

19-21/03/10

MERMAID ARTS CENTRE, BRAY, CO. WICKLOW

access > CINEMA

# VIEWING:SESSIONS 2010

A RESOURCE ORGANISATION FOR REGIONAL CULTURAL CINEMA EXHIBITION

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Blind Loves  
Dogtooth  
Eyes Wide Open  
The Happiest Girl in the World  
His & Hers  
I Am Love  
Machan  
No One Knows About Persian Cats  
One Hundred Mornings  
Revanche  
Room and a Half  
Samson & Delilah  
This Other Eden

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Cover image taken from *Samson & Delilah*

WITH THE SUPPORT OF:

# Introduction

'When I started working in the film industry, I used to say to my wife, "Wouldn't it be wonderful if there were film studios in Ireland!" And then it happened and Bray was such a super place to be.' Excerpt from an interview with Jim Curham, a participant in Memories made Manifest, a public art project commissioned by Mermaid to mark the fiftieth anniversary of Ardmore Studios.

Through the prestigious Ardmore Studios, Bray has long been associated with film, drawing the luminaries of the industry to county Wicklow, with Fred Astaire, Katherine Hepburn, Richard Burton and Elizabeth Taylor all appearing in films made in the early years of Ardmore Studios, and Meryl Streep, Sean Connery and Daniel Day Lewis in more recent times. Indeed Day Lewis, now a Wicklow resident, was recently made freeman of the county. This weekend, we cannot guarantee celebrities around every corner, but we hope, like many others before you, that you will find Bray a super place to spend the weekend.

We at Mermaid are delighted to work in close partnership with access>CINEMA in presenting vs2010. Enjoy the warmth and expertise of the staff, and the superb quality of Mermaid's newly installed digital projection facilities funded by the Cultural Cinema Consortium.

If over the weekend, you feel like exploring Bray, we invite you to take the recorded audio walking tour, Memories Made Manifest, by artist Fiona Hallinan, which was created to mark the impact of the film industry on the people of county Wicklow. The tour begins at Mermaid and is available on mp3 players from Mermaid's Box Office.

On behalf of the Mermaid team we wish all vs2010 delegates a most enjoyable weekend.

**Nora Hickey** | DIRECTOR

**Jane Horner** | FILM PROGRAMMER

MERMAID COUNTY WICKLOW ARTS CENTRE

It has been a difficult year for access>CINEMA and the arts in general; undoubtedly there will be more challenges to come but access>CINEMA will strive to strengthen the organisation further and focus on continuing to provide a quality core service to our members.

One of the positives of the last twelve months has been the transition of several venues on the circuit to 2K digital. It is fitting therefore that this year's VIEWING:SESSIONS takes place at one of those venues, the Mermaid Arts Centre. I would like to thank Nora Hickey, Jane Horner, Eoin Fegan and all of their staff for their support in organising this year's event. Our digital cinema workshop on Saturday will provide you with an opportunity to inspect the Mermaid's digital equipment set up and participate in a discussion surrounding the experiences of cultural cinema venues in Ireland in relation to digital cinema to date.

Once again I would like to take this opportunity to thank my colleagues David O'Mahony and Siobhan Condon for their continued optimism, dedication and hard work throughout the year. Thanks must also go to the members of the access>CINEMA board for their ongoing support and commitment to the organisation. VIEWING:SESSIONS would not be possible without films so I'd like to thank the film distributors, filmmakers and the Irish Film Board for their continued support of this event. As always we also acknowledge the Arts Council's ongoing support of access>CINEMA's activities and objectives.

Of all of the losses that have been felt in the last year, none has been more heartfelt than that of Michael Dwyer. As founder of the Federation of Irish Film Societies and access>CINEMA's former honorary patron Michael was always an avid supporter of the organisation and attended many National Viewing Session weekends over the years. I encourage you to recall and share your memories of Michael with us over the course of this weekend. Happy viewing.

**Maeve Cooke** | DIRECTOR

access>CINEMA

# schedule

FRI 19/03/10	35MM SCREENING ROOM: MAIN AUDITORIUM, MERMAID ARTS CENTRE	DVD SCREENING ROOM: MERMAID ARTS CENTRE	THE ROYAL HOTEL
07.00pm	OPENING RECEPTION		
08.00pm	His & Hers 80mins		
	+PLUS: <i>The Herd</i>		
08.30pm	Supper		
10.45pm	No One Knows About Persian Cats 106mins		
<b>SAT 20/03/10</b>			
09.15pm	Samson & Delilah 100mins	Blind Loves 77mins	
	+PLUS: <i>Out of the Blue</i>		
11.00am	COFFEE		
11.30am	Dogtooth 96mins	Eyes Wide Open 90mins	
	+PLUS: <i>Useless Dog</i>		
01.15pm	LUNCH		
02.15pm	DIGITAL CINEMA WORKSHOP		
03.45pm	COFFEE		
04.00pm		DVD WORKSHOP	
04.30pm	Revanche 121mins	One Hundred Mornings 83mins	
08.15pm			DINNER
<b>SUN 21/03/10</b>			
09.15am	The Happiest Girl in the World 100mins	This Other Eden 80mins	
11.00am	COFFEE		
11.30am	I Am Love 120mins	Machan 109mins	
		+PLUS: <i>Farewell Packets of Ten</i>	
01.30pm			LUNCH
02.45pm	Room and a Half 130mins		
	+PLUS: <i>The Door</i>		



# His & Hers

Ireland | 2009 | 80 minutes | English | 35 mm colour

**DIRECTOR:** Ken Wardrop **PRODUCER:** Andrew Freedman **CINEMATOGRAPHY:** Kate McCullough, Michael Lavelle  
**EDITING:** Ken Wardrop **CINEMATOGRAPHY:** Dennis Clohessy

**KEN WARDROP** (born Ireland) is a graduate of the National Film School, Ireland and the creator of a number of acclaimed documentary shorts including *Useless Dog* (04), *Farewell Packets of Ten* (07) and *The Herd* (08). His short film *Undressing My Mother* (04) won the 2005 European Film Academy Award. *His & Hers* is his debut feature documentary.

Sundance contender *His & Hers* is a winning, deceptively-simple documentary from director Ken Wardrop and the winner of the Galway Film Fleadh's overall Best Irish Feature award last summer – an unusual achievement for a documentary, but it's easy to see why.

Interviewing 70 women from the Irish Midlands in their own homes, *His & Hers* is cut precisely in short, individual bursts, even if the overall effect is gentle. In effect, it's a cradle-to-grave look at women, from a red-haired baby in a cot to a 90-year-old lady staring out of the window of a nursing home.

*His & Hers* has the sweetly seductive nature of a *Once*; the audience is lulled into these womens' parlours, as it were. Technically, it's fluid and every element completes Wardrop's bigger picture. There's more going on here than initially meets the eye. Over 80 minutes, the short interviews come in waves: from the little girl who'd like a dog but tells

us "my daddy prefers fish because they don't make any noise" and on to the teenager whose father is teaching her to drive. "I haven't knocked no-one down yet," she says proudly.

These straightforward, open, rural women date, they have hopes for the future, they plan families, they have families – boys, mainly, with Wardrop following a daddy's girl-to-wife, mammy and widow thrust. An Irish proverb quoted at the outset indicates the terrain by revealing that "men love their girlfriends the most, their wives the best, and their mothers the longest".

It's only after you've left their front rooms, their cosy pine kitchens, that you realise you've watched the whole of life fly by, with its biggest hopes and dreams there, naked to the eye. These capable women, the "ladies of the Irish midlands", are an easy lot to be around.

– *Fionnuala Halligan, Screen Daily*

+PLUS *The Herd*

WRITER / DIRECTOR: Ken Wardrop | 2009

A farmer and his mother discuss the arrival of a strange animal amongst their herd of Limousin cattle. Produced with funding from the Irish Film Board.

# No One Knows About Persian Cats

## Kasi az gorbhaye irani khabar nadareh

Iran | 2009 | 106 minutes | Persian | Digibeta Colour

**DIRECTOR:** Bahman Ghobadi **CAST:** Christos Stergioglou, Michele Valley, Aggeliki Papoulia, Mary Tsoni  
**PRODUCER:** Yorgos Tsourgiannis **SCRIPT:** Yorgos Lanthimos, Efthimis Filippou  
**CINEMATOGRAPHY:** Thimios Bakatakis **EDITING:** Yorgos Mavropsaridis

Filed in seventeen days under the eyes of disapproving authorities, *No One Knows About Persian Cats* is an eye-opening account of the underground music scene in Tehran.

Inspired by true events, it follows musicians Negar and Ashkan as they strive to assemble a rock/heavy metal band in a society where playing western music is a crime and women are forbidden to perform any kind of music.

Desperate to obtain passports and visas for the band, the duo meet music promoter Nader and the film becomes a fast-paced odyssey through the streets of Tehran blending dark humour and stark drama with the authenticity of a documentary.

– *Glasgow Film Festival 2010*

Anyone who considers the Iranian Kurdish director Bahman Ghobadi solely a practitioner

of long-take chronicles about rural Kurdish life needs to reconsider. Here he ventures brilliantly into new territory, the urban jungle, highlighting Tehran's underground community of rock and heavy metal musicians who borrow melodies from the West but sing their own politicised lyrics. In the film, a love/hate letter to Tehran itself, he blends the genres of concert film, social drama, comedy, and thriller into a cohesive faux-documentary, adjusting his style to insure a snug fit.

Calm, painfully beautiful pastoral scenes appear between rapid, sometimes manic sequences – montages as gorgeous as they are critical of the status quo. *No One Knows About Persian Cats* affords Ghobadi the opportunity to wade into more commercial waters. Although it's hardly a mainstream effort, this film's fast pacing and hip soundtrack are potential draws for the youthful audiences distributors crave.

– *Howard Feinstein, Screen Daily*



**BAHMAN GHOBADI** (born Banéh, Iranian Kurdistan, 1969) worked in radio before moving to Tehran to study film. Between 1995 and 1999 he directed many short films including the award-winning *Life in Fog* (98). In 1999 he worked as first assistant director on Abbas Kiarostami's *The Wind Will Carry Us* (*Le Vent Nous Portera*) before directing his first feature *A Time For Drunken Horses* (00), a film that won him many awards including the Camera d'Or at the 2000 Cannes Film Festival. His other feature films include *Marooned in Iraq* (02), *Turtles Can Fly* (04) and *Half Moon* (06) all of which have won awards and earned him international acclaim.



# Samson & Delilah

Australia | 2009 | 100 minutes | Aboriginal, English | Digital colour

**DIRECTOR:** Warwick Thornton **CAST:** Rowan McNamara, Marissa Gibson, Mitjili Gibson, Scott Thornton  
**PRODUCER:** Kath Shelper **SCRIPT:** Warwick Thornton **CINEMATOGRAPHY:** Warwick Thornton **EDITING:** Roland Gallois

**WARWICK THORNTON** (born Australia, 1971) has worked for many years as a cameraman. He has directed several short films including *Mimi* (02), *Green Bush* (05) and *Nana* (07, for TV). *Samson & Delilah* is his first feature film as director, for which he received the Camera d'Or (for best debut) at the Cannes Film Festival 2009.

The debut feature from director Warwick Thornton, *Samson & Delilah* was rapturously received when it premiered at Cannes, and won the Camera d'Or there, while Australian critics have been falling over themselves to find superlatives to describe it, calling it 'captured lightning in a bottle' and 'one of the most wonderful films this country has ever produced'.

expressively, and it's clear they rely on, and need, each other to get by in their mundane circumstances.

Tragedy strikes, leaving the pair to feel ostracised, and they run away to Alice Springs, the nearest city, where their love for each other becomes an even greater necessity, the reason for their very survival.

None of this is hyperbole; sensitively performed and beautifully filmed, *Samson & Delilah* is thoroughly deserving of high praise and prizes, and marks the arrival of a significant, singular voice in world cinema. It is a love story that begins at a remote outpost – home to a small Aboriginal community – in the Central Australian desert. Samson (Rowan McNamara) is woken each morning by the sound of his brother's band jamming repetitively outside of his window, and automatically starts sniffing petrol fumes from a battered old tin. Delilah (Marissa Gibson) lives close by and tends to her aging Nana. The couple communicate non-verbally, but deeply

– *Michael Hayden*  
*The 2009 Times BFI 53rd Film Festival*

+PLUS *Out of the Blue*

WRITER / DIRECTOR: Michael Lavelle | 2008

A lonely man's life is suddenly transformed when he discovers an old TV floating in the sea. *Out of the Blue* is a tale of loneliness and the discovery of true love in the most unexpected of places.

# Blind Loves

## Slépe lásky

Slovakia | 2008 | 77 minutes | Slovak | DVD colour

**DIRECTOR:** Juraj Lehotsky **PRODUCERS:** Marko Skop, Ján Melis, Frantisek Krähenbiel, Juraj Chlpík, Juraj Lehotsky  
**SCRIPT:** Marek Lescak, Juraj Lehotsky **CINEMATOGRAPHY:** Juraj Chlpík **EDITING:** Frantisek Krähenbiel

*Blind Loves* is a film about love between blind people. Love can be soft, love can be silly, love can be blind at times...

To find one's place in this world is not an easy thing to do for people with good sight, but how much more difficult can it get for somebody who is blind?

The "view" of blind persons is often pure and essential, and very often witty. It uncovers new dimensions of the meaning of happiness.

– *Director's Fortnight, Cannes Film Festival 2008*



**JURAJ LEHOTSKY** (born Bratislava, 1975) specialised in photography at the Higher Art and Crafts School in Bratislava. He went on to study documentary film making at the Academy of Music Arts in Bratislava and has since directed music videos and advertisements. *Blind Loves* is his first feature documentary.



# Dogtooth

## Kynodontas

Greece | 2009 | 96 minutes | Greek | Digital colour | Anamorphic widescreen

**DIRECTOR:** Yorgos Lanthimos **CAST:** Christos Stergioglou, Michele Valley, Aggeliki Papoulia, Mary Tsoni  
**PRODUCER:** Yorgos Tsourgiannis **SCRIPT:** Yorgos Lanthimos, Efthimis Filippou **CINEMATOGRAPHY:** Thimios Bakatakis  
**EDITING:** Yorgos Mavropsaridis

**YORGOS LANTHIMOS** (born Athens, 1973) studied film and television direction at the Hellenic Cinema and Television School Stavrakos. Since 1995 he has directed a large number of commercials, music videos and works of experimental theatre. He co-directed the feature *My Best Friend* with Lakis Lazopoulos in 2001 and has directed the short film *Uranisco Disco* (03) and the feature *Kinetta* (05). He was also a member of the creative team which designed the opening and closing ceremonies of the Athens 2004 Olympic Games. In 2009, his second full-length film *Dogtooth* won the Prix Un Certain Regard at the Cannes Film Festival.

+PLUS *Useless Dog*

WRITER / DIRECTOR: Ken Wardrop | 2005

A witty documentary about an inept but lovable farm dog. Produced with funding from the Irish Film Board.

Cultural codes are challenged in this controversial portrayal of a dysfunctional family.

A strict father has found authority within his domestic kennel: a safe haven, where his wife and children can be shielded from the evils of the outside world. The children's behavioral patterns are critically affected by the strange circumstances in which they are brought up – home videos are their only visual entertainment, they are taught that cats are viscous monsters, and they rapturously listen to Frank Sinatra in the belief that he is their grandfather. But this perversely idyllic bubble is about to come under attack as a female outsider suddenly enters the family's world.

Through inspired direction, Lanthimos orchestrates this strangely plausible dollhouse, letting intellectual acid drip onto initially comical territory as the story dwells into existential doubts, finding itself somewhere in the confused landscape of humanity.

An exploration of the fine line between man and animal, *Dogtooth* leaves us wondering if society as we know it is in fact nothing but a zoo.

– *Stockholm Film Festival 2009*

“Masterfully art directed and intensely focused, *Dogtooth* feels so otherworldly it could easily pass as science fiction. Yet Lanthimos consciously strives for his own brand of hyper-stylized realism – even if it exists solely within the confines of a well-executed script. Mercilessly satirizing middle-class ethics, his new film exposes the muffled sexual undercurrents that exist behind family life, proclaiming Lanthimos master of a brave, new world: a deliciously dry Greek cinema, shaken, not stirred.”

– *Dimitri Eipides*  
*Toronto International Film Festival 2009*

# Eyes Wide Open

## Einaym Pkuhot

Israel, France, Germany | 2009 | 90 minutes | Hebrew, Yiddish | Digibeta colour

**DIRECTOR:** Haim Tabakman **CAST:** Zohar Strauss, Ran Danker, Tinkerbell Ravit Rozen, Tzahi Grad **PRODUCERS:** Rafael Katz Michael Eckelt, Isabelle Attal, David C. Barrot **SCRIPT:** Merav Doster **CINEMATOGRAPHY:** Axel Schnepapat **EDITING:** Dov Steuer **MUSIC:** Nathaniel Mechaly



Taboo-breaking *Eyes Wide Open* is an intense, restrained drama about a married butcher who falls in love with a seductive younger man in Jerusalem's insular ultra-orthodox community. The sensitively helmed feature debut by Haim Tabakman boasts a tightly structured, multi-layered script by Merav Doster, intimate lensing and strong, credible performances.

Recalling Amos Gitai's *Kadosh* and David Volach's *My Father My Lord* (which Tabakman edited) for both its careful attention to anthropological/sociological detail and measured pace, this soberly fascinating film shows the attractions and disadvantages of life in a closed religious community. The sense of belief and belonging comes through clearly, as does the warmth of home and family.

But it's a compact, rigidly ordered world in which everyone knows everyone else's business. The eyes of the community inevitably fall upon those who do not conform. And it's shocking to see the extremes community leaders take to ensure obedience.

Thirtysomething Aaron runs his father's kosher butchery and lives a life of purity and prayer with wife Rivka and four young sons. When handsome, 20-ish outsider Ezri turns up at his shop one rainy day, his presence ignites feelings Aaron has long repressed.

Tabakman's nuanced direction makes the men's repressed desire palpable early on as natural opportunities to touch provide a frisson. When they sing with the men in their Torah study group, arms about each other's shoulders, their joy is far more than spiritual.

– *Alissa Simon, Variety*

**HAIM TABAKMAN** (born Israel, 1975) studied Cinema and Television at the University of Tel Aviv. His two short films *Free Loaders* (03) and *The Poet's Home* (04) were both selected for the student film programme Cinéfondation of the Cannes Film Festival. He has also edited several films, including David Volach's *My Father, My Lord* (07). *Eyes Wide Open* is his first full-length feature film.



# Revanche

Austria | 2008 | 121 minutes | German, Russian | 35 mm colour

**DIRECTOR:** Götz Spielmann **CAST:** Johannes Krisch, Ursula Strauss, Andreas Lust, Irina Potapenko, Hannes Thanheiser, Hanno Poeschl **PRODUCERS:** Mathias Forberg, Heinz Stussak, Götz Spielmann, Sandra Bohle **SCRIPT:** Götz Spielmann **CINEMATOGRAPHY:** Martin Gschlacht **EDITING:** Karina Ressler

**GÖTZ SPIELMANN** (born Wels, Austria, 1961) began writing for television as a schoolboy and studied screenwriting and directing at the Viennese Film Academy from 1980 to 1987. Since then he has directed films for television and cinema including *Erwin und Julia* (90), *Der Nachbar* (91), *Dieses Naïve Verlangen* (93), *Die Fremde* (99) and *Antares* (04), the latter for which he received acclaim both at home and abroad. In 2006–2007 he worked as a playwright and stage director at Linz Regional Theatre. *Revanche* (08) is his most recent film and won the Europa Cinemas Label at the Berlin International Film Festival in 2008.

Anyone who's seen director Götz Spielmann's *Antares* knows he's a director with a style that foregrounds analytical precision, both visually and in the way his plots unfold. *Revanche* ("revenge"), which garnered Spielmann the Best European Film award in the Panorama sidebar at Berlin, is a perfect vehicle for his unique talents – a suspense-filled thriller, full of jarring angularities, perfectly composed scenes and dollops of steamy sex.

Alex (a stellar Johannes Krisch) is a disgruntled, tightly wound ex-con working in a Viennese brothel. His only respite is his love for Ukrainian prostitute Tamara (Irina Potapenko) who reluctantly plies her trade in the same brothel. Out in the sun-dappled countryside, couple Susanne (Ursula Strauss) and inexperienced cop Robert (Andreas Lust) have just moved into their new home. Two couples in seemingly diametrical opposition are brought into one another's spheres after a deadly botched robbery sets Spielmann's taut tale in motion...

The pleasures here are threefold: the intelligently constructed screenplay that never tips its hand to the viewer; the gorgeous compositions and rural locations filmed by Spielmann and cinematographer Martin Gschlacht; and, above all, the performances of Krisch et al., who ground their characters in the milieux they have found themselves in, make them human and believable, and then demonstrate that insurmountable differences are not necessarily so.

– *Vancouver International Film Festival 2008*

# One Hundred Mornings

Ireland | 2009 | 83 minutes | English | Digibeta colour

**DIRECTOR:** Conor Horgan **CAST:** Ciaran McMenemy, Alex Reid, Rory Keenan, Kelly Campbell, Paul Ronan  
**PRODUCERS:** Louise Curran, Katie Holly **SCRIPT:** Conor Horgan **CINEMATOGRAPHY:** Suzie Lavelle  
**EDITING:** Frank Reid **MUSIC:** Chris White

Set in a world upended by a complete breakdown of society, two couples hide out in a lakeside cabin hoping to survive the crisis. As resources run low and the external threats increase, they forge an uneasy alliance with their self-sufficient hippie neighbour. With no news from the outside world they don't know how long they must endure living in such close quarters, and with such limited supplies.

Soon, an unspoken animosity fills the air, and a suspected affair between two of the group begins to drive a wedge between them all. Poorly equipped to cope in a world without technology and saddled with conflicting worldviews, everything they hold dear begins to disintegrate. Before long, each of them faces a critical decision they never thought they'd have to make.

– *Galway Film Fleadh 2009*



**CONOR HORGAN** (born Dublin) trained as a photographer, moving into directing TV commercials in the 90s. He has directed over 70 commercials and won Best Director and Best Photographer at the 1993 Irish Advertising Awards. Since 2004 he has concentrated on drama and documentary work. His first short film, *The Last Time* (03), received a nationwide cinema release in Ireland and was the recipient of seven awards, including the UIP Director Award and Best Irish Short at The Cork Film Festival. His other films include the experimental films *Happiness* (05) and *Fear* (09) and the short documentaries *About Beauty* (08) and *The Beholder* (10). *One Hundred Mornings* is his first feature film and was funded under the IFB/Film Base/BCI Catalyst scheme.



# The Happiest Girl in the World

## Cea mai fericita fata din lume

Romania, Netherlands | 2009 | 100 minutes | Romanian | 35 mm colour

**DIRECTOR:** Radu Jude **CAST:** Andreea Bosneag, Violeta Haret, Vasile Muraru **PRODUCER:** Ada Solomon  
**SCRIPT:** Radu Jude, Augustina Stanciu **CINEMATOGRAPHY:** Marius Panduru  
**EDITING:** Catalin Cristutiu

**RADU JUDE** (born Bucharest, 1977) graduated from the Filmmaking Department of the Bucharest Media University. He has worked as an assistant director for feature films shot in Romania, such as Costa-Gavras' *Amen* (02) and Cristi Puiu's *The Death of Mr. Lazarescu* (05) and has shot several short films including the award winners *Alexandra* (06) and *Lampa cu caciula* (06, *The Tube with a Hat*). *The Happiest Girl in the World* is his first feature.

Delia Fratila has won a car in a lottery organized by a juice manufacturer. Now she and her parents travel to the big city, where she has to appear in a commercial in return. It isn't much fun for her: The shooting is strenuous and in the breaks between the endless repetitions of the same silly scene she has exhausting arguments with her parents, who have very self-serving ideas about how the prize should be used.

The promise that the consumer's world can make any smalltown girl in today's Romania the happiest girl in the world remains a dream that will only come true in the commercials. Delia has very different ideas about her personal happiness. At the end of the day when the sun hangs low above the dusty heat of the city and filming is over at last, she has at any rate taken a first small step towards her goal.

– *Berlin Film Festival Programme 2009*

The whole story fits in the course of a single summer's day and takes place at one location in downtown Bucharest. But for all the lightheartedness with which Radu Jude has brought this little episode to the screen, it tells a comedic and sometimes sad tale about the many forms of desires, longings and illusions which money can stir up.

# This Other Eden

UK | 1959 | 80 minutes | English | DVD black & white

**DIRECTOR:** Muriel Box **CAST:** Audrey Dalton, Leslie Philips, Milo O'Shea, Hilton Edwards **PRODUCERS:** Muriel Box, Alec Snowden, Emmet Dalton **SCRIPT:** Patrick Kirwin, Blanaid Irvine **CINEMATOGRAPHY:** Gerald Gibbs **EDITING:** Henry Richardson **MUSIC:** Lambert Williamson



The IFI Irish Film Archive are pleased to continue their collaboration with access>CINEMA and to make films from the national heritage collection available to interested groups around the country.

The IFI Irish Film Archive collection comprises amateur and professional material, fiction and non-fiction, newsreels, feature films, animations, travelogues and educational films. The material dating from 1897 to the present day is preserved in custom designed vaults in the IFI premises in Temple Bar.

The first Irish feature film to be directed by a woman, *This Other Eden* is a caustic comedy set in 1945 where the erection of a statue of patriot martyr Jack Carberry creates problems in a small town.

The film explores the traumatic legacy of the Civil war and in particular the impact of the death of Michael Collins on successive generations. Given that the producer, Emmet Dalton was with Michael Collins the day he was shot, some critics have speculated that the film was an attempt to redress, even rewrite the history of that time. However, with a fine supporting cast of Abbey Players and star turns from Leslie Philips as a hapless romantic Englishman, Audrey Dalton as a wonderfully independent-minded young woman, Milo O'Shea and Hilton Edwards, *This Other Eden* is not just a critique of the past but a witty and complex comment on an emergent modern Ireland.

The film, shot in Chapelizod (near Dublin's Phoenix Park), Wicklow town and Ardmore Studios, has now been digitally re-mastered from original elements.

**MURIEL BOX** (born New Maiden, UK, 1905) started her career as a continuity girl with British International Pictures before marrying Sydney Box in 1935. During the war, she assisted her husband in running Verity Films, gaining her first experience of directing with *The English Inn* (41). The Boxes moved into features, achieving a spectacular hit with *The Seventh Veil*, the highest grossing British film of 1945, which won them an Oscar for Best Original Screenplay.

During the 1950s and 60s Muriel went on to direct many films, most of which were stage adaptations, including *The Happy Family* (52), *To Dorothy a Son* (54), *Simon and Laura* (55), *This Other Eden* (59), *Subway in the Sky* (59), *Too Young to Love* (60) and *Rattle of a Simple Man* (64). Her films are notable for their strong, often topical and controversial themes. *This Other Eden* raises a number of complex issues about Irish politics, commemoration, hypocrisy and illegitimacy.



# I Am Love

## Io sono l'amore

Italy | 2009 | 120 minutes | Italian, Russian, English | Digital colour

**DIRECTOR:** Luca Guadagnino **CAST:** Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini, Alba Rohrwacher  
**PRODUCERS:** Luca Guadagnino, Tilda Swinton, Alessandro Usai, Francesco Melzi d'Eril **SCRIPT:** Barbara Alberti, Ivan Cotroneo, Walter Fasano, Luca Guadagnino **CINEMATOGRAPHY:** Yorick Le Saux **EDITING:** Walter Fasano **MUSIC:** John Adams

**LUCA GUADAGNINO** (born Palermo, 1971) studied at La Sapienza in Rome and since graduating has worked as a screenwriter and a director. His films include *The Protagonists* (99), *Tilda Swinton: The Love Factory* (02), *Mundo Civilizado* (02), *Cuoco Contadino* (04) and *Melissa P.* (05). His latest feature film is *I Am Love* (09) which he also produced.

Exquisitely shot, beautifully paced and conceived, *I Am Love* moves through the cultivated world of a wealthy and distinguished industrial family. It is a film of ritual and order, centred on a massive Milanese mansion whose airy rooms convey the power and stature of the Recchi family. Servants glide up elegant staircases to serve dishes of gracefully prepared food to a family that has gathered to celebrate the birthday of its patriarch, the man who built this small empire.

The birthday sets the stage for all that is to follow. Handsome grandson Edoardo introduces his new girlfriend to the family; his sister, Elisabetta, presents a painting she has made to her grandfather; a young man who beat the unbeatable Edoardo in a race earlier in the day makes a surprise appearance on the doorstep; and finally, the grandfather announces his succession plan to his family. All of these events mark the beginning of a narrative that sees the carefully controlled, hyper-refined sphere

of the Recchis come under increasing strain. Slowly but inexorably, a series of apparently small, almost innocuous, transgressions begins to unsettle the veneer of manners and etiquette.

Director Luca Guadagnino has made a superb film that touches on many different complexities. While *King Lear* comes to mind, *I Am Love* also bears a resemblance to Visconti's *The Leopard* in more ways than one. Both films depict a world on the cusp of change, the magnificent old order struggling to hold its place against the rowdy new challengers. Sexual and class politics also play a key role, as wonderfully controlled moments of passion and emotion suddenly trouble the surface placidity. Featuring a cast headed by Tilda Swinton speaking Italian and Russian, this is a film in which tradition and modernity collide. A stunning work.

– Piers Handling  
*Toronto International Film Festival 2009*

# Machan

Sri Lanka, Italy, Germany | 2008 | 109 minutes | Sinhala, German, English | DVD colour

**DIRECTOR:** Uberto Pasolini **CAST:** Dharmapriya Dias, Gihan de Chickera, Dharshan Dharmaraj, Namal Jayasinghe, Sujeewa Priyalal **PRODUCERS:** Uberto Pasolini, Conchita Airoidi, Prasanna Vithanage **SCRIPT:** Ruwanthie de Chickera, Uberto Pasolini **CINEMATOGRAPHY:** Stefano Falivene **EDITING:** Masahiro Hirakubo **MUSIC:** Lakshman Joseph De Saram, Stephen Warbeck

*The Full Monty* producer, Uberto Pasolini, directs this funny and touching (true) story about a group of socially deprived and pressured slum dwellers who find an invitation to a handball tournament in Bavaria. The one-way-ticket to the West could be the answer to their prayers and solution to all their problems, and its chance discovery seems to them like a present from the Gods.

Despite not knowing what 'handball' is, they submit an application to the tournament – and before long a mismatched collection of friends, colleagues, creditors and policemen join together to form the unlikely Sri Lanka National Handball Team.

*Machan* has won multiple awards in festivals around the world, being praised both for the thought-provoking issues it explores and the humour that persists even in the darkest hours as these 'sportsmen' undertake their journey.

– *Cambridge Film Festival 2009*



**UBERTO PASOLINI** (born Italy) has worked in films since 1983, starting as a runner in Thailand on *The Killing Fields* (84). He became an independent producer in 1994, when he founded Redwave Films and subsequently produced films including *Palookaville* (95), *The Full Monty* (97), *The Closer You Get* (00) and *The Emperor's New Clothes* (01). *Machan* is his first feature as a director and it has won numerous awards including the Europa Cinemas Label at the 2008 Venice Film Festival.

**+PLUS** *Farewell Packets of Ten*

**WRITER / DIRECTOR:** Ken Wardrop | 2008

Ethel and Nancy have tried giving up the fags before, but haven't had much luck. The two ladies discuss the pros and cons of their mutual addictions to the dreaded weed. Produced with funding from the Irish Film Board.



# Room and a Half

## Poltory komnaty ili sentimentalnoe puteshestvie na rodinu

Russia | 2008 | 130 minutes | Russian | 35 mm colour

**DIRECTOR:** Andrey Khrzhanovsky **CAST:** Alisa Freindlich, Sergey Yursky, Grigory Dityatkovsky, Artem Smola  
**PRODUCERS:** Andrey Khrzhanovsky, Artem Vassiliev **SCRIPT:** Yuri Arabov, Andrey Khrzhanovsky  
**CINEMATOGRAPHY:** Vladimir Brylyakov **EDITING:** Vladimir Grigorenko, Igor Malachov

**ANDREY KHRZHANOVSKY** (born Moscow, 1939) studied film direction at VGIK and then worked for the Sojuzmultfilm studio where he has been teaching animation at the Higher Courses of Script Writers and Directors since 1982. After his debut *Once upon a Time There Lived Kozyavin* (66) he became established as an important film animator. Other films of his which include *A Glass Concertina* (68), *In the World of Fables* (73), *I Fly to You as a Remembrance* (77), *And I Am with You Again* (80) and *The Return* (90). He garnered the greatest number of awards at home and abroad for the film *Lion with a Grey Beard* (*Lev s sedoy borodoy*, 95).

+PLUS *The Door*

WRITER / DIRECTOR: Jaunita Wilson | 2008

The Door is based on the true story of a father and his young daughter set in Russia 1986.

From the Irish Board's *Short Cuts* Collection

A unique journey to the earlier life of Nobel Prize winning Russian poet Joseph Brodsky and the USSR, the country of his youth. The film, a perfect blend of different styles – fiction, animation and historical footage – creates an unforgettable atmosphere of St. Petersburg in the 1950s and 1960s.

The great Russian filmmaker Andrey Khrzhanovsky, who has always been interested in Russian and world cultural history, makes an artistic treatment of the greatest Russian poet, Nobel Prize winner Joseph Brodsky and his life in the USSR. Asked once in an interview if he were ever planning to come back to see his fatherland, Joseph Brodsky said that if he did so, it would be anonymously.

For Khrzhanovsky and script writer Yuri Arabov, who presumed that Brodsky actually made the trip, this was the inspiration to make *Room and a Half*, an ironical fairy tale: the poet travels by ship to the country of his youth, taking the audience along as he crosses not only geographical barriers but barriers of time as well. We are transported back to the 50s and 60s in the USSR and the atmosphere of the country's cultural capital, St. Petersburg.

Stylistically, the film is a perfect blend of fiction, historical footage and animation, smoothly intertwined with one another in a highly original manner. The basic facts are all connected with the life of Joseph Brodsky and his milieu. It is a fantastic, unique voyage to the country's past and its genius – delicate, intimate, revealing.

– *International Film Festival Rotterdam, 2010*

# Workshop

## Digital Cinema

Saturday March 20 2.15pm:  
MERMAID ARTS CENTRE, BRAY

At last year's VIEWING:SESSIONS, access>CINEMA presented a discussion about the realities and possibilities for Digital Cinema. One year on and several venues on the access>CINEMA circuit have made the transition to digital through grants awarded by the Cinema Digitisation Scheme.

This workshop on Saturday, March 20 at 2.15pm in the Mermaid Arts Centre will provide delegates with the opportunity to see digital equipment in action and observe how it works.

Delegates will also hear first hand of the real experiences of digital for cultural film venues to date as access>CINEMA facilitates a discussion which will include contributions from the Mermaid Arts Centre, Galway Film Society, the Cinemobile and other digitally-equipped venues as well as digital equipment suppliers. The discussion will explore the realities of having 2K digital equipment as venues share their experiences including what it

has meant in terms of programming, the changes that they have had to implement, and the problems that they have encountered both during the digital transition and on a day-to-day basis.

Ron Inglis, Director, Regional Screen Scotland will also revisit the possible alternatives for venues without 2K digital capability and provide an update on recent technological developments.

# DVD Workshop

Saturday March 20 4.00pm:  
MERMAID ARTS CENTRE, BRAY

This short session, which will be given by John Anderson and facilitated by Maeve Cooke, is intended to be hands-on and feedback will be welcome throughout.

It is hoped that by the end of the session that delegates will be more informed about the handling and cleaning of DVDs, the importance of DVD check lists and the importance of regular maintenance for their DVD equipment

The session is compulsory for all delegates from DVD venues and also other venues with DVD capability.

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	REPLIES	A	B	C	D	E	REACTION METER
Blind Loves							
Dogtooth							
Eyes Wide Open							
Happiest Girl in the World, The							
His & Hers							
I Am Love							
Machan							
No One Knows About Persian Cats							
One Hundred Mornings							
Revanche							
Room and a Half							
Samson & Delilah							
This Other Eden							

**A** = Excellent | **B** = Very Good | **C** = Good | **D** = Fair | **E** = Poor

**2002:** No Man's Land **2003:** Secretary **2004:** The Story of the Weeping Camel **2005:** The Consequences of Love **2006:** Fateless **2007:** The Lives of Others **2008:** Emma's Bliss **2009:** Klass

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