

roughcuts

WHAT'S GOING ON IN THE SCOTTISH SCREEN INDUSTRIES

AUG | SEPT 2006



**KISSING, TICKLING AND
BEING BORED**



TROUT

THE HARVEST



Artan Shorts 2006

FRONT PAGE: TARTAN SHORTS

FRI 18 - 12:00 Cameo - industry screening
SUN 20 - 13:00 Cameo - public screening

TROUT by Johnny Barrington & Anna Duffield
THE HARVEST by Joseph Briffa & Suzanne Reid
KISSING, TICKLING AND BEING BORED
by Jim McRoberts & David Smith

Tartan Shorts, now in its 13th year, is a joint initiative between BBC Scotland and Scottish Screen. Each year, Tartan Shorts gives three writer/director/producer teams the opportunity to produce a nine minute film suitable for both cinema exhibition and television broadcast.

This year's films, promise to be as innovative as those from previous years.



editors note

I am writing this just in advance of the 60th Edinburgh International Film Festival, but already the excitement is palpable with so many stars promising to attend, including of course the indefatigable Sir Sean Connery, a most wonderful patron for the festival. Check out our centre pages for Richard Mowe's top ten choice from the programme.

This is a time of comings and goings. Going is Shane Danielsen, the immaculately suited Artistic Director of the EIFF for the past five years, who has produced some truly innovative programmes. Coming in to do the job next, is Hannah McGill, well known in Scotland for her cogent and witty film reviews for The Herald.

Going (well gone actually) is the old HQ of STV at Cowcaddens, as they have moved to a new build on Pacific Quay, and in another move, Donald Emslie takes over as acting Chief Executive of SMG from Andrew Flannagan who has left the company.

Lenny Crooks, Director of the Glasgow Film Office is going to the UK Film Council to take

on the New Cinema Fund replacing Paul Trijbits. Margaret Scott, Director of Nations & Regions for PACT is another person going, she moves to MNE television. See the news story on page 5.

Gone too, our own Clare Chapman who left at the end of June to take up a new post in Los Angeles for the international division of the UKFC.

Well if all that news of moving about has your head spinning then roughcuts has lots of interesting articles to keep you sitting comfortably for an hour or two.

Mark Thompson, Director General of the BBC recently announced a major re-organisation to make the BBC 'a fully on demand multi-platform producer, capable of carving out a leading role in the digital world.' We have an interesting article from film journalist Eddie Harrison on how the digital revolution is poised to totally transform distribution as well. Three young filmmakers tell us of life after a BAFTA award, and another on how he is helping

homeless people through filmmaking. A cautionary tale from film producer Marc de Launay on why insurance is not just a good thing, but absolutely imperative. Two good courses on offer too and some intriguing insights into the work of the Scottish Screen Archive. If you have ever wondered how they go about rescuing old and fragile film, the Archive is giving you the chance to go along to their new building in Hillington on Open Doors Day on September 9 and find out.

I hope you enjoy the magazine and that you are finding the weekly edition of e-roughcuts from the same stable, a useful and informative newsletter. Enjoy the Film Festival.

Celia Stevenson Editor

contents



4 SYNCHRONICITY
FILM



6 SCOTLAND
ON FILM



14 RICHARD
MOWE'S
EIFF TOP TEN



5 PACT DIRECTOR
ON THE MOVE



12 FRESH
NEW TALENT



24 SCOTTISH
TALENT AT EIFF

PUBLISHED BY
SCOTTISH SCREEN
249 WEST GEORGE STREET
GLASGOW G2 4QE
TEL: 0141 302 1700 FAX: 0141 302 1711
EMAIL: INFO@SCOTTISHSCREEN.COM
WEBSITE: SCOTTISHSCREEN.COM

SCOTTISH
SCREEN



INVESTOR IN PEOPLE



SCOTTISH SCREEN OPEN MEETINGS

"Culture and creativity are woven into every part of our national life..."

From the First Minister's 2003 St Andrew's Day address

Scottish Screen is the national development agency for the screen industries in Scotland.

Creative Scotland is the proposed new body to lead the development of the cultural and creative life of Scotland in the 21st century. Scottish Screen is set to become part of this new organisation, which is scheduled to be up and running by Spring 2008.

This is an exciting and totally new opportunity for film and the wider screen industries in Scotland and Scottish Screen invites you to come and hear about our work over the past year and express your hopes and aspirations for Creative Scotland.

We are holding a series of open meetings across the country during September. Please come along, ask questions and have your say.

Aberdeen: Friday 8 September 5.00pm
Aberdeen Maritime Museum, Shiprow.
RSVP: rsvpaberdeen@scottishscreen.com

Edinburgh: Monday 11 September 5.00pm
Point Hotel Penthouse, Bread Street.
RSVP: rsvpedinburgh@scottishscreen.com

Inverness: Monday 18 September 5.00pm
Columba Hotel, Ness Walk.
RSVP: rsvpinverness@scottishscreen.com

Dundee: Wednesday 20 September 5.30pm
Dundee Contemporary Arts, Nethergate.
RSVP: rsvpdundee@scottishscreen.com

Glasgow: Thursday 28 September 5.00pm
Centre for Contemporary Arts, Sauchiehall Street.
RSVP: rsvpglasgow@scottishscreen.com

If you have a particular question you would like us to address please include it in your reply.

25% Off Subscription To Pact Online Directory

For a limited period only Pact are offering all Scottish Screen members a 25% discount off subscription to the new Pact online directory.

The new online directory is an easy-to-use, comprehensive guide to UK independent production and distribution companies covering TV, animation, feature film, interactive media and distribution. Each listing includes a detailed company profile with key personnel and contact details; programmes produced and in development and distribution catalogues and rights available. All the information is fully searchable and constantly updated.

The online directory also includes a fully searchable services section with information from UK service providers about their services offered, rates charged and who to contact.

Special Offer Details

To subscribe to the directory for only £56.25 instead of the full price of £75 please visit www.pact.co.uk/directory and use the following discount code: 52FCPJFH. Please note this offer ends 31 September 2006 and is subject to availability.

For further information and subscription details please contact Julia Lee on 020 7067 4369 or email Julia@pact.co.uk.

pact.

SCOTTISH SCREEN NATIONAL LOTTERY DEADLINE AND MEETING DATES



D1. DEADLINE AND MEETING DATES FOR APPLICATIONS OVER £50,001

Eligible and complete applications requesting investment from Scottish Screen between £50,001 and £500,000 will be considered at Investment Meetings on the dates given below.

Deadlines and Investment Meeting dates for 2006 / 07 are as follows:

DEADLINE	INVESTMENT MEETINGS
Monday 31 July	Thursday 21 September
Tuesday 26 September	Thursday 9 November
Monday 8 January 2007	Thursday 22 February 2007
Monday 26 February 2007	Thursday 12 April 2007

D2. DEADLINE AND MEETING DATES FOR APPLICATIONS UP TO £50,000

Eligible and complete applications requesting an investment from Scottish Screen up to £50,000 will be considered at Investment Meetings on the dates given below.

Deadlines and Investment Meeting Dates for 2006 / 07 are as follows:

DEADLINE	INVESTMENT MEETINGS
Tuesday 11 July	Tuesday 8 August
Tuesday 8 August	Tuesday 5 September
Tuesday 5 September	Tuesday 3 October
Tuesday 3 October	Tuesday 31 October
Tuesday 31 October	Tuesday 28 November
Tuesday 9 January 2007	Tuesday 6 February 2007
Tuesday 6 February 2007	Tuesday 6 March 2007
Tuesday 6 March 2007	Tuesday 3 April 2007



GAMERZ NOMINATED FOR MAJOR EURO FILM PRIZE!



FOLLOWING ITS OFFICIAL SELECTION IN THE 12TH LUND FANTASTIC FILM FESTIVAL (SEPTEMBER 21-30, 2006), GAMERZ HAS BEEN NOMINATED FOR THE EUROPEAN FANTASY FILM PRIZE, THE MELIES D'ARGENT.

Named after the pioneering French fantasist director Georges Méliès (creator of the first space adventure movie *LE VOYAGE DANS LA LUNE*, among others), the prize is awarded by festivals which are part of the European Fantastic Film Festivals Federation. Previous British winners include *THE DESCENT*, *THE LAST HORROR MOVIE* and *DEATH WATCH*.

A single winning film is awarded the Federation's annual prize, the MELIES D'OR.

"September is shaping up to be a great month for GAMERZ," says producer Paul Gavin. "We'll be in Austin at Harry Knowles's Fantastic Fest, then in Lund - our first public 35mm screening - and we just heard about the Melies d'Argent nomination. It's very exciting. Let's all cross our fantastical fingers!"

NEWCOMPANYS TO BECOME INDIE POWERHOUSE

Two of the most driven talents in broadcasting announce the launch of new independent production company Synchronicity Films, which aims to be a world leader in the creation, development and delivery of returning drama series and feature films, from a base in Scotland.

Synchronicity Films is headed up by Claire Mundell and Justin Molotnikov, two industry professionals who are eager to make a mark in quality and award-winning drama. They boast an impressive range of experience, awards, talent and contacts and the company represents an exciting entry into the UK and international independent sector.

Claire has over 15 years television experience, 10 of which were spent at the BBC as a producer/director and Head of Department. She is a senior creative figure in the Scottish and UK broadcast community and is a BAFTA award winning producer with a wealth of network BBC credits.

Justin has over 8 years writing and directing experience in the adult, family and children's arena. This includes 3 years drama development within the BBC and a total of over 11 years television experience in total.

Mundell and Molotnikov are most recently known for the critically acclaimed and commercially successful £8.4 million, 26-part North American/UK co-production family series *Shoebbox Zoo* for the BBC which they executive Produced and series directed respectively. A CGI/live-action hybrid, the series has been sold to 27 countries worldwide and featured major US and UK talent including Peter Mullan, Alan Cumming, Jason Connery, Rik Mayall and Simon Callow.

Having acquired an option on the feature film rights of the 'Shoebbox Zoo' brand, Synchronicity's biggest feature project is a CGI animation/live action feature film entitled '*The Brotherhood of the Book*', inspired by the highly successful, multi award winning tv series. In addition they currently have four other features in development.

Synchronicity's television drama series slate also boasts an impressive array of ambitious long running projects, which are attracting interest from broadcasters, distributors and key writing talent.



Justin Molotnikov and Claire Mundell

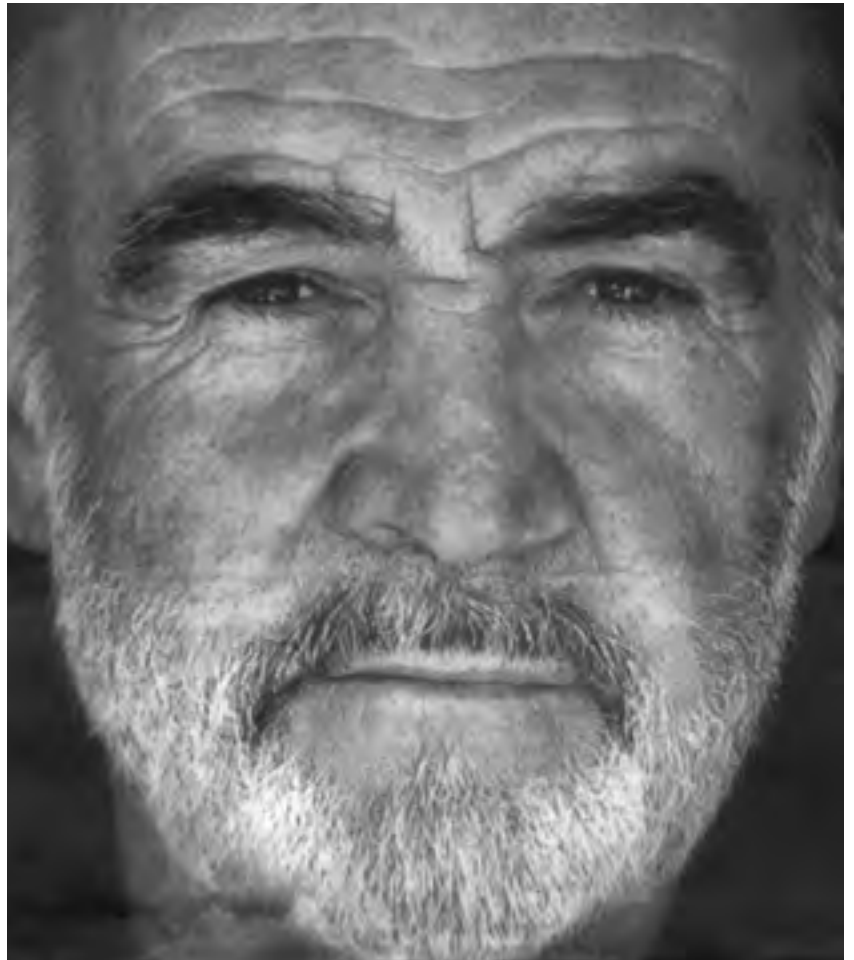


PACT DIRECTOR OF NATIONS AND REGIONS JOINS GLASGOW INDIE

Margaret Scott the Director of Nations and Regions with the film and TV industry trade body PACT, is to leave the organisation after five years in post to join Glasgow indie company MnE Television. She will take up the newly created post of Director of Creative and Business Development later in the summer, and will also join the Company's Board.

Margaret joins MnE after fifteen years at PACT, the UK Trade Association that represents the commercial interests of independent feature film, television, animation and interactive media companies. In this time she has risen from Head of PACT Scotland, to Director of Nations and Regions, and a member of PACT's senior management team. Most recently she has been closely involved in the definition of Regional Production with OFCOM, created and run PACT's successful TV business conference 'Creative Strategies', initiated and raised funding for a hugely successful International Programme to Washington and New York (a programme now in its third year with the Research Centre in Glasgow), and initiated the UK Indies Pavilion which is due to launch in Cannes in October. She is currently also a member of the Board of the Research Centre.

MnE has been well-known and highly successful in Scotland over many years, and is also undoubtedly Scotland's most-travelled company across the globe. It has only in the last few months built on its core business in Gaelic to add Network programmes to its credit – most recently its 15 part series *Seasonally Scottish* for UKTV Food, and *Songs of Praise* for BBC1. The company has extensive experience of long-running and returning series, and has now moved from producing a wide range of genres to focus on Sport, Factual and Drama as its key areas of programming



Ciao, Sir Sean

Sean Connery, 75, is to be the first recipient of the newly instigated Rome FilmFest's Acting Award. Connery who will be represented by a retrospective of 14 films ranging from *From Russia with Love* (1963) and *The Hill* (1965) to *Finding Forrester* (2000), recently received the American Film Institute's life achievement award at a gala tribute in Los Angeles.

"I am greatly honoured to be the first actor to receive the Festa del Cinema Award," said Sir Sean. "As it is being given by the City of Rome it makes it all the more attractive, reflecting the city's enormous contribution to world cinema and the arts. I'm certain it will be a splendid celebration".

Sir Sean will be present at the concert, conducted by Riccardo Muti, that will be performed on the eve of the Festival on 12 October. The official awards ceremony for the special prize will take place on October 13th in the Sala Sinopoli at Rome's Auditorium Parco della Musica, where the actor will take part in an event to meet the public.

For two days Connery will be feted not only by the Rome FilmFest, but also by the entire city of Rome. On the 14 October the Mayor of Rome, Walter Veltroni, also will award the actor with the City of Rome Prize.

Along with the acting award there are three official Festival awards: the awards for best film, best actor and best actress, which will be bestowed by the People's Jury presided over by Italian director Ettore Scola. The designers of the official statuettes for the RomeFilmFest are the artists at the jewellers Bulgari, taking the Roman equestrian statue of Marcus Aurelius as their inspiration.

Before his Roman trip Sir Sean will be celebrating closer to his roots right here in Scotland - at the 60th birthday shindig from 14 to 27 August of the Edinburgh International Film Festival of which he is patron.



Scotland on Film – the Movie is the story of Scots in the film century reflected through archive footage provided by Scottish Screen Archive.

This 90 minute special takes a journey through life - starting with Scottish childhood and ending with old age. It provides a unique and ageless record of ordinary Scots' experiences with a focus on themes such as childhood, schooldays, home-life and change. It is a story told by those who know it best - the people who witnessed it. The film mixes interview and archive footage inter-cut with newly shot time-lapse images representing the contemporary face of rural and urban Scotland. A specially commissioned score by Malcolm Lindsay (*Young Adam, 16 Years of Alcohol, Blinded*) brings both strong emotion and sense of national identity to the film.

This theatrical version, directed by Ann Buckland, picks up on the best moments from the immensely popular BBC series, *Scotland on Film*. Over the last four years the Archive has collaborated with BBC Scotland on the enduringly popular show. It attracted impressive audiences in its slot on BBC 2 and later, found its real potential when it switched over to BBC 1.

Television has consistently provided the Archive with a showcase for the filmed heritage of Scotland. The Archive's relationship with BBC began in the mid 80's with *Attic Archives*, a show presented by Jimmy Logan and produced at the Beechgrove Studios in Aberdeen, drawing on the collections in what was then a young film archive. Now in its 30th anniversary year the wealth of material that has been donated to the Archive, preserved and catalogued, provides a rich source of moving image evidence from which *Scotland on Film* has been able to draw.

Complementing the television series is a popular website of the same name and with several BBC roadshows to its credit, *Scotland on Film* has become a recognisable brand and one with which the Scottish Screen Archive is delighted to be associated.

Scotland on Film – the Movie premieres at EIFF on 21 August. Thereafter it will have a theatrical release prior to transmission at the end of the year.

Venues interested in booking the film are invited to contact Archive Curator Janet McBain.

janet.mcbain@scottishscreen.com
www.bbc.co.uk/scotland/scotlandonfilm/



In March this year the Archive moved to the south side of the River Clyde to Hillington Park. Our new home is in one of the first units built on Hillington Industrial Estate at the end of the 1930's and a stone's throw from the former Rolls Royce factory where Merlin aero engines were built throughout the war.

To celebrate our arrival in Renfrewshire and our 30th anniversary year the Archive is going fully public – participating in Doors Open Day. On Saturday 9 Sept from 10.30 to 4pm visitors will be admitted behind the scenes in the Archive to see film conservation in action. Don't miss this unique opportunity to see how the film heritage of Scotland is saved from destruction, preserved, catalogued and made accessible to today's viewers.



SO YOU WANT TO WRITE TV DRAMA? 4-DAY INTENSIVE CAREER DEVELOPMENT COURSE

For the first time ever, your chance to take part in a career development course for writers looking for their first break in TV. There are hundreds of "How To Write" courses. This isn't one of them. Almost everything you will learn on our course is NEVER taught anywhere else.

British TV produces some of the world's best drama and broadcasters are searching for more unique voices to tell their stories. Could that be you? Now is your chance to find out as the acclaimed "So You want To Write TV Drama?" class has been expanded to an intensive 4-day course.

Presented by award winning writer and director Adrian Mead with the support of producer, script editor and former director of The Edinburgh International Film Festival, Penny Thomson, this programme is suited to both new writers and those with experience in other literary disciplines.

There is no other class like this available anywhere. For the first time ever you can

massively boost your career prospects through 4 days of highly focused career development. This isn't about screenwriting theory, this isn't about the art of the writeryou can get all that from a thousand different sources. This course is about giving you the hard facts and practical tools to make the transition from dreaming about being a professional writer to actually becoming one.

We are adamant that anyone can do this if they are willing to apply the right tools. This course completely demystifies the business of the professional TV drama writer and gives you the information and techniques that answer the questions all new writers have: How can I give up my job to write when I have a mortgage to pay? How do professional writers constantly come up with new ideas? How can I get my work noticed? How do I find the info I need and meet the people who can help me? What are you meant to send out scripts, treatments, or outlines? What's the difference and who do you send them to? How much will they pay me? How do I conduct a meeting and pitch my ideas like a professional when just the thought of doing it terrifies me?

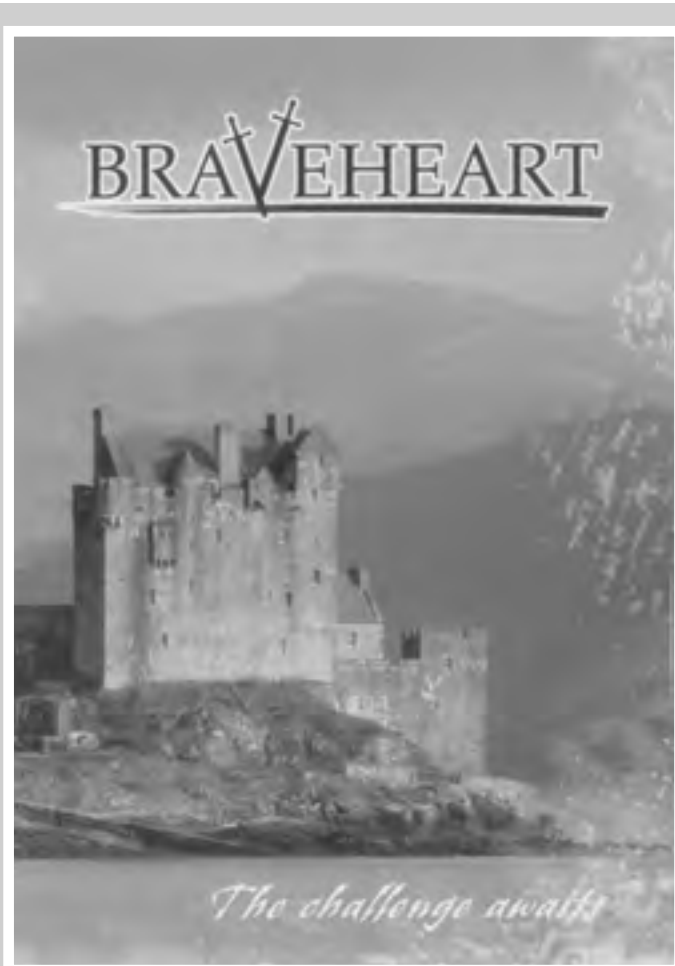
The experience will utterly transform how you view your writing, the TV Drama industry and your place in it. To ensure that you get the maximum benefit from this intensive course we have located it in the beautiful and highly accessible surroundings of **Archidona in Southern Spain**. (pictured above) With early booking flights from as little as £150 to nearby Malaga and airport pick up you will be able to totally immerse yourself in this unique course. Each day will be crammed with information and the evening dinners will be spent with your tutors and fellow attendees, giving you the opportunity to talk over what has been covered and learn from the experience of others.

For more information about how to hugely boost your career prospects visit www.universal-arts.co.uk or e-mail writefortv@universal-arts.com for booking information.

**COURSE DATES: 17 - 20 October 2006
(arrive 16 and depart 21 Oct)**

COST: £675

Fee includes: All tuition 5 nights in 4* accommodation and all meals.



Face the Braveheart Challenge

The Cinema and Television Benevolent Fund (CTBF) has issued a public invitation to The Braveheart Challenge to raise money for their charitable work.

The 3 day event offers an adrenaline packed team trial which will include quad biking, speed boating, orienteering, IQ testing and a helicopter ride in a stunning Loch Lomond setting as well as giving you the opportunity to raise funds for the CTBF.

EVENT DETAILS

Entry Fee - £500 + vat per person – book now for a £50 discount. Entry includes transfers to/from Glasgow airport, accommodation for three nights,

3 meals per day, evening entertainment and all the activities.

Accommodation – You will stay at the original site of Robert the Bruce's hunting lodge

Sponsorship – minimum £400 per person or £1600 for a team of four.

Dates – From Friday 8 September to Sunday 10 September

Contact and booking
Call the CTBF on 0207 439 2966 or e-mail t.whitaker@ctbf.co.uk
Further information on the work of the CTBF can be found at www.ctbf.co.uk



Scottish film composer making waves in Hollywood



THE LAST TWELVE MONTHS HAVE BEEN SCOTTISH BASED COMPOSER, LORNE BALFE'S BUSIEST EVER.

Lorne composed music for Dreamwork's features, *Over The Hedge*, *Wallace and Gromit: Curse of the Were-Rabbit* and *Batman Begins*, from his music production studio in the Highlands near Inverness. The beginning of this year started off with him being asked to provide additional music for Ron Howard's, *The Da Vinci Code* and he has just finished working with Academy Award-winning composer Hans Zimmer on the score for Disney Pictures, *Pirates of The Caribbean: Dead Man's Chest*.

As well as composing the *River City* theme and the BBC 1 idents, Lorne was commissioned to compose the music for the second series of BBC Scotland's *Shoebox Zoo* and ITVs *The Last Detective*.

His new film production company, Balfe Campbell Productions, established with producer Jeremy Campbell, celebrates its first production, *Exit the Situation*, at the Edinburgh International Film Festival as part of the Film Council's New Cinema fund showcase.

Lorne will be returning to LA after the summer to start work on the final instalment of *Pirates of the Caribbean 3*.

Introduction to Screenwriting @ RSAMD

The RSAMD (Royal Academy of Music and Drama) and Scottish film and television drama production company Brocken Spectre presents 'Introduction to Screenwriting'.

Taught by the award winning Eleanor Yule, writer and director of among others the Scottish feature '*Blinded*', the Scottish short '*Lost*' and director of the BBC documentary '*Palin and the Ladies who loved Matisse*'

Designed by the British Screenwriting veteran Phil Parker, the course was developed with the support of the UK Film Council. The aim of the course is to improve the quality of scripts being produced for television and film at the grassroots level.

"Introduction to Screenwriting is an inspiring and creative course. A clear, concise and enjoyable introduction to the craft taught by an enthusiastic professional"

Jude Ho
2005 graduate

The course starts on Thursday 21 September 2006 at RSAMD in Glasgow's City Centre. It will take place each week for two hours from 6.30pm to 8.30pm. The course will run for 22 weeks till the end of March 2007. The course fees are £195.00.

"A course that enthused me about film and enabled me to see scripts in a different way. Eleanor is a joy and an inspiration"

Max Berman
2005 graduate

We expect the course to be very popular so to secure a place you are advised to book early. For more information and an application form contact David Smith or Kirsty Kyle at Brocken Spectre on 0141 287 9224 or email info@brocken-spectre.com.

RSAMD

First Writes Winners Congratulations!



This year's winners of First Writes, our national screenwriting competition for 11-16 year olds, attended a week-long residential summer school held in Stirling at the Macrobert Arts Centre, from 17-21 July.

Once again we had a frighteningly talented bunch of youngsters win the competition, and during the summer school they worked with screenwriting tutors, directors and actors, and BBC Scotland writers and producers, to further develop their writing skills and talent.

THANKS GO TO:

the lead tutors David Griffith and Mark Grindle; BBC Scotland, and Learning and Teaching Scotland for their support of First Writes; Raindog productions; Macrobert for providing us with such an excellent venue; Moira Paton, Shona Paton, and Ben Ewart-Dean for their chaperoning throughout the week.

AND THE WINNERS ARE:

BETRAYAL by Gayle Macleod	A GIFT FROM RUSSIA by Eleanor Morton
AT THE BOTTOM OF THE GARDEN by Hannah Brodie	HOPELESS by Glenn Mullan
AWAY WITH THE FAIRIES by Miriam Chappell	MUM by Hannah Phillips
THE VEGETABLE PATCH by Emma Connor	BARELY KNOWN by Rebecca Powell
MY POD by Carlo D'Alessandro	CHIPS AND NIPPY by Bobbi Thomson
SWIMMING WITH DOLPHINS by Catriona Henderson	

MEDIA
A programme of the European Union



EDINBURGH
INTERNATIONAL
FILM FESTIVAL



UK MEDIA Team's Industry Events at EIFF

60th Edinburgh International Film Festival 14-27 August 2006

The UK MEDIA Team is, as always, contributing to the programme of Edinburgh International Film Festival industry events. This year it is hosting two sessions promoting MEDIA supported training courses: Essential Legal Framework, on legal and financial aspects of co-productions, and Sources 2 on creative screenwriting.

Erich Pommer Institut and UK MEDIA Team present
The European co-production that Shook Cannes
Sunday 20 August 2006, 12:30 pm - 2:30 pm, Glenkinchie Room, Sheraton

SOURCES 2 and UK MEDIA Team present
European film development – how to do it right
Monday 21 August 2006, 10:30am – 12:30pm, Talisker Room, Sheraton

Please contact MEDIA Antenna Scotland for further information on tel 0141 302 1776 or scotland@mediadesk.co.uk
Industry events are for Edinburgh International Film Festival delegates only. For information on how to register as an EIFF delegate please go to www.edfilmfest.org.uk/professionals/
Or contact Julie LaBassiere on tel 0131 221 8733.

JOIN EUROPA CINEMAS NETWORK

The MEDIA Programme's support for exhibition is channelled through its funding for networks of cinemas. One such network, Europa Cinemas, is accepting applications from cinemas wishing to join. The deadline for applications is 1 September 2006.

The application form is available on Europa Cinemas website: <http://www.europa-cinemas.org/en/programmes/media/membres.php>
The guidelines are available on Europa Cinemas website: <http://www.europa-cinemas.org/en/programmes/media/index.php>

Alternatively contact MEDIA Antenna Scotland for further information on scotland@mediadesk.co.uk or tel. 0141 302 1776.

MEDIA
A programme of the European Union





Shanghai Diary

- June 2006 Mark Cousins

I spent all day today talking about Scottish films. Since I make and write about films in Scotland, there's nothing unusual in that – except that I am on the other side of the world in the most turbo-modern city on earth, and it's 104 degrees in the shade.

I'm at the Shanghai International Film Festival (SIFF) at the behest of the Scottish Executive and Scottish Screen, to promote Scottish film culture and our film industry. Also, the University of Edinburgh has asked their film studies lecturer Dr Dorota Ostrowska and me and to put on a big festival of Chinese cinema in Scotland next February so, we thought, why not ask the SIFF to reciprocate, with a focus of Scottish cinema?

China is developing faster than any country on earth, we're told. Its 1.5 billion people could teach the country of Adam Smith a thing or two about enterprise. It will be the new superpower. It's more like a continent than a country. So say the columnists and business pages in newspapers across the world. But shouldn't we be sceptical of such claims? And, even if not, aren't movies a rather trivial way to forge Sino-Scottish links?

Let's start from what I can see as I write. From the window of my hotel, as the blazing sun sets, I count 31 glass and steel skyscrapers. Down at the waterfront, a whole second city – Pudong – forms a skyline more high-tech than Manhattan's. Ten years ago, there were only fishermen's houses there. Yes, I can also see people living in shacks from my window, men in pyjamas playing mahjong, women steaming dim sum, but they do so in the long shadows of the skyscrapers. A recent survey of such people found that 90% of them agreed with the phrase "it is important to devote oneself to work". In the UK, the figure was 44%.

It seems that we've heard about the rise of China is true. The country has rocketed into the 21st Century, Shanghai more than any other part. Developmentally, Europe and Scotland are spinning in its slipstream.

But how could the flickering 20th Century medium of cinema help us steer into the Chinese fast lane? The delegates here in Shanghai, with their Blackberries and wi-fi, do business on

screens that make movies seem old fashioned. Yet look at recent movies from the 3 Chinas – mainland, Hong Kong and Taiwan. As well as surfing the wave of modernity sweeping through East Asia, many of them are about how this new world looks from the point of view of the mahjong men and dim sum women I can see from my window.

There's an obvious lesson here. The people in the shacks matter as much as those in the skyscrapers. The films of Lou Ye, Hou Hsiao-Hsen, Edward Yang and even arch stylist Wong Kar-wai capture the sense that time is racing in China and that memory and desire is being trampled in the stampede to modernity. They express the anxiety that people feel as the world around them changes beyond recognition.

Which is as it should be. That's the role of art, especially popular art. Looking back, Chinese movies always seem to have reflected social change in the country. That's one of the reasons why we are doing our festival, Cinema China. To look at the Shanghai movies of the 1930s, or the optimistic melodramas of the 1950s, or the diffident art films of the 1980s, is to look into the soul of the country. If the columnists are probably right, and we all need to understand China more, then cinema is a meaningful and accessible way of starting to do so.

Of course Scotland changed in the last century too. And what I've been saying to Chinese colleagues is that our filmmakers have registered these changes with as much acuity as theirs. If you doubt this watch John Grierson's *Drifters*, *I know Where I'm Going!*, *Gregory's Girl* and the new, Cannes garlanded *Red Road*, in a day. What will pass before your eyes will be a nation in tune with the sea and the land in the 30s and 40s; diffident and (happily) less macho in the 1980s; and troubled by CCTV and surveillance in the new millennium. There are numerous ways to portray Scotland but this Presbyterian-mystical-comic-anxious quartet of movies is not a bad way to start.

Great. Let's pile those and other film cans on a slow boat to China – and Sir Sean and Bobby C too, if necessary – and get the ball rolling. But it's not that simple. Many of the journalists

and officials I met knew about whisky and kilts, but Scottish cinema? Isn't that some sort of oxymoron? No more than Chinese capitalism, I replied. Far from being un-cinematic, Scotland has produced some of the world's most famous movie stars, was central to the development of documentary, gave birth to one of the greatest animators (Norman McLaren) and, since the 1970s, has produced world class directors like Bill Douglas, Bill Forsyth and Peter Mullan.

The SIFF has been exhausting, not just because of the blistering heat. I counted at least ten national film delegations here, each plying their trade. It felt like a feeding frenzy, and the irony is that film is not the most developed of Chinese sectors. Despite the huge population, there are only 3,400 movie screens – the same number as in America, which has just a quarter of China's population. Film piracy is still a real issue. Shanghai – population 20 million - doesn't have a cinema devoted to classic and foreign film. Edinburgh – population 400,000 – has two. So what I've seen is a feeding frenzy that doesn't yet have much food.

But perhaps that shouldn't stop us. If we show Scottish films here, we shouldn't have money in mind. It should be about exchanging our art with Chinese art. The Dim Sum woman isn't a million miles away from wee Jamie in the Bill Douglas trilogy, still my favourite Scottish films. We should swap movies to show that we are anxious about modernity as well as being excited by it. To show that we care about people who can't afford ipods and who haven't heard of wi-fi. To learn from each other rather than use each other.

The sun's set now. I wore a kilt today – a winter kilt – in the 104 degree heat. Stupid, you could say. I wasn't all dressed up, just in trainers and a T-shirt. The photographers from the national newspapers loved it, of course, but I hope their journalist colleagues put some of what I said about McLaren or Grierson into their pieces.

Now I'm going downstairs to the lobby to have sushi and a Laphroaig. A nice combination, I find.

Mark Cousins.

That's 'Intertainment'



SELF-AVOWED LUDDITE AND FILM WRITER EDDIE HARRISON WRITES ABOUT HOW ZINEDINE ZIDANE, JACK NICHOLSON'S PERFORMANCE OF LA VIE EN ROSE AND THE RISE OF INTERNET STREAMING SITES COULD OFFER A FRESH GATEWAY TO WIDESPREAD FILM DISTRIBUTION.

When it comes to technology, I'm someone who sees a laptop as a gentrified typewriter. So writing a piece for Roughcuts about the impact of the internet on film-making marks a change of direction for me; I'm someone who hasn't completed a video-game since Horace Goes Skiing on the ZX Spectrum and calls the office IT support-line more often than he calls his own mother. But the necessity for long work sessions in front of the keyboard leads to invention, and a growing understanding of the potential of the internet as a medium for entertainment, or 'intertainment'.

How does 'Intertainment' work? Visit a site like www.radioblog.com. Type in your favourite band, composer or artist, and you can create your own playlists, a constantly changing mix-tape of new music at your fingertips. Wired up to an amplifier, and your laptop becomes a limitless jukebox of familiar and unfamiliar music. You can entertain your friends with classical music, death metal, the songs from the latest Broadway musicals, the latest grime explosion, or even Jack Nicholson singing Ma Vie en Rose! As with more esoteric streaming stations like San Francisco's The Beta Lounge, it's a completely free service, so it positively encourages you to listen to new music, and the only negative effect is on your credit card account when the Amazon bill for all the 'simply must-have' purchases hits the doormat. Music downloads and streaming have changed the music industry, and are already changing the way films are made, promoted and marketed.

Despite constant encouragement by broadcasters to press the red buttons for interactive content, television ratings are currently hitting an all-time low, and there's no need to speculate on where the audience is headed; the net. Zinedine Zidane's celebrated head-butt may have cost French World Cup hopes dear, but it's meat

and drink to sites like www.youtube.com which invites users to upload their own videos, home-made or cannibalised from existing footage, onto the site for sharing. Within days, users had downloaded different angles, commentaries, analysis and parodies of the Real Madrid player's moment of madness, with journals as august as the New York Times printing the YouTube link on their website and encouraging its readers to see for themselves. Within 24 hours, millions of viewers had.

In 2006, I'm aware that I've watched more films on my laptop than on television, DVD or at the cinema. There are simply hours of 'intertainment' available on sites like dailymotion.com, metacafe.com or ifilm.com ranging from second long mobile phone clips of people slipping on ice to entire feature films, divided into ten minute segments. Whether you want to view clips from Saturday Night Live, or a discussion on symbolism in the works of Russian auteur Andrei Tarkovsky, there's a film waiting for you. One user has brilliantly re-cut Stanley Kubrick's *The Shining* as a trailer for a Cameron Crowe-style romantic comedy, another has taken the cute puppet family from the Dolmio adverts and slyly re-dubbed them with Coatbridge accents. Celebrated shorts from the past like Star Wars parodies *Troops* or George Lucas in *Love* have found a brand new audience, while the film-makers have gone straight onto features.

And Hollywood has been quick to act on the phenomenon; *Pirates of the Caribbean 2*'s all-time record opening at the box office has fuelled the heaviest investment yet in promoting the film on YouTube and other internet streaming outlets. And let's not forget that the most profitable film in history, *The Blair Witch Project*, started life as a sensational internet hoax, and owes much of its runaway success to innovative and imaginative promotion on the net.

The benefits in terms of sharing quality films are potentially substantial. For two long, non-studio film-makers have been banging their heads against the Berlin wall we like to call distribution, which has left many great shorts, documentaries and features unseen by the public. Even the most successful film-makers have had to be content with brief local cinema runs, a couple of film festival appearances and rare television broadcasts. These restrictions may well be a thing of the past.

Key up YouTube just now and key up Scotland. Some tourist videos, some football goals. That's about all that's currently in place to represent our nation's output. Yet we're got a huge backlog of largely unseen shorts and features waiting for an audience. Scottish Screen has

announced they're actively seeking ways to use new technology to solve the eternal film-making conundrum of distribution, but the emergence of YouTube indicates that this particular Berlin Wall has already collapsed, and tomorrow's audience will have a freedom to watch what they want.

In terms of aspiring creatives, the emergence of streaming sites could well be considered the final piece in the film-making jigsaw. If you've got the cash to shoot and edit your film, the audience is waiting. I'd written a script for a now defunct short scheme years ago called *Beckett's Last Stand*, a silent comedy based around the celebrated playwright's retirement, and his battle with a mole that threatens to ruin his final moments. One hundred years after Beckett's birth, this seemed an opportune moment to finally get it into production. With the benefit of a *Standard Life* windfall and the assistance of Colin Kennedy as director, we can set the production in motion with private funding alone, seeking out external funding routes as well, but confident that through streaming, the film can reach its audience in Beckett's centenary year. And because it's silent, the film will work internationally as well as nationally. With explicit content barred from most streaming sites, humour and originality have become the driving force behind film success.

In short, the 'just do it' notion that compelled film-makers since the digital revolution began, has finally become a workable strategy.

Now that's 'intertainment'.

Eddie Harrison is a writer and journalist, currently reworking *Local Hero* as multiple-player first person shoot-em-up for the Nokia 310a mobile phone.





Fresh New Talent

The New Entrants Training Course is now in its 28th year of training initiatives for the television and film industry. Funded by The Skillset/UK Film Council Film Skills Fund, The Freelance Training Fund and Scottish Screen, it continues to deliver quality skills development for new industry practitioners.

The course provides the opportunity for extensive work experience and the support and guidance to progress to assistant level in a diverse range of areas across the technical, craft, design and production grades. Most of a trainee's time is spent on productions, working in the areas they have chosen to specialise in across television production, feature film and commercials. Many former trainees are now heads of department and senior crew members, who continue to maintain their support and contact with the course by offering placements to new trainees and employment on completion of their training. The course employs industry practitioners from a large pool of expertise for one-to-one workshops and work closely with them to design tailored workshops for each trainee.

The current course started in mid-April and the eight new trainees joined it with a wide range of skills and experience. They started the course with a two-week induction, where industry practitioners delivered master classes and workshops to prepare the trainees for going out onto production.

Since then trainees have worked on a range of productions including:

- Hallam Foe, a feature film produced by Gillian Berrie, directed by David MacKenzie and starring Jamie Bell.
- Dear Green Place a comedy drama starring Ford Kiernan and Greg Hemphill.
- STV's long running drama series Taggart
- Brigade, a documentary series for Saltire Film and Television Productions
- Highland Quest, a music programme for Endemol
- BBC's soap, River City
- Legit, comedy drama for The Comedy Unit

Trainees will now spend time at the Edinburgh International Film Festival attending screenings and industry seminars. During the festival there will be specially developed workshops and discussions for the trainees using the film festival programme with invited industry guests.

Over the next few issues of Roughcuts, we will be talking with the trainees about their previous experience prior to taking part in the scheme, how they are finding the training, and about their hopes and ambitions for the future. For more information about the New Entrants to Film and Television please visit the Scottish Screen website (www.scottishscreen.com) - TO BE DONE

Kay Sheridan
New Entrants Training Scheme Manager

PANEL

Gordon Forbes (20) - Sound Trainee
Gordon has just completed an HND in Television Production from Cardonald College. After completing Cardonald he gained industry experience as a Sound trainee for several weeks on three Feature films shooting in Scotland. Gordon is based in Hamilton

Eleanor Plackett (24) - Production Trainee
Eleanor has relocated to Glasgow from Nottingham. She has an HND in media Production and a BA in Applied Television Production. She also recently completed EM Media's Graduate Entrepreneurship Scheme in December. She has worked as an AD trainee on a feature film and as an office runner with Lion Television and BBC Birmingham.

Paul Imrie (35) - Production Accounts Trainee
Paul has an HND in accounting and has full membership of the Association of Accounting Technicians. He has nine years experience in finance for voluntary/community sector organisations and has been working for the last few years as senior finance officer at The Glasgow Simon Community. Paul is based in Glasgow

Victoria Monroe (27) - Production Trainee
Victoria is originally from Belfast and now based in Glasgow. She has a BA in English and philosophy and has worked at Belfast Local Television cable channel as a producer/ director. Prior to being selected for the scheme she has worked as a 3rd AD for The Comedy Unit. Victoria has also produced a short film for UTV.

Brian Gilfedder (25) - Camera Trainee
Brian has just returned from Sydney, Australia where he had completed an MA in Digital Film Production and specialised in Cinematography. He has taught English in Thailand and worked as

a PA at a Romanian Television station. Brian is now based in Edinburgh.

Bethany Hourston (22) - Post Production/IT Trainee
Beth has a BA in Film and Media studies from Stirling University. During this time she edited many student productions. On completion of the course she returned to her home in the highlands to gain trainee experience at Move on Up Television, working with the editor and in the production office. She was the runner on a production in Lewis

Kieran Hannigan (27) - Production Trainee
Kieran has worked as a runner on commercials, a broadcast documentary and a music promo in Glasgow and Edinburgh. He also worked as a researcher on a feature documentary. Previously, he worked in Marketing for 5 years. Originally from Dublin, he is now based in Edinburgh. He holds a BA in English and Philosophy and also ECDL and web design qualifications

Sigrídur Mogensen (27) - Costume Trainee
Sigrídur (Systa for short) is from Iceland and has a diploma in fashion textiles. She worked for a clothing label, as a design assistant in Stockholm and also has worked as a runner on a commercial. She is now based in Edinburgh.







RICHARD MOWE'S TOP TEN EIFF FILMS FOR ROUGH CUTS

RICHARD MOWE IS A FILM WRITER AND A FOUNDER/DIRECTOR OF THE FRENCH FILM FESTIVAL (APRIL 2007) AND THE ITALIAN FILM FESTIVAL (NOVEMBER 2006)

SHERRYBABY

Director: Laura Collyer, US, 2006
15 AUG 19:30 Cineworld
17 AUG 20:00 Cineworld

Based on the experiences of a friend Collyer grew up with, this debut feature details the story of a young woman's search for a normal life after serving a prison sentence for a drugs conviction. Maggie Gyllenhaal gives an exceptionally wrought performance as Sherry who tries to re-enter her daughter's life. Her brother and his wife have other ideas and want to raise her as their own. It's a tough ride but Gyllenhaal gives a mesmerising account of Sherr's demons.

HOTEL HARABATI

Director: Brice Cauvin, France, 2005
22 AUG 21:45 Cineworld
23 AUG 19:15 Cineworld

With shades of Bunuel and a peppering of Godard this first feature provides an intriguing guessing game after a French couple (Helen de Fillières and Laurent Lucas) pick up a suitcase left on station platform by a middle-aged man with whom they have entered into conversation. The luggage is labelled 'Hotel Harabati.' From then on the narrative spirals into all manner of mysterious byways: the couple begin to fall apart, their home disintegrates and the husband strikes up a relationship with a young man. Go with the flow – and keep up.

SNOW CAKE

Director: Mark Evans, UK & Canada, 2005
15 AUG 19:00 Dominion
17 AUG 17:10 Cameo

In Marc Evans's Snow Cake, set in anonymous Canadian town, an array of oddball characters try to connect with each other despite being out of synch with their own lives. The collection includes Sigourney Weaver as an unpredictable autistic woman confronted with the death of her daughter in a car accident – and a guilt-ridden and world-weary Alan Rickman as the man who gave her the fatal lift. Writer Angela Pell manages the fine balance of comedy and romance and also manages to throw some real light on the rare subject of autism although comparisons with Rain Man are way off beam.

BROTHERS OF THE HEAD

Directors: Keith Fulton, Louis Pepe, UK, 2006
17 AUG 19:30 Cameo
18 AUG 21:30 Cameo

This is the first narrative feature - inspired by a 1977 Brian Aldiss novel - from Fulton and Pepe who made the behind the scenes docu Lost in LaMancha. Here they blur the border between reality and fiction in a tale about conjoined twins Barry and Tom Howe who appear poised for stardom as the front men of a band. Calls to mind classic rock odysseys such as Gimme Shelter, 24 Hour Party People and even Velvet Goldmine.

CHANGE OF ADDRESS

Director : Emmanuel Mouret, France, 2006
19 AUG 19:30 Filmhouse
20 AUG 15:30 Filmhouse

Light as a soufflé Emmanuel Mouret displays touches of Rohmer and Truffaut in a charming

tale about an awkward French horn player who falls in love with his young student. Complications ensue when he becomes involved in his female flatmate's relationships and she reciprocates by trying to give him advice. Mouret, introduced to UK audience with his first film Venus and Fleur at the French Film Festival two years ago, also plays the hesitant hero. Sparkling and feel-good.

JINDABYNE

Director: Ray Lawrence, Australia, 2006
17 AUG 19:00 Cineworld
19 AUG 17:30 Cineworld

Raymond Carver's short story has been expanded by Ray Lawrence who made the superb Lantana, into an evocative morality play set against the backdrop of the Australian bush. With some visual nods to Picnic at Hanging Rock Lawrence who has made only three films in 20 years, hooks his viewers with a psychological drama about the ripple effect of a single decision made by four men who stumble on a murdered girl. They delay reporting their find, preferring to go fishing instead and incur the moral wrath of a close knit community. With Laura Linney and Gabriel Byrne in the lead roles, and strong "local" cast this one of the strongest Australian contenders in years.

ZIDANE: A 21ST CENTURY PORTRAIT

Directors: Douglas Gordon, Philippe Parreno, France, 2006
19 AUG 18:00 Cineworld
22 AUG 20:00 Cineworld

It may be rooted in the world of football but little by little the game itself disappears and you hardly see the ball but concentrate on the man himself. Created by the award-winning Scottish artist Douglas Gordon and French artist Philippe Parreno, the study shows Zidane during a match between Real Madrid and Villareal in Spain's Premier League in April 2005. Cinematographer Darius Khondji captured the action and Zidane's every movement with the aid of 17 cameras and the result is breath-taking.

SUMMER PALACE

Director: Lou Ye. China and France, 2006
15 AUG 18:30 Cameo
16 AUG 19:00 Cameo

Director Lou Ye (Suzhou River, Purple Butterfly) pulls no punches as his two young lovers play out their complex, erotic, love/hate relationship against a heady backdrop of political unrest. Yu Hong (played by Hao Lei) leaves her village, her family and her boyfriend to study in Beijing, where she discovers a world of intense sexual and emotional experimentation, and falls madly in love with fellow student Zhou Wei (Guo Xiaodong). Their relationship becomes one of dangerous games, as all around them, especially their fellow students, begin to demonstrate, demanding democracy and freedom. Summer Palace represents an ambitious undertaking which blends emotions, affairs of the heart and explicit sex, with the broader spectrum of history.

SHUT UP AND SHOOT ME

Director: Steen Agro, Czech Republic, 2006
21 AUG 19:30 Cineworld
22 AUG 18:00 Cineworld

This a black comedy about suicide and possibly

dumplings from a much acclaimed new writer and director Steen Agro which starts as it means to continue with the death by a falling statue of the hapless main character's girlfriend during a sightseeing stroll. Shot in and around Prague, Colin the tourist (Andy Nyman) becomes suicidal and he strikes up a bizarre friendship with Pavel (Karel Roden) whom he hires to kill him and put him out of his misery. A UK-Czech co-production it is mostly in English and finds Roden displaying great comic ability to Nyman's hangdog foil.

ODD MAN OUT

Director: Carol Reed, UK, 1946
26 AUG 21:30 Cineworld

James Mason was superbly cast as the anti-hero Johnny McQueen, an IRA chief trying to escape the police after a bank robbery in this classic film noir made in the year of the festival's birth. As the night progresses McQueen is sucked in to a murky world of cross and double cross in 1940s Belfast. Carol Reed, was able to call upon the striking work of the cinematographer Robert Krasker, and also had the advantage of a striking and hypnotic score by the classical composer William Alwyn. The supporting cast too is memorable including Kathleen Ryan in her only feature film, along with Robert Newton as a drunken artist and Denis O'Dea, F.J. McCormick, and William Hartnell in other crucial roles.



SHERRYBABY



BROTHERS OF THE HEAD



SNOW CAKE



ODD MAN OUT



CHANGE OF ADDRESS



SHUT UP AND SHOOT ME



**ZIDANE:
A 21ST CENTURY
PORTRAIT**



HOTEL HARABATI



JINDABYNE



SUMMER PALACE



Douglas T Stewart in *Midnight Oil*

Scotland's freshest film festival came to Lanarkshire last month, finishing in style as movie makers from across the globe were honoured for their groundbreaking contributions to new cinema.

But the director of the **deep fried film festival**, the country's first truly egalitarian platform for aspiring artists of the silver screen, believes home grown talent more than stood up to the overseas challenge. And one of the big winners on the night, Los Angeles based actress turned film-maker Stacy Marr, praised organisers for bringing just a little bit of Hollywood glamour to Scotland's answer to Cannes - sunny Lanarkshire !

Ms Marr, who has worked with Sean Penn and Renee Zellweger in the past, picked up the Best Comedy award for her short film 'Getting Lucky', a witty tale about the perils of internet dating. She said; I'm really impressed. I think it's important for international film makers to come here and show their work- and I have been really impressed with Scottish talent.' Festival director, Martin Greechan, who started the project from scratch and put it together on a shoestring budget, managed to screen over 60 films- shorts to features - over three nights at Airdrie Town Hall and The Mint Bar and Restaurant, Coatbridge.

Speaking at the awards ceremony in The Mint, Martin said: 'Everybody loves the movies. Everybody who has attended this festival instead of going to see *The Fast and the Furious; Tokyo Drift*, the lame remake of the *Omen* or the laughable *Da Vinci Code* has been impressed with quality on show. 'Here in Scotland our film - makers have as much ability as anyone in Hollywood, Bollywood or Nottting Hill. Seven out of ten awards have gone to Scots and, of all the entries we received, only one had to be

rejected - and that was because of a copyright issue.

'The talent to make truly great movies is right here in Scotland. All it needs is an outlet. We at deep fried will continue to do our best to provide that.'

Ten awards - special DVD trophies with a deep fried pattern, dubbed the Golden Fritter by one recipient - were handed out.

Entries from as far afield as the U.S , Italy, Denmark and Canada were included in the programme - and Canadian Marc Bertreux walked off with award for best animation, for his short film *Robota*.

Martin added: 'What has really struck me has been the comments of people at the end of screenings. The documentaries have really hit home and several people have wondered why we can't get that kind of quality on the BBC. It's a good question, when you consider that all of the documentaries were either made by Scots or filmed in Scotland.

'The film that won our prize for Best Originality, a really clever film called *Boss and Dog; Nae up to much*, was described by a couple of people as 'the new South Park' - and that was made by a couple of guys right here in Airdrie.

'People have been sitting there for five hours watching a lot of films they've never heard of - and enjoying it. Pound for pound, Scottish film makers can match anything Hollywood churns out. They just need an opportunity to get their work seen'



Stacy Marr in *Getting Lucky*



Stacy Marr, Star of *Getting Lucky* with Martin Greechan Festival Director

THE UNSTOPPABLE FINNEGANS

Independent filmmakers, the Finnigan's (FINSCOTLAND) have produced their fifth feature, *Bits n Bites*, a 'don't have nightmares' chiller thriller, shot around their hometown of Coatbridge and birthplace of the Deep Fried Film Festival where they also had hands on involvement. They also recently brought a slice of Scotland to France with black comedy, *Big Nose & Twinkle Toes* up for discussion along side Ken Loaches *Ae Fond Kiss* at the Universite Jean-Monnet and Cinema Without Frontiers Festival's Scottish Film Night.

For distribution and further information about FINSCOTLAND goto www.finscotland.com

Baby Ryan



Wilma Finnegan



Duncan Finnegan

Bits n Bites



Pauline Duffy



ARE YOU RIDIN' WITH JESUS?

New book and film from *The Wicker Man* director, Robin Hardy Linsey Denholm reports



Roughcuts met with Robin Hardy, acclaimed director of the 1973 cult film, *The Wicker Man*. Hardy was in town to promote the launch of his new book, *Cowboys for Christ*, published by Luath Press.

Cowboys for Christ is a born-again Christian church in the USA,

which takes its religious ceremonies to good honest Christian folk at rodeos and churches all over the country. Hardy's novel, which opens in Texas, features a young American pop starlet, who is member of this church and wants to use the power of her voice and belief to bring Christ's message to the heathen masses of Europe.

She takes part in a Christian music festival at Glasgow Cathedral and meets the laird of a small Borders town, who invites the earnest young girl and her sweetheart back to his hometown for her to 'convert' the townsfolk. Of course, there are enough warning signs for us to realise that it isn't going to work out quite like that. As Hardy himself told us: "the story inhabits the same territory as *The Wicker Man*", but takes as its moral framework, American ignorance and innocence about European values.

Instead of converting the community to Christianity, the young American couple become embroiled in the May Day celebrations and are crowned the 'queen' and 'laddie'. Religion is a recurring theme for Hardy. "I've always been interested in religion," he says. "I am interested in the power of a small number of people to

influence large numbers of people in areas like religion and politics."

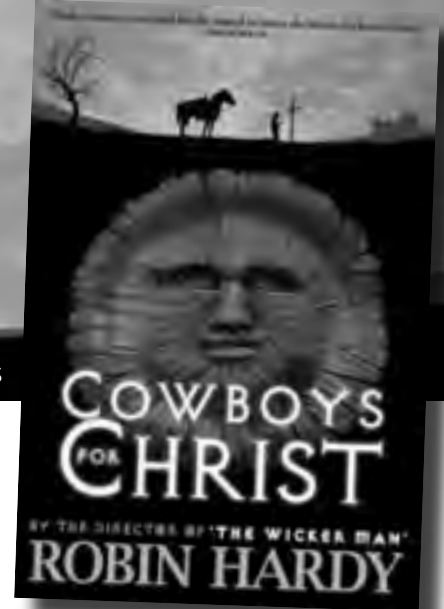
While, *The Wicker Man*, has a timeless quality to it, Hardy has made *Cowboys for Christ* more contemporary, and time and space-specific; it is set just before the war in Iraq and features the anti-war demonstration in Glasgow in February 2003.

Another theme is inevitably the clash of cultures between America and Scotland, rather than the mainland versus the remote island of *The Wicker Man*. While, *Cowboys for Christ* is not set on an island, there is still the sense of an isolated close-knit rural community.

Hardy has also written the screenplay of *Cowboys for Christ*, which is due to begin production in February 2007. It is expected to be filmed on location in Dumfries and Galloway, and Glasgow, and is to be directed and produced by Hardy, and co-produced by Peter Snell, one of the original producers of *The Wicker Man*. Christopher Lee is expected to play the part of the Sir Lachlan Morrison the magus-like Lord Summerisle character, with Vanessa Redgrave as his wife, both subject to availability.

Once again, as with *The Wicker Man*, music will be integral to the plot of Hardy's new film, with American pop music, gospel music, country & western and the songs of Robbie Burns, all featured to reflect the clash of cultures.

Roughcuts wanted to know how Hardy felt about the forthcoming remake of his most famous film, starring Nicolas Cage in the Howie role. Although he hadn't seen it yet and hasn't been



involved in the production at all, he is keen to see the film and to see what kind of reaction it will receive from critics and fans of the original film.

Finally, Roughcuts wanted to know if Hardy had any advice for young Scottish filmmakers. He sees that there is a particular shortage of producers in Scotland and the UK in general. He believes these entrepreneurial and business skills need to be nurtured, through more training and work placements, in order to develop future producers.

***Cowboys for Christ* is available now published by Luath Press.**

Other titles of interest include: Constructing 'The Wicker Man: Film and Cultural Studies Perspectives, edited by Jonathan Murray, Lesley Stevenson, Stephen Harper and Benjamin Franks (University of Glasgow, Crichton Publications, 2005)

The Quest for the Wicker Man: History, Folklore and Pagan Perspectives, edited by Benjamin Franks, Stephen Harper, Jonathan Murray and Lesley Stevenson (Luath Press 2006)

The Wicker Man

And it's just been announced that the remake of *The Wicker Man* starring Nicolas Cage is due to be released in the UK on September 1st. In an unusual step there will be no advance publicity as critics are being denied the chance of a preview screening of the film. The official reason for this from the producers is that the film is still in post production and there will not be any available prints before either the UK or US release dates. Robin Hardy has already had his name removed from any promotional material and disassociated himself from the remake of his cult film.



We're Spartacus!

The Spartacus Documentary Film Festival 2006



Johnny Murray, Francis Lopez & Jim Monaghan (Spartacus)

Saltire films: *Asylum: A Place of refuge*

Camcorder Guerrillas & Autonomi TV

When the organisers of the Spartacus Documentary film Festival chose its name it seems likely that visions of jut-chinned defiance inspired their choice. Just as Kirk Douglas used his star power to bring blacklisted screenwriters back into their profession for his **Spartacus**, its namesake brings its audience work that may not reach the higher twists of the international festival round, but is nevertheless committed, thought provoking and relevant. All audiences have to do to find it is venture into deepest Ayrshire.

Staged in a 'Big House' outside New Cumnock, the inaugural programme took Immigration as its theme. With dawn raids dominating the headlines and the grim shadow of Dungavel clouding Scotland's liberal traditions, this is a controversial choice of theme. The work programmed by Director Francis Lopez and presented by the ECA's Jonny Murray was split into four sections; Welcome to Scotland? Workers of the World, Scottish Muslims and Seeking Asylum. The films stretched to all points of the documentary continuum - satire, character studies, impassioned polemics and archive pieces that built a complex, multilayered picture of immigration in Scotland, one that frequently left more questions than answers.

A good example of this is the opening film, would be Doug Aubrey's *Saida Come home*. Described as a work in progress, Aubrey has laid the bare bones of a revealing film about a young Albanian refugee and the arbitrary laws that have severed her and her family from the roots they had set down in Glasgow. It's opening however boasts some superb moments in the Scottish Parliament and is wonderfully set up. However, the foreign shoot in Tirana lacks the logistics to provide a context and develop themes such as the sex trade and Saida's sense of alienation. There is altogether too much telling from the presenters and not enough showing - although if the film should be completed there is the potential to make a remarkable film.

Camcorder guerrillas presented two hard -hitting polemics that rounded off the first section; Welcome is an effective expose of the hardships and injustices suffered by Asylum Seekers in Sighthill - and the hard work of residents, volunteers and activists to bring some warmth to what has been a cold welcome. Visit Dungavel is a punchy satire on Scotland's notorious 'Immigration Removal Centre' that wears its anger as a badge of courage. It lacks the polish that makes it entirely effective as a media satire, but it makes its point admirably

Section Two: Workers of the World dealt with economic migration in Scotland, opening with the elegiac and contemplative *Across the Water*. The film considered two very different yet oddly sympathetic cultures - post partition Pakistan and the Isle of Lewis. Sana Bilgrami is skilled at capturing telling, eloquent images. Bilgrami also gives us *Tree Fellers*, a potted history of Belizian lumberjacks who found a new life in wartime Scotland. Imbued with the good humour of its subjects, with a slight tinge of sentimentalism, it revives a forgotten aspect of twentieth century history with sensitivity and insight.

By late afternoon, the audience had been taken through a variety of perspectives, from the global to the deeply personal. The latter aptly describes *Rooted* by Kapwani Kiwanga, an entertaining (not to mention punning) vignette of Edinburgh's Afro hair salons, contrasting the older and younger generations of Afro-Caribbean immigrants, between nostalgia for the old country and relative contentment as a young 21st century Scot.

From Jekyll and Hyde to the Highland line, Scottish identity has long thrived on its internal divisions. Section three looked at the lives of Scottish Muslims, a group currently subject to many misconceptions, myths and mythconceptions. The four daughters in Anna Jones' *Then and Now* are possessed of strong Edinburgh accents and even stronger personalities. Frequently wresting control of the camera from the director, this was for the most part an honest, unsentimental portrait of war, resilience, parenthood - and boy bands.

The section was rounded off by one of the longest films of the day, George Cathro's *Jute, Jam and Islam*, a thoroughgoing film about Dundonian entrepreneur Tony Hussain. From efforts to build bridges between the mosque and the local community to the invention of spicy chips, the tough, indefatigable Hussain embodies the contradictions of life as a Scottish Muslim - the need to hold on to one's roots and to integrate.

Section four - and the day - was rounded off with the riddling short *Trompe L'oeil* and *Asylum: A Place of Refuge*, an expansive documentary that followed Asylum seekers as they waited to be processed. They provided a fitting subject for the theme of Seeking Asylum, and an apt conclusion to the day.

And so the first Spartacus drew to a close. Interspersed with spirited debates between filmmaker and audiences, the packed programme was perhaps a little too much to pack into one day, which resulted in a quick moving schedule that might have benefited from a little more time to think and reflect. But the organisers have made an excellent start that they will hopefully capitalise on in the future. Situating the festival outside of the Edinburgh-Glasgow axis is also a brave move; but there is a lot to be said for taking challenging and grassroots nonfiction cinema beyond the metropolis. No doubt many critics would grumble at the train ride to New Cumnock, but they of all people could benefit from expanding their horizons

Mitch Miller



CONTORTED HAZEL

Contorted Hazel – ‘Honesty is the best Policy’ Producer Marc de Launay writes a cautionary tale....

John Gorman and I had been working on the short film script *Contorted Hazel* for some time and were delighted that, after a lot of hard work and development, Becky Lloyd and Julia Caithness at Scottish Screen also saw it's potential and Scottish Screen National Lottery funding became partners in it's production in November 2005. The short film tells the tale of a mother and son who have moved into a National Trust for Scotland property as caretakers during the winter. The young boy suffers from nightmares and literally draws them and seals them in jars to keep him and his mother safe; unfortunately one of the jars is broken and it's contents are now loose in the house stalking them both...

But what is this article about I hear you say...well it is about the rather un-sexy subject of production insurance. I know, wake up! Last year a relative newcomer to the industry asked my advice for his low budget short on the production side of things and asked what he should spend his very meagre funds on. My reply surprised him, it was to spend it primarily on production insurance and catering, in that order. I explained that regardless of how well the script had been developed, who was starring, what crew he had working for nothing, or what equipment he had arranged gratis...it all needed insurance (even if you get equipment free, the hire companies will insist on insurance for their 'free' hire). It may be viewed as a simple legal requirement (production insurance for hired equipment, costumes, sets etc; public liability to film in public spaces and employers liability are all required). I stressed that such insurance (and crews marching on their stomachs etc!) was important because it showed that you, as a producer, gave due respect to your colleagues, regardless of the legalities. Okay, insurance will be a large chunk of your budget and producers hate spending money on something that some perceive they will never actually use on a shoot, but it is money well spent. How many producers does it take to change a lightbulb...can't we just use a candle?

There are many tales of insurance related misery and mismanagement from the specialised and glamorous world that is 'film'. A number of years ago a crew member for a funded short came to me as a BECTU member (I was Chair of BECTU Freelance Division in Scotland at the time) with concerns that the production he was on was not insured. I discreetly went to the executive producer, in my official capacity, only to be told that if that happened below his eyeline then he had no concerns; so I went to the producer, who was impolite in the extreme and flung a number of unfounded accusations at me (mostly down a phone in the early hours of the morning!). But, this producer had not done her job properly and the BECTU representative put her firmly right about the need for insurance for her production, crew and cast. So, it was clear that back in the mists of the last millennium many producers in early stages of their careers would cut corners and forego the expense of insurance, but times change and I believe most now would not dare take that risk.

So, back to our horror short *Contorted Hazel*; we were at a couple of locations that were places of historical importance and hence needed every liability we could wave a stick at. Our first location, MacIntosh House on Blythswood Square was fantastic, all ran smoothly and we were finished there slightly ahead of schedule. Then the unit moved to Holmwood House, a National Trust for Scotland 'Greek Thomson' designed property in Cathcart, south Glasgow. Sally White and Jim McDowell were the permanent staff there and were incredibly helpful despite having 40 odd hairy/scary film crew in their property for a week of shooting, some at night. All went well thanks to the huge effort from everyone involved. Once the daily rushes had been checked on the fifth day of filming, a small anomaly was flagged up. This turned out to be an intermittent fault, possibly within the camera, that meant we had lost a number of major shots with no means to extend the shoot or re-arrange on the last day. It could have been a major disaster had

we not had production insurance. We immediately contacted the equipment hirers who took immediate and definitive action. We also contacted our insurers at Alan Chapman and James (AON and many others provide equally competent specialist policies for films). So basically we had finished a really hard yet fulfilling shoot to find that we probably had to re-shoot at least two days worth of footage. Nightmare! Frantic phone calls to art department runners to take the set off the bonfire were met with incredulity but they were eventually convinced I wasn't joking! Then the complex stuff started. We would of course have a 'Miami Vice type 80's montage' here to inform the reader of time passing etc, but I wouldn't want to wake you up.... loads of phone calls, meetings, huddled conversations in coffee houses with chocolate muffins, the insurance company assigning a loss adjuster who goes through all the details of the shoot and re-shoot and all it's related costs in fine detail, oh boy, are we talking -absolutely everything is under scrutiny but quite rightly so...okay, it's a crap montage so we'll stop there. Nick the loss adjuster was fair but firm and we had to be as transparent and open as possible. I had heard many a horror story about insurers not paying out claims and it was a lot of hard work by our brilliant production crew with support from Julia Caithness at Scottish Screen, basically putting together another shoot from scratch. But we eventually got the re-shoot completed and wrapped

in Feb/ March of 2006; so through perseverance, diligence and hard work from all the great people involved we have ended up with a stunning film. It was a real lesson in the absolute necessity of production insurance for any level of filming and one where honesty had been the best policy working with the insurers. Okay, it's not a sexy subject to write about but it is simple advice. Whatever production you are working on, production insurance can be the difference between having a film that so many people have worked hard to get made, or having a load of tapes with no value nor use whatsoever, apart from an expensive paperweight, as you cry into your cappuccino and get your Marlborough Lites all soggy.

Producer and Writer: marc de Launay
Director: John Gorman
Director of Photography: Keith Ingram
Starring Lorna McDevitt, Tom Carter, and introducing Callum Warren Brooker.

Details of 'Contorted Hazel' may be found at www.mandragora.net, www.contortedhazel.com or at <http://www.scotfilm.com/sweet.php> for those without a delicate disposition/heart condition.



Immeasurable Joy

as told by Michael James

TABLE arrangements at any award ceremony are a dead give away for who is who, and who is going to win. That's why, when a group of three recent film graduates from the RSAMD found themselves at the back of the hall at the Scottish BAFTA awards ceremony they thought they were out of luck. But actually, they were about to be handed the biggest accolade of their young careers.

"We were joking around saying that it was the losers table. But then a girl at our table won 'Best New Work' and we thought if she can win something, we can win something" said Director of Photography James Harrison.

The graduates took up their tables at the back of the hall and sat in anticipation. Director, Adam Campbell was already setting himself up for a fall, "Obviously none of us had been to anything like this before, the red carpet, the lights, and the glamour of the night. It was amazing.

"My family and friends were telling me not to go along thinking I was going to win so I had myself expecting a let down so I could just enjoy the night."

The curiously titled *The Immeasurable Joy of Healthy Living* (Or How I Discovered Discovery) – 'Joy' for short, was the fourth year honours project written, directed, produced and shot by a team of four RSAMD graduates. Director Adam Campbell, 22, Director of Photography James Harrison, 23 and Script Writer Greagor Barclay, 26, were three of the first year of graduates to emerge from the newly created Digital Film and Television BA Hons degree.

The short film focuses on the lust that manifests itself within those struggling to find the inspiration to make their life worth living. Everyday the main character spends working in his dead end job in the health food store, he engages his mind in a frustrating struggle conjuring up the BIG idea that will make him a millionaire. But it just doesn't happen. The beauty of the piece and that of the script writing, is that the film represents a quirky twist in life that no matter how hard you look for something you will never find, until exactly when you least expect it, when you weren't even looking, it smacks you right in the face.

After graduating from the course, the three decided that in order to get themselves, their names and their work seen by the right people, they would have to enter their work into numerous competitions. "We didn't hesitate to send it to BAFTA, we knew we'd be up against some stiff competition, but we had confidence in the film," said Campbell.

"We made it for £500; it was a student film, on



Director, Adam Campbell

a student budget, using student actors. Even my brother was in it and he's not even an actor, we just used anyone we could get."

Harrison added, "We were definitely complete underdogs, there was no pressure because we didn't expect anything and the competition was really good." "The other clips were shot in much higher definition and looked as though they had a lot more money pumped in, so winning was just a total surprise, it took a while to sink in, and during that time it was just manic. We were amazed!

"It was kind of weird because all the spot lights are on you and during that long walk you recognise so many people that you want to try and get jobs with and they are all looking at you, giving you applause. It was nice, but nerve wracking at the same time."

Three months after submitting the film to BAFTA, the group were notified that Joy had been short-listed for the knock out stages of judging panels. The three graduates endured a six week wait before being told they had been nominated in the 'Best Screen Play' category and had to come up with a 15 second clip.

Campbell was working on a new project when he found out they had been nominated, "I was shooting at the time, I was in a tent in complete darkness filming a hidden camera show when I got the text from James.

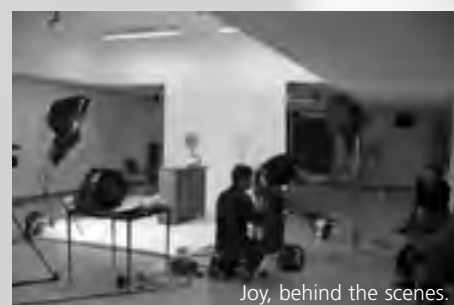
"I just sat there in the dark with a huge smile on my face waiting to finish so I could phone James back,"

Being nominated is evidence that the RSAMD is capable of providing a calibre of graduate that can compete at the highest level in the country and come out winners.

"All three of us were really chuffed; it was really nice to be recognised because a lot of the awards competitions don't look at graduates from new courses so it's difficult to get recognised. Normally you have to have a bit of pedigree before you even get considered for this kind of award,"

"We knew the nomination came off our own back rather than reputation," explained Harrison.

Now, nine months after the award, this group of youngsters (despite doing their best to ride on the wave of success brought by the film) talented as they are, find themselves working on separate projects in the industry, in search of freelance opportunities to gain experience and carve their names in the Scottish film industry. Perhaps it won't be long until their next big idea will be smacking them right in the face, just when they least expected it.



Joy, behind the scenes.

For MIPCOM and MIPCOM Junior Reduced Registration Fee*



ORGANISED BY THE MARKETPLACE

MIPCOM

The world's audiovisual content market
9-13 October 2006, Palais des Festivals, Cannes

MIPCOM Junior

The international showcase for youth and children's screenings
7-8 October 2006, Carlton Hotel, Cannes

REGISTRATION FEES AND DEADLINES

MIPCOM: 690 Euros per person. Deadline is 7 September 2006

MIPCOM Junior: 650 Euros for one delegate + three titles. Deadline is 21 August 2006

Registration for MIPCOM Junior is only possible in combination with MIPCOM

*Special conditions apply.

The Marketplace is contracted by the MEDIA Programme of the European Union to create better conditions for European independent

producers and distributors to access the international audio-visual market, by creating and managing MEDIA Umbrella Stands at numerous major audiovisual markets and festivals, such as MIPTV [April], Cannes Film Market & Festival [May], MIPCOM [October] and European Film Market Berlin [February].

The MEDIA Umbrella Stand at this year's MIPCOM will host some 200 European independent producers and distributors. The Marketplace has once again negotiated with the market organisers Reed Midem, a very attractive reduced participation fee which includes complete accreditation including badge, delegates' bag and official Guide listing PLUS free use of all services and facilities of the fully equipped MEDIA Umbrella Stand. In addition MEDIA's colour brochure with participants priority titles will be included in all delegates bags AND as insert in two issues of SCREEN magazine securing a huge circulation (20,000).

Additionally, MIPCOM participants who register with The Marketplace are eligible for special conditions at MIPCOM Junior, the two-day screening event for some 300 specialised international youth and children's programme buyers in the Carlton Hotel. The first delegate, with three titles in catalogue and digital library, pays 650 Euros. The second delegate is 550 Euros and additional titles can be entered at 190 Euros per title.

For complete information on all of these markets and the great value-for-money access offered by The Marketplace, please contact:

Ms Hanny Zillesen, Registration Officer
The Marketplace

Tel: +31 35 695 01 96

Fax: +31 35 695 04 49

Email: hanny@marketplace-events.com

www.marketplace-events.com

or MEDIA Antenna Scotland on 0141 302 1776 or email scotland@mediadesk.co.uk.

EUROPEAN DOCUMENTARY FUNDING WORKSHOP



GLASGOW 1- 3 September
BRIGHTON 21 -23 September
CARDIFF 29 Sept - 1 October

UNDERSTAND THE PRINCIPLES OF PRODUCING DOCUMENTARIES FOR THE EUROPEAN MARKET.

The European documentary market has produced a vast range of award-winning, creative, and powerful documentaries, which have been seen throughout the world. By helping you understand the principles of this market, this course aims to give you an insight to producing documentaries beyond the domestic UK market.

The programme will consist of two parts: an Open Session (1 Day), and a Pitching Workshop (2 Days).

The Open Session is for all who are interested in learning more about European funding for documentaries. During this day there will be a focus on understanding the editorial and creative

priorities of European Broadcasters, and also looking at the main sources of finance available, including co-production, pre-sales, acquisitions and MEDIA support. Several case studies will be presented in order to illustrate the distinct nature of European funded documentaries, both in terms of their content, as well as ways in which they were financed. Fee: £60 (day 1)

Pitching Workshop is a two-day event for all those who have an idea they wish to develop into a specific proposal, treatment and pitch for European broadcasters and funding bodies. The workshop will provide training for filmmakers to develop their pitching skills to use when approaching commissioning editors and attending the various pitching forums that take place through Europe (e.g. IDFA, Thessalonki, Barcelona). Fee £175 (including access to the Open Session)

This event is delivered by the Documentary Filmmakers Group (DFG) in partnership with European Documentary Network (EDN), with the support of SKILLSET, UK MEDIA desk, MEDIA Antenna Scotland, and Media Antenna Wales.

To attend the Open Session only please contact DFG info@dfgdocs.com or 020 7428 0882. Numbers are limited, so we recommend you book as early as possible. Please specify which

event (Brighton, Glasgow, Cardiff) you wish to attend.

To attend the Open Session + Pitching Workshop you need to apply to DFG in advance with a copy of your proposal. As numbers are strictly limited here, we will only select projects with a strong potential for the European market. Please submit (by email) a proposal for a documentary to dfg at athena@dfgdocs.com. We will accept proposals for documentaries over 25 minutes, on any subject matter. Please specify which location you wish to attend. **Deadline for Glasgow is 14 Aug.** The deadline for Cardiff and Brighton is 15 August.

If you wish to attend the Open Session and the Pitching Workshop as an observer only (without a project) the fee is £80 - limited places. **Please register now!**

This event expands on from two previously successful European Funding Workshops in 2003 and 2005. We predict a high turn out again so early booking is recommended.

For further information please contact:
Athena Mandis, Head of Special Projects,
Documentary Filmmakers Group
Telephone 020 7428 0882
E-mail athena@dfgdocs.com

MAN ON A MISSION

REPORTED BY CHRISTINE MCMILLAN

Kevin McIntyre comes across as a very organised and disciplined man but one could see how these qualities would come in handy for someone who, without any apprehension, voices his desire to change the world through film.

Kevin exudes passion as he describes his past film productions which includes short films, documentaries and a commercial – all of which he has written and directed – and all of which tackle serious social issues such as homelessness and the stigma surrounding mental health.

Brought up in a foster home, spending a short time in jail and suffering two years of homelessness himself, Kevin definitely has a colourful history. But who better to create a forum for awareness of social issues than someone who has borne the brunt of some of them first hand.

Kevin is realistic and humble about his chosen career path, "My work is about helping people get back on their feet. Being able to promote awareness of social issues through film is a bit special."

"I was the class clown at school and always knew I was creative. When I managed to distance myself from the trouble I got into as a teenager, I completed a college course in social care but knew there was something else in me, something else I could do.

"I originally thought about acting – I love making people laugh – but I jumped at the chance to make a film at a creative media course at the YMCA. I worked on everything from scripts to camera work to post production and it turned out to be a cracking 10-minute short film about homelessness called Left Out. We even got some publicity while filming since Scotland Today were out filming at the same time and did an interview with us there and then."

Thirty short films later he is hoping to get his first commission with his commercial focusing on increasing awareness of drug abuse and mental health which he will show to the Scottish Executive campaign, Know the Score, and the Scottish Drug Forum.

Kevin gets the use of facilities where he can find them and most of his work is no-budget. He relies on support from projects like Shooters which aims to help young people make films, leading to improved self-awareness, self-development and self-confidence. These schemes aim to give young people a voice and an effective way to express their opinions and be heard. Shooters help him with camera and editing equipment and Kevin is indebted to Robert Mullen, David Hayman and Brian Larkin of Shooters, who taught him everything he knows.

His next step is to do well in a film-making course at University of Paisley ensuring he learns all he can about the art of making films. He has big plans and remains true to his goal of solving social problems using film, but is very modest about his dreams for himself.

"For my own future – I just want a nice place to stay – that would be a dream come true".

If any readers are interested in Kevin's work – you can e-mail him at kevinmacfilms@yahoo.co.uk



Further information

Know the Score – www.knowthescore.info/
Shooters - <http://www.spiritaid.org.uk/shooters/>

THE BOOK OF HOPES AND DREAMS

Roughcuts has reported in the past about the work undertaken by Spirit Aid the charity set up to bring medical help to the people in remote areas of Afghanistan. Dee Rimboud has compiled a charity anthology of poetry, called "The Book Of Hopes And Dreams" to raise money for Spirit Aid. Proceeds from the book will go to provide medicines, doctors, nurses and mobile clinics for the people of the remote Baglan Province of Afghanistan, who have had little or no medical facilities for a quarter of a century... as detailed in the documentary, "Children Of The Rubble", directed by David Hayman (head of Spirit Aid's operations)

This book features many award-winning and internationally respected writers, including Simon Armitage, Margaret Atwood, Moniza Alvi, Alan Brownjohn, David Constantine, Cyril Dabydeen, Carol

Anne Duffy, Ian Duhig, Ruth Fainlight, Vicki Feaver, Elaine Feinstein, Lawrence Ferlinghetti, Charles Ades Fishman, Magi Gibson, Alasdair Gray, Tony Harrison, John Heath-Stubbs, Michael Horovitz, Mimi Khalvati, Tom Leonard, Robert Mezey, Edwin Morgan, Lawrence Sail, Penelope Shuttle, Jon Stallworthy, Anne Stevenson and many others.

The book will be published this autumn, but a special, limited edition of 250 numbered copies will be available on 31st August to those who place an advance order. These will undoubtedly become collector's items in years to come. Advance copies of the book can be ordered by connecting to: www.bluechrome.co.uk price £9.99



Homegrown screen talent makes their mark at 60th EIFF

SCOTLAND AND SCOTTISH TALENT ARE MAKING THEIR MARK THIS YEAR AT THE 60TH EDINBURGH INTERNATIONAL FILM FESTIVAL.

SHOWCASE SCOTTISH TALENT AND PROMOTE SCOTLAND AS A CREATIVE AND INSPIRING PLACE TO MAKE GREAT FILMS.

WE ARE ESPECIALLY PLEASED TO SUPPORT THE EIFF IN ITS 60TH YEAR AS IT CONTINUES TO INFORM, EXCITE, AND CHALLENGE AUDIENCES.

TO COMPLEMENT THE APPEARANCE OF SCOTTISH FILM SUPERSTAR SIR SEAN CONNERY, AND THE WORLD PREMIERE OF INSPIRING SCOTTISH FILM, THE FLYING SCOTSMAN, SCOTTISH SCREEN HAS ORGANISED SOME EXCITING EVENTS TO

AS THE NATIONAL SCREEN AGENCY FOR SCOTLAND WE FUND AND SUPPORT THE EDINBURGH INTERNATIONAL FILM FESTIVAL IN ITS WORK TO INSPIRE AUDIENCES THROUGH INNOVATIVE AND EXCITING CINEMA.

LOOK OUT FOR YOUR SCOTTISH SCREEN FESTIVAL DIARY !



OPENING NIGHT FILM / WORLD PREMIERE
THE FLYING SCOTSMAN

Directed by Nicolas Boukhrief

Starring: Jimmy Lee Miller, Brian Vint, Billy Boyd, Steven Berkoff, Carl Lumbly, Michael Chiklis

SEP 12 - 13:00 Edinburgh - Industry screening
SEP 14 - 17:30 Edinburgh - public screening
SEP 14 - 21:45 Edinburgh - public screening

The inspiring real-life story of one of Scotland's greatest sporting heroes.

Back in 1952, an unrecognised amateur, James 'The Comet' Lee of Inverard, won gold in the 100 yards and 200 yards and silver in the 400 yards and 800 yards at the 1952 Olympic Games in Helsinki. A revolutionary, self-motivated sports fanatic, he found out of himself a passion for a study of average, middle-class people. There is a remarkable parallel and it's with the idea of a man haunted by depression and a sense of socialised inferiority, who struggles to improve his performance, will all have a resonance as we begin to see the experience. Starring Jimmy Lee Miller, Brian Vint, Billy Boyd, and featuring the Arthur Burns Trust, Scottish Screen, EIFF and the Scottish Screen Festival, Edinburgh, EIFF is proud to bring you this exciting new film. It's a story that has inspired a generation of young people in Scotland, and it's a story that has inspired a generation of young people in Scotland.

POCKET SHORTS

SEP 14 - 10:00 - 11:00 Edinburgh - public screening
SEP 14 - 15:00 Edinburgh - public screening
SEP 14 - 19:00 Edinburgh - public screening

Five short films showcasing the best of Scottish talent.

401's Encouraging Competition
A film about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

Pocket Shorts Competition
This year, we're looking for the best of Scottish talent. We're looking for the best of Scottish talent. We're looking for the best of Scottish talent.

Pocket Shorts is supported by Scottish Screen, Scottish Enterprise and EIFF.

McLAREN ANIMATION

SEP 18 - 13:00 Edinburgh - public screening
SEP 18 - 17:00 Edinburgh - public screening
SEP 19 - 15:00 Edinburgh - public screening
SEP 19 - 19:00 Edinburgh - public screening

Discover the new British animation and your opportunity to win the annual McLaren Award for Best British Animation.

The McLaren Award supports British animation and gets the best of Scottish talent. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

ZIDANE: A 21st CENTURY PORTRAIT

Directed by Olivier Gherard and Philippe Pannier

Featuring Zinedine Zidane

SEP 17 - 13:00 Edinburgh - industry screening
SEP 17 - 17:00 Edinburgh - public screening
SEP 20 - 19:00 Edinburgh - public screening

The World's Best of Cinema - The EIFF.

Seven years working in football, Olivier Gherard and Philippe Pannier have produced a work of art. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

TARTAN SHORTS

SEP 18 - 13:00 Edinburgh - industry screening
SEP 18 - 17:00 Edinburgh - public screening

Directed by Anthony Bonvicini & David Johnston

THE BARRACLOCH by Joseph Bonvicini & David Johnston
WICKED AND BEING HONEST by Joe Whitham & David Smith

Tartan Shorts is the 13th year of a joint initiative between EIFF, Scottish Screen and Scottish Screen. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

BLACK BOX PANEL EVENT BUT IS IT ART?

SEP 19 - 19:00 Edinburgh - free public (invited event)

ARTISTS' FILM AND VIDEO
Featuring films about the artist's role in society. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

LAZY AND THE LAST directed by Henry Goodman
IMMEDIATE directed by Matt Hink & John van den Broek
DAY DREAM & **SON FLOWERS**
ASCENDING directed by Alan Hume

Panel Discussion: For many years, visual artists have produced work and innovative work using the tools of digital media - but how does an artist's role differ from that of a filmmaker? Where do artists' works fit today within the wider 'visual arts' sector? How is new work supported? Where should it be seen? The present panel will debate the roles of artists' film and video practice in the UK. The panel will feature a number of visual artists and curators, including representatives from Scottish Arts Council, Scottish Screen, New Media Scotland and Edinburgh Art Festival will be in attendance.

SCOTTISH SHORTS

SEP 20 - 12:00 Edinburgh - industry screening
SEP 20 - 16:00 Edinburgh - public screening
SEP 21 - 13:00 Edinburgh - public screening

ACCENTS directed by Martin Smith
THE CORNER SHOP directed by Zak Wood
LAZY AND THE LAST directed by Henry Goodman
THE BARRACLOCH directed by Joseph Bonvicini & David Johnston

PIZZA directed by James Stone
THE CORNER SHOP directed by Zak Wood

Eight films from the brightest new talent of Scottish cinema.

From comedy to drama, from social realism to a personal story, these eight films are a testament to the talent of Scottish cinema. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

SCOTLAND ON FILM - THE MOVIE

A JOINT PRODUCTION BY BBC SCOTLAND AND SCOTTISH SCREEN

Directed by Alex Rankin
Produced by Richard Dawkins
Music by Malcolm Lockyer

SEP 20 - 17:30 Edinburgh - public screening

Using footage from Scottish Screen's archive, this joint production with BBC Scotland, is based on the popular BBC series Scotland on Film. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

GMAC - GIBBOULT

SEP 23 - 11:00 Edinburgh - industry screening

GMAC DayOut 2006 & **David Guetta** to **Madonna** to **U2**

There's a 1000 ways to live your life. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

THE CORNER SHOP directed by Zak Wood
LAZY AND THE LAST directed by Henry Goodman
IMMEDIATE directed by Matt Hink & John van den Broek
DAY DREAM & **SON FLOWERS**
ASCENDING directed by Alan Hume

SCREEN EXHIBITION IN SCOTLAND - THE FUTURE

SEP 23 - 14:00 - 17:00
Tartan Bar, Scottish Screen Festival Cinema
Avenue of EIFF Festival Park Square

SCOTTISH SCREEN
An Essential Festival Experience

Screen exhibition in Scotland - The Future. It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

SCOTTISH SCREEN

INSPIRE SUPPORT EDUCATE PROMOTE

It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.

SCOTTISH SCREEN

the festival diary

It's a story about a young boy who is encouraged to compete in a school sports day. It's a story about a young boy who is encouraged to compete in a school sports day.