

AUGUST 2014



Irish Film Institute

TWO DAYS, ONE NIGHT

JEAN-PIERRE DARDENNE,
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THE IRISH FILM INSTITUTE

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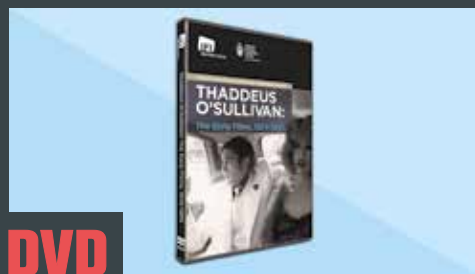
FREE FILM CLUB

Join our panel for The Critical Take on August 25th (18.30) to discuss the reissue of director Michael Cimino's formidable *The Deer Hunter* (opens August 1st), Hitchcock's 1955 classic *To Catch a Thief* (opens August 8th) starring Cary Grant and Grace Kelly, and the powerful new film from the Dardenne brothers, *Two Days, One Night* (opens August 22nd). This event is FREE and open to all to attend and take part.



FRENCH FILM

Our French Film Club screening this month will be Michel Gondry's *Mood Indigo*, starring Romain Duris and Audrey Tautou (see page 6 for notes). IFI and Alliance Française members who attend the film on the evening of August 5th can avail of a discounted ticket price of €7. See www.ifi.ie for the screening time.



DVD

Dublin-born Thaddeus O'Sullivan is one of Ireland's most distinguished cinematographers and film directors. His award-winning feature films include *Stella Days*, *The Heart of Me*, *Nothing Personal* and *December Bride*. The IFI Irish Film Archive has digitally remastered five of his earliest films and made them available for the first time since their original, limited release 40 years ago. The collection is available to buy now on DVD at the IFI Film Shop (01 679 5727).



IFI IRISH FILM DIRECTORY

IFI International, which facilitates the distribution of Irish cinema to cultural exhibitors worldwide, is delighted to announce the launch of the Irish Film Directory, a database of films held in the IFI Irish Film Archive and elsewhere that are available for film exhibition. This exciting programming resource will allow for research into the breadth of Irish cinema and is available at www.ifi.ie/ifiifilmdirectory. The service is administered by IFI and supported by Culture Ireland.

DIRECTOR'S NOTE

August sees the IFI Irish Film Archive embark on a major digital upgrade, the launch of a new online database of Irish film, and a reappraisal of some 'cursed films'.

AUGUST AT THE IFI



This August, the IFI will be busy with one of the biggest developments for the IFI Irish Film Archive in many years. As part of the IFI Strategy 2013-2016, a key priority identified was the development of a Digital Preservation and Access Strategy, which would ultimately move a significant part of our vast and varied collections (of over 20,000 cans of film) online to be accessed by audiences nationally and internationally. This summer, a digital infrastructure upgrade is taking place within the main Archive building, which is located right next to the main IFI centre in Temple Bar. The work being undertaken over the coming months is the first phase of the IFI's long-term digital strategy and will enable the IFI Irish Film Archive to receive digital deposits for preservation and access, whilst simultaneously enabling us to begin the process of transferring our print collections to digital formats. This is a significant development for the IFI Irish Film Archive and will make the national archive of moving image infinitely more accessible to both Irish and international audiences over time through the use of technology and online access points. We would like to thank the Department of Arts, Heritage and the Gaeltacht for their support of this exciting new initiative.

Over the past number of months, the Irish Film Programming department at the IFI has been developing a new online database of Irish film. This has now been launched at www.ifi.ie and includes listings and synopses of many Irish features, documentaries and shorts. This new directory can be used by anyone with an interest in Irish film, students and researchers, and should also be invaluable to our international partners with whom we coordinate Irish film festivals and events around the globe. Last year alone, IFI International facilitated 171 events in 50 countries, including Australia, the United States, Brazil, Argentina, Tanzania, Canada, Russia, South Korea and India, and this new online database should be a hugely useful tool for those international exhibitors doing initial research into potential programmes of Irish film.

Classic films remain an integral part of the IFI's exhibition programme, providing many people with the opportunity to see some of their old favourites back on the big screen, whilst allowing others to see them for the very first time. This month we have a particularly strong selection of restorations and reissues for you. Michael Cimino's Vietnam War epic, *The Deer Hunter* (Robert De Niro, Christopher Walken) returns to cinema screens alongside Alfred Hitchcock's comedy-romance, *To Catch a Thief* (Cary Grant, Grace Kelly), a new restoration of Satyajit Ray's exquisite *The Lonely Wife*, and Robert Wiene's brilliantly innovative 1920s horror, *The Cabinet of Dr. Caligari*. If these blasts from the past aren't enough for you, we're also offering you the opportunity to experience what it was like to frequent the cinema in days gone by. *A Night at the Cinema 1914* is a wonderful programme comprised of comedies and newsreels, recreating a typical night out at a British cinema in 1914, and is presented with a BFI-commissioned score by Stephen Horne.

All of this alongside new releases, including the Dardenne brothers' latest social drama starring Marion Cotillard, *Two Days, One Night*; and this month's season, *Films Maudits*, which looks at 'cursed films', celebrating works that were unfairly maligned or overlooked upon their initial release (including an opportunity to see a second Michael Cimino film – *Heaven's Gate*).

Also in August, the IFI Café Bar is the perfect setting for a Sunday afternoon as we're introducing a brand new Brunch Menu – the ideal accompaniment to an IFI classic or new release on a lazy afternoon.

Ross Keane
Director

NEW RELEASES & IFI CLASSICS

A NIGHT AT THE CINEMA 1914	OPENS AUG 1ST
THE DEER HUNTER	OPENS AUG 1ST
HIDE YOUR SMILING FACES	OPENS AUG 1ST
MOOD INDIGO	OPENS AUG 1ST
GOD'S POCKET	OPENS AUG 8TH
LILTING	OPENS AUG 8TH
TO CATCH A THIEF	OPENS AUG 8TH
WAKOLDA	OPENS AUG 8TH
WELCOME TO NEW YORK	OPENS AUG 8TH
MOEBIUS	OPENS AUG 15TH
THE ROVER	OPENS AUG 15TH
WE GOTTA GET OUT OF THIS PLACE	OPENS AUG 15TH
GOD HELP THE GIRL	OPENS AUG 22ND
THE LONELY WIFE	OPENS AUG 22ND
TWO DAYS, ONE NIGHT	OPENS AUG 22ND
THE CABINET OF DR. CALIGARI	OPENS AUG 29TH
MYSTERY ROAD	OPENS AUG 29TH
NIGHT MOVES	OPENS AUG 29TH
OBVIOUS CHILD	OPENS AUG 29TH

SEASONS & EVENTS CALENDAR

DATE	SCREENING	TIME
3RD SUN	FILMS MAUDITS: FREAKS	16:00
4TH MON	FILMS MAUDITS: THE MAGNIFICENT AMBERSONS	18:15
5TH TUES	IFI FRENCH FILM CLUB: MOOD INDIGO (SEE WWW.IFI.IE FOR TIME)	
6TH WED	FILMS MAUDITS: SILKEN SKIN IFI CAFÉ BAR: PUB QUIZ (FREE EVENT)	18.30 21:30
10TH SUN	FILMS MAUDITS: L'ECLISSE	16:00
13TH WED	FILMS MAUDITS: SECONDS FROM THE VAULTS: IFI & SAMUEL BECKETT SUMMER SCHOOL SHORTS PROGRAMME	18:15 20:30
16TH SAT	FILMS MAUDITS: WE CAN'T GO HOME AGAIN PREVIEW: GOD HELP THE GIRL + SATELLITE PERFORMANCE BY BELLE & SEBASTIAN	16:00 18:00
17TH SUN	FILMS MAUDITS: MARGARET	16:00
23RD SAT	FILMS MAUDITS: CRUISING	16:00
24TH SUN	FILMS MAUDITS: HEAVEN'S GATE	16:00
25TH MON	THE CRITICAL TAKE (FREE EVENT)	18:30
26TH TUES	FEAST YOUR EYES: THE SCENT OF GREEN PAPAYA	18:15
27TH WED	WILD STRAWBERRIES: THE GREAT BEAUTY IFI & EXPERIMENTAL FILM CLUB: LOOP STRUCTURES	11:00 18:30
29TH FRI	WILD STRAWBERRIES: THE GREAT BEAUTY	11:00
31ST SUN	IFI FAMILY: MOOMIN & MIDSUMMER MADNESS IRELAND ON SUNDAY: POISON PEN + SPECIAL GUESTS	11:00 18:00

TIMES

For a breakdown of times and dates of IFI New Releases & IFI Classics, check out our weekly schedule on www.ifi.ie or the IFI ads in *The Irish Times* on Fridays and Saturdays. You can also sign up to receive our weekly ezine by emailing admin@irishfilm.ie



Scan the QR code to take you straight to the IFI homepage on your smart phone.

AUGUST 2014 NEW RELEASES & IFI CLASSICS

A NIGHT AT THE CINEMA 1914



OPENS AUG 1ST

IFI CLASSIC

EXCLUSIVELY AT IFI†

FILM INFO:

Approx. 85 minutes, U.K.-U.S.A.,
1914, Black and White, D-Cinema
Notes by BFI

There were various directors for
these films, some uncredited at
the time. For the full list of titles,
see www.ifi.ie

This glorious miscellany of comedies, adventure films, travelogues and newsreels recreates a typical night out at the British cinema in 1914. Cinema a century ago was a new, exciting and highly democratic form of entertainment. Picture houses across Britain offered a sociable, lively environment in which to relax and escape from the daily grind. With feature films still rare, the programme was an entertaining, ever-changing roster of short items with live musical accompaniment. Among

the highlights of this programme of 14 short films are a comic short about a face-pulling competition, a sensational episode of the American film serial *The Perils of Pauline*, Allied troops celebrating Christmas at the Front and an early sighting of one of cinema's greatest icons. The BFI has commissioned composer and pianist Stephen Horne, one of Britain's leading accompanists of silent film, to create a new improvised score which reflects the spirit in which the films were made.

THE DEER HUNTER MICHAEL CIMINO



OPENS AUG 1ST

IFI CLASSIC

EXCLUSIVELY AT IFI†

FILM INFO:

216 minutes, U.K.-U.S.A, 1978,
Colour, D-Cinema
Notes by Kevin Coyne

After his debut feature, *Thunderbolt and Lightfoot* (1974), director Michael Cimino created something on a more epic scale with this tale of three Pennsylvania steelworkers who serve in the Vietnam War – Michael (Robert De Niro), Steven (John Savage), and Nick (Christopher Walken). The tripartite structure begins with Steven's wedding shortly before the three ship out. Moving to the battlefield, the next section finds the three held as prisoners of war, forced to

play Russian roulette for the amusement of their captors before making their escape, but lose each other along the way. Finally, Michael, now home, tracks down his friends and discovers the terrible aftermath of their experiences in Vietnam. Sprawling, complex, and hugely ambitious, the film's success would prove Cimino's undoing when he tried to repeat its scale on his next film, 1980's *Heaven's Gate*, also showing this month (see page 18).

AUGUST 2014 NEW RELEASES & IFI CLASSICS

HIDE YOUR SMILING FACES DANIEL PATRICK CARBONE



OPENS AUG 1ST

FILM INFO:

81 minutes, U.S.A., 2013,
Colour, D-Cinema
Notes by Michael Hayden

IFI IRISH SHORT

These screenings will be preceded by the award-winning short animation, *Left*, by Eamonn O'Neill. Joe is preparing to leave home, triggering memories of his time spent with childhood friend Neill and subsequent divergent paths each has taken. (9 mins, Ireland, 2013.)

Eric and Tommy are brothers, New Jersey teenagers spending their time sparring, playing and messing about around their home. They are too young to be confronted with death, yet when Tommy's friend dies in mysterious circumstances, the two boys are shaken by events that are beyond their understanding. The incident has a deep, unsettling impact on the boys and their behaviour as they confront questions about mortality, which no one around them can supply answers for.

With raw, honest performances from its young cast, *Hide Your Smiling Faces* is an unsentimental portrait of youth, a rare and original coming-of-age drama which suggests there is no hiding place for innocents. It is a lyrical drama of depth and sensitivity which has drawn worthy comparisons to Terrence Malick, and a debut feature that marks filmmaker Daniel Patrick Carbone as a fascinating talent with a future.

MOOD INDIGO MICHEL GONDRY



OPENS AUG 1ST

12A

(L'ÉCUME DES JOURS)

FILM INFO:

94 minutes, France-Belgium,
2013, Colour, D-Cinema
Notes by Alice Butler

An adaptation of the 1947 novel *Froth on the Daydream* written by the remarkable polymath Boris Vian, Michel Gondry's *Mood Indigo* is a characteristically tender story of devotion and despair. Meeting at a lavish party where they instantly hit it off, Romain Duris' Colin and Audrey Tautou's Chloé are soon inseparable and, following an idyllic courtship and fairly shambolic wedding proposal at an ice rink, are then married. However, what seems like the couple's happy

ending soon fades away as Chloé becomes ill on their honeymoon and Colin desperately struggles to provide her with relief, a source of expense which bankrupts the once wealthy and ebullient couple. Replete with spellbinding visual effects, *Mood Indigo* is a uniquely told story of love and downfall which creatively evokes an epic struggle against the drastic effects of serious disease.

GOD'S POCKET

JOHN SLATTERY



OPENS AUG 8TH

FILM INFO:

88 minutes, U.S.A., 2014,
Colour, D-Cinema
Notes by Michael Hayden

Mickey Scarpato is just getting by in God's Pocket, a low rent Philadelphia neighbourhood whose inhabitants don't care much for outsiders.

A gambler and a thief, Mickey is devoted to his wife Jeanie, so much so that he endures her graceless, hot-wired son Leon with begrudging patience. When Leon is killed at his construction job, Mickey has to pacify his grieving wife, who refuses to accept her son's death is an accident, and hustle up enough money to pay for the funeral.

An embittered hack investigating the death, a demanding undertaker and a best pal with mob connections add to Mickey's woes. *Mad Men* star John Slattery adapts Peter Dexter's 1983 novel for his impressive feature debut, a darkly comic ensemble piece with a terrific cast featuring Richard Jenkins, Christina Hendricks, John Turturro and Eddie Marsan, alongside Philip Seymour Hoffman in one of his final roles.

LILTING

HONG KHAOU



OPENS AUG 8TH

FILM INFO:

86 minutes, U.K., 2014,
Colour, D-Cinema
Notes by Michael Hayden

The death of Kai (Andrew Leung) leaves his timid boyfriend Richard (Ben Whishaw) and his obstinate Chinese-Cambodian mother Junn (Cheng Pei-Pei) shaken with grief. Kai had not had the opportunity to come out to Junn while he was alive, but as she lives in a care home and has no other relatives, Richard feels some responsibility, and reaches out to her. Junn speaks no English, so Richard employs his acquaintance Vann (Naomi Christie) to act as an interpreter.

Vann and Richard become conduits in a burgeoning courtship between Junn and Alan (Peter Bowles), yet Junn is baffled as to why Richard, a stranger to her, would care to get involved so much. The debut feature from Hong Khaou is an intimate and graceful film, a sensitive examination of two lost souls in mourning, which portrays how connections can be made across barriers of age, culture and sexuality.

AUGUST 2014 NEW RELEASES & IFI CLASSICS

TO CATCH A THIEF ALFRED HITCHCOCK



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FREE FILM
CLUB! p2

OPENS AUG 8TH

IFI CLASSIC

EXCLUSIVELY AT IFI†

FILM INFO:

106 minutes, U.S.A.,
1955, Colour, D-Cinema
Notes by Kevin Coyne

To Catch a Thief finds the great Alfred Hitchcock in frothy form, showcasing stunning locations and alluring stars in this undeniably entertaining comedy-romance. Cary Grant is retired jewel thief John Robie, formerly known as 'The Cat', now living a quiet life tending to his vineyards on the French Riviera. When a new spate of robberies follows his *modus operandi*, he is immediately suspected by local police of having reverted to his previous ways. While he seeks refuge with his former

gang and makes plans to capture the copycat, thus proving his innocence, he comes into contact with Frances (Grace Kelly) and her mother, who may well be the thief's next targets. Placing charismatic Grant and elegant Kelly (in her final role for Hitchcock) on the Rivera makes for an almost impossibly glamorous film which, while not one of Hitch's masterpieces, is sophisticated, witty, and fun.

WAKOLDA LUCÍA PUENZO



OPENS AUG 8TH

FILM INFO:

93 minutes, Argentina-
Spain-Norway-France,
2013, Colour, D-Cinema
Notes by Michael Hayden

In Patagonia, 1960, an Argentinean family travel to a glorious setting by Lake Nahuel Huapi at the foot of the Andes. Pregnant mother Eva (Natalia Oreiro) was brought up in the region, and is returning with husband Enzo (Diego Peretti) and their three children to reopen a lodging house she has inherited. Their first guest introduces himself as Helmut Gregor (Alex Brendemühl), a charismatic German physician who charms the family with his manners, intelligence and money.

A mutual fascination develops between Helmut and 12-year-old Lilith (Florencia Bado), a young girl who the family worry is not growing up quickly enough. Suspicion that Helmut is not all he seems increases as news that Nazi war criminals have looked to escape to South America filters through. Adapted from her own novel, Lucía Puenzo's gripping period potboiler addresses troubling events in Argentina's history and has a dark tension bubbling throughout.

WELCOME TO NEW YORK

ABEL FERRARA



OPENS AUG 8TH

FILM INFO:

125 minutes, U.S.A.,
2014, Colour, D-Cinema
Notes by Michael Hayden

George Devereaux is a powerful man with a voracious sexual appetite. In a New York hotel room, he indulges in a night of intense carnality. Blondes leave and brunettes arrive, bodies are smeared with booze and ice cream and women perform lewd acts under his direction. When a housemaid walks into Devereaux's room in the aftermath of this, an incident leads Devereaux to be arrested at JFK airport, and he is put through a legal process that has little respect for his authority, affluence or

influence. An imagining inspired by the 2011 scandal surrounding the head of the IMF, Dominique Strauss-Kahn, the latest film from legendary *auteur* Abel Ferrara is as provocative and fearless as the best of his work. It revolves around an extraordinary performance from Gérard Depardieu as the brutishly grotesque Devereaux, a man so intoxicated by power that he can no longer recognise moral lines.

MOEBIUS

KIM KI-DUK



OPENS AUG 15TH

EXCLUSIVELY AT IFI†

FILM INFO:

90 minutes, South Korea,
2013, Colour, D-Cinema
Notes by Kevin Coyne

When Mother (Lee Eun-woo) discovers that Father (Jo Jae-hyeon) is having an affair (the Other Woman is also played by Lee), she is enraged with jealousy and attacks him with a kitchen knife, intending to castrate him. He fights her off, and she attacks Son (Seo Yung-ju) instead, severing his penis and swallowing it. By this point, we're about ten minutes into the new film from Kim Ki-duk, the Korean *auteur* whose work ranges from the quiet and contemplative

(*Spring, Summer, Autumn, Winter . . . and Spring*) to the demanding (*The Isle*) to the unclassifiable (*Arirang*). Over the course of *Moebius'* remainder, equally shocking events regularly take place as the quartet falls apart and reconfigures, all told entirely without dialogue. While the context and execution is provocative, the film is serious in its intent, seeking to explore ideas of sexual jealousy and familial relationships.

AUGUST 2014 NEW RELEASES & IFI CLASSICS

THE ROVER DAVID MICHÔD



OPENS AUG 15TH 16

FILM INFO:

102 minutes, Australia,
2014, Colour, D-Cinema
Notes by Michael Hayden

Following his award-winning debut feature, *Animal Kingdom*, director David Michôd returns with this warped, daring and vividly realised thriller. It is set 10 years on from a severe economic collapse from which the western world is never going to recover, and in the desolate Australian outback, where lawlessness reigns and life is cheap. Eric is a lone drifter, and his car is his only possession. When a desperate gang steals it, Eric is relentless in his mission to track them down and make

them pay for their crime. He comes across the injured Rey, a simple-minded kid who has been left for dead by the car thieves. The pair form an unlikely and uneasy alliance.

Featuring excellent, powerful performances from Guy Pearce and Robert Pattinson, *The Rover* is a savagely brutal, brilliantly twisted dystopian nightmare presenting an easily imaginable near future which resonates with the here and now.

WE GOTTA GET OUT OF THIS PLACE SIMON HAWKINS, ZEKE HAWKINS



OPENS AUG 15TH

EXCLUSIVELY AT IFI†

FILM INFO:

92 minutes, U.S.A.,
2013, Colour, D-Cinema
Notes by Michael Hayden

It's the end of summer, and teenagers Bobby (Jeremy Allen White) and Sue (Mackenzie Davis) are making plans for college, desperate to escape a dead-end existence in their cotton-mill town, the Texan backwater where they have grown up. Yet bullish B.J. (Logan Huffman), Bobby's best pal and Sue's boyfriend, manages to drag them into conflict with local hard man Giff (Mark Pellegrino). Giff boasts connections with serious gangsters, and the young trio are vindictively cajoled into carrying out a

dangerous heist at his behest. *We Gotta Get Out of This Place* is literate neo noir which references Jim Thompson, and nothing is quite what it seems in this debut feature from sibling co-directors Simon and Zeke Hawkins. It is a winning, expertly constructed pulp fiction populated by characters capable of casual deception and violence, while its plot moves at a breathless pace.

GOD HELP THE GIRL

STUART MURDOCH



OPENS AUG 22ND **ISA**

FILM INFO:

111 minutes, U.K.,
2014, Colour, D-Cinema
Notes by Michael Hayden

PREVIEW & SATELLITE PERFORMANCE

We're delighted to host a preview of this film on August 16th (18.00) followed by a satellite stream of Belle & Sebastian performing at the Corn Exchange, Edinburgh.

Eve (Emily Browning) is a troubled young woman with a vivid imagination. She meets James (Olly Alexander), a sensitive musician, and the pair bond over the notion of forming a band together. Joined by the sweet-natured Cassie (Hannah Murray), the group spends a Glasgow summer talking about music, ideas and plans for the future. James agonises over whether he should confess to Eve that he has fallen in love with her, but he is not her only admirer.

The directorial debut of Stuart Murdoch is as sincere, courageous and loveable as the music he makes with Belle and Sebastian. With its attractive cast kitted out in jaunty berets, Breton shirts, vintage frocks and hairslides, *God Help the Girl* emerges as a delicious pop musical, a refreshingly uncynical celebration of youth and dreamers. Only the most jaded will deny a place in their hearts for its numerous delights, the fabulous soundtrack being the first of them.

THE LONELY WIFE

SATYAJIT RAY



OPENS AUG 22ND

(CHARULATA)

IFI CLASSIC

FILM INFO:

117 minutes, India, 1964,
Black and White, D-Cinema
Notes by BFI

Racing from window to window in her vast, ornate mansion, Charulata spies hungrily on the outside world through opera glasses. Her wealthy husband, the high-minded editor of a political journal, is too preoccupied with the latest tax legislation and the forthcoming English election (Disraeli v Gladstone) to pay much attention to his wife. Somewhat unwisely, he invites his charming younger cousin Amal, a would-be poet, to keep her company and encourage her literary talent. This is a household of

seething, suppressed emotions, subtly revealed by Subrata Mitra's eloquent camera. A richly atmospheric soundtrack evokes the wider world, while Ray's wistful score and the romantic songs beloved of Charulata and Amal heighten the sense of longing. Exquisitely adapted from a novella by Rabindranath Tagore, *Charulata* was described by its director as "the one film I would make the same way if I had to do it again." This ravishing new restoration does justice to its perfection.

AUGUST 2014 NEW RELEASES & IFI CLASSICS

TWO DAYS, ONE NIGHT JEAN-PIERRE DARDENNE, LUC DARDENNE



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CLUB! p2

OPENS AUG 22ND

(DEUX JOURS, UNE NUIT)

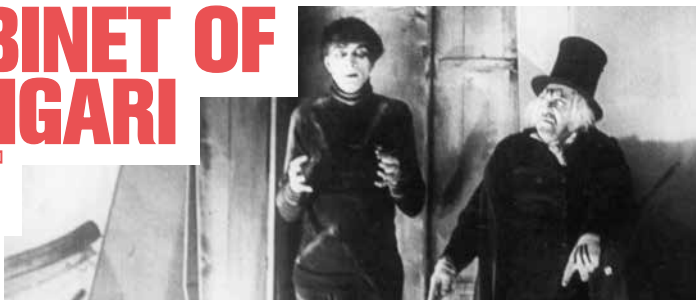
FILM INFO:

95 minutes, Belgium-France-Italy, 2014, Colour, D-Cinema
Notes by Michael Hayden

After suffering a breakdown that has seen her take time off from her job, Sandra has returned to work at a solar panel plant. Yet her employers have realised that they can be more profitable without her, and threaten to make her redundant. A married woman with young children, Sandra can't afford to lose her job, and pleads to be kept on. Her boss offers her a glimmer of hope; if Sandra can persuade the majority of her 16 co-workers not to accept a bonus they've been promised, the company

can afford to keep her on. She has a weekend to do this. In the time since *Rosetta* won them international acclaim, the Dardenne brothers have excelled in producing pertinent, cogent social drama, and their work becomes more vital with each release. *Two Days, One Night* is their latest triumph, a timely, urgent film featuring a sensitive, nuanced performance from Marion Cotillard, who is superb as the working class woman enduring a desperate dilemma.

THE CABINET OF DR. CALIGARI ROBERT WIENE



OPENS AUG 29TH

**(DAS CABINET DES DR.
CALIGARI)**

IFI CLASSIC

FILM INFO:

75 minutes, Germany, 1920,
Silent, Black and White, D-Cinema
Notes by Kevin Coyne

Widely considered to be the first true horror film ever made, the innovative *Cabinet of Dr. Caligari* was hugely influential on the German expressionist movement of the 1920s. It tells in flashback of the visit to a carnival by Francis and his friend Alan, where one of the exhibits is somnambulist Cesare (Conrad Veidt), who can tell the future and is controlled hypnotically by the enigmatic and charming Dr. Caligari (Werner Krauss). When Alan is found dead the following morning,

as predicted by Cesare, Francis and his betrothed, Jane, suspect Caligari's involvement in this and other recent mysterious deaths. Their investigation leads to Cesare's kidnapping of Jane, and the discovery of the truth behind Caligari, a truth which may however hide something even more disturbing. A film of unsettlingly alien beauty, it retains its power to surprise the viewer.

MYSTERY ROAD IVAN SEN

OPENS AUG 29TH

FILM INFO:

112 minutes, Australia,
2013, Colour, D-Cinema
Notes by Michael Hayden



Jay Swan (Aaron Pedersen) is an indigenous cop who has recently returned to his outback home town to take up a detective posting with the local police. His first case is the murder of a teenage girl, whose ravaged body has been found on a trucking route on the edge of town. The white dominated police force aren't supportive, while his own community view his career choice as a betrayal, and aren't keen to help either. Yet Jay has a righteous determination to pursue avenues others

have warned him from, particularly when his investigation into the killing indicates broader corruption and he finds a connection between the murdered girl and his own daughter.

Filmmaker Ivan Sen delivers an impressively crafted modern *noir*, a heart-pounding thriller which boldly takes on timely issues of race, class and crime in modern Australia.

NIGHT MOVES KELLY REICHARDT

OPENS AUG 29TH

FILM INFO:

112 minutes, U.S.A.,
2013, Colour, D-Cinema
Notes by Michael Hayden



Three committed environmentalists are drawn together, driven by the notion of making a big statement to get their views heard in a society that has ostracised them. Josh (Jesse Eisenberg) is a brooding organic farmer who has connected with Dena (Dakota Fanning), a rich kid rebelling against her roots. They meet up with Harmon (Peter Sarsgaard), an ex-Marine, jailbird and adrenaline junkie, who may have more experience than his younger cohorts, but who carries a dark-hearted cynicism. The

consequences of their actions lead to bouts of fear, doubt and paranoia among the trio. Kelly Reichardt (*Old Joy*, *Wendy and Lucy*, *Meek's Cutoff*) has retained much of the minimalist manner of her previous work in this committed genre piece, a tense thriller of real substance. *Night Moves* provokes essential questions about morality, idealism, and violence, contains great performances from its cast, and enhances Reichardt's reputation as one of the most fascinating filmmakers working in America today.

AUGUST 2014 NEW RELEASES & IFI CLASSICS

OBVIOUS CHILD GILLIAN ROBESPIERRE



OPENS AUG 29TH

FILM INFO:

83 minutes, U.S.A.,
2014, Colour, D-Cinema
Notes by Alice Butler

Understandably distressed when she gets 'dumped up with' and then fired in quick succession, comedian Donna Stern (*Parks and Recreation's* hilarious Jenny Slate) divulges all in a fairly solemn stand-up routine and then ends up drinking, followed by sleeping with a very wholesome chap she meets at the bar. When she realises a few weeks later that she's pregnant and not ready to be a mother, her close friend Nellie (played by the inimitable Gaby Hoffman) supports her decision to get an abortion but insists

it's unnecessary to tell the unwitting father, something about which Donna is less convinced.

Awarded Best International Feature at this year's Galway Film Festival, *Obvious Child* is a superb romantic comedy that offers a refreshing take on a difficult subject matter and brings something new to a genre that's long been in need of an overhaul.

UPCOMING HIGHLIGHTS



The 11th **IFI Stranger than Fiction Documentary Film Festival**, returns to the IFI from September 25th to 28th with the best new documentaries from Ireland and around the world. This year's line-up includes premieres, special guests, the first showing of the Irish Film Board/ Bord Scannán na hÉireann's Reality Bites scheme and a return of short programme partners, Eat My Shorts. Full details will be announced on www.ifi.ie/stf in mid-August.

Pilgrim Hill director Gerard Barrett follows up his highly acclaimed debut with *Glassland*, which sees a young taxi driver (Jack Reynor) attempt to save his mother (Toni Collette) from crippling addiction. Stephen Bradley directs Deirdre O'Kane (*Moone Boy*) in *Noble*, based on the life of Christina Noble, who left Ireland for Saigon in the late 1980s and set up the Christina Noble Children's Foundation, changing the lives of hundreds of thousands of people.



FILMS MAUDITS

AUGUST
3RD - 24TH

Freaks (see page 16)

The term *film maudit*, the 'cursed film', has its origins in a 1949 festival curated by, amongst others, Jean Cocteau, André Bazin, Robert Bresson, René Clément, and Henri Langlois. The purpose of the festival was to celebrate films that had been unfairly maligned or overlooked on their original release, and included films such as Jean Vigo's *L'Atalante*, Luchino Visconti's *Ossessione*, and Jacques Tati's *Jour de fête*, all of which have now achieved the status of canon.

In the years since, the term has come to be used in a much broader sense, often applied more to films which have suffered a troubled production history, regardless of their eventual merit, films of such wide-ranging reception and critical and commercial success as Dennis Hopper's *The Last Movie* or Francis Ford Coppola's *Apocalypse Now*. Since the 1949 festival, films such as Michael Powell's *Peeping Tom*,

Martin Scorsese's *New York, New York*, and, regularly championed by the IFI in the past, Leonard Kastle's *The Honeymoon Killers* and Ivan Passer's *Cutter's Way*, may be termed *films maudits* according to the term's original definition.

In this spirit of reappraisal and curiosity, we invite audiences to attend these screenings, and to consider which contemporary films, currently dismissed, may in the future play to rapt audiences unable to understand how their greatness was not immediately appreciated.

Introduction and notes on individual films
by Kevin Coyne.

FILMS MAUDITS

FREAKS TOD BROWNING

AUG 3RD (16.00)

FILM INFO:

63 minutes, U.S.A., 1932,
Black and White, 35mm



Sideshow midget Hans is the leader of a troupe which includes a bearded woman, pinheads, and a human torso. Beautiful trapeze artist Clara seduces and marries Hans for his money, and is accepted by the

company despite being a 'normal' person. When she is found to have been unfaithful with strongman Hercules, the freaks exact a terrible revenge.

Tod Browning's use of performers with real physical conditions led to a widespread ban on screenings, and severe cuts by its studio, MGM. However, the film is now included on the U.S. National Film Registry, recognised as much for its compassion as its horror.

THE MAGNIFICENT AMBERSONS ORSON WELLES

AUG 4TH (18.15)

FILM INFO:

88 minutes, U.S.A., 1942,
Black and White, 35mm



Throughout Orson Welles' career, he faced any number of problems with his films, from production difficulties to studio interference to critical mauling. Following the battles with William Randolph Hearst over *Citizen*

Kane, Welles now found himself in conflict with RKO over the final cut of *The Magnificent Ambersons* after disastrous test screenings.

This story of the declining fortunes of an Indianapolis family in the automobile age had some 40 minutes excised by the studio; in Welles' own words, "they destroyed *Ambersons*, and it destroyed me." A commercial flop on its release, it is now one of Welles' most acclaimed works.

SILKEN SKIN FRANÇOIS TRUFFAUT

AUG 6TH (18.30)

(LA PEAU DOUCE)

FILM INFO:

118 minutes, France, 1964,
Subtitled, Black and White, 35mm



Following the success of his early films, *Les Quatre cents coups* and *Jules et Jim*, *Silken Skin* (*La Peau douce*), Truffaut's fourth feature, saw him return to the Cannes Film Festival for the first time since winning the

Best Director award for his debut. There, the screening of this tale of an affair between married editor Pierre (Jean Desailly) and flight attendant Nicole (Françoise Dorléac) that ends badly, was, Truffaut wrote to a friend, "a complete fiasco." It is now considered by some to be one of his best, its coolly detached presentation marking a significant maturation of Truffaut as a filmmaker.

L'ECLISSE

MICHELANGELO ANTONIONI

AUG 10TH (16.00)

FILM INFO:

126 minutes, Italy-France, 1962,
Subtitled, Black and White, 35mm



Considered the last part of a loose trilogy on alienation, malaise, and ennui in contemporary Italy, preceded by *L'Avventura* (1960) and *La Notte* (1961), *L'Eclisse* begins with Vittoria (Monica Vitti) ending her

relationship with Riccardo. Vittoria meets with her mother at the Rome Stock Exchange to discuss the recent break-up, where she is introduced to her mother's broker, Piero (Alain Delon), with whom she drifts into the early stages of a new relationship.

As with much of Antonioni's work, the film proved divisive on release, but its portrayal of the difficulties of human connection in a materially obsessed world has led to subsequent laudatory reappraisal.

SECONDS

JOHN FRANKENHEIMER

AUG 13TH (18.15)

FILM INFO:

106 minutes, U.S.A., 1966,
Black and White, D-Cinema



Seconds was greeted with such hostility at the Cannes Film Festival that director John Frankenheimer refused to leave nearby Monte Carlo to attend the post-screening press conference.

Arthur Hamilton (John Randolph) is experiencing a mid-life crisis, unfulfilled by career and family, when he is offered the opportunity of a new identity with which to build a new life by the mysterious Company. He re-emerges as bohemian artist Tony Wilson (Rock Hudson). However, finding it difficult to adjust to his new persona, he finds himself in increasing danger with the Company. Strikingly shot by James Wong Howe, Hamilton's Faustian pact makes for chilling viewing.

WE CAN'T GO HOME AGAIN

NICHOLAS RAY

AUG 16TH (16.00)

FILM INFO:

90 minutes, U.S.A., 1976, Colour
and Black and White, D-Cinema



After the end of his Hollywood career with *55 Days in Peking* (1963), Nicholas Ray taught film at SUNY Binghamton between 1971 and 1973, where he collaborated with his students on the fascinating *We Can't Go Home Again*, an experimental

feature which remained a work-in-progress at the time of his death, in 1979.

Playing lightly fictionalised versions of themselves, Ray and his students created a capsule of the times in which they lived. Consisting of multiple overlaid images, the film was considered a fool's errand by some and a visionary masterpiece by others when it received its premiere.

MARGARET

KENNETH LONERGAN

AUG 17TH (16.00)

FILM INFO:

150 minutes, U.S.A.,
2011, Colour, D-Cinema



While Kenneth Lonergan struggled with *Margaret's* final cut, multiple lawsuits further delayed completion, until the film was finally given a very low-key release six years after filming. This sprawling story of teenage angst,

featuring a *tour-de-force* performance from Anna Paquin in the lead role of Lisa, a high school student who believes in absolutes and whose eloquence masks her immaturity, was met with a tidal wave of critical acclaim, if not the audiences to match. Burdened with guilt over her role in a fatal accident, she begins to unravel as she realises that the adult world is one of ambiguity and compromise.

CRUISING

WILLIAM FRIEDKIN

AUG 23RD (16.00)

FILM INFO:

102 minutes, U.S.A.-West Germany,
1980, Colour, D-Cinema



New York police suspect a serial killer when male body parts start appearing in the Hudson River. Believing it may be connected to the city's gay S&M scene, Officer Steve Burns (Al Pacino) is sent deep

undercover to investigate. Clearly drawn to the scene on some level, Burns becomes increasingly involved, placing strain on his relationship with his girlfriend.

Production of the film was frequently disrupted by groups of protesters outraged at what was believed to be a bigoted depiction of homosexuality. Met with similar protests on its release, the film now stands as a remarkable depiction of the pre-AIDS era.

HEAVEN'S GATE

MICHAEL CIMINO

AUG 24TH (16.00)

FILM INFO:

216 minutes, U.S.A.,
1980, Colour, D-Cinema



One of cinema's most notoriously troubled productions and financial disasters, Michael Cimino's *Heaven's Gate* as good as ended his career, as well as bringing down the venerable United Artists studio

(for an entertaining and frank account of the full story, UA executive Steven Bach's book *Final Cut* is highly recommended). This epic Western focuses on clashes between newly arriving settlers and the established land barons, the latter of whom augment the corrupt law enforcement agencies with hired mercenaries. Starring Kris Kristofferson, Isabelle Hupert, Christopher Walken, and John Hurt, the film now has a number of champions, and has justifiably begun to emerge from the shadow of its past.

AUGUST 2014 IFI EVENTS

**IRELAND ON SUNDAY
WILD STRAWBERRIES
ARCHIVE AT LUNCHTIME
IFI FAMILY
FROM THE VAULTS
FEAST YOUR EYES
IFI & EXPERIMENTAL FILM CLUB**

IRELAND ON SUNDAY POISON PEN

AUG 31ST (18.00)

DIRECTORS:

Steven Benedict, Lorna Fitzsimons,
Jennifer Shortall

FILM INFO:

95 minutes, Ireland,
2014, D-Cinema



Ireland on Sunday is our monthly showcase for new Irish film.

Poison Pen is a new feature film based on a screenplay by internationally renowned author Eoin Colfer (*Artemis Fowl*). P.C. Molloy (Lochlann Ó Mearáin),

a Booker-prize-winning author, is coerced into writing for a tabloid gossip magazine. Cultures clash and sparks fly as the cerebral Molloy finds himself immersed in the world of vain celebrities and he begins to fall for his boss (Aoibhinn McGinnity). A smart and savvy romantic comedy, *Poison Pen* asks questions about the nature of celebrity, integrity and deception.

The directors will participate in a Q&A and Eoin Colfer and the film's cast and crew will be in attendance. Poison Pen is a production of the Filmbase/Staffordshire University MSc Digital Feature Film Production Course.

WILD STRAWBERRIES THE GREAT BEAUTY

**AUG 27TH
& 29TH (11.00)**

DIRECTOR:

Paolo Sorrentino

FILM INFO:

142 minutes, Italy-France, 2013,
Subtitled



Wild Strawberries is our bi-monthly film club for over 55s.

Rome has provided the backdrop for some of the greatest Italian films. In this enthralling drama, it is a city of beauty, wealth and excess in which

Jep, an ageing socialite and famous journalist, is at its epicentre. One evening, an unexpected encounter with a stranger leads him to reflect on times past. From the mayhem of his 65th birthday at the start to the magnificent closing scene, the film offers a glimpse of a life against the great beauty of a city which has defined him.

€3.85 including regular tea/coffee before the screening. Wild Strawberries is our film club for over 55s. If you are lucky enough to look younger, please don't take offence if we ask your age.

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 for dates and times.

This month we continue our investigation of the Radharc Collection.

PROGRAMME 1: CHRISTY BROWN & SUNSHINE HOUSE

An interview at home with author and painter Christy Brown.

SUNSHINE HOUSE

Holidays for children from disadvantaged areas at Sunshine House, Ballbriggan.

FILM INFO: 27 minutes, 1962

PROGRAMME 2: INISHEER

The challenge and isolation of life on Inisheer for a young priest.

FILM INFO: 27 minutes, 1970

PROGRAMME 3: NO TEA FOR SOLDIERS

An exploration of British army presence in Northern Ireland.

FILM INFO: 27 minutes, 1970

PROGRAMME 4: DEAR ANGELA

A profile of Angela McNamara, Ireland's most popular agony aunt.

FILM INFO: 27 minutes, 1975

These screenings are complemented by an online exhibition of related material from the Radharc Document Archive which is also preserved in the IFI Irish Film Archive.

IFI FAMILY



MOOMIN & MIDSUMMER MADNESS

AUG 31ST (11:00)

Based on the fourth book in the much loved *Moomins* series by Tove Jansson, this brand new film is for old and new fans of the carefree and adventure-loving family.

For anyone out there who doesn't know, a Moomin is a troll, white and roundish in shape with a big nose like a hippopotamus. The Moomin family live in Moominvalley where the summer has been long and hot. When a major flood forces the family out, they find refuge in a floating house which turns out to be a theatre occupied by Emma. Together they explore the many costumes and props, and put on their first Moomin play with hilarious results.

Celebrate the 100th anniversary of the author's birth and join us for this charming film.

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

DIRECTOR: Maria Lindberg

FILM INFO: 71 minutes, Finland, 2008, English language (dubbed), Recommended Age 4+

FROM THE VAULTS

IFI & SAMUEL BECKETT SUMMER SCHOOL: SHORTS PROGRAMME

AUG 13TH (20.30)

FILM INFO:

Eh Joe: 19 mins, 1966; *Film* (1964): 22 mins, 1964; *Film* (1979): 26 mins, 1979. All films: Digi-beta.

This screening will be introduced by Jonathan Heron, University of Warwick.



The IFI and the Samuel Beckett Summer School (August 10th – 16th) present a programme of short films from the IFI Irish Film Archive.

Eh Joe (1966): A rare opportunity to see the original BBC teleplay on which Beckett worked extensively, featuring Jack McGowan (for whom the part was written) and the voice of Sian Phillips. Directed by Alan Gibson.

Film (1964): Beckett's only screenplay, *Film*, features Buster Keaton in this 'silent' film exploring concepts of perception. Directed by Alan Schneider.

Film (1979): A chance to see a little-known BFI remake of *Film* and compare it with the original, featuring British comedian, Max Wall. Directed by David Rayner Clark.

FEAST YOUR EYES

THE SCENT OF GREEN PAPAYA

AUG 26TH (18:15)

DIRECTOR:

Tran Anh Hung

FILM INFO:

104 minutes, France, 1993, Colour, DVD

Tickets €20. Free list suspended.



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

THE FILM

Shot entirely on a sound stage in France but set in Saigon in the decades

before the outbreak of the Vietnam War, *The Scent of Green Papaya* won the prestigious Camera d'Or prize at the 1993 Cannes Film Festival and was nominated for the Academy Award for Best Foreign Language Film the same year. The story is told through the eyes of Mui, a servant who sets about her tasks with delicacy and grace, including the preparation of the unripe papaya.

THE FOOD

After the film, join us in the IFI Café Bar for your choice of the following: *Traditional Sour Beef and Noodle Soup*; *Light Summer Roll Salad*; or *Vietnamese Curry with Chicken and Pineapple*.

IFI & EXPERIMENTAL FILM CLUB

LOOP STRUCTURES

AUG 27TH (18.30)

FILM INFO:

Pièce Touchée, Martin Arnold, 16 mins, 1989, 16mm; *Berlin Horse*, Malcolm Le Grice, 9 mins, 1970, 16mm; *Report*, Bruce Conner, 13 mins, 1967, 16mm; *Yes Frank No Smoke*, George Barber, 6 mins, 1985, DVD; *He jumped and kicked and spun and twirled*, David Donohoe, 4 mins, 2010, DVD



A chapter title in Chris Meigh-Andrews' book on the history of video art, 'Loop Structures' is made up of a selection of films which use repetition and looping as a central device. Curated by Alice Butler, this programme explores how the effect has been used both

to subvert meaning and to mirror the mechanics of filmmaking, memory and history.

In each film, rhythmic patterns quickly emerge and the figures on screen begin to appear as though they're in a kind of enforced choreography, sometimes tied to a soundtrack built up in compulsive but varying repetitions.

IFI MEMBERSHIP SCHEME

Free tickets, discounts on tickets, free screenings and much more.

As an IFI Member, you not only save money on tickets, but you directly help support the IFI's vital work in preserving and restoring Ireland's unique and precious moving image heritage, and in engaging young people through our national education programme. Thank you for your support.

To join the IFI Membership Scheme, visit www.ifi.ie/membership, call the membership office on 01 679 5744, or sign up in person at the IFI Box Office.

MEMBERS (€25, €15 CONCESSIONS)

- One free preview screening every month*
- Free cinema ticket (off peak use)
- Double loyalty points to redeem against more free tickets
- Discount on tickets (approx. 15% cheaper evening tickets)
- Discounts on tickets for up to 3 accompanying friends
- Monthly programme posted to your home
- 10% discount in the IFI Film Shop
- 10% discount on food at the IFI Café Bar (over €10)**
- Dedicated Members' area on the IFI website
- Weekly ezine with the latest releases and news

* Places are limited. Members are notified by email to apply for tickets and winners are then chosen randomly.

** Maximum two diners per membership can avail of discount.

BEST MEMBERS (€99)

All the member benefits plus greater access to the IFI:

- Special invitation to the Annual Members' Evening with an exclusive free screening, private programme review by the IFI Director and drinks reception
- Invitation for you and a guest to one Festival Opening Night per annum, which includes cinema tickets plus access to the drinks reception
- Free membership of the Tiernan MacBride Library at the IFI (worth €20)
- Annual tours to the IFI Irish Film Archive
- Listing on the IFI website as a Best Member
- Listing in one monthly programme per annum as a Best Member

GROUP MEMBERSHIP (10% SAVING)

If you are a cultural, community, voluntary or not-for-profit organisation you can avail of the new IFI Group Membership opportunity. You and your group (minimum 10 people) will receive all standard IFI Members' benefits, plus for every ten memberships, one is free. Become an organiser and join today. (Memberships must be purchased together, renewals or new memberships are included. Minimum 10 memberships must be purchased.)

CORPORATE MEMBERSHIP

The IFI Corporate Membership packages provide bespoke opportunities for companies to engage staff, build brand awareness and entertain clients, whilst aligning with a successful, contemporary and innovative cultural organisation in a unique central Dublin setting.

Please contact the Development Office on 01 679 5744 or Fiona Clark (fclark@irishfilm.ie) for more details and to discuss your customised corporate package.

The IFI is a registered charity no: CHY8628.

YOUR VISIT TO THE IFI

PUBLIC & CLUB SCREENINGS

Around half of our films are classified by the Irish Film Classification Office, are open to the general public and do not require membership. Unclassified films require membership. You have two options: annual membership (€25 or €15 concessions) or daily membership (€1 per person each time you visit the cinema). For further details on membership, please go to www.ifi.ie or call our Box Office.

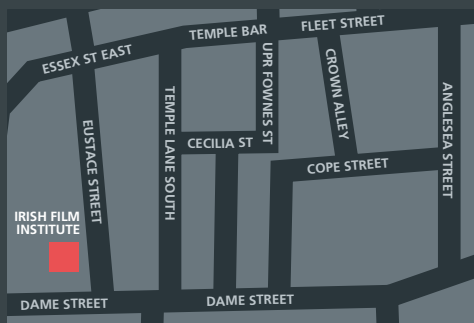
†The exclusivity status of films is correct at time of going to print

LOYALTY & MEMBERSHIP

The IFI Loyalty Card is free and allows you to earn points that you can later exchange for free cinema tickets. Membership gives you the chance to attend a free preview screening every single month and discounts when you spend at the IFI. Go to www.ifi.ie or call our Box Office for details. Please remember: no card, no points!

PARKING

On presentation of your IFI cinema ticket, the Fleet Street Car Park will offer IFI patrons a special rate of €5.00 for 3 hours' parking. Simply present the cinema ticket along with the parking ticket when you pay at the cash desk, prior to collecting your car.



IFI BOARD

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BOX OFFICE & PRICES

ADMISSION FEES

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

MONDAY – FRIDAY

12.30pm to 6pm €7.60 (€6.90) Conc. €5.90 (€5.40)
6pm to 10pm €9.00 (€7.90) Conc. €7.60 (€6.90)

SATURDAY – SUNDAY*

12.30pm to 4pm €7.60 (€6.90) Conc. €5.90 (€5.40)
4pm to 10pm €9.00 (€7.90) Conc. €7.60 (€6.90)

*including Bank Holidays

Credit card bookings can be taken between 12.30pm and 9.00pm on (01) 679 3477 or 24-hours at www.ifibooking.ie. Online and telephone bookings are subject to a booking fee of 50c per ticket to a maximum of €1 per transaction. There are no booking fees on any ticket purchase made in person at the IFI Box Office. Please be advised that tickets cannot be exchanged or refunded.

All cinema screens at the IFI are wheelchair accessible. If you are a wheelchair user, please let the IFI Box Office know at least 30 minutes in advance of a screening (01 679 5744 /boxoffice@irishfilm.ie). To enable us to determine your requirements and assist you fully, we regret that we are unable to offer wheelchair bookings online.

LATECOMERS POLICY

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

CONTACT

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Temple Bar, Dublin 2**

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Frank (Sept 12th)

Volta

Independent Film
On Demand
www.volta.ie

Volta



Two Days, One Night (Aug 22nd)

20,000 Days on Earth (Oct 20th)