HALLOWEEN

SHORT FILM FESTIVAL

Beware the Projector With Teeth



Four days of
punk rock cinema,
zombies, skateboards,
live bands, visual
remixing, prizes and
no-budget mayhem
from the underground
to celebrate the best
in new British shorts.

Thursday 8 –
Sunday 11
January 2004

Cinemas 1 & 2,
Theatre and Bar

Institute of
Contemporary
Arts, London

ICA

The Mall, London SW1
020 7930 3647
www.ica.org.uk

www.shortfilms.org.uk

Thursday 8 January – Beyond the Fringes

A night given over to experiments from the edges of British filmmaking

17.30	Cinema 2	Leftfield & Luscious + Lux Award
18.00	Cinema 1	Whatever Pictures
19.30	Cinema 2	Derelict Sensation
20.00	Theatre	Full Length 29: Andrew Kotting vs *Gallivant*
20.00	Bar	Bar Remix: Sarah Miles vs Redux
21.30	Cinema 2	Madchester & Alcohol: Carol Morley

Friday 9 January – Nite of Weird Shit

Zombies, tales of the unexpected & twilight zones, punk rock acoustic, and lo-budget mayhem; get pissed in the bar with Tim Hope and then enjoy the films even more!

19.00	Cinema 2	Weird Shit 1: Tales of the Unexpected
20.00	Bar	Bar Remix: Tim Hope/Mat Mower/Feeling Good Conspiracy
21.00	Cinema 2	Weird Shit 2: Twilight Zones
23.00	Cinema 1	The Blunt Club + Guerrilla Shorts

Saturday 10 January – Mixtape: Mass Teen Fainting

Let the kids take over with a day of punk metal new rocknroll skateboarding teens, and some films too

13.00	Cinema 2	Kids Make Movies Double Bill: Co-Op Young Filmmakers + BBC Blast!
14.00	Theatre	Subverse presents: This Girl + Fletcher + Days of Worth
15.00	Cinema 2	Teenage Rampage: Alison Murray
16.30	Cinema 1	Skate Shorts
17.00	Cinema 2	A Kid's Life
19.00	Cinema 2	Artrocker + The Cuban Adventures: *Gumball 3000*
21.00	Cinema 2	Funny Shit
21.00	Theatre	Artrocker presents: Kaito + Klang
22.30	Cinema 1	Salvation Films' Late Night Horror

Sunday 11 January – Food and a Film

Let's do brunch - a relaxing and chilled winter's Sunday of film to round things off

13.30	Cinema 2	Uma Thurman Eat Ya Heart Out (Vol 1: Experiments)
15.00	Cinema 2	Glaswegian Kiss
15.00	Bar	Film Quiz + ICA Award for Best Short
16.30	Cinema 1	Short Film Supa Star: Sienna Guillory
17.00	Cinema 2	London Lives + Time Out Critics' Award
19.00	Cinema 2	Uma Thurman Eat Ya Heart Out (Vol 2: Drama)
21.00	Cinema 2	Fucked-Up Love

ICA

Institute of Contemporary Arts
The Mall, London SW1
Tubes: Piccadilly Circus/Charing Cross
Tickets+info: *020 7930 3647*
www.ica.org.uk

cinema tickets £6.50
concessions £5.50 (no concs weekends)
ICA members £4.50



Hello Readers

And happy birthday us.

2004 marks 10 years of Halloween short film screenings and rocknroll shenanigans. By way of celebration we welcome you to the inaugural (fingers crossed) annual Halloween Short Film Festival.

Banished are all banal calling cards in favour of shit-hot films that take risks. Our mission is to bring you the quality that proves that short film programming is a skill (albeit underrated), and that our love of shorts is greater than ever.

New films in programmes that have got us all excited include dead cert unmissables such as *Fury* by **Nick Jordan**, *Wasp* by **Andrea Arnold** and *Making Things Meaningful* by **Paul Tarrago**, none of which you'll be able to shake out of your head for days and all of which feature flying insects.

We're also dead proud to be showcasing retrospectives of still sizzling talents that Halloween have been fans of for years. Don't even think about picking up a camera before you've seen these selections and learnt some goddam respect!

If the reason for a festival is to celebrate, we want to do it in style, and the live events and gigs going on mean a good time is compulsory. Expect to sweat, mosh, think and be merry.

In typical Halloween style, we've decided to something a bit different with this brochure, so in order to give you something to read we're giving you interviews, script notes and best of lists, saving detailed programme notes for handing out at the screenings.

So tell us what you reckon, argue with our lists and buy us a drink. Viva short films!

Philip and Kate

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contents

p3 Alison Murray interview
p4 Andrew Kotting,s treatment extract from *Gallivant*
p5 Subverse presents...
p6 inside Derelict Sensation
p7 Artrocker – the bands
p8 TIm Hope,s Top 5 CG moments
p9 INterview with THe Feeling Good Conspiracy
pI0 Reduxs top 5 visual remixers
pII Blunt productions top 5 ultra-lo budget films
pI2 Hello to Sienna Guillory
pI4 Retrospective strands &Carol Morley,s Alcohol Years
pI6 Brief history of Skate Shorts
pI7 Kids strands
pI8 London Lives/Scottish Shorts
pI9 Experimental & bad love
p20 Weird shit
p2I Leftfield, laughing & horror
p22 Chatting with Tim Hope
p23 ThaNks to...

ALISON MURRAY

What inspired you to first be a filmmaker?
I wanted to work in an artform that had it all - drama, music, dancing, all the whole shebang.

You ve worked at both the low and high budget ends of the music promo industry – how do they differ?
My personal experience is the lower the budget the more creative freedom you have, the higher the budget, the more stupid the stuff you have to do, like digitally slimming the Sugababes' ankles. But I haven't done anything big budget for "cool arty bands".

How did the Train On The Brain documentary come about?
As soon as I found out that people still hopped Freight Trains, I wanted to do it. Making the film was a good excuse to leave London for three months and sleep rough behind McDonald's dumpsters in America.

Now youre working on your first feature, how are you finding the transition, considering your short films dont have a conventional narrative?
It's been slow. It took six years to get off the ground. The feature is a more conventional dialogue based narrative (which I am quite proud of !) but still has my director's signature on it through use of choreography etc.

Can you tell us a bit about the feature?
It has an amazing cast of many first timers, German, Canadian, American and British. The story takes place in five countries and 25 cast members shave off all their hair.

Alison Murray Retrospective
Saturday 10 January
Cinema C2: 15.00

philip s albums of 2003

Tell All Your Friends, Taking Back Sunday

Burn Piano Island Burn, The Bloodbrothers

De-Loused In The Comatorium, Mars Volta

Happy Songs For Happy People, Mogwai

Deja Entendu, Brand New

Say It Like You Mean It, Starting Line

The New Romance, Pretty Girls Make Graves

Forty Hour Train Back To Penn, Movielife

You Come Before You, Poison The Well

A Song To Ruin, Million Dead

Full Length 29
Andrew Kötting vs Gallivant

Cult filmmaker Andrew Kotting revisits his own award-winning feature Gallivant – in which his gran and daughter travel the coast of Britain – with this multi-screen remix of the film and its outtakes. With live music accompaniment by Jem Finer and projection by *Kino Club*'s David Leister.

EXTRACTS FROM ORIGINAL TREATMENT OF FILM *GALLIVANT*







The relationship between Eden, Gladys and the film-maker will only gradually be revealed, and we will endeavour to build up a sense of mystery and suspense around his enigmatic appearances. He may by this time have appeared in a number of guises; for instance as a manic and shivering figure struggling from the sea to cross in front of Gladys and Eden... (GLADYS: Stupid bugger! EDEN, signing, Big... Man... Friend...)

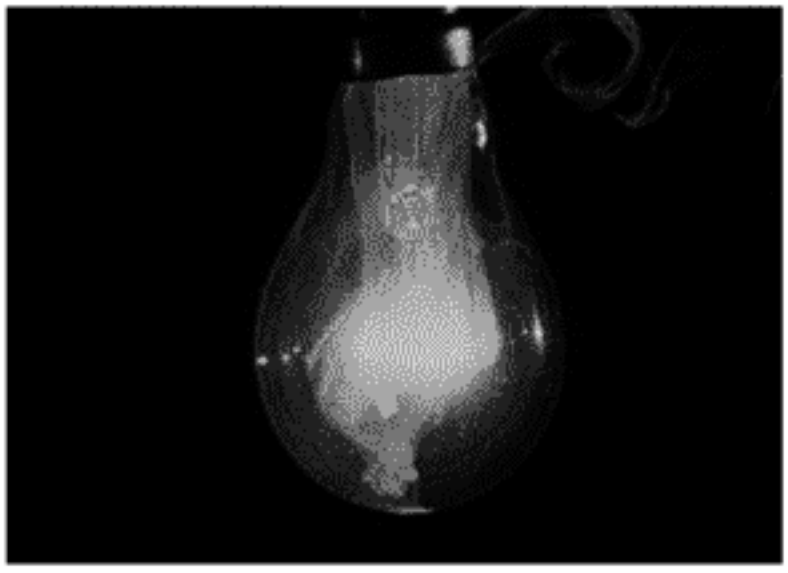
The various interviews will start to communicate specific themes and preoccupations that people share: Britain as an island, them and us, the olden days (times past), food and the weather, areas of outstanding natural beauty, allotments and UFOs etc. While our progress may be occasionally marked out by the man with the pointy stick, it will also be mapped by the constantly changing dialects on our way round the coast.

The soundtrack will include a complex multi-layered assortment of samples and soundbites culled from the likes of Morris Dance music, country fair music, ice cream vans, barrel organs, bagpipes, Welsh nose-flutes and a motley collection of aural flotsam and jetsam picked up on the way, like little dogs' droppings on the heel of your shoe.

It was my grandmother Gladys and her husband Albert that took me on my first trips to the seaside; camping or caravanning with a carload of bickering brothers and my sister. We would nearly always go to Bexhill on Sea. The Colonnade, the De La Warr Pavilion and the knickerbockerglory shops are full of memories and nostalgia. More recent return trips have enforced the power of these images which I've frequently filmed on super 8. The famous modernist landmark of the Pavilion is a powerful indicator of values for design and living that now seem to have been by-passed (or have they?). At the time of its construction in 1935 it must have stood out in stark contrast to the wooden beach huts, Victorian esplanades, bandstands and terraces which it rests on - buildings from the time of the discovery of the seaside as an amenity and leisure site. Now they merge into a homogenous past, overlaid with the plethora of later additions; fifties, sixties and seventies paraphernalia. Today Bexhill is full of old people and Help the Aged shops. The Pavilion is populated by the old, the timeless and the anachronistic. It belongs to the iconography of the seaside. Pensioners queuing for the "Spring Serenade", grandchildren milling around waiting for Rod Hull and his Emu.

Mark Aitken vs Vegas Shift

First presented at the Long Short Friday Festival, the legendary *Vegas Shift* sails into the ICA for the first time with a live band, performers and live double screen projection by director Mark Aitken.



Full Length 29:
Andrew Kotting vs *Gallivant*
& Mark Aitken vs *Vegas Shift*
Thursday 8 January
Theatre 20.00

SUBVERSE presents

Subverse/Visible Noise present their ground-breaking afternoon all-ages punk and metal show, with rising post-hardcore act **This Girl** hot off the Kerrang! club tour plus support from Deckcheese Records pop punkers **Fletcher** and the melodic rock sounds of **Days of Worth**.

in conjunction with BigCheese?

Subverse: **This Girl** & **Fletcher** & **Days of Worth**
Saturday 10 January Theatre 14.00

SPECIAL

DERELICT SENSATION

Explorers of the derelict are a strange breed: ably demonstrated in forcible, humorous, touching and tentative ways by this global collection of short films. **Pangaea** sees the derelict sensation as a twisted way into the heart of the beast, to coin a phrase. **Julia Mills'** image for our recent live art show captures the derelict's transcendence and haunting fear. Past the renovated exterior, St Pancras is full of faded neo-gothic splendour - its history pickled in semi-derelict cold store.

The derelict can be a dramatic indicator of the prevailing cultural and economic wind. The many abandoned pubs dotting the urban landscape of London mark radical socialising change; in Canada whole towns have turned to dust; while Detroit has turned from motor to derelict city where whole areas have fallen to the kind of urban blight that no gentrification scheme could address.

On the cultural front, there's the example of Club Spurt @ Gabba





Hotel, Brisbane (now there's a mouthful) where any self-respecting Oz-punk would "escape the prying judgemental eyes of a conformist mindset society" at least before the developers moved in. And how about the Parthenon? The granddaddy of all derelict buildings remains as iconic symbol from a cultured, democratic, technologically brilliant, yet slave-owning culture... Perhaps it's a suitable image for the new world order?

Derelict Sensation explores the nature of derelict buildings through art. After the success of their weekend show at the St Pancras Hotel, they present their film & video selection and also announce the Derelict Sensation award.

total running time 80 mins

Derelict Sensation
Thursday 8 January
Cinema C2 19.30

ARTROCKER

band 1: Kaito

A welcome return to Artrocker for this Norwich four piece and celebration of a UK record deal for the band at last. Favourites of *Careless Talk* magazine, their second album *Band Red* is due for release on BLAST FIRST in 2004. The boy/girl lineup recalls a Brassy/ Huggy Bear noise-mayhem vibe but while Kaito are punk in spirit they have an artful pop sensibility too. The album, recorded at Sickroom in Norwich has Sonic Youth's sonic assault and Erase Errata's angles. Along with KLang and Futureheads, the best of the UK no wavers.

band 2: Klang

Donna from Elastica returns with this minimal three-piece line-up. Named after the famous Kraftwerk studio, they combine the minimalist aesthetics of Krautrock, repetitive grooves and dub of CAN and NEU with the Naive funk of New York No-Wave and of course the UK New Wave scene of PIL and THE SLITS. No-wave, New-wave, their angular grooves answer the invasion of US bands from the Williamsburg and San Francisco scenes !

Kaito *and* **Klang**, *Saturday 10 January, Theatre 21.00*
Artrocker & The Cuban Adventures: Gumball 3000
Saturday 10 January, Cinema C2 19.00



Artrocker & The Cuban Adventures: Gumball 3000

SPECIAL

Artrocker premiere their new film about London's thriving garage rock scene, featuring performances from The Hells and The Black Keys.

Plus hip hop duo Cuban Brothers hit the US Gumball Rally with Har Mar Superstar in a new film about the annual American race meet.

total running time 80 mins

8 LIVE

Bar Remix

TIM HOPE,s Favourite CG Sequences Ever

Dinosaur
–
Meteor Destroys Utopian island inhabited by Dinosaurs and Monkeys.. Amazing...

End of *Matrix Revolutions*
–
Unrelenting energy and violence. It s the best war sequence done yet. Up to Return of the King to beat it.

Titanic
–
The people falling off the boat and hitting rudders is so cinematic. Great stuff

An Eye for an Eye UNKLE
–
Shynola-directed video. Absolutely brilliant

Ballroom sequence in *Beauty and the Beast*
–
the first big CG animated scene done by Disney and its just such a great moment in the film that it makes you love CG lighting and textures.

Tim Hope

(of REM and Coldplay video fame) shows us some home movies and shares his bizarre taste in music.



+ live

Mat Mower
solo acoustic spot by the punkrock/kinks frontman.



The Feeling Good Conspiracy
London's fast rising Americana duo.



Bar Remix
Friday 9 January
Bar from 20.00

Marc Vincent reckons his band was...

Born In A Bar

WHEN DID THE FEELING GOOD CONSPIRACY FORM?
I was in Texas writing some songs and Gwen was on a road trip. We met in a bar in Austin, listening to an ex-junkie getting drunk and singing some songs. We got talking. That was in April of 2003 but we didnt start playing until August, when I got back to London. We were born in a bar.

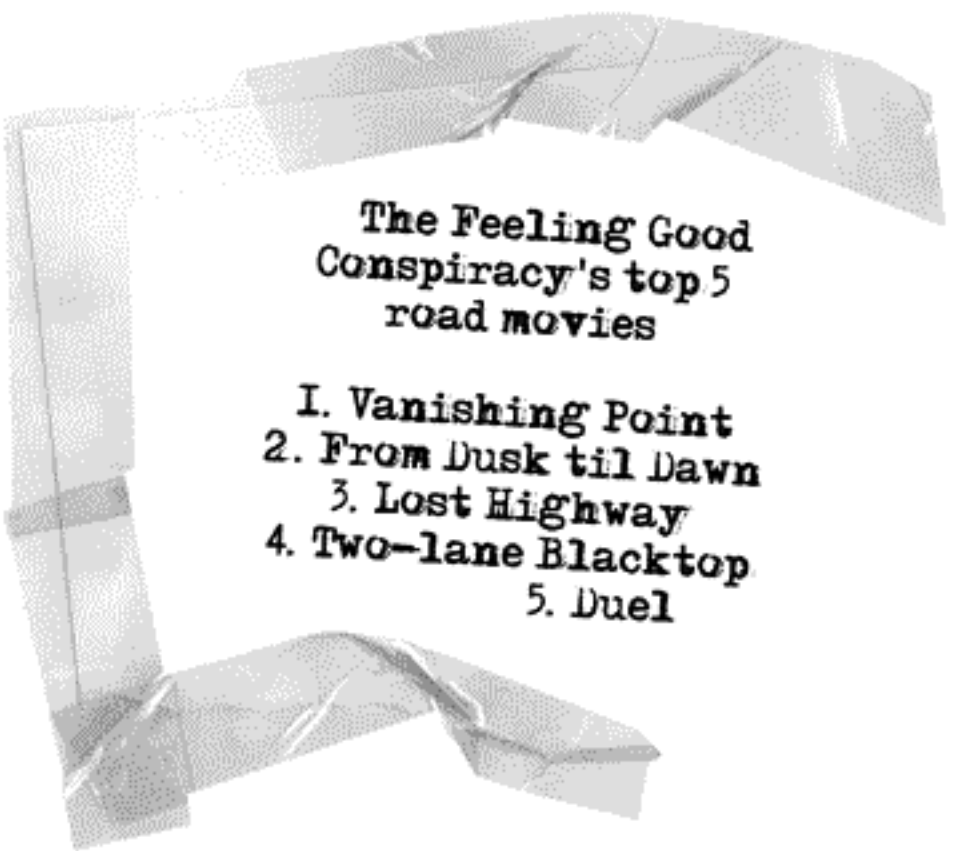
I UNDERSTAND THERE S A PLAN TO EXPAND THE LINE-UP. WAS IT ALWAYS THE PLAN TO EVENTUALLY HAVE A FULL BAND?
Always. We've started full band rehearsals already, but the acoustic thing was deliberate, like our wagon for getting our songs heard and our name known. Also, it's good to play the songs live in their purest form. The songs were always intended to be flexible; that's why our shows started to feature more instruments.

YOU'VE GIGGED ALOT IN AMERICA. HOW DOES THE UK LIVE GIG SCENE DIFFER FROM AMERICA?
Where I played, they just loved live music, whatever it was, so long as it was live they'd watch, listen appreciate it and buy you a beer... I think the UK is learning to love live music again but the people are more selective

ANY INFLUENCES ON YOUR SONGWRITING?
Plenty, but I don't listen to other music when I'm writing; if an influence soaks through from somewhere thats fine. Gwen's a bit of a John Cale fan, so when it comes to violin parts she tries to come up with something different. There's no point in having dull string arrangements that are just long notes is there?

ANY RELEASES PLANNED FOR THE NEAR FUTURE?
Well, we hope so. It's early days yet but we'll be making demos in January and looking for a deal at the same time.

The Feeling Good Conspiracy
Friday 9 January
Bar from 20.00



The Feeling Good Conspiracy's top 5 road movies

1. Vanishing Point
2. From Dusk til Dawn
3. Lost Highway
4. Two-lane Blacktop
5. Duel

IO LIVE

Bar Remix

Sarah Miles vs Redux

From bunny girls to teenage Devon westerns, from PJ Harvey to Nirvana, film maker Sarah Miles collaborates with new remix kids on the block Redux to present a session of stunning projection and DJ accompaniment

REDUX top 5 visual remixers

EXCEEDA – DJ Tom Guest and dvjx mix up a whole bundle of funk and footage, pushing the frontiers of audiovisual production. Incredibly creative use of software mixing up film samples and beats to create an eclectic live show.

DUVET BROTHERS – The original members of the scratch video movement in the 80s. They and George Barber were the true pioneers of the visual scratch.

BAUHAUS – German group who did a sweet video for BMW and the Mixmasters TV series.

EBN (Emergency Broadcast Network) – Mixing up political messages with beats to perfection. They've been around for a long time but still one of the best AV groups around.

COLDCUT – Creators of the VJAMM software and the Ninja Tunes record label. They've made some good videos too!

kate s top 5 all-time favourite shorts

1. *The Man with Beautiful Eyes* – Jonathan Hodgeson
2. *Horseshoe* – David Lodge
3. *Geoff World Destroyer* – Phil Hall
4. *Pleasures of War* – Ruth Lingford
5. Rules of Engagement – Jamie Goold

Sarah Miles vs Redux
Thursday 8 January
Bar from 20.00

NEW LIVE II

BLUNT CLUB

Flying in direct from Hackney, Blunt Club will introduce us to 3D zombies, the Ilford Ninja and Little Bob. Blunt have no shame, going for the lowest and sickest humour, so if you're up for a night of decapitations, flaking skin, and dick jokes, you won't be disappointed. Plus a gob-smacking selection of new low-budget videos and the Blunt Award for best guerrilla film of the Festival.

Guerrilla Shorts

Big Career, Hazel Grian (2 min)
The Commuter, Martin Pickles (2 min)
Desperate, Oscar Stringer (2 min)
Gimme Gimme Gimme Shock Treatment After Midnite, Midge Devitt/ Cliff Hormone (4 min)
Hidden People, Tim Harding (3 min)
Local God, Geoffrey Taylor/Charlie Stoddart (4 min)
Love Bomb, Dan Edelstyn (6 min)
Office Crash, Tasmin Houghton (4 min)
Porno Disco, Susanne Oberbeck (6 min)
Starting Up, Alex Stevens (1 min)
A Stoner's Guide To Making Egg Fried Rice, Ray Wong (9 min)
A Window On The World, Wardrop Productions (5 min)

Blunt Productions
www.bluntproductions.com

BLUNT PRODUCTIONS TOP 5 ULTRA LO-BUDGET FILMS

1. *Rat Pfink a boo-boo* Ray Dennis Steckler
Two old Halloween costumes and a gorilla suit seem to be the only items on the budget of this insane super-hero film. Legend has it that the opening title animation was botched and rather than pay $25 to have it redone they simply renamed the film.

2. *Pink Flamingoes* John Waters
Waters begged, borrowed and stole to make this, persuaded his cast to put hair dye on their genitalia and sent a turd through the post.

3. *Fear and Desire* Stanley Kubrick
Not that good a film, but the crew consisted of three Mexicans who carried the equipment and Kubrick who did everything else.

4. *Glen or Glenda* Ed Wood
Another crap film (well, it is an Ed Wood) but deserves special mention for the 40% of it made up of stock footage. Who else would have the nerve to fill a film about Transvestisism with shots of a steelworks and herds of cattle?

5. *El Mariachi* Robert Rodriguez
Rodriguez also did *Fear and Desire* but somehow managed to make a brilliant film for a reputed $8000. Colombia then poured another 100 grand into post production.

Blunt Club
& Guerrilla Shorts
Friday 9 January
Cinema C1 23.00

SIENNA Guillory



What inspired you to take up acting? Was there any one role that you saw that said to you 'I want to do that?'

I just always thought it was unfair that most stories were told from a male perspective really. I was really inspired by Charlotte Rampling in *The Night Porter*, her courage and deviousness. I thought, 'I can do that!' I was bored by housewives on the telly; always toeing the line and never using their imagination and wanted to play parts where the women were allowed to make mistakes, like men do.

You've made a lot of good choices with the short films you've appeared in. When you started out acting did you seek out short filmmakers to work with, or did they naturally come to you?

I started acting professionally at 16 in telly mini series like Jilly Cooper's *Riders* and *The Buccaneers* and was just really disillusioned by the lack of risks taken. So I turned to independent and short film instead because of the creativity there and larger risk factor; I wanted to play murderers and drug addicts and failures to give myself room to experiment and fuck up. I suppose I wanted to teach myself lessons. The directors of these short films were patient enough to let me persuade them that I deserved a chance to play roles not typically my type.

What was your first short film, and how did that come about for you?

My first short film was *DOG* directed by Faye Gilbert. Faye was really brave to cast me as Abbi; I think she did it cos we both loved *Jonothan Livingston Seagull*! I didn't really know what I was doing and find it really hard to watch.

photo credit: *Jonathan Glyne-Smith*

Even though you've gone on to TV and feature film roles, you're still involved in acting in shorts, many actors & actresses move on after doing a number of shorts. Do you still feel at this stage in your career that shorts are important?

I don't think I'll ever stop wanting to work on shorts. Doing multi-million dollar movies is great, but only because there's those millions of dollars conspiring to make you look much better than you really are! With short films there is no safety net. You can't go back and re-do a scene just because it wasn't good enough; what you see is what you get. And everyone mucks in, there's no nonsense or factions. It's a small bunch of people helping each other out of trouble. Also the urgency involved when there's only a few foot of stock left in the can means you are forced to put all your love and trust in the director in a way that is never required on a big budget picture.

Have you any desire to direct a short film yourself?

No. It's a different job. All I do as an actor is try to show what the director wants to see. You just forget all the bad directors you ever worked with and enjoy the way a good director takes all the little things everyone does and puts them together to make one, big, seamless story from their own perspective.

Sienna Guillory Retrospective
Sunday 11 January
Cinema C1 16.30

Sienna s 5 SONGS OF ALL TIME

***Baltimore Oriel*, Isaac Guillory**
***Tears of a Clown*, Smokey Robinson**
***Regular John*, Queens of the Stone Age**
***I Am The Resurrection*, The Stone Roses**
***Who Knows Where The Time Goes*, Sandy Denny (Fairport Convention)**

4: RETROSPECTIVES

in association with British Council

BRITISH COUNCIL

1 WHATEVER PICTURES

South London's award-winning production house celebrate the new year with a showcase of their stunning short films, including actress Emily Woof's directorial debut.

running time 85 mins

Between the Wars, Emily Woof
Don't Walk, Tom Heany/Colm McManus
Great Indoors, Rachel Tillotson
Green Monkey, Rob Sprackling
In Love And In Limbo, Adam Rowley
Orgasm Raygun, Martin Gooch
Stumped, Colm McManus
The Tail, Andy Shelley

Whatever Pictures
Thurday 8 January
Cinema C1 18.00

www.whateverpictures.com

2 TEENAGE RAMPAGE

the cinema of Alison Murray

You gotta see Murray's strange world of stoned teens, white panties, and a secret pin-up pop act or two

running time 80 mins

Aeroplane Man (5 min)
Bad Mood Woman (1 min)
Cat Food Woman (1 min)
Kissy Suzuki Suck (20 min)
Pantyhead (10 min)
Teenage Rampage (10 min)
Train On The Brain (50 min)
plus a selection of music promos

Teenage Rampage: Alison Murray
Saturday 10 January
Cinema C2 15.00

3 Short Film Supa Star



Sienna, we salute you for having made such a stunning selection of short films. Stand back Hollywood, here she comes...

running time 80 mins

The Future Lasts A Long Time, David Jackson
Dog, Faye Gilbert
Get A Life, Enzo Cilenti
Going Down, Tom Shankland
In The Bathroom, Olivier Venturini
Rules of Engagement, Jamie Goold

Sienna Guillory
Sunday 11 January
Cinema C1 16.30

CAROL MORLEY

The Alcohol Years, 2000 (50 mins)
Everyday Something, 2002 (14 mins)
I'm Not Here, 1994 (14 mins)
Girl, 1993 (6 mins)

Story Behind *The Alcohol Years*

I was born in Manchester and after flailing about there as an unemployed, aspiring pop star teenager, I ended up in London, studying film at Central St Martins College. I graduated and made some short films. One day I was wondering what to make my next film about, as there was a funding deadline coming up. I bumped into this guy via a work think for MTV. He said, I know you, but I didn,t know him. He began to tell lurid stories about me. Some of them resonated (possibly true?), and some of them didnt (I just couldnt remember?). He told stories of mad capers, blowjobs and offensive drunken behaviour. It got me thinking: Was this me? Was this myth? I began to think about those times in Manchester. I began to wonder if other people still remembered stories. I began to think about what people had to say about me back then and about the times we had lived through. I got excited about the idea of constructing a character through what other people had to say about me. I would become a composite of other people,s views and imaginations. I put an advert in Manchester listing mag, *City Life*, *LOOT*, *The Guardian* and the *Manchester Evening News*. It said: Carol Morley Film Project – Did you know me between 1982 and 1987? Please contact box number... And that is how it all began.

Carol Morley
Thursday 8 January
Cinema C2 21.30

BRITISH COUNCIL

While the screening potential for short films appears to be ever expanding, the mainstay of exhibition remains festivals. They create an audience and an appetite for short films that is invaluable for film makers. The British Council (the UK's leading cultural exports agency) has an impressive record of finding, championing and nurturing talented new filmmakers and has long recognised the necessity of providing them with a platform for presenting their work at key international events.

Currently working with all genres of film and approximately 60 short film events in over 40 countries, the British Council is often the first port of call for international programmers, seeking out what's hot and happening from the UK.

For more information check out *www.britishcouncil.org/arts* & *www.britfilms.com*

SKATE SHORTS

It's the most vital videomaking scene in the world right now. – check out the best of new work from the global skate community: curated by Lucia Helenka & Phil Young



photo credit: *Kate Taylor*



BigCheese?

Skate Video: a short history by Lucia Helenka

Skateboarders were one of the first youth communities to use filmmaking as part of their activities - and in many ways, no other tribe has taken on video in this way. Skateboarding and filmmaking go hand in hand - the beauty of the sport makes it endlessly watchable. Each skateboard trick is held in its own moment of time. Each attempt at pulling off that trick; an individual's style, the use of surroundings - such variable factors make no two moments the same. Skateboarding, like film, also lends itself perfectly to music. The tracks that drive the footage along, that mirror the pace, energy and soul of a scene are often as important as the visual material.

Many filmmakers who started out on the skateboard scene have broken through into the mainstream - most famously **Mike Mills** and **Spike Jonze.**

The film programme screening I've curated for the Shorts Fest collects the best of the best and unseen/unearthed footage from around the globe; a rewarding session of an exciting aspect of filmmaking. The work mixes street life, abstract video, and urban inspiration. Some of this work has been screened by filmmaker **Helen Stickler**, whose own underground skate video shows in New York became the stuff of cult legend; she's since gone on to make her own *Stoked* documentary which will be in London cinemas this coming February. Also being screened at the Fest will be the 'best of' the Day in The City films (an annual competition for skate directors in the UK) as chosen by Phil Young.

With the commercial success of last year's *Dogtown & Z Boys* (tipped for a Hollywood remake), the aforementioned **Spike Jonze**, and the **MTV Jackass** crew and **Dirty Sanchez** (all of which grew out of the skate video scene), there's a strong on-going interest in new and exciting work.

Skate Shorts
Saturday 10 January
Cinema C1 16.30

Kids Starting Fires

The best of Co-Op Young Filmmakers Under 21 & BBC Blast!

BBC Blast! Films

Lost Dimension, Paul Shepherdson
Rowdy Dance Troop, Lancaster Youth Centre and Barefoot Films
The Boy Who Killed A Fly, University of Teeside
Kindred Spirits, Scottish Students On Screen
Electronic Music Piece, Jack Hook
Under The Bridge, Writing On The Wall
Dream Meadows, Yeti Productions
Faces In The Wall, Alex Ramseyer-bache
Collage, Ellada Kiryakulova
Just Coz, Scottish Students On Screen
Bedlam Dance Company, Rayhana Ali Chowdhury/Nosheen Younus
Fusion, First Shot
The Death of Malcolm Ready, Artikal Films

Co-op Young Film Fest

Don't Mug Yourself, Sharnbrook College, Sharnbrook (3 mins)
Emergency, Dyce Academy, Aberdeen (6 mins)
Enter The Flagon, Bridgend College, Bridgend (2 mins)
Evil Potato Rampage, Firth Park Community Arts College, Sheffield (6 mins)
Gambia, Launton School, Banbury (2 mins)
Fox Hunting, Havering College, Romford (7 mins)
Luck Runs Out, King Edward Community College, Totnes (8 mins)
The Paperboy, Justin Tagg/Colin Waddington (7 mins)
The Pied Piper of Hamelin, Gibfield School, Colne (2 mins)
Wrong Place, Wrong Time, Sharnbrook College, Sharnbrook (4 mins)
Tainted Love, Hurstwood House School, Dorking (4 mins)

Kids Making Films Double Bill
Saturday 10 January
Cinema C2 13.00

A Kid,s Life

Not for the fainthearted, these are tales from the frontline of youth UK **running time 92 mins**

Bad Dreams, Jonny Kurzman (6 min)
Dad's Dead, Chris Shepherd (7 min)
The First Time It Hits, Jason Budge (3 min)
Hard Little Man, Faye Gilbert (6 min)
Gone, Matthew Thompson (10 min)
Love Me Or Leave Me Alone, Duane Hopkins (14 min)
The Pocket Precious, Jan Dunning (11 min)
Pretty Shitty, Emma Jane Richards (10 min)
Refugee, Amber Garcia (6 min)
Ripe, Emma Adams (10 min)
Wonder, David Hughes (9 min)

A Kids Life
Saturday 10 January
Cinema C2 17.00

NEW

I8 SPECIAL

London Lives

Covering everything from Saff Eass London council estates to the homeless of Piccadilly Circus – that,s London Lives

total running time 96 mins



Carnt Sleep

Carnt Sleep, Owen Oppenheimer (8 min)
It's On - DJ Vadim, Sam Arthur (4 min)
Just Another Job, Neil Rubenstein (13 min)
Life Is A Circus, Max Hochrad (11 min)
Perfect, Rankin (14 min)
Race, Rob Wray (7 min)
Routemasterblaster, Archie Lauchlan (2 min)
Testing, Ben Davy (16 min
Wasp, Andrea Arnold (22 min)

London Lives
Sunday 11 January
Cinema C2 17.00

LEVEL B

FILM QUIZ

Pit your wits in our Sunday afternoon film quiz with questions from Time Out's Nick Bradshaw, and stand back for the announcement of the ICA Award for Best Short Film of the Festival!

Film Quiz
Sunday 11 January
Bar 15.00

NEW

SCOTTISH SCREEN

A Glaswegian Kiss

Scotland's right up there at the top of the UK film industry right now – and this selection of new shorts from Scottish Screen proves their point like a punch in the gob.

running time c.80 mins

All Over Brazil, David Andrew Ward
Annotate, Cameron Duguid
Bye-Child, Bernard McLaverty
Divine, Angela M Murray
Lord of the Fleas, Stuart Grieve
Shade, Dustin Demri-Burns
Sredni Vashtar, Angela M Murray
Wise Guys, Adrian McDowell

Glaswegian Kiss
Sunday 11 January
Cinema C2 15.00

Uma Thurman Eat Ya Heart out: Vol I

If Uma made experimental movies, this is what they would be like

running time 65 mins

1+1=3, Alinah Azadeh (9 min)
Banger, Hank & Daisy Starrs (5 min)
Hallsands, J.R.Rogers (10 mins)
Room Service, Sylvie Bringas (5 min)
Sally Down The Plughole, Joanna Woodward (7 min)
Then A Cloud Passed, Jean Hogg (11 min)
Unemployed, Vlastimir Sudar (5 min)
Whoosh, Rosalind Peters (10 min)

Uma: vol 1 - experiments
Sunday 11 January
Cinema C2 13.30



1+1=3

Uma Thurman Eat Ya Heart out: Vol 2



At Dawning

But if she made dramas, this is what they,d be like

running time 75 mins

At Dawning, Martin Jones (12 min)
Birth Day, Laura Smith (11 min)
Don't Give Up, Ralitza Petrova (11 min)
Fishy, Deva Palmier (10 min)
Lace, Camilla Stroem Henriksen (10 min)
Puss Puss, Susan Everett (9 min)
Snap, Rob Gibby (12 min)

Uma: vol 2 - dramas
Sunday 11 January
Cinema C2 19.00

Fucked Up Love

A romantic selection – honest!
running time 88 mins

The Androgyne, Servane Py (7 min)
Dish, Meloni Poole (11 min)
Loophole, Enrico Tessarin (15 min)
Of Camera, Steven Eastwood (15 min)
Please, Tom Geens (15 min)
The Secret Film, Ben Hemming (3 min)
Some Place Safe, Ross Clarke (15 min)
Sucked Up, Karl Cresser (7 min)

Fucked Up Love
Sunday 11 January
Cinema C2 21.00



The Androgyne

20 NEW

Weird Shit I: Tales of the Unexpected

Fondly evoking memories of that naked dancing girl's silhouette, count the twists and red herrings in this selection of new work.

running time 86 mins



The Cicerones



The Clouds

08.02am, Jesus Cobo (4 min)
Basin Street Blues, Monkmus (4 min)
Break, Ian Waugh (8 min)
The Cicerones, Jeremy Dyson (13 min)#
The Clouds, Matt Harlock + Rawdon de Fresnes (5 min)
Hair, Joss Flores (12 min)
Incident 55, Joe Rosen (7 min)
Lakota Dream, Simon G.M. Li (3 min)
A Little Peace And Quiet, Marios Chirtou (7 min)
Quietness, Simon Rickards (11 min)
Sleepwalker, Simon G.M. Li (3 min)
The Turning Tide, Richard Weeks (8 min)
The Weather In Somerset, Mirko Farmigiani (3 min)

Weird Shit 1
Friday 9 January
Cinema C2 21.00

Weird Shit 2: Twilight Zones

Alternative universes, sci-fi landscapes, yep, it's the twilight zone. New short films made by nerds with too much time on their hands!

running time 76 mins

Blinkers, Jake Major (9 min)
EXTN 21, Lizzie Oxby (9 min)
Flying Wonders, Sophie Choupas (4 min)
Geoff World Destroyer, Phil Hall (2 min)
Head, General Lighting & Power (6 min)
How It Was We Got To Be Angels, Gareth Howell (8 min)
Human, Pinny Grylls (5 min)
Meat and Electricity, Martyn Pick (7 min)
My Third Arm, Joseph Bor (4 min)
Seventy Two Faced Liar, Mark Waites (15 min)
Tulips At Dawn, Rosie Pedlow (4 min)
Z, Thorey Mjallhvit Heidardottir Omarsdottir (3 min)

Weird Shit 2
Friday 9 January
Cinema C2 21.00



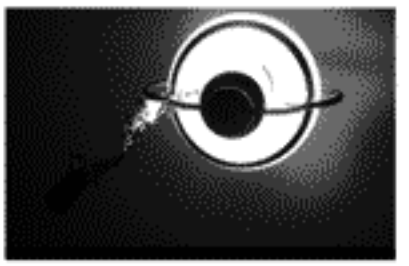
Extn 21

Leftfield and Luscious

Nothing pretentious here – just an amazing selection of visually stunning and eye-opening experiments in film, video & animation from the twisted and inventive minds of arty types everywhere. Includes the Lux Award for best film.

running time 76 mins

Bat Table, Louise Camrass (3 min)
Christmas 1952, David Leister(3 min)
Fury, Nick Jordan (6 min)
Hinterland, Esther Johnson (12 min)
Hytte, Gary Carpenter (2 min)
Jam, Stefanie Brockhaus (8 min)
Making Things Meaningful, Paul Tarrago (8 min)
Marvellous Creatures, Wago Kreider (4 min)
One Dau Trois, Gilly Booth (21 min)
Tokyo Stalker, Iloobia (5 min)
Volumetric, Archie Lauchlan (4 min)



Fury

Leftfield and Luscious
Thursday 8 January
Cinema C2 17.30

Late Night Horror Show



The horror film is alive and kicking, bleeding and screaming. Run for the hills! (but don't miss Salvation Films Award for the best horror film of the festival).

running time 82 mins



Cry

Cry, Steven Sheil (9 min)
Demoniac, Stefan Archetti (18 min)
The Last Dream, Andy Bouve/Josh Boyce (10 min)
October Games, Valentina Lari (12 min)
Passengers, Sergey Stefanovich (4 min)
Pool Shark, Sam Walker (9 min)
The Separation, Robert Morgan (10 min)
Sleepwalking, Dominique Golden (5 min)
Syrup, Richard Baggaley (5 min)

Late Night Horror
Saturday 10 January
Cinema C1 22.30

Funny Shit

Exactly what it says on the tin – a selection of new shorts with a smile.

running time 86 mins

Funny Shit
Saturday 10 January
Cinema C2 21.00

The Computer Virus, Jesse Chambers (12 min)
The Godson, 3 Bear Animations (9 min)
Good Cop Dead Cop, Nicholas Hughes/ Andrew Clark/ Simon Aitken (14 min)
Little Clumps Of Hair, Jim Hosking (12 min)
Moose, Susan Everett (11 min)
The Neighbour, Wade A Jacks (8 min)
Sweetsmoke, Ben Turner/Mr Scruff (4 min)
Uncle Douglas, Sean Grundy (9 min)
What About The Bodies?, Simon Ellis (7 min)

more

Tim Hope

Philip Ilson meets up with animator Tim Hope for a coffee and a chat in Brick Lane, one cold November afternoon...

So Tim, how did you get into all this animation malarkey?

Bizarrely, it was cos of my visits to Halloween all those years ago when you guys first started doing stuff. I'd come to the whole short film thing a bit late, at about 26 - I'd left college and was doing The Pod comedy routine with actor Julian Barratt. The Pod was a pisstake of the mid-90's club culture thing, trying to create comedy within a sound environment, and using basic digital animation I got from cheap programme packages; we were performing at Omsk (performance & video events) and even did an installation at the ICA. I came down to a Halloween night at Notre Dame Hall and saw this short film by Guy Maddin [Canadian experimental filmmaker] which blew me away.

I remember screening that film - it was around the time you started doing Cloth Dreams for us.

Yeah, Cloth Dreams was my first attempt at storytelling, but instead of just making a film and screening it, I did the whole live storytelling thing in front of my films, which were played silently. My first short animation 'The Wolfman' grew out of those events.



The Wolfman won all those awards, so youve since done a lot of promos

Doing Coldplay, The Beta Band and Jimmy Eatworld has been a great opportunity, but it meant I haven't made a 'proper' second film other than sketches such as my birthday card series and Pod stuff. Now I'm concentrating on more personal stuff, particularly the VJing I've been doing at onedotzero and this Halloween Fest. I love the idea of relocating the banal, bringing really popular images from Hollywood blockbusters like *Titanic* and *Dinosaur* and creating new soundtracks, similar to what you guys have been doing with your Full Length events; Simian doing a live soundtrack to 'Microcosmos' was amazing. And you should watch 'Matrix Revolutions' with the sound down - it's stunning! Also, I love what those guys did with Star Wars, remixing it and even changing the dialogue; Jar Jar Binks character had so much more depth and was the lynchpin of the whole story in their version. It's complete genius, and those big filmmakers should appreciate that their work is being watched and manipulated.

Tim Hope Bar Remix
Friday 9 January
Bar from 20.00

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