

britspotting 5 / independent film festival 2004

Presseheft – alle Filme, alle Texte



Film / film	Regiesseur-in / director	Seite / page
Actors	Conor McPherson	17
Afterlife	Alison Peebles	5
All the Queen's men	Steve Carson	20
Alone together	Martin Stitt	6
Battle Hospital	Olly Lambert	11
Blind Spot, the	Tim Kirkby	9
Bloody Sunday	Paul Greengrass	7
Boxed	Marion Comer	8
Calais the last border	Marc Isaacs	12
Cowboys and Angels	David Gleeson	16
Dara beag –People's Poet	Sean O'Cualain	20
Dead Bodies	Robert Quinn	18
Debt, The	Jon Jones	9
DIY (on yBa)	Christian Asbach, Nina Samuel	14
Eroica	Simon Cellan Jones	6
Feltham sings	Brian Hill	12
Four Eyes	Duncan Finnigan	5
Heart of Me, The	Thaddeus o'Sullivan	8
I'll sleep when I'm dead	Mike Hodges	7
Intermission	John Crowley	17
Jonas Åkerlund	Nicola Black	14
Little Angels	Paul McGuigan	13
Live forever	John Dower	15
Love me or leave me alone	Duane Hopkins	7
Luminal	Andrea Vecchiato	4
Mystics	David Blair	16
One for the Road	Chris Cooke	9
Rude Girls	Morgan Matthews	14
Solid Air	May Mils Thomas	4
Song for a Raggy Boy	Aisling Walsh	18
Sorry, no vacancies	Marie-Jeanne Urech	11
Sunny Intervalls & showers	Jonathan Goodman Levitt	13
This little Life	Sarah Gavron	3
Torey Island	Pat Collins	20
Trouble with men & women	Tony Fisher	3
Tim Hope		28
The Audible Picture Show	Matt Hulse	folgt
various shorts -Left or Right for Love?		23
animation shorts - Tulips at Dawn		22
Best of Scottish Screen		25
Irish Shorts: Pitch 'n' Putt with Beckett 'n' Joyce		22
Short Circuit Films: Short Stories/New Talent		24
Mirrorball -McLaren Animation		26
Mirrorball -New Work		27

FEATURE 2004

This Little Life 2002 Digi Beta 80 min

Director: Sarah Gavron

Producer: Stewart Mackinnon

Screenwriter: Rosemary Kay

Cast: Kate Ashfield, Peter Mullan, David Morrissey, Archie Panjabi, Linda Basset

A heart-rending debut from director Sarah Gavron, about the fragile boundaries between life and death. Baby Luke, born weeks premature, weighs barely over a pound. He cannot leave his incubator, but this doesn't diminish the intense bond felt by his mother Sadie, who over an agonisingly slow few weeks begins to vividly imagine Luke as a grown boy, full of life and character. The seemingly endless wait within the sterile, gleaming white walls of the hospital begins to take its toll on her marriage, and despite all that is being done for her young son, unbearable and painful decisions have to be made.

This is a mature and powerful film with impressive performances, especially by Peter Mullan as Luke's dedicated paediatrician. Rosemary Kay's screenplay was awarded the BBC's Dennis Potter Screenwriting Award.

Luke kommt viel zu früh auf die Welt, viel zu klein und zu leicht, um ohne die Hilfe der Ärzte zu überleben. Lukes Mutter Sadie weicht keine Sekunde von seiner Seite. Doch manchmal stösst auch die Medizin an ihre Grenzen. *This Little Life* erzählt packend und gefühlvoll von der intensiven Verbindung von Mutter zu Sohn, von der Macht des Willens und schmerzhaften Entscheidungen.

The Trouble with Men and Women 2002 DV & 35mm 80 mins

Director: Tony Fisher

Producer: Christopher Simon

Screenwriter: Tony Fisher

Directors of Photography: NG Smith, Silvia Beck, Hing Tsang,

Cast: Joseph McFadden, Kate Ashfield, Matthew Delamere, Christine Tremarco, Vas Blackwood

This very watchable relationship drama concerns Matt, a sad-sack underachiever, recently dumped by his girlfriend, who has just left to start a new life in America. With the moral support of his closest friends, Vinnie and Susie, Matt begins to explore the new romantic possibilities that London has to offer, but ends up only further jaded and disillusioned by the pursuit of love. However, it eventually becomes clear to Matt that the companion and lover he has been seeking all along is really a little closer to home. *The Trouble with Men and Women* is a charming tale that attempts to demystify the universal quest for happiness and fulfilment.

Matt wurde abserviert – jetzt wälzt er sich in Liebeskummer und tut sich unglaublich leid. Zum Glück hat er seine zwei besten Freunde, das Paar Vinnie und Susie. Während Vinnie nicht an die Koexistenz von Liebe und guten Sex glaubt, sind Susie und Matt Romantiker und fest davon überzeugt, dass es die perfekte Liebe gibt.....man muss nur den Richtigen finden und sich manchmal einfach nur auf das Naheliegende konzentrieren.

Mulit by Ivan Zacharias, 2003, 35mm, 9 mins will be shown before.
 Vorfilm: **Mulit** von Ivan Zacharias, 2003, 35mm, 9 Min.

Luminal, 2002, HD & 35mm, 100min
 Director: Andrea Vecchiato
 Producer: Alex Tate
 Screenwriter: Andrea Vecchiato, Isabella Santacroce
 Director of Photography: Mark Lebon
 Cast: Maria Mann Papas, Jemeela Mustchin, Denis Lavant

In the year 2010, drugs and sexual excesses are the dominant forces that shape the lives of Europe's teenagers, and London and Paris are at the centre of this chemical nation. Two teenage girls, Demon and Davi, have embraced drug culture and now spend their days sleeping and nights exploring life's chemical and sexual possibilities. They have become the possessions of a psychotic mentor, Ryu (Denis Lavant), who willingly sells them into sex slavery. Too messed up on the drugs he gives them to notice that their lives have been stolen, they must do whatever they can to escape. This is a nightmarish vision of the near future, where the young are exclusively in the thrall of mind altering drugs, and slaves to the perversions of the rich and powerful.

2010 bestimmen Drogen und käuflicher Sex das Leben der Teenager in Europa, mit London und Paris als Drehpunkte einer surrealen Welt. Davi und Demon, zwei junge Frauen, genießen ihr Leben bis der Tod einer Kollegin im Sexclub sie erkennen lässt, wie ersetzbar auch sie sind, und versuchen zu entkommen. Die futuristische Verfilmung des italienischen Erfolgsroman *Luminal* von Isabella Santacroce besticht unter anderem durch bildgewaltiges Setdesign und die Musik Michael Nymans.

Solid Air 2003, 35mm, 100 mins
 Director and Screenwriter: May Mills Thomas
 Producer: Owen Thomas
 Director of Photography: Neville Kidd
 Cast: Maurice Roeves, Brian McCardie, Kathy Kiera Clarke, Gary Lewis

Solid Air is a moody and sophisticated Scottish drama set in the worlds of litigation and high-stakes gambling. Robert Houston is suing his former employers for the asbestos poisoning that will soon carry him to his death. One day his son, Robert Junior, appears out of the blue, and begins to aggressively pursue his father's case, rejecting the meagre offer of compensation made through their young, ambitious lawyer, Nicola Blyth. Junior is a desperate man, a compulsive gambler running from a huge debt to a wealthy businessman, and before long his less than selfless interest in his father's plight starts to emerge. As they attempt to find a witness who can help them take the case to court, the relationship between father and son becomes increasingly strained. A heavyweight, atmospheric film, reeking of despair and desperation.

Robert Junior versucht verzweifelt seine Spielschulden mit der Schadensersatzklage seines Vaters Robert Houston zu begleichen. Die ehrgeizige Anwältin Nicola Blyth übernimmt den fast aussichtslosen Fall, auch wenn sie den Beweggründen Robert Juniors kritisch

gegenüber steht. *Solid Air* ist ein schottischer Film Noir, der langsam und düster die Abgründe des Protagonisten aufdeckt, ohne die traditionellen Genreschemata zu bedienen.

Iota by Simon Dennis, 35mm, 10 mins will be shown before.

Vorfilm: **Iota** von Simon Dennis, 35mm, 10 Min.

Afterlife, 2003, 35mm, 105 mins

Director: Alison Peebles

Producer: Catherine Aitken

Screenwriter: Andrea Gibb

Director of Photography: Grant Scott-Cameron

Cast: Kevin McKidd, Lindsay Duncan, Paula Sage, Shirley Henderson

Kenny Brogan (*Trainspotting's* McKidd) is a young, hard-nosed journalist on the brink of nailing the biggest story of his career – exposing a controversial doctor accused of assisting the terminally ill in suicide. However, after his mother (Lindsey Duncan) reveals that she is dying, Kenny quickly has to balance his own priorities with those of the family he has been desperate to escape. Forced into taking care of his no less headstrong 17 year old sister, Roberta, who has Down's Syndrome, they end up together on an agonising and fraught journey the length of Britain. With echoes of *Rain Man*, this is a powerful, confident piece of Scottish filmmaking, with a standout performance from Paula Sage as the mischievous and startlingly intelligent Roberta.

Kenny Brogan ist ein jünger, aber bereits abgebrühter Journalist, der vor der Story seines Lebens steht. Doch als seine Mutter ihm eröffnet, dass sie bald sterben wird und er somit sich um Roberta, seine jüngere Schwester mit Down Syndrom kümmern muss, steht er plötzlich vor der Entscheidung seines Lebens. Eine bewegende Geschichte mit einer hervorragenden Paula Sage als Roberta. Gewann 2003 den Standard Life Audience Award -Edinburgh Filmfestival.

Four Eyes, 2003, Beta, 74 mins with engl. subtitles

Director and Screenwriter: Duncan Finnigan

Producer: Duncan Finnigan, Wilma Smith

Director of Photography: Wilma Smith

Cast: Duncan Finnigan, John Smith, Gordon Grant

A low budget Scottish tragi-comedy from the makers of *Black Coffee*, the runaway success of *britspotting 03*. Paul Hunt's life seems to be slowly unravelling – he has just been mugged and robbed of £1000, money intended as a deposit for a new house. His pregnant wife is stuck at home looking after his elderly, wheelchair bound father, while Paul himself is going door-to-door attempting to sell double glazing for the monstrous 'Big Al', a hyper-aggressive tyrant who forces him to wear glasses – "They make you look 15% more intelligent". Stuck in a rut, and despite his father's well intentioned but futile attempts to help, Paul desperately needs to get his £1000 back...

Four Eyes ist eine schottische Tragik-Komödie um den Vertreter Paul Hunt, der unter dem Regime seines strengen Bosses, den Erwartungen seiner Frau und seines Vaters leiden

muß. Als ihm dann auch noch die Anzahlung fürs Haus gestohlen wird, laufen die Dinge aus dem Ruder. Der neue Film vom Team des letztjährigen britspotting Erfolges *Black Coffee*.

Eroica, 2003, Digi Beta, 90 mins

Director: Simon Cellan Jones

Producer: Liza Marshall

Screenwriter: Nick Dear

Director of Photography: Barry Ackroyd

Cast: Ian Hart, Tim Piggot-Smith, Frank Finlay, Clare Skinner, Jack Davenport

This lavish, sumptuous production is set over the course of a single day in June 1804, as Ludwig van Beethoven (Ian Hart) takes his orchestra for the first time through his new masterpiece: the Third, or Eroica Symphony. As the erratic, ill-tempered maestro begins the rehearsal – the nature of Beethoven’s wild genius is revealed: a piece of music so radical and new, that it enflames passions equally within his players and audience. His patron and host, Prince Lobkowitz, stands to be ridiculed for risking his family’s fortune on the patronage of a madman, whilst Beethoven himself is tormented by his love for an unattainable noblewoman. A visual and musical feast (played by the Orchestre Revolutionnaire et Romantique), the film succeeds brilliantly in showing the revolutionary importance of the symphony for its time.

Der Titel ist Programm – Ludwig van Beethoven dirigiert zum ersten Mal seine frisch komponierte dritte Symphonie am Hofe seines derzeitigen Mentors Prinz Lobkowitz. Man wohnt dem Ereignis bei und lernt einen Beethoven zwischen Musik, höfischer Ettikett, Liebe und Politik kennen. Die Symphonie wird von den Musikern des *Orchestre Revolutionnaire et Romantique* gespielt.

Alone Together, Digi Beta, 53 mins

Director: Martin Stitt

Producer: Julia Kunze

Screenwriter: Jake Lyons

Director of Photography: Tim Metzger

Cast: Jonathan Ball, Stephanie Ware, Rupert Blake, Juliet Warner, Chris Garwood, Charlotte Pyke, George May, Gemma Rigg.

Three almost one night stands, and one that has just taken place are d in this witty, modern relationship drama. Four separate couples meet at four different parties and end up alone together: expectations are formed, and betrayed, numbers are exchanged, opportunities are wasted, foolish things are said. A humorous, cautionary look at the perils and possibilities of the illicit, drunken fling.

Drei Partyflirts und eine zufällige Begegnung und was daraus zu Hause entstehen kann. Man wird Zeuge wie bei 4 Paaren Erwartungen enttäuscht werden und Unsicherheiten zu Mißverständnissen führen, und die Nacht nicht so endet wie man es vielleicht gehofft hätte.

Love Me Or Leave Me Alone by Duane Hopkins 2003, 35mm, 15 mins, will be shown before.

Vorfilm: **Love Me Or Leave Me Alone** von Duane Hopkins 2003, 35mm, 15 min.

/ Out of Competition

Bloody Sunday 35mm with german subtitles

Director and Screenwriter: Paul Greengrass

Producer: Mark Redhead

Director of Photography: Ivan Strasburg

Cast: James Nesbitt, Tim Pigott-Smith, Nicholas Farren, Gerard McSorley, Kathy Kiera Clarke

On 30th January 1972, British soldiers shot dead thirteen unarmed civilians taking part in a peaceful civil rights march - an event which drove many young men at the time into the ranks of the IRA and fuelled a 25-year cycle of violence between England and Northern Ireland. Winner of the Golden Bear - Berlin Film Festival 2002, 'Bloody Sunday' tells the story of that day, from dawn till dusk, and the stories of the people drawn into the violence of that tragic confrontation.

Der Berlinale Gewinner des Goldenen Bären 2002 zeigt die Ereignisse am 30. Januar 1972 – der als Bloody Sunday in die Geschichte einging – aus der Perspektive der Zivilisten und der britischen Armee. Die Handkamera versetzt den Zuschauer mitten ins Geschehen, wo ein friedlicher Protestzug der Bürgerrechtsbewegung Nordirlands in ein Blutbad endete und somit auch den Neubeginn des bewaffneten Widerstands der IRA markierte.

I'll Sleep When I'm Dead, 2003, 35mm, 104 mins

Director: Mike Hodges

Producer: Mike Kaplan, Michael Corrente

Screenwriter: Trevor Preston

Director of Photography: Mike Garfath

Cast: Clive Owen, Jonathan Rhys-Meyers, Charlotte Rampling, Malcolm McDowell

Clive Owen is Will Graham, an ex-London gangster of fearsome reputation, eking out an existence in rural Wales, as divorced from civilisation as he can make it. His younger brother Davey (Jonathan Rhys-Meyers) is a suave and confident petty criminal, who mixes vaguely in the same circles Will left behind. When Davey is attacked one night, and viciously raped, Will returns to the city to seek redress for the tragic consequences of this singular, outrageous crime. Driven by a search for answers and the need to punish those responsible, the laconic, unkempt Will throws himself headlong back into the murky London underworld. As he seeks out past acquaintances, beginning with his old flame Helen (Charlotte Rampling), the wise, romantic restaurateur, the truth begins to emerge. This is an old-school revenge film, moody and atmospheric, from one of the masters of the genre, Mike Hodges (*Get Carter*).

Mike Hodges, der mit *Get Carter* das Genre des britischen Gangsterfilms 1970 neu definierte, meldet sich nach *Groupier* mit einem grandiosen Film mit exzellenter Besetzung (Clive Owen, Charlotte Rampling und Malcolm McDowell) zurück. Der Gangster Will Graham lebt als Einsiedler in Wales und sieht sich nach der Vergewaltigung und dem Selbstmord seines jüngeren Bruders gezwungen nach London zurück zu kehren um die Tat zu rächen.

Boxed 2002 DV & 35mm 78 mins

Director and Screenwriter: Marion Comer

Producer: Lene Bausager, Douglas Graham

Director of Photography: Bahram Manocheri

Cast: Tom Jordan Murphy, Jim Norton, Catherine Cusack, Darrag Kelly

Boxed is a powerful drama set in present-day Northern Ireland. The story centres on Father Brendan, a young Catholic priest fresh from Seminary, full of idealistic beliefs and faith. After a difficult discussion with his mentor, Father Moran, a cynical and bitter priest, Father Brendan is collected outside his church by a young man who mistakes him for Father Moran, who is known to be a tame priest- a priest who hears the last confessions of victims before they get executed by the IRA.

With an ensemble cast of award-winning established actors and exciting new comers, *Boxed* is a gripping and moving drama that controversially explores the questions of religion, violence, politics and faith.

Ein selten angesprochenes Thema sind Priester in Nordirland, die bereit sind katholischen "Verrätern" der IRA vor deren Exekution die letzte Beichte abzunehmen. *Boxed* ist ein Kammerspiel in dem der junge Priester Brendan fälschlicherweise für einen solchen *tame priest* gehalten wird, sich aber verweigert und damit selbst zum "Verräter" wird. Die Frage nach Religion, Gewalt, Politik, Glaube und Selbstgerechtigkeit wird in diesem bedrückenden und hochpolitischen Film offen thematisiert.

The Heart of Me 2002 35mm 92 mins

Director: Thaddeus O'Sullivan

Producer: Martin Pope

Screenwriter: Lucinda Coxon

Director of Photography: Gyula Pados

Cast: Helena Bonham Carter, Olivia Williams, Paul Bettany, Eleanor Bron

In this wartime melodrama the glassy, proper Madeleine (Olivia Williams) invites her unpredictable, bohemian sister Dinah (Helena Bonham-Carter) to stay in her elegant London home, following the death of their father. Madeleine's husband, Rickie (Paul Bettany) is charming and urbane, and every inch the burgeoning respectable patriarch. However, no sooner has Dinah settled in, than she and Ricky, unable to deny the fascination they hold for one another, embark upon a wild affair. Their illicit passion offers ecstasy and despair in equal measure and, finally, as the sisters attempt a reconciliation, an insight into the heart's capacity for forgiveness. Moving and elegantly shot, and held together by three stunning performances, *The Heart of Me* is a poignant study of sisterhood, sacrifice and betrayal.

Nach *December Bride* wieder eine elegant aber zurückhaltend inszenierte Dreiecksgeschichte von Thaddeus O'Sullivan in prominenter Besetzung im London der 30er Jahre. Die Schwestern Dinah (Helena Bonham Carter) und Madeleine (Olivia Williams -BIFA Award for Best Actress) streiten sich um Madeleines Ehemann Rickie (Paul Bettany).

One For The Road 2003 digital & 35mm 96 mins

Director and Screenwriter: Chris Cooke

Producer: Kate Ogborn

Director of Photography: Nick Gordon Smith

Cast: Rupert Procter, Greg Chisholm, Marc Davenport, Hywel Bennet, Julie Legrand

Chris Cooke's dark comedy follows the fortunes of four men, all convicted drunk drivers, thrown together on a rehabilitation course and forced to engage in ridiculous role-play exercises and group bonding activities.

Jimmy, young and gormless, is desperate to sell his late father's business; salesman Paul is estranged from his wife and being forced to live in a tent in his own back garden; Richard is a retired millionaire property developer and Mark, likeable and honest, is a marijuana dependant taxi driver come part-time philosopher. Unwinding in the pub at the end of each day, Paul, Jimmy and Mark hatch a plan to get their hands on some of Richard's millions, using Jimmy's recently widowed mother as bait. The film brilliantly uses digital video technology to make the most of its limited budget, and emerges as a bleak but wickedly humorous portrayal of the effects of drink and the frailty of the male ego.

Wenn man in seinem Leben nicht glücklich ist, den Führerschein verloren hat und zu einem Rehabilitierungskurs gezwungen wird– was liegt dann näher, als sich nach den Rollenspielen mit seinesgleichen im Pub bei einem Pint Geschäftspläne zu schmieden? In dieser schwarzen, treffsicheren Komödie scheint der Erfolg für die Protagonisten greifbar nah um dann doch im Alkohol zu ertrinken.

The Blind Spot 2003 Digi Beta 91 mins

Director and Screenwriter: Tim Kirkby

Producer: Tim Kirkby

Director of Photography: Domonic Greyer

Cast: Ray Bullock Jnr, Sarah Loiose Young

This murky and enigmatic film tells the story of Joe Lockhart, a London based actor taking some time off in Brighton whilst grieving for his girlfriend, who died two years previously. One morning he takes a walk on the beach and discovers a body clutching a photograph. Without really knowing why, he keeps hold of the photograph, and becomes obsessed with solving the mystery surrounding the still unidentified man's death. Matters take a decidedly more sinister and surreal turn when he becomes involved with a girl, who may or may not be involved in some way, and who sends Joe racing towards a shocking confrontation with his own past. *The Blind Spot* is a moody and atmospheric thriller, shot on digital film, that makes ample use of Brighton's coastal setting.

Joe Lockhart findet in diesem metaphysischen Thriller einen Toten mit einem Foto in der Hand an der Küste von Brighton. Er versucht hinter das Geheimnis des Unbekannten zu kommen und verhindert damit, ohne es zu wissen, seinen eigenen Tod.

The Debt 2002 Digi Beta 110 mins

Director: Jon Jones

Producer: Pier Wilkie

Screenwriter: Richard McBrien

Director of Photography: Richard McBrien

Cast: Warren Clarke, Martin Freeman, Hugo Speer, **Nina Sosanya**, Lee Williams

A light-hearted crime caper about fatherhood and responsibility, with three equally put-upon men struggling to overcome the mounting crisis that ties them together. Veteran safe-cracker Geoff Dresner (Clarke) is desperate to go straight and spend his twilight years living in peace with his family. However, when his unreliable son-in-law (Freeman, from TV's *The Office*) gets into hot water with some local criminals, Geoff is forced out of retirement. Detective Ed Foster, meanwhile, moonlighting as a taxi-driver to pay the exorbitant costs of his son's private school, is equally desperate to have Dresner sent down on trumped-up charges. And thrown into the equation is James Hilden, the neurotic young lawyer given the job of defending Geoff, whilst trying to extricate himself from a romantic entanglement with his boss. With its strong cast, and buoyant sense of fun and misadventure, *The Debt* is cleverly plotted and fast-moving entertainment.

Eine warmherzige und glänzend besetzte –unter anderem Nina Sosanya und Martin Freeman aus *Tatsächlich Liebe*– Einbruchskomödie, in der Familienvater und ExTresorspezialist Geoff Dresner lernen muss, dass man sich seinen Schwiegerohn nicht aussuchen kann.

DOCUMENTARY 2004

Documentary

Battle Hospital 2003 Beta SP 50 mins

Director: Olly Lambert

Producer: Olly Lambert

Director of Photography: Olly Lambert

Stuck out in the Iraqi desert, clearing up the human detritus of the controversial British and American invasion, are 650 undeniably noble men and women. They include surgeons, doctors, nurses and psychiatrists, who were stationed to provide trauma care to coalition soldiers, but as it turns out, have their hands more than full with Iraqi civilian casualties. Despite the sweltering heat, and rising tensions inside the tent, the hospital's staff repair all manner of mangled limbs, counsel traumatised victims of the raging battles outside, and try and suppress their growing doubts about the purpose of the war they are involved in. The film, shot entirely on Digital Video, provides a sobering glimpse of the reality of modern warfare, and its real human cost.

Battle Hospital zeigt schonungslos und direkt die Arbeit eines britischen Lazaret im Irak. Eigentlich stationiert zur Versorgung der eigenen Soldaten muss die Belegschaft zunehmend auch irakische Zivilisten, darunter viele Kinder, versorgen – alles Opfer der Angriffe der eigenen Truppen!

Documenatry

Sorry, No Vacancies, 2002 Beta SP 63 mins with german subtitles

Director and Screenwriter: Marie-Jeanne Urech

Producer: Françoise Rapin

Director of Photography: Marie-Jeanne Urech

A seedy London hotel with 100 bedrooms is the focus of this eye-opening and touching documentary. To describe it as a 'hotel' is somewhat misleading, as we find out through interviews with its wide range of dejected and desperate inhabitants: refugees, asylum seekers, the homeless and the mentally ill, all crammed in together by the council. With a broken lift, and damp seeping through the walls, the surroundings seem all too tragically suited to the crumbling lives and dreams of the hotel's unhappy guests.

Council People ist in England ein Euphemismus für Flüchtlinge, Heimatlose, geistig verwirrte Menschen, die von staatlichen Institutionen in Absteigen untergebracht werden, bis sie einen festen Wohnsitz finden. In einem dieser vewohnten Londoner Auffangbecken folgte Marie-Jeanne Urech kommentarlos mit ihrer Kamera den Bewohnern durch die Flure und Zimmer und fing dabei den Kummer und die Sorgen der dort untergebrachten Menschen ein.

Documentary

Calais-The Last Border 2003 Beta SP 60 mins

Director: Marc Isaacs

Producer: Marc Isaacs

Director of Photography: Marc Isaacs

Calais, for the British, is the gateway to continental Europe, but more importantly, it is a short hop across the channel to stock up on cheap beer and cigarettes. For refugees, such as the Afghani Ijaz, it is the last-but-one stop on a tortuous and epic journey to the safe haven of Britain. And yet for Steve, with his newly opened English pub, and for holiday promoter Thulia, Calais is a chance to start anew. All the characters in Marc Issacs' remarkable documentary have a tragic past, but possibly an even bleaker future – chip-scoffing English day-trippers, failed entrepreneurs and asylum seekers, thrown together on the same foreign patch of wet sand and concrete.

Calais ist wie eine Drehscheibe zwischen England und Frankreich. Die Schiffe die hier ankommen, transportieren Engländer, die entweder billig Bier kaufen wollen, oder ein neues Glück suchen. Und im Hafen von Calais warten Flüchtlinge auf eine illegale Einreisemöglichkeit nach England, wo sie Sicherheit und das Ende ihrer langen Odyssee zu finden glauben. Die Dokumentation von Marc Isaacs zeigt die radikalen Vorurteile der englischen Touristen an den Pommes-Buden, die gescheiterten Unternehmer und die Ängste und die Ungewißheit der Flüchtlinge.

Documentary

Feltham Sings 2003 Beta 50 mins

Director: Brian Hill

Producer: Roger Graef

Screenwriter: Simon Armitage

Music: Dextrous and Simon Armitage

Feltham Young Offender's Institution, probably the most notorious prison for Britain's marginalised young men and boys, has made news headlines over recent years with tales of drug abuse, bullying, racism and murder. The inmates we get to meet almost all come from backgrounds tainted by drug addiction and alcoholism, and have experienced shocking physical and sexual abuse as children. What the filmmakers do, astonishingly, is provide an opportunity for several of these young men (as well as their guards and counsellors) to sing (or rap) about their experiences and lives on the inside, showcasing their previously untapped talents, and creating some ray of hope against the damning statistic that 70% of them will return to prison following their release. The result is an intelligent, entertaining musical documentary, of some social importance.

Der Regisseur Brian Hill interviewte in dem Jugendgefängnis "Feltham" Insassen und Personal, lange bevor die Kamera dabei war. Einige von ihnen regte Hill an, die Schilderung ihrer Situation, der Probleme im Gefängnis wie in der Freiheit davor und danach, in Lyrics zu formulieren und vor der Kamera zu inszenieren. Das Ergebnis ist ein Doku-Musikclip, ein *Jail House Groove* und hat den Beteiligten die Möglichkeit gegeben, sich ganz individuell darzustellen. *Feltham Sings* gewann Bafta-Flaherty Award for Best Documentary 2003 und den Ivor Novello Award 2003 für Best Original Music for Television.

Documentary

Little Angels 2002 Digi Beta 89 mins

Director: Paul McGuigan

Producer: Eileen Quinn

Director of Photography: Neville Kidd

Cast: Michelle Pickthall, Shaun Mann, Angela Mann

This hard-hitting documentary drama follows two young heroin addicts, recently released from prison. Both are desperate to “get off the gear”, but poverty and boredom in their north of England town mean that it is only a matter of time before they slip back into the cycle of addiction and crime. Michelle, forced into prostitution by the age of 13, now lacks the support she needs to stay off heroin. Shaun, on the other hand, has his mother, Angela, who will do anything to protect him, until his steady relapse becomes too much for her to bear. The two teenagers play themselves, with actors playing the parts of their long suffering families and friends, in largely improvised scenes. *Little Angels* is heavy, often uncomfortable viewing, rooted in the strong British cinematic tradition of ‘social realism’, but the fact that this is a real story unfolding before our eyes strengthens its impact and our involvement in Michelle and Shaun’s plight.

In dieser erschütternden und beeindruckenden Dokumentation spielen Michelle und Shaun, zwei Teenager aus Nordengland, ihr eigenes Leben, das dominiert wird von ihrer Drogensucht und dem Versuch, nach einem Gefängnisaufenthalt clean zu bleiben. Die Angehörigen und Freunde der beiden werden teils von Schauspielern teils von sich selbst dargestellt. Digital gedreht, mit unkonventioneller Kameraführung generiert der Film eine oft schwer auszuhaltende aber gerade dadurch faszinierende Direktheit.

Documentary

Sunny Intervals and Showers 2003 Beta 89 mins

Director: Jonathan Goodman Levitt

Producer: Jonathan Goodman Levitt

Do I deserve this?’ Diagnosed with manic depression, Dr. Allan Levi is struggling to accept his new reality. Levitt follows a dramatic year in Allan and his family’s life, as he switches careers from heart researcher to starting up a model aero-plane business. His doctor wife Jackie alternates between attempts at compassion, and treating Allan like a naughty child. As self-absorbed as Allan is, he never seems to forget the presence of the camera, and is determined as the months progress for filming to continue, even as his life threatens to crumble around him. Levitt’s impressive directorial debut sensitively and often humorously sheds light on this little discussed illness.

Dr. Allan Levi war erfolgreicher Universitätsprofessor, verheiratet mit einer Ärztin, 3 Kindern, Haus und Hund. Als bei ihm manischen Depression diagnostiziert wurde, folgte die Entlassung und der schwere Weg in eine neue Existenz und neues Leben. Ein Jahr lang begleitete und porträtierte Jonathan Goodman Levitt die Familie. Oszillierend zwischen häuslichem Drama und dem komischen Momenten zeigt der Film das Leben mit der Krankheit.

Documentary**DIY on yBa** 2003 Mini-DV 70 minsDirector and Screenwriter: Christian Asbach and Nina Samuel,
Producer: Christian Asbach

About ten years after the meteoric rise of the so-called *young British Artists* – who reached their climax with *Sensation*, the 1997 exhibition in the Royal Academy—a group of Berlin students travel to London to interview witnesses of the London art scene of the 90ies and to get to know their secret of success. Operating on three aesthetic levels (Super 8, VHS and digital) the films works like a plaited dialogue about art&media, pop&commerce, Britishness&celebrity and the importance of networking.

10 Jahre nach dem Phänomen *young British Artists* interviewten Studenten der Humboldt Universität Berlin Akteure und Beobachter der Kunstszene Londons vor Ort in London und Berlin. Diese Collage versucht das Erfolgsgeheimnis zu ergründen und beleuchtet auch die Zusammenhänge zwischen Kunst und Medien, Pop und Kommerz, Britishness und Prominenz und zeigt auf, wie wichtig Netzwerke sind.

Documentary**Rude Girls** 2003 Beta SP 90 minsDirector: Morgan Matthews
Producer: century filmy

Morgan Matthew's grim but compelling documentary asks why an increasing number of young girls in Britain are winding up in prison. The film peers unflinchingly into the empty and violent lives of three different girl gangs, 'crews' or 'cliques', as they trawl their London estates unmissed by their schools or what remains of their broken families. The very few male characters in the film observe passively from the sidelines, and the girls' barely present mothers believe their daughters are indulging in merely typical teenage behaviour. This is a frank and shocking insight into Britain's barely acknowledged underclass – young lives torn apart by murder, rape, hard drugs and extreme poverty. Confused and inarticulate as they are, it is a credit to Matthew's unobtrusive interview style that his young protagonists open up to the camera with such frank and unrelenting torrents of fear, frustration and anger.

Nach Medienberichten scheinen sich immer mehr Mädchen und junge Frauen in Grossbritannien in Gangs zu organisieren und werden auch gewaltätig. Morgan Matthews geht versucht dieses Phänomen zu ergründen und begleitet 6 unterschiedliche junge Frauen mit seiner Kamera – mit erschreckendem Resultat.

Documentary**Jonas Åkerlund** Beta 80 minsDirector: Nicola Black, Jonas Akerlund
Producer: Blackwatch Productions for Channel 4 and Mirrorball

Swedish director/editor Jonas Akerlund has done very little during his career to diminish his country's reputation for sexual liberation, tolerance of alternative lifestyles and freedom of expression. In a career that has seen him direct and edit over 250 short films, commercials, music videos and recently his first film *Spun*, he has established a well deserved reputation for offending censors and shocking the easily shocked. His videos for Madonna's *American*

Life, the Prodigy's *Smack My Bitch Up* and the Cardigan's *Favourite Game* have caused particular offence in some quarters for, variously, being unpatriotic, portraying sexual violence, out-of-control drug taking and encouraging dangerous driving! While he admits his work is often far from "MTV friendly" he claims that he does not set out to shock – he just makes films that reflect his own experiences and views.

This programme combines a rarely seen documentary about Akerlund's work with some of his more recent commercials and music videos.

Der schwedische Regisseur Jonas Akerlund drehte in seiner Karriere bereits über 250 Kurzfilme, Werbeclips und Musikvideos. Letztes Jahr kam sein erster Film *Spun* in die deutschen Kinos und schockierte das Publikum genau wie seine Arbeiten für beispielsweise Madonna oder Prodigy. Drogen, Gewalt und Sex sind immer noch seine Hauptthemen. Das Programm umfasst eine selten gezeigte Dokumentation über Akerlunds Arbeit und seine neueren Werbespots und Musikvideos.

Documentary

Live Forever 2002 35mm 84 mins

Director and screenwriter: John Dower

Producer: John Battsek

with Damon Albarn, Noel Gallagher, Liam Gallagher, Jarvis Cocker, Louise Wener

Battered and bruised by over a decade of Thatcherism, the youth of 90s Britain had finally found a voice - riding a wave of creative self-confidence and finding new ways to resist the pervading influence of American culture. The Conservatives were on their way out, New Labour were taking over, and out of these turbulent times emerged a new sense of purpose and pride in being British. New terms such as 'Britpop' and 'Cool Britannia' were cynically coined to capture the excitement of young musicians and artists the length of Britain reclaiming popular culture for themselves.

Through concert and news footage, and interviews with the key players in the music, art and media world of the time, filmmaker John Dower looks at the rise of the bands whose music defined the era - including Blur, Oasis, Pulp, and Massive Attack.

Dokumentation über den Glauben der Briten in den 90ern, man könne sein verloren geglaubtes Selbstbewusstsein Grossbritannien zurückgeben, indem das Land in ein modernes Gesamtkunstwerk namens *Cool Britannia* verwandelt wird, wo Pop, Kunst und Politik eine Liason eingehen – oder die Zeit als Noel und Co. für Tony Blair warb. Der Film wirft einen leicht verkaterten und ernüchternden Blick zurück: *don't look back in anger*.

IRISH FOCUS- FEATURE 2004

Cowboys & Angels 2003 35mm 89 mins

Director: David Gleeson

Producer: Nathalie Lichtenthaeler, Peter Stockhaus, Chris Chrisafis

Screenwriter: David Gleeson

Director of Photography: Volker Tittel

Cast: Michael Legge, Allen Leech, Frank Kelly, David Murray, Amy Shields

This good-natured, light-as-air comedy drama follows the fortunes of the glum and lonely Shane Butler, stuck in a job he hates, with no friends and no prospects. However, when he moves in with Vincent, a flamboyant gay fashion student, his whole world tips rapidly upside down. To Vincent, Shane's appearance is crying out for a makeover, which duly instils him with new confidence and sense of purpose, and unleashes his long hidden artistic talents. His plans to enrol in art college are nudged one step closer to reality (and potential disaster) when he is roped into a drug deal by his dodgy downstairs neighbour.

Relentlessly fun and engaging, *Cowboys and Angels* willingly employs all the gay clichés, only to turn them on their head again, and lead us off mischievously in new directions. Gleeson's film is an energetic homage to youth, brimming with exuberant colours and winning performances.

Shane, das Landei mit langweiligem Job und ohne Freundin zieht mit Vincent, dem süssen, schwulen Modestudenten, zusammen und wird dadurch letztendlich - nach einigen Wirrungen - aus seiner Tristesse herauskatapultiert. David Gleeson versteht es in seinem Erstlingswerk alle Klischees zu bedienen um sie am Ende genüsslich auf den Kopf zu stellen.

Hunted by David Gleeson 2002 35mm 3mins will be shown before.

Vorfilm: **Hunted** von David Gleeson 2002 35mm 3Min.

Mystics 2003 35mm 90 mins

Director: David Blair

Producer: Mark O'Sullivan, Nigel Warren-Green

Screenwriter: Wesley Burrowes, Mark O' Sullivan

Director of Photography: Donal Gilligan

Cast: David Kelly, Milo O'Shea, Maria Doyle Kennedy, Liam Cunningham, Doreen Keogh, Stanley Townsend, Pat Kinevane, Eva Birthistle

This enjoyable comedy concerns Lucky and Dave, two elderly ex-vaudevillians running a scam where they pretend to make contact with 'the other side' – channelling the spirits of the recently departed on behalf of grieving families in their small Irish town. However, matters take a comic and peculiar turn when Foxy MacMaster, widow of the late mob boss 'Bic Mac' MacMaster, calls on the 'mystics' for their services, hoping to discover where her husband had stashed millions of euros worth of stolen diamonds. The problem is, Big Mac really does start speaking to them from beyond the grave, and Lucky and Dave get caught in the middle of a local gang rivalry that spirals wildly out of control...

Mystics is a tightly plotted and hugely entertaining comedy thriller, that contains just enough Irish whimsy without being painfully twee.

Mystics ist eine geistreiche Komödie, ganz im Stil von *Lang lebe Ned Devine*. Zwei sehr verschrobene ältere Gesellen gaukeln vor, Kontakt mit den Verstorbenen aufnehmen zu können und lassen Angehörige mit ihnen plaudern. Doch was machen sie, wenn der verstorbene Gangsterboss seiner Familie verraten sollen, wo die Diamanten versteckt sind?

Harry, the Amazing Contortionist Pig by Carl Prechezer 2003, 35mm, 8min will be shown before.

Vorfilm: **Harry, the Amazing Contortionist Pig** von Carl Prechezer 2003, 35mm, 8 Min.

The Actors, 2003, 35 mm, 96 mins

Director: Connor McPherson

Producer: Stephen Woolley, Neil Jordan

Screenwriter: Connor McPherson based on a story by Neil Jordan

Director of Photography: Seamus McGarvey

Cast: Dylan Moran, Michael Caine, Abigail Iversen, Lena Headey, Michael Gambon, Miranda Richardson, Ben Miller

Michael Caine and Dylan Moran star in this madcap Irish tale as two thespians, whose bungled attempt to scam some local criminals spirals wildly out of control, and puts their questionable acting skills to the test. O'Malley (Michael Caine), researching the role of Richard III, starts hanging out in the roughest bars in Dublin, and hatches a scheme to relieve a dodgy businessman (Michael Gambon) of a substantial sum of money. He ropes in his friend and dazzlingly unsuccessful fellow actor Tom (Dylan Moran). Both men promptly find themselves in it up to their necks, helped out only by Tom's precocious nine year old niece. A fun, broad comedy, with a hilarious performance from Caine.

Wenn jemand von einem Fremden sich Geld geliehen hat, die beiden sich auch nie gesehen haben, dann könnte ein Dritter das Geld abholen.....So denkt sich das O'Malley (Michael Caine), ein abgehalfterter Schauspieler, und versucht mit seinem ebenso erfolglosen jungen Kollegen Tom (Dylan Moran) diese Abzocke durch zu ziehen. Angeleitet von Toms 9jähriger Nichte Mary schlittern sich von einem Abenteuer ins nächste um am Ende doch noch den ersehnten Preis zu bekommen.

Intermission 2003 35mm 106 mins

Director: John Crowley

Producer: Stephen Woolley, Neil Jordan, Alan Moloney

Screenwriter: Mark O'Rowe

Director of Photography: Ryszard Lenckzewski

Cast: Colin Farrell, Kelly MacDonald, Shirley Henderson, Cillian Murphy, Colm Meaney

A raucous story of the interweaving lives and loves of small-town delinquents, shady cops, pretty good girls and very bad boys. With Irish guts and grit, lives collide, preconceptions shatter and romance is tested to the extreme. An ill-timed and poorly executed couple's break-up sets off a chain of events affecting everyone in town. There's the hapless romantic and his sex-starved best friend, the hotshot detective and the crook he's after, a young girl on the rebound with an older married man--not to mention his deserted wife, an ambitious TV producer, an abandoned fiancée, a preteen trouble-maker--all of whom are unaware of

how their choices are profoundly intertwined. Add a botched robbery, some brown sauce, a woman's moustache, flying rocks and dancing single seniors and you have *Intermission*.

Eine bizarre Kömodie mit berühmter Besetzung - Colin Farrell, Colm Meaney, Shirley Henderson, um nur einige zu nennen. *Intermission* ist die irische Variante der Chaos Theorie: am Anfang trennt sich ein junges Paar und am Ende sind sie wieder zusammen – mit einem Busunfall, verzweifelten und sexhungrigen Singles, einer Entführung und Erkenntnisse über den Damenbart dazwischen.

Dead Bodies 2003 HD & 35mm 85 mins

Director: Robert Quinn

Producer: David McLoughlin, Clare Scully

Screenwriter: Derek Landy

Director of Photography: Donal Gilligan

Cast: Andrew Scott, Kelly Reilly, Sean McGinley, Gerard McSorley

Tommy is a young man who is not in a hurry and believes that life is there to be lived. His situation is abruptly changed by the return of his high maintenance, anti-everything, ex-girlfriend Jean. When, during one of their frequent 'domestics', she slips and is fatally injured, he confronts a dilemma far greater than he ever imagined.

Ever fearful of the consequences, he decides to get rid of the body beneath the branches of a local wood - only to discover that he's not the first. Once you step into darkness, it becomes difficult to see where you're going.

Tommy fängt wider besseren Wissens was mit seiner Exfreundin an. In einem ihrer üblichen Streits kommt sie unglücklicherweise ums Leben. Da er nicht einsieht, gerade für sie ins Gefängnis zu gehen, verscharrt er sie im Wald – leider über einer anderen Leiche, was ihn bei Fund der Leichen zum Doppelmörder macht. Ein Umstand der manch einem sehr gelegen kommt, aber für Tommy bedeutet, dass er seine Unschuld gleich zweimal beweisen muss. Eine lakonische Komödie aus Irland, die zeigt dass schwarzer Humor nicht nur eine britischen Sache ist.

Song for a Raggy Boy 2003 35mm 98 min

Director: Aislan Walsh

Producer: Tristan Lynch, John McDonnell, Kevin Byron Murphy, Dominic Wright

Screenwriter: Patrick Galvin, Kevin Byron Murphy, Aisling Walsh

Director of Photography: Peter Robertson

Cast: Aidan Quinn, Iain Glen, Marc Warren, Dudley Sutton, Clause Bue, Alan Devlin, Stuart Graham, John Travers, Chris Newman, Simone Bendix

Set in 1939, and adapted from Cork writer Patrick Galvin's autobiographical account of the sanctimonious piety and terrible cruelty in an Irish-Catholic boy's reform school, this excellent drama avoids 'worthiness' in favour of nuanced human drama. Director Walsh brings an admirably even-handed approach to his tough material – evoking both moral schisms within the Church, and the shattered ideals of the Spanish Civil War. The performances are uniformly excellent, and the period meticulously evoked; its conclusion will leave you transfixed.

Nach einer Adaption des autobiographischen Roman von Patrick Galvin erzählt *Song for a Raggy Boy* die erschütternde Geschichte der Jungen einer Besserungsanstalt in Irland bei Ausbruch des Zweiten Weltkriegs. Aidan Quinn spielt einen vom Spanischen Bürgerkrieg gezeichnet Lehrer, der sich gegen die an Sadismus grenzende Brutalität mancher Priester der Schule zur Wehr setzt und den Jungen eine Perspektive aufzeigt.

IRISH FOCUS-Documentary 2004

All the Queen's Men, 2002, Digi Beta, 52 mins

Director: Steve Carson

Producer: Niamh Maher

Director of Photography: Eugene McVeigh

This revealing documentary asks a question that has been taboo in Ireland for generations. What makes hundreds of young Irishmen take up arms to serve in the British army? For the first time, soldiers from the Republic go on record (some anonymously, for fear of recrimination) about questions of shame and sacrifice, and their reasons for leaving behind family and friends to fight for the Queen.

Screened with *Battle Hospital*.

Was bewegt irische junge Männer der britischen Armee beizutreten? Diese Dokumentation bricht erstmalig das Taboo und porträtiert diese Soldaten aus der Republik Irland in ihren britischen Regimentern, die Familie und Freude in Irland zurückgelassen haben. Läuft mit *Battle Hospital* zusammen.

Oleán Thoraigh /Torey island 2003, Digibeta, 55 mins

Director: Pat Collins

Producer: Pat Collins

Torey Island, population: 175, is one of the most remote, storm battered small islands off the north-west coast of Ireland. The community is dwindling in numbers but fiercely proud of its heritage and tradition, which predates Christianity by more than 2000 years. Pat Collins' lyrical and visually stunning documentary explores the relationship between this rugged, beautiful dot of land and its inhabitants, a close-knit community bound together by agriculture and fishing, as well as the island's rich linguistic and musical tradition. With English subtitles.

In dieser schönen gälischen Dokumentation bekommen wir einen Einblick in die Welt der abgelegenen Insel Torey vor der Westküste Irlands und seiner Bewohner. Pat Collins zeigt wie sich das Leben der Insulaner allein durch die Errungenschaften der letzten 30 Jahre verändert hat. Mit englischen Untertiteln.

Dara Baeg – File Pobail / Dara Beig-People's poet 2003, Digi Beta, 52 mins

Director: Sean O'Culain

Producer: Sean O'Culain

Dara Beag Ó Fátharta is a witty, skilful man, well-versed in storytelling, song and poetry. He has lived his entire life on Inishmaan, a tiny island with only 250 inhabitants, on the west coast of Ireland. Dara Beag's own personal philosophical outlook, expressed through his lively narration and poems, offers us a rich and fascinating view of life on the island today, and over the past 70 years. This beautifully shot documentary is a wonderful exploration of Irish history and folklore, and a testimony to the power of language. With English subtitles.

Dara Beag Ó Fátharta (70) ist der Dichter von Inishmaan, einer Insel mit 250 Einwohner, auf der er sein ganzes Leben verbracht hat. Seine Philosophie, seine Kunst und sein Humor

werden in dieser ruhigen und liebenswerten Dokumentation gekonnt wiedergegeben und man bekommt einen Eindruck wie reichhaltig das Leben von Dara Beag Ó Fátharta war und ist. Mit englischen Untertiteln

Numero Uno Joe by Gillian Morrison, 2003, 5 mins will be shown before.
Vorfilm: **Numero Uno Joe** von Gillian Morrison, 2003, 5 Min.

Short Film Programmes

Irish Focus:

Pitch 'n' Putt with Beckett 'n' Joyce

The films in this programme are just a couple of examples from the highly creative scene that is contemporary Irish short film making. They introduce us to protagonists from all walks of life – and beyond: bitchy ballet dancers and hopeless romantics, a guilt-ridden young boy and a bored old bachelor, forces of nature and historical personalities. In 'Pitch 'n' Putt with Beckett 'n' Joyce' we get to witness the two literary icons while awaiting their partner W.B. Yeats for a little sporting match. In 'Virtues of a Sinner', on the other hand, we have the rare chance to learn how human souls are divided between Heaven and Hell after death. Death is the one thing the man in 'Petrol Country Blues' is craving. But can he afford to die?

„Pitch 'n' Putt with Beckett 'n' Joyce“ präsentiert eine kleine Auswahl aus der hochkreativen Kurzfilm-Szene Irlands. Entsprechend exzentrisch sind die Protagonisten dieses Programms: zickige Balletttänzerinnen, handlungsunfähige Romantiker, Naturgewalten und historische Persönlichkeiten... Und jeder hat seine ganz eigene Geschichte zu erzählen.

virtues of a sinner.....john corcoran.....8:00 mins
 yu ming is ainm dom (my name is yu ming)....daniel o'hara....13:20 mins
 the unbearable.....ed godsell1:47 mins
 full circle.....simon fitzmaurice.....14:00 mins
 petrol country blues.....gerry leonard.....4:34 mins
 innocence.....brendan muldowney.....11:30 mins
 storm.....clare langan.....3:00 mins
 the chalk up.....frank conway.....3:17 mins
 undressing my mother.....ken wardrop.....6:15 mins
 delphine.....nick kelly.....3:30 mins
 pitch 'n' putt with beckett 'n' joyce.....donald clarke.....2:30 mins
 meeting che guevara and the man from maybury hill...anthony byrne....18:00 mins

Animation: Tulips at Dawn

The film 'Tulips at Dawn' comments on the relationship between the drawn image and our imagination, and gives this year's animated short film reel its title. Covering a wide range of themes and animation techniques, this programme presents a selection from the best and most recent British and Irish animated short films. It ranges from the political musical 'Promise Land' to the bizarre tale 'Nose' which is based on a story by Gogol and animates Russian orthodox icons. It takes us from the cold north where a snowman, an evil eskimo, Santa Claus and a polar bear run a hilarious race in 'Northern Capers', to Paris where 'The Dog Who Was a Cat Inside' is looking for its

soul mate, and to Japan, where a girl eventually finds her desperately desired peace in the melancholic story of 'Fish Never Sleep'.

In dem Animationsfilm „Tulips at Dawn“ mutiert die Zeichnung eines Bunsenbrenners in einem Schulbuch zu einer Tulpe in der Dämmerung. Der Film gab der diesjährigen Animationsfilmreihe ihren Namen, da er sich mit der Rezeption des gezeichneten Bildes beschäftigt. Die Reihe umfasst ein breites Spektrum von Themen und Animationstechniken und präsentiert einen Querschnitt durch die aktuelle Landschaft des animierten britischen und irischen Kurzfilms.

the dog who was a cat inside.....siri melchior.....3:22 mins
 gravity.....romek delimatra.....3:30 mins
 nose.....gerard crowley/avril o'brien/stephen o'connell.....6:38 mins
 anna spud.....edward foster.....10:00 mins
 empathy.....nigel warkum.....1:10 mins
 fifty percent greyruairi robinson.....3:00 mins
 promise land.....gili dolev.....13:00 mins
 moo(n).....leigh hodgkinson.....3:25 mins
 northern capers.....karl o'connor.....5:30 mins
 tulips at dawn.....rosie pedlow.....3:25 mins
 a short film about you know what.....roisin maguire.....3:30 mins
 an irresponsible use of frogs.....philip child..... 10 mins
 fish never sleep.....gaelle denis.....5:58 mins
 the separation.....robert morgan.....9:35 mins
 from darkness.....nora twomey.....8:30 mins

Various: Left or Right for Love?

Love is probably the most difficult phenomenon of life! This short film programme deals with its fundamental questions and tries to answer them. 'Shooting Blanks' tells us the true story behind the act of falling in love. But being in love is often accompanied by doubts and the loss of one's emotional balance, as shown in 'Indecision'. And in the worst case it all can be reduced to one single question: 'How to Tell When a Relationship is Over'? At its best, however, love can even be stronger than death, it can be 'Heaven'.

Diese Kurzfilmreihe beschäftigt sich - auf ernste wie auf witzige Weise - mit fundamentalen Fragen zum Thema Liebe und findet interessante, manchmal unerwartete Antworten.

shooting blanks.....liam gavin.....11:00 mins
 euston road.....toa stappard.....8:00 mins
 left or right for love ?.....magali charrier.....6:21mins

how to tell when a relationship is over.....tony roche.....6:00 mins
terrorist.....joern utikilen.....4:40 mins
wasp.....andrea arnold.....23:00 mins
unemployed.....vlastimir sudar.....5:00 mins indecision.....charles
barker.....3:00 mins
thespian x.....gerald mcmorrow.....13:00 mins
heaven.....sam bennetts.....12:00 mins

Short Circuit Films – Digital Shorts:

Short Stories/New Talent

Short Stories/New Talent, presented by UK Distributor Short Circuit Films, is a low budget short-film programme which follows three simple rules: the film must be under ten minutes, shot digitally and cost no more than £10,000. The aim of the Low Budget Digital Shorts Scheme is to create support for emerging talent and enthusiasm for new creative thinking across a wide range of genres. The programme's opening-film 'Job Street' describes a hard day in the life of three illegal immigrants, whereas in the funny story of 'Shotgun Dave Rides East' two unlikely friends decide to canoe all the way from Doncaster to the Black Sea. Both 'Stripes' and 'Accident' deal with discrimination and personal responsibility. The last three films all revolve around the universal truths of love, attraction, loneliness and loss.

'Short Stories/New Talent', präsentiert von Short Circuit Films, ist ein "Low-Budget"-

Kurzfilmprogramm, welches neue junge Talente, kreative Ideen und Gestaltungskonzepte aus dem digitalen Videobereich fördert. Die Genres und Themen reichen von Drama über Komödie bis hin zum Experimentalfilm. "Job Street" beschreibt die harte Alltagsrealität dreier illegaler Einwanderer. "Shotgun Dave Rides East" erzählt hingegen die lustig-groteske Bootsfahrt zweier Freunde zum Schwarzen Meer. Diskriminierung, Einsamkeit und Beziehungskonflikte bilden den Fokus weiterer Filme des Programms.

job street.....mathew santiago whitecross.....10:00 mins
short.....waris islam8:00 mins
drip.....karl glozier.....3:00 mins
lou-lou lives here.....hazel grian.....3:00 mins
shotgun dave rides east.....graeme oxby.....8:00 mins
stripes.....sean spencer.....10:00 mins
accident.....james leech.....10:00 mins
supaheroes.....dena smiles.....5:00 mins
straw in the wind.....james callow5:00 mins
punch.....andy frith.....10:00 mins
the first time it hits.....james budge.....3:00 mins
almost strangers.....sarah walker.....10:00 mins

Best of Scottish Screen

For the third year in a row, britspotting continues its cooperation with Scottish Screen: once again presenting short film highlights from north of the border. This year's programme has the recurring theme of childhood, and the need to stand up for oneself. In 'The Choir', Leslie, the new boy at school, tries very hard to fit in and strives to be accepted by the 'tough guys'. But does he choose the right side? Young Stephen in 'All Over Brazil', on the other hand, has to defend his obsession of glam rock over football against his father, a sports fanatic. In the gothic tale of 'Sredni Vashtar', the orphaned Conradin is sent to live with his strict aunt in the Highlands. His growing hatred helps him create a powerful weapon.

Bereits zum dritten Mal präsentiert britspotting in Kooperation mit Scottish Screen einen Auszug aktueller Kurzfilmproduktionen aus dem Norden Großbritanniens. Kindheitserfahrungen und die Notwendigkeit, sich zu behaupten, sind wiederkehrende Themen der diesjährigen Reihe.

shade.....dustin demri-burns.....10:40 mins
 the choir.....angela m murray.....12:00 mins
 feetsteps.....duncan nicoll.....9:00 mins
 frozen assets.....david council.....9:31mins
 lord of the fleas.....stuart grieve.....10:34 mins
 all over brazil.....david andrew ward.....10:00 mins
 the return of peg leg pete.....david cairns.....9:46 mins
 pork chop.....david paton.....10:00 mins
 sredni vashtar.....angela m murray.....10:30 mins

Mirrorball: McLaren

Various/Various/70 mins

The best new animated music videos with a couple of interesting commercials and even an animated title sequence. From the frankly bizarre (Animal Chin for Ninja Tune's Jaga Jazzist) to the stunningly beautiful (Ed Holdsworth's film for Four Tet's She Moves She); this collection of the best animated music videos from around the globe includes two new films from last year's winners of the McLaren Award, Shynola, as well as animation designers Florence Deygas and Olivier Kuntzel's delicious title sequence for Steven Spielberg's *Catch Me if You Can*.

Die besten neuen animierten Musikvideos, einige herausragende Werbespots sowie die Titelsequenz von *Catch me if you can*. Die Gewinner des letztjährigen McLaren Awards, Shynola, sind mit zwei neuen Filmen vertreten.

Radiohead - There There
dir: Chris Hopewell
supplied by Parlophone

Black Strokes - Me & Madonna
dir: ne-o
supplied by Academy

Queens of the Stone Age -Go With the Flow
dir: Shynola
supplied by Oil Factory

Aco - Machi
dir: Semiconductor Films
supplied by Semiconductor Films

Franz Ferdinand - Take Me Out
dir: Jonas Odell
supplied by Nexus

The Burn - Big Blue Sky
dir: Sam Brady
supplied by Flynn

Mew - Comforting Sounds
dir: Sam Brown
supplied by Flynn

Klonhertz - Three Girl Rumba
dir: Dougal Wilson
supplied by Colonel Blimp

Bonobo - Pick Up
dir: Conkerco
supplied by Ninja Tune

Manitoba - Jacknuggeted
dir: Delicious 9
supplied by Leaf Label

DJ Format - The Hit Song
dir: Ruben Fleischer & 2000 Strong
supplied by Pias Recordings

FC Kahuna - Hayling
dir: Johnny Hardstaff
supplied by Black Dog

Erasure - Come Up and See Me
dir: Jonus Odell
supplied by Nexus

Four Tet - She Moves She
dir: Ed Holdsworth
supplied by Domino Records

Widescreen - Tailspin
dir: Sam Brady
supplied by Flynn

We Will Rock You
dir: Soandsau
supplied by Passion Pictures

Blur - Good Song
dir: Shynola
supplied by Oil Factory

Stephen Malkmus & the Jicks - Dark Wave
dir: Scott Lyons
supplied by Oil Factory

Mirrorball : New Work

Various/Various/70 mins

Every year the Mirrorball team scours the planet to find the best music videos. This New Work has been specially put together for the britspotting event and includes a selection from a majority of British directors and a small selection from internationally renowned directors. With the most powerful, controversial and entertaining videos made in the last year from artists as diverse as Four Tet, Gotan Project and Ugly Casanova by top promo directors like Shynola, Paul Gore and Mark Romanek. This programme proves that 2003/4 has been another top year for music videos.

Dieses Programm wurde exklusiv für britspotting zusammengestellt. Es enthält eine Auswahl von aufsehenserregenden Musikvideos der besten britischen Regisseure zusammen mit einigen ausgewählten internationalen Künstlern.

Tube & Berger - Straight Ahead
dir: Sam Brady
supplied by Flynn

Four Tet - As Serious As Your Life
dir: Dougal Wilson
supplied by Colonel Blimp

Ugly Cassanova - Things I Don't Remember
dir: Yuri A
supplied by Sub Pop Records

Robin Thicke - When I Get You Alone
dir: Mat Kirkby
supplied by Battlecruiser

Blur - Crazy Beat
dir: Shynola
supplied by Oil Factory

Blur - Crazy Beat
dir: John Hardwick
supplied by Oil Factory

Basement Jaxx - Good Luck
dir: Mat Kirkby
supplied by Black Dog Films

DOG - Bitten
dir: LynnFox
supplied by Blue Source

Gotan Project - Santa Maria
dir: Thomas Napper/Dom Leung
supplied by RHB

Moloko - Forever More
dir: Paul Gore
supplied by Flynn

Johnny Cash - Hurt
dir: Mark Romanek
supplied by Anonymous

Tenacious D - Tribute
dir: Liam Lynch
supplied by Oil Factory

Death in Vegas - So You Say You Lost Your Baby
dir: Mark Adcock
supplied by Battlecruiser

Supergrass - Grace
dir: Dom & Nic
supplied by Oil Factory

Goldfrapp - Strict Machine
dir: Jonas Odell
supplied by Nexus

Tim Hope

After completing a degree in Theology, **Tim Hope** worked in London as a stand up comedian for four years where he created **The Pod**, a form of multimedia comedy using an installation in a club which became a radio show on BBC Radio 1 in 1998. At the same time, Hope was also experimenting with computer graphics and editing packages and discovered the possibilities of animation. From there he went on to make the multi-award winning short *The Wolfman* (McLaren Animation Prize - Edinburgh International Film Festival 2000, winner at the Japan Digital Animation Festival, and winner of both the Cutting Edge and Public Choice categories at the British Animation Awards 2000). Tim joined London's Passion Pictures in May 2000 as a director of music videos and commercials. His promos include *Don't Panic* and *Trouble* for Coldplay and the award-winning *I Walk the Earth* for King Biscuit Time. Tim has since directed music videos for One Giant Leap, Jimmy Eat World and REM, and commercials including Hewlett Packard, "Bang & Olufsen."
Tim Hope will be present to discuss and divulge some of his animation secrets to the britspotting audience.

Nach seinem Theologieabschluss arbeitete **Tim Hope** als Komiker, um schliesslich einer der talentiertesten Regisseure für Musikvideos und Werbung Großbritanniens zu werden. Coldplay, REM, Jimmy Eat World und viele andere Bands ließen ihre Songs mit seinen Animationen untermalen.

Tim Hope wird seine Arbeiten vorstellen und dem britspotting Publikum einige seiner Animationsgeheimnisse preisgeben.