



Irish Film Institute

SEPTEMBER 2008

CINEMA • CAFE • EDUCATION • ARCHIVE

FREE PROGRAMME



KRISTIN SCOTT THOMAS IN

I'VE LOVED YOU SO LONG

NEW RELEASES: SOMERS TOWN - ELITE SQUAD - THE WACKNESS - STANDARD OPERATING PROCEDURE
THE BANISHMENT - BEN X - JAR CITY - BADLANDS - LINHA DE PASSE

SPECIAL EVENTS: UKRAINIAN FILM FESTIVAL - THE WIRE - ADAPTATION

REP TITLES: MEMORIES OF UNDERDEVELOPMENT - WITHNAIL AND I - ALL ABOUT EVE

REGULAR EVENTS: IRELAND ON SUNDAY - WILD STRAWBERRIES FILM CLUB - IRISH FILM ARCHIVE

CINEMA 1

CINEMA 2

1 MON	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN STANDARD OPERATING PROCEDURE ELITE SQUAD	1.30 4.00, 8.35 6.20
2 TUES	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN STANDARD OPERATING PROCEDURE ELITE SQUAD	1.30 4.00, 8.35 6.20
3 WED	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN STANDARD OPERATING PROCEDURE ELITE SQUAD	1.30 4.00, 8.35 6.20
4 THURS	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN STANDARD OPERATING PROCEDURE ELITE SQUAD	1.30 4.00, 8.35 6.20
5 FRI	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	STANDARD OPERATING PROCEDURE THE BANISHMENT	1.00, 6.00 3.10, 8.10
6 SAT	MEMORIES OF UNDERDEVELOPMENT SOMERS TOWN THE WACKNESS	1.30 3.15, 7.00 4.45, 8.40	STANDARD OPERATING PROCEDURE THE BANISHMENT	1.00, 6.00 3.10, 8.10
7 SUN	MEMORIES OF UNDERDEVELOPMENT SOMERS TOWN THE WACKNESS	1.30 3.15, 7.00 4.45, 8.40	"IRELAND ON SUNDAY" THE BANISHMENT STANDARD OPERATING PROCEDURE	1.30 3.10, 8.10 6.00
8 MON	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN THE BANISHMENT STANDARD OPERATING PROCEDURE	1.30 3.10, 8.10 6.00
9 TUES	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN THE BANISHMENT STANDARD OPERATING PROCEDURE	1.30 3.10, 8.10 6.00
10 WED	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN THE BANISHMENT STANDARD OPERATING PROCEDURE	1.30 3.10, 8.10 6.00
11 THURS	THE WACKNESS SOMERS TOWN	1.00, 4.45, 8.40 3.15, 7.00	SOMERS TOWN THE BANISHMENT STANDARD OPERATING PROCEDURE	1.30 3.10, 8.10 6.00
12 FRI	BEN X SOMERS TOWN	1.00, 3.00, 5.00, 9.00 7.00	THE BANISHMENT JAR CITY	1.20, 6.10 4.10, 9.00
13 SAT	BADLANDS WITHNAIL AND 1 BEN X	1.00, 7.00 3.00 5.00, 9.00	SOMERS TOWN JAR CITY THE BANISHMENT	2.30 4.10, 9.00 6.10
14 SUN	BADLANDS WITHNAIL AND 1 BEN X	1.00, 7.00 3.00 5.00, 9.00	SOMERS TOWN JAR CITY THE BANISHMENT	2.30 4.10, 9.00 6.10
15 MON	BADLANDS BEN X SOMERS TOWN	1.00, 7.00 3.00, 9.00 5.00	THE BANISHMENT JAR CITY	1.20, 6.10 4.10, 9.00
16 TUES	BADLANDS BEN X SOMERS TOWN	1.00, 7.00 3.00, 9.00 5.00	THE BANISHMENT JAR CITY	1.20, 6.10 4.10, 9.00
17 WED	BADLANDS BEN X SOMERS TOWN	1.00, 7.00 3.00, 9.00 5.00	THE BANISHMENT JAR CITY	1.20, 6.10 4.10, 9.00
18 THURS	BADLANDS BEN X SOMERS TOWN	1.00, 7.00 3.00, 9.00 5.00	THE BANISHMENT JAR CITY	1.20, 6.10 4.10, 9.00
19 FRI	LINHA DE PASSE "THE WIRE" + DAVID SIMON INTERVIEW	1.50, 4.10, 8.35 6.30	JAR CITY BADLANDS BIRDS OF PARADISE	1.00, 3.00, 9.00 5.00 6.45
20 SAT	BADLANDS LINHA DE PASSE	2.10 4.00, 6.15, 8.35	SHADOWS OF FORGOTTEN ANCESTORS JAR CITY MAMAY	2.15 5.00, 9.00 7.00
21 SUN	BADLANDS LINHA DE PASSE	2.10 4.00, 6.15, 8.35	BABYLON XX (VAVILON XX) JAR CITY THE ASTHENIC SYNDROME	1.30 4.00, 9.00 6.00
22 MON	LINHA DE PASSE	1.35, 3.55, 6.15, 8.35	JAR CITY BOHDAN ZINOVY KHMELNYTSKY	2.30, 4.30, 9.00 6.30
23 TUES	LINHA DE PASSE	1.35, 3.55, 6.15, 8.35	JAR CITY AN AWESOME TALE	2.30, 4.30, 9.00 6.30
24 WED	WILD STRAWBERRIES FILM CLUB LINHA DE PASSE	11.00 1.35, 3.55, 8.35	JAR CITY IRISH FILM ARCHIVE: GEORGE MORRISON PROG.	2.10, 4.20, 8.45 6.30
25 THURS	LINHA DE PASSE "STRANGER THAN FICTION"	1.35, 3.55, 6.15 8.30	JAR CITY VLADYKA ANDREY	2.00, 4.00, 9.00 6.00
26 FRI	WILD STRAWBERRIES FILM CLUB "STRANGER THAN FICTION"	11.00 SEE SEPARATE PROGRAMME	I'VE LOVED YOU SO LONG LINHA DE PASSE	4.00, 8.35 6.15
27 SAT	"STRANGER THAN FICTION"	SEE SEPARATE PROGRAMME	I'VE LOVED YOU SO LONG LINHA DE PASSE	4.00, 8.35 6.15
28 SUN	"STRANGER THAN FICTION"	SEE SEPARATE PROGRAMME	LINHA DE PASSE I'VE LOVED YOU SO LONG	1.30, 6.15 4.00, 8.35
29 MON	I'VE LOVED YOU SO LONG ALL ABOUT EVE	1.20, 3.40, 8.35 6.00	LINHA DE PASSE I'VE LOVED YOU SO LONG	1.30, 6.15 4.00, 8.35
30 TUES	I'VE LOVED YOU SO LONG ALL ABOUT EVE	1.20, 3.40, 8.35 6.00	LINHA DE PASSE I'VE LOVED YOU SO LONG	1.30, 6.15 4.00, 8.35

CINEMA SCREEN IS SUBJECT TO CHANGE.

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STRANGER THAN FICTION:
DOCUMENTARY FILM
FESTIVAL
25-28 SEPTEMBER 2008



PROGRAMME NOW AVAILABLE.

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PUBLIC AND CLUB SCREENINGS

Around 1/2 of our films are classified by the Irish Film Censor and are open to the general public. Unclassified films require membership. You have two options.

Annual membership (€20 or €15 concessions) entitles you to buy 1 plus 3 friends' tickets. Further benefits of annual membership include: monthly programme booklet sent to your home; invitations to preview screenings; discount on tickets; free cinema ticket (off-peak use); discounts in the restaurant and bookshop.

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BOX OFFICE & PRICES

ADMISSION FEES: These apply to regular IFI screenings, and do not necessarily apply to special events or festivals. Reduced admission fees for annual members and guests are detailed in brackets.

The IFI has a no refund or exchange policy on all tickets purchased.

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2pm to 6pm	€7.75 (€7)	Conc. €6 (€5.40)
6pm to 10pm	€9.20 (€8)	Conc. €7.75 (€7)

SATURDAY – SUNDAY

2pm to 4pm	€7.75 (€7)	Conc. €6 (€5.40)
4pm to 10pm	€9.20 (€8)	Conc. €7.75 (€7)

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Box Office: (01) 679 3477. Website: www.irishfilm.ie

PRINCIPAL FUNDER



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SOMERS TOWN//

SEPTEMBER 1-18

12 A

DIRECTOR - SHANE MEADOWS

AFTER THE FIREWORKS OF *THIS IS ENGLAND*, SHANE MEADOWS SHOWS HIS VERSATILITY AND DEMONSTRATES A CHARMINGLY LIGHT TOUCH WITH THIS BITTERSWEET COMING-OF-AGE STORY.

It's new territory for Meadows in other ways too, since the story takes him away from his usual Midlands stomping ground to London, where Somers Town is a scruffy working class community situated in the shadow of the shiny new Eurostar railway terminal. The influx of Polish builders employed on the project explains how one of the central characters here is teenage immigrant Marek (Piotr Jagiello), who's left to his own devices each day when his dad's slogging away on site. Marek's besotted with a local café girl but too shy to make much of an impression. A chance encounter brings the rather bolder Tommo (*This Is England* star Thomas Turgoose) into his life, a 16-year-old runaway who's arrived on the train, been mugged of his few possessions and desperately needs somewhere to crash.

Shot in crisp black-and-white, which somehow brings the poetry out of these grotty surroundings while reminding you they're just that, this is a story of unlikely friendship where two very different new pals try to work out how to put a roof over Tommo's head without Marek's gruff father finding out. Eschewing the violent extremes of Meadows' recent work, it's gently affectionate in tone, strung along a series of everyday vignettes (often involving local 'character' Perry Benson in a scene-stealing turn) but done with such ease and affection — not to mention utterly unforced acting from the two lads — that we're totally drawn in. Sussed yet yearningly romantic, it's a wee gem. — *Trevor Johnston*.

U.K. • 2008 • BLACK AND WHITE • DOLBY DIGITAL STEREO • 75 MIN



ELITE SQUAD (TROPA DE ELITE)//

SEPTEMBER 1-4

18

DIRECTOR - JOSÉ PADILHA

SO HARD-BOILED IT'S PRACTICALLY CAST IN IRON, BRAZILIAN CRIME SAGA *ELITE SQUAD* — WINNER OF THE GOLDEN BEAR AT THE BERLIN FILM FESTIVAL — MAKES EVEN THE TOUGHEST RECENT U.S. COP DRAMAS LOOK LIKE HILARY DUFF ROMCOMS.

Hyper-macho, with a steely ring of well-researched realism, the first fiction venture by José Padilha — who scored with the 2002 hostage-crisis documentary *Bus 174* — is pitched somewhere between the full-on flash of Brazilian hit *City of God* and the narrative complexity of TV's *The Wire*. Set in Rio in 1997, the story begins with a police stakeout of a funk party in the slums which degenerates into a bloody shootout. The narrator is Beto Nascimento (Wagner Moura), a captain with Brazil's autonomous, hard-as-nails BOPE, an elite squad of black-bereted commandos whose skull-and-crossbones insignia testifies to their shoot-first-take-no-prisoners approach. The film tracks Nascimento's attempt to find his successor in BOPE so that the officer — increasingly cracking under stress — can settle down with his wife and new baby.

The film's first part narrates the progress of two new police recruits, both bristling with integrity, as they move through a labyrinth of corruption, compromise and backhanding. Detailed and — to all appearances — researched to the hilt, the film paints a bleak picture of Brazilian law and order against the background of Nascimento's mission — to clean up a slum area in the period leading up to a papal visit. Nervy editing, restless hand-held camerawork and the sort of hot earthy tones familiar since *City of God* and *Amores perros* make for a familiar mix, functional rather than innovative but never less than effective. The acting is universally strong. — *Jonathan Romney*/Screen International.

BRAZIL • 2008 • SUBTITLED • COLOUR • DOLBY DIGITAL STEREO • 118 MIN



THE WACKNESS//

SEPTEMBER 1-11

DIRECTOR - JONATHAN LEVINE

THE SUMMER OF '94 WILL BE ONE TO REMEMBER IN THIS RITES OF PASSAGE STORY, WHOSE SKEWED CHARACTERS AND EVIDENT SINCERITY WON IT MUCH ACCLAIM AT THAT CRUCIBLE OF INDIE COOL, THE SUNDANCE FILM FESTIVAL.

At school in New York's Upper East Side, Luke (Josh Peck) was a geeky wannabe tolerated by hipper classmates because he sold them dope. Now, in the formative window between high school graduation and heading off to college, he wonders if he'll ever find acceptance, but since he supplies weed to frazzled shrink Ben Kingsley, he gets free counselling as part of an exchange deal. Since the psychiatrist is himself going through the terminal phase of his marriage (to an effectively pensive Famke Janssen) and looking to recapture some lost youth, the two become unexpected buddies — which makes life rather trickier when Luke starts dating the latter's free-spirited hippie-chick daughter (Olivia Thirlby).

In the time-capsule dialogue which gives the film its title, she berates him for being a glass-half-empty kind of guy: "I look at the dopeness; you look at the wackness". It's a turn of phrase which highlights the film's suggestion of the revivifying influence of then-breaking hip-hop culture on white youth. Graffiti-style titles notwithstanding, Jonathan Levine's movie actually plays against our expectations of quirky teen frolics to offer a measured, almost melancholy engagement with issues of self-worth. Kingsley's shamelessly zingy performance certainly adds a dash of vinegar, but the film's real accomplishment is best exemplified by a tender, utterly authentic romantic interlude on sunny Fire Island, a definite indication that here's a filmmaker to watch.
— *Trevor Johnston*.

U.S.A. • 2008 • COLOUR • ANAMORPHIC • DOLBY DIGITAL STEREO • 110 MIN

STANDARD OPERATING PROCEDURE//

SEPTEMBER 1-11

DIRECTOR - ERROL MORRIS

THE WORLD'S MOST INFLUENTIAL DOCUMENTARY FILMMAKER, ERROL MORRIS CASTS HIS PROBING GAZE ON THE DETAINEE ABUSE PHOTOS FROM ABU GHRAIB PRISON AND THE RESULT IS A COMPLEX, INVOLVING LOOK AT THE COLLISION BETWEEN DIGITAL TECHNOLOGY, HUMAN FRAILTY AND THE BUSH ADMINISTRATION'S CLOUDY APPROACH TO THE GENEVA CONVENTION.

The pictures of piled-up bodies, naked men on leads and a hooded figure trailing electrical wires are by now worryingly familiar — but are they all that they seem? Using the direct-to-camera interview style which graced his Oscar-winner *The Fog of War*, Morris confronts the military personnel who took the shots and the special agent who collated the evidence for court martial proceedings, playing their testimony against deliberately artificial reconstructions and the notorious images themselves. Anyone expecting a hatchet-job underestimates Morris' facility for finding the human element within even the most disreputable individuals. What emerges is the confusion and anger of young, poorly-trained soldiers who are encouraged to use sexual humiliation techniques to break down their Muslim captives and are then brought to book for snapping themselves doing it.

The film has been criticised in the U.S. for even giving these convicted MPs a hearing. Yet Morris leaves the viewer to navigate their contradictions: the notion that the photos were taken by the soldiers to draw attention to the abuse is hard to square with the fact they were also staging abusive acts especially for the camera. It all primes us to wonder what was going on outside the photo frame and ask why disciplinary action only affected the lower levels of the command chain. This is a troubling yet essential confrontation with one of America's murkiest hours. — *Trevor Johnston*.

U.S.A. • 2008 • COLOUR • ANAMORPHIC • DOLBY DIGITAL STEREO • 118 MIN



THE BANISHMENT (IZGNANIE)//

SEPTEMBER 5-18

DIRECTOR - ANDREI ZVYAGINTSEV

WITH ITS SLOW-BURNING EMOTION, RELIGIOUS IMAGERY AND BREATHTAKING LANDSCAPES, RUSSIAN DIRECTOR ANDREI ZVYAGINTSEV'S FOLLOW-UP TO *THE RETURN* AGAIN ECHOES ANDREI TARKOVSKY'S FILMS.

Although loosely based on *The Laughing Matter*, a 1953 novel by Californian writer William Saroyan, this moving portrait of a disintegrating marriage has the dark, fatalistic inevitability of a Greek tragedy. Escaping from the cold blue skies of the city, Alex [Konstantin Lavronenko] and his beautiful wife Vera [Swedish actress Marie Bonnevie] take their two young children to his late father's idyllic country cottage. Here, the sun bathes the rolling hills in a warm orange light. But when Vera tells Alex that she is pregnant, and that the child is not his, her proud, angry husband insists that she have an abortion. Even if forgiveness were possible, would they be banished from their Eden of familial happiness forever? Alex takes their marriage for granted, and does nothing to nurture it; for Vera it is an empty lie built around their profound emotional and spiritual estrangement from one another.

Biblical allusions and symbols laden with portent abound. A group of children work on a jigsaw of Leonardo da Vinci's 'The Annunciation'; we glimpse Masaccio's painting of 'The Expulsion from the Garden of Eden'; a creek that once flowed through the property has dried up. These grand themes are abundantly clear, but the characters' motivations sometimes remain opaque, despite the fierce naturalistic intensity of the two lead performances. Zvyagintsev's measured direction, Mikhail Krichman's painterly cinematography and some judiciously used music — from Arvo Pärt among others — conjure up a profound, affecting beauty. — *Nigel Floyd*.

RUSSIA • 2007

SUBTITLED • COLOUR • ANAMORPHIC • DOLBY DIGITAL STEREO • 156 MIN



BEN X//

SEPTEMBER 12-18

DIRECTOR - NIC BALTHAZAR

A GALVANISING PORTRAIT OF AUTISM AND ITS PROFOUND IMPACT ON BOTH THE AUTISTIC PERSON AND THEIR FAMILIES, *BEN X* BOLDLY MELTS VIRTUAL REALITY WITH LIVE-ACTION DOCUDRAMA TO CREATE WHAT MAY BE A NEW FILM GRAMMAR.

Inspired by actual events and buttressed by strong performances — particularly by newcomer Greg Timmermans in the lead — first-time director Nic Balthazar's film has not an ounce of fat or histrionics. Rarely has so much emotion and excitement been compressed into 90 minutes of screen time. The film received standing ovations at the Montreal World Film Festival, where it shared the main prize.

Ben X is a powerful figure in the videogame world of ArchLord. He is everything that Ben (Timmermans), his teenage creator, is not. When he prepares for technical school, poking ineffectually at his tangled hair with a comb, it's always the same loser staring back at Ben from the mirror. Alone, Ben can achieve a kind of peace, especially when his online companion Scarlite joins him in battle, but other people are a torment of unpredictability and confusion. School is living hell. The people whom he calls friends are in fact ignorant bullies who have no idea of the havoc they are wreaking.

Everyone has a snapping point. Ostensibly, Ben's is an incident of cyber bullying wherein the victim is not only physically abused but the incident is recorded and then posted on the web. Ben's real-world response is unsuccessful and he plots his own demise. It's not until Scarlite (Laura Verlinden) appears in the flesh to point the way — a final stroke of audacity that sets the audience on its perceptive heels — that *Ben X* can concoct the ultimate end-game. — *Denis Seguin*, 'Screen International'.

BELGIUM-NETHERLANDS • 2007 • SUBTITLED • COLOUR • DIGITAL PRINT • 93 MIN



JAR CITY (MÝRIN)//

SEPTEMBER 12-25

16

BADLANDS//

SEPTEMBER 13-21

DIRECTOR - BALTASAR KORMÁKUR

DIRECTOR - TERENCE MALICK

A BROODING CRIME DRAMA FROM ICELAND, THIS IS A STRANGE, INVOLVING COMBINATION OF INVESTIGATIVE INTRIGUE AND THOUGHTFUL MUSING ON THE GENERATIONAL LEGACY OF AN ISOLATED NATION.

The all-time box-office champ in its native land (where it's been seen by a third of the entire population), this adaptation from award-winning crime writer Arnaldur Indridason's Inspector Erlendur series of novels spins its engrossing plot from the initially unexplained connections between two deaths — the loss of his small daughter to a rare brain disease which leaves one of the country's elite genetic scientists wracked with grief, and the brutal, unmourned slaying of a lonely old pervert done in by an ashtray to the skull. Dogged police investigator Erlendur (played by steely Ingvar Eggert Sigurdson, who has much of the screen presence of that great old British character actor Harry Andrews) is initially perplexed by this latter incident, but an old photo of a church graveyard proves a vital clue and he's nothing if not persistent.

Director Baltasar Kormákur (*101 Reykjavík*) knows exactly how to get the most out of the imposing Icelandic landscape. His sweeping helicopter shots, accompanied by resounding choral music on the soundtrack, are bracing in their Nordic potency. While the film's police procedural aspects are suitably engrossing, there's a very Celtic black humour at work here, some intriguing culinary notions (jellied sheep's head — yum!) and a considered look into the ramifications for privacy as a state-sponsored DNA survey unlocks the genetic mysteries of the whole country's past. With echoes of the original Norwegian *Insomnia*, it's a remarkably distinctive thriller well worth your time. — *Trevor Johnston*.

BY TURNS PASTORAL AND PATHOLOGICAL IN MOOD AND THEME, *BADLANDS* (NOW RE-RELEASED IN A NEW PRINT) WAS THE REMARKABLE FEATURE DEBUT OF ONE OF THE TRUE ORIGINALS OF MODERN CINEMA, TERENCE MALICK.

Based on real-life events in the 1950s, it tells the tale of a James Dean lookalike, Kit (Martin Sheen), who goes on a killing spree that will end in the Badlands of Montana. His story is lovingly recorded in her journal by his freckle-faced teenage companion, Holly (Sissy Spacek), whose inconsequential, sometimes tender commentary is disquietingly at odds with Kit's brutal progress. Malick described Holly as "an innocent in a drama over her head" and Kit as a boy who "fell into bad soil and grew up like a big poisonous weed."

At one moment Kit and Holly dance to the strains of the song 'Love is Strange'. With the film's action filtered through a child-like, even fairytale vision, augmented by breathtaking photography and music, Malick sustains a feeling of estrangement. No moral judgment is offered: murder, madness and the making of myth are allowed simply to unfold before us. The film's tension comes from its tone; even acts of destruction (for example, the burning of the house after the murder of Holly's father) have an eerie splendour. This is a haunting pilgrimage across the physical and emotional landscape of a troubled America and one of the landmark films of the '70s. Malick himself appears in a cameo as an unexpected caller at the house of a rich man under threat: an unnerving moment in a film that never does the expected. — *Neil Sinyard*.

U.S.A. • 1973 • COLOUR • 94 MIN

ICELAND-GERMANY-DENMARK • 2006

SUBTITLED • COLOUR • ANAMORPHIC • DOLBY DIGITAL STEREO • 93 MIN



LINHA DE PASSE//
FROM SEPTEMBER 19

DIRECTORS - WALTER SALLES, DANIELA THOMAS

IN HER VERY FIRST FEATURE, SANDRA CORVELONI WON BEST ACTRESS AT THE CANNES FILM FESTIVAL FOR HER DETERMINED PORTRAYAL OF A SÃO PAULO MOTHER BRINGING UP FOUR SONS ON HER OWN.

For director Walter Salles this ensemble drama marks not only a return to the teeming Brazilian urban milieu of his breakthrough feature *Central Station* but a reunion with its young star, Vinícius de Oliveira, who trained for four years to perfect the footballing skills he displays here as one of the city's many young hopefuls. Thousands clog the major clubs' selection process each week, but once you hit eighteen the tryouts are over. De Oliveira's Dario isn't getting any younger but his dream sustains him in the meantime, unlike his sibling Dinho (José Geraldo Rodrigues), who's beginning to doubt his religion, and Dênis (João Baldasserini), who can't see any way forward as he slogs it out as a motorcycle courier. Apple of his hard-working mum's eye is Reginaldo (Kaiquede Jesus Santos), who's never met his father but has a funny feeling it might be the bus-driver on his route to school...

The crisscross of individual fortunes in a tough city environment has become almost a sub-genre in recent years, and it's to the credit of Salles and co-director Daniela Thomas that their story never feels like it's being manipulated for dramatic impact, eschewing the shock values of the likes of *City of God* to draw a portrait of undemonstrative authenticity. It's a graceful, compassionate film, working towards a note of watchful optimism as the possibility of self-determination makes its hesitant entrance into these circumscribed lives. — *Trevor Johnston*.

BRAZIL • 2008 • SUBTITLED • COLOUR • DOLBY DIGITAL STEREO • 113 MIN



I'VE LOVED YOU SO LONG
(IL Y A LONGTEMPS QUE JE T'AIME)// FROM SEPTEMBER 26

DIRECTOR - PHILIPPE CLAUDEL

A CAREER-BEST PERFORMANCE FROM KRISTIN SCOTT THOMAS (WHICH IS SAYING SOMETHING) ANCHORS THIS SUBTLE BUT INSIDIOUSLY WATCHABLE FRENCH FAMILY DRAMA ABOUT THE CORROSIVE EFFECTS OF A PAST WHICH WON'T STAY THERE.

When we first see Scott Thomas's Juliette she's far from alluring, a chain-smoking, drably turned-out middle-aged woman who greets her sister Léa (Elsa Zylberstein) with wary reserve. When they get back to the latter's family home she shares with her lexicographer hubby and two adopted Vietnamese daughters, there's some explaining to do. Where has Auntie Juliette been all these years? On a journey, away in England, explains Léa, but we know there's something more to it. Perhaps something sinister...

More than that it would be unfair to say, since it's a good half-hour before writer-director Philippe Claudel, a novelist making his feature debut, drops his first major bombshell, with more to follow. What can be revealed is that the acting is really quite special, as Scott Thomas, initially spiky but softened by this new immersion into domestic routine, works wonders as a woman in thrall to yet resisting the grip of her shadowy history. In a supporting role, Zylberstein (once young Romaine Bohringer's foil in the wonderful *Mina Tannenbaum*) also does well as the sibling tainted by feelings of betrayal yet needing to assert her role as confessor and confidante. When it does eventually explode, this is the stuff of melodrama, yet it's so well-judged, so grown-up in its unshowiness, you can't but help envisage a stellar directorial career to follow. In the meantime, the film is certain to garner some acting awards. — *Trevor Johnston*.

FRANCE • 2008 • SUBTITLED • COLOUR • DOLBY DIGITAL STEREO • 115 MIN

UKRAINIAN FILM FESTIVAL//



Embassy of Ukraine in Ireland
Посольство України в Ірландії

Presented in collaboration with the Embassy of Ukraine in Ireland, this week-long festival is designed to provide a sample of Ukrainian cinema to Irish audiences. Like many of its neighbours who have gained independence following the collapse of the old Soviet empire, Ukraine has struggled to reorganise its film industry in recent years. It hasn't yet achieved the kind of international kudos enjoyed by the Romanian New Wave, but it's surely only a matter of time before Ukrainian films once again start to win prizes at international film festivals. Many young filmmakers appear to be looking back to the so-called 'poetic cinema' of the 1960s for inspiration. This was a time when, despite all the censorship and repression, artists like Sergei Parajanov (*Shadows of Forgotten Ancestors*) and Ivan Mikolaiчук (*Babylon XX*) found the courage to break new ground. Today, filmmakers such as Oles Sanin (*Mamay*) and Roman Balayan (*Birds of Paradise*) have chosen to make serious and challenging films that look back to the past and refuse to pander to contemporary Western tastes. Many other kinds of films are included in this event, and each feature will be supported by documentary or animated shorts. We also expect to have some special guests. Please see the IFI website for further details.

Birds of Paradise is set in the USSR of the early 1980s, a 'period of stagnation' director Roman Balayan knows very well and during which he made such brave, independent-minded works as *Flights in Dreams* and *in Reality*. Here the director replicates the moribund style of Soviet films of the late '70s and early '80s to provide an honest yet imaginative account of the difficulties facing creative people during a time of terrible repression. A young writer and his female companion are planning to escape to France by flying over the border like birds. The plan backfires when the KGB sends the writer to prison. Flying as a metaphor for freedom may sound a little hackneyed, but not so in Balayan's hands. References to the paintings of Mark Chagall — a Russian artist who fled to Paris and whose paintings frequently depict people in flight — and *The Master and Margarita* — whose Ukrainian author Mikhail A. Bulgakov dreamed of going to Paris but never made it — add resonance to Balayan's heartfelt musings on the relationship between creativity and freedom.

UKRAINE • 2008 • SUBTITLED • COLOUR • DOLBY DIGITAL STEREO • 94 MIN

Sergei Parajanov's *Shadows of Forgotten Ancestors* is a boldly conceived and astonishingly photographed blend of enchanting mythology, hypnotic religious iconography and pagan magic. Deep in the Carpathian mountains of 19th century Ukraine, love, hate, life and death among the Gutsul people are as they've been since time began. Young Ivan (played by the great Ukrainian actor Ivan Mykolaychuk) is drawn to Marichka (Larisa Kadochnikova), the beautiful young daughter of the man who killed his father, but fate tragically decrees that the two lovers will remain apart.

Parajanov studied with the folk-pantheist filmmaking genius Alexander Dovzhenko, and his film is a folk ballad that's not so much lyrical as lysergic. His impossible camera angles, his use of bold superimpositions and pagan mythology, make for ethnographic cinema run wild. *Shadows* is an overwhelmingly beautiful work in which a sad, short, brutalised life is elevated to ecstatic myth.

U.S.S.R. • 1964 • SUBTITLED • COLOUR • 97 MIN

Plus *A Dangerously Free Man* (*Nebezpechno vil'na liudyna*), director Roman Shyrman's documentary about legendary filmmaker Sergei Parajanov.

UKRAINE • 2004 • SUBTITLED • COLOUR • DIGITAL VIDEO • 52 MIN



BIRDS OF PARADISE (RAYSKI PTASHKY)//

SEPTEMBER 19 (6.45)

DIRECTOR - ROMAN BALAYAN



SHADOWS OF FORGOTTEN ANCESTORS (TINI ZABUTYKH PREDKIV)//

SEPTEMBER 20 (2.15)

DIRECTOR - SERGEI PARAJANOV

UKRAINIAN FILM FESTIVAL//

**MAMAY//**

SEPTEMBER 20 (7.00)

DIRECTOR - OLES SANIN

A contender for 2003's best foreign-language film Oscar, this visually striking feature debut by Oles Sanin resurrects the Ukrainian poetic film tradition pioneered by Sergei Parajanov (*Shadows of Forgotten Ancestors*). Inspired by a 16th century legend that appears in both Ukrainian and Tartar texts, the film tells of a Christian named Umaj (Andrei Bilous) and his two brothers, who escape from a mine they're being forced to work in as slaves by Tartar conquerors. Umaj's brothers find horses, but he's left to escape on foot. A nomadic Tartar woman (Viktoria Spesivtseva) rescues an exhausted Umaj, restores him to health and renames him 'Mamay' (a Tartar word meaning 'nobody'). The pair fall in love and marry, but the woman's Muslim brothers cannot accept their sister's marriage to a Christian.

A plot synopsis does *Mamay* scant justice, since the film feels more like a work of folkloric painting brought to life than a piece of traditional cinematic storytelling. Buried somewhere beneath the ravishing images and beautiful music is a timely plea for cross-cultural tolerance.

UKRAINE • 2003 • SUBTITLED • COLOUR • DOLBY DIGITAL STEREO • 80 MIN

**BABYLON XX (VAVILON XX)//**

SEPTEMBER 21 (1.30)

DIRECTOR - IVAN MIKOLAICHUK

Best known in the West for playing the lead in Sergei Parajanov's *Shadows of Forgotten Ancestors*, Ivan Mikolaichuk was also a very influential writer, director and producer who died in 1987 at the age of 47. He remains a cultural icon in Ukraine, and his house in Chortotyjia has been turned into a museum. He inspired other artists, actors, singers and writers who were searching for their Ukrainian identity in the Soviet era. Although not persecuted and imprisoned like director Parajanov, Mikolaichuk's films were often controversial and sometimes suppressed by the Soviet authorities.

Babylon-XX (aka *Vavilon-XX*) is Mikolaichuk's prize-winning debut as a director and is rated as one of the best Ukrainian films of the late 1970s by those who have managed to see it. It's set in the small town of Vavilon, where residents hear of the recent Russian Revolution. The rich people living in the town have no desire to become Communists, but the Red Army is finally sent in to put down their resistance.

UKRAINE • 1979 • SUBTITLED • BLACK AND WHITE/COLOUR • 100 MIN

**THE ASTHENIC SYNDROME (ASTENICHESKI SINDROM)//**

SEPTEMBER 21 (6.00)

DIRECTOR - KIRA MURATOVA

Acclaimed by the great American critic Jonathan Rosenbaum and described by Russian cultural commentator Andrei Dementyev as "the only masterpiece of glasnost cinema", Kira Muratova's extraordinary film provides a devastating portrait of the *perestroika* years. It begins in black and white with a story of a troubled, bereaved woman and the tone is desperately bleak. Suddenly her tale is revealed to be a film that's being shown at a Moscow cinema to an audience which includes the narcoleptic teacher hero of the 'main' film. This Moscow is shown with unflinching, sometimes comic acuteness to be a place of hysterical, aggressive women and passive, inert men, all suffering from the syndrome of the film's title, a debility that provokes both of these reactions to extreme stress. Muratova's vision of the late-Soviet life is so merciless that she achieved the by then rare distinction of having her film banned until it won the Special Jury Prize at the Berlin Film Festival in 1990. This is a very rare opportunity to see a truly awesome masterpiece.

RUSSIA • 1989 • SUBTITLED • BLACK AND WHITE/COLOUR • 153 MIN

UKRAINIAN FILM FESTIVAL//



BOHDAN-ZINOVY KHMELNYTSKY//
SEPTEMBER 22 (6.30)

DIRECTOR - NIKOLAI MASHCHENKO

A strong military people with no nation, the Cossacks were practiced fighters who defended their freedom in exploits that are the stuff of legend. Bohdan Khmelnytsky, powerful leader of the Ukrainian Cossacks in the 17th century, played a major role in the history of Eastern Europe. He not only shaped the future of Ukraine but significantly changed the balance of power in Eastern Europe. A brilliant strategist and negotiator, Khmelnytsky led various bands of Cossacks in their constant struggles with the Poles during the 17th century. In Ukraine, Khmelnytsky is generally regarded as a national hero and a father of the nation. Yet he is considered by some as a traitor for his union with Russia, which proved to be disastrous for the future of Ukraine.

Nikolai Mashchenko's biopic crams in large doses of complex history between a series of spectacularly mounted battle scenes. The film attempts to capture some of the contradictions and failures of Khmelnytsky the man, both in his complicated private life and some treacherous political manoeuvres.

UKRAINE • 2008 • SUBTITLED • COLOUR • DOLBY STEREO • 117 MIN



AN AWESOME TALE (PRYKOINA KAZKA)// SEPTEMBER 23 (6.30)

DIRECTOR - ROMAN SHYRMAN

Billed by its makers as "the first Ukrainian musical feature film and a fairytale for the entire family", *An Awesome Tale* is an entertaining but very strange modern take on *Romeo and Juliet* story. The action takes place in two weird kingdoms which are neighbours: the War Kingdom and the Unhappy Kingdom. The subjects of the former spend their lives waging senseless and failed battles, while those of the latter complain of their miserable fate. The princess of the Unhappy Kingdom falls in love with the prince of the War Kingdom. Events unfold in a fictional time and that means the medieval knights are armed with modern submachine guns, drive jeeps and hold negotiations via satellite. Despite the knockabout humour and overall lightness of tone, one suspects that director Roman Shyрман is aiming for some kind of political allegory.

UKRAINE • 2008 • SUBTITLED • COLOUR • DOLBY STEREO • 86 MIN



VLADYKA ANDREY//
SEPTEMBER 25 (6.00)

DIRECTOR - OLES YANCHUK

Director Oles Yanchuk, who loves historical subjects, has made a fascinating film about church leader Andrey Sheptytsky, Metropolitan of the Ukrainian Catholic Church. Descended from an old noble family that included well-known military leaders, diplomats and politicians, Andrey Sheptytsky (1865-1944) chose to serve God and his people. He played an important role in Ukraine's spiritual and political growth. He cultivated the Ukrainian character of the Greek-Catholic Church and was instrumental in maintaining the Church's integrity during a time that included severe persecution and the repression of political regimes led by tsars and dictators, including Stalin and Hitler.

Although displaying all the attributes of a lavish historical epic, *Vladyka Andrey* is seen by director Yanchuk as a psychological drama, an exploration of Sheptytsky as a person. "Sheptytsky the man is not known in Ukraine," says Yanchuk. "In Central and East Ukraine people only know of him from Soviet propaganda, which suggested that he collaborated with the Nazis. I wanted to present the true face of Sheptytsky."

UKRAINE • 2008 • SUBTITLED • COLOUR • DOLBY DIGITAL STEREO • 129 MIN

REP//



MEMORIES OF UNDERDEVELOPMENT
(MEMORIAS DEL SUBDESARROLLO)//
SEPTEMBER 6, 7 (1.30)

DIRECTOR - TOMÁS GUTIÉRREZ ALEA

Hailed as the most sophisticated film ever to come out of Cuba, the late Tomás Gutiérrez Alea's 1968 masterpiece *Memories of Underdevelopment* is re-released in digital format.

Alea was a middle-class Cuban who went along with the revolution despite some of the doubts displayed by the equally bourgeois protagonist of his film. This is Sergio (Sergio Corrieri), a wealthy man who decides to stay behind when his family leaves for the U.S. The time is 1961 and the film is placed between the exodus after the disastrous Bay of Pigs invasion and the missile crisis of the following year. The film centres on Sergio's thoughts and experiences as he is confronted by the new reality. He is fundamentally an alienated outsider, scornful of his bourgeois family and friends but also of the naivety of those who believe that everything can suddenly be changed. He continues to live as a property owner and chases women with an almost neurotic fervour. For all Sergio's lack of heroism, however, the film refuses to make any easy judgment on him.

CUBA • 1968 • SUBTITLED • BLACK AND WHITE • DIGITAL BETACAM • 97 MIN



WITHNAIL AND I//
SEPTEMBER 13, 14 (3.00)

DIRECTOR - BRUCE ROBINSON

It's virtually impossible to get a good film print of Bruce Robinson's cult classic because most copies have been ruined through constant running. So here's a chance to catch *Withnail and I* in a digital print that's guaranteed to contain every hilarious line of dialogue.

In case someone out there has forgotten, the film is set in the late 1960s, which one of its spaced-out characters describes as "the greatest decade known to mankind." Like most things in this scathing black comedy, the observation is savagely ironic. *Withnail* (Richard E. Grant) and his friend Marwood (Paul McGann) are aspiring actors who share some squalid accommodation in London's Camden Town, where they exist on an unhealthy diet of cigarettes, booze and illegal substances. Deciding that they need a break, the boys go on holiday "by mistake", returning from a disastrous stay in the country to an uncertain future. So much for plot, but the film is distinguished by some inspired dialogue and performances as Robinson somehow combines hilarious depictions of his characters' misadventures with genuine sympathy for their predicament.

U.K. • 1986 • COLOUR • DIGITAL PRINT • 104 MIN



ALL ABOUT EVE//
SEPTEMBER 29, 30 (6.00)

DIRECTOR - JOSEPH L. MANKIEWITZ

Ace screenwriter William Goldman described Joseph L. Mankiewicz's *All About Eve* as "an example of the perfect screenplay. Few movies have such witty dialogue and such bright characters doing such terrible things to each other. And with that Bette Davis performance," he adds, "the film has the very helpful quality of abrasiveness."

Goldman is right: whilst one can relish the cynicism of George Sanders' theatre critic, he purrs rather than snarls, and Anne Baxter's ruthlessly ambitious starlet has to proceed by stealth to avoid discovery. It is Bette Davis who gives the material its teeth and its extrovert swagger, a majestic portrayal of a great actress, Margo Channing, whose tantrums ("Fasten your seat-belts," she says, limbering up for a lethal party, "it's going to be a bumpy night") are a cover for her fear of loneliness and advancing age. Astonishing to think that Claudette Colbert was earmarked for the part before injury forced her to withdraw: Bette Davis makes the part her own, as if demonstrating with awesome assurance that it takes a legend to play one.

U.S.A. • 1950 • BLACK AND WHITE • 138 MIN

IRELAND ON SUNDAY//

PROGRAMME OF SHORTS//
SEPTEMBER 7 (1.30)

DIRECTOR - KEN WARDROP

Ireland on Sunday, the exciting monthly showcase for new Irish fiction and documentary films, welcomes you to the wonderful world of director Ken Wardrop and producer Andrew Freedman of Venom Films.

This presentation of eleven short films charts the development of a creative partnership which began when the two were students at the National Film School in Dun Laoghaire. Together they have created a body of work, both fictional and fact-ional, which is distinguished by a remarkable aesthetic sensibility and a confident mastery of the short film form. The films are infused with warmth and humour and celebrate the ordinary with an extraordinary freshness and intelligence.

Punctuated with introductory insights from Ken and Andrew, the programme will include, among other titles, their most celebrated work, *Undressing My Mother* (2004) (pictured), the Channel 4-commissioned *Farewell Packets of Ten* (2007), *Duch!* (a 2004 study of painful male circumcision), and their most recent film, *The Herd*. Though they have been celebrated internationally from Sundance to Sapporo and beyond, this Ireland on Sunday screening will represent the most comprehensive retrospective of Venom films to date.

WILD STRAWBERRIES FILM CLUB//

THE EDGE OF LOVE//
SEPTEMBER 24, 26 (11.00)

DIRECTOR - JOHN MAYBURY

Wild Strawberries is our monthly film club for older people. The screenings are free of charge for anyone over 50 but tickets should be booked well in advance.

Written by the acclaimed playwright Sharman Macdonald, and starring her phenomenal daughter Keira Knightley, this is a simply gorgeous period romance, charged with provocative undercurrents about art, war and gender. Knightley plays Vera Philips, childhood sweetheart of the poet Dylan Thomas (Matthew Rhys). When the two meet again in Blitz-ravaged London, Dylan's married to free spirit Caitlin (Sienna Miller) and Vera's caught the eye of noble soldier William (Cillian Murphy) — but their chemistry still crackles.

No mere costume potboiler, this film proves as passionate and complex as its characters. — Edinburgh Film Festival Programme.

U.K. • 2008 • COLOUR • DOLBY DIGITAL STEREO • 110 MIN

Bookings should be made well in advance through the IFI by telephone (01 679 3477), email (wildstrawberries@irishfilm.ie) or online (www.irishfilm.ie).

THE WIRE + DAVID SIMON INTERVIEW//

THE WIRE//
SEPTEMBER 19 (6.30)

In partnership with Canongate Books, HBO and media partner Hot Press, the IFI is pleased to screen an episode from the final series of *The Wire*, to be followed by an on-stage interview with its creator, David Simon.

Widely hailed as one of the greatest television series ever, *The Wire* has gained a reputation as challenging, urgent and uncompromising drama. Set in Baltimore, it is a rich, sprawling portrait of the city, and documents the war on drugs being waged by local police. After spending a year with the city's Homicide Unit, David Simon went on to write *Homicide: A Year on the Killing Streets*, a true crime classic that led to the creation of *The Wire*. This event provides a unique chance to see an episode from the last series of *The Wire* on the big screen and meet the man behind the phenomenon.

'Homicide: A Year on the Killing Streets' is published by Canongate this month. HBO will release the DVD of the fifth and final series of *'The Wire'* on September 22nd.

CANON GATE HBO HOT PRESS

IFI EDUCATION//



NEAD AN DREOILÍN//

SEPTEMBER 30 (10.30)

DIRECTOR - JAMES KELLY

Presented in conjunction with IMRAM Irish language literature festival, *Nead an Dreoilín* is an exquisitely crafted weave of short films exploring the work of six living Irish language poets.

In each film the sole voice is that of the poet; initially we hear the poet's thoughts — on poetry, the poem, inspiration — then we hear the poet reading their poem. With a stunning variety of styles — black and white archive film, intimate super 8 home movies, and gritty black and white photographs — we see and hear cutting edge performance poetry from the Falls Road and moving 1950s footage of Connemara workmen digging the roads of London. Family memories meet a nation's memories, as the glow of Dublin city at night gives way to frosty train tracks in the midlands on a clear winter's morning...

The poets who will read their work include Nuala Ní Dhomhnaill (pictured), Biddy Jenkinson, Gearóid Mac Lochlainn, Louis de Paor, Máire Mhac an tSaoi and Mícheál Ó Cuaig.

Director James Kelly will introduce the screening. Poet Nuala Ní Dhomhnaill will also be attending to talk to students.



IRELAND. • 2009 • ENGLISH SUBTITLES • BLACK AND WHITE • 26 MIN

REEL IRELAND//



FOR MORE INFORMATION PLEASE VISIT OUR WEBSITE WWW.REELIRELAND.IE

The Irish Film Institute, with financial support from Culture Ireland, assists in the programming of Irish film events worldwide.

As mentioned in last month's programme, throughout August and September, Reel Ireland has been touring to cinematheques and cultural centres in several South American countries including Chile, Bolivia, Argentina and Uruguay.

The Irish Embassy in Argentina, with whom we are collaborating on this project, has arranged to have the films translated into Spanish. The programme includes Niall Heery's *Small Engine Repair*, Pat Collins' documentary *Oileán Thoraí* and a selection of shorts from this year's Reel Ireland package.

Following on from a very successful run at the Centro Cultural Palacio de la Moneda in central Santiago, Chile, Reel Ireland travels on to Argentina. Screenings will take place between September 3rd – 8th at the Centro Cultural Rojas (www.rojas.uba.org.ar) at the University Buenos Aires.

Reel Ireland will visit more than twenty countries throughout 2008.

CINEMOBILE//

With over 100,000 visitors to date, the IFI Cinemobile travels all over Ireland, bringing the latest films to towns without access to a cinema.

Locations in September:

Portunna 4th–7th September
 Ballygar 9th & 10th September
 Dunmore 11th & 12th September
 Glenamaddy 13th & 14th September
 Piltown 19th–21st September



During the month of September, Cinemobile will be screening *Caramel*, *The Edge of Love*, *The Dark Knight*, *Wall-E*, and *Mamma Mia!* Cinemobile will also be attending the Ranelagh Film Festival and various schools in Wexford and Kilkenny.

For further information visit (www.cinemobile.net)

ADAPTATION - RODDY DOYLE//



RODDY DOYLE//

The Irish Film Institute and Cinema North West are delighted to announce *Adaptation: Roddy Doyle on Screen*, a festival of films based on the author's works which will take place from **Friday 12th September to Sunday 14th September** in Dromahaire, Co. Leitrim.

Four years on, *Adaptation* has grown to become a significant event in the cultural life of the North West. This year's programme boasts a complete retrospective of all the Roddy Doyle screen adaptations including the early television commission *Hell for Leather* and the controversial groundbreaking RTÉ television series *Family*, which will be shown in its entirety.

The Commitments, *The Snapper* and *The Van* are also screening, as no Roddy Doyle film event would be complete without *The Barrytown Trilogy*. Rounding off the programme is Doyle's own homage to cinema, *When Brendan Met Trudy* and two very recent film works; Steph Green's award-winning short *New Boy*, and *The Future is Green*, a 15 second short made by Roddy Doyle and his son Jack.

We are honoured that Roddy Doyle will be present in Dromahaire for the event and will participate in a public interview with John Kelly about writing for the screen on Saturday, September 13th.

Festival tickets can be purchased through the IFI box office. Individual film tickets can be purchased through Cinema North West (086 604 9365).



FAMILY//

IRISH FILM ARCHIVE - GEORGE MORRISON//



On the eve of the *Stranger Than Fiction* screening of Ciarán Scott's warm and painfully honest documentary portrait, *Waiting for the Light*, the Irish Film Archive in conjunction with Filmbase presents a retrospective of the work of George Morrison. There will be an exhibition of his photographic work at Filmbase and on the **24th September at 6.30pm** a screening programme of Morrisons' film works at the IFI. Perhaps best known for his pioneering reclamation of Irish history in the cinema documentaries, *Mise Eire* and *Saoirse?*, this programme provides an insight into some shorter, but no-less fascinating work.

TOO GOOD TO MISS//

1965 APPROX 15 MIN

Directed by Morrison for the Department of Local Government in 1965, this dramatised road safety film presents a young woman who is hospitalised and missing all the good things in life as a result of a road accident caused by her careless young boyfriend. Featuring Sinead Cusack and Des Cave in their first film roles, and the funky music of Darby O Carroll and the Ravens Showband.

THESE STONES REMAIN//

1971 APPROX 27 MIN

Recently restored from original negative elements preserved in the Irish Film Archive, this documentary directed by George Morrison explores the changing styles and designs of stone sculpture and engraving in Ireland over the centuries. Awarded Diplome d'Honneur, Moscow 1971.

FROM TIME TO TIME//

1954 APPROX 20 MIN

This fascinating and rarely-seen archival treasure was co-authored by Morrison and adapted by him for the screen. Directed by Hilton Edwards and co-produced by Edwards and Micheál MacLiammóir, the film features a host of Gate Theatre players. It stars Maureen Cusack as a young woman who falls from her bike and has a ghostly psychic experience which transports her back as an IRA informer to the Irish Civil War.



This George Morrison retrospective is supported by the Arts Council.

OTHER IFI ACTIVITIES//

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IRISH FILM ARCHIVE//

Housed in the vaults underneath the IFI premises in Temple Bar, the Irish Film Archive collection incorporates all aspects of indigenous film production, ranging from feature to documentary to newsreel to amateur and experimental films, dating from 1897 to the present day. Anyone is welcome to avail of our research facilities with an appointment. Call 01 679 5744.

IFI EDUCATION & ACCESS//

Dedicated to promoting Irish films to audiences of all ages from 5-100, in the school curricula, to older movie-goers, to parents-with-babies, and particularly to villages, towns and cities throughout the regions of Ireland.

LIBRARY//

The IFI houses the Tiernan MacBride Library, the largest selection of reference material on film in this country. It can be used by appointment. For opening hours and occasional admission charges call 01 679 5744.

VENUE INFORMATION: The programme is occasionally subject to change. Please check press advertisements or call the Box Office.

**FULL WHEELCHAIR ACCESS
& SOUND LOOPS INSTALLED**

LATECOMERS POLICY: Films start at the times stated in this programme. Latecomers may be refused admission after the start of the feature.

FEEDBACK: We'd love to hear about your experiences at the IFI, so please email any comments to feedback@irishfilm.ie