Take a bow!

The arts really matter to us in Ireland; they are a big part of people’s lives, the country’s single most popular pursuit. Our artists interpret our past, define who we are today, and imagine our future. We can all take pride in the enormous reputation our artists have earned around the world.

The arts play a vital role in our economy, and smart investment of taxpayers’ money in the arts is repaid many times over. The dividends come in the form of a high value, creative economy driven by a flexible, educated, innovative workforce, and in a cultural tourism industry worth €2.4 billion directly a year.

The Arts Council is the Irish Government agency for funding and developing the arts. Arts Council funding from the taxpayer, through the Department of Tourism, Culture and Sport, for 2011 is €65.2 million, that’s around 80 cents a week for every household.

So, at the end of a memorable film, don’t forget the role you played and take a bow yourself!

Find out what’s on at www.events.artscouncil.ie

You can find out more about the arts here: www.artscouncil.ie

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SCREEN TRAINING IRELAND
PICK YOUR FAVOURITE FILMS

EACH FILM FITS INTO A SECTION WHICH IS COLOUR CODED

DISCOVERY
Emerging Filmmakers from Around The World

A FAMILY
A GENDERLESS GENTLE MAN
ATTENDING
BIVING
CIRCUS FANTASTICS
CONE WINTER IN THE SEA
COURAGE

FIRST LOOK
Irish Premiers of New Films

AAGOSIA
ANTON CHEKHOV’S THE DUEL
ARCHIPELAGO
AVALON
ESSENTIAL KILLINGS
EVERYTHING WILL BE FINE
FAIR GAME
INCINERATE
FELIX’S EYES
MY WORDS, MY LIES – MY LOVE
ORANGES AND SUNSHINE
ROUTE ISHER
STAKE LAND
THE EAGLE

FRENCH CINEMA

A RÉGIE BLANC
AUX SOMETIMES
LITTLE WHITE LIES
LIVING ON LOVE ALONE
LOVE LIKE POISON
PORTOBLAN

RED CARPET SCREENINGS

THE ABJESTMENT BUREAU
THE WAY
UNKNOWN

LATIN CINEMA

ABEL
CANDIANCHE
FUGA
PRERIÒ
THE SILENT WOOD
WHAT LOVE THE MOST

IRISH CINEMA

OUT OF THE PAST
Re-issues & Restorations of Classic Cinema

TIME OF THE COMET
TREACLE JR
THE WEDDING PHOTOGRAPHER
TIME OF THE CRIME
TRAGAL THIR
VIXX REVII

REAL TO REEL
The Best Documentaries from Around the World

DANISH ELECTRIC
THE STICKY HOLE
THE SUMMER OF ‘65
THE TRUE HISTORY OF JULIUS CAESAR
LIFE WITHOUT MOTHERS
THE TREE OF LIFE

IRISH PREMIERES OF NEW FILMS

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**Film Sections**

- **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 cinema goers, 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 who include Guillaume Canet, Mark Cousins, Emilio Estevez, Joanna Hogg, Jim Leach, 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 little sponsors Jameson Irish Whiskey and our long-time friends 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.
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, even 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 its 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/RTE, Cineworld, The Morrison Hotel, Renault Ireland, Failte Ireland, Wells Cargo, Entertainment.ie, Dublin City Council, the Broadcasting Authority of Ireland, National Concert Hall, Culture Ireland, City Channel, Carlton Screen Advertising, Ticketsuirfe, 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

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 last nine years, and the board and management of the festival are working to create a permanent and appropriately memorial to Michael’s association with the festival in the coming months. The board and management have continued to be the pivots of the festival from the start and continue 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
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

Kevin Spacey will attend the Screening

This year Jameson Irish Whiskey will launch their Jameson Cult Film Club in Ireland, a year-long programme of special screenings will take place throughout the country; cult films will be presented in key non-cinema locations - with key guests invited to talk about the film with the invited audiences.

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 Soze.

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.

The quest for independent living by two Dublin men

Inside I’m Dancing about his experience and

H3 written powerful, award-winning feature films:

At nCAD, uCD and Dit . Before she started directing, born and reared in Dublin, Juanita Wilson studied journalism slavenka Drakulic’s book of the same

JUanita wilSOn war, that has, from an inauspicious beginning to Kilkenen, where he was born in 1985, become something of a phenomenon. At 15 years of age

Aid an jimmy is an outstanding screen and stage actor who is perhaps best known for his role as

Tomm Yancy 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 Trudie Jr. (page 72) which sees him re-teaming with director Jamie Brewer for the first time since The Low Down, which saw him win the Best Newcomer Award at the Edinburgh Film Festival in 2006.

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

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 2005 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 Iris Battersby’s original production of Meje where he played the role of Sinang to great acclaim. Also Aris in The Tempest and Platonov in Chekhov, both at The Aislinn. He most recently played Richard Roma in David Mamet’s Glengarry Glen Ross at the Apollo Theatre in the West End in 2007.

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SPECIAL EVENTS

17 – 27 FEB 2011

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 MASTERCCLASS 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 Broken Sword series. Charles is on the advisory panel of the Edinburgh Interscopic 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 Michael Dwyer Discovery Award, named for our late Friend and colleague.

The panel will include:
- Brendan McCarthy, Wade Wood
- Thomas Jeffreys, The Pool
- Brian O’Malley, Crossing Software
- Ciaran Winters, Snap

Screenwriting Panel will be chaired by Barry Dignam of Dun Laoghaire Institute of Art, Design and Technology (DLiAD t).
ESSENTIAL KILLING
SAT 19 FEB / SCREEN 11 / 8.40PM
Director: Janez Burger

Essential Killing: Skallinowski’s exercise in pure filmmaking, follows an ‘enemy combatant’ captured in a pit, 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 / CINEMARKET 11 / 6.30PM
Director: Janez Burger

Steve 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 / CINEMARKET 11 / 6.30PM
Director: Ferenc Török

Ferenc Török’s Isztambul details the story of Katalin who flees her dysfunctional family and finds herself in Istanbul where newfound love ensures her emotions are liberated albeit spherically.
(For more info please see page 47)

LAPLAND ODYSSEY
TUES 22 FEB / CINEMARKET 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 killerledes, 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 *
SAT 19 FEB / THE MURRISON 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 Owens, 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 Trepkowinska (Off Plus Camera, Krakow)

The competition will take place during the festival and follows 2010’s Give Me Direction comedy-themed screenwriting competition which writers can win €12,000 towards the development of their film.

The competition will be open to all filmmakers and will take place at the screening of Shimmy Marcus’ wonderful new documentary Good Cake Bad Cake – The Story of LIR in venues outside of Dublin.

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, UNI BUILDING, NORTH CAMPUS, NUI MAYNOOTH
- Information/booking Brenda Brady phone 045 448328 or www.kildare.ie/film

UNTITLED

The Jameson Dublin International Film Festival is partnering with Bord Scannán na hÉireann/The Irish Film Board (IFB) are delighted to presentuntitled:

a unique comedy screenwriting competition where writers can win €6,000 for a writing train from the IFB. The four runners-up will win €16,000 for a writing train from the IFB. The four runners-up will win a season pass to the Jameson Dublin International Film Festival 2012.

The winning project will receive a First Draft development loan of €22,000 (€16,000 for a writing train from the IFB). The four runners-up will win a season pass to the Jameson Dublin International Film Festival 2012.

(For more info please see page 30)
SPECIAL FILMS

THE TINGLER

WED 23 FEB / IFI 1 / 8.00PM
Director: William Castle / 1959 / USA / 82 minutes
Cast: Vincent Price, Darryl Hickman, Patricia Cutts, Pamela Lincoln, Philip Tonge, Judith ODea.

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 in their spinal cords. 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 “occupies” into a movie theatre, the film’s interactive side would begin.

In order to further frighten audiences, director William Castle had certain audience members who would scream and faint. The house lights would then be turned off, and the audience would be given an electric shock to the spine in hopes of inducing terrified screams! Castle also “escaped” into a movie theatre, the film’s interactive side would begin. The Tingler

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, Brigitta 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 Irish Film Institute 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 Silent(s) presentation of The Four Horsemen of the Apocalypse by arrangement with Photoplay Productions, was originally produced by David Gill andative Director of the Four Horsemen of the Apocalypse

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. Interwoven with an accomplished narrative which, 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.

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

JOEY & IFI PRESENT SELF MADE

JAMESON CULT FILM CLUB

MON 23 FEB / 8.00PM / VENUE DETAILS COMING SOON

This year Jameson Irish Whiskey will launch their Jameson Cult Film Club in Ireland, a year-long programme of special screenings will take place throughout the country, cult films will be presented in key non-cinema locations – with key guests invited to talk about the films with the invited audiences.

Kicking off the series is one of the most mindbending clever and stylish films of the 1990’s, the brilliant The Usual Suspects. Director Bryan Singer’s audacious storyline is watched 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 Soze.

We are delighted to welcome 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

THE FOUR HORSEMEN OF THE APOCALYPSE

SAT 26 FEB / IFI 1 / 4.00PM
Director: Gillian Wearing / 2010 / UK / 83 minutes

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

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Just launched, Ireland’s first dedicated video on demand service.
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-swear 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*
Maddalena (Anna Magnani) is a screen-stripped 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 making her daughter a star. Her ambition is to reconsider her views on the film industry and its world of illusions. In 1957, 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 nerve 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 Jallana (Bea Viscuso), an East Timorese woman, a present-day figure who gives an additional 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.

With careful, unobtrusive observation, the film slowly builds its case. The journalists aren’t heroes or martyrs, they are just people trying to do the best job they can. The film is a powerful reminder of the dangers and risks faced by journalists in conflict zones and the importance of their work in bringing the truth to light.

**Balibo**

**FRI 18 FEB / SCREEN 1 / 4.20PM**

**DIRECTOR:** Robert Connolly

**CAST:** Anna Magnani, Walter Chiari, Alessandro Bisletti, Tina Apicella

**PRESENTED IN COOPERATION WITH THE ITALIAN INSTITUTE OF CULTURE**

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**FAIR GAME**

**FRI 18 FEB / CINEMOVERSE 17 / 6.00PM**

**DIRECTOR:** Doug Liman

**CAST:** Naomi Watts, Sean Penn, Ashley Goranson, Brooke Smith, Bruce McGill, David Dennon, Michael Kelly, Ty Burrell

**Writer-director 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 purports: Saddam Hussein had no WMD; the CIA knew it; the White House knew it; the agenda of Cheney and his White House planners 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 aattering, anyng attack picture. Wilson and Plame are both seen as legal governme ng 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 another Iraq war, and untold thousands of lives would have been saved.

One interesting element in the movie’s version is the dlessness of George W. Bush. In this version, it’s possible he didn’t fully realize how flawed his information on Niger was. The scum in Cheney. That’s the collective narrative that emerges from a group of similar films, like Ron Lari’s “Nothing But the Truth”.

The implication was that they wanted Scooter as a fall guy. Bush was acting on his orders. It’s unlikely Scooter would have been acting on his own.

**Roger Ebert,** Chicago Sun Times

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**ATTENDEN**

**FRI 18 FEB / CINEMOVERSE 1 / 6.30PM**

**DIRECTOR:** Athina Rachel Tsangari

**CAST:** Giorgos Lanthimos, Vangelis Mourikis, Aris Labed, Evangelia Roudou

Born and raised in an abandoned mill town, uniformly built around a single high-rise apartment building, Marina (Ariane Labed) has fallen in love with a failed architect. Their story begins in the first place. Its sole purpose was to procure obedient workers for the nearby aluminium factory, offering a Colourful life to go with the regulation outfit. Its sole purpose was to procure obedient workers for the nearby aluminium factory, offering a Colourful 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 concrete jungle that is her home?

**Philippa Hawker,** The Age

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**ROUTE IRISH**

**FRI 18 FEB / FIFI 1 / 6.30PM**

**DIRECTOR:** Ken Loach

**CAST:** Mark Womack, Andrea Lowe, John Bishop

**Writer-director andoulder, Stephen Daldry, has tured their attention to the human cost of the privatization and commercialization 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 meet 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 high-risk 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. 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 intrinsically plausible thriller is one of Loach’s most accessible films to date. It is also one of his darkest, appropriately so.

**Sandra Pathak,** BFI London Film Festival

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**CAVE OF FORGOTTEN DREAMS**

**FRI 18 FEB / CINEMOVERSE 9 / 6.30PM**

**DIRECTOR:** Werner Herzog

**CAST:** Mark Womack, Andrea Lowe, John Bishop

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_ or 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 sat up for six months to purchase a book with pictures of a home 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 Herizog’s sense of awe and wonder. Art lovers, historians and curious general audiences will consider these sequences worth the price of admission.

**Allan Hunter,** Screen Daily

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**BEAUTIFUL (BELLISSIMA)**

**FRI 18 FEB / SCREEN 1 / 2.00PM**

**DIRECTOR:** Luchino Visconti

**CAST:** Anna Magnani, Walter Chiari, Alessandro Bisletti, Tina Apicella

_Maddalena (Anna Magnani) is a screen-stripped 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 making her daughter a star. Her ambition is to reconsider her views on the film industry and its world of illusions._

Written by Cesare Zavattini (_Shoeshine_, _Fellini's Fingers_), this isn’t aattering, anong attack picture. Wilson and Plame are both seen as legal 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 another Iraq war, and untold thousands of lives would have been saved.

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**Roger Ebert,** Chicago Sun Times
THE AUTOBIOGRAPHY OF NICOLAE CEAUSESCU

Friday, February 18th, 11:30 AM

Director: Andrei Ujica
2010 / Romania / 180 minutes

Coeurca’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 concedes the filmmaker’s trilogy exploring the end of communism which began with the landmark Widebore for a Revolution, co-directed with German film escapee Horst Fasnik.

The Ceausescu’s megalomania and self-aggrandizement are legendary. As Romania’s tyrannical President from 1965 to 1989, he created a bizarre and sometimes infectious cult of personality. As Romania plunged into mass poverty under his draconian austerity programme and his barefooted counterpart, which caused widespread child abandonment, botched clandestine abortions and countless AIDS-infected orphans, Ceausescu 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 Queen of England.

The Ceausescu’s impact on society was massive and enduring. Children were taught to revere him, to bat his picture back together, continue studying for university and behave with some semblance of normality with his girlfriend and family. However, Ceaucescu’s role in prison, who eventually begins to read them. The two stories have a marked difference in tone. Ceaucescu’s experiences are unsurprisingly gritty and occasionally violent, while Ceausescu’s is much more meditative depiction, and is showing going every day life while still disturbed and alienated by what she has been through.

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

Adrian Wootton, BFI London Film Festival

ANTONIO CAPURSO WILL ATTEND THE SCREENING

GOOD CAKE BAD CAKE: THE STORY OF LIR

Friday, February 18th, 2:30 PM

Director: Shinnio Marcus
2010 / Ireland / 70 minutes

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 parts of the film is devoted to his experiences in an offshore juvenile prison.

This film tells the story of a young Irish band tipped by every insider to become bigger than U2 and the subsequent disasters that befall 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 do it and fulfill those dreams. It examines how this lifestyle and journey impacts on the individual members, one who became a recluse never to play music again, another 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.

Cian McAllister, Jameson Dublin International Film Festival

SHINNY MARCUS AND LIR WILL ATTEND THE SCREENING

WILLIAM S. BURROUGHS – A MAN WITHIN

Friday, February 18th, 4:30 PM

Director: Tony 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, JD Ballard, Angela Carter, William Gibson, Alan Moore and Kurt Cobain have acknowledged him. He was repunked by punk and colored in the term ‘heavy metal’. He appeared in films by Gus van Sant, while David Cronenberg successfully adapted his ‘unfilmable’ Naked Lunch.

With his first gakka film in nearly 18 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.

Jean Murphy, American Film Institute Film Festival

TOM LEYER WILL ATTEND THE SCREENING
Barbaric Genius

SAT 19 FEB / LIGHT HOUSE I / 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 19th 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 drink and by his late teens he was drinking heavily and quickly deteriorated into a homeless alcoholic living on the streets of Lima’s red light district in search of the love he needed.

Shane O’Sullivan, Jameson Dublin International Film Festival

Paul duane and John Healy will attend the screening

Agnosia

SAT 19 FEB / CINEMWORLD 11 / 2.15PM

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

The producers of Paco Lévy’s and The Orphanage present a truly unique period thriller, Agnosia, which is directed by Eugenio Mira. The screenplay, by Antonio Tushomura, who also wrote The Devil’s Backbone, was praised 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, Josea Pena suffers from agnosia, a strange neuropathological 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 genuine classic. Beautifully shot in Spain, it is a gorgeous recreation of the century’s world 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 The Orphanage and The African Queen.

Jason O'Mahony, Jameson Dublin International Film Festival

Presented with support from Institute 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-rending 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 gleefully hard-boiled and fails to see the benefit of the anti-war message Bogart is playing to avoid the oddities of a world war.

It is West takes up the story eight years on with young son Sajid the resident teenager on the verge of escape the Germans via the Ulonga-Bora river. As it turns out, Clemente has a lot to learn from his father George Khan (Puri), writer Ayub Khan-Din’s semi-autobiographical story of a mixed-race family 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.

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Jason O'Mahony, Jameson Dublin International Film Festival

Presented with support from Institute Cervantes Dublin

West is West

SAT 19 FEB / LIGHT HOUSE I / 4.00PM

Directors: Daniel Vega Vidal & Diego Vega Vidal
2010 / Peru / 93 minutes
Cast: Bruno Olard, Gabriela Velasquez, Carlos Garolas, Angela Allen, Script Supervisor, will attend the screening

As of now, Daniel and Diego Vega Vidal are a South American directing duo due to keep an eye on. Their 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 neighborSophia. 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 manages 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 knew he needed.

Stockholm International Film Festival Programme

Shane O’Sullivan, Jameson Dublin International Film Festival

Children of the Revolution

SAT 19 FEB / CINEMWORLD 11 / 6.30PM

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

Ulrike Merihsf of the German Red Army Faction and Fusako Shigenobu of the Japanese Red Army were the most famous female revolutionaries of the 1950s. In Children of the Revolution, their daughter’s reveal a nuanced picture of their respective mothers, interviewed 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 15 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 state history, things look differently.”

With rare archive footage and witness testimonies, the film explores the mythologies that surround 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
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.

**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.

**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.

**CROSSING SALWEEEN**
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.

**HEARINNG SILENCE**
Director: Patric Scannell
Running Time: 3 minutes
A boy distances himself from reality in an effort to cope with a cycle of abuse.

**HEADSPACE**
Director: Patrick Scannell
Running Time: 3 minutes
A boy distances himself from reality in an effort to cope with a cycle of abuse.

**NEEDLE EXCHANGE**
Director: Colin 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.

**THE HIGHT NURSE**
Director: Terence White
Running Time: 4 minutes
A nurse doing the graveyard shift on a psychiatric ward searches frenetically for a missing patient, only to discover the terrible truth behind the disappearance.

**THE MONK AND THE FLY**
Director: Matthew O'Carra
Running Time: 3 minutes
A contested Monk retains 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 frenetically for a missing patient, only to discover the terrible truth behind the disappearance.

**THE TAILOR OF PANAMA**
Director: John Boorman
Running Time: 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.

**BLUE RINSE**
Director: Matt Leigh
Running Time: 11 minutes
Time maybe a great healer, but it’s a long, hard journey.

**HEADSPA CE**
Director: Patrick Semple
Running Time: 3 minutes
A boy distances himself from reality in an effort to cope with a cycle of abuse.
BALLYMUN LULLABY
SAT 19 FEB / CINEMOVO 17 / 6.30PM
Director: Frank Berry
2010 / Ireland / 17 minutes

Ballymun Lullaby is the stirring and inspiring account of how one man single-handedly brought children from Ballymun to 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 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, Wayne 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.

FRANK BERRY WILL ATTEND THE SCREENING

CRAB TRAP (EL VUELCO DEL CANGREJO)
SAT 19 FEB / LIGHT HOUSE 1 / 6.30PM
Director: Celin Peter Notzer
2009 / Romania / 105 minutes
Cast: Victor Rebengiuc, Camelia Zafrenescu, Mirela Andronescu, Ion Lucinsa, Rada Beligen, Costica Draganescu

Six years after his impressive feature debut, Marie, Romanian-born, German-raised helmer Celin Peter Notzer returns with a less stylish 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 male competitive jury.

It’s December 1989 in the country houses around a post-Ceausescu hangover and the heating still isn’t working in the apartment that the comically named Iul, Ion shares with his wife, Nina. Apparently a bore less, Iul plays up to his life, despite the fact that both Nina and their grown son, Corneli (Mimi Branescu), now in Canada, haven’t spoken to him in six years.

Everything changes when Iul 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 Defence says he has to submit a request in writing.

Leaving in winter colors, but with a cinematic feel, the intimate film gently plies on the tinies as it portrays Iul’s everyday world of eccentric neighbors, stilted bureaucracy, crab city norms and Romanians’ bad behavior to each other.

Derek Elley, Variety

WITH SUPPORT FROM THE ROMANIAN CULTURAL INSTITUTE IN LONDON

THE CHRISTENING (CHRZEST)
SAT 19 FEB / CINEMOVO 17 / 8.30PM
Director: Marcin Wrona
2010 / Poland / 96 minutes
Cast: Tomasz Schubert, Wojciech Zielinski, Natalia Rybicka, Adam Woronowicz, Michal Koterski

This multi-award winning buddy movie is set over a weekend and, as the days tick off, a time-bomb scenario is revealed. Mascular 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 milking gangs.

Jacek (Schubert) and Mikal (Zielinski) are firm friends who haven’t seen each other for a while. When Jack visits his old friend’s apartment, an attractive blonde answers the door. After a few minutes, Milan is revealed as a married window cleaner and the owner of an expensive new car. Jack 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 now revenge. Mikal has a plan 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, undначен moments of truth between people. He is initially portrayed as the wild outsider who is warmly 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

ARCHIPELAGO
SAT 19 FEB / LIGHT HOUSE 1 / 8.40PM
Director: Jerzy Skolimowski
2009 / Poland / Norway / Ireland / Hungary / 83 minutes
Cast: Vincent Gallo, Emanuelle Seigner

“An essential film, 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.”

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 to the previous one, offering the most intriguing and vital voices in modern cinema.

Archipelago is an absorbing, calm, clear pictures about the “right” relationship between give and take, about the power of money, the most intriguing and vital voices in modern cinema.

Michael Hogan, BFI London Film Festival

PETERSSON: PRESENTED IN COOPERATION WITH THE EMBASSY OF POLAND IN DUBLIN

ESSENTIAL KILLING
SAT 19 FEB / SCREEN 1 / 8.40PM
Director: Jerzy Skolimowski
2009 / Poland / Norway / Ireland / Hungary / 83 minutes
Cast: Vincent Gallo, Emanuelle Seigner

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Michael Hogan, BFI London Film Festival

Piers Handling, Toronto International Film Festival

PRESENTED IN COOPERATION WITH THE EMBASSY OF POLAND IN DUBLIN
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Adèle Blanc
THE GIRLFRIENDS
THE LEAMICHE

The year is 1912. Adèle Blanc-Sec, an intrepid woman, will go to any lengths to achieve her aims, including selling to Egypt to tactile memories of all shapes and sizes. Meanwhile, in Paris, it’s race station A 76 million-old pterodacly 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, demons 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 mini-boggle fantasy reprieve with perfect detail and a typically forceful female lead one would expect from the man who goes to make white. Adèle’s exhilarating, funny and fabulous adventures are one of the most eagerly anticipated comic book adaptations in recent years.

Colin McElhffe, Jameson Dublin International Film Festival

THE GIRLFRIENDS

In Nadine Jeunrey’s beautifully photographed documentary feature, we encounter the indomitable 85-year-old Sztiena Geier, a woman revered as arguably the greatest translator of Russian literature into German. She is a woman acutely aware of the echoing and reflections that bounce back to us 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 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 inexcusably 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, Jendruegg shows us a human being living an inexcusable life, a life that celebrates the beauty of each small moment and, more importantly, the spaces between them.

Sandra Hebron, BFI London Film Festival

Adèle Blanc
THE WOMAN WITH THE FIVE ELEPHANTS

A playful yet philosophical documentary about daily life in a remote Calabrian village. For so many people in Cannes last May, away from the hallucinations 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-stripping dog. The film begins with an elderly, ailing bardman tending his goats, but soon the narrative bubble 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 through this sounds, the effect is exquisitely enjoyable and liberating. Frammartino’s poetic images reveal a world where our understanding of past, present, public and private is often challenged and where the inescapable links between human, animal, vegetable and mineral become abundantly clear.

Sandra Hebron, BFI London Film Festival

Congo – an Irish Affair is a penetrating and poignant study of the Irish-led 1961 UN peacekeeping 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. Sean Maclou Hernon, commander of the UN military force and Irish diplomat, Cavan Crepe O’Brien, the UN’s civil representative in Katanga. In the western-inspired class of newly independent Congo, a battalion of Irish peacemakers 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 Secretariat is killed and its soldiers came under fire 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, shews the hopelessness of the situation as armed factions – a truck, a tree, as well as the aforementioned animals – take centre stage, and it is people who become part of the scenery. Curious through this sounds, the effect is exquisitely enjoyable and liberating. Frammartino’s poetic images reveal a world where our understanding of past, present, public and private is often challenged and where the inescapable links between human, animal, vegetable and mineral become abundantly clear.

Jason O’Mahony, Jameson Dublin International Film Festival

THE GIRLFRIENDS

THE GIRLFRIENDS

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, but nothing for an all-tax presently remind of better times.

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

Sarah Catto, BFI London Film Festival

BENT HAMER WILL ATTEND THE SCREENING
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.

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 Gavrila 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
French director Fred Cavayé’s debut Anything From Home was hailed as a thrilling and pulsating feature and immediately announced Cavayé’s arrival on the cinematic scene (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 lust 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 Iraq. Despite Nadia’s reunion with Samuel on the first day he attempts to save her, he has to confront the fact that a war is raging in which he himself has no direct role. And when he learns that Nadia is pregnant with his child, the extent of his helplessness becomes clear. Point Blank is a gripping and visceral thriller, a visceral French thriller.

A constant air of mystery pervades the mesmerising psychological drama Snap. As Sanda (Aisling O’Sullivan, The War Zone) diverts 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 letters the boy writes the girl 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 constant air of mystery pervades the mesmerising psychological drama Snap. As Sanda (Aisling O’Sullivan, The War Zone) diverts 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.

When the deafening cacophony of war dies away, Steve is left alone with his daughter, Dana, and son, Sean, 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 caravan moving ever closer, is heard. The noise, however, is not that of war; it’s a huge, brightly-painted caravan. Only days later, when the caravan has left, the town’s single telephone rings...  

NO POINT BLANK

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

**Submarino**

MON 21 FEB / SCREEN 1 / 4.20PM

**Living Colour**

MON 21 FEB / IR1 / 6.30PM

**Istzambul**

MON 21 FEB / CINEWORLD 11 / 6.30PM

**The Robber (Der Räuber)**

MON 21 FEB / CINEWORLD 17 / 6.30PM

**The Wedding Photographer (Brölllops-Fotografen)**

MON 21 FEB / LIGHT HOUSE 1 / 6.30PM

**The Italians**

Winner of the Best Film award at the 1966 Cannes Film Festival, Pietro Germi’s sharp-toothed and satirical screw-in combines the standard sex comedy formula with some unexpectedly subtle observations about rural life. Signore e Signori centers on hypocrisies, absurd morality and the unsavouring of sex scenes in Trentino, 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 rights to his mentally damaged friends. Fate conspires to have the brothers cross paths once again, but whether their reunion will be a joyous or tragic to far from clear. In this latest film, Vinterberg further proves himself a master in depicting humanity’s subtle situations around the world.

**New York Film Festival Programme**

PRESENTED IN COOPERATION WITH THE ITALIAN CULTURAL INSTITUTE

**Winner of the Best Film award at the 1966 Cannes Film Festival, Pietro Germi’s sharp-toothed and satirical screw-in combines the standard sex comedy formula with some unexpectedly subtle observations about rural life. Signore e Signori centers on hypocrisies, absurd morality and the unsavouring of sex scenes in Trentino, 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 rights to his mentally damaged friends. Fate conspires to have the brothers cross paths once again, but whether their reunion will be a joyous or tragic to far from clear. In this latest film, Vinterberg further proves himself a master in depicting humanity’s subtle situations around the world.**
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
Nostalgia for the Light (Nostalgia de la Luz)

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

For 80 Days (80 Egunean)

Director: Brionante Mendocu
2009 / France / Philippines / 110 minutes

The Housemaid (Hányo)

Director: In Sang-oo
2010 / South Korea / 107 minutes

The Anonymous Venetian (Anonimo Veneziano)

Director: Enrico Maria Salerno
1970 / Italy / 91 minutes

The Tin Drum (Die Blechtrommel)

Director: Volker Schlöndorff
1979 / West Germany / Yugoslavia / Poland / 142 minutes

**Variety**

The beauty of Nostalgia is that the many metaphors and surging parables of the universe, archaology 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.

**Lee Marshall, Arabian Daily International Film Festival**

**The Housemaid**

Elegant, sordid 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 storytellers 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 maids and is used as an electric new as it was 50 years earlier. The two women have a wonderful time in each other’s company and Aan struggles with her feelings of as she grows ever closer to Matte. 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.

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**Colin McIntytle, Jimmone Dublin International Film Festival**

**The Anonymous Venetian**

Italian horror veteran Tonino Mangius plays Erotico, a Venetian virtuoso musican 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 alter ego 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 Erotico 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 Erotico have not entirely disappeared but she remains in blissful ignorance of Erotico’s illnesses.

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

**Colin McIntytle, Jammone Dublin International Film Festival**

**The Tin Drum**

It is, first of all, a realistic film, deeply rooted in the Danzig lower middle-class, with its pettiness, 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 inspired adaptation of Nobel laureate Günter Grass’s acclaimed novel, an unforgettable fantasy of surreal imagery, striking artistic 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, baroque film, in which shafts of black light suddenly pierce the suburban streets and the daily round. And in it, the story of Oskar, the incredible drummer who beats out his anger, who shoots his existence and who has decided to remain small among ‘the giants.’”

**Presented in cooperation with the ITALIAN CULTURAL INSTITUTE**
Steve Gravestock, from Finland in years. May also be the hippest, freshest comedy to emerge full of twists, turns and unexpected catastrophes. It matures to commit to a future with Irina? When he needs it? Can he ever show enough in the village.

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 the turning point.

No longer able to stand her husband’s ill-treatment, Unna flees from Istanbul with her five-year-old son Umay. Threatened—resulting in her sister’s engagement being rescinded—Unna flees from the wrath of the police and from her sister’s engagement—which her mother is fiendish to keep. Love, affectation, and legality soon become irrelevant as a once caring and close-knit family painstakingly struggle to reconcile Unna’s wild self-determination with the patriarchal social system that governs their lives.

Standout performances led by award-winning actress Sibel Kekilli (in Fatih Akın’s acclaimed Head-On) deliver nuance and almost foolhardy empathy in an irrefutable situation that teeters between hope and heartbreak. An award-winner at the Berlinale, Australian actress Feo Aladag’s compelling directorial debut wrestles with the questions that Americans outside of the Gulf region have been pondering in the five years since Katrina: Why is it important to rebuild New Orleans? Why would people choose to live below sea level?

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

Hair Raiser! Is unprecedented: a story set in contemporary Democratic Republic of Congo full of intrigue, music and a surprisingly frank approach to sex.

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

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

Cinematic elements emerge expertly with the original text with Russell Brand, as Trinculo the court jester, and Alfred Molina, as Stephano the boisterous butler. Rejuvened 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 and crew the islands, forests, and mountains of her enchanted isle, we are awed by the beauty of her creations and the power of her magic.

Director: Djo Tunda Wa Munga
2010 / Democratic Republic of Congo / France / Belgium / South Africa / 96 minutes
Cast: Patsha Bay, Manie Malou, Heli Fortuna, Marlene Longange, Alex Herba, Diploma Amekirda

Riva! is a turbo-charged thriller about a man who has everything...and nothing. Cesar is a ruthless, sharply dressed foreigner thriving in the Turkish community at home and abroad. He’s not the only ones who want the stuff. Cesar is a ruthless, sharply dressed foreigner thriving in the Turkish community at home and abroad. He’s not the only ones who want the stuff. Cesar is a ruthless, sharply dressed foreigner thriving in the Turkish community at home and abroad. He’s not the only ones who want the stuff. Cesar is a ruthless, sharply dressed foreigner thriving in the Turkish community at home and abroad. He’s not the only ones who want the stuff. Cesar is a ruthless, sharply dressed foreigner thriving in the Turkish community at home and abroad. He’s not the only ones who want the stuff. Cesar is a ruthless, sharply dressed foreigner thriving in the Turkish community at home and abroad. He’s not the only ones who want the stuff. 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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.

Wake Wood is directed by Irishman David Keating

Thomas Skuja,
Lund International Film Festival

DAVID KEATING, AIDAN GILLEN AND EVA BIRTHSTILLE WILL ATTEND THE SCREENING
**LOVE LIKE POISON**

**TUES 22 FEB / SCREEN 1 / 9.00PM**

**Director:** Katell Quillevré
**2010 / France / 97 minutes**
**Cast:** Clara Augarde, Lio, Stefano Cassetti, Michel Galabru

Small communities, Catholicism and burgeoning sexualising: not an unfamiliar combination in French debut features. But it’s rarely carried off with such confidence and subtext as in Katell Quillevré’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 her 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 decided 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. Ditt’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?

A mature family melodrama from a female point of view, *Anna* tells the story of Ditt (Lio 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. Ditt’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 aging father and Jesper Christensen gives an outstanding performance as the successful and loving parental partner. But the film’s strength lies in its beautifully nuanced performances, particularly Anna’s (Lio) complex and compelling character. Her uncertainty about her future is both heartbreaking and entirely relatable.

**POETRY (SHI)**

**TUES 23 FEB / CINEWORLD 17 / 6.15PM**

**Director:** Chang-dong Lee
**2010 / South Korea / 119 minutes**
**Cast:** Jeong-hye Yoon, Do-wil Lee, Nica Kim, Moo-sang Ahn, Yong-tae Kim

As the sons and their peasant father (the unforgettable Kim Tae-ri) return to their home village in the south for their mother’s funeral, the family is thrown into turmoil. The youngest, a worker and trade unionist, is imprisoned and the eldest, a writer and journalist, is arrested.

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-hye Yoon shines in the role of Mija, a beautiful woman in her thirties who moves gracefully through life, contemplating a trivial daily routine that is ill-suited to her refined personality. Mija takes care of her unfortunate grandson, Wook (Da-wit Lee), and makes a living as a poetess. Her charm and sensitivity attract the attention of a young man, who parlays 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 vocabularies 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 reality.

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

**A FAMILY**

**TUES 23 FEB / SCREEN 1 / 4.15PM**

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

A family in crisis, a mother torn between her Catholic convictions and her personal dream. Jeanne has fallen out with her husband over her Catholic convictions and has decided 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. Ditt’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 aging father and Jesper Christensen gives an outstanding performance as the successful and loving parental partner. But the film’s strength lies in its beautifully nuanced performances, particularly Anna’s (Lio) complex and compelling character. Her uncertainty about her future is both heartbreaking and entirely relatable.

**LIVING ON LOVE ALONE**

**TUES 23 FEB / SCREEN 1 / 6.30PM**

**Director:** Isabelle Czajka
**2010 / France / 89 minutes**
**Cast:** Anais Demoustier, Pio Marmai, Laurent Poitrenaux, Anne Sandars

Isabelle Czajka’s first film *The Poor After* was a superb debut, about a young woman approaching adulthood in a France under the threat of corporate dehumanisation. Her terrific follow-up is warmer and more romantic, taking place in the south of France.

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*.

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

**TIM ROBINSON: CONNEMARA**

**TUES 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 Collins’ 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 Lost Portrait of Darkness* and *A Little Gothic 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, making 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 elegance with stunning images and insight – *Tim Robinson: Connemara* is quite simply a joy to experience.

**Presented in cooperation with the Arts Council’s NEEL ART SCHEME**

**Love Like Poison**

*Presented in cooperation with the Italian Cultural Institute*

*Film Four*

**Presented in cooperation with the Arts Council’s NEEL ART SCHEME**

**Love Like Poison**

*Presented in cooperation with the Italian Cultural Institute*
The Tingler was 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 10, I saw The Tingler 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 Andy Mirror Picture Show over the years, I codified the main Tingler sequence into a mini-stage show.”

Film Forum in 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!

Colin Mckean, Jameson Dublin International Film Festival

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 cords. The creature attacks when the people are frightened and is only killed when the host eats a bland-curing primal scream. This involves a special audience participation element where the audience is asked to scream on cue. The film is presented in a special screening, which allows the audience to participate in the film’s interactive elements.
The BAI is pleased to support the Jameson Dublin International Film Festival 2011.

The Broadcasting Authority of Ireland (BAI) was established on the 1st October 2009 as the single content regulator of broadcasting in Ireland. The BAI assumes the roles previously held by the Broadcasting Commission of Ireland (BCI) and the Broadcasting Complaints Commission (BCC) and takes on a range of new functions primarily relating to the oversight of public service broadcasters.

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.

**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 doppelganger. 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 Langella.

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
Carancho

**WEB 23 FEB / CINEWORLD 17 / 9.00PM**

**Director:** Paulo Trapero

**2010 / Argentina / 107 minutes**

**Cast:** Ricardo Darin, Martina Gusman, Carlos Weber

Every year more than 8,900 deaths are caused by road accidents in Argentina. In addition, about 128,000 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.

Sasa is a lawyer that specializes 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 Sasa 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 Sasa’s tolerant past may prove an obstacle too great.

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

Colm McCracken,
Janesve Dublin International Film Festival

Chaos

**WEB 23 FEB / CINEWORLD 17 / 9.00PM**

**Director:** Dieter Auner

**2010 / Greece / 138 minutes**

**Cast:** Margarita Locane, Claudia Biggelli, Omero Antenucci

“Kaos,” the Greek word for “Chaos,” is a curious title for the new film by Paulo 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 “Cavus”: 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, Padrono the first of the Tavianis brothers’ films to be released here but it’s even more mesmerizing this time. Yet Chaos also has an edge. The Pirandellian influence makes itself felt in the twists of fate that turn each tale’s principals against prevailing values and in the bitter-sweet 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. Rigoress and eloquent, effortlessly poetic, Chaos is the Tavianis at their best.

Jeanet Malin,
New York Times

Presented in Cooperation with the Italian Cultural Institute

 warehouses, the dark nights on the mountain and the emotional core of its main characters.

Colm McCracken,
Janesve Dublin International Film Festival

Litttle White Lies

**THURS 24 FEB / SCREEN 1 / 2.15PM**

**Directors:** 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 gang is different. One of them is badly injured in a serious motorcycle accident just as they are about to leave Paris for their snazzy 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 sports his friend and stirs the suspicions of his wife, who wonders what’s amiss. The others all have similar challenges – some run into old loves, 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

Guillaume Canet will attend the screening

Benda Bilili!

**THURS 24 FEB / SCREEN 1 / 5.00PM**

**Directors:** Florent de la Tullaye & Renaud Barbey

**2010 / France / 100 minutes**

**Cast:** Oumar Bamba, M'Baye Ndiaye, Mamadou Diouf, Teddy Choiseat, Guillaume Ozanne

Winner of a phenomenal four award wins at the 2010 Locarno Film Festival, Romanian director Marian Crisan presents an elegantly judged film about “an immigration story out 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 in the same - station at his work 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...

Cole McKinty,
Janesve Dublin International Film Festival

WITH SUPPORT FROM THE ROMANIAN CULTURAL INSTITUTE IN LONDON

Morgen

**THURS 24 FEB / LIGHT HOUSE 1 / 6.15PM**

**Director:** Marius Crisan

**2010 / Romania / 100 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 child labor, 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 blues, woody songs about overcoming the trials of life in the relative quiet of the Kibesaka zoo. One day they are discovered by French film-makers Renaud Barbey and Florent de la Tullaye, who are blown away by their talent. They introduce them to talented teenager Roger, who surivives 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 solist”.

Together, the band avoids the pitfalls of Together, the band avoids the pitfalls of

The Telegraph

Off the Beaten Track

**WEB 23 FEB / CINEWORLD 17 / 9.00PM**

**Director:** Dieter Auner

**2010 / Ireland / Romania / 93 minutes**

**Cast:** Albin Creta, Miri Creta, Gavrill Gordon, Ralia Creta, Petruc Creta,

Off the Beaten Track, which has been selected for the International Film Festival, Rotterdam, chronicles a world, untapped 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 and feeding of the sheep. In this sensitive documentary, the drama is observed in the minute: the purchase and feeding of the sheep.

The Telegraph

The Embargo

**THURS 24 FEB / SCREEN 1 / 5.00PM**

**Directors:** Omero Antonutti

**2010 / Italy / 115 minutes**

**Cast:** Renato Salvatori, Auro Montana, Anna Bonaiu, Riccardo Scamarcio

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 sports his friend and stirs the suspicions of his wife, who wonders what’s amiss. The others all have similar challenges – some run into old loves, 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

Guillaume Canet will attend the screening

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

The Telegraph

The Telegraph

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**THE DOOR AJAR**

THURS 24 FEB / CINEWORLD 11 / 7.00PM

**SOLU SOUL BOY**

THURS 24 FEB / SCREEn 1 / 8.30PM

**ERRATOM**

THURS 24 FEB / SCREEn 1 / 6.30PM

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**PADDY JOLLEY WILL ATTEND THE SCREENING**

**THE WAY**

Four years after his impressive ensemble Nicole, actor-director Emilio Estevez returns with another ambitious drama that also features his father, Martin Sheen. The Way is a touching film about the fastly get 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 backpack and backpack, he embarks on the French pilgrimage in a desperate attempt to honor the son’s memory by finishing what he had started.

Along the way, Tom encounters several eccentric travelers, each with their varied motivations. A recuperating Dutchman (Van Wageningen) wants to lose weight, a Canadian woman (Unger) hopes to quit her addiction to cigarettes, an Irish author (Kesht) 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 a wiser, more forgiving 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 poignant 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**
During the 90’s, Alan McGee’s Creation Records were Doing It For The Kids; the bands he signed were The Patrons Saints of Teenage. Such tags indicate the precocious reverence in which many knowing boys and girls with floppy fringes held Creation, embracing the seminal 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 Screamingadolescence 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 Swervedriver, all while discovering Acid House, Britpop roost.

The phenomenal success of Oasis in the mid-90’s meant cosying up to New Labour and ruling the charts. By the end of the decade, Creation were looking 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 basement, he decides to get revenge for being slighted. Xandrie is drugged and locked in the mansion, he decides to get revenge for being slighted. Xandrie is perfectly practiced with both cruelty and cunning by students who are 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. Zack is 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 basement, he decides to get revenge for being slighted. Xandrie is perfectly practiced with both cruelty and cunning by students who are on the verge of adulthood. Xandrie is perfectly practiced with both cruelty and cunning by students who are on the verge of adulthood.

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**KINSHASA SYMPHONY**

FRI 25 FEB / LIGHT HOUSE 1 / 6.15PM

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

A heartening, hopeful movie which dispels European stereotypes about Africa. Claudia 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 off their corners in total darkness. A power cut has hit the Ngiti Ngiti 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 18 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 Diengenda, conductor and founder of the orchestra.

Wischmann and Baer’s beguiling and triumphant play at the local Orchestre Symphonique Kinshasange is more than just that; it combines the Congo, the people of Kinshasa and beautiful music into “an ode to joy” – The Economist.

PRESENTED IN COOPERATION WITH THE GOETHE-INSTITUT ISLAND

**HOLY WARS**

FRI 25 FEB / SCREEN 1 / 4.15PM

Director: Stephen Marshall
2010 / Canada / 84 minutes

Touching down in four hotbeds of religious fundamentalism – Pakistan, Lebanon, Iraq 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 astound audiences about the nature out of any one religion, but of extremism and tolerance.

AFT, 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, Ludovine Sagnier, Denis Menochet, Brigitte Calilhac, 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 amongst great acclaim from critics and audiences alike. The film stars Diane Kruger and Ludovine 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 kept.

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 year picked up the prestigious Art Cinéma Award for Best Film in the Director’s Fortnight.

**BUILD SOMETHING MODERN**

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 (Snowstorm, Dead Men’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’Finnegan and Rob Walsh (The Kilcree), 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 responsibilities. Eleven-year-old Padie is cocky, not so bright and dreams of playing in goals for Liverpool and the youngest to seven-year-old Scullly – naive 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 stiffening tensions to get to an arcade machine in the small Irish seaside town of Ballinquin, 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.

**MY BROTHERS**

**BUILD SOMETHING MODERN**

**KINSHASA SYMPHONY**

**LILY SOMETIMES (PIEDS NUS SUR LES LIMACES)**

**HOLY WARS**

**INTERVIEW (INTERVISTA)**

**BUILD SOMETHING MODERN**

**MY BROTHERS**

**KINSHASA SYMPHONY**

**LILY SOMETIMES (PIEDS NUS SUR LES LIMACES)**

**HOLY WARS**

**INTERVIEW (INTERVISTA)**
THE ADJUSTMENT BUREAU

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
**THE WEATHER STATION**

**FRI 25 FEB / CINEMOWORLD 17 / 8.40PM**

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

An electric performance by Aidan Gillen, returning with director Jamie Thraves for the first time since 2004's *The Loupe*. In 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 takes to the streets of an anonymous south London where he forms a haunting friendship with Gillen's rambling half-witted tart. 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.

**TREACLE JR**

**FRI 25 FEB / LIGHT HOUSE 1 / 8.30PM**

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

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

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

**WELLS CARO GALA**

**JOHNNY O'REILLY WILL ATTEND THE SCREENING**

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**MY WORDS, MY LIES - MY LOVE**

**FRI 25 FEB / CINEMOWORLD 17 / 6.30PM**

Director: Alain Gopner
2009 / Germany / 107 minutes
Cast: Daniel Bruhl, Hannah Herzsprung, Henry Hübchen

Eye-catching turns in high-profile hits like *Inglourious Basterds* and *Goodbye Lenin*! have confirmed Daniel Bruhl as one of Germany's most popular young stars. Now he steps centre-stage, alongside company, Hannah Herzsprung, for this irresistible romcom coming about a hapless waiter who becomes an overnight literary sensation without having written so much as a single word. Daniel Kern (Bruhl) is a waiter and a decidedly unliterrary 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 agrees to publish. The book comes out to critical acclaim and when it approaches a publisher with the manuscript who for the first time since 2004's *The Loupe*, 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 takes to the streets of an anonymous south London where he forms a haunting friendship with Gillen's rambling half-witted tart. 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.

**JULIA'S EYES**

**FRI 25 FEB / CINEMOWORLD 17 / 8.40PM**

Director: Guillermo del Toro
2010 / Spain / 112 minutes
Cast: Belén Rueda, Luis Homar

Guillermo del Toro has an exceptional eye for new talent and his latest film as producer, *Julia's Eyes*, directed by Spanish newcomer Guillermo Moralez, 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 falling eyesight or is she only imagining things?

Julia undergoes a surgical procedure to save her eyeight 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. Moralez's use of the horror genre to frame a woman coming to terms with the asset 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.

**WELLS CARO GALA**

**JOHNNY O'REILLY WILL ATTEND THE SCREENING**

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**THE SILENT HOUSE**

**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 sustaining 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 continuous single shot of seventyeight 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 utilizing exceptionally wellorchestrated cinematic tricks and sound design to plant the seeds of fear throughout Laura's ordeal.

**WELLS CARO GALA**

**JOHNNY O'REILLY WILL ATTEND THE SCREENING**

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**INCESCIES**

**SAT 26 FEB / CINEMOWORLD 17 / 11.00AM**

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

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

At the reading of their mother Nawal's will, twin siblings Simon (Maxime Gaudette) and Incescies (Melissa Desormeaux-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, *Incescies* 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, *Incescies* shows Villeneuve reaching over greater heights as he probes characters that must face obstacles with extraordinary resilience and love.

Agata Smoluck Del Sordo, Toronto International Film Festival
OCEAN’S TWELVE

SAT 26 FEB / LIGHTHOUSE 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 endearingly entertaining it should leap from tall buildings and wear a big “S” on its chest. Given the industry insistence on filming movies or pandering zeroes, the skill or Donn’t Dasher feels like an act of heroism, rescuing us from genre contrivances like National Treasure.

Ocean’s Eleven was a remake of the grubby Rat Pack heist movie from 1960 and if the original was an ad for inescapable cool, Soderbergh’s 2001 overhaul played like an essay on Stardom. In the process, Soderbergh made expensive commercial moviemaking seem outrageously easy.

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’Conor, Maria Leaun, Ola Mc Gever

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 Animated 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 External World screens with Miss Remarkable And Her Career

DAVID O’REILLY 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 Sandance Film Festival and picked up the grand-prize from the Ottawa International Animation Festival.

The External World screens with Miss Remarkable And Her Career

DAVID O’REILLY WILL ATTEND THE SCREENING

PRELUDIO

SAT 26 FEB / SCREEN 1 / 2.00PM

Director: Eduardo Lucatero
2010 / Mexico / 72 minutes

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 packet 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 lingering by 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 1st 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 legality and betrayal, friendship and hatred, deceit and heroism.

26 years earlier, Roman emperor Septimius Severus sent his son, Marcus Aurelius, on a perilous mission to find the legendary golden Eagle emblem. They never returned; both Legion and Eagle simply vanished into the clouds. Mirroring 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 Teirmans Seal Prince (Rubine).

Adapted from Rosemary Scattergood’s classic novel, The Eagle of the North, 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.

Colin McArdle, Jameson Dublin International Film Festival

HOW I ENDED THIS SUMMER

SAT 26 FEB / SCREEN 1 / 4.00PM

Director: Aleksi Puopoglou
2010 / Russian Federation / 122 minutes
Cast: Grigori Dobrygin, Sergei Polipoglu

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 by radio to the mainland. 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 Povil, a college student on a temporary posting. When Sergei leaves on a fishing trip, Povil is shipwrecked in his ship and, worse, he receives terrible news from the mainland.

In beautifully minimalist fashion, director Aleksi Puopoglou (Kolmets, 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 Polipoglu and Grigori Dobrygin give subtle, compelling performances and the film also boasts striking cinematography and well-crafted 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 Reborn, 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 highly visceral 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 our visible selves as a daily performance. Functions in society, and the extent to which we all questions about individual identity, the way it lives, they might easily have been.

Deep down – or who, in another version of their particular intensity and clarity who they really are parted from their selves, they might easily have been.

The aid of Method teacher Sam Rumbelow, Of the hundreds of people who reply, 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 San 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 SAN RUMBOWE
WILL ATTEND THE SCREENING

A DIALOGUE WITH THE FILMMAKERS WILL BE HOSTED BY CAHRINN MAC GUILLA LÉIT, CRITIC AND SENIOR LECTURER AT UNIVERSITY COLLEGE, DUBLIN.

AS IF I AM NOT THERE
SAT 26 FEB / CINEMOWORLD 17 / 5.00PM
Director: Jeanette WIlson (Irish Talent Spotlight, apr 16) 2010 / Ireland / Macedonia / Sweden / 109 minutes
Cast: Natasha Petrovic, Fedja Stukan, Jelena Jovanova, Sanja Buric, Iris Apfelgreen

Harrowing and tragic, As If I Am Not There tells the story of young, female, Croatian writer Slavona Drakulic’s real-life experiences overseeing the International Criminal Tribunal for the Former Yugoslavia. Jaunna 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 crowd them into 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-festering resentments and violence that can surface without warning. The film beautifully moves between two modes - one decide 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 portraiture of the corruption and opulent rampant of Russian wealth that is mining Russia and scored the set-up of a Bublin, a shining 20 minute film short set in rural among the Bublin estate in June 2010.

A most impressive fiction-feature debut, My Joy starts as the tale of Gennya, 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.

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NOOREN
Director: Benh Zeitoun Running Time: 16 minutes
Two policewomen learn the lessons on a house-call in rural Ireland; Frank is young and headstrong, Can is middle-aged and wrong. They’re both alone. They’re both idiots.

Running Time: 12 minutes
Director: Declan Cassidy

THE BOUQUET
Director: Domnhall Gleeson 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.

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.

CAPTURING SANTA
Director: Peter Cattaneo Running Time: 12 minutes
It’s Christmas and the young Chris D’Dowd vows to exact revenge on Santa Claus...

SMALL CHANGE
Director: Andy Laszlo 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 dispensation, a hope that why she sees her life spiral out of control.

THE CHRONOSCOPE
Director: Andrew Legge Running Time: 20 minutes
In 1939 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 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 wonderful new ways to tell stories and give full expression to their respective artistic voices.

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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 wonderful new ways to tell stories and give full expression to their respective artistic voices.
THE FOUR HORSEMEN OF THE APOCALYPSE

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 drama, romance, tragedy and scope that most films made today cannot compare to. 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.

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.

Colin McAlpine, Jennison 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 Ebbehn 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 Quwl-Git 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.
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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…
ANIMAL KINGDOM from Feb 25th
HOWL from Feb 25th
ARCHIPELAGO from Mar 4th
NORWEGIAN WOOD from Mar 11th
ROUTE IRISH from Mar 18th
Opening dates may be subject to change.

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FOR THE RECORD

Director: Fatmir Koci

SAT 26 FEB / CINEWORLD 11 / 8.45PM

Director: Fatmir Koci

SAT 26 FEB / CINEWORLD 17 / 9.00PM

Director: Jim Loach

SAT 26 FEB / CINEWORLD 17 / 11.00AM

Director: Woody Allen

SAT 27 FEB / CINEWORLD 17 / 1.00PM

Director: Dover Kosashvili

SAT 27 FEB / LIGHT HOUSE 1 / 1.00PM

Director: Rithik Ghatak

17 – 27 FEB 2011

www.jDiff.com
WEST SIDE STORY

Leaving aside the plies and spinetts, West Side Story is a street tough 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 breathtakingly dynamic musicals ever made. It went on to score ten Oscars, including Best Directing and most breathlessly dynamic musicals ever made. 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 crescendo as Bernardo’s sister Maria (Wood) becomes entangled with Riff’s old cohort Tony (Beymer). Amid vibrant set pieces, a shadow of present events large.

It’s difficult to age with dignity - even for such 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.

Amid soaring social issues inspiring song-and-dance routines like a memorable performance of America by the Puerto Ricans. Set against Leonard Bernstein’s rousing instrumentals against Leonard Bernstein’s rousing instrumentals, a potent emotional climax.

As director Moland wryly notes 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.

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

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

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 virtuoso Pujol’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
A BIG THANK YOU TO ALL OF THE MANY FRIENDS AND SUPPORTERS BOTH IN IRELAND AND INTERNATIONALLY THAT HAVE CONTRIBUTED TO JDIFF 2011

Each year, the Jameson Dublin International Film Festival is ably supported by approximately 170 dedicated and enthusiastic volunteers. People of all ages, from various backgrounds and nationalities kindly offer up their time to come and assist with the smooth running of the festival, many of whom return year upon year.

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!

Volunteers make a considerable contribution to the success of the Jameson Dublin International Film Festival each year and the festival is proud and thankful for the support.

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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 stones 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!

www.odessa.ie

FESTIVAL CLUB

ANTON CHEKOV'S
THE DUEL
SUN 27 FEB | CHEWORLD 17 / 1.00PM
Director: Dover Kosashvili
An adaptation of a celebrated Chekov novella from
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<td>Outrage</td>
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