

# GLASGOW FILM SHORT FESTIVAL

13 — 17 MARCH 2019



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**glasgowfilm.org/gdff #GSFF19**

**Facebook:** @glasgowshortfilmfestival **Twitter:** @GlasgowSFF **Instagram:** @glasgowshortfilmfest

Glasgow Short Film Festival is an operating name of Glasgow Film Theatre (GFT). A company limited by guarantee, registered in Scotland No. 97369 with its registered office at 12 Rose Street, Glasgow, G3 6RB. GFT is registered as a charity (No SC005932) with the Office of the Scottish Charity Regulator.





# DIRECTOR'S INTRODUCTION

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In the two and a half years following the Brexit vote, Glasgow Short Film Festival has been invited to present or collaborate on programmes variously exploring sovereignty, racism, social unrest, the rise of the hard right and the relationship between Scotland and England, touring them to festivals in Austria, Switzerland, Spain, Kosovo, Poland and Brazil.

These screenings have been surprisingly popular. Maybe folk are flocking to them with an appalled fascination at what's going on in Britain, but also with an intellectual hunger, looking beyond the manipulations of mainstream media to find other expressions of identity, other explanations for or reactions against a country's headlong leap into likely catastrophe.

Short film is unique in that it can offer the communal cinema viewing experience, yet has the versatility to respond quickly – if sometimes obliquely – to current events and pressing topics. Witness our programme on the political climate in Brazil, *Luto para nós é verbo*, or Adam and Zack Khalil's collection of *Anti-ethnography* films, or Pamela Pianezza's survey of undervalued filmmakers from the French suburbs, *Nous les sauvages*.

But with less than a month to go – at the time of writing – before an undefined exit from the EU, you'll find almost no mention of the B word within this year's programme. With the exception of Rachel Maclean's unmissable VR piece *I'm Terribly Sorry*, and the latest collaboration between GSFF regulars Duncan Cowles and Ross Hogg, *Just Agree Then*, we've not touched the subject. We are collectively exhausted listening to and talking about Brexit.

However, we are concerned with the wider issue of entrenched opinion and the flood of manipulated information. Notions of manipulation and authenticity run throughout this year's programme, from the revisionist mash-ups of star guests Soda\_Jerk, to the play between ethnography and fiction in the work of Colombian filmmaker Laura Huertas Millán, and the inclusivity of First Reels, a Scottish short film scheme that cast its net wide to find the authentic voices of a new Scottish cinema.

Huge thanks to Glasgow Film for keeping us buoyant, to our funders Screen Scotland and to our supporters and sponsors, particularly Blazing Griffin, ibis and Merchant City Brewing. We couldn't do this without the indefatigable CCA, and we're thrilled to be back in festival hub Civic House this year.

Whatever does or doesn't happen on 29 March, here's to tackling new challenges.

Matt Lloyd  
GSFF Director

# CREDITS

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## GLASGOW SHORT FILM FESTIVAL

**Director:** Matt Lloyd  
**Producer & Programmer:** Sanne Jehoul  
**Coordinator:** Sara Shaarawi  
**Assistants:** Andrew Kane, Chris Kumar  
**Press Officer:** Ruth Marsh  
**Industry Events Host:** Emma Van Der Putten  
**Technical Coordinator:** Lewis Den Hertog  
**Technical Assistant:** Kristian Petrov  
**Volunteer Coordinator:** Tony Harris  
**Venue Coordinators:** Oisín Kealy, Federico Lubrani, Gemma Lucha, Stephen Sheriff, Jasmine Crystal Lindemann  
**Work Placements:** Joe McFarlane, Billy Malcolm

**Submission Viewers:** Stuart Elliott, Oriana Franceschi, Tony Harris, Marcus Jack, Nosheen Khwaja, Sandra Kinahan, Paul Macgregor, Errika Zacharopoulou

**GSFF19 Trailer:** John McFarlane

**Designers:** Martin Baillie, Orlando Lloyd  
**Photographers:** Ingrid Muir, Beth Chalmers  
**Festival Database:** Dennis Pasveer, Filmchief

## GUEST CURATORS

**Accents: Influences:** Richy Carey  
**Anti-Ethnography:** Adam Khalil and Zack Khalil  
**Blueprint: B-Roll:** Simone Smith  
**Blueprint: Scottish Independent Shorts:** Hans Lucas  
**Brazil: Luto para nós é verbo:** Ananda Guimarães  
**The EthnoFictions of Laura Huertas Millán:** Open City Documentary Festival  
**Nous les sauvages: voices from the banlieues:** Pamela Pianezza  
**Oska Bright Film Festival: Choose From The Following Options...:** Sandra Alland and Matthew Hellett  
**Reclaim the Name:** Raisah Ahmed and Amina MWRC  
**This Is A Public Service Announcement!:** Thomas Grimshaw  
**Two Weirds is Too Weird: The Jackal Films of Alice Lowe & Jacqueline Wright:** Sean Welsh  
**UnRealities:** Tessa Ratuszynska Price and Nick Higgins  
**Visible Cinema:** Jodie Wilkinson

## GFT

**Chief Executive:** Jaki McDougall  
**Programme Director:** Allison Gardner  
**Finance/Commercial Director:** David Gattens

**Programme Manager:** Paul Gallagher  
**Children & Young People Coordinator:** Rebecca McSheaffrey  
**Public Engagement Coordinator:** Jodie Wilkinson

**Marketing Manager:** Lindsay Clydesdale  
**Design & Digital Marketing Coordinator:** Gavin Crosby  
**Marketing & Press Coordinator:** Margaret Smith

**GFF Manager:** Debbie Aitken  
**GFF Programme Manager:** Iain Canning  
**GFF Industry Coordinator:** Laura Lawson  
**GFF Print Traffic Coordinator:** Magda Rotko

**Development Executive:** Eleanor Harris  
**Development Manager:** Lorna Sinclair  
**Office Manager:** Caroline Rice  
**Finance Manager:** Anne Thubron  
**Finance Officer:** Bryan Wilson

**Senior Front of House Manager:** Angela Freeman  
**Front of House Managers:** Karlean Bourne, Lee MacPherson, Andrew Burrows  
**Technical Manager:** Malcolm Brown  
**Technician & DCP Creation:** Robbie Duncan  
**Technician:** David Wylie

## CCA

**Programme Coordinator:** Alex Misick  
**Technical Manager:** Kenny Christie  
**Marketing & Communications:** Julie Cathcart

## CIVIC HOUSE

James Farlam, Rob Morrison, Helen Teeling

## ISO DESIGN

Damien Smith, Justine Leahy, Ciara Dunne, Pawel Kudel, Verena Henn

## FILM MOBILE

Craig Waddell, Fraser Edmond

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## THANKS

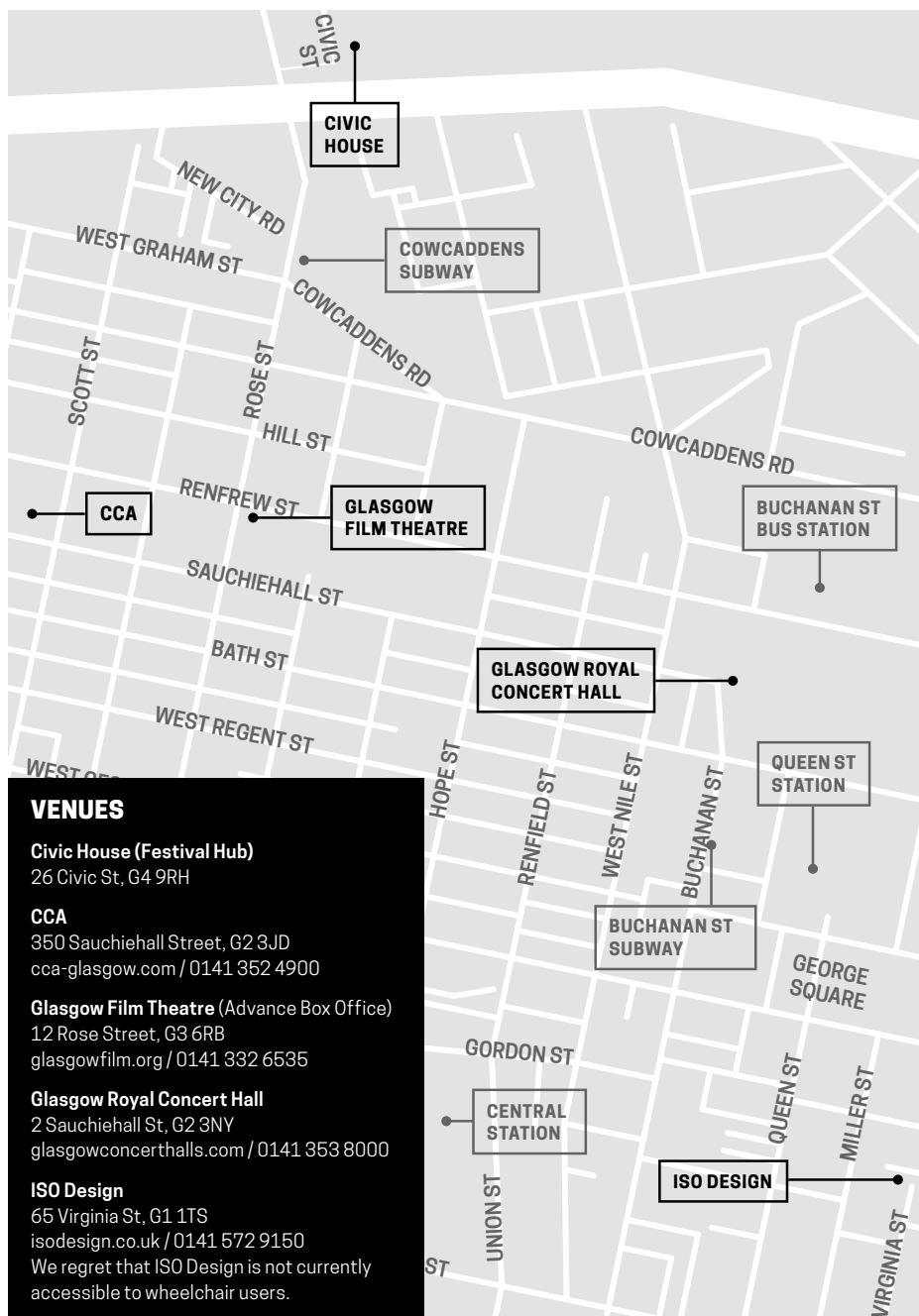
The GSFF volunteers  
The staff and volunteers of GFT  
Jennifer Armitage at Screen Scotland  
Sambrooke Scott, Georgia Stride and all at Film Hub Scotland  
Francis McKee and the staff of CCA  
James Farlam and the staff of Civic House  
Hannah and Jack Paton at Civic House Kitchen  
Paul Smith and the staff of Saramago Cafe Bar  
Naysun Alae-Carew, Lauren Lamarr and all at Blazing Griffin  
David Johnstone at WK Film Insurance  
James Kidd at Merchant City Brewing  
Janice Fisher and Aimee Thompson at ibis  
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Stuart McVicar at Biggar Gin  
Laura Lambert at Glasgow City Council  
Andy Robson, Roisin Mullins and all at Film Hub North  
Jennifer Reynolds at Glasgow Film Office  
Ann-Christine Simke at the Goethe-Institut Glasgow  
Agnès Coric at the Alliance Française Glasgow  
Nick Higgins and Sam Firth at UWS Creative Media Academy  
Kay Sheridan at Screen Academy Scotland  
Emma Davie, Noe Mendelle and Jared Taylor at Edinburgh College of Art  
Ray Tallan at Royal Conservatoire of Scotland  
Creative Media Network Scotland  
Cameron Strachan  
Nicole Yip and Eve Smith at LUX Scotland  
Chloe Trainer and Ollie Wright at Open City Documentary Festival  
Lorraine Wilson at Glasgow Life  
Christopher Barr at Royal Concert Halls  
Matthew Cowan at Production Attic  
Ann Cameron and all at NLS Moving Image Archive  
Greg McCarron at STV  
Dan MacRae  
Becky Lloyd  
Paul Cameron  
Fiona Watson  
Nigel Harper  
Linda and Michael Howell at iMetaFilm  
Emily Munro  
Marc Moscardini  
Kirsten Ruber and all at Go Short International Short Film Festival Nijmegen  
Daniel Ebner and all at Vienna Shorts  
Sven Schwarz and all at Hamburg International Short Film Festival

Ananda Guimaráes and all at MOSCA - Mostra Audiovisual de Cambuquira  
Peter Taylor, Diana Stevenson and Hamish Young at Berwick Film and Media Arts Festival  
Rich Warren and all at Encounters Film Festival  
Christoffer Olofsson, Sigrid Hadenius and all at Uppsala International Short Film Festival  
John Canciani and all at Internationale Kurzfilmtage Winterthur  
Tess Renaudo and all at L'Alternativa Festival de Cinema Independent de Barcelona  
Vincent Langouche and all at Kortfilmfestival Leuven  
Cromarty Film Festival  
Document Film Festival  
Florian Viale at Freakworks  
Philip Feenan at Elba Sound  
The Mickey 9s  
Aaron Wright  
Rachel Hendry at Cryptic  
Mark Gatti  
Jamie Dunn  
Peter Jewell  
All our sponsors, filmmakers, speakers, performers, guests and jury members





# VENUES, TICKETS AND INFO



## DELEGATE INFO


### STANDARD TICKETS

£7.00 (£5.00 concessions)

Concessions apply to children under 16, full-time students, over-60s, Jobseekers Allowance or Income Support recipients and registered disabled people. GFT CineCard and 15-25 Card discounts apply. Please produce proof of eligibility when purchasing or collecting tickets.

Some events are individually priced or free of charge – see listings for details.

### CERTIFICATION

Films not certified by the BBFC are marked N/C and accompanied by an age recommendation e.g. N/C 15 + (suitable for ages 15 and older, no-one under 15 will be admitted).  Screenings marked with this icon are captioned for deaf and hard-of-hearing audiences, with BSL interpreters for Q&As.

### HOW TO BUY

#### IN ADVANCE

Tickets can be purchased from [glasgowfilm.org/gsff](http://glasgowfilm.org/gsff). No booking fee. Tickets can be purchased online until one hour before the screening.

Alternatively, tickets can be purchased from Glasgow Film Theatre box office, in person or by telephone (£1.50 booking fee applies to telephone bookings).

Advance tickets can be collected from Glasgow Film Theatre up until 9pm the day before the performance.

Please note that advance purchases can only be made online at [glasgowfilm.org/gsff](http://glasgowfilm.org/gsff) or at GFT.

#### DURING THE FESTIVAL

Between Wednesday 13 March and Sunday 17 March, tickets for any GSFF event can be purchased or collected at the screening venue.

Please see [glasgowfilm.org](http://glasgowfilm.org) for full terms and conditions.

### DELEGATE INFO

The GSFF Guest Desk is situated in **Civic House**, and is open from 13.00 until 19.00 on Wednesday 13 March, from 10.00 until 22.00 on Thursday 14 to Saturday 16 March, and from 11.00 until 19.30 on Sunday 17 March.

Guests and delegates are welcome to attend any public screening or event, subject to availability. Collect tickets from the Guest Desk on the day of the screening. Please note that there is a limited guest allocation for each screening, and any unclaimed tickets will be returned to the box office for public sales one hour before the screening. After this time delegates may be obliged to buy a public ticket.

There are several delegate-only screenings of international and Scottish competition programmes – see Calendar (pages 8–9). No ticket required, just show your pass for entry.

### INTERNET ACCESS

There is free Wi-Fi throughout CCA, Civic House and GFT.

### VIDEO LIBRARY

Guests and full festival pass holders are welcome to make use of the GSFF19 Video Library, which can be found at Glasgow Film Theatre, upstairs in the Project Room. The Video Library holds most of the films in the programme. A booking system will operate at busy times, with a maximum viewing session of 2 hours. Opening hours are as follows:

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<b>Wednesday 13 March</b>	14.00 — 18.00
<b>Thursday 14 March</b>	10.30 — 21.00
<b>Friday 15 March</b>	10.30 — 21.00
<b>Saturday 16 March</b>	11.00 — 21.00
<b>Sunday 17 March</b>	12.00 — 19.00

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# COMPETITIONS

# AWARDS



## AWARD WINNERS

**Sunday 17 March (20.30)**

Civic House // 2h // N/C 18+

First chance to catch the prize-winning films of Glasgow Short Film Festival 2019.

We will announce and screen the recipients of the jury awards for Scottish and International short film, as well as the films voted the favourite of the audience in each competition, and the winners of the Hilton Earl Blueprint Audience Award and the Production Attic Short Film Pitch. End the festival on a cinematic high, compered by the incomparable Ronan Leonard, and stick around for the GSFF19 afterparty!

**With drinks courtesy of our friends at Merchant City Brewing and Biggar Gin.**

## BILL DOUGLAS AWARD FOR INTERNATIONAL SHORT FILM

Named in honour of Scotland's greatest filmmaker, our international prize will be awarded to the film that best reflects the qualities found in the work of Bill Douglas: honesty, formal innovation and the supremacy of image and sound in cinematic storytelling. The award carries a cash prize of £1,000.

### PREVIOUS WINNERS

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2018: **Strange Says the Angel** | Shalimar Preuss | France

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2017: **Green Screen Gringo** | Douwe Dijkstra | The Netherlands, Brazil

---

2016: **A Short Guide to Re-entry** | Anwar Boulifa | UK

---

## INTERNATIONAL AUDIENCE AWARD

Decided by audience vote.

### PREVIOUS WINNERS

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2018: **The Burden** | Niki Lindroth von Bahr | Sweden

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2017: **Ten Metre Tower** | Axel Danielson, Maximilien Van Aertryck | Sweden

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2016: **A Short Guide to Re-entry** | Anwar Boulifa | UK

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## SCOTTISH SHORT FILM AWARD

The Scottish Short Film Award honours inspiration and innovation in new Scottish cinema. Thanks to the generous support of independent production company Blazing Griffin, the award carries a cash prize of £1,500.



### PREVIOUS WINNERS

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2018: **Salt & Sauce** | Alia Ghafar | UK

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2017: **Flow Country** | Jasper Coppes | UK, The Netherlands

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2016: **Isabella** | Duncan Cowles & Ross Hogg | UK

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## SCOTTISH AUDIENCE AWARD

Decided by audience vote, the winner of this award will receive a commission to make the 2019 festival trailer.

### PREVIOUS WINNERS

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2018: **Tony and the Bull** | John McFarlane | UK

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2017: **Hula** | Robin Haig | UK

---

2016: **Dear Peter** | Scott Willis | UK

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# COMPETITIONS INTRODUCTION

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It's a subtle change, but an important one. This year we're renaming our International Competition programmes *Bill Douglas Award 1-6*. We're shifting the emphasis away from a general showcase of new international film, towards a more specific expression of intent. These films are not the 'best' new shorts, whatever that means, they are the films that we feel reflect the qualities of integrity and narrative experimentation, led by the poetic use of sound and image, that are found in Bill Douglas' small but hugely influential body of work.

Competition opener *Russa* by João Salaviza and Ricardo Alves Jr. is a case in point. An austere but humane portrait of a prisoner on short-term release, returning to a home that is in the process of being demolished, the film drip-feeds its narrative, exploring the psychology of exile from within a geographically and socially specific context. This theme is taken up by GSFF regular Mahdi Fleifel in the more direct address of *I Signed the Petition*, finding quiet lyricism in the filmmaker's genuine personal - and political - dilemma.

Quiet lyricism wedded to social commentary can be seen in the work of Anastasia Kratidi, returning to GSFF with the international premiere of *Vassileia*, a desperate portrait of functioning homelessness, and in Michaela Taschek's *Doppelgänger*, which creates self-protective fantasy around depression and its impact on family life. A shift in tone can be found in the comic and sensual *Self Destructive Boys* by André Santos and Marco Leão, which explores the limits of sexual flexibility under the strain of economic realities.

We're drawn to films that find ways to visualise social structures and historical forces. Adnan Softić's *Bigger Than Life* tackles questions of national identity, catching the whiff of fascism in a grandiose building project, whilst Crystal Kayiza finds the ghosts of Afro-American history still haunting black communities in *Edgecombe*. Leonhard Müllner and Robin Klengel's *Operation Jane Walk* employs the virtual world to comment on contemporary reality, and Ismael Joffroy Chandoutis' *Swatted* charts the breakdown in distinction between lived reality and life online.

Despite huge leaps in tone and style, the Scottish Competition selection also foregrounds honesty and lyricism. Rory Gibson's timely *Those Who Are Most Happy* considers questions of consent, loyalty and buried trauma, whilst local legends and family reputations are reasserted in Robin Haig's *Slingshot*. Tom Gentle's *In the Fall* employs breathtaking technical virtuosity in service to setting and dramatic tension.

*We Are All Here* by Hannah Currie is both a touching eulogy for a local star lost tragically early, and an important statement on an affliction plaguing too many young Scots. Biography is tackled in more oblique ways in Tako Taal's *You Know it but it Don't Know You* and Luke Fowler's *Mum's Cards*. Finally, GSFF regular Ross Hogg presents the World Premiere of a work that pays homage to another great Scottish filmmaker renowned for experimentation. *4:3* is Norman McLaren writ large and expanded beyond the single frame.

## SCOTTISH COMPETITION JURY

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### SARAH DOMBRINK

Sarah Dombrink is Acquisition Manager for interfilm Berlin Short Film Sales & Distribution and as such is responsible for licensing an ever-expanding catalogue of outstanding short films for cinemas, TV, internet, educational and other media. She has a Masters in Film Studies from Film University Babelsberg, and has worked in a variety of positions at interfilm Berlin since 2012. Before she started in sales and distribution in 2018, she was the programme coordinator for interfilm Int'l Short Film Festival Berlin. Sarah continues to programme work for the interfilm festival and works on various film related projects year round.

---



### LESLIE HILLS

Leslie Hills is a producer with Skyline Productions. She develops and produces fiction and documentary and undertakes script and project consultancy. Television credits span long-running series and singles from 1987 until the present and include series for Channel Four, fiction/drama series on BBC1, arts programmes for BBC2 and BBC4 and for many international broadcasters. Film credits include director Thomas Riedelsheimer's multi-award-winning international co-productions, the latest being *Leaning Into the Wind - Andy Goldsworthy*. She is a founder member of the campaigning and research organisation, Engender and was founding chair of the Centre for the Moving Image and chair for some years of Edinburgh Filmhouse and the Edinburgh International Film Festival.

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### WOUTER JANSEN

Wouter Jansen worked as head of programming for the first ten editions of the Oscar-qualifying Go Short - International Short Film Festival Nijmegen. In 2013 he started the festival strategy and distribution company Some Shorts, which specializes in visually powerful and daring short films (all genres) and feature documentaries. Through Some Shorts Wouter supports upcoming talented filmmakers, promoting their films internationally. This has resulted in a small catalogue of films premiering at prestigious festivals and winning multiple awards over the last few years, including Academy Awards, the European Film Award and main prizes at Cannes, Berlin, Annecy, IDFA, Locarno and Clermont-Ferrand.

# SCOTTISH COMPETITION

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## **SCOTTISH COMPETITION 1: CONTINUOUS THUNDER**

**Thursday 14 March (18.45)**

CCA Theatre // 1h45m // N/C 15+

**Friday 15 March (10.00) passholders only**

CCA Theatre // 1h30m // N/C 15+

## **SCOTTISH COMPETITION 2: LOST IN THE FLOOD**

**Friday 15 March (12.00) passholders only**

CCA Theatre // 1h30m // N/C 15+

**Friday 15 March (19.00)**

CCA Theatre // 1h45m // N/C 15+

## **SCOTTISH COMPETITION 3: LEARN TO FLY**

**Friday 15 March (15.00) passholders only**

CCA Theatre // 1h30m // N/C 15+

**Saturday 16 March (17.30)**

CCA Theatre // 1h45m // N/C 15+



**SCOTTISH COMPETITION 1:**  
**CONTINUOUS THUNDER** (N/C 15+)



**THOSE WHO ARE  
MOST HAPPY**

UK // 2018 // 18m  
**WORLD PREMIERE**

Two friends reach out to one other across a web of resentments old and new.

**Director:** Rory Gibson

**Producer:** Jorgo Narjes

**Screenplay:** Anna Rollot,  
Rory Gibson

**Cinematography:**

Laura Bellingham

**Editing:** Robin Griffiths

**Production Design:**

Natasha Piper, Perrine Velge

**Music:** Jakob Lorenz

**Sound:** Gareth Young,  
Sebastian Dressel

**Director's filmography:**

*Dark Road* (2019), *Angst* (2016)

**Contact:**

rorygibson@gmail.com



**SLAP**

UK // 2018 // 14m

School, gum and teddy bears. An unsettling and surreal girl-pop tale about a nine year old feeling the pressures to fit in. Devoid of acceptance from her peers, Melissa's mind unravels...

**Director:** Simone Smith

**Producer:** Simone Smith

**Screenplay:** Simone Smith

**Cinematography:** David Lee

**Editing:** Simone Smith

**Sound:** David Glasgow

**Director's filmography:**

*XX* (2017), *The Rinsing* (2013),  
*Red* (2012)

**Contact:**

vjsimone@gmail.com



**SHORT CHANGED**

UK // 2018 // 5m

A couple struggle against the system in a world where everyone is literally made of money.

**Director:** Zoe Hutber

**Producer:**

Edinburgh College of Art

**Screenplay:** Zoe Hutber

**Cinematography:** Zoe Hutber

**Editing:** Zoe Hutber

**Production Design:** Zoe Hutber

**Music:** Denisa Uherová

**Sound:** Denisa Uherová

**Animation:** Zoe Hutber

**Director's filmography:**

*The Oddler* (2017),  
*Squash and Crush* (2015)

**Contact:**

zohutber@gmail.com



## SLINGSHOT

UK // 2018 // 15m  
**WORLD PREMIERE**

Kath wants to join her local village's battle re-enactment but is thwarted by her annoying boss Gordon.

**Director:** Robin Haig

**Producer:** Lindsay McGee

**Screenplay:** Claire Nicol,  
Mandy Lee

**Cinematography:**

Alan C. McLaughlin

**Editing:** Erika lesse

**Production Design:** Wendy Cairns

**Music:** Atzi Muramatsu

**Sound:** Keith Duncan

**Director's filmography:**

*Hula* (2017), *Bingo!* (2014),  
*The Getaway* (2014), *Saltmark*  
(2008), *Dear Dad* (2007)

**Contact:**

robinhaig@gmail.com



## CLEANING IN PROGRESS

UK // 2018 // 7m

Tensions arise between a naive young carpark cleaner and his old-timer talking brush, in their differences of approach and attitude. But ultimately one cannot do the job without the other.

**Director:** Grant Holden

**Music:** Victoria Wijeratne

**Sound:** Adam McCallum

**Director's filmography:**

*ABBY* (2017), *Waiting Room*  
(2016), *Blip & Blob* (2015)

**Contact:**

greengiantgrant@outlook.com



## SHED

UK // 2018 // 14m

After not seeing eye to eye for a long time, two brothers are forced to work together for one momentous task... to paint their Gran's shed.

**Director:** Harvey Gardner

**Producer:** Arthur Johnson,  
Harvey Gardner

**Screenplay:** Harvey Gardner

**Cinematography:** Jack Jeffrey

**Editing:** Fraser MacLean

**Production Design:**

Akvile Dir, Julia Barbour

**Sound:** Scott Walker

**Director's filmography:**

First film

**Contact:**

harveygardner14@gmail.com

**SCOTTISH COMPETITION 1:  
CONTINUOUS THUNDER** (cont.)

---



**JUST AGREE THEN**

UK // 2018 // 9m

In August 2018, seven months before the UK is due to leave the EU, two stubborn Scottish filmmakers struggle to make a short film together in the Austrian Alps.

**Director:** Ross Hogg,  
Duncan Cowles

**Directors' filmographies:**

**Ross Hogg** *4x3* (2019), *Life Cycles* (2017), *Isabella* (2015), *Scribbledub* (2015), *Spectators* (2013), *The Man who Mistook his Wife for a Hat* (2013).

**Duncan Cowles** *Taking Stock* (2017), *Alexithymia* (2017), *Isabella* (2015), *Directed by Tweedie* (2014), *Radio Silence* (2013), *The Lady with the Lamp* (2012)

**Contact:**  
dcowles@live.co.uk



**SCOTTISH COMPETITION 2:**  
**LOST IN THE FLOOD** (N/C 15+)

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**CONCRETE & FLOWERS**

UK // 2018 // 9m

Carlin embarks on a meandering yet volatile journey through Glasgow's East End before he eventually reaches his destination...

**Director:** James Price

**Producer:** Catriona MacInnes, Graham Fitzpatrick, Neil Rolland, Ted Mitchell

**Screenplay:** James Price

**Cinematography:** Martin Forry

**Editing:** Pete Stewart

**Director's filmography:**

*Boys Night* (2019), *Chibbed* (2018), *We Are Northern Lights* (2012)

**Contact:**

Jamesprice33@outlook.com



**IN THE FALL**

UK // 2018 // 16m

Faced with the ageing of his faithful workhorse, a man is forced to confront his own mortality and consider a sacrifice to ensure his family's survival.

**Director:** Tom Gentle

**Producer:** Tom Gentle, Rupert Clague

**Screenplay:** Tom Gentle

**Cinematography:**

Alan McLaughlin

**Editing:** Myles Painter

**Production Design:**

Natalie Astridge

**Director's filmography:**

*Uhuru* (2017), *Blindsided* (2017), *Lost Girl* (2016), *April Fool* (2013)

**Contact:**

tomgentle8@gmail.com



**BOUBA & KIKI**

UK // 2019 // 11m

**WORLD PREMIERE**

A young librarian suffers from a strange form of synaesthesia in which he associates the sound of voices with flavours. He is lured out of his self-appointed reclusiveness when he meets a young jazz singer whose voice doesn't seem to have any flavour at all.

**Director:** Jack Goessens

**Producer:** Isabelle Goessens

**Screenplay:** Jack Goessens

**Cinematography:**

Tarek Shayne Tabet

**Editing:** Kaljeven Singh Lally

**Production Design:**

Cara Roxburgh

**Music:** Gordon Skene

**Director's filmography:**

*Gender Twister* (2014)

**Contact:**

jackgoessens@outlook.com

**SCOTTISH COMPETITION 2:**  
**LOST IN THE FLOOD** (continued)



**MY LONELINESS  
IS KILLING ME**

UK // 2018 // 17m

Two men, each lonely in their own way, hook-up for a brief but revealing sexual encounter.

**Director:** Tim Courtney

**Producer:** Stuart Condy,  
Siobhan Fahey

**Screenplay:** Michael Richardson

**Cinematography:** Steve Cardno

**Editing:** Karel Dolak

**Production Design:** Gail Bowman

**Music:** Matthew Collings

**Sound:** William Aikman

**Director's filmography:**

*Sunsets & Silhouettes* (2014),

*The Longest Day* (2013),

*An Artificial Light* (2010)

**Contact:**

hello@timcourtney.co.uk



**LAUNDROMAT**

UK // 2018 // 6m

A film in three parts, observing a small 24-hour laundromat as it changes from morning to night.

**Director:** Madeleine Sayers

**Screenplay:** Madeleine Sayers

**Music:** Theo Sayers

**Sound:** Theo Sayers

**Animation:** Abigail Lamb,

Katherine Robinson,

Madeleine Sayers

**Director's filmography:**

*Seaweeds* (2017)

**Contact:**

madeleinekat27@gmail.com



**WE ARE ALL HERE**

UK // 2018 // 23m

When Glasgow rapper Lumo took his own life aged 21, it sent shockwaves through the Scottish hip hop community. As his family and friends struggle to make sense of his death, they uncover hidden clues in the lyrics and video diaries he left behind.

**Director:** Hannah Currie

**Producer:** Hannah Currie

**Cinematography:**

Steven Donnelly

**Editing:** Tim Currie

**Music:** Lumanes, A-MACC,

Subkonsious, Tony Smoke,

Deadsoundz

**Sound:** Amanda McGoldrick

**Animation:** Touzie Tyke

**Director's filmography:**

*That Joke Isn't Funny Anymore*

(2019), *Dan Doesn't Give A Damn*

(2017)

**Contact:**

hannahcurriev@gmail.com

**SCOTTISH COMPETITION 3:  
LEARN TO FLY (N/C 15+)**

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**CRANNOG**

UK // 2018 // 15m

Nobody should have to die alone.  
A contemplation on life, death  
and kindness.

**Director:** Isa Rao

**Producer:** Tom van den Hurk

**Cinematography:** Adelaida Pardo

**Editing:** Kieran Gosney

**Sound:** Ali Murray

**Director's filmography:**

First film

**Contact:**

eve@scottishdocinstitute.com



**YOU KNOW IT BUT IT  
DON'T KNOW YOU**

UK // 2017 // 7m

Filed in the Gambia shortly  
after the 2016 Presidential  
election. Images of students  
from the Gambia Hospitality and  
Tourism Institute are paired with  
a commentary of Mandinka words  
and their English translations  
taken from a list written by the  
filmmaker's grandmother in 1986.

**Director:** Tako Taal

**Director's filmography:**

*Halo Nevus* (2018), *We Must Travel  
Through Something* (2014)

**Contact:**

tako.taal@gmail.com



**COLLISION INDEX**

UK // 2017 // 15m

**SCOTTISH PREMIERE**

The eccentric collection of the  
McManus museum in Dundee is  
reorganised into a new analogical  
composition that tests new  
and unexpected relationships  
between things.

**Director:** Duncan Marquiss

**Music:** Duncan Marquiss

**Sound:** Derek O'Neill

**Director's filmography:**

(Selected) *Evolutionary Jerks  
& Gradualist Creeps* (2016),  
*Search Film* (2015), *Midday*  
(2011), *Late Cinema* (2009),  
*The Clay Wall* (2007)

**Contact:**

info@duncanmarquiss.com

**SCOTTISH COMPETITION 3:  
LEARN TO FLY** (continued)



**SONG FOR GRANNY**

**EIN LIED FÜR OMA**

UK // 2018 // 4m

**UK PREMIERE**

A short film about the triggers of memory inspired by the life of the filmmaker's mother and her passion for art.

**Director:** Holger Mohaupt

**Producer:** Tracey Fearnough

**Music:** Lily-Belle Mohaupt

**Director's filmography:**

*From a Living Room That is Not Mine* (2018), *Bucket & Trowel* (2017), *Natural Connections* (2017), *Strawberry or Vanilla* (2016), *Bones of the Earth* (2016), *Flowers & Floorboards* (2016), *Nollywood Odyssey* (2015), *Enduring War* (2014)

**Contact:**

info@room8.org



**MUM'S CARDS**

UK // 2018 // 9m

The filmmaker's mother, a sociologist, used index cards throughout her career to make notes on the books and articles that she read. Now that she no longer has an office her house is filled with shoeboxes and filing cabinets containing these cards.

**Director:** Luke Fowler

**Director's filmography:**

*ENCEINDRE* (2018), *Electro-Pythagoras* (2017), *Country Grammar* (2017), *For Christian* (2016), *To the Editor of Amateur Photographer* (2014), *Depositions* (2014), *The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott* (2012), *All Divided Selves* (2012), *Lester* (2009), *Helen* (2009), *David* (2009), *Anna* (2009), *A Grammar for Listening (parts 1-3)* (2009), *George* (2008), *Another Day of Gravity* (2008), *An Abbeyview Film* (2008), *Achterhaven Splinters* (2008), *Paddington Collaboration* (2007), *Bogman Palmjaguar* (2007), *Pilgrimage from Scattered Points* (2006), *The Way Out* (2003), *What You See Is Where You're At* (2001)

**Contact:**

mail@themoderninstitute.com



**ULULATION**

UK // 2018 // 12m

A filmmaker from Scotland tries to understand what it means to be between two cultures by spending time with the women in her Algerian family.

**Director:** Carina Haouchine

**Producer:** Lindsay Goodall

**Cinematography:**

Tessa Galli-Heckmann

**Editing:** Viltė Vaitkutė

**Sound:** Louise Nesbitt

**Director's filmography:**

First film

**Contact:**

eve@scottishdocinstitute.com



## DOGMA

UK // 2018 // 11m

Exploring dog-lovers' obsession and their life inside the bubble of dog shows. How far do we go in striving for success - and who do we become?

**Director:** Francesco Rufini

**Producer:** Vincent Förster

**Cinematography:**

Francesco Rufini

**Editing:** Kara Johnston

**Music:** Alberto Sueri,  
Johnny Moutzouris

**Sound:** Alberto Sueri, Tushar Das

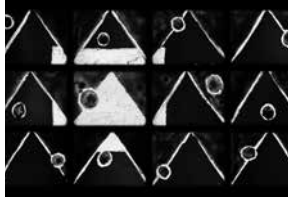
**Director's filmography:**

*All The World's A Stage* (2017),

*Once Upon A Time In Barbagia*  
(2016), *City Of Flies* (2015)

**Contact:**

vincent.foerster@posteo.net



## 4:3

UK // 2019 // 5m

**WORLD PREMIERE**

**Director:** Ross Hogg

**Director's filmography:**

*Just Agree Then* (2018),

*Life Cycles* (2017),

*Isabella* (2015), *Scribbledub*

(2015), *Spectators* (2013),

*The Man who Mistook his Wife  
for a Hat* (2013)

**Contact:**

ross@rosshogg.com

## BILL DOUGLAS AWARD JURY

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### JACOPO CHESSA

Jacopo Chessa majored in film history and worked largely on the 1950s and 1960s in French cinema. He has published two books and a number of articles; cooperated with the Archivio Nazionale Cinematografico della Resistenza, the University of Torino and the Université Sorbonne Nouvelle, Paris 3. In 2010, he founded the production company Prime Bande, which specializes in the history of manufacturing and the workers' movement. Since 2014, he has been the director of Aiace Nazionale, the first Italian association of art theatres, and of the Centro Nazionale del Cortometraggio (Italian Short Film Center), a film archive and agency promoting Italian short films. He has directed the Torino Short Film Market since 2016.

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### PAMELA PIANEZZA

Pamela Pianezza is a Paris-based photographer and writer working at the border between arts and journalism. She has an MPhil in Journalism and a MA in Cinema from la Sorbonne, and worked for years both as a reporter and as a film programmer. Her fourth solo show recently took place in the Paris suburbs and her first play about slavery will premiere in April in Aquitaine. She teaches visual arts in different institutions and at La petite chambre, the itinerant school she founded. She is a member of the Kurzfilmtage Winterthur selection committee.

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### SHALIMAR PREUSS

Shalimar Preuss is a French and Canadian filmmaker. Since graduating from Le Fresnoy Studio National des Arts Contemporains in 2006, she has made several shorts including *Étrange dit l'ange* (*Strange says the Angel*), *Rendez-vous à Stella-Plage* and *L'Escale* (*Fade Far Away*). These films were screened internationally and won her several prizes in Oberhausen, Sarajevo, Glasgow amongst others. Her first feature, *Ma Belle Gosse* (*My Blue-Eyed Girl*) screened at Rotterdam, Bafici, IndieLisboa, etc. and was awarded Best French Film at Belfort in 2012, before being released theatrically in France.

# BILL DOUGLAS AWARD

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## **BILL DOUGLAS AWARD 1: FOUR WALLS**

**Thursday 14 March (18.30)**

GFT Cinema 3 // 1h45m // N/C 15+

**Saturday 16 March (13.15)**

GFT Cinema 3 // 1h45m // N/C 15+

## **BILL DOUGLAS AWARD 2: EDGELANDS**

**Thursday 14 March (14.00) passholders only**

CCA Theatre // 1h30m // N/C 15+

**Thursday 14 March (20.45)**

GFT Cinema 3 // 1h45m // N/C 15+

**Saturday 16 March (15.30)**

CCA Theatre // 1h45m // N/C 15+

## **BILL DOUGLAS AWARD 3: MOM & POP**

**Friday 15 March (13.15)**

GFT Cinema 3 // 1h45m // N/C 15+

**Saturday 16 March (18.30)**

GFT Cinema 3 // 1h45m // N/C 15+

## **BILL DOUGLAS AWARD 4: SOMETHING MORE THAN FREE**

**Friday 15 March (15.30)**

GFT Cinema 3 // 1h45m // N/C 15+

**Saturday 16 March (20.45)**

GFT Cinema 3 // 1h45m // N/C 15+

## **BILL DOUGLAS AWARD 5: POSSIBLE WORLDS**

**Thursday 14 March (10.30) passholders only**

GFT Cinema 3 // 1h30m // N/C 15+

**Friday 15 March (18.30)**

GFT Cinema 3 // 1h45m // N/C 15+

**Sunday 17 March (13.15)**

GFT Cinema 2 // 1h45m // N/C 15+

## **BILL DOUGLAS AWARD 6: C:\LOSE YOURSELF**

**Friday 15 March (10.30) passholders only**

GFT Cinema 3 // 1h30m // N/C 15+

**Friday 15 March (20.45)**

GFT Cinema 3 // 1h45m // N/C 15+

**Sunday 17 March (15.30)**

CCA Theatre // 1h45m // N/C 15+

**BILL DOUGLAS AWARD 1:**  
**FOUR WALLS** (N/C 15+)



**RUSSA**

Portugal, Brazil // 2018 // 20m  
**UK PREMIERE**

Russa returns to Bairro do Aleixo in Porto to visit her sister and her friends, with whom she will celebrate her son's birthday. In this brief reunion, Russa shares the collective memory of her neighbourhood where only three of five towers remain standing.

**Director:** João Salaviza,

Ricardo Alves Jr.

**Producer:** João Salaviza,

Renée Nader Messoria

**Screenplay:** Germano Melo,

João Salaviza, Renée Nader

Messoria, Ricardo Alves Jr.

**Cinematography:**

Renée Nader Messoria

**Editing:** João Salaviza,

Ricardo Alves Jr.

**Sound:** Léo Bortolin

**Directors' filmographies:**

**João Salaviza** *High Cities of Bone*

(2017), *Montanha* (2015),

*Rafa* (2012), *Cerro Negro* (2011),

*Arena* (2009)

**Ricard Alves Jr.** *Elon Doesn't*

*Believe in Death* (2016), *Tremor*

(2013), *Permanências* (2010),

*Invitation to Dine With Comrade*

*Stalin* (2007), *Raw Material* (2006)

**Contact:**

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



**THE HOUSES WE WERE**

**LE CASE CHE ERAVAMO**

Italy // 2018 // 18m

**UK PREMIERE**

The first 50 years of the Low-Income Housing Institute created a veritable city within a city to deal with what has been and still remains the main and persistent problem of Rome: housing. But what is this city made of? Who gets left out? The archives respond. The archives reassert.

**Director:** Arianna Lodeserto

**Producer:** Arianna Lodeserto

**Editing:** Arianna Lodeserto

**Music:** Enrico Tinelli

**Sound:** Arianna Lodeserto,

Riccardo Cocozza

**Director's filmography:**

*Xalapa Exquisita* (2018), *Tombola.*

*Immagini di città* (2017), *Rome.*

*A strange romanista* (2017),

*Eugenia, a metallic portrait* (2017),

*Supi8 Tutoriel* (2017), *Saint Blaise*

*menuet. Un film avec Lucia Martini*

(2017), *Trentasette film per una*

*casa* (2017), *La timidité. Hommage*

*à la jeunesse (de n'importe quelle*

*âge)* (2016), *Marseille, une navette*

*maritime, deux plans-séquences,*

*un appareil photo, une interférence*

(2013), *Cortessa* (2009)

**Contact:**

[desertar@gmail.com](mailto:desertar@gmail.com)



**I SIGNED THE PETITION**

UK, Germany, Switzerland //  
2018 // 11m

**SCOTTISH PREMIERE**

Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt.

**Director:** Mahdi Fleifel

**Producer:** Patrick Campbell,

Mahdi Fleifel

**Screenplay:** Mahdi Fleifel

**Cinematography:** Mahdi Fleifel

**Editing:** Michael Aaglund

**Sound:** Dario Swade

**Director's filmography:**

*A Drowning Man* (2017), *A Man*

*Returned* (2016), *Xenos* (2014),

*A World Not Ours* (2012)

**Contact:**

[serge@ladistributrice.ca](mailto:serge@ladistributrice.ca)





## CAUCASUS

### KAUKAZAS

Lithuania // 2018 // 14m

### UK PREMIERE

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

**Director:** Laurynas Bareisa

**Producer:** Klementina Remeikaite

**Screenplay:** Laurynas Bareisa, Tekle Kavtaradze

**Cinematography:**

Narvydas Naujalis

**Editing:** Laurynas Bareisa

**Production Design:**

Dravis Kavaliauskas

**Sound:** Julius Grigelionis

**Director's filmography:**

*Pirtis* (2017), *Kupranugaris* (2016), *Dembava* (2014)

**Contact:**

hypervan@gmail.com



## TUNGRUS

India // 2018 // 13m

### SCOTTISH PREMIERE

In a cramped Mumbai apartment, a family considers eating their hell-raising pet rooster, in order to reclaim their lives.

**Director:** Rishi Chandna

**Producer:** Rishi Chandna

**Cinematography:**

Deepak Nambiar

**Sound:** Neha Mehra, Vinit D'Souza

**Director's filmography:**

First film

**Contact:**

fishychandna@gmail.com

**BILL DOUGLAS AWARD 2:**  
**EDGELANDS (N/C 15+)**



**THREE STORIES  
INSIDE A RENTAL VAN**

Australia // 2018 // 15m  
**UK PREMIERE**

The life of a white rental van is told via the different people who hire it.

**Director:** Lewis Attey

**Producer:** Kate Laurie,  
Jordan Giusti

**Screenplay:** Lewis Attey

**Cinematography:**  
Ryan Alexander Lloyd

**Editing:** Lewis Attey

**Production Design:**  
Jamie Helmer, Rennie Watson

**Sound:** Livia Ruzic

**Director's filmography:**

*Rhododendron* (2014),  
*Basil* (2013)

**Contact:**

hypervan@gmail.com



**VASSILEIA**

**ΒΑΣΙΛΕΙΑ**

Greece // 2018 // 14m  
**INTERNATIONAL PREMIERE**

Vassileia has lost her father, she is about to lose her home but she still has her job. Working keeps her active and it gives her the sense of stability she needs. She soldiers on in silence.

**Director:** Anastasia Kratidi

**Producer:** Anastasia Kratidi

**Screenplay:** Anastasia Kratidi

**Cinematography:**

Dimitris Kasimatis

**Editing:** Ioanna Pogiantzi

**Sound:** Nassos Tsialtas

**Director's filmography:**

*On the Threshold* (2013), *Homo Sacer* (2010)

**Contact:**

kratidi@gmail.com



**LIMINALITY &  
COMMUNITAS**

Finland // 2018 // 10m  
**UK PREMIERE**

After sundown, a man walks the motorway verges, gathering roadkill. An investigation of the border between life and death, and the edges of the manmade world.

**Director:** Laura Rantanen

**Producer:** Mikko Asikainen

**Cinematography:** Tomi Rislakki

**Editing:** Vilja Harjamäki

**Music:** Tuomas Kettunen

**Sound:** Joonatan Turkki

**Director's filmography:**

*Fourth Wall* (2018)

**Contact:**

laura.s.rantanen@aalto.fi



## SLAUGHTER

Iran // 2019 // 13m  
**UK PREMIERE**

Ghasem is forced to sell his cow to survive a hard winter, but his son releases the cow before it is collected.

**Director:** Saman Hosseinpuor,  
Ako Zandkarimi

**Producer:** Saman Hosseinpuor,  
Ako Zandkarimi

### **Directors' filmographies:**

#### **Saman Hosseinpuor**

*The Last Embrace* (2018), *The Man Who Forgot To Breathe* (2017), *Fish* (2016), *Autumn Leaves* (2015), *1-0* (2013)

**Ako Zandkarimi** *Soldier* (2017), *Malaria* (2016), *Clowns Don't Die* (2015), *Sound of Ant's Heart* (2014), *Buka Barana* (2013)

**Contact:**  
hpsaman@gmail.com



## THE IMMINENT IMMANENT

**BAGA'T DIRI TUHAY TA'T  
PAMAHUNGPAHUNG**

Philippines, Singapore, Italy //  
2018 // 15m  
**SCOTTISH PREMIERE**

A rural town goes about its business while strong forces of nature silently creep in to challenge the townspeople's existence. Meanwhile, the filmmaker traces his roots while preparing himself for the worst after the typhoon.

**Director:** Carlo Francisco Manatad

**Producer:** Armi Rae Cacanindin

**Screenplay:**

Carlo Francisco Manatad

**Cinematography:** Albert Banzon

**Editing:** Benjo Ferrer III,  
Carlo Francisco Manatad

**Production Design:**

Michael Español

**Sound:** Kat Salinas, Mikko Quizon

**Director's filmography:**

*Jodilerks Dela Cruz*,  
*Employee Of The Month* (2017),  
*Fatima Marie Torres And The  
Invasion Of Space Shuttle Pinas  
25* (2016), *Sandra* (2016), *Junily  
Has* (2015)

**Contact:**  
info@someshorts.com



## THE FLOOD IS COMING

UK // 2018 // 9m

A forest hermit tries to prepare for a flood, but he becomes distracted by his noisy neighbour.

**Director:** Gabriel Böhmer

**Producer:** Samantha Monk

**Screenplay:** Gabriel Böhmer

**Music:** Nacho Palacios

**Animation:** Gabriel Böhmer

**Director's filmography:**

*Beetle Trouble* (2017)

**Contact:**  
info@someshorts.com



## WHOLE

### БРАК

Bulgaria // 2018 // 21m

### UK PREMIERE

A wedding. A girl. A closet. And the choice to be made once and for all – against the current or against herself.

**Director:** Slava Doytcheva

**Producer:** Ralitz Petrova

**Screenplay:** Slava Doytcheva

**Cinematography:**

Kiril Prodanov

**Production Design:**

Ivelina Mineva

**Sound:** Valeria Popova

**Director's filmography:**

*Heart of Lead* (2014),

*Happy Birthday Mom* (2011)

**Contact:**

slava.doytcheva@gmail.com



## JUJUBA

### 愛讀讀

Japan // 2018 // 8m

### INTERNATIONAL PREMIERE

The shiny red skin of jujube brings back vague memories of my former step-mother. That time is recreated on expired 8 mm colour reversal film. The expiration date of the film used is the same year that she walked out on us.

**Director:** Shun Ikezoe

**Producer:** Shun Ikezoe

**Cinematography:** Shun Ikezoe

**Editing:** Shun Ikezoe

**Music:** Hakobune

**Sound:** Izumi Matsuno

**Director's filmography:**

First film

**Contact:**

shunikezoe1122@gmail.com



## DOPPELGÄNGER

Austria // 2018 // 20m

### UK PREMIERE

It's Friday the 13th and the moon is full when Erich Taschek dies in his bathroom. But was this truly the moment when the filmmaker's father disappeared from her life? Or had he already left twenty four years earlier, replaced by a doppelgänger?

**Director:** Michaela Taschek

**Editing:** Sandra Wollner

**Music:** Anna Kohlweis

**Director's filmography:**

*Viktor* (2015), *Elefanten* (2014),

*Uns geht es gut* (2013)

**Contact:**

michaela.taschek@gmail.com



## A IS FOR ARTIST

UK // 2018 // 5m  
**SCOTTISH PREMIERE**

Following a tragedy, a young woman assembles photos from her father's archive to encourage her pursuit of being an artist.

**Director:** Ayo Akingbade

**Producer:** Ayo Akingbade

**Cinematography:**

Emma Dalesman

**Editing:** Ayo Akingbade

**Music:** Daniel Ben Hur,  
Oliver Palfreyman

**Director's filmography:**

*Street 66* (2018), *Tower XYZ*  
(2016), *In Ur Eye* (2015)

**Contact:**

ayoeakingbade@gmail.com



## I DON'T SEE MYSELF BEING OLD

**NO ME IMAGINO SIENDO VIEJA**

Argentina // 2018 // 13m  
**UK PREMIERE**

Jaki lives with her parents and two poodles. She writes poetry and sells street food. One day, she thinks of a new text, and while writing it, her ideas start to mix with her own life.

**Director:** Martina Juncadella

**Producer:** Julieta Juncadella

**Screenplay:** Jacqueline Golbert,  
Martina Juncadella

**Cinematography:** Juan Renau

**Sound:** Jose María Aviles

**Director's filmography:**

*Fiora* (2017), *Messages* (2016)

**Contact:**

unapresencia@gmail.com



## EVERYTHING IS FAR AWAY

**TOTUL E FOARTE DEPARTE**

Romania // 2018 // 15m  
**UK PREMIERE**

A mother and her younger son travel a long distance to pay a surprise birthday visit to his older brother. But he doesn't show up.

**Director:** Emanuel Parvu

**Producer:** Liviu Marghidan

**Screenplay:** Emanuel Parvu

**Cinematography:** Liviu Marghidan

**Editing:** Stefan Parlog

**Sound:** Dragos Stirbu

**Director's filmography:**

*Meda or The Not So Bright Side of Things* (2017), *Meda* (2016), *Square One* (2013), *Chicken, Fries and a Coke* (2012), *A Family* (2009)

**Contact:**

emanuelparvu@gmail.com

**BILL DOUGLAS AWARD 4:  
SOMETHING MORE THAN FREE (N/C 15+)**



**VOX LIPOMA**

**FETTKNÖLEN**

Sweden // 2018 // 11m  
**SCOTTISH PREMIERE**

A short film about Ingmar Bergman's power and sexuality, and the facial lipoma that gives him no rest.

**Director:** Jane Magnusson, Liv Strömquist  
**Producer:** Cecilia Nessen  
**Screenplay:** Jane Magnusson, Liv Strömquist  
**Music:** Jonas Beckman, Lars Kumlin  
**Sound:** Annika Hedlund  
**Animation:** Veronica Wallenberg

**Directors' filmographies:**  
**Jane Magnusson** (Selected): *Cupcake* (2014), *Trespassing Bergman* (2013), *Ebbe - the Movie* (2009).  
**Liv Strömquist** First film

**Contact:**  
jing.haase@sfi.se



**VIDEO HOME SYSTEM**

Canada // 2018 // 19m  
**UK PREMIERE**

Tracing the convergence of popular culture and politics in Pakistan during the 1980s and 1990s, this video explores how bootleg economies kept the cinema industry alive during periods of censorship.

**Director:** Sharlene Bamboat  
**Producer:** Sharlene Bamboat  
**Cinematography:** Maria Saroja Ponnambalam  
**Editing:** Sharlene Bamboat, Terra Jean Long  
**Sound:** Heather Kirby, Lisa Conway

**Director's filmography:**  
*Special Works School* (2018, co-director), *The Wind Sleeps Standing Up* (2016), *Empire Symbol, Or a Man and His Mule* (2015, co-director), *In Queer Corners* (2013), *Oxidize* (2013), *Mechanized Labour* (2010)

**Contact:**  
Sbamboat@gmail.com



**FLORA**

USA // 2018 // 4m  
**UK PREMIERE**

Uncanny sculptures of vagina and penis-like flowers question the connotations of gender and sexuality, the awkwardness of division.

**Director:** Chaerin Im  
**Producer:** Chaerin Im  
**Editing:** Chaerin Im  
**Music:** Roger Kim  
**Sound:** Roger Kim  
**Animation:** Chaerin Im

**Director's filmography:**  
*The Genesis* (2017)

**Contact:**  
chaerinim@alum.calarts.edu



### III

Poland // 2018 // 12m  
**SCOTTISH PREMIERE**

A woman and a man meet in a waiting room, get closer to each other and soon their game begins.

**Director:** Marta Pajek

**Producer:** Grzegorz Waclawek,  
Piotr Szczepanowicz

**Director's filmography:**

*Impossible Figures and Other Stories II* (2016), *Sleepincord* (2011), *Nextdoor* (2005), *After apples* (2004)

**Contact:**

jaroszuk@animoon.pl



### THOSE PROGRESSIVE MEATS

Japan // 2017 // 4m  
**SCOTTISH PREMIERE**

A twenty-five-year-old self-styled hermit who believes that he has achieved enlightenment tries to neutralise people's desire.

**Director:** Minoru Karasube

**Animation:** Atsuko Murofushi,  
Keiko Utagawa

**Director's filmography:**

*The Moan Area* (2014)

**Contact:**

sore\_meteo@yahoo.co.jp



### SELF DESTRUCTIVE BOYS

Portugal // 2018 // 27m  
**UK PREMIERE**

Three boys in their mid-twenties test the limits of their sexual flexibility. This film is built on an edge: the ambiguity of human relationships. Boys will always be boys.

**Director:** André Santos,  
Marco Leão

**Producer:** André Santos,  
Marco Leão

**Screenplay:** André Santos,  
Marco Leão

**Cinematography:** André Santos  
**Sound:** Bruno Moreira, Pedro Góis

**Director's filmography:**

*Pedro* (2016), *Aula de Condução* (2015), *Má Raça* (2013), *Infinito* (2011), *Cavalos Selvagens* (2010), *A Nossa Necessidade de Consolo* (2008)

**Contact:**

pf@portugalfilm.org

**BILL DOUGLAS AWARD 5:**  
**POSSIBLE WORLDS** (N/C 15+)



## OUR SONG TO WAR

**NUESTRO CANTO A LA GUERRA**

Belgium // 2018 // 14m

**UK PREMIERE**

This might be the beginning of a very long story, where spirits and humans meet each other to learn what is there to life after the end of war.

**Director:** Juanita Onzaga

**Producer:** Juanita Onzaga, Sofie Despeer, Jan Stevens

**Screenplay:** Juanita Onzaga

**Cinematography:** Juanita Onzaga

**Editing:** Juanita Onzaga

**Sound:** Jeremy Bocquet

**Director's filmography:**

*The Jungle Knows You Better Than You Do* (2017), *Here/Nowhere* (2014), *Skin of the Other* (2014)

**Contact:**

info@someshorts.com



## BIGGER THAN LIFE

Germany // 2018 // 30m

**UK PREMIERE**

A music film in four acts. "Skopje 2014" is the name of the monumental construction plan of the Macedonian government, which wants to position its capital as the cradle of ancient high civilisation and as the origin of Europe. Would that be something new? Will we buy that (hi)story?

**Director:** Adnan Softić

**Producer:** Adnan Softić

**Cinematography:**

Adnan Softić, Helena Wittmann

**Editing:** Nina Softić

**Music:** Adnan Softić,

Daniel Dominguez Teruel

**Sound:** Daniel Dominguez Teruel

**Director's filmography:**

*Like Water Under the Bridge* (2014), *Ground Control* (1999-2009), *Luk-Onion-Zwiebel* (2007), *Nema problema / Es gibt kein Problem / There is No Problem* (2002), *Firm Tissue or the Body is my Temple* (1999), *So & So / This Way & That* (1999)

**Contact:**

festival@kinolom.com



## JOUR DE FÊTE

UK // 2017 // 1m

**SCOTTISH PREMIERE**

If anyone slaps you on the right cheek, turn to them the other cheek also. (Matthew 5:38-40)

**Director:** John Smith

**Director's filmography:**

(Selected) *Song for Europe* (2017), *Steve Hates Fish* (2015), *White Hole* (2014), *Dad's Stick* (2012), *Unusual Red Cardigan* (2011), *Flag Mountain* (2010), *Hotel Diaries* (2001-7), *Worst Case Scenario* (2001-3), *Lost Sound* (2001), *Blight* (1996), *Home Suite* (1993-4), *Gargantuan* (1992) *Slow Glass* (1988-91), *The Black Tower* (1985-7), *Om* (1986), *Shepherd's Delight* (1980-4), *The Girl Chewing Gum* (1976), *Associations* (1975)

**Contact:**

info@johnsmithfilms.com





## EDGECOMBE

USA // 2018 // 15m  
**INTERNATIONAL PREMIERE**

An examination of the ways trauma repeats and reinvents itself in rural Black communities, told through the deeply personal truths of three local residents.

**Director:** Crystal Kayiza

**Producer:** Crystal Kayiza,  
Sean Weiner

**Cinematography:** Pete Quandt

**Director's filmography:**

*See You Next Time* (2019),  
*Why We Stay* (2017), *All That Remains* (2011)

**Contact:**

ckayiza7@gmail.com



## THE FALL

France // 2018 // 15m  
**SCOTTISH PREMIERE**

As celestial beings descend to Earth to corrupt and pervert its population, the world's order unbalances. This tragic fall leads to the birth of crucial opposites: the circle of Hell and Heaven.

**Director:** Boris Labbé

**Producer:** Ron Dyens

**Music:** Daniele Ghisi

**Animation:** Armelle Mercat,  
Boris Labbé, Capucine Latrasse,  
Hugo Bravo

**Director's filmography:**

*Orogenesis* (2016), *Any Road*  
(2016), *Rhizome* (2015)

**Contact:**

contact@sacribleuprod.com



## **OPERATION JANE WALK**

Austria // 2018 // 16m  
**SCOTTISH PREMIERE**

A city tour through the architecture of an online multiplayer shooter. A digital war zone is reappropriated for urban flâneurs, peaceful tourists of a digital world who avoid combat whenever possible.

**Director:** Leonhard Müllner,  
Robin Klengel

**Producer:** Leonhard Müllner,  
Robin Klengel

**Screenplay:** Leonhard Müllner,  
Robin Klengel

**Cinematography:**  
Leonhard Müllner

**Editing:** Leonhard Müllner,  
Robin Klengel

**Sound:** Robin Klengel

**Directors' filmography:**

*Canicula* (2017), *Halosis* (2011),  
*Vertreibung* (2011), *Lass die  
Sorgen zu Haus* (2011), *Expertise*  
(2010), *Das Westbahnprojekt*  
(2010), *Schachteln* (2010)

**Contact:**

leonhard.muellner@ufg.at



## **SWATTED**

France // 2018 // 21m  
**UK PREMIERE**

Online players describe their struggles with 'swatting', a life-threatening cyber-harassment phenomenon that looms over them whenever they play.

**Director:**

Ismael Joffroy Chandoutis  
**Producer:** Fresnoy - Studio  
national des arts contemporains

**Screenplay:**

Ismael Joffroy Chandoutis

**Cinematography:**

Ismael Joffroy Chandoutis  
**Editing:** Céline Perreard,  
Ismael Joffroy Chandoutis,  
Maël Delorme

**Music:** Disasterpeace

**Sound:** Alban Cayrol

**Animation:**

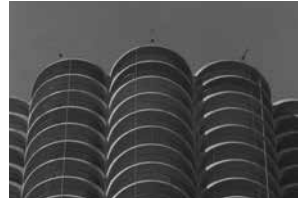
Ismael Joffroy Chandoutis

**Director's filmography:**

*Dark Waves* (2017), *Noir Plaisir*  
(2016), *Digital Memories* (2015)

**Contact:**

info@someshorts.com



## **DO IT AGAIN**

USA // 2018 // 9m  
**EUROPEAN PREMIERE**

A meditation on anticipation and falling, combining three moments of shared looking at Chicago's Marina Towers: the climatic scene from Buzz Kulik's *The Hunter*, a re-enactment for an All-State Commercial, and the tight-rope walk of Nik Wallenda.

**Director:** Curtis Miller

**Director's filmography:**

*Victoria, IN* (2016), *Mudcity* (2012)

**Contact:**

miller.is.curt@gmail.com



## **#PROFIT (WHO'S NEXT?)**

Slovakia // 2018 // 25m  
**UK PREMIERE**

Oleg and Vadim are the world's best-known roof-toppers. With cameras on their heads and without safety equipment, they illegally conquer one skyscraper after another. Only the beautiful Angela upstages them. They take risks to get the best shots, to attain the highest number of likes - and to win her heart.

**Director:** Miro Drobný

**Producer:** Miro Drobný

**Screenplay:** Miro Drobný

**Cinematography:** Richard Žolko

**Editing:** Miroslav Gerbel

**Music:** Šimon Tomáš

**Sound:** Pavel Dvořák

**Director's filmography:**

RYTMUS sídliskový sen (2015)

**Contact:**

gabrizova.sasa@gmail.com



## **FEST**

Germany // 2018 // 3m

Drone. Stunt. Rave.

**Director:** Nikita Diakur

**Producer:** Nikita Diakur

**Music:** David Kamp

**Sound:** David Kamp

**Director's filmography:**

*Ugly* (2017),

*Fly on the Window* (2009)

**Contact:**

info@nikitadiakur.com



# **SPECIAL EVENTS**

# SODA\_JERK

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Formed in Sydney in 2002, Soda\_Jerk is a two-person art collective working at the intersection of documentary and speculative fiction. They are fundamentally interested in the politics of images: how they circulate, whom they benefit, and how they can be undone, through sampling, re-editing, superimposition and humour. Predominantly working with video and lecture performance, their projects have also taken the form of cut-up texts, manifestos, screensavers and public interventions. They have been based in New York since 2012.

We are delighted to welcome Soda\_Jerk – sisters Dan and Dominique Angeloro - to Glasgow with their latest film *TERROR NULLIUS* and an ongoing multi-channel work *Astro Black*. In its revisionist manipulation of existing works their practice is brilliantly adept at negotiating the era of fake news and digital trickery, reminding us that no text is to be taken at face value, and that to hold the works of the past in uncritical reverence is effectively to deny the existence of systems of oppression and abuse. In this way their sample-based approach resembles that of the most radical hip-hop artists, as reflected in the ideas explored in *Astro Black*.

Their practice proved to be too politically charged for the funder of *TERROR NULLIUS*, the Ian Potter Cultural Trust, which withdrew its support on the eve of the film's premiere. The notion that their mash-up of Australian film and TV history to explore the country's inglorious legacy of colonialism and chauvinism is "un-Australian" is laughable. This is possibly the most Australian film you will ever see.

At 54 minutes, *TERROR NULLIUS* may push the definition of short film – it certainly breaks GSFF's own (generous) 50 minute rule. But it is exactly the sort of boundary-devouring, indefinable termite art (to borrow Manny Farber's phrase) that GSFF champions. And like *The Green Fog* (page 49), another found footage rewrite which at 61 minutes definitely classifies as a feature, naebody else in Scotland is screening it.

# TERROR NULLIUS

GSFF19 OPENING SCREENING  
Wednesday 13 March (20.30)  
GFT Cinema 2 // 1h30m // N/C 18+



**Director:** Soda\_Jerk

**Editing:** Soda\_Jerk

**Sound Design and Post-Production:**  
Sam Smith, Soda\_Jerk

**Director filmography:** *The Was* (2016), *Astro Black: Jungle Are Forever* (2015), *Undaddy Mainframe* (2014), *The Time That Remains* (2012), *Astro Black: Race for Space* (2010), *Astro Black: We Are the Robots* (2010), *After the Rainbow* (2009), *Tap Hop* (2009), *Astro Black: Armageddon in Effect* (2008), *Astro Black: Destination Planet Rock* (2007), *Hollywood Burn* (2006), *The Phoenix Portal* (2005), *Dawn of Remix* (2002)

**Contact:** s\_j@sodajerk.com.au

Australia // 2018 // 54m

## SCOTTISH PREMIERE

Part political satire, ecohorror and road movie, *TERROR NULLIUS* is a political revenge fable that offers an unwriting of Australian national mythologies. Binding together a documentary impulse with the bent plotlines of Australian film texts, Soda\_Jerk's revisionist history opens a willful narrative space where cinema fictions and historical facts permeate each other in new ways.

*TERROR NULLIUS* presents a paradoxical vision of a nation where idyllic beaches host race riots, governments poll love-rights and the perils of hyper-masculinity are overshadowed only by the enduring horror of Australia's colonising myth of terra nullius. The apocalyptic desert camps of *Mad Max 2* become the site of refugee detention, flesh-eating sheep are recast as anticolonial insurgents and a feminist motorcycle gang goes vigilante on Mel Gibson.

*The short film version of a triple grindhouse bill mashed up into one all-nighter mega trip, a miraculous creation that keeps slipping in and out of the cracks between set genres.*

Christoffer Olofsson, Uppsala Short Film Festival

*A weird, dazzling, kinetic, dizzyingly ambitious, sensationally mishmashed beast... a crazy, punch-drunk, astral-projecting, bizarro roller-coaster ride through Australian cinema, with an unnerving ability to observe things that were never said and forge connections that were never made.*

Luke Buckmaster, Guardian Australia

*TERROR NULLIUS* was commissioned by ACMI, the Australian Centre for the Moving Image.

# ASTRO BLACK

Thursday 14 – Saturday 17 March (11.00-19.00)  
CCA Intermedia Gallery // Free entry

Titled in tribute to cosmic jazz artist Sun Ra's 1972 album, *Astro Black* is an ongoing multi-channel video cycle with the musician as its central figure. Comprised entirely of samples from film and music sources, Soda Jerk's work takes us on an alternate history tour of political resistance and music, via Afrofuturism, avant-garde jazz, German electronic music, and hip-hop, as well as being stacked with pop cultural imagery from Star Trek to David Bowie.

The *Astro Black* cycle has been exhibited at institutions including the Barbican (London), Wexner Center for the Arts (Columbus), Museum of Contemporary Art Australia (Sydney), and the National Gallery of Art (Washington DC).



## ASTRO BLACK: RACE FOR SPACE

Australia // 2010 // 00:07

This episode of the *Astro Black* video cycle considers the origins and politics of Sun Ra's Afrofuturist mythology. *Race for Space* gives life to Sun Ra's claim to have been abducted by aliens who schooled him in the radical potential of music. While working as a piano man in Chicago in 1943, Sun Ra is contacted by Morpheus who offers him a choice of two destinies. Flashing forward to the 1969 moon landing, Neil Armstrong discovers that outer space has already been colonized by Sun Ra and his intergalactic ensemble The Arkestra. At stake in this episode is the cultural politics implicit in the territorialization of outer space, both as a geography and a virtual field of possibility.



## ASTRO BLACK: WE ARE THE ROBOTS

Australia // 2010 // 7m

This episode of the *Astro Black* video cycle considers the impact of German electronic music on Afrofuturist sonic culture. *We are the Robots* re-imagines the iconic scene in *Close Encounters of the Third Kind* (1977) where scientists use a synthesizer keyboard to communicate with an alien mothership. In *Astro Black*'s revision of these events, Kraftwerk play sequences from their own music and the mothership responds with fragments of tracks that have sampled Kraftwerk. This jam session – between the original and sampled versions of Kraftwerk's music – points towards a transnational conception of cultural production that unsettles linear conceptions of time.





## **ASTRO BLACK: DESTINATION PLANET ROCK**

Australia // 2007 // 7m

This episode of *Astro Black* maps the intergalactic legacy of Sun Ra and George Clinton in the sci-fi futurism of early hip-hop. Set in 1974 in the South Bronx, *Destination Planet Rock* begins in a neighborhood centre where Sun Ra is explaining his ideas about the intersection of race, myth and outer space. The three future originators of hip-hop – DJ Kool Herc, Afrika Bambaataa and Grandmaster Flash – are abducted and transported across the galaxy to Planet Rock where they are schooled in the alien language of turntablism. Returning to planet Earth, the abductees unleash the supersonic technique of scratching and the sci-fi electro sound of the track Planet Rock.



## **ASTRO BLACK: ARMAGEDDON IN EFFECT**

Australia // 2008 // 7m

This episode of *Astro Black* considers the politics implicit in Public Enemy's claim that we're already living Armageddon. *Armageddon in Effect* begins with the discovery of an ancient stone crosshairs at an archeological site in Egypt. Sixty years later a giant alien mothership emerges from a menacing cloud over New York City, hijacking President Ronald Reagan's TV statement in order to transmit a pirate broadcast from Chuck D, Flavor Flav and Sun Ra. Like Sun Ra's mantra that 'it's after the end of the world', Public Enemy invoke Armageddon to insist upon the critical moment in which we already live.

## POINTS ON A SPACE AGE

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Avant-garde cosmic jazz legend and afrofuturist pioneer Sun Ra would've turned 105 this year. He left our planet in 1993, although no one knows exactly where he went – after all, Space is the Place. He “*came from the galaxies decades before Isaac Hayes whipped off his multicolored robe and became Black Moses...., before Parliament arrived on the Mothership...., before Ziggy Stardust fell to Earth from Mars, before Dr. Octagon left his native Jupiter....*”<sup>1</sup>

Tying in with Soda\_Jerk's *Astro Black* installation in CCA's Intermedia Gallery, Sun Ra's influence seeps further into GSFF19 through this late-night programme. *Points On A Space Age* is a 2007 free-form documentary by artist-filmmaker Ephraim Asili, focusing on the work of the Arkestra after Sun Ra's passing (now under the helm of saxophonist Marshall Allen). The film is primarily composed of raw video and archive material, performance footage, interviews and Sun Ra quotes. It's one of Asili's earliest works, still rough around the edges but with clear ambition and potential, indicating what was to come – a body of work focusing primarily on the African Diaspora.

Embodying a cosmic spirit influenced by Sun Ra is none other than Kamasi Washington, who's spearheading a new jazz movement for the current generation. Washington recently co-directed the new short film *As Told To G/D Thyself*, as part of The Ummah Chroma, a collective also including Bradford Young, Terence Nance, Jenn Nkiru and Marc Thomas. The film, which features music from his latest record *Heaven and Earth*, premiered at Sundance in January and draws on the same afrofuturism found in Sun Ra's work. We're showing this brand-new piece alongside *Points On A Space Age*.

The screening will be followed by a live set by Orion, a 5-piece hip-hop and funk collective based in Glasgow, playing original work as well as music from artists ranging from Sun Ra to Childish Gambino. Having performed many times around central Scotland, they are known for creating a unique and powerful atmosphere!

Orion are: Harry Weir (sax), Cameron Thomson-Duncan (trumpet/fx), John Patton (guitar), Mark Hendry (bass), Greg Irons (drums).

Also after the screening, expect excellent tunes from Glasgow's own DJ-Producer Rebecca Vasman, bringing a fresh new twist to dance music with her love of jazz. Rebecca has promoted her own parties and record fair, toured with Ghanaian outfit Kakatsitsi, hosts a radio show on Worldwide FM, and works on her own live project 'Glasgow Jazz Experiment', featuring musicians from the Scottish National Jazz Orchestra. Alongside that she has a residency at Sub Club, and regularly appears on BBC Radio Scotland and at jazz events and clubs around the globe.

Sanne Jehoul



<sup>1</sup> <https://pitchfork.com/features/from-the-pitchfork-review/9866-the-interstellar-style-of-sun-ra/>

**Saturday 16 March (21.30)**  
Civic House // 1h15m // N/C 15+



## **POINTS ON A SPACE AGE**

USA // 2007 // 33m

A documentary about the Sun Ra Arkestra, exploring the multidimensional approach Sun Ra had to music and life. Marked by jump cuts and split screens, the video includes home movie footage from the Arkestra in Egypt during the 1970s to the Arkestra of today led by Marshall Allen after Sun Ra's passing.

**Director:** Ephraim Asili

**Producer:** Ephraim Asili

**Cinematography:** Ephraim Asili, Cornelius O'Flynn

**Editing:** Daniel Kremer, Ephraim Asili

**Director's filmography:**

*Fluid Frontiers* (2017), *Kindah* (2016), *Many Thousands Gone* (2014), *American Hunger* (2013), *About Being Living* (2010), *Forged Ways* (2010)

**Contact:**

distro@vdb.org



## **AS TOLD TO G/D THYSELF**

USA // 2019 // 22m  
**SCOTTISH PREMIERE**

The story of the sacred youth and the stakes of a cosmic journey. Where the embodiment and the pain, pleasure and sublimation therein are non-negotiable. Inspired by influential jazz musician Kamasi Washington's latest album, *Heaven & Earth*.

**Director:**

The Ummah Chroma - Bradford Young, Terence Nance, Jenn Nkiru, Marc Thomas & Kamasi Washington

**Producer:** Banch Abegaze

**Cinematography:** Bradford Young, Maceo Bishop, Shawn Peters

**Editing:** Marc Thomas, Terence Nance

**Production Design:** Lauri Faggioni

**Music:** Kamasi Washington

**Sound:** Kamasi Washington, Marc Thomas, Terence Nance

**Directors' filmography:**

First collaboration

**Contact:**

erin@rockandrollcity.com

# ACCENTS

**Saturday 16 March**

**Workshop 11.00 // 2h // Performance 13.00 // 1h**

Glasgow Royal Concert Halls, New Auditorium

## **Accents is a project by Glasgow's UNESCO City of Music artist-in-residence Richy Carey.**

Devised over the course of a year with various community groups across the city, Carey has created a film work that instructs its own soundtrack, drawing on the influence of instruction scores, a type of music composition that leaves many of the decisions open to the performers, particularly those of American Composer Pauline Oliveros (1932-2016) and her Sonic Meditations.

The work will be premiered on Saturday 16 March, performed by members of the city's community choirs as well as by the audience.

The work considers accents as something like the sounds in the grey between our individual and communal identities, as sounds that hold our histories, our relationships and our aspirations. The four short films are shot from the perspective of Glasgow's four icons, the bird, the tree, the bell and the fish, with each film/score speaking to different ways of thinking about accents.

The work has four simple rules, or guidelines for performance...

- There is no wrong way to sound.
- Listen to the voices around you.
- The texts are only lines, follow them, bend them, or forget them.
- Let the image be the conductor.

The bird is a film shot in one long take looking down on the shore of the Clyde through Glasgow Green. This movement is concerned with focusing the choir/audience, tuning in to the relationship between the text, the image, and the collective watching/making the sound.

The second movement focuses on the individual's accent, considering the influences on your voice through your life, the different voices that have had an impact on the way you sound now. The image in this film is based around the old Beech in Pollok Park, with Carey visiting the 350 year-old tree to film it every few weeks over the course of a year.

The third, the bell, is filmed from the University of Glasgow bell tower, both looking out over the city and inwards towards the architecture that holds the bell in place. Thinking about the sound of a bell as a sound of transition, commonly rung on the change of the hour, or when someone is born, is married, or dies, this movement asks the audience/choir to reflect on the sound of the space they are in, the collective sound of that group of people at that particular time, something like the unique accent of that community.

The fourth movement, is more abstract in its imagery, filmed out of focus on repeated trips through the Clyde tunnel, the image is something like what fish see as they look up through the gloom of a river, out of focus shapes of light. This looking forward into an unfixed future, speaks to the aspirational potential of accents, that as a sound they can speak to the type of communities we want to be part of, that we can think of them as one way to build the type of future we hope for.

The event itself will be preceded by an open workshop/rehearsal with members of Glasgow's community choirs, where anyone can come along and learn more about the works and how to perform them, before taking part in their premiere.

The soundtrack is inherently different every time it is performed, reflecting the sound of the communities that are creating it. The hope is that following its premiere, the text will be translated into the different languages of the other twenty-six UNESCO cities of music for performance in those countries.

Free but ticketed

Audio description via induction loop and free headsets.

## **ACCENTS: INFLUENCES — see page 72**

Prior to the premiere of Accents Richy Carey presents a programme of short films that speak to some of the themes in the work.

# THE GREEN FOG

Saturday 16 March (21.30)  
CCA Theatre // 1h15m // N/C 15+



**Director:** Guy Maddin,  
Evan Johnson, Galen Johnson

**Music:** Jacob Garchik

**Director filmography:**

**Guy Maddin** (Selected):  
*Accidence* (2018), *Seances*  
(2016), *Bring Me the Head of Tim  
Horton* (2015), *The Forbidden  
Room* (2015), *Cold* (2014), *Colours*  
(2014), *Elms* (2014), *Puberty*  
(2014), *Keyhole* (2011), *My  
Winnipeg* (2007), *Brand Upon the  
Brain!* (2006), *The Saddest Music  
in the World* (2003), *Cowards Bend  
the Knee* (2003)

**Evan Johnson:** *Accidence* (2018),  
*Bring Me the Head of Tim Horton*  
(2015), *The Forbidden Room*  
(2015), *Cold* (2014), *Colours*  
(2014), *Elms* (2014), *Puberty*  
(2014)

**Galen Johnson:** *Accidence* (2018),  
*Bring Me the Head of Tim Horton*  
(2015)

**Contact:**

info@thefestivalagency.com

USA // 2017 // 61m  
**SCOTTISH PREMIERE**

To accompany *TERROR NULLIS*, GSFF is screening another recent film that repurposes cinema history. Yet whilst Soda\_Jerk's film revises the plotlines of classic movies, in service to a revisionist history, *The Green Fog* is a - somewhat - more reverential retelling of a key work of American cinema. Commissioned by San Francisco Film Festival, Canadian directors Guy Maddin (*My Winnipeg*, *The Saddest Music in the World*) and Evan and Galen Johnson have fashioned an extraordinary parallel-universe remake of Hitchcock's *Vertigo*.

Working with footage repurposed from hundreds of films and TV shows shot or set exclusively in San Francisco, *The Green Fog* is shaped for the filmmakers' pleasure out of newly defamiliarised material, that somewhat rhymes with, occasionally reconfigures, and sometimes flips like a fried egg the savagery and victimhood of Hitchcock's annihilating original.

Stripped of their dialogue, actors as diverse as Humphrey Bogart, Joan Crawford, Sharon Stone and Chuck Norris stand in for James Stewart and Kim Novak, stuttering their way through scenes that are both comic and moving, giving a jarring impression of déjà-vu.

With a haunting soundtrack performed by the Kronos Quartet, this borrowing from other sources is paradoxically quite unlike any other cinematic experience.

*Absolutely electrifying. You leave with your brain on fire.*  
Bilge Ebiri, The Village Voice

## UNREALITIES

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Following our 2017 foray into virtual reality and 360° video, GSFF has joined forces with UWS Immersive and digital studio ISO Design to bring to Glasgow the latest in VR experiences from across the globe.

Unlike traditional two-dimensional films, the virtual world invites audiences to move, interact and feel their way through an experience. So powerful in fact can the experience be, that participants can begin to question the very nature of what they encounter. The works in this strand explore questions of reality and unreality as they are currently exhibited and experienced within the virtual world.

The works are presented in two programmes, and in two different formats: three films are presented in succession in a VR Cinema for six participants, whilst the other works are presented in VR Experiential, a series of interactive installations for two people at a time. Each installation has been placed in a different space within ISO Design studio, and participants will be guided from one installation to the next.

Limited space – advance booking highly recommended at [glasgowfilm.org/gsff](http://glasgowfilm.org/gsff).

ISO Design is not currently wheelchair-accessible. An accessible drop-in VR Cinema will be staged in CCA Creative Lab on Saturday 16 March, 11.00-15.00. Full details at [glasgowfilm.org/gsff](http://glasgowfilm.org/gsff)

## UWS IMMERSIVE PRESENTS: MAKERS OF THE UNREAL

**Saturday 16 March (12.00)**  
CCA Theatre // 3h // £3 (£2)

Accompanying the UnRealities VR programme, UWS Immersive presents a series of discussions with some of the makers behind the work, exploring the conceptual, technical and psychological challenges of working in virtual worlds. This session will be of interest to anyone wishing to engage with immersive moving image as a participant or creator.

### Session 1: 12.00-13.30

Rachael Maclean, Olly Reid and Damien Smith in conversation with Professor Nick Higgins (UWS Immersive)

Visual artist Rachael Maclean has collaborated with Werkflow to create her first piece in the medium. *I'm Terribly Sorry* is an interactive experience set in a dystopian urban British landscape of manic tourist merchandise.

Working with the animation studio Axis, Olly Reid has created the visually stunning interactive experience *The Bond*. Reimagining a shamanic adventure within the virtual world, *The Bond* explores the potential of VR to take audiences on mythical flights of fantasy based on an innovative process of real time rendering.

Glasgow-based digital design studio ISO have long been engaged with the creative potential of immersion, having premiered *The Circuit*, their 360° VR documentary collaboration with the UWS Creative Media Academy at GSFF in 2017. This year they return with *Seven Sirens*, an interactive CGI VR experience that demonstrates the potential of the medium to both mine, disrupt and mesh the uncanny with digital realities of their own creation. ISO partner Damien Smith will discuss the project's genesis and execution.

### Session 2: 13.45-15.00

Dan Tucker, curator of the Alternate Realities VR programme at Sheffield DocFest in conversation with Professor Nick Higgins (UWS Immersive)

Dan Tucker has been working in immersive and interactive production for the last 15 years. His experience as a producer has seen him work on an interactive drama for BBC Three's *Our World War*, the interactive-documentary *Footballers United* and the BBC's first BAFTA-winning VR documentary, *Easter Rising: Voice of a Rebel*. For the last three years Dan has also been the curator of the Alternate Realities VR Strand and Summit at Sheffield Doc/Fest.

Dan will share his insights on the development of the medium over the last 10 years and provide an insight not only into the international exhibition and festival landscape but also the evolving nature of the funding ecosystem that might support what still remains a relatively new art form without an established creative economy.

Supported by Creative Media Network Scotland.



## **STEP TO THE LINE**

USA // 2017 // 12m

Shot entirely in maximum security prisons in California, *Step to the Line* aims to provoke a transformation in the spectators' eyes about prisoners, the prison system and even themselves. We see how release from incarceration can be just as jarring as intake, and parallel lives diverge when someone serves time.

**Director:** Ricardo Laganaro

**Producer:** Oculus VR for Good

**Charity:** Defy Ventures

**Director's filmography:**

*Ira! - Invisível DJ - A Gravação do Disco* (2007)

**Contact:**

ricardo@laganaro.com



## **THE REAL THING**

France // 2018 // 16m

A VR journey into a copy of our world. Around China's largest cities, entire neighbourhoods have been inspired by foreign models, 'fake cities'. *The Real Thing* travels from Paris to London and Venice, without leaving China, and combines reality and virtuality to enhance a whole new feeling of ubiquity.

**Director:** Benoit Felici

**Co-directors:** Mathias Chelebourg

**Producers:** Benjamin Landsberger, ARTE, Artline Films, DVgroup

**VR Supervisor:**

Guillaume Malichier

**Cinematography:** Julien Malichier

**Editing:** Michel Blustein

**Sound:** Michele Tarantola

**Music:** Pablo Pico

**Director's filmography:**

*Premier Vote* (2017), *Grèce, une vie sans voix* (2013), *Unfinished Italy* (2010)

**Contact:**

contact@artlinefilms.com



## **MAKE NOISE**

UK // 2018 // 7m

Your voice is a tool. How will you use it to change your world?

*Make Noise* uses original archive material from the Suffragettes to retell the dramatic story of how a few women started one of the most important movements in history. You are invited to use your own voice and consider what it means to speak up in a world that does not value your voice.

**Director:** May Abdalla

**Producers:** Michelle Feuerlicht, Anagram, BBC VR Hub

**Screenplay:** May Abdalla

**Design:** Barry Gene Murphy, Mike Golembewski

**Music:** Nicole Robson

**Sound Design:** Rebecca Parnell

**Director's filmography:**

*Door Into the Dark* (2014), *The Master Planner and the Pedreiro* (2014), *In Black and White* (2013), *Invisible Borders* (2013), *Writing a Revolution* (2012)

**Contact:**

vrhub@bbc.co.uk



## THE BOND

UK // 2018 // 6m

TiaMuati and her faithful beast Moosha seek to discover the source of an imbalance within the fantastical forests of LuKara. Forest guardian TiaMuati must connect to the web of life and confront the unknown dark presence. *The Bond* throws you into the minds of the different forest creatures in a wild experience unlike any other.

**Director:** Olly Reid

**Producer:** Laura Muro Javaloyes, Axis Studios

**Screenplay:** Olly Reid

**Design:** Shanti Rittgers, Ivan Shavrin

**Sound:** Submersion Audio

**Animation:** Axis Animation

**Director's filmography:**

*Zero Prophet* (2011)

**Contact:**

debbieross@axisanimation.com



## SEVEN SIRENS

UK // 2017 // 7m

A site-specific work that explores the representation of space, digital presence and sound using ambisonic recordings and CGI modelling. *Seven Sirens* explores a modern mythology where sound triggers cause the physical to melt away to a landscape of data. ISO Design create a simulacra of their basement in Virginia Street and define a digital space to which the Sirens can be summoned.

**Director:** ISO Design

**Contact:** studio@isodesign.co.uk



## I'M TERRIBLY SORRY

UK // 2018 // 6m

*I'm Terribly Sorry* is set in a dystopian British urban landscape, filled with oversized Union Jack-embazoned tourist merchandise. Several characters approach the user, each of them played by Maclean and voiced by actors. The viewer is placed in an apocalyptic world familiar from movies and video games, drenched in Brexiter social tension where mistrust and misunderstanding are rife.

**Director:** Rachel Maclean

**Co-producer:** Workflow

**Director's filmography:** *Make Me Up* (2018), *Spite Your Face* (2017), *It's What's Inside That Counts* (2016), *Feed Me* (2015), *Eyes 2 Me* (2015), *The Weepers* (2014), *Please, Sir...* (2014), *A Whole New World* (2014), *Over The Rainbow* (2013), *Germes* (2013), *The Lion and the Unicorn* (2012), *Lolcats* (2012)

**Contact:**

mail@rachelmaclean.com





## **SONGBIRD**

UK // 2018 // 8m

*SongBird* is a fairy tale with a dark heart, transporting you to the island of Kauai in 1984, into a painted replica of a lush cloud forest filled with colourful birds. You are invited to search for the last known 'ō'ō, an iconic bird with a beautiful song, whose existence has been threatened to the point of extinction.

**Director:** Lucy Greenwell

**Producer:** Anetta Jones,  
Guardian VR

**Screenplay:** Gemma Seltzer

**Production Design:** Uri Kranot

**Sound Design:** Henrik Oppermann

**Music:** Francesco Cassino,  
Henrik Oppermann

**Director's filmography:**

First film

**Contact:**

[www.theguardian.com/vr](http://www.theguardian.com/vr)



**SPECIAL  
PROGRAMMES**



# FIRST REELS RETROSPECTIVE

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**First Reels (1991-1999) was the first of the short film production schemes introduced by the Scottish Film Council (later Scottish Screen), in partnership with Scottish Television. It was launched with the aim of giving aspiring filmmakers the means to embark on – or complete – their first project.**

Whilst giving talents such as David Mackenzie and Peter Mullan their first break, the scheme was remarkable for its inclusivity. A diverse range of applicants were given small grants and the freedom to experiment in all genres and forms of filmmaking. STV produced three half hour broadcast documentaries each year, showcasing the work to a wide public.

In all, over 130 films were made through the scheme, varying from documentary and fiction to animation, artists' moving image and community projects. The variety of forms and tone are remarkable. Unlike the other Scottish production schemes of the 1990s – Tartan Shorts, Prime Cuts, New Found Land – First Reels refuses easy categorisation. Filmmakers were commissioned on the basis of broadly sketched ideas, given small pots of money (varying between £50 and £3,000) and left to get on with it.

Arguably what made the scheme unique was freedom – freedom to take risks, freedom to fail, freedom even to not complete a project. Only in the later years of First Reels did it start to resemble the relatively narrow-focused, script-development-led model of the production schemes that followed it. At its best, First Reels was a brave attempt to seed and nurture an emerging film production culture in Scotland.

Glasgow Short Film Festival spoke to some of the participants in the scheme about their experience of First Reels.

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**Hannah Robinson** *Relax* (1993), *Sheila* (1996)

As far as I remember, the application was pretty simple. I think I had written a full script, but since there was hardly any dialogue, it was more like an extensive treatment.

The shoot was fantastic, so exciting - a mixture of naivety and enthusiasm made us very gung ho, convinced we could overcome any hurdle. I don't think I fully considered the implications of making

a film that was so explicit - such as my editor and I having to do Foley on the sex scene, which was pretty funny. The actors were amazingly tolerant of my inexperience. Claire Grogan must have thought we were such small fry, but she didn't show it.

First Reels was amazing in that it was so hands off - we didn't have to do any script development, we were given complete creative freedom - resulting in some brilliantly strange and original films. It kick-started my career - I wouldn't have even thought I could be a film director had I not seen others winning the grant, which made me think I could try to do that too.

I guess the only negative was that First Reels didn't prepare me for how involved execs/ funders would be once you got into a more structured set up. But having the support to just go for it was extraordinary - First Reels was basically my film school.

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**David Cairns** *The Bottle Imp* (1992)

I seem to recall filling out a fairly simple form to apply to First Reels. It was hard for me to believe that they could make an informed decision based on the sparse information I was able to provide. I don't think I was even asked to submit a script. I do recall, slightly embarrassingly, that I wrote "I'm going to try to make the best short film ever." I figured if all they had to go on was that, they'd have to say yes.

It was very encouraging to get any kind of financial support from a Scottish film scheme. I had been turned down by the Scottish Film Production Fund - via a rather snippy phone call from its notoriously abrasive director. I didn't get any money out of them for nine years. So, with my previous short winning a prize and getting a nice audience reaction, and this one getting some funding, I was fooled into thinking there was a future in filmmaking...

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**Mandy McIntosh** *Donkey Skin* (1995), *Eagle Eye* (1997)

The First Reels application was very simple. I was at GSA at the time, making sculptural blankets out of bread. I stitched a slice of bread to my application, which was handwritten because I had no computer.

I absolutely rate this époque in Scottish film because there was such a great community, coming out of Glasgow Film and Video Workshop and so on. I stumbled into a screening of First Reels shorts and was transfixed, I absolutely wanted to be involved

and I was successful in the next round. It was such a mixed bag of approaches, and people took their work really seriously and invested a lot of time and effort without much money. There was this real sense of opportunity and mutual respect. I remember being interviewed for STV and then seeing the show introduced by Mark Cousins, it was very special.

There is nowhere now that accommodates that kind of vision, it's sad. The scheme was life changing for me, it allowed me to work in moving image, which is something I still do, and it allowed me to be an experimental artist in a hands-on and supportive way. I feel very lucky to have had that experience.

**Kevin Cameron** *Shoot the Refugees (1994), The Fishmonger Scales and Other Red Herrings (1997)*

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There was a real community of filmmakers in Glasgow, mainly centred around Glasgow Film and Video Workshop, which is where I met people like David Mackenzie and Gillian Steel, who were working very differently from each other. You would also meet quite a few people when you went to sign on in Maryhill, which is where I always seemed to bump into Ewan Morrison. There were definitely a few different camps. The GSA graduates all seemed to wear leather trousers.

I think what was particularly stimulating for me was that people were coming from very different ways of thinking - there were the 'industrial strength' filmmakers who wanted to achieve within the existing commercial and institutional structures, but also those who had a high level of disdain for this and the kinds of films that this had produced.

First Reels mapped out a space between mainstream cinema and fine art that was incredibly fertile and wide, and driven by filmmakers in a way that hasn't really been seen since. I think also it was quite diverse in terms of the backgrounds of the selected filmmakers. In reality it couldn't have existed without a social security system that allowed (mainly young) people to make work without worrying too much about earning an income.

So I believe it allowed for voices who wouldn't be heard and for a new generation of technicians and producers. Unfortunately First Reels didn't evolve into anything else, so people like Shaz Kerr and Gillian Steel, women from a working class background, didn't take their distinctive way of working and telling

stories onto another level, whereas the industrial strength filmmakers - mainly, it has to be said, privately educated men - did.

**Suzanne Morrow** *Bust (1993)*

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Cassandra McGrogan from the Edinburgh Film Workshop Trust used to encourage women to have a go and make our own films, and she was pretty keen that we should apply to First Reels. I have no doubt that she helped me get the application into shape for First Reels, and also helped me get an all-women crew.

It was a pretty open scheme. It didn't matter if you had made lots of short films or none at all, they gave people a chance if the idea was strong enough. It was a great learning experience. My all-female crew was very supportive of my lack of experience.

I think I was lucky, there was a great deal of support from other female filmmakers in Edinburgh. Writer Fiona Watson and director Morag McKinnon also appear in the film. I remember being really grateful for their help.

**Dan MacRae** *First Reels Coordinator*

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I got involved in First Reels at the end of the first year. The scheme had been set up by Erika King as an attempt to create an opportunity for entry-level filmmaking. Erika, coming from Glasgow's CCA / Third Eye Centre, was a big proponent of access across all art forms. So really the aim of the scheme was to create opportunities for anyone that had an idea which the selection committee felt was potentially engaging, cinematic or provocative.

There was vast amounts of naivety on the side of us, the organisers, and we had little sense of what was really required of us, but more crucially of the filmmakers. We did put some support mechanisms in place - Samuelsons had an operation in Glasgow at the time and provided equipment support, and Colour Film Services in London offered a deal on processing - but really the teams with awards were simply sent out into the world to cope as best they could in realising their ambitions. This meant calling upon the support and expertise of experienced industry practitioners who by and large gave generously of their time - but often expressed dissatisfaction at the financiers for unleashing this strain upon resources.

When I got involved it was in order to follow up on all

of the award winners and to see when/if they were able to deliver the completed work. There were no penalties for those who were unable to complete the work. But very few actually did fail to deliver, which was remarkable given that in one case an award was made of £75.

There was such a diversity of approach, aesthetic and narrative. When it comes to exploring the cultural output of a nation I think that in a handful of years First Reels gave a platform to a very wide range of voices, though admittedly from an almost exclusively white perspective.

It would be easy to say that at the time the support mechanisms from the Scottish Film Council were the biggest weakness of the scheme. But had it been a more rigorously considered venture then I'm not sure we'd have been so freewheeling in our approach to selection, and given the filmmakers quite so much freedom to do their own thing. Scottish Television, our partners in financing, were very laidback about what was produced. In the end, however, they were keen for more focused pieces of work to result from their financial contributions, which led to the Prime Cuts scheme and more narrative based pieces of work from more experienced teams.

Features are being made now for the budgets of three or four First Reels films so anyone with a phone can go out and experiment with narrative. But the benefit of a scheme like First Reels is that it acts as a catalyst, a call to arms, providing a focus and creating deadlines for getting things done. I think that was useful at the time and I think a fresh community was created amongst mostly young and ambitious people who often ended up supporting one another in pushing things through.

**Paul Welsh** producer *Ruby* (1997)

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Dan MacRae's got a lot to answer for, getting us all involved in this film malarkey.

GSFF would like to thank all the featured filmmakers and other participants who helped us research this project. In particular, we would like to thank Greg McCarron at STV; Ann Cameron and her team at NLS Moving Image Archive; and Film Hub North and the BFI's Film Audience Network, who have supported the creation of new digital prints of First Reels films made by women, as part of Changing Times, Women's Histories. This support has made many titles available to the public for the first time in over twenty years.

**Working List of films made with the support of the First Reels scheme**

The following – inevitably incomplete – list has been compiled from various sources. The two primary sources are the catalogues of the National Library of Scotland Moving Image Archive and the STV Archive, but further titles were found in paper records held in the National Library of Scotland, in Glasgow Film Theatre brochures and Edinburgh International Film Festival catalogues, and in the annual series of documentaries on First Reels produced by STV.

There is no certainty that this is a full list of titles, nor that all the films listed here were completed. We welcome any information that might help us update and add to this record. Please contact [shorts@glasgowfilm.org](mailto:shorts@glasgowfilm.org).

**WORKING LIST OF FILMS MADE WITH THE  
SUPPORT OF THE FIRST REELS SCHEME**

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1991

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**LIVING MEMORY**

Duration: 11m

Director: Stephen Hurrell

1992

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**ACOUSTIC ROUTES**

Director: Jan Leman

**THE BOTTLE IMP**

Duration: 15m

Director: David Cairns

**CAREER OPPORTUNITIES**

Duration: 11m

Director: Jason Robertson

**COMMERCIAL BREAK**

Director: Simon Chirgwin

**CUBA THE LAST DANCE**

Duration: 11m

Director: Barbara Orton

**DIAL S FOR SLINGBACK**

Duration: 15m

Director: Stephen Chester

**DIRTY DIAMONDS**

Duration: 25m

Director: David Mackenzie

**DOLPHIN DANCE**

Duration: 9m

Director: Andrea Forbes

**FOUR LETTER PROFANITY**

Duration: 27m

Director: Graeme Campbell

**THE FRIENDLY**

Director: James Sherry

**GONE WITH THE WIND**

Duration: 12m

Director: Anna Davis, Jo Salter

**JUST OUT OF REACH**

Duration: 20m

Director: Gordon Marshall

**KITSCHEN**

Duration: 5m

Director: David Hutchison

**THE LADY OF LAWERS**

Duration: 10m

Director: Leslie MacKenzie

**THE LETTER**

Duration: 10m

Director: John Harper

**LONG DISTANCE**

Duration: 15m

Director: Fiona Watson

**MATHAIR NA MOINE**

Duration: 3m

Director: David Hutchison

**MY ELBOW'S COLLAPSED**

Duration: 45m

Director: Andrew Printer

**OFF THE LIP**

Director: Kirsten MacLeod,

Peter Strachan

**THE RETURNING**

Duration: 13m

Director: David Hutchison

**A ROUND WITH SEAN**

Duration: 30m

Director: Nigel Kent

**SERIOUS FUN**

Duration: 8m

Director: Michael Kelly

**SPIDER**

Duration: 17m

Director: Robert Dodds,

Roddy Simpson

**THE STORY OF LIFE**

Duration: 7m

Director: Alan Cesarano

**SURFERS OF THE NORTH  
SHORE**

**TESTIMONY**

Duration: 30m

Director: Norman Lockhart,

Andy McKinnon

**TWISTED YARN**

Director: Douglas McSkimming,

Angela Murray

**A VISIT TO NABULAND**

Duration: 30m

**WAVE**

Duration: 6m

Director: Shaz Kerr

**WHIRLIGIG**

Duration: 20m

Director: James Cassidy

1993

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**A TO B TO Y TO Z: A FILM IN  
13 MOVEMENTS**

Duration: 3m

Director: Dave Sutton

**THE ANIMATOR**

Duration: 2m

Director: Mark Torrance

**BIRD OF PARADISE**

Duration: 3m

Director: Derek Clow, Adrian Hodge,

Duncan Nicoll, Simon Overton

**BLOOD JUNKIES**

Director: Bruce Naughton

**BUST**

Duration: 9m

Director: Suzanne Morrow

**BUZZ**

Duration: 13m

Director: Kenneth Simpson

**CEARC AGUS UBH**

Director: David Hutchison

**CHERRIES**

Duration: 7m

Director: John Colin

**CLOSE**

Duration: 17m

Director: Peter Mullan

**CUT**

Director: Tassos Stevens

**DANGEROUS GAME**

Duration: 7m

Director: Elsie Mitchell

**DEATH IN THE KITCHEN!**

Duration: 21m

Director: Hugh Farrell

**THE EVANESCENT HERB  
GARDEN OF DEATH**

Duration: 19m

Director: Stephen Chester

**FAITH**

Duration: 23m

Director: Andrew Wishart,

Paul Houghton

**WORKING LIST OF FILMS MADE WITH THE  
SUPPORT OF THE FIRST REELS SCHEME**

(continued)

**A FAMILY BUSINESS**

Duration: 9m  
Director: Avie Luthra

**HAIRPIN**

Duration: 4m  
Director: Susan Montford

**HUGH'S STORY**

Duration: 20m  
Director: Mike Tyson

**KING OF GLORY**

Duration: 14m  
Director: Edward Davey

**LEARNING TO CARE**

Duration: 21m  
Director: Edward Davey

**A LONELIER PLACE**

Director: Steve McDaid

**LUNIK**

Duration: 2m  
Director: Jim McBride,  
Rachel Bevan Baker

**MERRY GO ROUND**

Duration: 17m  
Director: Henry Brindle

**MICHAELANGELO'S ROBOCOP**

Duration: 15m  
Director: Gary Scott

**MUIRHOUSE GALA 1993**

Director: Brian English

**OFF YOUR TROLLEY**

Director: Penni Dolan

**PARK**

Duration: 5m  
Director: Dave Sutton

**THE PHONE**

Duration: 2m  
Director: Iñigo Garrido

**THE PIPER**

Director: Saul Metzstein

**PLEASE STOP**

Duration: 25m  
Director: Martin Morrison

**PROFANITY SPEAKS  
LOUDER THAN WORDS**

Director: Heather Banks

**RELAX**

Duration: 11m  
Director: Hannah Robinson

**SENSORIA**

Duration: 22m  
Director: Chris Byrne, Roberta  
Torre, Cecilia Di Vita, Salvo Cuccia,  
Marisa Tarantino

**SHIP OF FOOLS**

Duration: 5m  
Director: Leonie MacMillan

**SPACES**

Duration: 15m  
Director: Steve Pang

**THE TALE OF THE  
PERSISTENT POACHER**

Duration: 21m  
Director: Gavin Turnbull,  
Andy McLeod

**THAT'S RECYCLING**

Duration: 7m  
Director: Peter Paterson,  
Brian English

**WEATHER VAIN**

Duration: 6m  
Director: Sarah Tripp

**WHY AREN'T YOU DEAD YET?**

Duration: 20m  
Director: Victor Quayle,  
Brian English

**THE X IN SCOTLAND**

Duration: 10m  
Director: Lucy Enfield

1994

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**BLUE CHRISTMAS**

Duration: 12m  
Director: Ewan Morrison

**BUTTER**

Duration: 15m  
Director: Alan Cumming

**CHEMICALS AND ILLUMINANTS**

Duration: 5m  
Director: Gillian Steel

**THE CONTRACT**

Duration: 26m  
Director: Ewan Morrison

**SHOOT THE REFUGEES**

Duration: 6m  
Director: Kevin Cameron

**THREE THINGS FOR BIKERS  
TO REMEMBER**

Duration: 19m  
Director: David Sheerin

**TOOL**

Duration: 11m  
Director: Shaz Kerr

**WITHOUT THE AND...**

Duration: 15m  
Director: Simon Fildes

1995

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**BLOCK**

Duration: 7m  
Director: Duncan Nicoll

**CLOUD CUCKOO**

Director: Dan Sellars

**CRIME OF EPHEMERA**

Duration: 11m  
Director: Steve Dickson

**A CURRENCY FOR THE  
SUPERSTITIOUS**

Duration: 6m  
Director: Gillian Steel

**DONKEY SKIN**

Director: Mandy McIntosh

**DOWN IN THE DUMPS**

Duration: 16m  
Director: Hilary Jayne Buchanan

**ETHEL MOORHEAD**

Duration: 14m  
Director: Mary Gordon

**GOOD DAY FOR THE BAD GUYS**

Duration: 22m  
Director: Peter Mullan

**HILL OF BEANS**

Duration: 15m  
Director: Susan Kemp

**MUDGY MOLERAT**

Duration: 3m  
Director: Mark Torrance

**SEAVIEW**

Duration: 20m  
Director: Emma Davie



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**SERIES A**

Director: Riccardo Iacono

**SHHH...**

Director: Stephen Macateer

**TO MORAG**

Duration: 13m

Director: Fiona Pandelus

**TREKFORCE IN BORNEO**

Duration: 9m

Director: Andy McLeod

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**1996****THE 10.15 FROM KIRKWALL  
TO LONDON**

Duration: 11m

Director: Moya McKenzie  
McDonald

**AT 21**

Duration: 9m

Director: Andrew Wilde

**BEACONS**

Duration: 16m

Director: Chris Dooks, Alex Norris

**BELLY UP**

Duration: 10m

Director: Lucien Grieve

**ELIZA CAME TO STAY**

Director: James Hawkes,  
Mark Whatamore

**LOOKING FOR MR ROGERS**

Duration: 1h

Director: Paul Cameron

**MIRROR, MIRROR**

Duration: 10m

Director: Wendy Griffin

**NITRATE WON'T WAIT**

Duration: 14m

Director: Ros Casselle

**SAD TO SAY BUT SAMMY  
IS DEAD**

Duration: 12m

Director: Travis Reeves

**SHEILA**

Duration: 10m

Director: Hannah Robinson

**TRUTH**

Duration: 9m

Director: Ali Turnbull

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**1997****BODYSWERVES**

Duration: 12m

Director: Lorna Simpson

**EAGLE EYE**

Duration: 11m

Director: Mandy McIntosh

**FAIRGROUND FEVER**

Director: Linda Hughes

**THE FISHMONGER SCALES  
AND OTHER RED HERRINGS**

Duration: 8m

Director: Kevin Cameron

**HARMONY****(NO STRINGS ATTACHED)**

Duration: 16m

Director: Philip Ramsell,  
Richard Weller

**HOW HIGH THE CASTLE WALLS**

Duration: 14m

Director: Shiona McCubbin

**MAD COW**

Director: David Oswald

**R + D**

Duration: 5m

Director: Stephen Edwards

**RUBY**

Duration: 16m

Director: Rachel Seiffert

**SLEEPWALKING**

Duration: 24m

Director: Michael Kelly

**SWIMMING WITH THE TIGER**

Duration: 13m

Director: Ken Aitken

**TWO DAYS IN SPRING**

Duration: 8m

Director: Sarah Tripp

**WALDO'S WORLD**

Director: Duncan Nicoll

**WRITTEN ON THE WIND**

Director: Simon Overton

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**1998****BEST MAN**

Director: Becky Brazil

**CAESAR**

Duration: 15m

Director: David McKay

**FROG**

Duration: 39m

Director: Steven Morrison

**ITCH**

Duration: 4m

Director: Ewan Bush,  
Mark Haddon, Mary Morrison

**JENNIFER X**

Duration: 15m

Director: Lucien Grieve

**THE LIBRARIAN**

Duration: 8m

Director: Alison Code

**SMASHING**

Duration: 8m

Director: Angela M Murray

**THERE'S NOTHING TO  
FEAR BUT FEAR ITSELF**

Duration: 8m

Director: Bert Ross

---

**1999****MY DAUGHTER'S FACE**

Duration: 12m

Director: Irvine Allan

**NO MATTER WHERE YOU GO  
- THERE YOU ARE**

Duration: 12m

Director: Paul Cameron

**THE TEN RULES OF  
PSYCHOTHERAPY**

Duration: 7m

Director: Clyde Lawson

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**2000****GUARDIAN ANGEL**

Duration: 28m

Director: Tom Gerhardt



## **SAD TO SAY BUT SAMMY IS DEAD**

UK // 1996 // 12m

A little girl carries a shoebox to school ready for show-and-tell session at school, and has nightmares about a dead bird she finds in the garden.

**Director:** Travis Reeves

**Producer:** Hannah Lewis, Travis Reeves

**Screenplay:** Travis Reeves

**Cinematography:** Kenneth Simpson

**Editing:** Travis Reeves

**Production Design:** Travis Reeves

**Music:** Mark Lister

**Sound:** Jeremy Curnow

**Director's filmography:** *Waterloo* (1997)

**Contact:**

travisreeves613@gmail.com



## **BLOCK**

UK // 1995 // 7m

A darkly humorous look at the relationship between a sculptor and his creative block.

**Director:** Duncan Nicoll

**Producer:** Duncan Nicoll

**Screenplay:** Duncan Nicoll

**Cinematography:** Simon Overton, John Bell

**Editing:** Duncan Nicoll

**Production Design:** Duncan Nicoll

**Music:** Dino Martino

**Sound:** Dino Martino

**Animation:** Duncan Nicoll

**Director's filmography:**

*TVOD* (2018), *Crowman* (2015), *feetsteps* (2003), *Paw* (2003), *Horsehair* (1998)

**Contact:**

duncandnicoll@gmail.com



## **THE CONTRACT**

UK // 1994 // 26m

A man, sickened by modern sexuality, seeks solace in Leopold Von Sacher Masoch's 19th Century novel, *Venus in Furs*. Obsessed with acting out his fantasy, he puts himself in the care of a female psychiatrist and begs her to abuse him in order to cure his fantasies.

**Director:** Ewan Morrison

**Producer:** Angela Murray

**Screenplay:** Ewan Morrison

**Cinematography:** Kathleen Friend

**Editing:** Gary Scott

**Production Design:** Campbell Atkinson

**Music:** Martin Hodgson

**Sound:** Andrea Seath

**Director's filmography:**

*The Lovers* (2000), *I Saw You* (2000), *The Proposal* (1998), *Blue Christmas* (1994)

**Contact:**

info@ewanmorrison.com



## RELAX

UK // 1993 // 11m

A kissing couple on board a busy train start to engage in full sex in front of their fellow passengers. Everyone ignores them. When the couple smoke a post-coital cigarette, however, the guard is called.

**Director:** Hannah Robinson

**Producer:** Oscar van Heek,  
Lila Rawlings

**Screenplay:** Hannah Robinson

**Cinematography:** Peter Anderson

**Editing:** Gary Scott

**Production Design:** Mike Gunn,  
Tom Sayer

**Music:** Haftor Medboe

**Director's filmography:**

*One Last Push* (2015), *In the Mood* (2006), *Night Swimmer* (2000), *Candy Floss* (1997), *Sheila* (1996)

**Contact:**

info@palindromicals.com



## DIRTY DIAMONDS

UK // 1992 // 25m

A jaded Edinburgh private detective has two days to find a French woman's missing husband.

**Director:** David Mackenzie

**Producer:** Nigel Harper

**Screenplay:** David Mackenzie

**Cinematography:** Martin Parry

**Editing:** Bert Eeles,  
Margaret Crichton

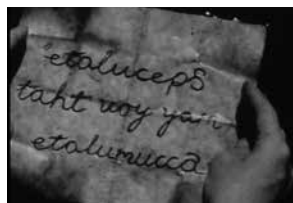
**Music:** Keith Anderson

**Director's filmography:**

*Outlaw King* (2018), *Hell or High Water* (2016), *Swung* (2015), *Starred Up* (2014), *Perfect Sense* (2011), *You Instead* (2011), *Spread* (2009), *I Love Luci* (2009), *Hallam Foe* (2007), *Asylum* (2005), *Young Adam* (2003), *The Last Great Wilderness* (2003), *Somersault* (2000), *Marcie's Dowry* (1999), *California Sunshine* (1997), *Wanting and Getting* (1996)

**Contact:**

nigel.h@blueyonder.co.uk



## **A CURRENCY FOR THE SUPERSTITIOUS**

UK // 1995 // 6m

An experimental short made using a combination of 16mm colour and black and white hand-processed film. Through a central theme of loss it explores the power of our belief systems to support our desires and aspirations, compensate for the greatest losses to bring back that part of ourselves which would seem to have been lost for ever. Even to bring back the dead.

**Director:** Gillian Steel  
**Cinematography:** Gillian Steel, Greg Godhard  
**Editing:** Kevin Cameron  
**Music:** Fran Schoppler  
**Animation:** Gillian Steel

**Director's filmography:**  
*Eat Your Words* (2019), *Signals From The Spire* (2004), *5 Journeys* (2003), *A Series Of Little Crisis* (2003), *Come To My House* (2003), *Home Fires* (2000), *Crossing The Same River Twice (My Mother Dancing in A Spacesuit)* (1999), *A Map Called Meandering* (1998), *Chemicals and Illuminants* (1993), *Exploring Brain Activity* (1991)

**Contact:**  
gilliansteel@hotmail.com



## **TOOL**

UK // 1994 // 11m

The greyhound, the pigeon and the Protestant Orange Order. A woman walks through a surreal Scottish landscape and challenges sexual stereotypes along the way.

**Director:** Shaz Kerr  
**Producer:** Pauline Law  
**Cinematography:** Jerry Kelly, Shaz Kerr  
**Editing:** Alan Robertson, Philip Crean  
**Music:** Bertram Denzel, Robert Lippock  
**Sound:** Philip Crean

**Director's filmography:**  
*Artstrannspennine* (1998), *The Last Days* (1996), *Tool* (1994), *Dookit* (1993), *Wave* (1992)

**Contact:**  
shaz@mintcroftskeye.com



## **SEAVIEW**

UK // 1995 // 20m

The people on Rothesay seafrost as a microcosm of Scotland.

**Director:** Emma Davie  
**Cinematography:** Dianne Barry, Emma Davie  
**Editing:** Emma Davie  
**Music:** Stef Mcglinchey

**Director's filmography:**  
*Becoming Animal* (2018), *I Am Breathing* (2013), *Soliloquy* (2012), *What Age Can You Start Being An Artist?* (2004), *71°N* (2004), *Gigha: Buying Our Island* (2002), *Flight* (2000)

**Contact:**  
e.davie@ed.ac.uk



## BUST

UK // 1993 // 9m

How the female bust is perceived by women and the society around them - from sexual objects through to feeding babies, from teenage years to motherhood.

**Director:** Suzanne Morrow

**Producer:** Suzanne Morrow

**Cinematography:** Dianne Barry, Melissa Wishart

**Music:** Gavin Smith

**Sound:** Andrea Seath

**Director's filmography:**

First film

**Contact:**

smorrow@macmillan.org.uk



## EAGLE EYE

UK // 1997 // 11m

A visual response to a poem that was written in Mexico, a form of road trip bricolage magical thinking where objects and symbols of deep significance to people are held up to the camera. Featuring Maeve O'Regan who as a child ran along the beach in a red shawl in *The Quiet Man*. Maeve was the muse.

**Director:** Mandy McIntosh

**Producer:** Mandy McIntosh

**Screenplay:** Mandy McIntosh

**Editing:** Holger Mohaupt,

Louise Brown, Mandy McIntosh

**Sound:** Kaffe Matthews

**Director's filmography:**

*The Thunderbirds Ballad* (2013),

*The Animal Riot* (2010), *Session*

(2008), *Oompie ka Doompie*

(2007), *I am Boy* (2000), *In an*

*Empty* (1998), *Donkey Skin* (1996)

**Contact:**

studio@mandymcintosh.com



## SHIP OF FOOLS

UK // 1993 // 5m

*Ship of Fools* is a mixture of stop motion, drawn and digital animation. The film explores ideas from Hieronymus Bosch's paintings as it follows the Jester (from his painting *Ship of Fools*), as an allegory of being homeless.

**Director:** Leonie MacMillan

**Producer:** Leonie MacMillan

**Editing:** Jan Jack

**Music:** John Samson

**Animation:** Adam Hill,

Leonie MacMillan, Sarah Crawford

**Director's filmography:**

*Jha Rags* (2005), *Beach Puppets*

(2003), *Splodge Evolve* (2002),

*Tepoz Tree* (1998), *Silent Feast*

(1995), *Magi* (1992), *The Ravens*

(1992), *The Washington* (1992),

*Red and Blue* (1991), *Amelia*

(1990), *Fife Aid 11* (1988)

**Contact:**

sirimics@gmail.com

**FIRST REELS 2: SCOTTISH WOMEN  
FILMMAKERS IN THE NINETIES**

(continued)



**THE X IN SCOTLAND**

UK // 1993 // 10m

This film discusses why, in 1990s Scotland, Malcom X's words from 1960s America became so relevant and important to Asian and African Scots, through dramatisation of some of his quotes and the words of African and Asian musicians, poets and artists.

**Director:** Lucy Enfield

**Producer:** Lucy Enfield

**Screenplay:** Joseph Malik,  
Lucy Enfield

**Cinematography:** Ben Grieve

**Editing:** Lucy Enfield

**Music:** Joseph Malik

**Director's filmography:**

*Duteka Neza* (1998), *Urubuga R'wirubyruko* (1998), *Blackanised* (1995), *Salome*

**Contact:**

lucy.enfield@hotmail.com



**MIRROR, MIRROR**

UK // 1996 // 10m

One night in the ladies' toilets of a night club.

**Director:** Wendy Griffin

**Producer:** Clare Kerr

**Screenplay:** Wendy Griffin

**Cinematography:** Kevin O'Brien

**Editing:** Miglet Crichton

**Production Design:** Tom Sayer

**Music:** Bob Tench, Paul Croane

**Sound:** Colin McNab

**Director's filmography:**

First film

**Contact:**

griffin.wendy9@gmail.com



**RUBY**

UK // 1997 // 15m

A story of unrequited love and the magic of the movies. Two lost souls trapped in the basement of a vast film studio. Thomas loves Ruby, Ruby just wants out.

**Director:** Rachel Seiffert

**Producer:** Paul Welsh

**Screenplay:** Rachel Seiffert

**Cinematography:** Oliver Cheesman

**Editing:** Bert Eeles

**Production Design:** Mark Leese

**Music:** Andrew Cruickshank

**Sound:** Gerald Mair

**Director's filmography:**

First film

**Contact:**

paul@digicult.co.uk

**BEACONS**

UK // 1996 // 16m

A sonic road movie around the United Kingdom in 1995 from the north of Scotland to the Isle of Dogs. Moth experts, philosophers and lighting designers give their views on light, enlightenment and the night.

**Director:** Chris Dooks, Alex Norris

**Producer:** Chris Dooks, Alex Norris

**Screenplay:** Chris Dooks

**Cinematography:** Andrew Conway

**Editing:** Alex Norris, Chris Dooks

**Music:** Chris Dooks,

Neil Fitzpatrick

**Sound:** Jeremy Curnow

**Director's filmography:**

*Tiny Geographies* (2013), *Betamax*

*and Dictaphones* (2012), *Studio*

*1824* (2009), *Pinder* (2009),

*Glasgow 10x1 minutes* (2009),

*I, Log* (2007), *The Slough of*

*Despond* (2006), *Polyfaith* (2005),

*Sycamore Tubs* (2005), *Tathagata*

*Tales* (2004), *Samboghakaya*

(2004), *Leg Across My Kin* (2001),

*Liquid Oxygen* (1999), *Svanejeger*

*/ Kaibilder / Organismene* (1999),

*Eyes in Stone - Rock Art in Modoc*

(1998), *Michael Jackson* (1998),

*Glaswegian Bedroom Beethovens*

(1997), *No One Sees Black* (1997),

*The Sound of Taransay* (1994),

*Hirta Works* (1994)

**Contact:**

saturndooks@gmail.com

**THE FISHMONGER SCALES AND OTHER RED HERRINGS**

UK // 1997 // 8m

Myth and superstition in Scotland's fishing communities, including Eyemouth's Herring Queen Festival.

**Director:** Kevin Cameron

**Producer:** Kevin Cameron,

Gillian Steel

**Screenplay:** Kevin Cameron

**Cinematography:** Gillian Steel,

Kevin Cameron

**Music:** Fran Schoppler

**Director's filmography:**

*The Toun Hall* (2018), *Sitting Room*

*Cinema* (2017), *A Few Maxims*

*for the Instruction of the Over*

*Educated* (2017), *The Films of*

*Falconer Houston* (2016), *One*

*Place to Another* (2015), *Alasdair*

*Gray at Eighty* (2014), *Alasdair*

*Gray a Life in Progress* (2014), *Shall*

*We Dance?* (2012), *Spate River*

(2010), *Alasdair Gray 0-70* (2004),

*Unlikely Murals, Mostly* (2001),

*The Important Parts of a True Story*

(2000), *The Day Lasts a Thousand*

*Years* (2000), *The Very Last Tale of*

*a Fish* (1993), *Shoot the Refugees*

(1993), *Eat Yourself Fitter* (1991),

*Access the Image* (1989)

**Contact:**

kpcameron@hotmail.com

## FIRST REELS 3: SENSE OF PLACE

(continued)



### THE BOTTLE IMP

UK // 1992 // 15m

A supernatural thriller based on the 1891 short story by Robert Louis Stevenson, given a modern flavour and set in 1990s Edinburgh.

**Director:** David Cairns

**Producer:** Nigel Harper

**Screenplay:** David Cairns

**Cinematography:**

Kenneth Simpson

**Editing:** David Cairns

**Production Design:**

Dave Arrowsmith

**Music:** Haftor Medbow

**Director's filmography:**

*The Northleach Horror* (2016), *Natan* (2013), *The Return of Peg Leg Pete* (2004), *Inside an Uncle* (2002), *Cry for Bobo* (2001), *Isle of Voices* (1994), *Clarimonde* (1993), *How to Get Up* (1992), *The Three Hunchbacks* (1990)

**Contact:**

cairnsdavidster@gmail.com



### SERIOUS FUN

UK // 1992 // 8m

Take a ride with a young joyrider - experience the same sounds, sights and conflicting emotions that he does as this film takes the viewer along for the ride.

**Director:** Michael Kelly

**Producer:** Michael Kelly

**Screenplay:** Michael Kelly

**Cinematography:** Kathy Friend,

Mark Raeburn

**Editing:** Michael Kelly

**Sound:** David Byrne, Philip Crean

**Director's filmography:**

*Unexplained Phenomena* (1997), *Sleepwalking* (1995)

**Contact:**

mike@mikekelly.org



### CLOSE

UK // 1993 // 17m

With his newborn child's future in mind, Vincent embarks on a psychotic mission of 'close cleaning'.

**Director:** Peter Mullan

**Producer:** Frances Higson

**Screenplay:** Peter Mullan

**Cinematography:** Grant Cameron

**Editing:** Colin Monie

**Production Design:** Alan Reid

**Music:** Craig Armstrong

**Sound:** Andrea Seath

**Director's filmography:**

*Neds* (2010), *The Magdalene Sisters* (2002), *Orphans* (1998), *Good Day for the Bad Guys* (1995), *Fridge* (1995)

**Contact:**

franceshigson@gmail.com



# SHALIMAR PREUSS

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Shalimar Preuss took the Bill Douglas Award at GSFF18 for her elegant and mysterious film *Étrange dit l'ange* (2017). The jury described it as 'both supremely self-assured and spontaneous, reflecting the inquisitiveness of a young girl and the expressiveness of a woman artist'. This work is the latest of several shorts and a feature, *Ma Belle Gosse* (2012) in which Preuss has gradually developed a magical realist style, working with non-actors to create worlds that are rooted in the quotidian yet suggestive of dreams. Her experiments with form have reinforced this hallucinatory quality – her narratives are mysterious, often disjointed and yet matter-of-fact, unconscious of their strangeness.

The short film that brought her to international prominence, *Rendez-vous à Stella Plage* (2009) is structured as three discrete sequences, unconnected by character or narrative, and yet their juxtaposition reveals a core thesis about isolation and mortality. *L'Escale* (2008) opens with its climax, and yet we resist interpreting it. What follows are scenes of inconsequential naturalism, and so the ending is shocking even though it should come as no surprise. *Seul à seul* (2005) dwells exclusively in close-up on the face of actress Claire Rigollier as she appears to replay inside her head the dinner party she has just hosted.

*Seul à seul* is a distilled example of Preuss's fascination with women's physicality on screen, the most joyful being her collaboration with dancer Héléne Iratchet in *Étrange dit l'ange*. The men in her films are functional, they are peripheral to her camera's gaze – a distracted father, a patient café manager, a boyfriend literally shut out of the narrative space in *Rendez-vous à Stella Plage*. Only in the earliest work shown here, the documentary *Corps et âme* (2003), does the camera linger on a male body. We are shown the corpse of an elderly man, but with such sober directness that it is instead the female mortician expertly preparing the body who absorbs our attention. The title draws us to the concern that runs throughout Preuss' work, the relationship between the corporeal and the ethereal, the mundane and fantasy, stillness and energy - *Body and Soul*.

We are delighted that Shalimar Preuss can join us for this screening, which is supported by the Alliance Française Glasgow.

Matt Lloyd



## **FADE FAR AWAY**

**L'ESCALE**

France // 2007 // 18m

A mother waits with her two young children in a restaurant by the sea for her order. The children quarrel and play, the mother looks tired and absent.

**Director:** Shalimar Preuss

**Screenplay:** Shalimar Preuss

**Cinematography:** Virginie Surdej

**Editing:** Antoine Scannapiego

**Production Design:**

Paul-Louis Courtois

**Sound:** Frédéric Théry

**Director's filmography:**

*Deux Cavaliers* (2019), *Étrange dit l'ange* (2017), *Ma belle gosse* (2012), *Rendez-vous à Stella-Plage* (2009), *L'Escale* (2008), *Les loups* (2006), *Seul à seul* (2005), *Me voici* (2004), *La démêlure* (2003), *Corps et âme* (2003)

**Contact:**

rinaldi@eccefilms.fr



## **RENDEZ-VOUS AT STELLA PLAGÉ**

**RENDEZ-VOUS À STELLA PLAGÉ**

France // 2010 // 18m

On the sea front at Stella Plage, a phone box rings. A young couple approaches, and the woman takes the call. On the other end, a mother tries to speak with her daughter.

**Director:** Shalimar Preuss

**Producer:** Emmanuel Chaumet

**Screenplay:** Shalimar Preuss

**Cinematography:** Elin Kirschfink

**Editing:** Antoine Scannapiego

**Sound:** Olivier Touche

**Contact:**

rinaldi@eccefilms.fr



## **BODY AND SOUL**

**CORPS ET ÂME**

France // 2003 // 8m

Morticians are the embalmers of our time. Through their care, they bring a semblance of life to the bodies entrusted to them. But what about their souls?

**Director:** Shalimar Preuss

**Contact:**

rinaldi@eccefilms.fr



## **SELF TO SELF**

### **SEUL À SEUL**

France // 2005 // 18m

A woman sits at a table after her guests have left. Looking at their empty glasses and dirty plates, she adopts the point of view of each of them, one by one, exploring the distance that separates her from others (or perhaps ties them together), touching on the mystery of the recognition of otherness.

**Director:** Shalimar Preuss

**Screenplay:** Shalimar Preuss

**Cinematography:** Virginie Surdej

**Editing:** Tomas Matauko

**Production Design:**

Aurélie Philippon

**Sound:** Olivier Touche

**Contact:**

ntrebik@lefresnoy.net



## **STRANGE SAYS THE ANGEL**

### **ÉTRANGE DIT L'ANGE**

France // 2017 // 18m

Seven year old Nina cannot be her aunt's daughter. Nor can she be her father's lover. In this world threatened by contamination, what then is Nina's place?

**Director:** Shalimar Preuss

**Producer:** Emmanuel Chaumet

**Screenplay:** Shalimar Preuss

**Editing:** Mauricio Lleras

**Music:** Matthieu Schmittel

**Sound:** Olivier Touche

**Contact:**

rinaldi@eccefilms.fr

# ACCENTS: INFLUENCES

Friday 15 March (19.15)  
CCA Cinema // 1h30m // N/C 15+

Prior to the premiere of his new work of film/music *Accents* at the Glasgow Royal Concert Halls on Saturday 16 March, Glasgow's UNESCO City of Music artist-in-residence Richy Carey presents a programme of artist films that speak to some of the themes in the work. These works variously explore ideas of place, voice and identity, collective performance, indeterminacy and instruction scores, as well as the relationship between image, sound and text. For more information on *Accents* see page 48.



## SOUNDS FROM BENEATH

UK // 2012 // 7m

Centring on a sound work in which a coal miners' choir is invited to recall and vocalise the subterranean noises of a working coal mine, the film depicts a desolate colliery in South East England brought back to life through song.

**Director:** Mikhail Karikis

**Co-director:** Uriel Orlow

**Sound:** Mikhail Karikis

### Director's filmography:

(Selected) *No Ordinary Protest* (2018), *Ain't Got No Fear* (2016), *Children of Unquiet* (2014), *The Highflyer* (2011), *The Shape of Breath* (2005)

### Contact:

mail@mikhailkarikis.com



## BLIGHT

UK // 1996 // 14m

The building of the M11 Link Road in East London provoked a long and bitter campaign by local residents to protect their homes from demolition. The images in the film record some of the changes which occurred in the area over a two-year period. The soundtrack incorporates natural sounds associated with these events together with speech fragments taken from recorded conversations with local people.

**Director:** John Smith

**Editing:** John Smith

**Music:** Jocelyn Pook

### Director's filmography:

(Selected) *Jour de Fete* (2017), *Song for Europe* (2017), *Steve Hates Fish* (2015), *White Hole* (2014), *Dad's Stick* (2012), *Unusual Red Cardigan* (2011), *Flag Mountain* (2010), *Hotel Diaries* (2001-7), *Worst Case Scenario* (2001-3), *Lost Sound* (2001), *Home Suite* (1993-4), *Gargantuan* (1992) *Slow Glass* (1988-91), *The Black Tower* (1985-7), *Om* (1986), *Shepherd's Delight* (1980-4), *The Girl Chewing Gum* (1976), *Associations* (1975)

### Contact:

distribution@lux.org.uk



## SOLO FOR RICH MAN

UK // 2015 // 15m

*Solo for Rich Man* takes American author William Gaddis' epic modernist masterpiece, *JR* (1975) as a starting point. An eerily prescient social satire that turns the American dream on its head, *JR* tells the story of a precocious 11 year-old capitalist who inadvertently creates the single greatest financial empire the decade has seen, spun largely from the invisible confines of the school pay phone. Gaddis' novel is overlaid onto contemporary London. The film orientates around an experimental music workshop. Staged within Shoreditch Adventure Playground – a site rooted to progressive models of learning and delineating a space for risk-taking – the film's location echoes both the methodology used in its making alongside those deployed in unregulated financial markets.

**Director:** Beatrice Gibson

**Music:** Anton Luckoszevieze

**Director's filmography:**

*I Hope I'm Loud When I'm Dead* (2018), *Crippled Symmetries* (2015), *F for Fibonacci* (2014), *Agatha* (2012), *The Tiger's Mind* (2012), *The Future's Getting Old Like The Rest of Us* (2010), *A Necessary Music* (2008)

**Contact:**

distribution@lux.org.uk



## PRESSURES OF THE TEXT

USA // 1983 // 17m

A parody of art/critspak, educational instruction, gothic narrative, and pornography, integrating direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to investigate the feel and form of sense, the shifting boundaries between meaning and meaninglessness.

**Director:** Peter Rose

**Director's filmography:**

(Selected) *Towards a Six-Dimensional Cinema* (2018), *The Indeserian Tablets* (2014), *Solaristics* (2013), *Studies in Transfalumination* (2008), *Odysseus in Ithaca* (2006), *Pneumenon* (2003), *The Geosophist's Tears* (2002), *Rotary Almanac* (2000), *Understory* (1997), *Metalogue* (1996), *Overture* (1995), *Sleeping Woman* (1992), *Genesis* (1991), *Ben Franklin Dreams of His Immortal Soul* (1990), *Siren* (1990), *Foit Yet Cleem Triavith* (1988), *Babel* (1987), *Fingerspan* (1987), *SpiritMatters* (1984), *Digital Speech* (1984), *Secondary Currents* (1982), *Analogies: studies in the movement of time* (1977), *Incantation* (1970), *Study in Diachronic Motion* (1970)

**Contact:**

esorp@aol.com



## DAME 2

UK // 2016 // 11m

The recreation of an interview on Parkinson with Helen Mirren from 1975, transcribed and performed as a song by Elkin. She is backed by a choir of associates and friends she corrals into chanting in loose harmony. The work explores the notion of improvisation and power-balance within the recorded-as-live TV format, and re-cites/recites this particular interview, which is so often referenced as an example of historic sexism.

**Director:** Kathryn Elkin

**Director's filmography:**

*Queen* (2019), *Your Voice* (2016), *Film 2016* (2016), *Why La Bamba* (2015), *Michael's Theme* (2014), *Mutates Mutants* (2014), *I'm not a comedian - I'm Lenny Bruce* (2013)

**Contact:**

distribution@lux.org.uk

# RECLAIM THE NAME

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To be a Muslim woman is empowering, but the world and the narratives in the media tell you otherwise. To be a Muslim woman is complex, but television and film often show us as victims, subservient, one-dimensional, with no real voice of our own. To be a Muslim woman is overturning narratives that try to keep us voiceless and to stand up and say that it's now time we Reclaim The Name and tell you what it is to be a Muslim woman.

This strand of short films by female Muslim filmmakers is as diverse in subject, style and origin as the women that created them. Each one with a very clear distinct voice, each filmmaker leaving us with a very clear understanding of what they want to say. Amongst these films we have Farnoosh Samadi's *Gaze*, showing a hardworking single mother trying to get home to her daughter. Minhal Baig, whose feature *Hala* has just premiered at Sundance, adds *After Sophie*, a bold documentary style piece that leaves you with goose bumps. Samah Safi Bayazid's *Fireplace* hits you right in the heart and Sahar Jahani's *Just One Night* shows a friendship put to the test when two friends do something they normally wouldn't.

What all of the films in this programme make clear is that Muslim women have bold, distinctive voices. They aren't afraid to question identity, politics, hate speech or discrimination in their journey as filmmakers.

Raisah Ahmed

The screening will be followed by a conversation about the films and overturning dated and false narratives, with participation from Amina Muslim Women's Resource Centre, Scottish filmmaker and Reclaim The Name curator Raisah Ahmed, and *One Day in Whitechapel* Director Seemab Gul.

There will also be a short reading by Rumaisa Zubairi. She is a medical student and poet who was commended as a Foyle Young Poet in 2016. Rumaisa has performed at the Young Scot Award Ceremony and Paisley Town Hall, and has worked with Scottish Makar Jackie Kay.

**Thursday 14 March (18.30)**  
CCA Cinema // 2h // N/C 1.2+



## **GAZE**

**NEGAH**

Iran, Italy // 2017 // 15m

On her way back from work a woman witnesses an incident on the bus and has to decide whether or not to report it.

**Director:** Farnoosh Samadi

**Producer:** Pouria Heidary Oureh

**Screenplay:** Ali Asgari,  
Farnoosh Samadi

**Cinematography:** ashkan ashkani

**Editing:** Yalda Jebelli

**Music:** Navid Fashami

**Sound:** Hossein Ghorchian

**Director's filmography:**

*The Role* (2018),

*The Silence* (2016)

**Contact:**

info@someshorts.com



## **LETTERS TO S.**

Switzerland // 2015 // 12m

How different are Switzerland and Syria? A sarcastic political tour playing on questions of borders, safety, exile, human rights and responsibilities, democracy and true political empowerment.

**Director:** Layla Abyad

**Producer:** Olivier Zobrist

**Cinematography:** Sarah Jüstrich

**Editing:** Nicole Wanderon

**Sound:** Gregg Skermann

**Contact:**

oz@langfilm.ch



## **ONE DAY IN WHITECHAPEL**

UK // 2015 // 12m

Two teenagers meet on opposite sides of the barricades during a racist demonstration.

**Director:** Seemab Gul

**Producer:** Seemab Gul,  
Inesa Ivanova

**Screenplay:** Orso Tosco,  
Seemab Gul

**Cinematography:** David Woodman

**Editing:** Abolfazl Talooni

**Production Design:** Gini Godwin,  
Sophia Stocco

**Music:** Chris Green

**Sound:** Payam Hosseinian

**Director's filmography:**

*Zahida* (2018), *Towards a Militant*

*Conceptualism* (2013), *Ali - The*

*Student Revolutionary* (2011)

**Contact:**

seemab.gull@gmail.com

## RECLAIM THE NAME

(continued)



### AFTER SOPHIE

USA // 2017 // 9m

A documentary filmmaker investigates the troubling suicide of a teenager.

**Director:** Minhal Baig

**Producer:** Halee Bernard, Jane Hollon

**Screenplay:** Minhal Baig

**Cinematography:** Benji Dell

**Editing:** Alexander Farah

**Production Design:** Sara Higley

**Music:** Ali Helnwein

**Sound:** Aaron Bartscht

**Director's filmography:**

*Hala* (2019), *Pretext* (2017), *1 Night* (2016), *Hala* (2016)

**Contact:**

minhalbaig@icloud.com



### HOPSCOTCH

UK // 2017 // 5m

Highlighting the lived reality of Muslim women in public spaces, *Hopscotch*, based on Nadine Aisha Jassat's poem, explores what happens when you walk down the street if you're a young woman of colour, who may or may not wear a hijab.

**Director:** Roxana Vilk

**Producer:** Amina MWRC, Edinburgh Rape Crisis Centre

**Cinematography:** Ian Dodds

**Editing:** Maryam Ghorbankarimi

**Sound:** Peter Vilk

**Director's filmography:**

*(Selected) I just disappeared into you* (2016), *I came from the unknown to sing* (2015), *Gilgamesh's Snake* (2013), *In the Beginning* (2013), *A Palestinian Poet in Beirut* (2011), *Ashura* (2010)

**Contact:**

info@mwrc.org.uk



### FIREPLACE

Syria, Turkey, United States // 2017 // 12m

Christmas Eve in Syria. A small child, playing hide and seek with his father, conceals himself in the fireplace. When an airstrike flattens their home, the fireplace remains standing, however the child finds himself trapped and alone.

**Director:** Samah Safi Bayazid, Muhammad Bayazid

**Producer:** Muhammad Bayazid

**Screenplay:** Muhammad Bayazid, Samah Safi Bayazid

**Cinematography:** Salama Abdo

**Music:** Luciana Foglio

**Director's filmography:**

*Telephone* (2018), *Orshena* (2016), *Hajar* (2016), *Unforgettable Journey* (2015), *The Mask* (2010), *Americana* (2009)

**Contact:**

info@lightartproductions.com





## **JUST ONE NIGHT**

USA // 2018 // 13m

### **UK PREMIERE**

Two best friends at a crossroads in life put aside their religious convictions to go to a bar for the first time. Secrets surface and their relationship is put to the test.

**Director:** Sahar Jahani

**Producer:** Mariyam Mahbub,  
Melina Lizette, Ashim Ahuja

**Screenplay:** Sahar Jahani

**Cinematography:** Bongani  
Mlambo

**Editing:** Ruben Navarro

### **Director's filmography:**

*Grey Matter* (2017)

### **Contact:**

mariyamimg@gmail.com

# THE ETHNOFICTIONS OF LAURA HUERTAS MILLÁN

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Laura Huertas Millán's three acclaimed recent works - developed during her practice-based SACRe PhD between Beaux-Arts de Paris and Harvard Sensory Ethnography Lab - look to reconsider ethnography as an essentially fictitious mode of storytelling. As Huertas Millán writes in her essay *Ethnographic Fictions*, "on the one hand, if one considers ethnography as an ensemble of narratives rooted in colonialism, it might be understandable as a form of fiction-making. On the other hand, some of the most interesting contemporary practices of ethnography have embraced a de-colonial turn, sometimes by integrating the fictional language tools within their own elaboration." Employing a range of languages and techniques, the films in this programme move freely between the real and imagined, staged performance and interview to challenge the colonial roots of ethnography and examine complex ideas around representation, womanhood, and individual and collective freedom.

*La Libertad* (2017) challenges common or clichéd representation of indigenous women in its depiction of the Navarros, a family from Oaxaca, Mexico who practice a centuries old weaving technique to produce intricately patterned fabrics. Huertas Millán records the Navarros, led by matriarch Marian, at work in fixed, measured framing, carefully tracing the textures and rhythms of their craft. In focusing in on the weavers' delicate gestures and movements, their art and labour appears as an act of economic, social and personal liberation.

*Jeny303* (2018) also centres on a subject at society's margins: an anonymous transgender millennial filmed during her rehabilitation at a drug treatment centre. Jeny's voice-over is juxtaposed with jittery 16mm footage of building 303, a Bogota architectural icon and one time centre for activism and student uprising. The film itself is the result of a chance encounter on celluloid, when a superimposition of Jeny appeared on frames of footage Huertas Millán had shot at building 303, fusing the building and body together on film to create a fictional hybrid character.

*Sol Negro* (2016) sees Huertas Millán turn an ethnographic lens inward on her own family to craft a deeply intimate portrait of her aunt Antonia, an opera singer and recovering drug addict living in a rehab centre in the wake of a suicide attempt. Antonia, her sister (the filmmaker's mother) and Huertas Millán all appear playing versions of themselves in a film that defies categorisation and seamlessly interweaves documentary observation, fiction and performance.

Open City Documentary Festival

**Thursday 14 March (21.00)**

CCA Cinema // 1h45m // N/C 15+



## **LA LIBERTAD**

Colombia, France, United States // 2017 // 29m

*La Libertad* follows a group of matriarchal weavers in Mexico, formally mimicking the examination of an object through subtle shifts in scale and space.

**Director:** Laura Huertas Millán  
**Screenplay:** Laura Huertas Millán  
**Cinematography:** Laura Huertas Millán  
**Editing:** Laura Huertas Millán  
**Sound:** Sebastián Alzate

**Director's filmography:**  
*El Laberinto* (2018), *Jeny303* (2018), *La Libertad* (2017), *Sol Negro* (2016), *Aequador* (2012), *Journey to a land otherwise known* (2011)

**Contact:**  
For all films:  
studioarturoluca@gmail.com



## **JENY303**

Colombia, France // 2018 // 6m

A single film roll intertwines two portraits: Jeny, an anonymous millennial transgender person and a Colombian university space, the 303 building, condemned to be demolished.

**Director:** Laura Huertas Millán  
**Cinematography:** Laura Huertas Millán  
**Editing:** Laura Huertas Millán  
**Sound:** Pierre-Yves Gauthier



## **SOL NEGRO**

Colombia, France, United States // 2016 // 43m

Antonia is a beautiful opera singer recovering from a suicide attempt in a rehabilitation institution. Through discreet and elliptical staging, Laura Huertas Millán presents Antonia's multi-faceted character.

**Director:** Laura Huertas Millán  
**Producer:** Evidencia Films, Les Films du Worso  
**Screenplay:** Laura Huertas Millán  
**Cinematography:** Jordane Chouzenoux, Laura Huertas Millán  
**Editing:** Hernán Barón, Isabelle Manquillet, Laura Huertas Millán  
**Production Design:** Adriana Agudelo Moreno  
**Sound:** Samuel Aïchoun

# ANTI-ETHNOGRAPHY

---

*He surprised me by suddenly emerging from the dense forest on my right, pointing his loaded shotgun at me. He was threatening me. At that instant by luck, I was recording a tape. Instinctively I pointed the camera at my potential assassin as if it were a firearm, with that aggressive gesture, that imaginary threat, which we video artists use as a warning that the camera is also a dangerous weapon, as if bullets could come out of the lens.*

Juan Downey, *The Laughing Alligator*

*Anti-Ethnography* is a selection of video works that examine the violence inherent in the ethnographic impulse, and unveil the absurd fetishism underpinning the discipline.

For indigenous peoples the camera is a dangerous weapon, one that has been wielded against us since the device's inception. Anthropology's obsession with preserving images of our "vanishing" cultures, through ethnographic films or archives filled with boxes of our ancestors' remains, has long been a tool used to colonize and oppress indigenous peoples.

By relegating our identities to the past, and forcing us to authenticate ourselves through this past, our existence as contemporary individuals living in a colonised land is denied. It is in this sense that ethnography confines indigenous agency.

The anthropologist's encapsulating gaze ignores the fact that for indigenous communities tradition is not an immutable set of truths handed down by revelation, but a set of ever-evolving social practices whose continuity cannot be repaired by preservation, only elaborated through struggle, and finally achieved under conditions of genuine self-determination.

*We have never been simply ignored, or simply romanticized, or been merely the targets of assimilation or genocide. It is rather all these things and many more, often at the same time in different places. The prison is a dreamcatcher, a vapor. It is both vicious and flattering, flexible and never monolithic. It can't be refuted or denied, it just is. Most devastating of all, the ideological prison is capable of becoming an elixir that we Indian people ourselves find irresistible.*

Paul Chaat Smith, *Everything You Know about Indians Is Wrong*

Adam Khalil and Zack Khalil

**Sunday 17 March (13.15)**

CCA Cinema // 1h30m // N/C 15+



**SIoux GHOST DANCE**

W.K.L. Dickson/Thomas Edison // 1894 // 1m

**WELCOME TO THE THIRD WORLD**

Guillermo Gómez-Peña // 2004 // 2m

**AUNTIE BEACHRESS - ARE YOU LOOKING AT ME?**

Tonia Jo Hall // 2015 // 15s

**OVERWEIGHT WITH CROOKED TEETH**

Shelley Niro // 1997 // 5m

**INSTANT IDENTITY RITUAL**

Guillermo Gómez-Peña and Gustavo Vázquez // 2007 // 2m

**BIZARRE THANKSGIVING PERFORMANCE RITUAL**

Guillermo Gómez-Peña and Gustavo Vázquez // 2013 // 2m

**AUNTIE BEACHRESS - LAKOTA LANGUAGE CHALLENGE**

Tonia Jo Hall // 2015 // 15s

**WAWA**

Sky Hopinka // 2014 // 6m

**AUNTIE BEACHRESS - ONLY BORING PEOPLE GET BORED**

Tonia Jo Hall // 2015 // 14s

**ALPHABET CITY SERENADE**

Diane Burns // 1992 // 3m

**DANCE TO MISS CHIEF**

Kent Monkman // 2010 // 5m

**NATIVE FANTASY: GERMANY'S INDIAN HEROES**

The New York Times  
(Axel Gerdau, Erik Olsen and John Woo) // 2014 // 14m

**THE VIOLENCE OF A CIVILISATION WITHOUT SECRETS**

Adam Khalil, Zack Khalil, and Jackson Polys // 2017 // 10m

**AUNTIE BEACHRESS - LIFE'S STRUGGLES**

Tonia Jo Hall // 2015 // 14s

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# BRAZIL: LUTO PARA NÓS É VERBO

---

The global conservative wave has hit the largest country in Latin America: in 2018 the extreme right came to power in Brazil. It has been long-expected and yet hard to digest. All the wounds that built the Brazilian society are open and bleeding: colonisation, indigenous genocide, structural racism, religion used as a massive unifier of identities and its consequence, homophobia (now legitimised by political leaders), the military dictatorship (1964-85), and the class struggle.

For each social achievement, there is the resistance of a past that tries to bar the maturation process to a more egalitarian future.

*Brazil: Luto para nós é verbo* at Glasgow Short Film Festival exposes some of the narratives of a country that seems have reached its limit. *Luto*, in Portuguese means mourning. *Luto* is also the first person of the verb *Lutar* (to fight). There is no time to grieve someone's death when you exist in the most fragile part of the social fabric.

"Luto for us it's a verb" was a slogan that echoed in protests and social networks when the councillor Marielle Franco was murdered on 14 March 2018, in Rio de Janeiro under military intervention. A black lesbian woman, and a human rights activist, Marielle was one of the faces of a promised Brazil: vibrant, self-confident, cultured, and empowered.

According to the Violence Map ([www.flacso.org.br](http://www.flacso.org.br)), in the last ten years the murder of black women has increased by 54.2%, while that of white women has fallen by 9.8%. Many male left-wing activists have been threatened, but it was a black woman who was executed in the course of her work.

The short films that compose this programme make brave choices to put lights on local scenarios, but it's possible to erase the frontiers and see that those complexities aren't just in Brazil's roots.

Along with "Luto for me is a verb", we usually hear "Marielle is present!" and "Marielle has become a seed". Cinema must be always attentive and prepared to sow.

Ananda Guimarães

**BRAZIL: LUTO PARA  
NÓS É VERBO**

**Sunday 17 March (15.15)**  
CCA Cinema // 1h30m // N/C 15+



**TOWER**

**TORRE**

Brazil // 2017 // 18m  
**UK PREMIERE**

Four siblings, children of the first disappeared politician of the Brazilian military dictatorship, recount their childhoods during the regime.

**Director:** Nádia Mangolini

**Producer:** Marcus Vasconcelos, Heitor Franulovic

**Screenplay:** Gustavo Vinagre

**Editing:** Lia Kulakauskas

**Music:** Dudu Tsuda

**Sound:** Miriam Biderman, Ricardo Reis Chui

**Animation:**

Marcus Vinicius Vasconcelos

**Director's filmography:**

First film

**Contact:**

heitorcine@gmail.com



**I RESPECT, BUT DON'T  
ACCEPT IT**

**RESPEITO, MAS NÃO ACEITO**

Brazil // 2017 // 14m  
**INTERNATIONAL PREMIERE**

Brazil holds one of the highest rates of murder of LGBTQI people in the world. Major media channels do not mention this daily slaughter, instead choosing to mock and show contempt towards the LGBTQI community. Thus Brazilian television sustains a culture where human rights and democracy hang by a thread.

**Director:** Paola Fávoro

**Director's filmography:**

*A cidade das meninas* (2017)

**Contact:**

paolafavaro013@gmail.com



**ARARA: A FILM ABOUT A  
SURVIVING FILM**

**ARARA: UM FILME SOBRE UM  
FILME SOBREVIVENTE**

Brazil // 2017 // 13m  
**EUROPEAN PREMIERE**

In 2012, Rodrigo Piquet of the Indigenous Museum showed Marcelo Zelic, from the group Tortura Nunca Mais, a film he had uncovered. Zelic saw it as an important probative record on the teaching of torture techniques during the military dictatorship. The film portrays the graduation of the Rural Indigenous Guard in Belo Horizonte in 1970.

**Director:** Lipe Canêdo

**Producer:** Bárbara Ferreira

**Cinematography:** Ricardo Murad

**Editing:** Lipe Canêdo

**Director's filmography:**

*Democracia: um experimento político-cinematográfico* (2017), *Uma Noite Para João Lemos* (2017), *Esta Noite Vi Dois Marcianos de Smoking* (2016), *O Bailarino* (2015)

**Contact:**

canedofelipe@gmail.com





## **BLACK PARALLEL UNIVERSE**

Brazil // 2017 // 12m  
**UK PREMIERE**

A parallel is drawn between the human rights violations from Brazil's slavery days and its military dictatorship through works from the 19th century and testimonies given to the National Truth Commission.

**Director:** Rubens C. Pássaro Jr

**Music:** Alabê Ôni, Ba Kimbuta, Laurent Mis

**Sound:** Laurent Mis

**Director's filmography:**

*Crack - Rethink* (2015), *Di Melo* (2011)

**Contact:**

rpassarojr@gmail.com



## **TRAVESSIA**

Brazil // 2017 // 5m  
**UK PREMIERE**

A search for the photographic memory of black families in Brazil, assuming a critical and affirmative stance in the face of the almost total absence and stigmatisation of the representation of black people.

**Director:** Safira Moreira

**Director's filmography:**

First film

**Contact:**

safiramoreira1@gmail.com



## **FIRST ACT**

**PRIMEIRO ATO**

Brazil // 2018 // 20m  
**UK PREMIERE**

Two theatre students try to convince their colleagues to leave the classroom and join them in the protests against the coup, and against the dismantling of Brazilian cultural policies.

**Director:** Matheus Parizi

**Producer:** Matheus Parizi, Paula Pripas

**Screenplay:** Juliana Lobo, Matheus Parizi

**Cinematography:** Flora Dias

**Editing:** Tomás von der Osten

**Production Design:** Juliana Lobo

**Music:** Bateria Ritmo da Luta UJS

**Sound:** Jonathan Macías

**Director's filmography:**

*Brume* (2018), *The Tuner* (2012)

**Contact:**

matheusparizi@gmail.com

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# NOUS LES SAUVAGES: VOICES FROM THE BANLIEUES

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On 27 October 2005, two kids died whilst hiding from the police in an electricity substation. They were called Zyed and Bouna. A three-week period of riots followed in the suburbs of Paris and other French cities. Since then, France has struggled with the question of its suburbs.

Parisians especially are torn. On the one hand, they need a bigger boat. The city has become overpriced for the middle classes and even more so for the working classes. Paris has no other choice but to push back its borders and encroach on its historically despised outskirts. The project even has a name matching its ambitions: *Grand Paris*.

On the other hand, the poorest suburbs remain - in the eyes of public authorities, the media and a large part of public opinion - a less civilized place than the rest of the country, where the police struggle to enforce the law and rabid people in hoodies burn cars at the slightest provocation.

The discomfort felt by the media as by many politicians is reflected in the vocabulary used to address the suburbs. We've recently heard the words "lost territories of the republic", which are reminiscent of the ones used to refer to the former French colonies... from which many residents originate. Suburbs are looked at in the way the former colonies used to be: an embarrassing combination of contempt, fear and fascination for the 'exotic'.

If the suburbs may often be economically disadvantaged, they are nonetheless a culturally vibrant territory. The fusion of cultural and social origins, languages, traditions and generations, the inventive spirit of survival, all produce a singular open-mindedness and a perfect ground for creation. However, for filmmakers, screenwriters and actors born or living there, the artistic choices offered by the traditional channels of financing and broadcasting are still too limited: either indefinitely mimicking Mathieu Kassovitz's *La Haine*, through films that probably wouldn't pass the Chavez Perez test (two non-white people with names, talking to each other, about something besides crime), or filmmaking as a hobby and not a profession.

While waiting for funding that may never show up, the short film format offers a space of experimentation and freedom to independent, impatient and intrepid filmmakers. Many have started by applying guerrilla filmmaking techniques and finding their own exhibition opportunities, before expanding their area of influence. Witness for example Houda Benyamina, a talented and singular filmmaker, whose first feature *Divines* won the *Caméra d'Or* at Cannes in 2016.

But if a revolution is going on, it's also because borders are finally starting to blur. Filmmakers from the suburbs shine on red carpets around the world while other artists, such as Clément Cogitore, come to the 'territories' for inspiration and expertise. The stories they tell, the faces they show, the voices they amplify finally reinvent the notion of 'French cinema', until it is no longer possible to determine where is the centre and where is the margin, who is the other and who is the savage. The French Republic has lost nothing, except maybe its sight, temporarily. It just needs to open its eyes to realize the obvious: Suburbia got talent.

Pamela Pianezza



## **THE AMOROUS INDIES**

### **LES INDES GALANTES**

France // 2018 // 6m

The Krump dance was born in Los Angeles ghettos after the 1995 riots. Clément Cogitore creates a battle between urban culture and the music of Jean-Philippe Rameau's opera *Les Indes galantes* (1735), on the stage of the Opéra Bastille.

**Director:** Clément Cogitore

**Producer:** Philippe Martin,  
Dimitri Krassoulia

**Editing:** Félix Rehm

**Music:** Jean-Philippe Rameau

**Sound:** Antoine Bertucci,  
Tristan Lhomme

**Director's filmography:**

*Braguino* (2017), *Sans titre* (2017),  
*L'intervalle de résonance* (2016),  
*Neither Heaven Nor Earth* (2015),  
*Un archipel* (2012), *Among Us*  
(2011), *Bielutin - Dans le jardin du  
temps* (2011), *Scènes de chasse*  
(2010), *Visités* (2007), *Chroniques*  
(2006)

**Contact:**

3e-scene@operadeparis.fr



## **THE RETURN**

### **LE RETOUR**

France // 2013 // 20m

It's been a year since his big brother left, and Willy, 15, can't wait for him to return. Willy thought he knew everything about Theo, but when he arrives back in the block, Willy discovers a secret about him...

**Director:** Yohann Kouam

**Producer:** Mathieu Bompont

**Screenplay:** Yohann Kouam

**Cinematography:** Elin Kirschfink

**Editing:** Pierre-Yves Jouette

**Music:** Damien Tronchot

**Sound:** Arnaud Calvar,  
Damien Tronchot

**Director's filmography:**

*From San Francisco with Love*  
(2016), *Les dimanches de Léa*  
(2011), *Fragments de vies* (2007)

**Contact:**

f.marquat@agencecm.com



## **CITIZEN DAY**

### **JOURNEE D'APPEL**

France // 2014 // 21m

A crew of teenagers from a Parisian suburb have to attend their Citizen Day at the military base in Versailles, but one of them, Chris, is turned away for arriving too late. Chris wants to go straight back home, but Momo, the hood's 'loser', convinces him to spend the day with him at the Château de Versailles.

**Director:** Basile Doganis

**Producer:**

Jean-Christophe Reymond

**Screenplay:** Basile Doganis

**Cinematography:**

Pierre Maillis-Laval

**Editing:** Florence Bresson

**Sound:** Jean-Barthelemy Velay,  
Mikael Kandelman

**Director's filmography:**

*Meltem* (2019), *Le gardien de son frère* (2012), *Kami Hito E: On the Edge* (2009)

**Contact:**

f.marquat@agencecm.com



## **TOWARDS TENDERNESS**

### **VERS LA TENDRESSE**

France // 2015 // 39m

An intimate exploration of the masculine territory of the high-rise projects at the edges of Paris. Following a group of young men, we wander through a world where female bodies are nothing more than ghostly and virtual silhouettes.

**Director:** Alice Diop

**Producer:** Toufik Ayadi,  
Christophe Barral

**Screenplay:** Alice Diop

**Cinematography:** Sarah Blum

**Editing:** Amrita David


**Sound:** Mathieu Farnarier

**Director's filmography:**

*RER B* (2017), *La permanence* (2016), *La mort de Danton* (2011), *Les Sénégalaises et la sénégaloise* (2007), *Clichy pour l'exemple* (2005), *La Tour du monde* (2005)


**Contact:**


contact@sudu.film




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## TWO WEIRDS IS TOO WEIRD: THE JACKAL FILMS OF ALICE LOWE & JACQUELINE WRIGHT

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Before Alice Lowe wrote, directed and starred in *Prevenge* (2016), the triple-threat-to-be teamed with director Jacqueline Wright on a series of strange and hilarious shorts. As Lowe has explained, "*being a woman is weird, and you're allowed one weird... being surreal is two weirds, and you're not allowed two weirds. You have to be mainstream in every other way.*" With feline erotica, courtly necrophilia and aspiring mermaids, under their Jackal Films banner the two struck a path for themselves through a restrictive culture.

If we only knew Alice from her cameo as David Bowie in *Snuff Box* (2006) ("man was built but from clay"), we'd be over the moon to be programming this feature-length retrospective of rarely-screened shorts (mostly from 2005-2010). But then there's her roles in *Garth Marengi's Darkplace* (2004), *Black Mountain Poets* (2015), *Adult Life Skills* (2016), *Sightseers* (2012), the latter of which she also co-wrote, innumerable cameo appearances (including, most recently, *Black Mirror: Bandersnatch*, 2018) and three series of her BBC Radio 4 sketch show, *Alice's Wonderland*. And, of course, that incredible directorial debut, *Prevenge*.

The shorts made in collaboration with Wright, most of which were released over a particularly productive twelve months, are typically Loweian. There's parody music videos, minimalist animation and classical Hollywood pastiche, all made on a shoestring. The character-based vignettes, though, are where Lowe and her cavalcade of co-stars (Sharon Horgan, Rich Fulcher, Steve Oram et al) really get to shine. Laced throughout is the strange, simmering melancholy of her own characters, who dare you to pity them before tearing out your throat.

In tone, performance and quality, these shorts do prefigure *Prevenge* and of course they're part of a rich lineage of short form and sketch comedy. But they also stand alone as exemplars of women-driven creativity, ingenuity and productivity – and glorious, multi-faceted weirdness.

Sean Welsh



## STIFFY

UK // 2005 // 4m

Shot entirely on 8mm with single takes and no editing. A hospital orderly (Steve Oram) falls in love with then courts a corpse (Alice Lowe).

**Director:** Jacqueline Wright  
**Producer:** Wendy Bevan-Mogg  
**Screenplay:** Alice Lowe  
**Cinematography:**  
Annemarie Lean-Vercoe  
**Music:** Jane Watkins

### **Director's filmography:**

*Turn Your Bloody Phone Off: The Second Batch* (2013), *Mute* (2012), *This Christmastime* (2010), *JackalWorld: PEBBLES* (2010), *Brethren* (2010), *My Old Baby* (2010), *Celeberama!* (2010), *Earth Birth* (2010), *Green Man* (2010), *A Dead Cat* (2010), *Making It With Pam* (2010), *Love Song* (2010), *Birdhandler* (2010), *Roots* (2010), *Queen B* (2010), *Junglophilia* (2010), *LifeSpam: My Child Is French* (2009), *Out of Water* (2007), *Stiffy* (2005)

### **Contact:**

For all films:  
laurarourke@independenttalent.com



## JUNGLOPHILIA

UK // 2010 // 12m

Captured behind-the-scenes at the 1982 WoMad festival, this documentary follows the Toyah-esque pop star Val Hallah as she prepares for her early morning set.

**Director:** Jacqueline Wright  
**Producer:** Nicky Moss,  
Stuart Fenegan  
**Screenplay:** Alice Lowe  
**Cinematography:** Tim Jordan  
**Editing:** David Hughes  
**Music:** Alice Lowe  
**Sound:** Stephen Goldsmith



## ROOTS

UK // 2010 // 13m

A spiritual journey into the metaphorical 'garden' of consciousness, exploring the roots of our belief systems. Oona and Crispin explain their way of life and share their philosophy.

**Director:** Jacqueline Wright  
**Screenplay:** Alice Lowe,  
Antony Elvin  
**Cinematography:**  
Annemarie Lean-Vercoe  
**Editing:** Claire McGonigal





## **BIRDHANDLER**

UK // 2010 // 7m

In the third instalment of Jackal Films' Calendar project, a man exercises his pet bird, but she tires of being kept on a short leash.

**Director:** Jacqueline Wright

**Screenplay:** Alice Lowe

**Cinematography:**

Annemarie Lean-Vercoe

**Editing:** Adam Gough

**Music:** Jane Watkins



## **LOVE SONG**

UK // 2010 // 8m

Two friends (Alice Lowe and Rachel Stubbings) sit on a park bench and discuss the night before.

**Director:** Jacqueline Wright

**Screenplay:** Alice Lowe

**Cinematography:**

Annemarie Lean-Vercoe

**Editing:** Claire McGonigal

**Music:** Antony Elvin

**Sound:** Martin Clarke



## **MAKING IT WITH PAM**

UK // 2010 // 5m

Would you like to make it with Pam? Because she would like you to, in this archive footage of the late '70s kids craft show.

**Director:** Jacqueline Wright

**Screenplay:** Alice Lowe

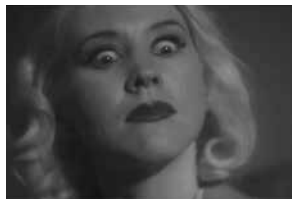
**Cinematography:** Bob Pipe

**Editing:** David Hughes

**Music:** Jane Watkins

**Sound:** Tom Flynn

**TWO WEIRDS IS TOO WEIRD: THE JACKAL FILMS  
OF ALICE LOWE & JACQUELINE WRIGHT** (continued)



**A DEAD CAT**

UK // 2010 // 9m

Dolores is mourning a beloved family pet. Sister Joyce attempts to comfort her - but is there more to Minty's passing than meets the eye?

**Director:** Jacqueline Wright  
**Screenplay:** Alice Lowe  
**Cinematography:** Sam Hardy  
**Editing:** Claire McGonigal  
**Music:** Moritz Schmittat  
**Sound:** Jerry Leeper



**EARTH BIRTH**

UK // 2010 // 5m

A vintage classic from the vaults of Maggie Moss, *Earth Birth* is a pitch-perfect Kate Bush homage, co-written and performed by Alice Lowe.

**Director:** Jacqueline Wright  
**Screenplay:** Alice Lowe  
**Editing:** Claire McGonigal  
**Music:** Jane Atkins



**CELEBERAMA!**

UK // 2010 // 10m

Baal (Robert Popper) joins Wendy Beardman (Alice Lowe), a fully-trained relationship counsellor, in offering guidance to the stars while contending with a particularly brutish cameraman.

**Director:** Jacqueline Wright  
**Screenplay:** Alice Lowe  
**Cinematography:** Kate McDonough  
**Editing:** Adam Gough



## MY OLD BABY

UK // 2010 // 9m

"Karen...has an old baby." This bonus coda for Jackal Films' LifeSpam TV pilot features Rich Fulcher (The Mighty Boosh) in a blue babygro, suitably upsettingly.

**Director:** Jacqueline Wright

**Producer:**

Renee Vaughan Sutherland

**Screenplay:** Alice Lowe

**Cinematography:**

Annemarie Lean-Vercoe

**Editing:** Claire McGonigal

**Music:** Jane Watkins

**Sound:** Danny Hollingsworth



## BRETHREN

UK // 2010 // 6m

Sharon Horgan (Catastrophe) warns a blithe Alice Lowe to beware striking down the Devil's brethren, in this chilling cautionary tale.

**Director:** Jacqueline Wright

**Producer:**

Renee Vaughan Sutherland

**Screenplay:** Alice Lowe

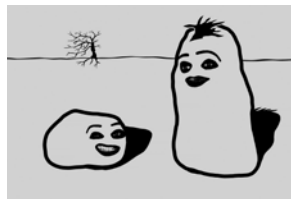
**Cinematography:**

Craig Dean Devine

**Editing:** Claire McGonigal

**Music:** Paul Synott

**Sound:** Matt Stronge



## JACKALWORLD: PEBBLES

UK // 2010 // 11m

Two pebbles (Alice Lowe and Richard Glover) living in JackalWorld have an existential crisis, in this minimalist animation with a terrifying denouement.

**Director:** Jacqueline Wright

**Screenplay:** Alice Lowe

**Cinematography:**

Annemarie Lean-Vercoe

**Editing:** David Hughes

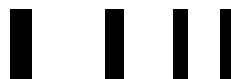
**Sound:** Matt Stronge

**Animation:** Alex Morris

**“The twelve-tone  
music among film  
festivals.”**

**Jungle World,  
Germany**

**65.** International Short Film Festival Oberhausen  
kurzfilmtage.de  
1 – 6 May 2019



# **VIS VIENNA SHORTS**

16<sup>th</sup> International Festival for Short Film,  
Animation and Music Video  
May 28 to June 2, 2019

All information available at  
[www.viennashorts.com](http://www.viennashorts.com)



# THIS IS A PUBLIC SERVICE ANNOUNCEMENT!

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Since 1983 film archivist and professor Rick Prelinger has undertaken a colossal feat of archival research and practice, a mission to collate and preserve what is regarded to be the most populated film genre in broadcast history, the ephemeral or sponsored film. Most commonly these include police training videos, adverts, teaching aids, educational films and public service announcements, specifically any film produced for any specific purpose other than as a work of artistic practice. Whilst these films now seem long outdated and dubious in their tackling of sex, gender, race and politics, a lot can be gleaned from looking beyond their at times laughably poor production values.

What these films offer are a unique portal into the fashions, prejudices, morals and concerns of a not so distant past. Their inadvertent sociological and ethnographic insight make up for a lack of trained actors or even a decent script. If you dig a little deeper and interrogate who the funders and sponsors of these films are then a whole network of institutional power structures pulls sharply into focus. Whilst many of the sponsoring companies were innocuous enough; dreary bureaucratic bodies with names such as The National Dairy Council or The American Social Health Association, private and public backers often used the conventions of the form - animated charts and graphs, scientific data and professional speakers - combined with the wide circulation of these films to deliver vast amounts of status quo-enforcing propaganda to an unassuming public. Look closely and you'll see the names of Republican aligned businessmen and moral crusaders like Charles Keating lurking in the background. Or the seemingly harmless Moody Institute for Science, whose gorgeously produced nature documentaries were a front for a rabid group of fundamentalist creation-myth Christians.

Through the lens of a more progressive era, the political and societal agendas that some of these films promoted now seem offensive or at best bafflingly misguided, veering wildly from insidious propaganda, such as the anti-homosexual *Boys Beware*, to the well-meaning but hilariously boneheaded police training film *Sudden Birth*. Stripped of their original purpose these films provide a fascinating and perplexing insight into not only the dominant concerns and prejudices of post-war America, but the power structures that endorsed them as well.

Thomas Grimshaw

After the screening, stick around for tunes courtesy of Lorenzo Pacitti, founder of LP Records and Glasgow's favourite new radio station LP Radio.

**THIS IS A PUBLIC SERVICE  
ANNOUNCEMENT!**

Friday 15 March (21.30)  
Civic House // 1h15m // N/C 18+



**WELCOME ANIMATION  
(FROM DRIVE-IN MOVIE  
ADS)**

USA // // 1m

A colour animation welcoming the audience to the drive-in.



**BOYS BEWARE**

USA // 1961 // 10m

Anti-homosexual propaganda targeted at teenage boys that conflates pedophilia with homosexuality.

**Director:** Sid Davis  
**Producer:** Sid Davis



**DUCK AND COVER**

USA // 1952 // 9m

One of the most famous examples of ephemeral film. *Duck and Cover* is a combination of animated cartoon and live action that shows young children what to do in case of an atomic attack.

**Director:** Anthony Rizzo  
**Producer:** Raymond J. Mauer  
**Cinematography:** Drummond Dury  
**Production Design:** Lars Calonius



**BATGIRL PUBLIC  
SERVICE  
ANNOUNCEMENT**

USA // 1973 // 1m

Gender pay disparity is a ticking time bomb! Can Batgirl save the day?

**Producer:** U.S. Department of Labour, Wage and Hour Division



**CARNIVOROUS PLANTS**

USA // 1955 // 10m

An early up-close look at carnivorous plants using photomicrography. Funded by the fundamentalist creationist group The Moody Institute of Science

**Producer:**  
Moody Institute of Science



**LUCKY STRIKE: SQUARE  
DANCE**

USA // 1948 // 1m

Lucky Strike cigarette commercial with stop-motion animation of square-dancing cigarettes.



## WHY DOESN'T CATHY EAT BREAKFAST?

USA // 1972 // 4m

Presented by the National Dairy Council, this short classroom teaching aid proposes reasons why Cathy and others skip breakfast.

**Producer:**

The National Dairy Council



## THE TERRIBLE TRUTH

USA // 1951 // 10m

Early faux-documentary on marijuana use as a route to heroin addiction.

**Director:** Sid Davis

**Producer:** Sid Davis



## VD IS FOR EVERYBODY

USA // 1969 // 1m

All singing all dancing public service announcement about venereal disease.

**Producer:** The American Social Health Association



## SUDDEN BIRTH

USA // 1969 // 22m

On patrol one night, Officer Bob North is dispatched to investigate a suspicious car stalled along a remote stretch of road. When he arrives, he finds a woman about to deliver her baby in the back seat.

**Director:** Alan Paul Rhone

**Producer:** Bay State Film Production

**Screenplay:** Alan Paul Rhone

**Cinematography:** John Siegle

**Editing:** Don Hamblly

**Music:** Walter Porep

**Sound:** Walter Porep



## DRIVE IN (GOODNIGHT SQUARECAT)

USA // 1m

A warm farewell from the drive in.

# FOR SHORTS AND GIGGLES

Thursday 14 March (20.45)  
Civic House // 1h30m // N/C 18+

Ever wondered what happened to the spider that bit Peter Parker? Curious about what became of your favourite obscure and short-lived punk band? Do you really know how it feels to be hungover? We receive 1700+ submission each year and can't hope to cram all our favourites into competition programmes. Here are some of the funniest films we saw this year, some Scottish, others from all over the world, including a Sundance award winner, and the latest work from the brains behind last year's climate change porno *Hot Winter - A Film By Dick Pierre*. Compèred by IndieCork Film Festival's inimitable Ronan Leonard, who will also host a special edition of everybody's third favourite comedy music bingo game, Ringo Music Bingo, after the screening.



## PAINTING WITH JOAN

USA // 2018 // 4m  
**SCOTTISH PREMIERE**

Are you curious about Minnesota's #3 public access painting show? Watch Joan paint beautiful snowy mountains and debate extraterrestrial sexuality with herself!

**Director:** Jack Henry Robbins  
**Producer:** Delaney Schenker  
**Screenplay:** Nunzio Randazzo  
**Cinematography:** Nate Gold  
**Production Design:** Jenell Randall

**Director's filmography:**  
*I've Got Levitation* (2018), *Hot Winter: A Film by Dick Pierre* (2017), *Christmas '92* (2016), *Ghostmates* (2016), *Opening Night* (2016), *Storied Streets* (2014), *Love* (2011), *The Portrait Project* (2011)

**Contact:**  
delaneyschenker@gmail.com



## MAN SPIDER

Australia // 2018 // 8m  
**UK PREMIERE**

Everyone knows the Spiderman story: man gets bitten by spider, gets spider powers, becomes hero. But radioactive metamorphosis is a two-way street.

**Director:** Tom Oxenham  
**Producer:** Simon Alcock, Tom Oxenham  
**Screenplay:** Simon Alcock, Tom Oxenham  
**Cinematography:** Fabio Mota  
**Editing:** Charlie Bird  
**Sound:** Peter Doggart

**Director's filmography:**  
*Skim for England* (2017)

**Contact:**  
tomawoxenham@gmail.com





## BRANCH

Norway // 2018 // 3m

Nader is used to getting slapped in the face, but refuses to give up on love. The problem is, he is unaware of the punches he throws himself.

**Director:** Det Sporadiske Filmkollektivet

**Producer:** Det Sporadiske Filmkollektivet

**Director's filmography:**

*The Proposal* (2018), *When one door closes* (2017), *Like Family* (2016), *One week two weeks a month* (2016), *Oslo's Rose* (2015)

**Contact:**  
ts@nfi.no



## HOW IT FEELS TO BE HUNGOVER

### HUR DET KÄNNNS ATT VARA BAKIS

Sweden // 2018 // 10m  
**SCOTTISH PREMIERE**

A man wakes up at a clinic specialising in malignant hangovers. The doctor prescribes 600 ml of ice cream and two action comedies, but also shares some news, which doesn't make him feel any better...

**Director:** Viktor Hertz

**Producer:** Johann Gustavsson

**Screenplay:** Viktor Hertz

**Cinematography:**  
Bratislav Stankovic

**Editing:** Viktor Hertz

**Sound:** Philip Jurdell

**Director's filmography:**

*Home Care Before Christmas* (2016), *Fomo Sapiens* (2016), *We Got Your Back* (2014)

**Contact:**  
info@viktorhertz.com



## DINOSAUR

France // 2018 // 4m  
**UK PREMIERE**

A young girl inflates a huge balloon in the park. A boy is about to burst this balloon but the girl's mother tries to dissuade him.

**Director:** Pierre Dugowson

**Producer:** Pierre Dugowson

**Screenplay:** Pierre Dugowson

**Cinematography:**

Thibaud de Chemellier

**Editing:** Pierre Dugowson

**Music:** Pierre Dugowson

**Director's filmography:**

*Stuck Option* (2019), *Until Stocks run dry* (2017), *General studies* (2016), *Supermarket* (2016), *The 5th* (2014)

**Contact:**  
dugowow@gmail.com

## FOR SHORTS AND GIGGLES

(continued)



### BOBBY AND MARY

UK // 2018 // 4m

Bobby and Mary welcome an unusual visitor.

**Director:** Alistair Kerr  
**Animation:** Alistair Kerr

**Director's filmography:**

*Moon 2055* (2018), *Victor the Viking* (2018), *Square* (2018), *Recycle* (2018), *Roadkill* (2018), *Harry's Second Hand Shop* (2018), *Eye Robot* (2018), *Mission to Shoogle* (2018), *Dr Frankie Stein* (2018)

**Contact:**  
aliritakerr@gmail.com



### PLANKTON

UK // 2018 // 5m  
**UK PREMIERE**

A glimpse of the ideas and aspirations that float around at the bottom of the food chain. Don't we all want to become something big one day?

**Director:** Gustaf Lindström  
**Producer:** Alex Plapinger, Michael Ashton  
**Music:** Julia Rakel  
**Sound:** Julia Rakel  
**Animation:** Felip Docolomansky, Marion Strunck, Mattea Quaranta-Usagitsu, Nick Turner, Patrick Hearn, Sarah Nielsen

**Director's filmography:**  
First film

**Contact:**  
gustaf.lindstrom@gmail.com



### HAIR WOLF

USA // 2018 // 12m

In a black hair salon in gentrifying Brooklyn, the local residents fend off a strange new monster: white women intent on sucking the lifeblood from black culture.

**Director:** Mariama Diallo  
**Producer:** Valerie Steinberg  
**Cinematography:** Charlotte Hornsby  
**Editing:** Kristan Sprague  
**Production Design:** Eli Kleinsmith  
**Music:** Ariel Marx  
**Sound:** Ryan Billia

**Director's filmography:**  
*Sketch* (2017)

**Contact:**  
valerie.steinberg@gmail.com



## LADYPARTS

UK // 2018 // 3m

A short look at a short lived girl band, whose music never managed to change the world.

**Director:** Caity Lougheed

**Producer:** Caity Lougheed

**Director's filmography:**

*Daisyland* (2018), *Fishtail* (2018), *Me, documented* (2018), *Alpha* (2017), *Yellow Paint* (2017), *Not Ahura* (2017)

**Contact:**

caitlinlougheed@yahoo.co.uk



## ELOISE

Sweden // 2017 // 15m

**UK PREMIERE**

An obsessed local outcast enlists the help of a love-struck youngster to attract the attention of a clueless hairdresser.

**Director:** Johan Rosell

**Producer:** Johan Lundström,

Beatrice Pourbager Garcia

**Screenplay:** Ebba Stymne

**Cinematography:** Nea Asphäll

**Editing:** Jakob Åsell

**Music:** Andreas Ahlm

**Sound:** Gustaf Forsberg,

Jonathan Dakers

**Director's filmography:**

*Sjövåderrapporten* (2018), *Limbo* (2015), *Första strulet* (2014), *Mustaschen* (2011)

**Contact:**

jing.haase@sfi.se



## ENOUGH

UK // 2017 // 2m

Moments of lost self-control.

**Director:** Anna Mantzaris

**Producer:** Royal College of Art

**Cinematography:** Donna Gage

**Editing:** Hugo Vieites Caamano

**Music:** Phil Brookes

**Sound:** André Parklind

**Animation:** Anna Mantzaris,

Marcos Valin

**Director's filmography:**

*Good Intentions* (2018), *But Milk Is Important* (2012)

**Contact:**

anna.mantzaris@gmail.com

# SCARED SHORTLESS

Friday 15 March (23.00)  
CCA Theatre // 1h30m // N/C 18+

Just when you thought it was safe to admit to being a short film lover... We've compiled some of our favourite creepy cuts, chillers and shockers from this year's submissions. Haunted hipsters, psychotic old ladies and a sentient, violently loyal motorbike all feature, alongside the latest from Glasgow's very own schlockmeister Bryan M. Ferguson and a new work from our Miami besties the Borscht Corporation. And after the screening, if Sauchiehall Street on a Friday night is one horror too many, head over to Civic House for tunes courtesy of Lorenzo Pacitti, founder of LP Records and Glasgow's favourite new radio station LP Radio.



## TOXIC HAIRCUT

UK // 2018 // 2m

A 90 second horror odyssey about getting a haircut.

**Director:** Bryan M. Ferguson  
**Screenplay:** Bryan M. Ferguson  
**Cinematography:** Bryan M. Ferguson  
**Editing:** Bryan M. Ferguson  
**Sound:** Bryan M. Ferguson  
**Animation:** Bryan M. Ferguson, Vari Watt

### Director's filmography:

*Umbilical Glue* (2017), *Blockhead* (2017), *Rubber Guillotine* (2016), *Flamingo* (2016), *Caustic Gulp* (2015), *The Misbehaviour of Polly Paper Cut* (2013)

### Contact:

decaying.shapes@gmail.com



## COYOTE

Switzerland // 2018 // 10m

A coyote loses his wife and children to an attack by wolves. As he tries to come to terms with his grief, he is increasingly haunted by hallucinations and possessed by evil.

**Director:** Lorenz Wunderle  
**Producer:** Ramon Schoch  
**Screenplay:** Lorenz Wunderle  
**Editing:** Lorenz Wunderle, Ramon Schoch  
**Music:** Rahel Zimmermann  
**Sound:** Moritz Flachsmann, Thomas Gassmann  
**Animation:** Etienne Mory, Fela Bellotto, Julia Munz, Lorenz Wunderle, Sirinda Marti

### Director's filmography:

*Hope* (2013)

### Contact:

ramon@yk-animation.ch



## LA PERSISTENTE

France // 2018 // 22m  
**UK PREMIERE**

A ski resort in the French Pyrenees. Ivan lives for his motorcycle - the sentient, loving, breathing La Persistente. When a local rival steals her from him, Ivan obsessively plans to win her back...

**Director:** Camille Lugan  
**Producer:** Daniel Sauvage, Jérôme Barthélemy  
**Screenplay:** Camille Lugan  
**Cinematography:** Noé Bach  
**Editing:** Baptiste Ribault  
**Production Design:** Anne-Sophie Delaunay  
**Music:** Rémi Boubal  
**Sound:** Olivier Voisin

**Director's filmography:**  
*Karama Karama* (2014)

**Contact:**  
distribution@caimans-prod.com



## SPIRIT #1

USA // 2018 // 6m  
**UK PREMIERE**

Samantha recounts a dream she had last night.

**Director:** Brett Potter  
**Producer:** Ben Cohen, Zach Kislewitz, Taylor Shung  
**Screenplay:** Brett Potter  
**Cinematography:** Noah Chamis  
**Editing:** Robert Struthers  
**Production Design:** Esther Kim

**Director's filmography:**  
*The Midnight Service* (2017),  
*Sea Devil* (2014)

**Contact:**  
brett.m.potter@gmail.com



## MANNEQUINS

UK // 2018 // 7m  
**SCOTTISH PREMIERE**

Entering Carpenter Hill Hospital four friends find they may never leave.

**Director:** David Malcolm  
**Producer:** Andy Stewart, David Malcolm  
**Screenplay:** David Malcolm  
**Cinematography:** Hannes Johansson  
**Editing:** David Malcolm  
**Music:** David Malcolm  
**Sound:** David McKeitch

**Director's filmography:**  
First film

**Contact:**  
randomelementsfilms@gmail.com

## SCARED SHORTLESS

(continued)



### UNDERGROWTH

UK // 2018 // 6m

#### SCOTTISH PREMIERE

A young woman grows body parts in her garden.

**Director:** Laura White

**Screenplay:** Laura White

**Editing:** Laura White

**Music:** Michael Dicken

**Sound:** Michael Dicken

**Animation:** Laura White

#### Director's filmography:

*Waste* (2017)

#### Contact:

laurajenniferwhite@gmail.com



### THE COST OF LIVING

UK // 2018 // 5m

#### SCOTTISH PREMIERE

Tess and Jared are struggling to pay the rent for their expensive city flat. However, their landlord might be able to offer an arrangement that allows them to stay...

**Director:** Tom Nicoll

**Producer:** Tom Nicoll, Zach Joseph

**Screenplay:** Tom Nicoll,

Zach Joseph

**Cinematography:** Ben Westaway

**Production Design:** Alice Cousins

#### Director's filmography:

*Retreat* (2018), *Task 2* (2017), *Tea Man* (2015)

#### Contact:

tpbnicoll@gmail.com



### OH GOD

#### O JEZU

Poland // 2017 // 4m

#### SCOTTISH PREMIERE

Enter a world that is losing its original shapes, its identity. No one is willing to take any action, all are passive and indifferent, unable to create their own reality.

**Director:** Betina Bozek

**Producer:** Robert Sowa

**Music:** Kaja Szwarnóg

#### Director's filmography:

*Loneliness* (2017), *Kartoteka* (2015), *The Rumble* (2014)

#### Contact:

marta.swiatek@kff.com.pl



## **HELSINKI MANSPLAINING MASSACRE**

Finland // 2018 // 14m

One woman's desperate struggle to survive a horde of men with frail egos, who just want to explain everything to her.

**Director:** Ilja Rautsi

**Producer:** Misha Jaari, Mark Lwoff

**Screenplay:** Ilja Rautsi

**Cinematography:**

Kerttu Hakkarainen

**Editing:** Jussi Rautaniemi

**Production Design:** Santtu Toivola

**Sound:** Karri Niinivaara

**Director's filmography:**

First film

**Contact:**

milla@bufo.fi



## **RETXH**

UK // 2018 // 4m

**SCOTTISH PREMIERE**

A visceral horror rollercoaster in which a young woman's illness takes a disturbing turn...

**Director:** Keir Siewert

**Producer:** Alix Austin

**Screenplay:** Keir Siewert

**Cinematography:**

Anna Gudbrandsdottir

**Editing:** Kurt Schneider

**Music:** Thibault Chavanis

**Sound:** Natasha Haycocks

**Director's filmography:**

*Duchess* (2018), *In Deep* (2015),

*Dead Gigolo* (2015), *Jesse*

*Functions* (2015), *JC's Honeytrap*

(2014), *Let's Make a Porno* (2014),

*Let's Have a Threesome* (2014),

*#conniesflat* (2013)

**Contact:**

Lonelara.info@gmail.com

# BLUEPRINT: SCOTTISH INDEPENDENT SHORTS

Thursday 14 March (21.15)

CCA Theatre // 1h45m // N/C 15+

Celebrating the ingenuity and hard work of local indie filmmaking talent, Blueprint shines a bright light on the fringes of Scottish film culture. Blueprint returns to GSFF with a special focus on emerging cinematographer Alan McLaughlin, the first Scottish filmmaker nominated for the prestigious Debut Cinematographer Award at Camerimage, the International Film Festival of the Art of Cinematography in Poland. This special programme focuses on the work of the cinematographer in film and celebrates Alan's interdependent work – both new and retrospective.

All films featured in this programme will participate in the Hilton Earl Memorial Award, an audience award for the best Blueprint film of the year. The Hilton Earl Memorial Award is supported by Visual Impact Scotland. The winner will receive a kit hire package to the value of £500 for their next DIY short film. The producers will also receive consultation on how to package the best deal to meet their production needs. Massive thanks to Visual Impact Scotland for supporting truly independent short film.



## GLASSMOUNT

UK // 2019 // 11m

### UK PREMIERE

A triptych of documentary images play simultaneously, united by the same geographical space but offering both complementary and contradictory narrative clues as to what is really going on.

**Director:** Daniel Cook

**Producer:** Daniel Cook

**Screenplay:** Daniel Cook

**Cinematography:** Daniel Cook

**Editing:** Daniel Cook

### Director's filmography:

*The King & I* (2017)

### Contact:

colvincook@gmail.com





## LOST SERENITY

UK // 2013 // 15m

Trapped on a dying earth, a young girl travels through a changed landscape where food, fire and shelter are currency. Adults are the enemy and she must discover what she is really running from.

**Director:** Ben Sharrock

**Producer:** Lauren Lamarr

**Screenplay:** Alan C. McLaughlin

**Cinematography:**

Alan C. McLaughlin

**Editing:** Karel Dolak

**Production Design:**

Caitlin Hepburn

**Music:** David McKeitch

**Director's filmography:**

*Patata Tortilla* (2015), *The Zealot* (2012), *Closure* (2011)

**Contact:**

laurenlamarr@hotmail.com



## DENTURES OF DEATH

UK // 2017 // 14m

Six year old Tommy's imagination runs wild when his unconventional great-uncle spills the beans about life and death.

**Director:** Elias Sommer

**Producer:** Jack Allen, Reece Smith

**Screenplay:** Elias Sommer

**Cinematography:**

Alan C. McLaughlin

**Editing:** Stephen C. Horne

**Production Design:** Elias Sommer

**Music:** Kenny Forrest

**Director's filmography:**

First film



## IN THE FALL

UK // 2018 // 16m

Faced with the ageing of his faithful workhorse, a man is forced to confront his own mortality and consider a sacrifice to ensure his family's survival.

**Director:** Tom Gentle

**Producer:** Tom Gentle, Rupert Clague

**Screenplay:** Tom Gentle

**Cinematography:**

Alan C. McLaughlin

**Editing:** Myles Painter

**Production Design:**

Natalie Astridge

**Director's filmography:**

*Uhuru* (2017), *Blindsided* (2017), *Lost Girl* (2016), *April Fool* (2013)

**Contact:**

tomgentle8@gmail.com



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5–10 November 2019, [kurzfilmtage.ch](http://kurzfilmtage.ch)

**Submission Deadline: 14 July 2019**

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# BLUEPRINT: B-ROLL

Friday 15 March (21.15)  
CCA Cinema // 1h30m // N/C 15+

B-Roll gives Scottish filmmakers carte blanche to curate their own shorts programme. Fresh from her BAFTA Scotland nomination and a rousing Blueprint screening of her exhilarating short *SLAP*, Simone Smith presents the fourth Blueprint B-Roll. As a one-woman production unit Simone's independent work has a visual and kinetic identity that embraces a wide range of film forms. This special programme promises to be as dazzling and idiosyncratic as her own work, revealing the films that have influenced her own practice.



## FRIDGE

UK // 1995 // 20m

In a squalid tenement building in Glasgow, two toughs lock a helpless young boy inside a broken fridge-freezer.

**Director:** Peter Mullan  
**Producer:** Frances Higson  
**Screenplay:** Peter Mullan  
**Cinematography:**  
Grant Scott Cameron  
**Editing:** Colin Monie  
**Production Design:**  
Campbell Gordon  
**Music:** Craig Armstrong

**Director's filmography:**  
*Neds* (2010), *The Magdalene Sisters* (2002), *Orphans* (1998), *Good Day for the Bad Guys* (1995), *Close* (1993)

**Contact:**  
franceshigson@gmail.com



## PINCH NECK

USA // 1968 // 2m

Bruce Nauman pinches his lips; pulls his lower lip; pinches his cheeks, pulls his neck; and pulls his lips.

**Director:** Bruce Nauman

**Director's filmography:**  
*For Beginners* (all the combinations of the thumb and fingers) (2010), *Setting a Good Corner* (*Allegory & Metaphor*) (1999), *World Peace* (1996), *Learned Helplessness in Rats* (*Rock and Roll Drummer*) (1988), *Clown Torture* (1987), *Good Boy Bad Boy* (1985), *Tony Sinking into the Floor*, *Face Up*, and *Face Down* (1973), *Elke allowing the floor to rise up over her face* (1973), *Audio Video Piece for London, Ontario* (1969–70), *Pacing Upside Down* (1969), *Wall-Floor Positions* (1969), *Flesh to White to Black to Flesh* (1968), *Art Make-Up* (1967)

**Contact:**  
info@eai.org

## BLUEPRINT: B-ROLL

(continued)



### WORLD OF GLORY

Sweden // 1991 // 15m

A plain, ordinary man tells us about his work as a real-estate broker, his dead father, his ordinary home and so on in a naturalistic voice, lacking any emotions, looking straight into the camera.

**Director:** Roy Andersson

**Producer:** Göran Lindström, Freddy Olsson

**Screenplay:** Roy Andersson

**Cinematography:** István Borbás

**Music:** Björn Isfält

**Director's filmography:**

*A Pigeon Sat on a Branch*  
*Reflecting on Existence* (2014),  
*You, the Living* (2007), *Un matin partout dans le monde* (2000),  
*Songs from the Second Floor* (2000), *Something Has Happened* (1993), *Tryggare kan ingen vara* (1980), *Så fruktansvärt onödigt* (1979), *Giliap* (1975), *A Swedish Love Story* (1970), *Saturday October 5th* (1969), *To Fetch a Bike* (1968), *The White Match* (1968), *Visiting One's Son* (1967)

**Contact:**

festivals@coproductionoffice.eu



### GASMAN

UK // 1998 // 14m

A brother and sister go to a Christmas party with their father and two other children they don't know.

**Director:** Lynne Ramsay

**Producer:** Gavin Emerson

**Screenplay:** Lynne Ramsay

**Cinematography:** Alwin H. Küchler

**Editing:** Lucia Zucchetti

**Production Design:** Jane Morton

**Director's filmography:**

*You Were Never Really Here* (2017), *Swimmer* (2012), *We Need to Talk About Kevin* (2011), *Morvern Callar* (2002), *Ratcatcher* (1999), *One Eye* (1997), *Sweet Heart* (1996), *Kill the Day* (1996), *Small Deaths* (1996)

**Contact:**

ge@holycowuk.com



### THE LOST HEAD AND THE BIRD

India // 2018 // 10m

A disorientating and absurd world on the fringes of contemporary India where the boundaries between fact and fiction blur, and the undercurrents of caste, sexual, religious and political violence lurk beneath the surface, erupting in ever more frequent outbursts.

**Director:** Sohrab Hura

**Director's filmography:**

First film

**Contact:**

sohrab.hura@gmail.com



## **WINDOWLICKER (APHEX TWIN)**

UK // 1999 // 11m

Two men go window-shopping for women in Los Angeles.

**Director:** Chris Cunningham

**Producer:** Cindy Burnay

**Screenplay:** Chris Cunningham

**Cinematography:**

James Hawkinson

**Editing:** Chris Cunningham

**Music:** Aphex Twin

**Director's filmography:**

(Selected) *Gil Scott-Heron: New York Is Killing Me* (2010), *The Horrors: Sheena Is a Parasite* (2006), *Rubber Johnny* (2005), *Monkey Drummer* (2000), *Flex* (2000), *Leftfield Feat. Afrika Bambaataa: Afrika Shox* (1999), *Björk: All Is Full of Love* (1999), *Squarepusher: Come on My Selector* (1998), *Madonna: Frozen* (1998), *Portishead: Only You* (1998), *12 Rounds: Personally* (1997), *Geneva: Tranquillizer* (1997), *Jocasta: Something to Say* (1997), *Life's Addiction: Jesus Coming in for the Kill* (1997), *Aphex Twin: Come to Daddy* (1997)

**Contact:**

licensing@warprecords.com



## **FEST**

Germany // 2018 // 3m

Drone. Stunt. Rave.

**Director:** Nikita Diakur

**Producer:** Nikita Diakur

**Music:** David Kamp

**Sound:** David Kamp

**Animation:** Nikita Diakur

**Director's filmography:**

*Ugly* (2017), *Fly on the Window* (2009)

**Contact:**

info@nikitadiakur.com

# SHORT MATTERS! 2019

## SHORT MATTERS! 1

Friday 15 March (16.45)  
CCA Cinema // 1h40m // N/C 15+

SHORT MATTERS! is the European Film Academy's short film tour, bringing together fifteen award winners at top European festivals in 2018. The tour showcases work from Belgium, Bulgaria, France, Georgia, Germany, Italy, Latvia, the Netherlands, Portugal, Spain, Switzerland, Ukraine and the UK.

Cut to the chase and see the most critically acclaimed and vital contemporary European shorts right here!



### AQUAPARQUE

Portugal // 2018 // 17m

A girl and a boy hide from the outside world in an abandoned waterpark. In the ruins of the old swimming pools, they find a shelter to grieve their loss of hopes and dreams.

**Director:** Ana Moreira

**Producer:** Joana Ferreira,  
Isabel Machado / C.R.I.M.

**Screenplay:** Ana Moreira

**Cinematography:** João Ribeiro

**Editing:** Tomás Baltazar

**Production Design:** Bruno Duarte

**Sound:** Ricardo Leal

**Director's filmography:**

First film

**Contact:**

crim.filmes@gmail.com

**Curtas Vila do Conde  
International Film Festival  
nominee**



### THOSE WHO DESIRE

LOS QUE DESEAN

Switzerland, Spain // 2018 // 24m

A documentary portrait of paloma competitions in Valencia, where trainers' colourfully painted pigeons vie for the affection of a female mate.

**Director:** Elena López Riera

**Producer:** Eugenia Mumenthaler,  
David Epiney, Elena López Riera

**Cinematography:** Elena López  
Riera, Giuseppe Truppi,

Philippe Azoury

**Editing:** Raphaël Lefèvre

**Director's filmography:**

*The Entrails* (2016), *Pueblo* (2015)

**Contact:**

info@alinafilm.com

**Locarno Film Festival nominee**



## CONTAINER

### KONTENER

Germany // 2018 // 30m

Maryna and Tava are working shifts on a milk farm in Eastern Germany. In the village, they are known as 'the two Poles'. They themselves ignore one other's existence. Then when the farm manager goes on a business trip, Tava does not show up for work.

**Director:** Sebastian Lang

**Producer:** Johannes Schubert

**Screenplay:** Hanna Rode, Martin Herold, Sebastian Lang

**Cinematography:** Caspar Hees

**Editing:** Martin Herold

**Production Design:** Melina Schuler

**Music:** Ivan Andrianov

**Sound:** Julius Rülke

**Director's filmography:**

First film

**Contact:**

johannes.e.schubert@filmuniversitaet.de

Cork Film Festival nominee



## I SIGNED THE PETITION

UK, Germany, Switzerland //  
2018 // 11m

Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt.

**Director:** Mahdi Fleifel

**Producer:** Patrick Campbell, Mahdi Fleifel

**Screenplay:** Mahdi Fleifel

**Cinematography:** Mahdi Fleifel

**Editing:** Michael Aaglund

**Sound:** Dario Swade

**Director's filmography:**

*A Drowning Man* (2017), *A Man Returned* (2016), *Xenos* (2014), *A World Not Ours* (2012)

**Contact:**

serge@ladistributrice.ca

Sarajevo Film Festival nominee



## THE ESCAPE

### L'ÉCHAPPÉE

France // 2018 // 10m

Alice is at hospital, just out of surgery. She is very ill and totally bald. Yet she sings, wears make-up and cracks herself up. She is love with her surgeon.

**Director:** Laëtitia Martinoni

**Producer:** Marianne Roudier

**Screenplay:** Laëtitia Martinoni

**Cinematography:**

Fabrizio Fontemaggi

**Editing:** Jean-Baptiste de Lescurie

**Production Design:** Antoine Maron

**Music:** Clare Manchon, Olivier Manchon

**Sound:** Benjamin Jaussaud

**Animation:** Stéphan Kot

**Director's filmography:**

First film

**Contact:**

irisreveproductions@gmail.com

International Short Film Festival  
in Drama nominee



**RELEASE THE DOGS**

**LÂCHEZ LES CHIENS**

Belgium, France // 2017 // 22m

Anouck is resigned to being caught between two difficult relationships: her man and her little brother. On the night of the boy's 18th birthday, this delicate triangle explodes. Anouck's revolt is coming...

**Director:** Manue Fleytoux

**Producer:** Jérémy Forni, Benoit Roland

**Screenplay:** Manue Fleytoux

**Cinematography:** Florian Berutti

**Editing:** Adrien Pagotto

**Production Design:**

Emmanuel Borgetto

**Music:** Jules Ribis, Xavier Tabard

**Sound:** Thomas Hatcher

**Director's filmography:**

First film

**Contact:**

film@chevaldeuxtrois.com

**Krakow Film Festival nominee**



**THE YEARS**

**GLI ANNI**

Italy, France // 2018 // 20m

A woman gives voice to Annie Ernaux's text *The Years*, a few collected fragments on the shores of a timeless Sardinia. Neither the words, nor the images, drawn from archival family films, are expected to complete the narration of her story: places from her past.

**Director:** Sara Fgaier

**Producer:** Sara Fgaier, Marco Alessi

**Editing:** Davide Minotti, Sara Fgaier

**Sound:** Riccardo Spagnol

**Director's filmography:**

*L'Umile Italia* (2014), *Arturo* (2014), *L'Approdo* (2013)

**Contact:**

maeva.barelli@gmail.com

**Venice Film Festival nominee**



**SHAME**

**CPAM**

Bulgaria // 2017 // 24m

Macho skips school to work on a construction site. The only ray of light for him is his girlfriend, Donna. Yet she is ashamed to acknowledge his mother, who works as janitor in their school. Macho has to chose between his mother and his love.

**Director:** Petar Krumov

**Producer:** Rossitsa Valkanova

**Screenplay:** Petar Krumov

**Cinematography:** Georgi Georgiev

**Editing:** Elena Seimenova

**Production Design:**

Sabina Hristova

**Sound:** Valeria Popova

**Director's filmography:**

First film

**Contact:**

klasfilm@spnet.net

**Clermont-Ferrand International Short Film Festival nominee**





## WHAT'S THE DAMAGE

UK // 2017 // 7m

A proposition and provocation, answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest and dissent.

**Director:** Heather Phillipson

**Director's filmography:**

*WOW* (2018), *STATUS EPILEPTICUS* (2018), *of Violence* (2017), *everything slapped & candied & opening* (2017), *TRUE TO SIZE* (2016), *100% OTHER FIBRES* (2016), *COMMISERATIONS!* (2015), *FINAL DAYS* (2015), *put the goat in the goat boat* (2014), *SERIOUS TRACTION* (2014), *splashy phasings* (2013), *immediately and for a short time balloons weapons too-tight clothing worries of all kinds*, (2013), *halah!* (2013), *A Is to D What E Is to H* (2012), *Zero-point Garbage Matte* (2011), *Catastrophicephaleconomy* (2011), *Torso Portions* (2011), *Well, this is embarrassing* (2011)

**Contact:**

heatherphillipsonstudio@gmail.com

**International Film Festival  
Rotterdam nominee**



## PRISONER OF SOCIETY

სოციალური პატიმარი

Georgia // 2018 // 15m

What does it mean to be a stranger in your own home and country? An intimate journey into the world and mind of a young transgender woman, locked away from the outside world for the past decade, trapped between her personal desire for freedom and the traditional expectations of her parents.

**Director:** Rati Tsiteladze

**Producer:** Nino Varsimashvili,  
Rati Tsiteladze

**Cinematography:** Rati Tsiteladze

**Editing:** Rati Tsiteladze

**Sound:** Rati Tsiteladze

**Director's filmography:**

*Mother* (2016), *Lost in Reality* (2015), *Little Things* (2014), *Hero* (2013), *It's All Up to You!* (2013), *Dark Side* (2011)

**Contact:**

tsiteladzerati@gmail.com

**Tampere Film Festival nominee**



**CAPITALISTS**

**KAPALISTIS**

Belgium, France // 2017 // 15m

Santa is capitalist. He brings toys to the rich kids and sweatshirts to the poor ones. Nikos, 5 years old.

**Director:** Pablo Munoz Gomez

**Producer:** Erika Meda, Olivier Berlemont

**Screenplay:** Pablo Munoz Gomez, Sarah Schenkel, Xavier Seron

**Cinematography:**

Kinan Massarani

**Editing:** Nicolas Bier

**Production Design:** Lisa Etienne

**Music:** Rafael Munoz Gomez

**Sound:** Marc Alberisio

**Director's filmography:**

*Intégration Inch'Allah* (2016),

*Welcom* (2014)

**Contact:**

festivals@originefilms.fr

**Valladolid International Film Festival nominee**



**BURKINA  
BRANDENBURG  
KOMPLEX**

Germany // 2018 // 19m

A presumably African village, inhabited by Germans. A geographical construction that takes a European collective image of Africa and puts it to the test.

**Director:** Ulu Braun

**Producer:** Ulu Braun

**Screenplay:** Ulu Braun

**Cinematography:** Ulu Braun

**Editing:** Ulu Braun

**Production Design:**

Jan Berendes-Pätz, Ulu Braun

**Music:** Max Knoth

**Sound:** Valentin Lorenz

**Animation:** Ulu Braun

**Director's filmography:**

*The Hostel* (2017), *Plantheon*

(2016), *Architektura* (2015),

*BIRDS* (2014), *Forst* (2013), *Maria*

*Theresia and her 16 Children*

(2011), *Westcoast* (2009)

**Contact:**

film@ulubraun.com

**Berlin International Film Festival nominee**



**GRADUATION '97**

ВИПУСК '97

Ukraine // 2018 // 19m

Roman lives a lonely life in a provincial city, working as a technician. For the first time since graduation, his ex-classmate Liuda comes back to town. Nobody has heard anything from her for twenty years, but Roman is determined not to lose her again.

**Director:** Pavlo Ostrikov

**Producer:** Yurii Minzianov

**Screenplay:** Pavlo Ostrikov

**Cinematography:** Kyryl Shlyamin

**Editing:** Yevgen Golovanchuk

**Production Design:**

Diana Todoratieva

**Music:** Braty Gzhegozhevsky,

Trio Marenych

**Sound:** Serzh Avdeev

**Animation:** Kyryl Shlyamin

**Director's filmography:**

*Mia donna* (2018),

*Golden love* (2016)

**Contact:**

ym@kristifilms.com

**Leuven Short Film Festival nominee**



## MERYEM

The Netherlands // 2017 // 16m

Filmed during the battle of Kobani, this film reveals the women at the heart of the fight against IS. With stoical perseverance and the aid of American airstrikes, these women are leading the fight for freedom.

**Director:** Reber Dosky

**Producer:** Jos De Putter

**Cinematography:** Reber Dosky

**Editing:** Rémi van der Heiden

**Sound:** Huibert Boon,  
Taco Drijfhout

**Director's filmography:**

*Radio Kobani* (2016), *Yezidi Girls* (2016), *The Sniper of Kobani* (2015), *Horsepower* (2015), *One Happy Day* (2015), *4Ever* (2014), *The Call* (2013), *My Good Fortune In Auschwitz* (2012)

**Contact:**

info@journeyman.tv

**Uppsala International Short Film Festival nominee**



## WILDEBEEST

Belgium // 2017 // 19m

Going on safari is a dream for many. For middle-aged couple Linda and Troyer, it turns into a horribly real adventure when they get left behind in the wilderness.

**Director:** Nicolas Keppens,  
Matthias Philips

**Producer:** Brecht Van Elslande,  
Bert Lesaffer

**Screenplay:** Matthias Philips,  
Nicolas Keppens

**Editing:** Nicolas Keppens

**Sound:** Greg Scheirlinck

**Animation:** David Dils,  
Eno Swinnen, Gitte Teuwen,  
Jeroen Ceulebrouck,  
Nicolas Keppens, Pieter Samyn,  
Pieter Vanluffelen,  
Wietse Palmans

**Director's filmography:**  
*Superstars* (2012)

**Contact:**

brecht@animaltank.be

**Encounters Short Film and Animation Festival nominee**

## VISIBLE CINEMA: RCS CURATES

Saturday 16 March (13.00)  
CCA Cinema // 1h30m // N/C 15+



Visible Cinema: RCS Curates is a creative collaboration between the RCS BA Performance in BSL and English students and Glasgow Film Theatre, promoting Deaf culture and championing Deaf-led/interest film. Drawn from open submissions to GSFF and from the Deaf Shorts programme at Encounters Film Festival, this showcase of contemporary filmmaking explores themes of communication, control and consent.



### THE LAST TIME I SAW YOU

Australia // 2018 // 7m  
**SCOTTISH PREMIERE**

A 16 year old Hazara Muslim refugee confronts a trio of mean girls at school.

**Director:** Damian McLindon

**Producer:** Cat Burnett,  
Damian McLindon

**Screenplay:** Damian McLindon

**Cinematography:** Joel Betts

**Editing:** Ben Joss

**Production Design:**  
Elena Lyons-Dawson

**Music:** Mick Harvey

**Sound:** Beth Bezzina

**Director's filmography:**

*Growing Up* (2012), *Jack & Lily* (2011)

**Contact:**

damian@hotglue.com.au



### YOU'RE LOST, LITTLE GIRL

Belgium // 2017 // 22m  
**SCOTTISH PREMIERE**

Anna, a deaf young woman, lives with her grandmother on a campground. When her grandmother is hospitalised, Anna finds herself alone and easy prey.

**Director:** Cédric Bourgeois

**Producer:** Anne-Laure Guégan

**Cinematography:** Julia Mingo

**Editing:** Julie Naas

**Music:** Vincent Cahay

**Sound:** Luis Trinqués

**Director's filmography:**

*Monkey* (2015), *Sophie* (2013), *Dreamcatchers* (2013), *La Mort du loup* (2012), *La Bête entre les murs* (2012)

**Contact:**

info@agenceducourt.be



## A WOMAN LIKE ME

UK, Denmark // 2017 // 9m

A Danish woman who is deaf, blind and mute travels to Nepal to meet a woman with her same condition. Will they be able to communicate? And what will they say to each other?

**Director:**

Isabel Lilia Morales Bondy

**Producer:** Lars Feldballe Petersen

**Cinematography:**

Isabel Lilia Morales Bondy

**Editing:** Isabel Lilia Morales Bondy

**Sound:** Felipe Bolaño Pinedo

**Director's filmography:**

*1110 1010* (2013)

**Contact:**

isabel@bondy.es



## LE PROCHAIN

Spain // 2018 // 12m

**SCOTTISH PREMIERE**

Ana is a single mother, raising her 8 year old daughter alone, deaf by birth. Ana will try to transmit to her daughter the music of Bach.

**Director:** Raúl Herrera

**Producer:** Natalia Lukic, Isabel Martínez

**Screenplay:** Raúl Herrera

**Cinematography:** Jon Solona

**Editing:** Angel Pazos, Sebastián Martín

**Music:** Alvaro Urbanos

**Director's filmography:**

*SASSS* (2003)

**Contact:**

raulherreratrujillo@gmail.com



## BOAT

UK // 2018 // 23m

A young deaf girl comes to live on a boat owned by a big talker. She makes contact with the people – and the gerbil – which inhabit this world via written notes, gesture and dance, before a small but significant death pushes her to make judgments about these relationships.

**Director:** Louise Stern

**Producer:** Genevieve Stevens

**Director's filmography:**

First film

**Contact:**

stern.louise@gmail.com

## OSKA BRIGHT FILM FESTIVAL: CHOOSE FROM THE FOLLOWING OPTIONS...

Saturday 16 March (17.00)  
CCA Cinema // 1h30m // N/C 15+

A rare chance to hear from the front-line how festivals, seasons and cinemas can open their doors to a broader range of artists and audiences.

Matthew Hellett, head programmer of Oska Bright Film Festival, and Sandra Alland, Glasgow-based multi-media artist and curator, discuss how they source, select and promote the films they love.

Both work within disability arts and have a core interest in LGBTQI+ shorts. This head-to-head debate will cover areas of common ground and of divergence; it includes a co-curated screening of Oska Bright shorts.

Sandra Alland is a writer, filmmaker, interdisciplinary artist and curator living in Glasgow. She has curated accessible film programmes featuring disabled and D/deaf filmmakers for festivals and events around the world and in 2018 programmed the first widely-accessible D/deaf and disabled LGBTQI+ shorts screening and panel for BFI Flare at Southbank. Sandra is interested in integrated access, as well as audio description and captioning processes that involve marginalised filmmakers (and film subjects) in how their work is presented and described.

Filmmaker Matthew Hellett is Head Programmer of the biennial Oska Bright Film Festival, the world's first and leading festival of films made by or featuring people with learning disabilities, autism or additional needs. He was the first learning-disabled curator to be accepted on Guiding Lights, the film industry's training programme (with Oska Bright Director Becky Bruzas). In 2017 Matthew introduced a LGBTQ+ strand to the Festival and is committed to showcasing the most diverse, original and challenging work. The Festival takes place in Brighton 23-26 October 2019. [www.oskabright.org](http://www.oskabright.org)



### THE MASK

UK // 2017 // 4m

We follow Sharif on his journey along a coastal footpath to the theatre of a neighbouring town.

**Director:** Sharif Persaud,  
Tim Corrigan

**Producer:** Tim Corrigan

**Cinematography:** Tim Corrigan

**Editing:** Tim Corrigan

**Music:** Marley Cole

**Sound:** Marley Cole

**Contact:**  
[tim@projectartworks.org](mailto:tim@projectartworks.org)



## THE ODD FUNERAL

Sweden // 2017 // 13m

An old woman is dying. She wishes to have her ashes spread in the Tatra mountains, the favourite place of her youth.

**Director:** Felix Swahn

**Producer:** Felix Swahn

**Screenplay:** Felix Swahn

**Contact:**

felix.swahn@ownit.nu



## TRAPPED RHYTHMS

UK // 2016 // 4m

Inspired by the history of people with learning disabilities being put in long-stay hospitals, this film features their stories and protest songs as well as statements made by Mabel Cooper.

**Director:** Access All Areas' Black Cab Theatre Company

**Contact:**

alex@accessallareastheatre.org



## CELESTE

New Zealand // 2016 // 6m

Fun-loving, theatrical Celeste sometimes needs some alone time, she enjoys setting herself up in her beautiful room, and watching back episodes of her favourite soaps.

**Director:** Kirsty Griffin, Viv Kernick

**Cinematography:** Kirsty Griffin

**Editing:** Prisca Bouchet

**Sound:** Viv Kernick

**Director's filmography:**

*Lifestylers* (2018), *Balancing Act* (2018), *Brandon* (2017), *Jonathan* (2017), *Moyzee* (2017), *Topsy & Dave* (2017), *Paul* (2017), *Simon* (2017), *Jessica* (2016), *Wayne* (2014)

**Contact:**

bellapacificmedia@gmail.com



## **BUMBLEBEES**

USA // 2015 // 4m

Despite being told as a child that he would never speak or walk, Vance accomplished what doctors thought was impossible. But now he has a new challenge: dating.

**Director:** Jenna Kanell

**Producer:** Katy Tulka

**Screenplay:** Jenna Kanell

**Cinematography:** Dillon Green

**Editing:** Jonathon Pawlowski

**Music:** Colin Butler-Mayes,  
Greg Levitt

**Director's filmography:**

*Max & the Monster* (2018), *#SLUT* (2018), *Boy's Club* (2018), *Dusso* (2018), *Produce the Vote* (2018), *Support Group* (2018), *The Refuge* (2016), *Civil* (2015), *Void* (2015)

**Contact:**

jenna.kanell@gmail.com



## **ANYTHING BUT ME**

UK // 2017 // 3m

"I'm quite a spontaneous person...I can't really write things down and remember them..."

The Different Voices project is a biggerhouse film production for 104 films supported by Creative Skillset's Film Skills Fund, with BFI's Film Forever National Lottery funds in association with the Arnolfini Bristol.

**Director:** Jeff Johns

**Producer:** Stephen Clarke,  
Tom Stubbs

**Contact:**

colinhigginson@yahoo.co.uk



## **SPEED**

Germany // 2017 // 3m

Stille Vann is an inclusive music project under the umbrella of the artists collective Barner 16, Hamburg.

**Director:** Annette Wirtz

**Director's filmography:**

*Nixobeach* (2018), *Fanpost* (2015), *Ghosts* (2014)

**Contact:**

annette-wirtz@web.de





## MAN WITHOUT DIRECTION

Sweden // 2016 // 14m

Lost to himself and the world Mr D is drawn into a world of endless corridors, lethal waitresses and talk show hosts that decapitate guests.

**Director:** Johannes Stjärne Nilsson, Pelle Öhlund, Nina Jemth, Moomsteatern Theatre Company

**Director's filmography:** *The Bear* (2018), *Rain* (2014), *Coastal Forecast* (2013), *Music for One X-mas and Six Drummers* (2011), *Sound of Noise* (2010), *Woman and Gramophone* (2006), *Way of the Flounder* (2006), *Hotel Rienne* (2002), *Music for One Apartment and Six Drummers* (2001), *Herr Pendel - flickorna* (1999), *Herr Pendel - fotbollen* (1999), *Herr Pendel - regnet* (1999), *Bakom mahognybordet* (1996)

**Contact:**

johannes@kostrfilm.com



## THEATRE OF SPEED'S RADIAL

Australia // 2016 // 4m

A collaborative film-making process resulting in a portrait of a community in motion.

**Director:** Theatre of Speed, Rhian Hinkley, Tamara Searle

**Producer:** Back to Back Theatre

**Music:** Harry Covill

**Sound:** Harry Covill

**Director's filmography:** *Better Man Than Me* (2010)

**Contact:**

nicole@backtobacktheatre.com

## SHORT STUFF & FAMILY SHORTS

**SHORT STUFF:  
PARENT & BABY SCREENING**

**Thursday 14 March (11.30)**  
CCA Theatre // 1h15m // N/C 12+

Short Stuff: Parent & Baby Screening returns for an hour and a bit of highlights from across the GSFF19 programme, specially chosen for short film lovers with babies. We guarantee entertaining and thought-provoking films and animations from around the world, but nothing too taxing for sleep-deprived parents. No extreme content or sudden loud noises, and the lights will remain on low to allow easy movement during the screening.

And our ever-popular Family Shorts brings you the most exciting new animation from around the world, up on the big screen. By turns daft, silly, sad, spooky and uplifting, this programme will showcase a wide range of stunning animation techniques and take you on journeys you never thought possible. After the screening you can make your own animation at a free drop-in workshop suitable for all ages, led by animator Jim Stirk between 13.00 and 15.00 in CCA Creative Lab.



### THREE STORIES INSIDE A RENTAL VAN

Australia // 2018 // 15m  
**UK PREMIERE**

The life of a white rental van is told via the different people who hire it.

**Director:** Lewis Attey  
**Producer:** Kate Laurie, Jordan Giusti  
**Screenplay:** Lewis Attey  
**Cinematography:** Ryan Alexander Lloyd  
**Editing:** Lewis Attey  
**Production Design:** Jamie Helmer, Rennie Watson  
**Sound:** Livia Ruzic

**Director's filmography:**  
*Rhododendron* (2014), *Basil* (2013)

**Contact:**  
hypervan@gmail.com



### VOX LIPOMA

FETTKNÖLEN  
Sweden // 2018 // 11m  
**SCOTTISH PREMIERE**

A short film about Ingmar Bergman's power and sexuality, and the facial lipoma that gives him no rest.

**Director:** Jane Magnusson, Liv Strömquist  
**Producer:** Cecilia Nessen  
**Screenplay:** Jane Magnusson, Liv Strömquist  
**Music:** Jonas Beckman, Lars Kumlin  
**Sound:** Annika Hedlund  
**Animation:** Veronica Wallenberg

**Directors' filmographies**  
**Jane Magnusson** (Selected)  
*Cupcake* (2014), *Trespassing Bergman* (2013), *Ebbe - the Movie* (2009)  
**Liv Strömquist** First film

**Contact:**  
jing.haase@sfi.se



## EDGECOMBE

United States // 2018 // 15m  
**INTERNATIONAL PREMIERE**

An examination of the ways trauma repeats and reinvents itself in rural Black communities, told through the deeply personal truths of three local residents.

**Director:** Crystal Kayiza

**Producer:** Crystal Kayiza,  
Sean Weiner

**Cinematography:** Pete Quandt

**Director's filmography:**

*See You Next Time* (2019), *Why We Stay* (2017), *All That Remains* (2011)

**Contact:**

ckayiza7@gmail.com



## TUNGRUS

India // 2018 // 13m  
**SCOTTISH PREMIERE**

In a cramped Mumbai apartment, a family considers eating their hell-raising pet rooster, in order to reclaim their lives.

**Director:** Rishi Chandna

**Producer:** Rishi Chandna

**Cinematography:**

Deepak Nambiar

**Sound:** Neha Mehra, Vinit D'Souza

**Director's filmography:**

First film

**Contact:**

fishychandna@gmail.com



## ELOISE

Sweden // 2017 // 15m  
**UK PREMIERE**

An obsessed local outcast enlists the help of a love-struck youngster to attract the attention of a clueless hairdresser.

**Director:** Johan Rosell

**Producer:** Johan Lundström,

Beatrice Pourbager Garcia

**Screenplay:** Ebba Stymne

**Cinematography:** Nea Asphäll

**Editing:** Jakob Åsell

**Music:** Andreas Ahlm

**Sound:** Gustaf Forsberg,

Jonathan Dakers

**Director's filmography:**

*Sjöväderrapporten* (2018), *Limbo* (2015), *Första strulet* (2014), *Mustaschen* (2011)

**Contact:**

jing.haase@sfi.se



**LION**

Germany // 2017 // 4m

The lion has to become more physically fit. The gazelle does not think he is capable of doing so.

**Director:** Julia Ocker

**Producer:** Thomas Meyer-Hermann

**Screenplay:** Julia Ocker

**Music:** Christian Heck

**Sound:** Christian Heck

**Animation:** Ina Gabriel, Urte Zintler

**Director's filmography:**

*Penguin* (2017), *Ant* (2017), *Wolf* (2016), *Crocodile* (2015), *Zebra* (2013), *Kellerkind* (2012), *Gott und die Welt* (2008), *Apple Tree* (2006)

**Contact:**

studio@filmbilder.de



**THE GREEN BIRD**

France // 2017 // 7m

A green bird lays its first egg. It's going to try everything to make it hatch.

**Director:** Pierre Perveyrie, Maximilien Bougeois, Marine Goalard, Irina Nguyen-Duc, Quentin Dubois

**Producer:** Anne Brotot

**Screenplay:** Irina Nguyen-Duc, Marine Goalard,

Maximilien Bougeois, Pierre Perveyrie, Quentin Dubois

**Music:** Marie Laroche

**Animation:** Irina Nguyen-Duc, Marine Goalard, Maximilien Bougeois, Pierre Perveyrie, Quentin Dubois

**Director's filmography:**

First film

**Contact:**

francois@yummy-films.com



**SMALL FOREST STORIES**

**MALENIKYE LESNYE ISTORII**

Russia // 2017 // 3m

**UK PREMIERE**

A curious fox cub explores the forest and its inhabitants.

**Director:** Veronika Fedorova

**Screenplay:** Veronika Fedorova

**Director's filmography:**

*Literal Stories* (2013), *The King is Forgetting* (2006), *Auntie Winter* (2001)

**Contact:**

yulia@festagent.com



## LINK

Germany // 2017 // 8m

Two characters are linked by their hair. They influence each other by every move they make, wherever they go.

**Director:** Robert Löbel

**Screenplay:** Robert Löbel

**Sound:** David Kamp

**Animation:** Anne-Lou Erambert, Dante Zaballa, Guille Comin, Kathy Würbs, Olivia Blanc, Robert Löbel

**Director's filmography:**

*Island* (2017), *Wind* (2013)

**Contact:**

mail@robertloebel.com



## OUTDOORS

France // 2017 // 7m

An apartment-bound old lady steps out into the big city after her pet bird is accidentally set free by the little girl next door. As she searches for her lost bird, she discovers something bigger than the city itself.

**Director:** Anne Castaldo, Sarah Chalek, Elsa Nesme, Adrien Roquié

**Producer:** Anne Brotot

**Screenplay:** Adrien Roquié, Anne Castaldo, Elsa Nesme, Sarah Chalek

**Music:** Rafaël Leloup

**Animation:** Adrien Roquié, Anne Castaldo, Elsa Nesme, Sarah Chalek

**Director's filmography:**

First film

**Contact:**

francois@yummy-films.com



## POINTY

UK // 2018 // 5m

A strange pointy boy just wants to fit in and have fun. Will he be accepted into a round soft world that is so different from his? Or is he just too pointy?

**Director:** Amy Bruning

**Screenplay:** Amy Bruning

**Music:** Ken Belcher

**Animation:** Amy Bruning

**Director's filmography:**

First film

**Contact:**

amybru@hotmail.co.uk

## FAMILY SHORTS

(continued)



### KUAP

Switzerland // 2018 // 8m

A tadpole fails to develop into a frog and is left behind by the others. But there's so much to experience in his small pond and next Spring is just around the corner.

**Director:** Nils Hedinger

**Screenplay:** Nils Hedinger

**Cinematography:** Antonia Meile

**Music:** Julian Sartorius

**Sound:** Thomas Gassmann

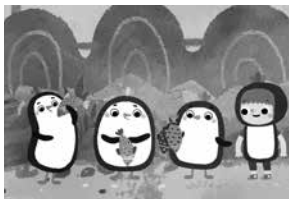
**Animation:** Fela Bellotto,  
Nils Hedinger, Simon Eltz

**Director's filmography:**

*Timber* (2014), *Yuri* (2010)

**Contact:**

info@nilshedinger.ch



### I WANT TO LIVE IN THE ZOO

ХОЧУ ЖИТЬ В ЗООПАРКЕ

Russia // 2017 // 6m

Sasha's parents expect her to tidy up her room, eat porridge and do homework. Sasha decides that life in the zoo sounds much more interesting.

**Director:** Evgenia Golubeva

**Screenplay:** Evgenia Golubeva

**Music:** Tom Angell

**Animation:** Natalia Gabis

**Director's filmography:**

*I Am Not A Mouse* (2015), *Hold Me Clothes* (2009), *Marco* (2008), *Animal* (2006)

**Contact:**

jane.golubeva@gmail.com



### THE THEORY OF SUNSET

ТЕОРИЯ ЗАКАТА

Russia // 2017 // 9m

Deep at night, a dedicated cyclist traverses the wintry forest to make sure the day gets off to a fresh and timely start.

**Director:** Roman Sokolov

**Producer:** Iliia Popov

**Screenplay:** Roman Sokolov

**Music:** Marina Landa,

Sergey Vasiliev

**Sound:** Denis Dushin, Igor Jakovel

**Animation:** Ksenia Muravey,  
Nikolay Kozhaev, Sergey Rubin,  
Viktor Vasukhichev

**Director's filmography:**

*Navajo song* (2012)

**Contact:**

romsok@gmail.com



## ISLAND

Germany // 2017 // 3m

On a small island a bunch of exotic creatures run across each other.

**Director:** Max Mörtl, Robert Löbel

**Screenplay:** Max Mörtl,

Robert Löbel

**Sound:** David Kamp

**Director's filmography:**

**Robert Löbel** *Link* (2017), *Wind* (2013)

**Max Mörtl** *Visual Beat* (2015), *Nutia - Papo* (2013)

**Contact:**

mail@maxmoertl.de



## TWO BALLOONS

USA // 2017 // 10m

**SCOTTISH PREMIERE**

Seeking a life of love and exploration, two adventurous lemurs take to the skies.

**Director:** Mark C Smith

**Cinematography:**

Heringlake Rejjean

**Music:** Peter Broderick

**Sound:** Adam Selzer, Eric A. Norris

**Animation:** Teresa Drilling,

Vanessa Pridgen

**Director's filmography:**

*A House, A Home*, (2012),

*Denmark* (2011), *North* (2010)

**Contact:**

twoballoonsfilm@gmail.com



## PENGUIN

Germany // 2017 // 4m

A penguin waiter wants to throw the perfect penguin party without a single hitch. But things don't always work out as planned...

**Director:** Julia Ocker

**Producer:**

Thomas Meyer-Hermann

**Screenplay:** Julia Ocker

**Music:** Christian Heck

**Sound:** Christian Heck

**Animation:** Dirk Reddig,  
Ina Gabriel, Urte Zintler

**Director's filmography:**

*Lion* (2017), *Ant* (2017), *Wolf*

(2016), *Crocodile* (2015), *Zebra*

(2013), *Kellerkind* (2012), *Gott und*

*die Welt* (2008), *Apple Tree* (2006)

**Contact:**

studio@filmbilder.de





# **INDUSTRY EVENTS**



# GSFF FILM SCHOOLS DAY

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In partnership with the Creative Media Network Scotland and the UWS Creative Media Academy we are proud to present the second Film Schools Day at Glasgow Short Film Festival. Students of five Scottish institutions will present their work to one another, and to an international industry panel, who will offer immediate feedback and present a handful of awards at the end of the day. With a networking lunch, this will be a unique opportunity for Scottish film students to meet their peers and learn from one another's work.

## PANELLISTS:

**Sarah Dombrink** (Acquisition Manager for interfilm Short Film Sales & Distribution, Berlin)

**Leslie Hills** (producer, Skyline Productions, Edinburgh)

**Wouter Jansen** (festival strategy and distribution, Some Shorts, Nijmegen)

For full panellist biographies, see page 16.

## THE PARTICIPATING INSTITUTIONS:

Edinburgh College of Art BA and MA Animation

Edinburgh College of Art MFA Film Directing

Royal Conservatoire of Scotland BA Filmmaking

Screen Academy Scotland BA and MA Film

University of the West of Scotland Creative Media Academy BA and MA Filmmaking.

Full listings of films to be screened on pages 135-141.

## This year prizes have been generously donated by:

Arteus Post Production — two day sound dub

Final Draft — licence for Final Draft 11 software

Freakworks — one day grade

Media Dog — £750 worth of equipment hire

Thanks to Cameron Strachan for his help in securing these prizes.

## Film Schools Day 2018 winners:

### Some of these Days

Vincent Förster // Edinburgh College of Art Film

### Good Girls

Niamh McKeown // Screen Academy Scotland

### Abby

Grant Holden // Edinburgh College of Art Animation

### Special Mention:

#### The Gurney

Glenn Whelan // Screen Academy Scotland

The Creative Media Network Scotland is a collaboration between Scotland's colleges and universities, marking new beginnings in the relationship between creative media industries operating in film, broadcast and digital media and Scotland's colleges and universities. The network offers a learning and skills infrastructure and aims to ensure there is a continuing talent pipeline into Scotland's screen, broadcast and digital industry.

### [www.creativemedianetwork.org](http://www.creativemedianetwork.org)

Limited entry to passholders only.



**ONE, YELLOW, YOU WILL MARRY A HANDSOME FELLOW**

UK // 2018 // 11m

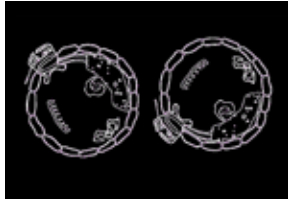
What if you could pull your long-forgotten memories from the hazy past - and hold them again in your hands? Director Ted Fisher asks three adults to play a childhood game and remember their early dreams and desires. As they step into the past, they look again at their hopes for the future.

**Director:** Ted Fisher  
**Producer:** Ted Fisher, Karen K. Barber  
**Screenplay:** Ted Fisher  
**Cinematography:** Ted Fisher  
**Editing:** Ted Fisher

**Director's filmography:**  
*The Wanderers* (2018), *Icarus in Fort Worth* (2017), *The Texas Sun* (2016), *The Dead Enders* (2015), *The Readymade on the Corner* (2014), *Hanging Downtown* (2012)

**Contact:**  
inma.dereyes@ed.ac.uk

**Edinburgh College of Art Film**



**MOVEMENT ONE**

UK // 2018 // 8m

A drawn animation about the cyclic, repetitive nature of existence, but maybe that's just an animator's existence?

**Director:** Simon Ortega Cortes  
**Screenplay:** Simon Ortega Cortes  
**Cinematography:** Simon Ortega Cortes  
**Editing:** Simon Ortega Cortes  
**Production Design:** Simon Ortega Cortes  
**Music:** Nik Paget-Tomlinson  
**Sound:** Nik Paget-Tomlinson

**Contact:**  
jared.taylor@ed.ac.uk

**Edinburgh College of Art Animation**



**COALESCENCE**

UK // 2018 // 14m

With the flow of rivers and the turning of the moon, the quiet girl is at peace. But nature's sanctity comes at a price, and she is about to pay.

**Director:** Morgan Shaw  
**Producer:** Wes Reid  
**Screenplay:** Morgan Shaw  
**Cinematography:** Johnstone Macpherson-Stewart  
**Editing:** Andrew Caskie, Kristina Bikulciute-McDaid  
**Music:** Fergus McCreadie

**Contact:**  
r.johnston@rcs.ac.uk

**Royal Conservatoire of Scotland**

## FILM SCHOOLS DAY: SESSION 1

(continued)



### HIS AND HERS

UK // 2018 // 3m

When a couple goes shopping a week before their wedding, they must choose between being together forever or each getting what they want.

**Director:** Chris Sexton Fletcher

**Producer:** Mathilde De Bras De Fer

**Screenplay:** Chris Sexton Fletcher

**Cinematography:** Binendra Menon

**Editing:** Alex Dunford

**Production Design:**

Chris Sexton Fletcher

**Sound:** Kacper Karpovicz

**Contact:**

M.Marcoux@napier.ac.uk

**Screen Academy Scotland**



### THE ROCKETSHIP

UK // 2018 // 14m

Eleven year old Shaun and his brother Joe build a space-rocket in the back garden, planning the launch to coincide with an imminent super-moon. But when reality intrudes, boyhood imagination is stretched to the limit.

**Director:** Christopher Bogle

**Producer:** Simeon Ewing

**Contact:**

chris@chrisbogle.com

**UWS Creative Media Academy**

## FILM SCHOOLS DAY: SESSION 2



### SOLO

UK // 2018 // 14m

SOLO portrays Elaine Hopley's everyday life divided between her family and her passion for solo adventures.

**Director:** Michele Pinto

**Producer:** Reece Steel

**Cinematography:** Sarab Sahni

**Editing:** Sotiris Gennatos

**Music:** Eric Hopton, Jon Youell

**Sound:** Jon Youell, Luis Maurizzio

**Contact:**

Sam.Firth@uws.ac.uk

**UWS Creative Media Academy**



## LOVE LETTERS TO DEATH

UK // 2018 // 15m

*Love Letters to Death* is a personal, poetical journey reflecting on memory as a response to an encounter with a mysterious collection of tiny wooden coffins discovered in a cave in Edinburgh 200 years ago. Their history and archaeology collide with the director's personal response in a swirl of imagery and emotion, shifting locked memories.

**Director:** Simon Ray

**Cinematography:** Luke Moodley, Marios Lizides, Simon Ray

**Editing:** Simon Ray

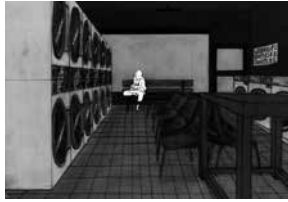
**Music:** Asura, Motif

**Sound:** Alberto Sueri, Johnny Moutzouris, Simon Ray

**Contact:**

inma.dereyes@ed.ac.uk

**Edinburgh College of Art Film**



## LAUNDROMAT

UK // 2018 // 6m

A film in three parts, observing a small 24-hour laundromat as it changes from morning to night.

**Director:** Madeleine Sayers

**Music:** Theo Sayers

**Sound:** Theo Sayers

**Animation:** Abigail Lamb, Katherine Robinson, Madeleine Sayers

**Director's filmography:**

*Seaweeds* (2017)

**Contact:**

madeleinekat27@gmail.com

**Edinburgh College of Art  
Animation**



## WHAT SEPARATES US FROM THE BEASTS

UK // 2018 // 16m

After learning of her father's illness, April uses her love for stories to create a fantasy world in which fathers can become magical beasts as death is just imaginary.

**Director:** Sedona May Tubbs

**Producer:** Edward Kondracki

**Cinematography:** Kieran Howe

**Editing:** Jp Pezet

**Production Design:** Ruth Darling

**Music:** John Dew

**Contact:**

r.johnston@rcs.ac.uk

**Royal Conservatoire of Scotland**



## **INCOMING TIDE**

UK // 2018 // 16m

Life or death. Those are the odds that a child will inherit Huntington's disease from a parent who is a carrier.

**Director:** Robin Boreham

**Producer:** Joanna Ellis

**Screenplay:** Robin Boreham

**Cinematography:**

Gabriel Greenough

**Editing:** Sophie Wilkinson

**Production Design:**

Niall Scott-Martin

**Contact:**

r.johnston@rcs.ac.uk

**Royal Conservatoire of Scotland**



## **CLEANING IN PROGRESS**

UK // 2018 // 7m

Tensions arise between a naive young carpark cleaner and his old-timer talking brush, in their differences of approach and attitude. But ultimately one cannot do the job without the other.

**Director:** Grant Holden

**Music:** Victoria Wijeratne

**Sound:** Adam McCallum

**Director's filmography:**

*ABBY* (2017), *Waiting Room* (2016), *Blip & Blob* (2015)

**Contact:**

greengiantgrant@outlook.com

**Edinburgh College of Art  
Animation**



## **LOST & FOUND**

UK // 2018 // 4m

A troubled fugitive steals a car only to find himself faced with a grim moral dilemma.

**Director:** André Franco

**Producer:** Reece Cargan

**Contact:**

reece@bombito.co.uk

**Screen Academy Scotland**



## **WE JUMP AND PRITX [WE DISAPPEAR]**

### **JAUZI BAT ETA PRITX**

UK, Spain // 2018 // 7m

This personal, experimental short by Basque filmmaker Maitane Eyheramonho explores questions of heritage, culture, feminism and family through the mediums of dance and film.

#### **Director:**

Maitane Hernandez-Eyheramonho

**Producer:** Conor McNeill

#### **Screenplay:**

Maitane Hernandez-Eyheramonho

**Cinematography:** Luigi Lanzoni

**Editing:** Filippa Champa,

Maitane Hernandez-Eyheramonho

**Production Design:**

Maitane Hernandez-Eyheramonho

#### **Music:**

Maitane Hernandez-Eyheramonho

#### **Sound:**

Maitane Hernandez-Eyheramonho

#### **Director's filmography:**

*Una habitación propia* (2017), *La volonté générale contre la volonté du général* (2016), *ColocAction* (2016)

#### **Contact:**

Sam.Firth@uws.ac.uk

**UWS Creative Media Academy**



## **PLAYTIME**

UK // 2018 // 5m

A CGI film navigating the tensions between parental expectation, and the flawed but perfect nature of our children.

**Director:** Toby Leung

**Screenplay:** Toby Leung

**Cinematography:** Toby Leung

**Editing:** Toby Leung

**Production Design:** Toby Leung

**Music:** Victoria Dewavrin

**Sound:** Ana Betancourt,  
Gabrielle Haley

#### **Contact:**

jared.taylor@ed.ac.uk

**Edinburgh College of Art  
Animation**



## **BIN DAY**

UK // 2018 // 11m

How do you pass the time on a Thursday? Microwave some soup, and wait for the bin men to come. Through one man's daily routine, the film explores the inescapable presence of time in our lives: looking at how we mark it when one day is almost identical to the next.

**Director:** Becky Mason

**Cinematography:** Becky Mason

**Editing:** Becky Mason

**Sound:** Ali Murray

#### **Contact:**

eiko.emersleben@ed.ac.uk

**Edinburgh College of Art Film**



**A NIGHT IN THE BELLE ETOILE**

UK // 2018 // 14m

Whilst attending a conference at a strange hotel, socially inept Francis develops an ambiguous interest in another of the hotel's guests, rising celebrity boxer Seb.

**Director:** Brendan Smith

**Producer:** Michael Cook

**Screenplay:** Brendan Smith

**Cinematography:** Leon Brehony

**Editing:** Yvonne Carroll

**Production Design:**

Kirsten Rodger

**Music:** Sarah Tainsh

**Sound:** Sarah Tainsh

**Director's filmography:**

*A Pathetic Ballad* (2018)

**Contact:**

M.Marcoux@napier.ac.uk

**Screen Academy Scotland**



**SHORT CHANGED**

UK // 2018 // 5m

A couple struggle against the system in a world where everyone is literally made of money.

**Director:** Zoe Hutber

**Producer:** Edinburgh College of Art

**Screenplay:** Zoe Hutber

**Cinematography:** Zoe Hutber

**Editing:** Zoe Hutber

**Production Design:** Zoe Hutber

**Music:** Denisa Uherová

**Sound:** Denisa Uherová

**Animation:** Zoe Hutber

**Director's filmography:**

*The Oddler* (2017), *Squash and Crush* (2015)

**Contact:**

zoehutber@gmail.com

**Edinburgh College of Art**

**Animation**



**BIRTHDAY CANDLES**

CANDELINE

UK // 2018 // 12m

The lives of three men, Daniele, Antonio and Giovanni are interwoven and all intersect with emotional results on the birthday of little Elisa.

**Director:** Asia Gamzatova

**Producer:** Reece Cargan

**Screenplay:** Alessandro Logli,

Asia Gamzatova

**Cinematography:**

Marco Valerio Carrara

**Editing:** Sean Geddes

**Production Design:**

Asia Gamzatova

**Music:** Møtif

**Sound:** Kacper Karpowicz

**Director's filmography:**

*King* (2018)

**Contact:**

reece@bombito.co.uk

**Screen Academy Scotland**





## THRENODY

UK // 2018 // 8m

An elderly priest visits a dying child in his local village. A chance encounter on a country road leads him to suspect that his housekeeper is the demonic force orchestrating both his own torment and the suffering of the child.

**Director:** Paul Barrie

**Producer:** Paul Barrie

**Cinematography:** Martin Macleod

**Editing:** Paul Barrie

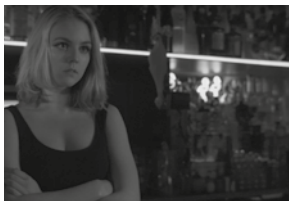
**Music:** Maria Donohue

**Sound:** Paul Barrie

**Contact:**

r.johnston@rcs.ac.uk

**Royal Conservatoire of Scotland**



## STRIPPED

UK // 2018 // 4m

Elizabeth visits Charlie, her estranged younger sister to ask for money to help her through her financial troubles.

**Director:** Georgia Middleton

**Producer:** Alex Davidson

**Screenplay:** Alex Davidson

**Cinematography:** David Lowe

**Editing:** Alex Davidson

**Production Design:**

Lisa Emily Petersen

**Music:** Leonardo D'Andrea

**Sound:** Leonardo D'Andrea

**Director's filmography:**

*Family Tree* (2018), *Eva* (2018),

*Mother* (2017)

**Contact:**

M.Marcoux@napier.ac.uk

**Screen Academy Scotland**



## FORBIDDEN FRUIT

UK // 2018 // 9m

Struggling to find herself, when others are dictating or erasing her sexuality, Anya seeks a safe place to explore her own desires.

**Director:** Carron Cowie

**Producer:** Eric Liddle

**Cinematography:** Aislinn Belot

**Production Design:** Carron Cowie

**Music:** The Vegan Leather

**Sound:** Maitane Eyheramonh

**Director's filmography:**

*Gaze* (2017)

**Contact:**

Sam.Firth@uws.ac.uk

**UWS Creative Media Academy**

## SUPERLUX PROJECT BOOT CAMP

---

**Thursday 14 March (14.00)**

CCA Creative Lab // 4h

**Friday 15 March (10.00)**

CCA Creative Lab // 7h

In the context of Glasgow Short Film Festival 2019 Benjamin Cook, Director of LUX, leads a two-day workshop for artists seeking to develop new moving image projects. Working together, the group will explore the conceptualisation and articulation of ideas, written and verbal presentation skills, placing projects and building partnerships, fundraising, exhibition and distribution strategies.

The emphasis will be on skills that can be applied within both art and film contexts, including preparing funding, residency and production award applications as well as pitching at development markets, film festivals and other competitive contexts. We will also consider how artists can use tools such as pitching productively and how to approach writing and using visual material in presentations about your work.

Working within an informal and mutually supportive small group environment, participants will bring a short project proposal to be workshoped over the two days. Participants will gain further insights into the variety of contexts in which projects can be developed and the information that funders, commissioners and producers are looking for.

Participants will also have an opportunity to present their projects to a panel of 3 visiting professionals and spend time reflecting on their projects in the context of one of the UK's leading short film festivals.

Registration for this event is now closed.

## DOCMA FILMMAKING WORKSHOP

---

**Thursday 14 March (14.00)**

CCA Clubroom // 2h

**DOCMA SCREENING**

**Sunday 17 March (16.30)**

CCA Clubroom // 1h30m

A DOCMA is a 5-minute documentary film made by 5 filmmakers in 5 different documentary styles. It's a game - designed to allow us to make docs together and get our creative juices flowing! Roles and tasks are determined by lottery, and filmmakers must adhere to a set of rules: the DOCMA Commandments.

Come along to learn about the DOCMA movement and make your own film. Teams will be formed, roles allocated and rules explained. You'll have two days to complete your own bit of documentary magic to be screened to fellow participants and friends on the final day of GSFF. Completed films will be added to the ever-growing online DOCMA archive.

All you need to participate is access to something to shoot and edit on, no matter how basic. A smartphone will do just fine!

The DOCMA event at GSFF is women-only, inclusive of trans women and non-binary participants.

DOCMA grew out of DocKlub, a group established in Edinburgh in 2015 for doc filmmakers to support one another and share works-in-progress. DocKlub Glasgow meets at CCA on the last Thursday of every month. Come along to meet peers and make more DOCMA films with us!

Free to participate.

# PRODUCTION ATTIC SHORT FILM PITCH

---

**Friday 15 March (15.30)**

Civic House // 2h

Glasgow Short Film Festival promotes short film that is fresh, original and sincere in its vision. We believe short film is an opportunity to experiment with form and narrative, unfettered by commercial constraints. We celebrate heroic failures - those films with creative ambitions that sometimes outrun their technical abilities.

To this end, in 2017 we launched the GSFF Short Film Pitch, in partnership with Production Attic, a creative video production company based in Glasgow with clients across the UK and a slate of short and feature film projects. Each year we offer emerging filmmakers the opportunity to pitch for in kind equipment hire and a small cash bursary to experiment and realise their ideas.

The winning project in 2017, John McFarlane's *Tony and the Bull*, premiered at GSFF the following year, where it won the Audience Award in the Scottish competition. John is now developing a feature version. The winning project in 2018, Jack Goessens' *Bouba & Kiki*, has now been completed and is embarking on its festival run, premiering this year at GSFF.

From open application, GSFF and Production Attic have invited the filmmakers behind the most exciting five treatments received to pitch their projects in an open session, to a panel of filmmakers. The panel will offer full and frank feedback. They will select one project to receive seven consecutive days' free hire of equipment courtesy of Production Attic, plus £500 in cash courtesy of Glasgow Short Film Festival.

This year, all five filmmakers also receive a full GSFF19 Festival Pass. They will also be invited to attend two dedicated sessions before the pitch:

Matthew Cowan of Production Attic will run a budgeting workshop, encouraging the filmmakers to consider how best to realise their idea and maximise limited resources. What elements are vital in telling their story, and what can be replaced by more affordable options.

Filmmakers will also have the opportunity to hone their pitches in a series of informal one-to-one sessions with international industry delegates attending the festival, who will also give them advice on distribution and festival strategy.

SHORTLISTED PROJECTS:

**Amaro Fortuny** THE BELLS STILL RING

**Aidan Lynn** KILLER KLOWNS FROM CASTLEMILK

**Marcus McNair and Lorna King** EXOTIC

**John Perivolaris** ESTRANGED

**Julia Taudevin** BUGGY FIT

PITCH PANELLISTS:

**Matthew Cowan** (Creative Director, Production Attic)

**Soda\_Jerk** (Two person art collective)

**John McFarlane** (Director, *Tony and the Bull*)

Free entry

## BEFORE THE GOLD RUSH: EUROPEAN TRAINING AND MARKETS WITH BARRY CRERAR

---

**Friday 15 March (11.15)**

Civic House // 1h30m

Each year Creative Europe co-finances nearly 60 international training programmes, giving more than 2,000 audiovisual professionals the opportunity to benefit from the teaching expertise, knowledge and experience.

You're invited to get a taster of these leading international training opportunities from across Europe, including EAVE, Media Business School and Berlinale Talents, at this info session where you'll have the chance to know more about how Creative Europe supports training for film professionals.

As part of this event we will look at how some of these training schemes have impacted some of our local heroes. Ciara Barry from Glasgow based indie film production company barry crerar joins Alberto Valverde from Creative Europe Desk UK to discuss filmmaking, international co-production and the value of European training programmes.

Glasgow based production company barry crerar was set up in 2016 by producing duo Rosie Crerar and Ciara Barry. With the support of a BFI Vision Award, barry crerar are developing a slate of authored stories that seek to inspire and provoke. They work with filmmakers, screenwriters and artists including Rachel Maclean, Ruth Paxton, Paul Wright, Scott Graham and Adura Onashile.

Free entry

## MEET THE FESTIVALS

---

**Friday 15 March (13.45)**

Civic House // 1h30m

A rare opportunity to catch several international festival programmers in one room! Hear from representatives of some of the leading short film festivals in Europe about what they look for when trawling through the thousands of submissions they receive, then meet them one-to-one to learn more and pitch your own projects. You'll gain fascinating insights into how best to get your work to the audience it deserves.

PANELLISTS INCLUDE:

**Daniel Ebner** (Vienna Shorts, Austria)

**Thomas Grimshaw** (London Short Film Festival, UK)

**Mick Hannigan** (Indiecork Film Festival, Ireland)

**Kilian Lilienfeld** (Kurzfilmtage Winterthur, Switzerland)

**Christoffer Olofsson** (Uppsala International Short Film Festival, Sweden)

**Michael Pattison** (Alchemy Film and Moving Image Festival, UK)

**Daniel Vadocky** (Art Film Fest, Trenčianske Teplice, Slovakia)

Free entry

## A SUPERLUX MASTERCLASS WITH ADAM KHALIL AND BAYLEY SWEITZER ON A.C.I.D

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**Saturday 16 March (16.00)**

CCA Creative Lab // 2h

Join filmmakers Adam Khalil and Bayley Sweitzer for a Masterclass on Anti-Cinematic Insurrectionary Directing. Using past and future work samples the filmmakers will introduce their collaborative process, discuss the necessity and fallacy of political filmmaking, and share inspirational examples of A.C.I.D. from other artists and filmmakers.

Adam and Bayley's feature *Empty Metal* (2018) screens at Glasgow Film Theatre on Sunday 17 March at 19.35.

Adam Khalil (b.1988, United States) is a filmmaker and artist from the Ojibway tribe who lives and works in Brooklyn. His practice attempts to subvert traditional forms of ethnography through humour, relation, and transgression. Khalil's work has been exhibited at the Museum of Modern Art, Sundance Film Festival, Walker Arts Center, Lincoln Center, and Whitney Museum of American Art, among other institutions.

Bayley Sweitzer (b.1989, United States) is a filmmaker currently based in Brooklyn. His practice revolves around a dynamic engagement with the margins and an interest in the chromomorphic qualities of narrative, specifically the camera's ability to consolidate dimensions. His work has been shown at Film Society Lincoln Center, New York; Anthology Film Archives, New York; Pacific Film Archive, Berkeley; Motel Gallery, Brooklyn; Other Cinema, San Francisco; and MIT House, Osaka.

Presented by LUX Scotland as part of the programme for SUPERLUX, LUX Scotland's membership scheme. [membership.luxscotland.org.uk](http://membership.luxscotland.org.uk)

Free for SUPERLUX members, booking via LUX Scotland website.

## DISTRIBUTING YOUR SHORT FILM — A SEMINAR WITH WOUTER JANSEN AND MARIJA MILOVANIC

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**Saturday 16 March (11.30)**

Civic House // 1h30m

You made a short film, and what to do next? Nowadays it's quite easy to find festivals, but it's just as easy to lose track of what to do as there are so many festivals and new ones are popping up every day. Where do you start when you are working on your short film, what festivals to play at in the beginning and what choices should you make after having your premiere. How can you get the most out of your festival run? Or maybe you want to go for an online premiere straight away, and reach the biggest audience possible. In this workshop Marija Milovanovic from Lemonade Films (Austria) and Wouter Jansen from Some Shorts (Netherlands) will explain how you can get your short film out into the world in the best way possible. They will present examples of films they have worked with and talk about the mistakes they made so that you won't have to make them.

Wouter Jansen manages a catalogue of films premiering at prestigious festivals and winning multiple awards, including Academy Awards, the European Film Award and main prizes at Cannes, Berlin, Annecy, IDFA, Locarno and Clermont-Ferrand.

[somesHORTS.com](http://somesHORTS.com)

For ten years 2008 Marija Milovanovic worked for VIS Vienna Shorts, Austria's only Oscar® qualifying film festival. In 2018 she co-founded Lemonade Films, a film festival distribution agency for short- and VR-films.

[www.refreshingfilms.com](http://www.refreshingfilms.com)

Free entry

## KNOW THE SCORE: FINDING YOUR RHYTHM WITH A COMPOSER

---

**Saturday 16 March (13.30)**

Civic House // 2h

"Just copy the temp" "Could you make it more day-timey?" "Make it more green!" Are you guilty of saying these to your composer? Not to worry, we are here to help you learn the most effective way to work with a composer. Chris Belsey has been composing music for film for a long time - and has recognised the common frustrations of working with filmmakers. Presented with Glasgow Film Crew, this workshop will give you a better understanding of the composing process, how to use temp tracks properly and how to stop a composer's head exploding!

Chris Belsey is a music composer based in Glasgow. He frequently collaborates with the Glasgow Film Crew alongside other indie filmmakers and has amassed over 30 credits. His work has featured on a variety of shorts, featurettes, trailers and documentaries. In 2017 he received an award for Best Soundtrack at the DonQuest Short Film Festival and a nomination for Best Music at the Maverick Movie Awards for his work on *The Last Equinox* (2016). In addition to his film score work, Chris writes and arranges songs, teaches piano and assists at film workshops.

Free entry

## WOMEN IN CREATIVE PRODUCTION ROLES

---

**Saturday 16 March (16.00)**

Civic House // 1h30m

Women in production, whether that be for film or television, often find themselves pigeonholed into logistical and admin roles, with men taking up the bulk of more creative jobs in the industry. We're aiming this conversation event at anyone interested, but particularly at young women working in production or aspiring to do so. Three female producers with varying creative aspirations and interests will discuss their career paths and talk about their experiences of producing independently and for bigger production companies, realising their creative ideas, how to work with directors and writers, and how to avoid or counter the dreaded pigeonholing.

PANELLISTS INCLUDE:

**Beth Allan** (The Forest of Black)

**Hannah Currie** (independent)

**Lauren Lamarr** (Blazing Griffin)

Free entry

## SCALARAMA MEET-UP

---

**Sunday 17 March (14.00)**

CCA Clubroom // 2h

Scalarama is a DIY celebration of cinema that takes place every September while championing alternative film culture all year round. Inspired by the eclectic programming of the legendary Scala Cinema, since 2011, groups and individuals who have a passion for movies have united to celebrate and encourage watching films together. Join a mix of local exhibitors, festival producers, Scalarama coordinators from across the UK and fellow newbies to discuss 2019 plans and how to get involved.

Free entry









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# WOMEN ARE THE CORE OF CRAFT CIDER FIRM

CELTIC MARCHES - HEREFORDSHIRE CRAFT CIDER



## Female led single-estate craft cider has firm roots in synonymous cider county

BY CELTIC MARCHES

You might be forgiven for not immediately recognising the brand name as it would seem that Celtic Marches have been one of Herefordshire's best kept secrets. Nestled in a quiet corner of Herefordshire, a county renowned for its cider production, this single-estate apple cider producer has been milling away peacefully for over 100 years.

All apples used in their ciders are taken from their 200 acre orchards on the family farm in Bishops Frome. This self-sustaining cider producer is in a rare position, a result of over 100 years and numerous generations that have dedicated themselves to the orchards and hop fields. This allows for full control over their cider production from tree to glass. Awarded PGI status, you can be assured that only Herefordshire apples are used in their craft cider.

Their bold, strong female branding stands out from the norm and is reflective of the team behind this slick operation. With their large scale production abilities, the female majority team has been selected by Director, Susan Vaughan for their skills, passion for quality and consistent drive for a premium craft cider.

Shaking off the traditional approach to cider branding, each of their core range has a woman's name, all with a different character and taste. The female strength of the company and it's branding is a far cry from what the cider industry has been used to.

Offering a mix of packaging, from bottles to BIBs, kegs to cans; their strong range of ciders caters for a diverse market. Their ability to follow market trends is not compromising and maintaining traditional values and respect for their provenance will always be core.

Celtic Marches proved to be more than your average craft cider during 2018. Firmly planted in the UK's growing craft cider market, this producer spent the year collecting awards around the globe; flying out to GLINTCAP USA and across to Japan before finishing back home in Herefordshire to be crowned the counties 'Best Cider Producer' in late December.

2019 sees the addition of Holly GoLightly to their range; a low alcohol cider. Coming in at 0.5% ABV, her low alcohol label is not to be underestimated. With plenty of body, a touch of acidity as the end note and the wonderful tannin aftertaste that only 100% pressed cider apples can give. This lady is a full flavoured medium cider with strong roots in the range.

Adding another aspect is their Clementine Perry. With the resurgence in perry imminent, the citrus flair is perfectly partnered with the vibrancy of the real pear juice. A truly refreshing perry!



For more information, contact [sales@celticmarches.com](mailto:sales@celticmarches.com) 01684 569142

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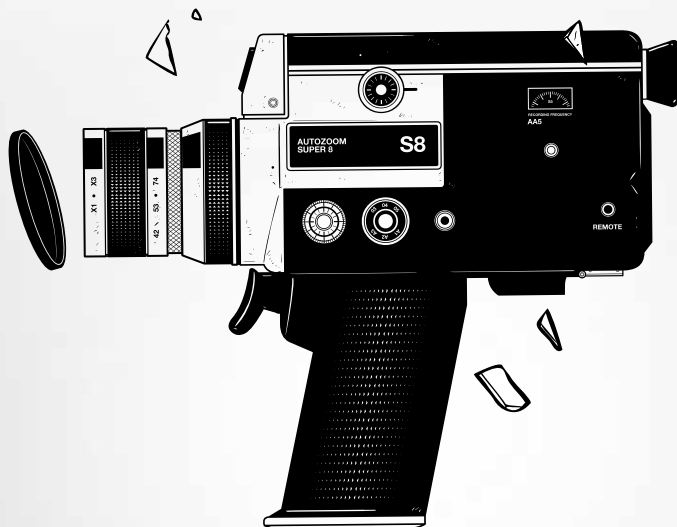
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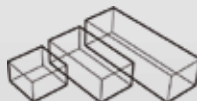
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