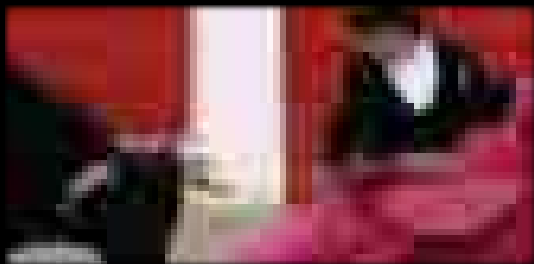
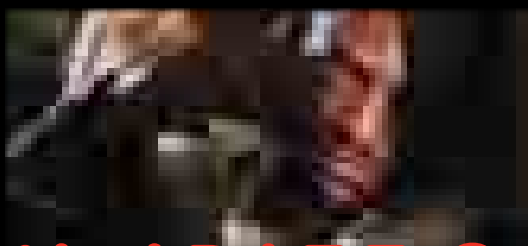
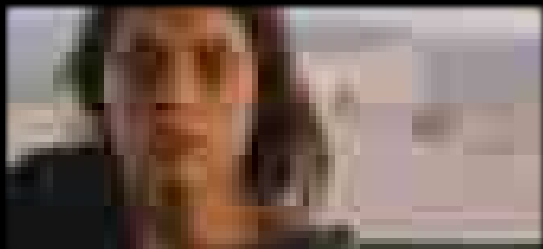




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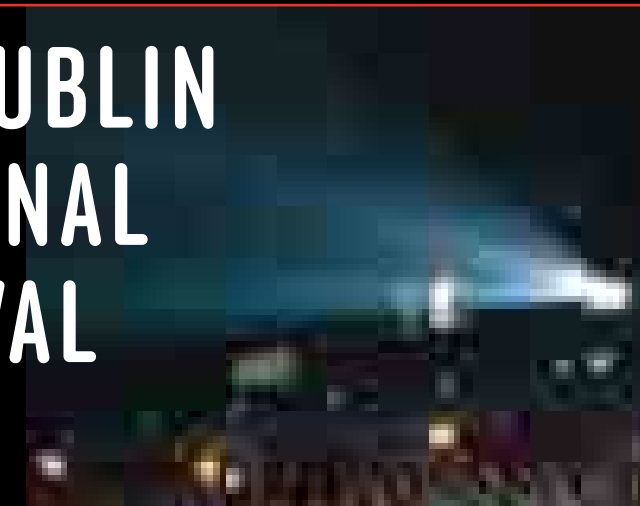
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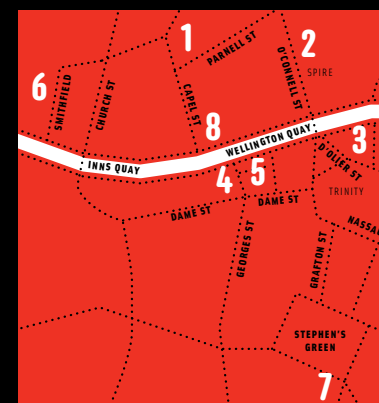
FESTIVAL DATES:
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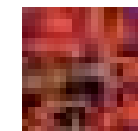


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THURS
17 FEB

FRI
18 FEB

SAT
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SUN
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MON
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TUES
22 FEB

SUBMARINE Savoy / 7.30pm	BEAUTIFUL Screen 1 / 2.00pm	OUTRAGE Cineworld 17 / 11.00am	ADÈLE BLANC Cineworld 17 / 11.00am	THE BIRDS, THE BEES AND THE ITALIANS Screen 1 / 2.00pm	THE ANONYMOUS VENETIAN Screen 1 / 2.00pm
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	FAIR GAME Cineworld 17 / 6.00pm	BARBARIC GENIUS Light House 1 / 2.00pm	THE WOMAN WITH THE FIVE ELEPHANTS Light House 1 / 2.00pm	LIVING COLOUR IFI 1 / 6.30pm	LAPLAND ODYSSEY Cineworld 11 / 6.30pm
	ATTENBERG Screen 1 / 6.30pm	AGNOSIA Cineworld 11 / 2.15pm	LE QUATTRO VOLTE Screen 1 / 4.00pm	ISZTAMBUL Cineworld 11 / 6.30pm	WHEN WE LEAVE Light House 1 / 6.30pm
	ROUTE IRISH IFI 1 / 6.30pm	SCREENWRITING PANEL Dublin Central Library, Ilac Centre / 3.30pm	CONGO - AN IRISH AFFAIR Cineworld 11 / 4.00pm	THE ROBBER Cineworld 17 / 6.30pm	THE BIG UNEASY IFI 1 / 6.30pm
	CAVE OF FORGOTTEN DREAMS Cineworld 9 / 6.30pm	FESTIVAL DIRECTORS PANEL Morrison Hotel / 4.00pm	REVENGE Light House 1 / 4.00pm	THE WEDDING PHOTOGRAPHER Light House 1 / 6.30pm	THE TEMPEST Cineworld 17 / 6.30pm
	THE AUTOBIOGRAPHY OF NICOLAE CEAUSESCU Light House 1 / 7.30pm	THE AFRICAN QUEEN Screen 1 / 4.00pm	THE BRIDGE ON THE RIVER KWAI Cineworld 17 / 5.00pm	NOSTALGIA FOR THE LIGHT Screen 1 / 6.45pm	VIVA RIVA! Screen 1 / 7.15pm
	DARK LOVE Screen 1 / 8.30pm	WEST IS WEST Cineworld 9 / 4.00pm	PORTRAIT OF THE FIGHTER AS A YOUNG MAN Light House 1 / 6.15pm	JAMESON CULT FILM CLUB - THE USUAL SUSPECTS TBC / 8.00pm	WAKE WOOD Cineworld 17 / 8.30pm
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	WILLIAM S. BURROUGHS - A MAN WITHIN Cineworld 11 / 9.00pm	IFB SHORTS IFI 1 / 6.30pm	THE FIRST MOVIE IFI 1 / 6.30pm	FOR 80 DAYS Cineworld 11 / 8.40pm	LOVE LIKE POISON Screen 1 / 9.00pm
		BALLYMUN LULLABY Cineworld 17 / 6.30pm	CIRCUS FANTASTICUS Cineworld 11 / 6.30pm	THE HOUSEMAID Cineworld 17 / 9.00pm	
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		CRAB TRAP Screen 1 / 6.45pm	LIFE, ABOVE ALL Cineworld 17 / 8.30pm		
		THE CHRISTENING Cineworld 17 / 8.30pm	HELLO, HOW ARE YOU? Screen 1 / 8.45pm		
		ARCHIPELAGO Light House 1 / 8.30pm			
		ESSENTIAL KILLING Screen 1 / 8.40pm			
		HOME FOR CHRISTMAS Cineworld 11 / 9.00pm			

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- DISCOVERY
- FIRST LOOK
- FRENCH
- RED CARPET SCREENINGS
- GALA
- IRISH CINEMA
- LATIN CINEMA
- OUT OF THE PAST
- REAL TO REEL
- ROMANIAN
- OTHER SCREENINGS

WED
23 FEB

THURS
24 FEB

FRI
25 FEB

SAT
26 FEB

SUN
27 FEB

FILM SECTIONS

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THREE BROTHERS Screen 1 / 2.00pm	LITTLE WHITE LIES Cineworld 17 / 5.00pm	INTERVIEW Screen 1 / 2.00pm	OCEAN'S TWELVE Light House 1 / 11.00am	ANTON CHEKHOV'S THE DUEL Cineworld 17 / 1.00pm
CO-PRODUCTION PANEL Morrison Hotel / 4.00pm	BENDA BILILI! Screen 1 / 6.15pm	KINSHASA SYMPHONY Screen 1 / 4.15pm	MISS REMARKABLE / THE EXTERNAL WORLD Cineworld 11 / 2.00pm	PRELUDIO Screen 1 / 2.00pm
A FAMILY Screen 1 / 4.15pm	MORGEN Light House 1 / 6.15pm	HOLY WARS Light House 1 / 6.15pm	THE EAGLE Cineworld 17 / 2.30pm	A RIVER CALLED TITAS Light House 1 / 1.00pm
POETRY Cineworld 17 / 6.15pm	THE DOOR AJAR IFI 1 / 6.30pm	LILY SOMETIMES Screen 1 / 6.30pm	HOW I ENDED THIS SUMMER Screen 1 / 4.00pm	WEST SIDE STORY Savoy / 2.00pm
LIVING ON LOVE ALONE Screen 1 / 6.30pm	SOUL BOY Cineworld 11 / 7.00pm	BUILD SOMETHING MODERN IFI 1 / 6.30pm	SELF MADE IFI 1 / 4.30pm	A SOMEWHAT GENTLE MAN Screen 1 / 2.00pm
TIM ROBINSON: CONNEMARA IFI 1 / 6.30pm	THE WAY Savoy / 8.15pm	MY BROTHERS Cineworld 11 / 6.30pm	DUBLIN FILM CRITICS CIRCLE IFI / 5.00pm	MEN OF ARLINGTON Cineworld 11 / 2.00pm
STAKE LAND Cineworld 11 / 6.30pm	ERRATUM Screen 1 / 8.30pm	MY WORDS, MY LIES - MY LOVE Cineworld 17 / 6.30pm	AS IF I AM NOT THERE Cineworld 17 / 5.00pm	WHAT I LOVE THE MOST Light House 1 / 4.15pm
ABEL Light House 1 / 6.30pm	UPSIDE DOWN Cineworld 9 / 8.30pm	THE ADJUSTMENT BUREAU Savoy / 8.00pm	MY JOY Cineworld 11 / 6.00pm	SURPRISE FILM Savoy / 5.30pm
THE TINGLER IFI 1 / 8.00pm	WASTED ON Cineworld 11 / 8.40pm	THE WEATHER STATION Light House 1 / 8.30pm	PICCO Screen 1 / 6.30pm	POTICHE Savoy / 8.00pm
UNKNOWN Savoy / 8.15pm	THE YOUNG EVERYTHING Cineworld 17 / 8.45pm	TREACLE JR Cineworld 11 / 8.40pm	LITTLE MATADOR Light House 1 / 6.30pm	
MOTHER TERESA OF CATS Screen 1 / 8.45pm	OFF THE BEATEN TRACK Cineworld 11 / 8.45pm	JULIA'S EYES Cineworld 17 / 8.40pm	JDIFF SHORTS IFI 1 / 7.00pm	
CARANCHO Cineworld 17 / 9.00pm		THE SILENT HOUSE Screen 1 / 8.45pm	THE FOUR HORSEMEN OF THE APOCALYPSE National Concert Hall / 8.00pm	
			COLD WATER OF THE SEA Light House 1 / 8.30pm	
			TIME OF THE COMET Cineworld 11 / 8.45pm	
			BEYOND Screen 1 / 9.00pm	
			ORANGES AND SUNSHINE Cineworld 17 / 9.00pm	

- DISCOVERY
- FIRST LOOK
- FRENCH
- RED CARPET SCREENINGS
- GALA
- IRISH CINEMA
- LATIN CINEMA
- OUT OF THE PAST
- REAL TO REEL
- ROMANIAN
- OTHER SCREENINGS

All information in this brochure is correct at the time of publication. Programme is subject to change.

Please check www.jdiff.com for screening times to avoid disappointment.

AS IF I AM NOT THERE

Director Juanita Wilson

IFB SHORTS

CROSSING SALWEEN

BARBARIC GENIUS

Director Paul Duane

MISS REMARKABLE
AND HER CAREER

Director Joanna Rubin Dranger

MY BROTHERS

Director Paul Fraser

WAKE WOOD

Director David Keating

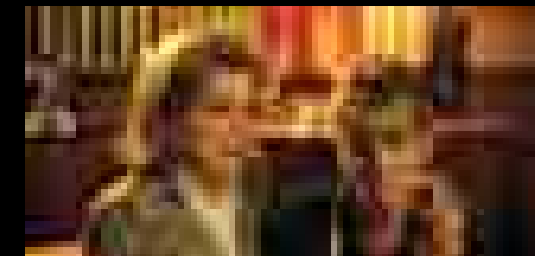
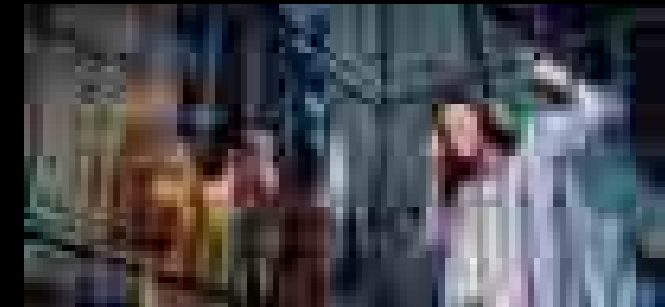
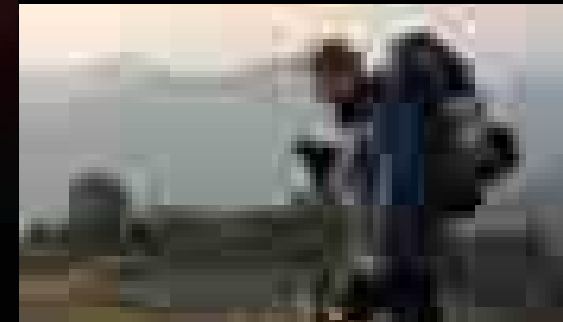
MEN OF ARLINGTON

Director Enda Hughes

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As cinema goes, I think we are always seeking the perfect film. A film which appeals to your humour, inspires your imagination and fires your curiosity. A film to return to again and again, in which you find new elements with each viewing. A film which makes you feel a better person – whatever that phrase may mean.

I hope this programme represents the culmination of all the wonderful films I have seen over the past year that have made an impression on me. Films that have touched me, moved me with their passion, astonished me with their power, intrigued me with their storytelling skills and most of all reminded me of my wonder at cinema.

We will open this year with the Irish premiere of British comedian Richard Ayoade's *Submarine*. Best known from *The IT Crowd* and *The Mighty Boosh*, Ayoade's superb debut is a sparkling coming of age story, told with off-beat humour and great charm. With wonderful performances from Paddy Considine, Noah Taylor and Sally Hawkins, it is probably the newcomers Craig Roberts and Yasmin Paige who will steal your heart in a film to fall in love with.

As ever the festival represents a one off opportunity for Irish audiences to see the best in contemporary world cinema. The on-going renaissance of both Latin American and Romanian cinema is the focus of our specialist seasons this year. These films will inspire fellow filmmakers and audiences alike with their storytelling magic. Aided

by the Goethe Institut and The French Embassy, our German and French seasons focus on new voices from these pre-eminent national cinemas.

After the success of our collaboration with Kenneth Anger season last year, we will work again with the Irish Film Institute and we are delighted that Gillian Wearing will join us with her new film *Self Made*, a fascinating mixture of documentary, art and social experiment.

My continuing love affair with classic cinema is revealed in the Out of the Past section featuring a keys films from the Italian film archives including gems from Fellini, Antonioni and Rosi. Other films include restorations of *The Tin Drum*, *The Bridge on the River Kwai* and the eternal joy that is *West Side Story*. An Irish festival such as Jameson Dublin International Film Festival aspires to platform the best of new Irish work and Juanita Wilson's *As If I Am Not There*, Paul Fraser's *My Brothers*, David Keating's *Wake Wood* and Carmel Winters' *Snap* are amongst the wonderful films we will present this year. It has been an incredibly strong year for Irish documentaries and we are delighted to premiere the three fantastic films made under the Reel Art Scheme – *The Door Ajar*, *Build Something Modern* and *Tim Robinson: Connemara*. Documentaries are a particular love of mine and amongst the world class line-up of films this year, I would mention one in particular – there is a simplicity and beauty to Vadim Jendreyko's *The Woman with the Five Elephants* that will stay with you long after you leave the cinema.

We are delighted to welcome our esteemed guests this year whom include Guillaume Canet, Mark Cousins, Emilio Estevez, Joanna Hogg, Jim Loach, Ken Loach, Harry Shearer, Martin Sheen and Stellan Skarsgård. Acclaimed Hollywood screenwriter George Nolfi will join us with his new film *The Adjustment Bureau* and will participate in our Screenwriting Masterclass, whilst the inaugural Jameson Cult Night will celebrate by inviting Kevin Spacey to the festival to discuss his career and screen *The Usual Suspects*.

In 2011, there are a number of new festival initiatives; Gaming industry legend Charles Cecil will present a workshop exploring the synergy between gaming and cinema and our new careers programme, *ScreenTest*, presents an opportunity for those interested in pursuing a career in this sector to learn from some key industry members.

We close with François Ozon's marvellous new comedy *Potiche* which stars the titans of French Cinema – Catherine Deneuve and Gérard Depardieu. A special thanks to all our supporters, film distributors, filmmakers and, of course, our loyal audiences. In particular, special recognition needs to go to our title sponsor Jameson Irish Whiskey and our key funder The Arts Council and the Irish Film Board for their continued support.

As I said at the outset, there are many films that I love in this programme and I hope that you will too.

Gráinne Humphreys
Festival Director

THE TICKET

Your weekly guide to entertainment



Every Friday with THE IRISH TIMES

In the dim lights of the cinema there is a shared enjoyment for those images that we see projected onto a white screen. Whether you are a popcorn eater or not, going to the cinema is a truly wonderful experience and if you are reading this I am presuming that you, like the rest of us, are a lover of film. Welcome to the Jameson Dublin International Film Festival 2011 – you are in good company!

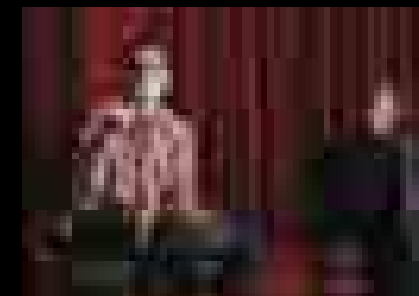
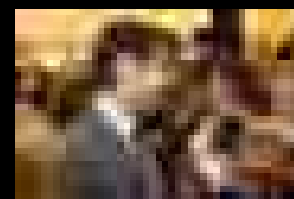
Many thanks to all our supporters and partners throughout the year and especially at festival time. Your support allows us to continue to bring you Ireland's best film event and ensures that we can bring Dublin's reputation as a place to be, even further afield. Particular thanks to our volunteers, who tirelessly give of their time and help bring the festival together. Out title sponsor, Jameson Irish Whiskey, once again needs to be applauded – they have been with the festival since day one, and now

in our 9th edition, their support and commitment to the festival is second to none. We are indebted to The Arts Council and Bord Scannán na hÉireann/The Irish Film Board, both of whom have continued to fully support the JDIFF despite very challenging environments. We at the festival are delighted to be able to bring you eleven film-packed days of entertainment and enjoyment, and this is due to the continued support from all our partners, new and old – The Irish Times, 2FM/RTÉ, Cineworld, The Merrion Hotel, Renault Ireland, Fáilte Ireland, Wells Cargo, Entertainment.ie, Dublin City Council, the Broadcasting Authority of Ireland, National Concert Hall, Culture Ireland, City Channel, Carlton Screen Advertising, Ticketsolve, Need More Space, Screen Producers Ireland and Screen Training Ireland – a very, very big THANK YOU for your support for this year. I would like to express

our gratitude to our Board of Directors and all of our festival staff to their tireless hard work and enthusiasm.

We are very proud of our festival and enjoy sharing our passion with our audience and, once again, are looking forward to seeing you throughout the festival at all our venues. Join us throughout the eleven days of the festival, bring a friend, and tell everyone about the festival. This year, we have a downloadable app for perusing the festival programme on the go. Talk to us on Facebook and Twitter about your festival experience – join the fun!

Joanne O'Hagan
CEO



CHAIRMAN'S WELCOME

It gives me great pleasure to welcome you to the 2011 Jameson Dublin International Film Festival.

You will see from the programme a fantastic range of Irish and International work. For those of you who intend to see a lot of the programme our season ticket represents great value for money. Industry professionals will be particularly interested in our Gaming and Production conferences.

The Jameson Dublin International Film Festival has grown from strength to strength over the 9 years of its existence and there are simply two reasons why this is so.

Firstly, we have a remarkable team which consistently delivers the highest standards of creativity and management to the Festival. Gráinne Humphreys, our Director, has travelled the globe to put together a wonderful programme and we applaud her taste and stamina. Joanne O'Hagan,

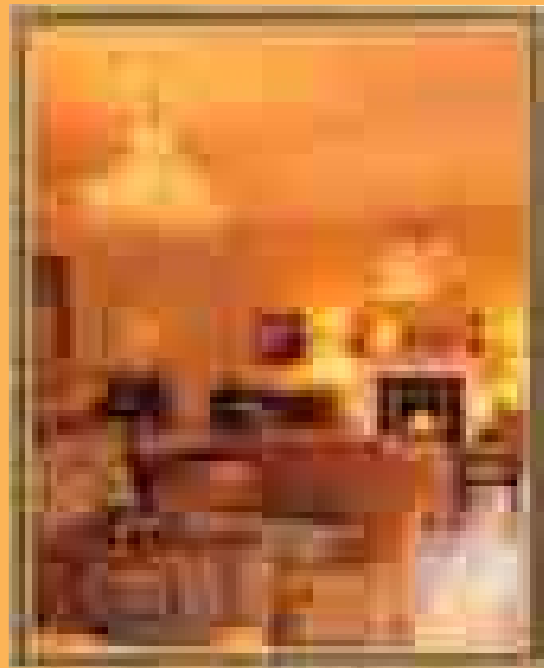
our CEO, together with the dedicated team of staff and volunteers who work tirelessly to ensure the smooth running of the festival, deserve our heartfelt thanks.

Secondly, we are blessed to have the financial support of a great many organisations. Our title sponsor, Jameson, has been a stalwart supporter of the Festival from the start and continues to be our pivotal financier in terms of sponsorship, marketing and advertising. The Arts Council has consistently funded the Festival and I would like to take this opportunity to thank the Council, in a very difficult environment, for its level of grant in 2011. The Festival also receives generous financial support from The Irish Film Board and we are particularly proud to be able to platform many of the wonderful Irish films in which the Board has invested. There are many other companies and agencies which provide cash and in-kind support to the Festival and to them all I say a huge thank you.

When I wrote my message of welcome last year, we were in trauma at the loss of our founder and friend Michael Dwyer. We are no less saddened twelve months on, but we take comfort from the fact that Michael has created an event of such momentum that it will continue to grow and develop in the years to come and will forever be a tribute to his vision and passion. The Board and Management of the Festival are working to create a permanent and appropriate memorial to Michael's association with the Festival. Details of this will be announced in due course.

Finally I would like thank the Board of Directors of the Festival who have given freely and generously of their time and wisdom over the past year.

Arthur Lappin
Chairman



The Art of Graceful Living.

The Merrion is unique.

Behind the refined exterior of four lovingly restored Georgian townhouses, Dublin's most luxurious 5 star hotel has revived a 200 year old tradition of gracious living amidst elegant surroundings.

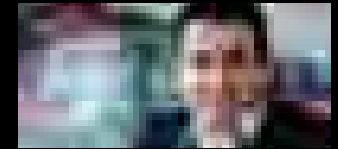
At The Merrion, the spirit of hospitality is as unquenchable as it was when Lord Monck entertained in these great rooms two centuries ago. Expect a welcome as warm as its roaring log fires. And attentive service as detailed as the exquisite Rococo plasterwork above you.

A stay here redefines relaxation with the shimmering infinity pool and state-of-the-art gym as well as the treatment rooms of The Tethra Spa. And as home to the renowned Restaurant Patrick Guilbaud, overlooking authentic 18th century formal gardens, and Ireland's largest, private contemporary art collection, at every turn, The Merrion exudes the unmistakable air of timeless excellence.

There is nowhere finer to stay.



Upper Merrion Street, Dublin 2, Ireland. Tel: 353 1 603 0600 Fax: 353 1 603 0700
e-mail: info@merrionhotel.com Website: www.merrionhotel.com



Film is the major sponsorship focus for Jameson globally and at the heart of this association is the title sponsorship of the Jameson Dublin International Film Festival. We are extremely proud of this partnership which is now in its ninth year and has grown from strength to strength over the years.

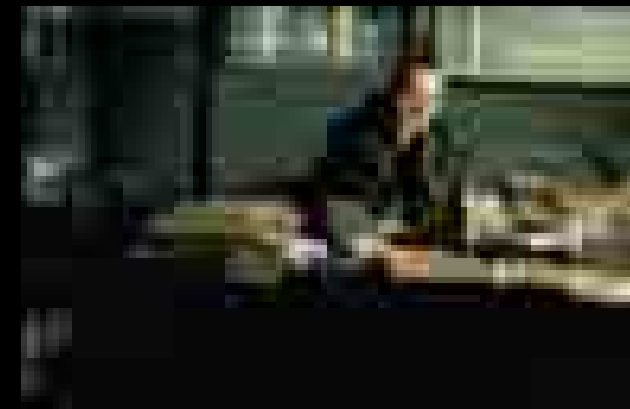
This year we have once again developed a fully integrated marketing campaign to promote our partnership with the festival. It consists of TV, print, radio, outdoor and on-line activity, competitions for all film fans, extensive in-bar and retail promotions around Dublin. We will also

showcase Jameson Cult Film Club - a series of special screenings which take place in unexpected non-cinema locations - for the first time in Ireland. We kick off the series at the festival with *The Usual Suspects* and we are delighted to welcome the Oscar winning actor and star Kevin Spacey who will discuss the film after the screening. Following this the party will continue in true Jameson style.

Jameson has had an outstanding performance over the past 12 months and this year we will celebrate two key milestones: selling in excess of 3 million cases globally per annum and over 1 million cases in the United States.

We are continuing to focus a significant part of our promotional activity on film and Jameson is now involved in film festivals and events in 29 countries around the world. Highlights include the Jameson Dublin International Film Festival, the Jameson Empire Awards in London and the Independent Spirit Awards in Los Angeles. We very much look forward to an exciting and successful 2011 festival and I hope that you will join us for a Jameson at one of the many after show parties during the festival.

Alexandre Ricard, CEO
Irish Distillers Pernod Ricard



JAMESON CULT FILM CLUB

MON 21 FEB / 8.00PM / VENUE DETAILS
COMING SOON

For ticket details check out www.facebook.com/jamesonireland or www.jdiff.com.

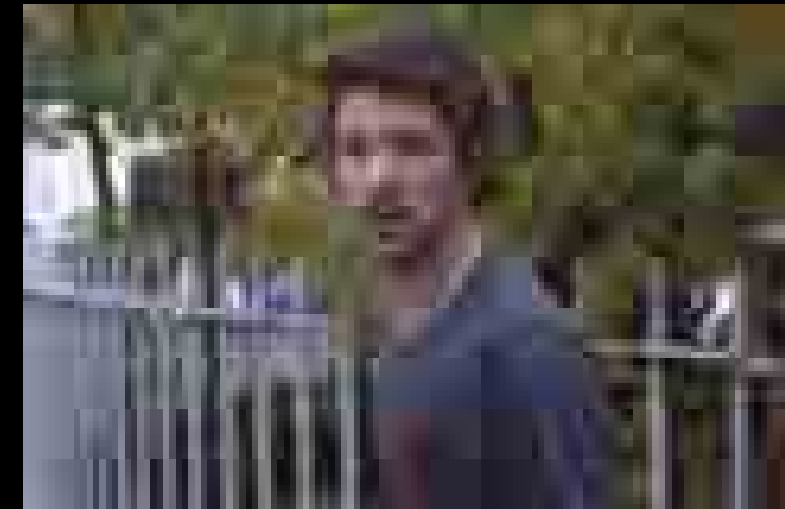
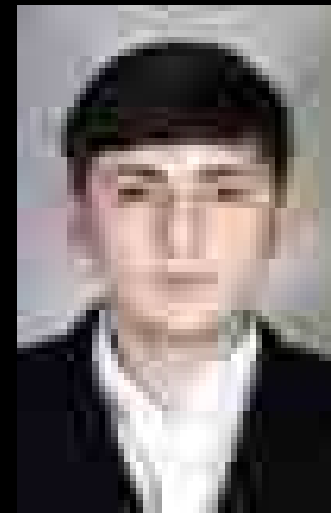
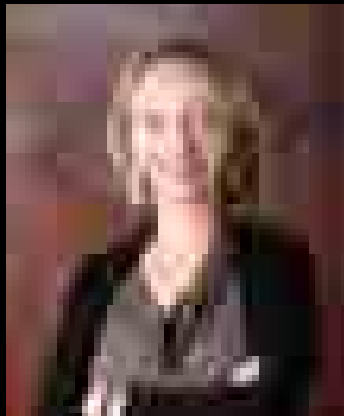
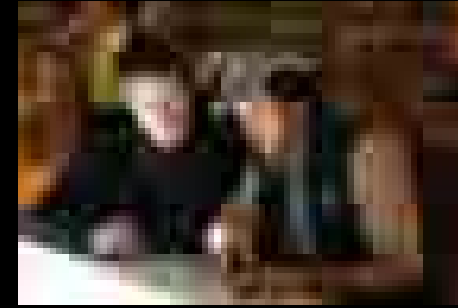
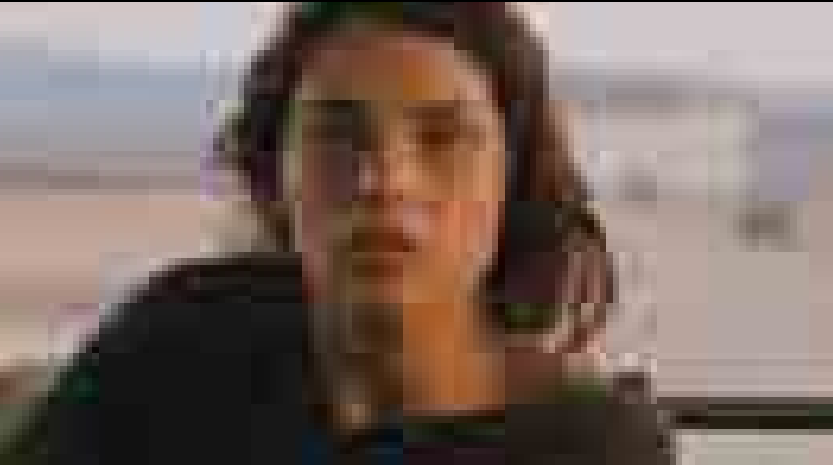
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Kicking off the series is one of the most fiendishly clever and stylish films of the 1990's, the brilliant *The Usual Suspects*. Director Bryan Singer's audacious storytelling is matched by a top notch cast including Gabriel Byrne, Benicio Del Toro and the late Pete Postlethwaite. This very special experience will bring us right into the world of Verbal Kint, Kobayashi and of course Keyser Söze.

We are delighted to welcome the Oscar winning actor and star of *The Usual Suspects*, Kevin Spacey, who will discuss the film after the screening. Following the screening, the party will continue in true Jameson style.

KEVIN SPACEY WILL ATTEND
THE SCREENING





JUANITA WILSON

Born and reared in Dublin, Juanita Wilson studied at NCAD, UCD and DIT. Before she started directing, Juanita jointly developed and produced two powerful, award-winning feature films: *H3* written by surviving Irish hunger striker Laurence McKeown about his experience and *Inside I'm Dancing* about the quest for independent living by two Dublin men with disabilities.

Her first film *The Door* was nominated for an Oscar in 2009. Stellan Skarsgård awarded Juanita the prestigious Katrin Cartlidge Foundation Bursary at the Sarajevo Film Festival which recognises "a new creative voice in cinema, showing the independence, singularity and integrity of spirit that the actress exemplified in her own lifetime." The film continues to travel to festivals throughout the world.

Juanita has just followed *The Door* with an equally hard hitting true story from the Bosnian War, *As If I Am Not There*, based on Croatian journalist Slavenka Drakulic's book of the same name. The film, shot in Sarajevo, Macedonia and Sweden, premiered at the Toronto International Film Festival in September, receiving an incredible response from both audiences and critics alike. The film has just gone on to win the prestigious Silver Pyramid at the Cairo International Film Festival and has been selected for the Palm Springs International Film Festival in January 2011.

Juanita has just optioned the Daniel Woodrell (*Winter's Bone*) novel, *The Ones You Do*, a book described by *L.A. Confidential's* James Ellroy as "stone brilliant" and filming is expected to begin during spring 2012.

See page 76 for *As If I Am Not There*.

DAVID O'REILLY

"Subversive animated genius.... whose style lies somewhere between Kubrick and Kaufman and Ketamine."

Xeni Jardin / BoingBoing

"O'Reilly is one of the most promising young animators on the contemporary animation scene... What continues to impress me about O'Reilly's work are his efforts towards finding a true and honest graphic expression befitting the CG medium instead of trying to force traditional graphic concepts to fit a CG mold as most everybody else does."

Amid Amidi / Cartoon Brew

David O'Reilly is an Irish animator, who is based in Berlin, that has, from an inauspicious beginning in Kilkenny, where he was born in 1985, become something of a phenomenon. At 15 years of age a love of drawing led him to an internship at a

local animation studio where he learned the ropes and excelled, teaching himself 3D software in his spare time, all under the watchful eyes of mentors recently Oscar nominated animator Tomm Moore and Aidan Harte. He discovered cinema in 2005, when he was given the keys to an unused private theatre with an enormous film library and since then has created a wide variety of independent short films.

O'Reilly's work is at the centre of a vortex of publicity and awards. His animation is lauded world over and he is noted for his disregard of conventions, while his work is regarded as amongst the most ground-breaking in contemporary 3D animation. His output as director has included *The External World* (2010), *Please Say Something* (2009), *Octocat Adventure* (2008), *Serial Entoptics* (2008), *RGBXYZ* (2008) and *Wofl 2106* (2006).

See page 74 for *The External World*.

AIDAN GILLEN

Aidan Gillen is an outstanding screen and stage actor who is perhaps best known for his role as Tommy Carcetti in HBO's and David Simon's brilliant television series *The Wire*.

In Ireland and the UK he is also famous for his role as Stuart Alan Jones in the ground-breaking British television series, *Queer as Folk* and its sequel, *Queer as Folk 2*, for which he was nominated for a BAFTA for Best Actor in 2000.

Aidan recently completed *Treacle Jr.* (page 72) which sees him re-teaming with director Jamie Thraves for the first time since *The Low Down* which saw him win the Best Newcomer Award at the Edinburgh Film Festival in 2000.

Aidan also stars in *Wake Wood* (page 55) a contemporary horror film from legendary Hammer Films. Aidan earned a Best Actor nomination at the BAFTA'S for his role in the BBC movie *Safe*; he also won Best Newcomer at the Edinburgh Film Festival for his role in *The Low Down*.

He played the evil Lord Nelson Rathbone in the Hollywood movie *Shanghai Knights* opposite Jackie Chan and Owen Wilson.

Amongst his theatre credits are a Tony Award nomination for his highly acclaimed Broadway role in Harold Pinter's *The Caretaker* in 2003 and an Irish Times Theatre Award nomination for his portrayal of Teach in the 2007 Dublin Gate Theatre's production of David Mamet's *American Buffalo*. Other notable theatre credits include Jez Butterworth's original production of *Mojo* where he played the role of Skinny to great acclaim. Also Ariel in *The Tempest* and Platonov in *Platonov*, both at The Almeida. He most recently played Richard Roma in David Mamet's *Glengarry Glen Ross* at the Apollo Theatre in the West End in 2007.

Whether on stage or on screen, Gillen oozes charisma and breathes life in all his characters. He is, without doubt, one of the most respected, daring and challenging Irish actors working today.

SPECIAL EVENTS

SCREENWRITING PANEL

SAT 19 FEB / DUBLIN CENTRAL LIBRARY,
ILAC CENTRE / 3.30PM – 5.00PM

Last year, Dublin was designated a UNESCO City of Literature and we are delighted to be working with Dublin City Libraries to celebrate the wealth of Irish screenwriting talent on display in this year's Jameson Dublin International Film Festival. There will be a panel discussion with some of the writers of the short films and features featuring in this year's festival, providing an opportunity to meet these talented writers who will discuss their individual films, their approaches to writing, working as both individuals and part of a team and to answer questions from the audience.

The panel will include:
Brendan McCarthy, *Wake Wood*
Thomas Heffernan, *The Pool*
Brian O'Malley, *Crossing Salween*
Carmel Winters, *Snap*

Screenwriting Panel will be chaired by Barry Dignam of Dun Laoghaire Institute of Art, Design and Technology (DLIADT).

OFF THE GRID – CHARLES CECIL

The Irish gaming industry profile is growing, helped by the success and acquisition of indigenous middleware companies and also by the arrival of multinational players. With more than 400 people employed across the country, JDIFF invites you to explore the synergy between gaming and cinema.

**APPROACHES TO INTERACTIVE STORYTELLING:
A MASTERCLASS WITH CHARLES CECIL**
WED 23 FEB / THE MORRISON HOTEL / 2.00PM

Charles Cecil has been a key figure in the interactive entertainment industry for 25 years. He is currently Managing Director for UK based company Revolution Software which has released such critical and commercial hits as *Beneath a Steel Sky* and the *Broken Sword* series. Charles is on the advisory panel of the Edinburgh Interactive Entertainment Festival and regularly speaks at events and to mainstream press about creative and commercial aspects of the video games industry. In 2006 Charles was awarded the status of 'industry legend' by Develop, Europe's leading development magazine.

The gaming panel will be chaired by Hugh McAtamney, Course Chair MSc in Digital Games at Dublin Institute of Technology

In association with the IFB



SCREENTEST

FRI 25 FEB / LIGHT HOUSE CINEMA / 10.00AM – 2.00PM

This year we will both celebrate the Irish film industry and with the help of some key broadcasting industry members present an opportunity for those interested in pursuing a career to give some tips about getting started. A number of the film courses in the country will attend the event with relevant material.

Places will be limited to those who apply through the festival website, a full lineup of those taking part will be available on www.jdiff.com on February 4th.

GETTING STARTED / 10.00 – 10.45AM

The panel will include:
Tim Fleming – Cinematographer: *Once*
Charlotte Kelly – Cassarotto Ramsey Agency
Eimer Ni Mhaoldomhnaigh – Costume: *In America*,
Ondine, *Leap Year*
Chair: Tara Brady – Irish Times

BROADCASTERS / 11.00 – 11.45AM

The panel will include:
Rick O'Shea – 2FM
Steve Carson – RTÉ
Eoin MacDiamada – TG4

IRISH ANIMATION / 12.00 – 12.45PM

The panel will include:
Tomm Moore (Cartoon Saloon)
Paul Young (Cartoon Saloon)
David O'Reilly (*The External World*)
Cathal Gaffney (Brown Bag Films)
Chair: Trish Long (General Manager, Walt Disney Motion Pictures Ireland)

SPOTLIGHT ON DIRECTORS / 1.00 – 1.45PM

The panel will include:
Ken Wardop (*His and Hers*)
Conor Horgan (*One Hundred Mornings*)
Juanita Wilson (*As If I Am Not There*)
Paul Fraser (*My Brothers*)
Chair: Alan Maher (Irish Film Board)

In association with the BAI



MAKING A SCENE

LIGHTS, CAMERA, ACTION!!!!

Watch actors from The Gaiety School of Acting present scenes from the greatest movies of all time – right in front of your eyes – live! Armed with cameras, clapperboards, boom mics, backdrops and a director, watch as some of the most iconic movie scenes of all times unfold at a street corner or cinema foyer near you!

The Jameson Dublin International Film Festival and our partners the Gaiety School of Acting will turn Dublin into a film set over the opening weekend of the festival, as actors interpret famous scenes from the movies across the city.

The Gaiety School of Acting, The National Theatre School of Ireland, have been active from 1986 to 2011, twenty five years as Ireland's premier drama school.

DUBLIN FILM CRITICS CIRCLE

SAT 26 FEB / IFI MEZZANINE / 5.00PM

Join the Dublin Film Critics Circle as they ponder JDIFF 2011 and name their final selections for Best Film, Best Director, Best Irish Film, Best Documentary and Best Performance from the festival programme. This year, a jury that includes John Maguire (Sunday Business Post), Dave O'Mahony (Access Cinema), Donald Clarke (Irish Times), Declan Burke (Irish Examiner) and DFCC president Tara Brady (Irish Times) will, additionally, announce the recipient of the second Michael Dwyer Discovery Award, named for our late friend and colleague.

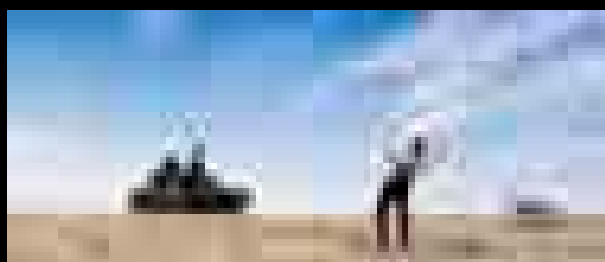
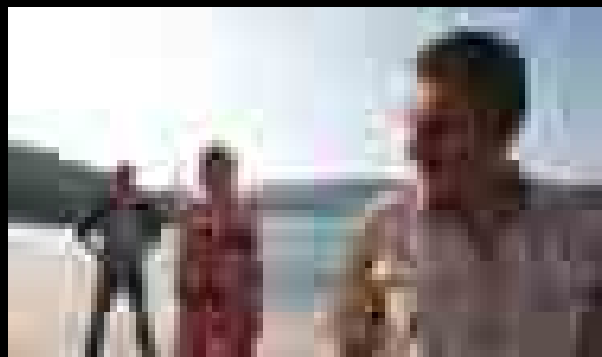
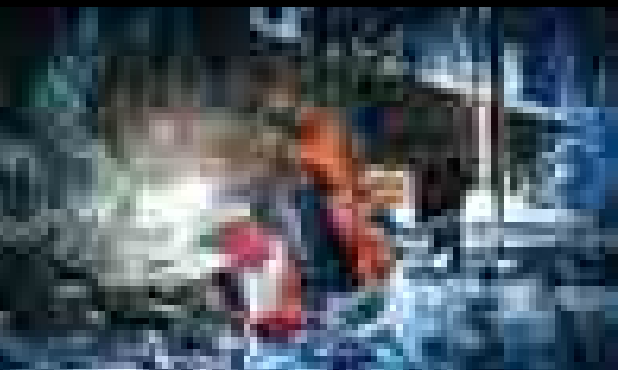
DFCC members Mike Sheridan and Gavin Burke (Phantom FM) will be on hand to introduce the final deliberations of the 2011 jury at the IFI mezzanine from 5.00pm.

THE 3RD ANNUAL LIBRARY FILM QUIZ

SAT 12 FEB / DUBLIN CITY LIBRARY & ARCHIVE,
PEARSE STREET / 2.00PM

Over the past three years, this annual quiz has become one of the most eagerly awaited and hotly contested events of the year and a great rivalry has built up amongst the film teams from libraries across Dublin. Last year's winning team from Cabra Library scored 98/100 to win and members of that team will set the questions in 2011. Gráinne Humphreys will be quizmaster.

For information on how to take part, contact your local Dublin City Public Library



IRISH FILMS FROM ELSEWHERE

With the aim of attracting co-production money for Irish films, recent Irish Film Board strategy has helped to finance a small number of European films over the past five years, many of which are not in the English language. In return, funds in other countries have supported Irish films – it's a reciprocal exercise which has resulted in some fascinating films.

All these films were co-produced by Irish companies and their relevance to Irish filmmaking is important to recognise, even if it is not necessarily visible. Irish involvement in them is central to the way the former Irish Film Board CEO Simon Perry encouraged Irish producers to think of themselves – as European producers ready to collaborate creatively with their counterparts in other countries, particularly other small countries.

We are delighted to present four of these films in our programme this year; *Essential Killing*, *Circus Fantasticus*, *Isztambul* and *Lapland Odyssey*. There will be a panel discussion with Simon Perry and the producers of all the films – details will be made available on February 4th.

ESSENTIAL KILLING

SAT 19 FEB / SCREEN 1 / 8.40PM

Director: Jerzy Skolimowski

Essential Killing, Skolimowski's exercise in pure filmmaking, follows an 'enemy combatant' captured in a parched, desert-like landscape that could be Iraq or Afghanistan. A brilliantly visceral movie that deftly shifts from a thriller to a tale of survival.

(For more info please see page 37)

CIRCUS FANTASTICUS

SUN 20 FEB / CINEWORLD 11 / 6.30PM

Director: Janez Burger

Stevo and his two small children leave their war battered home and join a travelling circus. *Circus Fantasticus* uses an unusual mix of brutal naturalism and magical poetry and is an intriguing multi-award winning film from Slovenia.

(For more info please see page 44)

ISZTAMBUL

MON 21 FEB / CINEWORLD 11 / 6.30PM

Director: Ferenc Török

Ferenc Török's *Istanbul* details the story of Katalin who flees her dysfunctional family and finds herself in Istanbul where newfound love ensures her emotions are liberated albeit ephemerally.

(For more info please see page 47)

LAPLAND ODYSSEY

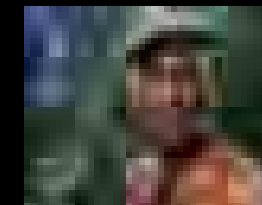
(NAPAPIIRIN SANKARIT)

TUES 22 FEB / CINEWORLD 11 / 6.30PM

Director: Dome Karukoski

Dome Karukoski's raucous road comedy is set in Finland's far north where two youngsters find themselves confronted by killer lesbians, homicidal cabbies and a whole lot more in this remarkable comedy.

(For more info please see page 52)



EVERYTHING YOU EVER WANTED TO KNOW ABOUT FILM FESTIVALS *

FESTIVAL DIRECTORS PANEL

SAT 19 FEB / THE MORRISON HOTEL / 4.00PM

With the assistance of Culture Ireland, we will host another panel of festival directors and programmers from around the world. Primarily an opportunity for our guests to outline their individual festivals and the different submission policies, it is hoped that this event will also provide a welcome opportunity for Irish filmmakers to meet these influential decision makers.

Eugene Downes, Chief Executive Officer, Culture Ireland will chair the panel which includes:

Thom Powers (Toronto International Film Festival)

Dominique Green (Berlin International Film Festival)

Sergio Wolf (Buenos Aires International Independent Film Festival)

Ania Trzebiatowska (Off Plus Camera, Krakow)



UNTITLED

The Jameson Dublin International Film Festival in partnership with Bord Scannán na hÉireann/The Irish Film Board (IFB) are delighted to present UNTITLED: a unique comedy screenwriting competition where writers can win €12,000 towards the development of their film.

The competition will take place during the festival and follows 2010's Give Me Direction comedy-themed screenwriting conference. Writers are invited to submit a one page summary for a comedy feature film by Monday January 31st. A shortlist of five entries will be announced at the opening ceremony of the festival. Each of the shortlisted writers will be invited to write the first few scenes of the script over the course of the festival. They will then take part in a public interview, presenting their screenplay to an independent panel of industry professionals. The panel will select the winning project which will be announced at the Closing Gala of the festival.

The winning project will receive a First Draft development loan of €12,000 (€16,000 for a writing team) from the IFB. The four runners-up will win a season pass to Jameson Dublin International Film Festival 2012.



THE JAMESON
DUBLIN INTERNATIONAL
FILM FESTIVAL

FILM TOUR GOOD CAKE BAD CAKE – THE STORY OF LIR

In association with Access Cinema, we are delighted to announce two additional screenings of Shimmy Marcus' wonderful new documentary *Good Cake Bad Cake - The Story of LIR* in venues outside of Dublin.

The two additional dates are:

WED 23 FEB / 8.00PM / MAYNOOTH FILM FOR ALL FILM CLUB, THE NEW LECTURE THEATRE, IONTAS BUILDING, NORTH CAMPUS, NUI MAYNOOTH
Information/booking Brenda Brady phone 045 448328 or www.kildare.ie/film

SAT 26 FEB / 8.00PM / ATHY FILM CLUB, ATHY COLLEGE, MONASTEREVIN ROAD, ATHY, CO. KILDARE
Information/booking Hugh Hyland phone 086 2112046 or www.athyfilmclub.com

See page 30 for more details on the film.

SPECIAL

FILMS

THE TINGLER

WED 23 FEB / IFI 1 / 8.00PM

Director: William Castle / 1958 / USA / 82 minutes

Cast: Vincent Price, Darryl Hickman, Patricia Cutts, Pamela Lincoln, Philip Coolidge, Judith Evelyn.

As famous for the devices with which the film was shown as for its genuinely spine-tingling story, *The Tingler* follows a pathologist (Price) as he searches for the cause of a series of deaths and discovers that the victims have a large insect-like creature growing on their spinal chords. The creature attacks when the people are frightened and is only killed when the host emits a blood-curdling primal scream. This is coupled with a subplot to scare the deaf-mute owner of a silent movie house to death. Along the way, a couple of characters are injected with LSD and begin hallucinating like mad. When one of the nasty monsters "escaped" into a movie theatre, the film's interactive side would begin.

In order to further frighten audiences, director William Castle had certain theatre seats rigged with small Army surplus devices that would deliver a mild electric shock to the spine in hopes of inducing terrified screams! Castle also planted audience members who would scream and faint. The house lights would go up, the film would stop and ushers would carry the unconscious person out of the theatre!

The Tingler will be a delightfully interactive film screening and is presented by Bruce Goldstein of Film Forum, New York's leading independent and repertory movie house. Come prepared to scream!

Colm McAuliffe, Jameson Dublin International Film Festival

THE FOUR HORSEMEN OF THE APOCALYPSE

SAT 26 FEB / NATIONAL CONCERT HALL / 8.00PM

Director: Rex Ingram / 1921 / USA / 134 minutes

Cast: Pomeroy Cannon, Josef Swickard, Bridgetta Clark, Rudolph Valentino, Alice Terry, Wallace Beery

One of the undoubted highlights of this year's festival is a very special 90th anniversary screening of Rex Ingram's masterpiece *The Four Horsemen of the Apocalypse* (1921), presented by the National Concert Hall and RTÉ Concert Orchestra in association with the Jameson Dublin International Film Festival.

Starring Rudolph Valentino and Alice Terry, *The Four Horsemen of the Apocalypse* was described on release as "an epic tale of surging passion sweeping from the wide plains of Argentina through the fascinating frivolities of pre-war Paris into the blazing turmoil of the German invasion."

And epic it is. Ninety years after its release, *The Four Horsemen of the Apocalypse* offers more drama, romance, tragedy and scope than most films made today.

The Channel 4 Silents presentation of The Four Horsemen of the Apocalypse by arrangement with Photoplay Productions, was originally produced by David Gill and Kevin Brownlow with music by Carl Davis. Music commissioned by Photoplay Productions for Channel 4. Music performed by arrangement with Faber Music Ltd, London on behalf of Carl Davis.

THE NATIONAL CONCERT HALL
AN ONSCREEN PRESENTATION

JDIFF & IFI PRESENT SELF MADE

SAT 26 FEB / IFI 1 / 4.30PM

Director: Gillian Wearing / 2010 / UK / 83 minutes

"If you were to play a part in a film, would you play yourself or would you play a fictional character?" was the unusual question posed by Turner prize-winning artist, Gillian Wearing, in a number of adverts in various different places around London and Newcastle. From the hundreds of different answers she received, Wearing selected seven people and *Self Made* is the fascinating result. Working with an experienced method acting coach, Sam Rumbelow, who is part teacher and part therapist, the seven selected people embarked on a journey of self discovery as they prepared to play their respective parts.

While the premise is interesting, the result is enthralling and Wearing proves to be an accomplished director, handling her subjects with aplomb and empathy. The film's participants are sympathetic characters and, while each has certain issues, the resulting film is never less than fascinating. Wearing intercuts actual and fictional scenes to wonderful effect, juxtaposing the real with the fantastic, to create a film that is as liberating as it is energizing.

Self Made is a truthful and sensitive look at the seven individual narratives which, despite being uniquely personal, combine beautifully together to create a cathartic film about shared experiences.

Self Made is presented in association with the Irish Film Institute.



JAMESON CULT FILM CLUB

MON 21 FEB / 8.00PM / VENUE DETAILS COMING SOON

For ticket details check out www.facebook.com/jamesonireland or www.jdiff.com.

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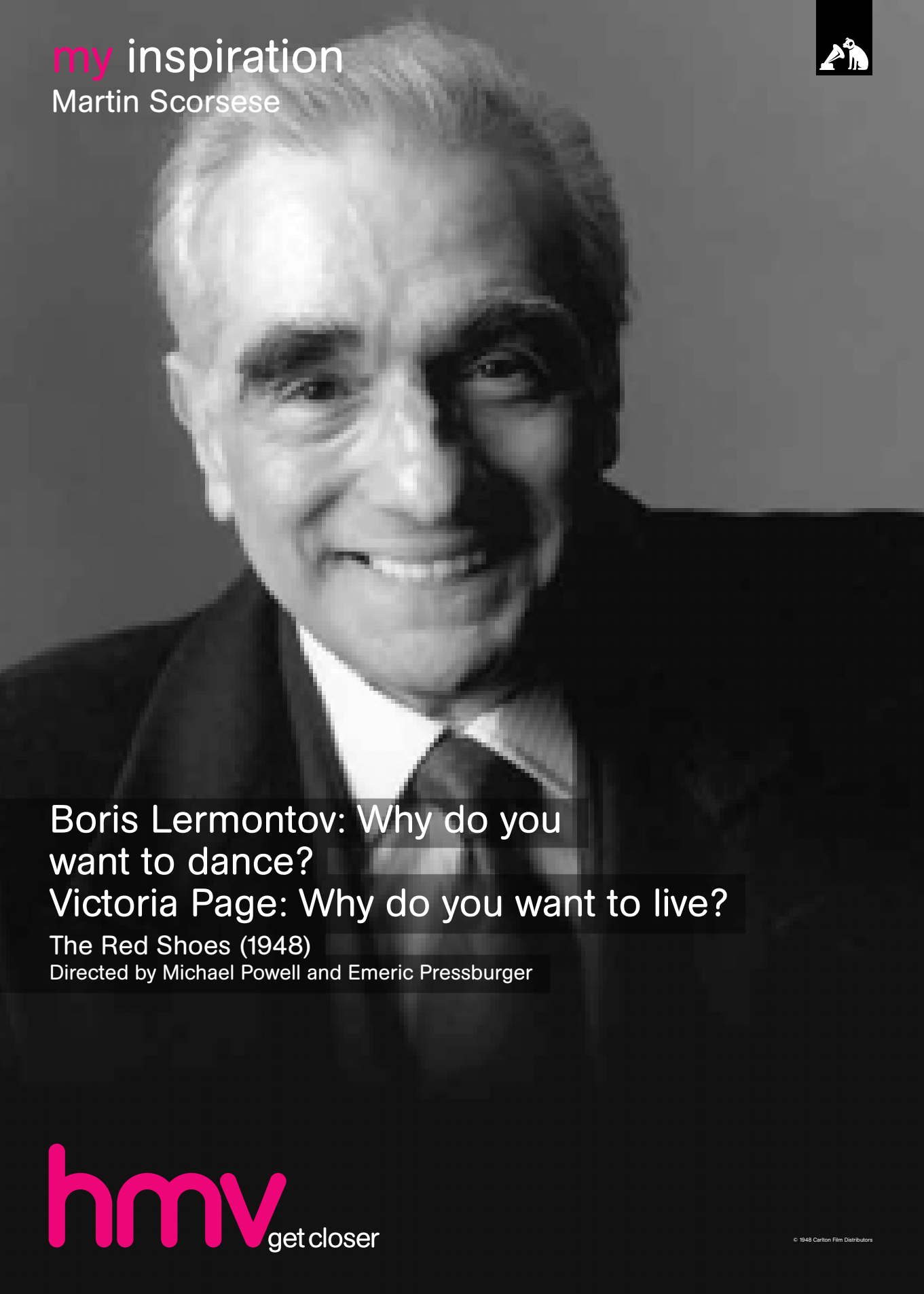
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KEVIN SPACEY WILL ATTEND THE SCREENING



my inspiration

Martin Scorsese



Boris Lermontov: Why do you
want to dance?

Victoria Page: Why do you want to live?

The Red Shoes (1948)

Directed by Michael Powell and Emeric Pressburger

Stream or download.

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Secure and easy.

Home of Irish cinema.

Rent or buy.

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No minimum spends.

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NOBODY PUTS BEAUTY IN THE CORNER THE RENAULT FLUENCE

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€15,800*



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DUBLIN INTERNATIONAL FILM FESTIVAL

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*Price quoted includes Government Scrappage of €1,250, terms and conditions apply.
For price breakdown and terms and conditions visit www.irishscrappage.ie

SUBMARINE



OPENING GALA THURS 17 FEB / SAVOY / 7.30PM

Director: Richard Ayoade
2010 / UK / 94 minutes
Cast: Craig Roberts, Yasmin Paige, Sally Hawkins,
Noah Taylor, Paddy Considine

The temptation to overpraise new movie talent can induce an almost superstitious pang of anxiety, but here goes anyway: Richard Ayoade's *Submarine* feels like the most refreshing, urgent and original debut the film industry has seen in years. This coming-of-age story is set in Swansea and narrated by a teenage boy, but it thankfully gives a body-swerve to the tired clichés in which our industry routinely imprisons such subject matter. There's no drab naturalism, sulky rebellion or political backdrop, and, best of all, no forced uplifting climax snatched from relentless adversity.

The young hero is 15 year old Oliver (Craig Roberts), a clever, smallish, lugubrious schoolboy in a duffel coat, whose unchanging deadpan expression inescapably recalls Dustin Hoffman's Benjamin Braddock in *The Graduate*. Oliver endures life by imagining alternate realities, but it's clear from a witty passage at the outset that he's not the most reliable of narrators. Oliver speculates on how all his predicaments might be portrayed on film, and how those films might end. Two problems weigh heaviest on his mind – losing his virginity to his lovely but resolutely non-romantic classmate Jordana (Paige), “whose only real flaw is her spontaneous bouts of eczema”, and saving his parents' marriage.

Writer Ayoade, hitherto best-known from TV as Moss in *The IT Crowd*, tackles this material with the relish of a director let loose for the first time with a full set of film-making toys. He playfully uses an array of devices – jump-cuts, freeze-frames – and knowingly tips his hat to romantic clichés: fireworks, bikes and beaches (in this case, Swansea's lovely Gower Coast.)

Yet Ayoade loves language, too; delicious turns of phrase abound. Oliver snoops on the home front during “routine searches of my parents' bedroom”. On first kissing Jordana, he recalls: “Her mouth tasted of milk, Polo mints and Dunhill International.”

Add to this, a calm treatment of darker themes, notably mortality and depression, and this is quite a debut. It's not just that *Submarine* is delightful, assured work: Ayoade has shown a path to fledgling British film-makers, proving it's possible to stick to one's guns with personal, uncompromising films. It'll be intriguing to monitor his next move: suddenly, out of nowhere, he's the man to watch.

David Gritten,
The Daily Telegraph

RICHARD AYOADE WILL ATTEND THE SCREENING



BEAUTIFUL (BELLISSIMA)

FRI 18 FEB / SCREEN 1 / 2.00PM

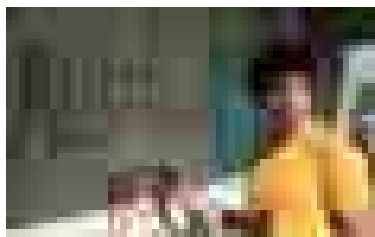
Director: Luchino Visconti
1951 / Italy / 114 minutes
Cast: Anna Magnani, Walter Chiari,
Alessandro Blasetti, Tina Apicella

Maddalena (Anna Magnani) is a screenstruck mother convinced of her daughter Maria's (Tina Apicella) star potential. Dreaming of a better life for her family – as a means of escape from the struggles of everyday existence in working-class Rome – she invests everything, including her last penny, into the dream that her daughter will be discovered at an open casting. However, on overhearing the film crew's candid assessment of her daughter's audition (in what *Variety* described in 1952 as "one of the cruellest scenes ever filmed") Maddalena is forced to reconsider her views on the film industry and its world of illusions.

Written by Cesare Zavattini (*Shoeshine*, *Bicycle Thieves*), *Bellissima* stars Italy's most famous actress, Oscar-winning Magnani (*Rome*, *Open City*, *The Rose Tattoo*, *Mamma Roma*) in a bravura performance that moved Hollywood legend Bette Davis to make the following tribute: "This is Magnani, tempestuous. This is Magnani, brilliant and uninhibited. This is Magnani full of volcanic, earthy power. This is Magnani, tender, poignant and unbelievably stirring". *Bellissima* is Visconti's classic exposé of false dreams and shallow fantasies behind the screen, a subtle critique of the industry in which he worked.

Eureka Entertainment

PRESENTED IN COOPERATION WITH
THE ITALIAN INSTITUTE OF CULTURE



BALIBO

FRI 18 FEB / SCREEN 1 / 4.20PM

Director: Robert Connolly
2009 / Australia / 111 minutes
Cast: Anthony LaPaglia, Bea Viegas,
Christine Martins

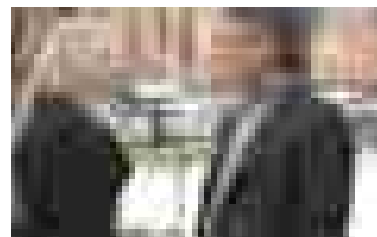
Robert Connolly's exciting and moving thriller *Balibo* dramatises recent history, taking its name from the small village in East Timor where, in 1975, five journalists working for Australian TV were murdered as they sought to cover the Indonesian invasion of the country.

Balibo has serious intentions and the verve and rush of a thriller. There are wry and funny moments and scenes that have a grim, devastating impact. It is skilfully constructed: combining past and present, weaving the experiences of a succession of characters, deftly giving a sense of immediacy and distance.

It is bracketed by the figure of Juliana (Bea Viegas), an East Timorese woman, a present-day figure who gives an official testimony, including her childhood recollection of the death of journalist Roger East. In the account of the murder of the journalists known as the Balibo Five, East is sometimes relegated to the status of a footnote. Here (in a strong, subtle performance by Anthony LaPaglia) he's a more central character.

Compared with the weary, seasoned East, the other TV journalists are a younger, more naïve bunch, initially unaware of their circumstances. There's a vivid authenticity to their scenes, a raw, tactile depiction of reporters at work in the field. Rich and engaged, *Balibo* is a tough-minded film, thoughtfully constructed and full of visceral energy.

Philippa Hawker,
The Age



FAIR GAME

FRI 18 FEB / CINEWORLD 17 / 6.00PM

Director: Doug Liman
2010 / US / 108 minutes
Cast: Naomi Watts, Sean Penn, Ashley
Gerasimovich, Brooke Smith, Bruce McGill,
David Denman, Michael Kelly, Ty Burrell

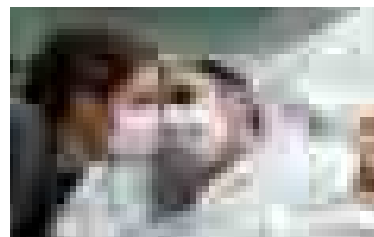
Doug Liman's "Fair Game," based on books by Valerie Plame and Joseph Wilson and starring Sean Penn and Naomi Watts, is unusually bold for a fictionalization based on real events. Using real names and a good many facts, it argues: Saddam Hussein had no WMD; the CIA knew it; the White House knew it; the agenda of Cheney and his White House neocons required an invasion of Iraq no matter what, and therefore, the evidence was ignored and we went to war because of phony claims.

That's what the film says. There will no doubt be dissent. Few people are happy to be portrayed as liars and betrayers.

What's effective is how matter-of-fact "Fair Game" is. This isn't a lathering, angry attack picture. Wilson and Plame are both seen as loyal government employees, not particularly political until they discover the wrong information. The implication is that if the Bush administration hadn't suppressed their information and smeared them, there might have been no Iraq war, and untold thousands of lives would have been saved.

One interesting element in the movie's version is the cluelessness of George W. Bush. In this version, it's possible he didn't fully realize how flawed his information on Niger was. The svengali is Cheney. That's the collective narrative that emerges from a group of similar films, like Rod Lurie's "Nothing But the Truth". The implication was that he wanted Scooter pardoned because Scooter was acting on his orders. It's unlikely Scooter would have been acting on his own.

Roger Ebert,
Chicago Sun Times



ATTENBERG

FRI 18 FEB / SCREEN 1 / 6.30PM

Director: Athina Rachel Tsangari
2010 / Greece / 95 minutes
Cast: Giorgos Lanthimos, Vangelis Mourikis,
Ariane Labeled, Evangelia Randou

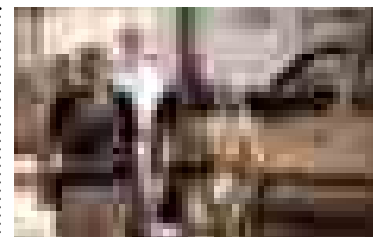
Born and raised in an abandoned mill town, uniformly built around a single high-rise apartment building, Marina (Ariane Labeled) has fallen in love with a failed architectural experiment and forgotten all about the people who were supposed to live in it.

Built sometime in the sixties, *Attenberg* was never meant to harbour human warmth in the first place. Its sole purpose was to procure obedient workers for the nearby aluminium factory, offering a colourless life to go with the regulation outfit.

The only long-standing engagement is the one between Marina's father – one of the project's leading architects – and the city. Eternally bound to his concrete mistress, he now follows her downward spiral, as his cancerous innards are decaying in synch with the building's ancient plumbing. No wonder his daughter never learned how to love. Will Marina follow her father down the path of destruction, or will she break free of the asphalt and concrete jungle that is her home?

Conjuring magic from graceless slabs of stone director, Athina Rachel Tsangari, who is the producer of *Dogtooth*, turns the remains of this industrial community into her own private Stonehenge – a cross between ancient burial grounds and an enchanted monument.

Dimitri Eipides,
Toronto International Film Festival



ROUTE IRISH

FRI 18 FEB / IFI 1 / 6.30PM

Director: Ken Loach
2010 / UK / 109 minutes
Cast: Mark Womack, Andrea Lowe, John Bishop

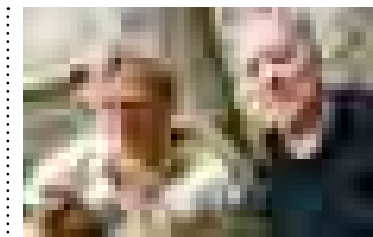
Ken Loach and regular screenwriter Paul Laverty turn their attention to the human cost of the privatisation and commercialisation of the war in Iraq in this gripping story of an ex-soldier trying to uncover the circumstances of his best friend's death.

Fergus and Frankie met on the first day of school and the pair stayed close from then on. Both had a career in the military and when Fergus left the SAS and landed a lucrative job with a private security firm in Baghdad, he persuaded Frankie to join him. By 2007 when the film begins, Fergus is back home in Liverpool, and learns that Frankie has been killed on Route Irish, the dangerous road running between Baghdad airport and the city's Green Zone.

Raging with grief and highly suspicious of the official explanation of events, Fergus begins his own investigation with the help of Frankie's widow, Rachel. Driven by Mark Womack's forceful depiction of a man wrestling to come to terms with the fall-out of war and his own complicity in it, this intricately plotted thriller is one of Loach's most accessible films to date. It is also one of his darkest, appropriately so.

Sandra Hebron,
BFI London Film Festival

SPECIAL GUESTS WILL ATTEND THE SCREENING



CAVE OF FORGOTTEN DREAMS

FRI 18 FEB / CINEWORLD 9 / 6.30PM

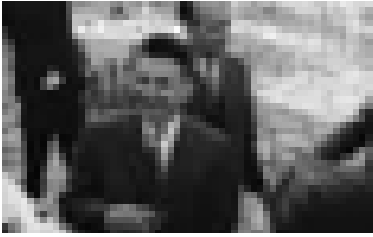
Director: Werner Herzog
2010 / USA / 95 minutes

Werner Herzog has spent a lifetime fascinated by extreme individuals, inhospitable landscapes and what constitutes the essence of the human experience. All these concerns are present in *Cave of Forgotten Dreams*, a fascinating documentary essay in which Herzog is given unique access to the cave art discovered at Chauvet-Pont-d'Arc in France in 1994.

Herzog's decision to shoot in 3D is the film's greatest asset. It enhances the depth of perspective as we glimpse the art and travel through the claustrophobic caves. Crystals sparkle and it feels like being back among the fireflies on Pandora in *Avatar* as you truly feel you could reach out and touch the stalactites or brush your hand across a painting.

In the production notes, Herzog claims his spiritual awakening came after he saved up for six months to purchase a book with pictures of a horse from the Lascaux cave. He claims 'The shudder of awe and wonder has never left me.' In the final sections of this phenomenal documentary, Herzog simply lets his cameras roam through the caves. A contemporary form of artistic expression captures an ancient form of artistic expression and allows the audience to share Herzog's sense of awe and wonder. Art lovers, historians and curious general audiences will consider those sequences worth the price of admission.

Allan Hunter,
Screen Daily



THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU

FRI 18 FEB / LIGHT HOUSE 1 / 7.30PM

Director: Andrei Ujica
2010 / Romania / 180 minutes

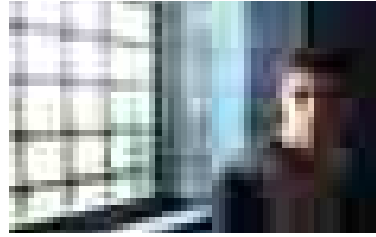
Cinema's propagandistic power is in full effect in Andrei Ujica's montage epic, a contemporary fresco starring Romania's fallen ruler. A radical and chilling project, the film concludes the filmmaker's trilogy exploring the end of communism which began with the landmark *Videograms for a Revolution*, co-directed with German film essayist Harun Farocki.

Nicolae Ceaușescu's megalomania and self-aggrandizement are legendary. As Romania's tyrannical President from 1974 to 1989, he created a bizarre and seemingly infectious cult of personality. As Romania plunged into mass poverty under his draconian austerity programme and his banning of contraception, which caused widespread child abandonment, botched clandestine abortions and countless AIDS/HIV-infected orphans, Ceaușescu continued to be feted the world over. He was knighted by the Queen of England, visited by President Nixon and was received warmly by Charles de Gaulle, Mao Tse-tung and most auspiciously by the North Koreans, whose welcoming ceremonies for him rivalled those of the Beijing Olympics.

Four years in the making and culled from one thousand hours of archival footage – both state sanctioned and private – this spellbinding adventure unfolds as if from the nostalgic, solipsistic memory of Ceaușescu himself.

Andréa Picard,
Toronto International Film Festival

WITH SUPPORT FROM THE ROMANIAN CULTURAL INSTITUTE IN LONDON



DARK LOVE (L'AMORE BUIO)

FRI 18 FEB / SCREEN 1 / 8.30PM

Director: Antonio Capuano
2010 / Italy / 108 minutes
Cast: Irene de Angelis, Gabriele Agrio, Valeria Golino

Set in contemporary Naples, *Dark Love* focuses on the consequences of the brutal rape of a young woman by three teenage boys. Ciro is the only boy who shows remorse (he confesses his role, leading to recriminations from his fellow assailants) and part of the film is devoted to his experiences in an offshore juvenile prison.

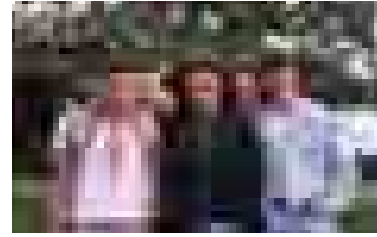
Simultaneously, the film follows the faltering efforts of the victim, Irene, to put her life back together, continue studying for university and behave with some semblance of normality with her boyfriend and family. However, Ciro starts writing letters from prison to Irene, who eventually begins to read them. The two stories have a marked difference in tone. Ciro's experiences are unsurprisingly gritty and occasionally violent, while Irene, in a much more meditative depiction, is shown going about everyday life while still disturbed and alienated by what she has been through.

The interweaving of the two stories is skilfully handled, the use of Naples as a setting is evocative, and the performances from the young protagonists are little short of astonishing. Director Antonio Capuano has created an understated, challenging and meditative film which avoids either cheap moralising or simplistic resolution.

Adrian Wootton,
BFI London Film Festival

ANTONIO CAPUANO WILL ATTEND THE SCREENING

PRESENTED IN COOPERATION WITH THE ITALIAN INSTITUTE OF CULTURE.



GOOD CAKE BAD CAKE: THE STORY OF LIR

FRI 18 FEB / CINEWORLD 17 / 8.30PM

Director: Shimmy Marcus
2010 / Ireland / 70 minutes

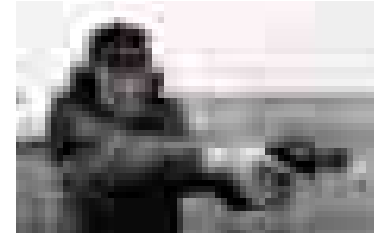
By 1987 U2 had conquered the world with their album *The Joshua Tree* and Ireland became the focus of the world music industry as A&R men, in search of the next U2, flocked to Dublin. At this time, five teenagers from Donaghmede were building improvised instruments and playing gigs at their local school and shopping centre, dreaming of the big-time. They were Lir.

This film tells the story of a young Irish band tipped by every insider to become bigger than U2 and the subsequent disasters that befell these boys whose only dream was to play music. This is the story of a band, not unlike thousands of others, and the sacrifices they made to try and fulfil those dreams. It examines how this lifestyle and journey impacted on the individual members, one who became a recluse never to play music again, one who went on to make it in the big time and enjoy world-wide success with another band.

In spite of all these hardships and struggles, each member (bar one) continues to pursue a career in music; each hoping that maybe next year could be their year. Still held in great respect and affection by fans on both sides of the Atlantic, this film will attempt to share this extraordinary journey and the legacy of amazing music Lir have left behind them.

Colm McAuliffe,
Jameson Dublin International Film Festival

SHIMMY MARCUS AND LIR WILL ATTEND THE SCREENING



WILLIAM S. BURROUGHS – A MAN WITHIN

FRI 18 FEB / CINEWORLD 11 / 9.00PM

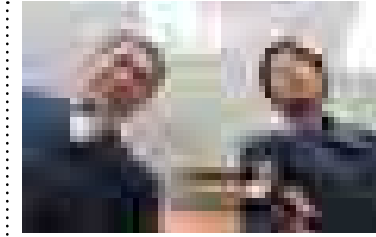
Director: Yony Leyser
2010 / USA / 87 minutes

William Burroughs' influence on late 20th-century pop culture was all-pervasive. Before he died in 1997, Norman Mailer declared him 'the only American novelist living today who may conceivably be possessed by genius' and writers such as Peter Ackroyd, JG Ballard, Angela Carter, William Gibson, Alan Moore and Ken Kesey have acknowledged him. In music, artists as diverse as David Bowie, Steely Dan, Patti Smith and Kurt Cobain all paid homage; he was embraced by punk and coined the term 'heavy metal'. He appeared in films by Gus van Sant, while David Cronenberg successfully adapted his 'unfilmable' *Naked Lunch*.

Having written about the extremes of drug and queer culture, Burroughs remains a fascinating and relevant touchstone. His work emerged from a life that couldn't have been more troubled and he had to live with his addictions, the tragedy of his wife's death and the consequences of neglecting his son. With a narration from *Naked Lunch* star Peter Weller and featuring a soundtrack from Sonic Youth, Yony Leyser's riveting and perceptive documentary portrait attempts to get to the heart of the man beyond the work, using the themes that drove him as a starting point; his drugs, his sexuality and his weapons.

Michael Hayden,
FI London Film Festival

YONY LEYSER WILL ATTEND THE SCREENING



OUTRAGE (AUTOREIJI)

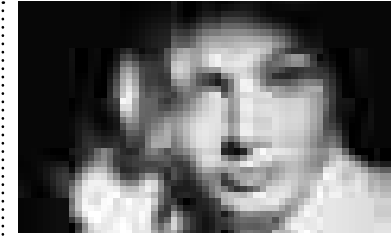
SAT 19 FEB / CINEWORLD 17 / 11.00AM

Director: Takeshi Kitano
2010 / Japan / 109 minutes
Cast: Ryo Kase, Jun Kinimura, Tomokazu, Kippel Shiina, Beat Takeshi

In a world where there are no heroes, it's bad guy versus bad guy in a spiralling outrage of gang warfare. Japanese writer, director and action movie heartthrob "Beat" Takeshi Kitano is back to deliver one of his most violent films to date. Kitano plays mid-level yakuza boss, Otomo, whose family belongs to the Sanno-kai crime organization. Fellow boss Ikemoto asks Otomo to do his dirty work by making a move against the family outcast in order to appease über-boss "Mr. Chairman."

With his first yakuza film in nearly 10 years, Kitano delivers the wildly imaginative cruelty that is his specialty, as he tracks this intricate web of allegiances and rivalries where no one's motives are clear. Unprecedented for Kitano are the intense verbal battles that push the level of viciousness to exponential heights. With over-the-top methods of pain infliction and constant double crosses, *Outrage* is one film Kitano fans will not want to miss.

Jenn Murphy,
American Film Institute Film Festival



CAMERAMAN: THE LIFE AND WORK OF JACK CARDIFF

SAT 19 FEB / SCREEN 1 / 2.00PM

Director: Craig McCall
2010 / USA / 86 minutes

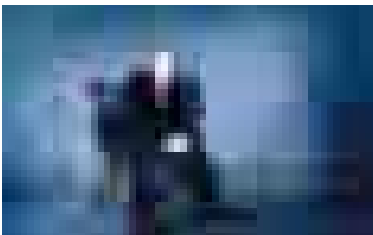
It's not often in these days of cinematic sprawl and girth that you wish a film could be longer. If only Craig McCall's *Cameraman: The Life and Work of Jack Cardiff* could be a 10- or 20-part series. For Cardiff, who died at the age 94 in 2009, is one of the key figures in 20th-century movie making, a cinematographer who created miracles of light on nearly every one of the scores of pictures he worked on. He would have hated that assertion; he thought the film industry was "full of hypocrisy, hyperbole".

Yet cast your mind to the swooning unworldliness of Powell and Pressberger's *The Red Shoes* and *A Matter of Life and Death*, the sweltering lushness of John Huston's *The African Queen*, see page 32, even the glistening monochromes in the self-directed *Sons and Lovers*: these indelible achievements lead Martin Scorsese, featured heavily in this dotting documentary, to argue that, in Cardiff's films, "colour itself became the emotion of the picture."

Cardiff, dapper and eloquent, has an easy way with an anecdote, whether it concerns Errol Flynn's drinking habits or Marlene Dietrich's savvy around a set. A roster of distinguished figures – among them Bacall, Heston and Kirk Douglas – line up to pay tribute to his greatness.

Sukhdev Sandhu,
The Daily Telegraph

CRAIG MCCALL AND RICHARD MCGILL WILL ATTEND THE SCREENING



BARBARIC GENIUS

SAT 19 FEB / LIGHT HOUSE 1 / 2.00PM

Director: Paul Duane
2010 / Ireland / 72 minutes

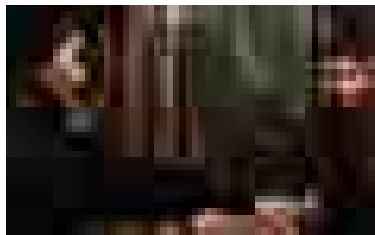
Barbaric Genius explores the life and work of Irish author, John Healy, who shot to fame in the late 80's thanks to his debut novel, *The Grass Arena*, which saw him lauded as one of the most subversive, unique and compelling writers of the latter half of the 20th century. Interestingly, *Barbaric Genius* director, Paul Duane, is all set to direct a feature version of *The Grass Arena*.

Healy was born into an impoverished Irish immigrant family in north London. In his youth he excelled at boxing but the lure of the ring could not compete with the temptation of alcohol and by his late teens he was drinking heavily and quickly deteriorated into a homeless alcoholic living in the Grass Arena (a local park). A life of crime followed until, during a stretch in prison, he was introduced to chess. He quickly mastered the game, becoming a world-class chess player before writing his Burroughs-esque autobiography. Healy's redemption seemed complete, until one wayward act brought his new found success crashing down on his head.

Barbaric Genius is a remarkable film detailing an extraordinary journey from street mugger and wino to chess champion and award-winning author and a similarly rapid descent into obscurity. It reveals a fully rounded picture of a man equally scarred by his poverty stricken childhood, his alcoholism and his literary success. A cautionary tale, full of real-life grit, determination and redemption.

Jason O'Mahony,
Jameson Dublin International Film Festival

PAUL DUANE AND JOHN HEALY
WILL ATTEND THE SCREENING



AGNOSIA

SAT 19 FEB / CINEWORLD 11 / 2.15PM

Director: Eugenio Mira
2010 / Spain / 97 minutes
Cast: Eduardo Noriega, Bárbara Goenaga, Luis Zahera, Martina Gedeck, Felix Gomez, Jack Taylor

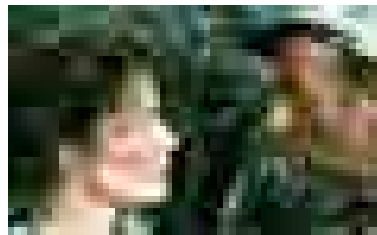
The producers of *Pan's Labyrinth* and *The Orphanage* present a truly unique period thriller, *Agnosia*, which is directed by Eugenio Mira. The screenplay, by Antonio Trashorras, who also wrote *The Devil's Backbone*, was praised recently by Guillermo Del Toro who said, "I've read few screenplays in my life that have impressed me as much as *Agnosia*."

Set in 19th century Spain, Joana Prats suffers from agnosia, a strange neuropsychological illness that affects her perception. Although her eyes and ears are in perfect condition, her brain cannot interpret the stimuli she receives through them. As the sole keeper of an industrial secret left behind by her genius father, the enigmatic young girl becomes the victim of a sinister plot, as her sensory confusion is used against her in order to uncover her father's secret.

Lush visuals, strong performances and a truly original and elegant plot make *Agnosia* a modern classic. Beautifully shot in Spain, it is a gorgeous recreation of turn of the century life and, in many ways, the narrative style seems to belong to an earlier era too, lending an almost literary feeling to the film, yet it serves equally well as a thriller worthy of producers of *Pan's Labyrinth* and *The Orphanage*.

Jason O'Mahony,
Jameson Dublin International Film Festival

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INSTITUTO CERVANTES DUBLIN



THE AFRICAN QUEEN

SAT 19 FEB / SCREEN 1 / 4.00PM

Director: John Huston
1951 / USA / 105 minutes
Cast: Humphrey Bogart, Katherine Hepburn, Robert Morley

John Huston's *The African Queen* is the heart-rendering tale of two companions with wildly differing, 'opposites attract' personalities who find themselves catapulted into a love affair as they travel downriver in East Africa at the beginning of World War I. Romantic, exciting and often hilarious in parts, this is the pinnacle of Hollywood's Golden Age of escapism.

Based on the 1935 novel of the same name by C.S. Forester, Humphrey Bogart excels as a gin-swinging river trader, unshaven and unorthodox throughout with Katherine Hepburn playing a prim African missionary spinster, with both attempting to escape the Germans via the Ulonga-Bora river. He wants to remain as conspicuous as possible until the ordeal is over while she wants to single-handedly take on a 100-ton German steamer.

Brilliantly photographed by legendary cinematographer Jack Cardiff (see *Cameraman* on page 31) this most unlikely of pairings negotiate a series of obstacles, both physical and psychological and over time, begin to begrudgingly warm to one another. Director Huston crafted a thoroughly quixotic film, which also served as his first outing in colour and sealed his reputation as one of Hollywood's definite directors of the era. Bogart won his sole Oscar for his role and his chemistry with Hepburn sets the template for all future Hollywood romances.

Colm McAuliffe, Jameson Dublin International Film Festival

ANGELA ALLEN, SCRIPT SUPERVISOR,
WILL ATTEND THE SCREENING



WEST IS WEST

SAT 19 FEB / CINEWORLD 9 / 4.00PM

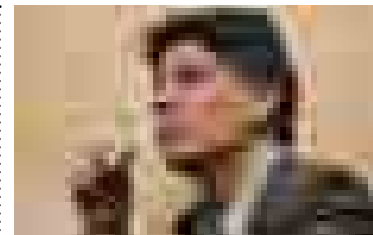
Director: Andy De Emmony
2009 / UK / 102 minutes
Cast: Om Puri, Aqib Khan, Linda Bassett

East is East, writer Ayub Khan-Din's semi-autobiographical story of a mixed-race family in Salford in the early 70s, was both a hit with audiences and a critical success, winning a BAFTA for Outstanding British Film. The affectionate story of a traditional Pakistani father George Khan (Puri), his English wife Ella (Bassett) and their seven unruly children was a laugh-out-loud comedy about the clash between cultures and generations.

West is West takes up the story eight years on with youngest son Sajid the resident teenager in trouble. He's playing truant to avoid the bullies at school and aggravating his father with his Anglicised ways. George decides that a trip to Pakistan will sort Sajid out and, in no time at all, father and son are en route back to the first Mrs Khan and the family George left behind thirty years earlier.

Unsurprisingly, the reception is a little frosty and things get even more complicated when Ella arrives on the scene to reclaim her husband and son. Though broadly played for laughs, the film, like its prequel, strikes some serious notes and the relationship between the two wives is tinged with poignancy. In the end lessons are learnt and harmony restored, albeit not quite in the way George had envisaged.

Sandra Hebron,
BFI London Film Festival



OCTOBER

SAT 19 FEB / LIGHT HOUSE 1 / 4.00PM

Directors: Daniel Vega Vidal & Diego Vega Vidal
2010 / Peru / 93 minutes
Cast: Bruno Odar, Gabriela Velasquez, Carlos Gasols

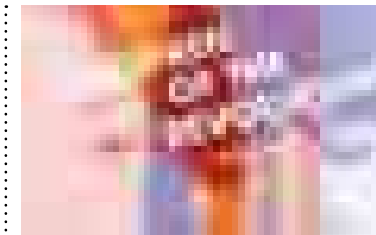
As of now, Daniel and Diego Vega Vidal are a South American directing duo to keep an eye on. Their debut feature film *October* received the Special Jury Mention at Un Certain Regard in Cannes in 2009. Using a combination of sharp humour and stylistically exquisite visual framings, they have created a unique film that could be called the artistic Peruvian equivalent of *Baby's Day Out*.

The story centers on Clemente, who one day finds a baby that he has to take care of, a turn of events that thrills his neighbor Sophia. Clemente however, is a private pawnbroker who eats his eggs hard-boiled and fails to see the benefit of the situation.

As it turns out, Clemente has a lot to learn from Sophia and the baby and when he rummages the streets of Lima's red light district in search of the baby's mother, he discovers emotions he has never experienced before.

Every year in October, the people of Peru celebrate the Lady of Miracles and modestly pray for assistance in their everyday lives. Perhaps the baby was just the miracle Clemente didn't know he needed.

Stockholm International Film Festival Programme



CHILDREN OF THE REVOLUTION

SAT 19 FEB / CINEWORLD 11 / 6.30PM

Director: Shane O'Sullivan
2010 / Ireland / Germany / England / 96 minutes

Ulrike Meinhof of the German Red Army Faction and Fusako Shigenobu of the Japanese Red Army were the most famous female revolutionaries of the 1900's. In *Children of the Revolution*, their daughters reveal a nuanced picture of their respective mothers, interspersed with old news and interviews from the 60's, 70's and 80's.

From brain surgery, which may help explain Meinhof's behaviour, to her plans to train her children in the Middle East, Bettina Röhl, Meinhof's daughter, who was only 13 when her mother committed suicide, tells how confusing it was to grow up playing Red Army tag. Many people still worship Meinhof, but her daughter calls her mother's fanaticism, "the beginning of the end of a happy family. She wanted the right thing, but chose the wrong way." Bettina is a journalist and, in 2006, she published an award-winning book about her parents and the German Left. Fusako Shigenobu's daughter, Mei, also chose journalism as a career, "Depending on where you start history, things look differently."

With rare archive footage and witness testimony, the film explodes the mythology that surrounds two of the most notorious women in contemporary history. As Bettina and May address their mother's actions one question comes to mind: what were they fighting for and what have we learned?

International Documentary Film Festival
Amsterdam

SHANE O'SULLIVAN AND SANDRA JORDAN
WILL ATTEND THE SCREENING

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CONTACT: Kevin Moriarty, Managing Director,
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IFB SHORTS

SAT 19 FEB / IFI 1 / 6.30PM

Directors: Various

2010 / Ireland / 121 minutes

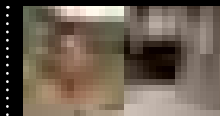
The Irish Film Board presents a selection of short films which showcase the wealth of cinematic talent currently at work in Ireland. This year's selection is a tour-de-force of strong, original storytelling, visual flair and consistently high production values.



THE MONK AND THE FLY

Director: Matthew Darragh
Running Time: 3 minutes

A contented Monk relaxes under a shady Banyan tree on a peaceful summer's day. What could possibly go wrong?



THE NIGHT NURSE

Director: Terence White
Running Time: 4 minutes

A nurse doing the graveyard shift on a psychiatric ward searches frantically for a missing patient, only to discover the terrible truth behind the disappearance.



DUMMY

Director: Brian Williams
Running Time: 3 minutes

As the useful life of a shop window mannequin comes to a close we follow her bizarre journey from certain destruction to second life.



CROSSING SALWEEN

Director: Brian O'Malley
Running Time: 21 minutes

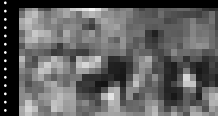
Along the Thai border in the Karen state of Eastern Burma, where the Karen people have been persecuted by the Ruling Military Junta for decades, a young Karen girl named Ko Reh finds herself orphaned after the massacre of her village by the army.



FLATBED

Director: Tom Merilion
Running Time: 5 minutes

The end of a relationship and a 30-tonne articulated lorry hurtling down a deserted motorway at night; Flatbed is not a conventional love story.



COLLABORATION HORIZONTALE

Director: Ciaran Cassidy
Running Time: 13 minutes

The film returns to Chartres to discover the fate of the young child in Robert Capa's iconic WWII image. The picture showed the child, whose father was a German soldier, in the arms of his shaved-headed mother as she's jeered and taunted by a local mob.



RETURN TO ROSCOFF

Director: Ken Wardrop
Running Time: 14 minutes

A woman attempts to introduce her son to his estranged father.



PENTECOST

Director: Peter McDonald
Running Time: 11 minutes

When Damian is forced to serve as an altar boy at an important mass in his local parish he faces a difficult choice: conform to the status quo or serve an extended ban from his passion in life... football.

Best Irish Short Film
Corona Cork Film Festival 2010



NEEDLE EXCHANGE

Director: Colm Quinn
Running Time: 10 minutes

Two recovering drug addicts practice tattooing on each other and find over time they mark each other in more ways than merely the physical.



SHOE

Director: Nick Kelly
Running Time: 13 minutes

Vince is about to kill himself - but that crazy beggar keeps killing the mood.



HEARING SILENCE

Director: Hilary Fennell
Running Time: 12 minutes

In a world where sound plays an increasingly frustrating role, we learn how professional musician Elizabeth Petcu is coping with going deaf.



HEADSPACE

Director: Patrick Semple
Running Time: 3 minutes

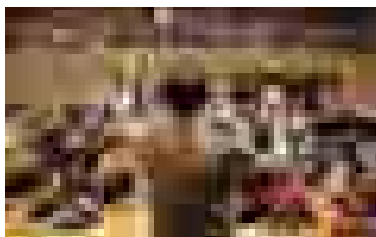
A boy distances himself from reality in an effort to cope with a cycle of abuse.



BLUE RINSE

Director: Matt Leigh
Running Time: 11 minutes

Time maybe a great healer, but he's a lousy beautician. Still, blonde, brown, grey or even blue - your hair is your crowning glory no matter how old you are.



BALLYMUN LULLABY

SAT 19 FEB / CINEWORLD 17 / 6.30PM

Director: Frank Berry
2010 / Ireland / 72 minutes

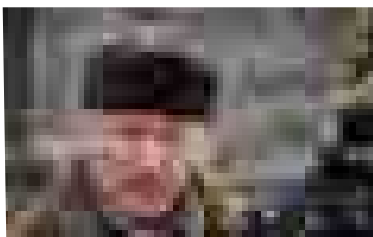
Ballymun Lullaby is the stirring and inspiring account of how one man single-handedly brought children from Ballymun in North Dublin together to collaborate on the Ballymun Music Programme, a children's music education programme based in the area.

Ron Cooney is a professional music teacher who had a simple aim: to provide an introduction to music through free music lessons in a community that had almost no access to free education. Frank Berry's documentary follows Ron and some of the youngsters participating in his music choir as his effortless enthusiasm and charm turns his aim into reality, as composer Daragh O'Toole creates a original suite for the orchestra and works with local teenagers (Tara, Wanye and Darren), who contribute to the lyrics and composition.

Ballymun Lullaby is the ultimate realisation of fifteen years hard work from Ron Cooney and the residents of Ballymun; a programme that began with Ron simply teaching the recorder in one school has blossomed into including the full line-up of orchestral instrumentation and the recording of an album and its nationwide release.

Colm McAuliffe,
Jameson Dublin International Film Festival

FRANK BERRY WILL ATTEND THE SCREENING



MEDAL OF HONOUR

SAT 19 FEB / LIGHT HOUSE 1 / 6.30PM

Director: Calin Peter Netzer
2009 / Romania / 105 minutes

Cast: Victor Rebengiuc, Camelia Zorlescu, Mircea Andreescu, Ion Lucian, Radu Beligan, Costica Draganescu

Six years after his impressive feature debut, *Maria*, Romanian-born, German-raised helmer Calin Peter Netzer returns with a less stygian riff on his native country's post-Ceausescu woes. The film dominated the awards at the recent Thessaloniki festival, winning five gongs, including special jury award, script and actor from the main competition jury.

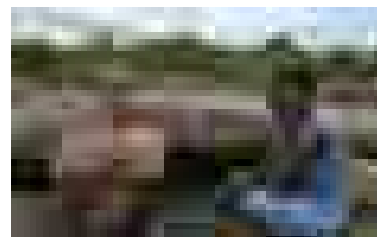
It's December 1995 as the country gropes around in a post-Ceausescu hangover and the heating still isn't working in the apartment that the comically named Ion. Ion shares with his wife, Nina. Apparently a born loser, Ion plugs on with his life, despite the fact that both Nina and their grown son, Cornel (Mimi Branescu), now in Canada, haven't spoken to him in six years.

Everything changes when Ion gets a letter that he'll be awarded a commemorative medal by the president to celebrate the 50th annual of the end of WWII. But when he tries to find out what the medal is for, the Ministry of Defense says he has to submit a request in writing.

Lensed in wintry colors, but with a cinematic feel, the intimate film gently piles on the ironies as it portrays Ion's everyday world of eccentric neighbors, stifling bureaucracy, drab city environs and Romanians' bad behaviour to each other.

Derek Elley,
Variety

WITH SUPPORT FROM THE ROMANIAN CULTURAL INSTITUTE IN LONDON



CRAB TRAP (EL VUELCO DEL CANGREJO)

SAT 19 FEB / SCREEN 1 / 6.45PM

Director: Ruiz Navia
2009 / Columbia / France / 95 minutes

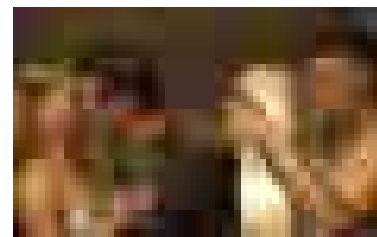
Cast: Rodrigo Véllez, Arnobio Salazar Rivas "Cerebro", Jaime Andres Castaño, Yisela Álvarez

World cinema at its delicate finest: an absorbing, award-winning journey into a troubled paradise.

We do not learn much about the young white traveller called Daniel, who turns up one day in the almost inaccessible village of La Barra on the Columbian Pacific coast. In his bags, he only has a photo of a woman and an envelope with money that he does not want to spend. Because there is no boat to travel further he ends up staying longer than planned, taking advantage of the hospitality offered him by Cerebro, the head of the Afro-Columbian village community. Lucia, a small girl with a crab trap that gives the film its title, becomes Daniel's constant companion. She persistently reminds him of the possibility to buy food from her mother and promises in return to help him get hold of a boat.

Ruiz Navia films the encounter between Western civilization and the inhabitants of an isolated village on the edge of the rainforest, using non-professional actors from La Barra. A parable in calm, clear pictures about the "right" relationship between give and take, about the power of money, about modernity and tradition, strangeness and attachment.

Berlin International Film Festival



THE CHRISTENING (CHRZEST)

SAT 19 FEB / CINEWORLD 17 / 8.30PM

Director: Marcin Wrona
2010 / Poland / 86 minutes

Cast: Tomasz Schuchardt, Wojciech Zielinski, Natalia Rybicka, Adam Woronowicz, Michal Koterski

This multi-award winning buddy movie is set over a week and, as the days tick off, a time-bomb scenario is revealed. Muscular and well-written, *The Christening* throws us into the contemporary and brutal realities of the contemporary Warsaw underworld, where transgressions are quickly and efficiently dealt with by the ruling gangs.

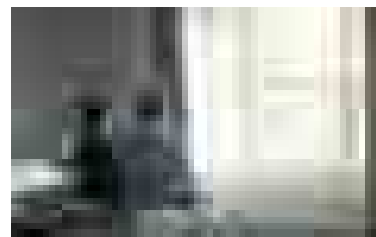
Jacek (Schuchardt) and Mikal (Zielinski) are firm friends who haven't seen each other for a while. When Jacek visits his old friend's apartment, an attractive blonde answers the door. After a boozy reunion, Mikal is revealed as a married window installer and the owner of an expensive new car. Jacek is impressed, but not for long, as a gang of long-time acquaintances point out that Mikal has betrayed the brother of the local gang leader, who vows revenge. Mikal has to pay an ongoing fee and Sunday, which happens to be Mikal's baby's christening, may also be the day his luck runs out.

Director Marcin Wrona has an eye for the simple, unadorned moments of truth between people. Jacek is initially portrayed as the wild outsider who is warily welcomed into his friend's new life but this gradually changes as the two men are forced into relying on one another in ways neither are prepared for.

Piers Handling, Toronto International Film Festival

MARCIN WRONA WILL ATTEND THE SCREENING

POLISH GALA: PRESENTED IN COOPERATION WITH THE EMBASSY OF POLAND IN DUBLIN



ARCHIPELAGO

SAT 19 FEB / LIGHT HOUSE 1 / 8.30PM

Director: Joanna Hogg
2010 / UK / 114 minutes

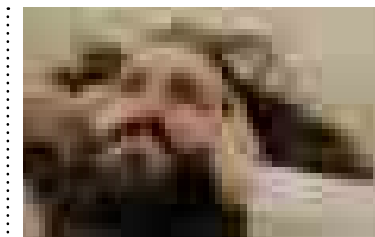
Cast: Tom Hiddleston, Kate Fahy, Lydia Leonard, Amy Lloyd, Christopher Baker

With her son Edward (Tom Hiddleston) about to embark on a volunteer trip to Africa, doting mother Patricia (Kate Fahy) wants to give him a good send-off and gathers her family together for a getaway to a holiday home on idyllic Tresco, one of the Isles of Scilly. Edward's father's attendance is eagerly anticipated, though sister Cynthia (Lydia Leonard) appears to be there under some duress, going through dutiful motions. Cook Rose (Amy Lloyd) is happy to tend to the family, though her presence causes some discomfort. The holidaymakers spend their time walking, cycling, taking picnics and being tutored in oil painting, appreciating the breathless beauty of their surroundings. Gradually, deep fractures within the family set-up begin to surface.

One of the most eagerly anticipated features of the year, Joanna Hogg's follow up to *Unrelated*, which screened at the Jameson Dublin International Film Festival in 2008, serves as a worthy companion piece to her brilliant and acclaimed debut, as she continues to make astute and authoritative observations on the malaises of the middle-class, extracting sometimes painful drama from incidental events. *Archipelago* confirms Hogg as one of the most intriguing and vital voices in modern British cinema.

Michael Hayden,
BFI London Film Festival

JOANNA HOGG WILL ATTEND THE SCREENING



ESSENTIAL KILLING

SAT 19 FEB / SCREEN 1 / 8.40PM

Director: Jerzy Skolimowski
2009 / Poland / Norway / Ireland / Hungary / 83 minutes

Cast: Vincent Gallo, Emmanuelle Seigner

Essential Killing, Jerzy Skolimowski's exercise in pure filmmaking, begins with three US soldiers on patrol in a parched, desert-like landscape that could be Iraq or Afghanistan. They will soon find the enemy, who is portrayed by Vincent Gallo and could be Taliban or Al Qaeda.

No one is named in *Essential Killing* and there is virtually no dialogue as we follow the capture, incarceration and interrogation of a "terrorist," who is swept into a military system that controls his every moment. Hooded and shackled, stripped of his clothes and clad in bright orange prisoner overalls, he is shaved, questioned, tortured and beaten before being transported by plane to an unknown destination.

After making his escape in a moment of confusion, the rest of the film follows his trek into the snow-clad forests, pursued by helicopters, soldiers and dogs. Skolimowski follows the grim, often surprising and occasionally hallucinatory adventures of a man who refuses to die or give up.

Skolimowski's visual imagination is stretched to the fullest, with the sheer magnificence of the landscape providing a beautiful, silent backdrop to the character's heroic battle to stay alive. In a harrowing performance that must have been immensely physically demanding role, Gallo conveys reservoirs of courage and determination without uttering a single word.

Piers Handling, Toronto International Film Festival

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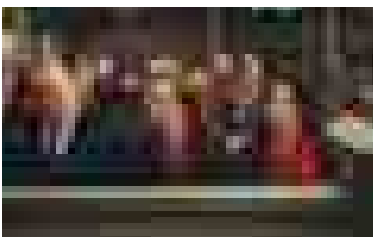
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HOME FOR CHRISTMAS

SAT 19 FEB / CINEWORLD 11 / 9.00PM

Director: Bent Hamer
2010 / Norway / Germany / Sweden / 85 minutes
Cast: Trond Fausa Aurvåg, Fridtjof Såheim, Nina Andresen Borud, Reidar Sørensen, Ingunn Beate Øyen

A wryly funny Christmas tale with just the right level of eccentricity from the director of *O'Horten* and *Kitchen Stories*.

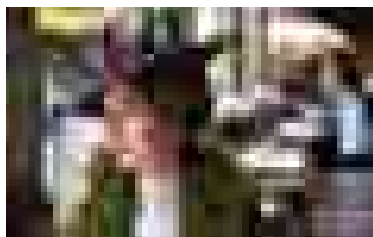
It is Christmas Eve in the small fictional town of Skogli, Norway. Nestling in the glow of the Northern Lights, the town is a happy home to some, and to others an all too poignant reminder of better times.

Over the course of a few hours we meet various lost souls hoping to find their way to a place they can call home: a modern day Mary and Joseph, refugees desperate to find a safe haven for the birth of their first child; a rather unconventional Father Christmas who'll get gifts to his estranged children by any means necessary; a voracious lover, hoping that this will finally be the year she gets her man home for Christmas.

Basing his script on a collection of short stories by Levi Henriksen, director Bent Hamer weaves the material together with his usual wit to produce a wry snapshot of life, blending humour and tenderness with misfortune and sadness. Hamer's world is charmingly eccentric, yet his empathy for character and situation ensures this modern day *A Christmas Carol* has the warmest of hearts.

Sarah Lutton,
BFI London Film Festival

BENT HAMER WILL ATTEND THE SCREENING



ADÈLE BLANC

SUN 20 FEB / CINEWORLD 17 / 11.00AM

Director: Luc Besson
2010 / France / 105 minutes
Cast: Louise Bourgoin, Gilles Lellouche, Philippe Nahon

The year is 1912. Adèle Blanc-Sec, an intrepid young reporter, will go to any lengths to achieve her aims, including sailing to Egypt to tackle mummies of all shapes and sizes.

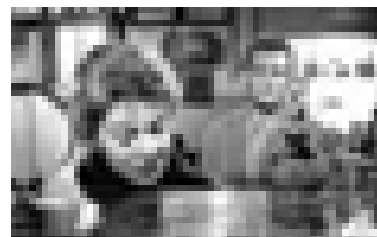
Meanwhile, in Paris, it's panic stations! A 136 million-year old pterodactyl egg on a shelf in the natural history museum has mysteriously hatched and the bird subjects the city to a reign of terror from the skies. But nothing fazes Adèle Blanc-Sec, whose adventures reveal many more extraordinary surprises...

Set in the carefree world before World War I, Adèle Blanc-Sec's adventures see the brave young woman fearlessly battling crooks, corrupt politicians, demon worshippers and mad scientists. Legendary cartoonist Jacques Tardi's original stories perfectly recreate the intrigue, romance and excitement of one of the most tumultuous periods in history.

The film marks the return to live action filmmaking from the legendary director Luc Besson (*Arthur and the Minimoys*, *The Fifth Element*, *The Professional*), who has created a mind-boggling fantasy replete with perfect period detail and a typically forceful female lead one would expect from the man who gave us *Nikita*. Adèle's exhilarating, funny and fabulous adventures is one of the most eagerly anticipated comic book adaptations in recent years.

Colm McAuliffe,
Jameson Dublin International Film Festival

**PRESENTED IN COOPERATION WITH
THE EMBASSY OF FRANCE IN IRELAND**



THE GIRLFRIENDS (LE AMICHE)

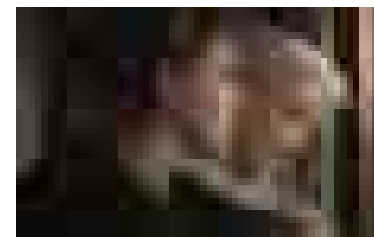
SUN 20 FEB / SCREEN 1 / 2.00PM

Director: Michelangelo Antonioni
1955 / Italy / 104 minutes
Cast: Eleonora Rossi Drago, Gabriele Ferzetti, Franco Fabrizi, Valentina Cortese, Yvonne Furneaux

The international breakthrough of Michelangelo Antonioni in the 1960s, which made him the world's most notorious cult filmmaker, also largely overshadowed his earlier films, including this gem *The Girlfriends*. Yet in this tale of desperate upper-class Italian housewives are to be found all of the great artist's concerns embodied in his later, better known works. Antonioni explores the inner lives of female characters with a story that centers around Clelia (Eleonora Rossi Drago), who comes from a working-class background but now holds an important position in a fashion salon. While Clelia is on a business trip to Turin, a young woman attempts suicide in the hotel room next door. Clelia befriends her, thus becoming introduced to the circle of her socialite girlfriends, including the cynical Momiina (Yvonne Furneaux) and the more sympathetic Nene (Valentina Cortese), with their serial affairs and charming but distanced take on life. Nowhere in Antonioni's films has an ensemble of characters woven a more complex web of relationships. Antonioni's genius for visual storytelling is in evidence here too, especially in the famous scene involving all the characters at the seashore, their complex relationships echoed in the camera movements, composition and positioning of the actors, the techniques that have set Antonioni apart as a peerless cinematic craftsman.

San Francisco International Film Festival
Programme

**PRESENTED IN COOPERATION WITH THE
ITALIAN CULTURAL INSTITUTE**



THE WOMAN WITH THE FIVE ELEPHANTS

SUN 20 FEB / LIGHT HOUSE 1 / 2.00PM

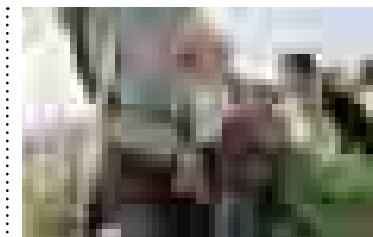
Director: Vadim Jendreyko
2009 / Germany / Switzerland / 93 minutes

In Vadim Jendreyko's beautifully photographed documentary feature, we encounter the indomitable 85-year-old Svetlana Geier, a woman revered as arguably the greatest translator of Russian literature into German. She is a woman acutely aware of the echoes and reflections that bounce back to us when we really see, when we really listen, when we really absorb what surrounds us. And that the exact right words, somehow, contain the ability to say something wordlessly. "I believe that each spiritual experience leads us to treat one another better, to not strike others dead. Quite elementary. And I believe that language is a very effective remedy."

The film interweaves the story of Geier's life during this journey, her chosen dedicated vocation to literature, and the secrets – some very dark and painful – of this inexhaustibly hard-working and exacting woman who possesses a love of language that outshines everything else. "One cannot exhaust an excellent text and that is probably the sign of the most superb quality." In his exceedingly intimate portrait, Jendreyko shows us a human being living an inexhaustible life, a life that celebrates the beauty of each small moment and, more importantly, the spaces between them.

Colm McAuliffe,
Jameson Dublin International Film Festival

**PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND**



LE QUATTRO VOLTE

SUN 20 FEB / SCREEN 1 / 4.00PM

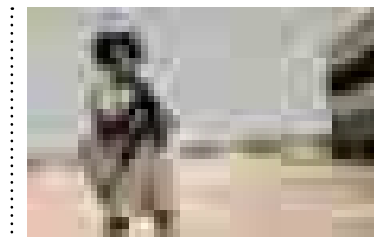
Director: Michelangelo Frammartino
2010 / Italy / Germany / Switzerland / 88 minutes

A playful yet philosophical documentary about daily life in a remote Calabrian village.

For many people in Cannes last May, away from the hullabaloo of the competition, it was this deceptively simple study of a small Italian village that captured their hearts and collective imagination. Philosophical in intent and playful in approach, this quasi-documentary chronicles life in an isolated Calabrian village, complete with anarchic goats, religious celebrations, reincarnation and a scene-stealing dog.

The film begins with an elderly, ailing herdsman tending his goats, but soon the narrative baton is passed along, as director Michelangelo Frammartino encourages us to free ourselves from the notion that humans should occupy the leading role. Things that are normally incidental – a truck, a tree, as well as the aforementioned animals – take centre stage, and it is people who become part of the scenery. Curious though this sounds, the effect is enormously enjoyable and liberating, as Frammartino's poetic images reveal a world where our understanding of past, present, public and private is often challenged and where the inextricable links between human, animal, vegetable and mineral become abundantly clear.

Sandra Hebron,
BFI London Film Festival



CONGO – AN IRISH AFFAIR

SUN 20 FEB / CINEWORLD 11 / 4.00PM

Directors: Brendan Culleton & Irina Maldea
2011 / Ireland / 80 minutes

Congo – An Irish Affair is a penetrating and poignant study of the Irish-led 1961 UN peace-keeping mission to Katanga, a province that wanted to break-away from the newly independent Congo and the two Irishmen who were key decision makers in the country during that time, Gen. Seán McKeown, commander of the UN military force and Irish diplomat, Conor Cruise O'Brien, the UN's civil representative in Katanga.

In the western-inspired chaos of newly independent Congo, a battalion of Irish peacekeepers face death and destruction at the hands of white mercenaries and their Katangan allies. The situation comes to a violent climax as the UN comes under fire from all sides, its Secretary-General is killed and its soldiers come under ferocious attack from the white-led Congolese.

Talking to survivors and making wonderful use of both archival footage and reconstruction, *Congo – An Irish Affair* pieces together the story of people asked to achieve an impossible goal. It is a searing indictment of the UN and of European attitudes to Africa but, equally, shows the hopelessness of the situation as armed factions with mutually exclusive desires slip ever closer to war. *Congo – An Irish Affair* is a positively charged, historical documentary and is a tragic yet timely reminder that the overused epithet 'Never Again' is destined to make liars of us all.

Jason O'Mahony,
Jameson Dublin International Film Festival

BRENDAN CULLETON WILL ATTEND THE SCREENING



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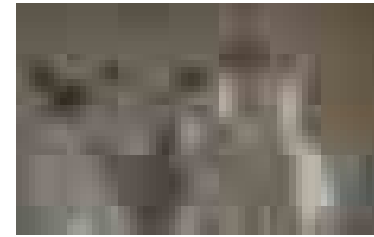
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WRITTEN BY PETER MORGAN PRODUCED BY KATHLEEN KENNEDY ROBERT LORENZ PRODUCED AND DIRECTED BY CLINT EASTWOOD

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IN CINEMAS JAN 28

REVENGE
(MEST)

SUN 20 FEB / LIGHT HOUSE 1 / 4.00PM

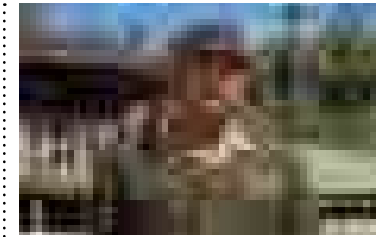
Director: Ermek Shinarbaev
1989 / Soviet Union / 96 minutes
Cast: Alexandre Pan, Oleg Li, Valentin Te, Lubove Germanova, Rasim Jakibaev

In the beginning of the 1940's, hundreds of thousands of Koreans that had lived in the Russian Far East since the 19th Century were forcibly displaced overnight according to Stalin's orders. They were regarded as traitors and public enemies. Women, children and old people were sent away with no explanation. The Korean diaspora, with a population of over a million, has been a forbidden topic for many years. *Revenge* is the first film telling the story of their tragedy.

In a rage, a teacher murders a boy. Another boy is bred, for one sole purpose: to avenge his brother's death. Kazakh master Ermek Shinarbaev's close collaboration with the Korean-Russian writer Anatoli Kim yielded three great films, the most remarkable of which is this beautiful, profoundly unsettling film. A true odyssey, geographically and psychologically, it is one of the greatest films to emerge from the Kazakh New Wave and one of the toughest.

Restored in 2010 by the World Cinema Foundation using the original camera negative, the sound negative and a positive print provided by the Kazakhfilm Studio and held at the State Archive of the Republic of Kazakhstan.

World Cinema Foundation

THE BRIDGE ON
THE RIVER KWAI

SUN 20 FEB / CINEWORLD 17 / 5.00PM

Director: David Lean
1957 / UK / 161 minutes
Cast: Alec Guinness, William Holden, Jack Hawkins, Sessue Hayakawa

Is this the shape of film restorations to come? The answer, probably, is - inevitably. A combination of punitive laboratory costs, conversion to high-definition projection in cinemas and digital solutions to insoluble photo-chemical problems means that studios and archives are turning to the new moving-image technologies to rehabilitate their damaged vintage films. 'Re-inventing the reel', as it has been called. The purists are unhappy, but the results, in the right hands, can be both curative and spectacular.

David Lean's epic, allegorical blockbuster about the madness of war - recipient of seven Oscars and huge box-office returns which led to a revived, American-financed British film industry - is such a case: a film with so many inherent problems that Sony-Columbia's expert preservationist Grover Crisp could only address them digitally; the only way also to return the film to its original CinemaScope aspect ratio. Restored, with stunning clarity, at 4K resolution, Colonel Nicholson and his band of sick, starved, tortured, but undaunted POW bridge-builders now earn their place back on the big screen in a shape and colour not seen since the film's premiere over 50 years ago.

Clyde Jeavons,
BFI London Film Festival

PORTRAIT OF
THE FIGHTER AS
A YOUNG MAN
(PORTRETUL
LUPTATORULUI
LA TINERETE)

SUN 20 FEB / LIGHT HOUSE 1 / 6.15PM

Director: Constantin Popescu
2010 / Romania / 120 minutes
Cast: Constantin Dita, Ionut Caras, Bogdan Dumitrache, Catalin Babliuc, Ion Bechet

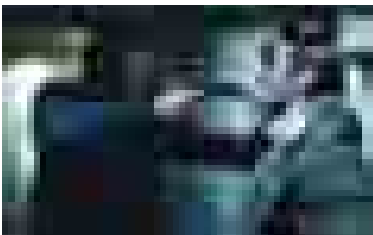
When the Soviet Army marched into Romania in 1944, a part of the Romanian population fled into the mountains. This was a diverse assortment of nationalists, fascists, liberals, apolitical farmers and members of the middle-class, all of whom were affected by the Communists' campaign of nationalisation.

Over a thousand armed resistance groups took refuge in the inaccessible forests of the Carpathian Mountains where they waited in vain for the support of the Western Allies. Thirty of these groups held out until well into the 1950s and one of these was led by Ion Gavrilă Ogoranu, who managed to remain undetected until 1976 when he was finally arrested.

With an economy of style, it tells the story of a struggle that became an end in itself, as the enemy was constantly in pursuit and the only alternative to struggle was torture and, often, death. Hungry and emotionally withdrawn, the young men became entangled in an unwinnable partisan war, the reality of which was very different from the heroism attributed to the glorified anti-communist resistance today.

Berlin International Film Festival

WITH SUPPORT FROM THE ROMANIAN CULTURAL
INSTITUTE IN LONDON



POINT BLANK (À BOUT PORTANT)

SUN 20 FEB / SCREEN 1 / 6.30PM

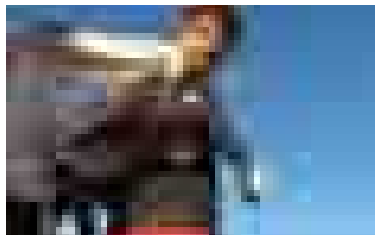
Director: Fred Cavayé
2010 / France / 85 minutes
Cast: Gilles Lellouche, Roschdy Zem, Gérard Lanvin, Elena Anaya, Claire Perot

French director Fred Cavayé's debut *Anything From Her* was hailed as a thrilling and pulsating feature and immediately announced Cavayé's arrival on the cinematic screen (the film has since been remade for American audiences as *The Next Three Days*, with Paul Haggis at the helm). His second feature, *Point Blank*, is another gripping account of dubious morals, criminal activity – a typically taut and visceral French thriller.

Things couldn't be better for Samuel and Nadia: he will soon be a nurse and she is expecting her first child. But their world is tipped upside down when Nadia is kidnapped in front of Samuel's very eyes and he's incapable of doing anything about it. When he comes to, his cellphone rings: he has three hours to get a man, under police surveillance, out of the hospital where he works. Samuel's destiny is henceforth linked to that of Sartet, a gangster figure actively wanted by every branch of the police. If Samuel ever wants to see his wife alive again, he must act quickly...

Colm McAuliffe,
Jameson Dublin International Film Festival

PRESENTED IN COOPERATION WITH
THE EMBASSY OF FRANCE IN IRELAND



THE FIRST MOVIE

SUN 20 FEB / IFI 1 / 6.30PM

Director: Mark Cousins
2009 / UK / 76 minutes

An innovative 'magic realist' documentary set in Iraq. Despite Iraqi children's regular appearances in the media, they are, understandably, nearly always portrayed as being victims of war. Director Mark Cousins, however, as a native of Belfast who grew up during the troubles felt there was more to the story and wondered if Iraqi children played or led imaginative lives. Inspired by Charles Laughton's movie, *Night of the Hunter*, Cousins went to the small village of Goptapa, which has a population of 700 inhabitants and is located on a tributary of the Tigris in the Kurdish North of Iraq.

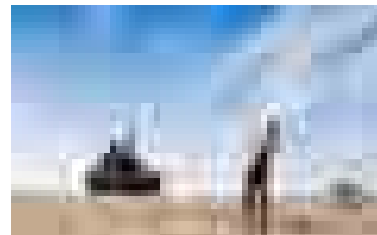
He took a projector, some great films and 3 small cameras with him to distribute to the local children and, as he filmed them at play, he thought about his native Belfast and what it was like to grow up there. The Iraqi children make little movies about war, love, a fish that goes to a magical place and a chicken who debates justice. Despite the production being stopped twice by the Iraqi secret police, *The First Movie* is wonderful film that ably demonstrates the power of the imagination.

Jason O'Mahony,
Jameson Dublin International Film Festival

This is a terrifically enjoyable and engaging film: open-minded and open-hearted and utterly unlike the material on regular commercial release.

Peter Bradshaw,
The Guardian

MARK COUSINS WILL ATTEND THE SCREENING



CIRCUS FANTASTICUS

SUN 20 FEB / CINEWORLD 11 / 6.30PM

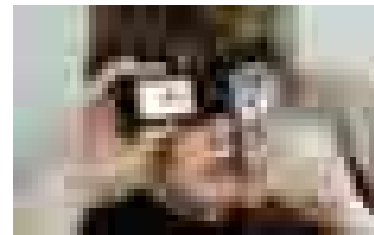
Director: Janez Burger
2010 / Ireland / 75 minutes
Cast: Leon Lucev, Pauliina Rasanen, Ravil Sultanov

When the deafening cacophony of war dies away, Stevo is left alone with his daughter, Dunja, and son, Small, and the dead body of their mother. It seems that things can only get better until a terrible rumble, which begins far away but moves ever closer, is heard. The noise, however, is not that of war; it's a huge, brightly-painted travelling circus.

Hope and laughter return to Stevo and his children as they become acquainted with the bizarre, but utterly human, cast of characters that make up the circus. Only days later, transformed by the heightened experience of circus life, they will leave their battered home and join the caravan for a new life on the road with the clowns, trapeze artists, fire-eaters and freaks who make up the circus.

Circus Fantasticus uses an unusual mix of brutal naturalism and magical poetry to give its audience an entirely new view of war, it's an intriguing film and cleaned up at the recent 13th Festival of Slovenian Cinema, winning the Vesna awards for Best Feature Film and Best Director (Janez Burger). It also picked up the Official Jury Awards for best make-up (Alenka Nahtigal), sound (Robert Flanagan), music (Drago Ivanuša) and best supporting actor (Ravil Sultanov).

Jason O'Mahony,
Jameson Dublin International Film Festival



SNAP

SUN 20 FEB / CINEWORLD 9 / 8.30PM

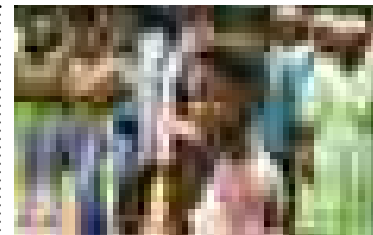
Director: Carmel Winters
2010 / Ireland / 86 minutes
Cast: Aisling O'Sullivan, Stephen Moran, Pascal Scott, Eileen Walsh, Mick Lally, Adam Duggan

A constant air of mystery pervades the mesmerising psychological drama *Snap*. As Sandra (Aisling O'Sullivan, *The War Zone*) divulges her side of the story to a documentary crew, the film flashes back to an incident involving her 15-year-old son, Stephen (Stephen Moran), who abducted a toddler and held him captive in his grandfather's home. We don't know why Stephen took the child, nor what he will do with him; we only see them playing games and watching old home movies. As the film oscillates between Stephen in the past and Sandra in the present; their stories begin to unravel and soon the puzzle pieces fit together to reveal the full picture of the abduction.

First-time writer/director Carmel Winters brings a quiet intensity to her debut, creating an unsettling but tantalising atmosphere. A successful playwright, she brilliantly flushes out her characters using visual devices such as documentary video, Super-8 and mobile phone cameras that give an immediacy to their emotional states. O'Sullivan gives a candid and brave performance that elicits the anger, humiliation and relief of Sandra and Moran confidently plays Stephen as a conflicted adolescent trying to make sense of the past that is driving him into the future.

David Kuok,
Tribeca Film Festival

CARMEL WINTERS WILL ATTEND THE SCREENING



LIFE, ABOVE ALL

SUN 20 FEB / CINEWORLD 17 / 8.30PM

Director: Oliver Schmitz
2010 / South Africa / Germany / 106 minutes
Cast: Khomotso Manyaka, Lerato Mvelase, Harriet Manamela, Keabaka Makanyane, Aubrey Poolo

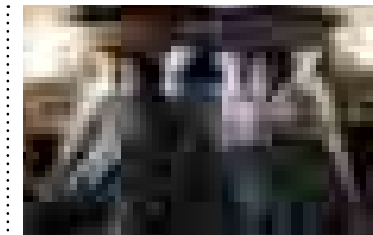
With this stunning adaptation of Allan Stratton's bestselling 2004 novel, *Chanda's Secrets*, Oliver Schmitz makes his long-awaited return to feature filmmaking, ten years after giving us the riveting *Hijack Stories*.

In a breakout performance, twelve-year-old newcomer Khomotso Manyaka plays Chanda, a young girl who must maintain the facade of a normal life amidst utter instability. Her stepfather is an alcoholic, her mother is sick, her newborn sister has recently died and the spread of AIDS is ravaging her quaint South African township.

Life, Above All features a strong supporting cast that includes Keabaka Makanyane, who plays Chanda's less principled friend Esther; Harriet Manamela as the town elder; and Lerato Mvelase as Chanda's sick and guilt-ridden mother. Equal praise goes to the vivid camerawork of Bernhard Jasper and to Dennis Foon's winning screenplay, which fulfills the task of turning a beloved pager-tuner into a motion picture that feels wholly original.

Life, Above All, which won a prize in Cannes, is, despite the tragic subject matter that explores cultural customs, adolescence and religion through the lens of a pandemic, instilled with a keen sense of understanding and emotional gravitas that is at once artful, immersive and accessible.

Michèle Maheux,
Toronto International Film Festival



HELLO, HOW ARE YOU? (BUNA! CE FACI?)

SUN 20 FEB / SCREEN 1 / 8.45PM

Director: Alexandru Maftei
2010 / Romania / 106 minutes
Cast: Dana Voicu, Ionel Mihailescu, Paul Diaconescu, Jordi Garcia, Ana Popescu, Ioan Andrei Ionescu.

The antithesis of grim naturalism, Alexandru Maftei's bittersweet romantic comedy feels like a breath of fresh air. It's a witty, stylishly crafted tale of a husband and wife whose 20-year marriage has long since lost its zing, making them vulnerable to the enticements of an Internet chatroom.

From the opening scene, Maftei makes it clear musician Gabriel (Mihailescu) and dimpled dry-cleaning proprietress Gabriela (Voicu) live like two strangers who no longer see each other. But in humorous contrast to their staid, passionless lives, he surrounds them with characters in a constant state of sexual arousal.

Their libidinous teen son, Vladimir (Diaconescu in a sizzling debut), whose hilarious voiceover commentary intermittently provides important narrative information, prides himself on being the high school stud and aspires to a career in porn. Gabriela's sexy employee Toni (Popescu) switches boyfriends like she changes clothes. And despite being married, Gabriel's colleague Marcel (Ionescu) is working his way through the female members of their orchestra.

Maftei's striking, always-inventive compositions find visual equivalents for the fog of love and frustration his characters feel. Displaying a companionable chemistry, Voicu and Mihailescu convince as a long-married couple guiltily contemplating cheating. Meanwhile, ultra-confident Diaconescu captures the right over-the-top tone as their manipulative only child

Alissa Simon, *Variety*

ALEXANDRU MAFTEI WILL ATTEND THE SCREENING
WITH SUPPORT FROM THE ROMANIAN CULTURAL
INSTITUTE IN LONDON



THE BIRDS, THE BEES AND THE ITALIANS (SIGNORE E SIGNORI)

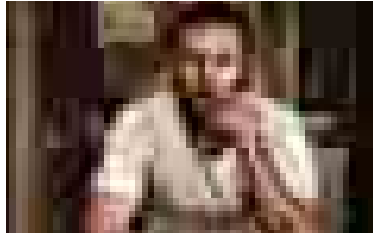
MON 21 FEB / SCREEN 1 / 2.00PM

Director: Pietro Germi
1966 / Italy / 115 minutes
Cast: Virna Lisi, Gaston Moschin, Nora Ricci,
Alberto Lionello

Winner of the Best Film award at the 1966 Cannes Film Festival, Pietro Germi's sharp-toothed and satirical send-up combines the standard sex comedy format with some unexpectedly subtle observations about rural life. *Signore e Signori* centers on hypocrisy, absurd moralism and the unravelling of sex secrets in Treviso, a small northern Italian town. The film contains three interweaving stories; in the first, Toni (Alberto Lionello) spreads the rumor of his recent impotence in order to lay a husband's suspicions to rest; the second tale features rapturous adultery between Visigato (Gaston Moschin) and his mistress (Virna Lisi), which naturally brings down the murderous wrath of abandoned wife, church and state; in the third, when an underage girl (Patrizia Valturi) gives herself to a group of friends in a single day, her angry father (Carlo Bagno) charges one of the men and certainly would take him to court until a lovely lady (Olga Villi) makes him an offer he can't refuse. (Unlike most portmanteau movies, a character in this film may take the lead in one segment, only to turn up as a supporting player in another, so that the social fabric of Germi's mad world is seamless.)

New York Film Festival Programme

PRESENTED IN COOPERATION WITH THE
ITALIAN CULTURAL INSTITUTE



SUBMARINO

MON 21 FEB / SCREEN 1 / 4.20PM

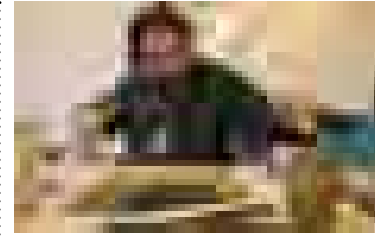
Director: Thomas Vinterberg
2009 / Denmark / 110 minutes
Cast: Jakob Cedergren, Peter Plaugborg, Morten
Rose, Patricia Schumann

Thomas Vinterberg has made some of the most acclaimed Danish films of the past decade in his still young career. After two trips to our shores for English language films, Vinterberg returns to his early roots with an unrelenting character driven drama.

As the film opens, two young brothers share a childhood trauma, caring for their infant brother while their alcoholic mother is absent. We are then carried years forward to join their damaged lives as they separately fall to pieces. While one brother battles addiction to win the custody of his young son, the other flounders, adrift in alcohol and his mentally damaged friends. Fate conspires to have the brothers cross paths once again, but whether their reunion will be joyous or tragic is far from clear.

In this latest film, Vinterberg further proves himself a master in depicting humanity's subtle triumphs and crushing torments: it's a supreme return to form.

Lane Kneedler,
American Film Institute



LIVING COLOUR

MON 21 FEB / IFI 1 / 6.30PM

Director: Éamon Little
2009 / Ireland / 82 minutes

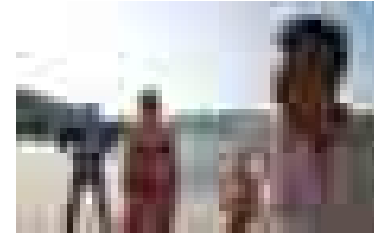
Living Colour is a fascinating documentary and intimate portrayal of a collective of extraordinary and idiosyncratic artists and sheds new light on old questions about the nature of art and artistic talent.

Spending time in the Kilkeny Centre for Arts Talent (KCAT) in Callan, an artists' studio with a difference, director Éamon Little delves into the world of the dozen or so artists who work there on a daily basis, all of whom have some form of special needs. But the studio operates with as little reference to that as possible and offers this collective of diverse characters a well equipped, professional artistic environment in which making art is their work and not merely a hobby or sideline. Here, they work to commissions, build towards exhibitions and engage with artists in similar situations around the world.

Living Colour is a fresh and emotionally stirring look at art and those that create it. Given that the artists have all, to one degree or another, special needs, the film could, in the hands of a lesser director become overly sentimental or clichéd. Little, however, employs the deftest of touches to deliver a sumptuous film that is perfectly balanced yet still pays tribute to arts, the creative process and the artists involved.

Colm McAuliffe,
Jameson Dublin International Film Festival

ÉAMON LITTLE WILL ATTEND THE SCREENING



ISZTAMBUL

MON 21 FEB / CINEWORLD 11 / 6.30PM

Director: Ferenc Török
2010 / Hungary / Turkey / Netherlands / Ireland /
90 minutes
Cast: Johanna ter Steege, Yavuz Bingöl, Réka Tenki,
Padraic Delaney, Andor Lukáts

Ferenc Török's *Isztambul* details the story of a man who leaves his middle-aged wife after thirty years of marriage. Katalin's crisis is received with indifference by friends and family alike. Her environment considers her mentally ill and she is taken to a hospital where she is sedated. Her husband and daughter both think she is feigning this temporary hysterical condition and she soon becomes a burden to them which makes them feel rather ashamed. Katalin runs away from the hospital and, making a spur of the moment decision, heads for Istanbul. Her teenage son – ever the rebellious hero, angry at his father and sister – follows his fleeing mother.

In *Isztambul*, Katalin's destiny crosses paths with that of a lonely Muslim man. Newfound love liberates the woman's emotions and she blooms, if only ephemerally; her son's unexpected appearance stirs her temper, seething below the surface. In the disconcerted situation mother does not recognise son, as if attempting to eradicate her previous life completely.

Can an individual make independent decisions despite family binds? Does anyone have the right to fulfill one's ego at the expense of others? Török has created a masterful journey into the travails of emotional illness, dysfunctional families and the role of older women in modern society.

Colm McAuliffe,
Jameson Dublin International Film Festival

FERENC TÖRÖK WILL ATTEND THE SCREENING



THE ROBBER (DER RÄUBER)

MON 21 FEB / CINEWORLD 17 / 6.30PM

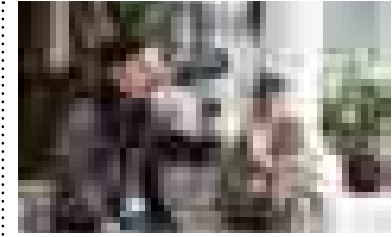
Director: Benjamin Heisenberg
2010 / Austria / Germany / 96 minutes
Cast: Andreas Lust, Franziska Weisz,
Markus Schleinzer

Laconic and ultra-realistic in style, Benjamin Heisenberg's (*Sleeper*) latest drama is based on the true story of one Johannes Rettenberger, a bank robber in 1980's Vienna with the nickname Pumpgun Ronnie because of the Ronald Reagan mask he sported while committing his crimes. In jail he took up running and when he got out he alternated between his newfound passion for marathons and his old-time love for robbing banks, trying and failing to substitute the endorphin high he got from the former for the kicks he took from the latter. Andreas Lust immerses himself in the character of Rettenberger, giving him a chilling and implacable need that can never be fulfilled.

"A truly remarkable film ... about men of violence running on empty... Heisenberg supplies no psychology or motivation. Perhaps Johannes runs because the world around him and the pettiness of its inhabitants disgust him. Perhaps he's an anarchist without a cause. Perhaps he's just another instance of what happens from time to time in our money-go-round society – something snaps. Tellingly there's virtually no difference between Johannes' pale, unremarkable face and the mask he hides behind – it's as if he slips into an alter ego that is merely a more radical version of himself..."

Olaf Möller,
Film Comment

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



THE WEDDING PHOTOGRAPHER (BRÖLLOPS- FOTOGRAFEN)

MON 21 FEB / LIGHT HOUSE 1 / 6.30PM

Director: Ulf Malmros
2009 / Sweden / 108 minutes
Cast: Björn Starrin, Kjell Bergqvist, Tuva Novotny,
Johannes Brost, Lotta Tejle

Robin is from a very remote place in Sweden, Värmland. He's a country bumpkin of sorts, with a passion for leather trousers, chains and photography. He's perfectly happy living in a rural setting but a chance encounter with an over-the-hill television personality and the closure of the local factory lead Robin away from his beloved home town to Stockholm.

Having arrived in Stockholm, Robin is desperate to make it as a professional photographer and despite some initial setbacks and his rural background, he's commissioned to photograph an upper class wedding in Djursholm, the ritziest district in Stockholm. He promptly falls in love with the bride's sister and is willing to change everything about himself, from his outlook on life to his hairstyle, in order to win her heart.

What follows is a comical clash of cultures and class as the down-at-home Robin tries to woo the girl of his dreams. Writer/director Ulf Malmros has done a fantastic job, winning the Swedish Film Institute Award for Best Screenplay for *The Wedding Photographer* in 2009. It's a surprisingly perceptive and astute film with, despite the rudimentary plot, a multifaceted and charming story.

Jason O'Mahony
Jameson Dublin International Film Festival

ULF MALMROS WILL ATTEND THE SCREENING

GOD of CARNAGE



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Written by
YASMINA REZA

Translated by
CHRISTOPHER HAMPTON

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NOW ON

THE USUAL SUSPECTS



JAMESON CULT FILM CLUB
MON 21 FEB / TBC / 8.00PM

Director: Bryan Singer
1995 / USA / 105 minutes
Cast: Gabriel Byrne, Kevin Spacey,
Stephen Baldwin, Benicio Del Toro

A slick triumph of casting and wordplay, *The Usual Suspects* was one of the most fiendishly intricate American films of the 1990s. Relentlessly stylish and growing more convoluted by the frame, the film invited its audience to take part in the confusion, to attempt to discern illusion from reality as if watching a magician's act.

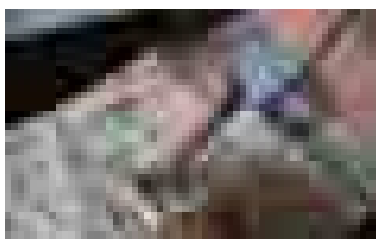
What makes *The Usual Suspects* remarkable is that fact and fiction never evolve into distinct entities, entwining in an almost indiscernible jumble to baffle the viewer. In turn, the film is shamelessly manipulative, demanding the audience's complete involvement and undivided attention; a bathroom break carries the risk of losing the plot entirely. Kevin Spacey who won an Oscar for his portrayal of Verbal Kint, is particularly impressive, managing to be pathetic, off-handedly irreverent and cunning all at once.

Director Bryan Singer handles his characters and the film's many twists with the ease of a devious master puppeteer, mixing liberal doses of film noir, humour and intrigue with refreshing audacity. The result was one of the most accomplished thrillers of the decade, a mystery whose wild manipulations came courtesy of a director whose hands were very tightly gripped around the controls.

Rebecca Flint Marx,
All Movie Guide

KEVIN SPACEY WILL ATTEND THE SCREENING





NOSTALGIA FOR THE LIGHT (NOSTALGIA DE LA LUZ)

MON 21 FEB / SCREEN 1 / 6.45PM

Director: Patricio Guzmán
2010 / France / Germany / Chile / 90 minutes

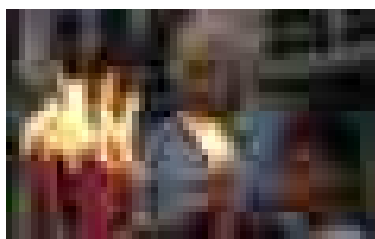
Patricio Guzmán's *Nostalgia for the Light* is a powerful work – part-documentary, part-cinematic essay – which uses the Atacama Desert in Chile as the departure point for a captivating investigation. Because it is so dry and the air so thin, this desert is one of the best places on Earth for telescopic lenses to scrutinize the atmosphere; it allows for an incomparable look at the universe.

In Chile's Atacama Desert, 3,000 meters above sea level, astronomers from around the world take advantage of a sky so clear it allows them to see to the very boundaries of the known universe. Meanwhile, at the foot of the observatory, women dig through the soil in search of the "disappeared" victims of Pinochet's regime, their remains mummified by the hot, dry climate. In *Nostalgia for the Light*, Guzmán once again exhumes Chile's past, contrasting those looking out toward the stars with those sifting through the reminders of a bloody past.

Nicholas Davies,
Abu Dhabi International Film Festival

The beauty of *Nostalgia* is that the many metaphors and surprising parallels between the universe, archaeology and Chile's recent past rise organically from the material... The idea that the universal truths can be found by focusing on local details is again proven here.

Variety



LOLA

MON 21 FEB / SCREEN 1 / 8.30PM

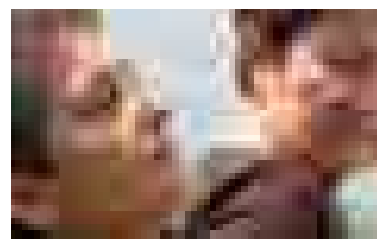
Director: Brillante Mendoza
2009 / France / Philippines / 110 minutes
Cast: Anita Linda, Rustica Carpio, Tanya Gomez, Jhong Hilario, Ketchup Eusebio

Philippine filmmaker Brillante Mendoza has come up with his most humane, ethically resonant film yet with a story of two grandmothers dealing with the consequences of a murder. This compassionate study, which deals with the way justice is a relative concept in a world of abject poverty, almost acts as a response to those who accused his recent Cannes competition entry *Kinatay*.

Mendoza's style is so allergic to exposition that it takes a while for the story to take a grip – but in the end, this reticent, unforced approach makes the drama all the more affecting. We see Lola Sepa (Linda) – 'Lola' means 'grandmother' in Tagalog – trying to light a candle in a high monsoon wind for her grandson, who was killed in the street while defending himself against a cellphone robber.

After a while another old lady enters the scene: Lola Puring (Carpio), the grandmother of Mateo, the youth who has been arrested on suspicion of murdering Lola Sepa's grandson. Here a gradual shift or rather balancing of sympathies begins as Lola Puring, who scrapes a living from her family's street fruit and vegetable stall, sets out on her own quest to raise the money for the cash gift that is required for the family of the dead man to drop charges. The film's compassionate eye and support of community values is matched by an almost romantic spin in certain scenes, like the floating night-time funeral procession with its flotilla of little boats.

Lee Marshall,
Screen International



FOR 80 DAYS (80 EGUNEAN)

MON 21 FEB / CINEWORLD 11 / 8.40PM

Director: José Mari Goenaga, Jon Garaño
2010 / Spain / 100 minutes
Cast: Itziar Aizpuru, Mariasun Pagoaga, José Ramón Argoitia, Ane Gabarain

Two elderly ladies are taking care of patients in hospital. 70-year-old, Axun, is looking after her daughter's ex-husband and Maite, is looking after the man in the next bed. They don't recognise one another at first but suddenly they realise that they were best friends when they were teenagers.

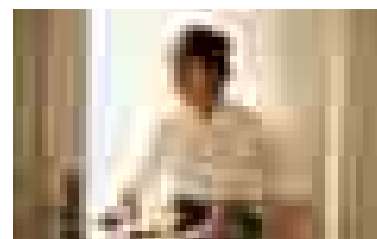
Despite having drifted apart in the intervening years, Axun to settle down and get married, Maite to travel the world, they quickly realise that the chemistry they shared as young ladies is as electric now as it was 50 years earlier. The two women have a wonderful time in each other's company and Axun struggles with her feelings as she grows ever closer to Maite. Despite her struggle, her feelings come bubbling to the surface and she is left with a difficult choice, to give in to her heart or to follow her head.

For 80 Days is a journey of self discovery and it's wonderful to watch older people struggle with themes that are more often associated with teenagers. The director displays the deftest of touches and the blossoming relationship is dealt with humorously and sensitively. The lead performances are outstanding and *For 80 Days* is a film of tremendous warmth, appeal and insight and winner of the 2010 San Sebastian Film Commission Award.

Jason O'Mahony,
Jameson Dublin International Film Festival

JOSÉ MARI GOENAGA AND JON GARAÑO
WILL ATTEND THE SCREENING

PRESENTED WITH SUPPORT FROM
INSTITUTO CERVANTES DUBLIN



THE HOUSEMAID (HANYO)

MON 21 FEB / CINEWORLD 17 / 9.00PM

Director: Im Sang-soo
2010 / South Korea / 107 minutes
Cast: Jeon Do-youn, Lee Jung-jae, Youn Yuh-jung, Seo Woo

Elegant, sexy and dangerous, *The Housemaid* is a delicious pleasure to watch. The premise is classic: a cold husband, a fragile wife and a new housemaid. But with one of Korea's master stylists at the helm and a performance from a best-actress prize winner at Cannes, this polished thriller offers plenty of surprises.

Eun-yi (Jeon Do-youn, Cannes winner for *Secret Sunshine*) is an innocent young woman who accepts a job working as a nanny and maid for a very wealthy family. The housewife who hires her (Seo Woo) is young and beautiful, but vulnerable. Her mother married her off to a rich, powerful, cultivated man but remains aware of how tentative her daughter's position is. Both women depend on the income of the man of the house. But Hoon (Lee Jung-jae) is exacting in his standards.

All the more surprising then, that his eye comes to rest on Eun-yi. A working class woman still a little rough around the edges, she looks overwhelmed by the modernist mansion she now works in, but when Hoon approaches her for a swift seduction, she turns out to be his match.

With its glossy surfaces and startling sensuality, *The Housemaid* will raise pulses as it proceeds from decadence to danger to a jaw-dropping climax.

Toronto International Film Festival



THE ANONYMOUS VENETIAN (ANONIMO VENEZIANO)

TUES 22 FEB / SCREEN 1 / 2.00PM

Director: Enrico Maria Salerno
1970 / Italy / 91 minutes
Cast: Tony Musante, Florinda Bolkan, Toti Dal Monte

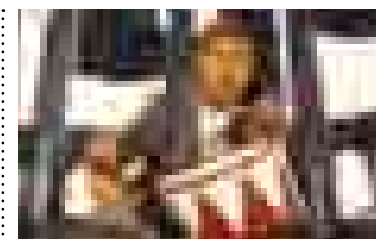
Italian horror veteran Tony Musante plays Enrico, a Venetian virtuoso musician crippled with a terminal disease who decides to invite his wife Valeria (Florinda Bolkan) to come visit him in Venice without revealing to her his ulterior motives behind the invitation. Having been separated for seven years, Valeria now lives with her son and her new partner who works as a successful industrial engineer in Ferrara.

On encountering each other, Valeria and Enrico take a stroll through the streets of Venice, looking back on their relationship as their once intense love for each other is revealed through a series of flashback sequences. Despite her new life, it soon becomes clear to Valeria that her feelings for Enrico have not entirely disappeared yet she remains in blissful ignorance of Enrico's illness.

Director Enrico Maria Salerno ultimately constructs not only a melancholic and beautiful elegy to a dying man but the film also serves as a lyrical postcard to the city of Venice itself, the city's once opulence elegance fading fast in time with Enrico's own decline.

Colm McAuliffe,
Jameson Dublin International Film Festival

PRESENTED IN COOPERATION WITH THE
ITALIAN CULTURAL INSTITUTE



THE TIN DRUM (DIE BLECHTROMMEL)

TUES 22 FEB / SCREEN 1 / 4.00PM

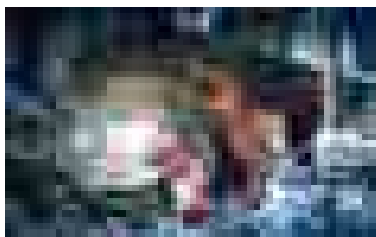
Director: Volker Schlöndorff
1979 / West Germany / Yugoslavia / Poland / 142 minutes
Cast: David Bennent, Mario Adorf, Angela Winkler, Daniel Olbrychski, Katharina Thalbach, Charles Aznavour

Danzig, Germany, 1924. Oskar Matzerath is born with an intellect beyond his infancy. As he witnesses the hypocrisy of adulthood and the irresponsibility of society, Oskar rejects both and, at his third birthday, refuses to grow older. Caught in a baffling state of perpetual childhood, Oskar lashes out at all he surveys with piercing screams and frantic poundings on his tin drum, while the unheeding, chaotic world marches onward to the madness and folly of World War II.

Honoured with the Palme d'Or at the 1979 Cannes Film Festival and the 1979 Academy Award for Best Foreign Language film, Volker Schlöndorff's *The Tin Drum* is a truly visionary adaptation of Nobel laureate Günter Grass's acclaimed novel, an unforgettable fantasia of surreal imagery, striking eroticism and unflinching satire.

Screenwriter Jean-Claude Carrière observes, "It is, first of all, a realistic film, deeply rooted in the Danzig lower middle-class, with its pettiness, its fears and, at times, with a certain grandeur. It is also a fantastic, barbarous film, in which shafts of black light suddenly pierce the suburban streets and the daily round. And it is the story of Oskar, the incredible drummer who beats out his anger, who shouts his existence and who has decided to remain small among 'the giants.'"

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



LAPLAND ODYSSEY (NAPAPIIRIN SANKARIT)

TUES 22 FEB / CINEWORLD 11 / 6.30PM

Director: Dome Karukoski
2010 / Finland / Sweden / Ireland / 90 minutes
Cast: Timo Lavikainen, Pamela Tola, Kari Ketonen, Miia Nuutila

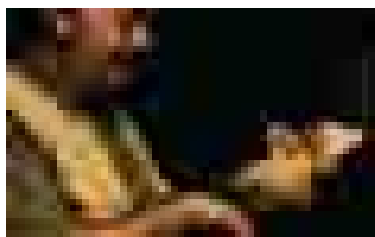
Dome Karukoski's raucous road comedy is set in Finland's far north, where the environment doesn't exactly breed ambition – favourite pastimes for young men include sleeping, drinking and sleeping some more.

Janne has chosen to sleep-in for the last few years rather than fulfill a promise of buying a television converter for his girlfriend, Irina. This hasn't bothered her much, but today turns out to be different. When Irina finds out that Janne spent the money for the converter on drinks with his friends Raha and Kapu, she offers an ultimatum: get it by first thing tomorrow morning or get out.

Janne badgers Raha to take his mother's car and get them to the nearest town. En route, they encounter a water polo team comprised of killer lesbians, homicidal cabbies, hypothermia and Little Mikko, the only financially successful man in the village.

Can Janne swallow his pride and ask for help when he needs it? Can he ever show enough maturity to commit to a future with Irina? Lampooning prejudices and assumptions about Finns, *Lapland Odyssey* runs at a breakneck pace, full of twists, turns and unexpected catastrophes. It may also be the hippest, freshest comedy to emerge from Finland in years.

Steve Gravestock,
Toronto International Film Festival



WHEN WE LEAVE (DIE FREMDE)

TUES 22 FEB / LIGHT HOUSE 1 / 6.30PM

Director: Feo Aladag
2010 / Germany / 119 minutes
Cast: Sibel Kekilli, Florian Lukas, Derya Alabora, Settar Tanriogen, Alware Hofels, Nursel Köse

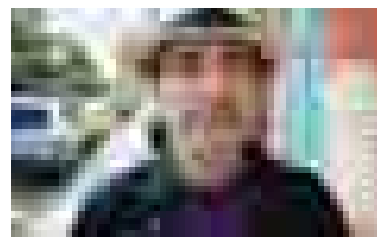
No longer able to stand her husband's ill-treatment, Umay flees from Istanbul with her five-year-old son Cem to seek shelter in the arms of her family living in Berlin. But as the reality of Umay's defiant actions sets in, the family's reputation within the Turkish community at home and abroad is threatened—resulting in her sister's engagement being rescinded and ultimately leaving little Cem's future in question. Love, affection, and loyalty soon become irrelevant as a once caring and close-knit family painstakingly struggle to reconcile Umay's willful self-determination with the patriarchal social system that governs their lives.

Standout performances led by award-winning actress Sibel Kekilli (lead in Fatih Akin's acclaimed *Head-On*) deliver nuance and almost foolhardy earnestness to an irresolvable situation that teeters between hope and heartbreak. An award-winner at the Berlinale, Austrian actress Feo Aladag's compelling directorial debut wrestles with the question: What sacrifice is independence truly worth? *When We Leave* is an incredulous film that desires to address the trauma of what it feels like to be a woman in a largely patriarchal family.

Roya Rastegar

Winner of The Founders Award for Best Narrative Feature and Best Actress in a Narrative Feature Film.

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



THE BIG UNEASY

TUES 22 FEB / IFI 1 / 6.30PM

Director: Harry Shearer
2010 / USA / 95 minutes

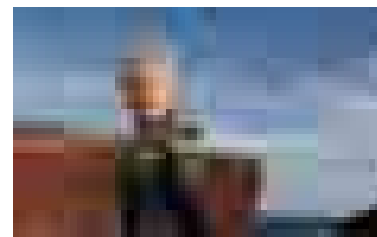
Almost five years ago, a disaster struck New Orleans. The media said it was a natural disaster primarily affecting poor black people. On both counts, the media was wrong.

In his feature-length documentary *The Big Uneasy*, comedian and New Orleans resident Harry Shearer gets the inside story of a disaster that could have been prevented from the people who were there. As we approach the fifth anniversary of the flooding of New Orleans, Shearer speaks to the investigators who poked through the muck as the water receded and a whistle-blower from the Army Corps of Engineers, revealing that some of the same flawed methods responsible for the levee failure during Katrina are being used to rebuild the system expected to protect the new New Orleans from future peril.

In short segments hosted by John Goodman, Shearer speaks candidly with local residents about life in New Orleans. Together, they explore the questions that Americans outside of the Gulf region have been pondering in the five years since Katrina: Why would people choose to live below sea level? Why is it important to rebuild New Orleans? *The Big Uneasy* serves as a stark reminder that the same agency that failed to protect New Orleans still exists in other cities across America.

Colm McAuliffe,
Jameson Dublin International Film Festival

HARRY SHEARER WILL ATTEND THE SCREENING



THE TEMPEST

TUES 22 FEB / CINEWORLD 17 / 6.30PM

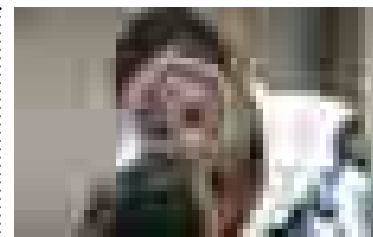
Director: Julie Taymor
2010 / USA / 110 minutes
Cast: Helen Mirren, Russell Brand, Alfred Molina, Djimon Hounsou, David Strathairn, Chris Cooper

In her adaptation of Shakespeare's *The Tempest*, Academy Award®-nominated Julie Taymor (*Across the Universe*, *Frida*, *Titus*) brings a hugely original dynamic to the story by changing the sorcerer Prospero into the sorceress Prospera, brilliantly portrayed Helen Mirren (*The Queen*). Prospera's journey spirals from vengeance to forgiveness as she reigns over a magical island, cares for her daughter, Miranda, and wields her power against enemies in this exciting, masterly mix of romance, tragicomedy and the supernatural.

It revolves around the magician Prospera as she orchestrates spirits, monsters, a grief-stricken king, a wise old councilor, two treacherous brothers and a storm at sea, bringing banishment, sorcery and shipwreck into the lives of two hapless lovers in order to stir and seal their fate.

Comedic elements merge expertly with the original text with Russell Brand, as Trinculo the jester, and Alfred Molina, as Stephano the boisterous butler. Renowned for her wonderfully inventive works for both stage and screen, director Julie Taymor has applied her considerable talents to give this journey of vengeance and self discovery a whole new resonance. As Prospera breaks her magical staff against an entrancing volcanic landscape at the end of her heroic quest, this poignant story of love and forgiveness translates into a riveting and filmic mystical tale for our own times.

Colm McAuliffe,
Jameson Dublin International Film Festival



VIVA RIVA!

TUES 22 FEB / SCREEN 1 / 7.15PM

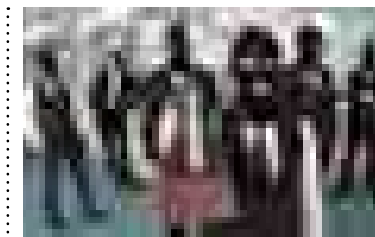
Director: Djo Tunda Wa Munga
2010 / Democratic Republic of Congo / France / Belgium / South Africa / 96 minutes
Cast: Patsha Bay, Manie Malone, Hoji Fortuna, Marlene Longange, Alex Herabo, Diplome Amekindra

Viva Riva! is unprecedented: a story set in contemporary Democratic Republic of Congo full of intrigue, music and a surprisingly frank approach to sex.

Riva is an operator, a man with charm and ambition in equal measure. With petrol in short supply in DRC's capital, he and his sidekick pursue a plot to get hold of a secret cache – barrels of fuel they can sell for a huge profit. Of course they're not the only ones who want the stuff. Cesar is a ruthless, sharply dressed foreigner thriving in Kinshasa's lawless streets. A female military officer joins the fray. But Riva's main nemesis is Azor, a crime boss in the classic style: big, decadent and brutal. He's not a man to mess with, but his girlfriend, Nora, may just be the most seductive woman in all of DRC.

Shooting in high definition, Munga saturates the film with rich colour and movement. As the film roves from Azor's luxury lair, to lush scenes outside the city, to the dens where sin is for sale, *Viva Riva!* offers a contemporary portrait of urban Africa rarely seen on screen.

Cameron Bailey,
Toronto International Film Festival



SOUND OF NOISE

TUES 22 FEB / CINEWORLD 11 / 8.40PM

Director: Ola Simonsson & Johannes Stjärne Nilsson
2010 / Sweden / France / 98 minutes
Cast: Bengt Nilsson, Sanna Persson Halapi, Magnus Börjeson, Anders Vestergård, Fredrik Myhr

For a fresh take on the heist movie, just add music. The inventive Swedish comedy *Sound of Noise* is about a band of musical malcontents who break into a hospital, a bank and other public places to play compositions using the surroundings as their instruments. Led by Sanna (Sanna Persson), the sextet attempts to perform a piece called *Music for One City and Six Drummers* that composer Magnus describes, in a mild understatement, as "conceptual."

Sound of Noise's central lark is that, instead of this rebellion arriving via the usual path of rock'n'roll, it comes from an anarchist collective of black glasses-wearing musical outcasts.

Sanna decides the piece has to be performed and, in a gladdening twist on the typical recruiting-the-team scenario, retrieves musicians from unhappy gigs as the rhythm sections of house bands and orchestras. But the team's actions attract the attention of local law enforcement and the case is assigned to Amadeus Warnebring, the tone-deaf policeman son of a famous musical family.

Sound of Noise is light and insubstantial as a feather, but the performances are something to see. The six drummers use everything from a paper shredder to electric wires to power tools to an unconscious human being to make their music, the percussion combining to make aurally interesting tunes edited rhythmically to emphasize how they're being sculpted out of the everyday sounds we've long ago stopped noticing.

Independent Film Channel

COMING TOGETHER



WAKE WOOD



CINeworld GALA TUES 22 FEB / CINeworld 17 / 8.30PM

Director: David Keating
2010 / Ireland / UK / Sweden / 90 minutes
Cast: Aidan Gillen, Eva Birthistle, Timothy Spall,
Ella Connolly, Ruth McCabe

If you had the chance to meet your dead daughter again, but only for three days, would you take it? Louise and Patrick are given this very choice. They witness their precious little Alice getting brutally killed by a raving mad dog. In deep mourning they try to overcome their grief by moving to a small village by the name of Wake Wood, in rural Ireland. The townspeople sympathise with the couple and introduce them to a secret old pagan rite that could make it possible for them to see their daughter again, but only for three days, and then she would be lost to the other side forever.

They are both disgusted and attracted to the idea, and decide to go with the town elder Arthur who performs the ceremony. Enter the dilemma, what to do when visiting hours are over?

Wake Wood is directed by Irishman David Keating and was filmed here in Co. Donegal and in Österlen, Scania, Sweden. *Wake Wood*, with *Let Me In* (2010), are the first features from legendary genre production company Hammer Films in thirty years.

Thomas Skuja,
Lund International Film Festival

**DAVID KEATING, AIDAN GILLEN AND EVA BIRTHISTLE
WILL ATTEND THE SCREENING**



LOVE LIKE POISON

TUES 22 FEB / SCREEN 1 / 9.00PM

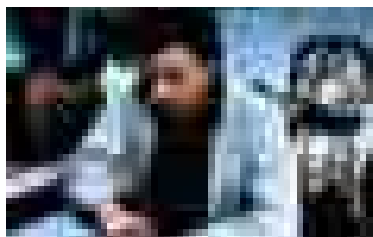
Director: Katell Quillévéré
2010 / France / 92 minutes
Cast: Clara Augarde, Lio, Stefano Cassetti, Michel Galabru

Small communities, Catholicism and burgeoning sexuality: not an unfamiliar combination in French debut features. But it's rarely carried off with such confidence and subtlety as in Katell Quillévéré's winner of this year's Jean Vigo Prize for first feature.

Fourteen-year-old Anna (striking newcomer Clara Augarde) has returned home to her village in Brittany, where she and mother Jeanne (Lio) live with Anna's ailing paternal grandfather Jean (Michel Galabru). Jeanne has fallen out with her husband over her Catholic convictions and has developed a conscience-troubling attraction to the easy-going village priest (Stefano Cassetti). Anna, meanwhile, is caught between her own religious belief and sexual stirrings, awakened by a precocious choirboy friend. Life, death, desire and teenage confusion fuel a contemplative, atmospheric drama with a streak of rebellious black humour, with comic veteran Galabru excelling as the grandfather, irrepressibly raging against piety.

Tom Harari's photography captures faces and the Breton landscape with equal sensitivity. *Love Like Poison* (its title taken from a Gainsbourg song) is a genuine one-off and a true discovery.

Jonathan Romney,
BFI London Film Festival



THREE BROTHERS (TRE FRATELLI)

WED 23 FEB / SCREEN 1 / 2.00PM

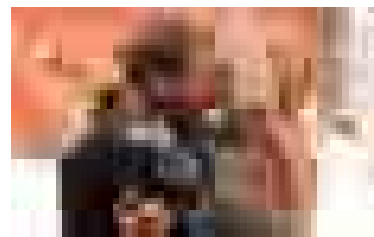
Director: Francesco Rosi
1981 / Italy / 113 minutes
Cast: Philippe Noiret, Michele Placido, Vittorio Mezzogiorno, Charles Vanel

A film of quiet reflection and strengthening resolve by the superb Italian director Francesco Rosi (*Eboli*, *Salvatore Giuliano*). The three brothers of the title are a judge (Noiret), who lives in Rome, a teacher (Mezzogiorno) of maladjusted children in Naples and, the youngest, a worker and trade unionist (Placido) in a Turin car factory. These strongly contrasting siblings have returned to their home village in the south for their mother's funeral. Obviously an allegory, each brother represents a different strand of Italian society in the 1980s. Schematic and rather ponderous as the film often is, the strong performances and Rosi's careful direction move it into the area of Italian realism – Rosi's deep-focus camera work in particular spins a vivid, lyrical drama of regret and rebirth.

As the sons and their peasant father (the splendidly craggy Vanel) reflect on their present and past lives, the film becomes a meditation on different generations and classes seeking common ground. There is a particularly moving scene between the old man and his little granddaughter, which shows the director at his most sensitive, yet un sentimental, best.

Film Four

PRESENTED IN COOPERATION WITH THE
ITALIAN CULTURAL INSTITUTE



A FAMILY

WED 23 FEB / SCREEN 1 / 4.15PM

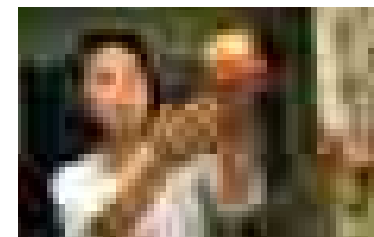
Director: Pernille Fischer Christensen
2010 / Denmark / 102 minutes
Cast: Kim Fupz Aakeson, Lene Maria Christensen, Jesper Christensen

A modern family melodrama from a female point of view, *A Family* tells the story of Ditte (Lene Maria Christensen), a gallery curator offered a prestigious job in New York. As she and her boyfriend prepare to leave Copenhagen and start a new life, fate intervenes in the form of two decisive events.

First she discovers that she's pregnant and soon after learns that her father is seriously ill. Ditte's bond to her father is strong and she is faced with a tough decision: should she follow her personal dream, or should she bow to parental pressure to take over the family business?

In her third feature film, Pernille Fischer Christensen brings sensitivity and clear-sightedness to this study of familial ties. Lene Maria Christensen convinces as the daughter wrestling with the possibility of disappointing her dying father and Jesper Christensen gives an outstanding performance as the successful and loving parent battling the weakness, fear and frustration that illness brings. The unflinching view of his deterioration is one of the film's great strengths, adding depth and complexity to a story that will resonate with many of us.

Sandra Hebron,
BFI London Film Festival



POETRY (SHI)

WED 23 FEB / CINEWORLD 17 / 6.15PM

Director: Chang-dong Lee
2010 / South Korea / 139 minutes
Cast: Jeong-hee Yoon, Da-wit Lee, Hira Kim, Nae-sang Ahn, Yong-taek Kim

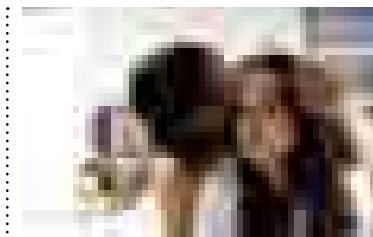
The body of a dead girl floats quietly down the Han River, drifting mysteriously through the opening scene of Chang-dong Lee's unforgettable new film. The second chapter of his ongoing exploration of forgiveness, *Poetry* follows Lee's acclaimed *Secret Sunshine*.

Veteran actor Jeong-hee Yoon shines in the role of Mija, a beautiful woman in her sixties who moves gracefully through life, contemplating a trivial daily routine that is ill-suited to her refined persona. Mija takes care of her ungrateful grandson, Wook (Da-wit Lee), and makes a living by cleaning house for an elderly man who, though paralyzed by a stroke, still responds to her charm.

On a whim, Mija enrolls in a poetry class and begins a personal quest to find the perfect words to describe her feelings. However, she's plagued by the onset of Alzheimer's disease and struggles with new vocabulary and the challenges of the creative process. When her world is turned upside down by her grandson's implication in a monstrous crime, it is Mija's unique and touching poetry that allows her to defy the weight of shame and distance herself from a painful proximity to violence.

In this courageous and intelligent melodrama, poetry becomes the inspirational subtext in a multi-layered tale.

Giovanna Fulvi,
Toronto International Film Festival



LIVING ON LOVE ALONE

WED 23 FEB / SCREEN 1 / 6.30PM

Director: Isabelle Czajka
2010 / France / 89 minutes
Cast: Anaïs Demoustier, Pio Marmai, Laurent Poitrenaux, Armonie Sanders

Isabelle Czajka's first film *The Year After* was a superb debut, about a young woman approaching adulthood in a France under the thrall of corporate dehumanisation. Her terrific follow-up is warmer and tartly comic but takes those same concerns in a new direction.

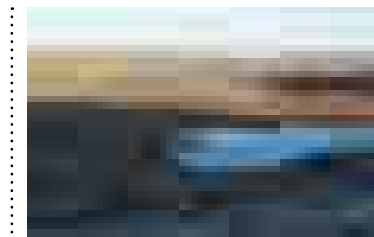
The first film's terrific lead Anaïs Demoustier more than confirms her promise as Julie, eager to make a start in the job market. But she finds herself taking a succession of soul-destroying jobs (the film is especially brittle in its look at the ostensibly hip and 'human' PR world) and tangling with a series of wildly unsuitable men. Taking part in a role-playing charade for a job interview, she meets a freewheeling young actor (Pio Marmai), who shows her another way to live life, outside the nine-to-five rut. The couple hit it off and head for an idyllic existence away from the system, only for reality to catch them unawares.

Drama, outlaw romance and social critique make this a compelling statement from one of French cinema's vital new voices and Demoustier and Marmai make a charismatic, hugely watchable pair.

Jonathan Romney,
London Film Festival

PRESENTED IN COOPERATION WITH
THE EMBASSY OF FRANCE IN IRELAND

ISABELLE CZAJKA WILL ATTEND THE SCREENING



TIM ROBINSON: CONNEMARA

WED 23 FEB / IFI 1 / 6.30PM

Director: Pat Collins
2010 / Ireland / 60 minutes

Quite simply one of the most beautiful Irish films ever made, Pat Collin's masterful film of the work of cartographer Tim Robinson is one of the highlights of the festival.

Robinson, who has been extensively mapping and studying Connemara for the last thirty years, has reached international recognition through publications such as *Listening to the Wind*, *The Last Pool of Darkness* and his forthcoming *A Little Gaelic Kingdom*.

Tim Robinson: Connemara is a sixty minute film based on the three Connemara books and is a visual interpretation of his work as a map-maker and writer. It's an atmospheric exploration of landscape, history and mythology – an intersection between writing, film-making and the natural world.

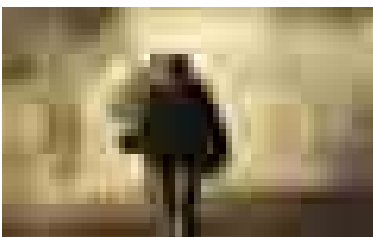
Novelist and commentator Joseph O'Connor has called Robinson 'One of contemporary Ireland's finest literary stylists, a Cambridge-trained mathematician, he writes a prose of McGahernesque poise and clarity. But it is the acuteness of his perceptions that extends the ambition of his work. It casts a wide net, makes startling connections; there is a restlessness to the underlying intelligence, which makes the writing attractively daring.'

One of Ireland's finest filmmakers, Pat Collins' portrait matches his subject's eloquence with stunning images and insight – *Tim Robinson: Connemara* is quite simply a joy to experience.

Gráinne Humphreys,
Jameson Dublin International Film Festival

TIM ROBINSON: CONNEMARA WAS MADE THROUGH
THE ARTS COUNCIL'S REEL ART SCHEME

PAT COLLINS WILL ATTEND THE SCREENING



STAKE LAND

WED 23 FEB / CINEWORLD 11 / 6.30PM

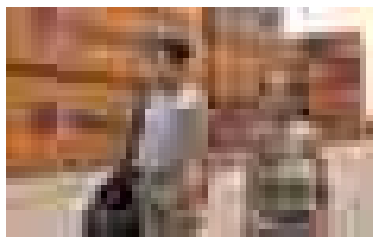
Director: Jim Mickle
2010 / USA / 96 minutes
Cast: Nick Damici, Connor Paolo, Danielle Harris, Kelly McGillis, Michael Cerveris

America is a lost nation. When an epidemic of vampirism strikes, cities are tombs and survivors cling together in rural pockets, fearful of nightfall. When his family is slaughtered, young Martin (Connor Paolo) is taken under the wing of a grizzled, wayward hunter (Nick Damici) whose new prey are the undead.

Along the way they recruit fellow travellers, including a nun (Kelly McGillis) who is caught in a crisis of faith when her followers turn into ravenous beasts. This ragtag family unit cautiously moves north, avoiding major thoroughfares that have been seized by The Brethren, a fundamentalist militia that interprets the plague as the Lord's work.

Director Jim Mickle first grabbed the attention of horror film fans with his zombie-rat thriller *Mulberry Street*, in which Damici also starred and served as co-writer. They have teamed up again to deliver an even darker and bloodier shocker. Drawing on the post-apocalyptic frenzy described by Richard Matheson (author of the novel *I Am Legend*) and George Romero, *Stake Land* is a road movie with fangs. The story of a live boy in a dead world, *Stake Land* is a bloodcurdling mix of honest scares and gripping action.

Colin Geddes,
Toronto International Film Festival



ABEL

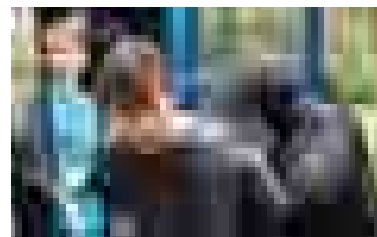
WED 23 FEB / LIGHT HOUSE 1 / 6.30PM

Director: Diego Luna
2009 / Mexico / USA / 85 minutes
Cast: Geraldine Alejandra, Karina Gidi, Christopher Ruiz-Esparza

Adorable little Abel has quite a few mental difficulties. His mother collects him from the psychiatric ward hoping not to upset him. She carefully discusses with his teacher how to deal with the absence of Abel's father. The entire family is on pins and needles, worrying about Abel breaking down. But things take an interesting turn when the little boy emphatically carves out a new role for himself in the family – he decides to become the father of the house. Abel transforms the fear his family has about his episodes into the respect due to the head of the household. And, oddly enough, it works! That is, until a stranger shows up at the breakfast table, claiming to be Abel's father.

Diego Luna, in his debut effort, crafts a heart-warming tale of the way one family's dynamic works through peculiar means. Luna's direction effortlessly weaves its way through the emotional spectrum with the expert touch of a filmmaker wise beyond his first feature. The film is studded throughout with delightful scenes which navigate smoothly through the whole gamut of emotions. *Abel* is an entertaining and endearing family drama that manages to infuse its foreboding tone with a delightful sense of humour.

Sundance Film Festival Programme



MOTHER TERESA OF CATS (MATKA TERESA OD KOTÓW)

WED 23 FEB / SCREEN 1 / 8.45PM

Director: Paweł Sala
2010 / Poland / 95 minutes
Cast: Ewa Skibinska, Mariusz Bonaszewski, Mateusz Kosiukiewicz, Filip Garbacz

The central story of a Polish mother brutally murdered by her two sons is a gripping one... Stylishly made and powerful... Mateusz Kosiukiewicz is especially good as the disturbed Artur, whose capacity for violence is transparent. The debut film from Paweł Sala, *Mother Teresa Of Cats* is based on a real life crime that shocked Poland a couple of years ago. The film opens with 22 year-old Artur (Mateusz Kosiukiewicz) and his 12 year-old brother Marcin (Filip Garbacz) being arrested by police in a rural motel, kicking off a series of flashbacks – beginning with a day and then spiralling back to cover months – to gradually reveal the origins of the crime.

Insurance saleswoman Teresa (an effective and sympathetic Ewa Skibinska) oversees her largely dysfunctional family – angry Artur who thinks he has paranormal powers; disturbed brother Marcin; a mentally disabled daughter Jadza and a tormented and weak husband Hubert, recently back from the Iraq war, plus a host of felines scattered through their flat.

But while the structure allows the script to delve into certain parts of their lives, there are no easy answers.

Mark Adams, Screen Daily

PRESENTED IN COOPERATION WITH
THE EMBASSY OF POLAND IN DUBLIN

THE TINGLER



SPECIAL PRESENTATION WED 23 FEB / IFI 1 / 8.00PM

Director: William Castle
1958 / USA / 82 minutes
Cast: Vincent Price, Darryl Hickman, Patricia Cutts, Pamela Lincoln, Philip Coolidge, Judith Evelyn.

As famous for the gimmick with which the film was shown as for its genuinely spine-tingling story, *The Tingler* follows a pathologist (Price) as he searches for the cause of a series of deaths and discovers that the victims have a large insect-like creature growing on their spinal chords. The creature attacks when the people are frightened and is only killed when the host emits a blood-curdling primal scream. This is coupled with a subplot to scare the deaf-mute owner of a silent movie house to death. Along the way, a couple of characters are injected with LSD and begin hallucinating like mad. When one of the nasty monsters "escaped" into a movie theatre, the film's gimmick would begin.

In order to further frighten audiences, director William Castle had certain theater seats rigged with small Army surplus devices that would deliver a mild electric shock to the spine in hopes of inducing terrified screams. Castle also planted audience members who would scream and faint. The house lights would go up, the film would stop and ushers would carry the unconscious person out of the theatre!

The Tingler is being presented by Bruce Goldstein, Film Forum's Director of Repertory Programming, who first presented Castle's gimmick movies at New York's Film Forum in 1988. "Like 3D, I saw the gimmicks as a theatrical experience that home video couldn't compete with and it still can't," said Goldstein, "It's a kind of low-tech interactive cinema. *The Tingler*, in fact, became our own *Rocky Horror Picture Show* over the years, I codified the main Tingler sequence into a mini-stage show."

Film Forum is New York's leading movie house for independent premieres and repertory programming and the Jameson Dublin International Film Festival is delighted to welcome Bruce Goldstein to Dublin for this delightfully interactive film screening. Come prepared to scream!

Colm McAuliffe,
Jameson Dublin International Film Festival



ÚDARÁS
CRAOLACHÁIN
NA hÉIREANN

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AUTHORITY
OF IRELAND

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The BAI is also responsible for the operation of Sound & Vision - the Broadcasting Funding Scheme. The Scheme offers funding to broadcasters and producers enabling them to produce high quality television and radio programmes which explore the themes of Irish culture, heritage and experience in both contemporary and historical contexts.

www.bai.ie

UNKNOWN



RED CARPET SCREENING WED 23 FEB / SAVOY / 8.15PM

Director: Jaume Collet-Serra
2010 / Japan / Canada / USA / UK / Germany / France / 93 minutes
Cast: Liam Neeson, Diane Kruger, January Jones, Frank Langella

A theme that appears repeatedly in European literature is the notion of the double or doppelgänger. Writers as diverse as Goethe, Dostoevsky, Stevenson, Wilde and most recently Neil Jordan in his novel *Mistaken*, alongside filmmakers such as Polanski, Kieslowski and Lynch have been fascinated by the creative possibilities of the subject, tapping into our most basic human fears and desires.

Spanish born director Jaume Collet-Serra's last film, the acclaimed horror film *Orphan*, is a bewitching fable of a young girl who wasn't quite as she appeared to be. The film is a superbly directed master-class in tension. With *Unknown*, Collet-Serra returns to the illusory nature of identity and the instability of the things we take for granted.

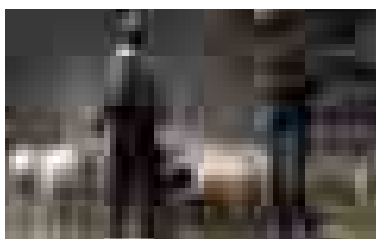
Dr Martin Harris (Liam Neeson) awakens after a car accident in Berlin to discover that his wife Liz (January Jones) doesn't recognise him and another man (Aidan Quinn) has assumed his identity and stepped into his life. Dispossessed of his job, his family and his past and dismissed by unbelieving German authorities, Harris is forced to go on the run by a group of mysterious assassins. As in all good genre thrillers, he finds an unlikely ally in Gina

(Diane Kruger) and plunges headlong into a deadly mystery that will force him to question his sanity, his identity and just how far he's willing to go to uncover the truth.

Reuniting Liam Neeson and Aidan Quinn for the first time since *Michael Collins*, *Unknown* features a superb cast including Diane Kruger, January Jones, Bruno Ganz and Frank Langhella.

While recalling films like Polanski's *The Tenant* and Hal Hartley's *Amateur* in subject, Collet-Serra's film is firmly placed within *The Bourne Identity* action genre. *Unknown* is a smart, fast-paced action thriller and easily one of the most anticipated films of the year.

Gráinne Humphreys,
Jameson Dublin International Film Festival



OFF THE BEATEN TRACK

WED 23 FEB / CINEWORLD 11 / 8.45PM

Director: Dieter Auner
2010 / Ireland / Romania / 93 minutes

Cast: Albin Creta, Mirel Creta, Gavril Gordon, Rafila Creta, Petruc Creta,

Off the Beaten Track, which has been selected for the International Film Festival, Rotterdam, chronicles a world, untouched for centuries, struggling with profound change. Since joining the EU, Romanians are free to work as agricultural labourers and earn more in one month than a year in their traditional occupation, as shepherds.

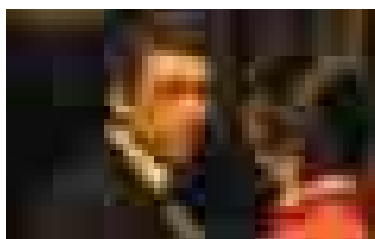
Against this changing landscape, Dieter Auner's documentary introduces us to Albin Creta, a teenage Romanian shepherd from Northern Transylvania. We experience a year of his life as he works shepherding, cutting hay, making cheese and dipping sheep. In this sensitive documentary, the drama is observed in the minute: the purchase of a car, the selling of lambs, the departure for Germany, the dark nights on the mountain and the day to day routines. Albin and his family adapt to each trial, changing to meet the new demands asked of them.

One can feel the loving attention to detail to the world of the rural Romanians – who seem entirely oblivious to the documentary production documenting the small changes in their lives. Small changes, yet the harbingers of a new world.

Galway Film Fleadh

DIETER AUNER WILL ATTEND THE SCREENING

WITH SUPPORT FROM THE ROMANIAN CULTURAL INSTITUTE IN LONDON



CARANCHO

WED 23 FEB / CINEWORLD 17 / 9.00PM

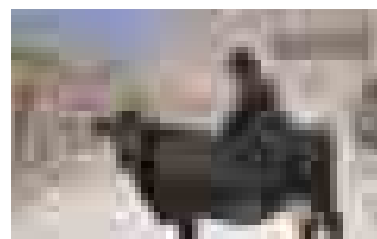
Director: Paulo Trapero
2010 / Argentina / 107 minutes
Cast: Ricardo Darin, Martina Gusman, Carlos Weber

Every year more than 8,000 deaths are caused by road accidents in Argentina. In addition, about 120,000 people a year are injured in road accidents. The millions of pesos that are needed by the victims and their families to cope with medical and legal costs represent a huge market sustained by the settlements paid out by insurance companies and the fragility of the law. Each of these unfortunate incidents could bring with it a business opportunity.

Sosa is a lawyer that specialises in road accidents. He works for a foundation that supposedly aids the victims but, in fact, is the front for a shady law firm. Lujan is a young doctor, a newcomer to the city. She works all hours, in several places: ambulances, accident and emergency and emergency services. Lujan and Sosa meet, she fights to save the victim's life, he wants the victim for a client, yet together they try to change their lives, but Sosa's turbulent past may prove an obstacle too great.

Paula Trapero's *Carancho* is a love story that begins, quite literally, with an accident, yet little is left to chance in this well-crafted, confident film that ably mixes urban noir with a touching look at the emotional core of its main characters.

Colm McAuliffe,
Jameson Dublin International Film Festival



CHAOS (KAOS)

THURS 24 FEB / SCREEN 1 / 2.15PM

Directors: Paolo Taviani & Vittorio Taviani
1984 / Italy / 188 minutes

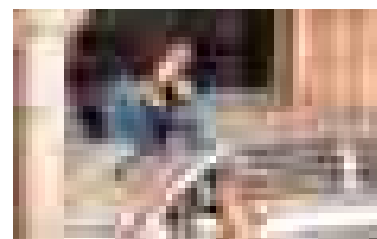
Cast: Margarita Lozano, Claudio Bigagli, Omero Antonutti

"Kaos," the Greek word for "Chaos," is a curious title for the new film by Paolo and Vittorio Taviani, a film with a profound and stirring sense of natural order. Adapted loosely from stories by Luigi Pirandello (the title in fact comes from a Pirandello quotation about the derivation of "Cavusu," the name of a forest near his native village), *Chaos* tells four separate tales of Sicilian life. These fables, plus an epilogue about the author himself, are united by their shared imagery, their strong sense of community, their final ironies and the clear, graceful way in which they are told.

Chaos unfolds with the rapturous simplicity that was most apparent in *Padre, Padrone* the first of the Taviani brothers' films to be released here but it's even more mesmerizing this time. Yet *Chaos* also has an edge. The Pirandello influence makes itself felt in the twists of fate that turn each tale's principals against prevailing values and in the bittersweet note on which the stories conclude; as for the Tavianis, their contribution is an earthy, knowing storytelling style that finds a folk wisdom in the characters' humanity. In any case, the task of adapting Pirandello proves particularly felicitous for these screenwriter-directors. Rigorous and eloquent, effortlessly poetic, *Chaos* is the Tavianis at their best.

Janet Maslin,
New York Times

PRESENTED IN COOPERATION WITH THE ITALIAN CULTURAL INSTITUTE



LITTLE WHITE LIES (LES PETITS MOUCHOIRS)

THURS 24 FEB / CINEWORLD 17 / 5.00PM

Director: Guillaume Canet
2010 / France / 154 minutes

Cast: François Cluzet, Marion Cotillard, Benoît Magimel, Gilles Lellouche

Guillaume Canet has assembled an outstanding cast of some of France's finest actors – headed by the incandescent, Academy Award®-winning Marion Cotillard – to make this acutely observed drama of manners. A group gathering is hosted every year by a couple at their beautiful beach house where they kick-off their summer vacation by celebrating the birthday of one of the gang.

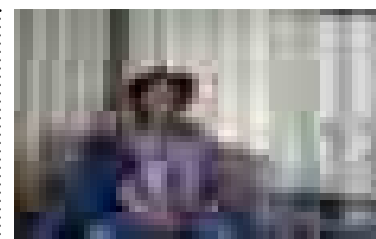
But this year is different. One of them is badly injured in a serious motorcycle accident just as they are about to leave Paris for their seaside reunion. His friends flock to his bedside, where their unconscious pal is still alive but in intensive care. Over the course of the next week, all the tensions within this group erupt into full daylight.

One of them, happily married, finds to his great surprise that he is wildly attracted to one of his best friends, a man. Claiming he's not gay, he upsets his friend and stirs the suspicions of his wife, who wonders what's amiss. The others all have similar challenges – some run into old lovers, while others pine for lovers who have no time for them anymore. Through a succession of incidents, the group is pulled apart and dragged together by their ties of loyalty and marriage.

Toronto International Film Festival Programme

PRESENTED IN COOPERATION WITH THE EMBASSY OF FRANCE IN IRELAND

GUILAUME CANET WILL ATTEND THE SCREENING



BENDA BILILI!

THURS 24 FEB / SCREEN 1 / 6.15PM

Directors: Florent de la Tullaye & Renaud Barret
2010 / France / 86 minutes

They should top the list of life's losers. In the war-torn Democratic Republic of Congo, Papa Ricky and his mates are victims of childhood polio, getting about in makeshift wheelchairs and sleeping rough with their families on the street at night. They don't have much in earthly possessions but they do have talent.

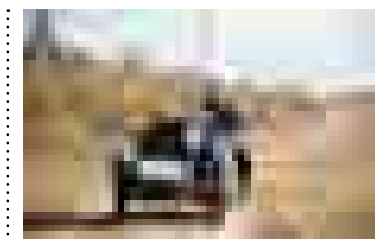
From their challenging backgrounds; their love of music brings them together. As members of Staff Benda Bilili, they rehearse their bluesy, wondrous songs about overcoming the trials of life in the relative quiet of the Kinshasha zoo. One day they are discovered by French film-makers Renaud Barret and Florent de la Tullaye, who are blown away by their talent. They introduce them to talented teenager Roger, who survives on the streets with the help of an instrument made with a tin can and a string and who soon becomes the band's 'little soloist'.

Together, the band avoids the pitfalls of the street, stay united and eventually, meet with international success. The five-year struggle to release an album and tour Europe forms the narrative of this unforgettable, tremendously moving film, destined to become a music doc classic.

Sheffield Documentary Festival

"This is a remarkable documentary and a music film that is utterly exceptional."

The Telegraph



MORGEN

THURS 24 FEB / LIGHT HOUSE 1 / 6.15PM

Director: Marian Crisan
2010 / Romania / 100 minutes

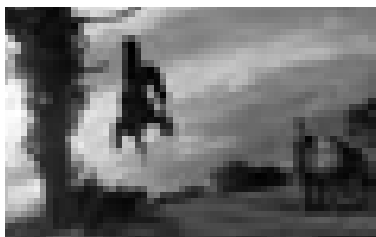
Winner of a phenomenal four awards at the 2010 Locarno Film Festival, Romanian director Marian Crisan presents an elegantly judged film about "an immigration story not from the immigrant point of view but from the point of view of the people he meets on his way." Inspired by a news article on illegal Turkish emigration, the film demonstrates how borders between people are just as real as the borders between countries.

Nelu, a man in his forties, works as a security guard in the local supermarket in Salonta, a small town on the Romanian-Hungarian border. This is the place where many illegal emigrants try to cross, by any means possible, to Hungary and then further to Western Europe. For Nelu, every day is the same - fishing at dawn, then working and finally home with his wife. They live alone at an isolated farmhouse on the fields outside Salonta. Their problem these days is repairing the old roof of the farmhouse.

One morning, Nelu encounters a Turkish man trying to cross the border. Not able to communicate verbally, the two men will somehow understand each other. Nelu takes the stranger to the farmhouse, gives him some dry clothes, food and shelter. In return, the Turkish man gives Nelu all the money he has on him so he will help him cross the border...

Colm McAuliffe,
Jameson Dublin International Film Festival

WITH SUPPORT FROM THE ROMANIAN CULTURAL INSTITUTE IN LONDON



THE DOOR AJAR

THURS 24 FEB / IFI 1 / 6.30PM

Director: Paddy Jolley
2011 / Ireland / 83 minutes

On August 14th 1937 the French poet and theatre director, Antonin Artaud, arrived in Cobh in County Cork, bringing with him a stick which he believed St. Patrick owned. His intention was to return the staff to its rightful owners and, with their help, to rediscover some fundamental truths about the saint which had been lost to history.

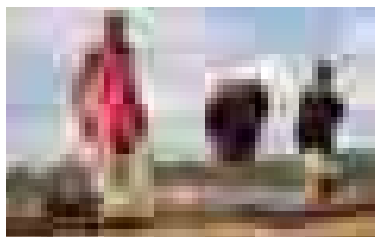
His journey didn't turn out exactly as planned and, on September 23rd, he was arrested while trying to gain entrance to a religious house on the outskirts of Dublin. Other than these facts, little record remains of his journey, except for a scant outline of his movements provided by two unpaid bills and some postcards sent from Galway.

The Door Ajar examines Artaud's back-catalogue of poems, letters and essays and uses them to create a possible account of the weeks he spent travelling in Ireland, revealing a fascinating portrait of a man hell-bent on a search for truth and driven by a longing to penetrate to the very core of existence. The unmistakable rigour and style of Paddy Jolley's art brings Artaud's journey to life – and his brilliant new film will inspire and enthral fellow filmmakers and audiences alike.

Gráinne Humphreys,
Jameson Dublin International Film Festival

THE DOOR AJAR WAS MADE THROUGH THE ARTS
COUNCIL'S REEL ART SCHEME

PADDY JOLLEY WILL ATTEND THE SCREENING



SOUL BOY

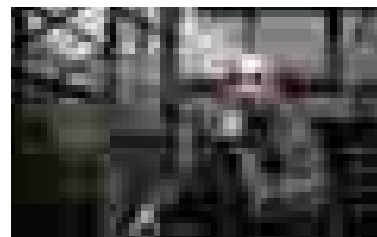
THURS 24 FEB / CINEWORLD 11 / 7.00PM

Director: Hawa Essuman
2010 / Kenya / Germany / 61 minutes
Cast: Samson Odhiambo, Leila Dayan Opou

Soul Boy is a coming-of-age allegory set in Kibera, the largest slum in Nairobi. The film explores concepts of growing up through a highly original plot device. Abila's father is found one morning in a bit of a state, claiming he has lost his soul. A bit of snooping around reveals that his father went to see a prostitute the previous evening: a witch with the leg of a cow and a vendetta against men since her husband left her. In order to restore his father's soul, the witch sets Abila seven tasks. From this fantastical beginning the plot then becomes rooted in the daily reality of life in Kibera. Abila must pay another man's debt without stealing, help someone in need and return someone's property along with other stereotypical 'good deeds'. The story is admirably concise and well structured from the get go and fuses the fantastical with the real, in some ways reminiscent of the strategy at work in *Pan's Labyrinth*. This rescues the film from becoming just another feel-good fib. The frame of magic installs doubt in proceedings – perhaps the good-fortune in Abila's journey is meant merely as an idealised model of virtuous behaviour to counteract the model of malice shown through the witch's actions. Regardless of these broader meditations on the film's message, it is certainly well paced and assuredly made, using the screen-time effectively and succinctly in Hawa Essuman's debut feature

Chris Stefanowicz,
Screen Daily

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



ERRATUM

THURS 24 FEB / SCREEN 1 / 8.30PM

Director: Marek Lechki
2010 / Poland / 90 minutes
Cast: Tomasz Kot, Ryszard Kotys, Tomasz Radawiec, Janusz Michalowski, Karina Kunkiewicz

Poignant low-key drama *Erratum*, the feature debut of Polish multihyphenate Marek Lechki, gracefully chronicles a man's attempt to address regrets big and small from the recent and distant past. Offering the hope that it's never too late to repair broken relationships, this small but affecting film has reaped multiple awards on the festival circuit.

Thirty-four-year-old Michal (Tomasz Kot) has a boring job in a Warsaw accounting firm, and with wife Magda (Karin Kunkiewicz) is preparing for their son's first communion. When his boss asks him to pick up a car in the ancient port city of Szczecin, the return to his birthplace sparks an unwelcome opportunity to revisit a painful and still unresolved portion of his past.

Repaying close attention, Lechki's intelligent screenplay doesn't lay all its cards on the table at once. Details of Michal's former life gradually emerge as he accidentally encounters a former bandmate (Tomasz Radawiec) and visits the ailing father (a heartrending Ryszard Kotys) from whom he's long been estranged.

After an unexpected turn of events keeps Michal in Szczecin longer than planned, Lechki confirms his affinity for the quirky rhythms of small-town life he displayed in his film school graduation project, *My Town*. Superior supporting turns from Jerzy Rogalski as a kindly mechanic and Janusz Michalowski as a surprisingly reasonable policeman add to this film's wonderfully humanist feel.

Variety

MAREK LECHKI WILL ATTEND THE SCREENING

PRESENTED IN COOPERATION WITH
THE EMBASSY OF POLAND IN DUBLIN

THE WAY



RED CARPET SCREENING THURS 24 FEB / SAVOY / 8.15PM

Director: Emilio Estevez
2010 / USA / 128 minutes
Cast: Martin Sheen, Emilio Estevez,
Deborah Kara Unger, Yorick van Wageningen,
James Nesbitt

Four years after his impressive ensemble biopic *Bobby*, actor-director Emilio Estevez returns with another ambitious drama that also features his father, Martin Sheen. *The Way* is a touching film about the testy yet unbreakable bond between father and son, as well as the supportive, familial connections that can form among strangers.

Tom (Sheen), an American ophthalmologist, is informed that his son (Estevez) has been killed in a freak accident on a pilgrimage along the Camino de Santiago, also known as The Way of Saint James, in the northwest of Spain. Upon arriving in France to collect his son's remains and return to the United States, Tom is hit with a profound sense of sadness and quickly changes his plans. Equipped with his deceased son's guidebook and backpack, he embarks on the 800km pilgrimage from the Pyrenees to Santiago de Compostela in an attempt to honour his son's memory by finishing what he had started.

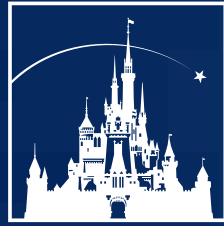
Along the way, Tom encounters several eccentric travelers, each with their varied motivations: a gregarious Dutchman (van Wageningen) wants to

lose weight, a Canadian woman (Unger) hopes to quit her addiction to cigarettes, an Irish author (Nesbitt) struggling to write a travel book. Their apparent weaknesses frustrate the stoic and determined Tom, yet the farther they travel together the more they come to form a surrogate family unit and support each other through their various tribulations.

Set against gorgeous vistas of France and Spain, *The Way*, like all great road trip movies, depicts how travelling through an unknown land can lead to greater self-knowledge and understanding. A moving and potent character study buoyed by a great soundtrack and an immensely likable cast, this is a journey of self-discovery that follows four very different people as they learn to better love themselves and each other.

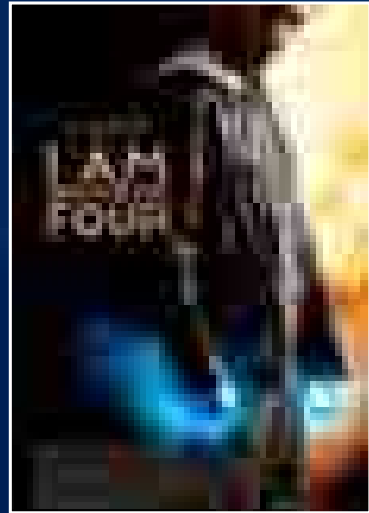
Cameron Bailey,
Toronto International Film Festival

EMILIO ESTEVEZ AND MARTIN SHEEN
WILL ATTEND THE SCREENING

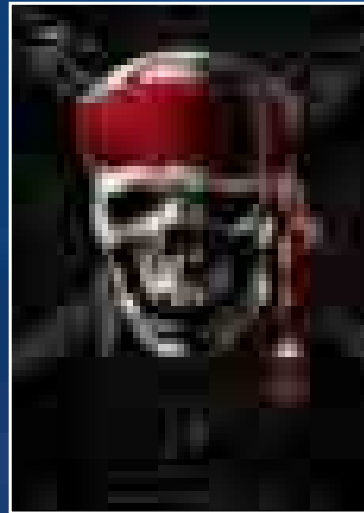


WALT DISNEY STUDIOS
MOTION PICTURES, IRELAND

PRESENTS



IN CINEMAS FEBRUARY 18



IN CINEMAS MAY 18



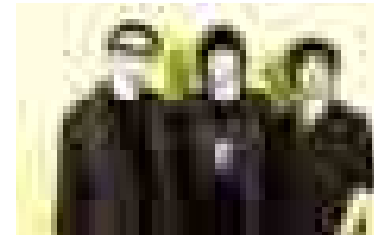
IN CINEMAS JULY 22

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UPSIDE DOWN

THURS 24 FEB / CINEWORLD 9 / 8.30PM ■

Director: Danny O'Connor
2010 / Ireland / UK / 101 minutes
Cast: Alan McGee, Bobby Gillespie, Noel Gallagher,
Liam Gallagher

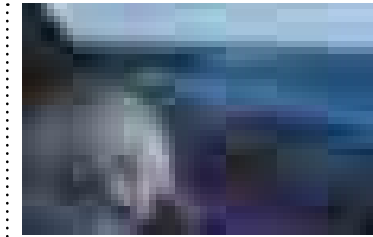
During the 80's, Alan McGee's Creation Records were *Doing It For The Kids*; the bands he signed were *The Patron Saints of Teenage*. Such tags indicate the precious reverence in which many knowing boys and girls with floppy fringes held Creation, embracing the initial releases by *The Jesus and Mary Chain*, *Primal Scream* and *My Bloody Valentine* as the soundtrack for their lives.

By the turn of the decade, Creation were looking like a prestige label, releasing indisputable touchstones *Screamadelica* and MBV's *Loveless*, putting out records as diverse as Teenage Fanclub's debut *Bandwagonesque* and Sugar's *Copper Blue* and nurturing such new talents as *Ride* and *Swervedriver*, all while discovering *Acid House*. The phenomenal success of *Oasis* in the mid-90's meant cosying up to New Labour and ruling the Britpop roost.

The background to all this is a tale of near-bankruptcy, hard partying, bitter feuds, sell-out accusations, heavy drugs and nervous breakdowns. McGee, with the help of key players at Creation, puts his side of the story in Danny O'Connor's brilliant, passionate and significant documentary, which does justice to arguably the last British indie label to really matter.

Michael Hayden,
BFI London Film Festival

DANNY O'CONNOR WILL ATTEND THE SCREENING



WASTED ON THE YOUNG

THURS 24 FEB / CINEWORLD 11 / 8.40PM ■

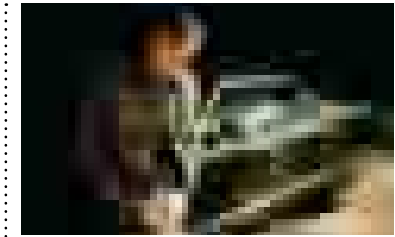
Director: Ben C. Lucas
2010 / Australia / 97 minutes
Cast: Oliver Ackland, Adelaide Clemens,
Alex Russell

Wasted On The Young plays like a cross between Gus Van Sant's *Elephant* and the upper-crust teen drama of *Gossip Girl*. Visually innovative, deeply disturbing and boundary-pushing in both content and form, Ben C. Lucas's debut feature explores the dangerous possibilities of social networking, as practiced with both cruelty and cunning by students on the verge of adulthood.

Handsome and vicious Zack (Russell) rules the school with a manipulatively smooth touch. When Zack's attempts at flirtation are dismissed by smart, self-assured Xandrie (Clemens), he's more than miffed by the rejection. Xandrie is far more interested in Darren (Ackland), Zack's shy step-brother. When Zack throws one of his famous parties in his family's high-tech minimalist mansion, he decides to get revenge for being slighted. Xandrie is drugged and locked in the basement with Zack and his boys, only to wake up the next day bloody and abandoned on a beach. What happened to her? Why are Zack and his friends texting cruel rumours about her? When the gossip escalates to violence, it draws Darren deeper into Xandrie's world.

One of the bravest and most stylistically innovative films to come out of Australia in years, *Wasted On The Young* is sure to provoke spirited and sustained debate.

Jane Schoettle,
Toronto International Film Festival



EVERYTHING WILL BE FINE (ALTING BLIVER GODT IGEN)

THURS 24 FEB / CINEWORLD 17 / 8.45PM ■

Director: Christoffer Boe
2010 / Denmark / 90 minutes
Cast: Marijana Jankovic, Søren Malling, Jens Albinus, Paprika Steen, Nicolas Bro

Danish maverick director Christoffer Boe delivers his most slickly commercial film yet with the ironically titled *Everything Will Be Fine*. Reworking the dark paranoid thrillers of the Vietnam era for the Afghanistan generation, the director shows himself to be as able a craftsman as any of his compatriots.

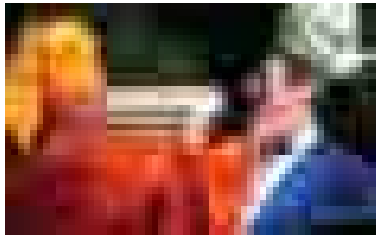
Jacob Falk (Albinus), a director obsessed with the screenplay for his new movie, accidentally comes across some pictures of Iraqi prisoners allegedly being tortured. His efforts to discover their origin lead him to mistrust everyone around him. Suspecting a political conspiracy, Falk falls into a frenetic chase to reveal the mystery behind the photos and he discovers a truth more disturbing than he imagined.

Boyd van Hoeij, *Variety*

Danish director Christoffer Boe returns to Cannes seven years after winning the Camera d'Or, a psychological thriller whose enigmatic structure will have audiences constantly trying to put together the pieces of a fast-changing puzzle.

The spot-on performances from the leads elevate the film from simple bathos, even down to the smallest roles. Steen is captivating even when she does nothing and Søren Malling the embodiment of icy evil.

Natasha Senjanovic, *Associated Press*



INTERVIEW (INTERVISTA)

FRI 25 FEB / SCREEN 1 / 2.00PM

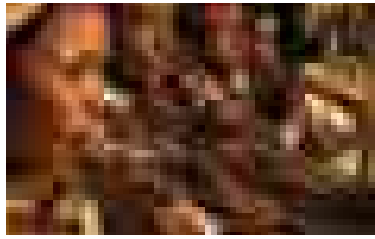
Director: Federico Fellini
1987 / Italy / 105 minutes
Cast: Anita Ekberg, Marcello Mastroianni,
Federico Fellini, Sergio Rubini

Federico Fellini's *Interview* is an enchanting work, a logical extension of all the films that have gone before it and an unequivocal cinematic delight. Apparently conceived as a tribute to the Cinecitta Studios in Rome, which has been Fellini's base throughout his career, the film is a magical mixture of recollection, parody, memoir, satire, self-examination and joyous fantasy. With Fellini himself as the master of ceremonies, the film is an uproarious celebration of the studio community: actors, actresses, bit players, makeup artists, scene painters, publicity agents, technicians, hangers-on and gate-crashers. Fellini cherishes them all. They are his life's permanent entourage. An assistant director speaks an impassioned monologue about the heroism of those who stay assistant directors throughout their careers, instead of seeking fame as directors in their own right. He's clearly stating Fellini's thoughts when he says it's like remaining an adolescent forever.

Fellini has great fun choosing the ways in which he disguises the ravages of time and amends the laws of the natural world. In *Interview*, as in *Amarcord*, *8 1/2* and all the others, he brings brief order to chaos. Within Cinecitta he can do anything. *Intervista* is a divertissement, but no ordinary one. In its own seemingly off-hand manner, it's a grandly cosmic joke.

Vincent Canby, *New York Times*

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ITALIAN CULTURAL INSTITUTE



KINSHASA SYMPHONY

FRI 25 FEB / SCREEN 1 / 4.15PM

Director: Claus Wischmann, Martin Baer
2010 / Germany / 95 minutes

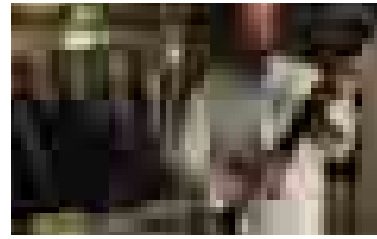
A heartening, hopeful movie which dispels European stereotypes about Africa, Claus Wischmann and Martin Baer's film shows how people living in one of the most chaotic cities in the world - Kinshasa, in the war-riven Democratic Republic of Congo - have managed to forge one of the most complex systems of human cooperation ever invented: a symphony orchestra.

Two hundred orchestral musicians are playing Orff's *Carmina Burana* in total darkness. A power cut has hit the Ngiri Ngiri district of Kinshasa, only a few bars before the last section of the work. Kinshasa's power stations and main networks are insufficient to supply electricity to all the nearly 10 million inhabitants in what is Africa's third-largest city. The film follows eight players from different walks of life, including an electrician, a street vendor, a hairdresser and a student, all under the direction of Armand Diangienda, conductor and founder of the orchestra.

Wischmann and Baer's beguiling and triumphant look at the players in the L'Orchestre Symphonique Kimbanguiste is more than just that; it combines the Congo, the people of Kinshasa and beautiful music into "an ode to joy" - The Economist

Vancouver Film Festival

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



HOLY WARS

FRI 25 FEB / LIGHT HOUSE 1 / 6.15PM

Director: Stephen Marshall
2010 / Canada / 84 minutes

Touching down in four hotbeds of religious fundamentalism - Pakistan, Lebanon, UK and heartland America, *Holy Wars* goes behind the scenes of the 1400 year old conflict between Islam and Christianity. The film follows a danger-seeking Christian missionary and a radical Muslim Irish convert, both of whom believe in an apocalyptic battle, after which their religion will ultimately rule the world. Tracking their lives from the onset of the "War on Terror" through the election of Barack Obama, *Holy Wars* shows that even the most radical of believers can be transformed by our changing world.

Holy Wars follows two deeply committed men of faith - one a Muslim, the other a Christian - as they travel the world spreading messages they both feel represent "the truth." The Muslim, an Irish convert living in London, advocates for a global jihad that will ultimately render his faith dominant. The Christian, living in the American heartland, sees Muslims as the enemy and considers it his duty to convert the unenlightened. What would happen if these two men were put in the same room together? This thought-provoking film will push buttons and instigate discussions about the nature not of any one religion, but of extremism and tolerance.

AFI, Silverdocs Film Festival



LILY SOMETIMES (PIEDS NUS SUR LES LIMACES)

FRI 25 FEB / SCREEN 1 / 6.30PM

Director: Fabienne Berthaud
2010 / France / 108 minutes
Cast: Diane Kruger, Ludivine Sagnier, Denis
Menochet, Brigitte Catillon, Jacques Spiesser

Fabienne Berthaud's *Lily Sometimes* premiered, and was the closing film of the Directors Fortnight, at the 2010 Cannes International Film Festival where it was awarded the Art Cinema award amidst great acclaim from critics and audiences alike. The film stars Diane Kruger and Ludivine Sagnier as very different sisters with a strained relationship after their mother's death.

Lily (Sagnier) is fundamentally different, somehow special and unfortunately somewhat socially inept. She lives in harmony with nature in a bizarre fantasy world where she does exactly what she wants. Lily resides with her mother in the parental home they share in the countryside. The death of her mother brings a caesura to their pastoral existence.

Previously living in Paris, Lily's married sister Clara (Kruger) now feels obliged to return to the country home and take care of her younger sister. But Clara soon begins to sing to another tune. While under Lily's freedom-loving influence, Clara gradually gets a taste for the autonomy presented to her by her sister. She begins to question her formalised life, which presents a fundamental challenge to her marriage.

Lily Sometimes was the closing night film of the Director's Fortnight at Cannes in 2010 and the following day picked up the prestigious Art Cinema Award for Best Film in the Director's Fortnight.

Jason O'Mahony, *Dublin International Film Festival*

PRESENTED IN COOPERATION WITH
THE EMBASSY OF FRANCE IN IRELAND



BUILD SOMETHING MODERN

FRI 25 FEB / IFI 1 / 6.30PM

Directors: Paul Rowley & Nicky Gogan
2011 / Ireland / 70 minutes

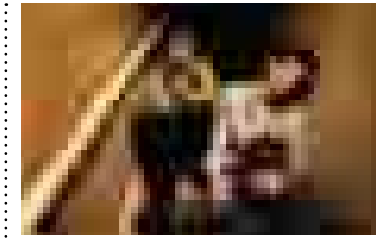
Build Something Modern tells the story of a hidden canon of Irish architecture; groundbreaking young architects who pushed the boundaries of Irish design, with surprisingly little recognition at home. From the 1950's to the 1970's adventurous architects, including Seán Rothery, Richard Hurley and Gerald Fay, eager to be among the first Irish modernists, travelled to Africa for excitement and creative freedom. At the same time, other Irish architects fresh out of university, were also given the opportunity to design modern buildings in Africa, but remarkably never got to see them.

These structures, including churches, seminaries, hospitals and schools, were, for the most part, built as part of a massive community effort. They were coordinated by Catholic missionaries, often without a contractor, and generally with an absent architect. This ad-hoc system of design by correspondence was also a common practice in the building of Dublin under British rule. Creating buildings by rote produced its own special brand of construction, where scale, materials and interior design were adaptable to the environment and to the whims of the bishops.

Reworking stunning imagery from both the personal archives of the architects and recruitment films made by the missions, the film encompasses Still Film's unique visual and storytelling style. *Build Something Modern* is a touching and revealing film about people and the special relationship they have with the things they created.

PAUL ROWLEY AND NICKY GOGAN
WILL ATTEND THE SCREENING

BUILD SOMETHING MODERN WAS MADE THROUGH
THE ARTS COUNCIL'S REEL ART SCHEME



MY BROTHERS

FRI 25 FEB / CINEWORLD 11 / 6.30PM

Director: Paul Fraser
2010 / Ireland / 90 minutes
Cast: Timmy Creed, Paul Courtney, Kate Ashfield,
Sarah Greene, Eamonn Hunt

Award-winning writer Paul Fraser (*Somerstown*, *Dead Man's Shoes*) makes his directorial debut with this richly atmospheric story of family, love, loss and growing up, scripted by Galway-based screenwriter Will Collins and produced by Rebecca O'Flanagan and Rob Walpole (*The Eclipse*).

Set over Halloween weekend in 1987, *My Brothers* is the story of three young brothers' epic quest to replace their dying father's watch. Noel is seventeen, serious, weighed down by responsibility. Eleven-year-old Paudie is cocky, not so bright and dreams of playing in goals for Liverpool and the youngest is seven-year-old Scwally - naïve and obsessed with *Star Wars* (despite never actually having seen the films).

Using a battered bread van, the brothers embark on a journey across the wild Irish landscape, grappling with grinding gears, dodgy electrics and sibling tensions to get to an arcade machine in the small Irish seaside town of Ballybunion, where an identical watch resides.

The brothers battle to face each trial they encounter, except the inevitable, which they cannot even discuss and whose dark presence informs the quieter moments of this funny and heartfelt drama.

Galway Film Fleadh

PAUL FRASER WILL ATTEND THE SCREENING

THE ADJUSTMENT BUREAU



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Best wishes to the Jameson Dublin International Film Festival 2011

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RED CARPET SCREENING FRI 25 FEB / SAVOY / 8.00PM

Directors: George Nolfi
2011 / USA / 103 minutes
Cast: Matt Damon, Emily Blunt,
Terence Stamp, John Slattery

A charismatic congressman, destined for national political stardom, meets a beautiful ballet dancer, only to find strange forces conspire to keep them apart.

Hollywood screenwriter George Nolfi's first feature, an adaptation of a short story by Philip K Dick manages to be both faithful to the dark paranoia at the heart of Dick's vision, while also being an incredibly stylish psychological thriller with a sweet and inspiring love story at its core.

Matt Damon plays David Norris - an ambitious New York politician, the perfect bespoke congressman whose policies and ties are decided by voter research. His life takes an unexpected turn when he meets a young dancer Elise (played by a sparkling Emily Blunt), an accident which alters both their destinies. This departure from their pre-ordained paths which will bring him in conflict with the agents of Fate itself - the Fedora wearing men of the Adjustment Bureau - who will do everything in their considerable power to prevent David and Elise from being together.

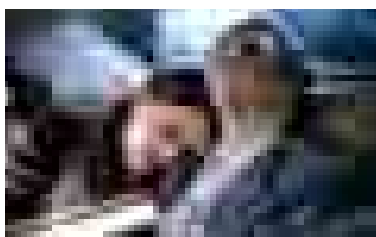
Part Frank Capra, part *Manchurian Candidate*, *The Adjustment Bureau* is both a knowing examination of contemporary American politics and a witty and stylish thriller. Chemistry between on-screen

lovers is so rare these days and both Damon and Blunt are fantastic - their love scenes are filled with scintillating witty banter and a real sense of connection. The good looking cast is rounded out by the eternally youthful Terence Stamp, Daniel Dae Kim (*Lost*) and John Slattery (*Mad Men*) who prove worthy and incredibly well-dressed adversaries.

Writer of *Oceans Twelve* and co-writer of *The Bourne Ultimatum*, George Nolfi brings his considerable experience to this labyrinthine puzzle of a film. Philip K Dick's work is notoriously difficult to adapt for the screen, he was the master of high concept and many filmmakers have struggled to resolve his ideas and characters into fully realised narratives. With this film - Nolfi has pulled off a coup which has frustrated many filmmakers, including Spielberg.

Gráinne Humphreys,
Jameson Dublin International Film Festival

GEORGE NOLFI WILL ATTEND THE SCREENING



MY WORDS, MY LIES – MY LOVE (LILA LILA)

FRI 25 FEB / CINEWORLD 17 / 6.30PM

Director: Alain Gsponer
2009 / Germany / 107 minutes
Cast: Daniel Brühl, Hannah Herzsprung,
Henry Hübchen

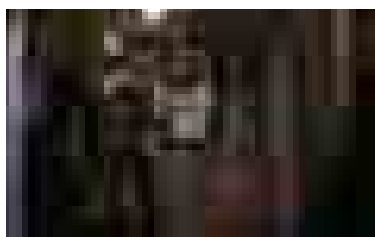
Eyecatching turns in high-profile hits like *Inglourious Basterds* and *Goodbye Lenin!* have confirmed Daniel Brühl as one of Germany's most popular young stars. Now he steps centre-stage, alongside compatriot, Hannah Herzsprung, for this irresistible romantic comedy about a hapless waiter who becomes an overnight literary sensation without having written so much as a single word.

David Kern (Brühl) is a waiter and a decidedly unliterary nobody. His one true passion is Marie (Herzsprung), who loves literature and is hopelessly out of his league. When David finds an unpublished manuscript, written in the 1950's, he shows the manuscript to Marie, hoping to woo her.

Things take quite a turn, however, when Marie approaches a publisher with the manuscript who agrees to publish. The book comes out to critical acclaim and becomes a massive commercial hit, catapulting David onto the literary scene in a manner he could not have foreseen. And, while he struggles in the limelight, Marie is, at least, suitably smitten by 'his' literary genius.

Under the careful eye of director, Alain Gsponer, *My Words, My Lies – My Love* is that rarest of beasts; a romantic comedy that will appeal equally to both sexes as will the confident and charismatic pairing of Brühl and Herzsprung.

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



THE WEATHER STATION

FRI 25 FEB / LIGHT HOUSE 1 / 8.30PM

Director: Johnny O'Reilly
2010 / Russia / 83 minutes
Cast: Aleksey Guskov, Anton Shagin, Egor Pazenko, Marina Aleksandrova, Petr Logachev, Segey Yushikevich, Sergey Garmash, Vladimir Gusev

Set on a snowbound mountain top in a far corner of Russia, Irish director Johnny O'Reilly's new film *The Weather Station* is a cracking psychological thriller. Inhabited only by two ageing meteorologists and a young teenage cook, three men share the remote outpost with swirling snowstorms and an elusive yeti.

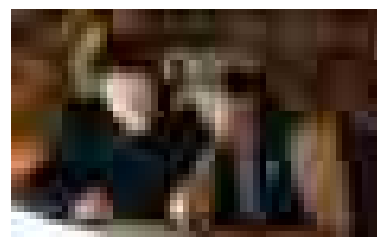
When a mysterious couple arrives to explore the caves in the area, their presence brings the underlying tensions to the surface. When the wife (Aleksandrova) returns alone and injured, she reveals that she killed her husband in self defence. Her confession fractures the uneasy balance between the men and sets up each of them against each other.

With its gleaming photography and the clever shifts in time, there are echoes of Kubrick's *The Shining*, but working with a Russian cast and crew, O'Reilly has fashioned an impressive film that stands on its own merits.

Gráinne Humphreys,
Jameson Dublin International Film Festival

JOHNNY O'REILLY WILL ATTEND THE SCREENING

WELLS CARGO GALA



TREACLE JR

FRI 25 FEB / CINEWORLD 11 / 8.40PM

Director: Jamie Thraves
2010 / UK / 85 minutes
Cast: Aidan Gillen, Tom Fisher, Riann Steele

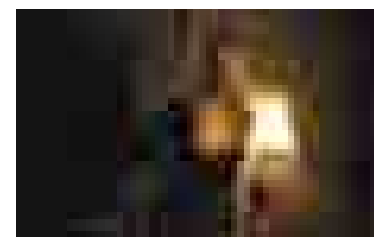
An electric performance by Aidan Gillen, reteaming with director Jamie Thraves for the first time since 2000's *The Low Down*, is the cornerstone of this blackly funny but ultimately heartrending essay on loneliness and dependence that mixes the tender treatment of dysfunction of *Rain Man* with the bleak urban redemption of *The Fisher King*.

For reasons known only to himself, architect Tom, Tom Fisher, has abandoned his young family and taken to the streets of an anonymous south London where he forms a halting friendship with Gillen's rambling half-witted naïf. As their bond deepens, thanks in part to a kitten named Treacle Jr., the story gravitates toward a conclusion that's as hard won as it is inescapable.

Funny, touching and gritty, this coolly rendered observation on need and rejection really is a Brit drama to shout about. Gillen's performance saw him nominated for a Raindance Award and a British Independent Film Award as best actor, while *Treacle Jr.* picked up the Golden Hitchcock Award at the 21st Dinard British Film Festival.

Adam Lee Davies,
Time Out

Aidan Gillen will attend the screening



JULIA'S EYES (LOS OJOS DE JULIA)

FRI 25 FEB / CINEWORLD 17 / 8.40PM

Director: Guillem Morales
2010 / Spain / 112 minutes
Cast: Belén Rueda, Lluís Homar

Guillermo del Toro has an exceptional eye for new talent and his latest film as producer, *Julia's Eyes*, directed by Spanish newcomer Guillem Morales, will terrify audiences.

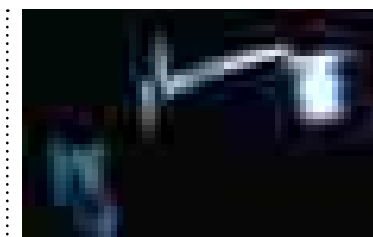
Julia has a degenerative disease and will eventually go blind. Her twin sister struggled with the same illness until she apparently committed suicide. Julia, however, remains unconvinced and investigates the true cause of her sister's death. Convinced that she is being watched but unable to see her observer the audience is left wondering if it's all due to her failing eyesight or is she only imagining things?

Julia undergoes a surgical procedure to save her eyesight and is forced to wear a bandage over her eyes for two weeks. She becomes convinced that the man who she believes killed her sister is entering her house at night. The tension ratchets up as Julia struggles with her fear of sightlessness and becomes increasingly isolated from everyone around her.

Morales's use of the horror genre to frame a woman coming to terms with the onset of blindness is achieved through precise camerawork that augments the suspenseful atmosphere. There is nothing more frightening than an invisible predator and nothing more terrible than not being able to perceive those around you.

Diana Sanchez, Toronto International Film Festival

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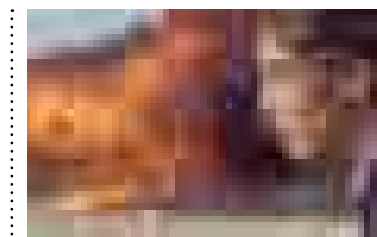
THE SILENT HOUSE (LA CASA MUDA)

FRI 25 FEB / SCREEN 1 / 8.45PM

Director: Gustavo Hernandez
2010 / Uruguay / 79 minutes
Cast: Gustavo Alonso, Florencia Colucci,
Abel Tripaldi

Screened to great success at last years Cannes Film Festival. Gustavo Hernandez's *The Silent House* is a marvellously unique take on the horror genre and a stellar example of raw, independent yet outstanding filmmaking. The plot is based on a true story that happened in the late 1940's in a small village in Uruguay. Filmed in one single continuous shot of seventy eight minutes, this visually superior flick focuses on Laura and her father Wilson as they settle down in a cottage they have to renew since its owner will soon put the house up for sale. They will spend the night there and repair the following morning. Everything seems to go smoothly until Laura hears a sound that comes from outside and gets louder and louder on the upper floor of the house. Wilson goes up to see what is going on while she remains downstairs on her own, waiting for her father to come down. *The Silent House* is remarkably creative within its limited means, most notably utilising exceptionally well orchestrated cinematic tricks and sound design to plant the seeds of fear throughout Laura's ordeal.

Colm McAuliffe,
Jameson Dublin International Film Festival



INCENDIES

SAT 26 FEB / CINEWORLD 17 / 11.00AM

Director: Denis Villeneuve
2010 / Canada / France / 130 minutes
Cast: Lubna Azabal, Mélissa Désormeaux-Poulin,
Maxim Gaudette, Rémy Girard

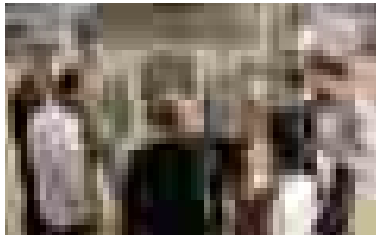
To encounter a film of heart-wrenching tragedy, mythic proportions and sweeping visual majesty is rare, but such are the riches of Denis Villeneuve's *Incendies*.

At the reading of their mother Nawal's will, twin siblings Simon (Maxim Gaudette) and Jeanne (Mélissa Désormeaux-Poulin) learn for the first time that they have a brother and that their father, whom they thought was dead, is in fact alive. Among their mother's various unsettling requests is her final wish that the twins find both brother and father and deliver to them certain sealed letters. Simon is angry and resistant, but Jeanne feels compelled to respect her mother's requests.

As a young woman, Nawal fell pregnant out of wedlock in her Middle-Eastern homeland. After narrowly escaping an honour killing, she was forced to give up her baby boy, vowing one day to find him. Shifting back and forth in time, *Incendies* follows two parallel journeys, expertly interwoven: the twins' journey to find their brother and father in their mother's homeland and Nawal's journey to find her son.

Villeneuve masterfully adapts the acclaimed play by Wajdi Mouawad. Moving, visceral and epic, *Incendies* shows Villeneuve reaching ever greater heights as he probes characters that must face obstacles with extraordinary resilience and love.

Agata Smoluch Del Sorbo,
Toronto International Film Festival



OCEAN'S TWELVE

SAT 26 FEB / LIGHT HOUSE 1 / 11.00AM

Director: Steven Soderbergh

2004 / USA / 125 minutes

Cast: George Clooney, Brad Pitt, Matt Damon, Catherine Zeta Jones, Andy Garcia, Don Cheadle, Bernie Mac, Julia Roberts

Steven Soderbergh's *Ocean's Twelve* goes above and beyond the call of the ordinary Hollywood movie. It's so well made and undeniably entertaining it should leap from tall buildings and wear a big "S" on its chest. Given the industry insistence on flimsy movies or pandering ones, the skill on display in *Ocean's Twelve* feels like an act of heroism, rescuing us from goopy contraptions like *National Treasure*.

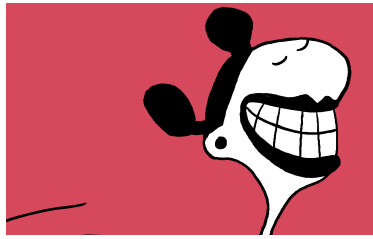
Ocean's Eleven was a remake of the grubby Rat Pack heist movie from 1960 and if the original was an ode to impenetrable cool, Soderbergh's 2001 overhaul played like an essay on stardom. In the process, Soderbergh made expensive commercial moviemaking seem outrageously easy.

The new film achieves the same sleight of hand. The difference now is that this sequel takes its American ideas of fame and fabulousness global. The boys have to reimburse Terry Benedict (Andy Garcia) the \$160 million they stole from three of his Las Vegas casinos in the previous film.

The witty script by George Nolfi manages to flesh out and juggle almost two dozen characters and deftly pulls off at least three endings. Yet with its silly heists, knowingly silly dialogue and silly self-obsessions, this might be one of the most brilliantly frivolous movies ever made.

Wesley Morris,
Boston Globe

GEORGE NOLFI WILL ATTEND THE SCREENING



MISS REMARKABLE AND HER CAREER

SAT 26 FEB / CINEWORLD 11 / 2.00PM

Director: Joanna Rubin Dranger

2010 / Ireland / Sweden / Denmark / 30 minutes

Cast: Sharon Horgan, Marcus Lamb, Hugh O'Connor, Maria O'Leary, Orla Mc Govern

Miss Remarkable And Her Career is a short animated film based on the very successful graphic novel of the same name. It's a darkly comic tale of Miss Remarkable's struggle with her own demons, crushing parental expectations and a career meltdown.

It was one of only 39 films selected from the close to 2,000 films that were submitted for the prestigious International Annecy Film Festival. It went on to pick up the FIPRESCI Award at the festival in 2010 and was also the winner of the Short Film Award at the Nordisk Panorama in 2010

The judges of the FIPRESCI award were universally delighted saying: "Remarkable! We poor film critics not only have to be very articulate when praising or condemning a film, but we also have to be very creative and come up with witty clever texts each week for the audience. So we can really relate to the heroine in the film we chose as our winner. And it's with great pride that we say: We all loved *Miss Remarkable and Her Career!*"

Plays with *The External World*

JOANNA RUBIN DRANGER WILL ATTEND THE SCREENING



THE EXTERNAL WORLD

SAT 26 FEB / CINEWORLD 11 / 2.00PM

Director: David O'Reilly

2009 / Ireland / Germany / 15 minutes

A boy learns to play piano in Irish animator David O'Reilly's *The External World*.

O'Reilly's star is rising quickly thanks to his cutting edge animation and *The External World* is a prime example of his talent and style. The film was selected to screen at the prestigious Sundance Film Festival and picked up the grand-prix from the Ottawa International Animation Festival.

The External World screens with *Miss Remarkable and Her Career*

DAVID O'REILLY WILL ATTEND THE SCREENING

David O'Reilly is our nominee for the Irish Talent Spotlight. For more information please see page 16.



PRELUDIO

SAT 26 FEB / SCREEN 1 / 2.00PM

Director: Eduardo Lucatero

2010 / Mexico / 72 minutes

Cast: Ana Serradilla, Luis Arrieta, Tiaré Scanda, Elsy Reyes, Javier Rivera, Adrina Díaz Chapa, Héctor Garza Jr.

He is the first guest to arrive and in order to avoid the awkwardness he retreats to the roof terrace with a beer and a pack of cigarettes. She has spent her afternoon helping out with the birthday party and, while waiting for something to bake in the oven, she heads to the roof terrace for a smoke. An innocent inquiry about a lighter grows into small talk and although they seem to have very little in common, the conversation deepens, as do their feelings for each other.

It is the story of one of those encounters with a stranger we all have had at some point; you meet someone, there is no spark whatsoever, but within an hour you have decided what to do with the rest of your life.

Like Aleksandr Sokurov's famous *Russian Ark*, *Preludio* is shot in a single take. With just one camera, one location and a handful of actors, the feature relies on dialogue and the actors' abilities to make their ordinary characters come alive. Mexican director Eduardo Lucatero's second feature is in every way an interesting and inspiring cinematic experiment.

Stockholm Film Festival

EDUARDO LUCATERO WILL ATTEND THE SCREENING



THE EAGLE

SAT 26 FEB / CINEWORLD 17 / 2.30PM

Director: Kevin Macdonald

2010 / UK / USA / 114 minutes

Cast: Channing Tatum, Jamie Bell, Donald Sutherland, Mark Strong, Tahar Rahim

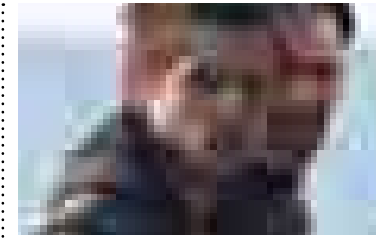
In 140 AD, two men – master and slave – venture beyond the edge of the known world on a dangerous and obsessive quest that will push them beyond the boundaries of loyalty and betrayal, friendship and hatred, deceit and heroism.

20 years earlier, Rome's 5,000-strong Ninth Legion, under the command of Flavius Aquila, marched north carrying their treasured golden Eagle emblem. They never returned; both Legion and Eagle simply vanished into the mists.

Hearing a rumour that the Eagle has been seen in a tribal temple in the far north, Flavius' son Marcus (Tatum), determined to restore the tarnished reputation of his father, is galvanised into action. Rumours abound that the golden Eagle emblem has been sighted north of Hadrian's Wall in Caledonia and, accompanied only by his slave Esca (Bell), Marcus sets out into these vast and dangerous Highlands to confront its savage tribes, make peace with his father's memory and retrieve the hallowed Eagle. Along the way Marcus realises that the mystery of his father's disappearance may well be linked to the secret of his own slave's identity and loyalty – a secret all the more pressing when the two come face-to-face with the warriors of the fearsome Seal Prince (Rahim).

Adapted from Rosemary Sutcliffe's classic novel *The Eagle of the Ninth*, director Kevin Macdonald has returned to his Scottish roots to fashion yet another breathtaking historical drama, detailing this explosive clash of cultures with accuracy and characteristic cinematic flair.

Colm McAuliffe,
Jameson Dublin International Film Festival



HOW I ENDED THIS SUMMER (KAK YA PROVEL ETIM LETOM)

SAT 26 FEB / SCREEN 1 / 4.00PM

Director: Alexei Popogrebsky

2010 / Russian Federation / 124 minutes

Cast: Grigori Dobrygin, Sergei Puskepalis

A taut psychological drama set against a striking polar landscape.

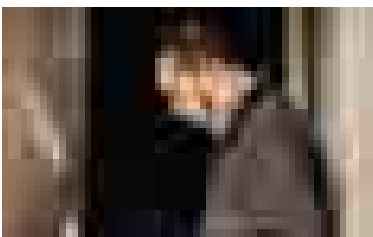
On a deserted, windswept Russian island inside the Arctic Circle, two men spend the summer working at a remote meteorological station. Each day they take readings from their partly-radioactive surroundings and relay them via two-way radio, their only contact with the outside world.

Sergei, a gruff man in his fifties, is a polar veteran, used to solitude and now just about tolerating the inexperienced Pavel, a college graduate on a temporary posting. When Sergei leaves on a fishing trip, Pavel is slipshod in his reporting and, worse, he receives terrible news from the mainland.

In beautifully minimalist fashion, director Alexei Popogrebsky (*Koktebel*, *Simple Things*) has fashioned a taut psychological drama made all the more gripping by the isolation and desolation of its setting. Despite the evident rigours of location shooting, actors Sergei Puskepalis and Grigori Dobrygin give subtle, compelling performances and the film also boasts striking cinematography and well-chosen music. Highly original and with a unique atmosphere and sense of place, this is a memorable and deeply affecting work.

How I Ended This Summer won the Best Film Award at the BFI London Film Festival and won two awards at Berlin.

Sandra Hebron, BFI London Film Festival



SELF MADE

SAT 26 FEB / IFI 1 / 4.30PM

Director: Gillian Wearing
2010 / UK / 83 minutes

Who are we – and who do we think we are? How do we make the selves we present to the world – and who are we really, underneath the social masks we wear every day? These are some of the questions posed by *Self Made*, an extraordinary debut feature by acclaimed British artist Gillian Wearing. A hybrid undertaking, *Self Made* is at once documentary, artwork, social experiment and performance project.

In 2007, Gillian Wearing placed an advert – in newspapers, online, in job centres and elsewhere. It read: "Would you like to be in a film? You can play yourself or a fictional character. Call Gillian."

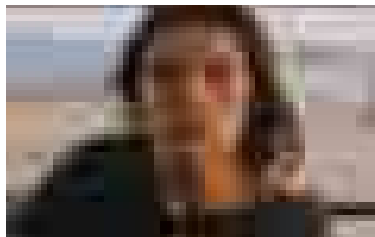
Of the hundreds of people who replied, seven ended up appearing in *Self Made*. Of those seven, five in particular use the acting technique known as Method to delve into their own memories, anxieties, fears, fantasies and inner resources to create a series of individual performance vignettes, their personal 'end scenes', that reveal with particular intensity and clarity who they really are deep down – or who, in another version of their lives, they might easily have been.

With the aid of Method teacher Sam Rumbelow, Wearing has made a film that poses pressing questions about individual identity, the way it functions in society, and the extent to which we all create our visible selves as a daily performance.

Director's statement

**GILLIAN WEARING AND SAM RUMBELOW
WILL ATTEND THE SCREENING**

**A DISCUSSION WITH THE FILMMAKERS WILL BE HOSTED
BY CAOIMHÍN MAC GIOLLA LÉITH, CRITIC AND SENIOR
LECTURER AT UNIVERSITY COLLEGE, DUBLIN.**



AS IF I AM NOT THERE

SAT 26 FEB / CINEWORLD 17 / 5.00PM

Director: Juanita Wilson (Irish Talent Spotlight, pg 16)
2010 / Ireland / Macedonia / Sweden / 109 minutes
Cast: Natasha Petrovic, Fedja Stukan, Jelena Jovanova, Sanja Buric, Irina Apelgren

Harrowing and tragic, *As If I Am Not There* tells the story of young, female, Croatian writer Slavenka Drakulic's real-life experiences overseeing the International Criminal Tribunal for the Former Yugoslavia. Juanita Wilson's debut feature chronicles a moment in history that must never be forgotten.

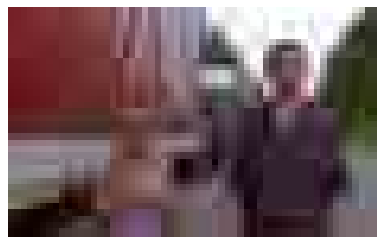
The film opens on Samira, a vibrant young woman, playing with her younger sister in her family home as her loving parents look on. Samira is a teacher and she's decided to travel to a remote village to teach local children whose teacher has disappeared.

She's only been in town for one day when a group of Serbian soldiers round up all of the villagers at gunpoint and crowd them into the local hall. Samira tries to explain that there's been a mistake; she's from Sarajevo. But her cries fall on deaf ears. The soldiers take all the men outside and shoot them before rounding up the women and shipping them by bus to a hangar in the middle of nowhere. Confused and frightened, none of the captives know what to do.

Disturbing, powerful and ultimately redemptive, *As If I Am Not There* is an amazing story and an important testament to the survivors of the atrocities in the former Yugoslavia.

*Michèle Maheux,
Toronto International Film Festival*

**JUANITA WILSON AND STELLAN SKARSGÅRD
WILL ATTEND THE SCREENING**



MY JOY (SCHASTYE MOE)

SAT 26 FEB / CINEWORLD 11 / 6.00PM

Director: Sergei Loznitsa
2010 / Germany / Ukraine / Netherlands / France / 127 minutes
Cast: Vlad Ivanov, Viktor Nemets, Olga Shuvalova

A most impressive fiction-feature debut, *My Joy* starts as the tale of Georgy, a driver who heads off from his hometown with a truckload of goods for the market. A wrong turn leads him onto the back roads of the region and seemingly deeper into the area's hidden history.

Weaving together several stories, Sergei Loznitsa creates an unsettling portrait of a world deceptively tranquil in appearance but harbouring long-festered resentments and violence that can surface without warning. The film beautifully moves between two modes – one decidedly contemporary, the other more historical or even mythic, as if these characters are always part of a larger, obscured reality of which they themselves are scarcely aware.

Director Loznitsa excels with his remarkable portrayal of the corruption and squalor rampant in rural Russia while the myriad scenes of quiet violence serve to accentuate the vast emptiness of the surrounding landscape.

My Joy is an encouraging example of the terrific work beginning to emerge again from the nations of the former Soviet Union.

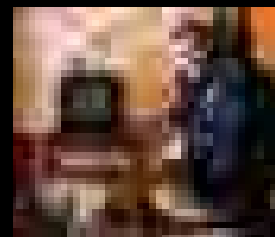
New York International Film Festival Programme

JDIFF SHORTS

SAT 26 FEB / IFI 1 / 7.00PM

Directors: Various
2010 / 2011 / Ireland / 82 minutes

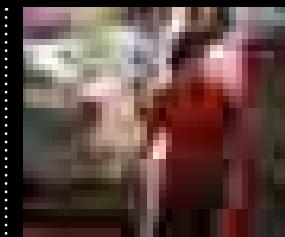
The Jameson Dublin International Film Festival is very proud to present a carefully-selected programme of the very best in short filmmaking from emerging Irish filmmakers. With a variety of styles and techniques, these filmmakers have found wonderfully unique ways to tell stories and give full expression to their respective artistic voices.



NOREEN

Director: Domhnall Gleeson
Running Time: 18 minutes

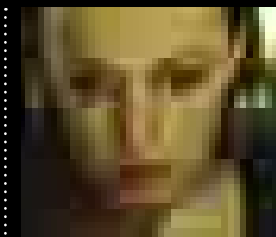
Two policemen learn life lessons on a house-call in rural Ireland; Frank is young and heartbroken, Con is middle-aged and weary. They're both alone. They're both idiots.



TIONG BAHRU

Directors: Joe Lawlor & Christine Molloy
Running Time: 20 minutes

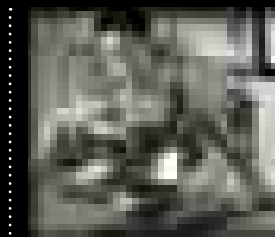
The thoughts, reflections and responses of hundreds of Singaporeans gathered since early 2009 informed and shaped the making of *Tiong Bahru*, a stunning 20 minute film shot on location in the Tiong Bahru estate in June 2010.



SMALL CHANGE

Director: Cathy Brady
Running Time: 17 minutes

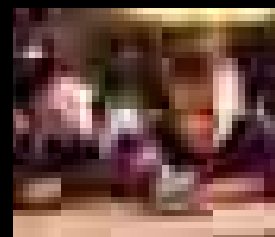
Karen (Nora-Jane Noone), a young single mother is bored by routine. Slot machines have become her secret thrill and addiction. With Christmas looming, a desperate hope for a big win sees her life spiral out of control.



THE BOUQUET

Director: Declan Cassidy
Running Time: 3 minutes

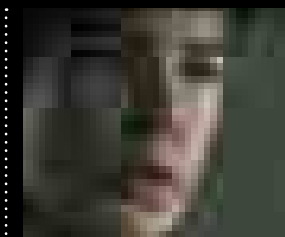
When a young man enters a flower shop looking for a bouquet it is the result of a romantic impulse. However, it seems that romance is not at the forefront of the shop girl's mind.



CAPTURING SANTA

Director: Peter Cattaneo
Running Time: 12 minutes

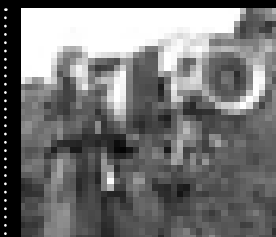
It's Christmas and the young Chris O'Dowd vows to exact revenge on Santa Claus...



THE POOL

Director: Thomas Hefferon
Running Time: 12 minutes

Three teenage boys break into their school swimming pool one night in order to stage a macho breath-holding contest.



THE CHRONOSCOPE

Director: Andrew Legge
Running Time: 20 minutes

In 1938 a young woman built a machine that could see into the past. The extraordinary story of this groundbreaking discovery is told here for the first time using recently uncovered archival footage and recordings.

THE FOUR HORSEMEN OF THE APOCALYPSE



NATIONAL CONCERT HALL
SAT 26 FEB / NATIONAL CONCERT HALL /
8.00PM

Director: Rex Ingram
1921 / USA / 134 minutes
Cast: Pomeroy Cannon, Josef Swickard,
Bridgetta Clark, Rudolph Valentino,
Alice Terry, Wallace Beery

One of the undoubted highlights of this year's festival is a very special 90th anniversary screening of Rex Ingram's masterpiece *The Four Horsemen of the Apocalypse* (1921), featuring a full score by the RTÉ Concert Orchestra in the National Concert Hall.

Starring Rudolph Valentino and Alice Terry, *The Four Horsemen of the Apocalypse* was described on release as "an epic tale of surging passion sweeping from the wide plains of Argentina through the fascinating frivolities of pre-war Paris into the blazing turmoil of the German invasion."

And epic it is. Ninety years after its release, *The Four Horsemen of the Apocalypse* offers more drama, romance, tragedy and scope than most films made today.

Based on the novel by Vicente Blasco Ibáñez, *The Four Horsemen of the Apocalypse* turned Valentino into a superstar and solidified Dublin-born Rex Ingram's position as one of the most respected and commercially successful filmmakers of the 1920s. With its extended scenes of the devastated French countryside and personalised story of loss, *The Four Horsemen of the Apocalypse* is often considered to be one of the first anti-war films made.

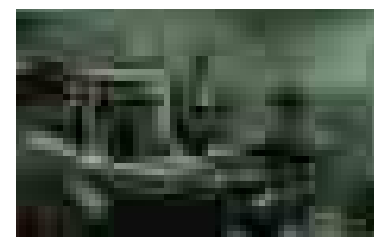
This special presentation is a once-in-a-lifetime opportunity to witness one of the most culturally significant films ever made on the big screen, accompanied by the masterful sounds of the RTÉ Concert Orchestra.

Colm McAuliffe,
Jameson Dublin International Film Festival

Professor of Irish Literary and Cultural Studies at the School of English, Drama and Media Studies, National University of Ireland, Maynooth, Luke Gibbons will present an illustrated talk on Rex Ingram's *The Four Horsemen of the Apocalypse* at 6.45pm in the Carolan Room in the National Concert Hall, prior to the screening.

The Channel 4 Silents presentation of *The Four Horsemen of the Apocalypse* by arrangement with Photoplay Productions, was originally produced by David Gill and Kevin Brownlow with music by Carl Davis. Music commissioned by Photoplay Productions for Channel 4. Music performed by arrangement with Faber Music Ltd, London on behalf of Carl Davis.

Tickets only available from National Concert Hall - visit www.nch.ie or call 01 417 0000.



PICCO

SAT 26 FEB / SCREEN 1 / 6.30PM

Director: Philip Koch
2010 / Germany / 104 minutes
Cast: Constantin von Jascheroff, Joel Basman,
Frederick Lau, Martin Kiefer

Kevin is a new arrival in an overcrowded youth prison, forced to share a cell with three other inmates. He witnesses the violent culture of the institution and struggles to fit in. Beginning to realise that there are only two types of people confined within these walls - aggressors and victims - Kevin finds himself needing to decide which one he is.

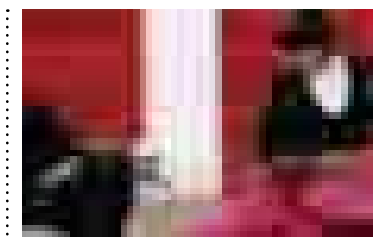
Taking its title from the slang name given to new inmates, which singles them out as a target for bullying, the debut feature from former film critic Philip Koch is uncompromising, brutal and significant. Based on an actual case where three inmates tortured and goaded another to commit suicide, it seeks to illustrate how such institutions create an environment where such horrific incidents happen. Researched in journalistic detail and shot in a real prison, which had been closed down in the year before shooting, *Picco* is strikingly authentic.

The audience are bought close to being implicated as onlooking inmates themselves by the fluid way in which it is filmed and, while the climax to the film is undoubtedly harrowing, the scenes in the build-up that illustrate the casually dehumanising aspects of prison life are as valid and, in many ways, as shocking.

Michael Hayden,
BFI London Film Festival

PHILIP KOCH WILL ATTEND THE SCREENING

PRESENTED IN COOPERATION WITH
THE GOETHE-INSTITUT IRLAND



LITTLE MATADOR

SAT 26 FEB / LIGHT HOUSE 1 / 6.30PM

Director: Sandra Jordan
2010 / Ireland / UK / 90 minutes

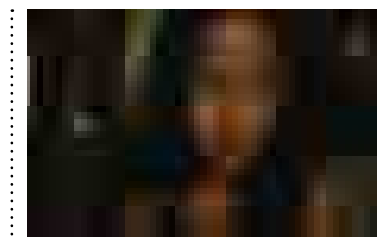
Little Matador is a fascinating documentary about bullfighters in Mexico. But these are no ordinary bullfighters, these are mere children, as young as eight, that are trained to kill bulls a hundred times their weight. The film follows children who must fight their own demons as well as the bulls.

"Picasso was born to paint, Mozart to make music - and Michelito to be a matador," says Dad about his adored son, Michelito, who has killed over two hundred bulls. Joel is nine and neglected by his mum and step-father but he finds love in the ring where matador, Ismael, becomes his surrogate father and guardian angel. Andrea is twelve and started bullfighting after her father abandoned her and her mother and moved to America. Andrea disowned her dad and vows she save her mum from poverty by becoming a superstar bullfighter.

Little Matador is an extraordinary testament to the young bullfighters and beautifully describes the extreme rites of passage the children make and it is this search for success, mitigated by the children's conflicts and fears, that provides the beating heart of the film. *Little Matador* is an intense portrayal of children's courage that is at once harrowing, beautiful and utterly compelling.

Jason O'Mahony,
Jameson Dublin International Film Festival

SANDRA JORDAN WILL ATTEND THE SCREENING



COLD WATER OF THE SEA (AQUA FRIA DE MAR)

SAT 26 FEB / LIGHT HOUSE 1 / 8.30PM

Director: Paz Fábrega
2010 / Costa Rica / France / Spain / Netherlands / Mexico / 80 minutes
Cast: Lil Quesada Morúa, Montserrat Fernández,
Luis Carlos Bogantes

Set on Costa Rica's beautiful coastline, Paz Fábrega's *Cold Water Of The Sea* is a lovingly paced study of two girls' parallel lives and the way they intersect for a few odd and revelatory days. One girl, Mariana, is wealthy, wed and locked in an isolating world of privilege. The other, Karina, is a precocious seven-year-old testing the bounds of her small, impoverished world. Both have families that no longer fill their lives, and both find a strange common bond in their loneliness and separate developments.

Sea snakes boil on the sands, neglected pools sit idle, hotel sheets lie unused and children dig in the beaches with glee and little concern for danger. Moment to moment, this world alternates between beautifully flat and taut with tension.

The visual universe Fábrega sets up is both perilous and totally banal from shot to shot. While the film is uncommonly beautiful in its depictions of breathtaking landscape, the focus remains on the two females, of wildly different ages and coming from different social backgrounds, and the inherent difficulties in their own worlds. This unsettling rhythm creates a mesmerizing effect and *Cold Water of the Sea* achieves a resonant place as one of the fine mysteries of 2010 cinema.

Calgary International Film Festival



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Some great films you may miss at the Jameson Dublin International Film Festival but can catch at the IFI over the coming months...

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HOWL from Feb 25th

ARCHIPELAGO from Mar 4th

NORWEGIAN WOOD from Mar 11th

ROUTE IRISH from Mar 18th

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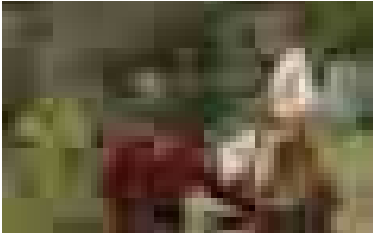
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TIME OF THE COMET (KOH E KOMETES)

SAT 26 FEB / CINEWORLD 11 / 8.45PM

Director: Fatmir Koci
2008 / Albania / Germany / 103 minutes
Cast: Blerim Destani, Masiela Lusha, Xhevdet Feri, Thomas Heinze, Cun Lajci

Clueless soldiers engage in conflict and culture shock in *Time of the Comet*, a costumer by Albanian director Fatmir Koci that marries the absurdity of war to the utter absurdity that was once Albania.

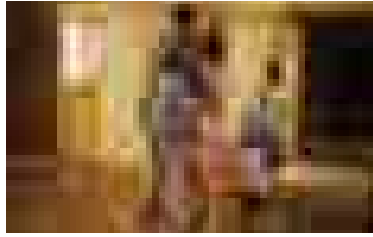
Upon learning that Albania is no longer under Ottoman rule, Shestan (Blerim Destani), armed with an outdated map (national boundaries change weekly), ventures forth with his men to seek out and defend the newly named German king of Albania. The ragtag band crosses countless internal divisions, each claimed as a protectorate of some foreign power. In one of the film's best sight gags, the group comes across a crowded signpost bearing arrows pointing to half the nations of Europe.

The Albania traversed by Shestan displays a tolerant multiculturalism that finds its own crackpot alternatives to war. Shestan's run-in with a bunch of Macedonians results in a musical showdown in which the folk melodies native to both sides shoot back and forth with different arrangements and instrumentations.

In contrast to Godard's brutish "Les Carabiniers," Koci's protagonists manage both heroism and cluelessness, their saga both romantic and absurd. Koci's gorgeous widescreen tapestry (shot by the late Irish cameraman Donal Gilligan) – complete with men in swashbuckling folk regalia or brass-buttoned European uniforms, set against majestic mountainside backdrops – grants full historical sweep to the idiotic events. After all, World War I is just around the corner.

Ronnie Scheib, *Variety*

FATMIR KOCI WILL ATTEND THE SCREENING



BEYOND (SVINALÄNGORNA)

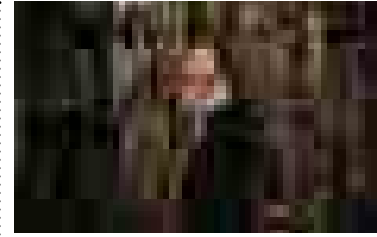
SAT 26 FEB / SCREEN 1 / 9.00PM

Director: Pernilla August
2010 / Sweden / Finland / 95 minutes
Cast: Noomi Rapace, Ola Rapace, Tehilla Blad, Outi Mäenpää, Ville Virtanen

Deserved winner of the audience award at the 2010 Venice Film Festival, Pernilla August has adapted for the silver screen *Svinalängorna*, the bestseller by Susanna Alakoski, which deals with the tragic story of a dysfunctional family in a provincial town in the 70s. The film stars Noomi Rapace, – the rebellious Lisbeth Salander of the Millennium trilogy by Stieg Larsson – as Leena, who receives a phone call from a hospital in her childhood hometown telling her that her mother is dying. This news takes her on a journey to face her mother for the first time in her adult life. Leena has fought all her life to let go of her grief over her lost and dark childhood. She is now forced to deal with her past to be able to move on.

A simple story in its own way, told with intimate and sincere style, leaving in the foreground the emotions of the children and their strategies for controlling them, in a world of adults swept away by voracious primal desires or stark conformism. *Beyond* is strongly characterised by amazing actors: beside Noomi there is her husband Ola Rapace, renowned Finnish actors Ville Virtanen and Outi Mäenpää (who played in several films by Kaurismäki) and the young and talented Tehilla Blad.

Venice Film Festival Programme



ORANGES AND SUNSHINE

SAT 26 FEB / CINEWORLD 17 / 9.00PM

Director: Jim Loach
2010 / UK / Australia / 105 minutes
Cast: Emily Watson, David Wenham, Hugo Weaving

Oranges and Sunshine is a deeply moving study of emotionally scarred adults who were illegally deported as children to Australia from Britain in the 1940s and '50s. Toplining a superb Emily Watson as Margaret Humphreys, the British social worker who brought the shameful secret to world attention in the late '80s, this standout debut by Jim Loach, son of director Ken Loach, will make a strong claim for arthouse berths everywhere.

Rona Munro's finely chiseled adaptation of Humphreys' 1996 book *Empty Cradles* astutely avoids flashbacks of youngsters being herded onto boats. Set entirely in the 1980s, the movie opens with Margaret (Watson) more or less stumbling onto the life-changing story when confronted in Nottingham by Charlotte (Federay Holmes), an Australian woman who wants "to find out who I am."

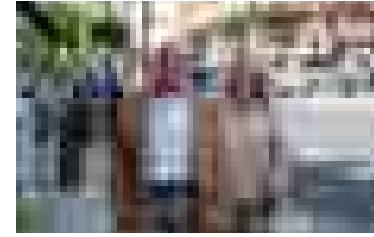
Margaret discovers Charlotte is one of thousands of British youngsters who were unlawfully removed from children's homes and "unfit" (i.e., unwed) mothers and sent to Australia "for their own good."

The heartbreaking stories Margaret hears will bring tears to most eyes. Without a hint of sensationalism or manipulation, deportees discuss the emptiness of never having felt a proper sense of identity. Others confess to feeling worthless after years of mental and physical abuse in orphanages, many of them church-run.

Watson is perfect as the upright, compassionate and fiercely determined champion of victims' rights. Weaving has rarely been better than as the empty Jack, and Wenham brings a sharp edge as the prickly Len.

Alissa Simon, *Variety*

JIM LOACH WILL ATTEND THE SCREENING



YOU WILL MEET A TALL DARK STRANGER

SUN 27 FEB / CINEWORLD 17 / 11.00AM

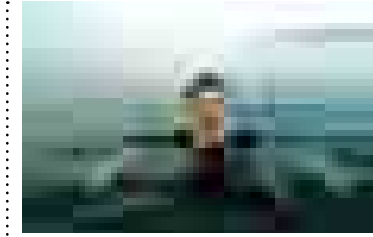
Director: Woody Allen
2010 / USA / Spain / 98 minutes
Cast: Sir Anthony Hopkins, Gemma Jones, Pauline Collins, Naomi Watts, Josh Brolin, Antonio Banderas, Frieda Pinto

Woody Allen is in a virulent mood, and it suits him. This inspired piece of misanthropy is a London-set dissection of two unhappily married couples: Alfie (Hopkins) has taken up with call girl Charmaine (the spectacular Punch); his wife, Helena (Jones), is drowning her sorrows in psychic malarkey; their daughter, Sally (Watts), is smitten with her boss (Banderas); and her schlub husband, Roy (Brolin), is tempted by a new, alluring neighbour (Pinto).

Allen even reprises the transcendent final shot of Chaplin's *City Lights* – and his own *Purple Rose of Cairo* – so that he can further twist the knife on his characters' delusions.

Why does the film feel so essential? Perhaps because of that tall, dark stranger – whom Roy identifies in a tossed-off aside – lurking just outside the frame. It isn't the first time death has figured in an Allen movie, but the way he grapples with it here (leaving each character at a moment of irresolution comparable to staring down the man with the scythe) is much more potent and direct. This love letter to the Reaper and his unknowable timetable is a bracing addition to an erratic, yet indispensable oeuvre.

Keith Uhlich, *Time Out New York*



ANTON CHEKHOV'S THE DUEL

SUN 27 FEB / CINEWORLD 17 / 1.00PM

Director: Dover Kosashvili
2010 / USA / 94 minutes
Cast: Andrew Scott, Fiona Glascott, Tobias Menzies, Niall Buggy, Michelle Fairley

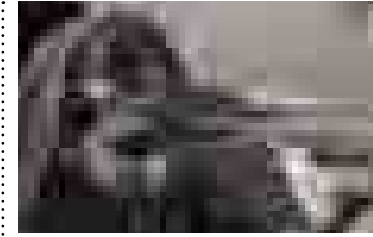
With his 2002 film *Israeli Late Marriage*, Dover Kosashvili announced himself as a sensual director of relationships, those alive, dying or dead. Few thought he would make an American adaptation of a celebrated novella by Chekhov, but this tale too is about such relationships, albeit at the end of the 19th century in Russia. Irish actor Andrew Scott, winner of an Olivier Award for his theatre work and an IFTA for his film work, is fantastic as a civil servant that spends a summer in the Caucasus with his married mistress (Glascott) and a zoologist (Menzies). Emotional and psychological sparks fly between them amidst gorgeously photographed countryside vistas. But this is no idyllic period piece – "the film mixes bitterness and laughter with strong dramatic passages" (*The New York Times*) and is played to perfection by its three leads, with particularly stirring performances from Dubliners Glascott and Buggy, with Glascott particularly excelling as the milky beauty Nadja.

Vancouver International Film Festival

Once again, Mr. Kosashvili mixes moments of bitterness and laughter with strong dramatic passages, creating a social milieu that is believably inhabited, consistently surprising and true-feeling in detail and sweep.

Manohla Dargis, *The New York Times*

ANDREW SCOTT AND FIONA GLASCOTT WILL ATTEND THE SCREENING



A RIVER CALLED TITAS (TITAS EKI NADIR NAAM)

SUN 27 FEB / LIGHT HOUSE 1 / 1.00PM

Director: Ritwik Ghatak
1973 / Bangladesh / 159 minutes
Cast: Kabari Choudhury, Roushan Jamil, Probr Mitra, Ritwik Ghatak

If you were eighteen years old, growing up in New Delhi, a student of cinema or a plain film snob, it was a given that you would swoon over the filmmaker Ritwik Ghatak, discussing his films, his alcoholism and his eventual death from tuberculosis. An 'avant garde' writer and director, Ghatak had caught the imagination of many of us who carried Mao's *Red Book* and quoted liberally from it at the drop of a hat. After all, didn't Ghatak film the extreme poverty and the cultural extinction of Bengal via Imperialism? Because of the political 'din' surrounding much of Ghatak's work, ironically the work itself, as opposed to the man's personality and politics, got neglected by the legion of his die-hard fans.

It was only years later when I saw his epic, *A River Called Titas*, that I swooned for totally different reasons. The film is a work of pure genius. A passionate elegy for a dying culture, it moved me profoundly and continues to haunt me to this day. Based on a novel by the Bengali author Advaita Barman and adapted for the screen by Ghatak, *A River Called Titas*, tells the raw and powerful story of a dying river and a dying culture.

Deepa Mehta, *World Cinema Foundation*

WEST SIDE STORY



SPECIAL PRESENTATION SUN 27 FEB / SAVOY / 2.00PM

Director: Robert Wise & Jerome Robbins
1961 / USA / 145 minutes
Cast: Natalie Wood, Richard Beymer, George Chakiris, Rita Moreno, Russ Tamblyn

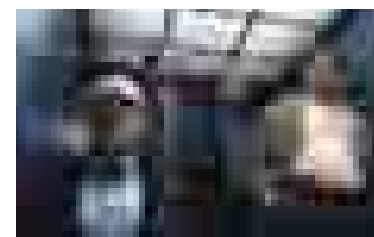
Leaving aside the pliés and pirouettes, *West Side Story* is a street tuff take on Shakespeare's *Romeo And Juliet* that feels as contemporary now as it did on its initial release in 1961. Natalie Wood and Richard Beymer are star-crossed lovers on opposite sides of a New York turf war in what remains one of the boldest and most breathlessly dynamic musicals ever made. It went on to score ten Oscars, including Best Directing for Robert Wise and Jerome Robbins.

Manhattan is the battleground for rival street gangs: The Jets, a bunch of second generation immigrants headed by Riff (Russ Tamblyn), and The Sharks, a group of Puerto Ricans fresh off the boat and fronted by Bernardo (a brooding George Chakiris). Their violent run-ins are staged in creeping, cat-like dance that builds to a thumping

crescendo as Bernardo's sister Maria (Wood) becomes entangled with Riff's old cohort Tony (Beymer). Amid vibrant set pieces, a shadow of portent looms large.

It's the groundbreaking combination of toe-tapping tunes and wailing pathos, which makes this a truly arresting musical. Even thorny social issues inspire song-and-dance routines like a memorable performance of America by the Puerto Ricans. Set against Leonard Bernstein's rousing instrumentals are unabashedly scathing lyrics by Stephen Sondheim ("Lots of new housing with more space, lots of doors slamming in our face!"). On the downside, Beymer gives a bland portrayal of the angst-ridden Tony and fails to generate any chemistry with Wood. Ultimately the film belongs to Chakiris and Rita Moreno (as his girlfriend) who poignantly define the downside of the American Dream.

Stella Papamichael,
BBC



A SOMEWHAT GENTLE MAN (EN GANSKE NILL MANN)

SUN 27 FEB / SCREEN 1 / 2.00PM

Director: Hans Petter Moland
2009 / Norway / 105 minutes
Cast: Stellan Skarsgård, Jannike Kruse Jåtog, Jan Gunnar Røise, Jorunn Kjellsby, Bjørn Floberg, Aksel Hennie

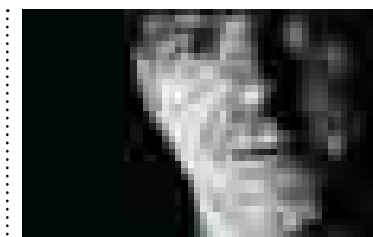
The somewhat gentle man of this droll, highly satisfying black comedy has no special wishes and makes no demands. He does not give too much thought to what he does either. If he's given some food and a place to sleep, he will give people what they want in return, whether it is a little affection or maybe, an act of violence.

It's difficult to age with dignity - even for criminals. Ulrik (Stellan Skarsgård) has served a 12-year sentence for murder. Now he's out. He's in his 50s, with no future, a family that doesn't want anything to do with him, no place to live and no job. Fortunately his old crew wants to help him. His gangster boss gets him an apartment and a job as a mechanic. Women come his way. But all this time, one thing hangs over Ulrik - he has an old score that needs to be settled. The man who squealed and sent him to jail has been found...

As director Moland wryly notes of this festival favorite, "It's a film about our painful shortcomings, a tribute to less than perfect sex, and a worldwide campaign against the people of petty exactness that rule the world."

Palm Springs Film Festival

STELLAN SKARSGÅRD WILL ATTEND THE SCREENING



MEN OF ARLINGTON

SUN 27 FEB / CINEWORLD 11 / 2.00PM

Director: Enda Hughes
2010 / Ireland / 72 minutes

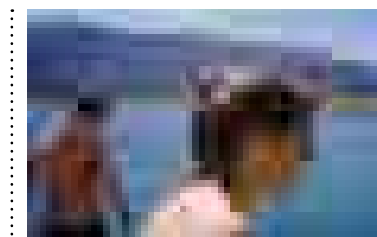
Imposing, red brick Arlington House in Camden Town was built by Lord Rowton as a boarding house for working men. In the hundred years since then, it has been home to more Irish men than any other building in the world. Many of the long-term residents of Arlington House came to Britain to seek a better life, but lost themselves along the way. *Men of Arlington* tells their stories, representing a forgotten chapter in the history of Britain and Ireland. Inspired by Deirdre O'Callaghan's acclaimed book of photographs, *Hide That Can*, this film is an intimate celebration of unconventional lives. Over two years in the making, it is a story told in an observational style with dignity and humanity.

On Arlington Road, Alex McDonnell arrives for one of his regular visits. He founded the Aisling Project which runs trips to Ireland and has helped many men reconnect with their families and home. The film concludes with Peter Doyle, Arlington's longest resident, on an Aisling trip back to Ireland to reconnect with family and home. This journey leads Peter to confront his past and take the first steps on a healing journey towards a new life.

Men of Arlington is a compelling story with moments of unexpected humour and warmth and a powerful emotional climax.

Colm McAuliffe,
Jameson Dublin International Film Festival

ENDA HUGHES AND BRENDAN BYRNE
WILL ATTEND THE SCREENING



WHAT I LOVE THE MOST (LO QUE MÁS QUIERO)

SUN 27 FEB / LIGHT HOUSE 1 / 4.15PM

Director: Delfina Castagnino
2010 / Argentina / 76 minutes
Cast: Pilar Gamboa, María Villar, Esteban Lamothe, Leonardo Castañeda

Argentine director, Delfina Castagnino delivers an accomplished debut in *What I Love the Most*, a confident film with assured performances that explores friendship.

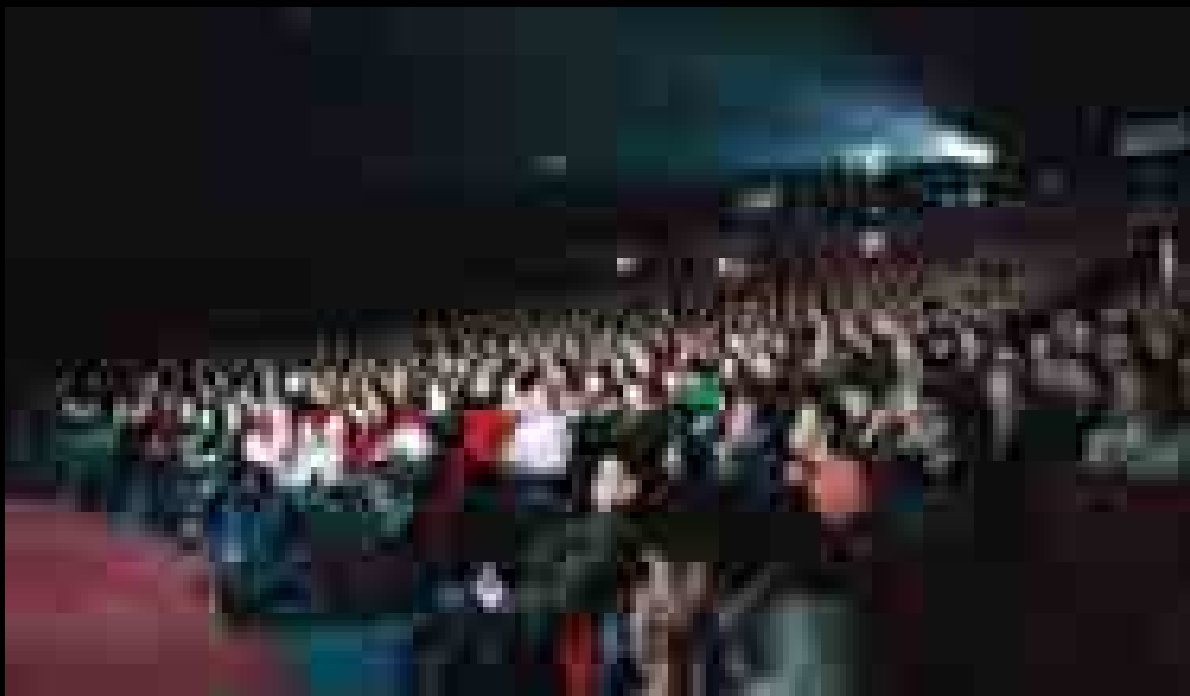
Maria comes down from Buenos Aires to visit her friend Pilar in Bariloche in the south of Argentina. Pilar is mourning her father who recently passed away and Maria's long term relationship with her boyfriend is slowly falling apart. Maria finds distraction in local boy Diego, while Pilar takes care of the business surrounding her father's sawmill. Their sadness is never spoken of, but their companionship in those small, everyday activities somehow gives the girls a bit of the comfort they both long for.

Set in the stunning scenery of the Argentine Patagonia, nature plays an important role in this film. Its quiet serenity provides a sort of soothing consolation for the grieving young women. Director Delfina Castagnino's debut is a warm, low key tribute to friendship. With long takes and a minimum of dialogue, Castagnino manages to create a stripped down yet beautiful picture, a prosaic, melancholic story filled with both hope and a touch of quiet comedy.

Stockholm Film Festival

IVAN EIBUSZYC WILL ATTEND THE SCREENING

SURPRISE FILM



SUN 27 FEB / SAVOY / 5.30PM

Director: ????

Year ???? / Country ???? / Time ????

Cast: ????

In 1985, the late Michael Dwyer launched the first Dublin Film Festival. The inaugural festival had a diverse programme that contained such future classics as *Heimat*, *Insignificance* and *The Official Version*. Only after the programme had gone to press, did he and fellow founder Myles Dungan discover that they were one film short. With characteristic flair, Michael Dwyer turned this potential mishap into one of the most beloved slots in the festival; the Surprise Film.

In the 26 years since the first Surprise Film, the structure of the festival has changed only slightly. Each year, the Surprise Film is shown amid great speculation and no one – not even the projectionist – knows the film's title until the first few frames on screen slowly reveal it's true identity.

So, as usual, no clues for this year's title but join the discussion on Twitter. Follow us at @dublinfilmfest and tag your suggestions #JDIFFSurprise

Gráinne Humphreys,
Jameson Dublin International Film Festival

2010	<i>Greenberg</i>
2009	<i>Hamlet 2</i>
2008	<i>The Escapist</i>
2007	<i>300</i>
2006	<i>The Jacket</i>
2005	<i>The Squid and the Whale</i>
2004	<i>Starsky & Hutch</i>
2003	<i>Buffalo Soldiers</i>

POTICHE



CLOSING GALA
SUN 27 FEB / SAVOY / 8.00PM

Director: François Ozon

2010 / France / 103 minutes

Cast: Catherine Deneuve, Gérard Depardieu, Fabrice Luchini, Karin Viard, Judith Godrèche, Jérémie Rénier

François Ozon has a quicksilver touch, shifting easily from stark drama to frothy comedy with each new film. This one looks to be a frothy affair but there's a radical streak running through *Potiche*. With Catherine Deneuve in one of her finest comic roles and Gérard Depardieu as her foil, this is a French farce with a lot on its mind.


In 1977, in the small town of Sainte-Guenole, Suzanne Pujol (Catherine Deneuve) lives the life of a traditional housewife, doting on her grumpy husband, Robert (Fabrice Luchini), who spends his days running her family's umbrella business into the ground. To her husband and her two grown children, Madame Pujol is a trophy housewife with no real power; in other words, une potiche.

But when the workers of the umbrella factory go on strike to protest draconian working conditions, all hell breaks loose. Robert suffers a heart attack and is ordered to take time off to recover and Suzanne is left to run the company with the help of her former beau, the town mayor, Maurice Babin (Gérard Depardieu). At first, she is the laughing stock of all the employees, but when she saves the faltering business and fosters the best working conditions in years, opinions quickly change. In fact, no one

wants her husband to take back the reins once he's recovered. But Mr Pujol will not go down without a fight; using blackmail and forming secret alliances, he's determined to win back his role as head of the company and head of his household. However, once this veritable Pandora's box of deception has been opened, Monsieur Pujol will find out that Madame Pujol has more than one trick up her sleeve.

Deneuve is positively luminous as the matriarch learning to flex her muscles and Depardieu is wonderfully endearing as the passionately Marxist mayor, who still holds a flame for his old petite amie. Delightful, empowering and charming, *Potiche* is filled with a stylish and charismatic je ne sais quoi.

Cameron Bailey,
Toronto International Film Festival



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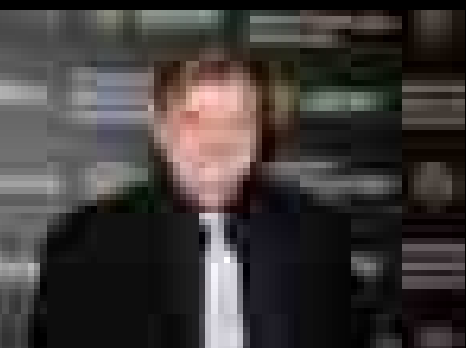
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There is always a strong volunteer presence visible in the venues, there are many more volunteers working behind the scenes assisting with Production, Administration, Print Transport and Hospitality. The number of volunteers taking part has steadily expanded as the festival has grown.

As volunteers work in teams it is very sociable and a fantastic opportunity to meet like minded film enthusiasts. It is also a great way to experience first hand the inner workings of the festival and the levels of organisation that go with it, as well as the opportunity to see some fantastic films!

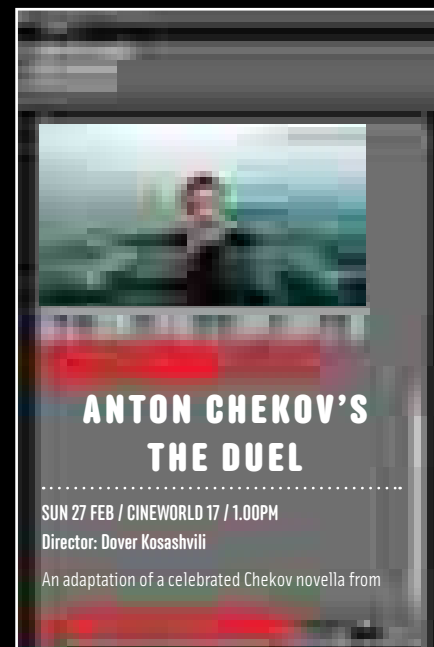
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The Jameson Dublin International Film Festival offers a chance to see the best films on offer but we at the festival know that it's also important to relax and unwind in between film screenings! With that in mind, we're delighted to announce The Odessa as the 2011 Festival Club.

The Odessa is located in the heart of the city and provides a comfortable, intimate, understated environment where you can meet, eat, drink and talk about all the wonderful films you've seen. The club is an absolutely unique destination and just a stone's throw from Dublin city's shopping and nightlife area.

The comfortable, warm and friendly environment on offer provides the perfect setting for festival guests, staff, patrons and partners to catch up at the end of a busy day of festival activities and perhaps even indulge in a nice glass of Jameson!

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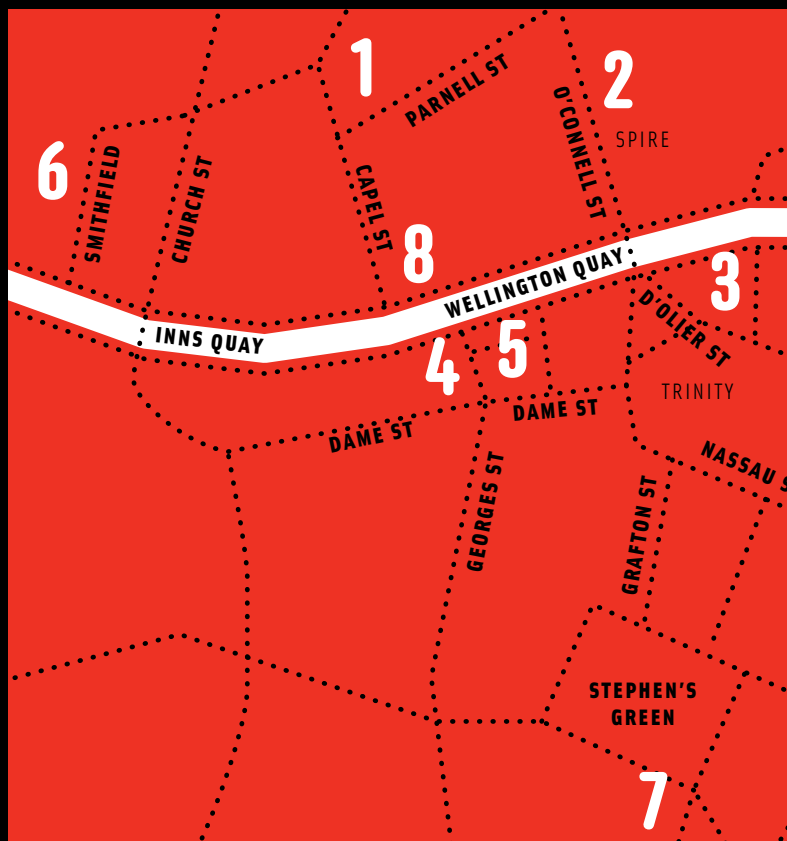
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