

**APRIL 2017**



**Irish Film Institute**

**RAW**  
**JULIA**  
**DUCOURNAU**



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# THE IRISH FILM INSTITUTE

## EXHIBIT PRESERVE EDUCATE



### IFI FRENCH FILM CLUB

This month's French Film Club screening – where IFI and Alliance Française members pay just €7.50 per ticket – takes place on April 10th at 18.30. This month's film is Julia Ducournau's multi-award winning *Raw*, a horror film about a college ritual in which vegetarian student Justine is forced to eat raw meat. See [www.ifi.ie](http://www.ifi.ie) or ask at the IFI Box Office for further details.



### NT LIVE: TWELFTH NIGHT

Following a violent shipwreck, Viola is washed ashore, her twin brother Sebastian lost. Determined to survive on her own, she steps out to explore a new land, and so begins a whirlwind of mistaken identity and unrequited love. Simon Godwin's joyous new production of Shakespeare's epic screens at the IFI on April 6th at 19.00, and stars Tamsin Greig (*Black Books*, *Episodes*) as Malvolia. See page 16 for more details.

The Irish Film Institute is Ireland's national cultural institution for film. It aims to exhibit the finest in independent, Irish and international cinema, preserve Ireland's moving image heritage at the IFI Irish Film Archive, and encourage engagement with film through its various educational programmes.



### IFI EXPLORERS

Are you between 15–18? You can avail of IFI Explorer €3 tickets to a range of films each month. For our IFI Explorers screening this April we've chosen the coming-of-age Irish drama *Handsome Devil*. Set in a Dublin school and focussing on an unlikely friendship, this is a wonderful story about growing-up and being brave. Buy three IFI Explorers tickets and get your fourth ticket FREE! Tickets from IFI Box Office only. See [www.ifi.ie/explorers](http://www.ifi.ie/explorers) for more details.



### GOETHE INSTITUT

The IFI teams up with Goethe Institut Irland for two screenings as part of their *Fading Memories: Privacy and Data Ownership in the Digital Age* global initiative. On April 1st, we will screen Francis Ford Coppola's classic *The Conversation*, starring Gene Hackman and John Cazale. On April 5th, we will present Baran bo Odar's *Who Am I – No System Is Safe*, a German crime drama about a young computer hacker. See page 15 for more details.

## DIRECTOR'S NOTE

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Welcome to the IFI's April programme with a special focus on Irish film.

# APRIL AT THE IFI



During the month of April, the IFI will, for the fifth time, present IFI Spotlight, our dedicated focus on Irish film. Throughout the year the IFI is committed to showing a range of Irish work through a combination of new releases, programming strands and free lunchtime archive screenings. A returning component of IFI Spotlight this year will be its emphasis on discussion and debate, considering the production of film and television made in or about Ireland during 2016. The day will comprise of panels and guest speakers, including an opening address by Dr. Roddy Flynn (DCU) and Dr. Tony Tracy (NUIG) looking at the past year of Irish film production. This year, following on from a broader discussion in 2016, there will be an update on gender equity in the Irish film and television industry to see what improvements, if any, there have been. In a returning strand, *In the Pipeline*, we welcome Pat Collins to share his production experiences on his upcoming title *Song of Granite*.

Two special panels throughout the day will focus on two key areas – the parallels between the filmmaking and advertising worlds, and the threat of piracy and illegal downloading to the film and home entertainment industries in Ireland. It promises to be a very valuable and informative day.

This month, as part of our dedicated focus, we're also delighted to present John Butler's *Handsome Devil*, the closing film of the recent ADIFF, a classic coming-of-age story set in an Irish boarding school.

To coincide with the One City One Book initiative and this year's selection of Joe Joyce's novel *Echoland*, our free Archive at Lunchtime programme throughout the month will present Irish films from our collections relating to World War II.

Another programme of archival films will be presented in our monthly From the Vaults strand. This fascinating collection of silent films is presented as part of MusicTown 2017 and will see a combination of Irish and German musicians provide a live and improvised score to the material. Keeping a historical theme, our Irish Focus this month is *Revolution in Colour*, which, presented on Easter Monday, reclaims the story of the struggle for Irish Independence.

We hope you'll join us for this celebration of Irish film throughout the month of April!

**Ross Keane**  
Director

# NEW RELEASES, IFI DOCS & IFI CLASSICS

A QUIET PASSION	OPENS APR 7TH
I AM NOT YOUR NEGRO	OPENS APR 7TH
NERUDA	OPENS APR 7TH
RAW	OPENS APR 7TH
THE HANDMAIDEN	OPENS APR 14TH
MULHOLLAND DRIVE	OPENS APR 14TH
ONE FLEW OVER THE CUCKOO'S NEST	OPENS APR 14TH
THE SENSE OF AN ENDING CLASH	OPENS APR 21ST
HANDSOME DEVIL	OPENS APR 21ST
THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI	OPENS APR 21ST
THE TRANSFIGURATION	OPENS APR 21ST
HEAL THE LIVING	OPENS APR 28TH
LADY MACBETH	OPENS APR 28TH
SUNTAN	OPENS APR 28TH

## GET SOCIAL!

Excited about this month's programme? So are we! Tell your friends which film you're planning to watch, share your movie reviews and show us your best pics on Instagram, Twitter and Facebook!

Join the IFI Community online:

 @IrishFilmInstitute  @IFI\_Dub

 @IrishFilmInstitute

 linkedin.com/company/irishfilmminstitute

**OC** Open Captioned screening

**AD** Audio Described screening

## TIMES

For a breakdown of times and dates of IFI New Releases, IFI Docs & IFI Classics, check out our weekly schedule on [www.ifi.ie/weekly-schedule](http://www.ifi.ie/weekly-schedule) or the IFI ads in *The Irish Times* on Fridays and Saturdays. You can also sign up to receive our weekly ezine by joining at [www.ifi.ie/signup](http://www.ifi.ie/signup).

# SEASONS & EVENTS CALENDAR

DATE	SCREENING	TIME
1ST SAT	IFI & GOETHE INSTITUT: THE CONVERSATION	16.00
2ND SUN	WHO'S GONNA LOVE ME NOW? + SATELLITE PERFORMANCE	16.00
4TH TUES	EVENING COURSE: THE COMMISSAR IFI CAFÉ BAR PUB QUIZ (FREE EVENT)	18.30 21.30
5TH WED	IFI & GOETHE INSTITUT: WHO AM I – NO SYSTEM IS SAFE + PANEL DISCUSSION	18.20
6TH THU	NATIONAL THEATRE LIVE: TWELFTH NIGHT	19.00
7TH FRI	SPOTLIGHT 2017	10.30
8TH SAT	INTIMATE LIGHTING: MORAVIAN HELLAS + DIAMONDS OF THE NIGHT FROM THE VAULTS: MUSICTOWN - SOUND OF SILENTS	14.00 14.00 20.30
9TH SUN	INTIMATE LIGHTING: THE LOVES OF A BLONDE	14.00
10TH MON	IFI FRENCH FILM CLUB: RAW	18.30
11TH TUES	EVENING COURSE: NIGHT WATCH	18.30
12TH WED	INTIMATE LIGHTING: INTIMATE LIGHTING	18.30
17TH MON	IRISH FOCUS: REVOLUTION IN COLOUR	14.00
18TH TUES	IFI FILM CLUB: RAW EVENING COURSE: LEVIATHAN	18.15 18:15
19TH WED	INTIMATE LIGHTING: NOBODY WILL LAUGH FEAST YOUR EYES: NERUDA	18.30 18.40
20TH THUR	THE BIGGER PICTURE: THE BITTER TEARS OF PETRA VON KANT	18.30
22ND SAT	INTIMATE LIGHTING: A REPORT ON THE PARTY AND THE GUESTS	14.00
23RD SUN	INTIMATE LIGHTING: CLOSELY OBSERVED TRAINS + Q&A	20.00
24TH MON	INTIMATE LIGHTING: JAROMÍR ŠOFR MASTERCLASS	18.30
25TH TUES	EVENING COURSE: HIPSTERS	18.30
26TH WED	WILD STRAWBERRIES: BRIDGE OF SPIES INTIMATE LIGHTING: THE SEVENTH DAY, THE EIGHTH NIGHT IFI EXPLORERS: HANDSOME DEVIL	11.00 18.15 16.00
28TH FRI	WILD STRAWBERRIES: BRIDGE OF SPIES	11.00
29TH SAT	INTIMATE LIGHTING: THE FIREMEN'S BALL ACCESSIBLE SCREENING: LADY MACBETH*	14.00 16:00
30TH SUN	IFI FAMILY: THE BIG KNIGHTS INTIMATE LIGHTING: THE CREMATOR MYSTERY MATINEE	11.00 14.00 14.00

\* Denotes screenings which are open captioned and audio described. For more information on our Accessible Screenings, please visit [www.ifi.ie/accessible](http://www.ifi.ie/accessible)

† The exclusivity status of films is correct at time of going to print

APRIL 2017

# CONTINUING FROM MARCH



Graduation

Continuing into April from our March programme is *The Age of Shadows*, a stylish spy thriller set against the backdrop of the Japanese occupation of Korea in the 1920s. The tension builds as characters' motivations and agendas are constantly called into question in this tense, gripping thriller that also contains some bravura action set-pieces.

*Graduation*, the new film from *4 Months, 3 Weeks, and 2 Days* director Cristian Mungiu, sees a father go to extreme

lengths to ensure his daughter's academic success outside Romania after she is assaulted just before her final exam.

Finally, Rainer Werner Fassbinder's *Ali: Fear Eats the Soul* depicts the relationship that develops between an elderly German cleaning lady and a considerably younger Moroccan 'guest worker' whom she meets at a rundown Munich bar one rainy night.

# A QUIET PASSION TERENCE DAVIES



NEW RELEASE

OPENS APR 7TH

**FILM INFO:**

125 mins, 2016,  
UK-Belgium, Digital  
Notes by David O' Mahony

Cynthia Nixon gives a revelatory performance in Terence Davies' delicate portrait of the great American poet Emily Dickinson. Davies charts Dickinson's life from her college days to her final reclusive years in Amherst, Massachusetts; the early sections of the film are distinguished by a surprisingly breezy tone as Dickinson trades tart aphorisms with her doting younger sister Lavinia (Jennifer Ehle) and her irreverent best friend, Vryling Buffam (Catherine Bailey), as they patrol the gardens in

wry discussions of social etiquette. A familiar melancholy soon descends however as the poet's life becomes increasingly interiorised and hermetic, her interactions entirely restricted to her home where she fights with her authoritarian father (Keith Carradine) and condescending brother (Duncan Duff), her furtive and ultimately futile attempts to connect with a local married clergyman proving especially poignant.

APRIL 2017

IFI DOC

# I AM NOT YOUR NEGRO

## RAOUL PECK



**OPENS APR 7TH**

**FILM INFO:**

93 mins, 2016, USA, Digital  
Notes by Alice Butler

James Baldwin was a ground-breaking author, essayist and public intellectual who played a major role in articulating the complexity and toxicity of race relations in America during the Civil Rights movement of the 1960s. In this riveting, Oscar-nominated documentary from Haitian filmmaker Raoul Peck, Baldwin's own eloquent words, mostly from his unfinished manuscript *Remember This House*, are evocatively read by Samuel L. Jackson and fused, to powerful effect, with a range of archive

footage including extracts of the deeply charismatic Baldwin on television, in conversation or debate, most memorably to an enraptured audience at The Cambridge Union in 1965. While much of the film, like Baldwin's book, focuses on the impact of the assassinations of Medgar Evers, Malcolm X and Martin Luther King, Jr. all within a devastating five year period, *I Am Not Your Negro* incorporates much else besides, adopting a nonlinear structure that appropriately dispenses with convention.

NEW RELEASE

# NERUDA

## PABLO LARRAÍN



**OPENS APR 7TH**

**EXCLUSIVELY AT IFI\***

**FILM INFO:**

108 mins, 2016, Chile-Argentina-France-Spain, Digital, Subtitled  
Notes by Kevin Coyne

**FEAST YOUR EYES**

Enjoy this film with a special main course on April 19th at 18.40. Tickets €20.

Pablo Larrain's new film quickly follows his last biopic, *Jackie*, into cinemas, and sees him expand on its unconventional take on the genre in a film that is by turns sly, witty, subversive, meta-textual, and above all, playful in its approach. *Neruda* takes as its central character the Chilean poet-diplomat, portrayed by Luis Gnecco as a vibrant, committed idealist filled with ideas, who is also a snobbish elitist who believes the respect and adoration accorded to him is simply his due.

Following his criticism of the government, Neruda is forced into hiding, a concept he refuses to accept as he continues visiting his favourite brothels and making public appearances, risking capture by the man sent to chase him, "half-moron, half-idiot" police inspector Óscar Peluchonneau (Gael García Bernal).

Fascinating in its complexity, Larrain's invention makes for deeply rewarding viewing.

# RAW JULIA DUCOURNAU



**OPENS APR 7TH** 18

**(GRAVE)**

**FILM INFO:**

99 mins, 2016, France-Belgium,  
Digital, Subtitled  
Notes by Kevin Coyne

**IFI FILM CLUB**

Join us for a discussion of *Raw*  
following the 18.15 screening  
on Tuesday April 18th.

Raised a strict vegetarian, 16-year-old Justine (an impressive Garance Marillier) parlays her belief in animal rights into attendance at veterinary college, where her elder sister is already a student. On arrival, she and her classmates are forced to endure a series of hazing rituals which include the eating of raw meat. Despite her misgivings, Justine is persuaded to assent, and although she initially experiences a violent physical reaction to her transgression, she soon comes to crave the pleasures of the flesh, in all its

forms. The tropes of horror have often been used to explore female coming-of-age stories, whether in Brian De Palma's *Carrie* (1976) or John Fawcett's *Ginger Snaps* (2000), and while *Raw* nods to these and other predecessors, director Julia Ducournau has created something fresh and original which leaves the viewer with much to consider.

NEW RELEASE

# THE HANDMAIDEN CHAN-WOOK PARK



**OPENS APR 14TH** 18

**(AH-GA-SSI)**

**FILM INFO:**

144 mins, 2016, South Korea,  
Digital, Subtitled  
Notes by David O'Mahony

Opulent, erotic and replete with exquisite period detail and sly narrative trickery, *The Handmaiden* is everything we have come to expect from director Chan-wook Park (*Oldboy*, *Thirst*, *Stoker*) who has, with great flair, transposed *Fingersmith*, Sarah Waters' Victorian England-set bestseller about a pickpocket turned servant and the heiress she conspires to swindle, to Japanese-occupied Korea in the 1930s. Park utilizes the book's three-part structure to tell the intricate story from three distinct perspectives,

those of Japanese aristocrat Lady Hideko (Kim Min-hee), Korean thief Sook-hee (Kim Tae-ri), and arch con man Fujiwara (Ha Jung-woo). Posing as a Count, Fujiwara has enlisted Sook-hee to play handmaiden to Lady Hideko whom he plans to marry for her inheritance, but Sook-hee is soon far more interested in her vulnerable, repressed mistress than she is in his nefarious schemes.

NEW RELEASE

APRIL 2017

IFI CLASSIC

# MULHOLLAND DRIVE

## DAVID LYNCH



**OPENS APR 14TH**

**FILM INFO:**

146 mins, 2001, USA, Digital  
Notes by Alice Butler

A dark and twisting tale of Hollywood ambition, love and betrayal, *Mulholland Drive* is one of David Lynch's most renowned and scrutinised works. In the film's first half, Naomi Watts plays Betty, a bright and implausibly cheerful young actress who arrives at her aunt's supposedly unoccupied apartment only to find another woman (Laura Harring) staying there, who it transpires has been in an accident and doesn't remember who she is. Before the now-inseparable pair resolve what has taken place, the

film shifts into a parallel realm where Watts plays Diane Selwyn, an embittered failed actress whose unrequited love for a glamorous, manipulative star called Camilla Rhodes (also played by Harring) is a source of deep inner torment. Similar to Bergman's *Persona* and Altman's *3 Women* in its preoccupation with female identity and the subconscious, this is a work of ingenuity and skill, open to an enticing multitude of interpretations.

IFI CLASSIC

# ONE FLEW OVER THE CUCKOO'S NEST

## MILOŠ FORMAN



**OPENS APR 14TH** 18

**FILM INFO:**

133 mins, 1975, USA, Digital  
Notes by David Mahony

Jack Nicholson gives what is perhaps his most indelible performance as Randle Patrick McMurphy in Miloš Forman's masterpiece, one of just three films to win all five major Academy Awards. The film sees recidivist criminal McMurphy being moved from prison to a mental institution where he hopes to serve out his sentence in peace. However, he immediately locks horns with nurse Ratched, a harsh disciplinarian memorably played by Louise Fletcher; RP's attempts

to undermine her authority are the source of the film's irreverent humour, yet Forman's larger concerns about oppression and the place of the individual in society are evident in the emotive last act which culminates in an iconic act of defiance.

*Miloš Forman's The Loves of a Blonde and The Firemen's Ball will screen as part of our Intimate Lighting: The Czech New Wave season. See pages 18–21 for more information.*

# THE SENSE OF AN ENDING

## RITESH BATRA

OPENS APR 14TH **15A**

### FILM INFO:

108 mins, 2017, UK, Digital  
Notes by David O' Mahony



An aging man tries to reconcile fateful decisions of decades past in Ritesh Batra's (*The Lunchbox*) imaginative adaptation of Julian Barnes's 2011 Booker-winning novel which ruminates upon the fallibility of memory, self-deception and the desire for closure. Tony Webster (Jim Broadbent) is a semi-retired divorcee who manages a small vintage camera shop specialising in Leicas. He receives a vague yet intriguing letter from Sarah, the mother of his old university flame Veronica, indicating that

he has been bequeathed some undefined personal affects; upon learning that said items include a diary, he tracks down and reconnects with Veronica (Charlotte Rampling) who for similarly unclear reasons is withholding information about the mysterious diary which Tony believes is intended for him.

NEW RELEASE

# CLASH

## MOHAMED DIAB

OPENS APR 21ST

(ESHTEBAK)

EXCLUSIVELY AT IFI†

### FILM INFO:

97 mins, 2016, Egypt,  
Digital, Subtitled  
Notes by David O' Mahony



Egypt 2013, President Morsi has been toppled; as riots break out, a disparate group of dissidents and journalists are rounded up and bundled into the back of a police van in director Mohamed Diab's bracing political allegory, the opening film of the IFI's 2016 Dublin Arabic Film Festival. With great economy, Diab restricts the action to the interior of the truck where warring parties of all factions have been thrown together as civil war erupts around them – it's revolutionaries against Islamic

fundamentalists and both against the army. Diab brings real cinematic flair to the claustrophobic scenario, aided in no small way by his script, co-written by Khaled Diab, which delineates the complexities of multiple characters and their motivations in lucid fashion.

NEW RELEASE

APRIL 2017

NEW RELEASE

# HANDSOME DEVIL JOHN BUTLER



OPENS APR 21ST **ISA**

**FILM INFO:**

95 mins, 2016, Ireland, Digital  
Notes by Sunniva O'Flynn

Returning to boarding school after the holidays, Ned (Fionn O'Shea), a bullied but resilient outsider, is dismayed to find he has been assigned a new roommate, Conor (Nicholas Galitzine), a rugby-playing Adonis. When Conor is drafted into the gang of jocks who are Ned's prime tormentors, the animosity between them deepens until English teacher Mr Sherry (Andrew Scott) insists they work together on a variety show duet.

An unlikely friendship develops complicated by sexuality, secrets and the need to find one's own voice.

John Butler's *(The Stag)* new film fits the classic coming-of-age / coming-out mould with equal measures of comedy and drama peppering the road to self-acceptance. Featuring a 1980s indie soundtrack, a top-notch cast and some damn fine rugby, the film is an absolute gem.

NEW RELEASE

# THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI JUHO KUOSMANEN



OPENS APR 21ST

(HYMYILEVÄ MIES)

EXCLUSIVELY AT AFI†

**FILM INFO:**

92 mins, 2016, Finland-Sweden-Germany, Digital, Black and White, Subtitled  
Notes by Kevin Coyne

Winner of the Prix Un Certain Regard at last year's Cannes Film Festival, Juho Kuosmanen's heart-warming début feature tells the true story of one of the biggest events in Finnish sporting history, in which the titular boxer had a shot at the world featherweight championship title. In order to compete, Olli (Jarkko Lahti), previous winner of the European lightweight title, must lose weight, a difficult task when added to his existing training regime. As excitement grips the nation, Olli is

elevated to the rank of national hero, and must endure the attendant media circus. However, he has little confidence in his chances of winning and would prefer instead to pursue Raija (Oona Airola), the woman with whom he has fallen head-over-heels in love. Beautifully crafted and performed, it's a film of genuine sweetness that is sure to charm audiences.

# THE TRANSFIGURATION

## MICHAEL O'SHEA



NEW RELEASE

**OPENS APR 21ST**

**EXCLUSIVELY AT IFI†**

**FILM INFO:**

97 mins, 2016, USA, Digital  
Notes by Kevin Coyne

Michael O'Shea's low-key, absorbing film centres on teenage loner and orphan Milo (Eric Ruffin), a usually taciturn boy who only becomes animated when discussing a topic with which he is seemingly obsessed – vampirism. His encyclopaedic knowledge of related lore has led him to identify with the subject to an extent that includes the drinking of human blood. When Sophie (Chloe Levine) moves into his apartment building, rather than sharing in the general perception of Milo as someone

to avoid, she is drawn to his quiet self-assurance, and a bond is formed that distracts Milo from his former concerns as a plan to solve all of his and Sophie's problems in one sweeping move takes shape. While strongly influenced by films such as George Romero's *Martin* (1978), *The Transfiguration* also functions as a subtle and tender examination of the coping mechanisms employed during grief.

# HEAL THE LIVING

## KATELL QUILLÉVÉRÉ



NEW RELEASE

**OPENS APR 28TH**

**(RÉPARER LES VIVANTS)**

**FILM INFO:**

103 mins, 2016, France,  
Digital, Subtitled  
Notes by David O'Mahony

A terrible car accident on the outskirts of Le Havre has left 17-year-old Simon on life-support; his parents Marianne (Emmanuelle Seigner) and Vincent (Kool Shen) are barely able to comprehend the magnitude of their tragedy, let alone the well-meaning entreaties of Doctor Remige (Tahar Rahim) to consider organ donation options as their son's recovery is impossible. Meanwhile in Paris, Claire (Anne Dorval) learns her degenerative heart condition is worsening; she manages as best she can

with the help of her two sons but her time is limited. The dynamics of what transpires may be familiar, but director Katell Quillévéré (*Love Like Poison*, *Suzanne*) treats the material in such an imaginative and empathetic fashion as to create a wholly involving, emotionally resonant drama during which she permits ample space for reflection and moments of transcendent visual beauty.

# APRIL 2017

NEW RELEASE

## LADY MACBETH WILLIAM OLDROYD



**OPENS APR 28TH**

**FILM INFO:**

89 mins, 2016, UK, Digital  
Notes by Kevin Coyne

**OC**

**OPEN CAPTIONED**

**AD)))**

**AUDIO DESCRIBED**

Beautifully directed by William Oldroyd from a screenplay by noted playwright Alice Birch, *Lady Macbeth* sees teenage Katherine (Florence Pugh) sold into marriage to an older man, Alexander, and the household of his father, Boris (Christopher Fairbank). Scorned by her husband, who quickly abandons his new bride, and with her daily routine one of crushing tedium under the hostile eye of her father-in-law, Katherine begins an illicit affair with arrogant groomsman Sebastian (Cosmo Jarvis), a relationship

for which she will ultimately go to ever more extreme lengths. Pugh's Katherine is an astonishing creation: the coy Victorian bride who, through frustration and boredom, finds strength and defiance, ultimately becoming murderous in order to preserve her freedom.

*There will be an Open Captioned (OC) screening on April 29th (16.00). Audio Described (AD) will be available on all screenings.*

NEW RELEASE

## SUNTAN ARGYRIS PAPADIMITROPOULOS



**OPENS APR 28TH**

**EXCLUSIVELY AT IFI†**

**FILM INFO:**

104 mins, 2016, Greece-Germany,  
Digital, Subtitled  
Notes by Kevin Coyne

As what director Argyris Papadimitropoulos describes as "a coming-of-middle-age story" begins, Kostas, a doctor in his early forties, arrives on a sleepy resort island to take up his new position as its sole resident physician. It is winter, and the sleepy island, population 800, is lashed by inclement weather. However, in summer, the population explodes as it becomes a destination for hedonistic holidaymakers. After treating Anna, Kostas engineers a meeting on the

island's nude beach with her and her friends. Casually invited into their fold, he becomes part of the in-crowd, spending his nights partying while he neglects his responsibilities and becomes increasingly obsessed with Anna, blind to the realities of the situation and the uncomfortable chasm that separates this doughy, ageing introvert from the lithe, beautiful younger people who move from tolerance to irritation at his constant presence.

# ARCHIVE AT LUNCHTIME

Join us for free lunchtime screenings of films from the IFI Irish Film Archive. Simply collect your tickets at the IFI Box Office. Please see [www.ifi.ie](http://www.ifi.ie) for dates and times.

Immerse yourself in the World War II world of *Echoland*, this year's One City One Book choice.

## EMERGENCY ECHOES

Notes by Sunniva O'Flynn

### PROGRAMME 1

#### DUBLIN CAPITAL CITY OF IRELAND

Dubliners bask in the peace of their neutrality.

FILM INFO: 11 mins, 1940, Silent

#### NORTH STRAND BOMBING-NEWSREEL

FILM INFO: 1 min, 1941, Silent

#### ULSTER

A British Forces recruiting film aimed at Ulster civilians shows Ulster landscapes, shipyards and factory workers.

FILM INFO: 11 mins, 1940



### PROGRAMME 2

#### MARCH OF TIME: IRELAND

A US film about Ireland in 1945: The Ford factory; Shannon Hydro-Electric scheme; Guinness factory; Kildare turf-cutting and a maternity hospital in Dublin.

FILM INFO: 14 mins, 1945

#### LIFELINE

A young boy learns how Irish Shipping provided a lifeline for the country during World War II.

FILM INFO: 19 mins, 1949

*On Sat April 1st at 13.00, Echoland author Joe Joyce will introduce the double-bill.*

## FROM THE VAULTS SOUND OF SILENTS

APR 8TH (14.00, 20.30)



Sound of Silents is a programme of short, silent films accompanied by live music. The selection has a distinct German flavour and includes: the first transatlantic flight by Irish and German pilots (1928); portraits of German-born artists Irina Brady (1943) and Imogen Stuart (1955); and Aran Islands scenes by ethnographer Heinrich Becker (1940s). The music, curated by Shane Latimer of Bottlenote, features performances by Seán MacErlaine and Ailbhe Nic Oireachtaigh, joined by saxophonists Julius Gabriel and Florian Walter, and electronic artist Achim Zepezauer from the Ruhr area in Germany. *Supported by Dublin City Council MusicTown 2017, the Goethe Institut, Irland and Jazz Offensive Essen. Tickets €12 (€10 concession).*

**FILM INFO:** 65 mins, 1914–1955, Ireland-Germany, Black and White / Colour. Notes by Sunniva O'Flynn

## IRISH FOCUS REVOLUTION IN COLOUR

APR 17TH (14.00)



Reclaiming the story of the Irish struggle for independence during the first quarter of the 20th century from the remote world of black and white to the vibrant world of living colour. A meticulous job of colourisation brings a fresh perspective to the familiar history, imbuing the subjects with a humanity and tangibility that is often absent from the more austere black and white originals. Martin Dwan, experienced director of historical portraits (T.K. Whitaker, Shay Elliot, John McCormack) traces the narrative through newsreel and photographs to represent the century-old history with clarity and rigour. Narrated by Allan Leech. *The film will be introduced by Martin Dwan.*

**DIRECTOR:** Martin Dwan

**FILM INFO:** 90 mins, 2016, Ireland, Digital. Notes by Sunniva O'Flynn

## WILD STRAWBERRIES BRIDGE OF SPIES

APR 26TH  
& 28TH (11.00)

**DIRECTOR:**  
Steven Spielberg

**FILM INFO:**  
142 mins, 2015,  
USA-Germany-India, Digital  
Notes by Alicia McGivern



With US-Russian relations dominating the political landscape, here's a superb, old-fashioned drama from Steven Spielberg set during the Cold War, as envisioned by the likes of spymaster John Le Carré. Spielberg's assured direction

combined with Tom Hanks as the defending lawyer may be a winning ticket but the success of the film rests with Mark Rylance's Oscar-winning performance. To see Rylance act is to watch someone for whom performance is more than an art form, it's their way of breathing. Don't miss it.

*Tickets: €4.25 including regular tea / coffee before the event. Wild Strawberries is our film club for over 55s. If you happen to look younger, please don't take offence if we ask your age.*

## THE BIGGER PICTURE THE BITTER TEARS OF PETRA VON KANT

APR 20TH (18.30)

(DIE BITTEREN TRÄNEN  
DER PETRA VON KANT)

**DIRECTOR:**  
Rainer Werner Fassbinder

**FILM INFO:**  
124 mins, 1972, West Germany,  
Digital, Subtitled



A new wave in cinema, as explored through our Czech season, suggests the emergence of innovative ideas, or a desire to align film with political or social movements. Spurred on by the Nouvelle Vague, a group of German filmmakers signed the Oberhausen

Manifesto in 1962, declaring old cinema dead. Among them, Rainer Werner Fassbinder went on to direct forty films, in which he explored themes of prejudice in society through race, sexuality and class. In this film, he uses Sirk-style melodrama to depict the lonely and obsessive state of fashion designer Petra and the model with whom she falls in love.

*Writer and director Paul Duane will present the film, arguing that Fassbinder, despite the controversies that he engendered, produced canonical work.*

## IFI FAMILY THE BIG KNIGHTS

APR 30TH (11.00)

**DIRECTORS:**  
Neville Astley, Mark Baker

**FILM INFO:**  
70 mins, 1999–2015, UK, Digital  
Notes by Alicia McGivern



From the makers of *Peppa Pig* come the hilarious adventures of two brothers – Sir Boris, the finest swordsman in the world, and Sir Morris, the not-so-finest swordsman – and their noble, armour-plated pets, Sir Horace the Dog and Sir

Doris the Hamster. The two brothers live in Castle Big in the far away kingdom of Borovia. Together they have heroic adventures, saving the world, fending off wicked witches and rescuing princesses. Woe betide any unfortunate citizen of Borovia who gets in the way!

This is a newly remastered compilation of the original, hugely popular BBC Children's TV series.

*Tickets: €4.80 per person, €14.40 family ticket (2 adults + 2 children, 1 adult + 3 children).*

# WHO'S GONNA LOVE ME NOW? + PERFORMANCE



**APR 2ND (16.00)**

**DIRECTORS:**

Barak Heymann, Tomer Heymann

**EVENT INFO:**

140 mins, Israel-UK, 2016,  
Digital, Subtitles  
Notes by David O'Mahony

Saar Maoz is an affable forty-year-old gay Israeli man living in London who sings regularly in the Gay Men's Chorus; he's also living with the burden of being HIV+ and the rejection he experienced at the hands of his conservative family who expelled him from their kibbutz many years ago on account of his sexual orientation. Saar may be living freely in London, but he yearns to reconnect with his estranged siblings; Tomer and Barak Heymann's exceptionally moving film –

a deserving Audience Award winner at the 2016 Berlin Film Festival - charts his journey home to confront the resentment and prejudices that saw him flee his homeland.

*This special screening is followed by a Q&A with the film's directors and star Saar Maoz, and a performance by the London Gay Men's Chorus, broadcast live from London's Barbican Centre.*

# IFI + GOETHE INSTITUT: FADING MEMORIES

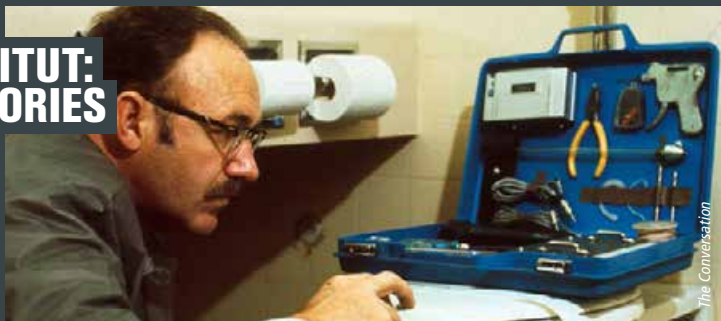
**THE CONVERSATION**  
**APR 1ST (16.00)**

**DIRECTOR:**

Francis Ford Coppola

**FILM INFO:**

113 minutes, 1974, USA, 35mm



The Conversation

**WHO AM I – NO SYSTEM IS SAFE**  
**APRIL 5TH (18.20)**

**DIRECTOR:**

Baran bo Odar

**FILM INFO:**

102 minutes, 2014,  
Germany, Digital, Subtitled

Notes by Kevin Coyne

The IFI, in collaboration with the Goethe Institut Irland, is pleased to present two screenings which examine the role new technologies can play in undermining our rights.

In Francis Ford Coppola's classic *The Conversation*, surveillance expert Gene Hackman faces a moral dilemma after recording a young couple who he feels is in danger. In hacking thriller *Who Am I – No System Is Safe*, Benjamin

(Tom Schilling) joins a group of hackers who must face the consequences when they catch the government's attention.

*The screening of Who Am I – No System Is Safe will be followed by a panel discussion with Renate Samson, Chief Executive of Big Brother Watch (London) and Una Mullally, journalist and columnist with The Irish Times.*

## NATIONAL THEATRE LIVE TWELFTH NIGHT

APR 6TH (19.00)

**DIRECTOR:**  
Simon Godwin

**FILM INFO:**  
150 mins, UK, 2017, Digital



A ship is wrecked on the rocks. Viola is washed ashore, but her twin brother Sebastian is lost. Determined to survive on her own, she steps out to explore a new land. So begins a whirlwind of mistaken identity and unrequited love.

The nearby households of Olivia and Orsino are overrun with passion. Even Olivia's upright housekeeper, Malvolia, is swept up in the madness. Where music is the food of love, and nobody is quite what they seem, anything proves possible.

Simon Godwin directs this joyous new production with Tamsin Greig as a transformed Malvolia and an ensemble cast that includes Daniel Rigby, Tamara Lawrence, Doon Mackichan and Daniel Ezra.

*Tickets €15 / €13.*

## FEAST YOUR EYES NERUDA

APR 19TH (18.40)

**DIRECTOR:**  
Pablo Larrain

**FILM INFO:**  
108 mins, Chile-Argentina-  
France-Spain, 2016, Digital



Our monthly feature followed by a meal in the IFI Café Bar.

Pablo Larrain's new film, *Neruda*, follows hot on the heels of his last biopic, *Jackie*. Portrayed by Luis Gnecco as a vibrant, committed

idealist filled with ideas, poet-diplomat Pablo Neruda is forced into hiding following his criticism of the Chilean government.

The screening of *Neruda* on Wednesday, April 19th at 18.40 will be followed by a meal inspired by the film. See page 6 for film notes.

*Tickets €20, free list suspended.*

## MYSTERY MATINEE

APR 30TH (14.00)

Notes by Kevin Coyne



This month, the IFI begins a new strand in which we invite our audiences to take a leap of faith, and to attend a screening about which only two things will be known: it could be literally anything from the history of cinema, and the choice

of film will only be revealed when it appears on screen. Sometimes it will be a preview, but not always; sometimes, it will be a title one might expect to see at the IFI, but not always. We intend to keep audiences guessing, and hope that you will enjoy taking the risk.



**"STUNNING AND ORIGINAL"**  
TIME OUT

**"UTTERLY BRILLIANT"**  
ELLE

**"A DARK, MODERN TWIST ON A PERIOD FILM...  
FLORENCE PUGH IS SENSATIONAL"**  
I-D

**"JAW-DROPPING"**  
ROLLING STONE

**"MESMERISING"**

**"SEDUCTIVE"**  
THE HOLLYWOOD REPORTER



THE TELEGRAPH

# LADY MACBETH

Based on the book 'Lady Macbeth of Mtsensk' by Nikolai Leskov

**FLORENCE  
PUGH**

**COSMO  
JARVIS**

**PAUL  
HILTON**

**NAOMI  
ACKIE**

AND

**CHRISTOPHER  
FAIRBANK**



[/LADYMACBETHFILM](#) [/LADYMACBETHMOVIE](#) [LADYMACBETH.FILM](#)

**IN CINEMAS APRIL 28**

# Intimate Lighting

## The Czech New Wave

Few cinematic movements have parameters as defined as those of the Czech New Wave – the films presented in this season were produced during the comparatively relaxed period of political liberalisation in Czechoslovakia in the 1960s, a time of flourishing artistic creativity. This brief window of opportunity led a cadre of astute young writers and directors to act as a barometer, taking the measure of the times through their highly imaginative, politically engaged cinema. A number of filmmakers left the country after the Soviet-led invasion of Czechoslovakia in August 1968.

The filmmakers we are focusing on, most of whom were students of the Prague film school, FAMU, were smuggling damning critiques of the government into their state-funded films and hence many were indefinitely shelved or banned outright. We must recognise the deliberate aesthetic approach of these films as being symptomatic of a society emerging from a period of cultural conservatism, and as such they are mordant, slyly subversive slices of life under communism.

Influenced by the subjectivity of the French New Wave and the *cinéma vérité* of Italian neorealism, Czech directors used non-professional actors, improvised dialogue, allegorical subjects, spiky, associative editing and edgy camerawork to create highly personal and distinctive filmmaking styles.

Professor Jaromír Šofr, cinematographer on two titles in this season is our guest of honour; Professor Šofr will participate in a discussion following *Closely Observed Trains* on Sunday 23rd April, and in a career masterclass on the evening of Monday 24th.

Introduction and film notes by David O'Mahony.

A multi-event pass is available for Intimate Lighting: The Czech New Wave in person or over the phone from the IFI Box Office only – 5 events for €45.

Presented in association with the Embassy of the Czech Republic in Ireland.

**APR 8TH (14.00) DOUBLE BILL**

### **MORAVIAN HELLAS** **KAREL VACHEK**

**(MORAVSKÁ HELLAS)**

**FILM INFO:**

34 mins, 1963, Czechoslovakia, Black and White, 35mm, Subtitled

Described by Jan Švankmajer as 'the strongest personality of the New Wave', Karel Vachek's reputation was based largely on *Moravian Hellas*, his graduation short film, an experimental documentary essay on the Strážnice Folklore Festival. Blending traditional reportage with staged sequences, Vachek's unconventional approach presents the festival and its participants in a heightened, theatrical fashion.

### **DIAMONDS OF THE NIGHT** **JAN NĚMEC**

**(DĚMANTY NOCI)**

**FILM INFO:**

63 mins, 1964, Czechoslovakia, Black and White, 35mm, Subtitled

A vital entry to the nascent New Wave, the premise of *Diamonds of the Night* is a model of simplicity: two unnamed teenage boys flee a German train taking them to a concentration camp. Relentlessly pursued through forbidding terrain, the terrified, starving youths must endure extremes in order to survive. Jan Němec's debut feature, a lean reduction of Arnošt Lustig's autobiographical novel, *Darkness Casts No Shadow*, is a sustained exercise in dynamic minimalism and raw poeticism. The forward rush of the hand-held camera, the associative editing and textured sound design coalesce to create an intoxicating cinematic experience.

# INTIMATE LIGHTING

## THE LOVES OF A BLONDE

MILOŠ FORMAN

APR 9TH (14.00)

(LÁSKY JEDNÉ PRAVŮVLÁSKY)

**FILM INFO:**

88 mins, 1965, Czechoslovakia, Black and White, 35mm, Subtitled



Andula works at a shoe factory near Prague; at a dance held for local army reservists she meets and falls for Milda, a young piano player. Some days later she hitchhikes unannounced to Milda's home where his exasperated parents are forced to reveal their uncertainty as

to their son's whereabouts. Displaying a canny ear for the rhythms of speech, Miloš Forman's poignant tale of thwarted romantic idealism foregrounds long, semi-improvised and often highly amusing dialogue exchanges between the principals, for whom the director has clear sympathy in spite of their manifest flaws.

*Miloš Forman's 1975 classic One Flew Over the Cuckoo's Nest will screen as an IFI Classic in April. See page 8 for details.*

## INTIMATE LIGHTING

IVAN PASSER

APR 12TH (18.30)

(INTIMNÍ OSVĚTLENÍ)

**FILM INFO:**

71 mins, 1965, Czechoslovakia, Black and White, Digital, Subtitled



Petr, a musician, and his girlfriend, Stepa, travel from Prague to a provincial town where he is due to give a concert. Whilst there, he reconnects with an old friend, Bambas, who invites the sophisticated couple to stay

with his family in their rustic house in the countryside. A beautifully observed drama of the everyday, *Intimate Lighting* is the only film Ivan Passer made in Czechoslovakia, though he co-wrote most of Miloš Forman's New Wave work.

The Soviet invasion saw him leave for the USA where he continued to direct, the high point being the undervalued *Cutter's Way* (1981).

## NOBODY WILL LAUGH

HYNEK BOČAN

APR 19TH (18.30)

(NIKDO SE NEBUDE SMÁT)

**FILM INFO:**

94 mins, 1965, Czechoslovakia, Black and White, 35mm, Subtitled



Inspired by a tale from Milan Kundera's collection *Laughable Loves*, Hynek Bočan's feature debut tells the story of Karel Klíma, a professor at the Academy of Fine Arts, who gets himself into trouble when he loses a paper written by an aspiring but

hopeless student. A white lie results in the manic author of the worthless text aggressively confronting Klíma, which wreaks havoc in the latter's professional and personal life. This sardonic story of the minor transgressions of a scholar grown lazy offers a merciless criticism of a society based on hypocrisy and envy.

# INTIMATE LIGHTING

## A REPORT ON THE PARTY AND THE GUESTS

JAN NĚMEC

APR 22ND (14.00)

(O SLAVNOSTI A HOSTECH)

**FILM INFO:**

71 mins, 1966, Czechoslovakia, Black and White, 35mm, Subtitled



A group of picnickers' blissful summer's afternoon is rudely interrupted by the unexpected appearance of a strange authority figure and his henchmen, who coerce the group into joining his bizarre outdoor birthday party, with its sinister rules and arcane formalities. With a

surrealist streak redolent of Luis Buñuel, NĚmec's second feature is a brilliantly conceived and executed allegory of the corruption of absolute power; it was shelved for two years until the relaxation of censorship during the Prague Spring, after which the Soviets formally banned it forever and it didn't resurface until the Velvet Revolution of 1989.

## CLOSELY OBSERVED TRAINS

JIŘÍ MENZEL

APR 23RD (20.00)

(OSTŘE SLEDOVANÉ VLAKY)

**FILM INFO:**

93 mins, 1966, Czechoslovakia, Black and White, Digital, Subtitled



Miloš is an unambitious 22-year-old student who starts work as a signalman at a train station in German-occupied Czechoslovakia. His encounters with a variety of characters, especially Máša, to whom

he is failing to lose his virginity, and sundry Nazi collaborators and resistance fighters bring the naive young man into contact with the tragedy of the war. Winner of the 1968 Best Foreign Language Oscar, *Closely Observed Trains* brought the Czech New Wave international acclaim.

*Professor Jaromír Šofr, the film's cinematographer will participate in a post-screening Q&A with director Conor Horgan.*

## PUBLIC MASTERCLASS WITH PROFESSOR JAROMÍR ŠOFR

APR 24TH (18.30)



This unique masterclass will be a discussion of Professor Šofr's work as a cinematographer, in 1960s Czechoslovakia, working on some of the key films in the Czech New Wave movement.

The masterclass will provide audiences with historic background information on the conditions for filmmakers in 1960s Czechoslovakia and provide a degree of contextualisation for the films presented in the season throughout April.

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## THE SEVENTH DAY, THE EIGHTH NIGHT

EVALD  
SCHORM

APR 26TH (18.15)

(DEN SEDMÝ, OSMÁ NOC)

**FILM INFO:**

100 mins, 1969, Czechoslovakia,  
Black and White, 35mm, Subtitled



The stationmaster of an unremarkable Czech village disappears one day; almost simultaneously a travelling group of actors arrive to perform a passion play, which is enough to spark an outbreak of collective paranoia amongst the villagers who begin to

question who these alleged actors really are. Suspicions are turned inward and soon nobody is to be trusted.

A direct response to the Soviet occupation of 1968, Schorm's pointed allegory was instantly banned by the authorities and didn't receive its premiere until 1990, by which time the director had sadly passed away.

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## THE FIREMEN'S BALL

MILOŠ  
FORMAN

APR 29TH (14.00)

(HOŘÍ, MÁ PANENKO)

**FILM INFO:**

71 mins, 1967, Czechoslovakia,  
Digital, Subtitled



A grand ball has been arranged by a small town's fire brigade in honour of their oldest-serving member because he is dying of cancer. He will be ceremoniously presented with a golden hatchet at the event which will include

a live band, an auction and a beauty contest all of which is disastrously and hilariously derailed through the rampant corruption, ineptitude and internecine squabbling of the firemen. Miloš Forman's depiction of a self-serving institute's descent into farcical dysfunction can be read as a satirical commentary on the failings – although well intentioned – of the Communist system.

*Miloš Forman's 1975 classic One Flew Over the Cuckoo's Nest will screen as an IFI Classic in April. See page 8 for details.*

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## THE CREMATOR

JURAJ  
HERZ

APR 30TH (14.00)

(SPALOVAČ MRTVOL)

**FILM INFO:**

95 mins, 1969, Czechoslovakia,  
Black and White, 35mm, Subtitled



Made hastily during the Prague Spring of 1968, Herz's nightmarish tale of Karl Kopfrkingl, a fanatically zealous cremator who believes he is releasing the souls of the dead for reincarnation, is finally receiving the recognition it deserves. The setting is the late

1930s, the time of Hitler's invasion of Czechoslovakia, the invading force onscreen being referred to only as The Party, an ambiguity designed to provoke the Soviet censors at the time of the film's release. Kopfrkingl's gifts for cremation attract the attention of the Nazis who see a potential role for him in their new regime.

*The screening of The Cremator will be introduced by noted costume and set designer, Joe Vaněk.*



#### TICKETS

Half Day €5

Full Day €8

.....  
IFI Café Bar  
Special Lunch Deal  
Soup & Sandwich  
€7.50\*

# IFI SPOTLIGHT APRIL 7TH

Notes by Sunniva O'Flynn

Irish Film in all its guises is a constant feature of the IFI programme – whether as new releases, archival cine-concerts, free lunchtime programmes, regional presentations or featured on the IFI Player. Filmmakers and audiences appreciate the commitment to excellence in presentation and the creation of new contexts in which to consider the full range of Irish work. *IFI Spotlight* is our annual event where we dedicate a full day to focus on Irish film and television – reviewing the past year and considering current trends in production, distribution and consumption of new work. Our point of departure is a belief that an annual process of considered reflection and review is essential for the development of a healthy Irish media culture, an informed production community and a cine-literate audience body.

This year the day will again be populated by experts working in film and TV production, distribution and exhibition. Chaired by Professor Margaret Kelleher, Chair of Anglo-Irish Literature and Drama at UCD and Chair of IFI, the day opens with a rigorous academic review of film and TV output in 2016, a year characterised by centenary retrospection and reflection on national identity; followed by a catch-up on IFB and BAI gender equity initiatives introduced in 2015; a panel investigating media piracy; a panel looking behind the scenes of advertising in Ireland and the role of Irish filmmakers within that industry; and a return to 'In the Pipeline' which offers audiences a sneak preview of forthcoming Irish titles. Throughout the day there will be plenty of opportunities for audience feedback.

We look forward to seeing you!

\*On presentation of your IFI Spotlight ticket

## WELCOME (10.30)

Opening remarks from Professor Margaret Kelleher.

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## 2016 IN REVIEW (10.40)

Dr Roddy Flynn of DCU and Dr Tony Tracy of NUIG will review the film and television output of 2016 considering the impact of 1916 Centenary programming on TV, feature and short film production, discussing fresh new work in film and TV drama, and noting the continuing rise in popularity of Irish theatrical documentaries.

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## PANEL: COPYRIGHT INFRINGEMENT, INTELLECTUAL PIRACY, AND THE FILM AND TV INDUSTRY (11.45)

This panel, presented in association with the Irish Industry Trust for IP Awareness, will consider the increasing threat of piracy to the film and home entertainment industry in Ireland. It will outline the work of the Trust in educating consumers on legitimate sources of content and promoting the value of copyright and creativity. The session will be facilitated by the Trust's Communications Director, Alison Crinion, who will be joined by Liz Bales, CEO Industry Trust for IP Awareness and British Association for Screen Entertainment (BASE); David Burke, General Manager of Universal Pictures Ireland; Karen O'Malley, Head of Home Entertainment at Element Pictures; Garry Walsh Writer and Producer at SnackBox Films.

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## LUNCH (12.45)

## PANEL: CATCH-UP ON GENDER (14.00)

Annie Doona (returning Chair of Irish Film Board / Bord Scannán na hÉireann) will provide an update on the response to measures introduced by the IFB / BSE to achieve gender equity in particular funding areas within an agreed timeframe. Stephanie Comey will update on BAI activity in identifying gendered anomalies in funding provision, while Sunniva O'Flynn of IFI will report on representation of women directors across IFI programme. Session will be moderated by Rachel Lysaght of Women in Film and Television, Ireland.

## AD BREAK (14.40)

Kasandra O'Connell, Head of the IFI Irish Film Archive, will introduce a selection of vintage Irish ads from collections restored by IFI Irish Film Archive in a major project supported by the BAI.

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## PANEL: AD LIBS (14.50)

This panel will go behind the scenes of the advertising world to consider the many ways in which the advertising industry contributes significantly to the culture and economy of film, TV and animation in Ireland. The panel will celebrate the talent of Irish ad-makers; explore the influence of advertising on Irish filmmaking aesthetics, budgets, pitching and economy of storytelling; and will look at women in advertising – their roles and their representation. Facilitator Tania Banotti of the Institute of Advertising Practitioners in Ireland will be joined by: first AD / director Liz Gill; producer Andrew Freedman (Antidote / Venom); executive producer, Max Brady (Pull the Trigger); animation director, Gavin Kelly (Piranha Bar); and copywriter / director Conor Ferguson.

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## IN THE PIPELINE (15.40)

Generating a great deal of interest when it was introduced last year, this strand invites filmmakers to discuss forthcoming features. Cartoon Saloon (*Song of the Sea*, *The Secret of Kells*) will whet our appetites for their new feature-length animation *The Breadwinner* about a young girl in Taliban-controlled Afghanistan. Pat Collins will give us a foretaste of his new feature drama *Song of Granite*, a biopic of sean-nós singer Joe Heaney.

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## WRAP UP (16.20)

Round up of the day facilitated by Professor Margaret Kelleher.

THEY GAVE ALL THEY HAD TO SAVE ALL THEY COULD



JESSICA CHASTAIN

DANIEL BRÜHL

THE  
ZOOKEEPER'S WIFE

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