

JUNE 2018



Irish Film Institute

THE SOUND OF MUSIC (70MM)

ROBERT WISE



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THE IRISH FILM INSTITUTE

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MYSTERY MATINEE

This month's secret screening, for which tickets cost just €5, will take place at 13.00 on Sunday 24th. 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. Previous titles have included George Melford's 1931 classic *Dracula*, Greta Gerwig's *Lady Bird*, and Andrei Konchalovsky's *Runaway Train*. Join us for this month's screening, and expect the unexpected!



WINE TASTING

Join us in the IFI Café Bar for a night of Spanish wine tasting on Tuesday 19th at 19.30. For only €20 learn how to tell your Rueda from Rioja, all paired with tasty and tempting lamb, cheese and fish tapas. A perfect mid-week treat!

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.



IRISH INDEPENDENCE FILM COLLECTION

The Irish Independence Film Collection is now available to view on the IFI Player. A culturally significant collection of Irish newsreel material from the period 1900–1930 numbering over 150 newsreels in total, it provides a fascinating and unparalleled look at life in Ireland as it entered one of the most turbulent periods in its history. Download the IFI Player App for free on all your streaming devices.



FEAST YOUR EYES

Our monthly Feast Your Eyes strand of a film and main course for €20 will be Rupert Everett's directorial debut *The Happy Prince*. This month's screening will take place on Wednesday 27th at 18.30 and the menu will include a choice of Baked Haddock with a potato and beetroot salad, or Green pea, asparagus, mint and goats cheese risotto. See page 9 for film notes.

DIRECTOR'S NOTE

Welcome to the IFI June programme which is packed with great new releases and classics, alongside a season dedicated to Killer Couples.

JUNE AT THE IFI

June at the IFI is a strong month for documentary with five superb new films being released. Titles include a prequel to *Grey Gardens* (also getting a special one-off screening this month), Göran Hugo Olsson's fascinating film *That Summer*, which through 16mm footage shot in 1972, captures 'Big Edie' and 'Little Edie' Bouvier Beale, living in squalor in a dilapidated, once-magnificent estate in the Hamptons. We'll also screen *McQueen*, an engrossing portrait of the legendary British fashion designer Alexander McQueen; and present a portrait of another renowned institution of the past, *Studio 54*. Another one for music lovers not to miss is *Ryuichi Sakamoto: Coda*, a contemplative portrait of the Oscar-winning composer. We are delighted to welcome director Ivo Marloh and Irish jockey Donie Fahy to the opening screening of *All the Wild Horses*, which follows the Mongol Derby horse race, the longest and toughest race of its kind in the world.

This month's season takes a look at a selection of titles that mix love and crime in fiction and fact: *Killer Couples*. Nine titles include the film noir classic *Double Indemnity*, the real life story *Compulsion*; Sam Peckinpah's *The Getaway*; one of the great crime classics *The Honeymoon Killers*; and Peter Jackson's captivating *Heavenly Creatures*. Of course no season based on couples committing crime would be complete without Oliver Stone's visceral *Natural Born Killers*, which was famously banned from theatrical screening in Ireland on its release in 1995.

In keeping with our commitment to screening the 70mm format, we are delighted to show a brand new 70mm print of *The Sound of Music* for an exclusive week-long run, and another classic getting a re-release this month is the 1929 masterpiece *Pandora's Box*, starring Louise Brooks as the iconic Lulu, one not to be missed!



Make sure that you don't miss the Irish Independence Film Collection that was released on the IFI Player in May. We are delighted to present this remarkable collection of over 150 newsreels spanning 1900–1930, repatriated from British Pathé and the British Film Institute, and newly digitised to astonishingly high resolution. This significant project of national importance is now available on the IFI Player's free suite of Apps and on www.ifoplayer.ie.

The IFI and the Irish Architecture Foundation will reprise the popular *Dublin Plays Itself* walking tours (experiencing Dublin through a different lens with a range of films from the IFI Irish Film Archive at various stop-off points along the chosen route). Since places are very limited for these tours, we strongly advise early booking.

And to top it all off, keep an eye out for the IFI Café Bar's new Summer menu which is guaranteed to tickle your taste buds!

**Ross Keane
Director**

NEW RELEASES, IFI DOCS & IFI CLASSICS

ISMAEL'S GHOSTS
MY FRIEND DAHMER
THAT SUMMER
ALL THE WILD HORSES
MCQUEEN
PANDORA'S BOX
THE SOUND OF MUSIC (70MM)
STUDIO 54
THE HAPPY PRINCE
IN THE FADE
KISSING CANDICE
DUBLIN OLDSCHOOL
RYUICHI SAKAMOTO: CODA





OPENS FRI 1ST
OPENS FRI 1ST
OPENS FRI 1ST
OPENS FRI 8TH
OPENS FRI 8TH
OPENS FRI 8TH
OPENS FRI 15TH
OPENS FRI 15TH
OPENS FRI 22ND
OPENS FRI 22ND
OPENS FRI 22ND
OPENS FRI 29TH
OPENS FRI 29TH

† The exclusivity of films is correct at time of print.

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:

 [linkedin.com/company/irishfilmstitute](https://www.linkedin.com/company/irishfilmstitute)
 @IrishFilmInstitute  @IFI_Dub
 @IrishFilmInstitute

For bookings and film information, please see our website, www.ifi.ie, or contact the IFI Box Office on 01-6793477 (open 12.30 to 21.00 daily).

OC Open Captioned screening

AD Audio Described screening

F
RATED

The F-rating is a classification reserved for any film which is directed and/or written by a woman.

SEASONS & EVENTS CALENDAR

DATE	SCREENING	TIME
2ND SAT	ROCK 'N' ROLL CINEMA: THE BALLAD OF SHIRLEY COLLINS + Q&A	18.30
3RD SUN	GREY GARDENS	16.00
6TH WED	IFI FRENCH FILM CLUB: ISMAEL'S GHOSTS KILLER COUPLES: DOUBLE INDEMNITY	18.10 18.20
7TH THUR	IFI FILM CLUB: MY FRIEND DAHMER	18.15
8TH FRI	ALL THE WILD HORSES + Q&A	18.30
9TH SAT	DUBLIN PLAYS ITSELF (MORNING) DUBLIN PLAYS ITSELF (AFTERNOON) DAWSON CITY: FROZEN TIME	11.00 14.30 16.00
10TH SUN	KILLER COUPLES: COMPULSION	15.45
12TH TUES	OPEN CAPTIONED SCREENING: MCQUEEN	18.15
13TH WED	KILLER COUPLES: THE GETAWAY	18.20
14TH THUR	OPEN CAPTIONED SCREENING: MCQUEEN	13.00
16TH SAT	BLOOMSDAY: BLOOM	18.00
17TH SUN	KILLER COUPLES: LIFT TO THE SCAFFOLD	15.30
19TH TUES	IFI CAFÉ BAR WINE TASTING	19.30
20TH WED	KILLER COUPLES: PRETTY POISON	18.30
22ND FRI	OPEN CAPTIONED SCREENING: THE HAPPY PRINCE KISSING CANDICE + Q&A	13.45 18.30
23RD SAT	KILLER COUPLES: THE HONEYMOON KILLERS	15.30
24TH SUN	IFI FAMILY: SWALLOWS AND AMAZONS MYSTERY MATINEE KILLER COUPLES: NATURAL BORN KILLERS	11.00 13.00 15.30
25TH MON	IRISH FOCUS: A WOMAN'S PLACE + Q&A	18.30
26TH TUES	ANDREW KÖTTING: LEK AND THE DOGS	18.20
27TH WED	WILD STRAWBERRIES: VICEROY'S HOUSE THE BIGGER PICTURE: JAWS FEAST YOUR EYES: THE HAPPY PRINCE	11.00 18.20 18.30
28TH THUR	OPEN CAPTIONED SCREENING: THE HAPPY PRINCE KILLER COUPLES: GUN CRAZY	18.20 18.30
29TH FRI	WILD STRAWBERRIES: VICEROY'S HOUSE	11.00
30TH SAT	KILLER COUPLES: HEAVENLY CREATURES	18.20

JUNE 2018

ISMAEL'S GHOSTS

ARNAUD DESPLECHIN



OPENS FRI 1ST **15A**

LES FANTÔMES D'ISMAËL

EXCLUSIVELY AT IFI†

FILM INFO:

114 mins, France, 2017, Digital, Subtitled
Notes by David O'Mahony

IFI FRENCH FILM CLUB
Tickets for IFI and Alliance Française Members for the 18.10 screening on Wednesday 6th cost just €7.50.

In *Ismael's Ghosts*, Mathieu Amalric reprises the role of Ismaël Vuillard, who first appeared in Arnaud Desplechin's *Kings and Queen* (2004). Ismaël is now a film director making a thriller based on the life of his brother Ivan, played by Louis Garrel, in parallel film-within-a-film sequences, and who he suspects is a spy. Ismaël's wife Carlotta has been missing for over twenty years having disappeared without a trace and presumed dead. Now living with Sylvia (Charlotte Gainsbourg), an astrophysicist, Ismaël's already

complex world is further derailed by the surprise reappearance of Carlotta (Marion Cotillard), sending the increasingly brittle director into an emotional tailspin.

By turns a gothic melodrama a comedy and a thriller; *Ismael's Ghosts*, which opened the 2017 Cannes Film Festival, is a typically exuberant film from Desplechin.



MY FRIEND DAHMER

MARC MEYERS



OPENS FRI 1ST **15A**

FILM INFO:

107 mins, USA, 2017, Digital
Notes by Kevin Coyne

IFI FILM CLUB
Join us for an open discussion following the 18.15 screening on Thursday 7th.

Based on the acclaimed graphic novel, *My Friend Dahmer* is a memoir of the author's time in high school with the future serial killer. In Ohio in the late 1970s, Jeffrey Dahmer (Ross Lynch, a Disney TV star cast brilliantly against type) is a social outcast whose main hobby is dissolving roadkill in acid. At school, he is befriended by a trio who enjoy his disruptive behaviour, pushing him to ever more extreme displays. At the same time, his parents' marriage is collapsing due in large

part to his mother's mental illness. The film is extremely skillful in its presentation of its subject: there is empathy for the lonely, conflicted young man, but also a refusal to blame anyone but Dahmer for his behaviour and actions, showing in many subtle ways the existing character traits that would ultimately lead to 17 murders.

NEW RELEASE

NEW RELEASE

JUNE 2018

THAT SUMMER

GÖRAN HUGO OLSSON



OPENS FRI 1ST

FILM INFO:

80 mins, USA, 2018, Digital
Notes by David O'Mahony

That Summer is a prequel of sorts to *Grey Gardens*, Albert and David Maysles' justly celebrated 1975 portrait of an eccentric mother and daughter. 'Big Edie' and 'Little Edie' Bouvier Beale, cousins of Jacqueline Kennedy, are captured living in squalor in a dilapidated, once-magnificent estate in the Hamptons, upstate New York. Almost exclusively comprised of 16mm footage shot in 1972, Göran Hugo Olsson's fascinating film recounts the summer when Jacqueline Kennedy's

sister, Lee Radziwill, and photographer Peter Beard hired the Maysles to record Radziwill's intriguing aunt and first cousin for a neglected project that ultimately led to the creation of their own seminal *Grey Gardens*.

There will be a special screening of Grey Gardens on Sunday, June 3rd at 16.00. See page 14.

ALL THE WILD HORSES

IVO MARLOH



OPENS FRI 8TH

EXCLUSIVELY AT IFI+

FILM INFO:

90 mins, Mongolia-South Africa-UK-USA, 2017, Digital
Notes by David O'Mahony

Q&A

Join us for a Q&A with director Ivo Marloh and jockey Donie Fahy following the 18.30 screening on Friday June 8th

The Mongol Derby, an eight-day, multi-station race through 1000 kilometres of the Mongolian Steppe, is the longest and toughest horse race on the planet, modelled after the postal route established by Genghis Khan in the early 13th century. *All the Wild Horses* follows five international competitors from the USA, Canada, South Africa, Ireland and the UK along a gruelling terrain of mountain passes, valleys, woodlands, treacherous river crossings and the harsh beauty of the vast open Steppe,

all the while contending with scorching temperatures and dehydration. Relying on the generosity of local families to provide nightly food and shelter, riders must change their horses every 40km at support stations, where vets may impose strict time penalties if horses are pushed too hard. Ivo Marloh's thrilling documentary is a testament to human and animal endurance.

MCQUEEN IAN BONHÔTE & PETER ETTEDGUI



OPENS FRI 8TH

15A

EXCLUSIVELY AT IFI+

FILM INFO:

111 mins, UK, 2018, Digital
Notes by David O'Mahony

OC AD)))

Legendary British fashion designer Alexander McQueen brought daring levels of theatricality and complexity to his 1990s runway shows. "My collections have always been autobiographical", he said, "a lot to do with my own sexuality and coming to terms with the person I am". From modest beginnings in London, McQueen honed his innovative approach, swiftly become the head designer at Givenchy at age 27 and winning the British Fashion Award for Designer of the Year four times.

McQueen's story is told in six chapters, each developed around a pivotal moment in his life coinciding with the launch of a new collection in one of his revolutionary fashion shows where the catwalk was transformed into a dramatic spectacle. As his star rose however, so did the pressure and accompanying anxiety to strive for greater heights of creativity.

There will be Open Captioned (OC) screenings at 18.15 on Tuesday 12th and 13.00 on Thursday 14th.

PANDORA'S BOX G.W. PABST



OPENS FRI 8TH

DIE BÜCHSE DER PANDORA

FILM INFO:

136 mins, Germany, 1929, Black and White, Silent (German title cards with English subtitles), Digital
Notes by Kevin Coyne

A classic of Weimar-era German cinema, G.W. Pabst's *Pandora's Box*, along with his subsequent film *Diary of a Lost Girl* (also 1929), offered actress Louise Brooks, whose American career was fading with the advent of sound, showcase roles that would cement her place in cinema history as a style icon. Her bobbed haircut remains immediately recognisable, and has been appropriated in films as varied as Jean-Luc Godard's *Vivre sa vie* (1962) and Jonathan Demme's *Something Wild* (1986).

Here, Brooks is truly luminous as Lulu, moving from one affair to the next even as her sexual magnetism wreaks havoc in her lovers' lives, ultimately bringing about her own tragic downfall. The frank attitude to sex and sexuality (for Lulu proves equally attractive and attracted to both sexes) is typical of Weimar cinema, and the film and its star retain their seductive allure.

THE SOUND OF MUSIC (70MM)
ROBERT WISE



OPENS FRI 15TH

FILM INFO:
174 mins, USA, 1965, 70mm
Notes by Kevin Coyne

One of the most beloved musicals returns to the big screen in a new 70mm print, offering audiences the chance to share or rediscover the film as it was meant to be seen. Based on the award-winning Broadway production, it stars Julie Andrews as Maria, who leaves the abbey in which she was studying to become a nun in order to become governess to the seven children of widower Captain von Trapp (Christopher Plummer). Less of a disciplinarian than their father, Maria gains their trust and

affection through music, teaching them to sing as a group. The Captain also proves susceptible to Maria's charms, eventually marrying her, before the family's life is thrown into chaos by the Nazi annexation of Austria. Featuring classic songs including *Sixteen Going on Seventeen*, *My Favourite Things*, and *Edelweiss*, it's a treat for all ages.

Presented in association with
EXPERT AIR
LIMITED

TICKETS
Tickets for 70mm screenings
cost €14/€13

STUDIO 54
MATT TYRNAUER



OPENS FRI 15TH

FILM INFO:
98 mins, USA, 2018, Digital
Notes by David O'Mahony

The legendary Studio 54 made its debut on the New York nightclub scene forty-one years ago in 1977 and remained open for just thirty-three months; a disproportionately brief period in relation to the impact it made and how its reputation has endured. Conceived, built and operated by two friends from college – Steve Rubell (who died in 1989) and Ian Schrager – Studio 54 brought the disco music scene out of the gay subculture and helped it become a crossover phenomenon. With a canny ability to

convey a sense of time and place, director Matt Tyrnauer (*Citizen Jane*, 2017) puts the audience in the heart of the dance floor while showing the bigger picture of the club's cultural impact at the time, an approach that demystifies the disco Valhalla without tarnishing its legacy.

Presented in association with *GCN*,
Ireland's national LGBTQ press.

gen30

THE HAPPY PRINCE
RUPERT EVERETT



OPENS FRI 22ND **15A**

FILM INFO:
105 mins, Germany-UK-
Belgium-Italy, 2017, Digital
Notes by David O'Mahony

OC

FEAST YOUR EYES
Enjoy the film with a specially
devised main course following
the 18.30 screening on
Wednesday 27th.

Oscar Wilde's final years are the subject of Rupert Everett's heartfelt debut as director, the actor ably essaying the role of the once-celebrated writer who now lives in destitution in Paris, diminished by alcoholism and illness, and plagued by bitter memories of his glory days prior to the public shaming of his incarceration on charges of indecency. Flashbacks to Wilde in his pomp as the toast of London society are mixed with an exploration of the love triangle that existed between the writer, the toxic and

manipulative Bosie (Colin Morgan) and Wilde's devoted literary agent Robbie Ross (Edwin Thomas). The titular children's story of the statue of a gilded prince who comes to learn the gravity of human suffering is a recurring motif, a fitting metaphor for Wilde's depleted, once-golden existence.

There will be Open Captioned (OC) screenings at 13.45 on Friday 22nd and 18.20 on Thursday 28th.

IN THE FADE
FATIH AKIN



OPENS FRI 22ND **16**

AUS DEM NICHTS

FILM INFO:
106 mins, Germany-France,
2017, Digital, Subtitled
Notes by David O'Mahony

Diane Kruger gives a superlative performance in Fatih Akin's (*Head-On*, *The Edge of Heaven*) confident, highly topical political thriller which explores the newly radicalised behaviour of a woman battling for justice when her husband and young son are killed in a racially motivated bomb blast. Beginning with flashbacks that establish Katja's (Kruger) marriage to jailed Turkish drug dealer Nuri (Numan Acar), the film cuts to the present where the couple now have a six-year-old son, Rocco, and run a small

but thriving travel agency in Hamburg's Turkish quarter. Coming home late one evening she finds the premises destroyed in a terrorist attack, killing both Nuri and Rocco; in the days and weeks that follow, Katja spirals through stages of grief, shock and despair, the seemingly ineffectual court proceedings against the assailants pushing her towards thoughts of vengeance.

KISSING CANDICE

AOIFE MCARDLE



OPENS FRI 22ND 18

FILM INFO:
102 mins, Ireland, 2017, Digital
Notes by David O'Mahony

Q&A
Join us for a Q&A with director Aoife McArdle following the 18.30 screening on Friday June 22nd.

This atmospheric, hallucinatory drama about youth at risk in small-town Ireland represents an auspicious feature debut for Northern Irish director Aoife McArdle, who brings to the cinema screen the dynamic visual sense she honed through working on celebrated music videos. Seventeen-year-old Candice (Ann Skelly) lives in a gloomy northern seaside village beset by gang violence, and reeling from the recent disappearance of a young boy; "things were a lot safer here during

the Troubles", proclaims her police detective father (John Lynch). A sufferer of chronic epileptic seizures, Candice has recurring visions of enigmatic young Jacob (Ryan Lincoln), a figure both alluring and frightening, who bears a striking resemblance to a member of the vicious local gang led by Conor (Ryan McParland) and Dermot (Conall Keating).



DUBLIN OLDSCHOOL

DAVE TYNAN



OPENS FRI 29TH 16

FILM INFO:
95 mins, Ireland, 2018, Digital
Notes by Kevin Coyne

Emmet Kirwan's play was a hit on the Irish stage, drawing from the author's own experiences as he played Jason, an aspiring DJ whose life revolves around 'the session', but who is stopped in his tracks by a chance encounter with his homeless, heroin-addicted brother Daniel (Ian Lloyd Anderson) after years without any contact. Although Jason is filled with hurt and anger over his brother's disappearance and looks down on him as a junkie, his own lifestyle is ragingly hedonistic and, as his

brother darkly warns, he is just one bad weekend away from following the same path. Over the course of a bank holiday weekend, the two take the first steps towards reconnecting, reminiscing over better times and tunes, while Jason juggles his various social engagements, including a possible breakthrough gig, in this lively and kinetic film.

RYUICHI SAKAMOTO: CODA

STEPHEN NOMURA SCHIBLE



OPENS FRI 29TH

EXCLUSIVELY AT IFI+

FILM INFO:
100 mins, Japan, 2017, Digital, Subtitled
Notes by David O'Mahony

From his pioneering synth-pop music to winning an Oscar for his score to *The Last Emperor* in 1987, Ryuichi Sakamoto has become one of the most renowned composers of his generation. Made over a five-year period during which he was diagnosed and treated for throat cancer, Stephen Nomura Schible's film is a gentle, contemplative portrait of an artist. Sakamoto is revealed as empathetic and eternally curious, referencing amongst others the influence of Andrei Tarkovsky and the

novels of Paul Bowles, in works that are concerned with environmental crises, nuclear power and global warming. Conventional biographical detail is eschewed in favour of a deep focus on his creative processes; we see him gathering found-sounds first-hand from places as far-flung as the Arctic Circle glacier or Lake Turkana, Kenya, where the world's oldest human remains were discovered.

JULY HIGHLIGHTS



Dark Skies, the IFI's annual celebration of science fiction films, returns in July. This year's event has taken as its theme *Invasion!* Taking place throughout the month, screenings will include *Invasion Of The Body Snatchers* (Philip Kaufman, 1978), and, on an excellent 70mm print, James Cameron's *Aliens* (1986). Watch the skies for future announcements. Our programme of international new releases will include the documentary *Whitney*, recently premiered at Cannes, from director Kevin Macdonald

(*Touching The Void*, 2003). Also featuring will be directorial debuts from the UK's Dan Kokotajlo with *Apostasy*, a subtle and intriguing study of family conflict against the backdrop of their faith as Jehovah's Witnesses, and Spain's Carla Simón, whose *Summer 1993* is the sensitive and moving tale of six-year-old Frida, recently orphaned and finding it hard to adapt to her new life with her uncle's family.

JUNE 6TH - 28TH

KILLER COUPLES

The mixture of love and crime has proved fertile ground for filmmakers throughout the history of cinema, attracting great directors such as Victor Sjöström (*The Outlaw And His Wife*, 1918), Fritz Lang (*You Only Live Once*, 1937), Luchino Visconti (*Osessione*, 1943), Nicholas Ray (*They Live by Night*, 1948), and Jean-Luc Godard (*Pierrot Le Fou*, 1965); as well as proving the basis for the entire genre of film noir, as well as any number of tales of amour fou. The popularity of such material has endured through recent times in films such as Michael Lehmann's *Heathers* (1988), which will be re-released later this year, and Tony Scott's *True Romance* (1993).

The films selected for this season see couples either willingly participating, or at the very least proving complicit in that most heinous of crimes, the act of murder. Mixing genre work with fact-based films, the purpose of the season is not to glamorise this connection (and there are consequences for each pair's actions), but to provide a snapshot view of both the artist's and the audience's never-ending fascination with those two great totems of life, sex and death.

Introduction and notes on individual films by Kevin Coyne, except where indicated.

KILLER COUPLES

DOUBLE INDEMNITY BILLY WILDER

WED 6TH (18.20)

FILM INFO:

104 mins, USA, 1944,
Black and White, Digital



Double Indemnity is considered to have set the template for film noir. Based on a novella by James M. Cain, whose work would also provide the source material for films such as *Mildred Pierce* (Michael Curtiz, 1945) and *The Postman Always Rings Twice* (Tay Garnett, 1946), it is

the story of insurance salesman Walter Neff (Fred MacMurray), who begins an affair with Phyllis Dietrichson (Barbara Stanwyck), the wife of one of his clients. When her questions lead him to believe that she is considering murdering her husband, he resists at first before becoming a willing collaborator, leading to a maze of complications and double-crosses in this hardboiled classic.

COMPULSION RICHARD FLEISCHER

SUN 10TH (15.45)

FILM INFO:

103 mins, USA, 1959,
Black and White, Digital



Richard Fleischer made a number of films throughout his career that focused on real life killers, including *The Boston Strangler* (1968) and *10 Rillington Place* (1971). *Compulsion* is based on the infamous 1924 Leopold and Loeb case that also provided the inspiration for

Alfred Hitchcock's *Rope* (1948) and Tom Kalin's *Swoon* (1992). Here, close friends Judd Steiner (Dean Stockwell) and Artie Strauss (Bradford Dillman) are the egotistical pair who murder a boy simply for the thrill, convinced that their preparations and intellectual superiority will obviate all consequences. When this assumption proves incorrect, their case is taken by famed attorney Jonathan Wilk (Orson Welles, in a part based on Clarence Darrow).

THE GETAWAY SAM PECKINPAH

WED 13TH (18.20)

FILM INFO:

123 mins, USA, 1972, Digital



Jim Thompson's crime fiction has been adapted by directors such as James Foley (*After Dark, My Sweet*, 1990), Stephen Frears (*The Grifters*, 1990), and Michael Winterbottom (*The Killer Inside Me*, 2010), while Thompson

himself also co-wrote the screenplay for Stanley Kubrick's *The Killing* (1956). Sam Peckinpah's take on his work stars Steve McQueen as 'Doc' McCoy, inmate of a Texas prison, who persuades his wife Carol (Ali MacGraw) to use her wiles on a corrupt and influential businessman in order to secure his release. In return, Doc is forced to participate in a bank robbery that quickly goes wrong, forcing the troubled couple on the run in an entertaining thriller replete with Peckinpah's trademark balletic violence.

KILLER COUPLES

LIFT TO THE SCAFFOLD LOUIS MALLE

SUN 17TH (15.30)

ASCENSEUR POUR
L'ÉCHAFAUD

FILM INFO:
88 mins, France, 1958,
Black and White, Digital,
Subtitled



Louis Malle's debut feature gave the conventions of film noir a Gallic twist, incorporating stylistic elements with its photography and lighting that would soon become familiar to viewers as characteristic of the Nouvelle Vague, set to a score by the legendary Miles

Davis. Florence (Jeanne Moreau) and Julien (Maurice Ronet) are lovers intent on killing her husband, who is also his boss. Immediately after the deed, Julien is trapped between floors in a lift. Meanwhile, his car and identity are stolen by Louis (Georges Poujouly) and Véronique (Yori Bertin), a young couple whose own night is about to take a murderous turn, complicating matters for both lethal pairs.

PRETTY POISON NOEL BLACK

WED 20TH (18.30)

FILM INFO:
89 mins, USA, 1968, Digital



The first film from director Noel Black is a jet-black comedy starring Anthony Perkins as Dennis Pitt, recently released from a mental institution. A compulsive fantasist, Dennis finds an eager listener in teenager Sue Ann (Tuesday Weld), who is entranced by his tales of life as

a CIA operative. When he brings her along on a supposed mission to foil a Communist plot, the truth of what lies behind Sue Ann's innocent face is revealed when she murders a security guard without hesitation. As the body count grows, Dennis is reduced to the status of horrified bystander, subject to her manipulation and cold-blooded nature.

THE HONEYMOON KILLERS LEONARD KASTLE

SAT 23RD (15.30)

FILM INFO:
108 mins, USA, 1970,
Black and White, 35mm



This is one of the great American crime movies and deserves better than its reputation as a minor cult classic. Ray (Tony Lo Bianco) is a swindler who uses the lonely hearts columns to prey on women by promising love

and marriage. Martha (Shirley Stoler) could have been one of Ray's victims but instead becomes his lover and associate in crime. The couple prove to be a lethal combination when they operate as a brother-sister team, with Ray's philandering and Martha's jealousy leading to a string of gruesome murders. Director Leonard Kastle's take on this material is fascinating and his treatment never less than inspired, resolutely refusing to glamorise either the killers or their victims.

Notes by Pete Walsh.

NATURAL BORN KILLERS OLIVER STONE

SUN 24TH (15.30)

FILM INFO:
118 mins, USA, 1994, 35mm



Arguably the most infamous of films featuring killer couples, and one of the most controversial films ever made, Oliver Stone's social and cultural satire has grown in power in the years since its release. Mickey and Mallory Knox (Woody Harrelson and Juliette Lewis),

who meet when Mickey saves her from her abusive home, embark on a killing spree given such coverage by the media that they become folk heroes before their capture. However, imprisonment proves a mere stepping stone to even greater mayhem. Stone's film is a visceral experience, its frenetic style of shooting and editing perfectly in tune with an era of media saturation and questionable celebrity.

GUN CRAZY JOSEPH H. LEWIS

THUR 28TH (18.30)

FILM INFO:
87 mins, USA, 1950,
Black and White, Digital



With a screenplay by the then-blacklisted Dalton Trumbo, *Gun Crazy* features John Dall as Bart Tare, a young man who, despite his gentle nature, is fascinated by guns, spending some time in reform school as a teenager for the theft of one. Following a spell in the

army, he meets and marries carnival sharpshooter Annie Laurie Starr (the late Irish actress Peggy Cummins). However, Laurie's life is one of crime, one in which she forces her husband to become complicit. Featuring a bravura one-take sequence of a bank heist, the film may be considered a precursor to Arthur Penn's *Bonnie and Clyde* (1967) in its audacious blending of violence and sexuality.

HEAVENLY CREATURES PETER JACKSON

SAT 30TH (18.20)

FILM INFO:
99 minutes, New Zealand, 1994,
Format TBC



Something of an anomaly in a career that began with splatter comedy such as *Bad Taste* (1987) before moving on to Tolkien adaptations, Peter Jackson's stylish and compelling *Heavenly Creatures*, based on real events, stars Kate Winslet and

Melanie Lynskey in their screen debuts as Juliet Hulme (now better known as author Anne Perry) and Pauline Parker. In 1950s New Zealand, the two teenagers, both outsiders, form an obsessive bond, creating their own elaborate fantasy world, over which they rule. Suspecting a sexual undercurrent to their relationship, Pauline's mother Honora (Sarah Peirse) tries to keep the two apart, unleashing a desperation in the girls that leads to her murder.

IRISH FOCUS



A WOMAN'S PLACE

MON 25TH (18.30)

To celebrate one hundred years of women's suffrage, artist Noel Murphy embarked on a six-month journey to paint the 53 sitting women members of the Houses of the Oireachtas in one single portrait, unveiled in the Oireachtas on International Women's Day 2018.

This observational documentary charts Murphy's artistic journey marking both the centenary of the 1918 election of Countess Constance Markievicz – the first female TD in Dáil Éireann – and the record number of women TDs in the 32nd Dáil following the introduction of the gender quota in 2016.

Throughout the artistic journey, journalist Eamonn Mallie talks to the women about their role in politics as they visit the artist's studio. The film not only affords the viewer a behind-the-scenes glimpse of the artist's creative process but also allows them to experience the colour and emotions of the sitters being captured in paint and on camera.

This screening will be followed by a panel discussion moderated by Eamonn Mallie, attended by artist Noel Murphy and director Declan McGrath and members of the Houses of the Oireachtas who sat for the portrait.

DIRECTOR: Declan McGrath
FILM INFO: 59 mins, Ireland, 2018, Digital

Notes by Sunniva O'Flynn

ARCHIVE AT LUNCHTIME



GAELS OF LAUGHTER

Join us every Monday, Wednesday and Saturday for free lunchtime screenings of films from the IFI Irish Film Archive. Simply collect tickets at IFI Box Office – please see www.ifi.ie for more information.

Notes by Sunniva O'Flynn

PROGRAMME ONE AMHARC ÉIREANN

A compilation of stories from Gael Linn's newsreel showing holiday camps for children and dogs.

FILM INFO: 7 mins, 1956 – 1964, Black & White, Irish language
DIRECTOR: Colm O Laoghaire

THE IRISH COLLEGE RANAFAST

An early film from the Radharc Team – and one of the few presented in the Irish language – this film shows the townland of Ranafast in Donegal come alive each year as thousands of students from all over Ireland arrive to attend Coláiste Bhríde, stay with local families and improve their Irish.

FILM INFO: 12 mins, 1962, Irish language

PROGRAMME TWO AN GHAELGE BHEO

A young girl fondly remembers her summer at Irish College in the Connemara Gaeltacht. She remembers a visit to Pádraig Pearse's cottage and Raidió na Gaeltachta, fun at the ceilidh, helping local farmers with the harvest and a trip to Aran Mór.

FILM INFO: 30 mins, 1975, Colour, Irish language
DIRECTOR: Jim Mulkerens

FROM THE VAULTS DUBLIN PLAYS ITSELF

SAT 9TH

MORNING TOUR: Meet at IFI, Temple Bar at 11.00. Tour ends at 13.30, Poetry Ireland, Parnell Square

AFTERNOON TOUR: Meet at IFI, Temple Bar at 14.30. Tour ends at 17.00, Poetry Ireland, Parnell Square



Following the success of last year's event, the Irish Architecture Foundation (IAF) and the IFI take to the streets again with two walking tours exploring Dublin's architecture. The city is experienced first-hand, and also through a range of films

IFI FAMILY SWALLOWS AND AMAZONS

SUN 24TH (11.00) PG

DIRECTOR: Claude Whatman

FILM INFO: 92 mins, UK, 1974, Blu-ray
Notes by Alicia McGivern



With school nearly out, it's time to get ready for great holiday adventures on land and sea. A perfect place to start is with this adaptation of Arthur Ransome's classic children's book; a story of high jinks and derring-do on a mysterious island in the Lake District,

from the IFI Irish Film Archive which are screened at stop-off points in the IFI, the IAF on Bachelor's Walk, and finally at the premises of Poetry Ireland on Parnell Square.

Please note that both tours include the same content. Places strictly limited to 20 people per tour. All tickets €10, available through www.ifi.ie

in which two sets of children's gangs battle to conquer. Setting off free from adults, the children sail and fight and get caught up in international espionage, too busy to save the picnic basket from going overboard. The boys and girls each get a fair shot of the action while the Cumbrian scenery provides a stunning backdrop for this fun and charming family tale.

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

WILD STRAWBERRIES VICEROY'S HOUSE

WED 27TH & FRI 29TH (11.00)

DIRECTOR: Gurinder Chadha

FILM INFO: 106 mins, UK-India-Sweden, 2017, Digital
Notes by Alicia McGivern



The director of *Bhaji on the Beach* and *Bend it Like Beckham* offers a cinematic interpretation of the 1947 transfer of power from Britain to India through the experiences of the last Viceroy, Lord Mountbatten (Hugh Bonneville) and his liberal

wife Edwina (Gillian Anderson). The huge events which led to a bloody Partition are contracted into this rather Downtonesque drama, which is set largely in the Viceroy's house, the imperial seat of administration; and starring the late, great Om Puri.

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.



ROCK 'N' ROLL CINEMA THE BALLAD OF SHIRLEY COLLINS

SAT 2ND (18.30)

DIRECTORS:
Rob Curry, Tim Plester

FILM INFO:
94 mins, UK, 2017, Digital
Notes by David O'Mahony



Shirley Collins is widely regarded as one of the 20th century's most important singers of English traditional song and was a key figure in the folk music revival of the '60s and '70s. However in 1980, Shirley developed a disorder of the vocal

chords known as dysphonia which robbed her of her unique singing voice and forced her into early retirement. Deliberately eschewing a straightforward biopic approach, Rob Curry and Tim Plester's film is a lyrical response to the life and times of this totemic musical figure. Granted intimate access to recording sessions for Shirley's first album of new recordings in almost four decades, *The Ballad of Shirley Collins* is a meditative, carefully textured piece of documentary portraiture.

This screening will be followed by a Q&A with director Rob Curry.

GREY GARDENS

SUN 3RD (16.00)

DIRECTORS:
Albert and David Maysles

FILM INFO:
94 mins, USA, 1975, Digital
Notes by David O'Mahony



Albert and David Maysles' justly celebrated portrait of the co-dependent mother and daughter pair, 'Big Edie' and 'Little Edie' Bouvier Beale, cousins of Jacqueline Kennedy, is a milestone in American documentary filmmaking that has influenced a generation of

directors with its elegiac tone and intimate, observational style. By turns playful and melancholic, the film captures the eccentric pair living in squalor, surrounded by cats in a dilapidated, once-magnificent estate in the Hamptons, upstate New York. When not bickering and squabbling, they mournfully sing old show tunes and reminisce on the glory days of the past, a time of great wealth, replete with debutante balls, parties and endless champagne.

That Summer opens Friday 1st, see page 6.

INTERNATIONAL ARCHIVES DAY DAWSON CITY: FROZEN TIME

SAT 9TH (16.00)

DIRECTOR:
Bill Morrison

FILM INFO:
120 mins, USA, 2016, Black and White with Colour, Digital, Subtitled
Notes by David O'Mahony



Bill Morrison's extraordinary documentary pieces together the true history of a collection of 533 films dating from the 1910s to the 1920s, lost for over fifty years until being discovered buried in a sub-arctic swimming pool in Dawson city, deep

in the Yukon Territory. Using these permafrost protected silent films and newsreels, archive footage, interviews and historical photographs to tell the story, and accompanied by an enigmatic score by Sigur Rós collaborator Alex Somers, *Dawson City: Frozen Time* depicts a unique history of a Canadian gold rush town by chronicling the life cycle of a singular film collection from its exile, to its burial, rediscovery and restoration.

This screening will be introduced by Kasandra O'Connell, Head of the IFLI Irish Film Archive.

BLOOMSDAY BLOOM

SAT 16TH (18.00)

DIRECTOR:
Sean Walsh

FILM INFO:
113 mins, Ireland, 2003, 35mm
Notes by Sunniva O'Flynn



A vivid adaptation of Joyce's celebrated *Ulysses*, *Bloom* is a rich costume drama about Leopold Bloom (Stephen Rea), his ribald wife Molly (Angeline Ball), and the young intellectual Stephen Dedalus (Hugh O'Connor) going about their daily

business. In a bold move, director Sean Walsh breaks up the order of Joyce's narrative, rearranging events – such as Molly's famous closing soliloquy – to create a more accessible narrative than that of the novel. Characters have breakfast, attend a funeral and discuss literature, with Bloom and Stephen's paths slowly converging as the film builds to a surrealist climax. For all his bold deviations from his source, director Sean Walsh holds firm to Joyce's celebration of the ordinary, with earthy sexuality central in this playful and creative retelling.

LEK AND THE DOGS

TUES 26TH (18.20)

DIRECTOR:
Andrew Köttig

FILM INFO:
92 mins, UK, 2017, Digital, Subtitled
Notes by David O'Mahony



The true story of Ivan Mishukov, a four-year-old Russian boy who ran away from his home in Moscow in the mid-1990s to live for two years on the streets in the company of feral dogs, formed the basis of Hattie Naylor's award-winning play, *Ivan and*

the Dogs. Taking inspiration from the play, experimental British artist and filmmaker Andrew Köttig creates a ground-breaking crossover between narrative film, documentary and contemporary art. Köttig's highly distinctive story of survival draws on a range of innovative techniques, including home movies and archive footage to produce an unforgettable montage essay. The film completes the director's Earth Trilogy, along with *Ivul* (2009) and *This Filthy Earth* (2001).

This screening will be followed by a Q&A with director Andrew Köttig.

THE BIGGER PICTURE JAWS

WED 27TH (18.20)

DIRECTOR:
Steven Spielberg

FILM INFO:
124 mins, USA, 1975, Digital
Notes by Kevin Coyne



As we enter the summer months, June's Bigger Picture takes the opportunity to revisit the film considered to be the first blockbuster, Steven Spielberg's *Jaws*. The small community of Amity Island, which relies on tourism, comes under

threat when a great white shark makes its home offshore, causing a number of fatalities. Police Chief Brody (Roy Scheider) teams up with oceanographer Hooper (Richard Dreyfuss) and shark hunter Quint (Robert Shaw) to find and kill the deadly predator. The film is filled with classic dialogue ("You're gonna need a bigger boat", Quint's U.S.S. *Indianapolis* speech) and terrifying moments, accompanied by its famous score.

The screening will be introduced by Sinéad Gleason, writer, editor, freelance broadcaster and journalist.

Rupert
EVERETT

Colin
FIRTH

Colin
MORGAN

Edwin
THOMAS

Emily
AND WATSON

★★★★★ "A MASTERPIECE"

KEVIN MAHER, THE TIMES

★★★★★ "EVERETT'S WILDE IS
AN EXTRAORDINARY ACHIEVEMENT"

EVENING STANDARD

"A POWERFUL PARABLE OF
PASSION AND REDEMPTION" ★★★★★

PETER BRADSHAW, THE GUARDIAN

The
HAPPY PRINCE

Written and directed by
RUPERT EVERETT



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