

FILM VOICE

Nº 2

AUGUST 2018

magazine

Krieg

An
American Foreign Film™

Directed by Jeff Fry

BE EPIC! LONDON INTERNATIONAL FILM FESTIVAL



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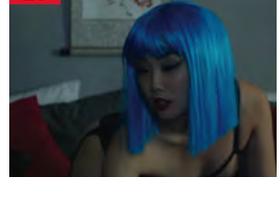
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2018 ISSUE

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London always has something new and exciting to offer. Its effervescence awakens the senses and triggers a hunt after the best experience out there. Entertainment has never been so competitive. On this vivid competitive scene **BELIFF FILM FESTIVAL** raises the bar by scouting the best independent films each year and bringing them exclusively to Cinema Phoenix in East Finchley - a rare good looking art-deco cinema and the oldest in London (opened 1910).

BELIFF was founded by **IOANA** and **VLAD DOROFTE** in 2016.



WITH AN INTENSE ACTING background in both drama and film, and a higher understanding of the acting craft, Ioana is currently working as a writer and drama tutor when she is not involved with the festival. Together with her brother Vlad they developed several independent film projects that placed them right at the doors of the industry.

Vlad comes from a demanding professional background where he'd share his time between his managerial duties and his film related activities. Over the last 5 years he has been focusing exclusively on filmmaking.

The two brothers are modest when asked about their successes or awards but seem determined to develop BELIFF to the highest level.

Why did you start BELIFF? And what do you hope to achieve by it?

VLAD: In a way we like to perceive ourselves as a current against the *Panem et circenses* syndrome in the industry - as we like to call it. Bread and circuses. Some may be familiar with the saying but for those eager to recollect its origins the quote was used for the first time by an ancient roman poet and refers to ancient Rome politicians' method of appeasing the people's discontent by issuing a law which introduced a grain dole for the poorer citizens. In a broader sense however, ancient Rome would often organise games and gladiator fights at the end of which they would share free cheap aliments to the crowds to distract their attention and interest from the real issues of the Republic.

The same way we feel that today the industry is more about entertainment than about the art. Since we could easily consider film one of the most influential media we consider it should have a powerful educational element attached to it. Films are the most powerful tools of expression; first because they address to both sight and hearing and second because CGI (computer-generated imagery) has never been so advanced, opening a door to unlimited possibilities bordered only by human imagination. But this high potential is often exploited to the purpose of money making only. Which we think is wrong. Before anything else film should contribute to the shaping of our society and serve vertical models for the young. Ultimately I think film has a lot to do with the freedom of expression but whenever we put something at the box office we should think who it addresses to and what will be the impact on them. Will they learn something out of it? Will they grow emotionally or intellectually in any way?

This is why for us film is as much fun and fantasising as it is discernment and responsibility. And these are the films we are trying to scout for.

IOANA: The harsh and often unjust realities of our times are rarely challenged and we like films that have the courage to denounce them. We see in BELIFF a platform for independent filmmakers with talent. While everything is subject to individual perception there will be strong sound characteristics in each film that will reflect the level of professionalism and skill such as: building the story in a contextual way, avoiding descriptive dialogue, highly empathic acting, good pace for editing, well aestheticised photography, the originality of story and so on. There is an industry consecrated standard for all these so the least we are looking for is that standard.

By selecting and promoting these films we hope we are offering their makers the visibility they deserve as much as we hope we are feeding the public strong examples of artistic value that will contribute to cultivating their personal taste and sensitivities.

Ok. So you are looking to put these films under the spotlight, what does that mean?

IOANA: First of all they get screened in the fantastic location that The Phoenix (cinema) is. With its inside art deco architecture and comfortable seats the screening experience is one of a kind and these films get a cinema worthy treatment.

Second, all the public gets to vote the qualities of each film and we send those votes over to the filmmakers - which we trust is an amazing way to assess one's success or appeal to the public.

Third, whenever we can, we schedule interviews with the filmmakers travelling down and edit a nice piece of promotional clip for them which they can use further. Some examples can be found on our YouTube Channel.

We also publish Film Voice every year which nevertheless offers an extra opportunity for promotion. We distribute the magazine in hard print copies and online to an ever-growing database of thousands and to our entire network of partners and industry connections.

VLAD: This year we are also trying to introduce a distribution option with The Phoenix. Of course on a long term we have several ideas we'd like to develop, varying from workshops to film camps.

What makes BELIFF different from the competition?

VLAD: Our festival looks like a smaller one in comparison with the rest. But while that might be true, our filmmakers get in return an incomparable degree of attention from us. We don't hide behind a curtain and interpose others to hold the PR. We do it ourselves. From the founders - me and Ioana - to the judges and even the volunteers. All filmmakers get to talk to us, ask questions about their films' performances and get an insight about the festival's backstage.

IOANA: It is also important for us that filmmakers understand we are trying to stay as transparent as possible. We put a lot of emphasis on communication which is very important to us and even though we sometimes get busy we do our best to keep everyone informed about each stage of their film's assessment process. We might just be, the only film festival that confirms the viewing of every submitted film by writing a short feedback. That means we guarantee every film is watched and carefully judged.

What are your plans for the future?

VLAD: I would say we are yet in our early stages of development as we run everything on our own finance. So there is plenty to develop. We actually plan to start by embracing a high level of transparency in relation to our filmmakers. We hear many complaints from our filmmakers regarding their films not having been watched by the festivals they subscribe to, or regarding the slow communication with a festival. As we are not as big as others we treat this to our advantage: where with biggest festivals you can only hope to get an answer if you are not part of the Official Selection, our promise is that anyone who writes to us will get an answer - even if sometimes it might come late due to our busy schedule, the answer will eventually come.

IOANA: One of our other ideas we'd like to develop within BELIFF is a film camp. One where filmmakers can attend to accustom to the industry practice standards and meet people in the industry to mentor them. Eventually this is supposed to be a film training camp where you unlock your filmmaking potential. So the future looks busy. 🎬

Krieg by Jeff Fry

An American Foreign Film™



Filmmaking is a multifaceted discipline that demands a creative mind to perceive dynamic images and a logical mind to bring them to fruition. Many filmmakers don't possess the creative engine of a director and the broad technical acumen of a cinematographer concurrently, however Jeff Fry proves to be multitasking. Combining his extensive experience in the visual realm as a cameraman, gaffer, illustrator and fine art photographer, with his talents as an award-winning writer, researcher, instructor and project manager, Jeff produced and filmed his anti-war short feature "Krieg".

Powerful, and with a rich ethical coating, "Krieg" is a visual statement that exemplifies the potential of human kindness against the cold backdrop of a merciless war that consumed empires. Moving and meaningful, Jeff's story displays a revelatory wisdom, and delivers a testament of high skills and competence far beyond its declared artistic qualities.

We've been curious to know what the man behind the project had to say.

jeff.fry@sbcglobal.net / www.krieg-the-movie.com

Phoenix Cinema / Sunday 12th of August / 16:00

The poster displays "Krieg - an American Foreign Film." Is this the actual title?

J.F.: The film's registered title is "Krieg," which is German for "War." The phrase "an American Foreign Film" is my trademark for foreign language films that I create within the U.S. To have so many individuals, and even European production companies, tell us that they thought "Krieg" was made in Germany is a testament to the authenticity of the film.

What is the film about?

J.F.: "Krieg" follows the journey of a Waffen-SS officer whose remorse for inaction in the face of murder compels him to risk all to protect a wounded enemy airman. It's an ambitious, but intimate WW2 short film that challenges our conceptions of war and how the enemy behaves, blurring the boundaries between nations to teach us that wars are not fought on the battlefield, but in the hearts of men.

How did you get the idea for the film?

J.F.: An idea is really the epiphany gained from one or more experiences, or thoughts, whether personal or borrowed. I believe that some of these epiphanies are divinely inspired and channeled through filmmakers as instruments of peace. The experiences leading to "Krieg" are extensive, but basically I love aviation.

Years ago I read a short graphic novel about a pilot who had crashed behind enemy lines. He climbs from his plane, staggers through the forest lost, and eventually stumbles back upon his own aircraft, only to discover his dead-self still seated in the cockpit. Although the story is simply "An Occurrence at Owl Creek Bridge," which has been rehashed by more filmmakers than episodes of "The Twilight Zone," as a private pilot I've always found the aircraft angle appealing. Building on the idea of a crashed plane in the forest, my associate producer, Ken Collins, and I began discussing themes, as well as ways of creating an epic production on a shoe-string budget, and we explored the simple concept of two men, enemies at war, on a walk in the woods. "Krieg" grew from there.

But why a war film?

J.F.: "Krieg" is actually an "anti-war" film. My passion for the genre stems from a fairly young age. While my father worked nights at the Manned Spacecraft Center's Mission Control in Houston monitoring



the Apollo missions to the moon, I was monitoring late night television movies which, at that time, were predominately war films. It comes as no surprise that the genre is engrained in my soul. And I enjoy foreign films, my favorite of which has always been "Das Boot." My father gained a particular dislike for Germans while in convoy to India during WW2 after witnessing the sinking of an American troop ship by a U-boat. I showed him "Das Boot," and was amazed at how that film changed his perception of the German soldier. I wanted to create a film that possessed that same kind of power and influence.

Do you speak German?

J.F.: Nein.

The film looks gorgeous. Your budget must have been astronomical.

J.F.: Not at all. It's amazing what can be accomplished by thinking outside the

box. When making a film of this scale, it's important to exploit all your assets, the most important of which is your passion. I don't mean generic "I want to make a film" passion, but rather the soul-stirring "This is the mountain I'm going to die on" passion. People may scoff at the adage, "If you have passion, the money will follow," but that kind of passion is contagious and opens doors, and it's not always money that you need.

What you do need is to build relationships; otherwise your project will fail. Filmmaking is a collaborative art form and, regardless of your skill set or how many hats you wear, you will need the skills and contributions of others. It's through these relationships that you can acquire free or discounted equipment, locations, props, sets, labor, services and donations, but it requires one thing - their faith in you, which must be earned, and the best way I know to earn it is to invest yourself in others.



Beyond that, resourcefulness, creativity and time are your best friends as an independent filmmaker. For example, my production designer, Randy Kizer, recycled the refuse from some AFI student films to build our sets; one filmmaker's trash is another filmmaker's treasure.

You mentioned time as a filmmaker's friend. How long did it take to film "Krieg?"

J.F.: We shot for thirty days over the course of six years, and spent two additional years in post acquiring music and creating the CG effects. When shooting snow scenes in the California drought, or relying on talented individuals who are working in their free time without compensation, patience is a virtue.

Was continuity a problem over the six years?

J.F.: Continuity was a concern, but not a problem. The biggest threat was losing my actors, however each one was cast not only for their talent, but because of their own passion for the project. The same was true of the crew, who refined themselves under fire into a band of brothers anticipating our next "reunion."

Weather, however, was a serious battle, and didn't always cooperate with our schedule. We shot during blizzards and in times of drought, but with the help of our sponsor, Snow Business - Hollywood, our art department did an incredible job maintaining continuity.

What do you hope audiences will gain from watching the film?

J.F.: "Krieg" promotes the concept of serving others, and our need to recognize that tolerance should apply, universally and without prejudice, for all people.

Why did you shoot on film, and what camera package and film stock did you use?

J.F.: We were shooting white uniforms on snow at night and, at the time we began, there wasn't a digital camera on the market capable of matching the desired latitude and tonal separation that we

could attain using film. I also wanted to capture the organic feel of period materials through inherent grain and pastel colors. Since shooting on film demonstrates the knowledge and discipline of a seasoned director of photography, and "Krieg" was to be my calling card, film was the obvious choice.

The camera package was donated by Panavision and Kodak deeply discounted the film. We shot on 5219 and 5207, relying heavily on the small Aaton 35 III camera for filming inside the cramped quarters of the B-17 bomber. We also used the Platinum and Gold GII cameras for our routine work, and a Panastar for high-speed filming.

Has "Krieg" earned any awards?

J.F.: As of June 2018, "Krieg" has received nineteen awards, including four for Best Short Film, three for Best Cinematography, two for Best Director, one for Best Actor, and a coveted Audience Choice award. Among our nominations are Best Original Score, Best Supporting Actor and Actress, Best Ensemble Cast, and Best Screenplay.

What's next?

J.F.: We've written a variety of award-winning scripts for which we are seeking production funds, including the feature script behind "Krieg."

Our immediate attention, though, is focused on developing our television series, which is in the vein of "Narcos" and "Breaking Bad," but with a unique premise and a theme of hope. 🎬



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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.

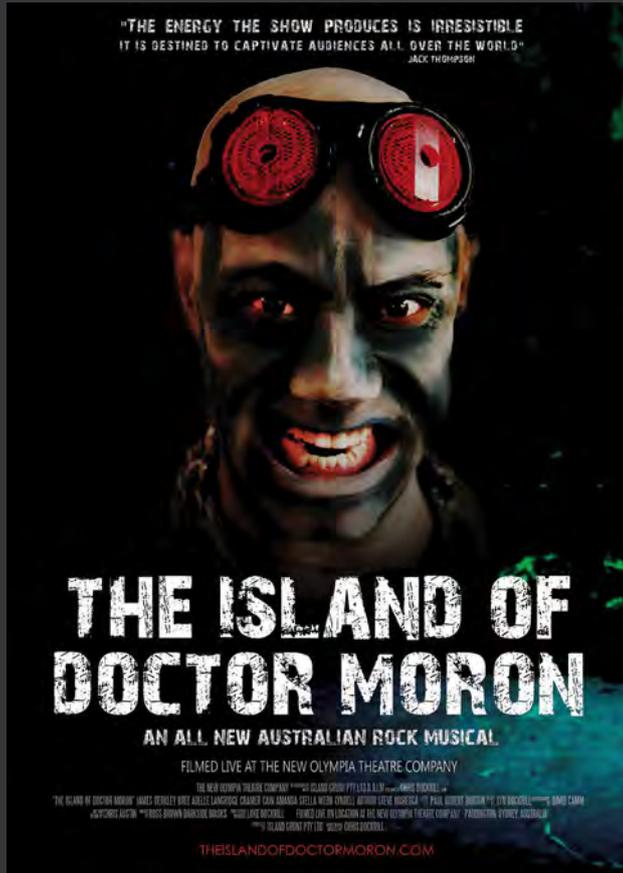
GENERA

- 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.

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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.



CHRIS DOCKRILL

The Island Of Doctor Moron

There is, literally, no other film quite like *The Island of Doctor Moron*®. Tagged by a major Australian Paper as "Rocky Horror on steroids", it is the first and only film of its type to have been produced in Australia to date. That is why the Australian National Film and Sound Archives Organisation so eagerly requested a copy for their national collection.



THE WORK IS A UNIQUE, hybrid film of a live production of a completely original Australian rock musical. International best-seller, Matthew Reilly, said of the film, “Moron is fun. If you want a good night out, go and see Moron.”

“Life affirming” is how another respected industry member described his response to the film.

“We wanted to create a cinematic film of a live rock musical in perfect 5.1 sound that smashes through the ‘fourth wall’ of a live show and throws the viewers into the action”, said **Chris Dockrill**, the film’s writer and director.

The film has screened to thousands of amazed viewers in Australia and is now going to the world. The Vox pops and Facebook responses speak for themselves. “One English viewer in Australia predicted, ‘They will go MAD over this in London!’”, said **Dockrill**.

“We also want the film to stir interest in other future live productions of the show,” he added. The live show is sure to be a hit in overseas markets such as the UK, USA, Canada and many Asian venues. “In this, we are in a



unique position to pitch a live production of this exciting new show using this amazing film as the medium”, said **Dockrill**.

Australia’s iconic stage and screen actor, Jack Thompson AM said of the film: “This film puts you on-stage with the

characters. It takes you beyond the live theatre experience in a way I have rarely seen a film of a live production do. You really must see it to experience the joy it generates.”

The film traces the adventures of Edwyna and Duggie who are shipwrecked on a mysterious uncharted island, captured by voodoo natives and sold to the maniacal Doctor Moron as “experimental subjects”. The show is driven by 21 original songs and relentless, raw-energy-filled choreography.

“The really nice thing about Moron is that it doesn’t pretend to be anything other than pure fun,” said **Dockrill**. “And it really rocks! That’s why audiences of all ages love it and come back to see it again and again. I think people of all ages are hanging out for new musicals, either live or on film, that are not pretentious, definitely not cliched or merely recycled classics and provide a couple of hours of delightful escape from the troubles of the world. **The Island of Doctor Moron®** definitely answers this need.”

A visit to the website of **The Island of Doctor Moron** is a wonderful journey in itself: www.theislandofdoctormoron.com All distribution, screening and sales are handled through **Island Grunt Pty Ltd**. They can be contacted through the website www.theislandofdoctormoron.com, or direct to dockrills@bigpond.com. 





RICHARD TODD STEVENS

Crownsville Hospital: From Lunacy to Legacy

*Independent filmmaker **Richard Todd Stevens** has a predilection for the exploration of love, people, life in general and truth, in particular. His inquisitive nature ushers him to versed investigations. He has a keen eye for photography which explains why he also takes on the cinematographer's role looking to preserve the accuracy of his vision as much as possible.*

*His last documentary, **Crownsville Hospital: From Lunacy to Legacy** focuses on the atrocities and mistreatments suffered by the institutionalized patients - especially the Afro-Americans - at **Crownsville State Mental Hospital**. With skillful shots, a well balanced video-archive selection and a collection of moving and often shocking interviews, director **Richard Todd Stevens** reproduces the moody atmosphere at the Mental Hospital to a horrorish degree. We've invited him to a small chat.*

speedracertodd@gmail.com; www.crownsvillehospitalfromlunacytolegacy.com/Content/
www.facebook.com/CrownsvilleHospitaltheFilm/

How did you start making films?

R.T.S.: I started making films when I was in high school. Short 8mm films of my friends and I jumping our bicycles (like Evel Knievel) and blowing up plastic models of cars and boats with firecrackers in slow motion. This led to more advanced 8mm and 16mm projects and videos for classes in film school. I was much less grounded as a person back then, so a lot of my early shorts were very dreamy, romantic and borderline Avant-garde. My film professor, Michael N. Allen, was heavily influenced by the experimental filmmakers Michael Snow and Stan Brakhage, and this had a profound effect on how I looked at cinema at the time. To make a narrative film with structure is quite easy, but to make one void of both, that is where the challenge lies and the creativity flourishes.

Why did you choose documentary?

R.T.S.: Documentary filmmaking was not my first choice, but, at the time, seemed appropriate. I do have a unique idea for a short narrative that I have been tossing around for almost 20 years, but I wanted to create something quickly and with a low budget, so the documentary aspect appealed to me. I assumed that with documentary since actors, costumes, sets, props, locations and scripts were not necessary, it would be an easy intro into feature-length filmmaking. Boy was I wrong. Or, should I say that the subject matter of my documentary was so complex, it transcended the efforts I would have given a narrative. Both forms of filmmaking have their challenges and rewards, but I figured that with documentary, I would also need less of a crew and would

not have to deal with actors and rehearsals. What I did not consider was the amount of research a documentary of this scale needed nor the effort involved in obtaining the B-roll. Each and every still and video for the film was discovered and acquired in its own special way which took an immense amount of time. Also, I began obtaining stills long before shooting began not knowing what would be used in the film which resulted in over 1000 stills in the end and only a fraction being seen in the final product.

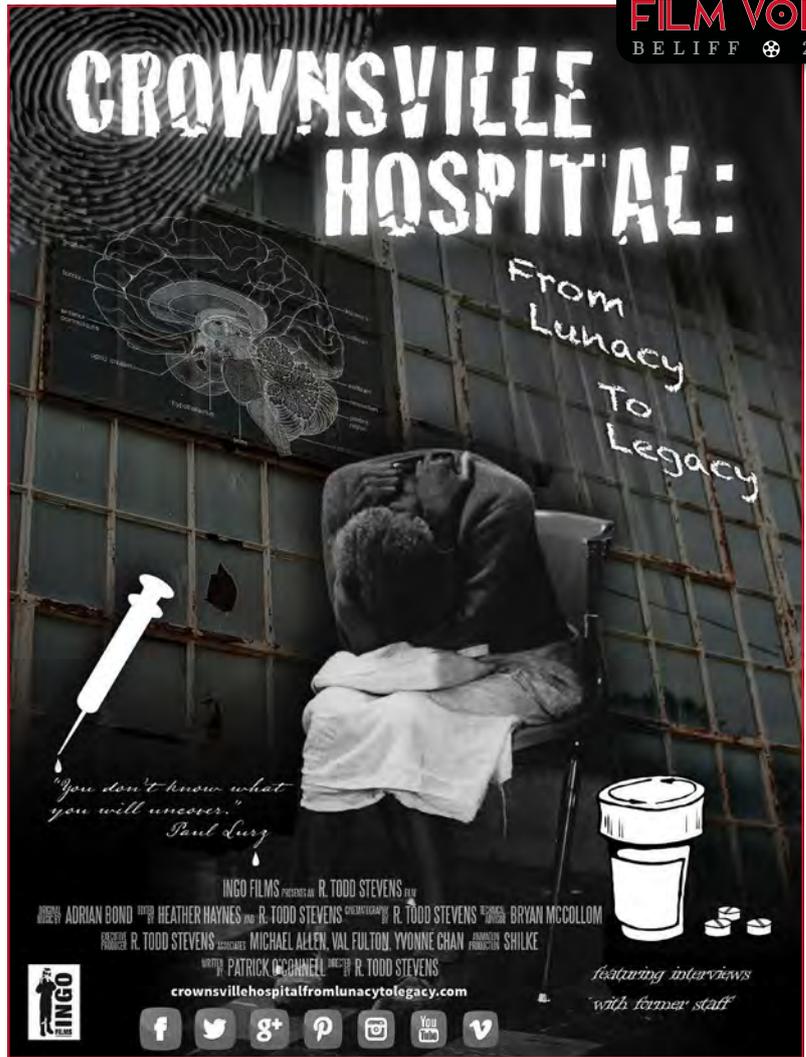
How did you come to choose the theme: Crownsville Mental Health Hospital? And what does it mean for you?

R.T.S.: Well, the Crownsville State Hospital Center is only two miles from my home and I drive passed it quite often. The film

came about as the end result of a number of things. The first being it had never been done. I found it quite odd that such an interesting subject had not been tackled. There was a nursing student who had begun a documentary back in 2007 about the hospital, but after contacting her, I discovered that she had never completed it. I asked her why and she said it was due to funding issues. So, to be the first person to successfully document the hospital was a great part of the incentive. Also, I have always found the idea of mental disfunction intriguing and somewhat scary. And the same goes for the hospital itself. It sits on over 500 acres and encompasses more than 35 buildings which are now vacant and crumbling due to neglect. There is graffiti, broken glass and rusty bars on the windows. It has a very spooky and haunting presence to it which only made me want to get to know it better. And the more I researched it, the more I knew that its story needed to be told. Was I the right person to tell its story? Maybe, maybe not, but at least I was brave enough to try and shed some light on an otherwise almost forgotten institution.

Documentary Filmmaking, is that the career you're aiming for?

R.T.S.: Sure. I find documentary filmmaking very appealing at this stage in my life. It suits me very well in that I consider it more of an almost solo form of filmmaking due to the research involved and behind the scenes legwork. I had volunteers who helped with the Crownsville film along with a few paid professionals, but in the end, I did most of the thinking and decision making and at my own pace which is very important to me. This is one of the reasons it has taken five years to complete. I worked on it in my spare time on and off and went through the loss of both parents during that time. If grants or benefactors had been involved, the pressure would have been enormous. I did, however, have Kickstarter backers that I was obligated to and would post updates for them along the way. I just think that in general, there is less pressure on documentary filmmakers to get the job done because there is always the potential for a new twist or new information to turn up.



With a narrative, you have a script and you just need the locations and actors. After their lines are recorded and the project goes into post production, the process is usually by the numbers unless there are reshoots needed. With documentary filmmaking, the project is always evolving and morphing. Even now that Crownsville is completed, the future of the hospital itself is up in the air. With a narrative, the script has been written, the words and actions have been recorded, there is really nothing, as opposed to someone changing their mind, that can effect the outcome of the film.

What is next for you?

R.T.S.: Funny that you ask that because while I was putting Crownsville together, I was simultaneously working on two

other documentaries and have a third that I am now developing. You see, after you get the bug and you have the connections and camera equipment, your mind begins to expand and see more possibilities. You also have more confidence in yourself and your abilities, so you are less likely to talk yourself out of something. SCAN and Slot Jocks are the other two documentaries that were shot during the same 5-year time period as Crownsville. They are both currently in post production and two very different perspectives than Crownsville. SCAN is about famed New York conceptual artist Dennis Oppenheim and his efforts to erect his motorized sculpture SCAN during the 1980s. Slot Jocks follows a Washington DC-based slot car league as they race their HO-sized cars during the 2016/17 season. So, two very different perspectives than Crownsville, but hopefully handled with the same attention to detail, sensitivity and underlying humor that is evident in Crownsville Hospital: From Lunacy to Legacy.





ANN HUANG

Palpitations of Dust

The spirit deludes, hallucinates but in this lies its power to lift off and ascend above reality escaping its encapsulating order.

Chinese born **Ann Yu Huang** holds a Master's degree in Writing from the Vermont College of Fine Arts and has been publishing poetry since 2012. As a strong advocate of dreams she believes the purpose of poems is to guide us to a higher understanding of our place in the world. Her passion for the intensity of dreams has made her wonder about the potential outcome of their materialization, which led her to filmmaking. She states:

"I ponder the happenstances that could have taken place around us, which have been ignored. It's a source of inspiration to think of things that would turn out the way they have been contemplated. I believe that the value of creative activity lies in the doing, in the act of making, rather than in the aesthetic significance of the things made. That was when my zest for film-making (based on my own poems - <http://annhuang.com>) started."

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www.annhuang.com; www.saffronsplashmedia.com



PALPITATIONS OF DUST is **Ann Huang's** incarnation of her statement in her debut lyric-experimental film, a conglomerate of mixed acoustic, visual and olfactive sensations bringing the senses alive.

Ann's words are empowered to dive above the visuals, carrying waves of emotions capable of liberating the spirit from the burden of reality, and surging the mind to get nostalgically lost among dreams and reclaim its godly-like freedom:

*'[...] a pelican swooshed over us,
bringing the waves [...]
luring us to the scent of the bay,
ushering us to the surf-loving
spirits, the white sails,
which made us forget this
life will have an end[...].'*

(Palpitations of Dust, short experimental - wr./ dir. Ann Huang)

The combination of words and visuals coalesce into an assembly that reflects introspectively in the viewers' soul to the awakening and reinvigoration of their own secluded slumbering memories.

There is alchemy behind the visual apotheosis of her lyricism spreading three-dimensionally across reason, eros and psychology, mystifying humanity and metamorphosing life into a living dream.

The persona is tossed at the feet of its own emotions and yearnings, but before it is kneeled as a prisoner of theirs and subjugated as a slave of unachievable fairy dreams and reveries, its frailty is turned into strength, sharpened to cut through the limitations of matter and substance, and elevating and transcending to the surreal. With a taste of homesickness, **Ann Huang's Palpitations of Dust** is undoubtedly a special breed of cinema rooted in poetic excellence and surreal visual embodiment. It is one of the rare independent experimental films that manages to successfully take on one of the toughest cinematic missions: Exploring the hypnagogic abstract and making sense of it through emotional stimulation. **Palpitations of Dust** is available for streaming on **iTunes** and **Amazon** and **Sofy.tv**. 

The logo for iPitch.tv, featuring the word "iPitch" in white and ".tv" in white on a yellow square background.

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A large, tilted sign that says "Los Angeles" in orange letters on a black background. The sign is set against a background of a city street with buildings and a traffic light, all with a strong orange color cast.

iPitch.tv is the Film and Television Industry's newest marketplace for direct connection of Creators and Buyers of original projects for Film, TV & Web/Digital Media. *iPitch.tv* delivers a next generation platform for creators of both video produced and written pitches and is founded on the core belief that if a highly original pitch can meet the mind and eyes of the right Entertainment Industry Professional, there is no „gatekeeper“ or “closed door” that can prevent that pitch from meeting it's destiny as a produced film, television show or streaming media program.

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.”*

Arielle Haller-Silverstone

SAC DE MERDE



Based on a true story, *Sac de Merde* tells the tale of **Mazel Mankewicz**, an unlucky-in-love yet irrationally optimistic New Yorker who thinks her luck has changed when she spends the night with the man of her dreams. As it turns out, he might just be full of shit. Literally. The story behind *Sac de Merde* comes from actress **Arielle Haller-Silverstone** who also plays **Mazie**, the lead role in the film. Written for the screen by **Gabrielle Berberich** and **Greg Chwerchak**, and directed by Chwerchak, *Sac de Merde* amuses with its candid approach to the reality that inspired the film. So... feel encouraged to take things literally. Below is a short interview with the lead actor and inspiration for the story, **Arielle Haller-Silverstone**.

Phoenix Cinema/ Sat. 11th Of August/Session 3 - 20:30 (21:14)

arielle.hallersilverstone@gmail.com

Is it true it's true? Did it really happen? To you?

AHS: Yes! I really had a one-night stand with a guy who has a colostomy bag. I was out at a bar in New York with some friends one night, and I met a very charming, very debonair guy (who was from England actually). We talked for a while, had a few drinks, and ended up back at his place. Just before taking his shirt off, he told me that he had something he needed to tell me: he has a colostomy bag. I'll save the comedy of what happened next for the movie, but needless-to-say I'm about 5-feet tall and he's about 6'4". So yes, *Sac de Merde* is based entirely on a true story that happened to me.

Could you tell us a bit about what you were aiming for with SAC DE MERDE?

AHS: Well, whenever I told anyone my story, they were simultaneously shocked and dying with laughter. So I definitely think we aim for that with each audience: shock and laughter. But a strange thing happened when I told people my story, too, which was that they seemed to relate. Everyone had a story of some uncomfortable weirdness that had happened to them, and they opened up and shared it with me. So I love the idea that this movie could help people feel comfortable and start a dialogue. I also love that there's an inherent feminism to the story, that it's okay for women

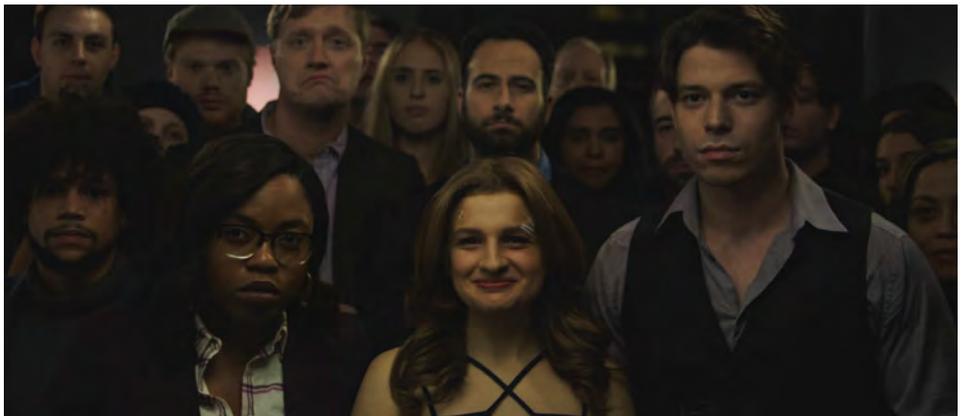


to embrace their sexuality. I've always been inspired by powerful comediennees like Mary Tyler Moore, Lucille Ball, Doris Day and Marlo Thomas, and I hope this film continues that comedic tradition.

What is next for you, career-wise?

AHS: We've been lucky enough to be invited to dozens of film festivals so far,

and we've loved sharing the film with audiences all over the world. The response has been overwhelming. It's kind of crazy. So Gabrielle, Greg, and I are expanding the film into an entire TV series. We're treating *Sac de Merde* as a pilot of sorts, launching us into the life and loves and misadventures of the main character, Mazie. I'm part of an acting studio in New York called Michael Howard Studios—that's where I met Gabrielle and Greg, and where we shot much of the film—and tons of amazing actors train there, so we're workshopping scenes as we build out Mazie's world of friends, family, and love interests. It all has a very *Girls* and *Sex and the City* vibe, with a little *Curb Your Enthusiasm* sprinkled in. 



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NICOLE CHEN

Away

The sadness of child abuse, abandonment and neglect take shape in Nicole's Chen powerful experimental short film Away.

Following the story of a woman maltreated in her childhood Chen's Away embarks the viewer on a delirious visual journey, a rollercoaster of symbols and sensations among her thoughts and emotions.

Phoenix Cinema / Friday 10th of August / 20:30 (22:27)

nicole.ruo@gmail.com



Can you please tell us what your film is about?

When first exploring the idea of this film, I was shocked by how many people I talked to had experienced abuse and neglect in their childhood - yet it is not a topic we would talk over a catch-up or a dinner. I was inspired by friend's story, a workaholic and smart man who hardly has any friends. It was a heart-breaking story. A reorganised family, unequal treatment with his half siblings and sexually abused by many men from his Church who had families of their own. And for so long I had these same pictures going on in my own mind - I finally realised that I was one of the victims too.

The more people I talked to, the more stories I heard. These stories don't come out easily, or we chose not to remember them. They are memories to erase and bury. However, they never really go away. So I made this film. A film to reveal the emotions and feelings of the haunted side of memories. This film is called 'Away', but what I want is the opposite: to bring those feelings close, to talk about hidden memories, to remember, to heal, to be 'here'. And I want to share with all who wished to be away yet stayed to share their stories.

How do you justify your choice for filmmaking?

As a child, I lived in China just north of the Hong Kong border during the Golden Film era, watching every film I could lay my eyes on. To me, filmmaking was an unreachable dream I am now living. I have disparate cultural roots, complex and deep. I forever ask myself "where am I from?" And more importantly "who are you from?" And with a complex family and long journey of self-searching it has helped me to research what makes people who they are, and why they did what they did. Syd Field wrote, "without conflict there is no action; without action there is no character; without character there is no story". To me, film is life. Without a life, there is no film. So I live, I experience, I observe, I cogitate and I digest. I am forever attracted to exploring characters living at the edge of the abyss, a step away from greatness and destruction, exploring angles to reveal the complexities of humanity, and human emotions in situations where the characters are trapped and fighting to find their way.

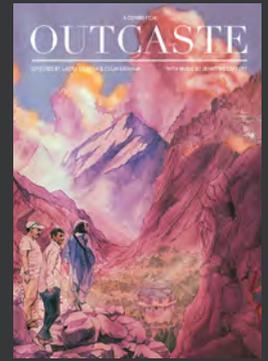
Any future plans?

I am currently preparing a feature film - First time in America - centred around the increasingly fractious relationship of a Chinese and a French girl on a 2-week road trip in the States. It is based on true event, a disaster trip. The pain, the comedy and the agony of error and misjudgement. 🍷



OUTCASTE

Laura and Colin Graham



grahamcolin@me.com / coviro.co.uk

They go under the name of COVIRO Productions and they specialise in micro budgeting using digital formats, HD SLR cameras and offline editing using Adobe Suite and Final Cut. They write, produce, direct and shoot their films on their own - Colin has a keen eye for powerful photography, and with Laura coming from a solicitor background we can only guess who is the pen and paper game master - and they go against the burgeoning film industry.

Filmed in over two years in India's Himalayan region and briefly in Northern Ireland their debut feature project focuses on an eternal seeker living between England and India. We present to you...

Outcaste: The House That Carol Built
the story of 76 years old Carol Fraser whose dream was to build her own home in India, a ground that proclaimed many of her spiritual pursuits rooting her irreversibly. What drove Colin and Laura to follow her story? Was it a philanthropic act? Was it the fascination for the determination of this old woman to follow her dream at any cost? Was it empathy?

It was probably a bit of each.

Followed everywhere by Chetan, the Indian local she found to help her accomplish her dream of building her own house, Carol looks like she has committed to something a lot larger than she can carry. With no money and no statute, Carol has one too many hindrances to overcome before she sees her dream come true. One says 'it's the journey that matters most and not the destination', but Carol's journey looks never-ending and her destination intangible.

There is an unbeatable sense of devotion flaring up from Carol's story and passing that inexplicable force we call faith on to the viewer. Accompanied by Colin Graham's agile eye for framing, Outcaste stays with you long after it has ended making one contemplate about the inexhaustible spiritual resources we carry as humans and hinting to the subtle communion between Man and Universe. In this complex equation the exertion of tenacity, physical and mental struggle and faith is of utter importance in order to trigger the desired reaction from

the cosmic powers - reigning over the laws of matter and those beyond them - to achieve one's dreams.

The Grahams' **Outcaste: The House That Carol Built** not only excels in exploring the inner human yearnings and restlessness that accompanies them but is also an efficient antithetic social analysis. It is hard not to observe the cultural differences: one side's overlooking of details becomes the other's trial to stand up to the constant arising challenges. Despite the strong bond that occurs between Carol and Chetan there is a visible cultural and educational crevasse that often produces miscommunications. Chetan's provenance

from a poor society such as the Indian one emphasises his clumsiness when it comes down to operating to Carol's expectations sometimes leveraging on her psychical and emotional balance. And yet her boundless kindness and patience secretes unsuspected resources of strength that keeps the 'team' together leading it forward.

Carol's unwillingness to give up her dream, her sincere endeavours in pursuing her goal against all odds, her passion and her loyalty to her vision are a paragon of verticality on one's quest to achieve their dream. No wonder we all felt our 'beliefs' revitalised. 🎬





MIKE BARAN

HOLY SPIRIT

THE COMIC IN THE SUBLIME - JOYFULLY STAGED

"Holy Spirit is a satirical combination of apparently incompatible elements: sin and virtue, morality and pleasure, beauty and pain, glamour and doom, religion and materialism, drama and comedy, city and country, Munich beer and a damn good Bavarian whisky. Cheers!"

Director Mike Baran once acted on stage himself as a member of a cabaret group. He was responsible for staging and choreography and wrote his first satirical texts. He then directed plays and musicals which he adapted or wrote himself. He also ran his own advertising agency for many years, where he worked as the creative director. Having founded the non-profit association "Don't Tell Mama e.V." to realise his own artistic ideas and promote other people's art projects, this association has now produced his first full-length feature film "Holy Spirit".



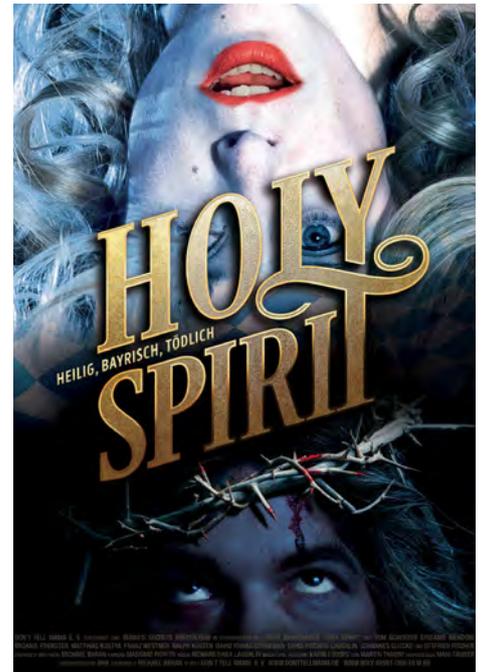
www.holy-spirit-the-movie.com

THIS LOW-BUDGET FILM has been financed entirely by means of crowd-funding, donations and private contributions. All the crew members took on different tasks: the director wrote the script and was responsible for editing, the co-producer did the costume design and the make-up, etc. The teamwork was perfect and the film would never have come about without the idealism of all those involved. The reward has been a veritable avalanche of distinctions: 18 international film festival selections and 21 awards to date. The feature film "Holy Spirit" is a razor-sharp satire that even switches genres in the middle of the plot: from comedy to mystery thriller.



The story: Harry Sandmann, head of a Munich advertising agency, needs an inspiring idea to launch an original new brand of Bavarian whisky. Out in the country he meets a carpenter's son, a young man by the name of Gustl Wanninger, and is fascinated by the latter's resemblance to Jesus. Suddenly Sandmann has a vision.

The idea begins to take shape: the new whisky is to be called "Holy Spirit" and Sandmann



produces an irreverent advertising campaign with Gustl Wanninger as a whisky-drinking "Jesus". Featured in witty TV commercials, the charismatic, rebellious young man rapidly becomes a media celebrity.

'Holy Spirit' sales figures skyrocket. But tragedy strikes at the peak of success: Sandmann's girlfriend is cruelly murdered – and Gustl is the main suspect! Having shot to stardom, Gustl Wanninger is suddenly dropped like a hot potato. There are more murders, but the police have no leads. Could "Jesus" really be the serial killer?

The plot could almost be happening in a slightly altered parallel world, with many surreal, mysterious elements. Not only is there hilarious slapstick but also dramatic scenes and even elements of a horror thriller. Collage sequences accompanied by captivating music whisk the viewer away on a visual journey that is both exuberant and sensual.

Whether young, old, virtuous, sexy, unconventional, fun-loving or crazy ... Holy Spirit is a film for anyone with an open mind who enjoys subtle black humour and a cool soundtrack – or for anyone who likes a politically incorrect film that doesn't fit in any pigeonhole.

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KELLY SARRI

Tax Evasion: A Greek National Sport

Kelly Sarri is an LA based filmmaker originally from Greece. She finished the Aristotle University of Thessaloniki and specifically the School of Film Studies where she got her bachelor degree. She is also a graduate of LMU in Los Angeles where she got her Master of Fine Arts in Film & TV Production in May 2018. She made several short films during her undergrad and grad studies tackling different genres like comedy, horror and animation. Her thesis documentary short got six awards so far (two months after its release) and we imagine it will keep on winning: New York Film Awards/May 2018, Los Angeles Cinema Festival of Hollywood/June 2018, Hollywood International Moving Pictures Film Festival/June 2018, Top Shorts/June 2018 and London Independent Film Awards/June 2018). She has worked in various positions mostly as a director and editor. *Tax Evasion: A Greek National Sport* is not only sharp and straightforward - as its title suggests - but also funny, and nevertheless a profound and satirical insight.

sarrikelly@gmail.com



Tell us in a few words about your film?

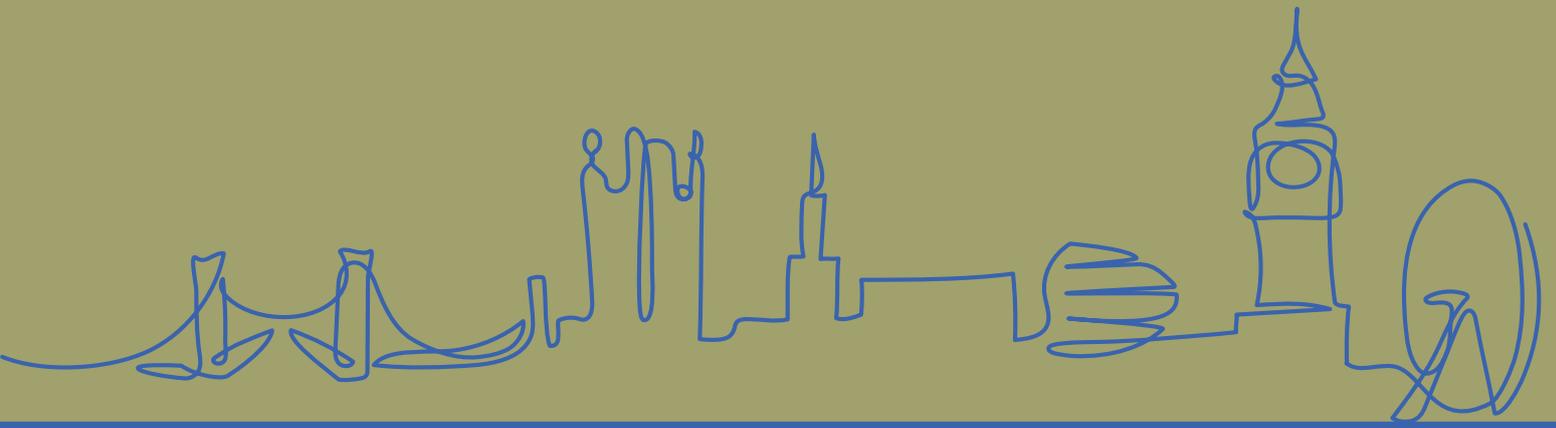
K.S.: It is a documentary about tax evasion in Greece. It is an attempt to explain the mentality of Greek taxpayers and their perspective on tax evasion to a worldwide audience. Greece, apart from the beaches and the sun, is also related to corruption. Since, most Greeks in the past would consider the Government their 'enemy' they used to evade their taxes but nowadays this has become a necessity. I wanted to portray this in an alternative way. I knew from the beginning that I wanted to make a humorous piece to contrast with the significance of the subject matter itself and the mentality of Greeks. I was inspired by Aristophanes' works and how he uses satire to comment on the political situations of that period. I used motion graphics as a visual alternative to boring descriptions and terminology in order to entertain the audience and maintain their interest. At the end of the day it is not about the numbers, it is about the people.

Why this theme in particular?

K.S.: When I left Greece to study in the US, it was a very difficult time in our economy. It was the summer of 2015 when the capital control started. That inspired me to create this documentary and talk about the situation in my country from a different perspective. I know that it is not usually common for women to get involved with economics but my mother is an economist so in a way I was intrigued with the idea of researching this field. I wanted to make this film because I believe that there are two sides to every story. The tax evasion situation in Greece is a phenomenon that caused a lot of conflict between nations and people. Therefore, I decided to show how and why an edgy behaviour emerges through a whole nation. I feel that cultural behaviour is a very interesting thing to observe and interpret. For this reason, I started on a project that illustrates the situation without forcing an opinion on the viewer.

What are your plans for the future?

K.S.: I definitely want to continue making films. I was impressed by the documentary filmmaking process and I want to make more documentaries. Long or short form. It does not matter. What it matters to me every time is to be inspired by the subject. For a fact, I really enjoy doing comedy so I plan to start off a fiction story rich in humorous features. But since I am really into motion graphics and animation for sure I will also keep on practising and polishing my skills by doing title design for films or infographics. It is a very exciting area and I would love to learn and experiment more with it in my films. 🎬



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Isabella Tan

LOLA

Isabella Tan, young talented filmmaker from South East Asia, takes on the relationship between parents and children and the formers' inability to relate to their children's needs and aspirations. Lola is a stringent analysis of the psychologies in families with adolescent children whose path gets overshadowed by the parents' ambition to plan their future according to their own expectations.

Coming into being as a fine psychological investigation and growing into an intense emotional journey, LOLA is one of those rare films displaying a proficient understanding of the theme they tackle.

Phoenix Cinema/ Saturday 11th of August/ Session 2 - 20:30 (21:05)

its.bellatan@gmail.com



How did you start filmmaking and what motivates you to do it ?

I did photography for a really long time and sometime in high school, a professor caught me staying late to edit photos and he asked why I wasn't taking the media class. Back then we didn't have a photography class and I was just kind of self taught and eventually through lots of convincing my parents, I ended up taking the media class in my senior year and fell in love with film. We studied several different types of films and history of films and I realized this was the story-telling platform I wanted to grow on.



Your film Lola, could you please tell us what's about and what inspired you ?

Lola is a coming of age story about a young Asian American teenager, whose family pressures her into living a pre-planned life. In following Lola through life, we gain an understanding of her secrets and the suffocating environment that she was raised in. When “a dark figure” from her past shows up, he throws her quiet life into turmoil. The inspiration behind Lola beyond personal experience are the several conversations I've had with other young asian women from complicated families who have experienced sexual trauma. The stigma of trauma and the familial shame behind it is a very cultural experience that many have had to go through and this film sort of points you towards the dangers of how that can affect someone who has to hide it for the sake of her family.



The film looks really well how did you get the resources to shoot it?

The DP, Daisy Zhou is a master at Cinematography. Being able to work with her was a dream and I had looked up to her work for so long. When I made this film, I was still in film school and it was a combined efforts of so many different talented people willing to come together to make this story come to life. I owe it so much to my team and my crew who gave up their time and energy to bring LOLA to the screen. The actors are all people I've met on other sets or I've heard fantastic things about and they killed it during the auditions and their chemistry with each other was so very palpable and so honest, it was a joy to direct them. I especially couldn't have done it without my incredible lead actress Anna Mikami whom I had great chemistry with. It's so important to find likeminded creatives who can share your vision. We had mostly female department heads and that really helped us with the way the film



ended up playing out as, and everything was from a woman's gaze and had such feminine touches and qualities to them.

Can you share a few behind the scenes fun facts with us?

Uh, we were filming in a beautiful house in upstate New York and one of the grips broke an expensive vase. Our talented production designer put it back together very precisely and the break was 90% unnoticeable but it haunts me to this very day.

What is next for you?

When I graduated college, I started a production agency called Rebel Motion. Rebel Motion is a female led and female run production company based in New York

City with international work.

I decided that alongside my narrative work to really break into the commercial industry because there's still such a representation issue in the mainstream media that the best way to tackle several of those issues was to infiltrate the content platform where we absorb most of our information -- advertising, branded content and social media. Rebel Motion is an agency that pushes complex narratives and we try to portray mostly people of color (especially asian women) to the forefront of our content. We work with several brands around the world. I'm just trying to grow the company right now and build my client base ... but I'm also working on LOLA as a feature so that's very exciting! 🎬

BELIFF

BEST FEATURE FILM

Living on a dollar a day

Once there was a girl

Krieg

BEST FEATURETTE

And though the music ended, we danced on through the night

Make aliens dance

Clothes

BEST SHORT FILM

Limbo

Traces

Seeing him

The dark room

Rockstars

BEST DOCUMENTARY

Living on a dollar a day

InSight

Ray Richardson: Our Side Of The Water

BEST ANIMATION

A night without

Beyond orange

After Midnight In The Asphalt Jungle

The Loneliest

BEST EXPERIMENTAL

Aleluya

Aquarium

Away

BEST STUDENT FILM

Dinner for two

Life Ink

L o l a

BEST COMMERCIAL

Welbean

The Walking Dead

BEST MUSIC VIDEO

Unhappy Holiday

Oh Dusya, my Marusya

BEST DIRECTOR

Morgane Segaert - THE DARK ROOM

Jeff Fry - KRIEG

Jean-Luc Julien - LIMBO

Sebastien Petretti - MAKE ALIENS DANCE

Tammes Bernstein - ROCKSTARS



2018

BEST SCRIPT

Limbo

L o l a

Krieg

BEST ACTOR

Alistair Matkiel as 'Mike' - MAKE ALIENS DANCE

Heiko Obermüller as 'Winter' - KRIEG

Wilfried Hochholdinger as 'Danny' - LIMBO

Philip Avramov as 'the Elder Brother' - CLOTHES

Raphael Tschudi as 'Bastien' - TRUST ME

BEST ACTRESS

Debra Lawrance as 'Joanne' -
AND THOUGH THE MUSIC ENDED, WE DANCED
ON THROUGH THE NIGHT

Liat Glik as 'Noa' - ONCE THERE WAS A GIRL

Eileen Pollock as 'Mom' (Lily) -
MAKE ALIENS DANCE

Anna Mikami as 'Lola' - L O L A

Larisa Faber as 'Julie' - TRACES

BEST CINEMATOGRAPHY

Krieg

Clothes

Trust me

And though the music ended,
we danced on through the night

The dark room

BEST ORIGINAL SOUNDTRACK

The dark room

The observer effect

Seeing him

BEST EDITING

The observer effect

Living on a dollar a day

Krieg

BEST SOUND DESIGN

Rockstars

Krieg

The dark room

BEST PRODUCTION DESIGN

The dark room

Krieg

Make aliens dance

BEST CASTING

Clothes

Rockstars

Krieg



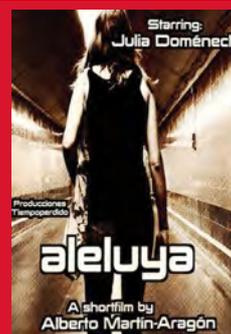
ALELUYA

Experimental Short / Spain / Duration: 14'
dir. Alberto Martín-Aragón / w.: Julia Doménech
Screening: Fri. 10TH Aug. / Session 2 – 20:30
(AxST 22:13) / Phoenix Cinema

*Virginia keeps on being posted a novel she never asked for. A meditation on the loneliness endured by the artist unable to relativize the failure. **Hallucinatory and gripping!***

Alberto Martín-Aragón

Writer and Experimental Filmmaker from Madrid. He published several novels and made several international awarded experimental films. His style orders the absurd through temporal narration.



A NIGHT WITHOUT

Animation / Israel / Duration: 6'
dir. Isaac Itamar
Screening: Fri. 10TH Aug. / Session 2
20:30 (AxST 21:30) / Phoenix Cinema

*A father in danger of losing his sanity is hopelessly trying to put his crying baby to sleep. As the night wears on his inner demons threaten to pushing to the edge. **Will they survive the night...?***

Hauntingly esoteric!

Isaak Itamar

2017 Graduate:
 Bezalel Academy
 For Arts And Design
 in Jerusalem.

About: Experience with animation techniques (stop motion, puppet animation, cut out, classical and experimental animation. Composes and performs original music.



AQUARIUM

Experimental/ USA / Duration: 6' / dir. Stephanie Maxwell
Screening: Sun. 12TH Aug. / Session 4 – 13:30 (AxST 15:05)
Phoenix Cinema

*A choreography of light and motion. **Hypnotic underwater journey!***

Stephanie Maxwell: Awarded experimental filmmaker and Professor in the School of Film and Animation at Rochester Institute, NY, USA with a background in marine biology and extensive underwater diving.



AND THOUGH THE MUSIC ENDED, WE DANCED ON THROUGH THE NIGHT

Drama Featurette/ Australia / Duration: 30' dir. Nick Pollack
w: Debra Lawrance, Tom E. Lewis, Emily Gruhl
Screening: Sat. 11TH Aug. / Session 3 – 20:30 (AxST 21:25)
Phoenix Cinema

*The lives of three disparate people, each dealing with a loss intersect through one tragic moment. **Touching and remarkable!***

Nick Pollack

Australian based film director awarded with Australian Director's Guild Award for his commercials directing work. Highly active he is working on his first feature: Any Girl Who Loves The Beatles Is Bound To Break Your Heart.



AWAY

Experimental/ New Zealand
Duration: 8' / dir. Nicole Chen
w: Dawn Glover, Caitlin Symes
Screening: Fri. 10TH Aug.
Session 2 – 20:30 (AxST 22:27)
Phoenix Cinema

*A woman with a traumatic childhood initiates a journey to the darkest boundaries of human beings. **Powerful awareness!***

Nicole Chen

Grew up next to the Hong Kong border during the Golden Film era. It is how her passion emerged.



FILM VOICE
BELIFF 2018

BEYOND ORANGE

Animation/ Switzerland / Duration: 6' / dir. Geraldine Cammisar, Daniel Zinsstag
Screening: Sat. 11TH Aug. / Session 3 – 20:30 (AxST 21:56) / Phoenix Cinema

*In a cold and icy world a young tough huntress procures food when suddenly an orange burning sphere appears in the blue sky. **Beautiful and ruminative!***

Geraldine Cammisar / Daniel Zinsstag

GERALDINE: Creativity and a passion for storytelling and movement brought her to study animation at the School of Art in Lucerne.

DANIEL: Student of the same Lucerne School Art he is passionate of drawing. He pursuits a career in animation.



CASH AND FLOW: SAVE THE WORLD

Experimental Short / USA / Duration: 8'
dir. Mou The Wizard, Cesar Ricote
w.: Anselmo Gómez, Laura de la Vega
Screening: Fri. 10TH Aug. / Session 2
20:30 (AxST 21:56) / Phoenix Cinema

*He wants to save the world, she has to stop him. Kiss him or shoot him. **Hilarious and satirical!***

Mou The Wizard
n/a

DINNER FOR TWO

Experimental/ USA / Duration: 6'
dir. Elen Ji
Screening: Sun. 12TH Aug. / Session 5
16:00 (AxST 17:13) / Phoenix Cinema

Newly-wed housewife Xiao Xiao suppresses her desire for eating meat, because of her vegetarian husband. But on her birthday, she receives a piece of complimentary steak, which brings up a series of

*conflicts in her marriage. **Delicate and funny!***

Elen Ji

Born in Shanghai, China with MA in Conference Interpreting from Macquarie University of Sydney, among others, she studies MFA in Filmmaking at National Taiwan University of Arts.



CLOTHES

Drama Featurette / Bulgaria
Duration: 23' / dir. Vesselin Boydev
w: Dimitar Nikolov, Phillip Avramov, Nelly Monedjikova
Screening: Sun. 12TH Aug. / Session 4
13:30 (AxST 14:26), Phoenix Cinema

*Two brothers have recently lost their father. The loss unites them. A chance to overcome the alienation accumulated over the years. **Artistic and technical mastery!***

Vesselin Boydev

A talented director of puppet theatre awarded with IKAR 2018 for best puppet theatrical play Vesselin specialised in TV and film directing



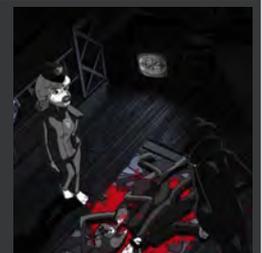
AFTER MIDNIGHT IN THE ASPHALT JUNGLE

Animation / UK / Duration: 4' / dir. William Charles
Screening: Sun. 12TH Aug. / Session 5 – 16:00 (AxST 17:46)
Phoenix Cinema

*In After Midnight In The Asphalt Jungle establishes a very noir mood exploiting the dogs versus cats conflict to build up a crime/ detective story setting up an allegorical narrative tone. **A masterful revival of the 'noir'!***

William Charles:

Creative, hard working and highly punctual character designer, animator and compositor. Inspired in his work by Hayao Miyazaki.



InSight

Documentary/ USA / Duration: 15' / dir. Nicolas Lopez
Screening: Sun. 12th Aug. / Session 4 – 13:30 (AxST 14:50)
Phoenix Cinema

*Award winning documentary shedding light on the stunning extra-sensorial abilities of children that practice a groundbreaking meditation technique called Extra Ocular Vision (EOV). **Unbelievable and revelatory!***

Nicolas Lopez

Colombian born insightful director living in NYC, committed to tell stories with meaningful social and political messages.



KRIEG

War Drama Feature/ USA

Duration: 40' \ dir. Jeff Fry

w: Heiko Obermöller, Scott Bailey, Zoey Sidwell

Screening: Sun. 12TH Aug. / Session 5 16:00 (AxST 16:05) / Phoenix Cinema

A soldier's remorse for inaction in the face of murder compels him to risk all to protect a wounded enemy airman.

Moral and powerful!

Jeff Fry

Multi talented director certified in technical motion picture production from the Film Group Institute in California where he had the opportunity to learn his trade from giants such as Al Weber or Ansel Adams.



LIFE INK

Student Film / UK / Duration: 17'

dir. Yen-Ju 'Ethel' Wu /

w.: Tzu Chiang Wang

Screening: Sun. 12TH Aug. / Session 5 16:00 (AxST 17:28) / Phoenix Cinema

*A police man can get over his loss until a tattooist promises to treat his grieving with... a special kind of ink. **Profound and Orphic!***

Yen-Ju 'Ethel' Wu

A student of the London Film School with compassion for humanity focused on approaching social themes in an innovative way.



LIMBO

Drama/ USA / Duration: 10'

dir. Jean-Luc Julien /

w: Wilfried Hochholdinger,

Anne Alexander Sieder, Irina Kurbanova

Screening Sat. 11th Aug. / Session 3 20:30 (AxST 20:55) / Phoenix Cinema

*A father mourning for his lost teenage daughter comes face to face with her living doppelgänger. **Captivating and unpredictable!***

Jean-Luc Julien

Highly active multi-awarded German-born filmmaker graduate of California State University with a degree in theatre.



LIVING ON A DOLLAR A DAY

Documentary/ USA / Duration: 46'

dir. Thomas Nazario

Screening: Sun. 12TH Aug. / Session 4 13:30 (AxST 17:28) / Phoenix Cinema

A heartbreaking story of the 20% of the world's population who struggle every day to try to eke out a life for themselves and their children.

Compassionate and touching!

Tom Nazario

Attorney, child advocate and a law professor at the University of San Francisco but also founder of The Forgotten International he does poverty alleviation work in several parts of the world.



MAKE ALIENS DANCE

Drama Featurette/ Belgium, UK Duration: 24' / dir. Sebastien Petretti

w: Alastair Natkiel, Calvin Dean, Eileen Pollock, Bob Goody

Screening: Fri. 10TH Aug. / Session 2 20:30 (AxST 20:41) / Phoenix Cinema

*A music producer's family is getting alienated irreversibly after the disappearance of his youngest sibling: a singer with a superb voice leaving behind countless hours of recordings. **Masterful and uplifting!***

Sebastien Petretti

Sebastien started as an Assistant Director in 2006 and is now a director of short films and commercials.



LOLA

Drama/ USA / Duration: 25' / dir. Isabella Tan

w: Anna Mikami

Screening: Fri. 10th Aug. / Session 2 - 20:30 (AxST 21:05) / Phoenix Cinema

*The teenage daughter of an affluent Chinese family in America struggles to find her voice in her home where communication isn't key. **Provoking and courageous!***

Isabella Tan

Film director and Cinematographer from South East Asia specialised in shooting short form content such as: music videos, fashion films, commercials and narrative subjects.





FILM VOICE
BELIFF 2018



ONCE THERE WAS A GIRL

Feature/ Israel / Duration: 1h 15'
dir. Natalie Kaplan / w.: Liat Glik
Oded Leopold, Eli Danker, Nicolas Jacobs
Screening: Fri. 1st Aug. / Session 1 - 12:00
(AxST 12:45) / Phoenix Cinema

*The story of Noa a young woman unable to find her place in the world and looking for some warm attention. **New Israeli film wave!***



Natalie Kaplan

She took on filmmaking after finishing her army service. She graduated her Film Master Degree from Tel Aviv University with honour. *Once there was a girl* is her debut film.

OPUS

Student / Belgium / Duration: 11' /
dir. Killian De Sitter / w: Sid Van Oerle,
Joke Sluydts, Cami Moonen
Screening: Fri. 10th Aug. /
Session 1 – 12:00 (AxST 12:28) /
Phoenix Cinema

*When Willem and Anne start searching for their lost younger sister they find more questions than answers. **Enigmatic!***



Killian De Sitter

Brussels based filmmaker, passionate of photography and experimental story telling. Graduated from NARAFI Film School.

OH DUSYA, MY MARUSIA

Music Video/ Russia / Duration: 6'
dir. Alexey Belkin
Screening: Sun. 12th Aug. / Session 5
16:00 (AxST 16:45) / Phoenix Cinema
*3 persons are travelling from city to village and trying to find traditional music. **Funny and jolly!***

Alexey Belkin

A folk musician from St. Petersburg, Alexey has self-taught himself to shoot videos for his group Otava Yo.



Ray Richardson: Our Side Of The Water

Documentary / Belgium, UK
Duration: 18'
dir. Nina Degraeve / w: Ray Richardson
Screening: Fri. 10th Aug. / Session 1
12:00 (AxST 12:10) / Phoenix Cinema

*Originally from a popular suburb of out East London, there was no prospect that Ray Richardson would become one of the major figures in British figurative painting. **Humorous and serene!***

Nina Degraeve

Belgian filmmaker passionate of Contemporary Art. Influenced by Russian director Andrey Zvyagintsev.

SAC DE MERDE

Comedy/ USA/ Duration: 11'
dir. Greg Chwerchak
w: Arielle Haller-Silverstone
Screening: Sat. 11th Aug. / Session 3
20:30 (AxST 21:14) / Phoenix Cinema
*An unlucky-in-love yet irrationally optimistic New Yorker thinks her luck has changed when she spends the night with the man of her dreams. As it turns out, he might just be full of.. **shit. Literally. Feminist and ironic!***

Greg Chwerchak

Multi-awarded music director who worked on hundreds of music videos for popular artists such as: Britney Spears, Destiny's Child, System of a Down and also directed commercials for brands such as McDonald's, Gatorade and ESPN.



ROCKSTARS

Student / Denmark / Duration: 20'
dir. Tammes Bernstein /
w: Alvilda Lyneborg, Lukas Ballin
Screening: Fri. 10th Aug. / Session 2
20:30 (AxST 21:36) / Phoenix Cinema

*Young Jonas is trying to impress his new rebel classmate Ida by inviting her to take magic mushrooms from the forest. **Wild yet gentle!***

Tammes Bernstein:

Currently studying Directing Fiction at the National Film & TV School, London, Tames worked as a freelancer directing commercials, music videos and shorts. His film JAZZ was the big winner of BELIFF 2017.





SEEING HIM

Drama / UK / Duration: 9'
dir. Chris Jones
Screening: Sat. 11TH Aug. / Session 3
20:30 (AxST 21:05) / Phoenix Cinema

In the wake of an ultimatum a middle-aged woman is forced to confront personal boundaries and the disturbing truth about her relationship with her younger lover.
Devoted & Incorruptible!

Chris Jones

Passionate about all things film. Known for the feature Urban Ghost Story, in 2009, he made the multi-award winning and Oscars shortlist nominated short film Gone Fishing.

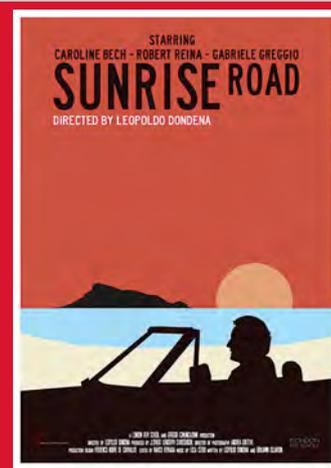
SUNRISE ROAD

Student / UK / Duration: 19'
dir. Leopoldo Dondena /
w.: Robert Reina, Caroline Bech
Screening: Sun. 12TH Aug. / Session 5
16:00 (AxST 16:52) / Phoenix Cinema

A man avoids his doctor's phone calls and is trying to live his last days to the maximum.
Endurance & Poise!

Leopoldo Dondena

A graduate of The London Film School, Leopoldo aims for a career as a film director.



THE DARK ROOM

Fantasy, Horror / Belgium /
Duration: 20' / dir. Morgane Segafort /
w: Lisa Segafort, Julia Leblanc-Lacoste
Screening: Fri. 10TH Aug. / Session 1
12:00 (AxST 12:28) / Phoenix Cinema

As her mother suffers from a mysterious illness, the young Cassandra feels a growing presence in her home.
Mysterious and refined!

Morgane Segafort

Young director from France highly passionate about historical films.



THE LONELIEST

Animation / Israel / Duration: 8'
dir. Dan Azoulay
Screening: Sun. 12TH Aug. / Session 4
13:30 (AxST 15:32) - Phoenix Cinema

The loneliest... something. A lyrical series dealing with loneliness.
Witty & Spontaneous!

Dan Azoulay

Tel Aviv based illustrator and motion designer approaching touching stories in a lyrical style.



THE OBSERVER EFFECT

Mystery, Thriller / Ireland
Duration: 20' / dir. Garret Walsh
w: Vanessa Emme, Patrick O'Brien, Brendan Sheehan
Screening: Sat. 11TH Aug. / Session
20:30 (AxST 22:25) / Phoenix Cinema

A woman is haunted by a dark watcher; but as the fateful hour draws near brutal events unfold to reveal truths never imagined.
Suspenseful and mystical!

Garret Walsh

The reaction of industry readers and consultancies to his feature scripts indicated a real potential which encouraged him to produce The Observer Effect - his debut film.



THE VILLAGERS

Sci Fi / Australia / Duration: 9' / dir. Joe Vassey
w: Shannon Ashlyn
Screening: Fri. 10TH Aug. / Session 2 – 20:30 (AxST 22:04)
Phoenix Cinema

A woman astronaut and scientist finds herself lost on an alien planet stalked by something...
Cryptic and Thrilling!

Joseph Vassey

Award winning freelance Sydney (Australia) based filmmaker. He is the author of several short films and preparing his debut feature in 2018.



FILM VOICE
BELIFF 2018



TRACES

Drama / Luxembourg / Duration: 15' /
dir. Cecilia Guichart /
w.: Larisa Faber, Phillippe Meyrer
Screening: Sat. 11TH Aug. / Session 3 – 20:30
(AxST 20:40) / Phoenix Cinema

After her mother's death Julie discovers hints about her true father.
Sensitive and heart-warming!

Cecilia Guichart

Cecilia trained at the Luxembourg Conservatoire and in the U.S. according to the Meisner method by attending the classes of Larry Silverberg, a student of Meisner himself.



THE WALKING DEAD

Commercial / UK / Duration: 1' /
dir. Hugo Guerra/ Will O'Connor
Screening: Sat. 11TH Aug. / Session 3
20:30 (AxST 22:45) / Phoenix Cinema

Each shot carefully crafted, zombies motion captured, every frame carefully composed in this beautifully stylised in The Walking Dead game trailer. Truly Cinematic!

Hugo Guerra/Will O'Connor
HUGO: Award-winning director, VFX Supervisor and Lecturer. His portfolio includes names like BBC, Ubisoft or Sony.
WILL: Director and entrepreneur founder of Fire Without Smoke advertising agency; his portfolio includes names such as Ubisoft, Sony and Universal.

TRUST ME

Student / UK / Duration: 20' / dir. Gyulyara Meliki
w: Raphael Tschudi, Maisie Robinson
Screening: Sun. 12TH Aug. / Session 4
13:30 (AxST 15:12) / Phoenix Cinema

When Bastien meets Sofi will he be able to give up his playboy attitude and overthink his life choices? Charming, yet Unpredictable!

Gyulyara Meliki

Russian filmmaker with a master degree in film directing from MET Film School.



Trust Me

Directed by Gyulyara Meliki



UNHAPPY HOLIDAY

Music Video / USA / Duration: 4'
dir. Anna Haas / w: Katie Garibaldi
Screening: Sun. 12TH Aug. / Session 4
13:30 (AxST 15:32) / Phoenix Cinema

Vintage-Nashville-inspired visuals, a beautiful Christmas tree farm, and a cozy fireside scene blend together in Katie Garibaldi's folk music video.

Anna Haas

Talented Nashville, U.S.A. based photographer, graphic designer and director founder of Red Hare Photography and Design. Sentimental mood!

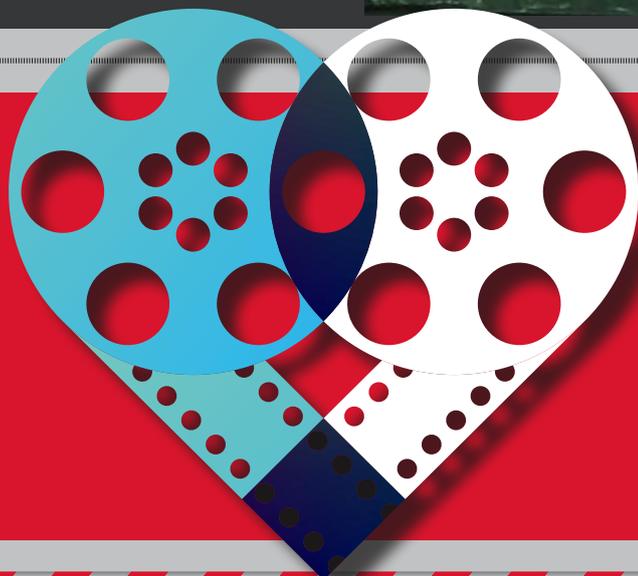
WELBEAN CONCEPT

Commercial / n/a / Duration: 1'
dir. Phenix Jianfgu Miao /
w: Denial Gonzales
Screening: Sat. 11TH Aug. / Session 3
20:30 (AxST 22:25) / Phoenix Cinema

Smart web-Commercial for Welbean heart-scope (a heart situation detector). Smart and funny!

Phenix Jiansu Miao

n/a



BELIFF 2018 SCREENINGS

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10TH, 11TH, 12TH OF AUGUST 2018
PHOENIX CINEMA / 52 HIGH RD, EAST FINCHLEY, LONDON N2 9PJ

FRIDAY - August 10, 2018

12:00-14:00

12:00	Introduction	10'
12:10	RAY RICHARDSON: OUR SIDE OF THE WATER	18'
12:28	OPUS	12'
12:40	UNHAPPY HOLIDAY	5'
12:45	ONCE THERE WAS A GIRL	75'
14:00	END OF SESSION 1	

TOTAL DURATION 120'

SATURDAY - August 11, 2018



SUNDAY - August 12, 2018

13:30-15:40

13:30	Introduction	10'
13:40	LIVING ON A DOLLAR A DAY	46'
14:26	CLOTHES	23'
14:50	InSight	15'
15:05	AQUARIUM	6'
15:12	TRUST ME	20'
15:32	THE LONELIEST	8'
15:40	END OF SESSION 4	

TOTAL DURATION 128'

20:00 - 22:35

20:30	Introduction	10'
20:41	MAKE ALIENS DANCE	24'
21:05	LOLA	25'
21:30	A NIGHT WITHOUT	6'
21:36	ROCKSTARS	20'
21:56	CASH AND FLOW: SAVE THE WORLD	8'
22:04	THE VILLAGERS	9'
22:13	ALELUYA	14'
22:27	AWAY	8'
22:35	END OF SESSION 2	

TOTAL DURATION 124'

20:00 - 22:50

20:30	Introduction	10'
20:39	WELBEAN CONCEPT	1'
20:40	TRACES	15'
20:57	LIMBO	10'
21:08	SEEING HIM	9'
21:18	SAC DE MERDE	11'
21:30	AND THOUGH THE MUSIC ENDED WE DANCED ON THROUGH THE NIGHT	30'
22:00	BEYOND ORANGE	7'
22:07	THE DARK ROOM	20'
22:28	THE OBSERVER EFFECT	19'
22:47	THE WALKING DEAD	1'
22:49	End of Session 3	

TOTAL DURATION 132'

16:00 - 18:00

16:00	Introduction	5'
16:05	KRIEG	40'
16:45	OH DUSYA, MY MARUSYA	6'
16:52	SUNRISE ROAD	20'
17:13	DINNER FOR TWO	15'
17:19	LIFE INK	25'
17:45	AFTER MIDNIGHT IN THE ASPHALT JUNGLE	5'
17:52	END OF SCREENINGS	

TOTAL DURATION 116'

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