



# LEEDS

INTERNATIONAL  
FILM FESTIVAL

**6–21**  
**November**  
**2019**

**leedsfilm.com**

**🐦 @leedsfilmfest**

**#LIFF2019**

## Catalogue



Portrait of a Lady on Fire

# Introduction from the LIFF 2019 Team

We are delighted to share with you the full programme for the 33rd Leeds International Film Festival in this catalogue, including our extensive selections of short films across seven competitions. We'd like to give a huge thank you to everyone who collaborated on the LIFF 2019 programme, including filmmakers, UK distributors and international film companies. Film festivals are fundamental to film culture development and they are a fantastic global movement of events for filmmaking talent and audiences. We are thrilled to play a part and we hope you have a brilliant LIFF 2019 experience!

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Jojo Rabbit

# Partners

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# LIFF 2019 Team

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Chris Fell

## **Programme Manager**

Alex King

## **Production Manager**

Jamie Cross

## **Film Development Coordinator**

Nick Jones

## **Programme Coordinator**

Alice Duggan

## **Audience Development Coordinator**

Sophie Duncan

## **Programme & Development Assistant**

Allegra Bell

## **Guests Coordinator**

Ellie Irwin

## **Volunteer Officer**

Sarah Cotterill

## **Volunteer Coordinator**

Anna Stopford

## **Venues & Volunteers Supervisors**

Alice Duggan, Evelyn Griffiths, Mosa Mpetha

## **Lead Designer**

Lee Goater

## **Designer**

Daisy Pearson

## **Feature Film Programmers**

Molly Cowderoy, Chris Fell, Martin Grund,

Alex King, Colm McAuliffe

## **Retrospective Programmer**

Alice Miller

## **Short Film Programmers**

Laura Ager, Sylvia Barber, Robb Barham,

Molly Cowderoy, Martin Grund, Fiona Hegarty,

Leeds Queer Film Festival, Jenna Isherwood,

Colm McAuliffe, David Maguire, Gitta Wigro,

Andy Wood

## **Feature Film Prints Manager**

Nick Randles

## **Short Film Prints Management**

Cinebox

Leeds International Film Festival is organised by the Leeds Film team, part of Leeds Arts, Events & Venues at Leeds City Council.

Leeds Film also organises Leeds Young Film Festival and the Independent Directions Film Festival: Director, Debbie Maturi; Film Development Manager, Martin Grund; Young Film Coordinator, Gage Oxley.

## **Box Office Manager**

Adam Hogarty

## **Box Office Supervisor**

Andy Kitching

## **Leeds City Centre Box Office Staff**

Alice Duggan, Molly Goodison, Dena Marsh, Kate Parkin, Dean Ramsden, Helen Richmond, Shirley Shortall

## **Venue Coordinators**

Mark Allen, Sue Barnes, Alice Boulton-Breeze, Hollie Bryan, Matt Chambers, Alice Duggan, Nils Finken, Matt Goodband, Ellie Irwin, Tom Kendall, Robyn Lawrence, Dani McCalla, Jessica Redhead, Vicki Rolley

## **Runners**

Thomas Bache, Lee Bentham, Emma Bird, Hannah Broadbent, Jessica Carrier, Rosie Day, Nicole Greene, Geoffrey Humble, Kristy Jones, Emily Radakovic, Patrice Robinson, Eleanor Storey, Olivia Symonds, Sophie Warwick, Milly Waters, Benjamin Webster

## **Digital Content Manager**

Sally Molineaux for Molineaux Productions

## **Digital Content Assistants**

Maya Abbassi, Sarah Ashford-Brown, Alexander Bamford, Kate Broughton, David Butterell, Cheryl Chan, Cheuk Hei Mathew Chung, Callum Crossland, Celem Deegan, Maddison Eddy, Jake Gill, Lauren Halligan, Bethany Hazard, Viktoriya Keremidova, Shengyu Li, Rebika Rai, Niki Stavrianou, Liam Sweeney, Jack Sykes, Joshua Thewliss

## **Venue Assistants**

Lewis Anderson, Zuzana Banikova, Justine Belanger, Hannah Booth, Melpo Boukouvala, Declan Bracewell, Simon Brett, Liam Cameron, Pete Cann, Rebecca Cartwright, Darren Carver-Balsiger, Kate Chapman, Honor Chilton, Emmelia Clay, Grace Cook, Rachel Cooke, Lauren Cox, Joe Crompton, Evan Davies, Jack Denison, Jasmine Denney, Alison Devine, Meixi Dong, Paul Douglass, Megan Elliot, Frank Fairweather, Ebony Flynn, Eilish Frain, Georgia Frances, Matilda Garland, Leonie Gildea, Richard Gillies, Jennie Gilman, Veronika Golubeckaite, Milly Gribben, John Grieve, Kamila Grodecka, Paul Haigh, Jon Headley, Owen Herman, Ella Jade Hewes, Jack Higgins, Gemma Hill, Thomas Hodgson, Laura Holsey, Carter Howard, Yulin Huang, Stella Hughes, Jenna Isherwood, Aimee Jackson, Joseph Jackson, Daniel Johnson, Lewis Kane, Oriel Kenny, Harry King, Andi Kirk, Ursula Klingel, Alex Kupse, Lai Kwan, Grace Lane, Alice Lassey, Frances Lê, Eleanor Lee, Oscar Lees, Matilda Leris, Courtney Lewis, Juan Lewis, Danqing Liu, Henry Lui, Yunzi Ma, Llauren Magnay, Joanna Maguire, Karla Mancini, Saifur Rehman Manzoor-Khan, William Marr, Marcin Mazurek, John McAndrew, Kate McCall, Sam McCall, Amy McNicholas, Jo McSweeney, Josh Moos, María Muñoz, Hannah Myers, Caroline Openshaw, Laurence Parkin, Elsa Pearson, Son Pham, Natasha Prout, Daniel Reddington, Megan Roberts, Jessica Sache, Marina Salvarani, Kae Sinclair, Ruby Sinclair, Steven Smith, Lily Smith, Yifei Sun, Andreea Tanase, Sadie Tepper, Joe Timothy, Rebecca Todd, Lucy Trefas, Joanna Van Der Veen, Edd Verney, Leonora Vet, May Wang, Amy Worsnop, Lauren Wray, Lendita Xhemajli, Hailun Yang, Weiying Ye, Zhengmin Ye, Florence Young, Kieran Young



# Official Selection

In Official Selection we present some of the most anticipated new films alongside acclaimed discoveries from exciting British and international filmmaking talent. Don't miss award-winners and audience favourites from other film festivals like Céline Sciamma's stunning *Portrait of a Lady on Fire*, Karim Ainouz's magical *The Invisible Life of Eurídice Gusmão*, Kantemir Balagov's remarkable *Beanpole* and our closing film from Taika Waititi, the wonderful *Jojo Rabbit*.

The debuts of new female filmmakers are among the discovery highlights in Official Selection, including Cannes Grand Prix winner *Atlantics* by Mati Diop, *Adam* by Maryam Touzani, *House of Hummingbird* by Bora Kim, *Judy & Punch* by Mirrah Foulkes, and *Land of Ashes* by Sofia Quiros. We also present the new film from a graduate of the Northern Film School in Leeds, Thai drama *The Cave* by Tom Waller. This is just a taste of our largest Official Selection programme yet.

Official Selection

Rocks

# Adam

The lives of two vulnerable women in Casablanca – one pregnant, homeless, and shunned, the other a grieving widow – converge and transform in this beautifully intimate directorial debut by Maryam Touzani. Abba runs a modest local bakery from her home, where she looks after her 8-year-old daughter Warda. Their routine of housework and homework is interrupted when Samia, a young woman pregnant out of wedlock, arrives looking for a job and a place to stay. Reluctant at first, Abba's resolve gradually softens and Samia's arrival begins to offer all of them the prospect of a new life.

'I wanted to dig under their skin and bring out [the characters] inner being through the image, paying attention to the most insignificant details. I was very inspired by the paintings of Caravaggio, Vermeer, Georges de la Tour. It was essential for me to find the truth I was looking for separately in each of the characters, but also that there be a real alchemy between them, since the film is totally centered around two women and a girl.' Maryam Touzani, Director.

## Countries

France,  
Morocco,  
Belgium

**Year**  
2019

## Running Time

1hr 38min

## Languages

Arabic

## Director

Maryam Touzani

## Screenwriter

Maryam Touzani

## Producer

Nabil Ayouch

## Leading Cast

Lubna Azabal,  
Douae Belkhaouda,  
Nisrin Erradi,  
Aziz Hattab,  
Hasna Tamtaoui

## Cinematographer

Adil Ayoub

## Editor

Julie Naas

## Print Source

Films Boutique



# Atlantics

Winner of the Cannes Grand Prix, this striking debut feature by Mati Diop takes place in Dakar, Senegal, where workers on a vast newly-constructed tower block gaze out over the impassive ocean. One of the labourers, Souleiman, is among those who have not been paid for months, and who consequently leaves by boat seeking prospects overseas. His secret girlfriend is Ada, who cannot mourn Souleiman's disappearance because she is engaged to another man. Ada regroups with her girlfriends and events take mournful, then supernatural turns. The air is thick with spectres in this unique highlight of Sub-Saharan cinema.

'There is this tradition that when you make your first feature you tell your own story a little bit, talk about your teenage moments. I found out later that writing this character of Ada was a way to live the African adolescence I didn't have a chance to live. I lived my adolescence in Paris, in a very white environment — which was fine, but I think that all the episodes, all the periods I didn't spend in Senegal as a mixed girl, I needed to find it back. I have a very strong link with the character. I invent and create, and it's really a way for me to live a parallel life.' Mati Diop, Director.



## Original Title

Atlantique

## Countries

France,  
Senegal,  
Belgium

**Year**  
2019

## Running Time

1hr 44min

## Languages

French, Wolof

## Director

Mati Diop

## Screenwriter

Mati Diop,  
Olivier Demangel

## Producer

Rémi Burah,  
Michel Merkt,  
Olivier Père,  
Jean-Yves Roubin,  
Cassandre Warnauts

## Leading Cast

Abdou Balde,  
Aminata Kane,  
Ibrahima Mbaye,  
Amadou Mbow,  
Mame Bineta Sane

## Cinematographer

Claire Mathon

## Editor

Aél Dallier Vega

## Print Source

Nefflix

# And Then We Danced

And Then We Danced is a vibrant and intense love story set in the dynamic but ultra-conservative world of traditional Georgian dance. Young male dancer Merab has been training since a young age at the National Georgian Ensemble with his dance partner Mary. His world is suddenly turned upside down when the charismatic and carefree Irakli arrives and becomes both his strongest rival and his forbidden desire. Merab finds himself having to break free and risk it all. Filmmaker Levan Akin tracks the intensity of desire brilliantly through the leaps and whirls of the dance steps.

'Hate tends to galvanize people who already have it difficult... When I saw [a violent attack on a pride parade in Tbilisi in 2013], I was really surprised... I knew there were intolerant people in every country but I never thought it would be as extreme as the images that I saw. That was the seed for me to make something about this topic in Tbilisi. But I really see so much hope, not only in Georgia, also in other countries with similar backgrounds where you have this young generation and the future is there. They are the future of Georgia, these young people.' Levan Akin, Director.

**Countries**  
Sweden,  
France,  
Georgia  
**Year**  
2019  
**Running Time**  
1hr 45min  
**Languages**  
Georgian  
**Director**  
Levan Akin  
**Screenwriter**  
Levan Akin  
**Producer**  
Ketie Danelia,  
Mathilde Dedye  
**Leading Cast**  
Ana Javakhishvili,  
Anano Makharadze,  
Bachi Valishvili,  
Giorgi Tsereteli,  
Levan Gelbakhiani,  
Ninutsa Gabisonia  
**Cinematographer**  
Lisabi Fridell  
**Editor**  
Levan Akin,  
Simon Carlgren  
**Print Source**  
Peccadillo



# Beanpole

28-year-old Kantemir Balagov has marked himself out as a talent to watch, winning Best Director at Cannes (Un Certain Regard), for this achingly beautiful drama set in post-war Leningrad. Two young women, Iya and Masha, search for meaning and hope in the struggle to rebuild their lives amongst the ruins. Remarkable central performances, painterly cinematography and striking production design compliment this brutal yet tender story of female friendship and post-war trauma. "Ferocious and extraordinary... You quite often have to remind yourself to breathe." (Variety)

'I was studying in Alexander Sokorov's studio and I read news that Svetlana Alexievich got a Nobel Prize for "The Unwomanly Face of War" in 2015, so I got interested. When I read it, I got obsessed with it because I realized I knew nothing [from the perspective of] the women in [World War II] about the physical shift in their body and their mindset. I just gave to myself a word that I will make a film about it because in modern cinema, no one shows a woman's fate after the war because almost every time it's about men and their courage, etc, but [I felt an obligation] not only as a director, but as a citizen and as a human being too.' Kantemir Balagov, Director.

**Original Title**  
Dylda  
**Countries**  
Russia  
**Year**  
2019  
**Running Time**  
2hr 10min  
**Languages**  
Russian  
**Director**  
Kantemir Balagov  
**Screenwriter**  
Kantemir Balagov,  
Aleksandr Terekhov  
**Producer**  
Natalia Gorina,  
Sergey Melkumov,  
Ellen Rodnianski  
**Leading Cast**  
Konstantin Balakirev,  
Andrey Bykov,  
Olga Dragunova,  
Timofey Glazkov,  
Ksenia Kutepova  
**Cinematographer**  
Kseniya Sereda  
**Editor**  
Igor Litoninskiy  
**Print Source**  
MUBI



# Calm with Horses

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 35min  
**Languages**  
English  
**Director**  
Nick Rowland  
**Screenwriter**  
Joe Murtagh  
**Producer**  
Daniel Emmerson  
**Leading Cast**  
Cosmo Jarvis,  
Barry Keoghan,  
Ned Dennehy,  
Niamh Algar,  
Anthony Welsh  
**Cinematographer**  
Piers McGrail  
**Editor**  
Nicolas Chauderge,  
Matthew Tabern  
**Print Source**  
Altitude

Nick Rowland's brooding debut is a gritty crime drama starring Cosmo Jarvis (Lady Macbeth) and Barry Keoghan (Killing of a Sacred Deer), and executive produced by Michael Fassbender. In darkest rural Ireland, ex-boxer Douglas 'Arm' Armstrong has become the feared enforcer for the drug-dealing Devers family. Yet underneath Arm's thuggish exterior lies a disarming tenderness, especially when he's allowed to visit his autistic 5-year-old son, Jack. When the Devers give Arm a task that will test the limits of his loyalty, he is forced to decide what kind of man he really wants to be.

'It's based on a short story by Colin Barrett and I was at film school at the time, so this must be 2014 or 2015, and because I was making short films, I was reading just as many short stories as I could just to get the creative juices flowing, and this story really stuck with me. The characters felt really rich, and the tone was interesting, and I was fascinated by this character that was on one side so cold and brutal, but had such a tender relationship with his son and that contrast I thought was fascinating.'  
Nick Rowland, Director.



# The Cave

**Countries**  
Ireland,  
Thailand  
**Year**  
2019  
**Running Time**  
1hr 44min  
**Languages**  
Thai, English  
**Director**  
Tom Waller  
**Screenwriter**  
Tom Waller  
**Producer**  
Tom Waller  
**Leading Cast**  
Lawrence De Stefano,  
Ron Smoorenburg,  
Kelly B. Jones,  
Eoin O'Brien  
**Cinematographer**  
Wade Muller  
**Editor**  
Lee Chatametikool,  
Asamaporn Samakphan  
**Print Source**  
Tom Waller

In the summer of 2018, the world was transfixed by the plight of a boys' football team trapped in a flooded cave in Thailand for 18 days. Against all odds, the boys were rescued in a daring and difficult mission thanks to an international coalition of divers and experts. Thai born director Tom Waller, who trained at the Northern Film School, used several of the real-life divers in this nail-biting dramatisation of the astonishing rescue mission. Waller's journalistic style and the claustrophobic diving scenes create an incredibly authentic tribute to the heroism of all those involved.

'I realise that my film is not typical. We have the real rescuers playing roles in the film. It's not a Hollywood production. It's very honest and true to what actually happened, with almost no embellishment. It's a unique film for a unique event. I hope audiences will appreciate that this was really a passion project to tell the story in the right way.'  
Tom Waller, Director.





# The Candidate

## LUX Prize Finalist

Rodrigo Sorogoyen's incisive Spanish political thriller ratchets the tension up to breaking point as the increasingly desperate acts of one corrupt politician threaten to bring down the whole system. The film focuses tightly on an intense and committed central performance by Antonio de la Torre as Manuel, a slick regional vice-secretary whose leap into national politics is made easy by a network of nefarious deals and cronyism. Everything runs smoothly until he suddenly becomes trapped in a struggle for survival after a leak involves him in a corruption scandal and all his friends rapidly disappear.

'I like [the feeling of tension in my films]. I think it's my way of telling stories. I do not like to compare myself, but I try to achieve what is so evident in Michael Haneke's films, who is, for me, the maestro of contemporary cinema. We do not do the same kind of films, but this feeling of discomfort [is vital to both of us]. We start from a very everyday situation to arrive at something very unpleasant.' Rodrigo Sorogoyen, Director.

**Original Title**  
El Reino  
**Countries**  
Spain, France  
**Year**  
2018  
**Running Time**  
2hr 12min  
**Languages**  
Spanish  
**Director**  
Rodrigo Sorogoyen  
**Screenwriter**  
Isabel Peña,  
Rodrigo Sorogoyen  
**Producer**  
Mikel Lejarza  
**Leading Cast**  
Antonio de la Torre,  
Mónica López,  
Josep Maria Pou,  
Bárbara Lennie  
**Cinematographer**  
Alejandro de Pablo  
**Editor**  
Alberto del Campo  
**Print Source**  
Signature



# Days of the Bagnold Summer

Librarian Sue (Monica Dolan) and her heavy metal-loving teenage son (Earl Cave, son of singer-songwriter Nick Cave) navigate differences, dreams and disappointments over the course of a long British summer. Unexpectedly finding themselves thrown together for six weeks, tensions rise in a carefully observed coming-of-age comedy. Featuring a stellar cast (Alice Lowe, Rob Brydon, Tamsin Greig) this poignant and mature directorial debut from Inbetweeners alumni Simon Bird tenderly portrays a mother-son relationship, finding humour, tragedy and occasional common ground.

'When I started looking for references of films that existed in the same world I really couldn't find many British ones...most of the films we were looking at as direct references for this were American: so films like "Rushmore," "Welcome to the Dollhouse" and "Dazed and Confused," those summery, suburban coming-of-age films; and "We Are the Best!," a Swedish film about some punk rock loving teenagers. It was a deliberate decision to do something that isn't done much in Britain, which is make something that celebrates the suburbs rather than reveling in the misery of them.' Simon Bird, Director.

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 26min  
**Languages**  
English  
**Director**  
Simon Bird  
**Screenwriter**  
Lisa Owens  
**Producer**  
Matthew James Wilkinson  
**Leading Cast**  
Monica Dolan,  
Earl Cave,  
Rob Brydon,  
Alice Lowe,  
Tamsin Greig  
**Cinematographer**  
Simon Tindall  
**Editor**  
Ashley White  
**Print Source**  
Altitude



# Fire Will Come

Winner of the Un Certain Regard jury prize at the Cannes Festival, and magnificently shot on 16mm, Oliver Laxe's follow up to *Mimosas*, glorifies nature as both serene and violent. Set in the breathtaking, mountainous landscape of Galicia, middle-aged Amador is released from prison after serving a sentence for arson. He returns to live with his mother but his presence sparks hostility from the remote community. Contemplative pacing evokes a sense of poetry in their everyday lives, yet tensions simmer beneath the surface culminating in one of the year's most unforgettable finales.

'I always say the same thing: I want to serve the viewer — but what's the best way to do this? Well, [by] being ambiguous. We have a need for clarity (the great stories, common places). But to "reveal" something you need to "cover it with two veils". Films must transcend their authors; if they remain at the level of the directors then we're losing the best of cinema. I'm happy, because I think this is a film which is classic and avant-garde at the same time, a peaceful co-existence between the two. Films used to be made this way...

## Original Title

O Que Arde

## Countries

Spain,  
France,  
Luxembourg

## Year

2019

## Running Time

1hr 30min

## Languages

Gallegan

## Director

Oliver Laxe

## Screenwriter

Oliver Laxe,  
Santiago Fillol

## Producer

Andrea Vázquez,  
Xavi Perez,  
Andrea Queralt,  
Mani Mortazavi

## Leading Cast

Amador Arias,  
Benedicta Sánchez,  
Inazio Brao,  
Nuria Sotelo,  
Rubén Gómez Coelho,  
Iván Yáñez

## Cinematographer

Mauro Herce

## Editor

Cristóbal Fernández

## Print Source

New Wave



# Genesis

Philippe Lesage gives the coming-of-age drama an exceptional makeover in *Genesis*, following the rollercoaster ride of first love affairs amongst a group of Canadian teens. In an all-male private school, 16-year-old Guillaume is secretly in love with his best friend. His step sister Charlotte, 18, is startled as her boyfriend suggests having an open relationship and both their lives change forever. With terrific performances from a talented young cast, a witty and insightful script and original direction, the film has an emotional richness and complexity that's unusual for any genre.

'I see myself in all the main characters... in this [film], I'm playing more with gender, experiencing the same passion and disappointment and struggle, whether you are a boy or a girl. And I've been to an all-boys school where the codes of being a man are incredibly conservative and strict. You need to struggle to win respect. You switch from being bullied to being a bully in order to survive. Some teachers even gave this example, like the history teacher in the film. Everything is real in the film.' Philippe Lesage, Director.

## Original Title

Genèse

## Countries

Canada

## Year

2018

## Running Time

1hr 50min

## Languages

French, English

## Director

Philippe Lesage

## Screenwriter

Philippe Lesage

## Producer

Galilé Marion-Gauvin

## Leading Cast

Noée Abita,  
Théodore Pellerin,  
Jules Roy-Sicotte,  
Maxime Dumontier,  
Edouard Tremblay-Grenier,  
Émilie Bierre

## Cinematographer

Nicolas Canniccioni

## Editor

Mathieu Bouchard-Malo

## Print Source

Be for Films



# Ghost Tropic

**Countries**  
Belgium  
**Year**  
2019  
**Running Time**  
1hr 25min  
**Languages**  
French, Dutch  
**Director**  
Bas Devos  
**Screenwriter**  
Bas Devos  
**Producer**  
Marc Goyens  
**Leading Cast**  
Saadia Bentaieb,  
Maaike Neuville,  
Stefan Gota,  
Cedric Luvuezo,  
Willy Thomas,  
Nora Dari  
**Cinematographer**  
Grimm Vandekerckhove  
**Editor**  
Bas Devos, Dieter  
Diependaele  
**Print Source**  
Rediance

Ghost Tropic is a beautifully understated little gem of a film following the gentle nocturnal odyssey of a cleaning lady through the streets of Brussels. After a long day at work, 58-year-old Khadija falls asleep on the last subway train. When she wakes up at the end of the line, she has no choice but to make her way home on foot. From this simple premise, director Bas Devos crafts a gently compelling humanist drama as Khadija finds herself compelled to ask for and give help to the other inhabitants of the night.

‘Veiled middle-aged women are a big part of this society, and yet they are completely absent from our visual culture. I got to know many of those women while making Hellhole. Before that, I also had the prejudice of timid women who let themselves be done, but I have discovered that they are very strong women. That’s why I wanted to make them more visible.’ Bas Devos, Director.



# God Exists, Her Name is Petrunya

## LUX Prize Finalist

Teona Strugar Mitevska’s film is a vivid, feminist satire featuring a terrific lead performance from Zorica Nusheva. Every January in Stip, a small town in Macedonia, the local priest throws a wooden cross into the river and hundreds of men dive after it. Good fortune and prosperity are guaranteed to the man who retrieves it. When Petrunya manages to grab the cross before the others, her competitors are furious – how dare a woman take part in their ritual? All hell breaks loose, but Petrunya holds her ground. She won her cross and will not give it up.

‘I think [this film] is for the whole world. The problems it attacks are problematic questions that we all pose to ourselves. Yes, it’s a film that depicts a very specific society but so many questions that are raised (the religious dogma, the establishment etc.) are things that we are all deeply concerned with in the world... now we have [the] opportunity as women filmmakers; we make films. Now we have to push to the next step, which is for these films to be seen, for women’s films to stop being seen as unbankable. Not just a festival pick.’ Teona Strugar Mitevska, Director.



**Original Title**  
Gospod Postoi,  
Imeto i’ e Petrunija  
**Countries**  
Republic of Macedonia,  
Belgium,  
Slovenia,  
France,  
Croatia  
**Year**  
2019  
**Running Time**  
1hr 40min  
**Languages**  
Macedonian  
**Director**  
Teona Strugar Mitevska  
**Screenwriter**  
Teona Strugar Mitevska,  
Elma Tataragic  
**Producer**  
Sébastien Delloye,  
Marie Dubas,  
Zdenka Gold,  
Danijel Hocevar,  
Elie Meirovitz,  
Labina Mitevska  
**Leading Cast**  
Zorica Nusheva,  
Labina Mitevska,  
Stefan Vujisic,  
Suad Begovski  
**Cinematographer**  
Virginie Saint-Martin  
**Editor**  
Marie-Hélène Dozo  
**Print Source**  
Pyramide

# A Hidden Life

Based on real events, from visionary writer-director Terrence Malick (*Days of Heaven*, *The Tree of Life*), *A Hidden Life* is the story of an unsung hero, Franz Jägerstätter, who refused to fight for the Nazis in World War II. When the pious Austrian farmer is faced with the threat of execution for treason, it is his unwavering faith and his love for his wife Fanni and children that keeps his spirit alive. *A Hidden Life* is a searing exploration of the consequences of upholding one's convictions in a time of terrifying upheaval.

'There are no breaks for light changes or counter shots, you are always on the whole time — you live the whole thing, you are breathing it, you are not thinking about particular scenes — you think about the life... I think what [Director Terrence Malick] likes most is if life is happening in front of his camera. It was the most emotional professional career moment in my whole entire life.' August Diehl, Actor.

## Countries

Germany,  
USA

## Year

2019

## Running Time

2hr 53min

## Languages

English, German

## Director

Terrence Malick

## Screenwriter

Terrence Malick

## Producer

Elisabeth Bentley,  
Dario Bergesio,  
Grant Hill, Josh Jeter

## Leading Cast

August Diehl,  
Valerie Pachner,  
Matthias Schoenaerts,  
Michael Nyqvist,  
Bruno Ganz

## Cinematographer

Jörg Widmer

## Editor

Rehman Nizar Ali,  
Joe Gleason,  
Sebastian Jones

## Print Source

Fox Searchlight



# House of Hummingbird

Picking up a string of awards internationally, including Best International Narrative Feature at Tribeca, Bora Kim's assured debut feature carves up a tender slice of teen life in 1990s Seoul. Deprived of attention from her family, 14-year-old Eun-hee roams the neighbourhood searching for meaning in friendships, in shoplifting, in karaoke bars and romances with both girls and boys alike. When a new teacher arrives Eun-hee finds a kindred spirit, as the two form an unlikely friendship. In a gentle style reminiscent of Hirokazu Kore-eda, Bora Kim captures the intimate growing pains of youth.

'There are not so many female Directors in Korea, but I would say that I really appreciate female Korean novelists like Oh Jung-hee. Growing up as a woman in Korea was tough, but was also a gift at the same time. If I were a Korean man, or a white male in the States, I would not have been able to make this film. You got to experience complex human emotions because you were going through a lot of things.' Bora Kim, Director.



## Original Title

Beol-sae

## Countries

South Korea

## Year

2019

## Running Time

2hr 18min

## Languages

Korean

## Director

Bora Kim

## Screenwriter

Bora Kim

## Producer

Zoe Sua Cho,  
Bora Kim

## Leading Cast

In-gi Jeong,  
Sae-byeok Kim,  
Seung-Yun Lee,  
Ji-hu Park

## Cinematographer

Guk-hyun Kang

## Editor

Zoe Sua Cho

## Print Source

Contents Panda

# The Invisible Life of Eurídice Gusmão

The Invisible Life of Eurídice Gusmão is a vast and heartrending melodrama spanning the latter half of the twentieth century, made with sensuous and flamboyant cinematic style by Brazilian director Karim Aïnouz. Set in Rio de Janeiro in 1950. Eurídice, 18, and Guida, 20, are two inseparable sisters living at home with their conservative parents. Although immersed in a traditional life, each one dreams of escape: Eurídice of becoming a renowned pianist, Guida of finding true love. They are separated by their father and forced to live apart, though they never give up hope of finding each other again.

'In 2015, my mother passed away. She was a single mother, and I realised that very few people knew what our life had been like. It had not been super rough, but she had to raise me and find money. I wanted to talk about this generation of women who are now in their eighties and nineties, who are about to disappear. What was it like to live at a time when you couldn't divorce, the sexual revolution had not happened yet, and there was no contraceptive pill?' Karim Aïnouz, Director.

## Original Title

A Vida Invisível de Eurídice Gusmão

## Countries

Brazil

## Year

2019

## Running Time

2hr 19min

## Languages

Portuguese

## Director

Karim Aïnouz

## Screenwriter

Murilo Hauser

## Producer

Rodrigo Teixeira,  
Michael Weber  
and Viola Fügen

## Leading Cast

Carol Duarte,  
Julia Stockler,  
Gregório Duvivier,  
Bárbara Santos,  
Flávia Gusmão,  
Maria Manoella

## Cinematographer

Helene Louvart

## Editor

Heike Parplies

## Print Source

New Wave



# The Irishman

Based on Charles Brandt's non-fiction book I Heard You Paint Houses, Martin Scorsese's eagerly-awaited The Irishman is a richly-textured American crime saga. Robert De Niro heads an incredible cast as Frank Sheeran, a World War II veteran who, now in his old age, recalls his past years working as a hitman. He reflects on his most prolific hits and, in particular, considers his involvement with the disappearance of his good friend Jimmy Hoffa (Al Pacino). 'A coldly enthralling, long-form knockout – a majestic Mob epic with ice in its veins.' (Variety)

'Once I saw the script, I knew we had something. What I wanted to do was seeping in. I told Bob [de Niro]. He didn't ask me to explain...he knew that I felt something. I said, "It has to be done a certain way and I've got it..." And that meant eliminating as best I can the complications of a major production. All the action takes place in a closet, basically. So I knew at that point the sort of picture it had to be. It had to really rely on the interplay of the characters, the actors.' Martin Scorsese, Director.



## Countries

USA

## Year

2019

## Running Time

3hr 30min

## Languages

English

## Director

Martin Scorsese

## Screenwriter

Steven Zaillian

## Producer

Troy Allen,  
Gerald Chamales,  
Robert De Niro,  
Randall Emmett,  
Gastón Pavlovich,  
Jane Rosenthal,  
Martin Scorsese,  
Emma Tillinger Koskoff,  
Irwin Winkler

## Leading Cast

Robert De Niro,  
Anna Paquin,  
Al Pacino,  
Jesse Plemons,  
Harvey Keitel,  
Joe Pesci

## Cinematographer

Rodrigo Prieto

## Editor

Thelma Schoonmaker

## Print Source

Netflix

# It Must Be Heaven

Director Elia Suleiman, in the mode of silent comedy hero Buster Keaton, puts himself front and centre in this fresh foray into life's absurdity. Suleiman's style of cinema is open, droll, generous, and quizzical. Here he plays a version of himself, an internationally successful Palestinian director and global citizen. Suleiman gazes bemusedly at street life in Paris and New York, attends an awkward meeting with a producer, and navigates with the burden of 'being Palestinian' in all his encounters. A delight, for anyone interested in what home can mean. Presented in partnership with Leeds Palestinian Film Festival.

'I think I was just trying to say that the conflict has extended its tentacles to everywhere else around the world and that there's a global "Palestinianisation" of the state of things. That's basically what this film is trying to indicate, actually. I mean, the state of exception, the police state and the violence are now like a familiar common ground everywhere we go. So the tension and the anxiety are now practically everywhere and it's no longer just a local conflict.' Elia Suleiman, Director.

## Countries

France,  
Qatar,  
Germany,  
Canada,  
Turkey,  
Palestine

## Year

2019

## Running Time

1hr 37min

## Languages

French, Arabic, English

## Director

Elia Suleiman

## Screenwriter

Elia Suleiman

## Producer

Édouard Weil,  
Laurine Pelassy,  
Elia Suleiman,  
Thanassis Karathanos,  
Martin Hampel,  
Serge Noël

## Leading Cast

Elia Suleiman,  
Gael García Bernal,  
Ali Suliman,  
Gregoire Colin,  
Kwasi Songui

## Cinematographer

Sofian El Fani

## Editor

Véronique Lange

## Print Source

New Wave



# Jojo Rabbit

## LIFF 2019 Closing Film

Taika Waititi directs a riotous cast, including Sam Rockwell, Scarlett Johansson and Rebel Wilson, in this daring and touching anti-hate satire which won the audience award at the Toronto Film Festival. Jojo is a lonely German boy during World War II whose world view is turned upside down when he discovers his single mother is hiding a young Jewish girl in their attic. Aided only by his idiotic imaginary friend, Adolf Hitler (Waititi himself), Jojo must confront his blind nationalism as the war rages on. 'A twisted piece of grandly entertaining provocation.' (The Wrap)

'When I wrote [this film], it was very rare that you would read about these things in the news – and now it almost feels like every couple of days you are hearing about hate groups and acts of prejudice and intolerance... Satire has always been an important weapon but comedy has always been a more important weapon in my mind, it's more that you're pulling at the thread of these regimes and these ideals and the things that, on the surface, are pretty absurd, so it's good to poke fun at bullies and people who encourage prejudice.' Taika Waititi, Director.

## Countries

Germany,  
USA

## Year

2019

## Running Time

1hr 48min

## Languages

English

## Director

Taika Waititi

## Screenwriter

Taika Waititi

## Producer

Carthew Neal,  
Taika Waititi,  
Chelsea Winstanley

## Leading Cast

Roman Griffin Davis,  
Thomasin McKenzie,  
Taika Waititi,  
Sam Rockwell,  
Scarlett Johansson

## Cinematographer

Mihai Malaimare Jr.

## Editor

Tom Eagles

## Print Source

Fox Searchlight



# Judy & Punch

This is the way to do it! In Australian actress Mirrah Foulkes' impressive debut feature, *Punch & Judy* is given a blackly comic origin story. As any visitor to the seaside knows, Punch is a terrible drunk, a violent misogynist and a generally awful person. When Judy leaves him alone for a while to look after their baby, Punch's multiple shortcomings get the better of him, and Judy is left for dead, later to seek revenge on Punch and all that he stands for. This cocktail of feminist revision, English pop lore and anarchic comedy isn't quite like anything else you've seen.

'I think that violence is very often directed towards women, so it becomes a general conversation. But what I hope to achieve in the movie is the sense that mob rule and fear and the nature of outcasting people from a society, it's across all genders and it's just about other, you know? And there's so many parallels, contemporary parallels that you can draw. So while it's absolutely a film about gender and a feminist film — there's no denying that — my hope is that it also speaks to other things and it's very interesting to me, this idea about sex and violence in pop culture.' Mirrah Foulkes, Director.

## Countries

Australia

## Year

2019

## Running Time

1hr 45min

## Languages

English

## Director

Mirrah Foulkes

## Screenwriter

Mirrah Foulkes

## Producer

Michele Bennett,  
Nash Edgerton,  
Danny Gabai

## Leading Cast

Mia Wasikowska,  
Damon Herriman,  
Tom Budge,  
Benefict Hardie,  
Lucy Velik

## Cinematographer

Stefan Duscio

## Editor

Dany Cooper

## Print Source

Picturehouse



# Just Mercy

*Just Mercy* is the powerful true story of young lawyer Bryan Stevenson (Michael B. Jordan) and his history-making battle for justice. After graduating from Harvard, Bryan had his pick of lucrative jobs. Instead, he headed to Alabama to defend those wrongly condemned or who didn't receive proper representation, with the support of local advocate Eva Ansley (Brie Larson). One of his first, and most incendiary, cases is that of Walter McMillian (Jamie Foxx), who was sentenced to die in 1987 for the notorious murder of an 18-year-old girl, despite evidence proving his innocence.

'When I first moved from Maui to California, it was the first time a random stranger called me Bruce Lee just for kicks and I had people doing the karate chop thing as a joke to me. I think the more that we see characters of different ethnicities acting like us, going through experiences that we all relate to, seeing them interact with their families, laugh, and love, and get hurt and get up again, the more those stereotypes break down. The less likely someone is going to see someone with an Asian face and just assume they know kung-fu or are related to Bruce Lee, and I hope that our movie is going to help with that conversation.' Destin Daniel Cretton, Director.

## Countries

USA

## Year

2019

## Running Time

2hr 16min

## Languages

English

## Director

Destin Daniel Cretton

## Screenwriter

Destin Daniel Cretton,  
Andrew Lanham

## Producer

Asher Goldstein,  
Gil Netter

## Leading Cast

Brie Larson, Michael B.  
Jordan, Jamie Foxx,  
Rafe Spall

## Cinematographer

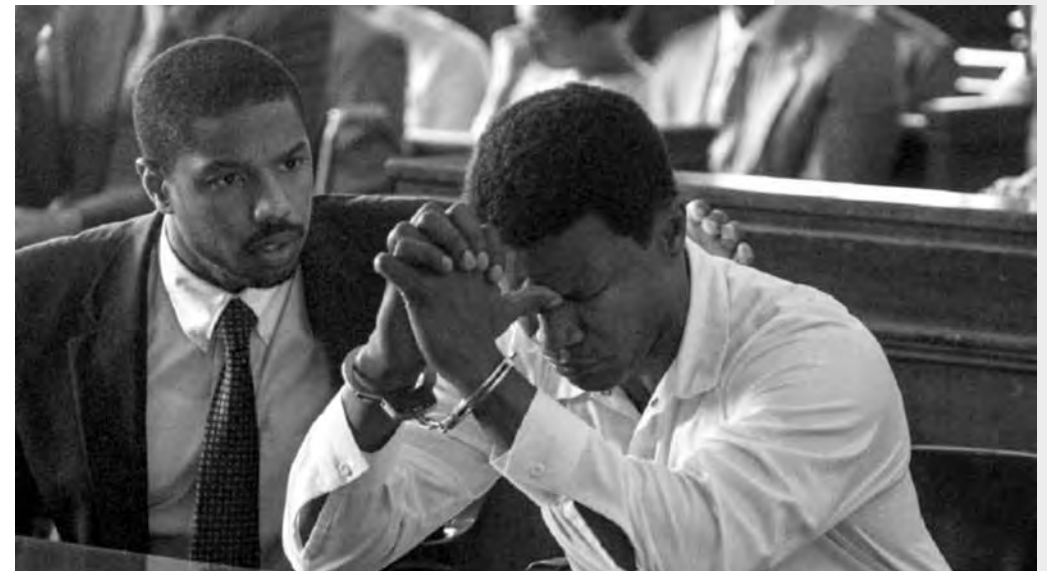
Brett Pawlak

## Editor

Nat Sanders

## Print Source

Warner Bros.



# La Belle Époque

**Countries**  
France  
**Year**  
2019  
**Running Time**  
1hr 55min  
**Languages**  
French  
**Director**  
Nicolas Bedos  
**Screenwriter**  
Nicolas Bedos  
**Producer**  
François Kraus,  
Denis Pineau-Valencienne  
**Leading Cast**  
Daniel Auteuil,  
Guillaume Canet,  
Doria Tillier,  
Fanny Ardant  
**Cinematographer**  
Nicolas Bolduc  
**Editor**  
Anny Danché,  
Stéphane Garnier,  
Florent Vassault  
**Print Source**  
Fox Searchlight

If you could recreate any moment from the past, what would you choose? Exactly this service is available – for a fee – to Victor who, after decades of marriage to Marianne, finds that their love has cooled to the point where she finally kicks him out of the house. Victor approaches the director of high-end service Time Travellers, which will create one special moment for their clients' pleasure. Feeling unloved and nostalgic, Victor knows precisely what – and when – he yearns for: a dowdy café on 16th May 1974 – the exact place and time that he first met Marianne. Crammed with charm, wit and ideas, La Belle Époque is a movie to remember.

'I think that [the main character] has a bit of my own ambivalence in my relation with progress: I'm an enthusiastic – even opportunistic – user of technology... all of that is part of my daily life, but at the same time, there is a part of me that is an "old fart". So my tantrums and my pleasures follow each other close. That is why the film does not judge, but instead observes all of this, through the story of a man who is both my father – who is totally terrified by all this and has ultimately decided that this world wasn't his – and myself, because there's still hope.' Nicolas Bedos, Director.



# Land of Ashes

**Original Title**  
Ceniza Negra  
**Countries**  
Costa Rica,  
Argentina,  
Chile,  
France  
**Year**  
2019  
**Running Time**  
1hr 22min  
**Languages**  
Spanish  
**Director**  
Sofia Quirós  
**Screenwriter**  
Sofia Quirós  
**Producer**  
Mariana Murillo  
**Leading Cast**  
Smachleen Gutiérrez,  
Humberto Samuel,  
Kesha Brown,  
Hortensia Smith  
**Cinematographer**  
Francisca Saez Agurto  
**Editor**  
Ariel Escalante  
**Print Source**  
Totem Films

First time filmmaker Sofia Quirós' Land of Ashes is a mysterious and beautiful rite of passage tale told in a dreamlike, magical realist style. Beautifully shot and set in a picturesque coastal town in Costa Rica, the film follows 13 year old Selva. After the sudden disappearance of her only motherly figure, Selva is the only one left to take care of her grandfather, who doesn't want to live anymore. Between mysterious shadows and wild games, she debates whether to help her grandfather achieve his desire, even though this might mean going through her last moments of childhood alone.

'In my work I believe that bodies and space speak louder than words. In the script, I wanted nature to be a character in and of itself, I wanted to develop the conflict through the atmosphere. In pre-production, we spent a lot of time finding the right sets, we met a great number of potential actors until we discovered those with that magic spark. Poetry stems from the script, from the relationship between the choice of actors and the space. Realism is born from intimacy, trust and tireless work.' Sofia Quirós, Director.





# Let There Be Light

## Countries

Slovakia,  
Czech Republic

## Year

2019

## Running Time

1hr 33min

## Languages

Slovak

## Director

Marko Škop

## Screenwriter

Frantisek Kráhenbiel,  
Zuzana Liová,  
Marko Škop

## Producer

Jan Melis,  
Petr Oukropec,  
Marko Škop,  
Pavel Strnad

## Leading Cast

Csongor Kassai,  
Milan Ondřík,  
Lubomír Paulovic,  
Dieter Fischer

## Cinematographer

Jan Melis

## Editor

Frantisek Kráhenbiel

## Print Source

Loco Films

A Slovak village is getting ready for Christmas. Forty-year-old Milan travels from Germany where he works to be home with his family. However, the serene and festive atmosphere is unsettled by the suspicion that his son, a member of a paramilitary youth organisation, might be involved in a harrowing event that stunned the local community. This compelling drama, about the strength and fragility of family ties, examines our sense of moral responsibility in a world where xenophobia can take precedence over compassion for those closest to us.

'I see it everywhere in the world, societies becoming more polarised. There is huge fear among people that they will lose their position in society, a fear fed by the agenda of politicians, hate speech, and the media — radicalising people's views so they see anyone different as an enemy who is out to take what they have... this topic is controversial and will prompt a lot of discussion, but that is actually the goal. One of the purposes of art, and I regard cinema as a part of it, is to make people rethink things.' Marko Škop, Director.



# Luce

## Countries

USA

## Year

2019

## Running Time

1hr 49min

## Languages

English

## Director

Julius Onah

## Screenwriter

J.C. Lee, Julius Onah

## Producer

John Baker,  
Julius Onah,  
Andrew Yang

## Leading Cast

Naomi Watts,  
Octavia Spencer,  
Tim Roth,  
Kelvin Harrison Jr.

## Cinematographer

Larkin Seiple

## Editor

Madeleine Gavin

## Print Source

Universal

Luce, a former Eritrean child soldier, is the adopted son of the Edgars (Naomi Watts and Tim Roth) a privileged, liberal white couple. The high-schooler is a valedictorian, track star and all-around popular student at the predominantly white school. When Luce's history teacher Ms. Wilson (Octavia Spencer) makes what she believes is a shocking discovery about her student, Luce's exceptional reputation is called into question. While the Edgars begin to doubt Luce's credibility and wrestle with their own prejudices, his increasingly unpredictable behaviour propels the tension forward.

'It's about being colourblind. And I think what was really interesting for me, and just looking at younger people today, there's a freedom that they want to have. They're saying, 'If your generation was fighting hard for us to have the opportunity to be human, then we need to be able to experience the full spectrum of humanity...how are we going to make progress?' And there's no easy answer to that question. And if I did, I don't think I would have wanted to make this movie. I think it's such a worthwhile, dangerous and delicate conversation, that I really wanted to tell the story.' Julius Onah, Director.



# Marriage Story

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
2hr 16min  
**Languages**  
English  
**Director**  
Noah Baumbach  
**Screenwriter**  
Noah Baumbach  
**Producer**  
Noah Baumbach,  
David Heyman  
**Leading Cast**  
Scarlett Johansson,  
Adam Driver,  
Laura Dern,  
Merritt Wever  
**Cinematographer**  
Robbie Ryan  
**Editor**  
Jennifer Lame  
**Print Source**  
Netflix

From writer-director Noah Baumbach (*The Squid and the Whale*, *Frances Ha*) comes one of the most acclaimed films of the year, an incisive and compassionate look at a marriage breaking up and a family staying together. Charlie (Adam Driver) is a playwright who wants to stay in New York. Nicole (Scarlett Johansson) is an actor who's landed a coveted television role that requires her to relocate to Los Angeles. Their geographical dispute tests an already strained relationship. As *Marriage Story* begins, the couple's divorce is already underway, with each enlisting legal squads deploying various tactics.

'I think what's extremely common is how [divorce] is such a painful experience for people. I think it's something that's very hard to imagine if you're not going through it. Alan Alda's character has a line about it being a death without a body. There is something I think, not unlike when someone close to you dies, where you feel really an indescribable loss, and it alters your life and your reality in many ways. It is like having a rug pulled out from under you in a way.' Noah Baumbach, Director.



# Matthias & Maxime

**Original Title**  
Matthias et Maxime  
**Countries**  
Canada  
**Year**  
2019  
**Running Time**  
1hr 59min  
**Languages**  
French  
**Director**  
Xavier Dolan  
**Screenwriter**  
Xavier Dolan  
**Producer**  
Xavier Dolan,  
Nancy Grant  
**Leading Cast**  
Xavier Dolan,  
Harris Dickinson,  
Anne Dorval,  
Alexandre Bourgeois  
**Cinematographer**  
André Turpin  
**Editor**  
Xavier Dolan  
**Print Source**  
Seville International

Canadian auteur Xavier Dolan (*Mommy*, *It's Only the End of the World*) steps in front of the camera in this deeply moving tale of male friendship transformed by a kiss. Best friends since childhood, Maxime (Dolan) and Matthias (Gabriel D'Almeida Freitas) are both struggling with their lives. Maxime plans to emigrate to Australia, but feels trapped by his addict mother (Anne Dorval), while Matthias is a lawyer unhappily climbing the corporate ladder. After the pair are coerced into sharing a kiss for a student film, unspoken desires and simmering tensions threaten their very friendship.

'What matters to me is what you can feel underneath people's words. The movie is loquacious but what really matters is how they look at each other in between every word and what you can understand in between the lines. The times when I've tried to be honest about my feelings and talked about them have not necessarily been the moments that really defined friendships or taught me more about myself. We don't always talk about how we feel. We show it. I'm not a fan of characters who say everything. I like when they hide themselves.' Xavier Dolan, Director.



# Moffie

1981, South Africa. The Apartheid regime is embroiled in a border war against communist-backed Angola and 18-year-old Nicholas is conscripted into the army like all white young South African males. Facing the brutality of the barracks, the young man's fear of being labeled a 'moffie' (weak, effeminate, sexually deviant) arises when a silent yet deep connection sparks between him and another recruit. Oliver Hermanus' coming-of-age war drama is a sensitive exploration of unspoken desire and a scathingly brilliant anatomy of white South African toxic masculinity.

'At the centre of this film there is a word – moffie. Any gay man living in South Africa knows this word and has a relationship with it. It's a weapon that has been used against us for so long. I felt a strong pull to exploring my own history with this word which ended up being a scene in the film and I think it was the want to de-nuclearise, reform this word that was at the heart of my decision to make this film.' Oliver Hermanus, Director.

## Countries

South Africa,  
UK

## Year

2019

## Running Time

1hr 39min

## Languages

Afrikaans,  
English

## Director

Oliver Hermanus

## Screenwriter

Oliver Hermanus,  
Jack Sidey

## Producer

Eric Abraham,  
Jack Sidey

## Leading Cast

Kai Luke Brummer,  
Ryan de Villiers,  
Matthew Vey,  
Stefan Vermaak

## Cinematographer

Jamie Ramsay

## Editor

Alain Dessauvage

## Print Source

Portobello



# Monsoon

Kit (Henry Golding), a young British Vietnamese man, returns to his birth country for the first time in over 30 years. No longer familiar with Vietnam and unable to speak his native language, Kit embarks on a personal journey from Saigon to Hanoi, in search of a place to scatter his parents' ashes. Along the way he meets his estranged family and falls for Lewis, an American whose father had fought in the Vietnam war. A subtle film about rootlessness, the process of recollection, and finding new contexts that bring a different sense to one's own identity.

'I wouldn't say Monsoon is autobiographical but it is very personal. It's about a British-Vietnamese man, Kit, who goes back to his birth country for the first time since he left as a little boy thirty years ago after the Vietnam-American war. He returns to a country that he doesn't quite remember and a language he doesn't speak, and the film examines this dislocation. There's a generation of immigrants like myself who are grappling with that question of cultural identity, and I wanted to tell that personal story but in a way that binds the political to the personal.' Hong Khaou, Director.

## Countries

UK

## Year

2019

## Running Time

1hr 25min

## Languages

Vietnamese,  
English

## Director

Hong Khaou

## Screenwriter

Hong Khaou

## Producer

Tracy O'Riordan

## Leading Cast

Henry Golding,  
Parker Sawyers,  
David Tran,  
Molly Harris

## Cinematographer

Benjamin Kracon

## Editor

Mark Towns

## Print Source

Peccadillo



# The Nightingale

## Countries

Australia,  
USA,  
Canada

## Year

2019

## Running Time

2hr 16min

## Languages

Irish, Aboriginal,  
English

## Director

Jennifer Kent

## Screenwriter

Jennifer Kent

## Producer

Kristina Ceyton,  
Steve Hutensky,  
Jennifer Kent,  
Bruna Papandrea

## Leading Cast

Aisling Franciosi,  
Sam Claflin,  
Baykali Ganambarr,  
Damon Herriman

## Cinematographer

Radek Ladczyk

## Editor

Simon Njoo

## Print Source

Vertigo

This dark thriller tells of the violent formation of the nation of Australia. In 1825 Tasmania, Clare, an Irish convict and new mother is hell-bent on revenge following a brutal assault by Lieutenant Hawkins, a particularly cruel army commander. Clare employs Aboriginal tracker Billy, for whom violence by the English has been long-present, and they pursue Hawkins in their uneasy pact through bushland towards the town of Launceston. Aisling Franciosi as Clare embodies the rageful howl of hidden histories. This driven, diamond-hard film will sear your soul.

'[The colonisation of Australia] was an invasion of an existing, very sophisticated, [one of] the oldest cultures on Earth. [The Aboriginal culture has] been present for 60,000 years. And then we came in and we caused a lot of damage, environmental damage. It was an invasion. Not that this film is intended it to be political, but I guess it is on some level, saying things that I think Australians are actually ready to hear now. But I also think in terms of Aboriginal stories — I want to stand back and let Aboriginal people tell their stories.' Jennifer Kent, Director.



# Oleg

## Countries

Latvia,  
Belgium,  
Lithuania

## Year

2019

## Running Time

1hr 48min

## Languages

Russian, Polish,  
Latvian, English,  
French, Flemish

## Director

Juris Kursietis

## Screenwriter

Liga Celma-Kursiete,  
Juris Kursietis,  
Kaspars Odins

## Producer

Aija Brzina, Alise elze

## Leading Cast

Valentin Novopolskij,  
Dawid Ogrodnik,  
Anna Próchniak,  
Adam Szyszkowski,  
Guna Zariņa,  
Edgars Šmits

## Cinematographer

Bogumil Godfrejow

## Editor

Matyas Veress

## Print Source

Best Friend Forever

LIFF presents the UK premiere of Juris Kursietis' gripping second feature Oleg, fresh from The Directors' Fortnight at the Cannes Film Festival, following his impressive debut feature Modris (LIFF 2014). This gritty, social thriller follows Oleg, a young Latvian butcher, who arrives in Brussels in the hope of earning a better salary in a meat factory. After a workplace accident he finds himself out of a job. Alone in a country without a work permit, it's not long before he falls under the control of a Polish criminal, Andrzej, whereupon events quickly spiral out of control.

'In 2013, while I was shooting my first film, Modris, a journalist friend of mine told me about an article he was writing on foreigners who come to work in Western Europe. His investigation focused on the life of one of them. My film is inspired by this true story. This journalist friend, who ended up co-writing OLEG, had me read the in-depth interviews he conducted with this man. They ended up being the foundation of the film. The main elements of my narrative, the pivotal moments, come from the story of his life. Only 20 to 30% of the plot is purely fictional.' Juris Kursietis, Director.



# One Last Deal

**Original Title**  
Tuntematon Mestari  
**Countries**  
Finland  
**Year**  
2018  
**Running Time**  
1hr 35min  
**Languages**  
Finnish, Swedish  
**Director**  
Klaus Härö  
**Screenwriter**  
Anna Heinämaa  
**Producer**  
Kaarle Aho,  
Kai Nordberg  
**Leading Cast**  
Heikki Nousiainen,  
Pirjo Lonka,  
Amos Brotherus,  
Stefan Sauk  
**Cinematographer**  
Tuomo Hutri  
**Editor**  
Benjamin Mercer  
**Print Source**  
LevelK

Olavi, an elderly art dealer on the verge of retirement, has always put business and art before everything, even his family. At a fateful art auction, an unmarked painting catches his attention which he believes could be worth millions. Can he pull off this one last deal and leave the art world a success and reconnect with his family? Delivering unexpected laughs with equal measures of melodrama, *One Last Deal* is a beautifully shot story of redemption later in life which also offers an engrossing perspective on the changing landscape of the art world.

'[The story] was, first how can you put a price on art, but then if you don't put a price how can you tell its value? But more than that, it's really about if we got a second chance, would we able to take it? This is a man who gets a new chance late in life to reconnect to his family and he's basically lost because he's a workaholic. His passion for the business in art, dealing in art is like gambling. And that's how we thought of it.' Klaus Härö, Director.



# Ordinary Love

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 32min  
**Languages**  
English  
**Director**  
Lisa Barros D'Sa,  
Glenn Leyburn  
**Screenwriter**  
Owen McCafferty  
**Producer**  
Brian J. Falconer,  
David Holmes,  
Piers Tempest  
**Leading Cast**  
Liam Neeson,  
Lesley Manville,  
David Wilmot,  
Amit Shah  
**Cinematographer**  
Piers McGrail  
**Editor**  
Nick Emerson  
**Print Source**  
Universal

Joan (Lesley Manville) and Tom (Liam Neeson) are happily retired in Belfast. There is an ease to their relationship and a depth of love which expresses itself through tenderness and humour in equal parts. When Joan is unexpectedly diagnosed with breast cancer, the course of her treatment shines a light on their relationship as they are faced with the challenges that lie ahead and the prospect of what might happen. Refreshingly honest in its observations of both the hardships and everydayness of living with cancer, *Ordinary Love* is an intimate tale of devotion weathering a storm.

'I'd like people to feel heartened by the potential for human connection that we celebrate in the film. The characters of Joan and Tom are played with such vivid sensitivity by Lesley Manville and Liam Neeson; they take us through every beat of a journey that is remarkable but all too universal. Vast numbers of people open the door into this world every day, and many live long lives alongside cancer — though sadly, of course, that is not true for everyone. I hope people watching the film get a sense of this everyday courage.' Lisa Barros D'Sa, Co-Director.



# The Personal History of David Copperfield

**Countries**  
UK,  
USA  
**Year**  
2019  
**Running Time**  
1hr 59min  
**Languages**  
English  
**Director**  
Armando Iannucci  
**Screenwriter**  
Simon Blackwell,  
Armando Iannucci  
**Producer**  
Armando Iannucci,  
Kevin Loader  
**Leading Cast**  
Ben Whishaw,  
Dev Patel, Tilda Swinton  
**Cinematographer**  
Zac Nicholson  
**Editor**  
Mick Audsley,  
Peter Lambert  
**Print Source**  
Lionsgate

Armando Iannucci's fresh and distinctive take on Charles Dickens' semi-autobiographical masterpiece, *The Personal History Of David Copperfield*, set in the 1840's, chronicles the life of its iconic title character (played by Dev Patel) as he navigates a chaotic world to find his elusive place within it. From his unhappy childhood to the discovery of his gift as a storyteller and writer, David's journey is by turns hilarious and tragic, but always full of life, colour and humanity. Written by Iannucci with Simon Blackwell (*The Thick of It*, *In the Loop*), *Copperfield* also stars Tilda Swinton, Hugh Laurie, Peter Capaldi and Ben Whishaw.

'[Dickens is] such a great writer and I've never seen a Dickens adaptation that has celebrated the language, the dialogue, and the comedy. Really, everything is too reverential. The book has such a contemporary resonance. It's all about status anxiety: 'Will I succeed? Do people like me? Are my friends the right friends to have?' and things like that. It's such a personal, humane film, really, and it just spoke to me. Dickens writes so cinematically anyway, and as I was reading it, I thought, 'This is the film I want to make.' Armando Iannucci, Director.



# Pink Wall

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 25min  
**Languages**  
English  
**Director**  
Tom Cullen  
**Screenwriter**  
Tom Cullen  
**Producer**  
Jamie Adams,  
Richard Elis,  
Nigel Goldsack,  
Maggie Monteith  
**Leading Cast**  
Tatiana Maslany,  
Jay Duplass,  
Sarah Ovens  
**Cinematographer**  
Bobby Shore  
**Editor**  
Gina Hirsch  
**Print Source**  
Munro Films

Actor Tom Cullen (*Weekend*) makes his directorial debut with *Pink Wall*, breathing new life into the romantic drama and coaxing fine performances from the two leads, Tatiana Maslany and Jay Duplass as modern couple Jenna and Leon. With an innovative timeline, hopping back and forth between six different periods in a six-year relationship, the film builds each scene to a genuinely intimate emotional intensity. Revealing the defining moments along their journey together, the film explores how both friendship and resentments grow as the pressures of adult life confront them.

'I became an actor so I could understand the actor's psyche and [therefore] become a better director. I fell in love hard with acting and directing moved to the side. But I had this idea for a movie for Tatiana and Jay Duplass to do together... so I wrote up a garbled load of nonsense and all of a sudden, it was happening.' Tom Cullen, Director.



# Portrait of a Lady on Fire

Céline Sciamma's (*Girlhood*, *Tomboy*) mesmerising portrait of desire and the female gaze is one of the most acclaimed films of the year. In 18th century Brittany, young painter Marianne (Noémie Merlant), is commissioned to paint the wedding portrait of reclusive Héloïse (Adèle Haenel) without her knowing. Under the guise of being a paid companion, Marianne can observe her model by day, whilst secretly painting her at night. Day by day an intimacy and attraction steadily grows between the two women as this exquisite tale of sexual awakening unfolds.

'After finishing *Girlhood*, I started to dream about this film. I wanted to tell a love story, to have grown-up characters, work with Adèle Haenel again, and talk about women artists. I came up with this simple idea of a painter and a model, also because there were so many women painters at that time. I didn't know about it because they have been erased, so I thought that even though it's set in the past, it would be a good story for today. It's not about hiding in the past, but a period piece can allow you to be much braver sometimes.' Céline Sciamma, Director.

**Original Title**  
Portrait de la Jeune Fille en Feu  
**Countries**  
France  
**Year**  
2019  
**Running Time**  
2hr  
**Languages**  
French  
**Director**  
Céline Sciamma  
**Screenwriter**  
Céline Sciamma  
**Producer**  
Bénédicte Couvreur,  
Véronique Cayla  
**Leading Cast**  
Noémie Merlant,  
Adèle Haenel,  
Luàna Bajrami,  
Valeria Golino,  
Christel Baras,  
Armande Boulanger  
**Cinematographer**  
Claire Mathon  
**Editor**  
Julien Lacheray  
**Print Source**  
Curzon



# Real

British actor turned writer-director Aki Omoshaybi's debut feature is an authentic social realist drama and tender love story set in Portsmouth. Sparks fly between well-dressed Kyle (Aki Omoshaybi) and single mother Jamie (Pippa Bennett-Warner) when they cross paths in a newsagents' queue. Yet despite their outward appearances, both are struggling to move on from hardships they'd rather keep hidden. As their feelings for one another blossom, their pasts resurface, threatening to break them apart before their relationship has even begun.

'Real started off as a completely different story to what it is now. At first it was about a working class woman not being able to conceive. Because on film we always see it from a middle or upper class perspective. So I thought what are the possibilities for a young woman who has no money, lives at home, can't afford IVF. But then I thought it's probably better for a woman to write it. But what I had developed was two interesting characters hoping for love. So I kept the characters and went in a different direction and decided to discover their potential relationship.' Aki Omoshaybi, Director.



**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 18min  
**Languages**  
English  
**Director**  
Aki Omoshaybi  
**Screenwriter**  
Aki Omoshaybi  
**Producer**  
Aki Omoshaybi  
**Leading Cast**  
Amy Manson,  
Kola Bokinni,  
Pippa Bennett-Warner,  
Ben Tavassoli  
**Cinematographer**  
Michael Edo Keane  
**Editor**  
Rebecca Lloyd  
**Print Source**  
Verve

# The Report

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
1hr 59min  
**Languages**  
English  
**Director**  
Scott Z. Burns  
**Screenwriter**  
Scott Z. Burns  
**Producer**  
Scott Z. Burns,  
Jennifer Fox,  
Danny Gabai,  
Eddy Moretti,  
Kerry Orent,  
Steven Soderbergh,  
Michael Sugar  
**Leading Cast**  
Adam Driver,  
Annette Bening,  
Jon Hamm,  
Corey Stoll,  
Evander Duck Jr.  
**Cinematographer**  
Egil Bryld  
**Editor**  
Greg O'Bryant  
**Print Source**  
Curzon

This searing film from veteran writer-director Scott Z. Burns is a riveting thriller based on actual events. Idealistic staffer Daniel J. Jones (Adam Driver) is tasked by his boss Senator Dianne Feinstein (Annette Bening) to lead an investigation of the CIA's Detention and Interrogation Program, which was created in the aftermath of 9/11. Jones' relentless pursuit of the truth leads to explosive findings that uncover the lengths to which the nation's top intelligence agency went to destroy evidence, subvert the law, and hide a brutal secret from the American public.

'My hope [with this film] is that people will look at a public servant like Dan Jones, who really believed in the system... he's an American hero because, rather than going the way of the whistleblower, he invested enough of himself into the system that he was going to get results through the structures and institutions that exist to hold people accountable... So I hope that inspires people to look at these things and not feel overwhelmed by the status quo.' Scott Z. Burns, Director.



# Rocks

## LIFF 2019 Opening Film

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 33min  
**Languages**  
English  
**Director**  
Sarah Gavron  
**Screenwriter**  
Theresa Ikoko,  
Claire Wilson  
**Producer**  
Ameenah Ayub Allen,  
Faye Ward  
**Leading Cast**  
Bukky Bakray,  
Kosar Ali,  
D'angelou Osei Kissiedu,  
Shaneigha-Monik Greyson,  
Ruby Stokes,  
Tawheda Begum  
**Cinematographer**  
Hélène Louvart  
**Editor**  
Maya Maffioli  
**Print Source**  
Altitude

Sarah Gavron (Brick Lane, Suffragette) returns with a vivid portrait of British teen life and a love letter to sisterhood, created with a 75% female cast and crew. Fifteen-year-old Rocks has a tight-knit group of friends and ambitions to run her own business. After her mum vanishes, leaving some cash and an apology note, Rocks is suddenly forced to take care of her younger brother. 'There's a crackling, raucous energy to Sarah Gavron's dynamic Rocks... A deft balance of drama, humour and hormonal adolescent huffs, Rocks is a real treat: full of warmth, honesty and authenticity.' (Wendy Ide, Screen International)

'The story's central narrative came from our writer, Theresa Ikoko, who co-wrote with Claire Wilson, during an extended workshop process with young people. These young people, the girls, ended up as our cast and they themselves worked with us to create the world, characters, and details of the film. So the film was born out of a true creative collaboration... It is a film about the resilience, joy, and spirit of girlhood.' Sarah Gavron, Director.





# Synonyms

Writer-director Nadav Lapid's fearless semi-autobiographical dramedy was awarded the prestigious Golden Bear at the Berlinale. Co-produced by Toni Erdmann director Maren Ade, the film follows young Israeli ex-soldier Yoav, who moves to Paris hoping to escape his national identity. Newcomer Tom Mercier gives an astounding performance as the erratic and absurd Yoav. Armed with a pocket-sized French dictionary Yoav immerses himself in the French language and culture, whilst befriending the bourgeois couple living downstairs. Much to his frustration Israel just won't leave him alone.

'As expressed by the catchphrase of German expressionist painters — paint not the passing car but the feeling experienced as it passes — my film endeavours to film not views of Paris, but feelings experienced by Yoav, or myself, when walking in the city. Yoav's gaze is that of the person who does not want to see. At the beginning of the film, he refuses to look up to take in the Seine because he is looking for another, authentic, intimate Paris, not tourist Paris. He is looking for the city you feel or sense without looking, without using your eyes, when your head is tilted toward the sidewalk and your mouth utters a constant stream of synonyms.' Nadav Lapid, Director.

**Original Title**  
Synonyms  
**Countries**  
France,  
Israel,  
Germany  
**Year**  
2019  
**Running Time**  
2hr 3min  
**Languages**  
French,  
Hebrew,  
English  
**Director**  
Nadav Lapid  
**Screenwriter**  
Nadav Lapid,  
Haim Lapid  
**Producer**  
Saïd Ben Saïd,  
Michel Merkt  
**Leading Cast**  
Tom Mercier,  
Quentin Dolmaire,  
Louise Chevillotte  
**Cinematographer**  
Shai Goldman  
**Editor**  
Neta Braun,  
François Gédigier,  
Era Lapid  
**Print Source**  
SBS International



# System Crasher

## LUX Prize Finalist

Nine-year-old Benni is a "system crasher," a foster child whose behaviour is so out of control that she cannot be placed with families. Benni is desperate to be back at home with her mother but Bianca is scared of her own daughter. Determined to find a solution, her case worker aided by Micha, a young man who specializes in anger management, finds there is a glimmer of hope that they might succeed where everyone else failed. First-time Director Nora Fingscheidt picked up the Alfred Bauer Prize at the Berlinale for this passionate tale of a foster child pushing the system to its limits.

'While shooting a documentary about a home for dispossessed women, I heard the unofficial term "system crasher" for the first time, because the youngest resident was just 14 Years old. There were no children's homes left willing to take the girl in. "System crashers" are children with incredible strength and endurance, but still tragic figures. At a very early age they put all their opportunities of becoming integrated into our society at risk. How much energy does it take to drive so many trained child care workers to despair? What if it were possible to re-channel this energy and use it for positive purposes?' Nora Fingscheidt, Director.

**Original Title**  
Systemsprenger  
**Countries**  
Germany  
**Year**  
2019  
**Running Time**  
1hr 58min  
**Languages**  
German  
**Director**  
Nora Fingscheidt  
**Screenwriter**  
Nora Fingscheidt  
**Producer**  
Peter Hartwig,  
Jakob Weydemann,  
Jonas Weydemann  
**Leading Cast**  
Helena Zengel,  
Albrecht Schuch,  
Gabriela Maria Schmeid,  
Lisa Hagmeister  
**Cinematographer**  
Yunus Roy Imer  
**Editor**  
Stephan Bechinger,  
Julia Kovalenko  
**Print Source**  
606 Distribution



# The Two Popes

## Countries

UK,  
Italy,  
Argentina,  
USA

## Year

2019

## Running Time

2hr 5min

## Languages

Latin,  
English,  
Spanish,  
Italian,  
French,  
Portuguese,  
German

## Director

Fernando Meirelles

## Screenwriter

Anthony McCarten

## Producer

Jonathan Eirich,  
Dan Lin,  
Tracey Seaward

## Leading Cast

Anthony Hopkins,  
Jonathan Pryce

## Cinematographer

César Charlone

## Editor

Fernando Stutz

## Print Source

Nefflix

Frustrated with the direction of the Catholic Church, Cardinal Bergoglio (Jonathan Pryce) requests permission to retire in 2012 from Pope Benedict (Anthony Hopkins). Instead, facing scandal and self-doubt, the introspective Pope Benedict summons his harshest critic and future successor to Rome. Behind Vatican walls, they must find common ground to forge a new path for the Catholic Church in this new film from Fernando Meirelles (City of God). 'The delicate dance between the two veteran actors, both eagerly devouring a late-life jewel of a script, is a joy to behold.' (Fionnuala Halligan, Screen International)

'I think the relationship between [the two Popes] is the most interesting part of the film because they don't agree on anything, they really think in opposite ways but they have to find a common ground. So the story is about two persons who really don't like each other and having to deal with each other, which is something that is happening in the world. Nowadays we tend to hate people who we disagree with and the film is about tolerance, about listening before you hate, listening before you shoot.' Fernando Meirelles, Director.



# Waves

## Countries

USA

## Year

2019

## Running Time

2hr 15min

## Languages

English

## Director

Trey Edward Shults

## Screenwriter

Trey Edward Shults

## Producer

Trey Edward Shults,  
Kevin Turen,  
James Wilson

## Leading Cast

Taylor Russel,  
Kelvin Harrison J.,  
Alexa Demie,  
Sterling K. Brown,  
Bill Wise

## Cinematographer

Drew Daniels

## Editor

Isaac Hagy,  
Trey Edward Shults

## Print Source

Universal

Trey Edward Shults' profound and electrifying third feature follows the build up and aftermath of a family in turmoil. Tyler has a comfortable middle class family, a spot on the high-school wrestling team and a loving girlfriend. Hiding a shoulder injury and pushed to succeed by his overbearing father, Tyler is driven to the limit in his search for perfection. As the cracks begin to show, the family's perfect facade begins to crumble. The bold visuals, exceptional performances and oscillating score by Trent Reznor and Atticus Ross, create a truly immersive cinematic experience.

'A lot of things in the movie start from pure autobiography and then spin off into narrative and then come back again. Everything is wrapped up in this movie for me. A lot of people have no idea and it's not mine anymore — it's other people's and it's a weird vulnerable thing right now. I'm a white dude and it's about a black family. To me, combining the nuance and specificities of both of us is what hopefully makes it more universal. At the end of the day, I don't think the movie is about race.' Trey Edward Shults, Director.



# The Whistlers

**Original Title**  
La Gomera  
**Countries**  
Romania,  
France,  
Germany  
**Year**  
2019  
**Running Time**  
1hr 37min  
**Languages**  
Romanian,  
Spanish,  
English  
**Director**  
Corneliu Porumboiu  
**Screenwriter**  
Corneliu Porumboiu  
**Producer**  
Patricia Poienaru,  
Marcela Ursu  
**Leading Cast**  
Vlad Ivanov,  
Catrinel Marlon,  
Rodica Lazar,  
Agusti Villaronga,  
Sabin Tambrea  
**Cinematographer**  
Tudor Mircea  
**Editor**

A bent cop, a femme fatale, 30 million Euros and whistling take centre stage in this playful noir thriller from one of the masters of the Romanian New Wave, Corneliu Porumboiu (12:08 East of Bucharest). Corrupt middle-aged police inspector Cristi is working with the mob to try to break Zsolt out of prison in order to retrieve a large sum of money. Under tight surveillance from his colleagues, Cristi must first travel to the island of La Gomera and master the ancient whistling language so that he can communicate with the mob undetected.

'I watched a lot of films like Double Indemnity, The Big Sleep, and Notorious. When writing The Whistlers, I always envisioned it as a noir. When they banned American movies [in Romania] in the late 1980s, the only way you could find films like these was on the VHS black market. Growing up, I was lucky enough to have a VHS machine at home, so all my friends would come round to watch them. [But] My characters are always very earnest, a little like Buster Keaton, except there's this obsessiveness about them that I think is very Eastern European.' Corneliu Porumboiu, Director.



# The Wild Goose Lake

**Original Title**  
Nan Fang Che Zhan  
De Ju Hui  
**Countries**  
China, France  
**Year**  
2019  
**Running Time**  
1hr 53min  
**Languages**  
Chinese  
**Director**  
Yi'nan Diao  
**Screenwriter**  
Yi'nan Diao  
**Producer**  
Yang Shen  
**Leading Cast**  
Ge Hu,  
Lun-Mei Kwei,  
Fan Liao,  
Regina Wan  
**Cinematographer**  
Jingsong Dong  
**Editor**  
Jinlei Kong,  
Matthieu Laclau  
**Print Source**  
MUBI

In the sprawling central Chinese city of Wuhan, a network of lakes offers dead space amidst the urban chaos. The lakes are ideal places to hide, and when transgressive mid-level crime boss Zhou needs to lay low, he looks for anonymity amidst this hinterland's neon-lit hangouts. There he meets prostitute Liu, who works for Zhou's boss and who may or may not be there to save him. The Wild Goose Lake is the best of contemporary Chinese noir; entrancing in its pervasive lawlessness, thrilling for its crunchy pitched battles.

'For The Wild Goose Lake, I was thinking of the chivalrous characters, their lives in the bottom levels of society. They are being hunted. This kind of existence fits the picture of modern chivalry. Chivalry in the 21st century, chivalry in the perspective of the law or of the criminal wanted by the police. In the Tang Dynasty, they might all have been knights. Liu Aiai might have been a courtesan then. At the end of the day, this is a story about chivalry and loyalty.' Yi'nan Diao, Director.



# Zizotek

**Countries**  
Greece  
**Year**  
2019  
**Running Time**  
1hr 32min  
**Languages**  
Greek  
**Director**  
Vardis Marinakis  
**Screenwriter**  
Spiros Krimbalis,  
Vardis Marinakis  
**Producer**  
Konstantinos Vassilaros  
**Leading Cast**  
August Lambrou-  
Negreponis,  
Dimitris Xanthopoulos,  
Penelope Tsilika,  
Nikos Georgakis  
**Cinematographer**  
Christina Moumouri  
**Editor**  
Lambis Haralambidis  
**Print Source**  
Studio Bauhaus

Zizotek is a subtly captivating and original drama by Greek director Vardis Marinakis, shapeshifting from oddball family drama to wilderness thriller to a strange and dreamlike allegory. After 9-year-old Jason is abandoned by his mother at a folk festival, he takes refuge in a cabin in the middle of the forest belonging to a mute loner named Minas. Although at first the man won't take him in, they eventually form a strange kind of surrogate family. But Minas is involved in some shady dealings with menacing locals and they end up on the road to an uncertain future. Screening with Nimic, the mindbending new short by Yorgos Lanthimos (The Favourite, Dogtooth).

'It was a rainy day, seven years ago, when I got the idea for Zizotek's ending. I was on my bike and time stopped, the slippery pavement betrayed me, I was one with the road. Lying down my mind was traveling very far, but I was ok. What I then dreamed is now a reality; a few scratches and bruises from the long journey, proud of all my collaborators who helped us to make this film, stronger than ever. Zizotek is a word that does not exist, a word I heard in the middle of a night muttered by my wife in her sleep.' Vardis Marinakis, Director.



# Shorts with Features

## Nimic

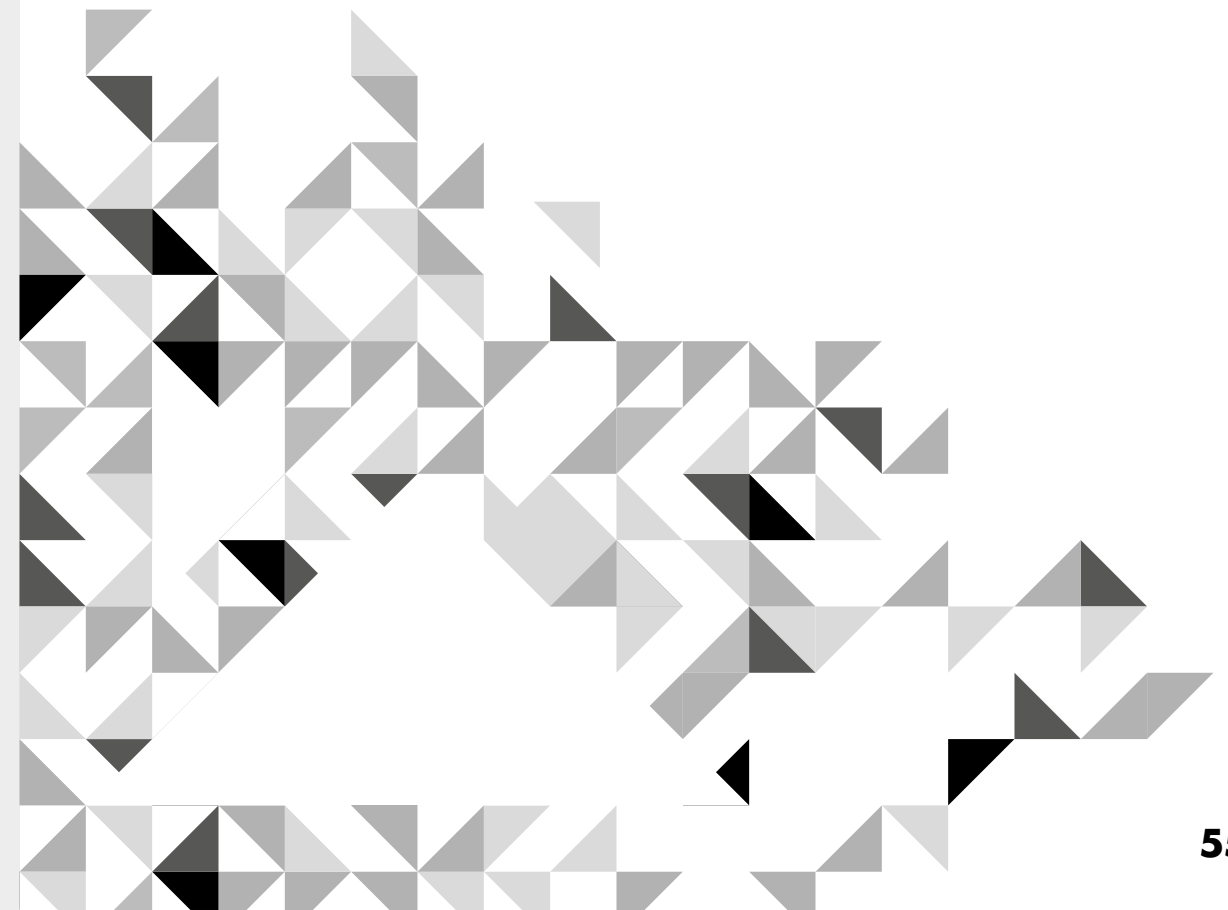
Presented with Zizotek

Print Source festival@salaudmorisset.com



A professional cellist has an encounter with a stranger on the subway which has unexpected and far-reaching ramifications on his life.

**Form** Narrative **Country** Belgium, France  
**Premiere Status** Yorkshire **Country** United States  
**Year** 2019 **Running Time** 12min **Language** English  
**Director** Yorgos Lanthimos **Screenwriter**  
Yorgos Lanthimos **Producer** Adam Seward  
**Cinematographer** Diego Garcia



# cinema Versa



Here for Life

This year's Cinema Versa is an inspiring and galvanising array of documentary features, exploring new trends in filmmaking and spotlighting the year's most important work. So much more than documentary non-fiction, Cinema Versa defies simple categorisation.

Colombian rituals of the dead, insurrectionary Austrian feminist activists and the proprietor of a Saharan tea house maintain equal billing with filmmaking masters Patricio Guzmán and Werner Herzog not to mention revolutionary jazz leader Miles Davis.

Our line-up showcases deeply compelling stories, intriguing characters and innovative visual approaches.

The season of films by Helena Třeštíková is supported by the Czech Centre London, with thanks to Renata Clark.



CZECH CENTRE  
ČESKÉ CENTRUM

# 143 Sahara Street

**Original Title**

143 Rue du Désert

**Countries**Algeria,  
France,  
Qatar**Year**

2019

**Running Time**

1hr 40min

**Languages**Arabic,  
French,  
English**Director**

Hassen Ferhani

**Screenwriter**

Hassen Ferhani

**Producer**Narimane Mari,  
Olivier Boisshot**Leading Cast**Chawki Amari,  
Samir El Hakim**Cinematographer**

Hassen Ferhani

**Editor**Nadia Ben Rachid,  
Hassen Ferhani,  
Nina Khada,  
Stéphanie Sicard**Print Source**

Pascale Ramonda

A loving portrait of a woman and her roadside teahouse, Hassen Ferhani has crafted a documentary teeming with intimacy and empathy. Malika is the proprietor of a café in the Sahara Desert which has a menu consisting of omelette and tea and is a rest stop for a range of travellers who come to share their stories. Malika listens and absorbs every traveller's tale, traversing religion, politics and family while Ferhani films the interactions with a beautifully poised respect; what emerges is a vision of a matriarch, a history of the landscape and a deftly crafted map of the human soul.

'When I was younger, a phrase by Robert Bresson left a mark on me: "I'm looking for the shot that will tell about all the other shots." I have it in mind every time I set up my camera... I try to theorize what concerns the realm of experience because the encounter is something that cannot be explained. Like in this case, where this incredible woman who has decided to write her Story in this place, who has left Northern Algeria to settle down where there were only stones, sand, unbearable heat, alone and more than fifty kilometers away from the next house, with her dog and cat. She has created this place and I often imagine that, in half a century perhaps — to use the usual clichés — a small town will grow here, a kind of Malikatown of the Algerian Far South. Everyone knows Malika hundreds of kilometres around... She is this place!' Hassen Ferhani, Director.



# 2nd Louis Le Prince Experimental Film Lecture with Ben Rivers

**Running Time**

2hr

Building on the success of the inaugural Louis Le Prince Experimental Film Lecture given by filmmaker John Smith, the Leeds School of Arts in partnership with Leeds Arts Research Centre are delighted to welcome award winning filmmaker and artist Ben Rivers to deliver the 2nd Louis Le Prince Experimental Film Lecture. Ben Rivers, whose film work includes *Two years at Sea* and *A Spell to Ward Off the Darkness*, will offer a general retrospective of his work, featuring selected excerpts and an audience Q&A. Ben will also discuss his latest feature *Krabi*, 2562.

In the modern world I think it's important to keep hold of an idea of imagination and the importance of creating worlds. I've always been a champion daydreamer, so I think this is about the possibilities of worlds that are deeply engrained in our psyche, coexisting with our everyday lives, in a way in which we allow them to. Many of my favourite writers are interested in this tension, like Borges, Calvino, Hoffmann and Poe; they do something I would like to achieve with my films, which is pitch brazen possibilities against the so-called real, whatever that is. I want there to be a convergence between the actual world surrounding us every day, and those informed by our imaginations.' Ben Rivers.



# Aquarela

## Countries

UK,  
Germany,  
Denmark,  
USA

## Year

2018

## Running Time

1hr 29min

## Languages

Russian,  
English,  
Spanish

## Director

Viktor Kossakovsky

## Screenwriter

Viktor Kossakovsky,  
Aimara Reques

## Producer

Heino Deckert,  
Sigrid Dyekjær,  
Aimara Reques

## Cinematographer

Ben Bernhard,  
Viktor Kossakovsky

## Editor

Viktor Kossakovsky,  
Molly Malene Stensgaard,  
Ainara Vera

## Print Source

Park Circus

Aquarela takes audiences on a deeply cinematic journey through the transformative beauty and raw power of water, from the precarious frozen world of Russia's Lake Baikal to Miami in the throes of Hurricane Irma to Venezuela's mighty Angels Falls. Filmed at a rare 96 frames-per-second, the film is a visceral wake-up call that humans are no match for the sheer force and capricious will of Earth's most precious element. Screening with short film Surface (Dir. John Rodosky, USA, 7 min) which follows award-winning photographer Ben Thouard as he works to capture a new perspective of the underwater world.

'Looking back, it seems that for my whole life I have been preparing to make Aquarela. Almost 50 years ago, when I was just four years old, I spent one summer in a small village between Moscow and St. Petersburg. In that village was the source of a river. A man who lived there, Mikhail Belov, said to me, "Imagine Victor, if you made a little boat from wood chip and leaves, then put it in this river, it would float on the water to the North Sea and then around the world"... With Aquarela, I wanted to film every possible emotion that can be experienced while interacting with water — beautiful emotions, along with unsettling emotions of ecstasy and inspiration, as well as destruction and human devastation.' Viktor Kossakovsky, Director.



# The Atom A Love Affair

## Countries

UK

## Year

2019

## Running Time

1hr 32min

## Languages

English

## Director

Vicki Lesley

## Screenwriter

Vicki Lesley

## Producer

Vicki Lesley,  
Christopher Hird

## Leading Cast

Lily Cole,  
Walt Patterson,  
Ralph Nader,  
Juergen Trittin

## Cinematographer

Michael Timney,  
Owen Scurfield

## Editor

Paul Honey

## Print Source

Vicki Lesley

With a wealth of fantastic archive footage and a series of revealing interviews with those who had first hand experience, filmmaker Vicki Lesley tells the turbulent story of the West's love-hate relationship with nuclear power over the past seventy years. Capturing both the tantalising promise and the repeated disappointments of this singular technology, the film reveals how the post-war, romantic fantasy of an atom-powered future developed into the stormy, on-off relationship still playing out today. A tale of scientific passion and political intrigue all wrapped up in the packaging of a sentimental screen melodrama.

'Made over a decade and filmed across four countries, this film has been an epic undertaking delving into the history of arguably the most controversial energy source of the 20th century. The end result, I believe, has something important, and timely, to say about our relationship with large-scale technologies — who owns them, who gets to make decisions about them and where the balance lies between governments, big business and the public. But it was also really important to me to explore the human dimensions of this polarising subject. I've gone on a real journey myself, getting into the minds of people with very different viewpoints than my own and trying to understand how and why different people react so differently to nuclear power.' Vicki Lesley, Director.



# Bellingcat

## Truth in a Post-Truth World

Bellingcat is an inspirational documentary about a new way of telling truth to power, tracing the rise of the collective of 'citizen investigative journalists'. Bellingcat are a group of online researchers dedicated to exposing the truth of impenetrable news stories from around the world from the MH17 disaster to the Syrian Civil War to the mysterious poisoning of a Russian spy in the UK. Originated by the unassuming Eliot from his suburban home in Leicester, he and his international team of truth-seekers put newspapers, networks and governments to the test.

'It all started with an interview I read with a member of Bellingcat in a Dutch newspaper. He had researched the exact location of a brook that was in the background of an image of a rocket launcher and figured out that it was the one that had shot down the MH17 passenger plane over Ukraine. He was just an ordinary guy with a family and he did all of this from his "man cave." It was fascinating to see the open source internet being utilized like this. I thought this is someone doing something really important.' Hans Pool, Director.

**Countries**  
Netherlands  
**Year**  
2018  
**Running Time**  
1hr 28min  
**Languages**  
English  
**Director**  
Hans Pool  
**Screenwriter**  
Hans Pool  
**Producer**  
Bruno Felix,  
Femke Wolting  
**Leading Cast**  
Eliot Higgins,  
Roman Dovrokhov,  
Moritz Rakuszitsky,  
Wilbert Paulissen  
**Cinematographer**  
Hans Pool  
**Editor**  
Binkbeats  
**Print Source**  
Cinephil



# Carmine Street Guitars

Gentrification has transformed New York's Greenwich Village since its 60s heyday but one shop remains true to its independent roots. Carmine Street Guitars is run by Rick Kelly and his young apprentice Cindy Hulej. They handcraft unique instruments out of reclaimed wood from old hotels, bars, churches and other local buildings, every guitar has a story rooted in the city's rich history. Filmmaker Ron Mann watches them work and observes a series of fascinating conversations with prominent musicians and artists trying out the merchandise including Nels Cline, Bill Frisell, Jim Jarmusch and Lenny Kaye.

'I owe this one to film Director Jim Jarmusch who introduced me to guitar maker Rick Kelly and his storied Greenwich Village shop Carmine Street Guitars. Years earlier, Jim brought Rick some wood from the roof of his loft he was renovating and that initiated Rick into using reclaimed wood from old NY city buildings. But it wasn't only the resonant cool guitars that attracted me — it was the magical vibe of the place and Rick's zen-like philosophy. And ultimately, something I felt needed to be captured before it just all slips away...' Ron Mann, Director.

**Countries**  
Canada  
**Year**  
2018  
**Running Time**  
1hr 20min  
**Languages**  
English  
**Director**  
Ron Mann  
**Screenwriter**  
Len Blum  
**Producer**  
Ron Mann  
**Leading Cast**  
Eszter Balint,  
Christine Bougie,  
Nels Cline  
**Cinematographer**  
Becky Parsons,  
John M. Tran  
**Editor**  
Robert Kennedy  
**Print Source**  
Match Factory





# The Cave

## Countries

Denmark,  
Syria,  
Germany,  
USA,  
Qatar,

## Year

2019

## Running Time

1hr 35min

## Languages

Arabic, English

## Director

Feras Fayyad

## Screenwriter

Alisar Hasan,

Feras Fayyad

## Producer

Kirstine Barfod,

Sigrid Jonsson Dyekjær

## Leading Cast

Amani Ballour

## Cinematographer

Mohammad Kheir,

Ammar Suleiman,

Mohammad Eyad

## Editor

Denniz Göl Bertelsen,

Per K. Kirkegaard

## Print Source

Dogwoof

For civilians in war-torn Syria constantly besieged by aerial bombardment, hope and respite lie underground inside the subterranean hospital known as the Cave. Here pediatrician and managing physician Dr. Amani Ballour and her colleagues have claimed their right to work as equals alongside their male counterparts, working in a way that would be unthinkable in the oppressively patriarchal culture that exists above. Following the women as they grapple with daily aerial attacks, chronic supply shortages and the ever-present threat of chemical warfare, *The Cave* paints a stirring portrait of courage, resilience and female solidarity.

'Of course, the bombings and terrible events that happen are powerful and important to capture. But I also wanted to shine a light on the small, quiet details of each day — things that at first glance may seem unimportant but that, when looked at with more care, are actually the things that make us human. That enable us to survive.' Feras Fayyad, Director.



# Closing Time

## Countries

Germany,  
Switzerland

## Year

2018

## Running Time

1hr 56min

## Languages

Taiwanese,

Chinese

## Director

Nicole Vögele

## Screenwriter

Nicole Vögele

## Producer

Aline Schmid

## Cinematographer

Stefan Sick

## Editor

Hannes Bruun

## Print Source

Taskovski Films

3 AM, Zhongzheng Road, Taipei. The traffic of a 24/7 society pulses through the metropolis in constant waves. Bordered by a multi-lane street with a freeway towering above it, lies the night eatery 'Little Plates with Rice'. Here Mr. Kuo and his wife Mrs. Lin cook for the city's sleepless. They work at night and sleep through the days — trying to keep afloat. *Closing Time* is a magnificently poetic meditation on the in-between moments — a kaleidoscopic journey that relies on colours, sensations, animals, typhoons and a dark lilac sky — constants in the sleepy world of its characters.

'I was sitting in a night market in Taipei thinking, 'Okay, there is something here, I would like to dig deeper. There is something to find in this night-working thing they have going in Taipei. This [film] is for anybody that is open and willing to sit down and switch off the things running through their brain and go into the space of experience rather than expecting a narrative. It's for people who are able to create their own narratives.' Nicole Vögele, Director.



# The Cordillera of Dreams

The vast Andean mountain range ('Cordillera' in Spanish) runs right through the heart of Chile, home country of the great documentarian Patricio Guzmán. He returns with the third in a beautiful trilogy following *Nostalgia for the Light* and *Pearl Button*, meditating on his country's turbulent history in the shadow of the Cordillera, which for Chilean citizens is everywhere and still an unknown territory. Forced to leave his home during the military dictatorship forty years ago, Guzmán has never given up dissecting his country, its culture and politics, the legacy of oppression and those brave enough to resist.

'I have spent more than half of my life out of Chile. I have lived in Madrid, France and Cuba, but the memory of your homeland, where you are born, is something nothing can erase. It's linked to a formative stage in your life, when you are building your personality. The heart of who I am is rooted in Chile and that is what keeps me going as a filmmaker. I live in France, but I don't even speak French properly. I know the country, but I feel more like a tourist. I love Spain too but my love for Chile is different, more powerful, and at 77 years old I don't think that is likely to change.' Patricio Guzmán, Director.

**Original Title**  
La Cordillera des Songes  
**Countries**  
France,  
Chile  
**Year**  
2019  
**Running Time**  
1hr 25min  
**Languages**  
Spanish  
**Director**  
Patricio Guzmán  
**Screenwriter**  
Patricio Guzmán  
**Producer**  
Renate Sachse  
**Cinematographer**  
Samuel Lahu  
**Editor**  
Emmanuelle Joly  
**Print Source**  
New Wave



# A Dog Called Money

Award-winning photographer Seamus Murphy pioneers a unique approach to the music documentary with *A Dog Called Money*. He reveals the complex creative process of groundbreaking British musician PJ Harvey as she prepares her acclaimed album *The Hope Six Demolition Project*. She decided to create an open studio in Somerset House in London so people could watch the musicians working in the recording studio and made a series of journeys to Afghanistan, Kosovo and Washington D.C. to research the subject matter for the songs on the album. A revelatory and insightful film.

'Working with [PJ Harvey], I saw places differently. She brought a new angle. I knew that with her, we would hear a very different version of these places that that have become clichéd through mainstream media. And that it was a very complicated process and it's not until the end when you're putting all together, and you realise you've got all these voices and ideas and images and it's an even bigger thing.' Seamus Murphy, Director.

**Countries**  
Ireland,  
UK  
**Year**  
2019  
**Running Time**  
1hr 34min  
**Languages**  
English  
**Director**  
Seamus Murphy  
**Screenwriter**  
Seamus Murphy  
**Producer**  
Isabel Davis,  
Katie Holly,  
James Wilson,  
Seamus Murphy  
**Leading Cast**  
PJ Harvey  
**Cinematographer**  
Seamus Murphy  
**Editor**  
Sebastian Gollek  
**Print Source**  
MUBI



# Doomed Beauty

## Films by Helena Třeštíková

Helena Trestikova's *Doomed Beauty* is the incredible story of Lída Baarová, once the most famous actress in Czechoslovakia, loved and admired for her great beauty and enigmatic performances then later isolated and reviled. The source of her downfall was a self-destructive and very public affair with the infamous German Minister of Propaganda, Joseph Goebbels. The film is based on an extraordinarily frank interview with the actress in her final years, interspersed with a wealth of fascinating archive footage of early Czech cinema against the grand sweep of twentieth century European history.

'My topic is long-term observations. I have been making this kind of film for twenty years. I think I will call this method a connection between documentary and story. If I can observe someone through a longer time it means I can observe exactly what is special, what is unique about this person. My general idea is that every life is interesting. My aim is to find the special topic in this life — what is the key in this life? I look for the topic and my film is a result of this search. It is very interesting and a great adventure.' Helena Třeštíková, Director.

**Original Title**  
Zkáza Krásou  
**Countries**  
Czech Republic  
**Year**  
2016  
**Running Time**  
1hr 30min  
**Languages**  
Czech  
**Director**  
Helena Třeštíková  
Jakub Hejna  
**Screenwriter**  
Helena Třeštíková,  
Jakub Hejna  
**Producer**  
Hana Třeštíková  
**Leading Cast**  
Lída Baarová,  
Vladimír Borský,  
Frantisek Cáp  
**Cinematographer**  
Jirí Chod,  
Martin Kubala,  
Jan Malír,  
Jaromír Nekuda  
**Editor**  
Jakub Hejna  
**Print Source**  
Negativ Film Productions



# The Fading Village

A masterful depiction of a tiny Chinese goat-herding village and the way of life it represents, *The Fading Village* is epic in scope and delicate in its execution. Goat farmer Hou Junli tends to his receding flock in the village of Heishuigetuo, under the saturnine influence of his ageing parents while his wife and son lambast the village for its lack of wi-fi connectivity. But if this traditional work is struggling to provide a decent wage how can the village survive? What unfolds is one of the most beautifully shot and lyrically told stories of seasonal cycles and decline you will see this year.

'In the process of urbanization, all kinds of resources tend to be concentrated in the city. Population flows from village to city, which seems an improvement in the short term, but may arouse new social problems for lack of sustained workforce in the long run. The outflow of population directly leads to the decay of the countryside. In this process, the enriched material indirectly complicates human nature, which makes people utilitarian. At the stage where people are sufficient in food and clothing while poor in spiritual satisfaction, loneliness becomes the main psychological problem haunting the characters in the film.' Liu Feifang, Director.

**Original Title**  
Chun Qu Dong Lai  
**Countries**  
China  
**Year**  
2019  
**Running Time**  
2hr 52min  
**Languages**  
Chinese  
**Director**  
Liu Feifang  
**Screenwriter**  
Liu Feifang,  
Miao Ruwen  
**Producer**  
Liu Feifang  
**Cinematographer**  
Liu Feifang,  
Cheng Chia-ming  
**Editor**  
Guo Hengqi  
**Print Source**  
Shanghai Haojin  
Film Center



# Family Romance, LLC

The great Werner Herzog travels to Japan for his latest film, a subtle reinvention of his unique style of direct documentary filmmaking. His co-conspirator and star is Yuichi Ishii, the real-life CEO of Family Romance LLC, a company that rents out human surrogates for his clients' every need — a family member for a social event, someone to take the blame for a mistake at work, a stranger to help you relive the best moment of your life. The interaction of performance, artifice and genuine emotional depth makes a profound and fascinating film.

'In my film there is not a single moment that you have ever seen in a movie, although it looks completely normal and regular. When you take a good look, there is not a single thing you have ever seen in any movie. That was completely organic. The awe comes because you have not seen what you are seeing there. You shoot what you really want to see on the screen. It's only the essence. That's the only thing I would film. Because of that, I have barely 300 to 350 minutes of footage in total. It's very natural for me, and nothing is missing.' Werner Herzog, Director.

## Countries

Germany,  
Japan

## Year

2019

## Running Time

1hr 29min

## Languages

Japanese

## Director

Werner Herzog

## Screenwriter

Werner Herzog

## Producer

Roc Morin

## Leading Cast

Mahiro Tanimoto,  
Ishii Yuichi

## Cinematographer

Werner Herzog

## Editor

Sean Scannell

## Print Source

Modern Films



# Forman vs Forman Films by Helena Třeščíková

Helena Trestikova's latest film, alongside co-director Jakub Hejna, tells the extraordinary life story of the late, great Czech director, Milos Forman. The film creates a collage of rare private and official archive footage alongside autobiographical memories narrated by the filmmaker's son, Petr Forman. Forman achieved international acclaim for his early films like A Blonde in Love and Fireman's Ball, spearheading the influential Czech New Wave in the early 60s. He then went on to even greater success in Hollywood with multiple Oscar-winning films Amadeus and One Flew Over the Cuckoo's Nest.

'From the very beginning in thinking about making this film was the idea that Miloš would be the one who would narrate. He always said, "I love stories and I am a storyteller." So our aim was that he would be speaking about his own story. [Forman] was [a] totally authentic man and he knew how to tell stories and make a point. He was a great storyteller — always to the point. It was his specialty. And he was never arrogant — always friendly.' Helena Třeščíková, Director.

## Countries

Czech Republic,  
France

## Year

2019

## Running Time

1hr 21min

## Languages

Czech

## Director

Helena Třeščíková,  
Jakub Hejna

## Screenwriter

Helena Třeščíková

## Producer

Katerina Cerná,  
Christine Camdessus,  
Alena Müllerová,  
Madeleine Avramoussis

## Leading Cast

Milos Forman,  
Miroslav Ondříček

## Cinematographer

David Cysar

## Editor

Jakub Hejna

## Print Source

Negativ Film Productions



# Free Lunch Society

## Come Come Basic Income

Presented in partnership with greenleeds.org and Leeds Green Party, Free Lunch Society is an entertaining and provocative film about Universal Basic Income. Considered a pipe dream just a few years ago, today, this utopia is more imaginable than ever before - intense discussions are taking place in all political and scientific camps. Free Lunch Society utilises an elegant mosaic of archive footage and talking heads to probe the background information, searching for possibilities regarding its implementation. Followed by a panel inviting you to join the discussions going on here in Leeds.

'Economists do not reckon with technological advancement. We still may be far away from a society like the one in Star Trek, but we do currently live in abundance. If machines and robots get the work done and resources belong to all of us collectively, then we are free to do whatever we want. We can go on perpetual vacation, further develop ourselves, and enrich ourselves. We are no longer forced to adapt our educational pursuits to the so-called job market, but can instead work on our talents and do research. Welcome to the Free Lunch Society.' Christian Tod, Director.

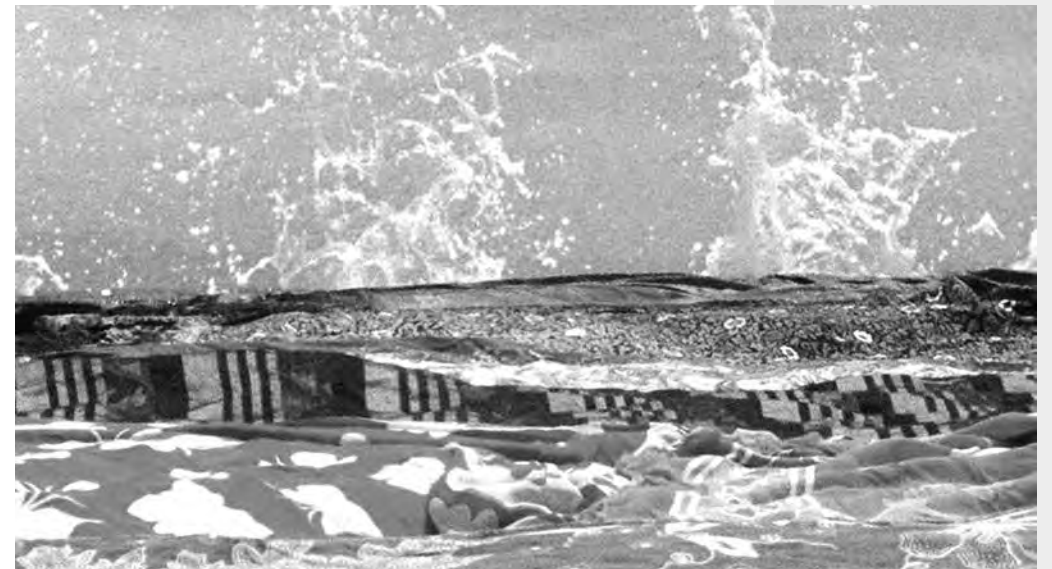
**Original Title**  
Free Lunch Society: Komm Komm Grundeinkommen  
**Countries**  
Austria,  
Germany  
**Year**  
2017  
**Running Time**  
1hr 35min  
**Languages**  
German,  
English,  
Spanish,  
Catalan  
**Director**  
Christian Tod  
**Screenwriter**  
Christian Tod  
**Producer**  
Karin C. Berger,  
Arash T. Riahi  
**Leading Cast**  
Peter Barnes,  
Petra Barthel,  
Tiffany Beroid,  
Michael Bohmeyer  
**Cinematographer**  
Lars Barthel,  
Joerg Burger  
**Editor**  
Elke Groen,  
Cordula Werner  
**Print Source**  
Autlook



# The Grand Bizarre

A film of boundless energy and ingenuity, the first feature by animator Jodie Mack is a colour-coordinated, rhythmically tuned fantasia for the senses. Filmed over five years and in as many countries, this all-analogue travelogue finds thousands of textiles and printed designs dancing across locations from Mexico to Morocco to India. With handmade charm and a topical touch, Mack traces the industrial cogs of fabric production and consumption that make our material world turn. A motion picture in the truest sense.

'The motifs of the patterns in the textiles — or music, or language, or food — function not only as signifiers of culture but also as signifiers of cultural dilution... I experimented with a sort of day-for-night, x-place-for-z place, toying with interrupting these sort of Barthes [Simpson]-esque ideas, like "you need to have the red-and-white checkered tablecloth to imply the Italian pizza restaurant" sorts of photographic codes. And, yes, the visual and sonic patterns appear everywhere to me now. Sometimes I'll just walk through the airport and see a diamond suitcase while listening to a techno remix of, I dunno, Jewel or something. And I'll blurt out: "THE GRAND BIZARRE!"' Jodie Mack, Director.



**Countries**  
USA  
**Year**  
2018  
**Running Time**  
1hr  
**Languages**  
English  
**Director**  
Jodie Mack  
**Screenwriter**  
Jodie Mack  
**Producer**  
Jodie Mack  
**Cinematographer**  
Jodie Mack  
**Editor**  
Jodie Mack  
**Print Source**  
Jodie Mack

# Heimat is a Space in Time

In this staggering film essay, master documentary filmmaker Thomas Heise dives into four generations of his own family archives to trace the profound cultural and political upheaval of Germany's last century. Heise uses a plethora of materials from his private archive to stitch together the story of his family over four generations. The places and landscapes mentioned in letters are photographed in the present, with all the signs of time gone by, as the film floats between first loves, fathers, mothers, siblings, pleasure, and pain. Heise's personal narrative details and uncovers the tumultuous national narrative of modern Germany.

'The structure follows the material, these fragments or shards in the desert. I tried to take a look at these things from a distant future. Also fragments of thoughts — or unclear thoughts, like using the original transport lists from the Viennese letters with the singing of Marika Röck. Or from a film from 1944, which my father had to watch in his camp until the redemptive alarm. "Schau nicht hin schau nicht her, schau nur geradeaus." (Don't look here, don't look there, just look straight ahead). There are big gaps in the course of history. There is no narrator for a very long time. The rest is guessable, or not.' Thomas Heise, Director.

**Original Title**  
Heimat ist ein Raum aus Zeit  
**Countries**  
Germany, Austria  
**Year**  
2019  
**Running Time**  
3hr 38min  
**Languages**  
German, Korean  
**Director**  
Thomas Heise  
**Screenwriter**  
Thomas Heise  
**Producer**  
Heino Deckert  
**Cinematographer**  
Stefan Neuburger  
**Editor**  
Chris Wright  
**Print Source**  
ICA



# Here for Life

An uncommon story told on common ground by ten Londoners whose lives are shaped by loss and love, struggle and resistance. They grapple with a system stacked against them. They dance, steal, and eat together; celebrate their differences and share their talents. The lines between one person's story and another's performance are blurred. Eventually coming together on a makeshift stage, Here For Life is an inspiring collaboration between filmmaker Andrea Luka Zimmerman and theatre-maker Adrian Jackson, ten Londoners, and a dog. Screening with Luna Llena, an intimate look at a 'migrant caravan' passing through the Mexican border.

'It always starts from the person. When are we greedy, when do we have hope, and when do we hurt one another? When are we allowed to dream? Who is allowed to dream? Whose dreams enter the cultural circuit, and which cultural circuit matters? These are the discussions that led people to give their own experiences. Most people think it's a documentary. Then they realise it's a bit more fiction, or maybe something completely different. We are really playing with this and only exceptional actors can do that well.' Andrea Luka Zimmerman, Co-Director.

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 27min  
**Languages**  
English  
**Director**  
Andrea Luka Zimmerman,  
Adrian Jackson  
**Screenwriter**  
Andrea Luka Zimmerman,  
Adrian Jackson with  
Therese Henningsen  
**Producer**  
James Lingwod,  
Michael Morri,  
Cressida Day  
**Leading Cast**  
Jo Galbraith,  
Jake Goode,  
Richard Honeyghan  
**Cinematographer**  
Taina Galis,  
Andrea Luka Zimmerman  
**Editor**  
Grant Gee  
**Print Source**  
Modern Films



# The Hidden City

**Original Title**

La Ciudad Oculta

**Countries**Spain,  
France,  
Germany**Year**

2018

**Running Time**

1hr 20min

**Languages**

No dialogue

**Director**

Victor Moreno

**Screenwriter**Victor Moreno  
Rodrigo Rodríguez,  
Nayra Sanz Fuentes**Producer**José Ángel Alayón,  
Eva Chillón**Cinematographer**

José Ángel Alayón

**Editor**Samuel M. Delgado,  
Victor Moreno**Print Source**

Shellac

Victor Moreno's pioneering documentary is a dizzying trip into the depths of the big city, a literally suburban world that is alien to most of us and yet right under our feet. There is a vast labyrinth of galleries, tunnels, sewers and transportation networks that have a symbiotic relationship with the city above, a functional and essential space but also symbolic: the unconscious of the city. Employing an innovative visual style and an exquisite, dialogue-free sound design, where any human beings are shadowy and indistinct, the film transforms documentary realism into an abstract sensorial journey.

'The subsoil of the city is a dark place, with hardly any reference to the exterior and where it is easy to feel out of place. Far from going against this fundamental element, what we did was to put it at the center of our film. We decided to work from the darkness, without artificial light. From the beginning of the project there was an image that pursued me, a tunnel with no light at the end. Almost always, the tunnels are presented to us with a light at the end. For me that is a saving, redeeming image. However, a tunnel to darkness, to the unknown, seems to me much more suggestive and mysterious. It is like peering into our own abyss. We believe that we have everything under control but there is a moment when that domain ends and we enter unknown territory. It is like crossing a threshold where our senses must be awake and where any source of light or sound is almost a revelation..' Victor Moreno, Director.



# Kes Reimagined

**Countries**

UK

**Year**

2019

**Running Time**

1hr 10min

**Languages**

English

**Director**

Ross MacGibbon

**Print Source**

The Space

The Barry Hines Novel 'A Kestrel for a Knave' and Ken Loach's famous film adaptation are both modern classics. Celebrating the 50th anniversary of Kes, Barnsley born choreographer Jonathan Watkins reimagines the work weaving dance, projections, puppetry and music to create a family friendly Kes to rival War Horse, the Guardian called it 'genuinely too powerful for words'. The stage version has been expertly re-engineered for the cinema screen by director Ross MacGibbon and premieres at LIFF with a Q&A with cast and crew.

'The film takes this familiar northern story and reimagines it through dance to uncover the poetic journey between boy and bird, isolation and freedom, disconnect and passion. Being from Barnsley, the book 'A Kestrel for a Knave' by Barry Hines and subsequently Ken Loach's Kes feel like they are almost part of my DNA. When considering the stories I want to tell through dance on film this has always been the frontrunner and through music, puppetry, video and movement hope to uncover a new way of seeing this iconic narrative.' Jonathan Watkins, Director and Choreographer.



# The Kingmaker

**Countries**  
Denmark, USA  
**Year**  
2019  
**Running Time**  
1hr 41min  
**Languages**  
English  
**Director**  
Lauren Greenfield  
**Screenwriter**  
Lauren Greenfield  
**Producer**  
Frank Evers, Lauren Greenfield  
Leading Cast  
Imelda Marcos  
**Cinematographer**  
Shana Hagan, Lars Skree  
**Editor**  
Per K. Kirkegaard  
**Print Source**  
Dogwoof

Centered on the indomitable character of Imelda Marcos, *The Kingmaker* examines, with unprecedented access, the Marcos family's improbable return to power in the Philippines. The film explores the disturbing legacy of the Marcos regime and chronicles Imelda's present-day push to help her son, Bongbong, win the vice-presidency. To this end, Imelda confidently rewrites her family's history of corruption, replacing it with a narrative of a matriarch's extravagant love for her country.

'I did like [Imelda Marcos]. That was one of the things that made me want to delve into her story. She is so charismatic and attractive – and so generous on a person-to-person level, generous with her time and openness. She is always giving gifts, including to our crew. With the Marcos family, wealth is a little bit different. It's not so much about the lifestyle. It is more about politics and power. For me, the 'follow the money' part of the story was about how they were able to keep the money they had amassed during the dictatorship and how they were able to use it to get back into power.' Lauren Greenfield, Director.



# LAPÜ

**Countries**  
Colombia  
**Year**  
2019  
**Running Time**  
1hr 15min  
**Languages**  
Wayunaiki, Spanish  
**Director**  
César Alejandro Jaimes, Juan Pablo Polanco  
**Screenwriter**  
César Alejandro Jaimes, Juan Pablo Polanco  
**Producer**  
Julián Quintero  
**Leading Cast**  
Carmen González Jusayú, Doris González Jusayú  
**Cinematographer**  
Angelo Faccini  
**Editor**  
César Alejandro Jaimes, Juan Pablo Polanco  
**Print Source**  
Syndicado Film Sales

On a windy night in the Colombian desert, a young Wayúu woman named Doris sleeps in her hammock and has a dream that she reunites with a deceased cousin. When she awakens and shares the encounter with her grandmother, they agree that her vision suggests the beginning of an ancient ritual, one central to their culture's relationship with death, dreams, and memory. Mirroring the Wayúu traditional belief that the dead coexist with the living, filmmakers César Alejandro Jaimes and Juan Pablo Polanco present an eerie, dreamlike, and beautifully framed examination of tradition and superstition.

'The Wayúu culture's presence in cinema is vital for the way in which we relate to them, especially in Colombia. However, it's not just about representing this culture on the screen, but about making its people part in the creation of the film. Globally, representation gives us the tools to define our own cultural identity when examining how different, but also how similar the Wayúu are to our own cultures. So, as with this film, generating ways of organizing outside the "democratic state" and working for its inhabitants it is very valuable.' César Alejandro Jaimes and Juan Pablo Polanco, Directors.





# Mallory

## Films by Helena Třeščíková

One of Helena Trestikova's extraordinary, long-form character studies, Mallory follows a struggling mother over thirteen Years as she makes a desperate bid to leave her old life behind and build a better future for her son. Long troubled with drug addiction and homelessness, Mallory is an inspiring story of a determined recovery in hopelessly difficult circumstances as Czech society provides little support for her struggles. She also strives to bring hope to others by helping those she knows best, people on the fringes of society.

'[Mallory] lived in a shelter with her one-year-old boy and she caught my interest because she is very outgoing, authentic, sometimes self-destructively honest. She is not shy about the camera and she is just the same in front of and away from it. She does not act. Those are great qualities for a documentary. After making an initial short documentary, I couldn't stop shooting Mallory. Even though I was busy with other projects I thought I must come back to her.' Helena Třeščíková, Director.

**Countries**  
Czech Republic  
**Year**  
2015  
**Running Time**  
1hr 37min  
**Languages**  
Czech  
**Director**  
Helena Třeščíková  
**Screenwriter**  
Helena Třeščíková  
**Producer**  
Katerina Cerná,  
Pavel Strnad  
**Leading Cast**  
Miroslava Neradová,  
Vrát'a, Krystof  
**Cinematographer**  
Jiri Chod,  
David Cysar,  
Vlastimil Hamernik,  
Jakub Henja,  
Robert Novák,  
Miroslav Soucek  
**Editor**  
Jakub Hejna  
**Print Source**  
Negativ Film Productions



# A Marriage Story

## Films by Helena Třeščíková

An unprecedented documentary profile of one marriage, Helena Trestikova's A Marriage Story follows the Strnadovi family through thirty five years. Incorporating footage from earlier TV films going back to 1980, Trestikova provides an incredibly intimate portrait of furniture shop owners, Ivana and Vaclav Strnadovi from their romantic union to raising a family, periods of harmony and discord and the little details of everyday life that are inaccessible to more conventional filmmakers. Screening with her short film, Miracle, following a young pregnant woman as she becomes a mother.

'I usually have a subject matter, a theme. And with "A Marriage Story" we found them simply at the registry office when they decided to get married. We selected six random couples. We had no idea who these people were. We basically told them that we would like to observe them for a long period of time, for six years. And we've basically been observing them for the last 35 years.' Helena Třeščíková, Director.

**Original Title**  
Strnadovi  
**Countries**  
Czech Republic  
**Year**  
2017  
**Running Time**  
1hr 42min  
**Languages**  
Czech  
**Director**  
Helena Třeščíková  
**Screenwriter**  
Helena Třeščíková  
**Producer**  
Katerina Cerná,  
Pavel Strnad  
**Leading Cast**  
Michaela Katráková,  
Milan Petrina,  
Jan Strnad  
**Cinematographer**  
David Cysa,  
Vlatimil Hamernik,  
Jan Malí,  
Miroslav Soucek,  
Ervín Sanders,  
Jiri Chod, Robert Novák,  
Antonín Kutík  
**Editor**  
Jakub Hejna  
**Print Source**  
Negativ Film Productions



# Midnight Traveler

## Countries

UK,  
USA,  
Qatar,  
Canada

## Year

2018

## Running Time

1hr 30min

## Languages

Persian,  
Arabic,  
English,  
Turkish,  
Bulgarian

## Director

Hassan Fazili

## Screenwriter

Emelie Coleman Mahdavian

## Producer

Su Kim,  
Emelie Coleman Mahdavian

## Leading Cast

Hassan Fazili,  
Nargis Fazili,  
Zahra Fazili,  
Fatima Hossaini

## Editor

Emelie Coleman Mahdavian

## Print Source

Dogwoof

An extraordinary first hand document of an epic journey, *Midnight Traveler* enlightens the traumatic experience of migration for refugees forced to seek asylum. When the Taliban puts a bounty on Afghan filmmaker Hassan Fazili's head, he is forced to flee with his wife and two young daughters. Full of inventive filmmaking ideas in difficult and dangerous circumstances, Fazili captures the journey from Afghanistan, across the Asian border and west through Europe using mobile phone cameras. The resulting film is truly exciting and moving as the family pull together to make it through the most difficult trial of their lives.

'I feel that our family's experience is not unique to us and is an important part of human history and must be preserved and seen by all. But sometimes I do wonder whether I should have made this film, because after this, my family must begin a new life and forget all the problems we suffered before. I worry about this problem because I am caught in between two different ideals. As a filmmaker, I feel I must document some of the problems in the world so that future generations will know about the time we live in.' Hassan Fazili, Director.



# Miles Davis The Birth of Cool

## Countries

USA

## Year

2019

## Running Time

1hr 55min

## Languages

English

## Director

Stanley Nelson

## Producer

Nicole London

## Leading Cast

Ron Carter,  
Jimmy Cobb,  
Betty Davis,  
Herbie Hancock,  
Carlos Santana,  
Quincy Jones

## Cinematographer

Henry Adebajo,  
Herve Cohen,  
Eric Coleman,  
Marc Gerke,  
Jerry Henry,  
Mead Hunt,  
Clare Major,  
Antonio Rossi

## Editor

Lewis Erskine,  
Yusuf Kapadia,  
Natasha Mottola

## Print Source

Munro Films

Stanley Nelson has made the definitive biographical documentary about Miles Davis, one of the most groundbreaking and influential musicians of the twentieth century, a must for all fans and the perfect introduction for newcomers. Featuring unseen archive footage and studio outtakes, *Birth of the Cool* provides an outline of his long and complex career as trumpeter and bandleader from bebop to cool jazz, orchestral music to jazz fusion. It also tracks his restless determination to live life on his own terms. It made him a star. It also made life difficult for those who loved him most.

'I think one of the tricks about doing a film about someone like Miles Davis, an event or a person that's famous or infamous is that we have some people coming into the theaters who don't know anything about Miles. We also have people coming into the theater who think they know a lot about Miles. I feel like this film offers either ends of that spectrum — something that they didn't know. If you didn't know anything about Miles, you'll learn something about his music. If you did know about Miles, then you'll learn something about Miles the man that you didn't know.' Stanley Nelson, Director.



# Punk the Capital

## Building a Sound Movement

Washington, D.C. was one of the most transformative cities in modern music thanks to the inter-generational convergence of punk rock which brought forth legendary bands like Bad Brains and Minor Threat. Punk the Capital covers the key years from 1976 to 1983, bringing them vividly to life with a recently unearthed trove of Super8 film and first hand testimony from all the key players like Ian MacKaye, Henry Rollins and HR. Together they created a highly influential underground movement and an unstoppable cultural force specific to its unique home city.

'I grew up in Northwest [Washington] DC, straddled between the skate and the punk scene. I started going to shows in the mid-80's catching the tail end of bands like Rites of Spring. That music became the musical backbone of my existence. What I really remember is the audience and talking out on the street. It was really this communal experience that's hard to explain, even though it was a big deal when I saw things like Fugazi's first show. The most important thing is making something that feels like it came from the inside out. This is less of a film about DC than for DC' James June Schneider, Co-Director.

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
1hr 30min  
**Languages**  
English  
**Director**  
James June Schneider,  
Paul Bishow  
**Producer**  
James June Schneider  
**Leading Cast**  
Henry Rollins,  
Ian MacKaye,  
Darryl Jenifer,  
Dante Ferrando  
**Editor**  
Sam Lavine,  
James Schneider  
**Print Source**  
James June Schneider



# Recorder

## The Marion Stokes Project

Marion Stokes was secretly recording television twenty-four hours a day for thirty years. It started in 1979 with the Iranian Hostage Crisis and ended on December 14, 2012 while the Sandy Hook massacre played on television as Marion passed away. In between, Marion recorded on 70,000 VHS tapes, capturing revolutions, lies, wars, bloopers, talk shows, and commercials that tell us who we were, and show how television shaped the world of today. This is a mystery in the form of a time capsule, about a radical Communist activist whose work was crazy but also genius.

'I want audiences to encounter a radical woman who dedicated her life to a visionary project, but at great personal cost. I hope that Marion's singular story will emotionally impact people, but I expect that the film will compel people to think critically about the ways in which public opinion is moulded by the media and the predilections of the people who produce it.' Matt Wolf, Director.

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
1hr 27min  
**Languages**  
English  
**Director**  
Matt Wolf  
**Producer**  
Kyle Martin  
**Cinematographer**  
Chris Dapkins,  
Matt Mitchel  
**Editor**  
Keiko Deguchi  
**Print Source**  
Electric Chinoland



# René

## Films by Helena Třeščíková

Perhaps the most notorious of Helena Trestikova's unique, time-lapse documentaries made by developing meaningful relationships with her subjects over many years, Rene is the sad tale of a young man who is unable to break the inevitable chain of crime and incarceration that defines his life. Punctuated with grim but bitterly insightful confessions from his prison journals, the film creates a poignant and empathetic portrait of an eternal outsider whose self-destructive life cycle unfolds as Czech Society goes through a series of seismic changes in the background. Followed by a Q&A with the director by Peter Hames.

'My topic is long-term observations. I have been making this kind of film for twenty years. I think I will call this method a connection between documentary and story. If I can observe someone through a longer time it means I can observe exactly what is special, what is unique about this person. My general idea is that every life is interesting. My aim is to find the special topic in this life — what is the key in this life? I look for the topic and my film is a result of this search. It is very interesting and a great adventure.' Helena Třeščíková, Director.

**Countries**  
Czech Republic  
**Year**  
2008  
**Running Time**  
1hr 23min  
**Languages**  
Czech  
**Director**  
Helena Třeščíková  
**Screenwriter**  
Helena Třeščíková  
**Producer**  
Anna Beckova,  
Katerina Cerná,  
Pavel Strnad  
**Leading Cast**  
René Plášil,  
Helena Třeščíková  
**Cinematographer**  
Martin Kubala,  
Petr Pešek,  
Stano Slušný,  
Václav Smolík,  
Marek Dvorák ,  
Ondrej Belica,  
Miroslav Soucek,  
Vlastimil Hamerník  
**Editor**  
Jakub Hejna  
**Print Source**  
Taskovski



# Rough Remote Rumble

Jorge López Navarrete's Rough Remote Rumble is a beguiling and exquisite depiction of defiant resistance in the face of impending destruction. We near silently witness a real-life stonecutter returning to his native land to give with his own hands a dignified end to the last remains of his family past. Shot entirely in black and white, even the mere contemplation of a cloud changing its shape is enough to know if something else can still be done. An utterly unique and profoundly poetic form of filmmaking and craft at its very finest.

'Rough Remote Rumble are the images and the sounds of the resistance to a decline. It is rooted in the stone heritage of my father's family. They were stonecutters. The story shows a purifying process through the work with stone. The ongoing contact with such a primeval material reveals itself as a source of healing and alignment with the natural course of events. In that fall down to what is most elementary, there is no possibility for words. Language is avoided as a more elaborate means of relating with the outside world, giving a voice to physical and fundamental gestures.'

Jorge López Navarrete, Director



**Original Title**  
Ronco Rumor Remoto  
**Countries**  
Spain  
**Year**  
2018  
**Running Time**  
1hr 14min  
**Languages**  
No Dialogue  
**Director**  
Jorge López Navarrete  
**Screenwriter**  
Jorge López Navarrete  
**Producer**  
Jorge López Navarrete  
**Leading Cast**  
Amelia Coronado,  
David Rodríguez  
**Cinematographer**  
Omar Quezada  
**Editor**  
Diana Toucedo  
**Print Source**  
Negativ Film Productions

# The Seer and the Unseen

Amid Iceland's majestic wilderness, a lava field of ecological importance is about to be demolished by the largest bulldozer in the country. Standing in front of that bulldozer is Ragga: grandmother of three, environmentalist and celebrated 'seer' into the invisible realms. As one of Iceland's most respected seers, governmental officials, businesses and individuals call upon Ragga to consult the elves in order to learn where they can and cannot develop land. As we follow Ragga's fight to save their home, while exploring folklore and the financial issues of the country, we encounter the surprising power of belief that shape our visible worlds and transform our natural landscapes.

'I'd wanted to make a film about Iceland for such a long time. I always felt it was such a beautiful, powerful place. I started researching headlines coming out of the country and came across one that said: "Elf lobby shuts down construction of road." And in that article, they referenced "the invisible elves"! They also kept quoting this woman who seemed at once very serious and playful, talking about environmental politics. She clearly believed in elves and didn't take herself too seriously. You know that moment when you read something and go: "I really want to know more about that person"? I had that feeling.' Sara Dosa, Director.

**Countries**  
Iceland, USA  
**Year**  
2019  
**Running Time**  
1hr 20min  
**Languages**  
Icelandic  
**Director**  
Sara Dosa  
**Screenwriter**  
Bryndis Ingvardsdóttir  
**Producer**  
Shane Boris,  
Sara Dosa  
**Leading Cast**  
Ragnhildur Jonsdottir  
**Cinematographer**  
Bjarni Felix Bjarnason,  
Sigurður Grímsson,  
Patrick Kollman,  
Daniel Schreiber,  
Arnar Sigurdsson  
**Editor**  
Erin Casper  
**Print Source**  
Signpost Pictures



# She is the Other Gaze

Christiana Perschon's striking documentary presents a series of interviews with five female visual artists: Renate Bertlmann, Linda Christanell, Lore Heuermann, Karin Mack, Margot Pilz. Most of these artists started their careers in the 1970s Vienna, and Perschon investigates the relation between their practice and feminism. Each of the artists' trajectories has been informed by women's issues: the fight against patriarchal structures, the lack of visibility, an intimate relation to the objects of everyday domesticity, the difficulties in negotiating family life and artistic ambitions.

'Out of dialogue comes a focus to be shared. She Is The Other Gaze is created collaboratively with my protagonists while my camera as an apparatus placed in between acts as the receiver of the gaze in a setting where interaction defines the imagery: a mutual seeing and being seen. I'm reframing and transferring earlier works of feminist pioneers into the medium of film by setting their art in motion. Time is inscribed in their art practice, body and speech. I was fascinated by their energy of resistance against a patriarchal society. My work is based on empathy and shaped by trusting in the imaginary and resonance – on what is about to evolve out of dialogue and appropriating art.' Christiana Perschon, Director.

**Countries**  
Austria  
**Year**  
2018  
**Running Time**  
1hr 30min  
**Languages**  
German  
**Director**  
Christiana Perschon  
**Screenwriter**  
Christiana Perschon  
**Producer**  
Christiana Perschon  
**Leading Cast**  
Renate Bertlmann,  
Linda Christanell,  
Iris Dostal,  
Lore Heuermann,  
Karin Mack,  
Margot Pilz  
**Cinematographer**  
Christiana Perschon  
**Editor**  
Christiana Perschon  
**Print Source**  
Sixpack Film

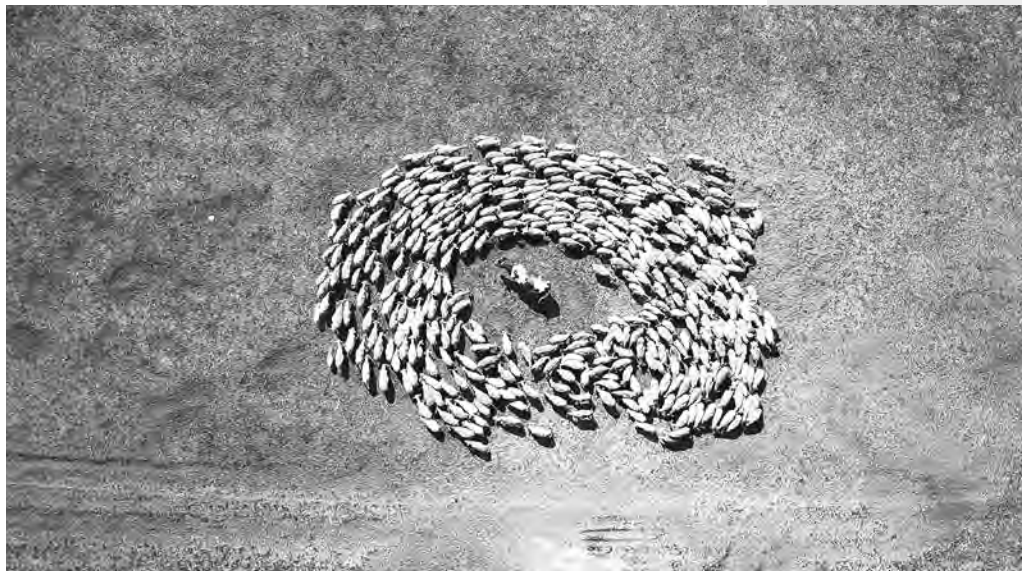


# Sheep Hero

**Countries**  
Netherlands,  
Romania  
**Year**  
2018  
**Running Time**  
1hr 21min  
**Languages**  
Dutch  
**Director**  
Ton van Zantvoort  
**Screenwriter**  
Ton van Zantvoort  
**Producer**  
Ton van Zantvoort  
**Leading Cast**  
Stijn Hilgers  
**Cinematographer**  
Ton van Zantvoort  
**Editor**  
Ton van Zantvoort  
**Print Source**  
Windmill Film Distribution

Stijn is one of the last Dutch shepherds who preserves his ancient methods of sheep herding in the face of mechanisation, competition and lower subsidies. When Stijn loses his primary grazing contract, he resorts to innovative means to maintain his autonomy... becoming an events planner, a restaurateur, even finding himself on radio and television, accompanied by his sheep: the shepherd becomes a showman. But at what risk? Screening with *Diary of Cattle*, a tragi-comedy about a 24-hour-life cycle of a herd of cows, and *Tony & the Bull*, a snapshot into the life of a former butcher and his highland bull, who share a home together.

'Many years ago I met Stijn, one of the last traditional shepherds in the Netherlands. Throughout the years, I noticed how the relaxed, cheerful and passionate shepherd became bitter and short-tempered. A traditional shepherd losing his hair overnight, because of extreme stress. How paradoxical. Was herding sheep not supposed to be the most relaxed and romantic profession in the world? 'The silent heath is no longer quiet. There is a war going on in the heathlands,' Stijn said to me and so the story began.' Ton Van Zantvoort, Director.



# Shooting the Mafia

**Countries**  
Ireland,  
USA  
**Year**  
2019  
**Running Time**  
1hr 34min  
**Languages**  
Italian, English  
**Director**  
Kim Longinotto  
**Producer**  
Niamh Fagan  
**Leading Cast**  
Letizia Battaglia  
**Cinematographer**  
Kim Longinotto  
**Editor**  
Ollie Huddleston  
**Print Source**  
Modern Films

Trailblazing documentary filmmaker Kim Longinotto turns her lens on the gutsy and resourceful photojournalist Letizia Battaglia, an extraordinary Sicilian artist and activist whose work defines community resistance to the Mafia. Battaglia found her calling relatively late in life, breaking tradition by turning away from a domestic role as a wife and mother, she captured the horrors of everyday life in Sicily in the eighties as resistance to the rule of the brutal Corleonesi family led to a series of grizzly murders, forcing a stricken community into silence.

'I love telling stories of survivors and of rebels. Letizia challenged everything: her society's culture, her expected role in society, and the Mafia themselves. It's a huge and fascinating story which could have been told a thousand different ways. The challenge was to weave Letizia's story into the history of her country. It was a film made in the edit room. It would be great if the audience feels proud of the brave people who dared to stand up to the Mafia. The Mafia were ruling by brute force, [but] people had dreams of justice and hope.' Kim Longinotto, Director.



# The Street

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
1hr 33min  
**Languages**  
English  
**Director**  
Zed Nelson  
**Producer**  
Zed Nelson  
**Cinematographer**  
Zed Nelson  
**Editor**  
Julian Rodd  
**Print Source**  
Verve

Photographer-filmmaker Zed Nelson explores the effects of gentrification in Hoxton Street, East London, a place where the upheavals of rapid change, austerity and escalating prices are having devastating effects on the working class community there. Long running local businesses are closing down as trendy new bars, cafes and galleries open up, run by an affluent new population and the social housing crisis forces out poor and elderly people. The EU referendum looms in the background fuelling growing xenophobia and resentment. A heartfelt and compassionate film about living in Britain right now.

'I have lived in Hackney all my life. It was always shabby and run down, and in many ways represented a place to get away from. But one day I noticed Hackney was changing. It was always poor — one of the poorest boroughs in London — but it was becoming trendy. There is a story of gentrification going on here. I enjoy Hackney today more than I ever have. But I also watch with a growing concern for its identity. As the property developers move in and gated luxury apartments spring up on every street corner you have to wonder, how will it end?' Zed Nelson, Director.



# Talking About Trees

**Countries**  
France,  
Sudan,  
Germany,  
Chad,  
Qatar  
**Year**  
2019  
**Running Time**  
1hr 30min  
**Languages**  
Arabic,  
English,  
Russian  
**Director**  
Suhaib Gasmelbari  
**Screenwriter**  
Suhaib Gasmelbari  
**Producer**  
Benjamin Delboy,  
Jeremy Delpon  
**Leading Cast**  
Suleiman Ibrahim,  
Ibrahim Shaddad  
**Editor**  
Nelly Quettier  
**Print Source**  
New Wave

A heartfelt love for cinema is at the centre of this Sudanese tale of four local filmmakers hell-bent on reviving a cinema space which has been shut down amid political and economic pressure. This intrepid gang of retired film lovers are determined to revitalise the Sudanese film culture, despite lack of money, equipment and the threat of censorship in a country where public screenings are banned. Sudan-born director Suhaib Gasmelbari creates a melancholic yet wonderfully charged evocation of both the demise of Sudan's once-thriving film industry and the joys of the communal cinema experience.

'I wanted the rich past of the characters to be revealed through its remnants in the present and through their own films. As the film speaks about cinema in Sudan, it naturally criticises the political state of the country, where cinema halls were shut down. Some were destroyed or transformed into storage spaces and parking lots for banks. One became the office for the military's radio station. But I don't want this film to become a weepie story about the country's situation or a simplified and belittling presentation of the deep, complex wounds of my homeland. I want the film to be loyal to the characters and their way in handling wounds delicately yet with perseverance.' Suhaib Gasmelbari, Director.



# Welcoming Young Refugees

**Countries**  
UK  
**Languages**  
English  
**Print Source**  
Migration Yorkshire

Migration Yorkshire present a series of short films that were produced as part of a project to find foster carers and improve support for unaccompanied refugee children. Migration Yorkshire worked with a group of young people for 3 months; the original purpose was for them to share their views on life in the UK. However as they started to focus on the story they wanted to tell, the young people were drawn to the past – leaving their home, their journey and starting life over in the UK. They use photography, drawings and video to convey their experiences.

**Expatriation** Salam uses photographic images of a silhouetted figure, alone in a warehouse. **Freedom** Amanuel uses repetitive film Freedom talks about his life, reflects on the freedom he has gained in the UK, but also the things he has lost. **Journey** Journey deals with the violence and death which was a constant presence, and the toll it took on Abel. **My Search for Safety** Living alone in the desert for 4 years, Abdul uses photography to tell his extraordinary story of before he was able to escape and make the long journey to safety. **Reborn** Robel uses the transition from black and white to colour film demonstrating the wonder of finally arriving and meeting a friendly, tattooed police officer. **Separation** Aklilu includes sketches to illustrate his childhood and the importance of the family who helped him. **Waiting** Munir uses film of walking around empty streets while reflecting on his current situation.



# Windrush Movement of the People

**Countries**  
UK  
**Year**  
2019  
**Running Time**  
52min  
**Languages**  
English  
**Director**  
Artistic Direction  
& Choreography  
by Sharon Watson  
/ Ross MacGibbon  
**Producer**  
Martin Collins  
**Print Source**  
Phoenix Dance

Leeds-based Phoenix Dance Theatre's performance of Sharon Watson's Windrush: Movement of the People toured the UK to wide acclaim. Now captured on film and screening at LIFF 2019, the performance is the first contemporary dance work to explore the narrative of the arrival of SS Empire Windrush that brought the first Caribbean migrants to the UK. The work is a lively celebration of the rise of multicultural Britain and features an uplifting soundtrack from calypso, jazz, gospel and reggae with original music created by Christella Litras and features set and costume design by Eleanor Bull.

'Windrush: Movement of the People is my anecdotal story of migration and settlement told through contemporary dance. It highlights the discrimination that my family faced when first travelling to the UK in the late 1940s/early 50's but also celebrates the diverse music that spans the decades and brought the Caribbean community together when learning to live alongside British communities. Yes, the Windrush Generation faced hard times in 1948, but they also contributed so much to the rich tapestry which acts as a backbone to a multicultural Britain.' Sharon Watson, Choreographer and Artistic Director





# W.I.T.C.H. We Intend To Cause Havoc

A moving tribute to WITCH, the biggest rock band in Zambia in the 1970s who spearheaded a new genre: Zamrock, fusing funk and psychedelia with African rhythms. At the peak of their popularity, the band often needed police to keep fans at bay while their lead singer Jagari riled up crowds by stage diving from balconies. Sadly Jagari is now the only surviving member but his career is revitalised as he's sought after by a new generation of fans. Showing in partnership with Jumbo Records with DJ sets by filmmaker Gio Arlotta and Cody Barton from Leeds night, Immaculate Conception.

'I hope that other people will discover an incredible, yet unknown genre of music as well as get to know the beautiful country of Zambia. The film, I believe, is a great way to get a glimpse of a struggling rock star, that once had fame in and around his country, but now, after more than two decades, is becoming popular worldwide. The film shows a very different reality of a passionate musician and I hope those who watch the film can then go for a live performance of the band, because that is the ultimate full experience that this film has to offer as part of a larger project.'  
Gio Arlotta, Director.

**Countries**  
Czech Republic  
**Year**  
2019  
**Running Time**  
1hr 29min  
**Languages**  
English  
**Director**  
Gio Arlotta  
**Screenwriter**  
Gio Arlotta,  
Tim Spreng  
**Producer**  
Gio Arlotta,  
Tim Spreng,  
Juan David Salazar  
**Leading Cast**  
Emmanuel "Jagari" Chanda,  
Jacco Gardner,  
Nic Mausković  
**Cinematographer**  
Tim Spreng  
**Editor**  
Michal Reich  
**Print Source**  
Pantheon Pictures

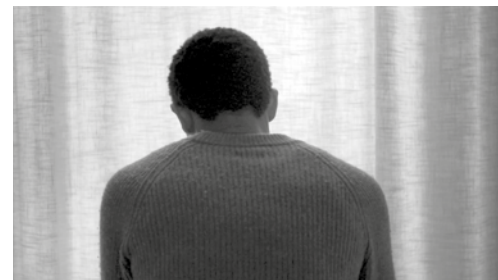


# Common Threads

Documentary Short Film Panorama

## After the silence

Print Source sonam.jcw@gmail.com



Having fled his country, David has left behind the man he loves and their clandestine life together. In the hope of obtaining refugee status, he has to speak about his secrets for the first time. Will he be allowed to forge a new beginning?

**Original Title** Après le silence **Country** Belgium  
**Year** 2018 **Running Time** 23min **Language** French  
**Director** Sonam Larcin **Screenwriter** Sonam Larcin  
**Producer** Julie Dreucci **Cinematographer** Axel Meernout **Editor** Louis Rousseau

## And What is the Summer Saying

Print Source payalskapadia@gmail.com



Namdeo's father taught him to live off the forest. Now he stares at the treetops, searching for honey. Wind blows on the village, where women whisper secrets of lost loves and a strange smoke emits from the ground. Meanings remain elusive, but Payal Kapadia's dreamlike documentary is utterly absorbing.

**Premiere Status** Yorkshire **Country** India  
**Year** 2018 **Running Time** 24min **Language** Marathi  
**Director** Payal Kapadia **Screenwriter** Payal Kapadia  
**Producer** FTII

## Blue Boy

Print Source m@manuelabramovich.com



What are you up to tonight? Do you want me? We could have fun together... In this provocative study of power and performance, seven Romanian male sex workers in Berlin have their portraits taken as they listen to recordings of their own experiences. Will we catch a glimmer of true connection?

**Premiere Status** UK **Country** Germany  
**Year** 2019 **Running Time** 19min **Language** English, German, Italian, Romanian **Director** Manuel Abramovich **Screenwriter** Manuel Abramovich **Producer** Manuel Abramovich

## Never Actually Lost

Print Source mhairi@hopscotchfilms.co.uk



Living with dementia, Audrey attempts to recount stories behind her rich archive of home video, shot in and around Glasgow. When the search for a definitive record proves inconclusive, Audrey's daughter and granddaughter explore what remains in this moving meditation on loss, legacy and the materiality of memory.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 13min **Language** English  
**Director** Rowan Ings **Producer** John Archer, Lisa Marie Russo, David Brown **Editor** Yvonne Zhang

## Reality Baby

Print Source jennifer.smyth@screenireland.ie



A group of school friends are given lifelike baby dolls to care for over twenty four hours, but how will they rise to the challenges of teenage motherhood?

**Premiere Status** European **Country** Ireland  
**Year** 2018 **Running Time** 12min **Language** English  
**Director** Nodlag Houlihan **Screenwriter** Nodlag Houlihan **Producer** Matthew Leigh **Cinematographer** Kate McCullough **Editor** Maeve O'Boyle **Music** Michael Fleming

## The Sea Runs Thru My Veins

Print Source zarazandieh@gmail.com



What makes us happy? Zara Zandieh's poetic and thought-provoking film weaves together the stories of four protagonists who, based on their own individual life circumstances and challenges, share different perspectives on the topic of happiness.

**Premiere Status** England **Country** Germany **Year** 2018 **Running Time** 20min **Language** German, Hebrew, Persian **Director** Zara Zandieh **Screenwriter** Zara Zandieh **Producer** Zara Zandieh

# Shorts with Features

## Luna Lena A Life of Waste Presented with Here For Life

Print Source studio@jimgoldberg.com



An intimate look at the 2018 'Migrant Caravan' that traveled through Mexico en route to the southern U.S. border.

**Premiere Status** International **Country** Mexico  
**Year** 2019 **Running Time** 6min **Director** Jim Goldberg  
**Editor** Brandon Tauszik

## Miracle Presented with A Marriage Story

Print Source sales@kratkyfilm.eu



Helena Treščíková made Miracle as a graduation piece when she was at the FAMU Film and TV Academy in Prague. Over the course of several months, she follows a young pregnant woman as she becomes slowly acquainted with the joys and responsibilities of motherhood.

**Country** Czech Republic **Year** 1975 **Running Time** 15min **Language** Czech **Director** Helena Trestikova  
**Screenwriter** Helena Trestikova **Producer** Kratky Film Praha **Cinematographer** Jesicca Horváthová **Music** Zdeněk Liška **Editor** Vlasta Stybliková

## Diary of Cattle Presented with Sheep Hero

Print Source lidiaafrilita@yahoo.com



An unnatural, mesmerising sight unfolds at a landfill site in Padang, Indonesia as we observe a herd of cows that has adapted to life on pastures far from green.

**Country** Indonesia **Year** 2019 **Running Time** 18min  
**Language** Indonesian **Director** David Darmadi, Lidia Afrilita **Producer** David Darmadi, Lidia Afrilita

## Tony & the Bull

Presented with Sheep Hero

Print Source patmagandhi@yahoo.co.uk



A window into the very private life of Tony, a former butcher, who shares a home with his sole companion Scrunch: a fully grown, cigarette munching, house-trained highland bull.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2018 **Running Time** 16min **Language** English  
**Director** John McFarlane **Producer** John McFarlane, Geraldine Geraghty

## Surface

Presented with Aquarela

Print Source hello@roam.studio

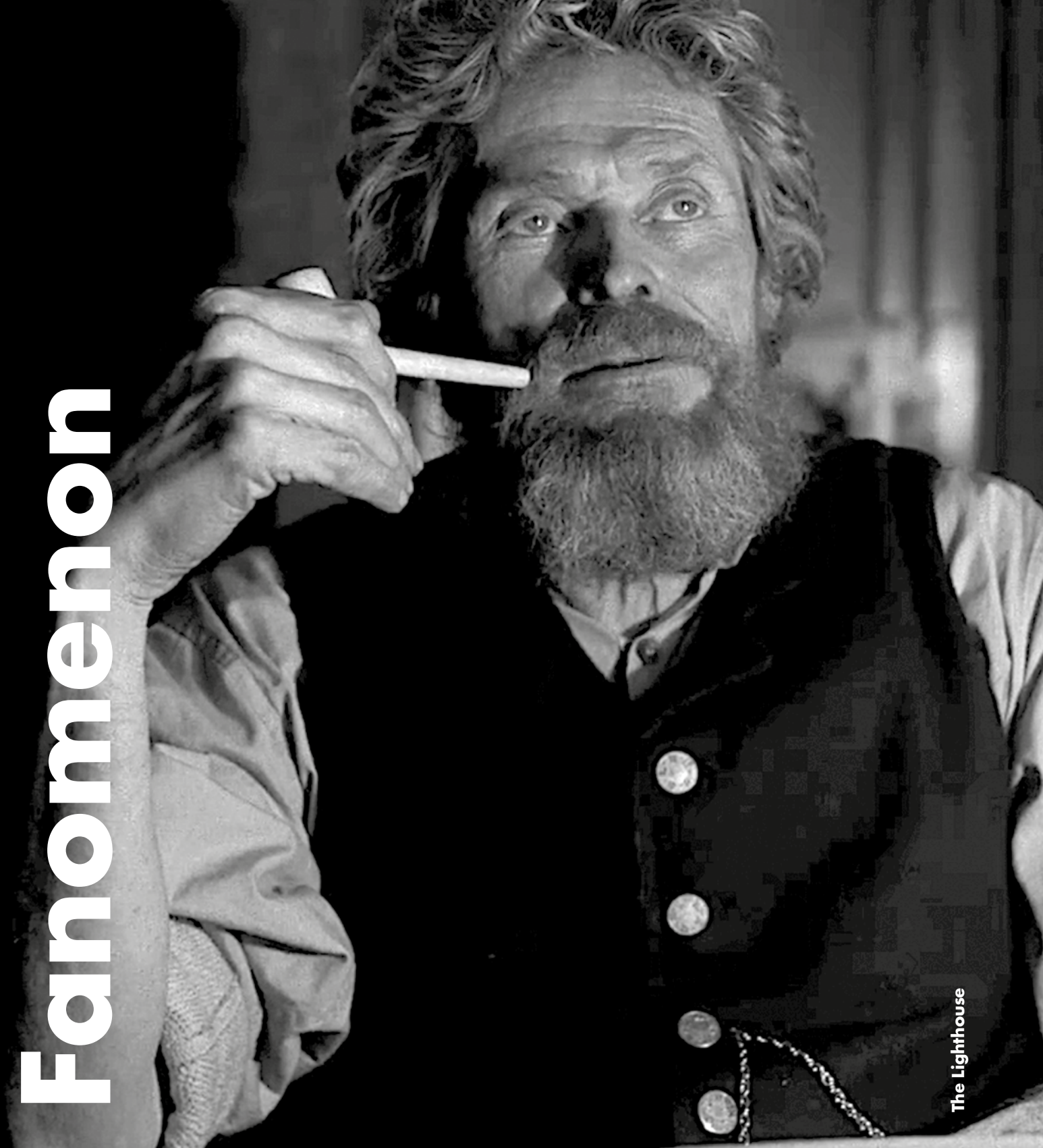


Surface follows award-winning photographer Ben Thouard as he works to capture a new perspective of the underwater world. In a photographic niche defined by familiar angles; driven by his desire to create something original in surf photography. After countless hours he discovered the through the wave photo, but quickly realized it was not a simple matter of arriving at the location and pointing his camera.

**Country** USA **Year** 2018 **Running Time** 7 min  
**Language** English **Director** John Rodosky **Producer** Christopher Jerard, Mary Anne Potts, Roam Media



# Fanomenon



The Lighthouse

If you're a fan of genre and cult cinema in any form — action, anime, comedy, horror, sci-fi, thrillers and beyond — then you'll love Fanomenon. The line-up for LIFF 2019 includes our hugely popular annual horror film marathons Day of the Dead and Night of the Dead which this year are each packed with five independent feature films. We also have a new Fanomenon marathon this year with a sci-fi take-over at Hyde Park Picture House on 15th November including two UK premieres.

Preview highlights in Fanomenon this year include Robert Eggers' cult sensation *The Lighthouse*, Jérémy Clapin's extraordinary debut animated feature *I Lost My Body*, and Won-Tae Lee's intense gangster thriller *The Gangster, The Cop, The Devil*. Japanese films are always a big feature of Fanomenon and this year's Planet Japan selection includes UK premieres of *Five Million Dollar Life* and *We Are Little Zombies* alongside the latest anime movies.

# Children of the Sea

## Planet Japan

**Original Title**

Kaijū no kodomo

**Countries**

Japan

**Year**

2019

**Running Time**

1hr 50min

**Languages**

Japanese

**Director**

Ayumu Watanabe

**Screenwriter**

Daisuke Igarashi

**Producer**

Eiko Tanaka

**Leading Cast**

Mana Ashida,

Hiiro Ishibashi,

Seishū Uragami

**Print Source**

Anime Ltd.

Estranged from her parents, a young girl named Ruka visits an aquarium on her summer vacation, and is drawn to two brothers, Umi and Sora, who were raised by dugongs. As Ruka begins to discover in herself a supernatural connection to the sea, a host of aquatic life mysteriously gathers off the coast. Adapted from the manga of the same name by Daisuke Igarashi, *Children of the Sea* lifts the artwork, story and dialogue directly from its pages, creating an atmospherically exquisite oceanic animation, leading to an incredible psychedelic finale.

'Children of the Sea is expertly directed and beautifully animated, which I'm inclined to credit to former Ghibli animator Kenichi Konishi, who served as character designer and unit director. The film has the feel of a sketchbook come to life, perfectly capturing the appeal of [manga artist Daisuke] Igarashi's lush artwork. The visuals reach new heights when the action shifts to the sea. The ocean is full of mysterious creatures and strange wonders, and the film does an excellent job of conveying the majesty of the underwater world. Special mention also goes to Joe Hisaishi's soundtrack — the Ghibli music legend captures the ambiance of the sea perfectly.' Review by Kim Morrissey, Anime News Network.



# Come to Daddy

## Day of the Dead

**Countries**

Ireland,

Canada,

USA,

New Zealand

**Year**

2019

**Running Time**

1hr 33min

**Languages**

English

**Director**

Ant Timpson

**Screenwriter**

Toby Harvard

**Producer**

Daniel Bekerman,

Toby Harvard,

Katie Holly,

Mette-Marie Kongsved,

Emma Slade,

Laura Tunstall

**Leading Cast**

Elijah Wood,

Stephen McHattie,

Garfield Wilson

**Cinematographer**

Daniel Katz

**Editor**

Dan Kircher

**Print Source**

Signature Entertainment

Entitled 30-something hipster Norval Greenwood (Elijah Wood) arrives at a beautiful and remote coastal cabin to reconnect with his father, whom he hasn't seen for thirty years. He quickly discovers that his dad is a disapproving jerk who has a shady past and things quickly spiral out of control, descending into violence and mayhem. Miles from home, alone and out of his comfort zone, Norval is forced to confront his demons, both real and imagined. Ant Timpson's directorial debut is dark, twisted, bloody, violent and a hell of a lot of fun.

'I knew if it was going to be a debut film it needed to be something that would surprise me. We're so jaded and we've seen so much these days I want to try and subvert all those expectations people have. A lot of thought has gone into keeping it surprising throughout. When people talk about how messed up it is, it's because there's so much levity to it. When those violent moments happen, there's always dark humour undercutting it all. There was a drive to get it to as wide an audience as possible. We wanted it to be a fun ride for people and not mean spirited.' Ant Timpson, Director.



# Darlin'

## Day of the Dead

Found at a Catholic hospital filthy and ferocious, feral teenager Darlin' is whisked off to a care home run by The Bishop and his obedient nuns where she is to be tamed into a 'good girl'. However, Darlin' holds a secret - The Woman, equally fierce and feral, who raised her is ever present and determined to come for her no matter who tries to step in her way. Continuing the twistedly vicious adventure of Lucky McKee's cult hit *The Woman*, actor Pollyanna McIntosh takes the reins in her directorial debut, delivering a feast on the senses and sensibility.

'The idea of girls being 'good' above all was what prompted me to write [Darlin'], and so it's Darlin's rebellion — and probably my own — against hypocrisy and abuse, while expressing what hope there is in connection, community, and the raising of one's voice. I think I've always had a fascination with the obsession with 'goodness' and 'appealing-ness' that the female gender is saddled with very early on and long beyond. I find it limiting and manipulative, pervasive and grotesque, yet still affecting, even for a grown-ass feminist like me. I think that theme will be present throughout my work.' Pollyanna McIntosh, Director.

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
1hr 40min  
**Languages**  
English  
**Director**  
Pollyanna McIntosh  
**Screenwriter**  
Jack Ketchum,  
Pollyanna McIntosh,  
Lucky McKee  
**Producer**  
Andrew van den Houten  
**Leading Cast**  
Cooper Andrews,  
Kristina rntz,  
Mackenzie Bateman,  
Bryan Batt,  
Eugeine Bondurant,  
Lauryn Canny  
**Cinematographer**  
Halyna Hutchins  
**Editor**  
Julie Garces  
**Print Source**  
MPI Media



# Dead Dicks

## Day of the Dead

A young nursing student named Becca receives a series of panicked messages from her older brother Richie, who suffers from mental illness. He has discovered what appears to be his own dead body. When Becca gets to his apartment, they find more dead versions of Richie and together they try to figure out how and why he keeps being reborn each time he takes his own life. Brilliantly written and incredibly heartfelt, *Dead Dicks* tackles a difficult subject with dark irreverent humour, breathtaking originality and Cronenbergian-style body horror.

'Dead Dicks is a very personal film. It's about our own struggles and the struggles of some of the people we love dearly. But we didn't want it to feel preachy or for it to come across as heavy-handed. And we are also the type of people that feel comfortable defusing serious subjects by using fantastical storytelling and humour. Both Lee and I think that genre films have often taken very serious subjects and placed them at the core of their stories.' Chris Bavota, Co-Director.

**Countries**  
Canada  
**Year**  
2019  
**Running Time**  
1hr 23min  
**Languages**  
English  
**Director**  
Chris Bavota,  
Lee Paula Springer  
**Screenwriter**  
Chris Bavota,  
Lee Paula Springer  
**Producer**  
Chris Bavota,  
Brian Cuccovia,  
Heston Horwin,  
Matt Keyes  
**Leading Cast**  
Heston Horwin,  
Jillian Harris,  
Matt Keyes,  
Kristina Sandev,  
Leyda Aleyli,  
Dave Campbell  
**Cinematographer**  
Nicolas Venne  
**Editor**  
Chris Bavota,  
Francisco Peres  
**Print Source**  
Postal Code Films



# Dogs Don't Wear Pants

## Fanorama

The years are flying by, his daughter is growing up, but Juha still mourns his drowned wife. For this capable heart surgeon, life is mere existence: the automated performance of necessary tasks. Everything changes the moment he meets Mona – a mysterious dominatrix who makes him feel that intimacy is still possible and that the experience might help him see his deceased beloved again. This unusual love story, about repressed fantasies, painful loss, and sweetly painful passions, stands out for its distinctive style and for the excellent performances by Pekka Strang and Krista Kosonen in the roles of the two strange loners.

'The world of BDSM is very special and it was an uncomfortable area for me to enter, and for the crew as well. I wanted to give it a human quality, and in the film, you enter it from a family angle which is quite unusual. I received some advice from an SM dominatrix who had worked 20 years in the business and helped with the script. I even attended sessions with her. That inspired me to find the right costumes, tones for the BDSM scenes. BDSM is of course about fantasy, sexual pleasure, but there is also an interesting element of therapy in it.' J.-P. Valkeapää, Director.

**Original Title**  
Koirat eivät käytä housuja  
**Countries**  
Finland, Latvia  
**Year**  
2019  
**Running Time**  
1hr 45min  
**Languages**  
Finnish  
**Director**  
J.-P. Valkeapää  
**Screenwriter**  
Juhana Lumme, J.-P. Valkeapää  
**Producer**  
Aleksi Bardy,  
Helen Vinogradov  
**Leading Cast**  
Oona Airola,  
Iiris Anttila,  
Antons Baronskis  
**Cinematographer**  
Pietari Peltola  
**Editor**  
Mervi Junkkonen  
**Print Source**  
Anti-Worlds



# Door Lock

## Fanorama

Kyung-min, a timid bank clerk who lives alone in a small apartment in Seoul, becomes convinced that an intruder is breaking into her home when she is not there. As her paranoia escalates, she begins to perceive all the men she meets as potential attackers and, even after enlisting the help of her best friend and the police, can't explain the strange events that seem to surround her. A remake of Jaime Balagueró's *Sleep Tight*, but completely reworked into a tense thriller in the vein of Na Hong-jin's *The Chaser* while still honouring the original.

'Following his thoroughly engaging horror-romcom *My Ordinary Love Story*, director Lee delivers another strong genre showcase that takes tried-and-tested elements and gives them a local spin. With a dark narrative, compelling themes and tight construction, *Door Lock* proves highly effective as both a pulse-raising mystery and an examination of the fears experienced by women in modern Korean society. Dark lighting and claustrophobic interiors dominate the mise-en-scene, as *Door Lock* forces its characters to paw through the shadows, fearing an unknown danger that may be mere inches away.' Review by Pierce Conran, Screen Anarchy.

**Original Title**  
Do-ee-lak  
**Countries**  
South Korea  
**Year**  
2019  
**Running Time**  
1hr 42min  
**Languages**  
Korean  
**Director**  
Kwon Lee  
**Screenwriter**  
Park Jung-Hee,  
Kwon Lee  
**Producer**  
Cho Byung-yeon  
**Leading Cast**  
Hyo-Jin Kong,  
Ye-Won Kim,  
Seong-oh Kim  
**Cinematographer**  
Park Jung-Hoon  
**Print Source**  
Filmax



# Extra Ordinary

## Day of the Dead

Rose, a wallflowerish driving instructor in a small Irish town, used to be a paranormal investigator with her father. Following a tragic accident she vowed to stop her spiritual meddling until a distraught widower, Martin, approaches her to help his daughter. Sarah has been bewitched by a washed-up rock star who plans to sacrifice her to reignite his career. Attracted to Martin, Rose relents and together they set off to save the girl. Writing & directing duo Mike Ahern and Enda Loughman's debut feature is a stand-out Irish comedy horror with a lot of heart.

'We write and direct together, and wrote Extra Ordinary in a smelly little room in Dublin. Right at the start, we wrote on a piece of paper 'A film only we could make' with a sharpie and taped it on the wall. It was a low-key manifesto for ourselves which may seem obvious but looking back now, it's what we are most proud of. There are lots of parts of both of us in the characters, the small details, the stupidity, and the heart that hopefully become universal when other people watch it. It may be weird at times, sweet at times, and very, very, very, stupid film, but it's a film only we could make.' Mike Ahern & Enda Loughman, Directors.

**Countries**  
Ireland, Belgium  
**Year**  
2019  
**Running Time**  
1hr 34min  
**Languages**  
English  
**Director**  
Mike Ahern,  
Enda Loughman  
**Screenwriter**  
Mike Ahern,  
Enda Loughman  
**Producer**  
Ailish Bracken,  
Yvonne Donohoe,  
Katie Holly,  
Mary McCarthy  
**Leading Cast**  
Maeve Higgins,  
Barry Ward,  
Will Forte  
**Cinematographer**  
James Mather  
**Editor**  
Gavin Buckley  
**Print Source**  
Wild Card Distribution



# Five Million

## Dollar Life

### Planet Japan

Having received life-saving surgery as a child paid with donations of \$5 million, 17-year-old Mirai is paraded in front of the TV cameras every year to check up on his progress. Unable to deal with the pressure of the debt, he resolves to balance the books and earn the right to die, by taking on any job he can find. Mirai's journey takes some increasingly dark, but unexpectedly optimistic paths, as he becomes involved with homelessness, hard labour, prostitution and the yakuza, in this heartfelt and melancholic story of contemporary Japan.

'Being your typical anxiety-ridden teenager, Mirai has looked toward suicide as a way out, but his warped conditioning to view human life as a monetary value meant to be repayed with labor has prevented him from going too far. While Moon and writer Naomi Hiruta play off the scenario with a playful irony and then whimsical airiness that comes with most coming-of-age scenarios, the raw story material comes prepackaged with this bare but refreshing cynicism. Mirai's comical bumbblings through the various odd jobs he works are tapered by this hanging metaphor that one has to earn the right to die by equalling the cost of life.' Review by Chris Luciantonio, Film Pulse.

**Countries**  
Japan  
**Year**  
2019  
**Running Time**  
1hr 52min  
**Languages**  
Japanese  
**Director**  
Sungho Moon  
**Screenwriter**  
Naomi Hiruta  
**Producer**  
Hitoshi Endo,  
Gen Nakazawa  
**Leading Cast**  
Sumire Ashina,  
Junko Emoto,  
Satoru Matsuo  
**Cinematographer**  
Shigeru Tajima  
**Print Source**  
Toei





# The Gangster, The Cop, The Devil

## Fanorama

In this wild South Korean action thriller, gangster boss Jang Dong-soo (Ma Dong-seok from Train to Busan) rules over the gambling racket in his home town with an iron fist. When he gets stabbed one night it could very easily be seen as an 'occupational hazard'. However, in reality he was attacked by a serial killer — and Jang is the first victim to survive. His fiercest rival, policeman Jung, manages to convince him to form an alliance: together they intend to find this killer — and whoever catches the devil first can do as he pleases.

'It's a brilliant premise that's capitalized on to the fullest in Lee Won-tae's script, crafting an expertly paced narrative that seamlessly blends a police procedural with a gangster flick. In one moment we're in a hard-boiled detective story, with Tae-seok and his team chasing leads and running forensics, and the next we're following Dong-soo as he's sending his men to find the psycho who attacked him while taking care of an ongoing turf war with another crime family. This is all presented with snappy, sometimes-comedic dialogue that keeps the dynamic between these sworn enemies surprisingly light and always entertaining.' Review by Adam Patterson, Film Pulse.

**Countries**  
South Korea  
**Year**  
2019  
**Running Time**  
1hr 49min  
**Languages**  
Korean, English  
**Director**  
Won-Tae Lee  
**Screenwriter**  
Won-Tae Lee  
**Producer**  
Braden Aftergood,  
Won-seok Jang,  
Chris S. Lee,  
Sylvester Stallone  
**Leading Cast**  
Dong-seok Ma,  
Mu-Yeol Kim,  
Kim Sungkyu  
**Cinematographer**  
Park Se-seung  
**Print Source**  
Vertigo



# Go Home

## Night of the Dead

During a right-wing demonstration against the opening of a refugee centre in Rome, a zombie apocalypse breaks out. Enrico, one of the extremist protestors, finds refuge in the centre amidst the very refugees that he was demonstrating against. As food, water and medicine in the centre runs low, tempers and prejudices escalate and it becomes unclear whether the biggest threat is the humans inside or the zombies outside. In the same way that Romero's zombie films were a socio-political statement at the time, Luna Gualano's film reflects the current rise of populism and racial intolerance.

'A new Italian zombie movie — in the relatively lean, editorial/ character-led tradition of Night of the Living Dead rather than a pastiche of the more fantastical, gruesome zombi orrore romps which proliferated in the '80s... it assumes audience familiarity with Romero-style flesh-eating ghouls but that characters (with the exception of one Walking Dead fan) aren't up on the rules. Not an approach used very often, it is effective — several scenes take a realist, credible approach to zombie siege clichés... and the guy who's up on genre convention survival tactics admitting that it's not that easy to break someone's head even if they are a drooling monster.' Review by Kim Newman, The Guardian.



**Original Title**  
A casa loro  
**Countries**  
Italy  
**Year**  
2018  
**Running Time**  
1hr 24min  
**Languages**  
Italian,  
English,  
Arabic,  
French,  
Wolof  
**Director**  
Luna Gualano  
**Screenwriter**  
Emiliano Rubbi  
**Producer**  
Emiliano Rubbi  
**Leading Cast**  
Antonio Bannò,  
Sidy Diop,  
Shiek Dauda  
**Cinematographer**  
Sandro Chessa  
**Editor**  
Luna Gualano  
**Print Source**  
Reel Suspects

# Greener Grass

## Fanorama

Greener Grass is a hilariously deadpan hell-cape of competitive suburbia with a boldly stylised absurdist chain of events that unfurls with increasing fervour after one soccer mom gifts another her infant daughter just to be polite! The Sundance Film Festival hit is directed by Jocelyn DeBoer and Dawn Luebbe, the award-winning writing and directing team who also star in the film alongside a host of US comedy talent including Beck Bennett (Saturday Night Live), Neil Casey (Ghostbusters), Mary Holland (Veep), D'Arcy Carden (The Good Place), Jim Cummings (Thunder Road) and Dot-Marie Jones (Glee).

'We don't want our audience to be bored. We're so interested in artistic things that are absurd or surreal, but when you can't latch onto the story in any way and you don't have any emotional connection to any of the characters, it feels lazy in a way. Anyone can make things where anything just happens, but if it's not rooted in anything real, it's just nonsense. It was very important to us that we weren't wasting our audience's time and we were making something that had many, many layers.' Jocelyn DeBoer, Co-Director.

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
1hr 35min  
**Languages**  
English  
**Director**  
Jocelyn DeBoer,  
Dawn Luebbe  
**Screenwriter**  
Jocelyn DeBoer,  
Dawn Luebbe  
**Producer**  
Natalie Metzger  
**Leading Cast**  
Jocelyn DeBoer,  
Dawn Luebbe,  
Beck Bennett  
**Cinematographer**  
Lowell A. Meyer  
**Editor**  
Taylor Gianotas  
**Print Source**  
Bulldog



# Harpoon

## Night of the Dead

Richard, an alpha male psychopath, beats his best friend Jonah to a pulp because he thinks he's slept with his girlfriend, Sasha. When Jonah and Sasha convince him his allegations are unfounded, Richard invites them out for a day trip on his family's yacht to make amends. Once out to sea the accusations, recriminations (and spearguns) start to fly as they find themselves stranded without fuel, radio contact, food or water. A modern reimagining of an Edgar Allan Poe story, Harpoon is a wickedly humorous and bloody deconstruction of friendship and love.

'I live on the west coast in Vancouver, BC, Canada and there's a bit of a boating culture in the summer. I always thought I could shoot a project cheaply on my buddies boat if I needed too, and it was just a conglomerate of many ideas over the years that kind of came together at the last minute when my producer Mike Peterson finally asked me to write it. A lot of it was desperation though... I didn't know if I'd get another opportunity to make a movie, was considering giving it up and decided to just go all in on stuff I wanted to see happen in a movie that I wasn't seeing elsewhere.' Rob Grant, Director.

**Countries**  
Canada  
**Year**  
2019  
**Running Time**  
1hr 23min  
**Languages**  
English  
**Director**  
Rob Grant  
**Screenwriter**  
Rob Grant,  
Mike Kovac  
**Producer**  
Julian Black Antelope,  
Kurtis David Harder,  
Michael Peterson  
**Leading Cast**  
Brett Gelman,  
Munro Chambers,  
Emily Tyra  
**Cinematographer**  
Charles Hamilton  
**Print Source**  
Yellow Veil



# Heavy Trip

## Fanorama

In this wonderfully offbeat comedy from Finland, 25-year-old musician Turo is stuck in a rut in his small village. The only source of enjoyment in his life is being the lead vocalist for 'Impaled Rektum', his amateur heavy metal band that has spent 12 years together without success. So, when fate intervenes with an offer of a gig at Norway's biggest metal festival, Turo and his band decide that it's now or never... Screening with Finnish short documentary Untitled about the appearance of mysterious car skid marks on the roads near a small Norwegian village.

'There are mainly two reasons why we wanted to do this film. The first one is that we think that guys like the band in Heavy Trip deserve their story to be told. These small town guys with a huge passion for a music genre, that most people would consider no more than broken heavy machinery, are nothing short of inspirational. Guys, who in spite of probably never getting rich or famous, play this music. Just for the love of it. The other reason is that we think that there are too few films that make the audience laugh made in Finland.' Juuso Laatio & Jukka Vidgren, Directors.

### Original Title

Hevi Reissu

### Countries

Finland, Norway,  
Belgium

### Year

2018

### Running Time

1hr 32min

### Languages

Finnish,  
Norwegian,  
English

### Director

Juuso Laatio,  
Jukka Vidgren

### Screenwriter

Juuso Laatio,  
Aleksi Puranen,  
Jari Olvai Rantala,  
Jukka Vidgren

### Producer

Kaarle Aho,  
Kai Nordberg

### Leading Cast

Johannes Holopainen,  
Samuli Jaskio,  
Antti Heikkinen

### Cinematographer

Harri Rätty

### Editor

Kimmo Taavila

### Print Source

Sparky Pictures



# I Lost My Body

## Fanorama

Opening Fanomenon at LIFF 2019 is Jérémy Clapin's extraordinary and captivating animation debut about a severed hand that escapes its unhappy fate and sets out to reconnect with its body. During a hair-raising escapade across the city, the extremity fends off pigeons and rats alike to reunite with pizza boy Naoufel. Its memories of Naoufel and his love for librarian Gabrielle may provide answers about what caused the hand's separation, and a poetic backdrop for a possible reunion between the three. 'One of the most original and creative animated features I've ever seen.' (Peter Debruge, Variety)

'The idea was not to tell the story of a man who loses a hand, but of a hand that loses a body. And so we follow a very classic film template — the story two characters made for one another but separated by destiny. They begin together, get separated by fate and have to find one another anew. We wanted to create a dialogue between these two narrative threads, because the hand trying to get back to its body is a kind of love story, and there's the more traditional one between Naoufel and Gabrielle. So we wanted to create echoes between the two, to play them off each other.' Jérémy Clapin, Director.

### Original Title

J'ai perdu mon corps

### Countries

France

### Year

2019

### Running Time

1hr 21min

### Languages

French

### Director

Jérémy Clapin

### Screenwriter

Jérémy Clapin,  
Guillaume Laurant

### Producer

Marc Du Pontavice

### Leading Cast

Hakim Faris,  
Victoire Du Bois,  
Patrick d'Assumçao

### Editor

Benjamin Massoubre

### Print Source

Netflix



# The Incredible Shrinking WKND Sci-fi Day

Alba's life still revolves around partying hard and drinking to excess, even though she's turned thirty and her close friends have settled down and are focusing on their careers. On a weekend away at her parents' cottage, her boyfriend unexpectedly breaks up with her, just as time seems to stop. Awakening in the car, Alba soon realises she's trapped in a time loop, forced to relive the same weekend, only each loop is getting an hour shorter. Can she figure out how to save herself and her relationship before time runs out? Writer/director Jon Mikel Caballero takes the premise of *Groundhog Day* and adds a unique twist in his debut feature.

'The Incredible Shrinking WKND is a film that in part requires its audience to engage with the film with their imagination, to restrict their intellectual interrogation of the logic of the phenomenon. The unexplainable events in this story allow us not only to revisit the infinite imagination we possessed as children, but casts cinema as a transformative and time-travelling experience. In essence what we rediscover is, in part, our inner child, although we are rarely conscious of this action without a joint retrospective and introspective critique of the way we tell, watch, and experience a story.' Review by Paul Risker, *Pop Matters*.

**Original Title**  
El increíble finde menguante  
**Countries**  
Spain  
**Year**  
2019  
**Running Time**  
1hr 33min  
**Languages**  
Spanish  
**Director**  
Jon Mikel Caballero  
**Screenwriter**  
Jon Mikel Caballero  
**Producer**  
Jon Mikel Caballero  
**Leading Cast**  
Iria del Río,  
Adam Quintero,  
Nadia de Santiago  
**Cinematographer**  
Tânia da Fonseca  
**Editor**  
Miguel A. Trudu  
**Print Source**  
Montreux Entertainment,  
Trepamuros Producciones



# Jesus Shows You the Way to the Highway Sci-fi Day

When a Russian computer virus (manifesting as Stalin) invades the VR world of New Ethiopia, CIA agent DT Gaganó, who dreams of opening a pizza restaurant, is sent in to destroy it. Tricked by his superiors and trapped in the virtual world, DT must escape before the very fabric of reality starts unraveling. Mashing up 1960s European James Bond knockoffs, '70s Filipino exploitation cinema, vintage kung fu pics and retro sci-fi TV with a dose of Cold War anxiety and Afrofuturism, Miguel Llanós's *WTF* follow up to *Crumbs* (LIFF2015) has to be seen to be believed.

'I think we live in a totally virtual world, and we cannot really tell what reality is any longer. I look at it from the point of view of 'liquid modernity' — everything is mediated, so we cannot distinguish the truth from the bullshit. The populists are rebuilding the classical myths and mythologies, and a lot of people buy it because they are totally lost and it connects with something primeval inside of us. The film shows the blurry world of power and the main character, Kagano, in the middle, who doesn't understand anything. This is the reflection of reality. We don't know whom we should trust: The New York Times? Ourselves?' Miguel Llanós, Director.



**Countries**  
Spain,  
Estonia,  
Ethiopia,  
Latvia,  
Romania  
**Year**  
2019  
**Running Time**  
1hr 23min  
**Languages**  
English  
**Director**  
Miguel Llanós  
**Screenwriter**  
Miguel Llanós  
**Producer**  
Mesereta Argaw,  
Miguel Llanós,  
Liis Nimik,  
Kristjan Pütsep,  
Israel Seoane,  
Daniel Taye Workou,  
Sergio Uguet de Resayre  
**Leading Cast**  
Daniel Tadesse,  
Guillermo Llanós,  
Agustín Mateo  
**Cinematographer**  
Michal Babinec,  
Erik Pöllumaa,  
Israel Seoane  
**Editor**  
Velasco Broca  
**Print Source**  
Lanzadera Films

# Koko-di Koko-da

## Fanorama

Elin and Tobias's marriage isn't what it used to be, and so they try to fix things by spending time together outdoors. But after they are unexpectedly visited by a trio of twisted characters, they find themselves caught in a cycle of horrific events that blurs the line separating reality from the most terrifying dreams imaginable. Combining live action and animation, Johannes Nyholm's dark, perversely humorous horror tale pulls audiences into the depths of an absurdly sadistic world where two people are forced to face agonizing sorrow and pure evil in equal measure.

'Mainly, it's about [how in life you're always] trying to make [yourself] feel safe; you build walls around you like a safety net, when you create a family and have relationships. But you don't realize that life is very fragile, and all of this can go away anytime. That's what this film teaches — you have a really stable situation that's very joyful and cheerful, but everything falls apart within a second. I wanted to give a little glimpse of hope; I show the darkest depths of the human psyche in a way, but I also show how everybody feels. Even so, it will be better, sometimes you just need a helping hand.' Johannes Nyholm, Director.

**Countries**  
Sweden,  
Denmark  
**Year**  
2019  
**Running Time**  
1hr 26min  
**Languages**  
Swedish, Danish  
**Director**  
Johannes Nyholm  
**Screenwriter**  
Johannes Nyholm  
**Producer**  
Johannes Nyholm  
**Leading Cast**  
Peter Belli,  
Leif Edlund,  
Ylva Gallon,  
Katarina Jakobson  
**Cinematographer**  
Tobias Höiem-Flyckt,  
Johan Lundborg  
**Editor**  
Johannes Nyholm  
**Print Source**  
Picturehouse



# The Lighthouse

## Fanorama

**Presented in partnership  
with Enjoy Digital**

You have never seen a film quite like *The Lighthouse*. Willem Dafoe and Robert Pattinson play Victorian lightkeepers sticking out a four-week stint on a jagged windswept island. Thomas is the grizzled, demonic older man who is supposed to be training the younger Ephraim. Yet there is little guidance in their increasingly drunken meals or in Thomas' flinty banter — 'Thirteen Christmases at sea. Little ones at home. She never forgave it'. As these sea dogs' grog runs low and phantoms begin to beset the island, this deliciously gothic thriller becomes ever-more distinctive, compelling, and wild. A future cult classic.

'We made every possible effort to give all our buildings an iconic New England-ness — the style of our lighthouse is an accurate depiction of a Maine lighthouse station near the turn of the century. Yet, like *The Witch*, I wanted this movie to take place Once Upon a Time — someplace isolated and desolate — and also, almost out of a picture book. Our movie light in the beacon was much brighter than the kerosene burner that would have been in operation during the late 19th century. So we had a functional lighthouse that could shine for 16 miles.' Robert Eggers, Director.

**Countries**  
USA, Canada  
**Year**  
2019  
**Running Time**  
1hr 50min  
**Languages**  
English  
**Director**  
Robert Eggers  
**Screenwriter**  
Robert Eggers,  
Max Eggers  
**Producer**  
Robert Eggers,  
Youree Henley,  
Lourenço Sant' Anna,  
Rodrigo Teixeira,  
Jay Van Hoy  
**Leading Cast**  
Robert Pattinson,  
Willem Dafoe  
**Cinematographer**  
Jarin Blaschke  
**Editor**  
Louise Ford  
**Print Source**  
Universal



# Little Monsters

## Day of the Dead

Washed-up musician Dave volunteers to be a chaperone on his nephew's school trip to Pleasant Valley Farm so he can spend time with fearless teacher Ms Caroline. Unfortunately he hadn't bargained for the presence of famous kids' show personality, Teddy McGiggle, a competitor for Miss Caroline's affections, or indeed a zombie outbreak from the military base next door. Can Dave step up, win Ms Caroline's heart and protect the children from the bloodthirsty undead? A fantastic black comedy featuring a perfect performance from Lupita Nyong'o, a catchy pop soundtrack and a lot of laughs.

'I never set out to make a zombie movie, it kind of just ended up happening, but it happened in a really organic way, because it just fed into this stuff about my son, and his first year of kindergarten, and everything he's taught me. That's the type of particular genre that I really love, when it is used as a platform to say something else, something I can relate to in one way or another, and maybe you can relate to in another way. But we get to enjoy it in an indirect way through this fantastical world.' Abe Forsythe, Director.

**Countries**  
UK,  
Australia,  
USA  
**Year**  
2019  
**Running Time**  
1hr 34min  
**Languages**  
English  
**Director**  
Abe Forsythe  
**Screenwriter**  
Abe Forsythe  
**Producer**  
Jessica Calder,  
Keith Calder,  
teve Hutensky,  
Jodi Matterson,  
Bruna Papandrea  
**Leading Cast**  
Lupita Nyong'o,  
Josh Gad,  
Alexander England  
**Cinematographer**  
Lachlan Milne  
**Editor**  
Jim May,  
Drew Thompson  
**Print Source**  
Altitude



# Mutant Blast

## Night of the Dead

Hungover slacker Pedro is having a bad day - after surviving a z\*\*bie apocalypse, he crosses paths with Maria, a fearless soldier, and TS-347, a man with superhuman strength, who are being pursued by a military cell responsible for scientific experiments. To make matters, worse the president launches a nuclear bomb at them resulting in bizarre and hilarious mutations. Director Fernando Alle exploded onto the scene with his hilarious splatter-comedy shorts Papa Wrestling and Banana Motherf\*\*ker and he brings a sheer creative insanity to his debut feature that puts the fun back into zombie films.

'I have always wanted to make a zombie film. But when I started writing this script, the zombie genre had become saturated. As such, I became disinterested in zombies, and what started as a love letter to the zombie genre transformed into a break-up letter. That is why the film, which at first looks like it is going to be a Resident Evil/Terminator knock off, halfway through turns into something else entirely: an emotional bizarre road trip with philosophical musings on the arrogance of humanity and our negative impact on the environment, while never ceasing to be funny.' Fernando Alle, Director.

**Countries**  
Portugal, USA  
**Year**  
2018  
**Running Time**  
1hr 23min  
**Languages**  
Portuguese  
**Director**  
Fernando Alle  
**Screenwriter**  
Fernando Alle  
**Producer**  
Fernando Alle,  
Lloyd Kaufman,  
Michael Herz  
**Leading Cast**  
Pedro Barão Dias,  
Maria Leite,  
Joaquim Guerreiro,  
João Vilas,  
Mário Oliveira  
**Cinematographer**  
André Mendes  
**Editor**  
Fernando Alle,  
Pedro Barão Dias,  
Francisco Lacerda  
**Print Source**  
Troma



# Patrick Fanorama

At his father's naturist campsite, Patrick's life is as well-ordered as his meticulously tidy workshop – that is until he loses his favourite hammer. The missing tool sets off a chain of events that not only affects Patrick, but also reveals the true nature of the camp residents: their appearance may not leave much to the imagination, but they're undeniably keeping a lot of stuff under wraps. Mielants' breezy tragicomedy – unexpectedly featuring a cameo from Jemaine Clement - conveys us to a world where homemade jams and camper vans provide the props for an existential quest for dignity.

'I was worried about [the nudity] at first. Is this going to work, can I do this? I knew this whole idea was very bold. But when they read the script and we got to talk about it, they all felt like the film is not about nudity at all. None of them said no to the role because of the nudity and a lot of them were even happy that nudity wasn't put into a sexual context, the way it's been done most of the time. You can really say about this film whatever you want, but it's not sexual.'

Tim Mielants, Director.

**Original Title**  
De Patrick  
**Countries**  
Belgium  
**Year**  
2019  
**Running Time**  
1hr 37min  
**Languages**  
Dutch,  
French,  
German,  
English  
**Director**  
Tim Mielants  
**Screenwriter**  
Tim Mielants,  
Benjamin Sprengers  
**Producer**  
Sarah Marks,  
Bart Van Langendonck  
**Leading Cast**  
Jemaine Clement,  
Kevin Janssens,  
Jan Bijvoet  
**Cinematographer**  
Frank van den Eeden  
**Editor**  
Alain Dessauvage  
**Print Source**  
Beta Cinema



# Promare Planet Japan

Post-apocalyptic setting? Mecha suits? Wildly loud, eye-popping neon-graphical mayhem? You've got it all in this explosive debut feature from Studio Trigger! Promepolis is taken over by a strange entity causing people to spontaneously combust, leaving some, called the Burnish, with the power of pyrokinesis, that causes an extinction-level event: the great world blaze. Thirty years later, Galo Thymos, a member of a rescue team that quells the flames of the now oppressed Burnish, is caught in the middle of a new and devastating civic inferno.

'The original concept was... we just wanted to do something with fire. That was immediately after making Kill La Kill [TV series from 2013]. We knew it was going to be a movie, and that was all really. So, taking the theme of 'fire', then the concept would naturally become something about fire fighting at some point... The fire for Promare is designed in a way where it can be executed in both CG and traditional animation. In regards to the overall design – the color, the shapes, how the fire moves – I believe that might be the single aspect of the film that we experimented most with.'

Studio Trigger.



**Countries**  
Japan  
**Year**  
2019  
**Running Time**  
1hr 51min  
**Languages**  
Japanese  
**Director**  
Hiroyuki Imaishi  
**Screenwriter**  
Kazuki Nakashima,  
Michael Schneider  
**Producer**  
Hiromi Wakabayashi  
**Leading Cast**  
John Eric Bentley,  
Steve Blum,  
Johnny Yong Bosch  
**Cinematographer**  
Shinsuke Ikeda  
**Editor**  
Junichi Uematsu  
**Print Source**  
Anime Ltd.

# Ride Your Wave

## Planet Japan

Anime fans who managed to catch his debut *Mind Game* and the more recent *Lu over the Wall* (screened at LYFF 2018), will already be familiar with director Masaaki Yuasa's singular brand of warped imagination. His new film follows Hinako, a college student and keen surfer, who is rescued by firefighter Minato after an apartment fire. They fall in love, but a tragic accident pulls them apart, or it does, until Minato starts appearing in the water around her. A film about finding oneself, with an elemental soulfulness and a real generosity of spirit.

'Ride Your Wave is the newest work from acclaimed director Masaaki Yuasa, behind *The Tatami Galaxy*, *Lu Over the Wall*, and most recently, *Devilman Crybaby*. Imbued with his unique visual style, this film is an examination of love, loss, and the struggle to find one's place in the world. Visually, *Ride Your Wave* is stunning, though not as exaggerated in style as many of Yuasa's past works. Instead, much of the beauty in this film comes from movement — the movement of water, fire, and the human form. This is most clear in the surfing scenes where Hinako glides through the waves like she's become part of them...' Review by Richard Eisenbeis, Anime News Network.

**Original Title**  
Kimi to, nami ni noretara  
**Countries**  
Japan  
**Year**  
2019  
**Running Time**  
1hr 34min  
**Languages**  
Japanese  
**Director**  
Masaaki Yuasa  
**Screenwriter**  
Reiko Yoshida  
**Producer**  
Eun Young Choi,  
Yuka Okayasu  
**Leading Cast**  
Ryôta Katayose,  
Rina Kawaei,  
Honoka Matsumoto  
**Editor**  
Kiyoshi Hirose  
**Print Source**  
Anime Ltd.



# Sons of Denmark

## Fanorama

Ulaa Salim's bold debut is set in Denmark four years into the future. After a major bomb attack in Copenhagen, radicalization and ethnic tensions are running high, and an extremely nationalist leader is leading the polls. 19-year old Zakaria gets involved in a radical organisation, where he forms a bond with Ali. The two men cannot agree with the current state of the country, which is turning on its own citizens because of their migration background, and decide to act. Are they just tools in the hands of people with power or can they make their mark?

'I think that Scandinavia is still a very good place to live. It takes care of its citizens, but there are certain things that we need to discuss before it's too late and before the extremists, no matter what their message is, not only start to be perceived as normal, but also get all the power. That's what I like best about fiction filmmaking. You can paint a picture of the worst-case scenario or the best-case scenario — all within two hours! That's why some films seem so extreme. I would say that my film is a mixture of what I see happening, what has happened and what will happen if we don't stop for a minute and listen.' Ulaa Salim, Director.

**Original Title**  
Danmarks sønner  
**Countries**  
Denmark  
**Year**  
2019  
**Running Time**  
2hr  
**Languages**  
Danish, Arabic  
**Director**  
Ulaa Salim  
**Screenwriter**  
Ulaa Salim  
**Producer**  
Daniel Mühlendorph  
**Leading Cast**  
Zaki Youssef,  
Mohammed Ismail  
Mohammed,  
Imad Abul-Foul,  
Rasmus Bjerg  
**Cinematographer**  
Eddie Klint  
**Editor**  
Jenna Mangulad  
**Print Source**  
Eureka





# Tammy & the T-Rex (Gore Cut) Night of the Dead

When Tammy's new boyfriend Michael is attacked by her ex and left in a coma, a mad scientist transplants his brain into an animatronic T-Rex. Now a robotic monster, Michael escapes and goes on the rampage, tracking down and killing the gang who attacked him. Originally cut heavily on its release in 1993, the film has been restored with over 10 minutes of footage replaced. Starring a pre-fame Denise Richards (Starship Troopers) and Paul Walker (Fast and Furious) the film can now be seen in the UK for the first time in all its comedy horror glory.

'A guy came to me who owned theatres in South America and he said, 'I have a T-Rex'. It was animatronic and was going to a park in Texas. The eyes worked. The arms moved. The head moved. He had it for two weeks before it was going to be shipped to Texas and he came to me and said, 'We can make a movie with it!'. I said, 'What's the story?' and he said, 'I don't have a story, but we have to start filming within the month!' and so I wrote the story in a week.' Stewart Raffill, Director.

**Countries**  
USA  
**Year**  
1994  
**Running Time**  
1hr 22min  
**Languages**  
English  
**Director**  
Stewart Raffill  
**Screenwriter**  
Stewart Raffill,  
Gary Brockett  
**Producer**  
Diane Kirman  
**Leading Cast**  
Denise Richards,  
Theo Forsett,  
Paul Walker  
**Cinematographer**  
Roger Olkowski  
**Editor**  
Terry Kelley  
**Print Source**  
Vinegar Syndrome



# Vivarium Sci-fi Day

A gripping dystopian nightmare from Lorcan Finnegan (Without Name), Vivarium centres on Gemma (Imogen Poots) and Tom (Jesse Eisenberg), a young couple who dream of purchasing a first home. After meeting Martin, a rather odd real estate agent, they agree to visit a surreal new housing development called 'Yonder' with rows and rows of identical houses appearing to stretch on forever. This ultimate version of suburbia takes a sinister turn when Gemma and Tom realise no matter how hard they try to leave Yonder, they keep returning to the same place.

'The idea of owning your own home has become like a fairy tale. Insidious advertising promises 'ideal living', a fantasy version of reality that we strive towards. It is the bait that leads many into a trap. The social contract is a strange and invisible agreement that we flutter towards like moths to a flame. Natural areas are destroyed to make way for rows of identical houses, mazes for an atomised society to live out their days. We eat processed food wrapped in plastic. Media competes with parents to set strange new agendas in the minds of children. Consumerism is consuming us. Vivarium was fed on these ideas.' Lorcan Finnegan, Director.

**Countries**  
USA  
**Year**  
2019  
**Running Time**  
1hr 37min  
**Languages**  
English  
**Director**  
Lorcan Finnegan  
**Screenwriter**  
Garret Shanley  
**Producer**  
Brendan McCarthy,  
John McDonnell  
**Leading Cast**  
Jesse Eisenberg,  
Imogen Poots,  
Jonathan Aris  
**Cinematographer**  
MacGregor  
**Editor**  
Tony Cranstoun  
**Print Source**  
Vertigo



# We Are Little Zombies

## Planet Japan

"Today, Mommy turned to dust. So did Daddy. Dusty as parmesan on a plate of bolognese." United by the deaths of their parents, Hikari, Ikuko, Ishi, and Takemura, skip school and try to navigate the cataclysmic grief they are unable to feel... and start a band. Taking the form of a video game and with a relentlessly exuberant nihilism, Makoto Nagahisa's chaotically eccentric debut is bursting with 8-Bit brilliance, but it's not without a deeper emotional core. Be sure to stay watching right to the end, as the film takes a surprising about-turn.

'While I was making this film, what I realised was, in modern society now, it is common for people to think that you shouldn't stay at home all day cooped up inside playing games; you should go out and experience things — to face reality. But reality is so harsh, that I feel it was important to not so much face reality... it's okay, sometimes, to run from it, if it means protecting yourself, surviving and living. Even if we aren't understood by adults, it is okay to kind of slack off and be lazy. Just keep moving forward somehow — and that's good enough.' Makoto Nagahisa, Director.

**Original Title**  
Wi ā Ritoru Zonbīzu  
**Countries**  
Japan  
**Year**  
2019  
**Running Time**  
2hr  
**Languages**  
Japanese  
**Director**  
Makoto Nagahisa  
**Screenwriter**  
Makoto Nagahisa  
**Producer**  
Haruhiko Hasegawa,  
Shin'ichi Takahashi,  
Taihei Yamanishi,  
Haruki Yokoyama  
**Leading Cast**  
Masaaki Akahori,  
Chai, Eriko Hatsune  
**Cinematographer**  
Hiroaki Takeda  
**Editor**  
Maho Inamoto  
**Print Source**  
Nikkatsu



# White Snake

## Fanorama

Blanca, a shape-shifting snake spirit, awakens in a remote village with no memory of who she is or the powers she possesses. With the help of young snake-catcher Xu Xuan, she sets out to unravel this mystery, pursued by a sinister supernatural snake clan, aided by a two-faced fox-demon, and wielding a fantastically powerful jade hairpin. A huge hit in China, we present a rare chance to see on the big screen this brand new, stunningly beautiful CG retelling of the 1,000 year old Chinese folk tale.

'The Legend of the White Snake, also known as Madame White Snake, is counted as one of China's Four Great Folktales. The subject of countless retellings, it has been adapted to the screen dozens of times, beginning with Xinhua Studio's 1939 film and carrying through to several web dramas released in 2019. Where this edition separates itself from all others is in the stunning animation. Light Chaser Animation Studios, the production house behind 2016's Little Door Gods, brings an elegance to everything on screen. It can happily sit alongside Big Fish and Begonia as a top example of China's contemporary animation industry.' Review by Richard Grey, The Reel Bits.



**Original Title**  
Baishe: Yuanqi  
**Countries**  
China,  
USA  
**Year**  
2019  
**Running Time**  
1hr 39min  
**Languages**  
Mandarin  
**Director**  
Amp Wong,  
Ji Zhao  
**Screenwriter**  
Damao  
**Producer**  
Di Cui  
**Leading Cast**  
Zhe Zhang,  
Tianxiang Yang,  
Xiaoxi Tang  
**Editor**  
Zhu Keer  
**Print Source**  
All Rights International

# Why Don't You Just Die?

## Night of the Dead

At the request of his spoilt, entitled girlfriend, young thug Matvey arrives at her father Andrei's apartment with the intention of killing him. Unfortunately Andrei turns out to be a corrupt police detective and isn't going down without a fight. The situation soon escalates into a full-scale battle involving power drills, handcuffs and shotguns as the pair battle it out in the claustrophobic space of the tiny apartment. Kirill Sokolov's directorial debut is a splatterpunk action comedy drenched in gleefully dark Russian humour with with ironic asides, shock reversals and tricky non-linear plot swerves.

'It seems weird, because lots of crazy things happen [in the film] in a very short period of time, but if you look at it, 90 percent of it happens in real life. Life in Russia has strong influence on me... When people talk about this movie a lot of questions are about the blood. The blood is just one of the comedy elements in this movie, there are other interesting things like detective intrigue, suspense, duels, dialogue, a serious humanistic theme underlying the whole movie, the relationships of the family. Many people in Russia came and told me that they can relate to these things. Not only blood.'

Kirill Sokolov, Director.

**Original Title**  
Papa, sdokhni  
**Countries**  
Russia  
**Year**  
2019  
**Running Time**  
1hr 34min  
**Languages**  
Russian  
**Director**  
Kirill Sokolov  
**Screenwriter**  
Kirill Sokolov  
**Producer**  
Sofiko Kiknavelidze  
**Leading Cast**  
Aleksandr Kuznetsov,  
Vitaliy Khaev,  
Evgeniya Kregzhde  
**Cinematographer**  
Dmitriy Ulyukaev  
**Editor**  
Kirill Sokolov  
**Print Source**  
Arrow Films



# The Wolf's Call

## Fanorama

Gripping submarine thriller The Wolf's Call is packed with breathtaking suspense and follows in the cinematic tradition of such titles as The Hunter for Red October and Das Boot. With Russia heading towards conflict with Europe, the stakes are high. Aboard a French nuclear submarine, a young man has a special ability to identify any sound, but his reputation for infallibility takes a knock after a mistake puts the lives of the whole crew in danger. In the world of disinformation and nuclear deterrence they find themselves caught in a crisis spiralling rapidly out of control.

'The film seems to embody Emmanuel Macron's calls for a more militarily assertive Europe. There's plenty of material for viewers interested in geopolitics, which is quite fitting given how director Antonin Baudry previously served as a high-ranking French diplomat. France's Navy also let the filmmakers shoot aboard real submarines. Military movie buffs might also see a resemblance to Sky Fighters, a popular 2005 thriller that enjoyed French Air Force cooperation and remains one of the best non-American air combat movies in existence.' Review by Anthony Kao, Cinema Escapist.

**Original Title**  
Le chant du loup  
**Countries**  
France  
**Year**  
2019  
**Running Time**  
1hr 55min  
**Languages**  
French  
**Director**  
Antonin Baudry  
**Screenwriter**  
Antonin Baudry  
**Producer**  
Alain Attal,  
Jérôme Seydoux  
**Leading Cast**  
François Civil,  
Omar Sy,  
Mathieu Kassovitz  
**Cinematographer**  
Pierre Cottureau  
**Editor**  
Nassim Gordji Tehrani,  
Saar Klein  
**Print Source**  
Altitude



## Changeling

Print Source [faye@touchpieceproductions.com](mailto:faye@touchpieceproductions.com)



A new mother becomes increasingly mesmerised and appalled by the strange transformations happening around her baby. She instinctively hides them, unaware they are building towards a final metamorphosis — hers.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 10min **Language** English  
**Director** Faye Jackson **Screenwriter** Faye Jackson  
**Producer** Faye Jackson

## Five Course Meal

Print Source [jacadden@hotmail.com](mailto:jacadden@hotmail.com)



Mark and Jenny agree to take part in a mysterious eating experiment for money. Things get exceptionally messy.

**Country** Canada **Year** 2018 **Running Time** 7min  
**Language** English **Director** James Cadden **Producer**  
Rebecca Bell, Bannister Bergen, Aron Levitz, Eric Lehrman  
**Screenwriter** James Cadden **Editor** James Cadden

## Gaslight

Print Source [weichmannlouisa@gmail.com](mailto:weichmannlouisa@gmail.com)



A waitress encounters a mysterious and charming stranger whilst waiting at a bus stop. Things soon take a dark turn when the stranger turns out to be a psychotic vampire.

**Country** Australia **Year** 2019 **Running Time** 16min  
**Language** English **Director** Louisa Weichmann  
**Screenwriter** Louisa Weichmann **Producer**  
Amy E Perera

## Lili

Print Source [yfkevb@gmail.com](mailto:yfkevb@gmail.com)



Lili knows she has to nail this audition. The man she auditions for knows this too. Thus starts an uncomfortable game of cat and mouse in this single-shot #metoo horror about power, its misuse and female empowerment.

**Country** Netherlands **Year** 2019 **Running Time**  
9min **Language** English **Director** Yfke van Berckelaer  
**Screenwriter** Yfke van Berckelaer **Producer** Jörgen  
van Dongen, Steven Willems **Cinematographer**  
Rogier Jaarsma

## Low Tide

Print Source [lowtideshortfilm@gmail.com](mailto:lowtideshortfilm@gmail.com)



Ten-year-old Jack is excited about heading out to sea on a fishing trip with his Dad – until that is his Dad stops the boat and tells Jack that they have hit a sea monster – and that Jack must get into the water to face it.

**Premiere Status** UK **Country** Ireland **Year** 2018  
**Running Time** 15min **Language** English **Director**  
Ian Hunt Duffy **Screenwriter** Darach McGarrigle  
**Producer** Simon Doyle

## Mask of Sanity

Print Source [info@ismaelmartin.com](mailto:info@ismaelmartin.com)



A bestselling crime writer is abducted, locked up and tortured by an unseen assailant with a personal vendetta against her. Everything seems lost but this author isn't going down without a fight.

**Premiere Status** Yorkshire **Country** Spain **Year** 2018  
**Running Time** 20min **Language** English **Director**  
Francisco Casanova **Screenwriter** Francisco Casanova,  
Gabriel Barrios Martín **Producer** Antonio Gómez-Olea

## Other Side of the Box

Print Source [sk8cola@aim.com](mailto:sk8cola@aim.com)



A couple receives a mysterious package from an old friend with one simple instruction: once opened, under no circumstances, do not take your eyes off the contents.

**Premiere Status** Yorkshire **Country** United States  
**Year** 2018 **Running Time** 16min **Language** English  
**Director** Caleb Phillips **Screenwriter** Caleb Phillips,  
Nick Tag **Producer** Caleb Phillips, Nick Tag, Nick Coppola

## Pulsion

Print Source [pulsionshortfilm@gmail.com](mailto:pulsionshortfilm@gmail.com)



Dark feelings harvested during childhood erupt into violence after a kid's mother dies. Themes of abuse and dysfunctional families are explored in this story of a burgeoning serial killer.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 7min **Language** English  
**Director** Pedro Casavecchia **Screenwriter** Pedro  
Casavecchia **Producer** Nico Casavecchia, Arnaud  
Colinart, Corentin Lambot

# Dead Shorts

## Night of the Dead

### Grub

Print Source [pierre.mazingarbe@gmail.com](mailto:pierre.mazingarbe@gmail.com)



It's always a nightmare meeting your partners' parents for the first time. But what happens when they like you so much they never want you to leave?

**Premiere Status** Yorkshire **Original Title** Boustifaille  
**Country** France **Year** 2019 **Running Time** 19min  
**Language** French **Director** Pierre Mazingarbe  
**Screenwriter** Thomas Pujol, Xavier Lacaille, Pierre  
Mazingarbe **Producer** Betteni Barnes Francesca, Vande  
Vyvre Charlotte

## Hand in Hand

Print Source [ennio.ruschetti@gmail.com](mailto:ennio.ruschetti@gmail.com)



Two politicians. One handshake to seal the deal. But when both refuse to let go, their stubbornness takes on a monstrous life of its own.

**Premiere Status** UK **Country** Switzerland **Year**  
2019 **Running Time** 4min **Director** Ennio Ruschetti  
**Screenwriter** Ennio Ruschetti **Producer** Filippo Bonacci

## Service

Print Source [contact@theowatkins.com](mailto:contact@theowatkins.com)



All Ted wants to do is pay for his shopping, but the shoddy self-service and eerily elusive shop workers have other, far more sinister, ideas. A twisted horror comedy about just how dark a customer service nightmare can get.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 8min **Language**  
English **Director** Theo Watkins **Screenwriter** Theo  
Watkins **Producer** Molly Denton, Nirmala Valinciute  
**Cinematographer** Jamie Harding **Editor** Theo Watkins  
**Music** Thes Milford

## Sleep Tight

Print Source lewisdrewtaylor@hotmail.com



When a wheelchair-bound teen is put to bed by his overly attached father, he complains about personal space. However, when the lights go out, he'll soon discover that it's not the bed bugs that bite!

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 8min **Language** English  
**Director** Lewis Taylor **Screenwriter** Lewis Taylor  
**Producer** Jack Pollington

## Shorts with Features

### Untitled (burned rubber on asphalt)

Presented with Heavy Trip

Print Source marja@tekele.fi



In a remote Norwegian village the weaving roads have become the subject of controversy. Mysterious looping patterns of car skid-marks uncover unexpected frictions in the village, as well as prompting some deeper reflections, in this off-beat celebration of the mundane and the beautiful.

**Premiere Status** UK **Country** Finland **Year** 2018  
**Running Time** 20min **Language** Finnish, Norwegian  
**Director** Tinja Ruusuvoori **Producer** Marja Pihlaja  
**Cinematographer** Pietari Peltola **Editor** Inka Lahti

## Sci-fi Shorts

Fanorama

### Chifoumi

Print Source mikerodriguez.r@gmail.com



When Max offers his roommate an awesome bio-dynamic EPX35 robot with integrated propulsion, he can't overestimate how tragic the consequences can be. The fate of the world lies in the hands of an idiot – and a childhood game.

**Premiere Status** UK **Country** France **Year** 2019  
**Running Time** 10min **Language** French **Director**  
Michael Rodriguez **Producer** Michael Rodriguez

### Floating

Print Source frankiedeleo@gmail.com



A Russian astronaut awakes on a space module after an accident. His attention is caught by outside knockings. Someone has come to welcome him...

**Premiere Status** Yorkshire **Original Title**  
Flotando **Country** Spain **Year** 2019 **Running Time**  
8min **Language** Spanish **Director** Frankie De Leonardis  
**Screenwriter** Frankie De Leonardis **Producer** Frankie  
De Leonardis

### God Glitch

Print Source gideonvan@gmail.com



In a future where entire human lives are expressed in algorithms, a couple must say their final goodbyes in a digital afterlife. But letting go may be harder than they both thought.

**Premiere Status** UK **Country** Netherlands **Year** 2019  
**Running Time** 8min **Language** Dutch **Director** Gideon  
van Eeden **Screenwriter** Gideon van Eeden, Dick van den  
Heuvel **Producer** Lies Waterman, Raymond van der Bas  
**Cinematographer** Raymond van der Bas **Music** Ruud  
Hermans **Editor** Walter Brox

## Hashtag

Print Source [ben\\_alpi@yahoo.com](mailto:ben_alpi@yahoo.com)



In a looming future where social media celebrities dominate our culture, X is the world's supreme online icon — but how far must she go to hold on to her popularity? When her perfect life is threatened, how can she know what's true, what's fake, and whether or not everything she's built will collapse?

**Premiere Status** Yorkshire **Country** United States  
**Year** 2019 **Running Time** 15min **Language** English  
**Director** Ben Alpi **Screenwriter** Ben Alpi, Kevin Rubio  
**Producer** Jyotika Virmani

## One in Hundreds

Print Source [robyn@unionpicturesinternational.com](mailto:robyn@unionpicturesinternational.com)

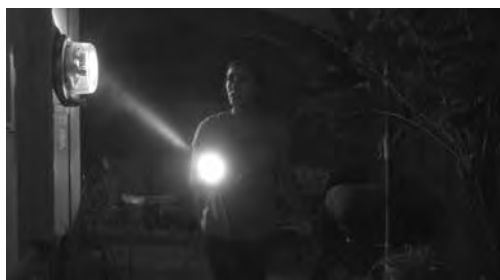


Daisy explains to her brother the many-universe interpretation of quantum physics and he thinks it's utterly ridiculous... in quite a lot of them.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2017 **Running Time** 9min **Director** Mark Towers  
**Screenwriter** Mark Towers **Producer** Robyn Forsythe

## Plasmid

Print Source [roshnibhatia43@gmail.com](mailto:roshnibhatia43@gmail.com)



A young nurse must fight for her life when her house is invaded by an unearthly intruder.

**Premiere Status** Yorkshire **Country** United States  
**Year** 2019 **Running Time** 14min **Language** English  
**Director** Roshni Bhatia **Screenwriter** Roshni Bhatia  
**Producer** Andrew Mayne

## Storm

Print Source [willkindrick@gmail.com](mailto:willkindrick@gmail.com)

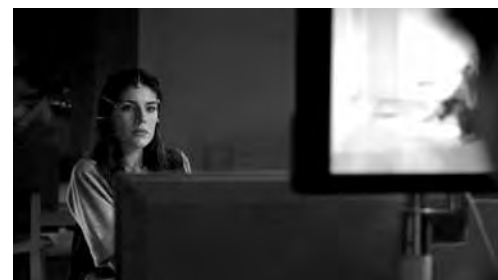


A government enforced dating app malfunctions sending an unexpected user through a series of splash portals determined to seal his fate.

**Premiere Status** Yorkshire **Country** United States  
**Year** 2019 **Running Time** 11min **Language** English  
**Director** Will Kindrick **Screenwriter** Will Kindrick  
**Producer** John Edwards Curtis, Will Kindrick, David Vollrath

## Unforgettable

Print Source [sabrina.jaglom@gmail.com](mailto:sabrina.jaglom@gmail.com)



Hoping to fix a failed relationship a young woman kidnaps her ex-boyfriend and subjects him to technology that alters his memories in order to rebuild the foundation of their partnership and get their lives back on track.

**Country** United States **Year** 2019 **Running Time** 7min  
**Language** English **Director** Sabrina Jaglom  
**Screenwriter** Sabrina Jaglom, Rishi Rajani **Producer** Sabrina Jaglom, Rishi Rajani, Ethan Webman

# Mother Cutter



Bonnie and Clyde

## Mother Cutter

Women Who Shaped Film

This year's LIFF retrospective focuses on the work of women editors, bringing invisible work into the light and taking us on a kaleidoscopic journey through global film history. We celebrate both the unsung art of film editing — work that gives structure, rhythm, mood and energy to a film — and the vital work of women in the film industry that is often uncredited or underappreciated.

A role women were 'relegated' to in the early years of cinema became one they thrived in, and is now rightly acknowledged as one of the most important and creative. Dive into our expansive survey that places monumental masterpieces alongside hidden gems of independent filmmaking and discover editing innovations that shaped cinema.

The title of the retrospective is taken from the nickname given to Verna Fields who edited *American Graffiti*, *Jaws* and *Medium Cool*.



# Alexandria... Why?

Edited by Rashida  
Abdel-Salam

As a young woman Rashida Abdel Salam had acting aspirations but "I couldn't be an actress because I can't roll my R's properly, so I found out about editing." Throughout a career spanning over four decades, Abdel Salam has edited films by some of the most celebrated Egyptian directors, including Youssef Chahine. A deeply personal film that draws on Chahine's own childhood, set in 1942, Alexandria... Why? tells the story of Yehia, a teenager obsessed with Hollywood cinema, and who dreams of studying filmmaking in America. A rich and kaleidoscopic portrait of war-torn Egypt and its inhabitants struggling to find love and happiness.

'Editing is a feeling... The editor and the director have to connect, to think as one person, from the moment the film reaches the editing stage until it's ready to go to the cinema. [...] Some people can't write unless they have a pen in their hand. They have cramps in their wrist, it's a painful thing, but they love it. When a writer breaks off to sharpen his pencil, there's a moment of thought: you dream for a second. It allows you to continue, to begin creation anew. It's the same for me: when I pause to mark the film for cutting, my mind keeps working; I am actually deciding what the next step will be.'  
Rashida Abdel Salam, Editor.

**Original Title**

Iskanderija... lih?

**Countries**Egypt,  
Algeria**Year**

1979

**Running Time**

2hr 13min

**Languages**

Arabic, English

**Director**

Youssef Chahine

**Screenwriter**Youssef Chahine,  
Mohsen Zayed**Producer**

Youssef Chahine

**Leading Cast**Naglaa Fathi,  
Ahmed Zaki,  
Farid Shawqi,  
Mahmoud Al Meleji**Cinematographer**

Mohsen Nasr

**Editor**

Rashida Abdel Salam

**Print Source**

MISR International Films



# Alice

Edited by Marie Zemanová

Marie Zemanová began her twenty-year collaboration with surrealist filmmaker Jan Švankmajer working on his feature-film debut, Alice. A dark reworking of Lewis Carroll's Alice in Wonderland, Švankmajer's interpretation is a wildly inventive and eerily captivating work of fantasy. When Alice follows the White Rabbit down the rabbit hole she enters a nightmarish world, and must navigate a bleak and desolate landscape filled with bizarre and threatening characters. Zemanová expertly cuts between live action footage and stop-motion animation to create an immersive visual experience.

'Švankmajer's Alice is about the closest you'll find to an extended dream on film, because of the way it plays with juxtapositions — a real life girl next to stop motion creatures, different scales, different layered realities that stack like a Russian Doll. You never know where the dream begins or ends (which you wouldn't if you were in one).' Review by David Moats, The Quietus.

**Original Title**

Neco z Alenky

**Countries**Czechoslovakia,  
Switzerland,  
UK,  
West Germany**Year**

1988

**Running Time**

1hr 26min

**Languages**

Czech

**Director**

Jan Svankmajer

**Screenwriter**

Jan Svankmajer

**Producer**

Peter-Christian Fueter

**Leading Cast**Kristýna Kohoutová,  
Camilla Power**Cinematographer**

Svatopluk Malý

**Editor**

Marie Zemanová

**Print Source**

Park Circus



# All About Eve

## Edited by Barbara McLean

Known as 'Hollywood's editor in Chief', Barbara 'Bobbie' McLean was one of the industry's most respected editors. In *All About Eve*, Joseph L. Mankiewicz's witty and sophisticated portrait of a Broadway diva (Bette Davis, in a career-defining role) and her obsessed fan (Anne Baxter), McClean deftly edits to the rhythm of the razor-sharp dialogue. During her career, McClean became a powerful figure within 20th Century Fox, and Darryl F. Zanuck, the studio chief, rarely made a major decision without consulting her first.

'As her studio's chief cutter in the 1930s, McClean often functioned like an associate producer for the studio's output. For as much as Zanuck liked to get his own way and exert his vision on each film, so did McClean. She didn't simply transcribe Zanuck's desires. "When you got an idea, he would listen to you," she insisted. She would argue with him over keeping a sequence the way she liked it, and "all you had to do is give him some kind of an idea... and he'd think about it later and say, 'O.K., leave it alone.'" J. E. Smyth, *Nobody's Girl Friday: The Women who Ran Hollywood*.

**Countries**  
USA  
**Year**  
1950  
**Running Time**  
2hr 18min  
**Languages**  
English  
**Director**  
Joseph L. Mankiewicz  
**Screenwriter**  
Joseph L. Mankiewicz  
**Producer**  
Darryl F. Zanuck  
**Leading Cast**  
Bette Davis,  
Anne Baxter,  
George Sanders,  
Celeste Holm  
**Cinematographer**  
Milton R. Krasner  
**Editor**  
Barbara McLean  
**Print Source**  
Park Circus



# Army of Shadows

## Edited by Françoise Bonnot

Following in the footsteps of her mother (Monique Bonnot, who was a legendary editor in her own right), Françoise Bonnot became one of the world's most versatile and seasoned film editors with a career that spanned over five decades. In *Army of Shadows*, directed by Jean-Pierre Melville, Bonnot's incisive editing gives tension to this atmospheric masterpiece. A bleak portrait of the struggles of French Resistance during World War II, the film shrewdly captures the trauma of occupation, as we follow a loose network of underground fighters and their invisible yet life-threatening work.

'Americans say that the writer is the first editor, and the editor is the last writer. This is an apt formulation. You have to intentionally (re)organize the images to extract their essence, to expose the meaning. That's where everything gets complicated: if a word betrays you, you can always replace it. But an image is fixed on the film reel, it is irreplaceable. One must then manipulate it, weave it, cut it, rethink it, etc.' Françoise Bonnot, Editor.

**Original Title**  
L'armée des Ombres  
**Countries**  
France, Italy  
**Year**  
1969  
**Running Time**  
2hr 25min  
**Languages**  
French,  
German,  
English  
**Director**  
Jean-Pierre Melville  
**Screenwriter**  
Jean-Pierre Melville  
**Producer**  
Jacques Dorfmann  
**Leading Cast**  
Lino Ventura,  
Paul Meurisse,  
Jean-Pierre Cassel,  
Simone Signoret  
**Cinematographer**  
Pierre Lhomme, Walter  
Wottitz  
**Editor**  
Françoise Bonnot  
**Print Source**  
Park Circus



# Beau Travail

Edited by Nelly Quettier  
(35mm)

Considered to be Claire Denis' masterpiece, *Beau Travail* is a mesmerising exploration of male identity in crisis, brought to life through the female lens of Denis, cinematographer Agnès Godard, and editor Nelly Quettier. Strict disciplinarian Sergeant Galoup rigorously trains his men in an outpost in the African desert, until the arrival of a new recruit awakens a burning jealousy. In a film of few words, the bold imagery, sound and rhythm convey the ways in which belonging, desire and violence trouble contemporary masculinity. With a post-film talk that explores these issues from a psychoanalytic perspective.

'*Beau Travail* really expresses the confidence Claire has in cinematic language, which is really a belief I share. Claire has great confidence in cinema. And this film in particular reflects that — because the meaning in it is almost completely created through picture and sound. That's how meaning emerges in the film.'  
Nelly Quettier, Editor.

**Countries**  
France  
**Year**  
1999  
**Running Time**  
1hr 32min  
**Languages**  
French,  
Italian,  
Russian  
**Director**  
Claire Denis  
**Screenwriter**  
Claire Denis,  
Jean-Pol Fargeau  
**Producer**  
Patrick Grandperret  
**Leading Cast**  
Denis Lavant,  
Michel Subor,  
Grégoire Colin,  
Richard Courcet  
Cinematographer  
Agnès Godard  
**Editor**  
Nelly Quettier  
**Print Source**  
Curzon Artificial Eye



# Bonnie and Clyde

Edited by Dede Allen

In a celebrated career spanning more than 50 years, Dede Allen brought radical, modern editing techniques like jump cuts and audio overlays to the Hollywood screen and defined the language of New American Cinema. Allen's work was highly influential and shifted the emphasis towards a view of film editing not purely as a technical discipline, but as an art. Released in 1967, *Bonnie and Clyde*'s iconic portrayal of partners in crime defied conventions in its depiction of violence and its moral ambiguity, and ushered in an exciting era of innovative filmmaking.

'I don't intellectualize. I'm not that kind of an editor. There are editors who sit and figure out everything they are going to do before they do it, very rigidly. I work totally the opposite. I'm very intuitive. Obviously, I have a very definite reason for doing things; I'm very disciplined. And I'm sure that I have as much of a line of direction. I just don't like talking a cut.' Dede Allen, Editor.

**Countries**  
USA  
**Year**  
1967  
**Running Time**  
1hr 51min  
**Languages**  
English  
**Director**  
Arthur Penn  
**Screenwriter**  
David Newman,  
Robert Benton  
**Producer**  
Warren Beatty  
**Leading Cast**  
Warren Beatty,  
Faye Dunaway,  
Michael J. Pollard,  
Gene Hackman  
**Cinematographer**  
Burnett Guffey  
**Editor**  
Dede Allen  
**Print Source**  
Park Circus



# Breathless

## Edited by Cécile Decugis

A prominent editor of the Nouvelle Vague, Cécile Decugis contributed greatly to its development and shaped a new cinematic language. In *Breathless*, Decugis helped to bring about a revolution in film editing. When the film was deemed too long, Decugis was instructed to cut sections out of scenes, and the jump cut was born. Breaking established rules of continuity, the innovative use of jump cuts give the film a youthful energy and rhythm. Jean Seberg and Paul Belmondo play lovers on the run in this ground-breaking piece of cinema.

'I hate the term "first cut" because you should always be cutting to make it work, I do not think you should be doing bad cutting. After this "first cut" of course you will make some modifications. In New Wave films the cutting style was not planned in advance. They had a concept of what the style would be and they worked from a script, but they did not know exactly where the cuts would be made. [...] The concept of the editing was part of the whole film like the style of the shoot and the acting. The editing does not exist in isolation. Sometimes in the cutting room you discover an innovation or you put right problems with the cut. However, in general what happens in the cutting room is a reflection of the film.' Cécile Decugis, Editor.

**Original Title**  
À Bout de Souffle  
**Countries**  
France  
**Year**  
1960  
**Running Time**  
1hr 30min  
**Languages**  
French  
**Director**  
Jean-Luc Godard  
**Screenwriter**  
Jean-Luc Godard,  
François Truffaut,  
Claude Chabrol  
**Producer**  
Georges de Beauregard  
**Leading Cast**  
Jean-Paul Belmondo,  
Jean Seberg,  
Daniel Boulanger  
**Cinematographer**  
Raoul Coutard  
**Editor**  
Cécile Decugis  
**Print Source**  
Park Circus



# Dancer in the Dark

## Edited by Molly Malene Stensgaard (35mm)

Molly Malene Stensgaard has edited seven of Lars Von Trier's films, including the Cannes Palme d'Or winning *Dancer in the Dark*. Set in rural America in 1964, Björk plays an immigrant and single mother who takes refuge from her hardships by imagining herself and her factory co-workers in Hollywood musicals. Stensgaard's impressive editing is most noticeable in the musical sequences which were filmed simultaneously using over 100 digital cameras so that multiple angles of the performance could be captured and cut together.

'For me, it's very important to try and create moments on the screen. Moments that feel truthful; authentic. But also the shift between that to something that feels like it's moving forward, feels efficient, is actually the great dynamic of filmmaking. That's very important to work on in the edit: to make time stand still, and then to make it really move.' Molly Malene Stensgaard, Editor.

**Countries**  
Denmark,  
Germany,  
The Netherlands,  
Italy,  
USA,  
UK  
**Year**  
2000  
**Running Time**  
2hr 20min  
**Languages**  
English  
**Director**  
Lars von Trier  
**Screenwriter**  
Lars von Trier  
**Producer**  
Vibeke Windeløv  
**Leading Cast**  
Björk,  
Catherine Deneuve,  
David Morse  
**Cinematographer**  
Robby Müller  
**Editor**  
Molly Malene Stensgaard  
**Print Source**  
Park Circus



# The Fall of the Romanov Dynasty

Edited by Esfir Shub (16mm)

In 1926, the Soviet state film department commissioned Esfir Shub to make a film to mark the 10th anniversary of the 1917 revolution. Already a highly experienced editor, Shub built her work out of fragments of existing footage, hunting down more than 60,000 meters of film and using 1500 metres in the final cut. Some of her finds were extraordinary, including the Tsar's own home movies, shot by his personal cinematographer. Shub's flair for storytelling and eye for the dynamic content of a shot, are gloriously in evidence. This rare, 16mm screening will be accompanied by pianist Jonny Best.

'Over the course of two months I watched 60,000 meters of negative and positive film. We made 5200 meters of positive prints (from duplicate negatives) for editing; out of this, 1500 meters made it into the film. While editing I sought to address the documentary nature of the material. Without abstracting the material, without focusing exclusively on formal tasks (subject matter — objective form — just means of expression), I used the functional method of Constructivism. This allowed me to consistently and steadily, despite the very limited range of the filmed historical events, create a cohesive film story demonstrating a certain phase of the Revolution.'  
Esfir Shub, Director/Editor.

**Original Title**  
Padenie Dinastii  
Romanovykh  
**Countries**  
Soviet Union  
**Year**  
1927  
**Running Time**  
1hr 30min  
**Languages**  
Silent  
**Director**  
Esfir Shub  
**Screenwriter**  
Esfir Shub  
**Leading Cast**  
Mikhail Alekseyev,  
Alexei Brusilov,  
Nikolai Chkheidze  
**Editor**  
Esfir Shub  
**Print Source**  
MOMA



# Fanny and Alexander

Edited by Sylvia Ingemarsson

Sylvia Ingemarsson worked with Ingmar Bergman on 14 projects during the late stage of his career, and Fanny and Alexander is perhaps their best known collaboration. Bergman's most autobiographical film, a sprawling family saga, Fanny and Alexander centres around the two children of the theatrical Ekdahl family in turn-of-the-century Sweden. After the sudden death of their father, their cosy familial unit crumbles when their mother marries a stern bishop. Bergman and Ingemarsson conjure a vivid portrait of childhood in this magical and enthralling work of cinema.

'I have no opinion what is my best editing but the nicest is of course 'Fanny and Alexander'. In my opinion it is seldom you can tell who edited a film because it is a co-operation, but sometimes the director chooses his editor and it works well the first time and so it happens that they continue working together. It has a lot to do with the chemistry between people. It is important that an editor is patient, meticulous, has imagination and intuition. Therefore I believe that a good editor is both born and created through experience.'  
Sylvia Ingemarsson, Editor.

**Original Title**  
Fanny och Alexander  
**Countries**  
Sweden, France,  
West Germany  
**Year**  
1982  
**Running Time**  
3hr 8min  
**Languages**  
Swedish,  
German,  
Yiddish,  
English,  
French  
**Director**  
Ingmar Bergman  
**Screenwriter**  
Ingmar Bergman  
**Producer**  
Jörn Donner,  
Daniel Toscan du Plantier  
**Leading Cast**  
Bertil Guve,  
Pernilla Allwin,  
Kristina Adolphson  
**Cinematographer**  
Sven Nykvist  
**Editor**  
Sylvia Ingemarsson  
**Print Source**  
Swedish Film Institute



# Green for Danger

## Edited by Thelma Connell

Thelma Connell began her career in film as a 'continuity girl' before moving up the ranks to editor. In *Green for Danger*, an engrossing whodunit set in a World War II emergency hospital, Connell uses economical editing to build tension (particularly in the memorable operating theatre sequences). The eccentric Inspector Cockrill is tasked with investigating a string of mysterious deaths in the rural hospital, played with comedic flair by Alastair Sim. This underrated gem of British cinema mixes sly humour with suspense to delightful effect. With an introduction by Dr Melanie Bell (University of Leeds).

'As Thelma Myers, she worked with Noel Coward and David Lean on *In Which We Serve*; and with Michael Powell on *One of Our Aircraft is Missing* and *The Life and Death of Colonel Blimp*. Then in 1945 she edited Sidney Gilliat's film *The Rake's Progress*, and her own career-defining relationship took off. From 1945 to 1960 she edited film after film either for Gilliat, or for his collaborator and friendly rival Frank Launder. Her Gilliat films include *Green for Danger* (1947), *London Belongs to Me* (1948), and *State Secret* (1950); and among her Launder films are *I See a Dark Stranger* (1946), *Folly to be Wise* (1952), and two *St Trinians* films in 1954 and 1960.' Martin Spence, *The British Entertainment History Project*.

**Countries**  
UK  
**Year**  
1946  
**Running Time**  
1hr 31min  
**Languages**  
English  
**Director**  
Sidney Gilliat  
**Screenwriter**  
Sidney Gilliat,  
Claud Gurney  
**Producer**  
Sidney Gilliat,  
Frank Launder  
**Leading Cast**  
Alastair Sim,  
Sally Gray,  
Trevor Howard  
**Cinematographer**  
Wilkie Cooper  
**Editor**  
Thelma Connell  
**Print Source**  
Park Circus



# Häxan

## Edited by Edla Hansen

Edla Hansen began working in the Danish film industry from its earliest days, starting out as a film cutter at Nordisk Film in 1915. Though she went on to have an editing career that spanned five decades, it is *Häxan* that is her best remembered work. Released in 1922, this legendary silent film, written and directed by Benjamin Christensen, mixes documentary with dramatic vignettes to explore the history of witchcraft and hysteria. Hansen's editing skillfully brings together elements of Gothic horror, dark humour and essay-film to create a truly unique piece of cinema.

'In recent years, benefiting from successive restorations and wider distribution, *Häxan* has taken its place among the preeminent works of silent cinema. With its vigorous storytelling, its vivid and shocking imagery, its rich *mise-en-scène*, and its profound ambiguity, *Häxan* can be considered one of a handful of silent films that still have the power to engage a non-cinephile audience on their own terms, and without needing alibis for performance style, cultural norms, technical means, or narrative conventions.' Review by Chris Fujiwara, *Criterion*.

**Countries**  
Sweden,  
Denmark  
**Year**  
1922  
**Running Time**  
1hr 31min  
**Languages**  
Silent  
**Director**  
Benjamin Christensen  
**Screenwriter**  
Benjamin Christensen  
**Leading Cast**  
Benjamin Christensen,  
Elisabeth Christensen,  
Maren Pedersen  
**Cinematographer**  
Johan Ankerstjerne  
**Editor**  
Edla Hansen  
**Print Source**  
Swedish Film Institute



# The Juniper Tree

Edited by Nietzchka Keene

**Countries**  
Iceland  
**Year**  
1990  
**Running Time**  
1hr 18min  
**Languages**  
English  
**Director**  
Nietzchka Keene  
**Screenwriter**  
Nietzchka Keene  
**Producer**  
Nietzchka Keene  
**Leading Cast**  
Björk,  
Bryndis Petra Bragadóttir,  
Valdimar Örn Flygenring  
**Cinematographer**  
Randolph Sellars  
**Editor**  
Nietzchka Keene  
**Print Source**  
Arbelos Films

Directed, written and edited by Nietzchka Keene, *The Juniper Tree* is a lost gem of independent cinema, and the film that gave Björk her first acting role. Adapted from the Brothers Grimm story of the same name, Keene refashions it into a feminist fairy tale of striking power. Set in medieval Iceland, sisters Margit and Katla are left to fend for themselves after their mother is burned to death as a suspected witch. This dark tale of witchcraft and mysticism is an unforgettable work of haunting beauty.

'When I started this film, I knew very much what kind of a mood I wanted in it, and... I wanted to create a never never land. I wanted to create another world, which is one of the reasons I shot in black and white. I looked at it as a film of texture, which the Icelandic landscape plays very well in the black and white.' Nietzchka Keene, Director/Writer/Editor.



# Lawrence of Arabia

Edited by Anne V. Coates

**Countries**  
UK  
**Year**  
1962  
**Running Time**  
3hr 48min  
**Languages**  
English,  
Turkish,  
Arabic  
**Director**  
David Lean  
**Screenwriter**  
Robert Bolt,  
Michael Wilson  
**Producer**  
Sam Spiegel,  
David Lean  
**Leading Cast**  
Peter O'Toole,  
Alec Guinness,  
Anthony Quinn  
**Cinematographer**  
Freddie Young  
**Editor**  
Anne Coates  
**Print Source**  
Park Circus

Nominated for five Oscars for Best Film Editing and winning for *Lawrence of Arabia*, British editor Anne V. Coates is a legendary figure in cinema history who devised techniques for shaping David Lean's epic adventure - like the famous 'match cut' - that were revolutionary. Peter O'Toole stars as T.E. Lawrence, the audacious World War I British army officer who heroically united rival Arab desert tribes and led them to war against the mighty Turkish Empire. Experience the greatest work of Anne V. Coates in the magnificent setting of Leeds Town Hall.

'When I first came into the industry in England, there were quite a lot of women editors. And then slowly they fell by the wayside. [...] While it was just a background job, they let the women do it. But when people realized how interesting and creative editing could be, then the men elbowed the women out of the way and kind of took over.' Anne V Coates, Editor.



# Le Trou

Edited by Marguerite Renoir & Geneviève Vaury

A rarely screened classic that deserves to be experienced more by today's film audiences, *Le Trou* is an absolutely riveting French prison thriller made extraordinary in part thanks to the finely-tuned tension and precision pace shaped by editors Marguerite Renoir and Geneviève Vaury. Jacques Becker's last film, hailed as a masterpiece by François Truffaut, *Le Trou* (meaning 'the hole') is the story of five inmates at the notorious Santé Prison in Paris collaborating and clashing in a tortuous attempt at escape by digging their way out of their shared cell.

'I am convinced that out of all the technicians that work on a film, the editor has the greatest attachment to the film – indeed, a physical, an emotional attachment. [...] We spend such a long time on the film – four or five months, sometimes more – that we get really attached to it, and then when everything is done and you have to put away all the bits of film that, as we say "ended up on the cutting room floor," one by one, it's often emotionally painful.' Marguerite Renoir, Editor.

**Original Title**  
Le trou  
**Countries**  
France, Italy  
**Year**  
1960  
**Running Time**  
2hr 11min  
**Languages**  
French  
**Director**  
Jacques Becker  
**Screenwriter**  
Jacques Becker, José Giovanni, Jean Aurel  
**Producer**  
Serge Silberman  
**Leading Cast**  
André Bervil,  
Jean Keraudy,  
Michel Constantin  
**Cinematographer**  
Ghislain Cloquet  
**Editor**  
Marguerite Renoir,  
Geneviève Vaury  
**Print Source**  
Park Circus



# Mad Max: Fury Road

Edited by Margaret Sixel

Margaret Sixel won both an Oscar and a BAFTA for editing the phenomenal *Mad Max: Fury Road*, assembling its remarkable post-apocalyptic world and shaping astonishing, seamless action scenes. The fourth and most ambitious film in George Miller's cult *Mad Max* series, *Fury Road* was a welcome release from the dominant cycle of comic book movies when it burst on to cinema screens in 2015. You can relive its emphatic impact in the stunning concert hall setting of Leeds Town Hall where Margaret Sixel's multi-award winning work will be front and centre.

'I mean, they call editing the last rewrite, so we don't just merely cut shots together. We are part of the storytelling process. And this film, I wouldn't say it was made in the cutting room, but it certainly did depend hugely on the cutting to succeed. I mean, if it hadn't been correctly cut, I think it could have been a dismal failure, really.' Margaret Sixel, Editor.

**Countries**  
Australia,  
USA,  
South Africa  
**Year**  
2015  
**Running Time**  
2hr  
**Languages**  
English  
**Director**  
George Miller  
**Screenwriter**  
George Miller,  
Brendan McCarthy,  
Nick Lathouris  
**Producer**  
George Miller,  
Doug Mitchell  
**Leading Cast**  
Tom Hardy,  
Charlize Theron,  
Nicholas Hoult  
**Cinematographer**  
John Seale  
**Editor**  
Margaret Sixel  
**Print Source**  
Park Circus





# Man of Marble

Edited by Halina Prugar-Ketling

Halina Prugar-Ketling had an enduring partnership with Andrzej Wajda, working with him for over twenty years. Despite this long relationship, Wajda rarely credited her, as Prugar-Ketling asserted “he never recognized me and my work publicly. Even worse, he kept saying that he does the editing himself in the evenings.” A landmark of Polish cinema, *Man of Marble* follows Agnieszka, a young film student in 1970s Krakow making a diploma film about a 1950s bricklayer and proletarian hero, Birkut. Regarded as Wajda’s most important work, it is Prugar-Ketling’s editing work that gives vital energy and urgency to this political epic.

‘I learned how to edit while working on his [Wajda’s] movies because he let me work independently. In fact, everyone learns most when working alone, by making mistakes and working independently – not by sitting with a director. Often after Wajda suggested to me how to make a splice, I forced myself to follow the suggestion, but before doing this I would always say that I knew that what he proposed would not be good. “Alright, but let’s see,” he kept saying. Afterwards he saw that it didn’t work out and then I heard that I was actually right.’ Halina Prugar-Ketling, Editor.

**Original Title**  
Człowiek z marmuru  
**Countries**  
Poland  
**Year**  
1977  
**Running Time**  
2hr 33min  
**Languages**  
Polish  
**Director**  
Andrzej Wajda  
**Screenwriter**  
Aleksander Scibor-Rylski  
**Producer**  
Andrzej Wajda  
**Leading Cast**  
Krystyna Janda,  
Jerzy Radziwiłowicz,  
Tadeusz Lomnicki  
**Cinematographer**  
Edward Klosinski  
**Editor**  
Halina Prugar-Ketling  
**Print Source**  
Second Run



# Man with a Movie Camera

Edited by Yelizaveta Svilova

Relentlessly impactful in its sheer force of groundbreaking ideas, the Soviet-era *Man with a Movie Camera* is a landmark of documentary and one of the greatest films ever made. A collection of images as collected by a roving cameraman, it was edited by Yelizaveta Svilova, who in the mode of ascribing single authorship, would often go uncredited. Yet Svilova helped pioneer montage, the syntax of film language, and was a fulsome co-creator together with husband Dziga Vertov. Svilova’s incredible work can be seen literally here; for there she is on screen, hard at work at her editing table.

‘The difficult task of mastering and developing a film language needed the help of a permanent and fully committed “comrade-in-arms” (soratnik), and this is the role that Elizaveta Svilova came to play: she supervised, organized, and translated Vertov’s ideas into a finished product.’ Lilya Kaganovsky, *Film Editing as Women’s Work: Esfir’ Shub, Elizaveta Svilova, and the Culture of Soviet Montage*.



**Original Title**  
Человек с кино-аппаратом  
**Countries**  
Soviet Union  
**Year**  
1929  
**Running Time**  
1hr 8min  
**Languages**  
Silent  
**Director**  
Dziga Vertov  
**Screenwriter**  
Dziga Vertov  
**Leading Cast**  
Mikhail Kaufman  
**Cinematographer**  
Mikhail Kaufman,  
Gleb Troyanski  
**Editor**  
Yelizaveta Svilova,  
Dziga Vertov  
**Print Source**  
BFI

# Medium Cool

## Edited by Verna Fields

Affectionately nicknamed 'Mother Cutter' by the young filmmakers she mentored, celebrated editor Verna Fields is best known for her innovative work on *Jaws*. Here we revisit one of her earlier edited works, the incendiary counterculture masterpiece *Medium Cool*. Field's editing shapes a visceral cinematic snapshot of 60s America and a piercing critique of the media. Directed and shot by Haskell Wexler, the film deftly merges narrative cinema with documentary footage, climaxing in an unforgettable scene where fictional characters become caught up in the real life tumult of the 1968 Democratic National Convention.

'Seen decades later, the film's impact is still quite powerful, and one of the main reasons is Field's strong, confident, and fearless editing that captures those "fragmented bits of hostility, suspicion, fear, and violence" with great skill. We don't simply see the chaos and conflict, we actually feel caught up in it — tossed about, if you will — the editing often jerking our focus from one line of dialogue, action, or scene to another abruptly, unexpectedly, and sometimes harshly. Fields' work represents a major contribution to the overall impact of Wexler's film.' David Meuel, *Women Film Editors: Unseen Artists of American Cinema*.

**Countries**  
USA  
**Year**  
1969  
**Running Time**  
1hr 50min  
**Languages**  
English  
**Director**  
Haskell Wexler  
**Screenwriter**  
Haskell Wexler  
**Producer**  
Tully Friedman,  
Haskell Wexler,  
Jerrold Wexler  
**Leading Cast**  
Robert Forster,  
Verna Bloom,  
Peter Bonerz  
**Cinematographer**  
Haskell Wexler  
**Editor**  
Verna Fields  
**Print Source**  
Park Circus



# Mirror

## Edited by Lyudmila Feiginova

A cascade of uncanny images and incidents that reflect memories of Soviet Russia in three distinct periods, *Mirror* may seem to be a baffling enigma at first glance, yet it is a rigorous execution of film-as-poetry. Editor Lyudmila Feiginova assembled *Mirror* with director Tarkovsky according to his idea that cinema was 'sculpting in time'. In its juxtapositions, it is Feiginova's work that gives *Mirror* its trippy, nonlinear logic. Among several contributions to the structure, she intuitively suggested the very first scene in the film, thus unlocking this cinematic dream-state of lucid, emotional beauty.

"Feiginova was a highly professional — and very interesting — person. While working on the films of Tarkovsky she would often suggest significant changes during the editing of the film. For example, in *Mirror*, Feiginova was the one who proposed that the scene with the stutterer should open the film. That scene was based on a memory Andrei had from the house of his mother; it was something he had watched on TV. The scene was originally intended for the middle of the film, but Feiginova suggested that it should be the opening scene of *Mirror* — and Andrei agreed." Marina Tarkovskaya, sister of Andrei Tarkovsky.

**Original Title**  
Zerkalo  
**Countries**  
Soviet Union  
**Year**  
1975  
**Running Time**  
1hr 47min  
**Languages**  
Russian, Spanish  
**Director**  
Andrei Tarkovsky  
**Screenwriter**  
Andrei Tarkovsky,  
Aleksandr Misharin  
**Producer**  
Erik Waisberg  
**Leading Cast**  
Margarita Terekhova,  
Filipp Yankovskiy,  
Ignat Daniltsev  
**Cinematographer**  
Georgi Rerberg  
**Editor**  
Lyudmila Feiginova  
**Print Source**  
Curzon Artificial Eye



# Morvern Callar

Edited by Lucia Zucchetti  
(35mm)

Director Lynne Ramsay (*You Were Never Really Here*) and editor Lucia Zucchetti (*Ratcatcher*) create a raw, visually striking tale, underpinned by an eclectic soundtrack from the likes of Aphex Twin and The Velvet Underground. Samantha Morton stars as Morvern Callar, a young woman in a small port town in Scotland. She awakens Christmas morning to discover her boyfriend has committed suicide, leaving behind the manuscript of his unpublished novel. Morvern submits the novel to a publisher under her own name, takes his money and heads off to Spain with a friend.

'There is a pride that goes with being in a male dominated industry... I have to say, however, that editing is possibly the one specialisation in film where women have been given more access and that I believe is because an editor contributes a lot but does all the work locked in a dark room, behind the scenes — their contribution is not apparent.' Lucia Zucchetti, Editor.

**Countries**  
UK, Canada  
**Year**  
2002  
**Running Time**  
1hr 37min  
**Languages**  
English  
**Director**  
Lynne Ramsay  
**Screenwriter**  
Lynne Ramsay,  
Liana Dognini  
**Producer**  
George Faber,  
Charles Pattinson,  
Robyn Slovo  
**Leading Cast**  
Samantha Morton,  
Kathleen McDermott,  
Linda McGuire  
**Cinematographer**  
Alwin H. Küchler  
**Editor**  
Lucia Zucchetti  
**Print Source**  
BFI



# Ordet

Edited by Edith Schlüssel

Famously one of the most transcendent and spiritual films, *Ordet's* unearthly power is corralled via the mysterious precision of its editing rhythms. The story concerns a pious father, his three sons and the youngest marriage request to the head of a rival Lutheran sect. An uncanny higher power infuses *Ordet*, a power focused through the film's editing to jolt the rational mind. As is the case with many of the canonised great directors, editor Edith Schlüssel worked with director Carl Theodor Dreyer consistently. In *Ordet* she created a miracle from earthly material.

'Framing a superlative cast in the simplest of settings, he has evoked a rigid but powerful blend of speeches and faces — the Dreyer trademark. Photographically, the canvas suggests a stained-glass window, with graying daylight, more often lamp glow, washing over a few cottage interiors. Very rarely, a wagon lumbers across the grassy horizon outside. Both emotionally and intellectually the picture is hypnotic, and some portions will nail the spectator to his seat.' *New York Times*.

**Countries**  
Denmark  
**Year**  
1955  
**Running Time**  
2hr 6min  
**Languages**  
Danish  
**Director**  
Carl Theodor Dreyer  
**Screenwriter**  
Carl Theodor Dreyer,  
Kaj Munk  
**Producer**  
Carl Theodor Dreyer,  
Erik Nielsen,  
Tage Nielsen  
**Leading Cast**  
Henrik Malberg,  
Emil Hass Christensen,  
Preben Lerdorff Rye  
**Editor**  
Edith Schlüssel  
**Print Source**  
BFI



# Osaka Elegy

## Edited by Tazuko Sakane

Set in the modern metropolis of 1930s Osaka, this dark urban tale provides an unflinching critique of a patriarchal society, still gripped by traditional values. The film features a powerful performance from Isuzu Yamada as Ayako, a telephone operator who becomes the mistress of her boss in order to pay her father's drinking debts. editor Tazuko Sakane collaborated with Kenji Mizoguchi on many films, and would go on to become Japan's first and only female director in the pre-war period. Here, Tazuko's precise editing combines with fluid cinematography to create a bold and striking masterpiece.

'[Osaka Elegy] represented a radical stylistic breakthrough: the relatively conventional editing patterns of his earlier films vanish almost completely, to be replaced by long takes and slow, graceful camera movements... The frame seems to lose its edges: all that exists is a cone of light at the center of the screen. The influence of German Expressionism is apparent, but Mizoguchi takes the style one step further. These are not characters threatened by or struggling with an encroaching darkness, but individuals trying to generate some light and warmth in a world that has long gone dead.' Review by David Kehr, New York Times.

**Original Title**  
Naniwa ereji  
**Countries**  
Japan  
**Year**  
1936  
**Running Time**  
1hr 11min  
**Languages**  
Japanese  
**Director**  
Kenji Mizoguchi  
**Screenwriter**  
Yoshikata Yoda  
**Producer**  
Masaichi Nagata  
**Leading Cast**  
Isuzu Yamada,  
Seiichi Takegawa,  
Chiyoko Ôkura  
Cinematographer  
Minoru Miki  
**Editor**  
Tazuko Sakane  
**Print Source**  
Films Sans Frontieres



# Raging Bull

## Edited by Thelma Schoonmaker

Right from the get-go, Raging Bull gets us into the head of troubled boxer Jake LaMotta as he slow-motion shadow-boxes to a Mascagni opera. Contrast this moment of grace with the brutality of Jake's bouts, in close-combat action that capture the visceral intensity of the fight in a way that has never been equalled. editor Thelma Schoonmaker has had a symbiotic relationship with Martin Scorsese for over fifty years. It's one of the greatest authorial collaborations in cinema, with Schoonmaker helping creating emotional depth alongside bravura force. Raging Bull is an editing masterclass, and the first of Schoonmaker's three Oscar-wins.

'There's a great deal of mystery in film editing, and that's because you're not supposed to see a lot of it. You're supposed to feel that a film has pace and rhythm and drama, but you're not necessarily supposed to be worried about how that was accomplished. And because there is so little understanding of what really great editing is, a film that's flashy, has a lot of quick cuts and explosions, gets particular attention [...] but for me, and for a lot of editors and directors, the more interesting editing is not so visible. It's the decisions that go into building a character, a performance, for example, or how you rearrange scenes in a movie, if it's not working properly, so that you can get a better dramatic build.' Thelma Schoonmaker, Editor.



**Countries**  
USA  
**Year**  
1980  
**Running Time**  
2hr 9min  
**Languages**  
English  
**Director**  
Martin Scorsese  
**Screenwriter**  
Paul Schrader,  
Mardik Martin  
**Producer**  
Robert Chartoff,  
Irwin Winkler  
**Leading Cast**  
Robert De Niro,  
Cathy Moriarty,  
Joe Pesci  
**Cinematographer**  
Michael Chapman  
**Editor**  
Thelma Schoonmaker  
**Print Source**  
Park Circus

# Rome, Open City

Edited by Jolanda Benvenuti

Jolanda Benvenuti began working with director Roberto Rossellini in 1945 on Rome, Open City and continued to work with him for the next three decades, helping to shape a new film movement and becoming one of the most respected editors of her time. In the credits for Rome, Open City Benvenuti's name was substituted for that of a more well-known male editor, as it was commonplace to not credit female professionals. A classic of Italian neorealist cinema, this searing melodrama set in Nazi-occupied Rome is an indelible portrait of dignity and determination under oppression.

'I didn't care... But now, see... they didn't put me [in the credits] because they didn't put women's names... they didn't let me put it even in Paisan... but who wasn't aware that I'd worked on Rome, Open City? Everyone knew that, I was the only one left. They put everyone else's names, they left out just me. [...] There were many other girls like me that worked as editors. But we didn't have any tutelage. None of us had a college education. At the time, for being a director, you needed a college degree. For being an assistant director, you needed a college degree... We uneducated girls had no say in the matter.' Jolanda Benvenuti, Editor.

**Original Title**  
Roma città aperta  
**Countries**  
Italy  
**Year**  
1945  
**Running Time**  
1hr 43min  
**Languages**  
Italian,  
German,  
Latin  
**Director**  
Roberto Rossellini  
**Screenwriter**  
Sergio Amidei,  
Federico Fellini,  
Roberto Rossellini  
**Producer**  
Giuseppe Amato,  
Ferruccio De Martino,  
Rod E. Geiger,  
Roberto Rossellini  
**Leading Cast**  
Anna Magnani,  
Aldo Fabrizi,  
Marcello Pagliero  
**Cinematographer**  
Ubaldo Arata  
**Editor**  
Jolanda Benvenuti,  
Eraldo Da Roma  
**Print Source**  
BFI



# Shoah

Edited by Ziva Postec

The monumental documentary Shoah, which recounts the story of the Holocaust through interviews with witnesses - perpetrators as well as survivors - was a landmark achievement by all participants including principal editor Ziva Postec. Working with director Claude Lanzmann from 1979 to 1985, Ziva Postec selected from 350 hours of footage that she 'edited like lacework' and punctuated with shots of the 'guilty landscape', before ultimately collapsing from exhaustion for three months. Shoah is screening at LIFF 2019 over two days with First Era followed by Second Era, each with intervals.

'I had to become a lace-maker meaning that I reconstructed what people took a very long time to say. I shortened and reassembled the sentences... As I was saying, you have to manipulate to tell the truth, and that was my concern... It's a way of connecting the image and the sound. Of putting the sound alongside the image.' Ziva Postec, Editor.

**Countries**  
France,  
UK  
**Year**  
1985  
**Running Time**  
9hr 26min  
**Languages**  
German,  
Hebrew,  
Polish,  
Yiddish,  
French,  
English,  
Greek,  
Italian  
**Director**  
Claude Lanzmann  
**Screenwriter**  
Claude Lanzmann  
**Leading Cast**  
Simon Srebnik,  
Michael Podchlebnik,  
Motke Zaidl  
**Cinematographer**  
Dominique Chapuis,  
Jimmy Glasberg,  
Phil Gries,  
William Lubtchansky  
**Editor**  
Ziva Postec  
**Print Source**  
Why Not Productions



# The Tempest

Edited by Lesley Walker  
(35mm)

Lesley Walker developed a fast moving style that helped define the 80s zeitgeist in British film and television, editing features like *Mona Lisa* and *Letter to Brezhnev*. *The Tempest* is one of her earliest credits and she pioneered a suitably free and unconventional approach, deliberately mistiming and not necessarily matching shots up, contributing enormously to the disorienting effect of the film. Derek Jarman's Shakespeare adaptation is far more radical and cinematic than the average heritage cinema style take on the bard but also more considerate of its Renaissance origins. An underrated British classic.

'Walker considers one of her main responsibilities to be shaping the dramatic arc of a film, ensuring that its overall narrative development is properly measured and integrated. Close attention to the minutiae of actors' performances is also high on her list of priorities. When it is appropriate to the material Walker also 'quite likes mistiming and not necessarily matching shots up... I will mess around with, shall we say, convention... I cross the line... Although the audience doesn't quite know what you've done it actually makes you sit up and think something's happened, but it hasn't.' Review by Roy Perkins & Martin Stollery, *The Heart of the Movie*.

**Countries**  
UK  
**Year**  
1979  
**Running Time**  
1hr 35min  
**Languages**  
English  
**Director**  
Derek Jarman  
**Screenwriter**  
Derek Jarman  
**Producer**  
Guy Ford,  
Mordecai Shreiber  
**Leading Cast**  
Peter Bull,  
David Meyer,  
Neil Cunningham  
**Cinematographer**  
Peter Middleton  
**Editor**  
Lesley Walker  
**Print Source**  
BFI



# Testament of Orpheus

Edited by Marie-Josèphe Yoyotte

Beginning her career in 1957, Marie-Josèphe Yoyotte was the first black film editor to work in French cinema, and became a hugely respected editor of arthouse cinema. In *Testament of Orpheus*, Jean Cocteau's swan song and the third part of his Orphic trilogy, Cocteau casts himself as an 18th-century poet travelling through time on a quest for divine wisdom. A lyrical meditation on life, death, art and poetry with a cast of Cocteau's friends and lovers including Jean Marais, Pablo Picasso, Yul Brynner, Charles Aznavour, Jean-Pierre Leaud, and Yoyotte herself in a brief cameo.

'All films are unique in the editing. A film is first of all a dream... The final construction happens in the editing. I'm truly touched by all the people who want to bear witness, because it's the job of the editor to assist those who want to have their voice heard. There is no rule in editing. There is a taste for storytelling, a taste for collaboration with someone's dreams.' Marie-Josèphe Yoyotte, Editor.

**Original Title**  
Le testament d'Orphée,  
ou ne me demandez pas  
pourquoi!  
**Countries**  
France  
**Year**  
1960  
**Running Time**  
1hr 23min  
**Languages**  
French  
**Director**  
Jean Cocteau  
**Screenwriter**  
Jean Cocteau  
**Producer**  
Jean Thuillier  
**Leading Cast**  
Jean Cocteau,  
Françoise Arnoul,  
Claudine Auger  
**Cinematographer**  
Roland Pontoizeau  
**Editor**  
Marie-Josèphe Yoyotte  
**Print Source**  
Park Circus



# Veronika Voss

## Edited by Juliane Lorenz

Juliane Lorenz began working with Rainer Werner Fassbinder during the highly productive last stage of his career, working on ten films and one television series in just a six year period. Their partnership was a close one, with Fassbinder saying to Lorenz 'you are a second director'. In *Veronika Voss*, Rosel Zech gives a sublime performance as an aging film star, struggling to adjust to post-war life and haunted by memories of past grandeur. With shades of *Sunset Boulevard*, Fassbinder's penultimate film blends 1950s melodrama with dark satire. Lorenz's editing work is integral to the mood and rhythm of this stylish monochrome masterwork.

'Rainer loved editors. He felt himself to be an editor. He used to say: 'I do my job on the set and you do yours in the editing room. You are a second director. [...] Rainer was able to give you freedom and I had the luck to be the recipient of his desire to give freedom. Later sometimes I became afraid about this 'freedom' and was trembling and shaking during the editing periods and at the same time amazed, that I was doing it. Rainer never gave me the feeling that I am making mistakes and if he didn't like something, he just said: think about it again. And immediately I thought about it and knew what to do. The older I got, the more films we did together, and more confident I was.' Juliane Lorenz, Editor.

### Original Title

Die Sehnsucht  
der Veronika Voss

### Countries

West Germany

### Year

1982

### Running Time

1hr 44min

### Languages

German, English

### Director

Rainer Werner Fassbinder

### Screenwriter

Rainer Werner  
Fassbinder, Pea Fröhlich,  
Peter Märthesheimer

### Producer

Thomas Schühly,  
Bertram Vetter

### Leading Cast

Rosel Zech,  
Hilmar Thate,  
Cornelia Froboess

### Cinematographer

Xaver Schwarzenberger

### Editor

Juliane Lorenz

### Print Source

Park Circus



# The Watermelon Woman

## Edited by Cheryl Dunye

This dynamic late 90's debut is a low-budget feature that shakes up traditional format; a warm, open-hearted, genre-bending quasi-documentary. It follows a video store clerk in Philadelphia as she makes a film about a black actress from the 1930s. Both directed and edited by Cheryl Dunye, when it came out over 20 years ago it was the first feature by – and about – a black lesbian. Dunye's storytelling through her edit means that her own life, sexual exploits, and struggles, are mediated by her own gaze. Its comic tone, rollicking narrative and 90's video aesthetic give it its cult classic status.

'When I started to look at purchasing archives to use technically in the film, they were out of our budget and out of our range — we had no money at that time. That pushed me closer to collaborating with my friend, the photographer Zoe Leonard, and bringing together a troupe of people to reinvigorate and put a lens on this project within the queer community.' Cheryl Dunye, Director/Writer/Editor.



### Countries

USA

### Year

1996

### Running Time

1hr 30min

### Languages

English

### Director

Cheryl Dunye

### Screenwriter

Cheryl Dunye

### Producer

Alexandra Juhasz,  
Barry Swimar

### Leading Cast

Cheryl Dunye,  
Guinevere Turner,  
Valarie Walker

### Cinematographer

Michelle Crenshaw

### Editor

Cheryl Dunye

### Print Source

Peccadillo Pictures

# Wend Kuuni

Edited by Andrée Davanture

**Countries**  
Burkina Faso  
**Year**  
1982  
**Running Time**  
1hr 15min  
**Languages**  
Mossi  
**Director**  
Gaston Kaboré  
**Screenwriter**  
Gaston Kaboré  
**Leading Cast**  
Serge Yanogo,  
Rosine Yanogo,  
Joseph Nikiema  
**Cinematographer**  
Issaka Thiombiano,  
Sékou Ouedraogo  
**Editor**  
Andrée Davanture  
**Print Source**  
Cinemathek

Andrée Davanture worked extensively in French cinema before becoming a prominent editor of African cinema, and beyond editing, a passionate promoter of African filmmaking. Directed by Gaston Kaboré, *Wend Kuuni* is set in a pre-colonial Burkina Faso and tells the story of a mute boy who is found abandoned in the bush. As the gentle narrative unfolds, the boy's past trauma comes to the surface. This landmark of African cinema is a work of immense beauty and poetry and Kaboré draws on traditional storytelling and folktales to create a new cinematic language.

'I pay close attention to the director, the musical soundtrack, and the characters. French editors commonly edit according to dialogue or the impact of a word, but when I edit African films, I cannot do that. So, I work according to the rhythm of the dialogue. I haven't yet been mistaken.' Andrée Davanture, Editor.



# The Wizard of Oz

Edited by Blanche Sewell

**Countries**  
USA  
**Year**  
1939  
**Running Time**  
1hr 42min  
**Languages**  
English  
**Director**  
Victor Fleming,  
King Vidor  
**Screenwriter**  
Noel Langley,  
Florence Ryerson,  
Edgar Allan Woolf  
**Producer**  
Mervyn LeRoy  
**Leading Cast**  
Judy Garland,  
Frank Morgan,  
Ray Bolger  
**Cinematographer**  
Harold Rosson  
**Editor**  
Blanche Sewell  
**Print Source**  
Park Circus

The story goes that Blanche Sewell came to Hollywood with dreams of being an actress, and when that didn't work out, she found work as a 'negative cutter'. Sewell soon became known as a talented editor of action, who could also bring emotional impact. Sewell edited many MGM classics, but is best remembered for her work on *The Wizard of Oz*, where her skillful editing ensured the film's technical innovations worked to thrilling and magical effect. Now 80 years on, this timeless musical fantasy still casts an intoxicating spell.

'A cutter... must transform hundreds of unrelated pieces of action into a smooth running story with no jumps or breaks. He must create out of muddled scenes and sequences an hour and a half of rhythm — the camera changes its position constantly but the audience must not be aware of this. Dramatic scenes must be pointed up with close-ups, stale ones necessary to the plot must be hurried.' Blanche Sewell, Editor.





# Leeds Short Film Awards

My LADY of the Camellia

A qualifying event for shorts for the Oscars and BAFTAs, Leeds International Film Festival celebrates the incredible short film form with eight competitions packed with discoveries from around the world, across the UK and here in Leeds and Yorkshire.

The competitions are mostly presented in the luxury cinema setting of Everyman Leeds over five days starting on 13th November. They culminate with the Yorkshire Short Film Competition on Sunday 17th November at Hyde Park Picture House where all the award winners are announced. We also present screenings of the winning films on 20th November.

If you'd like to see multiple screenings of short films, we recommend our passes, as great value ways of experiencing the Leeds Short Film Awards and the whole LIFF 2019 programme.

# Jury

## Louis le Prince International Short Film Competition



### Sophie Monks Kaufman

Sophie Monks Kaufman is a writer and creative based in London. 'I Do Not Sleep' – her first short film – was completed in 2017. 'Close-ups: Wes Anderson' – her first book – was published by Harper Collins in 2018. 'The Original Sin of Claire Denis' – her first season programmed – played at the British Film Institute in June 2019. She works mainly in film journalism, with a special interest in covering film from a sensual and feminist perspective, and is contributing editor at the world's most beautiful film magazine, Little White Lies.



### Andy Moore

Andy has over 10 years' experience working in film exhibition. He was the Cinema Administrator at the Hyde Park Picture House in Leeds between 2011-2013. He has worked as a freelance programmer for Leeds International Film Festival, and programmed screenings for the Harvard Film Archive. He completed a PhD in Film Studies at Leeds University before joining the Showroom team as the Senior Programmer in September 2018.



### Jack King

Jack is a self-taught writer, director & occasional producer who started out making music videos for independent and major record labels. In his first year directing music videos he was long-listed for best new director at the BMVA'S, and later represented by Colonel Blimp in London. His videos have had racked up repeated Vimeo staff picks and millions of views online. Jack's short film 'The Crossing' was funded by the BFI & Creative England, and selected to play at multiple BAFTA & Academy Festivals. His last short 'Prints' was shot in Northern Japan and played around the globe, including a selection at Clermont Ferrand Short Film Festival in Feb 2019.

# Jury

## World Animation Competition



### Rebecca Hill

Rebecca currently coordinates and leads on programming for Widescreen Weekend, the National Science and Media Museum's unique festival of big, bold cinema experiences. Since 2010, Rebecca has been involved in programming and production roles for countless editions of Yorkshire film festivals including Leeds International Film Festival, Sheffield Doc/Fest, Bradford Animation Festival and Yorkshire Games Festival.



### Jez Stewart

Jez Stewart is the Curator of Animation at the BFI National Archive. He joined the BFI in 2001, working extensively with the non-fiction and advertising collections, while developing his specialist interest in British animation history. He has written for the Journal of Film Preservation and Sight & Sound, and contributed essays to the books A Moving Image: Joy Batchelor 1914-1991: Artist, Writer and Animator (2014) and Films that Sell: Moving Pictures and Advertising (2016). He has given talks on various aspects of British animation history in Beijing, New York, and across the UK, and co-curated the Animation 2018 season at the BFI in London. He is currently writing The Story of British Animation for a new BFI/Bloomsbury series (due 2020), and occasionally tweets about all this and other things via @stewjeez



### Nicolas Fong

Nicolas Fong is a Sino-Anglo-Picard-Belgian director, born in Paris and living in Brussels. His work is multiform, both in his psychedelic animations, dark or magical as in his illustrations. Between short films (YIN - 2017) and some music videos (for Korn - 2019), he made a huge anamorphic illustration for the "Palais de la Découverte" in Paris.

# Jury

## British and Yorkshire Short Film Competition



**Kate Byers**

Kate Byers is one half of producing duo with Linn Waite at Early Day Films. A current CE50 company they produced the arthouse breakout film *Bait* written and directed by Mark Jenkin which screened at Edinburgh this year before being released in the UK by BFI. *Bait's* successful festival run following a world premiere at Berlin 2019 includes New Directors New Films in NYC, an audience award at Indie Lisboa and the Grand Jury and Audience award at New Horizons Poland. Kate's love of short film is at the heart of her producing ethos from BAFTA winning September director. Esther May Campbell and a series of experimental shorts produced by Early Day Films to her current short directed by Mark Jenkin and written by Adrian Bailey Hard, *Cracked The Wind* which she is proud to be screening at Leeds.



**Oriana Franceschi**

Oriana is a programmer and curator. Since graduating with an MA in Film Journalism from the University of Glasgow in 2014, she has worked with Glasgow Film Festival, Glasgow Film Theatre, Edinburgh Short Film Festival, Tyneside Cinema, Sheffield Doc/Fest and Cinema For All. Oriana has been a member of the submissions team for Glasgow Short Film Festival for the past five years and was one of eight emerging film journalists invited to take part in the Berlinale Talents programme in 2014. She currently works as Programme Manager for Sheffield Creative Guild, a collective whose members include filmmakers and exhibitors alongside visual artists, theatre practitioners, musicians, designers, and those working across various other creative disciplines.



**Neil Mudd**

Neil Mudd is a freelance writer who lives in Leeds with his wife Vanessa and their two cats Colin and Mr Puddles. He is Arts & Culture Editor of online magazine *The Culture Vulture*, as well as being one of its directors (with Phil Kirby). Neil regularly contributes to *The Morning Star*, where he writes about art and design, books, films and music, and has been published by *The Observer*, *NME* and *Caught by the River*. A graduate from the University of Stirling with an Honours in Film and Media Studies with History, Neil taught film in the sunny South East for nearly twenty five years before returning to journalism. His favourite movie of all time remains Francois Truffaut's *The 400 Blows* which, as well as being a primer on the pure magic of cinema, contains all you need to know about growing up in a world which refuses to meet you halfway.

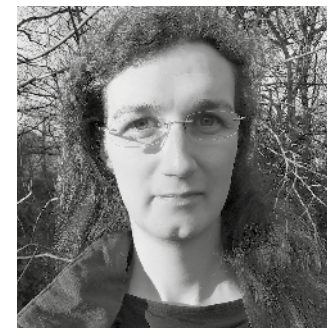
# Jury

## Leeds Queer Short Film Competition



**Dahab Abdullahi**

Dahab Abdullahi is a queer/trans/intersex person of colour (QTIPoC) organiser and artist based in Leeds. They work with *Our Space Leeds* to create safe spaces for the QTIPoC community including well being and creative workshops, films screenings, social events, talks and more. They have also curated an exclusively QTIPoC Group exhibition and screening with *Aire Place Studios* and hope to continue to play a part in uplifting their community through the Arts in Leeds.



**Jess Fishenden**

Jess Fishenden is a trans feminist living in north Leeds with her wife, cats and children. She has been organising, and supporting creative endeavours in Leeds since 2001. From goths to cyclists, anarchist hackers to Doctor Who cosplayers - she has been there for them all, with (near) endless patience and a roll of duct tape. Sometimes, she even finds time to watch films.



**Jessica Sweet**

Jessica Sweet is an artist, curator, programmer, producer, project manager, chef, bar maid, cleaner, and occasional singer. Her interests lie in making hard to define or unusually placed artworks possible and very occasionally, appearing in them. She has recently set up *CLAY: Centre for Live Art Yorkshire* with Matt Allen, an organisation that champions artwork that engages with risk and experimentation. Jess is honoured to be asked to judge this and is committed to supporting LQFF and the fantastic work they do.

# Jury

## Leeds Screendance Competition



**Priscilla Guy**

Priscilla Guy is a screendance scholar and curator, as well as a filmmaker and choreographer based in Canada. Her work, which is presented internationally, intertwines editing techniques, choreography and live performance in a low-tech fashion. She is founder of Regards Hybrides International Forum's biennial in Montreal (2017, 2019) and she curates screendance works in different contexts (professional festivals, site specific settings, academic events). She is currently a PhD candidate at Université de Lille (France) and her thesis focuses on women self representation in screendance from feminist perspectives.  
[regardshybrides.com](http://regardshybrides.com) / [mandolinehybride.com](http://mandolinehybride.com)



**Loránd János**

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



**Mary Wycherly**

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

# Jury

## Leeds Music Video Competition



**Debbie Ball**

Debbie Ball is the founder of Create Spark, a music PR and digital marketing company based in London. After making her first steps into music as a guitarist, live promoter and band manager respectively, Debbie discovered her niche in PR and further established herself by setting up Create Spark in 2007. Over the past 12 years, Create Spark has had a stellar journey, winning Record of the Day awards for Best Online PR for Tame Impala and helping launch The War On Drugs to name but a few. Create Spark has represented a range of unique independent artists from Sufjan Stevens and Ride, Robyn and Florence And The Machine as well as international festivals including NOS Alive, La Route Du Rock and Iceland Airwaves.



**Jennifer Lucy Allen**

Jennifer Lucy Allen is a writer, broadcaster and label head interested in experimental and underground music. She has been a journalist for over a decade, writing for publications including The Guardian, The Quietus, and The Wire among others, with a stint as The Wire's Online Editor. She is also one of the presenters of radio show Late Junction, on BBC Radio 3, and runs the archival record label Arc Light Editions. She has recently completed a PhD on the sound of the foghorn, and is currently writing a book on the subject for a UK publisher.



**David McKenna**

David McKenna is a freelance music consultant and writer, working for Le Bureau Export (the French music export office), the Institut Français and sites including The Quietus and Gigwise.

# Louis le Prince International Short Film Competition

16 December

Print Source fest@marvinwayne.com



Saturday. It is nightfall. The ball moves quickly from side to side. The bodies try to get into the gaps left by the defense. Lucía, twenty-five years old, leaves handball training and goes to look for her brother on a motorcycle under the lights of a city that she thinks she knows.

**Premiere Status** UK **Country** Spain **Year** 2019  
**Running Time** 15min **Language** Gallician  
**Director** Álvaro Gago **Screenwriter** Álvaro Gago  
**Producer** Mireia Graell **Music** Xavier Bértolo

## After Two Hours, Ten Minutes Had Passed

Print Source steffen.goldkamp@googlemail.com



Time as punishment – of juvenile inmates and bodies that become heavy in prescribed spaces.

**Premiere Status** UK **Original Title** Nach zwei Stunden waren zehn Minuten vergangen **Country** Germany **Year** 2019 **Running Time** 19min **Language** German **Director** Steffen Goldkamp **Screenwriter** Steffen Goldkamp **Producer** Steffen Goldkamp **Cinematographer** Tom Otte

## Aylin

Print Source alara@vigofilm.com



Twelve-year-old Irmak idolizes her older teenage friend Aylin, who embodies excitement, independence and womanhood. When Aylin plans to move away with her boyfriend, Irmak begins to realize that her feelings for her friend are more complicated than she knew.

**Premiere Status** European **Country** Turkey **Year** 2019  
**Running Time** 20min **Language** Turkish **Director** Ozan Yoleri **Screenwriter** Ozan Yoleri **Producer** Alara Hamamcioglu **Cinematographer** Celine Baril **Editor** Ahyan Ergursel

## Louis le Prince International Short Film Competition

## Caucasus

Print Source info.varicoloured@gmail.com



Tekle and her young daughter, Ema, return from abroad to visit Dalia, Tekle's mother. When Ema goes out to walk her dog, Dalia, fearing something terrible might happen to her granddaughter, starts looking for her.

**Premiere Status** English **Original Title** Kaukazas **Country** Lithuania **Year** 2018 **Running Time** 14min  
**Language** Lithuanian **Director** Laurynas Bareiša  
**Screenwriter** Tekl Kavtaradze, Laurynas Bareiša  
**Producer** Klementina Remeikait

## The Christmas Gift

Print Source mailukifilms@gmail.com

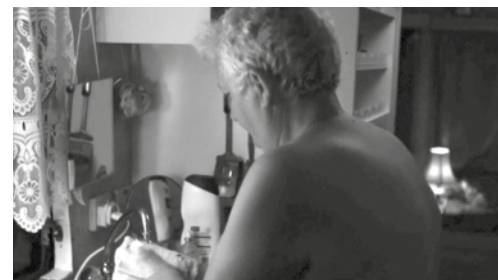


On the 20th of December, 1989, a few days after Ceausescu's bloody repression in Timisoara, a father's quiet evening turns to sheer ordeal as he finds out that his little son has mailed a wish letter to Santa. As the kid understood, his father's desire was to see Ceausescu dead.

**Premiere Status** UK **Country** Romania **Year** 2018 **Running Time** 20min **Language** Romanian  
**Director** Bogdan Muresanu **Screenwriter** Bogdan Muresanu **Producer** Bogdan Muresanu, Vlad Iorga, Victor Dumitrovici, Eduardo M Escribano Solera  
**Cinematographer** Tudor Platon **Editor** Andrei Belasoiu

## Claude on the Run

Print Source abruttin@gmail.com



65-year-old Claude zooms about on her little motorbike, scratching scratch cards and living off bogus cheques. But the local population has had enough. The old lady must either settle down or disappear.

**Premiere Status** UK **Original Title** Claude Libre **Country** France **Year** 2018 **Running Time** 18min **Language** French **Director** Thomas Buisson  
**Screenwriter** Thomas Buisson **Producer** Arnaud Bruttin  
**Cinematographer** Ludwik Pruszkowski **Editor** Armelle Plaquet

## Cleaning Woman

Print Source [aino@itsalive.fi](mailto:aino@itsalive.fi)



When author Katariina Ohtola decides on a change, the services of a publisher, a reporter and a cleaning woman are called for.

**Premiere Status** Yorkshire **Original Title** Siivooja  
**Country** Finland **Year** 2018 **Running Time** 17min  
**Language** Finnish **Director** Teemu Nikki **Screenwriter**  
Teemu Nikki **Producer** Jani Pösö, Teemu Nikki

## Day Release

Print Source [submissions@augohr.de](mailto:submissions@augohr.de)



Prison inmate Kathi is on day release for her son's birthday. She finds him in a small apartment with her overburdened mother, in a neglected condition. She is forced to find a new home for her son while having to confront her own past before her return to prison in the evening.

**Premiere Status** UK **Original Title** Freigang **Country**  
Austria **Year** 2019 **Running Time** 35min **Language**  
German **Director** Martin Winter **Screenwriter** Sebastian  
Schmidl **Producer** Victoria Herbig, Sebastian Schmidl  
**Cinematographer** Aaram Baroian **Editor** Sebastian  
Schmidl, Martin Winter **Music** Valentin Martins

## The Distance Between Us and the Sky

Print Source [festival@shortcuts.pro](mailto:festival@shortcuts.pro)



Late at night, on a national road. Two strangers meet for the first time at an old gas station. One has stopped to re-fuel his bike. The other is simply stranded and lacking the change he needs to get home... so he tries to sell the distance that separates these two strangers from the sky.

**Premiere Status** English **Original Title** La Distance  
Entre le Ciel et Nous **Country** France **Year** 2019  
**Running Time** 9min **Language** Modern Greek  
**Director** Vasilis Kekatos **Screenwriter** Vasilis Kekatos  
**Producer** Blackbird Production, Tripodes Production  
**Cinematographer** Giorgos Valsamis

## Due West

Print Source [contact@theliving.fr](mailto:contact@theliving.fr)



Mathilde, aged 9, enjoys her last day of summer holidays at the seaside with her group of friends. Her father falsely interprets one of their games.

**Premiere Status** UK **Original Title** Plein Ouest  
**Country** France **Year** 2019 **Running Time** 17min  
**Language** French **Director** Alice Douard  
**Screenwriter** Alice Douard **Producer** Nathalie Dennes

## Eeny Meeny

Print Source [info@refreshingfilms.com](mailto:info@refreshingfilms.com)



Little Paula pushes her sister Anna's hamster out of the window while trying to feed it. She desperately wants to bring it back to life with spells and magic. Meanwhile her mother, Isabella, is constantly trying to reconstruct Anna's birthday cake from last year.

**Premiere Status** UK **Original Title** Ene Mene  
**Country** Austria **Year** 2019 **Running Time** 17min  
**Language** German **Director** Raphaela Schmid  
**Screenwriter** Raphaela Schmidt **Producer**  
Raphaela Schmidt

## Exam

Print Source [info@someshorts.com](mailto:info@someshorts.com)



A teenage girl involves in the process of delivering a pack of cocaine to its client, and she got stuck in a weird cycle of occurrences.

**Premiere Status** UK **Country** Iran **Year** 2019  
**Running Time** 15min **Language** Persian **Director**  
Sonia K. Hadad **Screenwriter** Sonia K. Hadad,  
Farnoosh Samadi **Producer** Pouria Heidary Oureh

## Favourites

Print Source info@martinmonk.net



After falling out with her mother, rebellious Sofia wants to hitchhike to Italy in search of her biological father. In haste, she sets off in the early hours of a Viennese summer morning. When she meets middle-aged Michael, who reluctantly agrees to give her a lift, the two strangers develop an unlikely friendship.

**Premiere Status** Yorkshire **Original**  
**Title** Favoriten **Country** Austria **Year** 2019  
**Running Time** 18min **Language** German  
**Director** Martin Monk **Screenwriter** Martin Monk  
**Producer** Michaela Finis **Cinematographer**  
Johannes Hüb **Editor** Felix Kalaivanan

## GUO4

Print Source dora@mindwax.eu



A confrontation between two swimmers in a locker room ends in tears.

**Premiere Status** Northern **Country** Hungary **Year**  
2019 **Running Time** 3min **Director** Peter Strickland  
**Producer** Dora Nedeczky **Cinematographer** Ádám  
Fillenz H.S.C. **Editor** Noémi Varga **Music** GUO (Daniel  
Blumberg, Seymour Wright, Crystabel Riley)

## Hard, Cracked The Wind

Print Source earlydayfilmsoffice@gmail.com



A dark drama of poetry and the power of voices from beyond the grave. A young Cornish poet is compelled to buy an old writing case, curiously engraved with her own initials. Opening the case and reading the faint traces of a poem on the paper within, calls the previous owner back from the shadows.

**Premiere Status** World **Country** UK **Year** 2019  
**Running Time** 17min **Language** English **Director** Mark  
Jenkin **Screenwriter** Adrian Bailey **Producer** Kate Byers,  
Linn Waite, Denzil Monk

## Lake of Happiness

Print Source aliaksei.paluyan@gmail.com

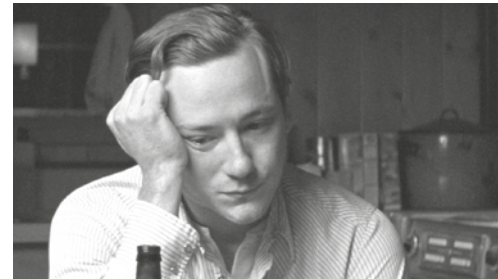


In a small Belarussian village where time seems to stand still, Jasja, a nine-year-old girl, has to deal with her mother's death. Her father decides to send her to an orphanage. But one day she decides to run away and go back home.

**Premiere Status** UK **Country** Belarus **Year**  
2019 **Running Time** 20min **Language** Belarussian  
**Director** Aliaksei Paluyan **Screenwriter** Aliaksei  
Paluyan **Producer** Aliaksei Paluyan, Jörn Möllenkamp,  
Eduardo M Escribano Solera

## Lefty/Righty

Print Source mwalkersilverman@gmail.com



Through losing his father a divorced, young cowboy learns how to be a father himself. A tale of forgiveness, in few words. Even in places where words don't count for much, there are things that need to be said.

**Premiere Status** England **Country** United States  
**Year** 2019 **Running Time** 12min **Language** English  
**Director** Max Walker-Silverman **Screenwriter** Max  
Walker-Silverman **Producer** Grant Hyun, Jesse Hope

## Lust

Print Source alexe\_landgren@hotmail.com



A case of sexual abuse, but not in the way we are used to.

**Country** Sweden **Year** 2019 **Running Time**  
13min **Language** Swedish **Director** Alexe Landgren  
**Screenwriter** Alexe Landgren **Producer** Fredrik Myrtell

## Manila is Full of Men Named Boy

Print Source andrewstephenlee@gmail.com



As Michael Jackson's televised funeral plays throughout the country and terrorist attacks rage in the south, an estranged son purchases a child who can drink and smoke to impress his father. However, the question must be asked: what determines who is more valuable of attention?

**Premiere Status** Yorkshire **Country** United States  
**Year** 2018 **Running Time** 21min **Language** English, Tagalog **Director** Andrew Stephen Lee **Screenwriter** Andrew Stephen Lee, Neda Jebelli, Emre Gulcan **Producer** Caleb Negassa, Valerie Martinez **Cinematographer** Andrew Christen Crighton **Music** Zeke Khaseli **Editor** Andrew Stephen Lee

## Maradona's Legs

Print Source lightsonteam@gmail.com



During the 1990 World Cup, two young Palestinian boys are looking for "Maradona's legs"; the last missing sticker that they need in order to complete their World Cup album and win a free Atari.

**Premiere Status** UK **Original Title** Ijrain Maradona  
**Country** Germany, Palestine **Year** 2019 **Running Time** 20min **Language** Arabic **Director** Firas Khoury  
**Screenwriter** Firas Khoury **Producer** Zorana Musikic, May Odeh

## Melanie

Print Source raf@rococo.be



Melanie is obsessed with the life of her possible donor father. Is she looking for a future or a past with this man?

**Premiere Status** UK **Country** Belgium **Year** 2019  
**Running Time** 15min **Language** Dutch **Director** Jacinta Agten **Screenwriter** Jacinta Agten **Producer** Raf Roosens, Jan Roosens

## Mom's Movie

Print Source k.d.antono@gmail.com



You can never be too safe. Especially when it comes to your own backyard.

**Premiere Status** UK **Country** Greece  
**Year** 2019 **Running Time** 12min **Language** Modern Greek **Director** Stella Kyriakopoulos  
**Screenwriter** Stella Kyriakopoulos, Marisha Triantafyllidou **Producer** Fani Skartouli

## My Planet

Print Source valery.carnoy@insas.be



Henri, a baker in his fifties, is suffering from the dwindling relationship with his wife Marieke. One morning after they quarrel, he meets Anita, a young contemporary photographer who likes the big shape of his body.

**Premiere Status** UK **Original Title** Ma Planète  
**Country** Belgium **Year** 2018 **Running Time** 24min **Language** French **Director** Valery Carnoy  
**Screenwriter** Valery Carnoy **Producer** Vincent Canart  
**Editor** Julie Robert

## Nefta Football Club

Print Source distribution@lesvalseurs.com



In the south of Tunisia, two football fan brothers bump into a donkey lost in the middle of the desert on the border of Algeria. Strangely, the animal wears headphones over its ears.

**Country** France **Year** 2018 **Running Time** 17min  
**Language** Arabic **Director** Yves Piat **Screenwriter** Yves Piat **Producer** Damien Megherbi, Justin Pechberty



## Olla

Print Source [contact@apsarafilms.fr](mailto:contact@apsarafilms.fr)



Olla has answered to an ad on a dating website for eastern women. She moves in with Pierre, who lives with his old mother. But nothing goes as expected.

**Country** France **Year** 2019 **Running Time** 27min **Language** French **Director** Ariane Labed **Screenwriter** Ariane Labed **Producer** Marine Arrighi de Casanova **Editor** Yorgos Mavropsaridis

## Party Day

Print Source [liliana@curtas.pt](mailto:liliana@curtas.pt)



Mena lives alone with her daughter Clara. Today is Clara's seventh birthday. Despite her limited financial resources Mena still manages to organize a birthday party. But after a phone call from her mother she becomes distraught and anxious.

**Premiere Status** UK **Original Title** Dia De Festa **Country** Portugal **Year** 2019 **Running Time** 17min **Language** Portuguese **Director** Sofia Bost **Screenwriter** Tiago Bastos Capitão **Producer** Filipa Reis, João Miller Guerra, Uma Pedra No Sapato **Cinematographer** Tian Tsering **Editor** Sofia Bost

## Patision Avenue

Print Source [thaneofotistos@hotmail.com](mailto:thaneofotistos@hotmail.com)



Yanni's mum is on her way to audition for a role as Shakespeare's Viola, when she discovers that her son has been left home alone. Through a series of phone calls, she fights to balance the most important roles of her life, whilst walking in the most controversial area of central Athens: Patision Avenue.

**Country** Greece **Year** 2018 **Running Time** 13min **Language** Modern Greek **Director** Thanasis Neofotistos **Screenwriter** Yorgos Angelopoulos, Thanasis Neofotistos, Pavlos Sifakis **Producer** Ioanna Bolomyti

## Pearl

Print Source [linhan@beringpictures.com](mailto:linhan@beringpictures.com)



In a desolate Chinese fishing village, a single mother gives her 6-year-old daughter one final lesson.

**Premiere Status** Yorkshire **Country** China **Year** 2019 **Running Time** 13min **Language** Chinese **Director** Yuchao Feng **Screenwriter** Yuchao Feng **Producer** Yifei He, Linhan Zhang, Clifford Miu, Rachel Vergara **Cinematographer** Lasse Tolbøll

## A Progressive Girl

Print Source [mm@moonshakerfilms.com](mailto:mm@moonshakerfilms.com)



A Talmudic student meets a stripper during a bachelor party. An intimate link arises between this religious young man who can neither see, nor touch a woman's body, and Jenny, who makes a living by giving her body to be seen and touched.

**Premiere Status** UK **Original Title** Une Fille Moderne **Country** France **Year** 2019 **Running Time** 28min **Language** French **Director** Noé Debré **Screenwriter** Noé Debré **Producer** Benjamin Elalouf, Thomas Alfandari **Cinematographer** Boris Levy **Editor** Géraldine Mangenot

## The Summer of the Electric Lion

Print Source [fest@marvinwayne.com](mailto:fest@marvinwayne.com)



Hidden in a house far from the city, Alonso accompanies his dear sister, Daniela. She expects to become the seventh wife of El León, a prophet who (according to stories) electrocutes you when touch him.

**Premiere Status** UK **Original Title** El Verano Del León Eléctrico **Country** Chile **Year** 2018 **Running Time** 20min **Language** Spanish **Director** Diego Céspedes **Screenwriter** Diego Céspedes **Producer** Alba Gaviraghi, Paula Aráneda **Cinematographer** Thomas Woodroffe, Gustavo Yañez **Music** Pedro Gutes **Editor** Ignacio Ulloa

## Tattoo

Print Source dena.rassam@hotmail.com



This young Iranian woman had not been expecting this kind of examination. She only wanted to renew her driver's license, but when the officials noticed a scar on her wrist and her tattoo, they began looking at her with suspicion. The camera captures the growing uneasiness with clinical precision.

**Premiere Status** Yorkshire **Country** Iran **Year** 2018  
**Running Time** 15min **Language** Persian **Director**  
Farhad Delaram **Screenwriter** Farhad Delaram, Dena  
Rassam **Producer** Dena Rassam **Cinematographer**  
Mohammadreza Jahan Panah **Editor** Meysam Mouini

## The Walking Fish

Print Source meijerthessa@gmail.com



An ambitious amphibian sea-creature wants to venture into the human world. Her dream to evolve into the perfect individual is so strong that she overcomes the physical boundaries of her fish-body and transforms into a human being. But even as a young woman she remains restless. Will she ever be content?

**Premiere Status** UK **Country** Netherlands **Year** 2019  
**Running Time** 19min **Language** Japanese **Director**  
Thessa Meijer **Screenwriter** Thessa Meijer **Producer**  
HALAL, Christine Anderton, Gijs Kerbosch, Gijs Determeijer,  
Roel Oude Nijhuis

## Watermelon Juice

Print Source shortcat@catalanfilms.cat



Barbara and Pol spend a few days on holiday with a group of friends in a house surrounded by nature. They want to have a good time and find a peaceful space where they can enjoy their intimacy. With the support of Pol, Barbara will heal old wounds and redefine her sexuality.

**Premiere Status** Yorkshire **Original Title** Suc de  
Sindria **Country** Spain **Year** 2019 **Running Time**  
22min **Language** Catalan **Director** Irene Moray  
**Screenwriter** Irene Moray **Producer** Miriam Porté,  
Gerard Marginedas

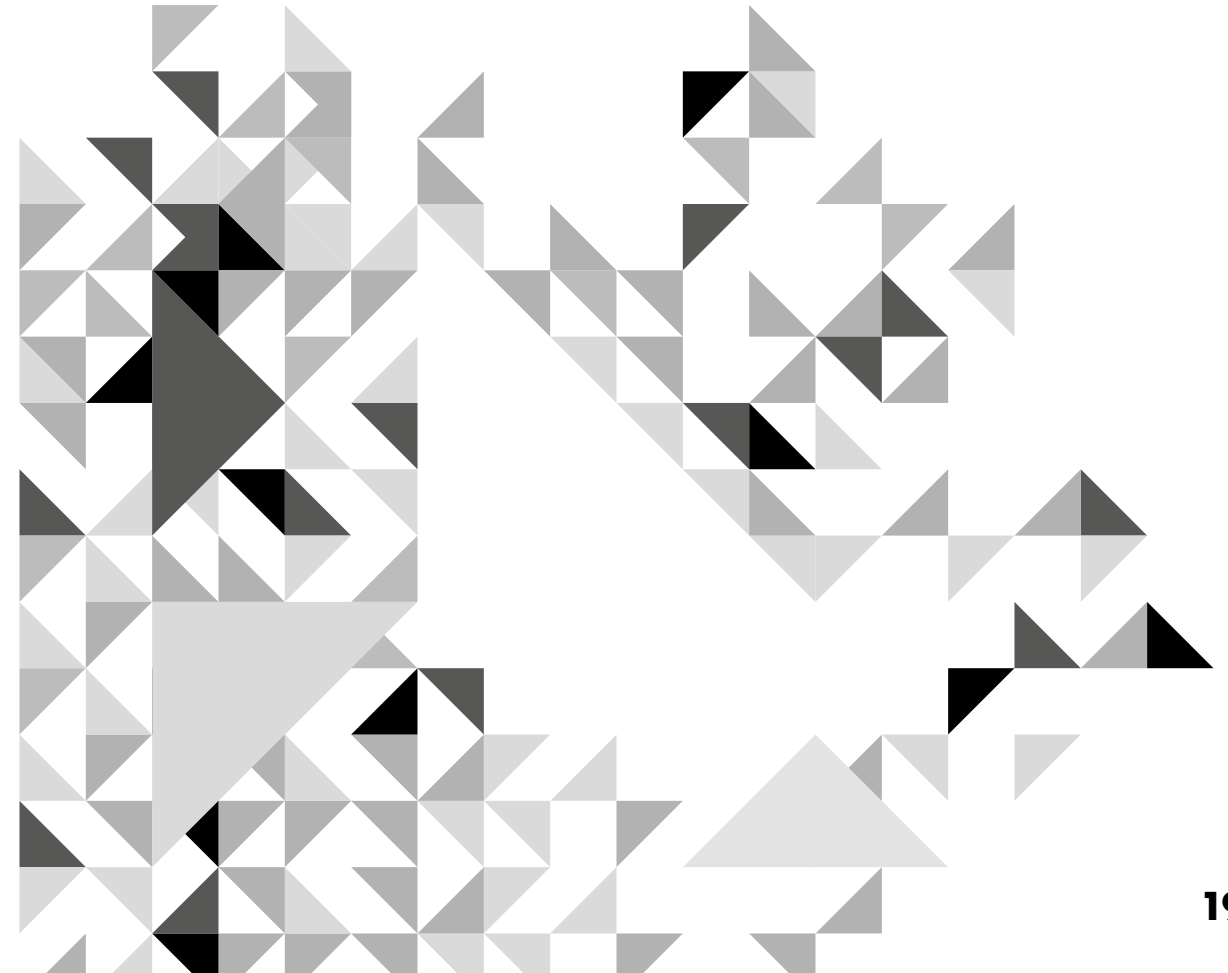
## What Do You Know About the Water and the Moon



Print Source luojian06@gmail.com

During an attempted abortion, a girl gives birth to a live jellyfish.

**Premiere Status** Yorkshire **Country** China  
**Year** 2019 **Running Time** 15min **Language**  
Chinese **Director** Jian Luo **Screenwriter** Jian Luo  
**Cinematographer** Mingjue Hu



# World Animation Competition

## 1 Mètre/Heure

Print Source festivals@autourdeminuit.com



Every now and again, it might be worth pausing as we rush through our busy lives. If we do, we may be lucky enough to witness something magical. In a busy airport, on an aeroplane's wing, a troupe of snails have gathered to perform a slimy choreography. The animals and environments may be realistic, but this film is anything but, as the gastropods continue their surreal dance.

**Premiere Status** Yorkshire **Country** France **Year** 2018 **Running Time** 9min **Director** Nicolas Deveaux **Screenwriter** Nicolas Deveaux **Cinematographer** Timothée Vigouroux **Editor** Nicolas Deveaux

## 300 g/m2

Print Source kamilakucikova@gmail.com



From the same sheet of paper, a cut-out and it's shadow-self are trapped together, perhaps destined to mirror each other, within the confines of the weight of their blank world — 300 grammes per square metre. Set to a careening score, animator Kamila Kuciková uses a simplicity of style to explore the limits of Animator, in this delightfully playful student film.

**Premiere Status** UK **Country** Estonia **Year** 2018 **Running Time** 6min **Language** English **Director** Kamila Kuciková **Screenwriter** Kamila Kuciková **Producer** Kamila Kuciková, Estonian Academy of Arts

## And Then The Bear

Print Source contact@sacribleuprod.com



Nominated for the Short Film Palme d'Or at Cannes and winning at the Anibar Animator Festival 2019, And then the bear is a brilliant evocation of childhood rebellion. Through simple painted Animator and clever editing, Agnès Patron uses sensations and snatches of memory, as houses burn and hordes of children come together and howl, dancing on the ashes like wild bears!

**Premiere Status** UK **Original Title** L'Heure de l'Ours **Country** France **Year** 2019 **Running Time** 14min **Director** Agnès Patron **Screenwriter** Johanna Krawczyk, Agnès Patron **Producer** Ron Dyens **Animator** Augustin Guichot, Sandra Rivaud, Agnès Patron **Cinematographer** Nadine Buss **Editor** Agnès Patron **Music** Pierre Oberkampf

## World Animation Competition

## Better Humans

Print Source renata@moth.studio



A kaleidoscopic romp through a neon world of yetis, scientists and body augmentation. The film was made in response to a call for creative reflections on the lasting impact of Mary Shelley's book Frankenstein, 200 years after it first appeared.

**Country** United Kingdom **Year** 2018 **Running Time** 3min **Language** English **Director** Moth Studio **Producer** Moth Studio, Nadja Oertelt, Harriet Bailey **Animator** Maria Morris, Keziah Philipps, Knifeson Yu, Moth Studio **Music** Skillbard

## Daughter

Print Source dariakashcheeva@gmail.com



Having screened at 15 festivals since it's completion in June 2019, Daughter is a multi-award winning student film rightly gaining recognition for it's incredible Animator and emotional resonance. With a personal father-daughter relationship at it's core, the hand-held camera style, fast motion and close-ups give it a documentary-like immediacy, intensifying the feeling of longing for parental love.

**Premiere Status** Yorkshire **Country** Czech Republic **Year** 2019 **Running Time** 15min **Language** English **Director** Daria Kashcheeva **Screenwriter** Daria Kashcheeva **Producer** Zuzana Roháčová, Martin Vandas

## Finity Calling

Print Source kuipers.jj@gmail.com

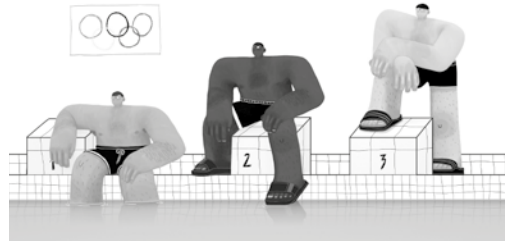


Landing somewhere between experimental film and conventional narrative animation, this highly stylised short film raises playing with one's food to an art form. A young boy's playful antics irritates a group of adults, disturbing their formal etiquette. The director worked with Amsterdam-based fashion design duo MaryMe-JimmyPaul to create the puppet costumes, conjuring an air of eerie decadence with lush fabrics, embroidery, feathers and jewellery.

**Premiere Status** Yorkshire **Country** Netherlands **Year** 2018 **Running Time** 15min **Director** Jasper Kuipers **Writer** Jasper Kuipers **Producers** Marc Thelosen, Koert Davidse **Editor** Jos Meijers **Animator** Jasper Kuipers

## Grand Bassin

Print Source festival@miyu.fr



People-watching at the swimming pool can be a lot of fun and painters of all genres have been drawn to scenes of bathers for centuries. This beguiling little film combines a careful, painterly eye with a group of delightfully understated characters to produce a witty observation of the rules and risks in poolside life.

**Premiere Status** UK **Country** France **Year** 2018  
**Running Time** 7min **Director** Héloïse Courtois,  
Chloé Plat, Victori Jalabert, Adèle Raigneau  
**Producer** Julien Deparis

## Hors de l'eau

Print Source festival@miyu.fr



Immersive sound and clever camera work transport us to a bitterly cold mountain side where snow monkey mothers are trying to protect their young. A study of social structures and survival are explained through a glimpse into a brutal simian social order, which sees some monkeys who luxuriate in positions of privilege while others seem to have nothing.

**Premiere Status** Yorkshire **Country** France **Year** 2018  
**Running Time** 8min **Director** Simon Duong Van Huyen,  
Joël Durand, Thibault Leclercq, Valentin Lucas, Andrei Sitari  
**Producer** Gobelins

## Imbued Life

Print Source vanja@bonobostudio.hr



Directed by Ivana Bosnjak and Thomas Johnson, who made 2014's mysterious short *Simulacra*, *Imbued Life* is a sensual stop motion short and yet another quality Animator from the ever-reliable Bonobostudio. Somewhere in-between reality and dreams a taxidermist tries to understand her connection with nature, as she discovers a roll of film within each of the animals she treats.

**Premiere Status** UK **Country** Croatia **Year** 2019  
**Running Time** 12min **Language** Croatian **Director**  
Ivana Bosnjak, Thomas Johnson **Screenwriter**  
Ivana Bosnjak, Thomas Johnson **Producer** Vanja  
Andrijevic **Animator** Ivana Bosnjak, Thomas Johnson

## Intermission Expedition

Print Source info@someshorts.com



Depicted in whimsical soft pastels and pencil lines, a group of tourists are grappling with the absence of the daily hustle and bustle on an outing into nature. As they come to terms with their new volcanic surroundings, they start to learn how to take life at a different pace.

**Country** Netherlands **Year** 2019 **Running Time** 8min  
**Language** Director Wiep Teeuwisse **Screenwriter**  
Wiep Teeuwisse **Producer** Richard Valk **Music** Steven  
Hoës **Editor** Wiep Teeuwisse **Animator** Wiep Teeuwisse

## Kuldrenett

Print Source mari.kivi@artun.ee



It can be a difficult thing in life, keeping everything in balance. This minimalist Estonian film follows a man's increasingly complicated interactions with an apple tree.

**Premiere Status** UK **Original Title** Kuldrenett  
**Country** Estonia **Year** 2018 **Running Time** 3min  
**Director** Liis Kokk **Screenwriter** Liis Kokk

## Las del Diente

Print Source anaperezlopez@alum.calarts.edu

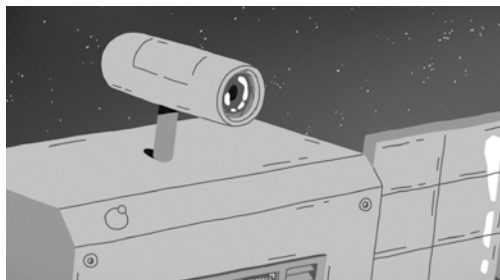


Ana Pérez López thinks that women are tired of having to choose between having kids or having a career. She interviewed three women who told her how they felt about freezing their eggs, amongst other things, and then she set their voices to an urgent soundtrack and augmented them with delightfully surreal animation that celebrates the uniqueness of their bodies and the mysteries and complexities of child birth.

**Premiere Status** Yorkshire **Original Title** Las del  
diente **Country** Spain, USA **Year** 2018 **Running Time**  
5min **Language** Spanish **Director** Ana Pérez López  
**Screenwriter** Ana Pérez López **Producer** Ana Pérez  
López **Music** Paola Escobar

## The Lonely Orbit

Print Source vanja@bonobostudio.hr



High above a future earth, satellites crisscross the planet in a network of communication transmissions. Below, a lonely technician unknowingly causes one of the satellites to break contact and plummet to the earth, creating a disastrous chain reaction in space. This beautiful Animator explores the difficulties of human connection, as we become trapped in our own metaphorical orbits.

**Country** Switzerland **Year** 2019 **Running Time** 9min  
**Director** Frederic Siegel, Benjamin Morard **Screenwriter** Frederic Siegel **Producer** Marwan Abdalla Eissa **Animator** Frederic Siegel, Benjamin Morard, Justine Klaiber, Nina Christen, Estelle Gattlen **Editor** Benjamin Morard **Music** Luc Gut

## Muedra

Print Source mail@ismaelmartin.com

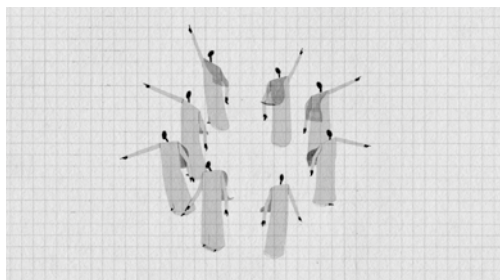


Cesar Díaz Meléndez is a well known animator who worked on Frankenweenie and Isle of Dogs, however with Muedra the goal was to tell a simple story using natural elements. Working alone, every scene was shot outside in the Mars-like landscape of northern Spain, battling with constantly shifting clouds, shadows, winds, tides and insect attacks. The results speak for themselves!

**Premiere Status** Yorkshire **Country** Spain **Year** 2019  
**Running Time** 9min **Director** Cesar Díaz Meléndez  
**Screenwriter** Cesar Díaz Meléndez **Producer** Pedro Collantes de Terán Bayonas

## One of Many

Print Source vanja@bonobostudio.hr



I was one of many. I was one of everyone. And many were me. Croation animator Petra Zlonoga, who charmed us with the wonderful Dota (LIFF 2017), has created another disarmingly elegant Animator. A soulful journey of self-discovery, with a graceful and elemental spirit of creation, her new film is a twinkling, cosmological study, teeming with life and delicacy.

**Premiere Status** UK **Original Title** Jedan od mnogih **Country** Croatia **Year** 2018 **Running Time** 6min **Language** Croatian **Director** Petra Zlonoga  
**Screenwriter** Petra Zlonoga **Producer** Vanja Andrijevic **Music** Hrvoje Niksic **Animator** Petra Zlonoga, Mia Murat

## Oneself Story

Print Source 2g.charp@gmail.com

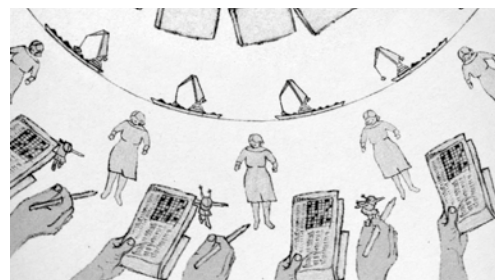


Lou tells us about her thoughts on being either a boy or a girl, or maybe choosing neither of those. Oneself Story is a lovely animation about identity and growing up. When it screened at the BFI Future Film Festival earlier this year it was praised for its simple yet stylistically diverse animation and its subtlety in handling the subject.

**Premiere Status** Yorkshire **Original Title** Récit de soi **Country** Belgium **Year** 2018 **Running Time** 5min **Language** French **Director** Géraldine Charpentier **Screenwriter** Géraldine Charpentier **Producer** Atelier de production de la Cambre, ASBL **Music** Laura Sasso, Jérémie Congrega

## Orbit

Print Source vanja@bonobostudio.hr



The zoetrope effect is a perennial favourite in terms of style and Tess Martin shows us how it can offer a perfect way to tell a story about the cycles of life and the interconnectedness of everything. It all begins with the sun, from rain clouds and trickling rivers to clothes drying on the line and melting ice creams. As the film expands, we see how sunshine links a whole host of different moments together.

**Premiere Status** UK **Country** Netherlands  
**Year** 2019 **Running Time** 7min **Director** Tess Martin  
**Screenwriter** Tess Martin **Producer** Tess Martin  
**Music** Jason Staczek

## Panta Rhei

Print Source laura.g@cc.be



On a North Sea coast, a marine biologist, Stefaan, is investigating the carcass of a stranded humpback whale. Unable to deal with the connection he feels with the giant cetacean, he runs from the beach and his relationship. But water will keep flooding into his life, until he learns that all flows back to nature, where he must comprehend it's true scale and his place within it.

**Premiere Status** Yorkshire **Country** Belgium **Year** 2018 **Running Time** 10min **Language** Dutch **Director** Wouter Bongaerts **Writer** Wouter Bongaerts **Producer** Karim Rhellam **Animator** David Bols, Hanne Dewachter, Sarah Menheere, Olivier Vanden Bussche, Lenny Biesemans, Pepijn Claus, Edouard Heutte, Diana Monova, Sarah Rathé **Music** Sebastiaan Van den Branden

## Patchwork

Print Source mariamaneromuro@gmail.com



Patchwork is Loly's story, it's a village tale, charmingly told through embellished old photographs, embroidery and paint. Her tale is told by an anonymous donor who gave their liver to save the life of a 60 year woman. It begs the question, how much of ourselves needs to be replaced before we start becoming someone else?

**Premiere Status** UK **Country** Spain **Year** 2018  
**Running Time** 8min **Language** Spanish **Director**  
Maria Manero Muro **Screenwriter** Maria Manero Muro  
**Producer** Maria Manero Muro **Animator** Laura Ávila,  
Gala Fiz, María Manero

## Pulsion

Print Source pulsionshortfilm@gmail.com



Probably the most disturbing of our selections this year, Pulsion is a descent into themes of abuse, violence and dysfunctional family life. In a sequence of dioramas isolated in darkness, short vignettes, like the flashbulbs of a forensic investigation, are set against a teeth-grinding soundtrack, creating an enthralling, but very troubling portrait of an upbringing gone frighteningly wrong.

**Premiere Status** Yorkshire **Country** Argentina **Year**  
2019 **Running Time** 7min **Director** Pedro Casavecchia  
**Screenwriter** Pedro Casavecchia **Producer** Nico  
Casavecchia, Arnaud Colinart, Corentin Lambot

## Quarantine

Print Source astridgoldsmith@gmail.com



Deep underground in a sett in England, a troupe of bell-wearing badgers dance to traditional tunes, desperate to hang on their old folk customs. Above ground are some newer arrivals to these shores, making sounds of their own. What will it take for the badgers and the immigrants to learn to harmonise together?

**Country** United Kingdom **Year** 2018 **Running Time**  
13min **Language** English **Director** Astrid Goldsmith  
**Producer** Jo Nolan **Editor** Anna Dick

## Rain

Print Source festiwale@fumistudio.com



On top of a tall office building, a prank goes horribly wrong, setting off a very unexpected meteorological event... A film about the thoughtlessness of crowds when given no accountability for their actions and an individual's inability to prevent tragedy, Rain is a great example of a deceptively simple idea created with clarity of storytelling and perfect timing.

**Country** Poland **Year** 2019 **Running Time** 5min  
**Director** Piotr Milczarek **Screenwriter** Piotr Milczarek  
**Producer** Piotr Furmankiewicz, Mateusz Michalak

## Sheep, Wolf and a Cup of Tea...

Print Source ev@varicoloured.eu



Whilst family members prepare for sleep, a child discovers a wolf in the box under his bed. When a flock of nightmarish sheep then come tumbling into the house, the child escapes into a phantasmagoric world of dreams. Chagall-esque in style, the film's somnambulant mysteries evoke a dark Lynchian atmosphere, as it drifts ever further into a colourful nighttime fantasy.

**Premiere Status** UK **Country** France **Year** 2019  
**Running Time** 12min **Director** Marion Lacourt  
**Producer** Edwina Liard, Nidia Santiago

## Still Lives

Print Source jani@janilehto.net



Working out of her farm studio in rural Finland, independent animation director Elli Vuorinen blends a hand-crafted style with precise minimalist techniques. Using traditional figurines and artifacts, together with a soundtrack of narrators facing the pressures of modern life, her characters explore the motion in their stillness, in seven wonderfully composed scenes. It's perfectly poised and utterly captivating.

**Premiere Status** Yorkshire **Original Title** Kiiirehessä  
Liikkumatoin **Country** Finland **Year** 2019 **Running Time**  
7min **Director** Elli Vuorinen **Screenwriter** Elli Vuorinen  
**Producer** Terhi Väänänen

## Strzygoń and How to Deal with Him

Print Source ncichowska@iam.pl



Created by unearthing material from libraries and digital museums, Kajetan Obarski's funny Animator is based on Polish folk stories of the Strzygoń — a person with two souls who returns from the grave to scare and attack the unwary. But these wandering undead may sometimes be surprisingly benign, as we find out how to identify and tackle these pitiful creatures.

**Country** Poland **Year** 2019 **Running Time** 6min **Language** Polish **Director** Kajetan Obarski **Screenwriter** Łukasz Kozak **Producer** Cichowska Natalia, Szylar Anna

## Toomas Beneath the Valley of the Wild Wolves

Print Source festival@miyu.fr

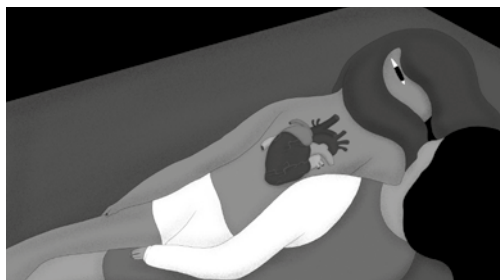


LIFF last saw Chintis Lundgren back in 2015 with audience favourite Life with Herman H. Rott, and now she returns with this deliciously rude Animator! After losing his job, Toomas finds work as a gigolo to support his family, whilst his pregnant wife attends female empowerment seminars involving male slaves. But as things become more outrageous, how long can they both keep their secret?

**Premiere Status** UK **Original Title** Toomas teispool metsikute huntide orgu **Country** Croatia, Estonia, France **Year** 2019 **Running Time** 18min **Language** English, French **Director** Chintis Lundgren **Producer** Chintis Lundgreni, Animatsioonistuudio, Adriatic **Animator** Miyu

## Umbilical

Print Source imdkee@hotmail.com



Umbilical is an intimate, personal narrative about the filmmaker's experience of going to a boarding school in China and coming to terms with how her parents' abusive marriage has shaped her experience growing up. CalArts student Danski Tang animates a difficult conversation between mother and daughter with a tender and simple style.

**Premiere Status** UK **Country** United States **Year** 2019 **Running Time** 7min **Language** Chinese **Director** Danski Tang **Producer** Danski Tang **Animator** Danski Tang **Music** Sean Hayward

## Undergrowth

Print Source laurajenniferwhite@gmail.com

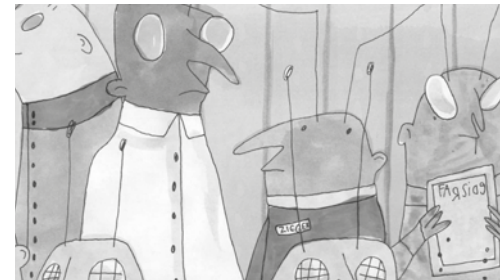


The second of our films this year to reference Mary Shelley's Frankenstein, we couldn't resist the fabulous perversity of Undergrowth. A young woman runs a market stall selling body parts which she grows in her garden. But after burying some rotten spares, she soon discovers something bizarre climbing its way out of the soil, in this depraved subversion of the classic story.

**Country** United Kingdom **Year** 2018 **Running Time** 6min **Director** Laura White **Screenwriter** Laura White **Animator** Laura White

## Why Slugs Have No Legs

Print Source info@someshorts.com



A cautionary parable in which the slugs, who once lived cheerfully as equals in the city of insects, are recast as social outcasts following a financial crisis. In a world that is presently obsessed with in-work productivity and has become overwhelmingly 'pro-bee', this oddball little film encourages us to consider an altogether more alarming counterpoint to the well-intentioned valorisation of our hard-working, six-legged friends.

**Premiere Status** UK **Original Title** Warum Schnecken keine Beine haben **Country** Switzerland **Year** 2019 **Running Time** 10min **Director** Aline Höchli **Screenwriter** Aline Höchli **Producer** Marcel Derek Ramsay, Michèle Wannaz

## Winter in the Rainforest

Print Source festival@miyu.fr



Come closer to the riverbank in this bewitched rainforest and you'll see a living world populated by surreal anthropomorphic spiders and grasshoppers. Crafted in pale porcelain and perfect in every detail and delicately animated, they seem at odds with their natural setting and yet they occupy a poetic reality, highlighting the magic and materiality of living in the world.

**Premiere Status** UK **Original Title** Talv vihmametsas **Country** Estonia **Year** 2019 **Running Time** 8min **Director** Anu-Laura Tuttlberg **Producer** Daniel Irabien, Studio Nukufilm, Estudio Carabás

# British Short Film Competition

## Birthday Girl

Print Source portiaalenbuckley@yahoo.co.uk



This film relishes us with a true, intricate and accurate depiction of underrepresented characters, unspoken family dynamics and unheard communities in Manchester's notorious Moss Side. Centred around B, a middle-aged woman balancing her role as a mother to an overprotective son, and her intimate relationships with other men. The film explores what happens when these two worlds collide.

**Premiere Status** World **Country** United Kingdom **Year** 2019 **Running Time** 17min **Language** English **Director** Portia A. Buckley **Screenwriter** Michael Lindley, Portia A. Buckley **Producer** Michael Lindley, Jason Maza

## Duck Daze

Print Source james@dresdenpictures.com



On the remote Isle of Lewis, Johnina returns to her childhood home to attend her father's funeral. Reuniting with her mother and confronting a distrusting, close-knit community, a deeply buried trauma from her past resurfaces. Spoken in English and Scottish Gaelic and starring BAFTA winner Daniela Nardini, it's a strange tale of resolution, complicity and a duck.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2019 **Running Time** 15min **Language** English, Scottish Gaelic **Director** Alison Piper **Screenwriter** Julia Taudevin **Producer** James Heath, Tom Gentle

## Girls Who Drink

Print Source lilyrosethomas@gmail.com



An experimental depiction of three young women caught somewhere between the echoing din of last night and the cold silence of tomorrow morning. Patching together memories, sensations, fears, fantasies and emotions, they try — whether they know it or not — to navigate their relationship with alcohol. This short film examines the psychic mark alcohol leaves behind, long after the party is over.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2018 **Running Time** 8min **Director** Lily Rose Thomas **Screenwriter** Lily Rose Thomas **Producer** Sarah Gardner, Jamie Clark

## British Short Film Competition

## Hydebank

Print Source alexandra@scottishdocinstitute.com



A distinctive, delicate yet powerful documentary depicting Hydebank Wood Facility in the Northern Irish countryside, which currently houses 104 young male offenders. From the periphery, we observe Ryan who after four years is still coming to terms with the cause of his imprisonment. The unlikely catharsis to his inner demons? A flock of sheep living inside the prison walls.

**Premiere Status** English **Country** United Kingdom **Year** 2019 **Running Time** 16min **Language** English **Director** Ross McClean **Producer** Chris Kelly

## Listen to Me Sing

Print Source isabelamelia@live.co.uk



In a bleak hillside hotel, strange events are afoot, as something surprising drifts in on the mist... In this gorgeously made stop motion Animator, a lonely performer falls in love with a walrus. But her dreams of singing success may prove hopeless, as the audience has other plans. A deeply surreal but profoundly heartfelt film about finding your inner voice.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2019 **Running Time** 11min **Language** English **Director** Isabel Garrett **Screenwriter** Rosamund Attwood **Producer** Emily Everdee

## The Mermaid of Mevagissey

Print Source lucmollinger@gmail.com



The second in our mermaid-based double-bill is inspired by an old Cornish folk tale. When two brothers trawl up a strange creature in their nets, they see a chance to make some money. However, after hiding it in a local aquarium, the moral consequences of their actions may be too much to bear, in this darkly humorous and uncanny story of a community in decline.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2018 **Running Time** 18min **Language** English **Director** Luc Mollinger **Screenwriter** Luc Mollinger **Producer** Michael Graf, Katherine Waters **Cinematographer** Nathalie Pitters



## My Brother is a Mermaid

Print Source [alfiedale1@gmail.com](mailto:alfiedale1@gmail.com)



A magical, social realist fairy-tale about a non-binary teenager, as seen through the eyes of their 7-year-old brother. Set in a desolate coastal town, the film examines how a child's unconditional love can be an empowering and disruptive force for good. This sensitive and poignant portrayal of transgender issues is authentic throughout with a hopeful glimmer of mysticism and magic.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 19min **Language** English  
**Director** Alfie Dale **Screenwriter** Alfie Dale **Producer**  
Alfie Dale

## Naptha

Print Source [ali@foreignmaterial.com](mailto:ali@foreignmaterial.com)



Moin Hussain's films have been screened widely around the world and his third short, which he wrote and directed for Film 4, Film London and Foreign Material, no less impresses, with its melancholic, dreamlike atmosphere. Living together in an isolated petrol station, Faraz begins to slowly come to terms with his Father Mailk's unusual behaviour and gradually disintegrating reality.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2018 **Running Time** 18min **Language** English  
**Director** Moin Hussain **Screenwriter** Moin Hussain  
**Producer** Ali Mansuri, Tom Kimberley

## O Holy Ghost

Print Source [alexander.baldwin72@gmail.com](mailto:alexander.baldwin72@gmail.com)



A couple visit a water tower, where Charmaine, a spiritual leader, presides over a group of supplicants, with clever words and cupcakes. Whilst Stephanie willingly participates in their strange prayer rituals, Emmanuel waits outside, seeking his own answers. Starring Ben Wishaw and the cutest dog this side of Crufts, O Holy Ghost is a sly satire on the efficacy of religious belief.

**Country** United Kingdom **Year** 2019 **Running Time**  
15min **Language** English **Director** Mark Bradshaw  
**Screenwriter** Mark Bradshaw **Producer** Ben Wishaw  
**Cinematographer** Matthew J Smith

## Olve

Print Source [olvethetfilm@gmail.com](mailto:olvethetfilm@gmail.com)



A story about love, language and the gap that sits between the two. Though simple, this film cleverly subverts our expectations and plays with well-trodden themes. We are all familiar with stories of love, characters searching for a connection, lovers unable to be together, but on this occasion, the division is exacerbated as our characters do not speak the same language.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 10min **Language** English  
**Director** Andrew Twyman **Screenwriter** Andrew  
Twyman **Producer** Amy Banks **Cinematographer**  
Archie Short

## Pale Saint

Print Source [Rmj309@nyu.edu](mailto:Rmj309@nyu.edu)



An authentic and bittersweet coming-of-age drama about responsibility and assimilation told over one night. A co-production between the Northern Film School, Leeds and NYU Tisch Graduate Film Program explores the often fraught and destabilising effect of teenage motherhood and tells the story of Kat, a 17 year-old Irish immigrant who's need for a night out with new friends is encroached upon by her pressing responsibilities.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 15min **Language**  
English **Director** Rhys Jones **Screenwriter** Rhys Jones  
**Producer** Alexander Polunin, Anders Berg, Rhys Jones  
**Cinematographer** Lasse Tollboll

## Slap

Print Source [vjsimone@gmail.com](mailto:vjsimone@gmail.com)



Chewing gum and teddy bears collide in a kaleidoscopic and disturbing schoolyard drama of a young girl trying to fit in. This surreal and at times uncomfortable exploration is a physical shock to the system, as it delves into a dream-like exploration of youth, peer pressure and survival, transporting the viewer back to a time we may have wilfully repressed.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2018 **Running Time** 13min **Language** English  
**Director** Simone Smith **Screenwriter** Simone Smith  
**Producer** Simone Smith

## The Survivors Will Envy the Dead

Print Source christopherwatling@gmail.com



The ever-magnificent Sally Phillips stars as Julia, a woman dealing with the stresses of the modern world and paranoia in the face of an unknown technological future. As Julia retreats from social conventions and human connection, she may have found that her detachment from progress is in fact a strength, in this silent scream for individuality.

**Premiere Status** World **Country** United Kingdom **Year** 2019 **Running Time** 6min **Language** English **Director** David Kolbusz, Jeff Low **Screenwriter** David Kolbusz, Jeff Low **Producer** Kwok Yau, Rupert Reynolds-Maclean

## That Joke isn't Funny Anymore

Print Source festivals@scotdoc.com



On a farm in County Wicklow, Lindsay is caring for her husband Paul, who, after suffering a brain aneurysm, is left in a perpetual loop of memory loss and repeating the same jokes over and over. Supported by the Scottish Documentary Institute, director Hannah Currie presents a truly moving portrait of caring, dedication and love.

**Country** United Kingdom **Year** 2019 **Running Time** 12min **Language** English **Director** Hannah Currie **Producer** Beth Allan

## The Third Hand

Print Source margotvictoriadouglas@gmail.com



In a classic tale of guilt with a sinister twist, a mundane office worker starts his night like any other, watching the same show, eating the same food and just waiting for it to end. But tonight, is different. Our protagonist awakens from a blackout in a mysterious room. Inside could be the secret to his wildest dreams, or worst nightmares.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2018 **Running Time** 10min **Director** Yoni Weisberg **Screenwriter** Yoni Weisberg **Producer** Margot Douglas

# Yorkshire Short Film Competition

## 70 Years Young

Print Source walkingslowfilms@gmail.com



A joyful and exuberant Leeds based short documentary, about refusing to let your age keep you from doing what you love. A very personal, insightful and affectionate depiction of the aged which cleverly undermines and subverts underrepresented and misrepresented two-dimensional stereotypes of the elderly through a fun, whimsical and vibrant depiction of ageing gracefully.

**Premiere Status** World **Country** United Kingdom **Year** 2019 **Running Time** 6min **Language** English **Director** Frank Berry **Producer** Kiara Shaundice Cottle, Frank Berry

## Alice 404

Print Source katesarahgraham@gmail.com



Composed entirely of still photographs, selfies, Boomerangs and texts, this impressively DIY short puts the viewer into the point of view of Alice, a teenager using a new app to replay her memories, ignoring the messages of concerned friends. Watching everything she sees, swipes and clicks on, we explore how we might connect with a grief not found in the digital world.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2019 **Running Time** 8min **Language** English **Director** Kate Graham **Screenwriter** Kate Graham **Producer** Kate Graham, James Bridger

## Contenders

Print Source rebeccajadeking@gmail.com



In the near future, a small group of people gather at a mysterious gateway, where they face the choice of remaining in a broken world, or crossing into an unknown future. Considering this is her debut as a director, Rebecca King's science fiction parable, filmed in North Yorkshire, glows with quality, in its lighting, pacing and storytelling.

**Country** United Kingdom **Year** 2019 **Running Time** 16min **Language** English **Director** Rebecca King **Screenwriter** Rebecca King

## Eyeless in Parkway

Print Source [lou@lousumray.co.uk](mailto:lou@lousumray.co.uk)



With only her second hand drawn Animator, Bradford based artist Lou Sumray has created an atmospheric journey in charcoal, charting a Megabus trip from Bradford to London. As the world outside streams past, thoughts, sights and shapes intertwine with the musical score in a lulling, drifting, monochrome journey to the south.

**Country** United Kingdom **Year** 2019 **Running Time** 4min **Language** English **Director** Lou Sumray **Editor** Fabric Lenny, Phil Moody

## Resolution

Print Source [neil@in432.com](mailto:neil@in432.com)



A contemporary coming of age story set in the north of England, the plot twists around the poetry of the unlikely lead. Somewhere between Ken Loach, a music video and the teenage angst records of the 80's, Resolution illustrates Kairos' emotions about the breakup of her family and her trying to make sense of it all through eastern philosophies and self-actualisation.

**Country** United Kingdom **Year** 2019 **Running Time** 10min **Language** English **Director** Neil Kemp, Nathan Loynes **Screenwriter** Neil Kemp, Nathan Loynes **Producer** Neil Kemp

## Seagulls

Print Source [ben.geoff.brown@gmail.com](mailto:ben.geoff.brown@gmail.com)

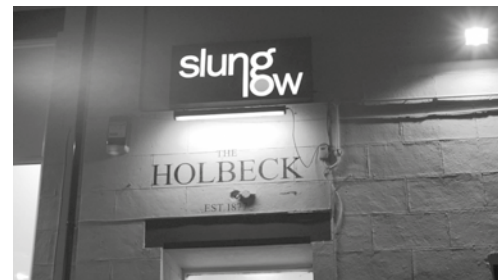


When it comes to recycled paint, it's what's inside the tin that counts. At Seagulls Paint, that counts for people too. We meet the inspirational people at the heart and soul of Seagulls, an organisation that has given a lifeline to so many and proves that with opportunity, hard-work and most importantly creativity, compassion and kindness, you can achieve great things.

**Premiere Status** World **Country** United Kingdom **Year** 2019 **Running Time** 10min **Language** English **Director** Ben G. Brown **Producer** Ben G. Brown **Cinematographer** Ben G. Brown **Editor** Lia Hayes **Music** Elvio Carini

## Standing in the Rain: Slung Low & The Holbeck

Print Source [info@brettinthecity.com](mailto:info@brettinthecity.com)



An honest and refreshing documentary that looks at what happens when a theatre company takes over a traditional working men's club in the North of England. This generous and sensitive depiction of different communities, cultures and generations coming together, demonstrates what can be achieved through cooperation and collaboration without glossing over possible conflict and misunderstanding.

**Premiere Status** World **Country** United Kingdom **Year** 2019 **Running Time** 19min **Language** English **Director** Brett Chapman **Producer** Slung Low

## The Strangers' Case

Print Source [peter.trifunovic@gmail.com](mailto:peter.trifunovic@gmail.com)



Made in partnership with the British Black and Asian Shakespeare Database, filmed at Harehills Labour Club and with a supporting cast recruited from acting groups across Leeds, actor Ibrahim Knight's declamation is based on a Shakespearean speech written for the play 'Sir Thomas More', in which he defended 'the strangers' — a timeless appeal to our shared humanity.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2018 **Running Time** 10min **Language** English **Director** Peter Trifunovic **Screenwriter** William Shakespeare, Peter Trifunovic **Producer** Tony Howard, Peter Trifunovic **Music** Joseph Lawrenson

## The Waiting Room

Print Source [jamie@studio12.org.uk](mailto:jamie@studio12.org.uk)



An experimental and distinctive short, produced as part of the Writing Britain project by Studio 12 in association with Mojo Film and Blackbox Creative. The project aims to produce films written by young people. Performed by Bradford Award Winning Spoken Word Poet Asma Elbadawi. This courageously personal film explores the issues caused by the disorder and symptoms of anxiety.

**Premiere Status** World **Country** United Kingdom **Year** 2019 **Running Time** 4min **Language** English **Director** Rob Pritchard **Screenwriter** Asma Elbadawi **Producer** Jamie Hutchison

## The Work Continues

Print Source mojojoe@btinternet.com



Reminiscent of Frederick Wiseman's recent documentaries, Joe Goff's gentle film presents the continuing progress of Meanwood Valley Urban Farm, Leeds, nearly 40 years after a previous film was made. His immersive, meditative approach and disembodied interviews capture a real sense of place and being, as the community project deals with the changes that shape our society.

**Country** United Kingdom **Year** 2019 **Running Time** 25min **Language** English **Director** Joe Goff **Producer** Joe Goff **Editor** Joe Goff

# Leeds Queer Short Film Competition

## Adam's Skirt

Print Source distribution@filmsgrandhuit.com



A lot of fuss ensues over what a four-year-old kid wants to wear to school.

**Premiere Status** UK **Country** France **Year** 2018  
**Running Time** 12min **Language** French **Director**  
Clément Trehin Lalanne **Screenwriter** Aude Léa Rapin,  
Clément Trehin Lalanne **Producer** Pauline Seigland,  
Lionel Massol

## Boldly Go

Print Source mail@christophercosgrove.com



A geeky sci-fi fan faces rejection by a 'straight-acting' guy, but not for the reason you might think.

**Premiere Status** European **Country** Australia **Year**  
2019 **Running Time** 6min **Language** English **Director**  
Christopher Cosgrove **Screenwriter** Christopher Cosgrove  
**Producer** Christopher Cosgrove **Cinematographer**  
James Anderson **Music** Jenna Pratt

## Cuban Heel Shoes

Print Source poesiaenobras@gmail.com



Paco and Jose share a tender connection through their love of flamenco in a tough, macho environment.

**Premiere Status** English **Country** Spain **Year** 2019  
**Running Time** 18min **Language** Spanish **Director** Julio  
Mas Alcaraz **Screenwriter** Julio Mas Alcaraz **Producer**  
Carmen Choclán Campaña

## The Distance Between Us and the Sky

Print Source festival@shortcuts.pro



A flirty encounter between two strangers  
at a petrol station.

**Premiere Status** English **Original Title** La Distance  
Entre le Ciel et Nous **Country** France **Year** 2019  
**Running Time** 9min **Language** Modern Greek  
**Director** Vasilis Kekatos **Screenwriter** Vasilis Kekatos  
**Producer** Blackbird Production, Tripodes Production  
**Cinematographer** Giorgos Valsamis **Music** Eva Kekatou

## Flesh

Print Source internacional@agenciafreak.com



Beautifully animated documentary about  
different women's experiences throughout  
stages of life.

**Premiere Status** UK **Original Title** Carne **Country**  
Brazil **Year** 2019 **Running Time** 12min **Language**  
Portuguese **Director** Camila Kater **Screenwriter** Camila  
Kater, Ana Julia Carvalheiro **Producer** Chelo Loureiro,  
Livia Perez

## F\*\*\*

Print Source hasser12bond@gmail.com



A single word repeatedly sums up a bisexual  
woman's experience at University.

**Premiere Status** UK **Country** United States **Year** 2018  
**Running Time** 3min **Language** Director Vern Hass  
**Screenwriter** Kadija Moulton **Producer** Lucas Bohlinger

## Horticult

Print Source indexthumb@gmail.com



Camp, retro mockumentary depicting a strange  
community of humans in 1970s England who  
believed they had become plants.

**Premiere Status** European **Country** United Kingdom  
**Year** 2019 **Running Time** 5min **Language** No  
Dialogue **Director** Lancelot of Middlesex **Screenwriter**  
William J. L. Hamilton **Producer** William J. L. Hamilton  
**Music** Freddy Avis **Cinematographer** William J. L.  
Hamilton **Editor** William J. L. Hamilton

## Johnny

Print Source zlatafilipovic@gmail.com

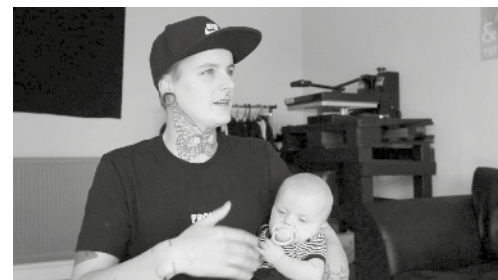


A young man reflects on his journey toward  
acceptance as a gay Irish Traveller.

**Country** Ireland **Year** 2018 **Running Time** 8min  
**Language** English **Director** Hugh Rodgers **Producer**  
Zlata Filipovic, Anna Rodgers **Editor** Hugh Rodgers  
**Cinematographer** Eleanor Bowman

## Max and Their They- by: Raising My Baby Gender-Neutral

Print Source info@mygenderation.com



Max is gender non-conforming and gives birth  
to River, who they are raising gender-neutral  
until River can express their own identity.

**Premiere Status** UK **Country** United Kingdom **Year**  
2018 **Running Time** 6min **Language** English **Director**  
Fox Fisher **Producer** Owl Fisher

## My Lady of the Camellia

Print Source thierrin@gmail.com



An actor faces a tough audition, and a difficult challenge in proving that the part should be theirs.

**Original Title** Ma Dame au Camélia **Country** France  
**Year** 2019 **Running Time** 15min **Language** French  
**Director** Edouard Montoute **Screenwriter** Edouard  
Montoute **Producer** Murielle Thierrin

## A Night with Noorjehan

Print Source majid@waggingtongues.co.uk



A human connection is made between a child on the street and a transgender sex worker through the magic of cinema.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2018 **Running Time** 9min **Language** Panjabi  
**Director** Mariam Majid

## The Promise

Print Source paula.plaster@spray.se



After getting married in their 80s, Maj-Briht and Helle put 'in sickness and in health' to the test when Helle suffers a stroke soon after.

**Premiere Status** UK **Original Title** Löftet **Country**  
Sweden **Year** 2017 **Running Time** 16min **Language**  
Swedish **Director** Paula Gustafsson **Screenwriter**  
Paula Gustafsson **Producer** Paula Gustafsson

## Sentiments Distingués

Print Source submissions@augohr.de



Funny, feel-good combination of musical and silent film.

**Premiere Status** UK **Country** France **Year** 2019  
**Running Time** 11min **Language** French **Director**  
Keren Marciano **Screenwriter** Michael Delmar  
**Producer** Keren Marciano **Cinematographer**  
Léo Hinstin **Editor** Pinel Christophe **Music** Emmanuel  
D'Orlando, Julien Cocset, Marc Collin

## Tell-by Date

Print Source sarah@extraordinaryalien.com



Ryan gives himself a deadline to tell his son that he's not his biological father, but it's easier said than done!

**Premiere Status** UK **Country** United States  
**Year** 2019 **Running Time** 14min **Language** English  
**Director** Sarah Ball **Screenwriter** Sarah Ball, Heather  
Osterman-Davis **Producer** Nikki Borges, Sarah Ball,  
Heather Osterman-Davis

## They Found Her in a Field

Print Source ellieerogers@gmail.com



A young woman reflects on the mysterious death of her first love.

**Country** United Kingdom **Year** 2019 **Running  
Time** 6min **Language** English **Director** Ellie Rogers  
**Screenwriter** Ellie Rogers **Producer** Karin Kavanagh  
**Cinematographer** Adam Barnett

## When Pride Came to Town

Print Source johanne.sandvik@differmedia.no



The first ever rural pride parade is about to take place in Norway, and not everyone is happy about it.

**Premiere Status** Yorkshire **Original Title** Bygdehomo **Country** Norway **Year** 2018 **Running Time** 18min **Language** Norwegian **Director** Julia Dahr, Julie Lunde Lillesæter **Producer** Jonas Brenna **Editor** Mathias Askeland

## Yellow Peril: Queer Destiny

Print Source david@hellocoolworld.com



An experimental documentary exploring the nuances of queer diasporic Chinese culture through the story of drag artist 'Maiden China' (aka Kendell Yan).

**Country** Canada **Year** 2019 **Running Time** 21min **Language** English **Director** David Wayne Ng, Jen Sungshine, Kendell Yan **Producer** Love Intersections, LOGO **Cinematographer** Eric Sanderson, D'Arcy Hamilton **Editor** David Ng, Jen Sungshine, Maya Ritchey

# Leeds Screendance Competition

14

Print Source smd@pics.tokyo



A Japanese schoolgirl makes quirky gestures in an abandoned classroom, the jerky movements of the glitch-editing creating a unique choreography.

**Premiere Status** Yorkshire **Country** Japan **Year** 2018 **Running Time** 3min **Language** English **Director** Hiroshi Kizu **Screenwriter** Nobutaka Shimoda, Hiroshi Kizu **Producer** Nobutaka Shimoda **Choreographer** Ayane Nakagawa, Shinpei Nemoto

## Bunny

Print Source sophiamelvin@googlemail.com



A concrete skate park under grey skies. Enter a sassy young girl in pink DM's and bunny ears...

**Premiere Status** European **Country** United Kingdom **Year** 2019 **Running Time** 2min **Director** James Copeman **Choreographer** Sophia Melvin **Editor** Meg Thorne

## Flight

Print Source hmacdonald2@hotmail.com



A lone dancer in an urban housing estate performs the pedestrian choreography of an inflight safety demonstration.

**Country** United Kingdom **Year** 2019 **Running Time** 2min **Director** Harriet Macdonald **Screenwriter** Harriet Macdonald **Producer** Harriet Macdonald

## From Fragments

Print Source jamesquinn89@hotmail.co.uk



An elderly couple dance their swansong in an empty ballroom. This film negotiates a tragic issue with sensitivity and understated pathos.

**Country** United Kingdom **Year** 2019 **Running Time** 3min **Director** James Quinn **Producer** James Quinn, Thom Robson **Music** Thom Robson **Cinematographer** Matt Gillan **Editor** Chris Morris

## Give Me A Sec

Print Source mariae78@mail.com



As a female performer prepares to move, we are offered the tumbleweed detail of a paused meditation on time.

**Country** United Kingdom **Year** 2019 **Running Time** 2min **Language** English **Director** Maria Evans **Screenwriter** Maria Evans **Producer** Maria Evans

## Salt Water

Print Source aabraham70@yahoo.com



Abstracted bodies in blue gently undulate, then weather a storm at sea.

**Premiere Status** Yorkshire **Country** United States **Year** 2018 **Running Time** 6min **Language** English **Director** Abe Abraham **Choreographer** Abe Abraham **Cinematographer** Franke DeMarco **Editor** Abe Abraham

## Sisters

Print Source hiddewdevries@gmail.com



Three sisters support each other in a severely broken home, their movement driving the chilling narrative of this confidently crafted short.

**Premiere Status** UK **Country** Netherlands **Year** 2018 **Running Time** 15min **Director** Daphne Lucker **Screenwriter** Rosita Wolkers **Producer** Jolijn van Rinsum, Thomas Mataheru, Divya Kohli **Cinematographer** Casper van Oort **Editor** Tobias Cornelissen **Music** César Lüttger

## Take the Five

Print Source jcgriffit@alumni.risd.edu



Roadside landscapes tightly choreographed to a ragtime piano soundtrack.

**Country** United States **Year** 2019 **Running Time** 3min **Director** Conner Griffith

## The Circle

Print Source emebenjamin@yahoo.com



A bold and lyrical portrayal of two brothers from inner city London and the challenges they face daily, interpreted through dance.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2019 **Running Time** 16min **Language** English **Director** Lanre Malaolu **Producer** Elizabeth Benjamin



## Time Subjectives in Objective Time

Print Source [kalliokati71@gmail.com](mailto:kalliokati71@gmail.com)



Three dancers moving from one space to another in an old Russian factory, affirming moments of stagnation in endless time.

**Country** Finland **Year** 2018 **Running Time** 6min  
**Director** Kati Kallo **Screenwriter** Kati Kallo, Antti Ahokoivu **Producer** Kati Kallo

## Tremble

Print Source

[eve.mcconnachie@scottishballet.co.uk](mailto:eve.mcconnachie@scottishballet.co.uk)



An abstract dining room, 26 Scottish Ballet dancers and jelly!

**Country** United Kingdom **Year** 2019 **Running Time** 5min  
**Language** English **Director** Jessica Wright, Morgann Runacre-Temple **Producer** Tony Currie, David Brown **Choreographer** Jessica Wright, Morgann Runacre-Temple

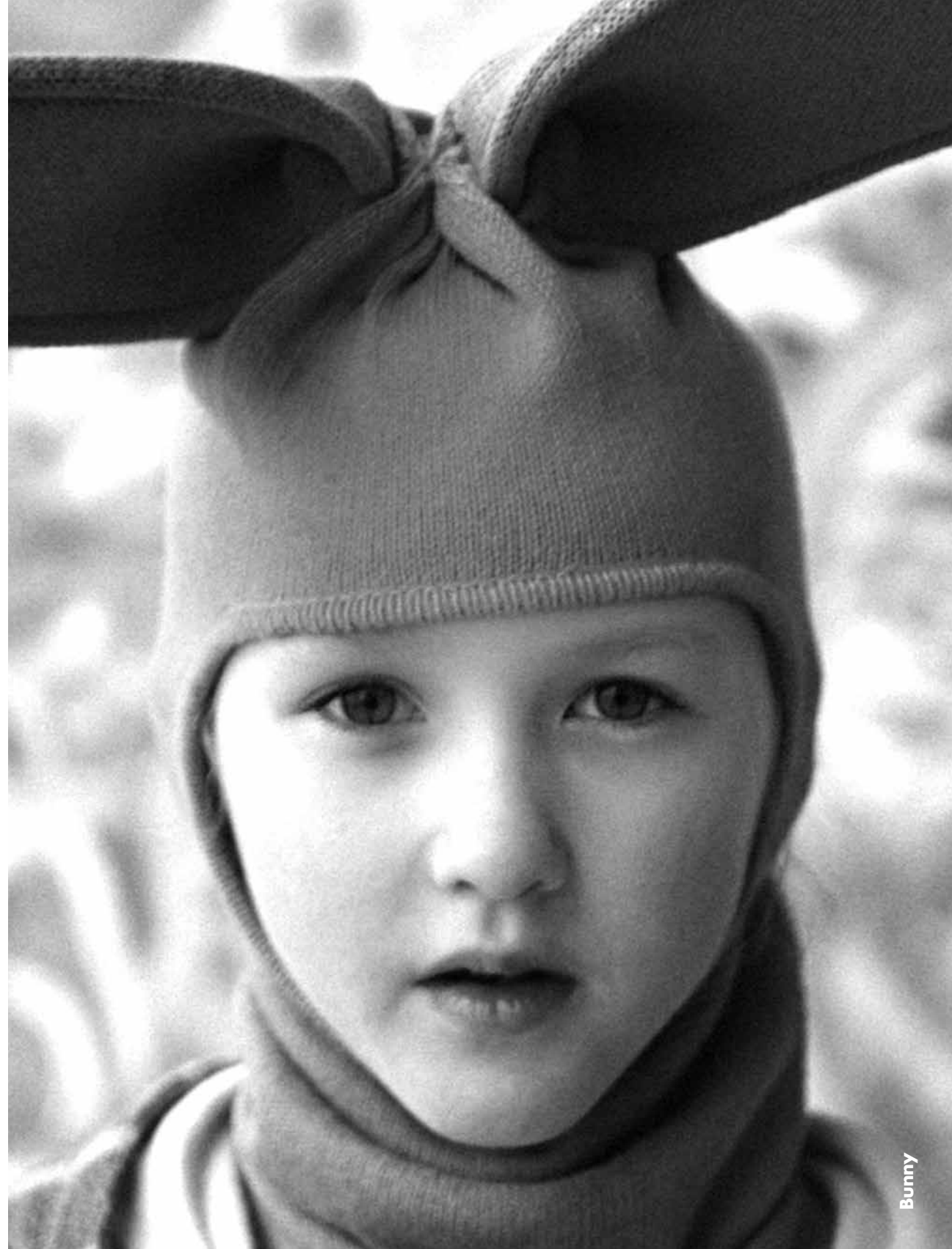
## Yacht Club Swing

Print Source [silvia.cherneva@lcs.ac.uk](mailto:silvia.cherneva@lcs.ac.uk)



A pedestrian study of the regeneration of cities and what happens to those who were there before.

**Premiere Status** Yorkshire **Country** United Kingdom  
**Year** 2019 **Running Time** 5min **Director** Silvia Cherneva  
**Choreographer** Silvia Cherneva, Angela Andrew



# Leeds Music Video Competition



**Big Star**  
Rotem  
**Director** Edan Schiller



**Chemicals**  
Parker Bossley  
**Director** Joseph Wallace



**Euphoria**  
Chancha Vía Circuito  
**Director** Katalin Egely



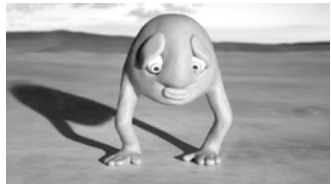
**GUO4**  
GUO  
**Director** Peter Strickland



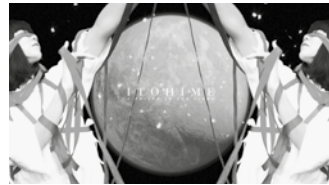
**The Hopening**  
The hOpening  
**Director** Mathias Broe



**The Island**  
Ladytron  
**Director** Bryan M. Ferguson



**Is This Real**  
Caspar Leopard  
**Director** Stefano Cassini



**ITOHIME**  
Yasuo Yamada  
**Director** Nao Izumi



**Kiss Me Malibu**  
Neon Palms  
**Director** Mikel Arraiz

## Leeds Music Video Competition



**Modern Love**  
Picture This  
**Director** Luke Bather



**Not Enough**  
Benny Sings  
**Director** Bear Damen



**Okami**  
Nicola Cruz  
**Director** Motomichi Nakamura



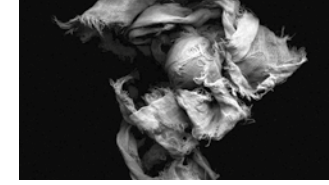
**Osirika**  
Black Champagne  
ft Willy Stylez  
**Director** Jeremiah Williams



**Pianist in a Brothel**  
Doug Berwick  
**Director** Ciaran Crudden



**Son Of The Morning**  
Caspar Leopard  
**Director** Caspar Leopard



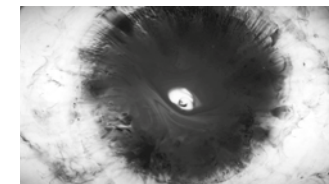
**This Gilded Age So What  
Are You Looking At?**  
Tulipomania  
**Director** Cheryl Gelover, Tom Murray



**Tim**  
SYML  
**Director** John Grammatico



**Tragodia**  
Saeid Shanbehzadeh  
**Director** Mehdi Tangestani



**Wurlitzer**  
Leifur James  
**Director** Balázs Simon

# Leeds Short Film Audience Award

## Claude on the Run

Print Source [abruttin@gmail.com](mailto:abruttin@gmail.com)



65-year-old Claude zooms about on her little motorbike, scratching scratch cards and living off bogus cheques. But the local population has had enough. The old lady must either settle down or disappear.

**Premiere Status** UK **Original Title** Claude Libre **Country** France **Year** 2018 **Running Time** 18min **Language** French **Director** Thomas Buisson **Screenwriter** Thomas Buisson **Producer** Arnaud Bruttin **Cinematographer** Ludwik Pruszkowski **Editor** Armelle Plaquet

## Maradona's Legs

Print Source [lightsonteam@gmail.com](mailto:lightsonteam@gmail.com)



During the 1990 World Cup, two young Palestinian boys are looking for "Maradona's legs"; the last missing sticker that they need in order to complete their World Cup album and win a free Atari.

**Premiere Status** UK **Original Title** Ijrain Maradona **Country** Germany **Year** 2019 **Running Time** 20min **Language** Arabic **Director** Firas Khoury **Screenwriter** Firas Khoury **Producer** Zorana Musikic, May Odeh

## Mom's Movie

Print Source [k.d.antono@gmail.com](mailto:k.d.antono@gmail.com)



You can never be too safe. Especially when it comes to your own backyard.

**Premiere Status** UK **Country** Greece **Year** 2019 **Running Time** 12min **Language** Modern Greek **Director** Stella Kyriakopoulos **Screenwriter** Stella Kyriakopoulos, Marisha Triantafyllidou **Producer** Fani Skartouli

## Leeds Short Film Audience Award

## Olve

Print Source [olvethefilm@gmail.com](mailto:olvethefilm@gmail.com)



A story about love, language and the gap that sits between the two. Though simple, this film cleverly subverts our expectations and plays with well-trodden themes. We are all familiar with stories of love, characters searching for a connection, lovers unable to be together, but on this occasion, the division is exacerbated as our characters do not speak the same language.

**Premiere Status** Yorkshire **Country** United Kingdom **Year** 2019 **Running Time** 10min **Language** English **Director** Andrew Twyman **Screenwriter** Andrew Twyman **Producer** Amy Banks **Cinematographer** Archie Short

## Patchwork

Print Source [mariamanageromuro@gmail.com](mailto:mariamanageromuro@gmail.com)



Patchwork is Loly's story, it's a village tale, charmingly told through embellished old photographs, embroidery and paint. Her tale is told by an anonymous donor who gave their liver to save the life of a 60 year woman. It begs the question, how much of ourselves needs to be replaced before we start becoming someone else?

**Premiere Status** UK **Country** Spain **Year** 2018 **Running Time** 8min **Language** Spanish **Director** Maria Manero Muro **Writer** Maria Manero Muro **Producer** Maria Manero Muro **Animator** Laura Ávila, Gala Fiz, María Manero

## The Distance Between Us and the Sky

Print Source [festival@shortcuts.pro](mailto:festival@shortcuts.pro)



A flirty encounter between two strangers at a petrol station.

**Premiere Status** English **Original Title** La Distance Entre le Ciel et Nous **Country** France **Year** 2019 **Running Time** 9min **Language** Modern Greek **Director** Vasilis Kekatos **Screenwriter** Vasilis Kekatos **Producer** Blackbird Production, Tripodes Production **Cinematography** Giorgos Valsamis **Music** Eva Kekatou

## The Survivors Will Envy the Dead

Print Source christopherwatling@gmail.com



The ever-magnificent Sally Phillips stars as Julia, a woman dealing with the stresses of the modern world and paranoia in the face of an unknown technological future. As Julia retreats from social conventions and human connection, she may have found that her detachment from progress is in fact a strength, in this silent scream for individuality.

**Premiere Status** World **Country** United Kingdom  
**Year** 2019 **Running Time** 6min **Language** English  
**Director** David Kolbusz, Jeff Low **Screenwriter**  
David Kolbusz, Jeff Low **Producer** Kwok Yau, Rupert  
Reynolds-Maclean

## Why Slugs Have No Legs

Print Source info@someshorts.com



A cautionary parable in which the slugs, who once lived cheerfully as equals in the city of insects, are recast as social outcasts following a financial crisis. In a world that is presently obsessed with in-work productivity and has become overwhelmingly 'pro-bee', this oddball little film encourages us to consider an altogether more alarming counterpoint to the well-intentioned valorisation of our hard-working, six-legged friends.

**Premiere Status** UK **Original Title** Warum  
Schnecken keine Beine haben **Country** Switzerland  
**Year** 2019 **Running Time** 10min **Director** Aline Höchli  
**Screenwriter** Aline Höchli **Producer** Marcel Derek  
Ramsay, Michèle Wannaz

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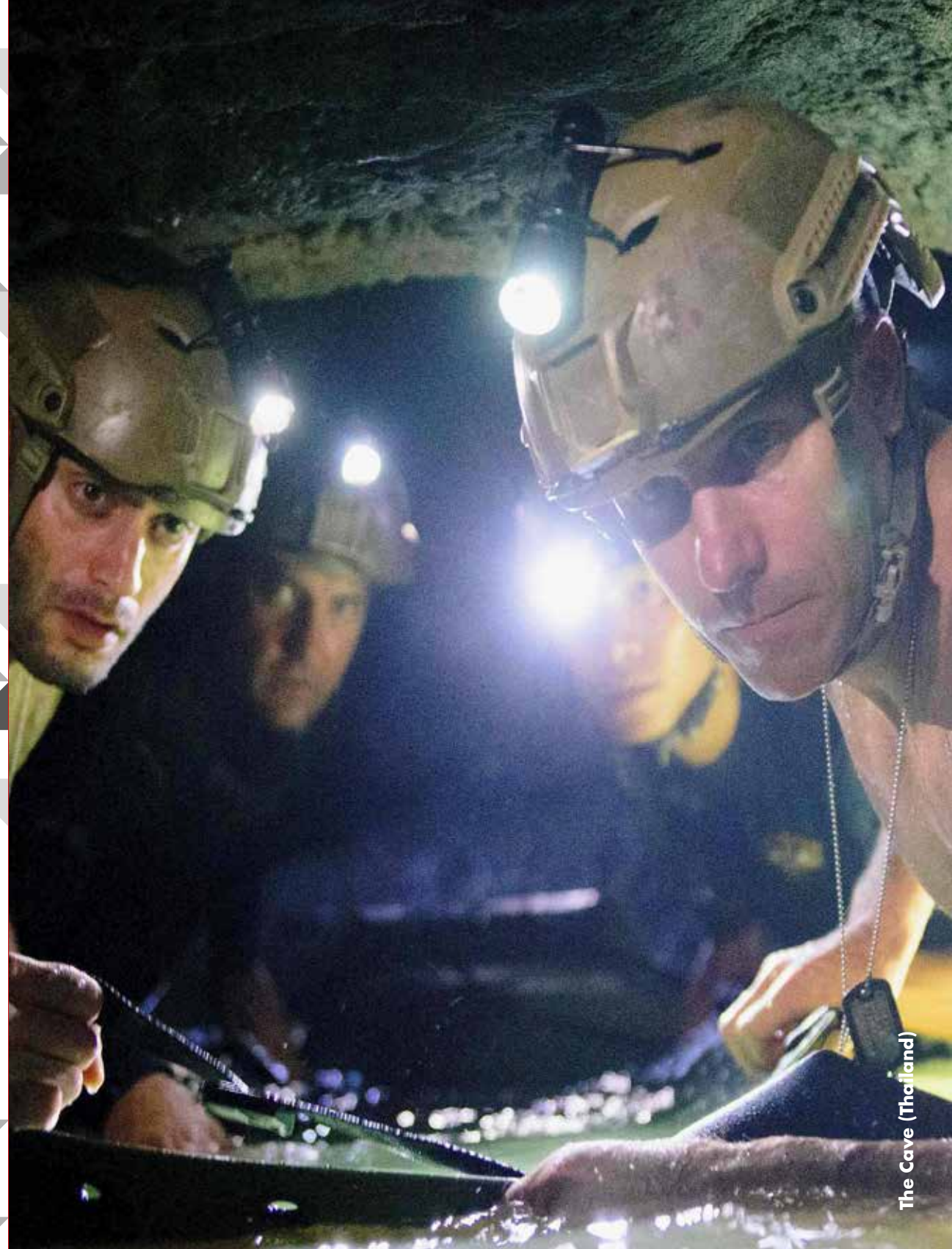
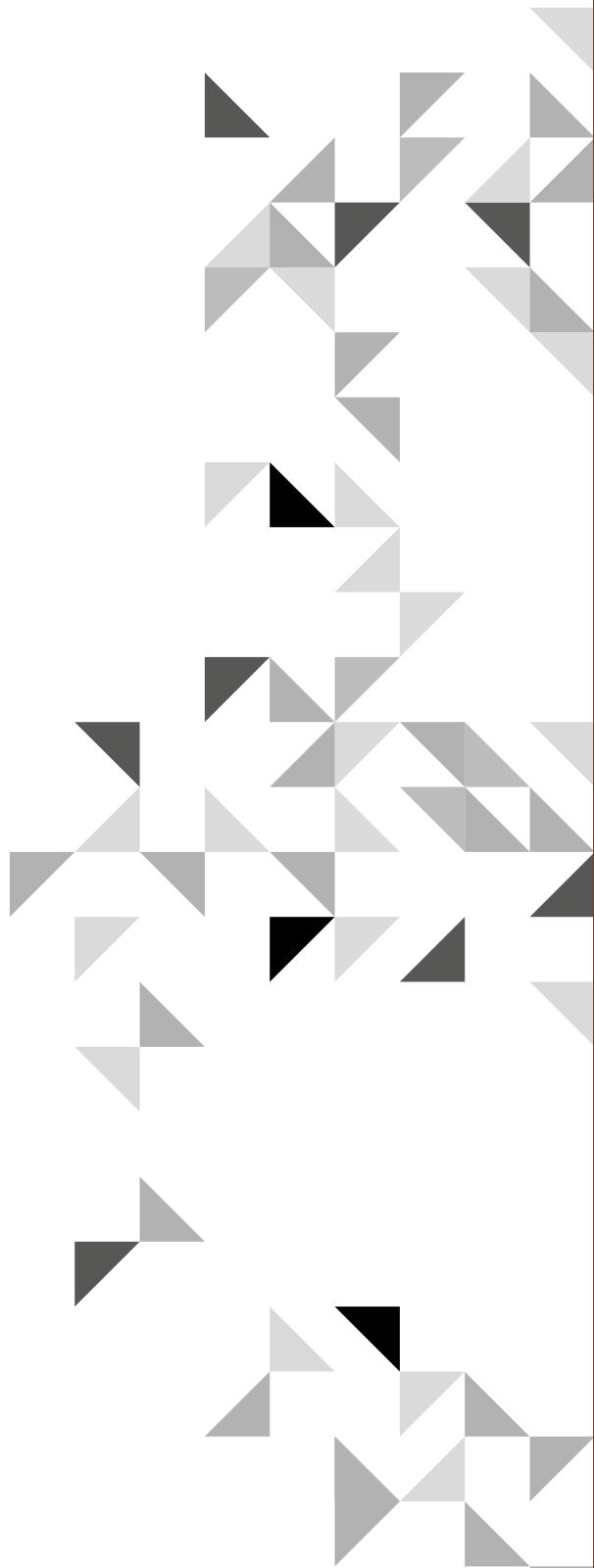
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The Cave (Thailand)

