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# Film Guide 2019

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5th Edition

13-17 March 2019

# 2019: The Year Of Reflection

What I've always admired about Beeston Film Festival is that it serves as a platform that celebrates both local and international artists, sharing a variety of stories from nearby and far and wide. An aspect that is equally as exciting is that a small suburb of Nottingham becomes a hub of explosive creativity, new ideas and changing mindsets for five days. With competition categories ranging from women's voices to horror, eclectic is a certainly one of the many qualities that define this festival. It is always a real pleasure to watch a films that are a real assortment of voices, but in spite of this, I noticed that within most of the films that there are common themes that unite the films together.

A striking characteristic with regards to this years programme is that most of the films expressed a strong element of reflection particularly within the present climate and recent events. You could claim that films made within a certain timeframe may echo facets of the surrounding environment, however given the increasingly volatile political climate on a global scale, this is a significant factor. Reflecting the past and present is one of the ways we can shape or understand the future and is both exciting and important to see films bring these questions into the arena. It is humbling that films from a small region from the UK may echo the same concerns or confront the same issues as a film made on the opposite side of the world, possibly alluding to the fact that we are all, in spite of many things, not as different to one another as we think.



To summarise in the words of the artist Banksy *"Film is incredibly democratic and accessible, it's probably the best option if you actually want to change the world, not just re-decorate it"*.

Francesca Levi, Judge

## Five Years of Judging

As a filmmakers, we enter film festivals to try and achieve both a validation of our work and to reach an audience. It can be frustrating, disappointing, unfathomable and sometimes thrilling experience. The first time your film is selected for screening, no matter where it is, makes all the hard work, sweat, blood and tears that go into creating a film totally worth it.

I know this because I have done it. But I have also been on another journey. I have been on the judging panel for the Beeston Film Festival since it's inception 5 years ago. When

this first came about, a little part of me wondered whether or not I was passing over to the Dark Side... becoming part of a faceless panel dishing out summary judgements that could scar the souls of artists from around the world. But then I told myself to stop being such a pretentious as-shat and do the job exactly the way that I would want someone to consider my own work.

The first thing I can tell you about the judging process is that it is an enormously humbling experience. Even in the first year, films were submitted from all over the world and the talent that was on show was incredible. As a filmmaker, I could instantly appreciate the sheer scale of the work and commitment that had been invested in these projects. A basic fact is that even a simple idea and a simple execution of that idea is never actually that

'simple' behind the scenes when it comes to making a film. I was both staggered by the talent on display and the incredible diversity of creativity I was seeing.

Anybody who makes a film and gets it out there is a winner already, as far as I'm concerned. Anybody who makes a film and gets accepted to screen at a film festival is a double-winner! But the nature of a film festival is that there will always be another level of 'winning' and that is where the judges come in. I've already gushed about the talent and creativity... how everyone is a winner... so how can I realistically judge a film dispassionately. Well, you can't do it dispassionately, but there are many elements of the filmmaking process that you can apply standards too. I consider myself a writer first, so I will always be looking for the story in a film. From that I will also be looking at the characters within the story and how they come across. Then I will also consider various technical aspects, the cinematography, the sound design, the mise-en-scene, and where relevant, the performances of the actors. There are a whole range of elements that end up informing my decisions because at the end of the day, all I am providing is my own personal opinion. Of course, it's an opinion that is informed by my experience as a filmmaker and educator, but still just my own opinion. And, if there's one thing this 5 year journey with Beeston has shown me is that my opinion will vary differently to both my fellow judges and also the audience members I have spoken to over the years... and that is what makes this festival such a wonderful experience. Such a diversity of talent and opinion, all shown and expressed with total openness, all underpinned by a love of film!

Beeston Film Festival has come on leaps and bounds over the last five years and is a wonderful example of how a passion for film and a good idea can unite into making a very special event. As it gets bigger and better, year on year, with so many people committing to the varied roles around staging this festival I find myself getting impatient to see what new films I can watch... first and foremost, as a fan... and secondly, as a judge. I know that ultimately some people might be disappointed by my decisions, whilst hopefully, others will be thrilled. C'est la vie! But whatever decision I make is made with a passion and



the sense of responsibility I feel to making this festival the biggest and best it can be... and long may it continue.

Frank Harriman, Judge

## B'Oscars on Tour 2018

In 2018 the Beeston Film Festival had it's 4th edition. In many ways this was the most challenging festival to host but ultimately the best and most therapeutic. Because of personal difficulties and hence limited time, I took steps to simplify the process. The key decision was only use Filmfreeway. We had also used Festhome, Clicks for Festivals and FilmFestival-Life, but as the festival has developed this had become a clumsy, complicated way to review entries.

FilmFreeway has constantly developed and grown as we have. In the end all involved benefited from the decision. The downside was of course potentially missing out on gems other sites had previously provided us. However, entries increased by 30% and the quality overall rose to make the selection process more difficult than ever.

After a great first night of the 2018 festival at the University of Nottingham, hosted by the University of Nottingham Filmmaking Society, Sergio at The White Lion once again hosted the majority of the festival. This year the whole experience was enhanced by some funky party lights! And more than ever the festival was blessed by many filmmakers attending.

So over 4 days and two venues, we screened 105 short films from 22 countries. One of the frustrations of running the film festival is when talented filmmakers can't be there to receive their awards in person. I know we don't have the funds and often they don't either. This year I recognised that as a number of B'Oscar winners were in London and Paris, that it was time for me to hit the road and go the extra mile.

So in April 2018 I headed to London with a suitcase full of B'Oscars heading to the BFI Southbank to rendezvous with judges Francesca Levi and Rebekah Louisa Smith. You can see how impressed with the new style B'Oscars they are. Look, filmmaking can be very hard work and judging too can be stressful but catching up with these wonderful people was about fun and celebration.



*Marcus Markou was shocked and overjoyed to win the B'Oscar for Best Drama with 'Two Strangers Who Meet Five Times', pictured here with writer, director & actor Billie Vee, attending with her film Testing Greta, & producer Abbi Lucas.*



We were at the BFI to meet up with Dan Dixon, producer of The Clanker Man, and present him with his B'Oscar. The Clanker Man proved to be a big hit with the crowd during the festival and won the Audience B'Oscar by a mile. But in the photo below I wonder if he being sufficiently respectful to the award.....

Next up was Judson Vaughan Horror B'Oscar winner for his fabulously scary and horrific, Burn. Below we see Rebekah presenting the B'Oscar to Judson.



But the journey didn't stop there. After a little sleep I took the Eurostar to Paris. I spent Saturday soaking up the atmosphere of that wonderful city and recovering from the previous nights celebrations. On Sunday I woke up energised and excited about catching up with Les Beestonian judges Ophelié Marsaud and Thomas Grascouer, as we presented B'Oscar after B'Oscar.



This group shot has Christian Monnier and Christine Braconnier with B'Oscars for the Best in Festival and Best Performance with the amazing film, Jenna. Proudly holding their B'Oscars for Best Comedy, Script and Direction are director Greg Tudela and producer Marc Ribaud. Their film Petage was a beautifully scripted and directed comedy about a failed robbery.

Here Simon Panay receives his B'Oscar from Ophelié. His documentary, Nobody Dies Here, has won awards across the world and it was great to meet this talented young filmmaker. I'm not too sure what the restaurant we invaded just outside the Gard du Nord thought about our shenanigans but never has going the extra mile been so much fun!



The last leg of B'Oscars on tour was to Berlin where I caught up with judge and previous B'Oscar Winner, Ralf Beyerle, who helped to present two B'Oscars to Boris Seewald for his wonderful film, Afterword.

[John Currie, Director](#)



# Local street art project transforms Beeston

Beeston is famous for many things. For a lot of people, the birthplace of Paul Smith is the most notable. But have you ever stopped to think about the amount of street art popping up around the town?



Jeanie Barton, a local musician, set up the 'Beeston Street Art' FaceBook group in 2017 when she returned to her hometown after spending 14 years living in London and was impressed by the amount of creative people in Beeston.

"On our return we were impressed by the amount of creative people based here; many actors, directors, artists, designers, poets and musicians like me."

Now with over 900 members, the group came up with the idea of proposing a makeover of the dark walls on the council building on Station Road.

"People were discussing online how we could improve the ugly precinct walls, and I was inspired by the art around North London to suggest street art. Jeanie found out about an £8,000 council art fund that still had to be spent and set upon winning it, but after it fell through she set upon holding an event using privately owned property.

With support from crowdfunders and local business owners, the first Beeston Street Art Festival was successfully held in June 2018.

The festival brought the council back on board and they granted the full £8,000 to transform Station Rd and other parts of the town centre, resulting in a beautiful wall of art displaying 3 of Beeston's famous creatives: Richard Beckinsale, Edwin Starr and Paul Smith.

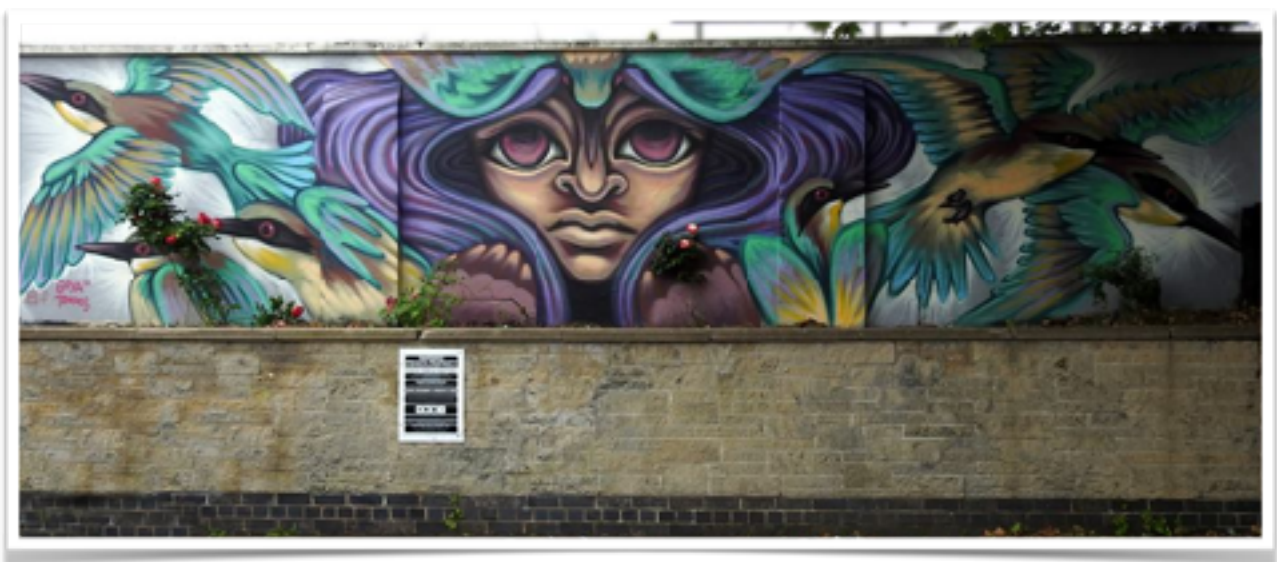


Alongside celebrating the creative heritage of Beeston itself, some of the artwork commemorates Nottingham's most famous icon.

The council are now deciding on a new design to transform the walls to the left of the council delivery entrance using the remaining £2,000 in funding.

The street art team are also raising funds for more private walls to transform over the summer, to "bring as many of the fabulous designs to Beeston as possible and make our town one of the UK's top destinations for street art", Jeanie says.

"The vibrant artworks definitely better represent the community here and we have had loads of positive feedback," she tells. "Public art was identified by a government study as the best way to revive high streets and increase property values - hopefully it helps secure the creative investors Broxtowe require."



Make sure you check out a great example of the street art when you come to Beeston Film Festival; behind the White Lion, Beeston Film Festivals main venue.

Katie Ansell, Writer

## Our all new B'Oscar!

The iconic B'Oscar is getting a revamp ready in time for this year's Beeston Film Festival.

Glass artist, Bec Cass, has created the award for the second time in a row, but this time using all new materials and techniques after using gold for the first time last year.

She said: "This year my work is getting completely tweaked and



revolutionized - the more time I work with glass, the more my ideas flow and the better it gets, it evolves within itself.”

“This year I’m incorporating more gold into the design to give that extra element of glitz and glam, and I’m going ahead in putting that texture with powdered glass in there too to really vamp it up.” Last year’s B’Oscar was a rounded, free standing piece, whereas this year Bec said it’ll be more “elegant and striking,” in its design.

The three flames, which are unique to the festival’s trophy, are getting twisted, taller and sharper, with each flame adopting its own separate design.

Beeston Festival’s overall winner however will receive a specially designed award, with five flames instead of the traditional three. The flames will be bigger and include dichroic glass to give that extra bit of sparkle. Not only are the flames getting reworked, a new element of a ‘bee’ design is being engraved into the award to represent the home of the festival, Beeston.

Bec has specialised and worked in glass and metals since her degree, owning her own shop for 7 years until deciding to move on to a studio to create other works which are sold online.

If you’re interested in finding out more about Bec and her work, she can be found online at <http://www.becass.co.uk/>.

Kiya Cussans, Writer

## Tommy Draper’s top script-writing tips

“Unfortunately, I don’t have 10 tips for writing, I don’t even have 5, I only really have 1 tip and it’s very simple, write your first draft.”

“The first draft is everything” Tommy says. “Until you write it, you only have an idea and blank pages. Once you have your first draft, for a short film or a feature, you have the world and the characters at your fingertips.”

The first draft, for Tommy, is the most important part of a script, the basis upon which he can alter and create to his hearts content. “You can rewrite them, you can fix problems, you can turn a horror into a musical, none of that is possible until you put your thoughts on paper.”

Once you’ve finished with your first draft, Tommy says the next step is to rewrite.

“There’s no good way to know if a script is ready, or at least, I don’t know when it’s ready. I usually aim for about 4 drafts and then it will get sent out to a director, someone like Sophie Black or Sascha Zimmermann, or whoever I’m collaborating with at that time.





“I can never really tell if something is as good as I think it is or as bad as I think it is. I trust other people to be honest with me.”

If you're not in a position to have a home for a script straight away, go networking, find people to read the script.

Getting opinions from honest people always helps.

One thing to bear in mind though is everyone will have an opinion, so take them onboard but don't knee-jerk to every negative comment you hear.

If you listen to every piece of feedback, you might rewrite too much and lose focus of the story you wanted to tell.

It's a fine-line, but you have to write the screenplay for you. If you like it, others will like it... probably! There's no guarantee but being true to yourself is always important.

Hopefully by now you've found a home for the screenplay and you're heading toward the 'shooting script' stage.

“For me that tends to involve hearing the actors say the dialogue out loud at a read through”, Tommy says.

He says there are usually tweaks and new ideas, a chance to tighten the script as much as possible.

“After that, I hand it over to the filmmakers and sit back with a tube of Pringles. I always trust what other people are going to do with my script, I have to, or I'll go crazy!”

Tommy's final advice, and best advice for any writer is to write.

“Sitting down at a laptop after a hard day at work, spending time with your family and then deciding to fill blank pages with words takes dedication, energy and emotion. But if you can get there, just a few times a week, you'll be a writer.”

[Katie Ansell, Writer](#)



# Festival Programme 2019

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# Many thanks to The White Lion

Once again thanks to Sergio and his team for making us so welcome



# Thank you to our Volunteers

Many thanks to all those Beestonians in the review team. Many hours have been spent watching and reviewing entries to ensure that the programme will be of the highest standard.

Many thanks to the team of volunteers who have helped run the event with special mentions to Harry Bamford, Frank Harriman, Chris Smedley, Holly Brown and Lyka Lorenzo and of course so many others. And special thanks to our PR representative and journalist, Keera Allsebrook, for diligent and professional work on the introduction, line-up and Young Women's Voices cover feature.

Finally, many thanks to Simon at Pixel & Graphics (<http://www.pixelsandgraphics.com>) for making sure we had a programme!