



Screening Day

Saturday May 7th
Light House Cinema
and Cinemobile



The Commune

(Kollektivet)

Denmark, Sweden, The Netherlands
2015

111 mins DCP Colour

Director: Thomas Vinterberg

Producers: Sisse Graum Jorgensen,
Morten Kaufmann

Script: Tobias Lindholm, Thomas
Vinterberg

Cinematography: Jesper Toffner

Editing: Anne Osterud, Janus Billeskov

Sound: Anne Jensen, Kristian Selin,
Eidnes Andersen

Music: Fons Merkies

Cast: Trine Dyrholm, Ulrich Thomsen,
Helene Reingaard Neumann, Martha
Sofie Wallstrøm Hansen

Born in Frederiksberg, Denmark in 1969, **Thomas Vinterberg** graduated from the National Film School of Denmark in 1993. A co-founder of the Dogma 95 movement, he directed *Festen*, the first film conforming to Dogma rules, in 1998. The film won international awards including the Jury Prize at Cannes. After several English-language productions, including *Dear Wendy* (05), he returned to Danish cinema. In 2012 *The Hunt* (*Jagten*) was nominated for an Oscar and Golden Globe and won awards including the prize for Best Screenplay at the European Film Awards.



Erik, a lecturer in architecture, inherits his father's large old house in Hellerup, north of Copenhagen. His wife Anna, a well-known television newscaster, suggests that they invite their friends to come and live with them. In this way she hopes to evade the boredom that has begun to seep into their marriage. Before long, a dozen women, men and children move into the country house, make collective decisions, engage in discussions and go swimming together in the nearby Øresund strait. They also rub each other up the wrong way on account of their smaller and larger idiosyncrasies. Their fragile equilibrium threatens to come undone when Erik falls in love with his student Emma and the young woman moves into the house. Fourteen-year-old Freja, daughter of Erik and Anna, aloofly observes these goings-on and seeks her own way.

Loosely based on his own childhood experiences, Thomas Vinterberg depicts a private experiment from the 1970s in which community and individuality, freedom and tradition and the promise of happiness also harbour dangers. - *Berlin International Film Festival 2016*

Departure

UK, France 2015

109 mins DCP Colour

Director: Andrew Steggall

Producers: Pietro Greppi, Guillaume Tobo, Cora Palfrey

Script: Andrew Steggall

Cinematography: Brian Fawcett

Editing: Dounia Sichov

Sound: Michael Sinden

Music: Jools Scott



Elliot (Alex Lawther) is a wispy dreamer who, with his mother Beatrice (Juliet Stevenson), is packing up their French country house in preparation to sell it. There is a melancholic air to their efforts, with forced companionableness from Beatrice who insists on dinners with her distant son.

Elliot takes breaks to wander into the local village bar, where he writes romantic poetry, wearing a vintage French army coat and eyeing up the rough beauty of local boy Clément, who works on his motorbike. Clément is as natural as Elliot is awkward and they strike up an unlikely friendship.

Cast: Alex Lawther, Juliet Stevenson, Phénix Brossard, Finbar Lynch, Niamh Cusack

Longing, loneliness, nostalgia for a sense of family that may have never existed permeate this delicate first feature from British debut director Andrew Steggall. It's a fine, elegantly crafted debut with Alex Lawther (*X+Y*, *The Imitation Game*) impressing as a major British star in the making. – *BFI London Film Festival 2015*

Andrew Steggall trained as an actor at London's Central School Of Speech and Drama. He has written and directed four short films – *To the Marriage of True Minds* (10), *Sparrow* (10), *The Red Bike* (11) and *The Door* (12). *Departure* (15) is his feature film debut.

Embrace of the Serpent

(El abrazo de la serpiente)

Colombia, Venezuela, Argentina
2015

122 mins DCP Black & White

Director: Ciro Guerra

Producer: Cristina Gallego

Script: Ciro Guerra, Jacques
Toulemonde

Cinematography: David Gallego

Editing: Etienne Boussac, Cristina
Gallego

Sound: Carlos Garcia

Music: Nascuy Linares

Cast: Jan Bijvoet, Brionne Davis, Nilbio
Torres, Antonio Bolívar, Yauenkü
Miguee



Tracking two parallel odysseys through the Amazon, this historical epic from Colombian filmmaker Ciro Guerra offers ethno-botanical adventure, mysticism, and a heart-rending depiction of colonialism laying waste to indigenous culture.

In 1909, an ailing German explorer enlists the help of a young shaman in his search for a rare flower that he believes could cure him of his fatal illness. Their journey takes them through rivers and jungles ravaged by European interference, climaxing at a mission where a sadistic Spanish priest lords over a huddle of young indigenous orphans.

Meanwhile, in a parallel narrative set in the same region in 1940, an American explorer conducts his own search for the elusive flower in the company of the same, now aged shaman in a landscape brutalized by the rubber trade.

Recalling such visionary films as Jim Jarmusch's *Dead Man* and Werner Herzog's *Aguirre, the Wrath of God*, this elegiac adventure story surveys a vanishing way of life and the natural world that we neglect (and abuse) at our peril. –*Toronto International Film Festival 2015*

Ciro Guerra was born in Rio de Oro, Colombia, and studied cinema and television at the National University of Colombia. He has directed the feature films *The Wandering Shadows* (04), *The Wind Journeys* (09) and *Embrace of the Serpent* (15).

Mom and Me

Ireland 2015

90 mins DCP Colour

Director: Ken Wardrop

Producer: Andrew Freedman

Script: Ken Wardrop

Cinematography: Kate McCullough

Editing: Ken Wardrop

Sound: Tanja Harney

Music: John Hardy Music



*All women become like their mothers.
That is their tragedy.
No man does.
That's his. - Oscar Wilde*

So opens Ken Wardrop's deeply affecting documentary *Mom and Me*, a movie sure to bring sons and their mothers closer together – and further devastate those who have lost theirs.

Wardrop's 2009 feature film debut *His & Hers* found the Irish documentarian getting women of all ages to open up about their relationships with men.

His sophomore effort, *Mom and Me*, sees the film-maker venture out to Oklahoma – described at the start of the picture as the “manliest state” in the US – to follow radio show personality Joe Cristiano, who, with Mother's Day nearing, asks men to call in and discuss their mothers on air. Using the radio segment as a springboard, Wardrop drops in on the lives of the men who phone, each of whom have wildly different relationships with the women that brought them into the world.

Wanting to explore the effect a mother figure has on man's masculinity, Wardrop conceived of the radio show device to unify all the stories. Remarkably, his strategy doesn't play like the contrivance that it is, thanks to the (at times) painfully intimate exchanges he captures.

From an imprisoned drug addict desperate to connect with his mother, to a man who's settling in with the sad realisation that his mother is losing her memory to Alzheimer's, to a middle-aged man who's finally warming to his mother after a rough upbringing: the relationships Wardrop depicts are all touching and involving. – *The Guardian*

Ken Wardrop is a graduate of the National Film School, Ireland and has been described as one of Ireland's freshest creative talents, establishing a sterling reputation for crafting elegant films. His work captures humanity through an original treatment of character studies. His documentary *Undressing My Mother* (04) is one of Ireland's most successful short films, winning a European Film Academy Award. Expanding on this technique, Ken crafted his distinctive debut feature *His & Hers* (09). This film premiered at the Sundance Film Festival and went on to receive critical acclaim. Set in Oklahoma, his follow-up film *Mom and Me* builds on Ken's original filmmaking voice and introduces his talents to the American film landscape.

Mustang

France, Turkey, Germany 2015

97 mins DCP Colour

Director: Deniz Gamze Ergüven

Producer: Charles Gillibert

Script: Deniz Gamze Ergüven, Alice Winocour

Cinematography: David Chizallet, Ersin Gök

Editing: Mathilde Van de Moortel

Sound: Ibrahim Gök, Damien Guillaume

Music: Warren Ellis

Cast: Güneş Nezihe Şensoy, Doğa Zeynep Doğuşlu, Elit Işcan, Tuğba Sunguroğlu, İlayda Akdoğan, Nihal Koldaş, Ayberk Pekcan



In a remote Turkish coastal village on the Black Sea, five young sisters live under the guardianship of their grandmother and uncle after the deaths of their parents. When a neighbour witnesses the girls innocently playing on the beach, she reports this “scandalous” behaviour to their guardians, who institute a tyrannical regime of both physical and emotional imprisonment. All “instruments of corruption” and pop-culture artifacts are removed from the house, girly outfits are replaced with formless brown dresses, and, following a brief escape to an all-female soccer match, bars are installed on the windows and gates erected at the home’s entrance. As the eldest sisters are subjected to virginity tests and married off one by one, the younger sisters look on in fear and resolve not to succumb to the same fate.

The feature debut of Turkish filmmaker Deniz Gamze Ergüven is a sensitive and powerful portrait of sisterhood and burgeoning sexuality. – *Belfast Film Festival 2016*

Born in Ankara, **Deniz Gamze Ergüven** studied filmmaking at la Fémis after a MA in history in Johannesburg. Her graduation film *Bir Damla Su* was selected in many festivals (Cinéfondation, awarded at Locarno). Deniz co-wrote her first feature film *Mustang* with Alice Winocour and directed it in 2014.

The Price of Desire

Ireland, Belgium 2015

102 mins DCP Colour

Director: Mary McGuckian

Producers: Mary McGuckian, Jean-Jacques Neira, Hubert Toint

Script: Mary McGuckian

Cinematography: Stefan Von Bjorn

Editing: Stephen O'Connell, John O'Conner, Robert O'Connor, Kant Pan

Sound: Alain Sironval

Music: Brian Byrne

Cast: Orla Brady, Vincent Perez, Francesco Scianna, Alanis Morissette



Irish architect and furniture designer Eileen Gray (1878–1976) was a leading light in the modern design movement. This graceful portrayal of her later life and work in France focusses on the triangle of tension between Gray (Orla Brady), her lover Badovici (Francesco Scianna) and Le Corbusier (Vincent Perez). Alanis Morissette also features as chanteuse Marisa Damia, Gray's other lover, with Dominique Pinon (*Delicatessen*, *Amélie*) as artist Fernand Léger.

Extensive sequences feature E-1027, the modernist villa Gray built near Roquebrune. Ransacked by the Germans during the war, E-1027 was even more disastrously occupied and vandalized by Corbusier and his murals. The boys' club chauvinism resonates with the wider elision of women's role in art history. Corbusier's arrogant formalism is contrasted with Gray's sympathetic, responsive approach to site and setting. In frequent asides, Corbusier swings between a tetchy resentment and grudging admiration for her work.

Orla Brady's exquisitely calibrated interpretation of Gray suggests her questioning yet exacting temperament, her fluid sexuality and reflective creativity. The film's sumptuous yet restrained style evokes Gray's elegant aesthetics and is a timely accompaniment to recent major shows. - *Dublin International Film Festival 2015*

Mary McGuckian was born in Northern Ireland and studied drama at Trinity College in Dublin. She had an early career with the Abbey Theatre and went on to work on Jim Sheridan's *The Field* (90). Her first feature as writer/director was *Words Upon the Window Pane* (94), an adaptation of the one-act play by W.B. Yeats. Her other films include *This is the Sea* (96), *Best* (99), *The Bridge of San Luis Rey* (04), *Rag Tale* (05) and *The Man on the Train* (11). *The Price of Desire* (15) is her latest film.

Tale of Tales

(Il Racconto dei racconti)

UK, Italy, France 2015

133 mins DCP Colour

Director: Matteo Garrone

Producers: Matteo Garrone, Jeremy Thomas, Jean Labadie, Anne-Laure Labadie

Script: Edoardo Albinati, Ugo Chiti, Matteo Garrone, Massimo Gaudioso.
Based on the book by Giambattista Basile

Cinematography: Peter Suschitzky

Editing: Marco Spoletini

Sound: Leslie Shatz

Music: Alexandre Desplat

Cast: Salma Hayek, Vincent Cassel, Toby Jones, John C. Reilly, Shirley Henderson, Stacy Martin, Christian Lees, Jonah Lees, Bebe Cave

Italian director **Matteo Garrone's** first English language film *Tale of Tales* competed for the Palme d'Or at the 2015 Cannes Film Festival. He previously won Best Director at the European Film Awards and at the David di Donatello Awards for 2008's *Gomorrah*.



There was already something wonderfully weird and carnivalesque about Italian filmmaker Matteo Garrone's past films about the Naples mafiosi (*Gomorrah*) and our modern yearning for celebrity (*Reality*). Now, the director has let his circus ringmaster's instinct flower with the bold, barmy *Tale of Tales*, a patchwork of three fantastical stories adapted from the fairytales of the seventeenth-century Neapolitan writer Giambattista Basile.

Ogres, giant fleas, albino twins, an old woman flaying her skin in search of youth and a queen feasting on the heart of a sea monster: the sheer, obstinate oddness of *Tale of Tales* sends crowd-pleasers like *Game of Thrones* and *The Hobbit* scuttling into the shadows of the forest in terror. This is not kids' stuff. This is scary, solemn and not just a little silly. Garrone presents these stories exactly as they come – by inviting us into their world rather than the other way round.

What links these strange, seductive tales is a cheeky observation of the follies of power. One king breeds a flea and accidentally marries off his daughter to a brute; another allows his rampant sexual desire to lead him into bed with an old crone; yet another dies after taking the advice of a mysterious old man on how to cure the inability of his wife to have a child.

The design, costumes, photography and effects all combine to create a medieval world that feels mythical but not overly fantastical. The reverential tone and slow pace take some warming to, but there's much to delight as *Tale of Tales* takes hold – not least Garrone's belief in the power of these stories to travel through the years.

– *Time Out*

Viva

Ireland, Cuba 2015

100 mins DCP Colour

Director: Paddy Breathnach

Producers: Cathleen Dore,
Nelson Navarro Navarro,
Robert Walpole, Rebecca
O'Flanagan

Script: Mark O'Halloran

Cinematography: Cathal
Watters

Editing: Stephen O'Connell

Sound: Evelio Manfred

Music: Stephen Rennicks

Cast: Héctor Medina, Jorge
Perugorría, Luis Alberto
García.



Jesus (Héctor Medina), is a shy, delicate, gay hairdresser working at a drag club and dreaming of something more from life than the hardscrabble existence he ekes out in contemporary Havana. And then his long-estranged Dad (Jorge Perugorría) shows up. What follows is a bittersweet battle of wills between the two as they learn to know and respect each other for the first time.

Confidently mixing melodrama, fairy tale and gritty realism in an entirely fresh manner, director Paddy Breathnach and writer Mark O'Halloran have created an emotionally wrenching tale of familial conflict and personal growth that boasts two outstanding lead performances, a wonderfully urgent visual style and a terrific soundtrack of classic Latin torch songs.

Breathnach, directing here in Spanish, has been making strong films in multiple genres for years, but nothing quite prepared us for this ingenious and hugely entertaining crowd-pleaser. – *Telluride Film Festival 2015*

Paddy Breathnach's first feature, *Ailsa* (94), won Best First/Second Film at the San Sebastian Film Festival. His feature *I Went Down* (97), starring Brendan Gleeson, won the New Directors prize at San Sebastian in 1997 and won Best Director awards at the Thessaloniki and Bogota Festivals. His comedy, *Man About Dog* (04), became one of the most successful independent Irish films. His latest film, *Viva*, received its world premier at Telluride Film Festival in 2015.