

Film Season

Ramor Theatre, Virginia, County Cavan

January – Easter 2005

Tue / Jan 25 2005 Japanese Story
Tue / Feb 01 2005 Game Over : Kasparov and the Machine
Tue / Mar 08 2005 At Five In The Afternoon
Tue / Mar 15 2005 I'm Not Scared
Tue / Mar 29 2005 Story of the Weeping Camel, The
Tue / Apr 05 2005 Spring, Summer, Autumn, Winter, And Spring
Tue / Apr 19 2005 Zatoichi

All films start at 8pm sharp

For further details please contact Ramor Theatre (049) 8547074



Japanese Story

Dir: Sue Brooks Australia / UK 2003 106 mins In Colour 16:9 15PG

A cross cultural drama with a twist, Japanese Story is one of the finest Australian films of the year, combining a sharp script with strong direction, sympathetic performances, a striking use of landscape and a considerable emotional punch. Toni Collette, plays a thirty-something geologist assigned to babysit a visiting Japanese executive, and to show him around an area in the Western Australian outback which is rich in iron ore deposits. Relations get off to a rocky start when it transpires that neither speaks the other's language, and he makes the assumption that she is simply his driver, much to her irritation. Despite their initial froideur and lack of common ground, their difficulties in navigating the desert terrain serve to bring them closer, and the film seems headed down a familiar if very well observed route of opposites attracting. Then something happens, impossible to reveal, which prompts a dramatic change of direction. Even by her own high standards, Toni Collette is exemplary as the woman forced by feelings to re-evaluate her life, and Brooks and her team get the emotional temperature of the film just right. This makes the quiet dignity of the film's denouement all the more devastating — and that really is a recommendation. - Sandra Hebron, London Film Festival

Sue Brooks (born Victoria, Australia, 1953) trained at the Australian Film, Television and Radio School and directed the award-winning short films The Drover's Wife (84) and An Ordinary Woman (89) before her first feature Road to Nhill (97), which attracted favourable reviews and recognition on the international festival circuit. Her TV credits include the drama series Raw FM (97) and SeaChange (98). Japanese Story (03), her second feature, was selected for Un Certain Regard at Cannes. At Australia's annual AFI Awards last year Brooks earned kudos as Best Director and Japanese Story took 8 other awards, including Best Film, Best Original Screenplay, Best Cinematography and Best Actress, for Toni Collette.

"The year's most unusual romance...breathhtaking, emotionally rich and simply stunning." - Film Review

Un certain regard - Cannes 2003

Winner - Best Feature Film / Showtime IF Award

Winner - Best Director / Showtime IF Award

Winner - Best Cinematography / Showtime IF Award

Winner - Best Actress (Toni Collette) / Showtime IF Award



Game Over Kasparov and the Machine

Dir: Vikram Jayanti **UK / Canada** **2003** **87 mins** **In Colour**

For the international chess community, it was the stuff of Greek tragedy – possibly even a blow against humanity. Garry Kasparov, arguably the greatest chess player the ancient game has seen, was defeated by IBM's computer, Deep Blue. "It's about the supremacy of human beings over machines in purely intellectual fields. It's about defending human superiority in an area that defines human beings," Kasparov had said prior to the 1997 match. He did not take the loss lightly. There is a conspiratorial tone to Vikram Jayanti's probing new film, with its tracking shots that stalk through dark corridors, hushed narration and seditious score. And there is Kasparov, still fiercely bitter about the outcome as he "reconstructs the scene of the crime," his second match against Deep Blue.

His first encounter with the supercomputer had taken place in 1996, a year earlier. This was an important, symbolic event in which Kasparov participated with a spirit of camaraderie, experimentation and amused self-confidence. It was, he admitted, a tough match, but Kasparov won. "Machines are stupid by nature," the grandmaster shrugged. The development of computer chess began in the forties and by the time of its 1997 rematch with Kasparov, Deep Blue was capable of calculating two hundred million positions a second. It was the nuances of human intelligence against computational brute force.

Vikram Jayanti has worked extensively in documentaries as both producer and director for nearly two decades. When We Were Kings (96), which he co-produced, won both a Special Jury prize at the Sundance film festival and the Academy Award® for best documentary feature. His other credits as producer include The Man Who Bought Mustique (00) and Who is Bernard Tapie? (01). As a director, his documentary work includes I Am a Sex Addict (co-director, 93), James Ellroy's Feast of Death (01), and Game Over: Kasparov and the Machine (03).

"Game Over: Kasparov and the Machine offers an incisive overview of the most notorious chess match ever played, an ultimately unfriendly contest that devolved into psychological warfare, paranoia, accusations and defences. "I'm a human being. When I see something that is well beyond my understanding, I'm afraid," said a dispirited Kasparov. And Deep Blue? IBM's stock rose fifteen per cent the day following the match." - Sean Farnel / Toronto Film Festival



At Five in the Afternoon

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Dir: Samira Makhmalbaf **Iran / France** **2003** **106 mins** **In Colour** **CLUB**

At Five in the Afternoon is Samira Makhmalbaf's third feature film, and the very first foreign film to be made in Kabul since the Taliban ruled. Two years after her father, director/producer Mohsen Makhmalbaf made the highly acclaimed Kandahar it is now his daughter Samira's turn to concern herself with the plight Afghan women. More specifically the plight of Noqreh, a progressive young woman played by a non-professional actor, trying to survive in post-Taliban Afghanistan. We follow her as she goes about her daily life – girls' schools have now been reopened, but frustrated by a strained relationship with a bigoted but loving father she dreams of becoming...President of the Republic! A bitter political statement, a harsh and cruel tale, but an exquisitely moving, often comic depiction of life after the Taliban.

At the tender age of 20, Samira Makhmalbaf was the youngest ever director to compete for the prestigious Palme d'Or for her feature Blackboard in 2000 (awarded Jury Prize) and her new drama At Five in the Afternoon is the very first foreign film to be made in Kabul since the Taliban ruled.

"A laudable attempt to show the lives of Afghan woman after the Taliban...Illuminates the gender debate with more passion than a hundred news stories." - The Observer

"A remarkable film-maker...This is confident and beautiful work, with stunning almost surreal locations in Afghanistan shot in deep focus and sparkling clarity." - The Guardian

"Powerful scenes." - Geoff Andrew, Time Out

Winner - Prix du Jury / Cannes 2003

Winner - Golden Peacock (Best Film) / International Film Festival of India



I'm Not Scared

Io non ho paura

Dir: Gabriele Salvatores Italy / Spain / UK 2003 101 mins In Colour 15PG

The south Italian sun bleached fields of waving wheat / the otherworldly darkness of a slimy, claustrophobic pit — the contrast gives *I'm Not Scared* its overwhelming visceral impact as well as its metaphorical resonance. Directed by Gabriele Salvatores (*Mediterraneo*), this adaptation of Niccolò Ammaniti's best-selling novel delves into its characters' hearts through images that are as keenly intelligent as they are striking. Haunting and suspenseful, the film tells the story of a boy who discovers a chilling secret just beneath the surface of an idyllic rural landscape.

It is 1978, the hottest summer of the century. Nine year old Michele (Giuseppe Cristiano) lives in a hamlet with his parents and younger sister. Roaming the countryside, he discovers that a covered pit in an abandoned farmyard hides Filippo (Mattia di Pierro), a boy about his own age, clinging to life in abject conditions. Michele tells no one of his find and develops a relationship with the prisoner. But he eventually must confront the reality that he holds the fate of a fragile human life in his hands.

In spite of its coming-of-age storyline and child's perspective, *I'm Not Scared* is infused with the subtle, sinister mood of a thriller and it progressively layers elements of suspense as the plot builds. Gorgeous cinematography and music underline both the beauty of the landscape and the ambivalence of its inhabitants towards their insular lifestyle. By opening the film with a sequence illustrating the cruel power dynamics among the village children, Salvatores explains why Michele is unwilling to trust anyone with his secret. And increasingly dark insights into his parents' world affirm his decision. - Piers Handling, Toronto Film Festival Programme

Gabriele Salvatores (born Naples, 1950) has lived in Milan since his teens and in 1972 he co-founded the city's Teatro dell'Elfo, which became a magnet for younger audiences. Salvatores has directed more than twenty plays there, including a rock-musical version of Shakespeare, which he adapted for his screen debut, *A Midsummer Night's Dream* (83). Later feature films include *Marrakech Express* (89), the Academy Award winning *Mediterraneo* (91), *Puerto Escondido* (92), *Sud* (94), *Nirvana* (97), *Teeth* (00), and *Amnèsia* (02).

"Remarkable performances, cleverly constructed, technically accomplished on every level" - Screen International

"...filmed with such visual intensity, its brilliance is almost blinding....filled with a welcome integrity and warmth." - The New York Times

"Can't fail to touch your heart." - Empire

"I urge you to see it...a work of high cinematic art." - The Independent

Winner - Best Director / Italian Golden Globes 2003

Winner - Best Director, Best Cinematography, Best Supporting Actor / Italian National Syndicate of Film Journalists 2003



The Story Of the Weeping Camel

Die Geschichte vom weinenden Kamel

Dir: Luigi Falorni & Byambasuren Davaa Mongolia / Germany 2003 93 mins In Colour GEN

There is a disarming charm to this virtually wordless drama from the distant wilds of Mongolia. Guaranteed to be unlike anything that you've ever seen before, it's a tale of two coexisting species, camels and humans, and it is fascinating, funny and emotionally engaging. At the end of the birthing season, an extended family of nomadic shepherds in the Gobi Desert gathers to help the last female camel give birth. It's a difficult delivery, and she rejects the white calf, leaving it helpless and hungry. The shepherds try everything to get the mother to reunite with her offspring, eventually sending two young boys on a long camel ride to a distant village to bring a musician to play for the mother camel and coax her to embrace her baby.

The premise is simple, but the film resonates with an astonishing complexity. There is little dialogue and the two main characters are camels! But these animals have hugely expressive faces, and their interaction with each other and their human hosts is actually very meaningful. The filmmakers (who met at film school in Germany) capture the characters and the setting with gorgeous cinematography, expert sound mixing and accomplished editing that makes the film feel like both an intimate documentary of everyday life in the Gobi Desert and an engaging story of the interrelationship between man and nature. This family refuses to take the artificial way out — they could just feed the calf themselves — but their goal is to restore the natural balance of life in a world that has been abused and exploited. This is a remarkable film. - Rich Cline, *Shadows on the Wall*

Luigi Falorni (born Florence, Italy, 1971) studied film directing in a Florence college before attending Munich Film School (HFFM) where he specialised in documentary and cinematography. *The Story of the Weeping Camel* (03) is his graduation film. Byambasuren Davaa (born Ulaanbaatar, Mongolia, 1971) worked for Mongolia's public TV and attended the film academy in Ulaanbaatar. She has been studying in the documentary department of HFFM and *The Story of the Weeping Camel* was her second project there.

"As the popularity of Winged Migration and Whale Rider has demonstrated, films which return to nature, tradition and the potential simplicity of existence are proving a tonic to western audiences plagued by the anxieties of contemporary life on a local and global level. A gem like The Story Of The Weeping Camel has all the qualities to melt the hardest heart, and become a cult item for adult and student audiences alike." - Screen International

"Lovely! A truly beautiful film the whole family ought to embrace!" - Time

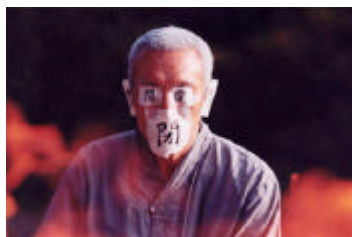
"Crowd pleasing! It's part old-fashioned Disney nature doc, part cosy home movie, part surprise musical."

"Not since Etre et Avoir have we had a film so certain to win the hearts of all who see it...a triumph" - What's On

"Please see this movie....its one of a kind." - Wall Street Journal

"Extraordinary...enchanted...anyone unmoved needs to have their hearts overhauled." - The Observer

Winner - Audience Award / Karlovy Vary Film Festival 2004



Spring, Summer, Autumn, Winter... And Spring Bom, yeoreum, gaeul, gyeowool, geurigo, bom
Dir: Kim Ki-duk South Korea / Germany 2003 103 mins In Colour CLUB

Winner of the International Federation of Film Societies' Don Quixote Prize at the Locarno Film Festival last year, this marks something of a departure for Kim Ki-duk from his often angry, violent and disturbing earlier films. In contrast, *Spring, Summer, Autumn, Winter... and Spring* is serene, contemplative and evidently self-reflective.

The setting is a beautiful temple on a secluded lake where an old monk and his young charge, a boy of barely school age, live. Anchored by the compelling and sometimes funny relationship between master and pupil, the film finds its pace in their daily regimen, and in the gentle rhythms of nature. Under the old monk's tutelage, the youngster learns the secrets and lessons of the world around him. When he gleefully ties stones to a fish, a frog and a snake, his master binds a rock to the child's own back. As a teenage boy, the young monk experiences carnal passion and attachment. As an adult, he feels jealousy and, following a terrible misstep, suffers profound despair. He leaves and returns cyclically, each season a stage in his progress from novice to the enlightened human being who finally assumes the role of master himself. This ravishingly beautiful film never leaves the floating monastery

and its breathtaking vistas, yet its seemingly hermetic world is a window on life's mysteries. Director Kim Ki-duk, who himself plays the young man who finally finds enlightenment and peace, has created a deeply personal work of extraordinary elegance and spiritual feeling.

Kim Ki-duk (born Kyungbook, South Korea, 1960) has worked in factories, served in the military, lived in Paris as an art student and earned a living selling his paintings on the streets. A dropout with no formal education in film, this prolific autodidact of cinema has gained international recognition with films made on shoestring budgets that have often caused a stir, including his directorial debut *The Crocodile* (96), *Wild Animals* (97), *The Isle* (00), *Address Unknown* (01), *Bad Guy* (01), *The Coast Guard* (02) and most recently, *Samaritan Girl* (04), which earned Kim the Best Director award at Berlin.

"Sublime, enchanting...a compelling parable that restores hope that the world can emerge from its current crises with some lessons learned." - Empire

"A wonderful cinematic experience." - The List

Winner - Don Quixote Prize / Locarno Film Festival
 Winner - FIPRESCI Prize / Karlovy Vary Film Festival
 Winner - Best Picture / Grand Bell Awards
 Winner - Best Picture / Blue Dragon Awards



Zatoichi

Dir:	Takeshi Kitano	Japan	2003	116 mins	In Colour	1.85:1	18
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19th Century Japan ... Zatoichi is a blind wanderer who makes a living by gambling and giving massages. But behind his humble facade, Zatoichi is a master swordsman, gifted with lightning-fast draw and strokes of breathtaking precision. Zatoichi discovers a remote mountain town at the mercy of the Ginzo gang. The ruthless Ginzo dispose of anyone who gets in their way, quicker than ever since they recruited mighty samurai ronin Hattori. In a gambling joint, Zatoichi and trustworthy young friend Shinkichi meet up with a couple of geishas. As dangerous as they are beautiful, Okinu and her sister Osei have come to town to avenge their parents' murder. With their only clue being the mysterious name Kuchinawa, the geisha sisters have lots of tricks up their sleeves. Sinister henchmen are soon hunting down Zatoichi. With his legendary cane sword at his side, Zatoichi's path is destined for many violent showdowns...

A rousing, energetic take-off on a 19th century samurai tale which has become part of Japanese folklore, this black comedy, spurting fountains of digital blood and moving forward relentlessly at a fiery tempo, is a surprisingly entertaining departure for Takeshi Kitano from his dark combination of poetry and mayhem in modern yakuza dress.

"Wild knockabout comedy, fountains of blood and a tap dance finale...now that's cinema!" - Time Out

"The class act. The Japanese maestro Beat Kitano directs and stars in this terrific fable. Don't miss." - The Times

"A winning and genuinely funny mix of swordplay and mysticism." - The Guardian

"Kill Bill? Zatoichi would wipe the floor with him!" - Empire

Winner - Best Director / Marrakech International Film Festival 2003
 Winner - AGF People's Choice Award / Toronto International Film Festival 2003
 Winner - Best Director / Venice 2003
 Winner - Best Picture (Audience Award) / Venice 2003