

18–20/09/15

THE MODEL AND CINEMOBILE, SLIGO

access > CINEMA

VIEWING:SESSIONS 2015

A RESOURCE ORGANISATION FOR REGIONAL CULTURAL CINEMA EXHIBITION

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Cover image taken from *Next to Her*

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Introduction

Welcome to VIEWING:SESSIONS 2015

Sligo Film Society is delighted to co-host VIEWING:SESSIONS 2015 in association with access>CINEMA in The Model. It is our third time to do so (1994, 2002) and second time in The Model. What with the advent of video, the turn of the century saw the effective death knell of the 16mm format which had been the workhorse for volunteer peripatetic film societies all around Ireland for decades. In 2002 the old Model School was renovated and opened as the model arts::niland gallery. With 35mm projecting facilities newly installed, Sligo Film Society was enabled to continue its long tradition of cultural film exhibition. Within a decade, this cycle was repeated when The Model was refurbished and reopened with digital cinema which we continue to enjoy.

Sligo Film Society has a long history extending as far back as the pioneering days of 1944 when first founded by Tony Toher (see Sligo Champion press announcement in SFS Display in foyer). The establishment of Sligo RTC in 1970 may be considered as the catalyst which has seen since

1978 the continuous and uninterrupted exhibition of cultural cinema. In its many manifestations, Sligo Film Society has continued to be the vehicle for its local expression – to entertain, to celebrate, to challenge and to question.

All of this would have been very difficult, nay almost impossible without the original Federation of Irish Film Societies and its more modern incarnation as access>CINEMA. We particularly thank Maeve Cooke and her team and wish David O'Mahony the very best in his new post with the Irish Film Institute. Likewise we thank Emer McGarry, Colm Condrón and all the staff at The Model for their ongoing and for us vital support. Very many thanks also to Niall Flynn and the Cinemobile over this weekend.

Finally, welcome to all the delegates. Get to the networking and the craic, enjoy Sligo and most of all – the films.

David Gunne
Sligo Film Society

It's hard to believe that 12 months have passed since we last gathered for VIEWING:SESSIONS, but we find ourselves together once again looking forward to a weekend of engaging viewing, essential networking and a bit of fun.

And what a busy twelve months it has been, with another increase in cultural cinema screening activity across our network. You presented over 400 films to nearly 72,000 people last year – an increase of 12.5% on audiences of 2013. In a cinematic landscape where admissions for commercial cinema have fallen, these figures highlight the undeniable importance in terms of cultural and social engagement, accessibility and diversity that your work and the films you programme represent nationally.

While congratulations is due to you all, there is always more work to be done and improvements to be made. VIEWING:SESSIONS provides a platform for networking and discussions, ideas and advice, sharing of past experiences and initiating future opportunities; all of which feed in to how

access>CINEMA can continue to strengthen and expand the services it makes available to all members, and in doing so improve film programmes on offer to audiences nationally. So let's all ensure that we use this opportunity to the maximum.

It's been quite a while since VIEWING:SESSIONS has come to Sligo, so we were delighted when Sligo Film Society approached us about co-hosting this year's event. Thanks to David, Justin, Jack, John, Paddy and all the Sligo Film Society committee for their enthusiasm for and commitment to bringing us here – we could have no better co-hosts to help us deliver this event. Please dip into the history of this long established film society while here – Jack Lynch has curated the selection of Sligo Film Society archival documents and brochures on display in The Model.

Many thanks are also due to Megan Johnston, Emer McGarry and all of the staff at The Model. Please enjoy everything that this beautiful venue and its surrounding location has to offer, particularly in this year of Yeats. This year we also have the pleasure

of working again with Noreen Collins and her Cinemobile team and very much appreciate their help.

This weekend could not happen without the films, so thanks are due for the continued support towards this event and access>CINEMA from distributors and filmmakers as well as the Irish Film Board for the Shorts programmes. Thanks must also go to Paul McBride and his team for designing another brochure to the usual high standard. I'd like to acknowledge the ongoing commitment and support of the Board of access>CINEMA, particularly for their work in the last twelve months.

A special mention is required for the dedicated and unflagging access>CINEMA team: to David and Karen for their long-standing commitment and support, as well as Constance who has just joined us. Please take the time to let them know face-to-face how much you appreciate the great work that they do.

As you know, David has recently left access>CINEMA for pastures new. We will all miss him and wish

him the very best in his new role – you will have a chance to say goodbye to him in person as he joins us for one last hurrah this weekend. Karen and I are now looking forward to a new chapter and new faces at access>CINEMA and the prospect of working closely with you all to develop the existing network supports and activities further.

We would finally like to acknowledge the Arts Council's ongoing support of access>CINEMA's activities and objectives.

Enjoy the weekend!

Maeve Cooke | DIRECTOR
access>CINEMA

Schedule

FRI 18/09/15	MAIN AUDITORIUM, THE MODEL	CINEMOBILE	THE GLASSHOUSE
11.30am	Tangerines 89 mins	Irish Shorts 2015 Programme 1 78 mins	
1.00pm	LUNCH		
1.30pm	Next to Her 90 mins	Hand Gestures 77 mins	
3.00pm	COFFEE		
3.30pm	Fidelio, Alice's Journey 94 mins	My Skinny Sister 95 mins	
6.15pm	OPENING RECEPTION		
7.00pm	The Lobster 119 mins		
9.45pm			SUPPER
SAT 19/09/15			
9.15am	The Lesson 107 mins	The Grump 105 mins	
11.00am	COFFEE		
11.15am	Shem The Penman Sings Again 78 mins	The Club 98 mins	
1.00pm	LUNCH		
2.00pm	SEMINAR: Social Media – A Guide and Top Tips	Irish Shorts 2015 Programme 2 66 mins	
3.45pm	COFFEE		
4.15pm	Sunset Song 135 mins	99 Homes 110 mins	
8.15pm			DINNER
SUN 20/09/15			
9.15am	Red Army 84 mins	In the Courtyard 98 mins	
11.00am	COFFEE		
11.30am	Macbeth 113 mins	Quay d'Orsay 113 mins	
1.30pm			LUNCH

Tangerines

Mandariinid

Estonia, Georgia | 2013 | 89 mins | DCP Colour

DIRECTOR: Zaza Urushadze **PRODUCERS:** Ivo Felt, Zaza Urushadze **SCRIPT:** Zaza Urushadze

CINEMATOGRAPHY: Rein Kotov **EDITING:** Alexander Kuranov **SOUND:** Valter Jakovlev, Harjo Kallaste **MUSIC:** Niaz Diasamidze

CAST: Lembit Ulfsak, Giorgi Nakashidze, Elmo Nüganen, Mikhail Meskhi



The first Estonian film to make the foreign language Oscar shortlist since the country started entering films in 1992, Zaza Urushadze's humanistic and moving examination of how innocents can be caught up in war – and how choosing sides can be absurd – is fully deserving of the recognition.

It focuses on a corner of the Caucasus, a place that had been home to Estonian settlements for a century, but where the populace was mostly forced to flee in 1992, when war broke out between Georgia and Russian-backed Abkhazia. The setting could barely look less like the sort of frontline we usually see on movie screens, with its lush green trees, rich browns and tiny settlements.

It is against this bucolic backdrop that elderly Ivo lives alone. His days are spent in the haze of sawdust, constructing crates to help his friend Margus who is determined to collect one last tangerine harvest before he follows the rest of his

family and neighbours back to Estonia.

They may not want any part of it but the war comes to their doorstep when a skirmish breaks out on the neighbouring road. The Estonians find an injured Chechen mercenary and take him into Ivo's house. When they go to bury the dead, they discover that one of the Georgians is also still alive, though gravely injured. Taking him back to Ivo's house and putting him in a second room, the stage is set for an examination of conflict in microcosm as the two men gradually get well, while Ivo remains stoically neutral, refusing to allow bloodshed under his own roof.

Accompanied by a melancholy but atmospheric refrain from Niaz Diasamidze, which gives an excellent sense of place as well as adding to the elegiac mood, the film is a great example of how powerful and universal small but well-crafted stories can be.

– Amber Wilkinson, *Eye for Film*

ZAZA URUSHADZE (born Georgia, 1965) studied direction at the Georgian State University of Theatre and Film, graduating in 1988. He served as the director of the Georgian National Film Theatre between 2002 and 2004. He made his feature film debut in 1998 with *Here Comes The Dawn*, which he followed with *Three Houses* (08) and *The Guardian* (12). *Tangerines* (13) is his fourth feature and his most successful to date, playing at many international film festivals and receiving an Oscar nomination for Best Foreign Language Film in 2015.



Irish Shorts 2015 Programme 1

Ireland | 2015 | 78 mins | DVD Colour

PROGRAMME 1 SCHEDULE	78 mins
Bloody Good Headline REALITY BITES	14 mins
Céad Ghrá GEARRSCANNÁIN	11 mins
Cutting Grass SIGNATURES	12 mins
Deadly FRAMEWORKS	9 mins
Personal Development SIGNATURES	15 mins
Sophie at the Races SIGNATURES	17 mins

Discover a mix of new and established Irish filmmakers in a selection of live-action, animated and documentary shorts featured on the eleventh volume of the Irish Talent on Film DVD series.

Signatures is the Irish Film Board's flagship short-film scheme. It showcases live-action short filmmaking, encouraging strong, original storytelling, visual flair and production values appropriate to the big screen. These short films act as a proving ground for Irish creative talent who aspire to write, direct and produce feature-length films for the cinema.

Reality Bites is a short-documentary scheme that encourages experimentation and a fresh approach to non-fiction filmmaking, whether the documentary is journalistic or creative, observational or aesthetic, objective or personal.

Frameworks is a short-animation scheme that looks for filmmakers with imagination, visual flair and commitment to innovation. It is also open to established animators who wish to realise more personal and creative projects. The films produced through the **Frameworks** scheme were co-financed by IFB, RTÉ and the Arts Council.

Gearrscannáin offers new directors a chance to produce Irish language shorts that challenge viewers and introduce interesting themes, while also appealing to a general audience.

Next to Her

At Li Layla

Israel | 2014 | 90 mins | DCP Colour

DIRECTOR: Asaf Korman **PRODUCERS:** Haim Mecklberg, Estee Yacov Mecklberg **SCRIPT:** Liron Ben Shlush
CINEMATOGRAPHY: Amit Yasour **EDITING:** Asaf Korman, Shira Hochman **SOUND:** Motti Hefetz **MUSIC:** Asif Korman
CAST: Liron Ben Shlush, Dana Ivgy, Yaakov Daniel Zada, Sophie Ostrovsky



An impressively sustained family drama driven by a strikingly fine lead performance by Liron Ben Shlush (also screenwriter and wife of director Asaf Korman), *Next To Her* may well be a familiar story of the pressures between family and love, but it always feels tense and intriguing.

In his debut feature Korman makes great use of the charismatic Ben Shlush, who plays a busy and driven young Israeli woman dedicated to taking care of her mentally handicapped sister while also trying to find her own direction in life.

Security guard Chelli (Ben Shlush) looks after her disabled sister Gabby (Dana Ivgy), doing her best to provide a caring environment but ending up often leaving her alone and locked away, and making things more complex for both women. When Chelli meets gym teacher Zohar, things take a change of direction with him seeming to offer the possibility of a more secure environment.

He moves in with the sisters and for a while it seems that there can be something more settled, allowing Gabby to have an environment where she can flourish, but tensions soon rise – especially given the intensely close relationship between Gabby and Chelli – and things are destined not to end happily. It is all relatively predictable stuff, but there is a high level of tense drama sustained through the film with Ben Shlush especially fine as a woman trying to do her very best but destined to never quite succeed.

Equally fine is Ivgy who gives her all on a very physically demanding performance, while director Korman is impressively aided by cinematographer Amit Yasour in making the most of the tense and claustrophobic locations (the film mainly takes place in Chelli's flat) as the threesome struggle to find space.

– Mark Adams, *Screen International*

ASIF KORMAN (born Tel Aviv, 1982) studied at the Minshar School of Arts and his graduate short film *Death of Shula* (*Mota shel Shula*) was selected for the Directors' Fortnight at Cannes in 2007. He is currently one of Israel's busiest film editors and has worked on such films as *Jaffa* (09), *The Slut* (11), *God's Neighbour's* (12), and *Big Bad Wolves* (13). *Next to Her* (14) is his directorial feature debut.



Hand Gestures

Il Gesto Delle Mani

Italy | 2015 | 77 mins | DCP Colour

DIRECTOR: Francesco Clerici **PRODUCERS:** Velasco Vitali, Francesco, Clerici, Fonderia Artistica Battaglia **SCRIPT:** Francesco Clerici
CINEMATOGRAPHY: Francesco Clerici **EDITING:** Francesco Clerici **SOUND:** Michele Brambilla, Mattia Pontremoli, Fortuna Fontò,
 Francesco Mangini, Emanuele Pullini, Massimo Marian **MUSIC:** Claudio Gotti **FEATURING:** Velasco Vitali, Lino De Ponti, Luigi Contino

FRANCESCO CLERICI (born Milan, 1983) studied Art History and earned a Master's Degree in Arts History and Criticism from the University of Milan. Since 2003, he has been a lecturer, presented a film club, and led filmmaking workshops for children. He is currently working as an artistic assistant, writer, filmmaker, and project manager for the Italian artist Velasco Vitali. In 2010, he made his first short documentary, *Cement Stories (Storie Nel Cemento)*. *Hand Gestures* (15) is his first feature-length film.

Winner of the FIPRESCI International Critics Prize at Berlinale 2015, Francesco Clerici's debut documentary takes you inside the heart of an historic bronze foundry in Milan that still uses lost-wax casting, a technique that dates back to the 4th-century BC.

The Ancient Greeks used the word *techné* to describe both art and craft and in Clerici's film the hands of the artisans are the protagonists; you watch as they shape, knead, model, mix, repair, sand and polish their creation. The sounds of work blend into the noise of the radio and conversations in the background; with no voiceover narration and minimal spoken word you become transfixed by the hypnotic quality of the handwork. The individual stages in the creation process are interspersed with historical images of the 100-year-old foundry, revealing continuity that spans decades.

This visually poetic film shows how integral both artist and artisan are to the act of creation.

– *BFI London Film Festival 2015*

WINNER: FIPRESCI Prize,
Berlin International Film Festival 2015

Fidelio, Alice's Journey

Fidelio, l'odyssée d'Alice

France | 2014 | 94 mins | DCP Colour

DIRECTOR: Lucie Borleteau **PRODUCER:** Marine Arrighi **SCRIPT:** Lucie Borleteau, Clara Bourreau
CINEMATOGRAPHY: Simon Beaufiglioli **EDITING:** Guy Lecorne **SOUND:** Marie-Clotilde Chery, Edouard Morin, Melissa Petitjean
MUSIC: Thomas De Pourquery **CAST:** Ariane Labed, Melvil Poupaud, Anders Danielsen Lie

Much has been made of late of the lack of strong lead roles for women. So it is doubly refreshing to see *Fidelio* sail boldly forth with a woman at the helm (Lucie Borleteau, the director) and also in the bowels of the ship (the wonderful star Ariane Labed, playing a mechanic.)

A man is killed in a marine accident, opening up a short-term opportunity for Alice, but taking her away from her adoring Norwegian boyfriend. As the space between them grows, Alice becomes intrigued with the diary of the man she's replaced, in which he details his various dalliances in every other port. Is that aspect of a sailor's life exclusive to men? Perhaps this dilemma is what triggers her own slide back into the arms of the ship's captain, a former lover, despite her intentions to remain faithful.

The intensity of short-term passion proves irresistible, but ships dock and life catches up, leaving Alice, like all world adventurers, to face the remains of her life on shore.

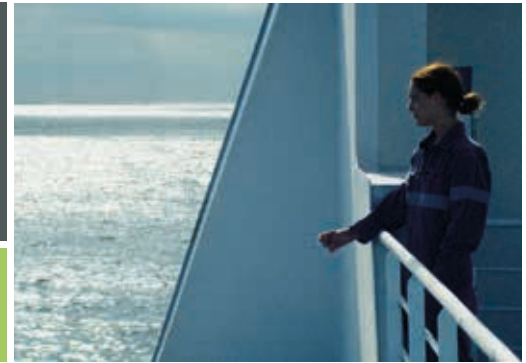
– *Palm Springs International Film Festival 2015*

In Beethoven's opera *Fidelio*, a woman disguises herself as a man. While director Lucie Borleteau was not aware of this fact when naming her film (she was referencing a type of cargo ship used by the Navy), she agrees it is an apt comparison. The subversion of gender roles is a "driving engine" in *Fidelio, l'odyssée d'Alice*.

– *Mallory Andrews, Locarno Film Festival 2014*

WINNER: Best Actress, *Locarno Film Festival 2014*

WINNER: Europa Cinemas Label Award,
Locarno Film Festival 2014



LUCIE BORLETEAU (born Epsom, UK, 1980) studied film prep in Nantes before taking a master's from the Université de Paris VIII in 2004. Previously an actress, she directed a trio of shorts between 2008 and 2012, including *La grève des ventres* (12). She has worked as an assistant director on Arnaud Desplechin's *A Christmas Tale* (08) and collaborated as screenwriter with Claire Denis on *White Material* (09). *Fidelio, Alice's Journey* (14) is her feature directorial debut.



My Skinny Sister

Min Lilla Syster

Sweden | 2015 | 95 mins | DCP Colour

DIRECTOR: Sanna Lenken **PRODUCER:** Annika Rogell **SCRIPT:** Sanna Lenken **CINEMATOGRAPHY:** Moritz Schultheiß
EDITING: Hanna Lejonqvist **SOUND:** Gustaf Berger, Sascha Henry **MUSIC:** Per Störby Jutbring **CAST:** Rebecka Josephson, Amy Deasismont, Annika Hallin, Henrik Norlén, Maxim Mehmet

SANNA LENKEN (born Gothenburg, 1978) studied directing at the Dramatiska Institutet in Stockholm between 2005 and 2008 and took a masters in screenwriting there. She has directed several prize-winning short films, as well as a youth drama series *Double Life* for Swedish television. *My Skinny Sister* (15) is her debut feature film.

No one can love, or hate, like sisters. 12-year old endearingly awkward and chubby Stella, spends her time practicing her first kiss on tomatoes, making prank phone calls, and watching her older sister Katja in her beautiful figure skating outfit glide over the ice. She's also the only one who knows her sister's secret.

Stella begins to notice Katja's odd behavior, barely eating and throwing up after meals, and she doesn't quite understand what's going on. Katja makes her swear not to tell, saying she'll tell everyone about Stella's crush on her older figure skating coach and about the love poems she writes in her diary – so Stella doesn't. Yet as things begin to get worse, protecting her older sister becomes the most important thing, and Stella hopes it's not too late.

Shot in soft lighting, and usually from Stella's point of view, *My Skinny Sister* illustrates nostalgia for childhood best friendships, first romances, lazy summers, and whispered secrets. Thematically it takes a heavier turn, perfectly capturing with amazing performances by Swedish pop star Amy Deasismont (Katja) and Rebeckah Josephson (Stella) the naiveté and confusion these situations can cause in the eyes of an adolescent.

– *Seattle International Film Festival 2015*

WINNER: Best International First Feature,
Galway Film Fleadh 2015

The Lobster

Ireland, United Kingdom, France, Greece, Netherlands | 2015 | 119 mins | DCP Colour

DIRECTOR: Yorgos Lanthimos **PRODUCERS:** Ed Guiney, Lee Magiday, Ceci Dempsey, Yorgos Lanthimos, **SCRIPT:** Yorgos Lanthimos, Efthimis Filippou **CINEMATOGRAPHY:** Thimios Bakatakis **EDITING:** Yorgos Mavropsaridis **SOUND:** Johnnie Burn **MUSIC:** Amy Ashworth **CAST:** Colin Farrell, Rachel Weisz, Léa Seydoux, John C. Reilly, Ben Whishaw, Ariane Labed

Winner of the Jury Prize at this year's Cannes, the new film from Greek auteur Yorgos Lanthimos is another journey into one of his singular universes. As in the director's previous films *Dogtooth* and *ALPS*, the world of *The Lobster* is governed by absurd laws that provoke bizarre behaviour by its inhabitants. Beneath the madness Lanthimos locates a profound emotional core of yearning, pain, love, and loss.

As the film begins, David (Farrell) has just been left by his wife. This means that, as with all those in this society who are without a partner – for whatever reason, be it death, divorce, or a simple breakup – he must report to a secluded hotel and search for a new mate amongst the other residents. If the guests fail to find a partner within forty-five days, they are promptly transformed into animals and sent out into the wild. (As he likes the sea, David registers to become a lobster in case of failure to hook up.)

Though David at first tries to abide by the rules, he soon becomes appalled by the hotel's rigidly enforced regime and escapes into the woods, where he finds shelter with a band of runaways who have rebelled against their society's monogamous order – and is drawn to a fellow outcast, the “Short-Sighted Woman” (Weisz).

Making his first English-language feature and working with a star-filled international cast, Lanthimos not only preserves but enhances the unique mood, tone, and imaginative freedom of his previous works. *The Lobster* is one of the year's most remarkable films.

– Dimitri Eipides, *Toronto International Film Festival 2015*

WINNER: Jury Prize, *Cannes Film Festival 2015*



YORGOS LANTHIMOS (born Athens, 1973) studied at the Hellenic Cinema and Television School Stavrakos. He directed commercials, music videos, short films, and experimental theatre before making his feature directorial debut with *My Best Friend* (01), co-directed with Lakis Lazopoulos. His features as solo director are *Kinetta* (05), *Dogtooth* (09, which screened at VS 2010), *ALPS* (11) and *The Lobster* (15).



The Lesson

Urok

Bulgaria, Greece | 2014 | 107 mins | DCP Colour

DIRECTORS: Kristina Grozeva, Petar Valchanov **PRODUCERS:** Magdalena Ilieva, Kristina Grozeva, Petar Valchanov, Konstantina Stavrianou, Rena Vougioukalou **SCRIPT:** Kristina Grozeva, Petar Valchanov **CINEMATOGRAPHY:** Krum Rodriguez **EDITING:** Petar Valchanov **SOUND:** Dobromir Hristoskov, Veselin Zografov **CAST:** Margita Gosheva, Ivan Burnev, Ivanka Bratoeva

KRISTINA GROZEVA (born Sofia, 1976) first graduated in journalism from the University of Sofia in 2000, and then in film and TV directing from the National Academy of Theatre and Film Arts (NATFA) in 2005. She has made two television series and several short films with Petar Valchanov, including the award-winning short *The Jump* (12). *The Lesson* (14) is their feature debut and is the first installment of a planned trilogy.

PETAR VALCHANOV (born Plovdiv, Bulgaria, 1980) graduated in film and TV directing from the National Academy of Theatre and Film Arts (NATFA) of Sofia in 2008. From the outset – starting with his debut documentary *Parable of Life* (09) - he has shared directing duties with Kristina Grozeva, now his wife.

Playing upon the universality of being anxiously broke, Bulgarian filmmaking duo Kristina Grozeva and Petar Valchanov's stark, stealthy, and dispassionately shot social-realist drama traps viewers in what turns out to be a precisely paced, nightmarish thriller.

The industriousness and Larry David–rivaling pedantry of rural small-town schoolteacher and mother Nadezhda (Margita Gosheva) are introduced straightaway, as she obsessively vows to expose a young classroom thief. At home, her drunken deadbeat of a husband has also essentially stolen money by squandering the family's mortgage payments, leaving "Nade" just three days to save their home from the auction block.

Frustrated by an employer facing its own insolvency, disillusioned by her family, and let down by

unbending bureaucracy, Nade pounds the pavement and has her principles tested as the obstacles intensify and hopeful options disappear.

Some have drawn easy comparisons between her against-the-clock tenacity and Marion Cotillard's humiliating mission to save her hide in *Two Days, One Night* – to be fair, the film's austere tracking shots sometimes mirror the Dardennes' and even Robert Bresson's – but the urgency becomes more wickedly visceral here as Nade makes bold, morally compromising choices involving shady troublemakers. It's a tough, gripping watch made emotionally rewarding through trenchant plotting and Gosheva's tight-lipped expressiveness.

– *The Village Voice*

WINNER: Best New Director,
San Sebastian Film Festival 2014

The Grump

Mielensäpahoittaja

Finland | 2014 | 105 mins | DCP Colour

DIRECTOR: Dome Karukoski **PRODUCERS:** Markus Selin, Jukka Helle **SCRIPT:** Dome Karukoski, Tuomas Kyrö
CINEMATOGRAPHY: Pini Hellstedt **EDITING:** Harri Ylönen **SOUND:** Tuomas Klaavo **MUSIC:** Hilmar Örn Hilmarsson
CAST: Antti Litja, Petra Frey, Mari Perankoski, Iikka Forss, Mikko Neuvonen



Following his 2013 drama *Heart of a Lion*, helmer Karukoski returns to the comedy-of-bad behavior mode of his 2010 box office hit *Lapland Odyssey* with an over-the-top character already featured in popular books by co-screenwriter Tuomas Kyrö.

The Grump is both an old-school Everyman and a force of nature; when he is not happy, his is not the only day that is ruined. He holds some politically incorrect views, a remnant of the good old days, when, according to him, children weren't spoiled and people didn't spend money on useless things. But he also exudes solid virtues and believes in taking care of his loved ones, such as his Alzheimer's-afflicted wife, whom he visits daily in her care home.

After a bad fall necessitates some physical therapy, the plaid-shirt-and-suspenders-wearing protagonist heads to Helsinki, to the home of his ineffectual intellectual son and bossy daughter-in-

law, Liisa. The Grump's dialogue is all grumbles, something that quickly gives businesswoman Liisa a headache.

But rather than have her restless guest clamber up ladders or clean out the garage, Liisa piles him into the car as she races to the airport to pick up the Russian businessmen with whom she needs to close a major deal. But members of the Grump's generation have complicated feelings toward their superpower neighbor, and he's not one to hold his tongue.

Happily, though, the co-scripters make what initially looks like a catastrophe evolve into a touching story about tolerance and closing the generation gap. Along the way, they give the film and their irascible lead some depth and heart by including poignant archival footage and photos of the good old days that he constantly references.

– Alissa Simon, *Variety*

DOMÉ KARUKOSKI (born Cyprus, 1976) graduated from Helsinki's University of Art and Design (UIAH). His graduation project *Beauty and the Bastard* (05) was nominated for eight Finnish National Film Awards and screened at the Berlin and Tribeca Film Festivals. His second film, *The Home of Dark Butterflies* (08), was selected to represent Finland at the Academy Awards. He has also directed the films *Forbidden Fruit* (09), *Lapland Odyssey* (10) and *Heart of a Lion* (13). In 2013 the U.S. magazine *Variety* named him as one of "10 Directors to Watch", the first time a Finnish director had made it onto the list. *The Grump* (13) is his latest film.



Shem the Penman Sings Again

Ireland | 2015 | 78 mins | DCP Black and White

DIRECTOR: Pádraig Trehy **PRODUCER:** Rossa Mullin **SCRIPT:** Pádraig Trehy, Peter McCarthy **CINEMATOGRAPHY:** Eimear Ennis Graham, P.J. Dillon **EDITING:** Tony Murphy **SOUND:** Neil Hurley, Hugo Parvery **MUSIC:** John O'Brien **CAST:** Frank Prendergast, Louis Lovett, Hugh O'Connor, Laura Murphy, Brian Fenton, Martin Lucey

PÁDRAIG TREHY lectures in Film at CIT Crawford College of Art & Design. As a filmmaker he has been writing and directing films since 2001, beginning with the short documentary *The Headstones of Seamus Murphy*, which won the Cork Film Centre Creative Documentary Award. Other short films he has directed include *Trying to Sell Your Soul When The Devil Won't Listen* (03), about the Cork punk band The Sultans of Ping, *My First Motion Picture* (04) and *The Kings of Cork City* (05). His documentary short film *Seamus Murphy: A Quiet Revolution*, about the Cork-born sculptor, premiered at the Cork Film Festival 2014. *Shem the Penman Sings Again* (15), which was produced under the Irish Film Board's micro-budget scheme and will receive a limited theatrical release in early 2016 with support from the IFB, marks his debut as a feature director.

Shem the Penman is an imagined archive of the actual and much fabled friendship between James Joyce and tenor John McCormack.

The character of Shaun the Post in Joyce's "unreadable" novel, *Finnegan's Wake* was based on McCormack.

Joyce portrayed himself as Shaun's lowly twin brother, Shem the Penman.

Joyce and McCormack's encounters are reimagined and interrupted by a series of films within the film which chart the exploits of Shem and Shaun. As Joyce's eyesight fails, the narrative is carried by a mix of archive recordings and imaginary radio broadcasts.

Producer Rossa Mullin will introduce the screening.

The Club

El Club

Chile | 2015 | 98 mins | DCP Colour

DIRECTOR: Pablo Larraín **PRODUCER:** Juan de Dios Larraín **SCRIPT:** Guillermo Calderón, Daniel Villalobos, Pablo Larraín
CINEMATOGRAPHY: Sergio Armstrong **EDITING:** Sebastián Sepúlveda **SOUND:** Miguel Hormazábal **CAST:** Alfredo Castro, Roberto Farías, Antonia Zegers, Alejandro Goic, Jaime Vadell, Alejandro Sieveking, Jose Soza



In a rundown cottage on an unremarkable stretch of blasted coastline, a small group of priests live out quiet lives of contemplation, abstinence and greyhound racing, under the unforgiving rule of their housemistress, Sister Monica. But their isolation is no spiritual quest and when a sailor arrives seeking justice for the crimes visited upon him as a child, the group's fragile grip on sanctuary comes tearing apart.

Winner of the Grand Jury Prize in Berlin, *The Club* is the latest uncompromising, tightly wound offering from incendiary writer/director Pablo Larraín (*No*). A searing broadside on the unwillingness of the Catholic Church to face up to the sins committed by their priests, *The Club* is a work of jet-black humour, razor-sharp satire and emotional complexity that will leave you jolted to your core.
– *Melbourne International Film Festival 2015*

"*The Club* sees [Larraín] at his most masterful ... the film's compassion is strongly felt, its mordant humour glinting like a blade. Five stars."
– *The Guardian, Berlin Film Festival 2015*

WINNER: Grand Jury Prize, Silver Bear,
Berlin Film Festival 2015

PABLO LARRAÍN (born Santiago, 1976) studied film at the University for the Arts, Sciences and Communication in Santiago before co-founding the Fábula production company in 2005. In the same year he made his feature film debut with *Fuga*. He followed this with *Tony Manero* (07), which premiered in the Directors' Fortnight at Cannes in 2008, and *Post Mortem* which premiered at the 2010 Venice Film Festival. His film *No* (12) was nominated for a Best Foreign Language Film Oscar. He has been working as a producer and director on the HBO series *Profugos* since 2011.



Irish Shorts 2015 Programme 2

Ireland | 2015 | 66 mins | DVD Colour

PROGRAMME 2 SCHEDULE		66 mins
Tea with the Dead	OTHER	7 mins
The Duel	OTHER	3 mins
Under Open Skies	REALITY BITES	12 mins
Rince	GEARRSCANNÁIN	8 mins
Rockmount	SIGNATURES	13 mins
Seventh Son	REALITY BITES	13 mins
Somewhere Down the Line	FRAMEWORKS	10 mins

Discover a mix of new and established Irish filmmakers in a selection of live-action, animated and documentary shorts featured on the eleventh volume of the Irish Talent on Film DVD series.

Signatures is the Irish Film Board's flagship short-film scheme. It showcases live-action short filmmaking, encouraging strong, original storytelling, visual flair and production values appropriate to the big screen. These short films act as a proving ground for Irish creative talent who aspire to write, direct and produce feature-length films for the cinema.

Reality Bites is a short-documentary scheme that encourages experimentation and a fresh approach to non-fiction filmmaking, whether the documentary is journalistic or creative, observational or aesthetic, objective or personal.

Frameworks is a short-animation scheme that looks for filmmakers with imagination, visual flair and commitment to innovation. It is also open to established animators who wish to realise more personal and creative projects. The films produced through the Frameworks scheme were co-financed by IFB, RTÉ and the Arts Council.

Gearrscannáin offers new directors a chance to produce Irish language shorts that challenge viewers and introduce interesting themes, while also appealing to a general audience.

Sunset Song

United Kingdom, Luxembourg | 2015 | 135 mins | DCP Colour

DIRECTOR: Terence Davies **PRODUCERS:** Sol Papadopoulos, Roy Boulter, Nicolas Steil **SCRIPT:** Terence Davies
CINEMATOGRAPHY: Michael McDonough **EDITING:** David Charap **SOUND:** Marc Thill Music: Gast Waltzing
CAST: Agyness Deyn, Peter Mullan, Kevin Guthrie, Jack Greenlees



Distant Voices, Still Lives, The Long Day Closes, The Neon Bible, Of Time and the City, The House of Mirth: Terence Davies is responsible for some of the most important UK cinema of the past forty years, each film a nostalgic labour of love. *Sunset Song*, the long-awaited feature adaptation of Lewis Grassic Gibbon's classic 1932 novel (a staple in Scottish classrooms), is another meditation on the past, delving into the life of a farming family in northeast Scotland. Exquisitely shot, each scene looks like an Old Masters painting as Davies applies his distinct "memory realism" style to a twentieth-century northern British milieu that many will recognize from the writer-director's previous films.

Scratching a livelihood out of the stunning but harsh terrain, the Guthrie family cowers in obedient fear of its brooding patriarch (Peter Mullan), a man prone to sudden and ferocious bursts of anger. As Guthrie's long-suffering wife retreats into silence, the film's attention shifts to his daughter Chris

(Agyness Deyn), a beautiful and intelligent young woman divided between her hatred for the coarse people in her village and her love of the landscape. Chris dreams, as does her brother Will (Jack Greenlees), of freedom and escape. The first comes suddenly. The second is more complicated: the arrival of handsome young Ewan Tavendale (Kevin Guthrie) into her life brings happiness, only for it to be disrupted by the Great War.

Davies depicts the growth of relationships, the aura of unexpected bliss, with incomparable sensitivity. He identifies completely with the world he creates in *Sunset Song*, inhabiting Chris' life and its challenges with a palpable love for the character. But he also knows that actions are never simple, nothing is permanent, and that the outside world is often unkind.

– *Piers Handling, Toronto International Film Festival 2015*

TERENCE DAVIES (born Liverpool, 1945) studied at the National Television and Film School. He first established himself with three celebrated shorts, *Children* (76), *Madonna and Child* (80) and *Death and Transfiguration* (83), which were subsequently screened collectively at film festivals internationally as *The Terence Davies Trilogy*, and won numerous awards. His autobiographical debut feature *Distant Voices, Still Lives* (88) won multiple awards including the Golden Leopard Award at the Locarno Film Festival. He has also directed *The Long Day Closes* (92), *The Neon Bible* (95), *The House of Mirth* (00), *Of Time and the City* (08) and *The Deep Blue Sea* (11). *Sunset Song* (15) is his latest film.



99 Homes

USA | 2014 | 110 mins | DCP Colour

DIRECTOR: Ramin Bahrani **PRODUCERS:** Ashok Amritraj, Ramin Bahrani, Justin Nappi, Kevin Turen
SCRIPT: Ramin Bahrani, Amir Naderi **CINEMATOGRAPHY:** Bobby Bukowski **EDITING:** Ramin Bahrani **SOUND:** Micah Bloomberg, Eliot Connors **MUSIC:** Anthony Partos, Matteo Zingales **CAST:** Michael Shannon, Andrew Garfield, Laura Dern

RAMIN BAHRANI (born North Carolina, 1975) received his BA from Columbia University in New York City, and then moved to Iran for three years where he made his student thesis film, *Strangers* (00). His films, beginning with *Man Push Cart* in 2005, have garnered international acclaim and numerous awards. In 2009 he was the subject of a three-film retrospective at the Museum of Modern Art in New York and also received a Guggenheim Fellowship. He is currently a professor of film directing at Columbia University's graduate film program. He is also known for *Chop Shop* (07), *Goodbye Solo* (08) and *At Any Price* (12).

Ramin Bahrani has established himself as a film-maker with a flair for dramatising the experiences of new immigrant communities in the United States, with excellent pictures like *Man Push Cart* and *Goodbye Solo*. The same compassion is here, but the engines of drama and confrontation have been revved up an awful lot more. *99 Homes* is an exciting and emotionally grandstanding drama about temptation, shame, humiliation and greed.

The drama revolves around two men, a corrupter and a corruptee. Michael Shannon plays Rick Carver, a hard-faced estate agent in Orlando, Florida: the court-appointed agent for homes that have been repossessed by the bank because the wretched owners couldn't keep up the payments.

One of his victims is hardworking carpenter and builder Dennis Nash (Garfield), a single dad living with his infant son and his mother (Dern), who runs a hairdressing business in the lounge. They fall

behind with the payments; Carver kicks them out and Dennis and his family endure the unthinkable calvary of shame as all their worldly goods are thrown out into the street. Desperate for work, Dennis finds that Carver himself needs a willing hand. Nash begins to work for Carver as a builder before graduating to doing eviction work himself. He may even get his beloved family home back, at the cost of his soul.

Bahrani sketches out a sickeningly ironic mentor relationship between the two men, and like a Vichy collaborator learning to admire the Germans, Dennis finds himself submitting to Carver's tutelage and ideology: survival is all, making a buck is all.

This is a tough, muscular, idealistic drama that packs a mighty punch, and Shannon and Garfield are excellent.

– Peter Bradshaw, *The Guardian*,
Venice Film Festival 2014

Red Army

USA, Russia | 2014 | 84 mins | DCP Colour

DIRECTOR: Gabe Polsky **PRODUCER:** Gabe Polsky **SCRIPT:** Gabe Polsky **CINEMATOGRAPHY:** Peter Zeitlinger, Svetlana Cvetko
EDITING: Eli Despres, Kurt Engfehr **SOUND:** E.J. Holowicki **MUSIC:** Christophe Beck, Leo Birenberg
FEATURING: Slava Fetisov, Vladimir Pozner, Alexei Kasatonov, Vladimir Krutov, Vladislav Tretiak



Young American film-maker Gabe Polsky – born to Russian parents – excels himself in this fabulous, funny, uplifting film. *Red Army* can sit comfortably beside such great sports docs as *When Were Kings*, *Senna* and *Once in a Lifetime*.

The director has based his film around the extraordinarily charismatic, stubborn, wryly funny Viacheslav Fetisov. Recruited by the Red Army team when he was just eight, he went on to form an unbeatable partnership with four equally stoic colleagues that helped the side dominate the sport for two decades. The film catches them weaving and dancing about the ice in a manner that seems to defy physics and biology.

Fetisov is clearly not a chap to be messed with. When the Soviet Union began to wind down during the late 1980s, he, like his colleagues, was eager to avail of the money being flung around by the US National Hockey League. But he refused to accept

the Politburo's terms and pay the majority of his salary back to the state. At the same time, a man of great honour and national pride, he would not countenance the notion of defecting. This did not stop the KGB beating him up after he stormed away from the national side.

When Fetisov eventually makes it to the NHL the film becomes more interesting still. Without over-egging any political puddings, *Red Army* uses sport to make some telling points about the differences between Soviet and US society.

– Donald Clarke, *The Irish Times*,
Cannes Film Festival 2014

GABE POLSKY (born Chicago, 1979) has produced several films including Werner Herzog's *Bad Lieutenant: Port Of Call New Orleans* (09) and Elgin James' *Little Birds* (11). He and his brother, Alan Polsky, directed and produced the feature *The Motel Life* in 2012. *Red Army* (14) is his directorial feature documentary debut.



In The Courtyard

Dans la Cours

France | 2013 | 98 mins | DCP Colour

DIRECTOR: Pierre Salvadori **PRODUCER:** Philippe Martin **SCRIPT:** David Colombo-Leotard, Pierre Salvadori
CINEMATOGRAPHY: Gilles Henry **EDITING:** Isabelle Devinck **SOUND:** Brigitte Taillandier **MUSIC:** Stephin Merritt, Gregoire Hetzel
CAST: Catherine Deneuve, Gustave Kervern, Feodore Atkine, Pio Marmai, Nicolas Bouchaud

PIERRE SALVADORI (born Tunisia, 1964) studied acting under Jacqueline Chabrier between 1981 and 1983 whilst also attending film seminars at the Faculté de Jussieu in Paris. In 1989 he wrote the screenplay for the black comedy *Wild Target* which he later directed in 1993 and earned him a César nomination for Best First Work. His feature films include *The Apprentices* (95), *White Lies* (98), *The Sandman* (00), *Priceless* (06) and *Beautiful Lies* (10). *In the Courtyard* (13) is his most recent film.

A lively rapport between the regal Catherine Deneuve and the gentle-bearish Gustave Kervern lends warmth and charm to this tragicomedy of Paris tenement life. She is Mathilde, living on the top floor, recently retired and so unsure of what to do with herself that her husband Serge (Feodor Atkine) is concerned for her sanity. When they interview Antoine (Kervern) for the position of building custodian, Serge is unimpressed by his lack of focus or prior qualifications, but Mathilde considers he'd make a refreshing change and Serge gives in.

They are both right. As a custodian Antoine is rubbish: he turns a blind eye to courtyard comings and goings that outrage the more law-abiding residents. But he becomes friend and confidant to the anxious Mathilde, and she to him.

Best known for pacey comedies, director Pierre Salvadori (*Priceless*, *Beautiful Lies*) brings his light touch to more substantial themes here.

– *New Zealand International Film Festival 2014*

Presented with the support of the French Embassy and the Institut Français



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Macbeth

United Kingdom, France, USA | 2015 | 113 mins | DCP Colour

DIRECTOR: Justin Kurzel **PRODUCERS:** Iain Canning, Emile Sherman, Laura Hastings-Smith **SCRIPT:** Todd Louiso, Jacob Koskoff, Michael Lesslie **CINEMATOGRAPHY:** Adam Arkapaw **EDITING:** Chris Dickens **SOUND:** Stuart Wilson **MUSIC:** Jed Kurzel
CAST: Michael Fassbender, Marion Cotillard, Paddy Considine, Sean Harris



Justin Kurzel's blistering, blood-sticky new screen version of *Macbeth* unseams the famous Shakespearean tragedy open from the navel to the chops, letting its insides spill out across the rock underfoot. Kurzel's chilling debut feature, the 2011 true-crime thriller *Snowtown*, suggested the then-37-year-old Australian filmmaker was a talent to watch. But this towering, consistently ingenious film establishes him as a director to cherish.

Built around a pair of cosmically powerful performances from Michael Fassbender as *Macbeth* and Marion Cotillard as Lady Macbeth, Kurzel's film, which had its world premiere at the Cannes Film Festival, retains the play's Scottish Middle Ages setting and some of Shakespeare's words.

After seeing Fassbender and Cotillard in these roles, the thought of ever seeing anyone else play them fades into irrelevance. Fassbender makes Macbeth a totally plausible despot, bringing him

roaring out of the shadows of his often-more dominant wife. Yet Fassbender makes his character's hunger for power feel entirely human, and perhaps even a little perversely noble, though his sanity ebbs away.

And then there's Cotillard, who has the cold, ivory composure of a Lewis chess piece, complemented by some *Black Swan*-like make-up and tremendously scary, shroud-like costumes. But again, through all the scheming and blood-letting, the actress never loosens her grip on the character's humanity.

The tragedy of *Macbeth* feels as vital and visceral here as it did in the hands of Roman Polanski and Akira Kurosawa, whose previous retellings are as good as Shakespeare on film gets. Kurzel's version stands respectably beside them, and there can be few higher compliments than that.

— Robbie Collin, *The Telegraph*

JUSTIN KURZEL (born Gawler, Australia, 1974) trained at the National Institute of Dramatic Arts. He also studied Filmmaking at the Victorian University of Arts, where he presented his graduation assignment, the short film *Blue Tongue* (05). His first feature film *Snowtown* (11) premiered at the Cannes Film Festival Critics Week where it received a Special Jury mention. He wrote and directed the *Boner McPharlin's Moll* segment in the anthology film *The Turning* (13). *Macbeth* (15) is his latest film.



Quai d'Orsay

France | 2013 | 113 mins | DCP Colour

DIRECTOR: Bertrand Tavernier **PRODUCERS:** Frederic Bourboulon, Jerome Seydoux
SCRIPT: Antonin Baudry, Christophe Blain, Bertrand Tavernier **CINEMATOGRAPHY:** Jerome Almeras **EDITING:** Guy Lecomte
SOUND: Jean-Marie Blondel **MUSIC:** Philippe Sarde **CAST:** Thierry Lhermitte, Raphaël Personnaz, Niels Arestrup, Julie Gayet

BERTRAND TAVERNIER (born Lyon, 1941) is a director, screenwriter, producer and author, who started his career in film-making as an assistant to Jean-Pierre Melville. In 1974 he directed his first feature film, *The Clockmaker* (*L'Horloger de Saint-Paul*). Since his debut, the eclectic Tavernier has worked with many different film genres and is considered to be one of the great masters of French cinema. In 1984 his film *A Sunday in the Country* won him the Best Director Prize at the Cannes Film Festival, while his compelling drama *The Bait* (*L'appât*, 95) took the Golden Bear Award for Best Film at the Berlin Film Festival. His other films include *Round Midnight* (86), *Life and Nothing But* (89), *La fille de d'Artagnan* (*D'Artagnan's Daughter*, 94), *Safe Conduct* (*Laissez-passer*, 02) and *The Princess of Montpensier* (10).

Pitched somewhere between *Yes*, *Minister* and *The West Wing*, *Quai d'Orsay* is a merciless satire of the French political classes that will resonate with anyone who has ever lamented the calibre of our elected representatives. The great Bertrand Tavernier brings a sense of glee to this breezy adaptation of the award-winning graphic novel by Abel Lanzac, a former government speechwriter.

Raphaël Personnaz is hired as speechwriter for mercurial, unpredictable Foreign Minister Alexandre Taillard de Worms (played to the hilt by Thierry Lhermitte). He is soon confronted by the cut-throat world of international diplomacy and a minister who has turned gibberish into an art form. – *Glasgow Film Festival 2014*

"If Tavernier has never made a film in quite this key before, his love for the Hollywood studio comedies of the 1930s and '40s is in strong evidence throughout, from the rapid-fire dialogue to the workplace setting with its range of personalities competing for the boss' affections."

– Scott Foundas, *Variety*

WINNER: Best Screenplay, *San Sebastian Film Festival 2013*

Presented with the support of the French Embassy and the Institut Français



Seminar:

Social Media – A Guide and Top Tips

Saturday September 19th, 2.00pm | MAIN AUDITORIUM, THE MODEL

Do you know your #hashtags from your @replies? What's the difference between sharing and direct messaging?

In the digital world we now live in, for a lot of people social media has become the main way to communicate, interact and be updated. The surge in use of social media tools and digital marketing indicates that these platforms are now a crucial part of being able to engage with audiences for all arts activities, particularly for film.

But with all the tools available it can be a bit overwhelming to figure out which ones to use and how best to use them.

In this session digital marketing expert Lyndon Stephens will provide an introduction and guidance to those who want to learn more about social media, as well as giving top tips to how to use social media tools effectively for audiences.

The Michael Dwyer Award

Saturday September 19th PM | THE GLASSHOUSE

Michael Dwyer, known by many as the film correspondent of *The Irish Times*, was also access>CINEMA's Honorary President in recent years.

A native of Tralee, Co Kerry, Michael first publicly expressed his love of movies through his involvement in the Tralee Film Society in the early 1970s, before going on to establish and manage the Federation of Irish Film Societies, which later became access>CINEMA.

Established in 2010 as a tribute to Michael, and now an annual event, access>CINEMA presents the Michael Dwyer Award in recognition of the Irish film that has made the most impact on the access>CINEMA circuit during the year.

This weekend, we are delighted to present the Award to Ross Whitaker, director of *Unbreakable*, a film which deeply touched, uplifted and inspired audiences across the access>CINEMA network in 2014, as they shared the story of Mark Pollock and his formidable strength and positivity in the face of incredible obstacles throughout his life.

access>CINEMA is grateful for the support from MPLC for this award.

Acknowledgements

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So what did you think...

	REPLIES	A	B	C	D	E	REACTION METER
99 Homes							
The Club							
Fidelio, Alice's Journey							
The Grump							
Hand Gestures							
In the Courtyard							
Irish Shorts 2015 Programme 1							
Irish Shorts 2015 Programme 2							
The Lesson							
The Lobster							
Macbeth							
My Skinny Sister							
Next to Her							
Quay d'Orsay							
Red Army							
Shem the Penman Sings Again							
Sunset Song							
Tangerines							

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 **2010:** This Other Eden **2011:** Honey (Bal) **2012:** The Hunt **2013:** The Broken Circle Breakdown **2014:** Eastern Boys

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NOV 2015	access>CINEMA Spring 2016 Programming Meeting	IFI French Film Festival on Tour
JAN 2016	First Fortnight Film Tour	
APR 2016	Japanese Film Festival	
MAY 2016	Bealtaine Film Tour	access>CINEMA May Screening Day
JUN 2016	access>CINEMA Autumn 2016 Programming Meeting	

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ASUFFRAGETTE IN CINEMAS MONDAY 12TH OCTOBER