



Programmers' Screening Day

Monday February 27th
Light House Cinema

1976

Chile, Argentina, Qatar 2022

95 mins DCP Colour

Director: Manuela Martelli

Producers: Omar Zuniga, Alejandra Garcia, Dominga Sotomayor, Andrés Wood

Script: Manuela Martelli, Alejandra Moffat

Cinematography: Yarara Rodriguez

Editing: Camila Mercadal

Sound: Jesica Suárez

Music: Maria Portugal

Cast: Aline Kuppenheim, Nicolas Sepulveda, Hugo Medina, Alejandro Goic

Manuela Martelli (born Santiago de Chile, 1981) has acted in more than 15 films including *Machuca* (Andrés Wood, 04), *Malta Con Huevo* (Cristóbal Valderrama, 07), *La Buena Vida* (Andrés Wood, 08) and *Il Futuro* (Alicia Escherson, 13). In 2010, she received a scholarship to pursue a master's degree in film at Temple University, USA. She went on to direct the short films *Apnea* (15) and *Marea De Tierra* (16). She was selected by the Cannes Directors Fortnight's program *Chile Factory* to co-direct a short film with Amirah Tajdin, called *Land Tides*, which premiered at the Fortnight in 2015. *1976* is her feature film debut.



This strikingly thoughtful dramatic thriller tells a story set in the wake of Chile's 1973 coup, as a dictator ruthlessly cracked down on the country. Filmmaker Manuela Martelli uses an observational approach, letting the narrative take shape in bits and pieces with characters who are afraid to say too much to each other. It's beautifully shot and edited, and performed with steely understatement by a gifted cast.

To escape the escalating police violence in the city, the wealthy Carmen heads to her beach house with her maid Estela. Because of her medical past, the local priest Sanchez turns up asking her to care for Elias, an injured young man who's in hiding from officials. As she treats him in secret, she intrepidly travels further into a secret underground movement that has violent intentions. And the deeper she gets, the more she fears what might happen to her husband, children and grandchildren if she's caught.

All of this plays out like an intense mystery, with all kinds of unsettling things going on in the background, as seen in media headlines, clandestine meetings and suspicious activities. Outside her bubble, Carmen is now rattled by what's happening around her, from police checkpoints to a body on the beach. She was able to blithely ignore politics before she met Elias, but casual comments from policemen now carry sinister threats. And no matter how cautious she is, the potential for a fatal error is palpable.

As a woman whose calmly ordered world becomes increasingly imperilled, Kuppenheim is riveting to watch. Which makes Carmen's journey an intensely vivid experience for the audience as well. It's a textured, nuanced performance that transitions from the privileged ignorance to engaged terror. Most of the characters around her flit in and out of her periphery, as she worries about Sepulveda's intriguing, somewhat elusive Elias and begins to see the bigger picture for the first time. - *Shadows on the Wall*

Winner – Sutherland Award for Best First Feature, BFI London Film Festival 2022

Beasts, The

(As Bestas)

Spain, France 2022

137 mins DCP Colour

Director: Rodrigo Sorogoyen

Producers: Ibon Cormenzana, Ignasi Estapé, Anne-Laure Labadie, Jean Labadie

Script: Isabel Peña, Rodrigo Sorogoyen

Cinematography: Alex De Pablo

Editing: Alberto Del Campo

Sound: Fabiola Ordoyo, Altor Berenguer

Music: Olivier Arson

Cast: Denis Ménochet, Marina Foïs, Luis Zahera, Diego Anido, Marie Colomb

Rodrigo Sorogoyen (born Madrid, 1981) studied at the Madrid School of Cinematography & Audiovisual Arts. He started as a screenwriter for TV series, before making his feature debut co-directing *Eight Dates* (8 Citas, 08) with Peris Romano. His third film *May God Save Us* (16) won the Best Screenplay Prize at the San Sebastián International Film Festival. His 2017 short film *Madre* (later developed into a feature in 2019) was nominated in the Best Live Action Short Film category at the Academy Awards, while his fourth film *The Realm* (El Reino, 18) won 7 Spanish Goya Awards. *The Beasts* (22) has received acclaim at home and abroad including the Best Film and Director Prizes at the 2022 Tokyo International Film Festival.



Antoine and Olga are outsiders in the place that they have chosen as their home. They are French, educated and committed to improving their environment, both ecologically and through the restoration of the many derelict village houses. Their neighbours, in a tight knit community in Galicia's rural interior, are insular 'hill people'. And while many are welcoming, an argument over planning permission for a wind farm sparks tension with a pair of brothers which escalates into a full-blown feud. The latest from Spanish director Rodrigo Sorogoyen is a terrific psychological thriller and a brooding, muscular piece of filmmaking which makes the most of both the Galician backdrop and the imposing physicality of Ménochet and, as his nemesis Xan, the remarkable Luis Zahera.

From the opening sequence, slow motion footage of a wild horse being wrestled and subdued by men who bear the scars of living this close to nature, there's a bracing, feral savagery to the filmmaking. This is a land which is tamed by sweat and testosterone, where faces are etched by the hard-scrabble realities of day-to-day survival. It's not surprising that, although Antoine and Olga toil over their market garden, the privilege of their background marks them out as dilettantes in the eyes of the locals. There's a crackle of menace in the local bar, even before local blowhard Xan sets his sights on Antoine. A percussive and urgent score adds a scratchy, nervy quality which is in clever contrast to the film's visuals.

Antoine bristles at the provocations and mounting antagonism and responds by covertly filming the heated interactions with Xan and his slow-witted but sly younger brother Lorenzo. This only inflames the tension, as the level-headed Olga predicted it would. Sorogoyen captures the prickling animosity between the men in a phenomenal scene, filmed in a single unbroken shot, in the bar; he then revisits the technique for a no less explosive altercation between Olga and her daughter.

And while the jostling of the men and the sense of mounting threat is compellingly unsettling, it is Olga as a character, and Foïs as an actor, who is the film's secret weapon. The men spend a lot of time brutishly flexing muscles, but Olga, cool and unwavering in her quest for justice and revenge, shows what real strength looks like.

– *Screen International*

Blue Caftan, The

(*Le Bleu Du Caftan*)

France, Morocco, Belgium,
Denmark 2022

122 mins DCP Colour

Director: Maryam Touzani

Producer: Nabil Ayouch

Script: Maryam Touzani, Nabil Ayouch

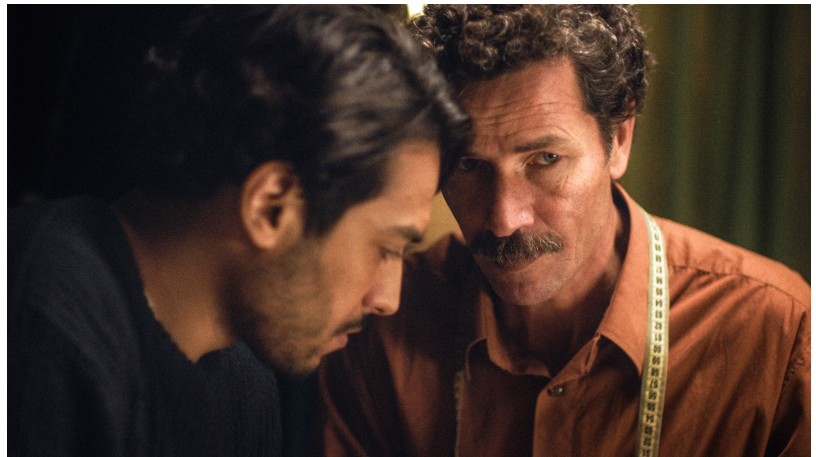
Cinematography: Virginie Surdej

Editing: Nicolas Rumpl

Sound: Nassim El Mounabbih

Cast: Lubna Azabal, Salem Bakri,
Ayoub Missiouï

Maryam Touzani (born Tangier, 1980) spent her childhood in her hometown before studying journalism in London. She returned to Morocco to work as a journalist, specializing in Maghreb cinema. In 2008, she wrote and directed a documentary for Morocco's first National Women's Day. She followed this with the two acclaimed short films *When They Slept* (12), and *Aya Goes to the Beach* (15). In 2014 she started collaborating closely with the director Nabil Ayouch on the script of his feature *Much Loved* (15). That collaboration continued on his films *Razzia* (17), which she co-wrote and also acted in, and *Casablanca Beats* (21). Her feature film debut, *Adam* (19), premiered in the Cannes Film Festival's Un Certain Regard section. *The Blue Caftan* (22) is her second film.



In one of Morocco's oldest medinas, in the city of Salé, Mina (Lubna Azabal) manages discerning customers while her tailor husband Halim (Saleh Bakri) works diligently in silence only a few feet away. Most days Halim can be found carefully crafting traditional caftans with detailed embroidery, committing historical significance to each enduring stitch and preferring to take all the time necessary to achieve his age-old standards of perfection.

When the demand for Halim's skill exceeds his personal capacity, he reluctantly accepts the help of Youssef (Ayoub Missiouï), a soft-spoken young apprentice. The eager Youssef wants to learn everything he can from his new mentor, paying close attention to each lesson in the maalem tradition and Halim's delicate mode of instruction. It is not long, however, before the couturier's careful attentions to craft drift to meet Youssef's longing gaze — while Mina watches.

With her second feature — following its FIPRESCI prize-winning premiere in Cannes' Un Certain Regard section — writer and director Maryam Touzani (*Adam*) asserts her expertise in developing characters and capturing performances that redefine for film the measure of intimacy and tenderness in human relationships. Veterans Bakri and Azabal leave no emotion unturned, with newcomer Missiouï providing an unforgettable debut. *The Blue Caftan* is a story of unparalleled adoration, one centred on laughter and longing over the popular expectations of love. - *Toronto International Film Festival 2022*

Night of the 12th, The

(*La Nuit Du 12*)

France, Belgium 2022

114 mins DCP Colour

Director: Dominik Moll

Producers: Caroline Bejo, Barbara Letellier, Carole Scotta, Simon Arnal

Script: Gilles Marchand, Dominik Moll

Cinematography: Patrick Ghiringhelli

Editing: Laurent Rouan

Sound: François Maurel

Music: Olivier Marguerit

Cast: Bastien Bouillon, Bouli Lanners, Anouk Grinberg, Pauline Serieys, Mouna Soualem, Camille Rutherford, Pierre Lottin

Dominik Moll (born Bühl, Germany, 1962) studied film at the City College of New York, where he directed his first shorts, and then at the French National Film School (IDHEC) in Paris. He worked as an editor and assistant director with directors including Marcel Ophüls and Laurent Cantet before he began writing and directing his own films. He has written and directed seven feature films so far. Among them are *Harry, He's Here to Help* (00), a Best Director winner at France's César Awards, *Lemming* (05), an opening film for the Cannes Film Festival and *Only The Animals* (19). His latest film is *The Night of the 12th* (22).



On the night of October 12, 2016, twenty-one-year-old Clara Royer was doused in gasoline and burned alive. Who might have done such a barbaric thing? Yohan and the police begin their investigations around Clara's friends and family. There is no doubt that it was a revenge act by one of the men Clara had dated. When the investigation stalls, the police begin focusing on the victim's personality and her views of free love.

Director Dominik Moll, a master of thrillers, goes beyond a simple murder case and immerses the audience in a thorough investigation of violence against women as a whole. Who is the faceless killer? A man who thinks a woman's body is his own, and every man who is ready to kill a woman to prove his power.

Based on a true story, *The Night of the 12th* digs into the darkness of the human soul. Its gritty tone has led many French critics and audiences to compare it with Bong Joonho's *Memories of Murder* (2003). - *Busan International Film Festival 2022*

Based on Pauline Guéna's non-fiction book, *18.3 – Une année à la PJ*, the film adapts just one section of a sprawling 500-page immersive look at the police judiciaire, which is the French equivalent of a police department's detective bureau. (Guéna's book was in part inspired by *David Simon's Homicide: A Year on the Killing Streets*.)

Moll and regular cowriter Gilles Marchand decided to focus on a single case in *18.3*, which followed the killing of a teenage girl, Clara. The real story took place outside of Paris, but Moll transplants the action to the outskirts of Grenoble at the foot of the French Alps, which gives his film a setting at once more epic and isolated, framing events against a monumental backdrop devoid of people. - *The Hollywood Reporter*

Pray For Our Sinners

Ireland 2022

81 mins DCP Colour and Black
& White

Director: Sinéad O'Shea

Producers: Maya Derrington, Sinéad O'Shea

Script: Sinéad O'Shea

Cinematography: Andrew Cummins, Brian Moore, Michael Lavelle, Enda O'Dowd

Editing: Enda O'Dowd

Music: George Brennan

Sinéad O'Shea is a filmmaker and journalist based in Dublin, but who grew up in Navan. Her first feature documentary, *A Mother Brings her Son to be Shot* (17), premiered at CPH:DOX 2018, where it was nominated for a FACT Award. It became a front page story for *The New York Times* after the shooting of Lyra McKee in 2019 and was one of the most successful documentary releases at Irish cinemas in 2018. Her first short drama *Humblebrag* premiered at the 2019 London Film Festival. O'Shea was named as one of the top 10 European female filmmakers to watch by the European Film Network and Screen International. She has also directed and produced over 100 films with Al Jazeera English, BBC, Channel 4 and RTE. *Pray for Our Sinners* (22) is her latest film.



In this arresting mixture of personal storytelling and political exposé, filmmaker Sinéad O'Shea returns to her small Irish hometown to scrutinize the recent history of the Catholic Church's pervasive abuse and neglect—and shine a light on the very few who managed to fight back. Delving into the institution of “mother and baby homes”—where unwed women were sent to give birth, many of whom died—and the widespread practice of corporal punishment in schools, O'Shea paints a staggering portrait of Irish life, which caused irreparable harm to women and children into the early 1990s.

Elegantly mixing archival footage with heart-breaking interviews, the film also offers uplifting profiles in courage of unsung activists who worked to mitigate the damage and affect change. At a time when women's rights are under assault around the world, *Pray For Our Sinners* is an at once sobering and empowering story about oppression and resistance. - *Chicago International Film Festival 2022*

O'Shea possesses an extraordinary skill for getting people to open up about difficult subjects, which she demonstrated in her previous film, *A Mother Brings Her Son to Be Shot*, about paramilitary violence in Northern Ireland.

With compassion and persistence, she gets her neighbours to open up about the brutal treatment of young women who got pregnant out of wedlock and were separated from their families to be placed in the so-called mother and baby homes. Her inquiry shines a light on the commanding role of the Catholic Church in every aspect of society in the Republic of Ireland.

- *Toronto International Film Festival 2022*

Sick Of Myself

(Syk Pike)

Norway, Sweden 2022

95 mins DCP Colour

Director: Kristoffer Borgli

Producers: Andrea Berentsen Ottmar,
Dyveke Bjørkly Graver

Script: Kristoffer Borgli

Cinematography: Benjamin Loeb

Editing: Kristoffer Borgli

Sound: Gustaf Berger, Jesper Miller

Music: Turns

Cast: Kristine Kujath Thorp, Eirik
Sæther, Anders Danielsen Lie

Kristoffer Borgli (born Oslo, 1985) grew up in a small suburb outside of the city, where skateboarding and making videos dominated his youth. After having made several remarkable shorts, he made his feature debut with *DRIB* in 2017. In 2018, his short film *A Place We Call Reality* received the Norwegian Film Critic Association Award for Best Short of the year. His second feature *Sick of Myself* had its world premiere at the 2022 Cannes Film Festival in the Festival's Un Certain Regard section.



Signe feels invisible. Realising the immediate attention people pay to tragedies, she starts to embellish stories – details of how she helped a woman who stumbled into the café she works at all bloody are only partially true – or fakes a severe nut allergy at her boyfriend's swanky art reception. When this is still not enough to compete with the recognition he receives as an artist, the young woman goes even further to invite malady into her own life: she starts taking pills whose side effects are known to cause visible disfigurement.

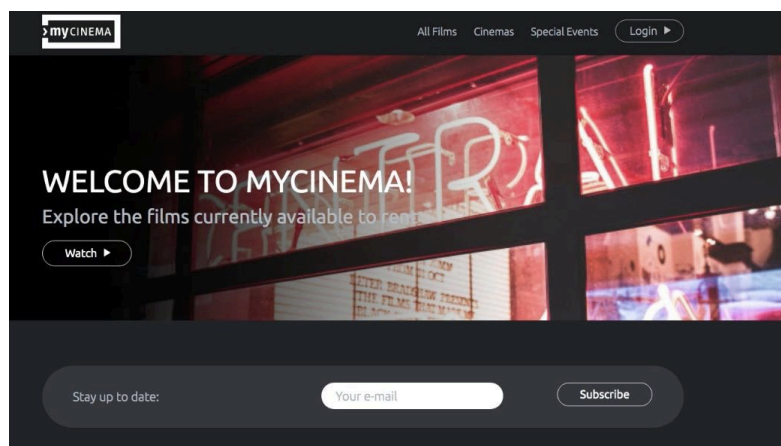
Written and directed by Kristoffer Borgli, *Sick of Myself* has underneath its immensely dark comedy a socio-critical study using a modified depiction of Munchausen syndrome to expose our collective narcissism. There is a fight for the spotlight that the Internet and social media may not have created but have definitely facilitated in recent years, and, paired with an innate morbid curiosity, victimhood has almost become a form of fetish that Signe decides to tap into.

Through creating an abominable yet undeniably relatable protagonist, the filmmakers have ensured that audiences are forced to admit that even though they might not take things as far as this character, they definitely understand the self-involved yearning underneath.

Some of the feature's dexterous sequences take the viewer straight into Signe's fantasy, how she hopes her actions will play out – the outcome in reality often presents a jarring contrast. One of her imagined scenarios involves a cameo appearance by Anders Danielsen Lie (star of last year's Norwegian Cannes sensation *The Worst Person in the World*). By no later than this moment, audiences will ask themselves why this couldn't have been the title for Borgli's film: Signe is much more deserving of the superlative than Renate Reinsve's Julie.

Kristine Kujath Thorp gives a heartfelt and witty performance as Signe. The actress's classically stunning features add another sinister layer to her character's willingness to destroy that very beauty. - *The Upcoming*

MyCinema Update

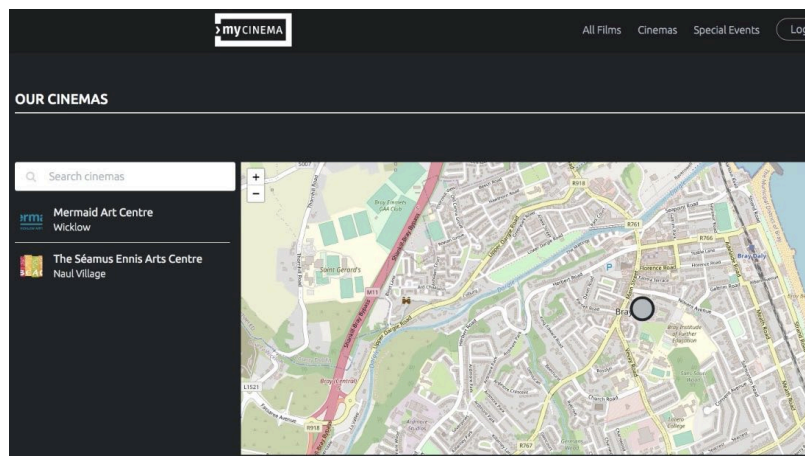


Over the past 18 months, access>CINEMA has been part of a European Cinema Innovation Project called CINNOVATE, which aimed to re-engage audiences for the big screen experience and European film.

At the heart of the project is a brand-new digital platform, which we have named **MyCinema**. **MyCinema** enables local cinemas and venues to complement the theatrical experience with a palette of new digital audience engagement and content features including:

- Cinema-powered VOD
- Event Cinema offers online
- Gaming and VR in cinemas
- Jukebox Cinema/ crowdsourcing private screenings
- Virtual film literacy offers

The platform and project has been piloted at three sites with a variety of activities held to re-engage existing and new film fans and bring them back to the cinema programmes in those venues post COVID.



Special Projects Officer Stephen McNeice, who has been leading access>CINEMA's part of the CINNOVATE pilot, will provide a short update about the project to access>CINEMA Screening Day delegates on Monday afternoon.