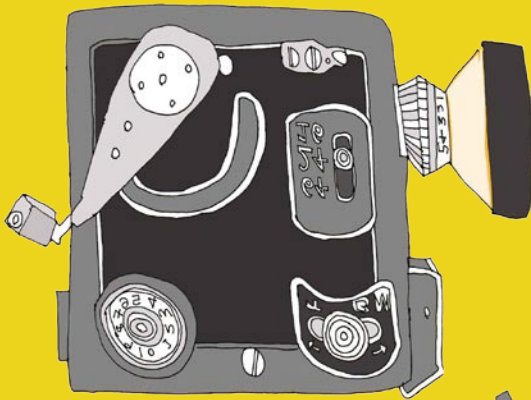




Spanish & Latin American Film Festival

March 22nd - April 1st, 2007



Spain
Cuba
Chile
Argentina
Mexico

FILMS FROM



Irish Film Institute

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CORNERHOUSE
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Embajada de España

Introduction

¡Viva!, our annual festival of Spanish and Latin American cinema, has been expanded this year to provide a broader picture of the range of work being produced in the Spanish-speaking world. The festival is mounted in collaboration with the Instituto Cervantes in Dublin, and it originated at The Cornerhouse in Manchester, in the hands of their tireless programmer Linda Pariser.

This year's bigger event includes more Latin American films than in previous years, reflecting the growing importance of work from countries such as Argentina, Mexico and Chile. Our opening film, Francisco Vargas's *The Violin/El violín*, was one of the surprise discoveries at last year's Cannes Film Festival. Beautifully shot in black and white, it's a surprisingly successful mixture of music and politics, in which the remarkable Don Ángel Tavira plays an ageing and seemingly harmless musician who turns out to be involved in the Mexican peasant guerrilla movement of the 1970s.

Other highlights from Latin America include *The Aura/El aura*, a mature and sophisticated thriller from *Nine Queens* director Fabián Bielinsky, who died last year; Pablo Trapero's *Born and Bred/Nacido y criado*; and Carlos Sorin's *The Road to San Diego/El camino de San Diego*, a delightfully offbeat follow-up to *Bombón el perro*.

From Spain, there are major new films from Álex de la Iglesia (*Ferpect Crime/Crimen ferpecto*), Agustín Díaz Yanes (the historical epic *Alatriste*, our closing film) and Carlos Iglesias (*Crossing Borders/Un franco, 14 pesetas*). The discovery from Spain this year is Jorge Sánchez-Caberzudo's superb thriller *The Night of the Sunflowers/La noche de los girasoles*.

Plenty to enjoy, then, and those who are up for a challenge might care to check out Albert Serra's take on *Don Quixote, Honour of the Knights/Honor de cavalleria* or the rarely seen *El Topo*, Alejandro Jodorowsky's visually striking and totally unhinged cult classic.

As well as screening in Dublin, festival highlights will tour onto Galway and Cork.

How to book tickets

Bookings for all of these films can be made online at www.irishfilm.ie or by calling our box office at 01-6793477, or by coming to the IFI cinema in person. Tickets are 10 euro for all films.



6 Eustace Street, Temple Bar, Dublin 2

Screening Schedule

thursday 22 nd March	8.30 pm	The Violin (El violín)
friday 23 rd March	6.10 pm	The Aura (El aura)
saturday 24 th March	2.00 pm	Crossing Borders (Un franco, 14 pesetas)
	3.10 pm	The Uncertain Guest (El habitante incierto)
	6.40 pm	Born and Bred (Nacido y criado)
sunday 25 th March	1.30 pm	The 2 Sides of the Bed (Los 2 lados de la cama)
	2.00 pm	The Backwood (Bosque de sombras)
	3.30 pm	The Education of Fairies (La educación de hadas)
	6.30 pm	Tapas
monday 26 th March	6.30 pm	Honour of The Knights (Honor de cavalleria)
tuesday 27 th March	6.40 pm	The Night of the Sunflowers (La noche de los girasoles)
wednesday 28 th March	6.20 pm	Habana Blues
thursday 29 th March	6.40 pm	Buenos Aires 1977 (Crónica de una fuga)
friday 30 th March	6.30 pm	Princesses (Princesas)
	9.00 pm	Remake
saturday 31 th March	1.45 pm	El Topo
	6.30 pm	The Road to San Diego (El camino de San Diego)
	9.00 pm	In Bed (En la cama)
sunday 1 st April	1.30 pm	Suely in the Sky (O Céu de Suely)
	6.00 pm	Ferpect Crime (Crimen ferpecto)
	8.00 pm	Alatriste



The Violin

El violín

Mexico, 2006.

Subtitled. Black and white.

Dolby Digital Stereo. 98 min

Director: Francesco Vargas Quevedo
Thursday 22th March/8.30pm

The old saying that music can soothe the savage beast is both celebrated and challenged in *The Violin*, the finely crafted writing-directing debut of Mexican film-maker Francisco Vargas Quevedo. This stark but absorbing drama follows an aging musician, beautifully played by Don Ángel Tavira, who fiddles his way into the front lines of Mexico's peasant revolts during the 1970s.

The Violin gets its ugliest moment out of the way at the outset—a brutal scene in which military officials interrogate and then torture a handful of tied-up villagers. The action segues abruptly to elderly farmer Don Plutarco (Tavira), son Genaro (Gerardo Taracena) and grandson Lucio (Mario Garibaldi), who scrape together a living as traveling musicians by day (Plutarco plays the violin, Genaro the guitar). By night, they secretly amass resources for the peasant guerrilla movement stirring in the Guerrero region, intent on overthrowing the country's cruel regime.

The non-professional cast is uniformly strong, but Tavira inspires real affection with his enormously dignified, mildly dyspeptic characterisation. Tavira's creation of a mischievously heroic figure disguised as a harmless-looking old man is the tale's chief satisfaction.—*Justin Chang/Variety*'.



The Aura

El aura

Argentina-Spain-France, 2006.

Subtitled. Colour. Anamorphic

Dolby Digital Stereo. 134 min

Director: Fabián Bielinsky
Friday 23th March/6.10pm

An engrossing thriller from the late Fabián Bielinsky, director of 2001's *Nine Queens*, *The Aura* is a quieter, richer and better-looking piece that handles its multiple manipulations with the maturity the earlier picture sometimes lacked.

Forty-something taxidermist Espinosa (a career-best performance from Ricardo Darín) dreams of heists and perfect crimes and then gets pulled into the real thing. Espinosa has a seemingly unfulfilling life. That helps spur his decision to go on a hunting holiday in southern Argentina with cynical friend Sontag (Anejandro Awada). The two have to spend their time in a seedy little forest lodge run by the shady looking Dietrich (Manuel Rodal) and his battered-looking wife. The grouchy pals argue, Sontag leaves, and the taxidermist, a neophyte hunting alone, accidentally shoots and kills Dietrich in the woods. Then he stumbles on Dietrich's plan for a real-life robbery and becomes involved with Dietrich's sinister associates. Echoes of *Deliverance* hover in the air as Espinosa's daydream develops into a nightmare.

Great movie thrillers thrive on character, atmosphere, style and clever twists; *The Aura* has all four.



Crossing Borders

Un franco, 14 pesetas

Spain, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 105 min

Director: Carlos Iglesias
Saturday 24th March/2.00pm

Combining gentle comedy and social criticism into an enjoyable and surprisingly spiky whole, Carlos Iglesias's debut as a director is a traditional heart-warmer with enough contemporary edge to keep it from looking old-fashioned. It's built around the fascinating true-life journey of two luckless Spaniards to Switzerland in search of work.

In Franco's Madrid of 1960, mechanic Martín (Iglesias) and his family live in a miserable basement flat. When he loses his job, a victim of Spain's economic restructuring, Martín decides, along with his best friend Marcos (Javier Gutiérrez), to head for Switzerland, where a franc is worth 14 pesetas. They arrive in an almost impossibly picturesque Swiss town and are quickly confronted by what for them are the mysterious habits of the locals. Just as they seem to be settling in, their families arrive, and the process of assimilation begins all over again.

Comedies about Spaniards feeling out of their depth in foreign countries abound, but the script here avoids most of the clichés and a darker final reel enriches everything that precedes it.



THE MEXICAN EMBASSY IN DUBLIN
HAVE KINDLY ASSISTED WITH THIS EVENT.



The Uncertain Guest

El habitante incierto

Spain, 2004.

Subtitled. Colour.

Dolby Stereo. 110 min.

Director: Guillem Morales
Saturday 24th March/3.10pm

A Hitchcock-flavoured tale of paranoia, hysteria and isolation, this atmospheric directorial debut by director Guillem Morales offers a stylish twist on the traditional domestic nightmare scenario.

Having broken up with his girlfriend Vera (Mónica López), shy architect Félix (Andoni Gracia) lives alone in a vast home of his own design. By night, Félix's dreams are of isolation and vague menace. Then, unexpectedly, a visitor turns up at the door asking to make an urgent phone call. After some hesitation, Félix lets him in—but almost immediately the man disappears without a trace. Soon, there are strange noises throughout the building, traces of another's presence. Is the intruder still inside? Could he be living somewhere within the house? Félix's paranoia threatens to spill over into madness in this quietly terrifying tale which plays a number of ingenious riffs on the classic locked-room mystery, culminating in a third-act turnaround that's nothing short of stunning. An eye-catching, stylishly minimalist thriller, this is sure to inspire some uneasy dreams of its own.



Born and Bred

Nacido y criado

Argentina-Italy, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 100 min

Director: Pablo Trapero
Saturday 24th March/6.40pm

With *Born and Bred*, Argentine director Pablo Trapero displays the same knack for intimate storytelling that made his *Rolling Family* so moving, but *Born and Bred* is much darker. It taps into elemental emotions—fear of death, the terror of losing those we love most and the pain of that loss—while speaking in a language that is distinctive to its talented director. Stunningly photographed, expansive vistas make this film a powerful visual experience, while rich performances give it tremendous soul.

Santiago (Guillermo Pfening) is an interior designer who runs a very successful business with his wife, Milli (Martina Gusman). They lead a seemingly charmed but predictable life with their daughter—until their tranquillity is shattered by a devastating accident. After the tragedy, Santiago relocates to the frozen, spectacularly immense landscape of Patagonia. The tempo and the geography of the film change entirely. Working at a tiny rural airport where random problems constantly delay flights, Santiago sleepwalks through his days. Despite his isolation, Santiago can't exorcise the demons from his past.

—Diana Sanchez.



The 2 Sides of the Bed

Los 2 lados de la cama

Spain, 2006.

Subtitled. Colour. Anamorphic.

Dolby Digital Stereo. 112 min

Director: Emilio Martínez-Lázaro
Sunday 25th March/1.30pm

A more enjoyable follow-up to the 2003 hit *The Other Side of the Bed*, this musical comedy reprises the earlier film's lively mix of frothy pop and romantic wrangling, using mostly the same gang of endearing protagonists. Javier (Ernesto Alterio), best friend Pedro (Guillermo Toledo) and Javier's girlfriend Marta (Verónica Sánchez) are in a restaurant where Raquel (Lucía Jiménez), Pedro's partner, is singing. Javier and Marta are to be married the next day, but Marta is getting cold feet. When she and Raquel head to the toilet to have sex together, we understand why. Next morning, Marta leaves Javier standing on the church steps, Raquel leaves Pedro, and the rest of the film largely details the males' too-slow realisation of the truth.

Superior fare by the standards of Spanish comedy, *The 2 Sides of the Bed* has a more substantial script and a more mature air than its predecessor, resulting in a slightly darker, richer experience. The songs are new arrangements of '70s and '80s Spanish pop classics and emerge fairly seamlessly from the action.

—Jonathan Holland.



The Backwoods

Bosque de sombras

Spain-U.K.-France, 2006.

Subtitled.

Dolby Digital Stereo. 98 min

Director: Koldo Serra

Sunday 25th March/2.00pm

English couple Norman (Paddy Considine) and Lucy (French actress Virginie Ledoyen) travel to Spain's Basque Country to stay at the isolated country house that their friend Paul (Gary Oldman) and his wife Isabel (Aitana Sánchez-Gijón) have renovated. When a stranger enters a bar in this part of the world, it is custom for the locals to stop talking and look up—especially when the stranger is Ledoyen in a damp shirt.

On a hunting trip in the woods, the two men find a young girl abandoned and looking distinctly feral. They return with her to the house, where they are visited by a bunch of angry locals. The ensuing onslaught of violence recalls the likes of *Straw Dogs* and *Deliverance* as the film depicts the group's desperate attempt to get the young girl to the nearest village. This stylish feature debut by young Basque director Koldo Serra borrows from the conventions of American genre cinema and boasts some splendid cinematography of stunning locations. Oldman, who speaks good Spanish, gives a characteristically committed performance.



The Education of Fairies

La educación de hadas

Spain-France-Argentina, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 103 min.

Director: José Luis Cuerda

Sunday 25th March/3.30pm

Underrated director and producer José Luis Cuerda (*The Butterfly's Tongue*) returns to his favourite theme—the transformational power of a child-like imagination—in this engaging fable based on a French novel.

The Education of Fairies is a charming, delicate tale about the various ways people deal with loss. It begins as Nicolás (a wonderful performance by Argentine actor Ricardo Darín) meets Ingrid (French actress Irène Jacob) and her young son Raúl on an airplane heading to Barcelona. Ingrid is clearly the woman Nicolás has been waiting for all his life, and Raúl the son he's never had. In no time they're married and living in a beautiful house. Nicolás forms a very close bond with Raúl, spending long hours telling him about the world and the special race of fairies whose job it is to protect it and make things right. When events take an unexpected turn for the worse, Raúl expects these very fairies to make their appearance.



Tapas

Spain, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 94 min

Director: José Corbacho, Juan Cruz

Sunday 25th March/6.30pm

An unexpectedly appetising, deceptively slight slice of Barcelona *barrio* life, *Tapas* has wowed Spanish audience and critics. The recipient of several awards, directors José Corbacho and Juan Cruz's deft, unpretentious debut is low-key, character-based fare whose multiple virtues are grounded in its faithfulness to emotional truth.

It features three loosely interwoven stories. The first deals with rotund, blustering bar owner Lolo (Ángel de Andrés López), who is abandoned by his spouse even before the credits have finished. Suddenly needing a cook, Lolo hires a Chinese immigrant and suddenly finds the bar getting a reputation for good food. Meanwhile, middle-aged shop-owner Raquel (Elvira Mínguez), also separated and equally isolated, is involved with an Internet relationship when teen supermarket worker César (Rubén Ochandiano) turns up at the house to fix her video. The third yarn involves the elderly Conchi (the ever dependable María Galiana), who makes a living by selling speed to local kids in Lolo's bar.

Directors Cruz and Corbacho set up their characters with great skill and lay out their dilemmas without slipping into melodrama.



Honour of the Knights

Honor de cavalleria

Spain, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 110 min

Director: Albert Serra
Monday 26th March/6.30pm

Film directors Ozu and Pasolini are palpable influences on this quirky contemporary reflection on Cervantes's celebrated novel *Don Quixote*. Director Albert Serra eschews habitual formulas for historical dramas in providing a far more austere reflection on how a text from the distant past might be re-envisioned for present day audiences. As such, the film provides a commentary on a novel that has fascinated and arguably defied filmmakers as diverse as Orson Welles and Terry Gilliam.

This is a minimalist tale of routines and rituals, where the mundane and the mystical go hand in hand. Lluís Serrat's Sancho Panza is no quick-witted sidekick but a rather placid, shy servant and a man of few words. Lluís Carbó's Quixote is a surrogate father of sorts, an impatient old man whose adventures are now few. Shot entirely on location, with a resourceful camera that is as much a distant observer of the action as an involved participant, this is a film on the poetics of the ordinary, that imagines Cervantes's eponymous duo through the prisms of Beckett's *Waiting for Godot*.
—*Maria Delgado*.



The Night of the Sunflowers

La noche de los girasoles

Spain-Portugal-France, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 123 min

Director: Jorge Sánchez-Cabezudo
Tuesday 27th March/6.40pm

Jorge Sánchez-Cabezudo finds and unlikely home film noir in the forgotten hinterlands of the Spanish interior with his gripping, assured debut *The Night of the Sunflowers*. A dark, substantial plotline spread over six increasingly tantalising episodes and an intimate knowledge of the dynamics of Spanish rural life are the twin foundations for a beguiling piece.

In the opening episode, a vacuum cleaner salesman (sublimely creepy Manuel Moron) rapes Gabi (Judith Diakhate) in an isolated spot as she awaits the arrival of her husband and his assistant. Infuriated upon finding Gabi in a state of shock, the two men go in search of the rapist, but end up killing the wrong person. Two members of the civil guard investigate the crimes, but from very different perspectives.

The film is structured so that a different character is to the fore in each of the six episodes, meaning the plentiful thrills are appropriately distributed. Psychological motivation is carefully positioned early on, with smart pacing maintaining the film's grip to the strangely muted night-time finale.

The performances are superb.
—*Jonathan Holland* "Variety".



Habana Blues

The comedy of power

Spain-Cuba-France, 2006.

Dolby Digital Stereo. 115 min

Director: Benito Zambrano
Wednesday 28th March/6.20pm

The second film from Spanish director Benito Zambrano (*Solas*), this is a lively musical journey through the streets and clubs of Havana that's a million miles (and years) removed from *The Buena Vista Social Club*. It follows two young musicians, Tito (Roberto Sanmartín) and Ruy (Alberto Yeol), as they struggle to succeed—even survive—through their music. Ruy lives with his grandmother (the wonderful Zenia Marabál), a famed Cuban singer, Tito with the almost-estranged mother of his two kids. The arrival of two Spanish music producers seeking talent stirs things up in the tight community of young musicians.

Director Zambrano, who attended film school in Cuba, provides an enjoyably anarchic love letter to the never-say-die spirit of Cubans and to music as a way of life. The story is very basic, but the music is terrific. For a change, the musicians here are not aged men who play the Cuban son, but young guys who like to play rock and blues. The film shows that modern Cuban music comes in many different forms, from hip hop to blues.



Buenos Aires 1977

Crónica de una fuga

Argentina, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 102 min

Director: Israel Adrián Caetano
Thursday 29th March/6.40pm

Claudio Tamburrini (Rodrigo de la Serna) is a goalkeeper playing for a B-league soccer team in Buenos Aires in 1977, while Argentina is suffering the tyranny of military fascist rule. Cited for alleged left-wing sympathies, he is picked up by a task force working for the Argentine government, who take him to a clandestine detention centre known as Sere Mansion, a sinister old building in the suburban neighbourhood of Moron. Alongside other young detainees there, he is subjected to the sustained torment of interrogations, beatings, humiliations and betrayals, suffering relentless violence, both mental and physical. Are the men to endure this before their executions that look increasingly inevitable? Or might they summon the strength necessary to escape their tormentors?

Based on Claudio Tamburrini's incredible true story, director Israel Adrián Caetano's film presents a remarkably realistic horror story, a tense, probing thriller set at a time in recent history that should not be forgotten, when between 10,000 and 30,000 people disappeared after being snatched from their homes or places of work by the country's security forces.

—*Michael Hayden.*



Princesses

Princesas

Spain, 2005.

Subtitled. Colour.

Dolby Digital Stereo. 113 min

Director: Fernando León de Aranoa
Friday 30th March/6.30pm

Two street prostitutes working a tough area of Madrid have a mutual sympathy that gets them through their hard days.

Caye (Almodóvar veteran Candela Peña) is a tough but wounded hooker who's trapped in a depressed, whore-for-life mindset. She plies her trade from her girlfriend Gloria's beauty parlour. From there, she and the other white girls glower disapprovingly at the Caribbean and Latin American immigrant streetwalkers who work the park outside. One of these is Zulema (Micaela Neárez), an infinitely more well-balanced Dominican woman who's hooking only to support her son back home. They become friends after Caye helps Zulema when she's beaten up by a crooked cop. Gradually, Zulema's hard-won wisdom and dignity seep into Caye's consciousness, liberating her from her own self-hatred and knee-jerk racism.

Director Fernando León de Aranoa's follow-up to *Mondays in the Sun* is a small miracle of controlled empathy. It seeks and finds the warm, beating hearts of his two protagonists, elucidating their particular dilemmas. Apart from the revelatory performances, there's also great music from Manu Chao and Gato Perez.



Remake

Spain-Argentina, 2006.

Subtitled. Colour.

Dolby Digital Stereo. 94 min

Director: Roger Gual
Friday 30th March/9.00pm

Director Roger Gual's follow-up to *Smoking Room* is a European *Big Chill* centred on a reunion of ex-hippies, now mostly solidly bourgeois, whose laissez-faire parenting skills come back to nip them.

Back when dropping out and tuning in seemed like the thing to do, a group of friends started a commune in a rambling farmhouse in the hills of Catalunya. Now, more than 30 years later, Max (Mario Paolucci) is the only one left, a dysfunctional relic cut off from the modern world who calls for a reunion before selling the rundown place. While Max never adjusted to life post-1968, the four adults who join him for a last farewell are all successful city types. As the weekend unfolds, they're confronted not only by failed ideals and pink-tinged memories on Super-8 film, but by their underachieving children, who blame them for a non-traditional upbringing. The tension between the younger generation's paralysis and their parents' earlier experimentation differentiates *Remake* from most other inward-looking dramas of failed '60s idealism.

—Jay Weissberg/*Variety*.



El Topo

Mexico, 1970.
Subtitled. Colour.
125 min

Director: Alejandro Jodorowsky
Saturday 31st March/1.45pm

Drawing inspiration from a multitude of sources, Alejandro Jodorowsky's 'acid western' started the whole midnight movie craze of the early 1970s and is now something of a cult classic.

El Topo opens with a passage that could be an existential journey for one's soul or a spoof of a Sergio Leone spaghetti western: the bearded, leather-clad gunfighter El Topo (Jodorowsky himself) and his young son (Brontis Jodorowsky) ride through the desert and into a hamlet of bloodily decimated people and animals. From then on, it's a winding, spiralling road of evil bandits, mystical foes, and whip-cracking dykes, spiked with indelible, surreal imagery. Bullets provide the stigmata for the hero's nutty crucifixion midway through, and the movie's second half finds El Topo as a bald-headed Holy Fool, reborn in a cave full of extras from Tod Browning's *Freaks*.

Whether one takes it as a staggeringly visionary work or a sadistic circus procession making an opportunistic grab for every artistic base (Buñuel and Zen, Eisenstein and pantomime, Antonin Artaud and Russ Meyer), there is no denying the immersive being of the film.

—Fernando F. Croce.



The Road to San Diego

El camino de San Diego

Argentina, 2006.
Subtitled. Colour.
Dolby Digital Stereo. 98 min

Director: Carlos Sorín
Saturday 31st March/6.30pm

Carlos Sorín's delightfully offbeat *Road to San Diego*, about a young backwoodsman with a Diego Maradona fetish, is another audience-friendly addition to the director's repertoire of bizarre human interest stories, most notably his doggy tale *Bombón el perro*. In an opening half hour of laugh-out-loud 'mockumentary', old timers from a village in the distant province of Misiones tell the camera about Tati (Ignacio Benitez) and his overriding obsession with the soccer icon. Among other oddities, Tati has the star's number '10' tattooed on his back; his parrots cry 'Maradona' in chorus.

When his hero is hospitalised in April 2004, Tati decides to make the long journey to Buenos Aires to give Maradona a present. Despite being penniless, Tati hits the road with touching dedication. On the way to St. Diego, his path is humorously strewn with locals struggling through the country's very real economic crisis. The non-professional cast brings an innocent goodness to every role. Indeed, it's hard to find an ill-tempered or mean-spirited character in a film where even Maradona's guards are kind and helpful.

—Deborah Young/*Variety*.



In Bed

En la cama

Chile-Germany, 2005.
Subtitled. Colour.
Dolby Digital Stereo. 85 min

Director: Matías Bize
Saturday 31st March/9.00pm

Unfolding entirely in a cheap motel, Chilean sex-comedy-drama *In Bed* features a couple (Blanca Lewin and Gonzalo Valenzuela) who've just met hours before working through a packet of condoms together and having a one-night relationship in miniature. The film's elegantly simple, Richard Linklater-esque concept, written by Julio Rojas, is energetically consummated by young director Matías Bize (*Saturday*) and its handsome leads.

The film opens with noisy sounds of lovemaking. After the sex is over, Daniela (Lewin) and Bruno (Valenzuela) discuss past sexual exploits and longer relationships, watch TV, and share a bath. During a post-coital massage, Bruno lets slip that he's leaving in a week for Belgium, and suddenly the flicker of hope goes out in Daniela's eyes.

Like Beckett's tramps in *Waiting for Godot*, they announce several times it's time to go, but neither actually leaves and the mood lightens again, leading to a third, tender tussle in the sack. By the end, the two have revealed major secrets they've never told before, emboldened by the belief they won't meet again.

—Leslie Felperin/*Variety*.



Suely in the Sky

O Céu de Suely

Brazil-Germany-France, 2006.
Subtitled. Colour.

Dolby Digital Stereo. 90 min

Director: Karim Ainouz
Sunday 1st April/1.30pm

After the success of his first feature, the dynamic and stylised *Madame Satã*, Brazilian director Karim Ainouz once again delivers a powerful story of personal transformation full of rich and memorable characters.

Unlike the earlier film, *Suely in the Sky* is set in the expansive, empty landscape of north-eastern Brazil. After two years of living in São Paulo, Hermila (Hermila Guedes) returns to her village with her newborn son, anxiously awaiting the arrival of her husband. Time passes slowly here and the wait becomes an even heavier burden as Hermila realises that she's been abandoned. Determined to raise enough money to leave the stifling environment of her hometown, she comes up with an unlikely prize to raffle off—one conceived during her chats with newfound friend and local prostitute Georgina (Georgina Castro).

Ainouz adorns his alluring film with captivating cinematography and a delicate, nostalgic atmosphere. What is most powerful, however, is the spirit of this abandoned young single mother, who is determined to live life to the fullest as she journeys towards new, open horizons.—*Diana Sanchez*.

TO BE CONFIRMED



Ferpect Crime

Crimen perfecto

Spain-Italy, 2004.
Subtitled. Colour. Anamorphic.
Dolby Digital Stereo. 103 min

Director: Álex de la Iglesia
Sunday 1st April/6.00pm

A rollicking, unpretentious and often hilarious black comedy that looks terrific from first frame to last, Álex de la Iglesia's *Ferpect Crime* doubles as a cheerily complicit attack on our obsession with image.

Department store employee Rafael (Guillermo Toledo), a Don Juan and terrific salesman who feels most at home in the ruthless environment of the women's department, spends his days persuading women to buy things they didn't know they wanted and his nights making love to colleague Roxanne (Kira Miro). Rafael is missing only one thing: promotion to floor manager. His rival, Antonio, beats him to the job. When the two men get into a fight in the store's changing rooms, Antonio is accidentally killed.

Deranged, aesthetically challenged shop assistant Lourdes (Monica Cervera), who is secretly in love with Rafael, witnesses the accident. She enthusiastically helps Rafael dismember the body, a blacker-than-black scene that the visuals exploit to the comic maximum. The two become accomplices, which is a dream come true for her but a nightmare for him—especially when she decides she wants to get married.

—*Jonathan Holland/Variety*.



Alatriste

Spain, 2006.
Subtitled. Colour.
Dolby Digital Stereo. 135 min

Director: Agustín Díaz Yanes
Sunday 1st April/8.00pm

Based on Arturo Pérez-Reverte's best-selling series of novels, *Alatriste* is an epic swashbuckler set in the early 17th century when courtly corruption was signalling the downfall of Spain's global empire. Viggo Mortensen plays Alatriste, a noble soldier of very few words and very large actions. As the film begins, he's battling for the Spanish Crown in Flanders. On returning to a much-changed Spain, he begins working as a hired swordsman.

The country is ruled by a feeble monarch, and the fraudulent upper-class, whose opulent lifestyle polarises the nation, subjects the common people to lives of misery. Against this backdrop, *Alatriste* is a singular figure: unassuming, noble in spirit, a warrior to the last. And yet we also witness his softer, more vulnerable side through his lifelong affair with the famous actress María de Castro (Ariadna Gil).

Díaz Yanes perhaps tries to cram in too much material from the novels, but his film is impressively mounted on a large scale. The painterly visuals make constant reference to the chilly beauty of Spain's great artist Diego Velázquez.

Festival Tour

A fiesta of Spanish and Latin American films, the highlights of the festival, will travel to Galway and Cork in March.

EYE Cinema

Wellpark
Galway
www.eyecinema.ie
Contact: 091 780078

Mon 26th March

7:30pm **El Aura** (The Aura)

Tues 27th March

7:30pm **Un Franco, 14 Pesetas** (Crossing Borders)

Wed 28th March

7:30pm **Crimen Ferpeto** (Ferpect Crime)

Thurs 29th March

7:30pm **El Violin** (The Violin)

K1NO Cinema

Washington Street
Cork
www.kinocinema.net
Contact: 021 4271571

Sat 24th March

11:30 am **El Violin** (The Violin)

Sun 25th March

11:30 am **Crimen Ferpecto** (Ferpect Crime)

Sat 31st March

11:30 am **Un Franco, 14 Pesetas** (Crossing Borders)

Sun 1st April

11:30 am **El Aura** (The Aura)

If you are a cinema exhibitor, local arts organisation or community group who would like to get involved in hosting a festival screening, please contact Alice Black (ablack@irishfilm.ie or 01 612 9407).

Schools Screening

7 Virgenes (7 Virgins)
March 27th at 10:30am.
Dir: Alberto Rodriguez
| Spain | 2005 | 86 mins | Colour

This screening is aimed at Senior Cycle Spanish students, but is open to all Senior Cycle and Transition Year students through their schools. You MUST reserve seat in advance. Tickets are €5 each.

Alberto Rodríguez's feature bears witness to the troubling exploits of marginalized youth in a town in southern Spain, but his approach is unique: rather than pitying his characters, his film offers a registry of their lives, showing them as young, content and simply getting on with things, albeit with their own codes of conduct.



It is a hot summer in Seville and 16-year-old Tano (Juan José Ballesta) has been given a weekend pass from juvenile detention to go to his brother's wedding. He means to make the most of it, planning to spend time with his best friend Richi (Jesús Carroza), hang out with friends, get drunk, get stoned and have sex. But time away has changed Tano: he realizes he wants to steer clear of

the dispiriting thuggery his friends are into—stealing, date-raping, beating people up. His impoverished life at home is also depressing, a reality amply illustrated by his brother's wedding, one of the most miserable affairs imaginable. It seems that Tano is the only person in this environment who has the will to get out and change his destiny.



Dublin Instituto Cervantes