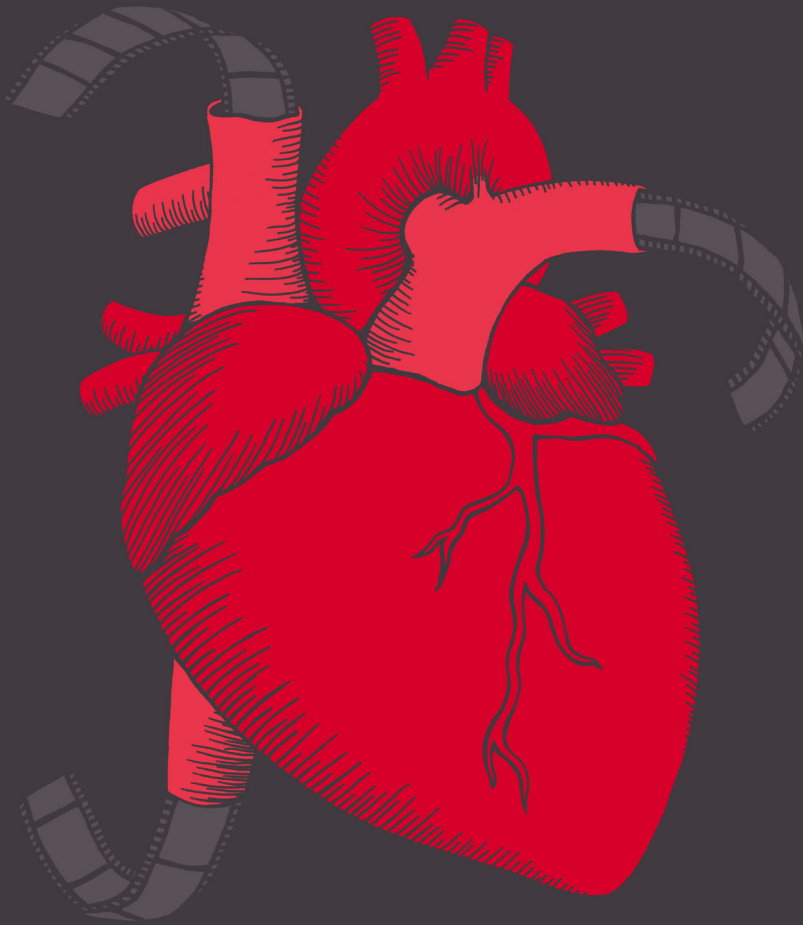


18—28 FEB 2016

WWW.DIFF.IE

A **D** **I** **F** **F**

AUDI DUBLIN INTERNATIONAL
O O O FILM FESTIVAL



NEVER MISS OUT

 CULTUREFOX

The Arts Council's new, upgraded **CULTUREFOX** events guide is now live. Free, faster, easy to use – and personalised for you. Never miss out again.

CONTENTS //

- 3 / **BOOKING INFORMATION**
- 5 / **PICK YOUR FILM**
- 6 / **SCHEDULE**
- 13 / **DIRECTOR'S INTRODUCTION**
- 15 / **OPENING GALA:
SING STREET**
- 17 / **FANTASTIC FLICKS**
- 24 / **FILM LISTINGS**
- 56 / **WORKSHOPS & EVENTS**
- 68 / **SHORTS**
- 103 / **CLOSING GALA:
VIVA**
- 105 / **FILM INDEX**
- 111 / **A DIFFERENT TASTE**



Arnotts is proud to support the Audi Dublin International Film Festival. Located just steps away from each of the festival cinemas, we look forward to welcoming you in-store.

ARNOTT'S
— EST. 1843 —

ARNOTT'S.IE | 12 HENRY STREET, DUBLIN 1



BOOK NOW, HERE'S HOW//

ONLINE at DIFF.IE

PHONE us on 01 687 7974

CALL IN to DIFF HOUSE & Box Office at 13 Lower Ormond Quay, D01 K196

BOX OFFICE DETAILS

DIFF HOUSE

13 Lower Ormond Quay, Dublin 1

Eircode: D01 K196

OPEN: 29 Jan—28 Feb

Mon to Sat: 10am—6pm

Sun during festival only: 12pm—6pm

REMOTE BOX OFFICES

There will be pop-up box offices in place at each venue from 30 minutes prior to each screening.

PLEASE NOTE

Unless otherwise stated, the ADIFF Festival is for over 18s only. ADIFF operates as a members' club. Membership is included in the ticket price.

The membership fee is not charged for the Fantastic Flicks programme.

For full details of our ticketing terms and conditions, and for additional information on the festival, check our website at www.diff.ie

A €1 per cart booking fee applies to all phone and online bookings.

TICKET PRICES

TICKET PRICES

Afternoon Screenings*	€7
Evening and Weekend Screenings	€11
Fantastic Flicks	€6.50 – €10.50
Special Presentations	€11 – €15
Galas**	€25

* For screenings before 6pm Mon—Fri only.

** Includes entry to Opening and Closing Gala parties.

SPECIAL PASSES AND DISCOUNTS

Season Ticket	€200
Bring a Friend Season Ticket	€340

For group bookings contact the Box Office.

SPECIAL EVENTS

(see individual event listing)

Free events must be booked as

advertised within the event description.

MULTI-PURCHASE DISCOUNTS*

Purchase 5 tickets for	€50
Purchase 10 tickets for	€95

* Individual screenings only. Excludes galas and special presentations.

Must be purchased in one transaction.

A 10% discount for Students, OAPs, those in receipt of disability benefits and the unwaged is available by booking tickets in person. Proof of eligibility must be provided.

Tickets can be collected up to one hour before the screening at DIFF House, or at the relevant cinema 30 minutes before the screening. You will be required to present booking confirmation email or the card you paid with to receive your ticket.

E-TICKETS

Buy tickets online at diff.ie and we will email them to you as a downloadable PDF. Print or download your ticket to your smart phone to gain admission at venue.



Supporting the arts, supporting communities.



RTÉ supports over 100 arts events nationwide every year, in addition to arts, music and cultural output on our 25 television, radio, online and mobile services.



Find out more at www.rte.ie/about/supportingthearts and follow #rtesupportingthearts via @rte on Twitter.

PICK YOUR FILMS //

SPECIAL PRESENTATIONS, PROGRAMMES & SHORTS #ADIFFgala

--
After '16 Shorts
ADIFF Shorts 1
ADIFF Shorts 2
Angela Lansbury: A Celebration
Arabian Nights Vol 1
Arabian Nights Vol 2
Arabian Nights Vol 3
Dance On Film
The Hours &
Interview with Sir David Hare
Hail Caesar!
High-Rise
Maggie's Plan
Serge Bromberg
Sing Street
Surprise Film
Time Out of Mind
Claudia Cardinale & Ultima Fermata
Viva

HISTORY ON FILM #ADIFFpast

--
1916 at the Pictures
B Movie
Francofonia
Hitchcock/ Truffaut
Hubert Butler:
Witness to the Future
Labyrinth of Lies
Land of Mine
Michael Collins
Miles Ahead
Mountains May Depart
No Home Movie
Notfilm
Son of Saul
Summer Solstice
Truth
The Propaganda Game
The Truth Commissioner
Why Me?

FANTASTIC FLICKS #ADIFFflix

--
Antboy
Antboy: Revenge of the Red Fury
Beauty and the Beast
Brothers
Kung Fu Panda 3
Zootropolis
My Name is Emily

OFFICIAL SELECTION #ADIFFjourney

--
100 Yen Love
Anomalisa
Black
Black Mountain Poets
Bleak Street
Demolition
Demon
Departure
Desierto
Disorder
Évolution
Green Room
Heart of a Dog
Iona
Labia
Lace Crater
Louder than Bombs
Mon Roi
Mustang
Nasty Baby
Neon Bull
Once Upon a Time in the West
Our Little Sister
Parabellum
Remainder
Sandra
Summertime
Sunrise
Sworn Virgin
The Brand New Testament
The Daughter
The Lure
The Manchurian Candidate
The Misplaced World
Victoria
Ville Marie

IRISH CINEMA

--
Atlantic
Further Beyond
Fís na Fúiseoige
Hubert Butler:
Witness to the Future
Mammal
Michael Collins
My Name is Emily
After '16 Shorts
Sing Street
Staid
The Judas Iscariot Lunch
The Truth Commissioner
Traders
We Are Moving –
Memories of Miss Moriarty
Viva

BEHIND THE SCENES

--
ADIFF Discovery Award
Audience Award
BAI Screentest 1 / Rebellion:
From Script to Screen
BAI Screentest 2 / Explicit Content
BAI Screentest 3 / BYOD
Bring Your Own Device
Cinema Snapshots with
Dublin City Libraries and Sunday
Miscellany RTÉ Radio 1
Dublin Film Critics Circle
Dublin Here, Dublin There
History on Film /
Film on History
Jan AP Kaczmarek /
Composing for Film
Pat Redmond Exhibition
Programming for Programmers
Seen but Unnoticed
#Setlife (Photography Exhibition)
The Hours &
Interview with David Hare

THURSDAY 18 / 02

--
***SING STREET** / Savoy 1 / 19:00 / 106 mins

FRIDAY 19 / 02

--
B-MOVIE / Light House 3 / 16:00 / 92 mins
BLACK / Light House 1 / 16:00 / 95 mins
***FURTHER BEYOND** / IFI 1 / 18:00 / 89 mins
***ADIFF SHORTS 1** / Light House 1 / 18:15 / 116 mins
OUR LITTLE SISTER / Light House 3 / 18:30 / 129 mins
***MAGGIE'S PLAN** / Cineworld 9 / 19:00 / 92 mins
***ÉVOLUTION** / Light House 1 / 21:15 / 81 mins
MUSTANG / Light House 3 / 21:15 / 97 mins

SATURDAY 20 / 02

--
BEAUTY AND THE BEAST / Light House 1 / 11:00 / 84 mins
HAIL, CAESAR! / Savoy 1 / 11:30 / 110 mins
FRANCOFONIA / Light House 1 / 14:00 / 88 mins
***MICHAEL COLLINS** / Savoy 1 / 14:00 / 133 mins
***INTERVIEW WITH SIR DAVID HARE & THE HOURS (SCREENING)** / IFI 1 / 15:00 / 60 + 115 mins
***BROTHERS** / Light House 3 / 16:00 / 106 mins
NASTY BABY / Light House 1 / 16:30 / 100 mins
NOTFILM / Light House 3 / 18:30 / 128 mins
***TRADERS** / Light House 1 / 18:30 / 90 mins
TRUTH / Cineworld 8 / 18:30 / 125 mins
***LOUDER THAN BOMBS** / Cineworld 9 / 20:30 / 109 mins
REMAINDER / Light House 1 / 21:00 / 97 mins
THE PROPAGANDA GAME / Light House 3 / 21:00 / 94 mins

SUNDAY 21 / 02

--
KUNG FU PANDA 3 / Light House 1 / 11:00 / 95 mins
ARABIAN NIGHTS VOL 1 / Light House 3 / 13:00 / 125 mins
***ANGELA LANSBURY: A CELEBRATION** / Bord Gáis Energy Theatre / 15:00 / 80 mins
***AFTER '16 SHORTS** / Light House 1 / 15:30 / 115 mins
ARABIAN NIGHTS VOL 2 / Light House 3 / 15:30 / 131 mins
ARABIAN NIGHTS VOL 3 / Light House 3 / 18:00 / 126 mins
***THE TRUTH COMMISSIONER** / Light House 1 / 18:15 / 99 mins
MOUNTAINS MAY DEPART / Cineworld 9 / 18:30 / 126 mins
THE MANCHURIAN CANDIDATE / Light House 3 / 20:30 / 126 mins
THE BRAND NEW TESTAMENT / Light House 1 / 20:50 / 114 mins

MONDAY 22 / 02

--
ONCE UPON A TIME IN THE WEST / Light House 1 / 14:00 / 165 mins
LABIA / Light House 3 / 15:30 / 97 mins
***WHY ME?** / Light House 1 / 17:30 / 130 mins
LAND OF MINE / Light House 3 / 18:00 / 101 mins
***WE ARE MOVING – MEMORIES OF MISS MORIARTY** / IFI 1 / 18:00 / 65 mins
***SUMMER SOLSTICE** / The Pavilion / 20:00 / 95 mins
***HIGH-RISE** / Light House 1 / 20:15 / 118 mins
***HUBERT BUTLER: WITNESS TO THE FUTURE** / Light House 3 / 20:30 / 98 mins
***DISORDER** / Cineworld 8 / 20:30 / 98 mins

TUESDAY 23 / 02

--
SANDRA / Light House 1 / 16:00 / 105 mins
***CLAUDIA CARDINALE & ULTIMA FERMATA, VOLTA & PUBLIC INTERVIEW** / Light House 1 / 18:10 / 77 mins + Interview
NEON BULL / Light House 3 / 18:15 / 103 mins
BLACK MOUNTAIN POETS / Light House 3 / 20:30 / 85 mins
DEMOLITION / Cineworld 9 / 20:30 / 100 mins
ANOMALISA / Light House 1 / 21:00 / 90 mins

WEDNESDAY 24 / 02

--
***1916 AT THE PICTURES** / City Hall / 14:00 / 81 mins
BROTHERS / Light House 3 / 16:00 / 106 mins
***FÍS NA FUISEOIGE** / Light House 3 / 18:15 / 52 mins
***MY NAME IS EMILY** / Dundrum / 18:00 / 94 mins
GREEN ROOM / Cineworld 9 / 18:15 / 94 mins
DEMON / Light House 1 / 18:30 / 94 mins
MON ROI / Cineworld 9 / 20:20 / 128 mins
***MAMMAL** / Light House 1 / 20:30 / 96 mins

THURSDAY 25 / 02

--
BLACK / Light House 3 / 14:00 / 95 mins
SUMMER SOLSTICE / Light House 1 / 16:00 / 95 mins
***DANCE ON FILM** / Light House 3 / 16:30 / 50 mins
DEPARTURE / Cineworld 8 / 18:00 / 109 mins
SUMMERTIME / Light House 1 / 18:15 / 105 mins
***THE JUDAS ISCARIOT LUNCH** / Light House 3 / 18:30 / 55 mins
LACE CRATER / Light House 3 / 20:15 / 81 mins
100 YEN LOVE / Light House 1 / 20:30 / 113 mins
***ATLANTIC** / Cineworld 9 / 20:30 / 80 mins

FRIDAY 26 / 02

--
SUNRISE / Light House 3 / 14:00 / 85 mins
NO HOME MOVIE / Light House 1 / 16:00 / 115 mins
DESIERTO / Light House 3 / 18:15 / 94 mins
THE DAUGHTER / Light House 1 / 18:15 / 96 mins
TIME OUT OF MIND / Savoy 1 / 19:30 / 120 mins
PARABELLUM / Light House 3 / 20:15 / 75 mins
HEART OF A DOG / Light House 1 / 20:30 / 75 mins
LABYRINTH OF LIES / Cineworld 9 / 21:00 / 124 mins

SATURDAY 27 / 02

--
ANTBOY / Light House 1 / 11:00 / 72 mins
THE MISPLACED WORLD / Light House 1 / 13:00 / 101 mins
***ADIFF SHORTS 2** / Light House 3 / 13:30 / 115 mins
HITCHCOCK/ TRUFFAUT / Light House 1 / 16:00 / 90 mins
***STAID** / Light House 3 / 16:00 / 89 mins
***THE LURE** / Light House 1 / 18:00 / 92 mins
VICTORIA / Light House 3 / 18:00 / 138 mins
MILES AHEAD / Cineworld 9 / 20:30 / 100 mins
***SERGE BROMBERG** / Light House 1 / 20:30 / 120 mins
BLEAK STREET / Light House 3 / 21:10 / 100 mins

SUNDAY 28 / 02

--
ANTBOY: REVENGE OF THE RED FURY / Light House 1 / 11:00 / 80 mins
IONA / Light House 3 / 14:00 / 85 mins
SON OF SAUL / Light House 1 / 14:00 / 107 mins
ZOOTROPOLIS / Savoy 1 / 14:00 / 120 mins
VILLE MARIE / Cineworld 9 / 16:00 / 101 mins
SWORN VIRGIN / Light House 1 / 16:30 / 90 mins
SURPRISE FILM / Savoy 1 / 17:00 / ? mins
VIVA / Savoy 1 / 19:45 / 100 mins

* Film will be accompanied by a live element such as an introduction, Q+A or discussion, between 10–30mins



PERONI



PERONI
ITALY

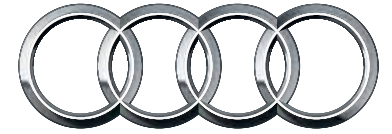
PERONIITALY.IE

Enjoy PERONI NASTRO AZZURRO Sensibly.
Visit drinkaware.ie

SPONSORS //

TITLE SPONSOR

Audi
Vorsprung durch Technik



PRINCIPAL FUNDER



GOLD SPONSORS



Official Hotel Partner



Official Retail Partner



Official Beverage Partner

SUPPORTERS //

INDUSTRY FUNDERS



IRISH FILM BOARD
BORD SCANNÁN NA HÉIREANN

Industry Partner



BROADCASTING AUTHORITY OF IRELAND



SCREEN TRAINING IRELAND

MEDIA PARTNERS



RTÉ Supporting the Arts



Official Print Media & Digital Partner



Official Online Partner

FUNDING PARTNERS



Culture Ireland
Cultúr Éireann



DUBLIN.AIR



Dublin City Council
Comhairle Cathrach Bhaile Átha Cliath

FESTIVAL PARTNERS



Official Print Transport Partner



Official Post-Production Partner



Official Festival Club

DISTRIBUTION PARTNERS



Digital Out of Home

SUPPORTERS //

FESTIVAL VENUES



LIGHTHOUSE CINEMA



SAVOY
CINEMA DUBLIN



Irish Film Institute



PAVILION THEATRE



MOVIES @ THE DÚN DEALGÁN

CULTURAL SUPPORTERS



NORWEGIAN EMBASSY



GOETHE INSTITUT



Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE



Embassy of the Republic of Poland in Dublin



ISTITUTO ITALIANO DI CULTURA



ROMANIAN CULTURAL INSTITUTE



DANISH FILM INSTITUTE



Ministry of Foreign Affairs and Trade of Hungary



AUSTRIAN EMBASSY DUBLIN



Australian Government
Australian Embassy Ireland

CULTURAL PARTNERS



Dublin Bus



Iarnród Éireann
Irish Rail



WIDE EYE MEDIA



TicketSolve
Solving in your hands



Hacketts



The T-SHIRT COMPANY



DUBLIN UNESCO City of Literature



Age Friendly IRELAND



SLICE



SPONSOR'S INTRODUCTION //

WE ARE ESPECIALLY PROUD OF OUR NEW PARTNERSHIP WITH THE AUDI DUBLIN INTERNATIONAL FILM FESTIVAL (ADIFF). IT'S A NATURAL COMING TOGETHER OF BRANDS THAT BOTH SHARE A DEEP UNDERSTANDING OF AND PASSION FOR CREATIVITY, INNOVATION AND THE ARTS.

At Audi, this passion for innovation is central to what we do. Our new partnership is a natural extension of our own brand philosophy, "Vorsprung durch Technik", which brings together progressiveness and creativity that inspires people.

Our partnership with the Audi Dublin International Film Festival is an opportunity to celebrate the craft of film-making and discover exceptional new film talent. Furthermore, the Audi Dublin International Film Festival offers us a significant premium cultural platform to connect to potential customers.

2016 promises to be an exciting year for ADIFF, with a varied and compelling line-up of films and film-makers. Over the next three years, we'll be helping to bring ADIFF to a wider audience of cinema-goers and film fans in Ireland. We can't wait for the journey to begin.

RICHARD MOLLOY
HEAD OF MARKETING, AUDI IRELAND

CHAIRPERSON'S WELCOME //

ON BEHALF OF THE BOARD OF THE AUDI DUBLIN INTERNATIONAL FILM FESTIVAL 2016, I AM DELIGHTED TO EXTEND OUR WARMEST WELCOME TO YOU, OUR AUDIENCE AND SUPPORTERS, TO OUR FOURTEENTH FESTIVAL.

We are especially pleased to present this year's festival with our new title sponsor, Audi. The dedicated team at Audi – ably led by Richard Molloy, whose personal commitment to the engagement has been critical – has been enormously encouraging and supportive, as both organisations adapted with some speed, and no little good faith, to join forces for this year's festival.

The board would also like to acknowledge the enduring and considered support of two key state agencies: The Arts Council/An Comhairle Ealaíon, and The Irish Film Board/Bord Scannán na hÉireann. And we are delighted to welcome two exciting new category sponsors to the festival, Peroni Nastro Azzurro and Arnotts.

The festival's dedicated and dynamic staff, supported by our community of volunteers, has assembled a wonderful collection of films for this year's festival, and it's especially gratifying to see so many Irish films of the highest quality being presented in this important centenary year for our country.

I have to acknowledge here the dedication and commitment of my fellow directors on the board of the festival who, especially this year, gave selflessly of their precious time and considerable expertise to ensure the highest levels of governance, guidance, and support was provided to the chair and the executive.

However, it is to you, our audience that our most sincere thanks are due, for coming – and enthusiastically returning – in such numbers. We hope this year's programme continues to reward your invaluable loyalty to our festival.

GABY SMYTH
CHAIRPERSON

DIRECTOR'S INTRODUCTION //

After a brief flirtation with a later date, the newly named Audi Dublin International Film Festival has returned to its rightful place – bringing light, energy and emotion to the gloom and darkness of Dublin in February. While box office figures soar around the world and Hollywood Cinema increases its global dominance – this year's programme will continue our stated mission to celebrate world cinema, to champion the work of both established and emerging talent, to celebrate both the contemporary and the classic, all accompanied by as many film guests as we can find.

And what a lineup for 2016, we will open and close our festival with two extraordinary new Irish films; John Carney's heartbreaking *Sing Street* and Paddy Breathnach's beguiling *Viva* and between these two galas is a feast of film. With the Green Oscars sharing our Closing Night, Irish Cinema is soaring to global prominence, and the festival is delighted to participate in the first presentation of these two great films, which lead a wonderfully diverse strand of new Irish work. A section which includes new features such as *Mammal*, *The Truth Commissioner*, *Traders*, *My Name is Emily* and a host of new Irish documentaries including world premieres of our 2016 'Reel Art' films.

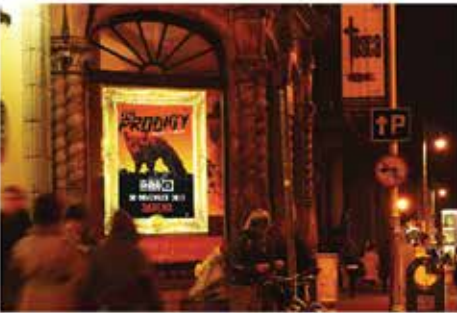
Our 'History on Film' Strand brings together a wide range of films whose screenings will be accompanied by talks by experts who will explore the ways cinema and history, both recent and past, intersect. Thirty years of the film festival will be celebrated in an

exhibition of our wonderful colleague, photographer Pat Redmond, while the festival looks forward with the exciting line-up of emerging talent in our 'ADIFF Discovery' showcase. Among the new initiatives I am delighted to announce 'Fantastic Flicks'. This pilot programme of films aimed at young people forms a new addition, as well as an expanded shorts programme and increased online events.

The festival has a new title sponsor and, as we head into an exciting new phase of the festival's history, I would encourage our audiences and friends to get involved, watch films, volunteer for a couple of days, vote for the Audience award: ADIFF is an audience event and it's your festival.

Our cover image is a Valentine to Cinema – a symbol of the love and passion for cinema which the festival brings to Dublin each year. With a guest list that includes Angela Lansbury, Claudia Cardinale, David Hare, Ben Wheatley, Serge Bromberg, Joachim Trier, Margareta Von Trotta, Rebecca Miller and many, many more. It's a guest list to savour and I hope that our audiences find much to enjoy and love in this year's programme.

GRÁINNE HUMPHREYS
FESTIVAL DIRECTOR



OUR URBAN NETWORK IS POSITIONED IN PRIME LOCATIONS, INCLUDING CAFES, BARS, RECORD STORES & ON-STREET.



INTRODUCING OUR NEW COLLEGE NETWORK WITH IMMEDIATE ACCESS TO OVER 100,000 STUDENTS.



Micromedia Digital
Contact Dave or Peter
01 6773834 | info@micromedia.ie
Micromedia, 49 Sth William St, Dublin 2

OPENING GALA //

THURSDAY 18TH
PAGE 14/15



SING STREET

INFO: Thurs 18th Feb / Savoy 1 / 19:00 / 106mins

DIRECTOR: John Carney / 2016 / Ireland

CAST: Ferdia Walsh Peelo, Jack Reynor, Aidan Gillen, Maria Doyle Kennedy

The filmmakers and cast will attend the screening

John Carney's fantastic new film *Sing Street* is a beguiling portrait of 80's Dublin, complete with the stone washed jeans, wild haircuts and a nostalgia filled soundtrack with hits from The Cure, Duran Duran, The Police, and Genesis.

When a middle class family are forced to downsize as part of the 1980's recession, middle child Conor (played with verve by newcomer Ferdia Walsh Peelo) has to leave his comfortable middle-class private school and move into a tough inner city public school. A loner at school – his parents played by Aidan Gillen and Maria Doyle Kennedy are close to breaking up – his only friend is his music obsessed elder brother (Jack Reynor). One day he spots a mysterious girl across the playground and, like many a smitten suitor before him,

asks her to star in a music video for his band. The only problem is, he has yet to find his bandmates or his own musical style.

Sing Street is a wonderfully authentic and sweet natured tale of how music can save your life. John Carney has mined the memories from his own teenage years, captured the innocence and pain of first love and restored the reputation of the 80's, made it cool and written some fantastic original songs which will stay in your head for ever. 'Drive It Like You Stole It' is a future classic.

GRÁINNE HUMPHREYS



The Walt Disney Company Ireland PRESENTS



Wishing the Audi Dublin International Film Festival every success



disneymoviesirl



waltdisneystudiosie

Distributed by Walt Disney Studios Motion Pictures, Ireland

FANTASTIC FLICKS //

A NEW PROGRAMME OF FILMS
AIMED AT YOUNG PEOPLE (SEE ALSO PAGE 100)



BEAUTY AND THE BEAST

INFO: Sat 20th Feb / Light House 1 / 11:00 / 84 mins
DIRECTORS: Gary Trousdale, Kirk Wise / 1991 / USA
CAST: Angela Lansbury, Robby Benson, Paige O'Hara
WINNER: Oscar for Best Music, Original Song, Academy Awards
NOMINATED: Oscar for Best Picture, Academy Awards

With *The Little Mermaid* and *Beauty and the Beast*, Disney in two strokes reinvented the animated feature, and the movie musical. Both genres were languishing in the 1980s – musicals seemed like a lost art – and these two films brought them to a new kind of life.

The story involves a beauty named Belle, who lives in the worlds of her favorite library books and is repelled by the romantic advances of Gaston, the muscle-bound cretin in her little 18th century French village. Belle's father sets off on a journey through the forest, takes a wrong turn, and is imprisoned in the castle of the Beast. Belle bravely sets off on a mission to rescue him.

There are some wonderful musical numbers in the movie, and animation sets their choreography free from the laws of gravity. A hilarious number celebrates the monstrous ego of Gaston, who boasts about his hairy chest and the antlers he uses for interior decoration, and there is the haunting title song, sung by Mrs. Potts in the voice of Angela Lansbury.

ROGER EBERT

"Aslaug Holm's documentary diary of her sons' youth is delightful and distinctive enough to withstand the *Bayhood* comparisons." – Guy Lodge, *Variety*



BROTHERS

/ BRØDRE /

INFO: Sat 20th Feb / Light House 3 / 16:00 / 106 mins
DIRECTOR: Aslaug Holm / 2015 / Norway
With the support of the Royal Norwegian Embassy
Followed by a Q+A with Aslaug Holm and Tore Buvarp

Markus and Lukas are brothers and the sons of the Norwegian filmmaker Aslaug Holm, who over the course of more than eight years has filmed their childhood and youth from when they were five and eight years old. The result is an unusually poetic and almost epic home movie. Big brother Markus loves soccer and is dreaming of playing at the top level in Liverpool FC, whereas little brother Lukas is less physical and more philosophically inclined. But then again, human nature is more complicated than that, and Aslaug Holm's great talent comes through in the way she manages to show the tiny details that sometimes make way for big changes in the brothers' relationship. And she doesn't shy away from showing how the presence of her camera itself complicates the rules of the family game. Holm's beautiful film takes part in the boys' dreams and expectations with both tenderness and an adult eye, and follows the brothers all the way into the wildness of teenage life. You will recognise much from your own life, and be reminded of even more.

COPENHAGEN INTERNATIONAL DOCUMENTARY
FILM FESTIVAL

// BROTHERS WILL ALSO SCREEN ON:
Wed 24th Feb / Light House 3 / 16:00 / 106 mins //



KUNG FU PANDA 3

INFO: Sun 21st Feb / Light House 1 / 11:00 / 95 mins
DIRECTOR: Alessandro Carloni, Jennifer Yuh / 2016 / USA
WRITER: Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Seth Rogen

In 2016, one of the most successful animated franchises in the world returns with its biggest comedy adventure yet, *Kung Fu Panda 3*.

When Po's long-lost panda father suddenly reappears, the reunited duo travels to a secret panda paradise to meet scores of hilarious new panda characters. But when the supernatural villain Kai begins to sweep across China defeating all the kung fu masters, Po must do the impossible – learn to train a village full of his fun-loving, clumsy brethren to become the ultimate band of Kung Fu Pandas!

Reprising their roles are Jack Black as Po, Dustin Hoffman as Shifu, Angelina Jolie as Tigress, Jackie Chan as Monkey, Seth Rogen as Mantis, Lucy Liu as Viper, David Cross as Crane, and James Hong as Mr. Ping.

Joining them is an all-star voice cast, including Golden Globe winner and Academy Award nominee Kate Hudson as Mei Mei, four-time Emmy Award winner Bryan Cranston as Li, and Academy, BAFTA and Golden Globe Award winner J.K. Simmons as Kai.

TWENTIETH CENTURY FOX



MY NAME IS EMILY

INFO: Wed 24th Feb / Dundrum / 18:00 / 94 mins
DIRECTOR: Simon Fitzmaurice / 2015 / Ireland
WRITER: Simon Fitzmaurice
CAST: Evanna Lynch, George Webster, Michael Smiley
 With special guest Simon Fitzmaurice

The debut feature from Irish writer-director Simon Fitzmaurice is a spirited coming-of-age story that traces the journey of a strong-willed young woman as she weathers loss, upheaval, and rebirth. "If you hide from death, you hide from life." Teenage Emily (Evanna Lynch) inherits this mantra from her father Robert (Michael Smiley), an author and philosopher, but following the tragic death of Emily's mother, Robert starts to change, and his visionary eccentricities now appear to be symptoms of mental illness. Robert is soon institutionalized, and Emily is sent away to live with foster parents. When Emily suddenly decides to travel north to bust her father out of his psychiatric hospital, the hopelessly smitten Arden joins her on a road trip that will give both their first taste of what it truly means to be alive. Brimming with images of freedom, from the wide open road to the vast expanse of the sea, and buoyed by an arrestingly confident performance from Lynch, *My Name is Emily* will resonate with the young and young-at-heart alike. This is a stylish and assured film about self-discovery as an ongoing adventure.

MICHÈLE MAHEUX
 TORONTO INTERNATIONAL FILM FESTIVAL

THE WILD TALES OF THE DUKE OF BURGUNDY, SLEEPING WITH OTHER PEOPLE IN THE IRISH PUB. THEY SAY HE HAD ONE MILLION DUBLINERS.

ARGENTINA : RELEASED 2015

HUNGARY/UK : RELEASED 2015

USA : RELEASED 2016

IRELAND : RELEASED 2013

IRELAND : RELEASED 2014

Volta

Independent Film
 On Demand
www.volta.ie

Facebook: VoltaVOD
 Twitter: @Volta



10% WHEN YOU BOOK AND PAY NOW ON OFF GENERATORHOSTELS.COM

Terms & conditions apply

GENERATOR

The BAI is pleased to support the 2016 Audi Dublin International Film Festival

BAI Screentest@ADIFF2016

Come to one of our "Screentest" events during the festival. Screentest is an exciting series of talks and workshops aimed at students and anyone who would like to work in broadcasting. Meet and hear from industry professionals and get details of qualifications and courses from some of the educational providers taking part.

www.bai.ie | www.facebook.com/BAIreland | @BAItweets

ÚDARÁS CROILACHÁIN NA hÉIREANN | BROADCASTING AUTHORITY OF IRELAND

FANTASTIC FLICKS //

WWW.DIFF.IE
PAGE 20/21

"It's like Kick-Ass for kids"
– Cliff Wheatley, IGN



ANTBOY

INFO: Sat 27th Feb / Light House 1 / 11:00 / 72 mins
DIRECTOR: Ask Hasselbalch / 2013 / Denmark
WINNER: Robert Prize for Best Children/Youth Film
NOMINATED: Best Children's Film, Tallinn Black Nights Film Festival
 With the support of the Danish Film Institute and the Embassy of Denmark in Dublin

Moon-faced Oscar Dietz plays the very likable Pelle, whose invisibility is not a superpower but an everyday social curse. Teachers get his name wrong, and the girl of his dreams, class "it" girl Amanda (Cecilie Alstrup Tarp), doesn't know he's alive.

In circumstances that echo Peter Parker's transformation to Spider-Man, Pelle is bitten by an ant that escaped from a scientific experiment. The world goes blurry, he passes out, and when he wakes he has newfound strength and an assortment of talents that include the ability to scale buildings. Most strange is the corrosive, acid-like quality of a particular bodily fluid.

Fueling his powers with candy, he fashions an Antboy alter ego — and costume — with the assistance and expertise of classmate Wilhelm (Samuel Ting Graf), a Spidey fanboy who becomes Pelle's guide to the superhero realm. Adults barely figure in the action, with the exception of a supervillain called the Flea (Nicolas Bro) who kidnaps Amanda, giving Antboy his first major mission.

SHERI LINDEN
THE HOLLYWOOD REPORTER



ANTBOY: REVENGE OF THE RED FURY

INFO: Sun 28th Feb / Light House 1 / 11:00 / 80 mins
DIRECTOR: Ask Hasselbalch / 2014 / Denmark
WINNER: Robert Prize for Best Children/Youth Film
NOMINATED: Crystal Bear, Berlin International Film Festival
 With the support of the Danish Film Institute and the Embassy of Denmark in Dublin

Antboy is more popular than ever. His nemesis, Albert Gæmelkrå, aka *The Flea*, is defeated and now spends his days in a padded cell at the Dragsborg institute. Just turned 13, Pelle is enjoying life as a superhero.

In an ideal world, Pelle's pal Ida would be his girlfriend. But the real world is complicated and now Pelle has an unexpected rival for Ida's affections: a new boy in school who, in his own way, is a more formidable foe than *The Flea* ever was, a smooth operator who is fully intent on luring Ida away from him.

And if this isn't trouble enough, Pelle also finds himself being haunted. Antboy and Wilhelm first think a poltergeist is on the loose, but they soon realize the true nature of what they are up against when a brand new supervillain announces her arrival.

Irish Film 2016

Celebrating Irish film at the
Audi Dublin International Film Festival



My Name is Emily



Mammal



The Truth Commissioner



Sing Street

Opening Gala



Viva

Closing Gala



After '16 Short Films



Atlantic



Traders

www.irishfilmboard.ie

 **ifb** IRISH FILM BOARD
BORD SCANNÁN NA HÉIREANN



HIGHLIGHTS //

FURTHER BEYOND

18:00 / IFI 1

PAGE 25 /

MAGGIE'S PLAN

19:00 / Cineworld 9

PAGE 26 /

ÉVOLUTION

21:15 / Light House 1

PAGE 27 /

MUSTANG

21:15 / Light House 3

PAGE 27 /



B-MOVIE: LUST & SOUND IN WEST BERLIN 1979–1989

INFO: Fri 19th Feb / Light House 3 / 16:00 / 92 mins
DIRECTORS: Jörg A. Hoppe, Heiko Lange, Klaus Maeck / 2015 / Germany
WINNER: Heiner Carow Prize, Berlinale 2015
Presented in co-operation with the Goethe-Institut Irland

B-Movie is a highly engaging documentary about Berlin's vibrant post-punk underground scene, as filtered through the personal story of British-born Berliner Mark Reeder. It mixes staged reenactments featuring a Reeder lookalike (Marius Weber) with archive clips, home movies and scratchy super 8 footage, much of it never seen on screen before.

Growing up in Manchester, Reeder became friendly with the fabled rock band Joy Division and their Factory Records label boss Anthony Wilson, both later immortalized in Michael Winterbottom's *24 Hour Party People* and Anton Corbijn's *Control*. Leaving Britain for West Berlin in 1979, Reeder soon became a key player in the city's underground scene. Reeder immersed himself in the city's sleazy, druggy, boozy, late-night arty-party culture. He befriended local heroes and fellow exiles including Nick Cave, Gudrun Gut, techno music pioneer Westbam and Blixa Bargeld of noise-rock extremists Einstürzende Neubauten, all of whom feature in this movie in vintage footage and fragmentary voiceover.

STEPHEN DALTON
THE HOLLYWOOD REPORTER

"Firecracker chemistry between the two leads makes this doomed Romeo and Juliet romance all the more tragically persuasive." – Wendy Ide, *Screen Daily*



BLACK

INFO: Fri 19th Feb / Light House 1 / 16:00 / 95 mins
DIRECTORS: Adil El Arbi, Bilal Fallah / 2015 / Belgium
WINNER: Audience Award for Best Film, Ghent International Film Festival / Discovery Award, Toronto International Film Festival

The city of Brussels is home to nearly forty street gangs, and it's in this criminal milieu that directing duo Adil El Arbi and Bilal Fallah set *Black*, a pulse-pounding contemporary take on a Shakespearean tragedy.

Worlds collide when Mavela (Martha Canga Antonio), a teenage girl with ties to Brussels' Black Bronx gang, meets Marwan (Aboubakr Bensaihi), a member of a rival Moroccan gang, at a police station. Keenly aware of the consequences of getting involved with someone from another gang, they at first resist their attraction to one another, but they can only resist for so long.

El Arbi and Fallah's film moves forward at an electrifying pace, with furious energy and a gritty realism reminiscent of epic gangster films like *City of God* and *Goodfellas*. Ricocheting from moments of extreme tenderness to scenes of extreme violence, and enhanced by the raw performances of its young leads, *Black* is a full-on, no-holds-barred experience that will resonate long after you've left the cinema.

KERRI CRADDOCK
TORONTO INTERNATIONAL FILM FESTIVAL

// BLACK WILL ALSO SCREEN ON:
 Thur 25th Feb / Light House 3 / 14:00 / 95 mins //



FURTHER BEYOND

INFO: Fri 19th Feb / IFI 1 / 18:00 / 89 mins
DIRECTORS: Christine Molloy, Joe Lawlor / 2016 / Ireland
WRITERS: Christine Molloy, Joe Lawlor
In association with Irish Film Institute
Followed by a Q+A with the filmmakers

Reel Art is an Arts Council scheme designed to provide film artists with a unique opportunity to make highly creative, imaginative and experimental documentaries on an artistic theme.

In their debut documentary Christine Molloy and Joe Lawlor take as their point of departure the compelling 18th Century figure, Ambrose O'Higgins, and attempt to retrace his remarkable journey from Ireland to Chile. Key locations in O'Higgins' life – a lake in Sligo, a field in Meath, the port of Cadiz, the sea, and the edge of a snow-covered mountain in the Andes – are visited and reflected upon in the hope that something might be revealed, as if these very locations might contain clues. Having long dreamt of making a biopic of O'Higgins, this wayward and wry documentary is the filmmakers' attempt to realise this dream through a personal voyage into the idea of the cinematic location. However, as they speculate on the idea of place and what O'Higgins embodies, the filmmakers continually get sidetracked by a competing story of immigration and displacement. Gradually, and not without humour, these intertwining narratives uncover ideas about the transformative powers of travelling, as looked at through the peculiar prism of the Irish experience.

FILMMAKERS' STATEMENT



"It is impossible not to be touched and beguiled by it."
 – Peter Bradshaw, *The Guardian*



OUR LITTLE SISTER / UMIMACHI DIARY /

INFO: Fri 19th Feb / Light House 3 / 18:30 / 129 mins
DIRECTOR: Koreeda Hirokazu / 2015 / Japan
WINNER: Audience Award, San Sebastián International Film Festival
NOMINATED: Palm d'Or, Cannes Film Festival

'Accentuate the positive' hardly begins to sum up the atmosphere in Koreeda Hirokazu's enchanting new film *Our Little Sister* (Umimachi Diary), which channels the Japanese master Ozu Yasujiro at the same time as it lovingly recreates the world of Hollywood 1940s family melodramas like *Meet Me in St Louis* and *Little Women*. Calling on the audience to travel with it into the warm embrace of its small-town setting, the film richly repays our suspension of cynicism, thanks not a little to Koreeda's masterly tweaking of the emotional level and the discreet beauty of the cinematography by Takimoto Mikiya (who also shot *Like Father, Like Son*). Indeed only when Takimoto allows himself a flourish – as in a delirious bicycle ride through a tunnel of cherry blossom or an elegant, Ozu-style deep-focus framing of three sisters chatting in the evening, one on the veranda, one in the doorway, one inside the house – does it become clear how carefully controlled the film's visuals otherwise are.

NICK RODDICK
SIGHT & SOUND



MAGGIE'S PLAN

"Moore is a pro at comedy for the same reason she is so adept at drama: she is utterly fearless" – Nigel M Smith, *The Guardian*

INFO: Fri 19th Feb / Cineworld 9 / 19:00 / 92 mins

DIRECTOR: Rebecca Miller / 2015 / USA

WRITER: Rebecca Miller (screenplay)

CAST: Greta Gerwig, Julianne Moore, Ethan Hawke

Followed by a Q+A with Rebecca Miller

A wise, witty exploration of the lengths we go to when trying to fill life's seemingly empty spaces, the latest from gifted American writer-director Rebecca Miller (*Personal Velocity*, *The Private Lives of Pippa Lee*) features sparkling performances from Greta Gerwig, Ethan Hawke, and Julianne Moore.

Maggie's rejuvenating enthusiasm lures John away from his wife, domineering Danish critical theorist Georgette Norgaard (Moore), and the two settle down and have a daughter together. Everything has gone according to Maggie's plan – so why isn't she happy? And what sort of meddling scheme will she concoct next?

Maggie (Gerwig) wants a baby, but she's never sustained a relationship longer than six months. She solicits a sperm donation from a Brooklyn pickle entrepreneur – no strings attached – but has hardly even begun the artificial-insemination process when she consummates a budding romance with John (Hawke), an unhappily married academic hailed as "the bad boy of ficto-critical anthropology."

Based on an original story by Karen Rinaldi, *Maggie's Plan* is both an affectionate send-up of highbrow academic culture and a treatise on modern self-realization. Miller exhibits her characteristic sensitivity to female experience, but with a playfulness given freer rein than ever before in her work.

CAMERON BAILEY
TORONTO INTERNATIONAL FILM FESTIVAL

"Lucile Hadžihalilović delivers shocks of her own in this surreal, otherworldly headscrambler"
– Jordan Hoffman, *The Guardian*



ÉVOLUTION

INFO: Fri 19th Feb / Light House 1 / 21:15 / 81 mins

DIRECTOR: Lucile Hadžihalilović / 2015 / France

WINNER: Best Cinematography, San Sebastián International Film Festival / Best Cinematography, Stockholm Film Festival

Followed by a Q+A with Lucile Hadžihalilović

"Pared-back storytelling and a bold, very present musical score by Warren Ellis culminate in a phenomenally emotional climax" – *New Zealand International Film Festival*



MUSTANG

INFO: Fri 19th Feb / Light House 3 / 21:15 / 97 mins

DIRECTOR: Deniz Gamze Ergüven / 2015 / Turkey

WINNER: Audience Choice Award, Chicago International Film Festival / Grand Prix & Best Director, Odessa International Film Festival

NOMINATED: Best Foreign Language Film, Golden Globes

Returning to screens over ten years after her memorable debut *Innocence*, Lucile Hadžihalilović's new film is akin to a beguiling and deeply unsettling siren's song. An alchemical concoction of timeless folklore and science fiction body-horror, *Évolution* may vaguely resemble what might be the result, were David Cronenberg tasked with injecting his cinematic DNA into a Grimm Brothers' narrative. This is in no way some cheap knock-off, though. Instead it is a singular, stylish and indefinable glimpse into the dark depths, contorting a unique rumination on the nature of reproduction into a startling provocation of male physical anxieties.

The title lends itself nicely to a work replete with sinister possibilities as the direction in which the human race – and specifically our methods of procreation – might go. In this instance, however, this is not a natural progression but one of intervention. The precise setting, like much else, is left unnervingly free of context, meaning that audiences are constantly left to speculate on the nature of what is happening, and what exactly it is supposed to mean.

BEN NICHOLSON
CINE-VUE

Five girls live in a sizeable, well-furnished home "a thousand kilometres from Istanbul," but a century from any notion of women's rights. With their parents dead, they are raised by their grandmother, an aunt and a temperamental uncle whose main concern in life is the state of the girls' hymens. An opening sequence, a wholly innocent bit of splashing around with boys at the beach, begins a fusillade of arranged marriages, soldered window bars and unplugged telephones. Any clothing other than formless brown gowns are verboten when men are around.

One could easily graft something of a political message about Turkey's increasing trend away from secularism in this film. However, there isn't much that's specific to Islam. The frustrations are universal. Director Deniz Gamze Ergüven's vibe (accentuated by a Warren Ellis score) may put audiences in mind of *The Virgin Suicides*; hardly a bad comparison for a first-time director. And one can't say enough good things about Günes Sensoy, who can look like a scrappy ragamuffin one moment or a sharp young woman the next, all depending on the lighting or the part in her hair.

JORDAN HOFFMAN
THE GUARDIAN

*"Taking the ordinary things
in life, and making them
extraordinary. I love that."*



@ROISININGLE



DAILY FEATURES EDITOR

THE IRISH TIMES

YOU ARE WHAT YOU READ

SAT 20



HIGHLIGHTS //

HAIL, CAESAR!

11:30 / Savoy 1

PAGE 30 /

BROTHERS

16:00 / Light House 3

PAGE 17 /

TRADERS

18:30 / Light House 1

PAGE 34 /

LOUDER THAN BOMBS

20:30 / Cineworld 9

PAGE 35 /



HAIL, CAESAR!

INFO: Sat 20th Feb / Savoy 1 / 11:30 / 110 mins

DIRECTORS: Ethan Coen, Joel Coen / 2016 / USA

WRITERS: Joel Coen, Ethan Coen

CAST: Scarlett Johansson, Channing Tatum, George Clooney, Ralph Fiennes, Josh Brolin

Set during the autumn years of Hollywood's Golden Age, *Hail, Caesar!*, the latest comedy from renowned directors Joel and Ethan Coen, follows a single day in the life of studio 'fixer' Eddie Mannix (Josh Brolin), as he attempts to track down his lead actor Baird Whitlock (George Clooney) who suddenly disappears during the production of their studio's biggest release of the year, a Roman epic entitled 'Hail, Caesar!'. It turns out that Baird is being held for ransom by a mysterious group, referring to themselves only as 'The Future', and are demanding \$100,000 to ensure his safe return.

Not one to lie down without a fight, Mannix enlists the help of Burt (Channing Tatum), Laurence (Ralph Fiennes) and Tobey (Alden Ehrenreich) to find their

studio's biggest (and most hapless) star and get their film's production back on track.

In the spirit of their meticulously screwy cult-classics *The Big Lebowski*, *Burn After Reading* and *The Hudsucker Proxy*, the Academy Award winning writer-director team re-establish themselves as masters of comedic eccentricity with a stellar ensemble cast including Scarlett Johansson, Tilda Swinton, Jonah Hill and Dolph Lundgren. The film represents the third in their 'numbskull trilogy' with Clooney as lead, after his roles as the half-witted heroes of *Oh Brother, Where Art Thou?* and *Intolerable Cruelty*.

DAVID DESMOND
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL



MICHAEL COLLINS

INFO: Sat 20th Feb / Savoy 1 / 14:00 / 133 mins

DIRECTOR: Neil Jordan / Ireland / 1996

Including Post-Screening Discussion

The film *Michael Collins* was released twenty years ago, conceived and made in the years leading up to that, and it was probably inevitable that it would reflect the state of Ireland, North and South, during those years as much as the turbulent years, 1916—1922, upon which it was based. I had made two "Troubles" films, before that point — *Angel*, and *The Crying Game*. Both dealt with the persistence — and the awfulness — of the presence of violence in Irish political dialogue. *Michael Collins* became the third and was to deal with the figure who perfected the use of violence as a political weapon. It was to be a large budget picture, for Warner Brothers, and as such, I had to define for myself what that curious genre "historical film" meant. I decided to pare back the historical context, the characters, the events and construct the drama around one character, who used violence for political ends and, having achieved what he could of those ends, attempted, and failed, to decommission the guerilla army he had

built. There was a ready made template for that kind of film — the gangster epic, which provided an enduring form, from Howard Hawk's *Scarface* to Brian de Palma's version, from every James Cagney iteration, through the *Godfather* films. The arc of the central character becomes that of a fatal engagement with some kind of violence. So *Michael Collins* became a biopic and a gangster epic. That, and the parallels to the decommissioning process that was going on at the time gave rise to much acrimonious debate when we were making the film and during its subsequent release. I didn't mind that debate, however uncomfortable it became, since films should be about something. It was always to be a film about violence and its consequences. And, about an issue that, in 2016, twenty years on again, seems to thankfully to belong to the past, and not to the present.

NEIL JORDAN



INTERVIEW WITH SIR DAVID HARE & THE HOURS (SCREENING)

INFO: Sat 20th Feb / IFI 1 / 15:00 / 174 mins

INTERVIEW: 15:00 / 60 mins

SCREENING: 16:30 / 114 mins

TICKETS: €9 each, or €15 for both events

Tickets also available from IFI Box Office, www.ifi.ie

DIRECTOR: Stephen Daldry / 2002 / USA

WRITER: Michael Cunningham (novel),
David Hare (screenplay)

CAST: Nicole Kidman, Julianne Moore, Meryl Streep

In association with Irish Film Institute

Although Sir David Hare is possibly most well known for his work in theatre – having written more than thirty plays including *Plenty*, *Pravda*, *Racing Demon* and *The Judas Kiss* – he has also been widely honoured for his long list of credits for the screen. He has written more than twenty screenplays for film and television including *Plenty*, *Paris by Night*, *Wetherby* and *Damage*. As a writer he has twice been nominated for Oscars for his adapted screenplays on *The Hours* and *The Reader*, each of which also earned him nominations for a Golden Globe. His haunting drama *Wetherby* won him a Golden Berlin Bear in 1985 and he has directed many actors to win awards for their work across his formidable back catalogue. His new film *Denial* is now in production.

The festival is proud to welcome Sir David Hare who will attend a special screening of one of his most highly acclaimed works for screen, his adaptation of Michael Cunningham's novel *The Hours*, where he will participate in a pre-screening interview with Seán Rocks of RTÉ Radio 1's Arena.

The Hours received nine Oscar nominations and observes the effect that Virginia Woolf's novel *Mrs. Dalloway* has on three different women, played by Nicole Kidman, Julianne Moore and Meryl Streep.

DAVID DESMOND
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

"*Francofonia* is a fascinating essay and meditation on art, history and humanity's idea of itself."
– Peter Bradshaw, *The Guardian*



FRANCOFONIA

INFO: Sat 20th Feb / Light House 1 / 14:00 / 88 mins

DIRECTOR: Aleksandr Sokurov / 2015 /

France-Germany-Holland

WINNER: Best Euro-Mediterranean Film,
Venice Film Festival

It will be impossible to neatly package *Francofonia* into a brief and accurate description, since Aleksandr Sokurov's dense, enriching meditation on the Louvre and specifically (but not exclusively) the museum's status during WWII defies categorization. A constant shuffling of layers is one of the film's hallmarks: It cuts from deathbed photos of Chekhov and Tolstoy to a Skype conversation that Sokurov has with a ship captain, then shifts to the warm glow of 1940-set scenes between Louvre head Jacques Jaujard (Louis-Do de Lencquesaing) and German officer Count Franziskus Wolff Metternich (Benjamin Utzerat). In between are lessons on the Louvre's centuries-long construction; archival footage of Parisians getting on with their lives during the Nazi Occupation; reflections on how portraiture shaped European civilization; and the spirit of Napoleon (Vincent Nemeth) walking the museum's grand galleries, occasionally encountering the personification of France, Marianne (Johanna Korthals Altes). Does it all come together? Well, yes, if viewers think of the film as a freewheeling poetic essay, highly personal yet captivating.

JAY WEISSBERG
VARIETY

"Silva sticks it to a comfortable, complacent and presumably morally liberal audience ... and twists the knife, to thought-provoking ends." – *Hollywood Reporter*



NASTY BABY

INFO: Sat 20th Feb / Light House 1 / 16:30 / 100mins

DIRECTOR: Sebastián Silva / 2015 / USA

CAST: Sebastián Silva, Tunde Adebimpe, Kristen Wiig

WINNER: Best Feature Film, Berlin International
Film Festival

Freddy and Polly are trying to have a baby together. They aren't a couple: Polly is single, and Freddy lives with his boyfriend, Mo. With its haute Bohemian locations and its hectic, hand-held style *Nasty Baby* presents itself as something familiar. Mo, Freddy and Polly live the good life, in which gratifying work, nice friends, fulfilling leisure and good food are not aspirations but entitlements. Anything that's missing (like a baby) can be acquired without too much trouble.

But what had looked like a meandering, anecdotal story turns out to be a carefully constructed narrative machine, one that dispenses a brilliantly nasty series of surprises. *Nasty Baby* is not really a loving farce about non-heteronormative reproduction and multicultural friendship. Without leaving Mo and Freddy's leafy, brownstone-lined street, Mr. Silva transports us to a much deeper, darker place. As misunderstandings spiral from awkward to horrifying, the gentle tickle of comedy is replaced by the barb of satire, and the audience's smile of recognition is replaced by a grimace of complicity.

A. O. SCOTT
THE NEW YORK TIMES



NOTFILM

INFO: Sat 20th Feb / Light House 3 / 18:30 / 128 mins
DIRECTOR: Ross Lipman / 2015 / USA-UK
WRITER: Ross Lipman
CAST: Samuel Beckett, Buster Keaton, Billie Whitelaw

In 1965, famous author and playwright Samuel Beckett released his only film. Entitled simply *Film*, the work proved utterly divisive – panned by some, celebrated by others – but has remained the subject of ardent criticism ever since. Involving an odd collaboration with legendary comic actor Buster Keaton (who was forced into taking the part by financial difficulties, despite understanding little of the script's concept), *Film* was an eclectic chase-movie, a contemplative, existential exploration of the cinematic apparatus. Into the landscape on discussion about *Film* comes *Notfilm*, an experimental essay on the conception, production and impact, both philosophically and cinematically, of the original work. *Notfilm* presents many recent discoveries to the world for the first time, including some exceedingly rare recordings of Beckett's voice, in which he discusses the making of *Film* with his collaborators. Lipman's archaeological approach is combined with interviews with a range of figures, from those that knew Beckett personally as well as film historians, painting an illustrious picture of Beckett's work and irreversibly changing the way in which it is viewed.

HARRIET CLUGSTON
THE UPCOMING



TRADERS

INFO: Sat 20th Feb / Light House 1 / 18:30 / 90 mins
DIRECTORS: Rachael Moriarty, Peter Murphy / 2015 / Ireland
WRITERS: Rachael Moriarty, Peter Murphy
CAST: Killian Scott, John Bradley, Peter O'Meara, Nika McGuigan, Barry Keoghan
Rachael Moriarty, Peter Murphy, Killian Scott and John Bradley will attend

Metaphors for cutthroat capitalism don't get much blunter than *Traders*, in which the me-first moneymakers in question aren't exchanging stocks and bonds but each others' lives. Rachael Moriarty and Peter Murphy, who've made shorts together for over 20 years, take a confident leap to features in this cold tale of economic desperation and unthinkable deeds made routine.

Facing a bleak job market Vernon (John Bradley), invents "trading," in which two participants connected anonymously online will meet to fight in a secluded spot with no spectators. Each will bring his life's savings in a duffel bag; they will fight to the death, with the winner taking both bags after burying the loser where he died.

Vernon's co-worker Harry (Killian Scott) takes some convincing, but eventually participates in the inaugural match of this bloodsport. He leaves Vernon alive after beating him but Vernon feels cheated – especially after Harry befriends the woman he hopelessly loves (Nika McGuigan) – and starts plotting to get "his" money back.

JOHN DEFORE
THE HOLLYWOOD REPORTER

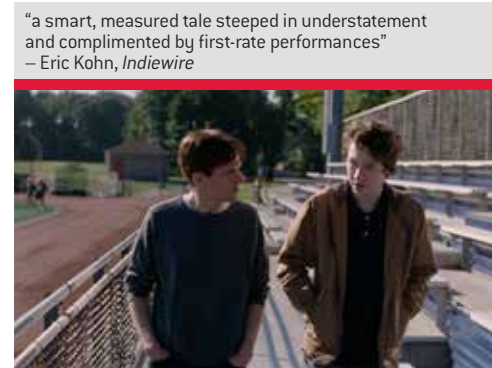


TRUTH

INFO: Sat 20th Feb / Cineworld 8 / 18:30 / 125 mins
DIRECTOR: James Vanderbilt / 2015 / Australia-USA
WRITER: James Vanderbilt
CAST: Robert Redford, Cate Blanchett, Elisabeth Moss, Topher Grace, Dennis Quaid

Cate Blanchett delivers another virtuoso performance in *Truth* as the fiercely bright Mary Mapes, the producer of Dan Rather's *60 Minutes*, who came under fire after a broadcast questioned whether George W Bush received preferential treatment to avoid the Vietnam draft. Nearing retirement, Dan Rather (an uncannily accurate portrayal by Robert Redford) and Mary have a mutual desire to uncover facts and present the truth. When their research team (a compelling ensemble including Elisabeth Moss, Topher Grace and Dennis Quaid) uncover inconsistencies in Bush's military records, they go live with the explosive story; but it's an election year for Bush, and his conservative supporters cry foul. Powerful allies of the President force CBS to suspend Mapes and investigate her team's research, accusing her of political bias. James Vanderbilt, whose previous screenplays include *Zodiac* and *The Amazing Spider-Man*, makes a hugely impressive directorial debut. He has constructed a tense political drama with real momentum, but which also explores the more philosophical nature of 'truth' as it intersects with ideology and personal experience.

TRICIA TUTTLE
BFI LONDON FILM FESTIVAL



"a smart, measured tale steeped in understatement and complimented by first-rate performances"
 – Eric Kohn, *Indiewire*

LOUDER THAN BOMBS

INFO: Sat 20th Feb / Cineworld 9 / 20:30 / 109 mins
DIRECTOR: Joachim Trier / 2015 / Nor.-Fra.-Den.
CAST: Jesse Eisenberg, Gabriel Byrne, Isabelle Huppert
WINNER: Best Film, Stockholm Film Festival
NOMINATED: Palm d'Or, Cannes Film Festival
With the support of the Royal Norwegian Embassy
With Special Guest Joachim Trier

In what can only be described as the smoothest of transitions, Norwegian director Joachim Trier's English-language debut finds him in top form, completely at ease with the language and fluently using to great effect the same subtle approach and lively visual grammar perfected in his two earlier films, *Reprise* and *Oslo, August 31st*. This story of the husband and two sons of a celebrated war photographer who try to find a common ground three years after her death in a traffic accident is richly detailed, sensitively played and cleverly mounted.

The cast deserve full credit. Gabriel Byrne's father is soulful and sincere but he's not always the most admirable or determined person. Isabelle Huppert offers one of her most unselfconscious performances, as the sunburned, weather-beaten photographer who doesn't mind looking her age. Devin Druid carries Conrad with all the rebellious spirit required, and David Strathairn offers a remarkable cameo as Isabelle's former colleague about to write a revealing piece about her for *The New York Times*.

DAN FAINARU
SCREEN DAILY

FROM LUCA GUADAGNINO THE DIRECTOR OF 'I AM LOVE'

RALPH
FIENNES

DAKOTA
JOHNSON

MATTHIAS
SCHOENAERTS

TILDA
SWINTON

"SHIMMERING WITH
ROMANCE AND INTRIGUE"



THE TELEGRAPH

"OUTSTANDING
PERFORMANCES"



ANDREW PULVER, THE GUARDIAN



A BIGGER SPLASH

FRENSY.

STUDIOCANAL

IN CINEMAS FEBRUARY 12

A-BIGGER-SPLASH.CO.UK #ABIGGERSPLASH



© 2015 STUDIOCANAL S.A. All Rights Reserved Artwork graphics Pierre-Marie

"a reality-bending psycho-thriller about a young man whose mind gets stuck on repeat"
— Stephen Dalton, *The Hollywood Reporter*



REMAINDER

INFO: Sat 20th Feb / Light House 1 / 21:00 / 97 mins

DIRECTOR: Omer Fast / 2015 / UK-Germany

WRITERS: Tom K. McCarthy (Novel),
Omer Fast (Adaptation)

CAST: Tom Sturridge, Cush Jumbo, Ed Speleers

It's all in the mind. As in *Memento* and *Mulholland Drive* before it, the function and operation of memory beguiles *Remainder*, an absorbing first feature from prolific Israeli video artist Omer Fast. This noirish, sporadically playful London-set psychological thriller begins as an unidentified object falls from the sky, squashing Tom Sturridge's nameless protagonist like a bug and providing the starting point for a brisk but esoteric disquisition on identity and trauma.

"What price silence?" is the question that initially propels *Remainder*, as Sturridge's character awakens from a coma to find his lawyer negotiating an unprecedented reparations settlement of £8.5 million on his behalf. He decides to spend his new fortune re-creating a half-remembered block of apartments, where his demands escalate to Kubrickian levels of perfectionism. Supporting him in his grand folly is Naz, played in quietly superb fashion by Arsher Ali (*Four Lions*) as a sort of 21st-century Jeeves. No scheme is too mad, no request too questionable, no demand too outlandish.

CATHERINE BRAY
VARIETY



The opening of *The Propaganda Game* feels like a propaganda film as the camera sweeps over North Korean capital Pyongyang's most splendid buildings, to an orchestral score, as children skateboard and smiling citizenry walk by. The sequence is in fact shot by director Alvaro Longoria himself, anticipating his film's major point.

Aided by exclusive access behind the world's last iron curtain gained via a key facilitator, Spaniard Alejandro Cao de Benos, the only foreigner working for the North Korean government, *The Propaganda Game* follows Longoria as he shoots any scene he wants – but on a controlled itinerary and always with company. Rather than dismissing North Korea out-of-hand, or depicting it, as one interviewee puts it, as a kind of freak-show, it portrays the country as a battle-ground in a propaganda war between its ruling regime and a hostile West. Longoria, ironic but gentlemanly, points to falsehoods and its citizens' plight, sparked by geo-political interest.

JOHN HOPEWELL
VARIETY

THE PROPAGANDA GAME

INFO: Sat 20th Feb / Light House 3 / 21:00 / 94 mins

DIRECTOR: Alvaro Longoria / 2015 / Spain

NOMINATED: Best Documentary, Goya Awards /
Best Documentary, Stockholm Film Festival



communicraft[®]
digital invention

CRAFTING THE
USER EXPERIENCE
WITH ROBUST
WEB TECHNOLOGIES

Since 2001

Bespoke Web Design
Web Application Development
User Experience Design

www.communicraft.com

PROUD WEB PARTNERS OF ADIFF SINCE 2013

SUN 21



HIGHLIGHTS //

KUNG FU PANDA 3

11:00 / Light House 1

PAGE 18 /

ANGELA LANSBURY

15:00 / Bord Gáis Energy Theatre

PAGE 40 /

THE TRUTH COMMISSIONER

18:15 / Light House 1

PAGE 42 /

THE BRAND NEW TESTAMENT

20:50 / Light House 1

PAGE 44 /



ANGELA LANSBURY / A CELEBRATION & VOLTA AWARD PRESENTATION /

INFO: Sun 21st Feb / Bord Gáis Energy Theatre / 15:00
TICKETS: €20, €32, €36 & €42.50
available from Ticketmaster*

The Audi Dublin International Film Festival is honoured to present screen legend Angela Lansbury with our Volta Award for her life-time achievements in the industry. The Award will be presented at the Bord Gáis Energy Theatre where she will appear in a public interview hosted by Aedín Gormley, presenter of RTÉ Lyric FM's Movies and Musicals.

Angela Lansbury has enjoyed a career spanning almost seventy-five years in film, stage and television. Since first appearing on Broadway in 1957 she has trodden the boards of stages across the globe, winning five Tony Awards in the process.

She has appeared in over 60 motion pictures since her silver-screen debut in *Gaslight* at the age of 17

*Tickets for the public interview available online or in person from the Bord Gáis Energy Theatre, or from any Ticketmaster outlet.

earned her a nomination for an Academy Award. She has also appeared in such classics as *National Velvet*, *The Harvey Girls*, Frank Capra's *State of the Union*, *The Portrait of Dorian Gray* (a second Academy Award Nomination), Cecil B. DeMille's *Samson and Delilah*, *The Court Jester* and *The Long Hot Summer*.

From 1984—1996 she made television history starring as Cabot Cove's most steadily-employed sleuth Jessica Fletcher on *Murder, She Wrote*, the longest-running detective drama series in TV history, winning four of her six Golden Globes and nominated for ten Golden Globes and 12 Emmy Awards in total for her work on the show.

The festival is proud to welcome Angela Lansbury as a very special guest, and excited to showcase her work, ranging from the voice of the kind-hearted Mrs. Potts in Disney's *Beauty and the Beast* [p.41] to her chilling Academy Award nominated role in John Frankenheimer's Cold War espionage thriller *The Manchurian Candidate* [p.43].

"Feels like a Charlie Kaufman brain-burst painted onto a large, colourful and sprawling European canvas"
— Luke Buckmaster, *The Guardian*



ARABIAN NIGHTS / VOL 1 – THE RESTLESS ONE /

INFO: Sun 21st Feb / Light House 3 / 13:00 / 125 mins
DIRECTOR: Miguel Gomes / 2015 / Portugal
WINNER: Best Film, Seville European Film Festival / Best Film, Sydney Film Festival / Palm Dog, Cannes Film Festival

"a sensual and intellectual feast" – *Variety*



ARABIAN NIGHTS / VOL 2 – THE DESOLATE ONE /

INFO: Sun 21st Feb / Light House 3 / 15:30 / 131 mins
DIRECTOR: Miguel Gomes / 2015 / Portugal
WINNER: Best Film, Seville International Film Festival / Best Film, Sydney International Film Festival

As *Arabian Nights* explains through a cheeky and humorous title card, the film takes only the structure from its source material, using it to tell tales from a range of walks of Portuguese life. As with *One Thousand and One Nights*, the stories are told by a young woman named Scheherazade (Crista Alfaiate), but they're the inventions of Gomes and co-writers Mariana Ricardo and Telmo Churro, inspired by real-life events occurring in Portugal between August 2013 and July 2014.

Before Scheherazade begins her tales, the film opens with a documentary-like half hour cutting between stories of shipyard workers being laid off, an apiarist fighting a vicious species of wasps, and Gomes struggling to figure out how to tell a story of Portuguese life. Although the segment seems disconnected from what follows, the message is clear: This is a film about people. In Gomes' vision, no one's story is too small to be insignificant, and everyone faces challenges worth documenting. It's a powerfully democratic opening to a film, and one which hints at the range of Gomes' focus.

MAX BLENSTEIN
POPOPTIQ

If *The Restless One* seemed the perfect title for the first part of Miguel Gomes' opulently undisciplined opus *Arabian Nights* – signaling its tangled, distracted nesting of stories within stories – "desolate" is hardly the adjective for its fertile, often uproarious middle section. It does, however, aptly indicate a certain narrative calming: Only three tales are told here by the project's wily mythical narrator Scheherazade, though one in particular sprawls and subdivides itself in such alluringly vine-like fashion that viewers will hardly notice 131 minutes ticking by. The crushing social impact of Portugal's recent austerity policies remains the running theme here, though *Volume Two* features less stinging rhetoric than its predecessor, as whimsical satire gradually segues into observational tragicomedy. *The Desolate One* maintains the technical majesty of this intimate epic's first volume. Shooting in sun-dried hues on gorgeously textured Kodak film, Sayombhu Mukdeeprom's lensing once more finds a kind of dynamism in serenity – and beauty in dilapidation, as the poky apartments of the final section are swathed in fifty shades of smoke.

GUY LODGE
VARIETY

"Gomes has created something truly unique and remarkable"
– Ben Nicholson, *Cine-Vue*



ARABIAN NIGHTS / VOL 3 – THE ENCHANTED ONE /

INFO: Sun 21st Feb / Light House 3 / 18:00 / 126 mins
DIRECTOR: Miguel Gomes / 2015 / Portugal
WINNER: Best Film, Seville International Film Festival /
Best Film, Sydney International Film Festival

Throughout *Arabian Nights*, the element given the least attention and interest has been its framing device, Scheherazade, and the opening of *Volume Three* seeks to correct that. She spends time with her father, the Grand Vizier (Americo Silva), worries about her ability to survive, and toys with the beautiful and potent, if air-headed, Paddle Man (Carloto Cotta).

Cinematographer Sayombhu Mukdeeprom one-ups even his stunning work from *Volume Two*, depicting Scheherazade's paradisiacal milieu in ravishing fashion. Scheherazade's struggle has a genuine pathos to it, generating heartfelt emotions out of a fantastical situation. In *Volume Three*, she comes to life, going beyond being a narrative technique and becoming a moving character in her own right. At the same time, Gomes still doesn't abandon the film's comic touch, finding the perfect balance between humor and melancholy, particularly in Scheherazade's encounters with Paddle Man.

MAX BLEDSTEIN
POPOPTIQ

Set in a post-Troubles Northern Ireland, *The Truth Commissioner* follows the fictional story of Henry Stanfield, played by Roger Allam (*The Thick of It*, *V for Vendetta*), a career diplomat who has just been appointed as Truth Commissioner to Northern Ireland. Eager to make good as a peacemaker, the Prime Minister urges a commission following the South African model of Truth and Reconciliation. Although Stanfield starts bravely, he quickly uncovers some bloody and inconvenient truths about those now running the country – truths which none of those in power wish to have revealed.

Directed by Declan Recks (*Eden*, *Big Swinger*) and produced by David Collins (*Once*), the film centres around a missing person's case twenty years earlier. In the film Stanfield is forced into an historic web of lies. And the truth, which is shaped by four men's different pasts, remains as elusive as ever. Featuring Sean McGinley as former IRA leader Francis Gilroy, Ian McElhinney (*Game of Thrones*) as retired policeman James Fenton and Barry Ward (*Jimmy's Hall*) as Michael Madden, who has returned from America to Belfast to face his past.

IRISH FILM BOARD

THE TRUTH COMMISSIONER

INFO: Sun 21st Feb / Light House 1 / 18:15 / 99 mins
DIRECTOR: Declan Recks / 2016 / Ireland
WRITER: Eoin O'Callaghan
CAST: Roger Allam, Sean McGinley, Barry Ward, Conleth Hill
Followed by a Q+A with the filmmakers

"An extraordinary performance by Zhao Tao is the beating heart of Jia Zhangke's ambitious, time-jumping, continent-straddling drama" – Robbie Collin, *The Telegraph*



MOUNTAINS MAY DEPART / SHAN HE GU REN /

INFO: Sun 21st Feb / Cineworld 9 / 18:30 / 126 mins
DIRECTOR: Jia Zhangke / 2015 / China
CAST: Zhao Tao, Liang Jin Dong, Zhang Yi

Jia Zhang-ke's *Mountains May Depart* is a mysterious and, in its way, staggeringly ambitious piece of work from a filmmaker whose creativity is evolving before our eyes. It starts by resembling a classic studio picture from Hollywood, the sort of thing George Stevens or Douglas Sirk might have made, or perhaps something like Mu Fei's Chinese classic *Spring In A Small Town*. Then it morphs into a futurist essay on China's global diaspora and its dark destiny of emotional and cultural alienation. In this movie, the boundaries are getting pushed, visibly, between the opening and closing credits.

His movie is split into three parts, taking place in 1999, in 2014 and in 2025. Jia's wife Zhao Tao gives a superb performance as Tao, a young woman who is dating a coal-miner Liang (Liang Jingdong). But Tao is also being courted by the impossibly conceited Jingsheng (Zhang Yi). They later have a child that Jingsheng insists on naming "Dollar". Meanwhile, the devastated Liang moves away, but later in 2014 they are all to meet again, and later again in 2025, when Dollar is a twenty-something college dropout in Australia.

PETER BRADSHAW
THE GUARDIAN

"Not a moment of *The Manchurian Candidate* lacks edge and tension and a cynical spin." – Roger Ebert (1988)



THE MANCHURIAN CANDIDATE

INFO: Sun 21st Feb / Light House 3 / 20:30 / 126 mins
DIRECTOR: John Frankenheimer / 1962 / USA
CAST: Frank Sinatra, Laurence Harvey, Angela Lansbury
WINNER: Angela Lansbury, Golden Globes
NOMINATED: Angela Lansbury, Academy Awards

A familiar plot by today's standards and one that has been parodied and pastiched since the film's release in 1962 – think *The Naked Gun* or *Homeland* – the story, set during the Cold War, is centred around an international communist plot to create assassins by brainwashing a group of American P.O.W.s. The story follows two soldiers in particular Bennett Marco (Frank Sinatra) and Raymond Shaw (Laurence Harvey), who return to America where Shaw is welcomed back into society as a war hero. However Marco is troubled by recurring nightmares that cause him to suspect that all is not quite right with his comrade.

Selected by Newsweek as one of the ten greatest villains in cinema history, Angela Lansbury steals the show as the chilling Mrs. Eleanor Shaw, whose marriage to a prominent Republican senator makes her son Raymond the prime candidate to carry out the communists' assassination plot.

DAVID DESMOND
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

"A religiously incorrect but irresistibly funny work of the imagination" – Deborah Young, *The Hollywood Reporter*



THE BRAND NEW TESTAMENT

God, as it happens, is real and lives in Brussels in an apartment building from which he created the world. He's also a total asshole, inflicting nearly as much misery on his wife and young daughter Ea as he does on humanity on a daily basis. Ea finally decides to escape like her older brother JC. But first she uses her dad's computer to tell everyone on Earth when they're going to die, which ruins his entire system. Ea recruits a scribe – a dyslexic homeless man – and sets out to find six apostles and write a new book of the bible about their lives. *The Brand New Testament* is one of the best, most original films this year. It's poignant, hilarious, and completely unpredictable. The cast is excellent – especially young Pili Groyne as Ea – and the film has a look and tone reminiscent of Spike Jonze and Charlie Kaufman's collaborations but enough of its own identity that it never feels derivative. Instead, it feels more like a confident peer to those films.

JASON COFFMAN
THE DAILY GRINDHOUSE

INFO: Sun 21st Feb / Light House 1 / 20:50 / 114 mins
DIRECTOR: Jaco Van Dormael / 2015 / Belgium
WINNER: Best Picture, Austin Fantastic Fest / Audience Award, Norwegian International Film Festival

Creative Europe



Creative Europe
MEDIA

Creative Europe Desk Ireland – MEDIA Offices

DUBLIN AND GALWAY

€3.6 million awarded to Irish Audiovisual companies since 2014

Don't miss out!

Contact us for more information:
media@creativeeuropeireland.eu
www.creativeeuropeireland.eu

MONSIEUR

HIGHLIGHTS //

LAND OF MINE

18:00 / Light House 3

PAGE 48 /

WE ARE MOVING – MEMORIES OF MISS MORIARTY

18:00 / IFI 1

PAGE 47 /

HIGH-RISE

20:15 / Light House 1

PAGE 49 /

HUBERT BUTLER

20:30 / Light House 3

PAGE 50 /



ONCE UPON A TIME IN THE WEST

INFO: Mon 22nd Feb / Light House 1 / 14:00 / 165 mins
DIRECTOR: Sergio Leone / 1968 / Italy-USA
WRITERS: Sergio Donati, Sergio Leone
CAST: Claudia Cardinale, Jason Robards, Charles Bronson, Henry Fonda
With the support of the Italian Institute of Culture

Charles Bronson, Henry Fonda and Claudia Cardinale star in Sergio Leone's epic masterpiece set on the western frontier during the race to build the first transcontinental railroad in America. When an Irish landowner named McBain is slain in cold-blood by the malfeasant Frank (Fonda), his widow (Cardinale) discovers that his property was a key piece of real estate lying in the path of the great railroads' trajectory. Frank had been hired by a rail tycoon who had his own plans for the area, but having framed the infamous bandit Cheyenne (Jason Robards) in the process, forged an unlikely alliance between the widow, Cheyenne, and a mysterious harmonica-playing drifter (Bronson).

Often revered as one of the greatest films of all time, Leone reaches perfection with his most lavishly produced spaghetti western. Time appears to lose all significance as Tonino Delli Colli's lingering close-ups and gritty production design create a sense of harsh realism, while sweeping landscapes and Ennio Morricone's monumental score evoke the vastness of the wild west and the boundless possibilities of the new frontier.

DAVID DESMOND
 AUDI DUBLIN INTERNATIONAL FILM FESTIVAL



LABIA

INFO: Mon 22nd Feb / Light House 3 / 15:30 / 97 mins
DIRECTOR: Gabriel Patricio Bertini / 2014 / Argentina
WRITER: Gabriel Patricio Bertini
CAST: Darío Levy, Elena Bogga

A black comedy that shows two sides of a certain section of the Argentinian upper class. On the surface they are stylish and sophisticated, but behind this veneer lies a self-serving callousness, as they push their way to the top of the pile. As the story begins we meet Federal Judge Alberto Francioni (Darío Levy) whose sick daughter is in urgent need of a kidney transplant. But before he can leave for Florida for the operation there are some other matters that need to be taken care of. For one, there's a member of staff who's stolen his favourite serrano ham. Not to mention his blackmailing ex and his sister who has run off with the kids' music teacher. Of course he deals with all of this with aplomb, as any mafia boss would. For the Tony Soprano of Argentina a bit of panache goes a long way, especially with a pinch of violence for good measure.

Labia is a darkly humorous film that is held together by an extraordinary central performance by Levy, whose general demeanour as he tries to sniff out his enemies as they scurry off at the very sight of him is wildly entertaining.

DAVID DESMOND
 AUDI DUBLIN INTERNATIONAL FILM FESTIVAL



WHY ME?

INFO: Mon 22nd Feb / Light House 1 / 17:30 / 130 mins
DIRECTOR: Tudor Giurgiu / 2015 / Romania
CAST: Emilian Oprea, Mihal Constantin
With the support of the Romanian Cultural Institute
Tudor Giurgiu will attend

Why Me? is a legal thriller based on a real-life case of prosecutor Cristian Panait and political corruption in Romania. In this fictionalised account, young rising star prosecutor Cristian Panduru tries to crack a case against a senior colleague accused of corruption. As he delves deeper into the case he realizes that he is being used as a pawn in a power game orchestrated by the security services and bent government insiders. The dilemma of choosing between his career and the truth weighs heavily on his shoulders. Looking further to solve the case, he enters a danger zone paved with unexpected and painful revelations.
 CAMBRIDGE FILM FESTIVAL

"The film is about the failure of my generation to change Romania's social and political environment. It's about the idealistic people who experienced the 1989 revolution, all full of high ideals. A generation that believed the political changes brought on by the 1989 revolution would trigger a final break away from the 'old system' which is mob-ridden and corrupt. But we were wrong".
 TUDOR GIURGIU, DIRECTOR



WE ARE MOVING – MEMORIES OF MISS MORIARTY

INFO: Mon 22nd Feb / IFI 1 / 18:00 / 65 mins
DIRECTOR: Claire Dix / 2016 / Ireland
In association with Irish Film Institute
Followed by a Q+A with Claire Dix

We Are Moving – Memories of Miss Moriarty is an intimate portrait of Joan Denise Moriarty, a visionary who overcame enormous odds by doggedly following her dream of bringing ballet to every corner of Ireland. A pioneer of early 20th century Irish dance, Joan Denise Moriarty dared to create a uniquely Irish form of ballet inspired by her love of nature and Irish folklore. Her life's work has been largely overlooked since her death.

A divisive figure, she was accused of fabricating her professional dance training and of misrepresenting herself as a vanguard of Irish ballet. Her personal life has also been the subject of much scrutiny over the years and remains a contentious issue for those who knew her. Despite such controversies, Joan Denise Moriarty has left behind a remarkable legacy of dancers and dance lovers who may never have found ballet without her influence.

This is a celebration of Joan Denise the artist, the dancer, and the woman who was best known, loathed, and loved as *Miss Moriarty*.



Reel Art is an Arts Council scheme designed to provide film artists with a unique opportunity to make highly creative, imaginative and experimental documentaries on an artistic theme.

"a discreet economy of approach that accumulates considerable power" – Dennis Harvey, *Variety*



In the days following the surrender of Nazi Germany in May 1945, German soldiers in Denmark were put to work by their Allied captors. With minimal training in defusing explosives, they were sent to remove over 1.5 million of their own landmines from the Danish west coast. Nearly half of them were killed or severely wounded.

As a ragged group of German P.O.W.s is dropped off by trucks at the seaside, we see that most are still in their teens. There to greet them is the bullish Danish army sergeant Rasmussen (Roland Møller). Intent on punishing what's left of their army, he marches his squad out on the dunes each day to prod for mines.

Between nerve-wracking set pieces there is brief respite away from the beaches, and it is here that Zandvliet finds equally compelling fodder for his larger tale of comradeship, respect, and even unexpected friendship among survivors of war. Ultimately sensitive and sympathetic to the plight of all its characters, *Land of Mine* is about more than exorcising the recent past; it's about restoring the humanity in us all.

TORONTO INTERNATIONAL FILM FESTIVAL

LAND OF MINE

INFO: Mon 22nd Feb / Light House 3 / 18:00 / 101 mins
DIRECTOR: Martin Zandvliet / 2015 / Denmark-Germany
With the support of the Danish Film Institute and the Embassy of Denmark in Dublin



A nuanced and compelling historical drama/coming-of-age, *Summer Solstice* provides a searing portrait of the summer of 1943 in provincial Poland under German occupation. The story unfolds through the eyes of two 17-year-old boys, the Polish railway worker Romek (Filip Piotrowicz) and the German military policeman Guido (Jonas Nay), who both experience a shocking loss of innocence.

Director Rogalski, who won the Polish edition of the Hartley-Merrill competition with this complex and provocative script, also displays a keen visual sense that makes clever use of contrast. Rogalski also deserves praise for knowing when to cut, and letting the viewer's imagination and an accomplished sound design conceive more powerful horrors than he could possibly show. Mixing veterans and newcomers, the expert cast is totally in tune with the helmer's intentions and the period setting. D.P. Jerzy Zielinski's sun-dappled widescreen location lensing leads the top-notch craft credits.

ALISSA SIMON
VARIETY

// SUMMER SOLSTICE WILL ALSO SCREEN ON:
Thur 25th Feb / Light House 1 / 16:00 / 95 mins //

SUMMER SOLSTICE

/ LETNIE PRZESILENIE /

INFO: Mon 22nd Feb / The Pavillion / 20:00 / 95 mins
DIRECTOR: Michal Rogalski / 2015 / Poland-Germany
WRITER: Michal Rogalski
WINNER: Best Screenplay, Montréal World Film Festival 2015
With the support of the Embassy of the Republic of Poland Followed by a Q+A with Michal Rogalski (Pavilion Only)

"Ben Wheatley's shiny, luxuriously appointed JG Ballard adaptation serves up orgiastic mayhem on a silver platter" – Tim Robey, *The Telegraph*



HIGH-RISE

INFO: Mon 22nd Feb / Light House 1 / 20:15 / 118 mins
DIRECTOR: Ben Wheatley / 2015 / UK
WRITERS: J.G. Ballard (novel), Amy Jump (screenplay)
CAST: Tom Hiddleston, Jeremy Irons, Sienna Miller, Elisabeth Moss, Luke Evans
NOMINATED: Best Film, San Sebastián Int. Film Festival
Followed by a Q+A with Ben Wheatley

Dr. Robert Laing (Tom Hiddleston) has just moved into a new tower block, constructed with the idea that it would be a crucible for change – or at least, that's how the building's architect (Jeremy Irons) puts it. Finding himself lost in this looming, grey complex and its layers of warring classes – the rich at the top, the poor below – Laing gradually observes that this simple tower block has turned into a bizarre social experiment. And yet, with no small glimmer of black humour, he finds it becomes the first place in his life he can call 'home.'

Hiddleston finally gets the lead in a film that understands his unique ability to portray compressed spiritual torment under a glossy veneer of cool, but unexpected choices such as Elisabeth Moss as a feckless mother-to-be, or Sienna Miller as the sultry and mysterious flame to Laing, and Luke Evans as a near-rabid documentary-maker, all add up to make this the genuine melting pot that J.G. Ballard's words first succeeded in creating on the page.

GARY GREEN
FLICKREEL

"A fine-cut tension exercise that eventually ignites into a full-blown home-invasion thriller." – Guy Lodge, *Variety*



DISORDER

/ MARYLAND /

INFO: Mon 22nd Feb / Cineworld 8 / 20:30 / 98 mins
DIRECTOR: Alice Winocour / 2015 / France
CAST: Matthias Schoenaerts, Diane Kruger, Paul Hamy
NOMINATED: Un Certain Regard Award, Cannes Film Festival
Filmmakers will attend

In Alice Winocour's taut, tough-minded and beautifully controlled drama, *Victor* (*Far from the Madding Crowd*'s Matthias Schoenaerts), an Afghanistan veteran prone to panic attacks, finds a cushy one-night gig on a security detail policing a swanky party at Maryland, the palatial coastal home of Whalid (Percy Kemp) a wealthy Lebanese businessman. While on the job, he catches the eye of Whalid's striking wife Jessie (Diane Kruger) – or is it she that catches his eye? In short order, Victor finds himself hired as a bodyguard for Jessie and her son, despite the fact that the serious psychological problems brought about by his war-time experiences make it hard for him at times to distinguish fantasy from reality. Alone with his charges on a weekend, Victor begins to suspect that something is seriously amiss. But are the dangers he detects real or are they just PTSD symptoms writ large?

VANCOUVER INTERNATIONAL FILM FESTIVAL



Operating as writer and market gardener from his base in rural Kilkenny, Hubert Butler explored Eastern Europe and the Balkans, establishing himself as “Ireland’s Orwell”, our greatest essayist since Jonathan Swift. In this, the first documentary on Butler and his work, Johnny Gogan traces the writer’s journey through Stalinist Russia of the early 1930s, through pre-war Vienna where Butler worked to smuggle Jews into Ireland, to his exposure of the hidden genocide of half a million Orthodox Serbs in WW2. Using recently declassified documents, this highly visual and expansive film explores why Butler “was fifty years ahead of his time” and “one of the great Irish writers”.

Poet Chris Agee and biographer Robert Tobin lead the line of an impressive set of contributors in Johnny Gogan’s fifth feature film in drama and documentary and his follow up to *Black Ice* which premiered at this festival in 2013. Steve Wickham [The Waterboys] provides an original score with a suitably Balkan flavour while the film’s visual sweep is assisted by rich archive footage.

FILMMAKER’S STATEMENT

HUBERT BUTLER: WITNESS TO THE FUTURE

INFO: Mon 22nd Feb / Light House 3 / 20:30 / 98 mins

DIRECTOR: Johnny Gogan / 2016 / Ireland

Followed by a Q+A with the Filmmakers

Ireland's Leading Film/TV Lighting
& Generator Hire Company



Sole Lighting & Generator Rental Supplier

2023 FESTIVAL

HIGHLIGHTS //

ULTIMA FERMATA

18:10 / Light House 1

PAGE 53 /

NEON BULL

18:15 / Light House 3

PAGE 52 /

ANOMALISA

21:00 / Light House 1

PAGE 55 /

"The power of the film comes not from its mystery but from its drama, from Cardinale's incredible screen presence and Visconti's vivid visual ideas" – *Eye for Film*



SANDRA

INFO: Tue 23rd Feb / Light House 1 / 16:00 / 105 mins
DIRECTOR: Luchino Visconti / 1965 / Italy
CAST: Claudia Cardinale, Jean Sorel, Michael Craig
With the support of the Italian Institute of Culture

A heady slice of Sixties Italian melodrama, *Sandra* is a film so furiously emotional that it might easily be perceived as comedy by a modern audience, yet it is suffused with beauty like all Visconti's work, too pleasing to the eye and too visibly a product of genius to be discounted so lightly.

At the core of the film is Sandra herself (Claudia Cardinale). With recently acquired husband Andrew (Michael Craig) in tow, she arrives back at her largely abandoned family mansion to prepare for a ceremony honouring her late father. In accordance with the Elektra myth underscoring the story, she believes her father was betrayed by her mother and stepfather, leading to his death at the hands of the Nazis. Ever since childhood she and her brother Gianni (Jean Sorel) have plotted revenge. But when Sandra and Gianni meet again, it's clear that something else connects them - and thus begins the unravelling of a secret so terrible that it has defined both their lives.

JENNIE KERMODE
EYE FOR FILM

"exudes hormones from every pore" – Peter Debruge, *Variety*



NEON BULL

/ BOI NEON /

INFO: Tue 23rd Feb / Light House 3 / 18:15 / 103 mins
DIRECTOR: Gabriel Mascaro / 2015 / Brazil
WINNER: Best Feature, Adelaide Film Festival / Critics Award, Hamburg Film Festival / Best Film, Rio de Janeiro International Film Festival / Special Jury Prize, Venice Film Festival

Neon Bull takes us straight into a world that has little room for refinement. Powerful bull-flesh, crammed into narrow wooden gates, dominates the screen in the opening scenes, set in the holding pens of a provincial stadium where the rodeos known locally as Vaquejadas take place. A bull is unleashed, and two mounted horsemen flank it as it charges out until one of them is able to grab the beast's tail and bring it crashing to the ground.

Set in Brazil's north-eastern provinces, Gabriel Mascaro's tale of an odd family that tours the local rodeo shows with a truck-full of bulls is an unexpected delight, at times as carnal, sweaty and instinctive as its main characters but also playfully original and thought-provoking. The tough, tender story impresses thanks not only to its sometimes dreamlike mise en scene, but also the way it plays with the gender expectations of a world which turns out to have a fascinatingly nuanced turbulence beneath its rippling macho surface.

LEE MARSHALL
SCREEN DAILY



Photograph: Ciro Prota

CLAUDIA CARDINALE

Born in Tunisia in 1938, Claudia Cardinale was inspired to pursue a career in acting following a trip to Venice Film Festival as a teenager. She studied in Rome and went on to make her screen debut in 1958 in Mario Monicelli's *Big Deal on Madonna Street*, followed a year later by Pietro Germi's *The Facts of Murder*.

Following a string of performances under the direction of highly regarded film-makers, including Abel Gance, Luchino Visconti, and Philippe de Broca, Cardinale starred in Federico Fellini's 1963 masterpiece *8 1/2*, propelling her to international stardom. That same year, she also appeared in Luchino Visconti's *The Leopard* and *Sandra* (p.52), before making the jump to Hollywood where she starred in numerous hit films from Blake Edwards' *The Pink Panther* to Sergio Leone's epic masterpiece *Once Upon a Time in the West* (p.46). In the early '80s Cardinale worked with legendary auteur, Werner Herzog, in his classic *Fitzcarraldo* opposite Klaus Kinski. Claudia has continued to keep busy in film and television and since 1999 has been a UNESCO Goodwill Ambassador for the Defense of Women's Rights.

We are delighted to welcome Claudia Cardinale to the festival, and to honour her with a Volta Award for her lifetime achievement in cinema. She will appear in a public interview at the screening of her latest film *Ultima Fermata*.

With the support of the Italian Institute of Culture



ULTIMA FERMATA VOLTA & PUBLIC INTERVIEW

INFO: Tue 23rd Feb / Light House 1 / 18:10 / ?? mins
DIRECTOR: Giambattista Assanti / 2014 / Italy
CAST: Claudia Cardinale, Sergio Assisi
WINNER: Best Film, Terra di Siena Film Festival
With the support of the Italian Institute of Culture
In association with Peroni Nastro Azzurro
With Special Guest Claudia Cardinale

The latest production starring the muse of Italian Film, Claudia Cardinale, *Ultima Fermata* is the exceptional story of several generations of men and women whose lives had been bound by a legendary train line in Southern Italy. As the time ebbed by over the 20th Century, the railway line observed the departures and arrivals of entire families. Like a mute spectator it witnessed stories of love and hate, joy and sorrow, as time ticked by on the track line.

Francesco Capossela, a captain of the Military Police in Torino, returns to the South for the funeral of his father Domenico who was the train conductor of the Avellino-Rocchetta Sant'Antonio train line, not currently in use anymore and soon to be fully decommissioned.

When he finds a secret diary which belonged to his father, Francesco sees a new side to his father, and discovers the many lives that Domenico had touched during his years as a conductor travelling along the historic railway line.

FILM ITALIA

PERONI
ITALY

"a delightfully shaggy mistaken-identity comedy"
– Guy Lodge, *Variety*



A frantic, antic nocturnal urban prologue introduces Claire (Wells) and Lisa Walker (Lowe), two thirtysomething sisters who are seemingly engaged in ecologically-motivated sabotage. Bungling the theft of an industrial digger, the inept siblings escape into the countryside, where they do prove successful in stealing a rather smaller form of motorized transport. The car they make off with belongs to successful poets the Wilding sisters (Hannah Daniel, Claire Cage), who were on their way to a literary retreat in the Welsh hills. The scatterbrained Walkers capriciously decide to assume the Wildings' identity, and are welcomed unquestioningly upon arrival at the remote farmhouse where the event is based.

Reportedly shot in just five days, *Black Mountain Poets* belies its minimal cost thanks to cinematographer Ryan Owen Eddleston's fetching widescreen-digital renditions of the alluringly elemental Welsh countryside. The picture exudes a beguilingly breezy and casual unpretentiousness that chimes neatly with the Walkers' off-the-cuff approach to their "art", exemplified when Lisa semi-mockingly turns the banal contents of a store receipt into a dramatic poem.

NEIL YOUNG
THE HOLLYWOOD REPORTER

BLACK MOUNTAIN POETS

INFO: Tue 23rd Feb / Light House 3 / 20:30 / 85 mins
DIRECTOR: Jamie Adams / 2015 / UK
CAST: Alice Lowe, Dolly Wells, Tom Cullen, Rosa Robson, Richard Elis, Laura Patch, Ben McGregor

"Jake Gyllenhaal gives his best performance since 'Brokeback Mountain' as a man who refuses to mourn his wife's death."
– Peter Debruge, *Variety*



Academy Award nominees Jake Gyllenhaal and Naomi Watts star in this headlong plunge into the depths of human emotion from *Dallas Buyers Club* director Jean-Marc Vallée. New York investment banker Davis Mitchell (Gyllenhaal) is sleepwalking through a life of easy success when a horrible car crash wakes him with a start. His lovely wife, Julia, is killed. Friends and family gather round to console him, but Davis seems to feel nothing. Seemingly unfazed by his loss yet preoccupied by his inability to retrieve a candy bar from a hospital vending machine, Davis takes to writing absurdly protracted - and increasingly confessional – letters of complaint to the Vending Machine Company. Those letters are answered by Karen (Watts), a mysterious, eccentric Champion employee. Davis' letters somehow resonate with Karen. As Davis finds himself undertaking a campaign of random acts of destruction, dismantling everything from household appliances to an office washroom stall, he and Karen forge a strange and beautiful alliance. Both put their own interests at risk – but what they discover in the aftermath may prove far more valuable.

TORONTO INTERNATIONAL FILM FESTIVAL

DEMOLITION

INFO: Tue 23rd Feb / Cineworld 9 / 20:30 / 100 mins
DIRECTOR: Jean-Marc Vallée / 2015 / USA
WRITER: Bryan Sipe
CAST: Jake Gyllenhaal, Naomi Watts, Chris Cooper

"The most human film of the year" – Matt Patches, *Esquire*



ANOMALISA

INFO: Tue 23rd Feb / Light House 1 / 21:00 / 90 mins
DIRECTORS: Charlie Kaufman, Duke Johnson / 2015 / USA
WRITER: Charlie Kaufman
CAST: David Thewlis, Jennifer Jason Leigh, Tom Noonan
WINNER: Grand Special Jury Prize, Venice Film Festival 2015

Michael Stone, husband, father and respected author of *How May I Help You Help Them?*, is a man crippled by the mundanity of his life. On a business trip to Cincinnati, where he's scheduled to speak at a convention of customer service professionals, he checks into the Fregoli Hotel. There, he is amazed to discover a possible escape from his desperation in the form of an unassuming Akron baked goods sales rep, Lisa, who may or may not be the love of his life. A beautifully tender and absurdly humorous dreamscape, from the brilliant minds of Charlie Kaufman (Synecdoche, New York) and Duke Johnson (Community episode, 'Abed's Uncontrollable Christmas'), this stop-motion animation wonder features the vocal cast of Jennifer Jason Leigh, Tom Noonan and David Thewlis and a stirring strings-based score by Carter Burwell. The darkly comedic and surreal stop-motion journey of a man's long night of the soul, *Anomalisa* confirms Charlie Kaufman's place amongst the most important of American filmmakers, and announces Duke Johnson as a major creative force.

CHICAGO INTERNATIONAL FILM FESTIVAL

Feel wowed in Ireland's only

IMAX

With a giant curved screen, mind-blowing images and earth-shattering sound

19th February

25th March

Experience them all in **IMAX** at Cineworld Dublin
Visit cineworld.com to see what's booking now

IMAX movies are subject to change.
IMAX® is a registered trademark of IMAX Corporation.

feel more at
cineworld
CINEMAS



PAT REDMOND, 25 YEARS

/ A CELEBRATION /

In a world increasingly dominated by the snap, selfie and speed shot, how refreshing it is to celebrate the work of a true master of the art of film portrait photography, who has provided Dublin's film festival, in its numerous guises over the past quarter century, with an indelible and invaluable photographic record of the extensive and eclectic array of filmmakers who have graced the festival's carpets of various hues over that period.

I had the distinct pleasure of first meeting Pat Redmond in 1991, his preliminary year of engagement with the then AccBank Dublin Film Festival, witnessing at first hand his commitment to capturing on film a collection of portrait shots of the many leading industry luminaries attracted to Dublin by its audiences' renowned warm engagement with visiting film-makers. All were, to a person, both impressed and flattered by the man they just referred to as Pat, whose background research on each guest and their film, and his relentless attention to detail in securing the most interesting and intelligent location for their photo-shoot, created a photographic record worthy of the best portrait photography collections.

From those heady early years, when I fondly remember Pat on occasion literally running out of film (for those of a certain age consult your elders) creating unique portraits of diverse guests - in one particular year for example ranging from Oliver Stone to Krzysztof Kieslowski to Chuck Jones, right through the nineties, into the last decade with the launch of the Dublin International Film Festival, and from JDIFF to ADIFF, the too-long-to-list roll of Pat's subjects and their portraits, from Andrews to Wenders, is in itself a definitive photographic montage of almost three decades of the world's leading filmmakers.

For that reason this self-effacing man behind the lens deserves our praise.

DAVID MCLOUGHLIN
DFF Festival Manager 91—96
DIFF Co-Founder & Chairman 02—07
DIFF Board Member 07—present



AUDI-ENCE AWARD

Each year, you, the audience gets to vote on the films that bring a smile to your face; a tear to your eye; inspire you or clean knock your socks off! Our team of supremo volunteers will be at hand to help you cast your votes after each film. In 2015 we introduced our very first Audience Award for Short Film, and this year we will continue in that vein as well as our long standing Audience Award for our feature length films.

PREVIOUS WINNERS OF THE AUDIENCE AWARD

- 2015: The Salt of the Earth
- 2014: Los Wild Ones
- 2013: Broken Song
- 2012: The Raid
- 2011: Benda Bilili!
- 2010: His & Hers
- 2009: Anvil! The Story of Anvil
- 2008: Waveriders
- 2007: Once

PREVIOUS WINNER OF THE AUDIENCE AWARD FOR SHORT FILM

- 2015: Boogaloo & Graham



DUBLIN FILM CRITICS' CIRCLE AWARDS & FILM DISCUSSION

INFO: Sun 28th Feb / Savoy Room 29 / 16:00 / 45 mins
TICKETS: Free Event / Book Online at diff.ie

Established in 2006, The Dublin Film Critics' Circle offers the nation's full-time professional film journalists an opportunity to share opinions on recent releases, ponder the year's award contenders and discuss which is the most depressing Ulrich Seidl film.

Join the critics as they mull over the highlights of ADIFF 2016 and name their final selections for Best Film, Best Director, Best Irish Film, Best Documentary and Best Performances from the festival programme.

This year, a jury that includes Daniel Anderson (Click), Brogen Hayes (movies.ie), Paul Whittington (Irish Independent), Nicola Timmins (Average Film Reviews), John Maguire (The Sunday Business Post), Donald Clarke (The Irish Times), David Turpin (nomoreworkhorse.ie) and DFCC president Tara Brady (The Irish Times) will, additionally, announce the recipient of the seventh Michael Dwyer Discovery Award, named for our late friend and colleague.



BAI SCREENTEST 1 //

REBELLION – FROM SCRIPT TO SCREEN

INFO: Mon 22nd Feb / The Teachers' Club / 13:30

TICKETS: €7 / Book Online at diff.ie

Presented in association with the Broadcasting Authority of Ireland

A landmark television production, *Rebellion* marked the beginning of the 1916 centenary programming from RTÉ. Boasting an all-star cast it focuses on the days surrounding 'the Rising' and various protagonists from different backgrounds, loyalties and ideals. The series weaves fictional characters in amongst more well known historical characters and makes excellent use of multiple and well known locations, such as Dublin Castle, the G.P.O. and Collins Barracks.

The Audi Dublin International Film Festival is delighted to be joined by producer Catherine Magee as well as some of the key crew to look back on the shoot and discuss the various production stages. Beginning with script, casting and scheduling right through to principal photography and post delivery, location shooting during the summer in Dublin's city centre.

For more information on our ScreenTest event see www.diff.ie



BAI SCREENTEST 2 //

EXPLICIT CONTENT

INFO: Fri 26th Feb / The Teachers' Club / 13:30

TICKETS: €7 / Book Online at diff.ie

Presented in association with the Broadcasting Authority of Ireland

With the landscape of broadcast and cinema constantly changing, approaches to classification and content regulation require constant appraisal. This panel discussion aims to take an in-depth look at the various factors that must be applied to both film classification and content regulation for broadcast. Issues like classifications on youth-targeted films, depictions of violence on television, or codes of fairness can be explored and expanded upon to present a unique opportunity to see how and why decisions are reached.

This panel will comprise of experts from the Broadcasting Authority of Ireland, the Irish Film Classification Office and from the media who can discuss the various aspects of managing complaints, adherence to regulations for youth audiences all while maintaining the balance for freedom of expression.

For more information on our ScreenTest event see www.diff.ie



BAI SCREENTEST 3 //

BYOD (BRING YOUR OWN DEVICE)

INFO: Wed 24th Feb / The Teachers' Club / 13:30

TICKETS: €7 / Book Online at diff.ie

Presented in association with the Broadcasting Authority of Ireland

Like it or not, mobile devices are now an integral part of our day to day lives. While some people simply long for a time when phones simply made and received calls, the reality is fast moving toward the virtual, or even the augmented. Google Cardboard, vlogging, 360° video and mojo journalism, and even the film industry itself are all now extending the use of mobile devices and are pushing boundaries on a daily basis.

Join our panel of experts as they help talk through the jargon and discuss how new cutting edge apps will rapidly become the thing you cannot live without. Come and discover how that little device you have been watching funny cat videos on, is really an invaluable tool that can help you access a wealth of information. It has been said that constant mobile device use is isolating and restricting human contact. This panel aims to discuss how the opposite is true.

For more information on our ScreenTest event see www.diff.ie



#SETLIFE

/ AN EXHIBITION OF PHOTOGRAPHY FROM BEHIND THE SCENES OF VARIOUS IRISH FILM & TV PRODUCTIONS /

INFO: 18th—28th Feb / Light House Cinema

Presented in association with lovemovies.ie

There is a wealth of talent within the Irish Film & TV Industry, both behind and in front of the camera and it is this talent that the Audi Dublin International Film Festival wishes to recognise and celebrate through its upcoming exhibition #SetLife. Presented in association with Lovemovies.ie on behalf of the Industry Trust for IP Awareness this exhibition will run in the Light House Cinema, Smithfield and will be displaying a selection of photographs taken on Irish sets by various cast and crew members of day-to-day life on set. #SetLife aims to capture the scale of work that goes into bringing something from script to screen, and the army of people across various departments who work tirelessly to make it all happen.

SPECIAL EVENTS //



"Historians will say films are inaccurate. They distort the past. They fictionalize, trivialize, and romanticize important people, events, and movements. They falsify History." – Robert Rosenstone

In this year of anniversary and commemoration, we have invited a panel of filmmakers, academics and journalists to discuss the relationship between cinema and history. A full list of films included in the 'History on Film' strand will be accompanied by talks and discussions.

GUESTS INCLUDE:

Johnny Gogan (Hubert Butler: Witness to the Future)
Michal Rogalski (Summer Solstice)

HISTORY ON FILM / FILM ON HISTORY

INFO: Tue 23rd Feb / Pearse Street Library / 17:00

TICKETS: Free Event / Book Online at diff.ie



Chaired by Hugh Murray (Pavilion Theatre), join Mark Adams (Artistic Director, Edinburgh Film Festival), Nasheen Moodley (Festival Director, Sydney Film Festival), Gregg M. Schwenk (CEO and Executive Director Newport Beach Film Festival) and Ania Trzebiatowska (Artistic Director PKO Off Camera & Manager of Acquisitions for Visit Films) for an afternoon of insight into the world of festival programming with some of the best international Artistic Directors.

From the moving puzzle of international distribution to inviting guests and the challenges of the red carpet, these experts will discuss the exciting quirks of their roles and the subtlety of programming.

This event is a networking opportunity for new and advanced programmers to meet each other and to gain perspective from top festival professionals. Discuss the ins and outs with your fellow curators and dissect audience strategies with creative minds.

So, bring your notebooks and a head full of questions for what promises to be a dynamic panel.

PROGRAMMING FOR PROGRAMMERS

INFO: Fri 19th Feb / The Teachers' Club / 14.00

TICKETS: €7 / Book Online at diff.ie

SPECIAL EVENTS //

WWW.DIFF.IE
PAGE 60/61



CINEMA SNAPSHOTS / WITH SUNDAY MISCELLANY & DUBLIN CITY LIBRARIES /

INFO: Sun 7th Feb / 9.10am (radio broadcast)
and online podcast on RTÉ.ie

Going to the cinema is a unique and sometimes magical experience. It can transport you out of your seat; at Q+As your mind can be opened up to the worlds of the director, the actor, the screenwriter...

We asked writers and poets involved with Dublin City Libraries writing groups to share their experiences of cinema in Dublin. The collective responses have been unique and personal insights, of those transportive moments in front of the silver screen.

Tune into Sunday Miscellany on Sunday the 7th February at 9.10am to hear the winning submission from the Library groups.

This special edition of the show will also feature well-known Irish Filmmakers, Lecturers, Presenters and Writers who will provide their own perspectives on what the cinema and film in Dublin means to them. John Connolly, Ciaran Carton and Ruth Barton will be amongst the film-loving guests on air on Sunday 7th February.



DUBLIN HERE, DUBLIN THERE

INFO:

Sat 20th Feb / Dublin Public Library, Dublin Texas
Fri 26th Feb / Dublin Arts Centre, Dublin Ohio
Fri 26th Feb / Pulaski County Library System,
Dublin Virginia

ADIFF has a strong history of successful outreach programmes and has a fantastic reputation of working with festivals around the world. In 2016 we plan to further our outreach by bringing the festival to international locations within the festival dates. We propose to do this by connecting towns and villages around the world that share the name **Dublin**.

Through this journey we have allied with the wonderful communities of Dublin in Ohio, Texas and Virginia – who have each offered us their knowledge, resources and venues to help share a programme of the best Irish shorts with audiences in the US.

Through this programme we wish to enliven Dublin communities globally, with some of the festival magic and exclusive experiences that ADIFF can offer. The project aims to strengthen the festival's connection, and indeed Dublin (Ireland!)'s connection with these communities to bring awareness as well as Ireland's love of cinema, to the greater worldwide diaspora.

The festival is grateful for the generosity of Janet Cooper, David Guion, Alison LeRoy, Sally Warburton, Scott McGregor and Adina Dunn who have worked with us on creating this project.

4 STAR BOUTIQUE HOTEL, SITUATED TWO
MINUTES WALK FROM GRAFTON STREET



WHISKEY TASTING AT JASMINE BAR
GREAT WHISKEY BAR OF THE WORLD

PRIVATE CINEMA
26 LUXURY LEATHER SEATS

*'This Dublin hotel offers guests a number of luxe amenities—
including an on-site cinema—but for spirits fans,
the whiskey tastings at Jasmine Bar are a sure bet'*

— CONDE NAST 2014

BROOKS HOTEL, DRURY STREET, DUBLIN 2.
TEL: 01 670 4000 EMAIL: RESERVATIONS@BROOKSHOTEL.IE
WWW.BROOKSHOTEL.IE



SPECIAL EVENTS //

WWW.DIFF.IE
PAGE 62/63



JAN AP KACZMAREK / COMPOSING FOR FILM SEMINAR /

INFO: Sat 27th Feb / Venue: TBC
Visit diff.ie for more information
With the support of the Embassy of the Rep. of Poland

Jan is the founder and director of the Transatlantyk-Poznan International Film and Music Festival, in Poznan, Poland.

Jan A. P. Kaczmarek is a composer with a tremendous international reputation that continues to grow. Jan's first success in the United States came in theatre. After composing striking scores for productions at Chicago's Goodman Theatre and Los Angeles' Mark Taper Forum, Jan won an Obie and a Drama Desk Award for his music for the New York Shakespeare Festival's 1992 production of John Ford's *'Tis Pity She's A Whore*, starring Val Kilmer and Jeanne Tripplehorn.

Having composed music for films in Poland, he focused his attention on that medium, achieving recognition as a film composer with scores to such films as *Total Eclipse*, *Bliss*, *Washington Square*, *Aimée & Jaguar*, *The Third Miracle*, *Lost Souls*, *Edges of the Lord*, *Quo Vadis* and *Adrian Lyne's Unfaithful*.

In 2005 Jan won his first Oscar for Best Original Score on Marc Forster's highly acclaimed film, *Finding Neverland*. He also won The National Review Board's award for Best Score of the Year, and was nominated for both a Golden Globe and BAFTA's Anthony Asquith Award for Achievement in Film Music.



SEEN BUT UNNOTICED

/ A REUNION OF THE BACKGROUND
ARTISTS & EXTRAS OF MICHAEL COLLINS /

INFO: Sat 20th Feb / Teacher's Club / 12:00
TICKETS: Free Event / Please email industry@diff.ie
to register your interest

They came by the busload, graciously offering time for free and supplementing the period costumes with clothes they brought themselves in order to participate in one of the most ambitious undertakings of Irish Cinema history, Neil Jordan's *Michael Collins*.

The now iconic production painstakingly recreated some of Dublin's historic landmarks such as the GPO and Croke Park and vital to delivering the authenticity of such settings were thousands of extras breathing life and vibrancy into the piece. To celebrate the 20th anniversary of this remarkable production the Audi Dublin International Film Festival would like to extend an invitation to those who took part in the production to join us for a special reunion and retrospective of the amazing work and share their own stories and memories from the shoot.

ADIFF DISCOVERY AWARD SUPPORTING NEW TALENT 2016 //

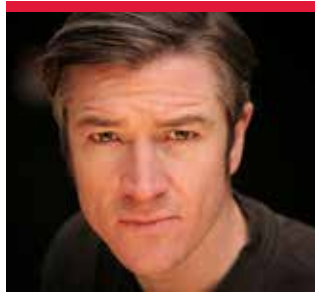
The Irish Film Industry has never been busier, productions both large and small are reaching wider audiences and there is an abundance of talent working in the sector today. The ADIFF Discovery Award aims to identify, champion, support and encourage new and emerging talent from both in front of, and behind the camera.

THE 2016 ADIFF DISCOVERY NOMINEES ARE:



BARRY KEOGHAN

Actor (Mammal, Traders, The Break)



BARRY WARD

Actor (The Truth Commissioner, Jimmy's Hall, L'Accabadora)



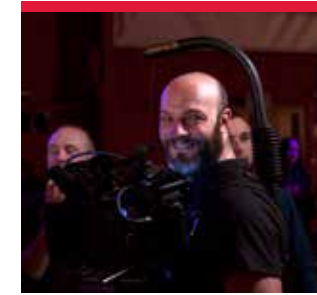
CLAIRE DIX

Director (We are Moving – Memories of Miss Moriarty, Broken Song, Downpour)



JACK O'SHEA

Director/Animator (A Coat Made Dark, Eat The Danger)



JJ ROLFE

Cinematographer (The Cherishing, Rockmount, Just Saying)



KATHRYN KENNEDY

Producer (My Name is Emily, It's Not Yet Dark, After)



DAVE TYNAN

Writer/Director (The Cherishing, Rockmount, Just Saying)



EMMET KIRWAN

Actor (The Break, '71, Just Saying)



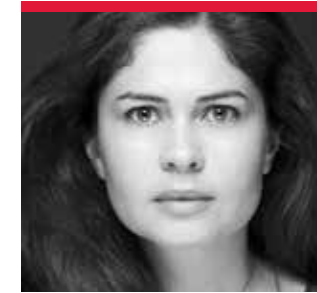
IAN LLOYD ANDERSON

Actor (Leave, Game of Thrones, Love/Hate)



KIERAN O'REILLY

Actor (Little Bear, Love/ Hate, Rebellion)



LAURA MCNICHOLAS

Producer/Director (Mr Yeats & the Beastly Coins, Leave, Cutting Grass)



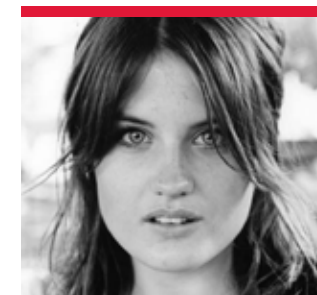
MARTIN MCCANN

Actor (My Name is Emily, '71, Boogaloo and Graham)



NIAMH HEERY

Producer/Editor (A Father's Letter, Our Unfenced Country, Displaced)



NIKA MCGUIGAN

Actress (Mammal, Traders, Philomena)



RACHEL LYSAGHT

Producer (Traders, Patrick's Day, Tana Bana)

IMAGINATIVE THINKING RESULTS FOCUSED

Our partners are specialists with top tier expertise, knowledge and experience. We can help you in the areas of:

- > Media and Entertainment
- > Corporate
- > Commercial
- > Intellectual Property Services
- > Information Technology

Get in touch

Jonathan Kelly
✉ jkelly@philiplee.ie

Brian Gormley
✉ bgormley@philiplee.ie

WE ARE
PHILIPLEE
WE'VE BEEN EXPECTING YOU



PHILIPLEE

7/8 Wilton Terrace, Dublin 2, Ireland
T: +353 (0)1 237 3700 F: +353 (0)1 678 7794
info@philiplee.ie philiplee.ie

We're
there when
you need
us...

Specialist in
transport of Wine,
Pharmaceuticals,
Cosmetics,
Film & Media

Wells Cargo Logistics Ltd

Wells Cargo provides Road Freight, Sea Freight and Air/Courier services catering for transport requirements from parcels needing express transit, to pallets, part loads and full loads. We aim to achieve the highest levels of service, tailoring the operation to meet specific and specialist requirements whilst maintaining cost effectiveness. We are available 24/7 to our customers and monitor all consignments as they progress through the various stages of transport to ensure on time delivery.

- European Road Freight Service
- Deep Sea and Short Sea Service
- Worldwide Air Freight / Courier Service/Custom Clearance

We offer choices on all routes, imports and exports, from express to economy - allowing the customer to select the best fit for their needs. Whether the shipment is long and narrow, roof loading, side loading, hazardous or requiring temperature control - we have the versatility and equipment needed to meet our customers needs.



WELLS CARGO



facebook.com/wellscargo



twitter.com/wellscargoie



INFO: Fri 19th Feb / Light House 1 / 18:15 / 116 mins
DIRECTORS: Various 2014 International



EVERYTHING WILL BE OK

/ ALLES WIRD GUT /

WRITER-DIRECTOR: Patrick Vollrath / Austria / 30 mins
OSCAR NOMINATED

A divorced father picks up his eight-year-old daughter Lea. It seems pretty much like every second weekend, but after a while Lea can't help feeling that something isn't right.



ERNESTINE & KIT

DIRECTOR: Simon Bird / Ireland-UK / 11 mins
WRITER: Kevin Barry

A darkly comic fairy tale about two elderly women who travel the countryside of rural Ireland, imagining the terrible, immoral lives people are living today. Their one consolation is the innocence of children.



PROLOGUE

WRITER-DIRECTOR: Richard Williams / UK / 6 mins

In the rustle of grass, before unwitting eyes, a Grecian battle unfolds, in a new work by a legendary animator.



LITTLE BEAR

DIRECTOR: Daire Glynn, Ger Duffy / Ireland / 11 mins
WRITER: Daire Glynn

A short story of friendship, love and imagination. Starring Calum Heath (The Canal), Kieran O'Reilly (Love/Hate) and Kojii Helnwein (Project Runway).



GLORIA

WRITER-DIRECTOR: Luis Hernández De La Peña / Mexico / 17 mins

A man drives a passenger bus during daytime and works the night shift impersonating Mexican songstresses in a drag cabaret. Uplifting and vibrant.



A COAT MADE DARK

WRITER-DIRECTOR: Jack O'Shea / Ireland / 10 mins

Two burglars strike it rich after stealing a mysterious coat. So begins this darkly comic tale, in which Midnight, an anthropomorphized dog, and his human servant Peter struggle for power.



LEAVE

DIRECTOR: Mike Hayes / Ireland / 15 mins
WRITER: Gerard Dempsey

Moe Dunford, Kathy Rose O'Brien, Ian Lloyd Anderson, Amy De Bhrún star in *Leave*. A film about choices and consequences – a film about how your life can change without warning.



RON TAYLOR: DR BASEBALL

WRITER-DIRECTOR: Drew Taylor, Matthew Taylor / USA / 17 mins

Ron Taylor was a Major League pitcher for 11 years, winning two world championships. Through interviews with former teammates, his two sons uncover his decision to return to school and become a physician.

INFO: Sat 27th Feb / Light House 3 / 13:30 / 115 mins
DIRECTORS: Various 2014 International



THE WAY OF TEA

WRITER-DIRECTOR: Marc Fouchard / France / 20 mins

A small town in Northern France, Alex, a young skinhead, enters a grocery store.



LOVE IS A STING

DIRECTOR: Vincent Gallagher / Ireland / 18 mins
WRITER: Benjamin Cleary

A struggling children's book writer gains an unexpected house guest in the form of an ageing, hyper-intelligent mosquito named Anabel.



THE BATHTUB

DIRECTOR: Tim Ellrich / Austria / 13 mins
WRITERS: Tim Ellrich, Dominik Huber

Three brothers try to dive back into their childhood through an old family picture of them in the bathtub.



THE BREAK

DIRECTORS: Dennis Fitzpatrick, Ken Williams / Ireland / 17 mins
WRITER: Ken Williams

The Break is a story about a family: Tim and his two sons, Seán and Scott. It's post-economic-crash Ireland and they're down on their luck.



GEIST

WRITER-DIRECTORS: Ben Harper, Sean Mullen, Alex Sherwood / Ireland / 11 mins

A shipwrecked fisherman takes shelter in an abandoned house on a remote island, but soon realises he is not alone.



HOW WAS YOUR DAY

WRITER-DIRECTOR: Damien O'Donnell / Ireland / 13 mins

A woman is excited about the approaching birth of her first child.



AVE MARIA

DIRECTOR: Basil Khalil / Palestine / 15 mins
WRITERS: Basil Khalil, Daniel Yanez

The nuns of the 'Sisters of Mercy' Convent, have their daily routine of silence and prayer disrupted when a family of Jewish settlers come knocking at their door.



ABSENCE

DIRECTOR: Rob Savage / UK / 3 mins
WRITERS: Rob Savage & Jed Sherperd

A short film about the grieving process starring Paul McGann.

BORD SCANNÁN NA hÉIREANN/THE IRISH FILM BOARD'S (IFB) AFTER '16 SHORTS //

Commissioned by the IFB After '16 is a once off short film initiative to commemorate 1916. ADIFF is delighted to host the world premieres of these nine new films.

INFO: Sun 21 Feb / Light House 1 /
15:30 / 115 mins



A FATHER'S LETTER

DIRECTOR: Joe Dolan / 2016 /
Ireland / 14 mins

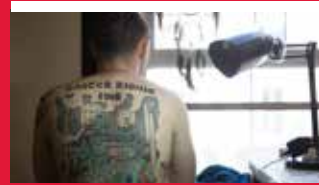
On the eve of his execution on May 7th 1916, Michael Mallin's two-year-old son Joseph was brought to see him in Kilmainham Gaol. That night, his father wrote a letter that would change Joseph's life forever.



A TERRIBLE HULLA-BALOO

DIRECTOR: Ben O'Connor / 2016 /
Ireland / 10 mins
WRITER: Aoife Noonan

The story of young Vinny Byrne, a fourteen-year-old boy who found himself fighting for Ireland in the Easter Rising.



BARING ARMS

WRITER-DIRECTOR: Colm Quinn /
2016 / Ireland / 10 mins

There are many ways to commemorate the 1916 Rising, only one involves bloodshed.



GOODBYE, DARLING

DIRECTOR: Elena Doyle / 2016 /
Ireland / 12 mins
WRITER: Alex Barclay

Goodbye, Darling is one day in the enduring love story of Irish Volunteer Michael Joseph O'Rahilly and his wife Nancy.



GRANITE AND CHALK

DIRECTOR: Patrick Hodgins / 2016 /
Ireland / 12 mins
WRITER: Naomi O'Leary, Patrick Hodgins

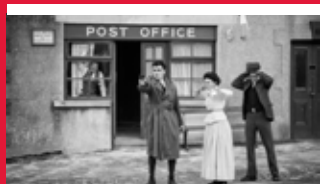
Delving into declassified British intelligence documents, this documentary tells the story of two spies, codenamed Granite and Chalk, who could have changed Irish history.



MR. YEATS & THE BEASTLY COINS

DIRECTOR: Laura McNicholas /
2016 / Ireland / 10 mins
WRITER: Ann Marie Hourihane

Ten years after the Easter Rising, the Free State government asked W.B. Yeats to chair the design committee for creating new coinage for the new state.



MY LIFE FOR IRELAND

DIRECTOR: Kieron J. Walsh / 2016 /
Ireland 14 mins
WRITER: Patrick McDonnell

Dublin, Easter 1916. Irish rebel Patrick Pearse leads a revolt to free Ireland from the grips of the British Empire. Owen, a young patriot, wants to join them.



THE CHERISHING

WRITER-DIRECTOR: Dave Tynan /
2016 / Ireland / 15 mins

When 'The Rising' starts the local sweet shops are the first to be looted by Dubliners living in the tenements.



THE PARTY

DIRECTOR: Andrea Harkin / 2016 /
Ireland / 13 mins
WRITER: Conor MacNeil

Laurence welcomes his friend and man-on-the-run Mickey to a party of drinking, dancing and young love. By morning, reality catches up with them.

BORING MUSEUMS *are* ANCIENT HISTORY.



Visit the Little Museum today.

The Little
MUSEUM of
DUBLIN

Open 9.30am-5pm Monday-Sunday, late opening until 8pm on a Thursday.
Guided tours hourly. Pre-dinner tour every Thursday at 7pm.

FREE ENTRY WITH THIS AD*

Present this ad at the Little Museum to receive one free entry (save €7)

**valid until March 30th, 2016*

WED 24

HIGHLIGHTS //

DEMON

18:30 / Light House 1

PAGE 77 /

MON ROI

20:20 / Cineworld 9

PAGE 78 /

MAMMAL

20:30 / Light House 1

PAGE 78 /



The Festival wishes to recreate the cinema of 1916 as it was, by representing the films which would have been shown in the cinemas of Dublin on that fateful Easter week. We have researched through archives to find cinema listings from April 1916, including screenings at old venues on O'Connell Street such as the Picture Pillar House. From within the list of archive titles we have found a restoration of some classic Charlie Chaplin films from his early career with *Essanay*, which shows the beginnings of some of his most beloved and remembered characters including the Tramp.

THE BANK: Charlie the janitor loves Edna, the pretty bank secretary, but her sweetheart is another Charles, the cashier.

THE CHAMPION: This comedy has Charlie finding employment as a sparring partner who fights in the prize ring and wins the championship match, with the help of his pet bulldog.

THE TRAMP: Charlie saves a farmer's daughter from some thieving toughs and subsequently stops their attempt to rob the farm.

SARAH AHERN
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

1916 AT THE PICTURES

INFO: Wed 24th Feb / City Hall / 14:00 / 81 mins
DIRECTOR: Charlie Chaplin
Email info@diff.ie for ticketing information

"The director of *Blue Ruin* heads back to the woods for a crowd-pleasing shocker with some jaw-dropping gore"
– Benjamin Lee, *The Guardian*



The set-up is bluntly effective, as desperate four-piece the Ain't Rights reluctantly take a replacement gig in a backwoods Oregon venue run by white supremacists. In true punk spirit, they begin their set with Dead Kennedys cover 'Nazi Punks F*** Off', which, as you'd imagine, goes down a storm with their skinhead audience. But it's when they inadvertently witness a young girl's murder in the eponymous hospitality room, that events turn decidedly inhospitable. With the band barricaded inside, along with the girl's friend Amber (Imogen Poots), the bad guys summon their head honcho Darcy (Patrick Stewart), a ruthless drug lord who quickly resolves to eliminate all witnesses to the crime.

In less assured hands *Green Room* could become a Z-grade B-movie – the frequency of gruesome practical special effects, as bellies, throats and heads are hacked, ripped out and blown apart, isn't far off a splatter movie – but, smart, scary and with a spurting vein of blood-soaked black humour, *Green Room* is a romping, stomping, powerhouse grindhouse flick, an exhilarating throwback to midnight movies and an instant cult film in the making.

LEIGH SINGER
IGN

GREEN ROOM

INFO: Wed 24th Feb / Cineworld 9 / 18:15 / 94 mins
DIRECTOR: Jeremy Saulnier / 2015 / USA
WRITER: Jeremy Saulnier
CAST: Patrick Stewart, Anton Yelchin, Imogen Poots
WINNER: Audience Award, Austin Fantastic Fest / Audience Award, Festival du Nouveau Cinéma



FÍS NA FUISEOIGE

INFO: Wed 24th Feb / Light House 3 / 18:15 / 52 mins
DIRECTOR: Aodh Ó Coileáin / 2016 / Ireland
Followed by a Q+A with the Filmmakers

Place and Identity are an entity unto themselves within the Irish language and in particular, Irish Poetry. Their amalgamation is something precious and sacred to behold and is celebrated in the verse of our country's poets.

In this documentary, the Irish language is conveyed in its most pure form, celebrating a sense of place and its connection with the people who dwell here. Those who leave Ireland always come back to it, be it spiritually, metaphorically or literally. This relationship and connection to the construct of the Irish identity works side by side with local lore and its poetic germination.

Stunningly shot, both from the air and on land, with birds-eye photography that further lends itself to give the Irish landscape its own living and breathing persona. Its voice, though constant and ever present in its poetry, is refracted from person and place, countryside to city, north to south, and between the past and present.

PAUL DONNELLY
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL



DEMON

INFO: Wed 24th Feb / Light House 1 / 18:30 / 94 mins
DIRECTOR: Marcin Wrona / 2015 / Poland-Israel
WINNER: Best Picture, Austin Fantastic Fest
With the support of the Embassy of The Republic of Poland

Demon is a clever take on one of the most famous figures of Jewish folklore – the *dybbuk*, a spirit of a person not properly laid to rest that seeks to inhabit the body of a living person. Wrona's film sets a creepy tale of possession squarely in the middle of a night of wild revelry. Peter has just arrived from England to marry his beautiful fiancée, Zaneta, at her family's country house in rural Poland. While inspecting the grounds on the eve of his nuptials, Peter finds skeletal human remains buried on the property. Haunted by his discovery, Peter slowly starts to unravel while the joyous and drunken wedding goes on around him. As the night wears on, it becomes apparent that there is an uninvited guest at the wedding, that she is lonely – and that she is very, very dead.

As the wedding celebration whirls around our possessed hero, and Wrona adroitly tosses in moments of unexpected humour and sharply observed realism, *Demon* becomes a thrillingly kinetic cinematic experience.

COLIN GEDDES
TORONTO INTERNATIONAL FILM FESTIVAL



MON ROI

INFO: Wed 24th Feb / Cineworld 9 / 20:20 / 128 mins

DIRECTOR: Maïwenn / 2015 / France

CAST: Emmanuelle Bercot, Vincent Cassel

Mon Roi: drama and seduction the way only the French can do it. Maïwenn's new film tells the story of Tony (Emmanuelle Bercot) and Giorgio's (Vincent Cassel) tumultuous relationship. These two seem destined for one another, but find their natures to be completely at odds with each other. Theirs is a complex but familiar love story, they cannot be together but nor can they be apart. Bercot's formidable performance is raw and disarming, demonstrating depth and vulnerability. Cassel is equally brilliant, wonderfully dynamic, and sympathetic, even if his character's moral compass is a little askew. Louis Garrel's sensitive portrayal of Solal, Tony's brother, lends a sense of stability and reassurance in an environment of continuous emotional crisis.

Fiercely visceral, *Mon Roi* is filled with light, colour, and intense physicality, even in its darkest moments. It explores the fundamental differences between a man and woman and their approach to love and commitment, delving into the agony and the ecstasy of loving another person with complete abandon.

NINA HUDSON
THE UPCOMING



MAMMAL

INFO: Wed 24th Feb / Light House 1 / 20:30 / 96 mins

DIRECTOR: Rebecca Daly / 2015 / Ireland

WRITERS: Rebecca Daly, Glenn Montgomery

CAST: Rachel Griffiths, Michael McElhatton, Barry Keoghan

Followed by a Q+A with the Filmmakers

After Margaret (Rachel Griffiths) learns that her 18-year-old son, who she abandoned as a baby, has been found dead, her simple, solitary routine is tragically disrupted. But when Joe (Barry Keoghan), a homeless teen from her neighborhood, enters her life, Margaret offers him a room, and she soon embodies the mother she never was. As Margaret copes with the volatile grief of her ex-husband, her own lonely trauma seeps into her relationship with Joe and begins to blur the line between motherly affection and a far more carnal nature of intimacy.

With a firm grasp on the devastating layers of grief, Rebecca Daly's *Mammal* expertly guides us through the isolating depth into which Margaret is thrust. Rachel Griffiths, Barry Keoghan, and Michael McElhatton infuse the film with raw vulnerability that pulsates with the animalistic nature of trauma. This quiet portrait of anguish further establishes Daly's position as a director with astonishing command.

SUNDANCE FILM FESTIVAL



HIGHLIGHTS //

DEPARTURE

18:00 / Cineworld 8

PAGE 80 /

100 YEN LOVE

20:30 / Light House 1

PAGE 82 /

ATLANTIC

20:30 / Cineworld 9

PAGE 83 /



TWO SHORT DANCE FILMS

UMBRA: ECLIPSE OF THE MOON

An allegorical picture about discovering oneself on a conscious and subconscious level, about reaching out into the deepest, hidden secrets. Through symbols, music and dance it tells a story of a girl gone missing and later a woman seduced by a tormentor. Alice struggles alone with her illusions about the world and herself. To discover the truth, she embarks on a journey inside herself.

THE WAKE

A woman, a house. The end is near, but new beginnings and awakenings await. Using dance as a unique cinematic language, *The Wake* is an Irish film that explores female dynamics inside the house. Challenging the ways in which women and their rites of passage have been portrayed on screen, *The Wake* is revealed as a world of memory, joy, violence and transformation. The film features top Irish female performers, helmed by the spectacular Olwen Fouéré as the central figure of the film.

FILMMAKER'S STATEMENTS

In rural France, Elliot (Alex Lawther) – the dreamy, military-jacket wearing poet – and his mother, Beatrice (Juliet Stevenson) are packing up their holiday home to sell. With his parents' marriage on its last legs, Elliot begins to seek solace away from the house, in the nearby village where he spots bold, brash Clement (Phénix Brossard). The two strike up a friendship, though (on Elliot's end at least) it becomes something far deeper.

Melancholy, delicate and breathtakingly shot, the film is self-aware of its nature: even Clement points out that Elliot is a bit of a cliché. What saves it from being a well-worn tale is that this is not only Elliot's story. As much as the film is about Elliot's journey, exploring his sexuality and sense of self, it's Beatrice's story too. With the loss of her marriage, Beatrice is left shattered, questioning herself and her decisions.

A promising debut from British director Andrew Steggall, and certain to become an LGBT classic, *Departure* is a true work of art and is not to be missed.

NATASHA FURLONG
THE UPCOMING

DANCE ON FILM

/ UMBRA & THE WAKE /

INFO: Thur 25th Feb / Light House 3 / 16:30 / 50 mins

UMBRA: ECLIPSE OF THE MOON

DIRECTOR: Urszula Nawrot / 2015 / Poland

THE WAKE (WORLD PREMIERE)

DIRECTOR: Oonagh Kearney / 2015 / Ireland

"an assuredly composed coming-of-age tale"
– Charles Gant, *Screen Daily*



DEPARTURE

INFO: Thur 25th Feb / Cineworld 8 / 18:00 / 109 mins

DIRECTOR: Andrew Steggall / 2015 / UK-France

CAST: Alex Lawther, Juliet Stevenson, Phénix Brossard

Celebrating our LGBT strand. See page 111 for event details.



SUMMERTIME

/ LA BELLE SAISON /

INFO: Thur 25th Feb / Light House 1 / 18:15 / 105 mins

DIRECTOR: Catherine Corsini / 2015 / France

CAST: Cécile De France, Izia Higelin

Celebrating our LGBT strand. See page 111 for event details.

Perhaps the world is finally ready for a lesbian romance as direct and unapologetic as *Summertime*, though this beautifully realized tearjerker works as well as it does in part because the characters themselves don't seem quite ready to follow through on the love they're feeling. Turning back the clock to the early '70s, Catherine Corsini delivers a luminous, golden-hued period piece in which a French farm girl (Izia Higelin) moves to Paris, where she falls for Carole, a radical feminist (Cécile De France).

Smitten by Carole's energy, Delphine starts to attend the feminist organisation's rowdy weekly meetings, where Carole mistakes her new recruit's interest for belief in the cause, when in fact, Delphine's passions are of an entirely different nature. But she, too, has misread the situation, for Carole may be doing battle against a male-dominated system, but has an enlightened boyfriend (Benjamin Bellecour) of her own at home. After breaking a gay friend out of an asylum where he'd been sent to be "cured", Delphine makes her move, and to her own surprise, Carole agrees to experiment – with intoxicating results.

PETER DEBRUGE
VARIETY



THE JUDAS ISCARIOT LUNCH

INFO: Thur 25th Feb / Light House 3 / 18:30 / 55 mins

DIRECTOR: TJ O'Grady Peyton / 2016 / Ireland

Followed by a Q+A with the Filmmakers

Masculinity and faith in Irish dramaturgy have always been portrayed in two very staid states: for laughs or for terror. Refreshing in its approach *The Judas Iscariot Lunch* presents thirteen Irish ex-priests who speak candidly and frankly about the crossroads they came to with their beliefs, after being ordained and positioned as missionaries in East Asia, the Pacific and South America in the 1960s and 1970s.

Through their 'camera confessionals' we hear their questions and the guilt raised while bridging the gap between the theology they were taught at the seminary and what they put into practice in the real world. Their journey conveys the broader understanding of what faith is, and how it must move and change with the times, cultures and indeed their own humanity and needs. These humble and honest ex-clergymen give the audience an uplifting – sometimes funny – real and thought provoking story, that is stronger than the constraints of the church they left behind. Their story is as relevant today as it was back then on the church's position in society and one's beliefs.

PAUL DONNELLY
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

"a charmingly lo-fi, supernatural comedy-drama"
– Sonya Saepoff, *Indiewire*



LACE CRATER

INFO: Thur 25th Feb / Light House 3 / 20:15 / 81 mins
DIRECTOR: Harrison Atkins / 2015 / USA
CAST: Lindsay Burdge, Jennifer Kim, William Nadylam

Awkward twentysomething Ruth (Lindsay Burdge) and some pals head to the Hamptons for a weekend of mild debauchery at their friend Andrew's parents' summer home. Ruth takes the guest house, unfazed by Andrew's jokes about it being haunted. The group spends the first day getting high and lounging in the hot tub. Eventually Ruth stumbles off to bed and ends up face-to-face with a figure wrapped in burlap: the Ghost himself. What follows is not a horrific encounter, but a shy, tentative flirtation that escalates to a roll in the sheets. Ruth is soon back at home and her weird weekend romp is all but forgotten. That is, until strange things start happening to her body.

Harrison Atkins wears his mumblecore influences on his sleeve but pushes things into the beyond with an inventive genre mix, which slides seamlessly between the tender and the genuinely creepy. Atkins' script nails millennial self-absorption and ennui in a way that provides a disarming sense of humour and a prevailing sense of dread, and both are brought to life with great comic timing by the young cast.

COLIN GEDDES
TORONTO INTERNATIONAL FILM FESTIVAL

"100 Yen Love invokes the freewheeling, gritty texture of a vintage 1970s New Hollywood movie." – Stephen Dalton, *The Hollywood Reporter*



100 YEN LOVE

INFO: Thur 25th Feb / Light House 1 / 20:30 / 113 mins
DIRECTOR: Masaharu Take / 2014 / Japan
WINNER: Best Picture, Tokyo International Film Festival / Best Film, Best Director, Japanese Professional Movie Awards

Thirty-two-year-old Ichiko is a classic couch potato, a work-shy slob who spends most of her time playing video games in the back room of the family's fast-food counter. Tensions with her younger sister Fumiko run high. When things finally blow, Ichiko moves out and takes a job in a 100-Yen store, the Japanese equivalent of a dime store. She frequently cycles past an old boxing gym and develops a crush on Kano, one of the men she sees training there. He has problems of his own and their eventual relationship is pretty fraught, but it leads Ichiko to take up boxing herself.

We're talking neo-noir, so this is a not a romantic fairy-tale with a built-in happy ending. All the clichés fit: it's "gritty," "hard-boiled" and "down'n'dirty." But it's also funny, sexy and surprisingly dynamic in its picture of dead-end lives. And it has a stupendous performance from the fearless Ando Sakura at its core. Arai Hirofumi is also great as the boxer Kano, but it's really Ando's film: she does deadbeat-coming-back-to-life better than anyone you've ever seen.

TONY RAYNS
VANCOUVER INTERNATIONAL FILM FESTIVAL



ATLANTIC

INFO: Thur 25th Feb / Cineworld 9 / 20:30 / 80 mins
DIRECTOR: Risteard O' Domhnaill / 2016 / Ireland
Followed by a Q+A with the Filmmakers

Atlantic is the latest film from the makers of the multi-award-winning documentary, *The Pipe* (2010). This film follows the fortunes of three small fishing communities – in Ireland, Norway and Newfoundland – which are at turns united and divided by the Atlantic Ocean. In recent times, mounting challenges within their own industries, the fragile environment, and the lure of high wages for young fishermen on the oil rigs have seen these fishing communities struggle to maintain their traditional way of life.

As the oil majors push into deeper water and further into the Arctic, and the world's largest fishing companies chase the last great Atlantic shoals, the impact on coastal communities and the ecosystems they rely on is reaching a tipping point. Atlantic tells three very personal stories of those who face the devastating prospect of having their livelihoods taken from them, and their communities destroyed both environmentally and economically.

FILMMAKER'S STATEMENT

KPMG

At the heart of business in Ireland

The KPMG name and logo are registered trademarks or trademarks of KPMG International



ticketsolve

Ticketing in your hands

Whenever your event takes place, Ticketsolve provides the best value and most complete ticketing solution in the market by giving you the tools to get closer to your audience.

**Proud Ticketing Partners of the
Audi Dublin International Film Festival**

Tel. 01-524 0954
www.ticketsolve.com
talktickets@ticketsolve.com

FRIS 6

HIGHLIGHTS //

TIME OUT OF MIND

19:30 / Savoy 1

PAGE 88 /

HEART OF A DOG

20:30 / Light House 1

PAGE 89 /

LABYRINTH OF LIES

21:00 / Cineworld 9

PAGE 90 /



SUNRISE

/ ARUNODAY /

INFO: Fri 26th Feb / Light House 3 / 14:00 / 85 mins
DIRECTOR: Partho Sen-Gupta / 2014 / India/France
WRITERS: Yogesh Vinayak Josh, Partho Sen-Gupta
CAST: Adil Hussain, Tannishtha Chatterjee,
 Ashalata Wabgaonkar
WINNER: Best Feature Film, Imagine Film Festival, NL

A police inspector, haunted by the abduction of his six year-old daughter, takes the law into his own hands in this high-style neo-noir thriller.

Partho Sen-Gupta delivers an intense, must-see neo-noir thriller, featuring towering performances by Adil Hussain and Tannishtha Chatterjee, who make the most of the director's no-nonsense screenplay. Inspector Joshi (Hussain) is a cop whose life has been twisted out of recognition since the abduction of his six-year-old daughter. He does his best to attend to police duties but he keeps returning to his investigation into the whereabouts of his child. Returning home at night Joshi tries to comfort his wife Leela (Chatterjee) who has been unable to cope with the loss, preferring to create a fantasy world in which her child still lives with them. On discovering a possible child trafficking ring at the seamy Paradise Club, Joshi is compelled to take the law into his own hands. Stunningly shot by Jean-Marc Ferriere, Sen-Gupta's film takes us deep into the darkness that haunts any parent – the inexplicable loss of a child.

CARY RAJINDER SAWHNEY
 BFI LONDON FILM FESTIVAL



NO HOME MOVIE

INFO: Fri 26th Feb / Light House 1 / 16:00 / 115 mins
DIRECTOR: Chantal Akerman / 2015 / Belgium-France

Pioneering filmmaker Chantal Akerman's final film *No Home Movie* is an intimate video essay that focuses on her relationship with her mother Natalia, a Holocaust survivor. Interior shots of her mother shuffling around her apartment in Brussels are juxtaposed with desert landscapes; rupturing the domesticity with a profound sense of alienation.

Akerman returned to the subject of her mother throughout her filmography and *No Home Movie* can be understood both as a response to *News From Home* (1977), and a continuation of its themes of personal and familial disconnection. A meditation on death and the fragility of memory, this is a moving exploration of how and what we remember.

GLASGOW FILM FESTIVAL



DESIERTO

INFO: Fri 26th Feb / Light House 3 / 18:15 / 94 mins
DIRECTOR: Jonás Cuarón / 2015 / Mexico-France
CAST: Gael Garcia Bernal, Jeffrey Dean Morgan
WINNER: International Critics Award, Toronto International Film Festival
NOMINATED: Best Film, London Film Festival

In placing us firmly on the side of a group of undocumented Mexican workers caught in the crosshairs of a psychotic American sniper, *Desierto* probably isn't going to make Donald Trump's top-10 list. If that weren't recommendation enough, director Jonás Cuarón brings a swift, propulsive B-movie energy to his potent sophomore feature (after 2007's *Year of the Nail*), a brutal and merciless chase thriller that makes no apologies for its political one-sidedness and visceral extremity.

As simple and minimalist a survival thriller as *Gravity* (which Cuarón scripted with his father, Alfonso), *Desierto* operates on a level that is swift, primal and unrelenting. And the picture's visceral kick is enhanced by its soundscape, vividly registering heavy panting and footfalls, the sickening thud of a body's landing, and the hard pop of gunfire. Cuarón's movie may be an exaggerated nightmare vision of murderous xenophobia run amok, but the catharsis in this tale of survival and payback is undeniably real.

JUSTIN CHANG
 VARIETY

"Deeply involving and emotionally searing [...] a profoundly moving big-screen debut" – *Variety*



THE DAUGHTER

INFO: Fri 26th Feb / Light House 1 / 18:15 / 96 mins
DIRECTOR: Simon Stone / 2015 / Australia
CAST: Paul Schneider, Geoffrey Rush, Miranda Otto, Sam Neill, Odessa Young
NOMINATED: Best Film, Stockholm Film Festival
With the support of the Australian Embassy

The first film from acclaimed theatre director Simon Stone brings together some of Australia's finest actors in a contemporary reworking of Ibsen's *The Wild Duck*. The mill is closing down and the town is in its death throes. But for Henry (Geoffrey Rush), the mill's owner, this is also a time of hope: his estranged son Christian (Paul Schneider) has returned home to serve as best man at Henry's wedding. But hopes turn to ash when Christian reconnects with his old friend Oliver (Ewen Leslie) and stumbles across long-buried family secrets.

Henry's dysfunctional family is countered by Oliver's congenial brood: avuncular dad (Sam Neill) cares for hurt animals; loving wife Charlotte (Miranda Otto) is a teacher; and teenage daughter Hedvig (Odessa Young) is a shining light, the very best of them. The question then is, "Which force is greater: love or anger; hope or despair?" Heavy stuff to be sure but it's filmed with great assurance and performed with authority and compassion. Stone treats all of his characters with respect. It's human weakness, not evil, that allows tragedy to take root.

VANCOUVER INTERNATIONAL FILM FESTIVAL



TIME OUT OF MIND

"Richard Gere gives a remarkable performance in Oren Moverman's spare, soulful study of urban poverty."
— Justin Chang, Variety

INFO: Fri 26th Feb / Savoy 1 / 19:30 / 120 mins
DIRECTOR: Oren Moverman / 2014 / USA
WRITERS: Oren Moverman, Jeffrey Caine
CAST: Richard Gere, Ben Vereen, Jena Malone
WINNER: International Critics' Award, Toronto International Film Festival

Richard Gere gives a career-topping, astonishing performance in this gritty, socially conscious drama from director Oren Moverman (*The Messenger*). Gere stars as a man who is recently evicted from his apartment and thrown into the unforgiving streets of a cold, isolating urban landscape. With nowhere to go, he strives to find clothing, food, drink, and a bed to sleep in. Occasionally conversing with a good friend (a strong Ben Vereen) and attempting to reconnect with his daughter (Jena Malone, further proving to be one of the most fascinating American actresses of her generation), Gere's character is confronted with the realities of having nothing while trying to hold onto the something in his life — himself. Moverman has crafted

a film deftly attuned to the struggles and adversities of our economically harsh environment, but also one that captures the humanity at the center. *American Gigolo*, *Pretty Woman*, *Arbitrage* — Richard Gere has always impressed and charmed, but nothing comes close to his powerful turn in *Time Out of Mind*.

SEATTLE INTERNATIONAL FILM FESTIVAL

"Parabellum is an assured debut, filled with evocative locales and a palpable tension that captures modern-day paranoia"
— PopOptiq



PARABELLUM

INFO: Fri 26th Feb / Light House 3 / 20:15 / 75mins
DIRECTOR: Lukas Valenta Rinner / 2015 / Austria-Argentina-Uruguay
WRITERS: Ana Godoy, Esteban Prado, Lukas Valenta Rinner
WINNER: Special Jury Prize, Jeonju Int. Film Festival
With the support of the Austrian Embassy in Dublin

Set in the near future, stoic Buenos Aires resident Hernán (Pablo Seijo) has had enough of the 24-hour news cycle of environmental disasters and economic failures. Hernán and a group of equally-nondescript citizens join a remote jungle enclave to prepare for the inevitable collapse. There, they learn a wide range of bizarre and deadly skills, such as making homemade explosives, identifying edible roots and fungi, crisis negotiations, and a healthy dose of firearms training. It's a makeshift army for the modern age.

Director Rinner takes a macro approach to the Apocalypse, focusing on society's collective neuroses rather than focusing on the emotional and psychological makeup of individual characters. *Parabellum* holds a trembling mirror to Western anxiety about mass migrations and eroding environmental conditions, fed by the perpetual cycle of fear and paranoia from a mass media that's desperate for constant content. *Parabellum* is an assured debut, filled with evocative locales and a palpable tension that captures modern-day paranoia.

JOHN MCENTEE
POPOPTIQ

"dreamy, drifty and altogether lovely"
— Manohla Dargis, *The New York Times*



HEART OF A DOG

INFO: Fri 26th Feb / Light House 1 / 20:30 / 75 mins
DIRECTOR: Laurie Anderson / 2015 / USA
CAST: Laurie Anderson, Lolabelle, Archie

"Hello, little bonehead. I'll love you forever." So begins *Heart of a Dog*, Laurie Anderson's cinematic journey through love, death and language.

Centring on Anderson's beloved rat terrier Lolabelle, who died in 2011, *Heart of a Dog* is a personal essay that weaves together childhood memories, video diaries, philosophical musings on data collection, surveillance culture and the Buddhist conception of the afterlife, and heartfelt tributes to the artists, writers, musicians and thinkers who inspire her.

Fusing her own witty, inquisitive narration with original violin compositions, hand-drawn animation, 8mm home movies and artwork culled from exhibitions past and present, Anderson creates a hypnotic, collage-like visual language out of the raw materials of her life and art, examining how stories are constructed and told — and how we use them to make sense of our lives.

"a fascinating account of how a dense fog of nationwide amnesia was dissipated by the relentless pursuit of justice."
– *Variety*



LABYRINTH OF LIES

INFO: Fri 26th Feb / Cineworld 9 / 21:00 / 124 mins

DIRECTOR: Giulio Ricciarelli / 2014 / Germany

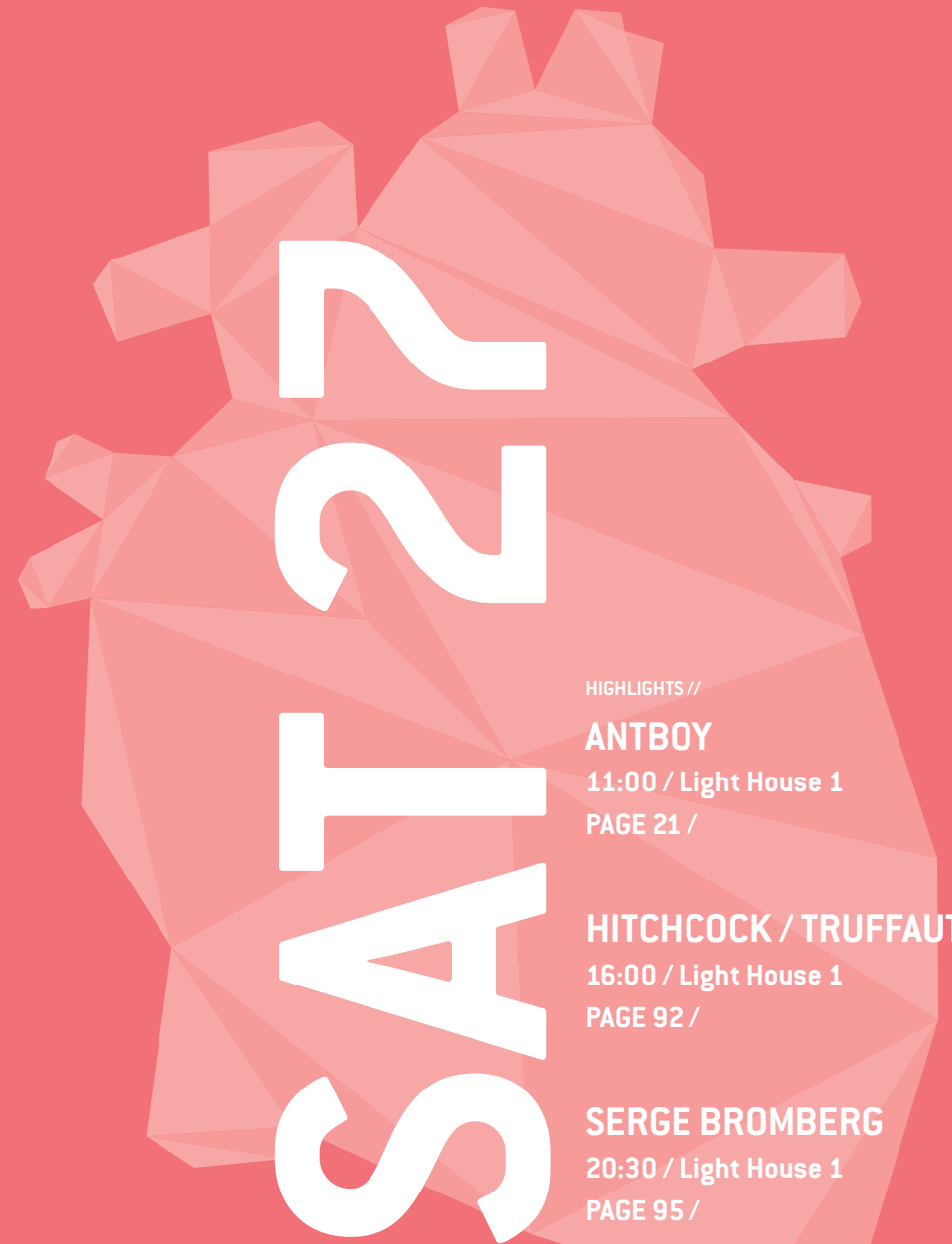
WINNER: Best Film, Athens International Film Festival / Audience Choice, Les Arcs European Film Festival

Presented in co-operation with the Goethe-Institut Irland

With artfully muted measures of amazement and outrage, actor-turned-feature-filmmaker Giulio Ricciarelli and co-scripter Elisabeth Bartel illuminate a relatively obscure chapter of German history, the campaign to identify, locate, and bring to trial some 22 "very normal Germans" who had actively facilitated the Final Solution at Auschwitz, but remained unpunished, and largely forgotten, long after the war ended. After so many decades of exposure to books, novels, films and TV miniseries that have graphically catalogued the horrors of the Holocaust, contemporary audiences may find it difficult if not impossible to believe that, well into the 1950s, most Germans of Radmann's (Alexander Fehling) generation knew nothing of what transpired at Auschwitz. And their elders were not of a mind to educate them.

Lenses Martin Langer and Roman Osin and production designer Manfred Doring are impressively adept at evoking the look and feel of a West Germany that is evolving into an economically miraculous place where, quite understandably, many people don't want to rock the boat.

JOE LEYDAN
VARIETY



HIGHLIGHTS //

ANTBOY

11:00 / Light House 1

PAGE 21 /

HITCHCOCK / TRUFFAUT

16:00 / Light House 1

PAGE 92 /

SERGE BROMBERG

20:30 / Light House 1

PAGE 95 /

BLEAK STREET

21:10 / Light House 3

PAGE 96 /



By chance Paul Kromberger (Matthias Habich) discovers a photograph on the internet of the US opera diva Caterina Fabiani (Barbara Sukowa) who is the spitting image of his dead wife. His growing sense of alarm is transferred to his daughter, Sophie (Katja Riemann). Filled with curiosity, she leaves Germany and journeys across the Atlantic to make contact with this stranger. At first Caterina is dismissive and unprepared to impart any information about herself or her family. But, little by little, secrets which have been hidden for decades come to light.

Director Margarethe von Trotta returns to the theme of sisterhood which she already explored in her internationally noted films *Sisters, or the Balance of Happiness* and *Marianne & Juliane*. With emotional verve the film tells of a sudden and unexpected invasion of the past into the present, of suppressed fear and guilt, of a new self-confidence and how acknowledging the truth can free both the body and the soul.

BERLIN INTERNATIONAL FILM FESTIVAL

THE MISPLACED WORLD

/ DIE ABHANDENE WELT /

INFO: Sat 27th Feb / Light House 1 / 13:00 / 101 mins
DIRECTOR: Margarethe von Trotta / 2015 / Germany
WITH SPECIAL GUEST: Margarethe von Trotta
Presented in co-operation with the Goethe-Institut Irland



Kent Jones's documentary is a tribute to a pioneering act of cinephilia, cinema criticism and living ancestor worship. François Truffaut's remarkable interview series with Alfred Hitchcock, conducted over a week at his offices at Universal Studios in 1962, was a journalistic enterprise which changed the way cinema was thought of as an art form. What Truffaut finally produced was text: a fascinatingly illustrated book, like the record of a supremely important cultural-diplomatic mission. Kent Jones's film about this event elicits brilliant contributions from modern directors, reflecting on this interview. It includes James Gray, Martin Scorsese, Paul Schrader, Wes Anderson, David Fincher, Arnaud Desplechin and Olivier Assayas. Rather in the spirit of the original interview, the emphasis is on Hitchcock's work, rather than Truffaut's, but the master's work is seen through the lens of Truffaut, whose brilliance as a critic shines through. This documentary takes us through Hitchcock's supreme reverence for the purity of silent cinema and the way his subversion and his hyperrealism and surrealism were smuggled into the realist tradition of commercial cinema.

PETER BRADSHAW
THE GUARDIAN

HITCHCOCK/ TRUFFAUT

INFO: Sat 27th Feb / Light House 1 / 16:00 / 90 mins
DIRECTOR: Kent Jones / 2015 / France-USA
CAST: Martin Scorsese, David Fincher, Wes Anderson, Olivier Assayas
WINNER: Best Documentary, Denver International Film Festival



STAIID

INFO: Sat 27th Feb / Light House 3 / 16:00 / 89 mins
DIRECTOR: Paul O'Brien / 2016 / Ireland
WRITER: Paul O'Brien
Followed by a Q+A with the Filmmakers

Best selling author and playwright, Paul O'Brien makes his debut as a filmmaker with his amazingly raw and beautiful terrier of a movie, *Staid*. Although set in Ireland, its themes are universal centrepieces of love, loss, ambition and that feeling of being stuck in life.

Hidden away in a small town, four people who are tied together by new and old relationships, tangle, fight, sing, talk, smoke, drink, argue, laugh, leave and return—while stumbling towards the reality that their lives are finally changing whether they like it or not.

This unfolds in a unique, lush package that hangs together so well because of the the craft of the script, the amazing first-time screen performances, and the gentleness of the storytelling. To see all of these characteristics come together in a first-time movie makes it irresistible.

Staid signals the arrival of a new, important voice in Irish cinema.

EXECUTIVE PRODUCER, EOIN COLFER



THE LURE

INFO: Sat 27th Feb / Light House 1 / 18:00 / 92 mins
DIRECTOR: Agnieszka Smoczyńska / 2015 / Poland
LANGUAGE: Polish (with English subtitles)
With the support of the Embassy of the Republic of Poland
Followed by a Q+A with Agnieszka Smoczyńska

One dark night, at water's edge, a family of musicians encounter aquatic sirens Silver and Golden. After assuring the family that they won't eat them up, the winsome mermaids are recruited to join the Figs and Dates band at a neon-lit Warsaw dance club. When Silver becomes romantically entangled with beautiful blonde bassist Mietek, the more cunning Golden, who cannot escape her bloodthirsty nature and assimilate, worries that her sister's relationship will doom their shared dream of swimming to a new life in America.

This weird, wild, 1980s-set musical horror film wittily plays with the lust and repulsion the bewitching sisters create with their combination of Barbie doll smooth bodies and impressively long glittering mermaid tails. With a knack for both burlesque and the grotesque, first-time feature director Agnieszka Smoczyńska creates a world saturated in color and Europop slickness that twists with absurdity and drips with blood.

SUNDANCE FILM FESTIVAL



A starry-eyed Berlin all-nighter turns into a stomach-lurching heist scenario – and this adrenalinised epic of the heart plays out in one unfaked, uninterrupted take.

There are few films quite like *Victoria*, an exhilarating one-shot sensation whose Birdman-beating logistical virtuosity is a mere fraction of its appeal. It's akin to being dragged by your lapels through after-hours Berlin, getting high, watching two people tumble helplessly in love, and then being effectively kidnapped and forced to collaborate in a bank robbery.

Sebastian Schipper and his crew find a breathtaking way to keep this all of a piece: they don't cut, not even once, for the film's duration. From drug-fuelled raves to rooftop reveries, bullet-strewn set pieces, and clammy getaways as dawn looms, *Victoria* is an urban fairground ride full of visceral kickback. It leaves you clinging on for dear life as surely as the cast are, trying to guess from these heroic performances just how much of the exhaustion, euphoria, sweat and tears is entirely for real.

TIM ROBEY
BFI LONDON FILM FESTIVAL

VICTORIA

INFO: Sat 27th Feb / Light House 3 / 18:00 / 138 mins
DIRECTOR: Sebastian Schipper / 2015 / Germany
WRITER: Sebastian Schipper (story) & Olivia Neergaard-Holm (story) & Eike Frederik Schulz (story)
Presented in co-operation with the Goethe-Institut Irland

"such an improvisational riff on the genre that is more like an anti-biopic" – *Vulture*



Don Cheadle makes a bold step into writer-director territory with his biographical drama about the legendary composer, band-leader and jazz musician, Miles Davis. Also starring Cheadle in the lead role, the film focuses on a reclusive period of Davis' life when he hid away from the public eye, addicted to cocaine and obsessed with watching old recordings of the boxer Jack Johnson's fights. It's during this period of hermitude that shady journalist Dave Braden (Ewan McGregor) turns up at his home, claiming to be a reporter for Rolling Stone, and looking to write the story on Davis' comeback. Together they become embroiled in a mission to retrieve the master tapes of Davis' new album back from a record executive.

Cheadle nails it as Davis in full on 1970s regalia and his unlikely friendship with McGregor's reporter adds a hit of inebriating humour as they find themselves fumbling their way through a series of unexpected hijinx. Jazz composer Robert Glasper's original score is smoothly intertwined with Davis' recordings from the period, and the sets, costume design and cinematography all add up to a slick visual vibe.

DAVID DESMOND
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

MILES AHEAD

INFO: Sat 27th Feb / Cineworld 9 / 20:30 / 100 mins
DIRECTOR: Don Cheadle / 2015 / USA
WRITER: Steven Baigelman
CAST: Don Cheadle, Ewan McGregor, Michael Stuhlbarg, Emayatzy Corinealdi

SERGE BROMBERG //

SATURDAY 27TH
PAGE 94/95



© Collection Jeffrey Vance

SERGE BROMBERG

/ RETOUR DE FLAMME:
THE KEATON PROJECT /

INFO: Sat 27th Feb / Light House 1 / 20:30 / 120 mins
In partnership with the French Embassy in Ireland

One evening in 1969 Serge Bromberg's father arrived home with a present that would forever shape his son's life: a Super-8 projector and a reel of film containing Charlie Chaplin's classic *A Night in the Show* from 1915. Ever since Serge has had an intense passion for the silent era, inspiring him to start his company Lobster Films after finding a treasure-trove of old film in a dusty antique cabinet. Among the reels contained were ninety-eight films made prior to 1905, and among them seventeen films by Georges Méliès, previously thought to have been lost.

His latest project involved analysing over one-hundred and ten thousand feet of film, resulting in the restoration of thirty-two Buster Keaton films. Each frame scanned, digitised and manually restored, not to mention the composition of twenty-one new scores to accompany Keaton's films.

**WORK IN PROGRESS KEATON
(BROMBERG MASTERCLASS) / 10 minutes**
DAY DREAMS / 1922 / 24'47 minutes
**WORK IN PROGRESS KEATON
(BROMBERG MASTERCLASS) / 10 minutes**
COPS / 1922 / 18'38 minutes
ONE WEEK / 1920 / 22'17 minutes

Bromberg's presentation of five of these films is not only an exhibition of Keaton's work, but also an insightful and humorous seminar from an expert on the silent-era. Bromberg's infectious wit and enthusiastic storytelling provides a backdrop to these historic films from the master of physical comedy. Bromberg's piano compositions add an additional layer of authenticity to the sparkle and magic of Keaton's silent films. Allow yourself to be transported back to the golden age of silent-film, when actions spoke louder than words and timing and choreography meant everything.

The five films screened will include *Day Dreams* and *Cops*, both from 1922, as well as the hilarious *One Week* made in 1920.

DAVID DESMOND
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

"One of Mexico's more rebellious filmmaking legends takes audiences on a wild, carnivalesque dive into a neighborhood where murder takes a bizarre shape." – *Variety*



BLEAK STREET

INFO: Sat 27th Feb / Light House 3 / 21:10 / 100 mins
DIRECTOR: Arturo Ripstein / 2015 / Mexico
WINNER: Best Director, Gijón International Film Festival

There is Death and then there is Little Death (Juan Francisco Longoria), AK47 and Little AK (Guillermo López). Little Death and Little AK are *miniluchadores*, or midget wrestlers, diminutive sidekicks to their conventionally sized counterparts. They are identical twins, not that you'd ever be able to confirm this since neither allows himself to be seen by anyone unmasked. Underpaid and shamelessly exploited men, Little Death and Little AK are in a sense the mascots of the marginalized.

More than any living director, Ripstein has taken up the mantle of his friend and early mentor Luis Buñuel. Like those characters in Buñuel's Mexico City-set landmark *Los olvidados* (1950), the denizens of *Bleak Street* are damned by immovable class barriers and a cruelty that circulates not only from the top down but from within their own ranks. *Bleak Street's* insistent humour, oneiric slippage, and stylistic mischief all recall Buñuel. They also represent the aggregate of much of what's best in Ripstein's oeuvre.

JOSE TEODORO
CINEMA SCOPE



CORPORATE HOSPITALITY

ADIFFerent Business Experience

Great client entertainment packages available including cinema tickets and hosted reception.

For more information or to discuss tailored packages contact marketing@diff.ie

2018 MINIS

HIGHLIGHTS //

SON OF SAUL

14:00 / Light House 1

PAGE 98 /

ZOOTROPOLIS

14:00 / Savoy 1

PAGE 100 /

VIVA

19:45 / Savoy 1

PAGE 103 /

"Every inch of the screen has been delicately considered with cinematographer Yoliswa von Dallwitz packing raw emotion into every frame" – Jamie Neish, *CineVue*



A striking and enthralling drama set against the stunning backdrop of the Inner Hebrides island of Iona, director Scott Graham's follow-up to his award-winning debut feature *Shell* is a real delight, with impressively sustained performances astutely complemented by the starkly beautiful environment. Iona played by Ruth Negga (*Love/Hate*, *Breakfast on Pluto*, *World War Z*) and her teenage son Bull (Ben Gallagher) seek refuge from a violent crime back on the island where she was raised. Her return exposes Bull to the more gentle way of life she rejected when she left the island as a teenager and also resonates amongst those friends she had once left behind. An impressive support cast also includes Douglas Henshall, Tom Brooke, Michelle Duncan and Sorcha Groundsell.

The film has a gentle intensity – part coming-of-age story and part returning-home drama – and is given real emotional resonance thanks to Ruth Negga's striking central performance combined with Scott Graham's sure hand and tangible sense of location. *Iona* is a beguiling and elegant film.

EDINBURGH FILM FESTIVAL

IONA

INFO: Sun 28th Feb / Light House 3 / 14:00 / 85mins
DIRECTOR: Scott Graham / 2014 / UK-Germany
CAST: Ruth Negga, Ben Gallagher, Douglas Henshall



A devastating portrait of life in a concentration camp, seen from the extremely subjective perspective of a Sonderkommando, this is a blistering debut from a new Hungarian director. László Nemes' brilliant debut feature is propelled by the same harrowing intensity as its central character, a Sonderkommando at Auschwitz-Birkenau who is forced to assist in the grisly day-to-day management of the exterminations. When Saul recognises a boy who miraculously, but only fleetingly, survives the gas chamber, he decides to give him a proper burial. However, his search for a Rabbi to recite the mourner's Kaddish places both his own life and the escape plan hatched by his fellow inmates in jeopardy. From its blurred opening shot, with Saul only coming into focus when he is inches away from the camera, Nemes eschews any grand overview of the Final Solution in favour of a penetrating, subjective portrait of one man's experience. As Saul travels through every part of the camp on the search, the atrocities are heard off camera, or glimpsed beyond the focus of Saul's immediate vicinity, consistently reinforcing the horror and barbarity. Son of a filmmaker and for a time, assistant to Bela Tarr, Nemes urgently declares himself a major new directorial talent.

CLARE STEWART
BFI LONDON FILM FESTIVAL

SON OF SAUL

/ SAUL FIA /

INFO: Sun 28th Feb / Light House 1 / 14:00 / 107 mins
DIRECTOR: László Nemes / 2015 / Hungary
WRITERS: László Nemes, Clara Royer
CAST: Géza Röhrig, Levente Molnár, Urs Rechn
WINNER: Grand Prix at Cannes Film Festival
With the support of the Ministry of Foreign Affairs and Trade of Hungary

"An insightful and admirably complex take on human behavior. It can only further cement Édoïn's reputation as one of Quebec's brightest new directorial talents." – Boyd van Hoeij, *The Hollywood Reporter*



VILLE MARIE

INFO: Sun 28th Feb / Cineworld 9 / 16:00 / 101 mins
DIRECTOR: Guy Édoin / 2015 / Canada
CAST: Monica Bellucci, Pascale Bussières, Aliocha Schneider, Patrick Hivon

Guy Édoin (*Wetlands*) brings us the story of a French/Italian actress, played by Monica Bellucci, who arrives in Montreal for a film shoot, hoping to reconnect with her son Thomas (Aliocha Schneider), a student desperate to finally find out the identity of his father. On his birthday he is determined to confront his mother to learn the answer. What he does not know is that the film she is shooting was conceived specifically to answer his questions. The Almodóvar-esque film-within-a-film she's in Canada to star in puts her secretive relationship with her son in lush context.

Elsewhere in the city, an ambulance paramedic (Patrick Hivon) haunted by his past tries to keep a hold on his life while a kind-hearted nurse (Pascale Bussières) watches over him, from a distance, in the chaos of her ER. The collision of these four individuals at the Ville-Marie Hospital leaves their lives changed forever. Édoin creates beautiful, touching and engaging scenes with this remarkable cast and a script he co-wrote with Jean-Simon DesRochers.

VANCOUVER INTERNATIONAL FILM FESTIVAL

"Laura Bispuri's debut feature is a solemn, sensitive study of transgender reversal" – Guy Lodge, *Variety*



SWORN VIRGIN

INFO: Sun 28th Feb / Light House 1 / 16:30 / 90 mins
DIRECTOR: Laura Bispuri / 2015 / Italy
WINNER: Jury Award for Best Feature Film, Ortigia Film Festival / New Director's Prize, San Francisco International Film Festival / Nora Ephron Prize, Tribeca Film Festival
With the support of the Italian Institute of Culture

As a young woman living within the confines of a Northern Albanian village, Hana longs to escape the shackles of womanhood, and live her life as a man. To do so she must evoke an old law of the Kanun and take an oath to eternally remain a virgin. Years later, as Mark, she leaves home for the first time and travels to Italy to stay with her sister, crossing over into a world unlike anything she has known before. There, she discovers herself again, leading her to contemplate the possibility of undoing the vow she made so long ago.

Director Laura Bispuri's debut feature is an evocative and introspective film that brings light to the centuries-long Albanian tradition of the sworn virgin, or burrnesha. Bispuri delicately navigates Hana's story, giving particular attention to mood, and lead actress Alba Rohrwacher delivers a nuanced and powerful performance as a woman whose gender isn't as easily defined as the world expects it to be.

GEOFFREY GILMORE
TRIBECA FILM FESTIVAL



ZOOTROPOLIS

INFO: Sun 28th Feb / Savoy 1 / 14:00 / 120 mins
DIRECTORS: Byron Howard, Rich Moore, Jared Bush / 2016 / USA
CAST: Ginnifer Goodwin, Jason Bateman, Shakira, Idris Elba, J.K. Simmons

The modern mammal metropolis of Zootropolis is a city like no other. Comprised of habitat neighbourhoods like ritzy Sahara Square and frigid Tundratown, it's a melting pot where animals from every environment live together – a place where no matter what you are, from the biggest elephant to the smallest shrew, you can be anything. But when optimistic Officer Judy Hopps arrives, she discovers that being the first bunny on a police force of big, tough animals isn't so easy. Determined to prove herself, she jumps at the opportunity to crack a case, even if it means partnering with a fast-talking, scam-artist fox, Nick Wilde, to solve the mystery.

Walt Disney Animation Studios' *Zootropolis* a comedy-adventure directed by Byron Howard (*Tangled*, *Bolt*) and Rich Moore (*Wreck-It Ralph*, *The Simpsons*) and co-directed by Jared Bush (*Penn Zero: Part-Time Hero*), with the extraordinary voice talents of Idris Elba, Ginnifer Goodwin, Jason Bateman and J.K. Simmons.

Zootropolis opens in Irish cinemas from March 25th 2016.

THE WALT DISNEY COMPANY, IRELAND



SURPRISE FILM

INFO: Sun 28th Feb / Savoy 1 / 17:00
DIRECTOR: [REDACTED]
WRITERS: [REDACTED]
CAST: [REDACTED]

The crackle of excitement as the curtains peel back and the huge screen comes to life. The murmur of the cognoscenti as the first logo fades in. Which production company is that? What's on their slate this year? Then, with the opening credits, a sweep of recognition ripples across the Savoy.

There are whoops. There are laughs. There may be groans. That indistinct noise you hear is hundreds of know-it-alls telling their neighbours that yes, they knew it all along, it was obvious really, that this year's Surprise Film would be... [#SpoilerAlert]

Thanks to the evils of the internet, these days you're never more than a single stupid tweet away from

having a surprise spoiled. All hail, then, the ADIFF team, who each year manage to keep the Surprise Film – a brilliant idea conceived in a less information-saturated age – under wraps with such ruthless efficiency. And to Gráinne, whose choices over the years have ranged from soon-to-be indie classics to dark war-on-terror dramas to my own favourite, *Muppets Most Wanted*.

Now settle back, relax, and prepare to be surprised.

HUGH LINEHAN
THE IRISH TIMES



VIVA

“at this film’s heart lies a real sense of tenderness”
– Caspar Llewellyn Smith, The Guardian

INFO: Sun 28th Feb / Savoy 1 / 19:45 / 100 mins
DIRECTOR: Paddy Breathnach / 2015 / Ireland-Cuba
WRITER: Mark O'Halloran

Living in a rundown apartment in Havana, 18-year-old Jesus makes a living cutting his neighbours hair and prepping wigs for the performers at a nearby drag club. The club's owner, Mama, lives up to her stage-name by providing support and offering employment to a host of drag queens who earn tips by elaborately miming to their specially chosen ballads. Drawn toward the glamour, and seeking acceptance, Jesus finds his way to the stage, and after adopting the alias 'Viva', he is soon one of the club's top acts. Just as he is finding his feet, his father Angel shows up at the club after a fifteen year stint in prison, forces his way back into his son's life, and moves into his tiny apartment. Not able to accept his son's new profession, he forbids him to work at the club, but Jesus has to make ends meet, and in Havana there are much tougher ways to earn a living.

With Benicio Del Toro on board as executive producer and written by long-time collaborator Mark O'Halloran (*Garage, Adam and Paul*), *Viva* marks an earnest departure for Breathnach, whose previous titles include *I Went Down, Man About Dog, and Shrooms*. In *Viva* Breathnach turns his focus to the struggles faced by the inhabitants of Havana – a far cry from the romanticised images of sun-bleached streets emblazoned on so many picture postcards. Hector Medina shines brilliantly as the eponymous lead character, while Cathal Watters' vibrant cinematography, and Stephen Rennicks' Latin American score, evoke a genuine pathos in contrast to some of the other destitute, back-street locales.

DAVID DESMOND
AUDI DUBLIN INTERNATIONAL FILM FESTIVAL

Viva DIR Paddy Breathnach
PRODUCED BY Treasure Entertainment
POST-PRODUCTION Windmill Lane Pictures

Passion. Creativity. Excellence.
WINDMILL LANE

Windmill Lane Pictures
29 Herbert St, Dublin 2
+353 (1) 671 3444



The excitement starts before the film does

Wide Eye Media is proud to support
The Audi Dublin International Film Festival



See it. Hear it. Feel it.

Visit: wideeyemedia.com

INDEX //

100 Yen Love	82	Fís na Fuisseoige	77	Once Upon A Time In The West	46
1916 at the Pictures	76	Francofonia	33	Our Little Sister	25
ADIFF Shorts 1	68	Further Beyond	25	Parabellum	89
ADIFF Shorts 2	70	Green Room	76	Pat Redmond Exhibition	56
ADIFF Discovery Award	64	Hail, Caesar!	30	Programming for Programmers	60
After '16 Shorts	72	Heart of a Dog	89	Propaganda Game, The	37
Angela Lansbury: A Celebration	40	High-Rise	49	Remainder	37
Anomalisa	55	History on Film	60	Sandra	52
Antboy	21	Hitchcock/ Truffaut	92	Seen but Unnoticed	63
Antboy: Revenge of The Red Fury	21	Hours, The	32	Serge Bromberg	95
Arabian Nights Vol 1	41	Hubert Butler:	50	#SetLife	59
Arabian Nights Vol 2	41	Witness to the Future	50	Sing Street	15
Arabian Nights Vol 3	42	Iona	98	Son Of Saul	98
Atlantic	83	Jan AP Kaczmarek	63	Staid	93
Audi-ence Award	57	Judas Iscariot Lunch, The	81	Summer Solstice	48
B-Movie	24	Kung Fu Panda 3	18	Summertime	81
BAI Screentest 1 / Rebellion:		Labia	46	Sunrise	86
From Script to Screen	58	Labyrinth of Lies	90	Surprise Film	101
BAI Screentest 2 /		Lace Crater	82	Sworn Virgin	99
Explicit Content	58	Land of Mine	48	Traders	34
BAI Screentest 3 / BYOD		Louder than Bombs	35	Truth	35
Bring Your Own Device	59	Lure, The	93	Truth Commissioner, The	42
Beauty and the Beast	17	Maggie's Plan	26	Time Out Of Mind	88
Black	24	Mammal	78	Ultima Fermata	53
Black Mountain Poets	54	Manchurian Candidate, The	43	Victoria	94
Bleak Street	96	Michael Collins	31	Ville Marie	99
Brand New Testament, The	44	Miles Ahead	94	Viva	103
Brothers	17	Misplaced World, The	92	We Are Moving –	
Cinema Snapshots	61	Mon Roi	78	Memories Of Miss Moriarty	47
Claudia Cardinale	53	Mountains May Depart	43	Why Me?	47
Dance On Film	80	Mustang	27	Zootropolis	100
Daughter, The	87	My Name is Emily	19	Nasty Baby	33
David Hare	32	Neon Bull	52	Neon Bull	52
Demolition	54	No Home Movie	86	No Home Movie	86
Demon	77	Notfilm	34	Notfilm	34
Desierto	87	Évolution	27		
Departure	80				
Disorder	49				
Dublin Film Critics' Circle	57				
Dublin Here, Dublin There	61				

BOARD & STAFF //

BOARD OF DIRECTORS

Paddy Breathnach
Sue Bruce-Smith
Anne-Marie Curran
Clare Duignan
Jonathan Kelly
Hugh Linehan
James Morris
David McLoughlin
Margery Simkin
Gaby Smyth – Chairperson

STAFF

Festival Director Gráinne Humphreys

General Manager Siân Cunningham

Projects Manager Sarah Ahern

Industry & Production Manager Liam Ryan

Accounts Officer Kay Fitzsimons

Marketing Manager Helen McNulty

**Catalogue Editor &
Box Office Manager** David Desmond

Assistant Box Office Manager Naoimh Ni Mhaolagáin

Print Transport Manager Mary Burke

Hospitality & Volunteers Manager Paul Donnelly

Hospitality Assistant Trish Ryan

Volunteers Co-ordinator Jamie Paisley

Administration Assistant Caroline Duff

Administration & Marketing Assistant Hollie Fizzell

Production & Events Assistant Alice Fennell

Social Media Assistant Colm Cronin

Ireland Festival Publicists Kate Bowe PR, Dublin

In-house Publicists

Jenny Sharif & Fiona Hughes, Kate Bowe PR

UK Festival Publicists Untitled Communications, UK

Venue Managers John Mc Hale, Jenni Little

Festival Graphic Designer Sarah Moloney

VOLUNTEERS //



With a battalion bigger than anything from *The Hobbit: Battle of The Five Armies*, and a more loyal following than that of Spartacus himself – our Volunteers Programme provides one of the most exciting and exclusive seats in the house for Ireland's premiere cinematic event this February.

Each year is like a big family reunion as well as generating a new wave of interest, both from home and from abroad, of enthusiastic and committed applicants. This army of 'cinema soldiers' can be found both manning the battlefronts of our various venues and behind the scenes at many of our events, who selflessly give up their free time to make sure that our audiences enjoy their festival experience.

They can be found of all ages, occupations and nationalities, generously lending a hand to staffing various departments and venues for the festival period. They can be found everywhere from the cinema lobbies welcoming patrons, to assisting with behind the scenes duties with box office and production, and liaising with our guests in hospitality.

So to all those, both old and new, we say thank you for making the festival the success that it is. Your smiles, personalities, enthusiasm and warm-heartedness is what the audience remembers and takes with them, long after the festival has ended.

Paul Donnelly
Hospitality & Volunteers Manager

Jamie Paisley
Volunteers Co-ordinator

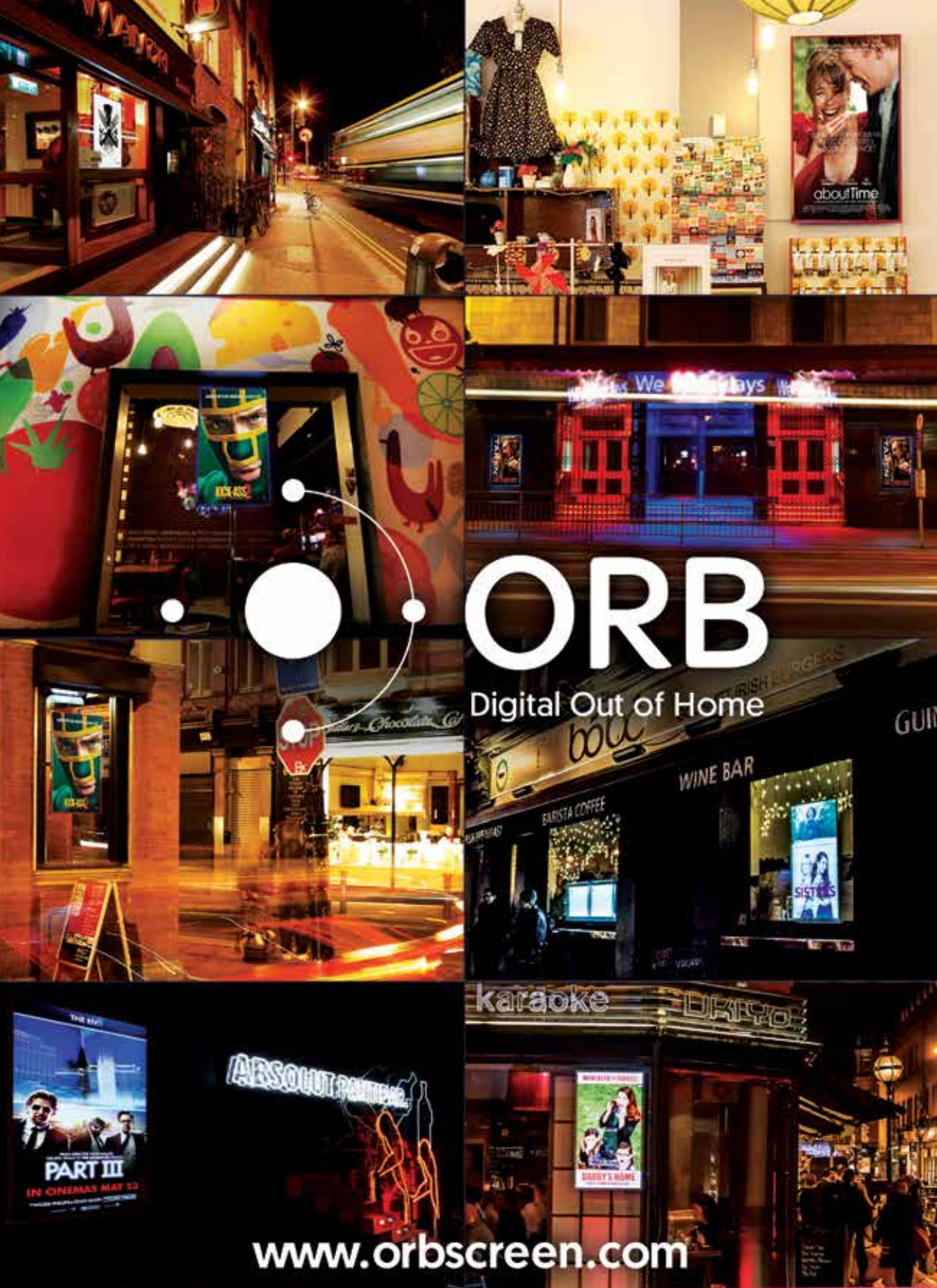
YOU THANK YOU THANK YOU THANK YOU THANK

Our festival wouldn't happen without all of you. There are too many to list in this small space but you know who you are and how your contribution has helped us to make this 11 days of magic in Dublin a reality. If we were to list everyone, our thank you list would extend over hundreds of pages so we hope you accept this as a thank you for the support, creativity and vision that you all bring to the festival.

Without film makers, guests, partners, distributors, venues, sponsors and supporters, board and friends of the festival, this wonderful festival would not be possible. It is in no small part that your encouragement, investment, time and commitment has helped us bring the 2016 edition to fruition.

To all of you who have helped over the past number of months in a multitude of ways, this magic wouldn't happen without you and for that, we extend a heartfelt thank you!

Siân Cunningham
General Manager



ORB

Digital Out of Home

www.orbscreen.com

64 Camden Street, Dublin 2 | 01 535 2352 | geoff@orbscreen.com

FESTIVAL GUIDE //

AUDI DUBLIN INTERNATIONAL FILM FESTIVAL IS HERE FOR ITS 14TH YEAR, OFFERING YET AGAIN A FEAST OF FILM FOR ALL APPETITES.



To help you make the most of the festival fare, just follow these useful tips...

PLEASE ARRIVE AT THE CINEMA ON TIME
With the exception of the Bord Gáis Energy Theatre, all seating is un-reserved and allocated on a first-come, first-served basis.

Q+As
Each year we invite filmmakers from around the world to meet and talk to our audiences. This year we've made it even easier to find everything you need to know about our guests. Check diff.ie and our Social Media outlets for information and updates on the Q+As taking place each day.

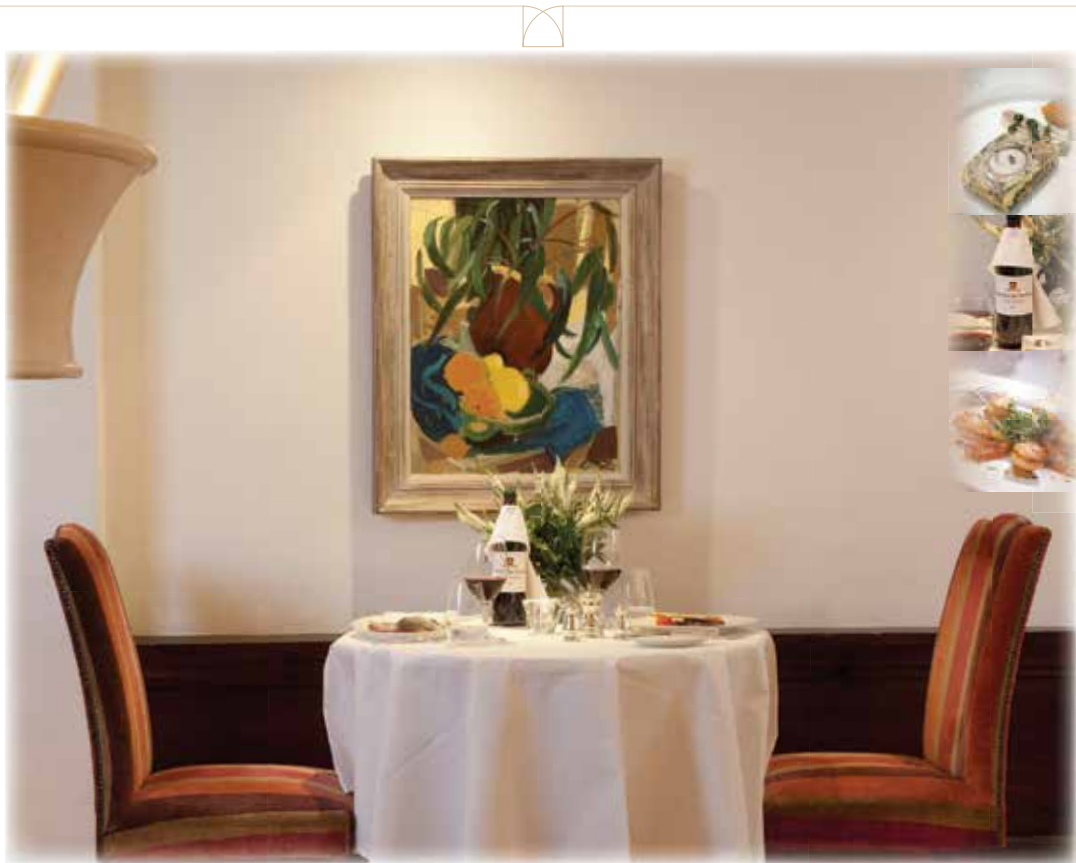
KEEP US IN THE LOOP
Grab your phone and tell us about your festival experience. Share your photos, comments and reviews with everyone. You can connect with us on Facebook, Twitter, Instagram and YouTube as well as sharing content from diff.ie

HOW TO INTERACT
Twitter & Instagram: [@dublinfilmfest](https://twitter.com/dublinfilmfest)
Tags for FB, Twitter and Instagram:
All Festival News: [#ADIFF16](https://twitter.com/ADIFF16) / Fantastic Flicks Strand: [#ADIFFflix](https://twitter.com/ADIFFflix) / Official Selection: [#ADIFFjourney](https://twitter.com/ADIFFjourney) / History on Film: [#ADIFFpast](https://twitter.com/ADIFFpast) / Red Carpets: [#redcarpetsdublin](https://twitter.com/redcarpetsdublin)
We'll keep an eye out for the hashtags and share your posts to a wide audience.

EXPLORE THE CITY
Check out our Festival Map (above) and you'll see how closely connected and accessible all the venues are. Make your way around the city by Dublin Bus, DART, LUAS, hop on a Dublin Bike or grab a Hailo cab. Sink your teeth into A DIFFERENT TASTE MENU (p.111) for special festival deals and offers for all ticket holders.

CHAT TO US
If you are looking for film or event recommendations, talk to our Box Office staff who are on hand to help you explore the programme and send you on a cinematic adventure. Or you can talk to any of the wonderful volunteers and staff stationed at every venue and they'll be glad to answer all your questions. Feel free to ask for directions, chat about the weather, or share your festival opinions and suggestions.

BUYING TICKETS
Now you can print your own tickets or better still, bring your smartphone along, minimizing your carbon footprint. You can buy tickets online at www.diff.ie (available on desktop / mobile / tablet) up until the very last minute before screening (although we do advise to book early as capacities are limited!) You can also book by calling 01 687 7974 or by dropping into any of our ticket offices.



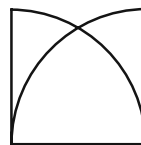
HOUSE PROUD.

At the Cellar Restaurant, our Executive Chef, Ed Cooney, is a stickler for serving only the finest locally sourced in season ingredients.

He also appreciates that diners have an appetite for value, too.

That's why he created the House Menu, with 2-course evening meals from just €32.

Allowing you to please the palate, without punishing the pocket.



THE CELLAR
RESTAURANT & BAR
Always Special

Book online at www.merrionhotel.com or by calling 01 603 0630

THE CELLAR RESTAURANT AT THE MERRION HOTEL
UPPER MERRION STREET, DUBLIN 2



ADIFF ARE HAPPY TO OFFER PARTICIPATING AUDIENCE AND GUESTS THE BENEFIT OF SPECIAL DEALS THROUGHOUT DUBLIN CITY DURING THE FESTIVAL.

Use your ticket stub or Film Pass (available to collect from box office) to receive special deals in the following places and more (visit diff.ie for full list):

GENERATOR HOSTEL //
Smithfield Square, D7
generatorhostels.com
10% Off all purchases in Generator

THE CHURCH //
Junction of Mary Street & Jervis Street, D1
thechurch.ie
10% Discount at our festival club venue

THE FRONT LOUNGE //
Parliament Street, D2
thefrontlounge.ie
Special famous film star cocktails throughout the festival.*

SLICE CAFÉ //
56 Manor Place, D7
asliceofcake.ie
€10 Breakfast & Coffee / Lunch & Coffee deal
Special pre-screening meal deal with cinema ticket on Thursday 25th February.*

THE LITTLE MUSEUM OF DUBLIN //
15 St Stephen's Green, D2
littlemuseum.ie
FREE Admission worth €7 to everyone with a programme!

and much much more ... see www.diff.ie for the full list of participating venues.

*In celebration of our LGBT screenings of *Departure* (p.80) and *Summertime* (p.81), there are special offers available at these venues. See diff.ie

FESTIVAL CLUB //



THE CHURCH

At the junction of Jervis Street & Mary Street, Dublin 1

There have been some great bars depicted in cinema over the years. Bars have lent themselves as great settings for drama, and for characters. Think of Rick's Café in Casablanca, or the famous Steadi-cam shot from the Copacabana in Goodfellas. The Audi Dublin International Film Festival is delighted to have its own special speakeasy, in the form of The Church Café Bar, Restaurant, and Club, on Jervis St. 2016 will mark our fourth year in partnership with The Church. This beautiful and unique venue, formerly St Mary's Church still boasts the Renatus Harris built organ and spectacular stained glass window. Over the festival's 11 days it will host receptions, live music, DJs and of course our annual Volunteers Film Quiz, where

the cinema-going public go toe-to-toe with the ADIFF volunteers to win bragging rights and cool movie merchandise.

The Church is conveniently located in close proximity to our main venues and is where festival staff, guests and volunteers congregate each evening to toast the festival programme and discuss their cinematic highlights of the day. You are always assured a warm welcome by the fantastic staff as well as wide ranging food and drinks menu, spacious beer garden and special offers and discounts to festival pass & ticket holders.

THE CHURCH.ie
CAFE | BAR | RESTAURANT | NIGHTCLUB | TOURIST ATTRACTION

OFFICIAL FESTIVAL CLUB

18-28TH FEB 2016

CHECK OUT WWW.THECHURCH.IE FOR FULL DETAILS

CITY CENTRE LOCATION

2 MIN WALK FROM JERVIS LUAS STOP & 5 MIN WALK FROM THE SPIRE

FESTIVAL SPECIAL OFFER

10% DISCOUNT OFF FOOD

IN THE BAR OR GALLERY RESTAURANT ON PRODUCTION OF YOUR CINEMA TICKET FOR THE DURATION OF THE FESTIVAL



THE CHURCH CAFE | BAR | RESTAURANT | NIGHTCLUB
THE CHURCH JUNCTION OF MARY & JERVIS ST, DUBLIN 1
+353 (0)1 828 0102 RESERVATIONS@THECHURCH.IE

ADIFF
AUDI DUBLIN INTERNATIONAL
FILM FESTIVAL

PROUDLY SUPPORTED BY THE CHURCH BAR & RESTAURANT

THE CHURCH.ie
CAFE | BAR | RESTAURANT | NIGHTCLUB | TOURIST ATTRACTION

18-28TH FEB 2016

THE Cellar
BAR & CLUB AT THE CHURCH



Science. Without the fiction.



Discover the all-new Audi A4 with Audi's advanced virtual cockpit technology.

audi.ie/A4