
Klaus at Gunpoint 14





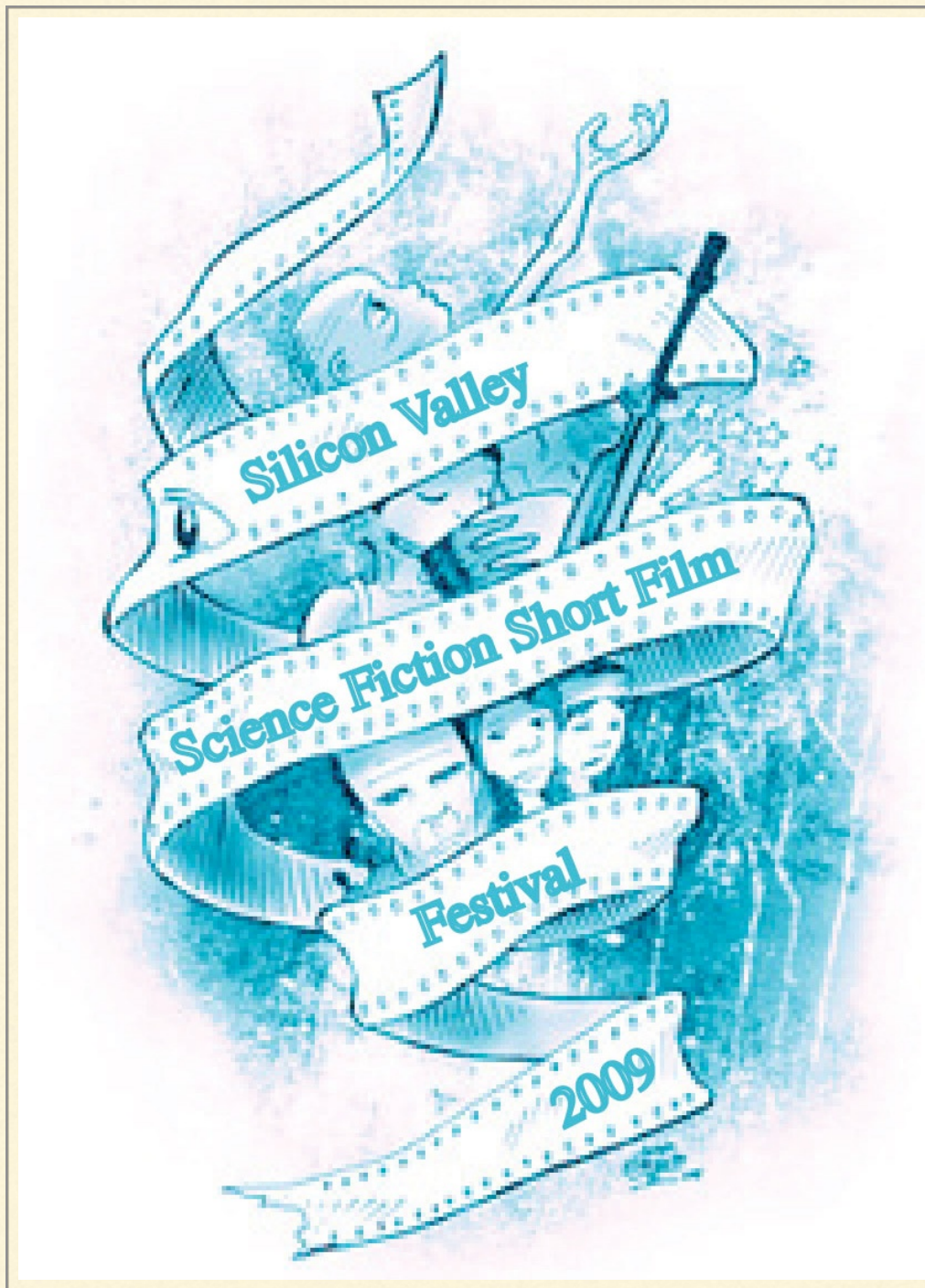
The
Silicon Valley
Science Fiction
Short Film
Festival
by
Chris Garcia

Klaus at Gunpoint is proud to present the line-up for the Silicon Valley Science Fiction Short Film Festival! It's a little over 2 hours of entertainment from around the world. The films cover Science Fiction (and a little bit of Fantasy) in all it's form. Animations that go from experimental to strict narrative, live action shorts that go from space tales to today's hyper-science. Even some documentary mixed in with all of it! It's a solid look at science fiction short film.

There are a few amazing stats. The first is the number of countries represented. Alongside the US and Mexico, there's Germany, Australia, Switzerland, Israel, Iran, The

Netherlands, United Kingdom, Spain, France, Italy, South Korea, and Argentina. Genre film is exploding around the world, and we got more than 500 submissions from more than 40 countries! Half of all the films were directed by women. Animation represents about 40% of the films, four are by first time filmmakers, and at least five films have won major awards at significant film festivals around the world.

This actually speaks volumes for the impact of science fiction in general, but specifically within the world of film. We're seeing an explosion in the number of science fiction movies, and especially in the world of short film. Where once we'd have seen maybe 10-15% of all submissions to Cinequest being science fiction and fantasy,



where as now we're looking at nearly 30%, and in the area of animation, well more than half! While we're seeing more big budget blockbusters, we're also seeing the quality at the films at the lower end of the spectrum. Little Movies are making big impacts, especially in arenas such as *48 Hour Film Project* and, of course, on YouTube.

The tour will start at the Con-Volution Science Fiction Convention. Other dates will follow, with at least one in the city of Boulder Creek, California and another in Mountain View. We're shooting for 7 to 10 dates around the Bay Area! Stay tuned for details!

The 2015 edition will open for submissions in December, and we're planning for two full programs, about 4 hours of films!

Klaus at Gunpoint 14 - August 2014

JourneyPlanet@gmail.com

***The 1up Fever** - Germany, English, 13:08 (North American Premiere)

Directed by Silvia Dal Dosso

Berlin, Bitcoin, Bi-level Reality.

***All the Robots** - Mexico, Spanish, 1:15 (North American Premiere)

Directed by José Isaac Alanís

One Robot tries to rule them all.

***APOLLO - A 16mm Adventure to the Moon** - United States, English, 8:14

Directed by Shawn Bannon

We went to the moon, and this experimental documentary shows us what they saw.

***Bendito Machine V - Pull The Trigger** - Spain, Spanish, 11:54 (World Premiere)

Directed by Jossie Malis

A beautiful exploration using shadow animation techniques.

***CENAPSE #2** - Islamic Republic of Iran, None, 1:40

Directed by Ramin Rahimi

100 seconds of experiemental filmmaking joy!

***Dark Shadows** - Spain, Spanish, 1:30

Directed by Paula Morales Plaza

A hard core detective story... or is it?

***Dring of the Dead** - France, French, 4:07 (West Coast Premiere!)

Directed by Gael Pouvreau & Mathieu Auvray

A man is running away. A zombie girl is after him. He's hiding in a telephone box...

***The First Yugoslavian Cosmonaut** - The Netherlands, English, 1:34 (North American Premiere)

Directed by Rene Nuijens

A part of the Road to Gagarin project by photographer/film-maker Rene Nuijens and writer Steve Korver.

***Insomniac** - United Kingdom, Spanish, 3:27 (Festival Premiere)

Directed by Eva Nieto

Insomaniac is a Mystery, Drama, Sci-fi web series about people who want to stop dreaming.

***Invasion** - United States, English, 1:46 (World Premiere)

Directed by Alec Berger

Two small astronauts are sent to a school by NASA.

***IOA** - Switzerland, German, 0:59 (Bay Area Premiere)

Directed by Gabriel Möhring

A vowel reciting speaking machine leads a miserable existence as a tool of a despotic singing-teacher.

***It's All Good** - Poland, Polish, 5:30 (North American Premiere)

Directed by Gosia Juszcak

A man receives his birthday package, a screen with some very special messages.

Library - USA, English, 3:11 (World Premiere)

When the written word has been destroyed in the name of power, many are forced to seek out creative means of preserving and attaining it.

Nahaul - Argentina, Spanish, 1:11 (North American Premiere)

Directed by Lula Gomez and aJordi Piulachs

Combining the technique of stop motion pixilation and paper, we can see how the girl protagonist of the film will be transformed (in time to the ominous music) into a disturbing one.

***Outlook Not So Good** - United States, English, 0:42

Directed by Andy Novak

George Lowe (Space Ghost Coast to Coast, Aqua Teen Hunger Force, Robot Chicken, The Brak Show), Illeana Douglas (Ghost World, Goodfellas, Cape Fear, To Die For, Easy to Assemble) and Kailey Swanson (The Legend of Beaver Dam) star in the year's only 42-second long animated short bold enough to ask, "Does father really know best?"

***Requim for a Robot**

Directed by Christoph Rainer

What is to become of the drunk, broken robot?

***Second Wind** - Russia Federation, Russian, 6:24

Directed by Sergey Tsyss

The Last Performance on Earth plays out in a post-Apocalyptic landscape.

***Shift** - Australia, English, 10:09

Directed by James Croke

After a series of controversial experiments, Adam (Lindsay Farris), once a rising star of the scientific community, finds his reputation ruined and his funding withdrawn.

***Silence** - France, French, 14:10

Directed by Pierre-Gil Lecouvey

Octave and Melody, two dissipated students, decide out of challenge to get locked in the library. But they still don't know yet that silence should be respected even at night time...

***Sorry About Tomorrow** - US, English, 6:16

Directed by Mottke Dapp

What does it take to travel through time, and if you could, who would you visit?

Spherical Harmonics - United Kingdom, English, 3:09 (World Premiere)

Directed by Alan Warburton

Spherical Harmonics is about the strange power of the CGI image.

***SROBOTZ** - France, French, 5:18 (North American Premiere)

Directed by Jean-Baptiste Leflaive

Some russian dudes meet a robot, after a car crash. This meeting will change their lives...

***The Swamp King** - Israel, English, 4:15

Directed by Nadav Nachmany

A Short tale about what happens when a group of frogs meet a big frog shaped ballon. A metaphor about blind faith and religion.

***There are No Kittens in Heaven** - United Kingdom, English, 2:13

Directed by Swantje Wenz

Two powerful warriors perform a tribal dance in preparation for war, before teaming up to feed a greater force.

***Witch Hunter** - South Korea, Korean, 1:35 (North American Premiere)

Directed by Kim HyunWoo

A Secret Organization 'Witch Hunter' has found out where Witch is.

2

TwitterSpeaks - #AllCheerleadersDie

Pablo Illanes @pillanes

I really need the @CheerleadersDiesound track. @Brookie-Serene #AllCheerleadersDie

MEOW @blunkittykat

#AllCheerleadersDie dumbest movie ever wasn't even that scary.

Devin Shepherd @cinemastreet

"I'm like the Cookie Monster up in this bitch!" #AllCheerleadersDie

Miss Darling @Miss_Darling

Good friggin gawd that movie was intensssse. So intense.
#allcheerleadersdie

Damon Schneider @DamonFilmReview

TonightsFilm: #AllCheerleadersDie A group of cheerleaders die and are resurrected as soul-stealing witches 2 1/2 stars

Francesco Sergio @cescosergio

#AllCheerleadersDie is the best "trash movie" of the year (so far).

Seattle Geekly @seattlegeekly

#allcheerleadersdie was so fun! Like a mix between Heathers, The Craft & Jennifer's Body.

3

TwitterSpeaks - #Boyhood

@johnnyhundreds

#Boyhood was wow. Such a phenomenal production. Definitely my favorite of the year so far.

RaymondCreativity @RaymondCreates

@MarceAriasSouto I'm being attacked on Twitter for a review!
What fun. Certainly more fun than watching #Boyhood . . .

Michael David Lynch @michaeldlynch

“@Johni_CHENo: I can't even explain the feels... #Boyhood #bestmovieever”

Attorney Jeff @AttorneyJeff

If Ellar Coltrane does not win Best Actor it is only because Daniel Day Lewis plays a crippled gay guy dating Theodore Roosevelt. #Boyhood

Levente Smith @LeventeMcC

#Boyhood!! As good as they say. What an enjoyable experience. If you're seeing a movie this weekend, see this one.

Lopez Williams @VIVALOPEZ

One of the best films I've this year ... #Boyhood

4

TwitterSpeaks - #DawnOfThePlanetOf TheApes

Maeson Bivins @MaesonMargiela

If they would've played ape shit- Chief Keef during that movie I would've went bananas #DawnofthePlanetoftheApes

Paul L Hugins @HuginsPL

#DawnofthePlanetoftheApes is loaded with real moments of escapist magic & emotional power! Has moments up there with classic fun Spielberg!

Paul L Hugins @HuginsPL

#DawnofthePlanetoftheApes (5/5) Now THAT's how you do a blockbuster! Big! Explosive but smart with real characters & strong emotions!

Nadin @HavenSyfyFreak

Just happened: Friend: Wanna go see #DawnofthePlanetoftheApes? Me: Can't. Apes freak me out more than snakes and spiders, combined.

Space_Masters @Space_Masters

#DawnofthePlanetoftheApes had me tearing up every time the apes talked about family or dual-wielded machine guns on horseback.

5

TwitterSpeaks - #SexTape

Michael Phillips @phillipstribune

Just saw #SexTape. That's a statement of fact. I saw it. It tried to be funny; I tried to enjoy it. I'd like to think we both tried.

You Know !!!!!!!!!!! @Scorpio1080

Jason Segal Looks Like he's Been Smoking Crack in that New Movie #SexTape He is Way too Thin IMO

Zaki Hasan @zakiscorner

#SexTape isn't as bad as you think. It's worse. #shudder

Allan McLeod @allanmcleod

Many people are asking if I'm the one who leaked Cameron & Jason's #SexTape so just to clarify: my last name's McLeod, not iCloud!

G. Charles Wright @SkinnyArbuckle

that movie #SexTape doesn't seem funny to me. who wouldn't want to watch a Cameron Diaz sex tape? it's not a funny premise.

Jon DeWalt @JonDeWalt

Cameron Diaz was amazing in "The Mask"! Then, she did 20 more years of stuff. #SexTape

6

TwitterSpeak

S -

#TheDisappearanceOf
EleanorRigby

MariaCristinaDoulami @mcdoulami

Some movies reach right to your heart. This is one of them.
#EleanorRigby #someplacegood #dontwalkaway
#him_her #them

Lou Lumenick @LouLumenick

Yeah, I just can't wait to devote 5 hours+ to both versions of
THE DISAPPEARANCE OF ELEANOR RIGBY.

Gerrad Hall @gerradhall

#ICYMI THIS movie is gonna win awards. Don't ask how
I know...just trust me. #eleanorrigby #jessicachastain

Debs @debsbasement

BTW, Weinstein Co; I ONLY want to see THE DISAP-
PEARANCE OF ELEANOR RIGBY: HIM/HER. None
of your edited "THEM" business. #JustSTOPWithThisBS

Deborah Svatos @FallenStar372

I find it annoying that the character in The Disappearance
of Eleanor Rigby series has that name when it has nothing
to do with the song.

Vicky B. @VickyBns

Anyone ever watched "The Disappearance of Eleanor
Rigby"? Is that some kind of trilogy or something?



7

Short Film Reviews - *The Giant Brine Shrimp* by Chris Garcia

Any Bay Area genre film fan 35-50 can probably thank *Creature Features*. Originally hosted by the late Bob Wilkins, later by the awesome John Stanley, *Creature Features* was the source for “terrible” science fiction and horror films from the 1950s and 60s. When I was 5 or 6, they showed, a silly little short with a feature. It was a silly little story that made no sense whatsoever, and it stuck with me.

Fast-forward to 2005-ish - I'm a member of the Bay Area Science Fiction Association, Somehow, we're talking about Salt Lake City and the preparations it's making to host a convention. As we talk, my friend Kevin mentions that there's a long, proud tradition of science fiction in Utah, and mentions having seen a movie on *Creature Features* that starred a Brine Shrimp that attacked Salt Lake. I instantly remembered and started searching for it, finally finding it in the library of the University of Utah. I requested a copy and they actually sent me one! It was amazing! We showed *The Giant Brine Shrimp* at CostumeCon in San Jose in 2008. It was a major victory, as far as I was concerned. We'd man-

aged to get one of the films on *Creature Features* back into the eyeballs of some of the few folks on Earth who can truly appreciate it!

Now, I should start by saying *SPOILER ALERT!*

The story is pretty basic – dumping toxic waste has led to a Brine Shrimp from deep within the Great Salt Lake to grow to tremendous size, bubble out of the lake to attack the city. The first thing it comes across is a couple awkwardly making out in a car. It tosses the car, starting a massive fire in a resort town, thus initiating the madness. The shrimp then wanders into SLC, attacks a circus, tosses an elephant around, smashes a Brigham Young statue, and finally scurries to the top of the Temple, only to be plucked off by a giant seagull. You know, good clean fun.

This film, like so many other shorts of the 1970s and 80s, is not exactly high on production values, but it's impressive in the way it tells the story. The film flows, and though you can tell that some footage was just gathered by walking around SLC with a camera, parts are really ingenious. There's some jerky stop-motion, and some abominable acting, the audio leveling is inconsistent, but this doesn't distract from the fun.

The filmmaker, Mike Cassidy, wasn't a genius. He was a mad scientist. He had worked as a shooter for a local news show called EXTRA, and was an expert at using what he could get his hands on. Footage of the Saltair fire? Yeah, he cut it in. Footage of people milling about at the Salt Palace or in Temple Square? Use it! Footage from Ringling Brothers? Sure! (and that led to one of the funniest moments, when our monster tosses an elephant like it was a cheap toy being wielded by a low-budget effects supervisor). That's the sign of a very smart filmmaker.

Now, this is one of the more interesting giant monster films made in America. Yeah, it's a DIY job, something that's not going to end up with Oscar talk, but it's the kind of film that a lot of young people think was invented with the start of YouTube. This is exactly the kind of short that *Klaus at Gunpoint* would have been championing if we were a mimeographed zine in the 1980s!

You can find it on YouTube - <https://www.youtube.com/playlist?list=PLI126F751CEDD2B18>

SHORT FILM REVIEW - DEAD HEARTS BY CHRIS GARCIA



I would like to state this for the record, *Pushing Daisies*, was one of the most impressive television shows of all-time. A beauty to behold, magnificent in style, impressively sweet, and surprisingly dark, in delivery. It really should have been the defining television program of the first decade of the 21st Century... if only it had found a real audience. Sigh.

Now, why do I bring this up in a review of a short film? Well, that's simple, because if you watched that series, it'll be one of the first things that pops into your head

when you see the lovely dark romance *Dead Hearts*.

And the short actually hits with more impact!

Dead Hearts is the story of two star-crossed lovers. One, Harold Henderson, is another in a long line of morticians. The other, Lola Littleton, is blind, but REALLY good at Kung-fu. They meet in elementary school, when Harold's oppressed by a pack of toughs led by Milton Mulberry. Milton tries to jump Harold, but

a masked Lola, saves the young mortician. That leads to a love affair between the lovely girl and her mortician beau. Sadly, Lola is taken away after her parents are killed, and the last time Harold lays his living eyes on her is at their funeral.

After Lola goes, Harold holds on to his love for her, thinking he'd be better off dead, until he chances upon her. A lifetime later.

The strongest theme, straight out of *Pushing Daisies*, is 'Love that is stronger than death'. In *Dead Hearts* it's given a short timespan and it's used as a way to ramp up the pathos for our characters. Harold and Lola, quirky and memorable, are fully realised, and while they may seem a bit quaint, they feel like the kind of people we all wish we were. They're so dedicated to love that they're willing to go through life without it near because the one who holds their heart is far away.

Yeah, that's hella romantic!

When I think of *Dead Hearts*, it's the kind of film you would see on a date. When I watched it with Vanessa, she found it adorable, and snuggled up to me. That is an exceptionally good sign for a romantic film.

The cinematography is excellent. It's beautiful, and not hyper-saturated, which

is a tendency with this style. This does not look like a film made for less than the cost of a new Dodge Neon.

It's narrated, like *Pushing Daisies*, and it adds to the impact of the short not by giving us tidbits that happen outside the story, but by illuminating the characters from within. It's the perfect use of narration. The acting is fantastic, especially the grade school Lola and Harold. The young actors manage to take the material and play with it brilliantly. The direction is spot-on, and the editing is clean, allowing the performances to come through fully and land with impressive power.

Here's the big difference between *Pushing Daisies* and *Dead Hearts* – the fact that when you're done with *Dead Hearts*, you desperately want more. I found myself wanting to see the lives of these two, to discover more about them, about what they manage to become. It has the impact of a feature. It's amazing.

You can find out more about *Dead Hearts* at <http://www.deadheartsfilm.com/>



8

Interview - Danielle Zorbas

In programing the Silicon Valley Science Fiction Short Film Festival, we came across an amazing amount of fantastic films; so many we couldn't actually program them all. You have to make cuts, sometimes based on what fits in with the other stuff you wanna use. That happened to two films of a fantastic filmmaker we were so glad to have been introduced to.

Danielle Zorbas is a fine filmmaker out of Australia. Her work is awesome, and the films we got to view - Dodgem Paradiso and FEED, made great impact on us, and we're so glad to hear that they've made it on the festival circuit and are hits around the world.

Danielle was kind enough to answer a few of our questions.

1) Can you give us some details on your filmmaking background?

I started out making weird video clips for friends' bands, which led to making video clips fulltime for a bit. Also abstract short films which have been shown at lots of international festivals which is fun. Now I'm making a feature

length video as part of a PhD on fluid identity, surfaces and other dimensions.

2) *Your film Dodgem Paradiso combines what might be called "Actualities" like what Edison or The Lumieres would have shot with the layered editing of 1960s documentarians. What was your visual philosophy towards the film? Also, are you an amusement park fan? Because it really made me wanna go to the Boardwalk and ride some rides!*

Nice. *Dodgem Paradiso* came accidentally out of layering two pieces of footage I felt could work together. One is real-time, full of movement and noise, the other is a static, quiet timelapse and I like how each messes with the others code or structure. There's some kind of breaking through of dimensions. It feels nostalgic to me, while playful, perhaps neo-romantic in a meta-modernist sense. It somewhat reminds me of the film *Cinema Paradiso*, with the celluloid catching fire. I also feel that it's about noise asserting itself within an otherwise clean signal, and makes me think about digital to analogue conversion - the whirring of the digital video camera makes me hear film being fed through the reel. I love amusement parks! They're ridiculous and irksome in a dystopic way I feel. The gravitron, mousetrap, ghost train, clowns

and pirate ship, but maybe the dodgem cars are my fave.

3) *Your short piece Feed seems to play out like a combination travelogue, music video, and cinema verite slice-of-life, all with our distinctive editing and visual style. Talk about about making FEED and your goals for the piece.*

FEED was made wandering through Turkey, Greece, Spain and Sydney last year. It just kind of happened in a burst of shoot and edit, with a soundtrack provided by the amazing band xwave. I guess with that film I was subconsciously looking at tourism as a spectacle and travel as a journey or trip- how mass popular culture is created by and feeds off capturing things over being captured by them. I and my camera kind of assumed an alien meta-position, often shooting the shooter - the tourist as spectacle. I wonder about independent visions in the mass landscape, getting lost in the algorithm.

4) *You've done a lot of music videos, including for the great Red Riders! Do you approach making a video different than making a short film?*

Music videos have been a chance to play with character and mood over narrative, and the same goes for my vision generally. I think I'm always referencing

all kinds of formats - music vid, film, video, the internet, and all genres. Science fiction is endlessly inspiring - between and beyond fact and fiction, the future, how can you go wrong!

5) Finally, where can folks find more information about you and your works? Are any of your films available on-line?

Most of my work is at daniellezorbas.com. More to come!

Thanks so much!

Thank you Chris, science fiction,
herzog and kinski forever!

