



FILM VOICE

magazine

Nº 1

SEPTEMBER 2017

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2017**

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FILM VOICE
BELIFF 2017

2017 ISSUE

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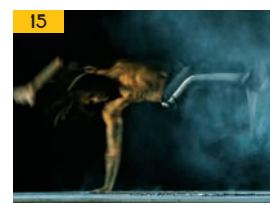
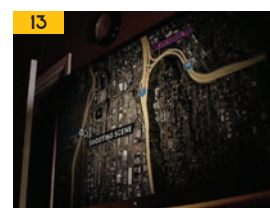
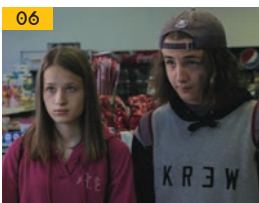
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BELIFF 2017

What is BELIFF you might wonder? It is actually an abbreviation for Be Epic! London International Film Festival. We, BELIFF Team, are a group of people keen on putting the best international filmmaking talent under the spotlight. But what does this mean?

ON A MARKET of over 5000 film festivals worldwide how can you claim to be the one selecting justly?

The first thing that needs be brought into discussion is perception.

Even the greatest filmmakers and professionals will have a different view on their approach towards film. Some will make films for the entertainment business, others to raise awareness and trigger a reaction and others will go as far as experimenting and possibly trying to challenge the conventional.

The same way, some festivals will have a tendency to select and include in their programme certain kind of projects: from those competing to include original voices that bring innovative changes to the visual grammar or on a technical level, to those focusing on talents boldly tackling difficult social issues or on filmmakers looking to contain emotion through their projects and further deliver it to the audience, the film market arises as quite complex. The specialised genre niched (animation, experimental, sci fi or horror) events only add up to this complexity indicating the broad array of directions movies can take and the variety of tastes and preferences among the public.

Among all these we've set out our mission to put a spotlight on the most valuable independent film voices out there. While there will always be a challenge to include all the wonderful work we receive due to the limited availability of the screening time every year we will always try to include as many worthy films as possible.

We take our job very seriously and our Jury Members spend hundreds of hours watching each and every film very carefully.

The selection of one film or another is never easy. The most original and avoiding cliches or those who are very knowledgeable and genuine about the themes they bring forward, offering comprehensive deep insights on society and the world we live in, will always hold an upper hand because of their power to stand out both as being highly relevant and from an artistic point of view. But they will always be challenged by those who can find the right balance between their artistic relevance and their power to entertain.

Telling a story visually is what film is about and we'll always try to remain loyal to promoting those who master the art.

On the other hand creators of any kind are rarely able to win their status as auteurs without a public or the opportunity of getting their creations exposed. And this is exactly what we, at BELIFF, are trying to build for them: a network that will help them emerge and a public that will genuinely rate their work. This way they will hopefully come to take a step back and understand how they have performed as artists and how they can become better.

Among the partnerships we've developed this year we count Genera Filmfund, iPitch, tv and last but not least InkTip.com. Genera offers filmmakers the opportunity to access funding for their short films while iPitch and InkTip will help them get a step closer to the industry professional that will boost their latest project.

To the audience, our promise is we will always bring forward gripping stories from around the world, masterfully shot and acted, difficult to view otherwise. 🎬

GENERA

FILM FUNDING MADE SIMPLE

From its headquarters in London, Genera has been set up to provide an alternative way for short filmmakers worldwide to achieve funding.



THE GENERA APPROACH

Genera is a cost effective and time efficient alternative to funding your short film.

HERE IS A COMPARISON OF CROWDFUNDING, FILM BODIES AND GENERA

CROWDFUNDING

- These platforms charge fees approx. 3-9% (For example for £5,000 the fees work out between £150-£450) not to mention the time it takes you to create and promote your campaign. There is also the cost of sending rewards for pledges etc.

FILM BODIES

- You can expect rounds of auditions and vetting that can last for months. If successful you may even be required to give up creative control. Some also ask for a financial contribution towards the end of the process.

GENERA

- There is a one-off submission fee (per project), **NO** hidden fees, **NO** percentages taken, **NO** creative control lost and a simple application process.
- Perks – You can take advantage of our partners page. We currently have a growing list of Partners that offer discounts for submissions – giving you a saving of more than your Genera funding application fee. We take no creative control; we've made sure the submission process is quick and straightforward, our funding is open 365 days a year and we welcome projects at any stage.

DEVELOPMENT | PRE-PRODUCTION | PRODUCTION | POST-PRODUCTION | FILM FESTIVAL RUN

At Genera we give YOU the power and the creative control to make your film.

Genera is a family of filmmakers helping each other support the film industry worldwide.

Who doesn't like going to the movies?

Well, there sure are a lot of them running nowadays in cinemas. But what do you choose? And how do you do it? Is the fever the same with what it used to be?

AS IN ANY OTHER INDUSTRY nowadays and (most of the aspects of our social lives, too) technology leverages the film production possibilities surfacing opportunities unreachable in the past. And by this, one should not only understand the expanding of technical resources but also their availability and the development of human skills to operate them.

One no longer needs a budget of hundreds of thousands to make films. With a good idea, a camera, a reasonable computer and the right software anyone can find a passionate team of filmmakers searching to emerge as professionals and break through into an industry that every so often feels reluctant to outsiders.

So, how is the industry changing and what does that mean for the 'mirage of cinema' as we used to know it?

We all remember classics like *Casablanca*, *Viva Zapata*, *Seven Samurai*, *Citizen Kane* or *12 Angry Men* that used to mesmerise with

their romanticism, epic vision or/ and their mastery of storytelling. They undoubtedly had witty dialogue and reflected a high degree of fine tuning in regards to the story framework, characters' arcs and layers of meanings hidden beyond the ending.

Later came Spielberg, Coppola and Kubrick, to name too few among the many, each with their own style and vision and each, a new road opener in their own way for the century they defined and not less exigent about their art than their predecessors.

Modern context

Today we sense cinema has started to change.

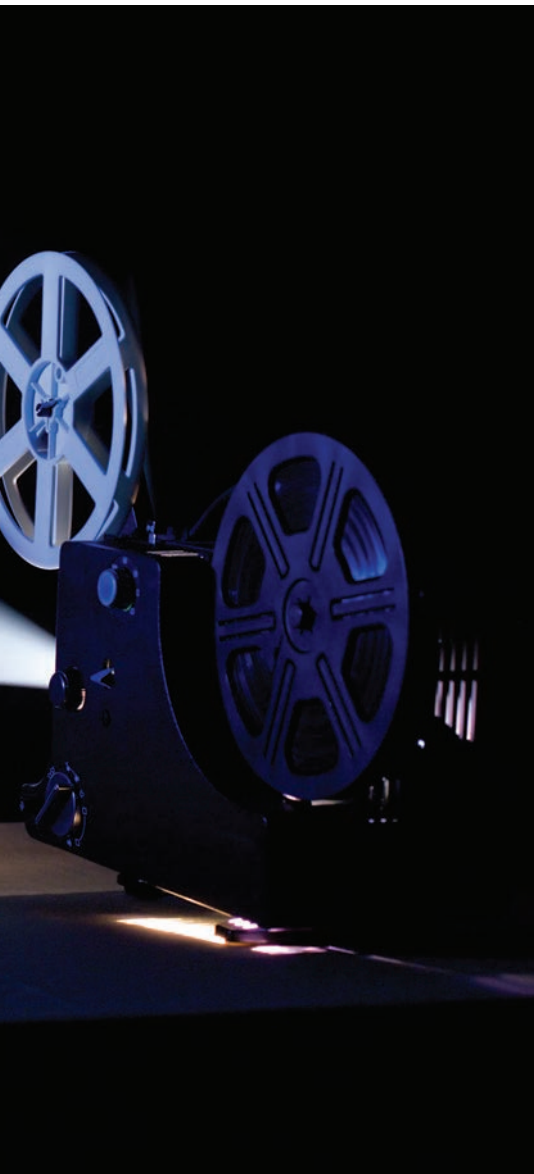
Cinematography (picture) has reached an impressive level of aesthetics and clarity. In an era that has become so visual a film's picture becomes its main asset besides the story in its aim to deliver the spectacle.

Visual grammar is focusing more on building mystery around the characters and

events, and editing is exploring techniques meant to comprise the story by the elision of the facts implied by the context and by sometimes cutting abruptly between scenes to deliver a feeling of psycho-emotional 'impairment'. These actions are taken with the intention of stirring curiosity and winning the viewer's attention.

Acting is becoming more and more 'method' acting with actors going the extra mile to get into their characters' skin and actually taking on their personage's habits or going as far as changing their physiognomy and bodies in order to achieve as close as possible of an impersonation.

We're not going to go into further details about advanced film gear or CGI (graphic generated design) that changed and will continue to change the future of visual effects and film forever. It is easy to see, though, by these small clues that, in these times when our senses are overwhelmed by information and stories and nevertheless by



the reality of life (that proves nowadays more challenging than ever) is hard to come up with a competitive story. Film comes forth as one of the most pregnant entertainment media targeting our senses, tastes and interest and on this background of global unpredictability and often shock, senses indeed become hard to challenge and surprise even by the most creative, through the massive form of entertainment that film is.

Perception changes

Our capacity of relating to and understanding the world we live in depends so much on the way we interpret the information that surrounds us and our capacity of making sense out of that information depends so much on our power of discernment.

Film itself should have perhaps contained and partially assumed this role, but film also has a commercial side that tends to dictate direction and make film mould

to the demand of our times. And times are very dynamic. While classics are still a relish whenever we get the chance to get a grip on one, for newer generations many of them have become outdated and perhaps unrealistic in their optimism. The 'optimism' nowadays is an outcome of the strength of psychic belonging to the toughest and the most determined to pursue their goals. And film leans to reflect that.

Times are also more aggressive in their hunt after commercial relevance and this is highly reflected by the Box Office action. Sci-fi or fantasy franchises which tend to be the big financial winners reflect a refuge of the viewer on the fantastical or idealised side of storytelling craving to be taken away from the everyday pressure of the mundane cares. And this is happening in the detriment of a genuine search for answers, behind the big screen, to issues of greater importance.

Films like *Spotlight*, focusing on important overlooked issues in an artistic way, have become a rare appearance on the screens while a new phenomenon has started to emerge - the comic book franchises.

High-end moving pictures screened in cinema have become a series of products boastful about their visual effects extravaganza with a promise to fill up the producers' pockets than focused on delivering quality beyond the surfacing layers of the visuals (storytelling, moral or the nurturing of the public's artistic faculties).

Art and entertainment

In this mixed context of commercially driven filmmaking instincts with the increasing tangibility of the means of film production for every film passionate, the mirage of cinema feels as if it's falling slowly into the hands of the independent filmmaker.

The industry and entertainment remain both 'speculative' and researched in the hands

of the big studios' producers, but the art is often coming out of the independent talents that find unbelievable means and prove a strong will in generating valuable projects and tackle themes of social, economic, political, religious or global importance.

Even on the big screen when we witness a rare delight of a film there is an independent talent behind it that simply could not be ignored anymore and got spotted.

The industry is slowly - or maybe not so slowly - shifting. With players like Netflix and Amazon joining the race and daring to place their bets (and invest) in valuable projects alongside the new breed of filmmakers leading their own artistic quests the film industry (and market) feels less of a predictable organised place and it surely stirs up a challenge.

The game has changed. After more than a century of cinema, film has lost a bit of its fascination for the medium. The advancement in technique might have diluted a bit of the film makers' interest - in general - in retaining the genuineness of the filmmaking process as they now have a very comfortable way of solving the issues by 'computer'. On top of this the audience's interest in digging underneath the surface has dimmed, having grown accustomed with the cinema experience keyed on delivering a visual spectacle on the sacrifice of... mostly everything else.

So then is the 'magic' gone?

It is not, but it sure is changing. The mirage feels less of a charm and sadly, often more of a delusion. It is in this circumstances that independent film arises as more important than ever in the process of reinstating the importance of storytelling, conserving and passing on the magic. 🎬





Audrey Chevrier

From Canada
with love... for film

CONTACT: musique_de_chambre@hotmail.com

Young directress Audrey Chevrier hooks us with her social teenage film drama Banlieue War.

Shot on a 4:3 format Banlieue War feels like a custom forged 'frame' for the two protagonists on the purpose of an as much an introspective cinematic experience as possible.

Audrey Chevrier has a good control over her film environment and her actors delivering an exceptional character and social X-ray.

Her fine senses when it comes to defining her characters' psychologies, and her ability to imagine every shot with a real-life dynamism emerging so naturally throughout every scene, place her among the young favourite professionals ready to take on valuable projects. Her artistic confidence behind her short film undoubtedly qualifies her as a promising talent to take on features.



Emilie and Thomas look like they have a need and a craving to generate money. Their 'recipe': collect empty cans and sell them for recycling. But when their dodgy video games lover neighbour commissions them with the delivery of an odd package, Emilie feels a new opportunity arising.

Cinema Phoenix, London
Sunday 10th September / 16:35

Why did you choose to make film?

A.C.: When I was young, I used to watch movies and television shows every time I could. It seemed to me that moods of the movies varied, them being either highly entertaining or triggering deep reflection. Some characters stirred such a wide range of strong emotions that I felt I was learning a lot about life and the world thanks to them. Nourished with much cinema, I felt like I needed to bring something to it. There are many means of communication or artistic expression, but for me, nothing compares to film. It's not only about storytelling. It is about creating a fragment of life with characters, images, sounds, music and light. It is in my opinion the art closest to life being at the same time connected to imagination.

What do you think is the most important role of film?

A.C.: I think it has as many roles as directors and their individual projects. For me, however, film allows us to express who we truly are. Making a movie is always about yourself as much as it is about reaching out to others. Banlieue War was made in that spirit. In his suburb, within the familiarity of his school and even with his best friend alongside him,

the main character is unable to find his place. I think it happens to all of us, everyday. The movies I make are aiming to reach out for universal topics through the individuality of their characters. I am interested in my films touching on social subjects and showing credible, real characters, while offering a colourful universe that leaves the viewer with the feeling of having shared something with the protagonists.

What do you aim for as a career and why?

A.C.: I'll definitely continue to make short

films in the future. The short format speaks a lot to me, because it requires a lot of thinking about details to introduce one or many real characters in only a few minutes. The independent approach of film production allows huge creative freedom and the lack of budget forces us to find simple, yet innovative ways to tell stories. I hope I will never stop making films; I feel I grow with each of them and I enjoy accompanying them from the early stage of writing a script all the way through to presenting them to festivals. In the future, I'd love to start writing a feature film. 🎬





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WITH BROADCASTERS and exhibitors of all kinds clamouring for new and original content, and fierce competition amongst producers to provide it, there has never been a bigger market for media pitches. **iPitch.tv** bridges the gap between creators with new undiscovered pitches and entertainment industry professionals scouting for new ideas. **iPitch.tv** offers creators and filmmakers the opportunity to directly access Entertainment Industry Executives and gives those Executives an unparalleled sourcing tool for fresh material.

iPitch.tv is the brainchild of TV/Film industry veterans **Erik Adams** and **Scott Manville** who bring a combined 35 years of experience in tv/film development and production.

Erik Adams brings two decades of industry experience in physical production and in long-form television development. Erik has contributed to dozens of hit TV shows and blockbuster feature films with experience ranging from production services to Developing and Producing original unscripted television to branded digital media for uber brands such as Acura, Hyundai, Mazda, and Suzuki. Erik's experience in searching for original unscripted TV concepts and producing pitch reels has helped shape iPitch.tv's user experience. Erik co-developed all aspects of iPitch.tv's functionality for what is quickly becoming the „standard“ sourcing tool for the Industry.

“iPitch was conceived by Scott and I to level the playing field in terms of Pitching Media Concepts. Historically the Entertainment business has been a CLOSED DOOR to anyone outside the industry trying to contribute ideas yet we in this industry are constantly stepping outside that same closed door to look for fresh new ideas. We created iPitch as a form of wish fulfillment. We created a sourcing tool that we as Entertainment Industry Executives wanted.”

Scott Manville forged a new method of sourcing concepts for producers and executives when he developed and founded the Television Writers Vault, delivering concepts from everyday people to production and global broadcast on networks including Lifetime TV, A&E, Discovery Channel, SyFy, Velocity, OLN, UKTV, and others. Collaborating with Adams in launching iPitch.tv, they've answered the call of the industry for a video-centric marketplace where industry buyers can connect with creators and filmmakers. Manville is a former lead development executive for Merv Griffin Entertainment, and served as Producer for two seasons of Lifetime TV's „Kim of Queen“ series. *„I view myself as a champion for the new producer and creator. Educating and facilitating with a service like iPitch.tv gives creators the opportunity and success that their projects deserve. And that's equally beneficial for the industry.”*



MADELINE ROZWAT

Letters from Alcatraz

*Living in Los Angeles, so close to the heart of film, **Madeline Rozwat** makes the scene as a very passionate filmmaker of high-end expectations. Interested in the psychologies of her characters and searching for genuine unsuspected perspectives over the world we live in, she aims for triggering her public's empathy and make them think a bit deeper about their surrounding universe.*

*Her A-list looking film, **Letters from Alcatraz**, about a grieving young girl exchanging letters with an Alcatraz prisoner, is an emotional quest for humanity in an infamous period in the U.S. history. Delicate and emotional under its rough appearance **Letters from Alcatraz** doesn't let your mind walk away easy.*



Phoenix Cinema, East Finchley, London, N2 9PJ
Sunday 10th of September / 13:53

What does cinema mean for you?

M.R.: Cinema holds a special place in my heart because of its ability to affect change. When we as an audience watch a beautifully-crafted film, we get so emotionally invested in the characters that we cannot help but see ourselves in them. It is this common ground that enables filmmakers to open up people's minds, to help them consider a point of view which might differ from their own. I believe in cinema because I feel it has the power to make the world a better place.

Why did you do **Letters From Alcatraz** and why this theme in particular?

M.R.: My "Letters From Alcatraz" journey began when I toured the island just three years ago. As a native to the Bay Area I had of course been to the island before, yet it wasn't until returning years later that I came across a special exhibit that featured the families who once lived there. The exhibit was called "Family Life On The Rock" and it showcased old photographs, newspaper clippings, and trinkets from the wives/children of Alcatraz staff who spent years living on the island.

After departing that day, I decided to learn more about these families and I became fascinated by their stories (stories which have been overshadowed for so many years by the Prison itself). The Prison has been closed since 1963, and the number of these surviving families grows smaller each day. It is my hope that in at least some small way, my film was able to honour these families.

What are your plans for the future?

M.R.: As a writer-director, I hope to expand the "Letters From Alcatraz" story into a larger miniseries. Just earlier this month, I attended the Alcatraz Alumni Reunion, an annual event where ex-Alcatraz prisoners, prison staff, and families are all invited back to the island. During this year's reunion, I was lucky enough to meet numerous families of Alcatraz, a handful of guards, and an ex-Alcatraz-prisoner himself! I plan to conduct interviews with any Alcatraz alumni who will have me, and then I will begin the writing process. 🎬

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RONEN ELДАР

Good Luck Marc

'Marc is running along the empty streets like his life depends on it chased after by... all the people in the town? In the last second, he escapes behind the door of a tall building, where he is being handed in the key of an apartment. He won! Oh, is that what this was about? But things become even stranger when few months later the apartment starts shrinking.'

*Is this a dystopia or some crazy vision of director **Ronen Eldar** about the world of the future? Well, his film **Good Luck Marc**, we'd say is very much about the present.*

Showing great power to hook the audience from the first shot and engaging it even more as the first scene unfolds dynamically before our eyes the young director makes proof of much imaginative confidence and an original vision that nevertheless intrigues and amuses with its unpredictable ending.

*The degree of creativity and the engaging authentic way of shooting the story - the defining opening shot having totally won us with its stylish modern angle - portray **Ronen Eldar** as a professional with modern vision worthy of high end video advertising content. And this was his first film... how do you nail it on the first shot and what are the chances to be a coincidence?*

Cinema Phoenix, London, East Finchley, London N2 9PJ

Saturday 9th September 2017, Time: 17:29

CONTACT: reldarcreative@gmail.com



Ronen, can you tell us what your film is about and why you did it?

R.E.: I want to tell stories. I like creating strange or unlikely situations where our nature and psyche as humans are examined or transcended. I want to explore it mainly through film. Film is almost all encompassing, with music, sound, visual art, writing, and technology at its heart, so there is a lot to play with. It's also a form of expression where there is still a lot to explore, and that's very exciting. I want to be a part of that.

Films are not the only way though, stories have always been there, and especially now as the news and advertising world keep evolving. I would like to also take a role in it, as it's becoming an intrinsic part of our lives whether we like it or not.

Good Luck Marc is a fantastical story about a man living in a space that slowly rejects him and his attempt to stay no matter what. It's about comfort zones and the fear of the unknown. It's hard to say more without spoiling the end.

The whole idea of the film is to take the viewer on a mysterious and intriguing ride until all the pieces of the puzzle fall into place in a satisfying way at the end. I love creating myths and metaphors, or imagining alternative ways things could be. It's a good way to get some distance and new perspectives. Good Luck Marc is about something we all go through; I wanted to create an experience where we rediscover that with the main character, through its wonders, confusions, and struggles. It's an idea that's been in my head for a long time and I'm glad I finally got it out!

And what is the future you are pursuing and why?

R.E.: I want to keep making films. I enjoy the creative challenge of the video advertising industry, too, and would also love to make a series and write a book... Did I mention I wanted to tell stories?

What do you think qualifies you for the future you are pursuing?

R.E.: I am an inexhaustive source of ideas. A double edge sword, as having many ideas doesn't mean that you have good ones. With time and experience I am now able to filter and process this flow. Honing the way I communicate was the other big one, 'it doesn't matter how good your joke is if you can't tell it well', this also set me on my path to developing a distinctive style. Through doing, failing, and then doing more and never stopping, I have now a catalogue of stories and ideas, and a killer ability to brainstorm and think on my feet. 🧠

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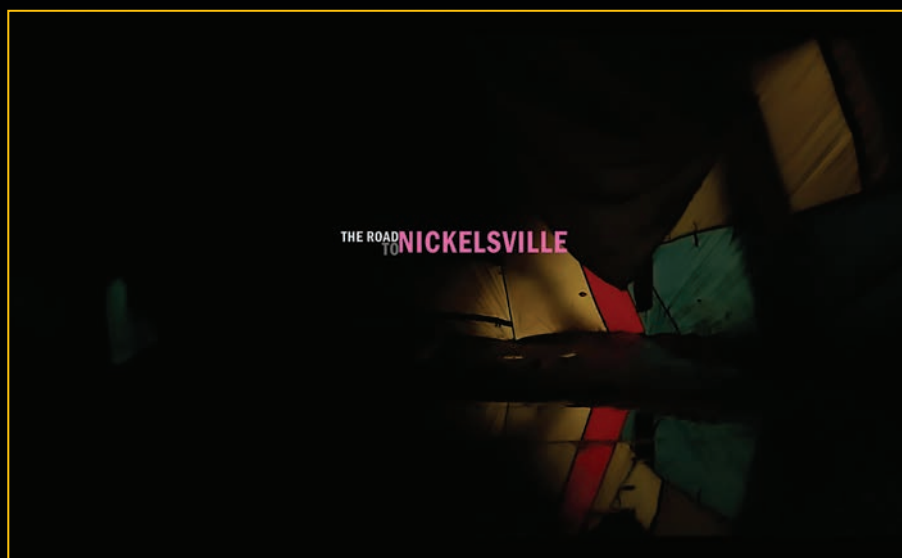
DEREK MCNEILL

The Road To Nickelsville

He is highly sensitive to social issues and to those concerning the fellow man and he slams the naked truth on the table. His power to empathise with the ignored and overlooked condition of the disadvantaged and the poor transposes on the screen with great emotional impact, shouting for a change.

*The image of homeless people living in tents and improvised sheds from his documentary **The Road To Nickelsville** stuck with us forever.*

***Derek McNeill** is a filmmaker's voice demanding for justice and equality.*



SHOWREEL:

<https://vimeo.com/188624640>

CONTACT: derek@derekmcneill.com / www.derekmcneill.com

How did you start making film?

D.M.: After several years working as a still photographer in the Air Force, then many years in advertising art direction and design, I've been telling visual stories all my life. As a photographer carrying around a camera kit all day...camera's, lenses, they're combined potential for powerful effect; it's almost second nature to me now. As a designer, and advertising art director I have for years been honing the skills of persuasion and the direction of perception in everything from software interfaces to TV ads. It was eventually a natural progression from shooting, to designing, to shooting and designing stories

for effect, to shooting and designing longer stories in the form of film. Only now the effect is one of my choosing, rather than for a product.

Why did you choose documentary?

D.M.: I was actually looking for opportunities in fictional narrative at the time. I was reaching out to actors and writers, looking for opportunities to shoot scenes for their reels and build from there. A documentary wasn't top of mind at all. On the local news I kept noticing this reoccurring story about a homeless encampment called Nickelsville that was creating a bit of an uproar whenever it sought

to move from one neighborhood or another, and I had this feeling Seattle was reaching a tipping point. The homeless were no longer this nebulous collection of people in tents, or under bridges; they were organized. They were a community. And for the first time they now had these tiny house structures, all painted pink no less. When I'd catch glimpses of the camp members in the news footage and I found myself constantly wondering who they were. What roads had they taken in life that had brought them to this? I felt like a moment was happening, and I needed to capture it before the moment passed. This is when the idea of **The Road to Nickelsville** took hold. I turned

from aspirations in fictional narrative, never looked back, and **The Road to Nickelsville** became my sole focus in life for the next year.

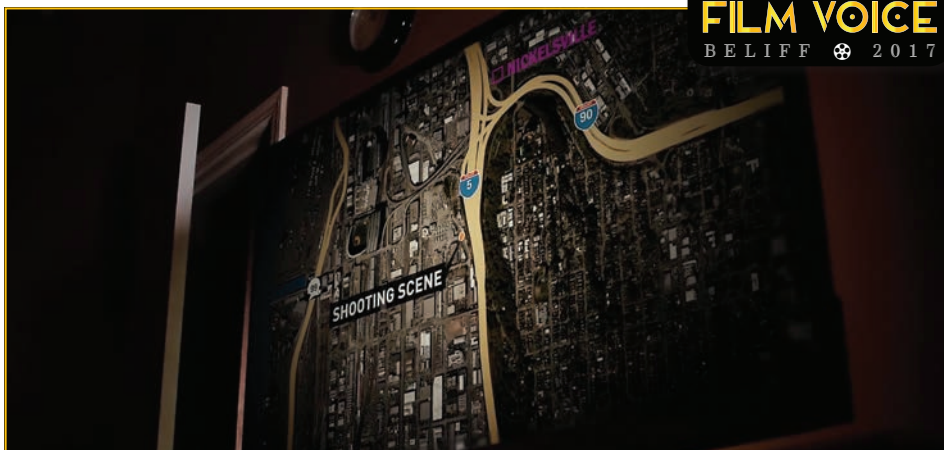
Since then I believe I've found my calling in creating cinematic and evocative documentaries rather than 'informing' ones in the literal sense.

Why this theme in particular? What does it mean for you?

D.M.: Homelessness had always been a subject I had been interested in. I seem to have retained an almost childlike naivety on the subject. How is it possible that amidst such wealth, people are living in the street? Seattle is the home of Microsoft, Amazon, and in general is exploding with growth and success. I couldn't understand how and why people were living and dying the streets of such a successful community. When I would talk to people about the subject, words like 'alcoholics', 'lazy' or 'bad-decision-makers' came up. It's ridiculous to assume anyone would choose to suffer, and be shunned. So even if all those things were true, I have to believe there's a limit to what we're comfortable letting our fellow human being endure, as a consequence of their personal flaws.

How do you choose your themes?

D.M.: In terms of future stories I'll continue to explore how we cope with adversity as individuals, communities, and how that can be ultimately beautiful and hopeful. **The Road to Nickelsville** has forked into two distinct directions to further explore. My next film, **Appleseeds** (www.appleseedsfilm.com)



explores the question, can we choose happiness? Is it possible to craft a life of happiness and meaning by continually, and actively choosing to maintain a perspective that even bad things in life are good for us? I've sat down with a group of life veterans who've shared how they now view their life as it's closer the end, and will also capture the voice of science from sociologists and neuroscientists to explore the mechanics of brain chemistry as we mold our perceptions, and therefore long-term world view.

After **Appleseeds**, is **Motherboard**, which will be a film about the tech boom in Seattle having the unintended consequence of decimating low-income populations. I've secured permission from people in Microsoft, Amazon, and Google who will talk about their company's success's relative to the growing homeless community around them - due in part to their companies creating an unsustainable, rapid cost of living increase. But I think it's

also important to humanize this group of people who may be unfairly demonized as the cause of homelessness in their community.

Do you aim for a career in filmmaking?

What are the qualities you think qualify you for that?

D.M.: In my mind, I'm already in a filmmaking career, although it's just beginning. Now that I've got the first one under my belt that seems to be really connecting with people, and 2.5 in either development or production, it's an unstoppable train at this point.

Since up until now I've been working 15 years or so as a photographer and art director, I think it's fair to say I know what it means to work in the arts. You have to be both emotionally tough, and driven. I'm both of those things.

What is your next project?

D.M.: In addition to the projects **Appleseeds** and **Motherboard** I mentioned, I'm also loosely involved with a documentary in it's very early stages, **Quantum Run 356** (<https://vimeo.com/207718628>). While I was editing **The Road to Nickelsville**, I asked my friend Nancy Heller - who has years of experience in the film and TV - to come in and give me notes. During that time I went up to visit her in Canada for a break, and while on a road trip through the mountains she was telling me about this amazing artist, Eric Green, who was having his deceased fathers old racing Porche rebuilt from scratch, and was going to drive it across The United States as a sort of monument, or re-connection with his father. She's since moved to Pittsburgh Pennsylvania to work at Animal Studios to do a TV series, but she never forgot wanting to do a film about Eric's story, so I shot and edited the teaser trailer for her in the Vancouver auto shop where they're building the car, and now they're going to move forward with it at Animal. I'll be shooting on the west coast now and then when they need me to, and I'm available. 🎬





CARLO DE AGOSTINI's Fine Senses

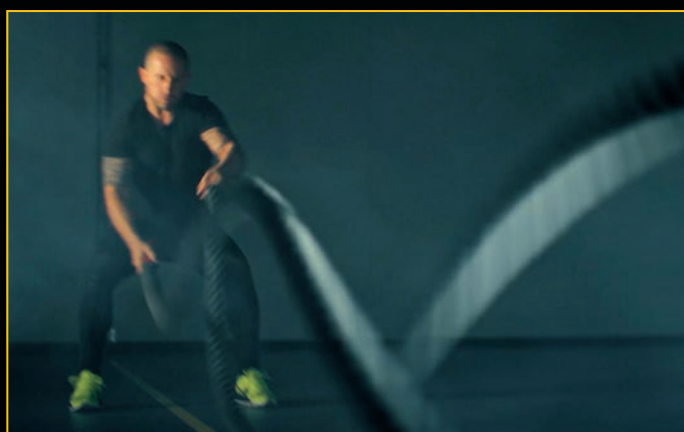
The Chemistry Of Emotions

Carlo De Agostini's *The Chemistry of Emotions* is the newest video-commercial from Moellhausen, the well-known fragrances company. Coming from a small town in central Italian Alps, **Carlo** proves to be an artist of fine senses if we were to judge by his scrupulously shot and dynamically edited video commercial that arouses the senses.

His achievement is undoubtedly a proof of talent, unique vision and nevertheless patience if we take into consideration that he filmed in several locations scouted between Italy and Brazil and it took him nearly six months to collect all the shots. Don't let yourself deceived: every shot in the clip is original (no stock footage in there whatsoever) and so is the music, composed by his good friend Jan Sutti. This one is unmissable!



Sunday, 10th of September / 17:48



CONTACT: ago@watermelon.it

Carlo, what was your role in shooting The Chemistry Of Emotions? What is the part you played: director, cinematographer, writer?

C.D.A.: The client, Moellhausen, is a leader in the fragrances and flavours industry and they came up with the concept “The Chemistry of Emotions“. I really liked the idea because it well represents what they do and at the same time, it was a wide concept, leaving me a lot of creative freedom.

Based on that idea I wrote, directed, shot and post produced the film. I was helped mostly by my partner Barbara and a few assistants on the main shots, while the music was arranged by my friend composer Jan Sutti.

How did you end up doing this kind of work?

C.D.A.: I’m a commercial director and creative director, I work a lot with brands and agencies developing their own ideas. Lately, I wanted to do something from zero, with more creative freedom, like a branded content or short film. I had been talking about this with Moellhausen’s marketing director Valerio Tateo, over the past two years.

We worked a lot together, and we created a very solid relationship based on trust and respect. So he gave me freedom and provided some of the resources to make it. It all started from there.

Can you tell us more about your video commercial?

C.D.A.: I started to think what emotions are related to fragrances and flavours, I was looking for references from nature, paintings, sketches, music, collecting them in a catalog. Then edited the first draft that was slower than the final version, and had many images that I couldn’t find, so I used many notes.

The soundtrack was essential, I was looking for a piece with soul and intensity, one to sound like a live performance in a garage, or in a small loud bar with people drinking whiskeys and smoking cigars. The composer did an awesome job on that, he did a demo that I felt in love with, and recorded drums right after. The music starts with four drumstick beats like in a live show. To kick off we synched the drumstick beats to the sound of the fragrance spray, as the trigger of the emotions.

I shot about twenty scenes between Italy and Brazil almost by myself with an assistant or producer. Because I used only a few artificial lights, I had to do a lot of location scouting at various time of the day. About ten scenes were shot in my studio, where we also developed the CG and post production.

For budget reasons we didn’t have the resources to make a production plan and stick to it, so I combined the shooting using my free time and taking my RED camera

with me wherever I knew I could possibly find the right location for the film. It took me about 6 months to complete.


Is this what you aim for as a career - video advertising?

C.D.A.: I’d like to direct more complex commercials and branded contents and I love visual effects, especially when you don’t see them. I want to experience different genres and styles to develop my own. I’d also like to do a film with strong social responsibility, to help and truly inspire people.

For the near future, I’d like to make branded films, I think that they are a good balance between a commercial and a short film, they are good for the brand and fun to make for the director.

What’s next for you?

C.D.A.: The chemistry of emotions gave me a good visibility and brought good luck and I’m about to shoot a branded film for a big automotive brand, a series of three commercial for a TV platform and one commercial for a bank.

I also wrote a script for a short movie based on a nightmare my wife had. It’s going to be a thriller; many details still have to be defined but I’m on it. 





MOUAYED ZABTIA

Eman

Mouayed Zabtia graduated from Faculty of Arts and Media, at Tripoli University in 2001. Since then he has only been focused on filmmaking and the industry. He wrote and directed his first TV series in 2003 consisting of 15 episodes titled „Shabab Com“. It was considered a qualitative drama transformation in Libyan TV, for it was the first young Libyan work broadcasted on the Libyan national channel. Since then he has been consistently working in TV. Much of his work in the past, harshly criticising Quaddafi regime in Lybia, brought him several acknowledgements and made him stand out as a rather courageous filmmaker tackling sensitive themes of social and cultural importance.

Now he is working at his newest project: *Eman*; a film rumoured to be about ISIS in Lybia. We tried to find out a bit more about his latest project and bring some clarity about the subject which tends to contain deeper references about Islam as a religion and the danger of it being perceived as a launching ramp for terrorism.



CONTACT: mouayed@mouayed.com



Your film is about ISIS, right? Why did you choose this theme?

C.A.: The film does not specifically talk about ISIS in particular, but about many terrorist organisations belonging to Islamic groups. It does not approach the theme of

Islam as a terrorist religion as many might have understood. But on the contrary it aims to prove the opposite: Islam is not a terrorist religion! We try to explain in our film that terrorism is not linked to religion and to the common man, we have recently

found out about many terrorist groups of teenagers who do not have any specific dogma or beliefs they comply to. This is how the idea for our film appeared; Eman means 'believe'.

Was it dangerous to shoot your film?

C.A.: The problem bigger than the dangerous security situation in the country was the ability to provide good technical equipment for the film. There are no rental companies in Libya. You cannot rent the gear from outside of the country because you will not find insurance companies to subscribe the risk for that. We had to buy all the equipment. This put us on a waiting mode for several months, maybe a year or more. For example, we had to wait a very long time to get anamorphic lens from Arri. We are still shooting the film and we do not know the security challenges lying ahead.

What were your greatest challenges while shooting Eman?

C.A.: We are professionally shooting our film in a country torn apart by civil wars. We had a chance to shoot in Tunisia, for example. It's close to Libya in its nature and has a more secure and stable environment. The challenge was to shoot in our streets so as to give a sense of the film and to make it be a Libyan film.

What do you hope to achieve with the film?

C.A.: To establish the foundation for a real cinema industry in Libya. We do not have many great works in our country, I think because I am a had become a professional in this field I needed to go down this road.

Have you already got a distributor on-board?

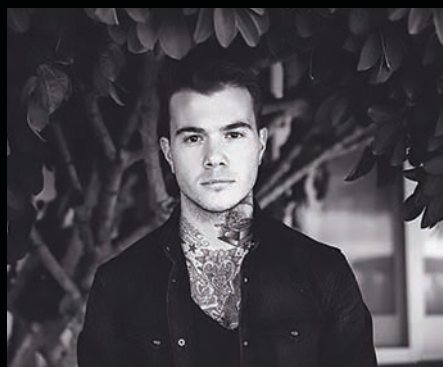
C.A.: So far no, but again we are still shooting so one thing at a time.

Is that what you aim to do in the future: film?

C.A.: Is there anything else more beautiful than letting your imagination run free and have it turned to reality through film?

What will your next project be?

C.A.: Our success or failure with this film will tell us about our future. 🎬



WADE KOCH

The Muse Will Find You Working

Wade Koch is the profile of the complete filmmaker. With allegorical thinking and plenty of technical skills, he arises as a highly competent professional qualified to multiple tasks of the film production process: from directing and cinematography to writing and editing and who knows what else. His creativity and instinct for metaphors place him as a secure choice for music videos and video commercials while his artistic vision can only strengthen that bet.

In an industry where the demand for self-shooting directors who can edit is growing he seems to be the future and he proves that in his short film: *The Muse Will Find You Working*.

In an industry where the demand for self-shooting directors who can edit is growing fast he seems to be the future and he proves that in his short film: *The Muse Will Find You Working*.



CONTACT: wade@sharkpig.com

AS SHE WORKS on her new project a young writer notices a hole in the wall behind her. Ignoring it proves to be quite difficult when the hole starts to grow, swallowing everything in its way: food, coffee, even a cat the writer buys to help her overcome the block.

Writer's block becomes an expressionist cinematic allegory in **Wade Koch's The Muse Will Find You Working**

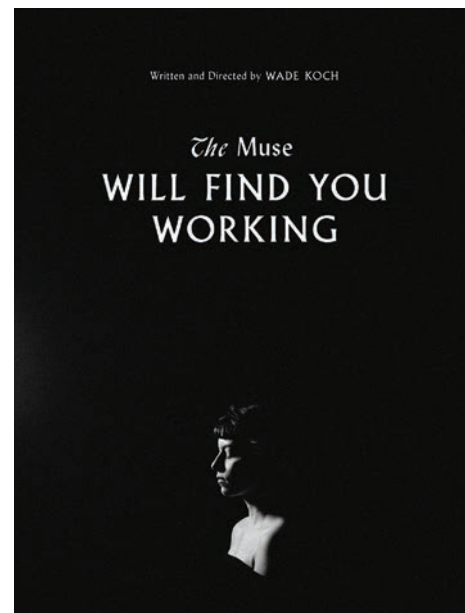
This is a story about the artist's condition and about the sacrifice redeemed by art.

Inspiration is sincere. It is authentic and in the director's vision it comes from our own life experiences and our own individual

way to relate to life. As a result, as soon as the main character starts to spend time with 'inspiration' - 'living' - she acquires new experiences which she feels are endowing her with 'creative momentum'.



But consumed by her ambition to create and possibly her vanity for further recognition she starts to ignore what she had just learned - to 'live'. In such a context **Wade Koch** indicates the artist grows empty of experiences and therefore inspiration leaves her.



Her incapacity to retrieve her writing talent consumes her quickly and fills her with remorse. The sacrifice is losing connection with 'life' and all the great things that come with it. It is often the artist's condition to end up lonely and 'exhausted' by their creation.

The Muse Will Find You Working is simply fantastic. No dialogue supports the story but only a great visual narration and an outstanding editing that brings the film 'alive' by varying the film's pace from the joyful 'allegretto' of the enthusiastic writer in the opening, to the 'adagio' tempo of the creator's moment of crisis and finally to the 'largo' tempo of the ending scene. Both Cinematography and Editing done by **Wade Koch** confer the film a very artistic feel.

Together with the beautiful music and the wonderful acting the result is simply stunning. **'The Muse Will Find You Working'** is a mini-masterpiece, an ars poetica of writing, but also a 'business card' confidently devised, that highlights all its creator's skills: writing, directing, cinematography and nevertheless editing.

It's hard not to love it! A short film by its nature, **'The Muse Will Find You Working'** is one of the best art-house projects out there, memorable for its dynamic editing, the special music choice and beautiful cinematography. 🎬

BEST FEATURE FILM

Poisoning Paradise

Resonances

Black Cat

BEST COMMERCIAL

A Little History of Crime

Cheeky Plates

The Chemistry Of Emotions

BEST SHORT FILM

The Story Of L'Homme Cirque

Nicole's Cage

Jazz

Haley

Across

BEST EXPERIMENTAL

Sometimes You're The Pigeon,

Sometimes You're The Statue

Where The Roses Grow Blue

Good Luck Marc

BEST ANIMATION

The Box

Umbra

Flutter

BEST ACTOR

Gabriel Rush as 'Evan' from FAR FROM THE TREE

Lado Hadzic as 'Morten' from JAZZ

Xavi Siles as 'Miguel' from ASTRID

BEST ACTRESS

Cheryl Allison as 'Abbie'
from FAR FROM THE TREE

Bolette Engstrøm Bjerre as 'Jytte' for JAZZ

Gaelle Chayer-Lanthier as 'Emilie'
from BANLIEUE WAR

BEST STUDENT FILM

Eat Me!

Percent

Good Luck Marc

BEST DIRECTOR

Michael Flume

"THE STORY OF L'HOMME CIRQUE"

Tammes Bernstein "JAZZ"

Dave Thomas "FAR FROM THE TREE"

BEST CINEMATOGRAPHY

ACROSS

THE STORY OF L'HOMME CIRQUE

RESONANCES

BEST SCRIPT

WalledIN

ACROSS

JAZZ

PUBLIC AWARD

To be voted by the Public via the Rating Forms

A LITTLE HISTORY OF CRIME

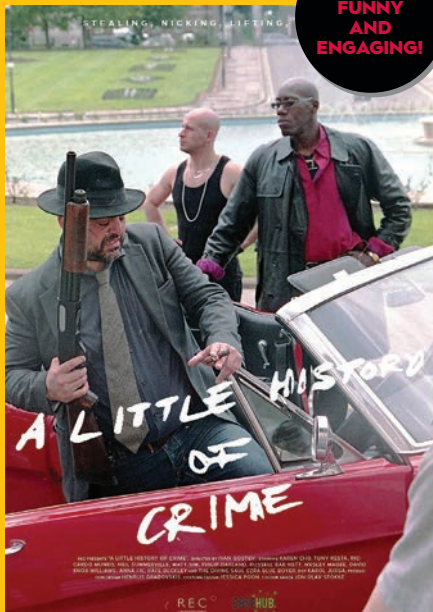
Video Commercial / UK / Duration: 2'

dir. Ivan Gostev

Screening: Sat. 9th September, 18:11

Phoenix Cinema

**SATIRICAL,
FUNNY
AND
ENGAGING!**

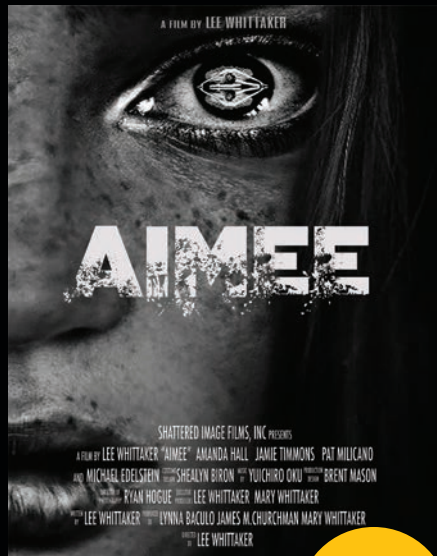


A social awareness ad aimed to help Casehub fight the bad guys on behalf of the common folk, by making legal action accessible to people who otherwise cannot afford to use their rights against better-resourced opponents who ensnare people into excessive fees. Satirical, funny and engaging!



Ivan Gostev

Ivan Gostev is a London based producer and director. He was born in Moscow in 1991 to the family of an orthodox priest exiled to the UK at the age of 14. In 2014 he started to get involved in producing and directing several short films and commercials. He is currently working on his first TV series: The Van Gogh Method.



AIMEE

Short Film/ USA / Duration: 11'

dir. Lee Whitaker

w.: Amanda Hall, Jamie Timmons

Screening: Sat. 9th September, 18:00

Phoenix Cinema

**AN ACTION
PARADE!**

Returning from Afghanistan, Jessica, a Spec OPS Marine, finds herself in a war she never imagined when her thirteen year old sister, Aimee, is abducted by sex traffickers. An action parade!



Lee Whitaker

Lee started his career right out of high school with George Lucas in Japan. The George Lucas Super Live Adventure was the world's first Hi-tech, \$25 million live show celebrating the 20 year anniversary to Lucas Films. He is highly sensitive to social issues which he tends to tackle in his films.

ACROSS

**OUTSTANDING
ORIGINAL
VISION!**

Short Film / Belgium / Duration: 22'

dir. Marnix Ruben

w.: Nick Golterman, Yentl Schieman,

Freek de Jonge

Screening: Sun. 10th September, 13:30

Phoenix Cinema



The year is 1964 and 19 years old Freek goes out in Terneuzen every week, choosing the well known jazz café Porgy and Bess as the scene for his nighttime antics, where to wake up the following day is always a surprise. But when Freek's parents go on holiday what begins as an innocent party soon escalates into a significant turning point in the life of this inexperienced teen. Upbringing, taboos, inhibition and convention are just a few of the obstacles he encounters in the search for sin. Outstanding original vision!



Marnix Ruben

Marnix's Across short film is set in his birthplace Terneuzen in 1964. The film had success across several film festivals. Thanks to his success, Marnix signed a contract to write and direct his first feature length film 'Checkpoint' with Savage Film - the company behind 'Bullhead', best foreign language Oscars nominee film.



FILM VOICE
BELIFF 2017



BANKROBBER'S SERENADE

Comedy, Short Film/ France /

Duration: 23'

dir. Guillaume de Ginestel

w.: Christian Diaz, Marthe Degaille,

Guillaume Duhesme

Screening: Sat. 9th Sept. / 17:05

Phoenix Cinema

A bank robber has fallen madly in love with one of the cashiers working at a bank he robbed. Finally overcoming his timidity and overly romantic personality, he decides to kidnap her to declare his feelings. His clumsy, sky-masked courtship is a far cry from the customary candlelit dinner... A romantic delicious visual banquet full of emotion!



Guillaume de Ginestel

Guillaume de Ginestel spent his childhood living in Africa, France and the United States being the son of an expatriate. Having settled down in Paris as an adult, he studied scriptwriting at the European Scriptwriting Conservatory of Paris and Dramatic Arts at the International workshop of Paul Weaver and Blanche Salant in Paris.

ASTRID

**MYSTERIOUS
AND ALMOST
ESOTERIC-LIKE!**

Short Film/ Spain / Duration: 18'

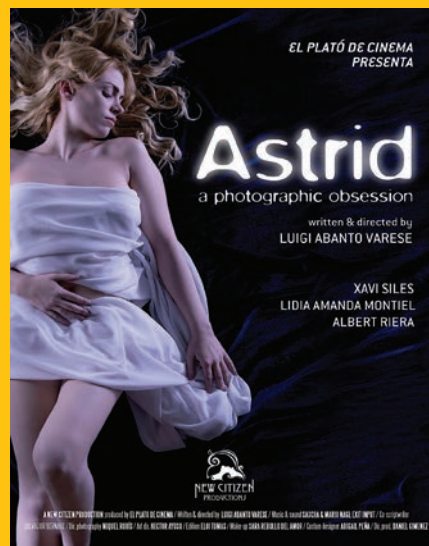
dir. Luigi Abanto Varese

w.: Lidia Amanda Montiel,

Xavi Siles, Albert Riera

Screening: Fri. 8th Sept. / 21:17

Phoenix Cinema

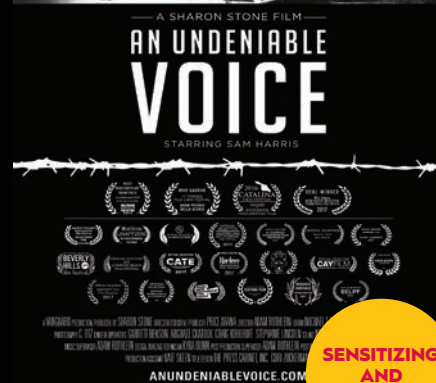


Miguel is a former war photographer. Albert, who works in the morgue allows Miguel to take photos of dead women for his personal photographic project. Until one day when one of the women brought in at the morgue turns into an obsession. Mysterious and almost esoteric-like!



Luigi Abanto Varese

He began his visual career with documentary photography. His previous 2 short films have won several awards at film festivals across Europe. Astrid is his third project with the school and producer El Plato de Cinema, this short film closes a trilogy dedicated to photography.



**SENSITIZING
AND
HAUNTING!**

AN UNDENIABLE VOICE

Documentary, Short / USA /

Duration: 16' / dir. Price Arana

w.: Sam Harris, Sharon Stone

Screening: Sun. 10th September, 17:08

Phoenix Cinema

Sam Harris, believed to be one of the youngest to survive the camps during the Holocaust, shares his story of survival with philanthropist and activist Sharon Stone. Sensitizing and haunting!



Price Arana

Price Arana started her career as a professional photographer at the age of 21, working with such A-list clients as Kodak, Rolex, Swissair and Sports Illustrated. She launched her Los Angeles-based agency, The Press Cabinet, in 1998. Since then, her company has acquired a reputation for branding in highly creative and non-traditional ways, revolutionising her corner of the luxury advertising industry. An Undeniable Voice is her directorial debut.



CONFIDENT AND REAL!

BANLIEUE WAR

Short Film/ Canada / Duration: 13'
dir. Audrey Chevrier
Screening: Sun. 10th / Sept. 16:35
Phoenix Cinema

Thomas and Emilie skip school to pick up empty cans. At the request of their video games lover neighbour, they get a new mission: the delivery of an odd package without asking any questions. Confident and real!



Audrey Chevrier

Audrey Chevrier graduated in 2004. Her artistic process is particularly concerned with situations in which characters must assert themselves and confront their own fears. The emotion released by her films is very tangible.

CHEEKY PLATES

GLAMOROUS!

Video Commercial / USA
Duration: 0:46'
dir. Sophia Banks
Screening: Fri. 8th Sept. / 22:52
Phoenix Cinema



In a visually bland world, we see a woman break the barriers of boring to bright. Watch as our lead takes her plain white world and crashes into a vibrant, Cheeky world. Glamorous!



Sophia Banks

Banks epitomizes the brazen, forthright nature of unstoppable women everywhere and brings unparalleled beauty and style to each project bearing her name. She defined herself as a director with a spot she shot for Christian Siriano featuring gorgeous young women wearing couture gowns skateboarding through the moody streets and industrial back alleys of downtown Los Angeles.



FUNNY AND ENTERTAINING!

DAYTIME NOON

Comedy, Short Film/ USA
Duration: 14'
dir. Micah Perta
w.: Olivia Wilde, Jakob von Eichel, Brian Corrigan, Dolly Wells
Screening: Fri. 8th Sept. / 21:45
Phoenix Cinema

Narcolepsy, siblings, nudity, and senility combine for the best kind of road trip. Or do they? Funny and entertaining!



Micah Perta

Micah Perta started his career writing and directing at MTV promos, leading various creative teams on the network's biggest annual campaigns – the VMAs and the MTV Movie Awards. Currently he is directing commercials for big brands like Pepsi, Toyota and Stride Gum.

EAT ME!

**SOPHISTICATED
AND SATIRICAL!**

Student, Musical, Short /
Bulgaria-Estonia / Duration: 21'
dir. Ilina Perianova
Screening: Sun. 10th Sept. / 16:55
Phoenix Cinema



An airhead beauty is transformed by her vision of singing food. How people treat each other is mirrored in the way we treat our environment and our food. That's why Eat me focuses on our attitude to food, its doubtful ingredients and food waste through the prism of a skewed relationship. Sophisticated and satirical!



Ilina Perianova

Ilina participated in theatre classes since childhood and afterwards studied theatre acting and directing in France and Bulgaria. In 2016 she graduated from the MA program in Film Directing in the Baltic Film and Media school in Tallinn, Estonia.



FAR FROM THE TREE

Drama, Short film/USA/Duration: 17'
dir. Dave Thomas
Screening: Sat. 9th Sept. / 17:43
Phoenix Cinema

Abbie is a good mom, strong and a survivor...but Abbie is struggling. She struggles in her daily routine and in her relationship with her son Evan. The effect of a sexual assault years earlier weighs heavy on her. Healing can be a difficult process and it's different for everyone, including Abbie. As these deep embedded feelings work their way out like a splinter, Abbie and her son reach a pivotal moment in both of their lives. Powerful, dramatic and outstandingly acted!



Dave Thomas

Dave is an award-winning filmmaker who was also the creative force behind networks like Discovery Channel, The Food Network and BBC America. He received a 2015 Emmy Award for the documentary 24/7/365: The Evolution of Emergency Medicine. His invaluable skills have made him a sought after director.

FLUTTER



FILM VOICE
BELIFF 2017

Animation, Short / USA / Duration: 10'
dir. Vladimir Todorov
Screening: Fri. 8th Sept. / 22:24
Phoenix Cinema



In a world, where everyone can defy gravity and fly at will, being stuck on the ground is no fun. If all you can do is shuffle on your own two feet, then loneliness, depression and despair will come knocking at your door. Finding the courage to soar is priceless. Meaningful and moving!



Vladimir Todorov

Vladimir Todorov began his career as an animator at Amblimation Studio in London, UK, where he worked on An American Tail 2, Fivel Goes West, We're Back and Balto. In 2002 he worked as a character design supervisor for Robert Zemeckis' The Polar Express. Among other projects he had worked on we count: Stuart Little, Stuart Little 2, Harry Potter and The Sorcerer's Stone, Beowulf, Alice in Wonderland.

FOREST OF ECHOES

TENSED AND MYSTICAL!

Mystery, Horror/Austria / Duration: 30'

dir. Luz Olivares Capelle

w.: Jasmin Wallner, Calista Berger

Katharina Plaim, Christina Kasper

Screening: Fri. 8th Sept. / 13:11

Phoenix Cinema



A young woman, lost from her friends in the forest finds the bodies of three drowned kids on the shore of a lagoon. On summer holiday, deep in the woods, three kids playing find a drowned young woman drifting in the water. Games, lies and rituals unfolding into a circular time in which death loses its ultimacy. What is real and what is a mirage? Who is dreaming and who is being dreamed? Tensed and mystical!



Luz Olivares Capelle

Luz obtained a Master's degree in the film Directing class of Michael Haneke at the Film Academy Vienna. Her graduation film Forest of Echoes has won the Award for the Best narrative short film at Diagonale and at Vienna Independent Shorts, as well as the Thomas Pluch Screenplay Award.

Goodbye, mister D

WRITTEN AND DIRECTED BY
ARTEM MAKAREVICH
DIRECTOR ARTEM MAKAREVICH
DOP DMITRY DEMYANOV
STARRING ALEKSEY PANKOV
LIGHT DEPARTMENT EVGENY LESNICHENKO
MUSIC ALEKSEY SOLOVIEV
SOUND ALEXANDER VERETKOVSKIY
EXECUTIVE PRODUCER IRINA SAVAKOVA

**SHARPLY
IRONIC AND
RELEVANT!**

GOODBYE MR. D

Short Film / Russia / Duration: 6'

dir. Artem Makarevich

w.: Valeriy Pankov

Screening: Fri. 8th Sept. / 13:42

Phoenix Cinema

What will happen if the Devil wins? What if our mankind has already lost without even knowing it? Now the Devil has to go, and it is up to people to decide their fate. Sharply ironic and relevant!



Artem Makarevich

When Artem was 20 years old he began to work on Russian TV as an editor. At 25 he became director of television programs. All his shorts are funded from his own pocket.

GOOD LUCK MARC

Student Short Film / UK / Duration: 14'

dir. Ronen Eldar, w.: Benjamin Adnams

Screening: Sat. 9th Sept. / 17:29

Phoenix Cinema

**ORIGINAL AND
INTRIGUING!**



Marc wins an apartment. He loves it, until a few months in when he notices that the place is slowly shrinking. Original and intriguing!



Ronen Eldar

Ronen is a French/Israeli writer & director currently based in London. With a background in English literature and creative writing, he began freelancing as a filmmaker and a creative in Amsterdam. He enrolled for a master at the London Film School, where he got to work and collaborate on dozens of productions.

FORWARDS EVER, BACKWARDS NEVER

TOUCHING!

Short Film / UK / Duration: 4'

dir. Johnny Mourgue

Screening: Fri. 8th Sept. / 22:48

Phoenix Cinema



A very short story about memories, love and old age. Touching!

Johnny Mourgue

Johnny is driven by real life subjects, developing his own style of character based on visual narratives that delve deeper than the aesthetic exterior.





FILM VOICE
BELIFF 2017



JAZZ

REFINED AND
BEWITCHING!

Short Film / Denmark / Duration: 23'

dir. Tammes Bernstein

w.: Lado Hadzic, Bolette Engstrøm Bjerre

Screening: Sun. 10th Sept. / 17:23

Phoenix Cinema

When Morten, radio-host on his own artsy jazz-programme, ridicules a female listener on the air, she confronts him outside the building refusing to leave without an apology. Slowly an unlikely friendship begins to form, while they go on a jazzy trip across Copenhagen. Refined and bewitching!



Tammes Bernstein

Tammes Bernstein travelled to Paris to work in the advertising business. After a year abroad he returned to Denmark to study filmmaking at the Copenhagen Film and Photo School, where he wrote and directed the short film 'JAZZ' as his graduation project.

LETTERS FROM ALCATRAZ

Short Film/ USA / Duration: 20'

dir. Madeline Rozwat

w.: Kate Emerick, Joshua Decker

Chuck McCollum

Screening: Sun. 10th Sept. / 13:53

Phoenix Cinema



DELICATE AND
CARING!

It's Christmas Eve 1962, and teenager Belle Baker wakes up in eager anticipation of the holiday. But things are different for Belle, who lives on Alcatraz Island with her prison-guard father and has been secretly trafficking letters for an inmate since her mother passed a year ago. Delicate and caring!



Madeline Rozwat

She enjoys telling tales that inspire conversations about social change and encourage viewers to reflect on taken-for-granted norms. Madeline channels her education, travels, and experience as a Division I student-athlete into stories that highlight the internal tensions and complex relationships of her characters.



DYNAMIC AND
SUSPENSEFUL!

HALEY

Sci-Fi Film / USA / Duration: 20'

dir. Corey Sevier

w.: Corey Sevier, Sarah Smyth

Screening: Fri. 8th Sept. / 20:41

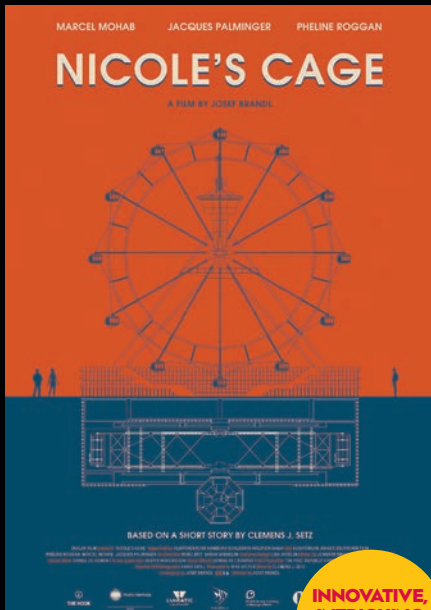
Phoenix Cinema

A young father drags himself across an eerie wilderness wasteland after his daughter vanishes in the pandemonium of a mysterious alien invasion. Dynamic and suspenseful!



Corey Sevier

An actor since the age of 7, Corey is now a veteran of over 75 film & television productions, having starred in shows like Lassie, FOX's North Shore, ABC's Mistresses and Hallmark's Cedar Cove as well as feature films such as Immortals. Haley marks his official directorial debut.



NICOLE'S CAGE

Short Film / Germany / Duration: 16'

dir. Joseph Brandl

w.: Pheline Roggan, Marcel Mohab

Screening: Fri. 8th Sept. / 21:00

Phoenix Cinema

What will happen if the Devil wins? What if our mankind has already lost without even knowing it? Now the Devil has to go, and it is up to people to decide their fate. Innovative, intriguing and original!

**INNOVATIVE,
INTRIGUING
AND
ORIGINAL!**



Joseph Brandl

Since 2009 he works in international productions mainly as an art director and participated in films like The Grand Budapest Hotel (2014) or Cloud Atlas (2011). He lives today in Berlin.

OFF RAMP

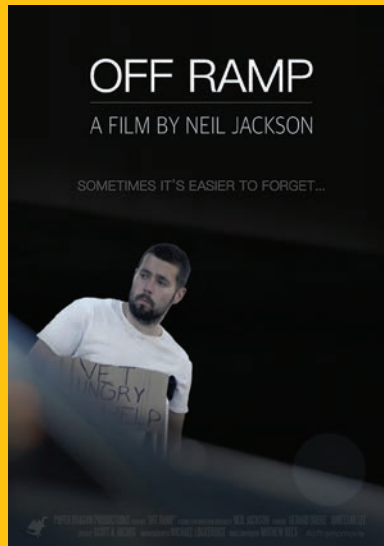
Short Film/ USA / Duration: 20'

dir. Neil Jackson

w.: Gerard Boeke, Jameelah Lee

Screening: Sun. 10th Sept. / 14:13

Phoenix Cinema



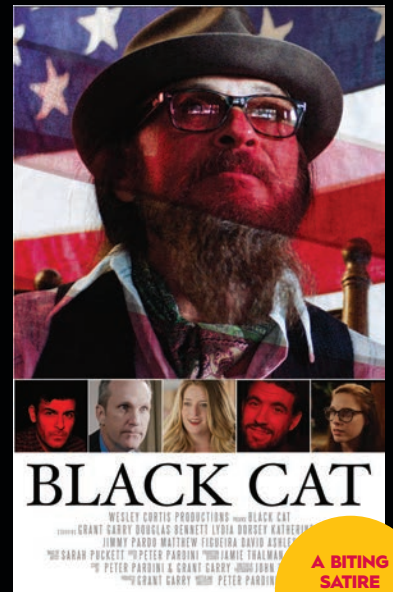
John, a homeless war vet offers to buy Lucy, a young street girl, a coffee after noticing a fresh bruise around her eye. Through their conversations it starts to become clear that even though John believes he is helping Lucy the truth may actually be the other way around. An emotionally relieving experience!

**AN
EMOTIONALLY
RELIEVING
EXPERIENCE!**



Neil Jackson

Neil's feature writing career began in 2007, with „THE PASSAGE“, starring Neil and Stephen Dorff premiered at the ,07 Toronto Film Festival. His career includes A-List names such as Robert Zemeckis, Jonathan Nolan, Woody Allen, Oliver Stone and credits like „Alexander“, „Quantum of Solace“, „Westworld“ and „Sleepy Hollow“.



BLACK CAT

Satire, Comedy (Feature) / USA

Duration: 85' dir. Peter Padroni

w.: Grant Gerry, Douglas Bennett

Jimmy Pardo, Lydia Dorsey

Katherine Muise

Screening: Sat. 9th Sept. / 18:25

Phoenix Cinema

When a near-decade old murder case involving a movie star threatens to reopen, adult child Duke Moody decides to make a true crime documentary, financed by his mother. A biting satire excruciatingly funny!

**A BITING
SATIRE
EXCRUCIATINGLY
FUNNY!**



Peter Pardini

Peter Pardini has found success directing the official documentary about the history of the legendary rock group Chicago, Now More Than Ever: The History of Chicago, which aired on CNN on New Year's Day to #1 ratings. He has also made several short films and his 2011 feature film following Chicago's 2011 World Tour played in over 500 theaters around the country.

POISONING PARADISE

Documentary/ USA / Duration: 60'
dir. Keely Shaye Brosnan
exec. prod.: Pierce Brosnan
Screening: Sun. 10th Sept. / 14:50
Phoenix Cinema



COURAGEOUS AND STRAIGHTFORWARD!

Journey to the seemingly idyllic world of Native Hawaiians, whose communities are surrounded by experimental test sites for genetically engineered seed corn and pesticides sprayed upwind of their homes, schools, hospitals, and shorelines. Discover what's at stake for Hawaii from local activists, scientific experts and healthcare professionals as they expose the effects of environmental injustice on a local population. Join the international debate about pesticides that is raging around the world, as well as the people's movement to hold corporations and governments accountable for poisoning planet Earth. Courageous and straightforward!



BREAKING THE BOUNDARIES OF TIME!

ONLY HUMAN

Drama, Short / UK / Duration: 91'
dir. Robert Francis Müller
w.: Susie Coreth, Afsaneh Dehrouyeh
Screening: Fri. 8th Sept. / 12:54
Phoenix Cinema

Only Human explores loss, isolation and humanity in the lives of two young women, a century apart. Following a day in the life of Connie (1916) and Moniba (2016), both young women face the trauma of their younger sibling running away to hostile climates, whilst trying to maintain normality in their every day family life back in Britain. Breaking the boundaries of time!



Robert Francis Müller

Robert Francis Müller has created a music film for U2 in collaboration with the artist Chloe Early and Co-founder of Dazed magazine Jefferson Hack. Since university he has worked on many commercial moving image projects for brands including Mulberry, Red Bull, Canon and Toshiba.



FILM VOICE
 BELIFF 2017

PERCENT

Short Film, Drama / Russia / Duration: 20'
dir. Vladimir Kudryashov
Screening: Fri. 8th Sept. / 22:05
Phoenix Cinema



INTENSE AND TOTALLY UNPREDICTABLE! UNMISSABLE!

An influential man of a large posture is knocked down on the hallway of an institution after the information in a document he receives from reception enrages him uncontrollably. Intense and totally unpredictable! Unmissable!



Vladimir Kudryashov

Vladimir Kudryashov graduated from Gerasimov Institute of Cinematography, Moscow in 2016. He describes himself as an ex-lawyer with a good salary and fine life. One day he saw One Flew Over the Cuckoo's Nest by Milosh Forman and decided to turn to directing.

SOMETIMES YOU'RE THE PIGEON SOMETIMES YOU'RE THE STATUE

Experimental, Short / Netherlands
Duration: 6'
dir. Thijs Gilbert & Ruud Matthijssen
Screening: Fri. 8th Sept. / 22:34
Phoenix Cinema



**DAZZLING
AND FUNNY!**

Sometimes you mess with people, and sometimes people mess with you. Erik is still in the process of finding out what he is: the pigeon or the statue. For the moment he is both. Dazzling and funny!



Ruud & Gilbert Matthijssen

Thijs Gilbert is a writer, actor and director from the Netherlands. He writes for television, theatre and works as an actor. He loves cheese. Ruud Matthijssen is an actor and director from the Netherlands. He is best known for his role in Features as : New Kids Turbo and New Kids Nitro. He is a big fan of Haruki Murakami and he loves ice-cream. Sometimes you're the Pigeon, Sometimes you're the Statue is their second film.



**VISUAL
BRILLIANCE!**

RESONANCES

Documentary/ South Korea - France
Duration: 45', dir. Jean-Julien Pous
Screening: Fri. 8th Sept. / 12:10
Phoenix Cinema

An outstanding enchantment for the eye, Resonances is an invitation to discover Korea and France through the ritual of two atypical farmers. One is a woman diver or 'Haenyeo' from the island of Jeju. The other is a shepherdess making goat cheese in a hamlet in the Pyrenees. They reveal themselves through their relationship to the animal world, earth, air and the liquid element. Rivers of clouds winding through highlands echo to the surf of the sea on volcanic rocks. The ghostly mist absorbs the animals and their owners, while the black silhouettes of divers disappear in the water. Thus the two worlds resonate. Visual brilliance!



Jean-Julien Pous

Jean-Julien Pous' work reflects his profound attachment to French, Chinese and Korean cultures. It has been described as poetic, existentialist, sensual and feminine. He now lives in Seoul. He is also a permanent member of the CFAF (Association d'Études de la Culture Française et des Arts en France).

SEND IN THE SUN

Student Short / USA / Duration: 12'
dir. Nick Jackson
w.: Quinton Guyton, Michael Pratt
Screening: Fri. 8th Sept. / 13:48
Phoenix Cinema



**ALLEGORIC
AND FUNNY!**

A personified inspiration is spawned on the shore of a beach to find and motivate an aging writer, but soon finds that he's the last person who wants to be inspired. Allegoric and funny!



Nick Jackson

Nick Jackson is an 18-year-old film student from Orange County, California. Past short films of his include Viral and Butterfield Road, which have been recognized and awarded at festivals including the Orange County Film Festival, Newport Beach Film Festival among others. Jackson primarily works as a writer, director, and producer.



FILM VOICE
BELIFF 2017



**VISUALLY
INTENSE
AND SENSES-
AWAKENING!**

THE CHEMISTRY OF EMOTIONS

Video Commercial/ Italy / Duration: 1'

dir. Carlo De Agostini

Screening: Sun. 10th Sept. / 17:48

Phoenix Cinema

A video commercial for Moellhausen, a leading company in the industry of fragrances and flavours. The film is a powerful mix of evocative images of emotions, addressing to all senses. The footage is entirely originally as is the soundtrack. Visually intense and senses-awakening!



Carlo De Agostini

He was born in 1980 in a small town surrounded by the central Italian Alps. He started a design career drawing snowboards for Blackhole. He approached to broadcast design at La7 television in Rome working on promos, tv shows, campaigns, network identity and participating twice to the channel rebrand. He lived in Rome, Milan, Sao Paulo, New York and London. He loves snowboarding and is one of the best Italian riders.

THE STORY OF L'HOMME CIRQUE

Silent Film / Switzerland / Duration: 30'

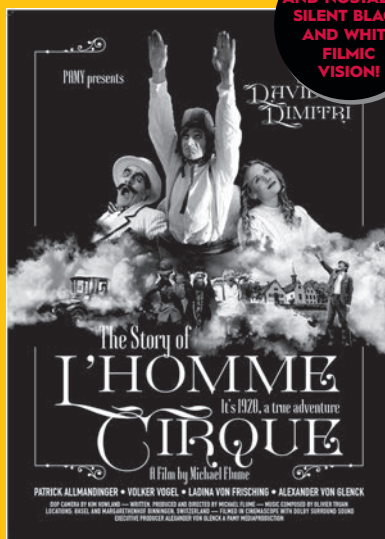
dir. Michael Flume

w.: David Dimitri, Patrick

Allmandinger, Ladina von Frischung

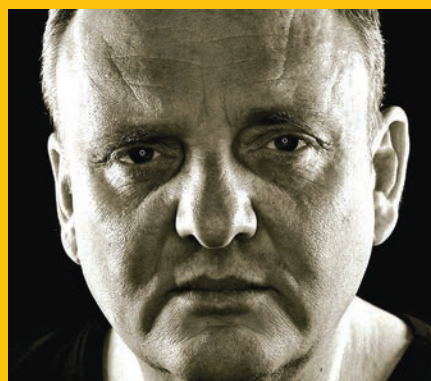
Screening: Sun. 10th Sept. / 16:05

Phoenix Cinema



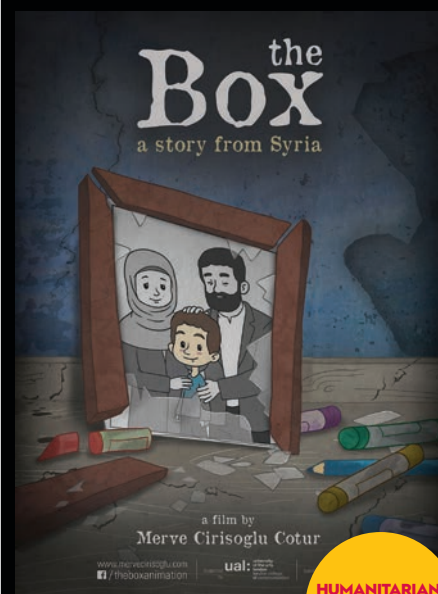
**BRILLIANT
AND NOSTALGIC
SILENT BLACK
AND WHITE
FILMIC
VISION!**

David dreams of his own circus, he lives in the barn of Mr. Max's farm. Claudine the daughter of Mr. Max and David fall in love, not a simple love, Claudine is to marry the rich and evil Henry, David has to save her. A comedy with lots of humor, heart, drama and acrobatics reminding of the works of Charlie Chaplin and Buster Keaton. Brilliant and nostalgic silent black and white filmic vision!



Michael Flume

Michael Flume lived 22 years in New York where he worked as a music producer and was a successful DJ in New York night clubs such as Studio 54, Roxy, Paladium and Limelight. In 1990 he produced short films about the New York scene for Swiss television. In 2006 he founded Flume-Projects, a company in Basel, Switzerland specialising in film productions. For the 10th anniversary of the International SWIKOS Short Film Festival 2016, Flume was selected as Jury president.



**HUMANITARIAN,
CARING AND
VERY TOUCHING!**

THE BOX

Animation / UK / Duration: 7'

dir. Merve Cirisoglu Cotur

Screening: Sun. 10th Sept. / 16:48

Phoenix Cinema

The happy life of a Syrian kid alters instantly with the sudden war and he finds himself in a state of struggle. The war changes not only lives, but also the role of his box; will it be able to lead him to hope? Humanitarian, caring and very touching!



Merve Cirisoglu Cotur

Merve is an award-winning animation director. She has an MA in Animation at University of the Arts London where she graduated with the highest grade. She continues her animation and illustration productions in her own company based in London.



WALLED IN

HARPER KENNEDY CULLEN w. AL BERNSTEIN STARRING "WALLED IN"
 MUSIC BY GEORGE KALLIS COSTUME DESIGNER CONSTANCE ANGELLE EDITOR ADAM PARKER
 EXECUTIVE PRODUCERS ALIHO PARASCHIS PRODUCED BY HARVEY BERNSTEIN PRODUCED BY CARA
 WRITTEN BY AL BERNSTEIN DIRECTED BY DAVID MORRISON & AL BERNSTEIN

**MINDFUL
AND VIVID!**

WALLED IN

Short Film, Drama/ USA / Duration: 9'
dir. David Morrison w.: Al Bernstein
Harper Kennedy Cullen
Screening: Sun. 10th Sept. / 14:33
Phoenix Cinema

What would you do if you find yourself in a moment where you possibly have a chance to save the lives of dozens of children? In the early morning, the Principal meets one final time with a troubled high school student and an unsettling dialogue between caution and mania ensues. Mindful and vivid!



David Morrison

David Morrison is a Los Angeles based award winning Cinematographer. He's lensed iconic music videos for Beck and other artists. His commercial campaign for Laruen Greenfield's #Likeagirl has won every award a commercial can win, including an Emmy, Cannes, Lion and has been viewed more than 70 million times. Most recently David shot his first TV series, "Hand of God" for Amazon and the feature film "Strange Weather" for Katherine Dieckmann which premiered at the 2016 Toronto International Film Festival.

UMBRA

**INNOCENT
AND
MEANINGFUL!**

Animation / UK / Duration: 7'
dir. Brenna Baines
Screening: Fri. 8th Sept. / 21:59
Phoenix Cinema



A sentient shadow awakes to find brightly lit fireflies in his personal space, and making him squint. When Umbra discovers he can eat their light--and that it makes him bigger and stronger he eats as much light as he can find in their valley. As the world gets darker, and Umbra more powerful, the fireflies try to stop him from taking them all into total darkness. Innocent and meaningful!



Brenna Baines

Brenna sees herself as a storyteller first and foremost. She lives in the Greater Toronto Area, and when she's not telling stories or making art she likes playing with her pets, bingeing TV shows, and making her friends laugh.

**ALLEGORIC
AND FUNNY!**



WHERE THE ROSES GROW BLUE

Short, Experimental, Sci-Fi / UK
Duration: 8', dir. Samuel Siegel
w.: Georgiana Mihai, Jaz Hutchins
Screening: Fri. 8th Sept. / 22:40
Phoenix Cinema

During a time in which people wear masks to preserve their anonymity, a girl must decide if she bears to remove, or to stay living under the mask that she wears to protect herself. A powerful and nevertheless entertaining allegory about accepting who we really are. Allegoric and funny!



Samuel Siegel

Having so far lived 22 years, Samuel Siegel is a Cornish writer/director residing in London. A graduate from Met Film School, he has come to produce many short films, and is currently working on his first feature script. That's about all Sam would tell you about himself. But if you were interested, he would say that for him, films are about feelings. Capturing a fleeting moment in time, or even creating one which can represent that microcosm of time within our long history of eternity.



PHOENIX CINEMA

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PURCHASE OF ANY TICKET**

BELIFF 2017 SCREENINGS

BE EPIC!
LONDON INTERNATIONAL FILM FESTIVAL

8TH, 9TH, 10TH OF SEPTEMBER 2017
PHOENIX CINEMA / 52 HIGH RD, EAST FINCHLEY, LONDON N2 9PJ

FRIDAY - September 8, 2017

SESSION 1

12:00 - Short Introduction
12:10 - Resonances (pg. 28)
12:54 - Only Human (pg. 27)
13:11 - Forest Of Echoes (pg. 24)
13:42 - Goodbye Mr. D (pg. 24)
13:48 - Send in the Sun (pg. 28)

SESSION 2

20:30 - BELIFF Opening Night
20:41 - Haley (pg. 25)
21:00 - Nicole's Cage (pg. 26)
21:17 - Astrid (pg. 21)

21:35 - 10 MIN BREAK

21:45 - Daytime Noon (pg. 22)
21:59 - Umbra (pg. 30)
22:05 - Percent (pg. 27)
22:24 - Flutter (pg. 23)
22:34 - Sometimes You're
the Pigeon, Sometimes
You're the Statue (pg. 28)
22:40 - Where The Roses
Grow Blue (pg. 30)
22:48 - Forwards Ever Backwards
Never (pg. 24)
22:52 - Cheeky Plates (pg. 22)

SATURDAY - September 9, 2017

SESSION 3

17:00 - Evening Opening
17:05 - Bankrobber's Serenade
(pg. 21)
17:29 - Good Luck Marc (pg. 24)
17:43 - Far From The Tree (pg. 23)
18:00 - Aimee (pg. 20)
18:11 - A Little History Of Crime
(pg. 20)

18:13 - 12 MIN BREAK

18:25 - Black Cat (pg. 26)

20:30 - Networking Evening

The Old White Lion
121 Great N Rd, London N2 0NW
(3 min walk from Cinema)

SUNDAY - September 10, 2017

SESSION 4

13:30 - Across (pg. 20)
13:53 - Letters from Alcatraz
(pg. 25)
14:13 - Off Ramp (pg. 26)
14:33 - WalledIN (pg. 30)
14:42 - 8 MIN BREAK
14:50 - Poisoning Paradise
(pg. 27)
15:50 - 10 MIN BREAK

SESSION 5

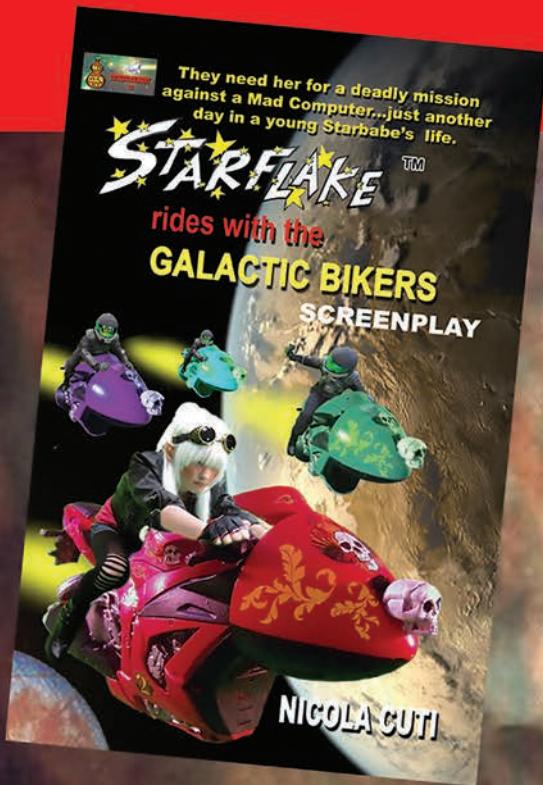
16:00 - BELIFF Short Sunday Greet
16:05 - The Story of
L'Homme Cirque (pg. 29)
16:35 - Banlieue War (pg. 22)
16:48 - The Box (pg. 29)
16:55 - Eat Me! (pg. 23)
17:08 - An Undeniable Voice (pg. 21)
17:23 - Jazz (pg. 25)
17:48 - The Chemistry
Of Emotions (pg. 29)
17:49 - FINAL SPEECH

19:30 - Awards Night at
The Old White Lion

**A Smart Casual Outfit
Matches the Event**
(Please try to avoid jeans,
sportswear and sport shoes)

SCREENPLAY IN SEARCH OF A PRODUCTION COMPANY

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CONTACT: NICOLA CUTI at SPACE.OPERA@YAHOO.COM

WEB SITE: NICOLAENTERTAINMENT.COM



InkTip



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