



17<sup>th</sup>

# Galway Film Fleadh telling stories

5th – 10th July 2005

Town Hall Theatre

Galway Om nipl ex

Cinem obile

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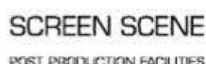
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## Introduction

**M**y regard for and appreciation of cinema grew out of an abiding love of story, the ability of character and plot to draw me into a world of imagination, intrigue and bewildering intimacy. My first cinematic adventure began when I boarded the bus heading for Dublin to see Julie Andrews in *Mary Poppins*. I was six years old and so excited that I opened the bag of bulls-eyes the wrong way up, creating a sticky mess underfoot and upsetting my ever-so-proper grandmother. Ten years later my education began in truth when I saw Andrei Tarkovsky's *Mirror*. Despite not understanding a word of this exquisitely poetic work, thus began a life-long love of cultural cinema.

So it's no small coincidence that I have chosen, in my fifth and final year as programme director for the Fleadh, to focus on new Russian film and pay tribute to one of the true geniuses of cinema and masters of the craft, Alexander Sokurov. His remarkable *Mother and Son*, described by Paul Schrader (Screenwriter's Masterclass) as "73 heart-aching, luminescent minutes of pure cinema", proved a turning point in the history of film. Nor does my indulgence stop there: whose appreciation of film as art, film as story has not been shaped and coloured by the impressive achievements of French cinema of the '30s, '40s, '50s and '60s? Included in classic greats is a film regarded by both Sokurov and Schrader as one of the most influential on their own work, Robert Bresson's *Pickpocket*. The programme also features a selection of New French films, to engage with the changing landscape of character and story that has come about since the heady days of Renoir, Truffaut, Godard, et al.

Over the past five years the Fleadh has evolved into a festival of discovery as we've endeavoured to present the work of first-time directors from around the world. This year, with 19 first features from new directors, is no exception. But at the very heart of the Fleadh's raison d'être lies a deep regard and respect for the unbridled passion and gritty determination of Irish filmmakers to tell their stories. Apart from screening the world premieres of five new Irish films, four of which are feature debuts, the Fleadh continues its commitment to honouring the work of individuals who, through their artistry and skill have contributed to the shape, colour and texture of an indigenous Irish cinema. This year, we proudly salute the work of another master of his craft, cinematographer Seamus Deasy.

So, before you peruse these pages, close your eyes and imagine that you are on a magical, mystery tour to a big city with bright lights. Remember, as you go, stories from the past that have enriched and enhanced your life, and how excited you are by the prospect of adventure in which you discover (and recover) tales of the human condition that feed and nurture the poetic soul.

**Sally Ann O'Reilly, Programme Director**

**I**would like to thank all the Team who have made the Fleadh possible, in particular the following people: Tina for her constant good humour and her fantastic management – she makes my job look and feel easy; Cathy who keeps the office running beautifully; Annette who has yet to lose a film; Paula who has yet to lose a guest; Noreen, Uli and Chloé for all their hard work on the shorts; Celine, Maeve and Catherine for the fantastic Film Fair, The Real Deal and the TV Forum; Jill who we threw into the deep end, and last but not least Sally Ann with whom I have had the pleasure of working on and off for the last 17 years, and who has nurtured and developed the Fleadh into the very fine Festival that we have today. Thank you Sally Ann, it's au revoir but not goodbye.

Last but not least, to all our sponsors and supporters, local, national and international – thanks for making it happen.

So on behalf of the Fleadh Team and Board – have yourselves a grand old time!

**Miriam Allen, Managing Director**

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**Wednesday July 6th**

**Harbour Hotel 14.30 – 17.00 (registration at 14.15)**

## TV Forum

*Galway Film Fair presents a timely focus on new developments in Irish broadcasting.*

- **Presentation by Stephanie Comey of the BCI Fund**
- **Presentation by Maire Kiloran from the Irish Language Broadcast Fund**
- **Panel discussion with a range of Irish broadcasters**

*Followed by a reception sponsored by TG4*

**Thursday July 7th**

**Great Southern Hotel**

## The Real Deal

**This one day international film finance seminar will explore the challenges for producers in 2005.**

- **Script to Screen: CASE STUDY – ‘Studs’**
- **Film Financing and the Broadcasters**
- **Film Festivals and the Promotion of your Film**
- **US Film Landscape**
- **Market Trends in Europe: Temperature Check**

*For further details and registration information contact: Galway Film Fair: 091 758690 or log on to [www.galwayfilmfleadh.com](http://www.galwayfilmfleadh.com)*



**Bord Scannán na hÉireann  
The Irish Film Board**

**Friday July 8th - Saturday July 9th**

**Scoil an Linbh Iosa**

## Galway Film Fair

- **Providing a unique opportunity to meet and liaise with a range of international sales agents, distributors, film financiers and broadcasters.**

**Ireland's only film market**



**Bord Scannán na hÉireann  
The Irish Film Board**



# Booking and Merchandise Information

## All Bookings

091 569 777 (Town Hall Box Office)

## Ticket Prices

Opening Film (including reception)	€15.00
Closing Film (including reception)	€15.00
Daytime Screening (before 6pm)	€5.00 (€4.50 Conc.)
Evening Screening (at and after 6pm)	€8.00 (€7.00 Conc.)
Late Night Screening (after 11pm)	€5.00 (€4.50 Conc.)

## Ticket Packages

5 Ticket Daytime Deal €20.00

5 Ticket Evening Deal €35.00

*Please note that you will need to specify your chosen films at time of purchase*

## Season Ticket

Season ticket for the Fleadh is €140.00 per person

*This will entitle you to all screenings (except opening and closing films)*

*subject to availability, a delegate bag, Fleadh t-shirt and a festival programme.*

## Merchandise

Programme €4.00

T-Shirt €10.00

Bag €10.00



## Day By Day Schedule Galway Film Fleadh 2005

### Tuesday July 5th

#### On A Clear Day (Opening Film)

19.30 Town Hall Main

#### Dear Wendy

22.00 Town Hall Main

### Wednesday July 6th

#### ID Films

10.00 Town Hall Small

#### Big Plane, Small Axe | Talking Of Power

Double Bill

10.30 Town Hall Main

#### Taxi Driver

11.00 Omni 5

#### Accelerator

12.00 Omni 7

#### Playtime

14.00 Omni 7

#### Dmitri Shostakovich (Sonata for Viola)

14.00 Town Hall Main

#### TV Forum\*

14.00 Harbour Hotel

#### Switch Off

14.30 Omni 5

#### Poitín

16.00 Town Hall Main

#### Vivre Sa Vie

16.30 Omni 7

#### Waiting For The Clouds

17.00 Omni 5

#### Innocence

18.00 Town Hall Main

#### Pickpocket

19.00 Omni 7

#### Electric Shadows

20.00 Omni 5

#### The Mighty Celt

20.30 Town Hall Main

#### A Tout De Suite

21.00 Omni 7

#### You I Love

22.30 Town Hall Main

### Thursday July 7th

#### Way Out West

10.00 Town Hall Main

#### The Station Agent

10.00 Omni 5

#### The Real Deal\*

10.00

#### The General

11.00 Omni 7

#### The Spanish Prisoner

12.00 Omni 5

#### The Lonely Voice Of A Man

14.00 Town Hall Main

#### Les Quatre Cents Coups

14.00 Omni 7

#### Turtles Can Fly

15.00 Omni 5

#### Seamus Deasy Camera Workshop\*

15.00

#### Thirst

16.00 Town Hall Main

#### Orphée

16.00 Omni 7

#### Red Coloured Grey Truck

17.00 Omni 5

#### Mickybo and Me

18.00 Omni 7

#### The Dying Gaul

19.00 Town Hall Main

#### Forgiveness

20.00 Omni 5

#### Our Own

21.00 Omni 7

#### Paradise Now

21.30 Town Hall Main

#### Mysterious Skin

23.30 Town Hall Main

**Please Note:** Due to circumstances beyond our control, the times of films may change at short notice. These changes will be posted on the Fleadh noticeboard.

## Friday July 8th

### New Irish Shorts Programme 1

10.00 Town Hall Main

### Roger Dodger

10.00 Omni 5

### Sonata & Elegies

10.00 Cinemobile

### Pieces of April

12.00 Omni 5

### Whispering Pages

12.00 Omni 7

### Rittenhouse Square

12.00 Cinemobile

### New Irish Shorts Programme 2: Short Cuts/Oscailt

14.00 Omni 7

### Estamira

14.00 Town Hall Main

### Home

14.00 Cinemobile

### Mother and Son

14.30 Omni 5

### Health and Safety in Film\*

15.00

### Shake Hands With The Devil

16.00 Cinemobile

### Hill 16

16.30 Town Hall Main

### Metallic Blues

16.30 Omni 5

### L'Atalante

16.30 Omni 7

### Highway Courtesans

18.00 Cinemobile

### Poliedro

18.30 Omni 5

### Monsieur Ibrahim

18.30 Omni 7

### Le Grand Voyage

19.00 Town Hall Main

### Teenage Flicks

21.00 Town Hall Small

### Fight Or Flight

21.00 Cinemobile

### Midwinter Night's Dream

21.00 Omni 5

### Pavee Lackeen

21.30 Town Hall Main

### Lila Says

21.30 Omni 7

### Dark Water

23.55 Town Hall Main

## Saturday July 9th

### New Irish Shorts Programme 3

10.00 Town Hall Main

### Fergus Bourke – In His Own Words | Concerto Chaitlin Maude

Double Bill

10.00 Cinemobile

### Actors' Masterclass\*

10.00

### Open Forum\*

11.00

### Russian Ark

11.00 Omni 5

### Mongolian Ping-Pong

11.00 Omni 7

### Coach

12.30 Cinemobile

### Dalecarlians

14.00 Omni 7

### Directors' Masterclass

14.00

### City Of Ghosts

14.00 Town Hall Main

### Live Script Reading\*

14.30 Cinemobile

### The Italian

15.00 Omni 5

### Public Interview\*

16.00

### La Règle Du Jeu

16.30 Omni 7

### Schizo

17.00 Omni 5

### Left Of The Dial

17.00 Cinemobile

### The Sun

18.00 Town Hall Main

### Starfish

19.00 Cinemobile

### The Overture

20.00 Omni 7

### Innocent Voices

20.30 Town Hall Main

### Bull Trouble

21.00 Cinemobile

### Mean Streets

21.00 Omni 5

### Boy Eats Girl

23.30 Town Hall Main

## Sunday July 10th

### New Irish Shorts:

#### Documentaries/Animation

08.45 Town Hall Main

### An Domhnach in Éirinn | John Of God

Double Bill

10.00 Cinemobile

### La Petite Chartreuse

12.00 Omni 5

### Stella Artois Pitching Award\*

12.00 Cinemobile

### New Irish Shorts:

#### Frameworks | Short Shorts

14.30 Town Hall Main

### Beza'd's Last Journey | Seoul Train

Double Bill

14.30 Cinemobile

### Alosha

15.00 Omni 5

### Swimmers

16.00 Town Hall Main

### Bound To Lose

17.00 Cinemobile

### My Stepbrother Frankenstein

17.00 Omni 5

### Winter's End

18.00 Town Hall Main

### Keeping The Peace

19.00 Cinemobile

### Hours Of Light

19.30 Omni 5

### Make It Funky

20.30 Cinemobile

### Awards Ceremony

20.30 Town Hall Main

### Palindromes

21.30 Omni 5

### Short Order (Closing Film)

21.00 Town Hall Main

*\*Denotes Special Event*

# Creative Training for Professionals



FÁS Screen Training Ireland is proud to support the Actors Masterclass with **Campbell Scott** and **Patricia Clarkson**, the Directors Masterclass with **Luis Mandoki**, and the Cameraman Workshop with **Seamus Deasy** at the 17th Galway Film Fleadh.

FÁS Screen Training Ireland, Adelaide Chambers, Peter Street, Dublin 8.  
Tel: 01 483 0840 Fax: 01 483 0842 Email: [film@fas.ie](mailto:film@fas.ie)  
[www.screentrainingireland.ie](http://www.screentrainingireland.ie)



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# Seamus Deasy Tribute



## Screening Schedule

### Accelerator

Wednesday July 6th, 12.00, Omni 7

### Poitin

Wednesday July 6th, 16.00, Town Hall Main

### The Mighty Celt

Wednesday July 6th, 20.30, Town Hall Main

### The General

Thursday July 7th, 11.00, Omni 7

**S**eamus Deasy's recent career reminds me of actors who are suddenly "discovered" after relatively anonymous years spent perfecting their craft. As far as I'm concerned he was born with a viewfinder stuck to his eye and was a master of his art at nineteen when he shot his first documentary, *The Island*. That was in 1966. Exactly 20 years later, to the month, he shot *Budawanny* on the same Clare Island. He also shot his and my first drama *Poitin* and throughout those years he must have saved my bacon 50 times. In other words, I'm biased. You can't teach or learn what Deasy has.

In Irish film circles when you mentioned 'The Deasys' – his recordist brother Brendan and he were like siamese twins – everybody knew there was good work going on.

There are a few blessed cameramen who know what a director needs before he or she has realised it. Deasy is like that, has the tripod casually but exactly positioned while you are sorting out your chaotic thoughts. He misses nothing, like a good chess player, knows instinctively the implications of this shot's angle for five shots hence. When he acts as his own operator he is a human steadicam. He doesn't burden you with his problems. You tell him what you ideally would like to see. He interprets it quietly, improves your idea one hundred per cent; no fuss, good humour, uttering the occasional laconic comment to his crew whose loyalty he commands with a velvet glove containing, I imagine, a lump of radioactive plutonium. A softy he is not.

Imperturbable is what you need in a cinematographer. He showed it early on, in the midst of riots in the North of Ireland, in the midst of hysteria among 'The Screemers' in Donegal, filming seasick musicians on a Húcaer in Galway Bay. He sails with ease between the poles of gritty documentary and surreal Beckett, bringing the same understated brilliance to each project. What, in my opinion, distinguishes him above all, is a confidence which means he will always sublimate his natural pictorial sense to the needs of the plot. When he is working he is not thinking of a personal portfolio for his next job. I have never known him to put an individual frame in the way of the story.

For years Deasy made it easier for me, for the late Bill Miskelly and for the numerous film makers who have "discovered" him and know how much they owe him.

Floreat!

**Bob Quinn**

# Actors' Masterclass



**T**he 17th Galway Film Fleadh/The Galway Film Centre in association with FÁS Screen Training Ireland is delighted to welcome Campbell Scott and Patricia Clarkson to Galway to host this year's Actors' Masterclass. It will be held in the Harbour Hotel and will be facilitated by casting director John Hubbard.

Born in New York in 1961, **Campbell Scott** has carved out an impressive career, playing an array of diverse and varied characters. Never shying away from difficult and demanding roles, his choices reflect his ability to adapt his acting and results in a wide variety of film credits. After studying drama at Lawrence University, Wisconsin, Scott went on to appear in many Broadway and off-Broadway plays, before moving into film with his breakthrough big screen debut in *From Hollywood to Deadwood*. This was the beginning of a successful film career, during which he has displayed a chameleon-like ability to adapt to a broad range of roles, from a smooth talking womaniser in *Roger Dodger* (2002), which he also co-produced, to his turn as a high-flying executive caught up in a complicated web of intrigue in David Mamet's thriller *The Spanish Prisoner* (1997), in which he starred alongside Steve Martin. In 1996 he co-directed the critically acclaimed *Big Night* with Stanley Tucci, which went on to win numerous awards, including Best First Film at the New York Film Critics Circle Awards and Best Director at the Boston Society of Film Critics Awards. Scott's most recent role is that of ruthless Hollywood executive Jeffrey Tishop in *The Dying Gaul* (2005), a dark story of power, corruption and revenge from the writer of *The Secret Lives of Dentists* and *Longtime Companion*. Visually stunning and original, the Irish premiere of this film is sure to be the perfect showcase for Campbell Scott's unique talent. His latest venture behind the camera is *Off the Map* (2003), a story adapted from a stage play about a family who are living a simple existence in rural New Mexico until they receive a visit from the IRS. This multi-faceted and adaptable talent is sure to present us with original and authentic performances for many years to come.

Born in New Orleans, **Patricia Clarkson** attended Yale, where she studied drama. After graduating, she worked in theatre before moving into film with her breakthrough role in *The Untouchables* (1987). She followed this with strong supporting roles in films like *High Art* (1998) alongside Ally Sheedy, *Far from Heaven* (2002) with Julianne Moore and Lars von Trier's experimental *Dogville* (2003). Her solid performances have cemented her reputation as one of independent film's most sought after actresses, a reputation which was further strengthened after receiving the Special Jury prize at The Sundance Film Festival in 2003 for her role as a grieving mother in *The Station Agent* (2002). Patricia Clarkson's consistently excellent performances have garnered her much critical and public attention, as well as several award nominations. The Boston Society of Film Critics awarded her two Best Supporting Actress awards in 2003 for her roles in *The Station Agent* and *Far from Heaven*, while the National Society of Film Critics also presented her with Best Supporting Actress Awards for the same roles in 2003. Her portrayal of a breast cancer patient in *Pieces of April* (2003) also won her much critical acclaim and further award nominations and presentations. Her performance as Elaine, playing Campbell Scott's wife in *The Dying Gaul*, is sure to further cement her position as a much sought after and well respected talent. This versatile and much lauded actress is certain to continue to earn the respect, support and praise of film lovers and critics alike.

## Screening Schedule

### **The Station Agent**

Thursday July 7th, 10.00, Omni 5

### **The Spanish Prisoner**

Thursday July 7th, 12.00, Omni 5

### **The Dying Gaul**

Thursday July 7th, 19.00, Town Hall Main

### **Roger Dodger**

Friday July 8th, 10.00, Omni 5

### **Pieces of April**

Friday July 8th, 12.00, Omni 5

# Directors' Masterclass: Luis Mandoki



## Screening Schedule

### **Innocent Voices (Voces Inocentes)**

Saturday July 9th, 20.30, Town Hall Main

**T**he Galway Film Fleadh/Galway Film Centre in association with FÁS Screen Training Ireland is delighted to welcome **Luis Mandoki** to Galway to host this year's Directors' Masterclass, which is to be held in the Harbour Hotel and will be facilitated by the director Kieron J. Walsh.

Born in 1954 in Mexico City, Luis Mandoki's illustrious film making career has seen him work with some of the leading lights in Hollywood cinema, including Andy Garcia, Susan Sarandon and Paul Newman, to name but a few. As one of the first directors from Mexico of his generation to break into Hollywood, his career has led the way for other South American filmmakers to make the move into the US film industry.

Luis Mandoki attended several film schools, including the San Francisco Art Institute, London International Film School and London College School of Film. His first film, *Silent Music*, received an award from the International Amateur Film Festival at Cannes in 1976, after which he returned to Mexico where he directed several short films and documentaries, including *The Secret* (1980), which won an Ariel Award, also known as the Mexican Oscar. In 1987, Mandoki worked with poet and writer Gabriela Brimmer on a film about the story of her life and her battle with cerebral palsy: *Gaby – A True Story* (1987). This film brought the director worldwide attention, with the film receiving two Golden Globe nominations and an Academy Award nomination. His first English language film was *White Palace* (1990), which dealt with the relationship between a younger man and an older woman, starring Susan Sarandon and James Spader. He followed with a rapid succession of films, including *Born Yesterday* (1993) with Melanie Griffith, *When A Man Loves A Woman* (1994) with Andy Garcia and Meg Ryan and *Message In A Bottle* (1999) with Kevin Costner and Robin Wright-Penn. *Innocent Voices* (2004) was the director's first Spanish language film in 15 years, and one which has garnered Mandoki much critical acclaim. The film is based on a true story of war and survival, told through the eyes of a young boy, Chava, who is forced into military service at the age of 12, in 1980's El Salvador. *Innocent Voices* won the 2005 Producers Guild Award and was nominated for 10 Ariel awards in Mexico, as well as being in the running for Best Foreign Language Film in the Oscars.

After making the difficult transition from Spanish to English language film, Luis Mandoki has carved out a successful and diverse career spanning over two decades. He has made both short and feature length films, documentaries, comedies and biographies, moving between Spanish and English as easily as he has moved between Hollywood and his native Mexico. His list of credits shows a director able to move with ease between genres and language and one who has worked with an impressive list of well-known Hollywood producers, actors and writers. This ability to adapt and change marks him out as one of Hollywood's foremost and most versatile film makers.

# Screen Writing Masterclass: Paul Schrader



## Screening Schedule

### Taxi Driver

Wednesday July 6th, 11.00, Omni 5

**P**aul Schrader may be unique as a card carrying member of the 'Movie Brat' generation (which includes Spielberg, Scorsese, Lucas and Coppola) that came to prominence in the 1970s, in that he has pursued distinctive and distinguished parallel careers as both screenwriter and director, and in that he might also be identified as the group intellectual.

Born in 1946 in Grand Rapids, Michigan, Schrader experienced a strict Calvinist upbringing, sheltered in the closed world of the Church, and reputedly not seeing his first film till he was 17 years old. He emerged to attend UCLA Film School, and started working professionally as a film critic for the LA. Free Press, strongly influenced by Pauline Kael, Andrew Sarris and Cahiers du Cinema. In 1972 he published his groundbreaking and still influential study *Transcendental Style in Film*, focusing on common threads in the work of Carl Theodor Dreyer, Robert Bresson and Yasujiro Ozu, directors who have proved (especially Bresson) enduring influences on his work.

His interest in Japanese cinema led to him writing, with brother Leonard and Robert Towne, the script for Sydney Pollack's movie *The Yakuza* (1974). However it was his spec script for the seminal *Taxi Driver* (1976) that brought him widespread notice and acclaim, when paired with director Martin Scorsese to tell the tense tale of violent sociopath Travis Bickle's existential journey through the streets of New York.

Says Schrader: "I have been drawn to a certain character: a person, usually a male, who drifts on the edge of urban society, always peeping, looking into the lives of others. He'd like to have a life of his own but doesn't know how to get one. I have written about him when he was in his twenties, angry and a taxi driver; when he was in his thirties, narcissistic and a gigolo; and when he was in his forties, anxious and a drug dealer..."

The success of *Taxi Driver* (1976), allowed Schrader to direct his own scripts, including the gritty tales of American underlife, *Blue Collar* (1977), *Hardcore* (1978), *American Gigolo* (1980), and *Light Sleeper* (1992). He successfully distilled an ambitious portrait of Japanese writer Yukio Mishima (1985) from a multi-layered script written with brother Leonard.

His partnership with Martin Scorsese, the German low church Protestant paired with the Italian high church Roman Catholic, has proven to have enduring chemistry, with screenplays for the classic boxing biopic *Raging Bull* (1980) (written with Mardik Martin from the autobiography by Jake La Motta), the controversial adaptation *Last Temptation of Christ* (1988) (from the book by Greek writer Nikos Kazantzakis), and the recurring nightmare of the late shift on a New York ambulance service *Bringing Out The Dead* (1999) (from the novel by Joe Connelly).

Schrader remade (in 1981) Jack Tourneur's classic 1942 horror movie *Cat People*, he intriguingly portrayed the story of kidnapped heiress turned committed anarchist, *Patty Hearst* (1988), and also directed sharply realised adaptations of Ian McEwan's *The Comfort of Strangers* (1990) and Russell Banks' *Affliction* (1997).

Recently he remained true to his own preoccupations in directing *Auto Focus* (2002) and had a bruising experience with the studio politics of *Exorcist: The Original Prequel* (2005).

As a film artist, Paul Schrader has remained restlessly fascinated with characters on the margins of society, driven and misunderstood, obsessed and alienated, confused in love and violence, constantly questioning their own existence and that of those around them. He stands unique in the last four decades of American cinema, maintaining a consistently richly thoughtful and unflinching gaze on contemporary society and the troubled characters that inhabit within.

The Fleadh is proud to welcome this seminal filmmaker of the modern age, and we extend a warm welcome to Paul Schrader.

**Antony Sellers**

## Classic French Season



### Screening Schedule

**Playtime** (Jacques Tati)

Wednesday July 6th, 14.00, Omni 7

**Vivre Sa Vie** (Jean-Luc Godard)

Wednesday July 6th, 16.30, Omni 7

**Pickpocket** (Robert Bresson)

Wednesday July 6th, 19.00, Omni 7

**Les quatre cent coups** (François Truffaut)

Thursday July 7th, 14.00, Omni 7

**Orphée** (Jean Cocteau)

Thursday July 7th, 16.00, Omni 7

**L'Atalante** (Jean Vigo)

Friday July 8th, 16.30, Omni 7

**La Règle Du Jeu** (Jean Renoir)

Saturday July 9th, 16.30, Omni 7

Nowadays it sometimes seems as if classic films are films that everyone is assumed to have seen but that are actually known to surprisingly few people. For this and other reasons, the notion of the classic French film is something that can no longer be taken for granted. Once the mainstay of arthouse cinema programmes, late-night television schedules and the film studies curriculum, the classic French film has seen its status challenged in a number of different ways.

To begin with, the prestige of the 'classic' has been eroded by growing interest in popular as opposed to art cinema. In addition, within arthouse distribution and broadcast scheduling, French film now occupies a proportionally smaller place within a much wider range of world cinema. And then the progressive shortening of our cultural memory-span has diminished public interest in the films of the past, regardless of their origin. The paradox of the classic French film, however, is that these reasons for its reduced status also explain its continued importance. The distinction between a popular movie and an arthouse film is, for example, often difficult to maintain. Many, if admittedly far from all, classic films have been popular and commercial successes.

Also, French cinema, from its beginnings through to the New Wave and beyond, has consistently inspired commercial and independent filmmaking across the world, acting as both an alternative aesthetic and industrial model to the increasingly globalised Hollywood studio system. Finally, film as a medium is deeply concerned with time and memory, and international contemporary cinema cannot be fully understood independently of the tradition that it quotes with varying degrees of reverence or impudence. For many filmmakers, this tradition is overwhelmingly French; the work of two filmmakers as different as Wong Kar Wai and Quentin Tarantino is full of references to Godard, amongst others, while the films of Paul Schrader and Neil Jordan owe a clear debt to Bresson.

Cinema is embedded in French culture in a unique way; nowhere else is the medium taken so seriously by so many, no other city has a repertory film programme to rival that of Paris. The French filmgoing public possesses an exceptional level of cinematic literacy and demands the same of the films produced domestically. This is the product of a specific history. France has a strong claim to being the home of cinema. Of all the early pioneers of cinema, it was the Lumière brothers who first organized public paying film projections in December 1895. While the Lumière brothers invented documentary cinema, the stage magician Georges Méliès created the cinema as a vehicle for fantasy, spectacle and illusion. These two strands have run through French cinema ever since.

Over the years, French film has combined a range of attitudes to acting, photography, dialogue, time and space that have influenced the development of cinema as a whole. In spite of its endangered and often unseen status, then, the classic French film retains its relevance both within its own borders and around the world. This retrospective season offers a timely glimpse of that cinematic tradition and a welcome opportunity to see films that nowadays are screened less often than they should be. They are all, in their different ways, a pleasure and an education to watch.

**Douglas Smith**



DÉ THÚ FÉIN?

**Tuesday July 5th**

**Town Hall Main 19.30**

## On A Clear Day (Opening Film)



### First Feature

**Gaby Dellal | UK | 2004**

*"This poignant film goes much deeper than your average triumph-over-adversity tale."*

**O**n the surface, director Gaby Dellal's story of a man who loses his job at a Glasgow shipyard looks like your average triumph-over-adversity tale. But this poignant film goes much deeper than that. Frank (Peter Mullan) is a hard-working 55-year-old who is respected in his local community, but who suddenly finds himself without a job. For the first time in his life, Frank is without direction. He loses his self-respect and his self-esteem. When his friend Danny (Billy Boyd) jokes that on a clear day he could swim to France, it plants an idea in Frank's mind. Concealing his plans from his loving wife Joan (Brenda Blethyn) Frank determines to put his life back together by attempting the ultimate test of endurance – to swim the English Channel.

Yet Frank has other issues he must face, not least the death by drowning of his young son Stuart 25 years ago. Since then he has immersed himself in work in a bid to forget the tragedy. When his work life disappears, he is left with nothing but those issues he never dealt with all those years before, most importantly his troubled relationship with his other son, Rob.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 98 mins | Colour | 35mm  
**Producer** Sarah Curtis, Dorothy Berwin  
**Script** Alex Rose  
**Cast** Peter Mullan, Brenda Blethyn, Seán McGinley, Billy Boyd  
**Production** A Forthcoming/Infilm Production  
**Print Source** Eclipse Pictures  
**World Sales** Icon Entertainment International

**Booking 091 569777**

**17**

**Tuesday July 5th**

**Town Hall Main 22.00**

## Dear Wendy



**Thomas Vinterberg**  
**Denmark | Germany | UK | France | 2004**

**Running Time** 101 mins | Colour | 35mm  
**Producer** Sisse Graum Jørgensen  
**Script** Lars von Trier  
**Cast** Jamie Bell, Bill Pullman, Michael Angarano  
**Production** Lucky Punch 1/5, Nimbus, Zentropa  
**Print Source** Metrodome  
**World Sales** Trust Film Sales

A dangerous infatuation with guns collides with fervent pacifism in *Dear Wendy*, the new film from Danish director Thomas Vinterberg (*Festen*).

Dick is a young loner from a poor Mid-West mining town who happens upon a small handgun. Despite his abhorrence of violence, he finds himself strangely drawn to the gun, which he names Wendy. He soon gathers the other young outcasts of the town around him in a secret society they name The Dandies, who are bound by their pacifist views but also by the newfound confidence that "packing heat" gives them. "We carry them as moral supports," insists Dick, adding that they must never be used.

But trouble soon arrives in the form of Sebastian, who's out on probation after having killed someone. His entry triggers a series of events that put The Dandies in an impossible position and demands that they renounce their pacifism simply to survive.



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147 SCREEN TRAINING IRELAND



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Congratulations to Terry McMahon and Brian O'Malley, winners of the Irish Film Institute's 4th Annual Tiernan MacBride Screenwriting Award, who this year captured the prestigious sixteenth annual Hartley-Merril Prize for International Screenwriting for their screenplay *SISK* at the Cannes Film Festival.

**Wednesday July 6th**

**Town Hall Small 10.00**

## Id Projects: identifying your community



*Here to Stay*



*A Rising Tide*



*Traveller's Tale*



*Ar an mBeet*

*Id - the unique voice of a community, lifestyle or tradition new to contemporary Ireland or from an Ireland that is long forgotten.  
Id - a community project exploring the theme of identity through documentary presents:*

**10.00 – 11.00**

### Here to Stay

An alternative picture to the traditional notion of the Irish family unit, which challenges perceptions of young single mothers as a drain on society.

**Director** Young Mothers Group, Loughrea

### A Rising Tide

This film examines how people with disabilities have aspirations and desires just like anyone else, and yearn to be fully included in the life of a community.

**Director** Irish Wheelchair Association

### Sunflowers

The South East Galway Sunflowers show the effects of the month-long stay in Ireland on the children of Belarus who have been affected by nuclear contamination.

**Director** Friends of the Children of Chernobyl

### St. Grellan's

St. Grellan's housing estate in Ballinasloe, built in the 1930s, is now being demolished. The many characters that brighten the estate share their experiences and their memories of this place.

**Director** St. Grellan's Community Group

**11.30 – 12.30**

### Send in the Butterflies

This film delivers a positive, fun and true image of a group which hopes to contribute towards the eventual dissolving of attitudes, stereotyping and stigma of disability in this country.

**Director** Galway Centre for Independent Living

### Traveller's Tale

This documentary celebrates and asserts the distinct identity of the young Traveller Community in Galway City.

**Director** Galway Traveller Support Group

### Moving On

Explores what is being done to confront the HIV virus and the steps required to improve awareness and sexual health.

**Director** Aids Help West

### Ar an mBeet

This film puts the spotlight on the effects of the "Beet Campaign" on the local communities of Rosmuc, Camus and Chill Chiarain and the effects of emigration on the community today.

**Director** Plearaca Teo



Films 2005



galwayfilmcentre

## TV Forum

**Harbour Hotel 14.30**

## Screenwriting Masterclass

**Paul Schrader Masterclass 15.00**

*Facilitated by Felim McDermott and Antony Sellers*

**Wednesday July 6th**

**Town Hall Main 10.30**

## Big Plane, Small Axe Talking of Power



### Documentary Double Bill

**Margaretta D'Arcy | Ireland | 2005**

A highly personal, subjective and conversational documentary focusing on the trial of Mary Kelly, who attacked a US Navy aircraft at Shannon airport.

In January 2003 the build-up to war in Iraq was intensifying. Mary Kelly had just returned from some hair-raising experiences as a volunteer nurse among the Palestinian people, and threw herself headlong into the anti-war protest in Ireland.

After attacking a US aircraft with an axe, she was charged with criminal damage and faced a possible 10 years in jail. This film follows her ordeal, and that of her family and supporters, as they tread a tortuous path through the Irish legal system.



**Nina Lopez | UK | 2005**

Global Women's Strike presents a film about sex, race and class in revolutionary Venezuela. From the hills of Caracas to the banks of the Orinoco, the grassroots tell us how they are changing our world.

This urgent film will interest everyone keen to learn how grassroots groups are making a difference, in Latin America, in revolutions, in how workers organise themselves, in women, in anti-racism, in micro-credit, in food security, in the oil industry, in anti-imperialism...and in making documentaries.

*A discussion will follow the screenings.*

**Omni 5 11.00**

## Taxi Driver



### Paul Schrader Masterclass

**Martin Scorsese | USA | 1976**

A lonely Vietnam war veteran becomes a New York taxi driver and allows the violence and squalor around him to explode in his mind.

Utilising, especially, Bernard Herrmann's most menacing score since *Psycho*, Scorsese has set about recreating the landscape of a city in a truly original and terrifying Gothic canvas. But much more than that, *Taxi Driver* is also, partly thanks to De Niro's extreme implosive performance, the first film since *Alphaville* to set about a really intelligent appraisal of the fundamental ingredients of contemporary insanity. Its final upsurge of violence doesn't seem to be cathartic in the predictable fashion of the "new" American movie, but lavatorial: the nauseating effluence of the giant flesh emporium that the film so single-mindedly depicts.

**Time Out Film Guide 13**

**Running Time** 56 mins | Colour | Beta  
**Producer** Margaretta D'Arcy  
**Production** Women in Media & Entertainment  
**Print Source** Women in Media & Entertainment  
**World Sales** Women in Media & Entertainment

**Running Time** 62 mins | Colour | Beta  
**Producer** Global Women's Strike  
**Production** Global Women's Strike  
**Print Source** Global Women's Strike  
**World Sales** Global Women's Strike

**Running Time** 114 mins | Colour | 35mm  
**Producer** Michael Phillips, Julia Phillips  
**Script** Paul Schrader  
**Cast** Robert De Niro, Cybill Shepherd, Jodie Foster  
**Production** Bill Phillips, Columbia Pictures Corp, Italo Judeo Productions  
**Print Source** Sony Pictures  
**World Sales** Sony Pictures

**Wednesday July 6th**

**Omni 7 12.00**

## Accelerator



**Seamus Deasy Tribute**

**Vinny Murphy | Ireland | 1999**

One high-octane race, six stolen cars and the fate of 12 young lives lie at the heart of Vinny Murphy's fast-paced *Accelerator*.

Excited by the rush, but tired of the running, the hiding and the beatings, Belfast joy-rider Johnny T has finally decided to go straight. But unable to resist the thrill of the ride he embarks on one final chase, with deadly consequences. Now, with the paramilitaries on his back, Johnny T has to make a snappy exit from the city, and heads for Dublin to escape his fate.

In Dublin, Johnny meets his cousin Crunchy and his gang, but soon he finds that it isn't so easy to shake off the past. He meets Louise, with whom he imagines a bright new start, but he finds himself clashing with Louise's boyfriend Whacker, self-appointed king of the joy-riders.

To settle the dispute, Crunchy suggests they race from Belfast to Dublin, and bet on the outcome, winner takes all. Johnny sees his opportunity to escape for good, if he and his Belfast gang can only win.

Six stolen cars leave Belfast on a journey that will bring love, violence and tragedy: a journey that will change these young lives forever.

**Catastrophe**, part of the Beckett on Film series, precedes this screening.

**Running Time** 88 mins | Colour | 35mm  
**Producer** Michael Garland  
**Script** Mark Stewart, Vinny Murphy  
**Cast** Stuart Sinclair Blyth, Gavin Keltay, Aisling O'Neill  
**Production** Two for the Show  
**Print Source** Irish Film Archive  
**World Sales** Grand Pictures

**Omni 7 14.00**

## Playtime



**Classic French Season**

**Jacques Tati | France | 1967**

Released the year before the events of May 1968, *Playtime* is often seen as an anticipation of student and worker rejection of the Gaullist modernisation of France. The minimal plot follows the paths of Tati's Monsieur Hulot and a young American woman tourist across an anonymous hypermodern city that turns out to be Paris. *Playtime* depicts a Paris whose glass-box skyscrapers are indistinguishable from any other modern Western city; familiar monuments such as the Eiffel Tower are visible only in reflection. Tati's critique of urban planning and systems rationalization shows environments that cannot deal with random human behaviour. Monsieur Hulot, first spotted on holiday in 1952 and then at work in *Mon Oncle* in 1958 represents an eccentric, more traditional and organic mode of life. Yet in *Playtime* Hulot is no longer the central character; he is frequently absent or lost in widescreen long shot among a crowd of extras. *Playtime* collectivises Hulot's struggle with modernity; the unpredictable principle that disrupts systems is now humanity as a whole, as illustrated in the long final sequence at the restaurant, which is gradually and inadvertently destroyed by staff and diners.

**Running Time** 120 mins | Colour | 35mm  
**Producer** René Silvera  
**Script** Jacques Tati, Jacques Lagrange  
**Cast** Jacques Tati, Barbara Dennek, Jacqueline Lecomte  
**Production** Specta Films  
**Print Source** BFI  
**World Sales** Les Films de mon Oncle

**Town Hall Main 14.00**

## Dmitri Shostakovich



**Alexander Sokurov Tribute**

**Alexander Sokurov | Russia | 1981**

Otherwise known as *Sonata for Viola*, this is Sokurov's tragic requiem to the composer Dmitri Shostakovich. It places the destiny of this great artist in a broad historical context, and traces his life's work, a body of work created despite stern opposition from the Soviet state apparatus.

In 1981 the film was denounced to the authorities who confiscated the negative, but Sokurov, who had cut up and hidden the only print, managed to salvage the film, piece it together again and make another negative in 1987.

**Running Time** 80 mins | B&W | Beta  
**Producer** Seriyon Aranovich  
**Script** Boris Dzhordzeyev  
**Production** LSDF  
**Print Source** Ideale Audience International  
**World Sales** Ideale Audience International

Booking 091 569777

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**Wednesday July 6th**

**Omni 5 14.30**

## Switch Off

*Apaga y Vamonos*



**Feature Documentary for Planet Earth**

**Manel Mayol | Spain | 2004**

*Switch Off* is an urgent and important film that chronicles the struggle of an indigenous people against a multi-national company intent on destroying their way of life forever.

The people are the Pehuenche-Mapuche, who live downstream on the Biobio, Chile's longest river. It was the natural frontier that protected the indigenous people from the Spanish invasion that swept their country, and continues to be the key natural element in their lives today.

The company is Endesa, the leading hydro-electrical company in Spain and Latin America. Endesa was condemned by the UN for violating the human rights of the Pehuenche-Mapuche people following the opening of the Ralco power station on the Biobio in 1997. The power station serves the Ralco dam, the third largest in the world. Despite taking Endesa to court over the station, the local people were powerless to stop it going ahead.

In May 2004 Endesa began flooding the Ralco Valley, forcing many of the indigenous families from their homes. This is the story of one community fighting for its traditions and its very survival, but it's a story mirrored in communities the world over.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 87 mins | Colour | 35mm  
**Producer** Esteban Bernatas  
**Script** Clément Darrasse, Manel Mayol  
**Production** Andoliado Producciones  
**Print Source** Andoliado Producciones  
**World Sales** Andoliado Producciones

**Town Hall Main 16.00**

## Poitín



**Seamus Deasy Tribute**

**Bob Quinn | Ireland | 1977**

A deeply unsentimental view of Connemara and the west of Ireland, Bob Quinn's film was the first filmed drama of its length in the Irish language. Described by Quinn as a "deromanticisation of Connemara", it's a story that has parallels in contemporary tales about turf wars among drug-dealing gangs. In it, Cusack plays a wily, ageing poitín maker who is threatened and robbed by younger men who have no idea how ruthless he is.

**Footfalls**, part of the Beckett on Film series, precedes this screening.

**Running Time** 65 mins | Colour | Beta  
**Producer** Bob Quinn  
**Script** Colm Bairéad  
**Cast** Cyril Cusack, Niall Tóibín, Donal McCarri  
**Production** Cinegaeil  
**Print Source** TG4, Cinegaeil  
**World Sales** Cinegaeil

**Omni 7 16.30**

## Vivre Sa Vie



**Classic French Season**

**Jean-Luc Godard | France | 1962**

*Vivre sa Vie* is Godard's third feature film and arguably the first of his essay films, organized around the exploration of a theme or idea rather than a series of actions. The idea concerned is one of the key metaphors of Godard's work as a whole: prostitution. The central character Nana is a single parent forced into prostitution to support herself. The film explores various aspects of her life and the actions shown are distanced in various ways: named after Zola's prostitute-heroine, Nana wears a Louise Brooks-style wig that alludes to Pabst's *Pandora's Box*, and goes to see Dreyer's *The Passion of Joan of Arc* at the cinema; voiceover and printed text comment on what is being shown; no two conversations within the film are shot in the same way, and none is shot in conventional fashion. The conversation scenes stress the lack of communication between characters whose relationships are determined entirely through sex and money. On the one hand, the film is Brechtian and dispassionate, a clinical dissection of a social phenomenon; on the other, Karina conveys pathos and exuberant vitality. This contrast between energetic inventiveness with an emotional charge and detached reflection is typical of much of Godard's work and helps to explain its capacity both to irritate and move its audience.

**Running Time** 83 mins | Colour | 35mm  
**Producer** Pierre Braunberger  
**Script** Jean-Luc Godard  
**Cast** Anna Karina, Sady Rebbot, André S Labarthe  
**Production** Les Films de la Pléiade, Pathé Cinéma  
**Print Source** BFI  
**World Sales** Films du Jeudi

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**23**

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In 2004 this Childrens' TV Drama received the maximum support possible from the MEDIA TV Broadcasting Distribution Scheme



#### **SHORT ORDER**

This Galway Film Fleadh premiere received MEDIA Development support and was the first Irish project to receive i2i support (support for financial service costs)

Wednesday July 6th

Town Hall Main 18.00

## Innocence



New French Cinema | First Feature

Lucile Hadzihalilovic | France | 2004

*"A very young ensemble cast gives a miraculous performance"*



**H**aunting, boldly original and altogether uncanny, *Innocence*, based on a story by Frank Wedekind, is set in a girls' school situated deep in a forest, where new pupils arrive in boxes and are raised in a strict but benign old-world atmosphere. The girls live in small groups, each age allotted a different coloured hair ribbon, but the sweetly idyllic atmosphere has a sinister undertow. What happens in the main building, where the older girls go at night, and where do the mysterious subterranean tunnels lead? *Innocence* creates an eerie self-enclosed world, where fetishistic images of childhood and femininity are pushed to their limits. A very young ensemble cast gives a miraculous collective performance. It's a long, long way from Mallory Towers.

Jonathan Romney, London Film Festival programme

**Running Time** 115 mins | Colour | 35mm  
**Producer** Patrick Sobelman  
**Script** Lucile Hadzihalilovic (based on the novel *"Mine-Haha"* by Frank Wedekind)  
**Cast** Zoé Auclair, Marion Cotillard, Hélène de Fougerolles  
**Production** Ex Nihilo  
**Print Source** Wild Bunch/Artificial Eye  
**World Sales** Wild Bunch

Booking 091 569777

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Wednesday July 6th

Omni 5 17.00

## Waiting for the Clouds



Yesim Ustaoglu | France | Germany  
Greece | Turkey | 2004

A dark secret that has lain hidden for 50 years lies at the heart of this riveting drama, set in the Black Sea region of Turkey. Ayshe is an elderly woman who forms a friendship with eight-year-old Mehmet, who alone of the people in the village enjoys listening to her stories of times gone by.

Lost and alone after the death of her sister, Ayshe gradually withdraws from village life until she eventually isolates herself in her tiny cabin in the highlands. There, she unburdens herself of her guilt for abandoning her younger brother when they were children. Determined to right the wrong she inflicted many years ago, she sets about searching for her long-lost sibling.

*Waiting for the Clouds* is a tale of personal love and loss, but it's also a tale of a modern European state trying to come to terms with its difficult past, and of a country that willed terrible pain on its own population.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 87 mins | Colour | 35mm  
**Producer** Setareh Farsi, Behrooz Hashemian  
**Script** Yesim Ustaoglu, Petros Markaris  
(Inspired by "Timuna" by George Andreada)  
**Cast** Rüçhan Caliskur, Ridvan Yagci, Ismail Bayraktar  
**Production** Silkroad Production, Flying Moon Filmproduktion  
**Print Source** Celluloid Dreams  
**World Sales** Celluloid Dreams

Omni 7 19.00

## Pickpocket



Classic French Season

Robert Bresson | France | 1959

*Pickpocket* is perhaps Robert Bresson's most-quoted film, whose ending has been reused by many filmmakers, including Paul Schrader (twice) and Neil Jordan. But then *Pickpocket* is itself a kind of quotation, whose basic premise is taken from Dostoyevsky's *Crime and Punishment*, the relationship between an enigmatic and ascetic criminal and the policeman who knows that he is guilty and whose tenacity makes the outcome of their encounter a foregone conclusion.

Bresson works by de-dramatisation: the choice of non-professional actors, indifference to motivation, juxtaposition of equivalent episodes that replaces plot development. Paradoxically, such a studied avoidance of drama produces more surprises: the choreographed montage of complicitly criminal hands in the metro, the sequence of encounters between Michel and Jeanne in the bare stairwell, the transitions between Michel's solitary room and the crowded stations and race-courses where he steals. Paul Schrader has described Bresson's style as transcendental, a kind of Jansenist minimalism directed towards the achievement of spiritual grace. Whether the religious language is appropriate or not, *Pickpocket* builds in a rigorously non-cumulative way to an anti-climax that is one of the most moving endings in French cinema.

**Running Time** 76 mins | Black & White | 35mm  
**Producer** Agnès Delahaye  
**Script** Robert Bresson  
**Cast** Martin Lassalle, Marika Green, Pierre Leymarie  
**Production** Lux  
**Print Source** Ministère des Affaires Étrangères, Artificial Eye  
**World Sales** MK2 Diffusion

Omni 5 20.00

## Electric Shadows



First Feature

Xiao Jiang | China | Hong Kong | 2004

Described as the Chinese equivalent of *Cinema Paradiso*, this is a charming and heart-warming tale of a small-town cinema and its influence on two young people. The story turns on an initially disastrous encounter between Beijing delivery boy Dabing and a disturbed young woman, Ling Ling. Having attacked him with a brick after he crashes his bike in an alley, Ling Ling gives Dabing the keys to her flat after she's arrested, asking him to feed her fish. From these beginnings, Dabing pieces together the fragments of her early life, leading him to finally discover who she really is.

The story is divided in time between Beijing today and the town of Ningxia during the Cultural Revolution 30 years ago, at a time when cinema was still the main source of mass entertainment. And it is the power of movies that unite the key events in the lives of the central characters.

A powerful, emotional film, *Electric Shadows* is directed by Xiao Jiang, one of a new wave of Chinese women directors.

**Running Time** 95 mins | Colour | 35mm  
**Producer** Huang Jianxin, Derek Yee Tung Sing, John Sham  
**Script** Xiao Jiang, Cheng Qingsong  
**Cast** Xia Yu, Kiang Yihong, Li Haibin  
**Production** Beijing Dadi Century Ltd  
**Print Source** Fortissimo Films  
**World Sales** Fortissimo Films

Wednesday July 6th

Town Hall Main 20.30

## The Mighty Celt



Seamus Deasy Tribute | First Feature

Pearse Elliott | UK | Ireland | 2005

*"A classic coming-of-age story, featuring a powerful and impressive cast"*

**T**he *Mighty Celt*, Pearse Elliott's directorial debut, is a classic coming-of-age story, featuring a powerful and impressive cast including Robert Carlyle, Gillian Anderson and scene-stealing performance from newcomer Tyrone McKenna. Donal, 14, has a way with dogs and works long and hard at the kennels owned by Good Joe. But he has to work even longer and harder when his boss strikes a deal with him that means he could actually own a greyhound named The Mighty Celt. The dog will be his if he wins three races in a row, but it soon turns out that Good Joe is not a man of his word. Complicating matters at home for Donal is the arrival of "O" (Carlyle), an enigmatic figure from his mother Kate's (Anderson) past. Kate is wary of O's return, but it proves the catalyst that changes the lives of all the characters irreparably.

O and Donal strike up an unlikely friendship over time, but soon Kate makes a dramatic revelation as her relationship with O begins to reignite. All Donal wants is to keep the dog and restore family harmony, but he learns that he will have to make a huge sacrifice along the way...



**Running Time** 84 mins | Colour | 35mm  
**Producer** Robert Walpole, Paddy Breathnach, Paddy McDonald  
**Script** Pearse Elliott  
**Cast** Robert Carlyle, Gillian Anderson, Ken Stott  
**Production** Treasure Entertainment, Green Park Films  
**Print Source** Metrodome  
**World Sales** The Works

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Wednesday July 6th

Omni 7 21.00

## À Tout De Suite



### New French Cinema

**Benoît Jacquot | France | 2004**

*"A vivid, unjudgmental study of a young woman drifting without a compass."*

**B**ased on the real-life experiences of Elisabeth Fanger, the film follows its young, nameless heroine through a traumatic ride in the mid-1970s. A rebellious art student, she falls at first sight for a young Moroccan man who later takes refuge in her flat after being involved in a bank robbery. The duo go on the run with another couple, a whirlwind tour via Madrid and Tangiers, where they briefly live the high life. But when they reach Greece with a price on their heads, the vacation comes to an abrupt end and the girl has to live off her increasingly frazzled wits. Jacquot's story is at once dramatic and mundane, offering a downbeat, realistic view of the downside of the outlaw dream. Isild Le Besco provides a magnetic centre to the film, in a role close to the one she played in Cedric Kahn's *Roberto Succo*, another gauche gamine out of her depth and still searching for her own identity. Making the film especially distinctive is Caroline Champetier's black and white digital photography, conjuring up the hard, grainy beauty of early 1960s New Wave camerawork. Director Benoît Jacquot offers a vivid, unjudgmental study of a young woman drifting without a compass.

**Jonathan Romney, London Film Festival programme**



**Running Time** 95 mins | Black & White | 35mm  
**Producer** Georges Benayoun, Raoul Saada  
**Script** Benoît Jacquot  
**Cast** Isild Le Besco, Ouassini Embarek, Nicolas Duvauchelle  
**Production** Natan Productions, ARTE France Cinéma  
**Print Source** Pyramide International  
**World Sales** Pyramide International

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Wednesday July 6th

Town Hall Main 22.30

## You I Love



### New Russian Cinema | First Feature

Olga Stolpovskaya, Dmitry Troitsky | Russia | 2004

*"You I Love catalogues same-sex love with a deft touch, considerable charm and wonderful humour."*

**T**his is a slick, stylish romantic comedy of modern Moscow with twists and unexpected turns galore. Vera, a beautiful newsreader falls in love with Tim, an advertising executive. They have much in common: both are over-worked, underpaid and severely stressed. But on their first anniversary, Vera arrives home to find Tim in bed with a young man, Uloomji, sparking a strange triangle of bisexual love. But events are soon spiralling out of their control, complicated by Uloomji's background as a Kalmyk, a citizen of one of Russia's autonomous republics and Europe's only Buddhist nation. His peasant family cannot accept the fact that he is gay, a factor that carries consequences for all of the characters.

*You I Love* follows in a strong tradition of stories that catalogue same-sex love across the class divide, but it does so with a deft touch, considerable charm and wonderful humour.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 83 mins | Colour | 35mm  
**Producer** Olga Stolpovskaya, Dmitry Troitsky  
**Script** Olga Stolpovskaya  
**Cast** Damir Badmaev, Lubov Tolkalina, Evgeny Koryakovsky  
**Production** Malevich Productions  
**Print Source** Media Luna Entertainment  
**World Sales** Media Luna Entertainment

Booking 091 569777

**Thursday July 7th**

**Town Hall Main 10.00**

## Way Out West



*What will we do in the Autumn?*



*Mná an Mhama*



*Síos agus Suas*



*Fugue*

### What will we do in the Autumn?

Retirement - a new, exciting chapter in life.

**Director** Ballinasloe Active Retirement Association

**Producer** Galway Film Centre

### Spirit

Is the relationship between man and the land around him a spiritual one?

**Director** Ronan Gallagher

**Producer** Ronan Gallagher

### Building A Future

Singer Eleanor Shanley describes the work of Self Help Development International in Ethiopia, 20 years after the catastrophic famine in 1984.

**Director** Martina Goggin

**Producer** Martina Goggin

### Canned Laughter

In a darkened room, a stand-up comic will finally get a captive audience, his one true love, Lily...and she will laugh, whether she wants to or not.

**Director** Eamon Quinlan

**Producer** Christine McDonagh

### Fugue

A man wakes beside a stranger. She calls him a strange name. As the story progresses he realises that he has been there longer than he thinks.

**Director** Elizabeth O'Halloran

**Producer** Virginia Mateo

### Síos agus Suas

An unemployed man discovers a new career as an artist.

**Director** Sabyna Seoighe

**Producer** Spreag Teo

### Mná an Mhama

The story of a group of women living in a rural area in the heart of Joyce Country.

**Director** Maam Women's Group

**Producer** Galway Film Centre

### Break 11.30 – 11.45

### Inside in Between

A short documentary examining teenagers and their everyday experiences, set against the backdrop of a fast changing society.

**Director** Orla McDonagh

**Producer** Eimhear McMahon

### The Outsiders

An examination of environmentalist John Rossan's alternative lifestyle.

**Director** Gearóid Hayes

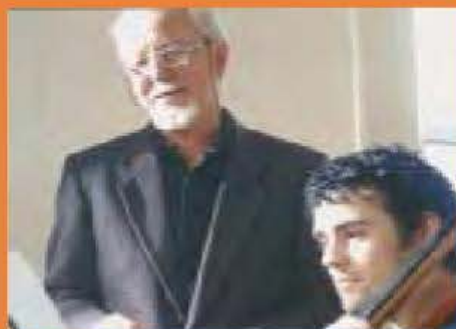
**Producer** Rock Steady Crew, Gearóid Hayes

## The Real Deal

**Great Southern Hotel 10.00**



*Lifemare*



*Mentor*



*A Bad Ad in Any Language*



*Canned Laughter*



*LETS*



*The Outsiders*

## Cuach

We learn about an old schoolteacher through his daughter as she empties out his old school before its demolition.

**Director** Cólín Ó Corrbuí

**Producer** Cólín Ó Corrbuí

## Strays

Two siblings are entered into an adoption "fashion show" that showcases children to prospective parents.

**Director** Eithne McDonnell

**Producer** Rory Walsh

## A Bad Ad in Any Language

Mick is an actor with a gift for accents. When he's asked to act in a washing powder commercial, he has to overcome an eccentric director and some really bad dialogue.

**Director** Eileen Lauster

**Producer** Eileen Lauster

## Lifemare

A paranoid dream stressing the chaos of city living - awakening to a calming state of peace.

**Director** Ken Chambers

**Producer** Ken Chambers

## LETS

Galway LETS is a community that exchanges goods and services using its own currency.

**Director** Eileen Lauster

**Producer** Joyce Kirrane

## Mentor

A gifted young cellist suffering from narcolepsy prepares for an audition with the aid of his mentor.

**Director** Áine Rynne

**Producer** Claire McCaughley

## Cant

Cant, also known as Gammon, is in decline. This documentary explores the evolution of the Traveller language.

**Director** Máirín Seoighe

**Producer** Máirín Seoighe

## Afterwards

On a tidal island after the funeral of her father, a young woman reassesses her memories of him and her mother.

**Director** Aimee Mollaghan

**Producer** Sarah Ridley

# Camera Workshop

**Seamus Deasy** 15.00

Thursday July 7th

Omni 5 10.00

## The Station Agent



Actors' Masterclass

Thomas McCarthy | USA | 2003

A gentle meander through heart-thawing country, debut writer-director Thomas McCarthy's Sundance hit flexes an easygoing restraint and genial humanism. You can see where it's going, but it's still a droll, affecting yarn that doesn't pull a whole load of fast ones.

Peter Dinklage is Fin, a closed book of a dwarf resigned to a life of trainspotting solitude. Dispatched to backwoods New Jersey by his late business patron's will, he falls in with a handful of fellow washed-up hungry hearts, notably Bobby Cannavale's gabby food-stand guardian and Patricia Clarkson's distracted artist-in-mourning. Michelle Williams somehow glows hopeful as a come-hither librarian lumbered with a deadbeat boyfriend. Reminiscent of Imamura's *The Eel* in its wry comedy and exploration of an offbeat, end of the road community, the film puts few feet wrong. McCarthy affords his central trio plenty of space to stretch into their roles, but it's his laconic way with dialogue that gets the ball rolling. A couple of deliciously pithy wisecracks show the warmth breaking through. It's a pleasure to find a film that doesn't force its hand – or yours.

**Time Out Film Guide 13**

**Running Time** 89 mins | Colour | 35mm  
**Producer** Robert May, Mary Jane Skakki, Kathryn Tucker  
**Script** Thomas McCarthy  
**Cast** Peter Dinklage, Bobby Cannavale, Patricia Clarkson  
**Production** SerArt Films, Next Wednesday Productions  
**Print Source** Buena Vista International (Ireland)  
**World Sales** Miramax

Omni 7 11.00

## The General



Seamus Deasy Tribute

John Boorman | Ireland | UK | 1998

Dublin in the 1980s and '90s. Martin Cahill (Brendan Gleeson) is forever a few steps ahead of the police, cocking a snook at all the authority figures he's detested since a childhood in the slums, defined by poverty, petty crime and abuse. Determined to get his man, Inspector Ned Kenny (Jon Voight) nevertheless views him with grudging respect, but it's only when he arranges full-time surveillance that Cahill's loyal gang begins to buckle under pressure; even then, the self-styled Godfather can count on the support of his wife, her sister, his right-hand man Noel and an amused, hero-hungry public, so that his pranks and perversions of justice go unpunished. But how long can he get away with refusing to hand over a portion of his spoils to the IRA?

John Boorman's energetic account of Cahill's real-life escapades is notable for its deft characterisations and authenticity. While Cahill's sentiments and actions are appreciated as the exploits of a canny born rebel, we're never allowed to forget that he's also volatile, violent and whatever his feelings for his family, ultimately, self-obsessed.

**Time Out Film Guide 13**

**Come and Go**, part of the Beckett on Film series, precedes this screening.

**Running Time** 124 mins | B&W | 35mm  
**Producer** John Boorman  
**Script** John Boorman  
*(From the book by Paul Williams)*  
**Cast** Brendan Gleeson, Maria Doyle Kennedy, Adrian Dunbar  
**Production** J&M, Merlin Films  
**Print Source** Warner Bros  
**World Sales** Warner Bros

Omni 5 12.00

## The Spanish Prisoner



Actors' Masterclass

David Mamet | USA | 1997

David Mamet's most consistently enjoyable film to date is a cool, typically clever con-trick drama packed with deliciously inventive twists that get ever more convoluted and unnerving as the plot proceeds.

On a Caribbean trip to discuss his as yet secret, invaluable new "process" with his boss Klein (Ben Gazzara), whizz-kid Joe Ross (Campbell Scott) has a strange, faintly aggressive encounter with rich sophisticate Jimmy Dell (Steve Martin), who apologises by inviting Joe to dine with him and his sister back in New York. Though Susan (Rebecca Pidgeon), a new, evidently adoring secretary at the company, tells Joe of her suspicion about the invite, he goes along and ends up agreeing to meet a lawyer Dell recommends in an effort to allay his fears about Klein ripping him off (suspicions which Susan also entertains). Is she jealous? Just cautious? Or should Joe share her paranoia? Far from being the answer to Joe's dreams of fame and fortune, that Caribbean trip turns out to be the start of a nightmare.

**Time Out Film Guide 13**

**Running Time** 110 mins | Colour | 35mm  
**Producer** Jean Doumanian  
**Script** David Mamet  
**Cast** Campbell Scott, Rebecca Pidgeon, Steve Martin  
**Production** Sweetland Films  
**Print Source** Pathé Distribution Ltd. (UK)  
**World Sales** Pathé Distribution Ltd. (UK)

**Thursday July 7th**

**Town Hall Main 14.00**

## The Lonely Voice of A Man



**Alexander Sokurov Tribute**

**Alexander Sokurov | Russia | 1987**

*The Lonely Voice Of A Man* is the extraordinary debut film from Alexander Sokurov, a lyrically beautiful and spiritual film. It draws on some of the themes of Andrey Platonov's works, including *River Potudan* and *The Origin of a Master*. Although this film is now one of cinema's classics, Sokurov was not permitted to submit the film as his graduate piece on his departure from the Moscow film school, VGIK. But it went on to win the Bronze Leopard prize at Locarno and established Sokurov as one of cinema's leading lights, attracting the attention of veteran Russian filmmaker Andrei Tarkovsky with whom Sokurov formed a strong friendship.

This film is the story of the boy Nikita's painful return to life. Nikita carries in his heart the pain and anguish of the civil war he has lived through, but the love he holds for Lyuba cuts him deeper still. *The Lonely Voice Of A Man* tells the story of the difficult path each one treads and the dedication of two strongly moral but lonely people towards one another.

**Running Time** 76 mins | Colour | Beta  
**Producer** Alexander Sokurov  
**Script** Yuri Arabov  
*(Based on the novels by Andrey Platonov)*  
**Cast** Tatyana Goryacheva, Andrey Grudov, Vladimir Degtyarev  
**Production** Lenfilm in association with the Filmmakers' Union  
**Print Source** Lenfilm  
**World Sales** Lenfilm

**Omni 7 14.00**

## Les Quatre Cents Coups



Photo courtesy of BFI

**Classic French Season**

**François Truffaut | France | 1959**

*Les Quatre Cents Coups* is Truffaut's first feature film and, along with Godard's *A Bout de Souffle*, one of the breakthrough films of the New Wave. Autobiographical in inspiration, *Les Quatre Cents Coups* traces the troubled early adolescence of Antoine Doinel, his conflicts with parents and schoolteachers, leading ultimately to his committal to a borstal. Shooting on location with a small crew, and encouraging improvisation among the child members of the cast, Truffaut achieved a fresh and convincing portrayal of early adolescence played out in recognizably real streets and apartments. The film alternates between sequences of constraint and freedom, between the claustrophobia of flat and classroom and the openness of the streets and squares of Paris. Deprived of maternal affection, it is the city itself that becomes a kind of substitute mother to Antoine, until he is removed to a reform school in the country. Freedom is further identified with the cinemas that Antoine and his friend René frequent when mitching from school, and contrasted with the literature and writing that are associated with punishment.

**Running Time** 98 mins | Black & White | 35mm  
**Producer** Georges Charlot  
**Script** François Truffaut  
**Cast** Jean-Pierre L  aud, Albert R  my, Claire Maurier  
**Production** Films du Carrosse, SEDIF  
**Print Source** Ian Rattray Films  
**World Sales** MK2 Diffusion

**Omni 5 15.00**

## Turtles Can Fly



**Bahman Ghobadi | Iraq | Iran | 2004**

Bahman Ghobadi's (*A Time for Drunken Horses*) moving film tells the story of how a feudal society is thrust into the modern age, and chronicles the brutal effects of war on children.

In a village in Iraqi Kurdistan, on the border between Iran and Turkey, the villagers desperately seek a satellite dish antenna to keep updated on the impending attack of the Americans in Iraq. A group of refugee children live in a makeshift village bordered by live minefields. They're led by Satellite, a 13-year old boy who survives by installing TV receivers in the area, while the other children spend their days removing explosives from the fields to sell back to the Americans.

Then a mutilated boy arrives in town with his sister and her child, shattering the fragile dynamics of the village and heralding the approach of war. *Turtles Can Fly* director Bahman Ghobadi says: "Just as the world's TV networks were announcing the end of the war, I began to make a film whose leading stars were neither Bush, nor Saddam, nor any other dictators. Nobody mentioned the Iraqi people. There hadn't been a single shot of the Iraqis. They were mere extras...In my film, the supporting cast are Bush and Saddam. By contrast, the Iraqi people and the street children play the leading parts."

**Running Time** 95 mins | Colour | 35mm  
**Producer** Bahman Ghobadi  
**Script** Bahman Ghobadi  
**Cast** Soran Ebrahim, Hirsh Feysal, Avaz Latif  
**Production** Mij Films  
**Print Source** ICA  
**World Sales** BAC Films

**Booking 091 569777**

**35**



Galway Film Fleadh

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Thursday July 7th

Town Hall Main 16.00

## Thirst

Atash



First Feature

Tawfik Abu Wael

Israel | Palestine | 2004

*Thirst (Atash)* is first-time director Tawfik Abu Wael's powerful and tragic drama about a Palestinian family eking out an existence in the toughest of circumstances. It's a film about the thirst, the obsession for water in an arid land, but it's also about man's thirst for love, for freedom, for life.

Abu Shukri and his family have settled in a valley far from their home town, and live as a self-sufficient unit away from the rest of the world. Tyrannical father Shukri rules the home with an iron fist, forcing his wife and three children to burn fires all day to make charcoal. When he decides to build a pipeline to bring fresh water to their home, it awakens their instinct for freedom, but carries with it tragic consequences for the entire family.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 110 mins | Colour | 35mm  
**Producer** Avi Kleinberger  
**Script** Tawfik Abu Wael  
**Cast** Hussein Yassin Mahajne, Amal Bweerat, Roba Blal  
**Production** Nesscom  
**Print Source** Axiom Films International Ltd  
**World Sales** Scalpel

Omni 7 16.00

## Orphée



Photo courtesy of BFI

Classic French Season

Jean Cocteau | France | 1949

*Orphée* is the second instalment in Cocteau's so-called Orphic trilogy, beginning with *Le Sang d'un Poète* and concluding with *Testament d'Orphée*, but like its two thematic relations it stands on its own as an independent exploration of common preoccupations.

Cocteau brings the story of Orpheus and Eurydice up to date, as *Orphée* becomes a post-war French poet lionised by the literary Establishment but rejected by the young avant-garde as a sell-out. When his wife is carried off by a personified Death (Maria Casarès) whose Citroën is flanked by sinister motorcyclists, *Orphée* determines to bring her back from the Underworld with the help of Death's renegade chauffeur. Cocteau rewrites the myth in a number of ways, most obviously in terms of the ending. But the basic storyline is further complicated by the fact that Death falls in love with *Orphée* and her chauffeur with Eurydice. As is implied by the fluidly integrated special effects of walking through mirrors, gloves that take themselves off, and Juliette Greco's impossible hair-flick, *Orphée* is a film about reversibility, about the other side of the mirror that leads to the Underworld and about the possibility of turning back time in the face of death.

**Running Time** 95 min | Black & White | 35mm  
**Producer** André Paulvé  
**Script** Jean Cocteau  
*(based on play by Jean Cocteau)*  
**Cast** Jean Marais, François Périer, Maria Casarès  
**Production** Films du Palais Royal  
**Print Source** BFI  
**World Sales** SNC

Omni 5 17.00

## Red Coloured Grey Truck



First Feature

Srdjan Koljevic | Serbia and Montenegro  
 Slovenia | Germany | 2004

The Balkans' answer to *True Romance*, this is an award-winning road movie about an off-beat couple travelling through a crazy country on the brink of civil war. It's also a unique opportunity to see the directorial debut of Sarajevo-born Srdjan Koljevi, one of Europe's most acclaimed young screenwriters.

It's June 1991, during the last days of peace in Yugoslavia. Ratko, who is Bosnian and colour-blind, steals a truck, intent on a spot of joyriding. Hot-tempered Suzana from Belgrade discovers she is pregnant and decides to seek refuge in Dubrovnik. When Ratko almost runs her over, the two end up as travelling companions, and soon their relationship develops into something deeper. Ethnic war is on the horizon, but neither Ratko nor Suzana can tell the difference between the opposing factions, and they're headed straight for the epicentre of the coming storm.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 100mins | Colour | 35mm  
**Producer** Maska Catovic  
**Script** Srdjan Koljevic  
**Cast** Srdjan Todorovic, Aleksandra Balmazovic, Boris Milivojevic  
**Production** Komuna, Emotionfilm, Thoke Moebius Filmcompany  
**Print Source** Emotionfilm  
**World Sales** MDC Int. (Germany)

Booking 091 569777

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**Audio Visual Media programmes in Tallaght set out to impart production skills and to encourage creative and analytical thinking.**

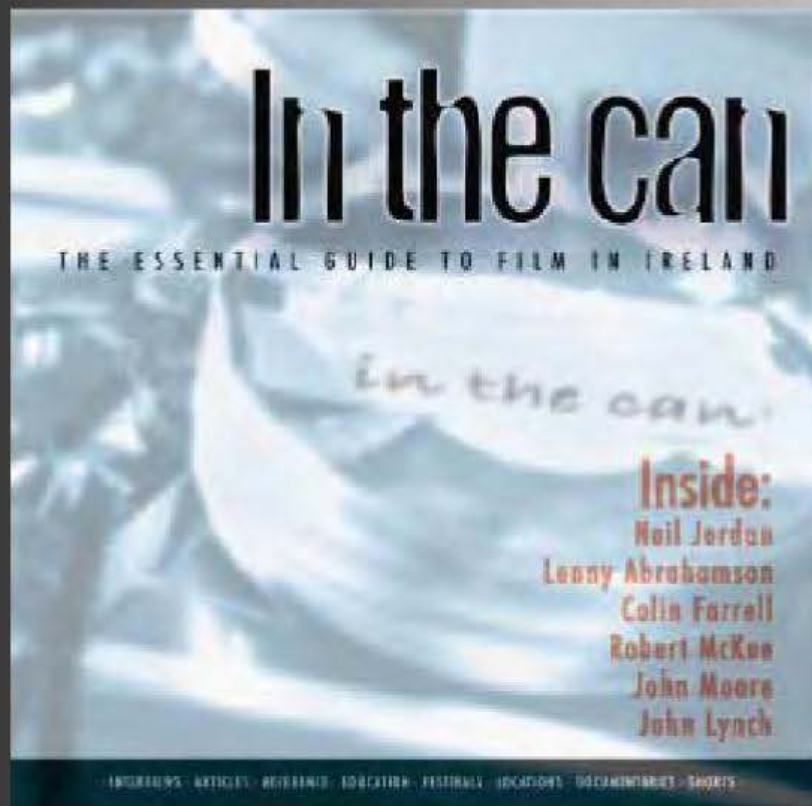
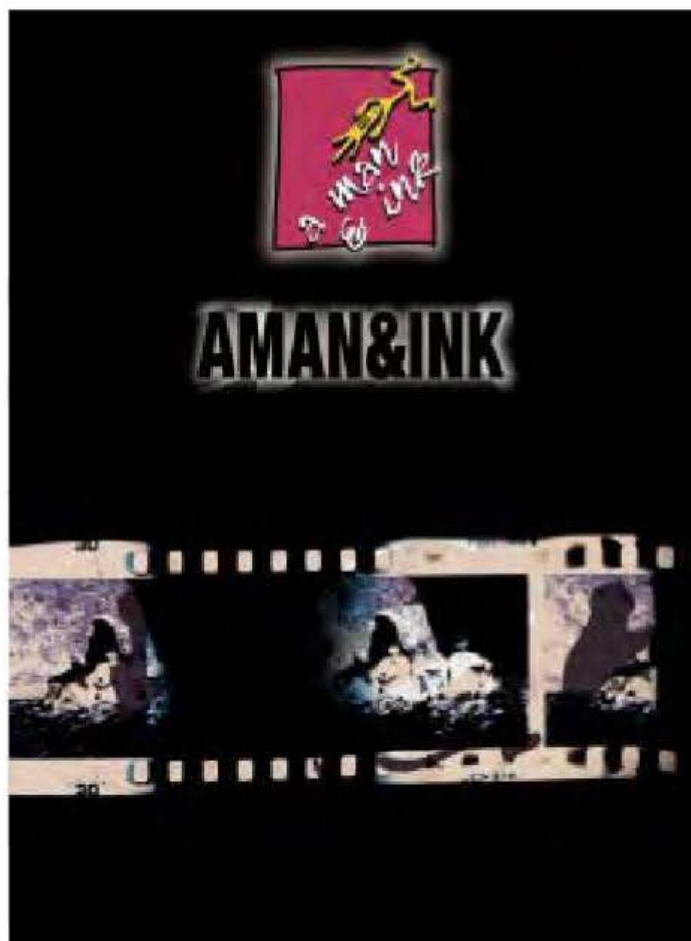
For entry to the **Higher Certificate in Audio Visual Media Communications**, please complete the Central Applications Office application form for entry to programme

*This route is the standard route for those students who have completed the Leaving Certificate or completed certain Post-Leaving Certificate programmes.*

For entry to the **Bachelor of Arts (Ordinary)**, or **Bachelor of Arts (Honours)**; you apply directly to the Admissions Office, Institute of Technology Tallaght.

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Thursday July 7th

Omni 7 18.00

## Mickybo and Me



Special Market Screening

Terry Loane | Ireland | UK | 2004

Set in 1970, this is the tale of two boys whose friendship crosses the sectarian divide of the Troubles. Based on Owen McCafferty's acclaimed play, this funny, touching film tells the story of two boys growing up in a divided Belfast, who share an obsession with the film *Butch Cassidy and the Sundance Kid* – one that leads them first into petty crime, then on a misconceived escape to safety – in Australia.

Loane has said the film is "about Belfast, but not about the Troubles. It's really about childhood, when you realise the world and your parents aren't perfect."

The boys live in a Belfast fissured by a sectarian divide. And they themselves are of different faiths; by rights they should not be friends at all. But if Loane's film champions anything, it's simply a cinephile's joy in the medium.

Executive-produced by Stephen Daldry (*Billy Elliott*), co-starring Julie Walters, Adrian Dunbar and Gina McKee, and featuring excellent performances from its two young leads (discovered during open auditions in Ireland), this is a moving story of loyalty, innocence and friendship.

**Running Time** 90 mins | Colour | 35mm  
**Producer** Mark Huffman, Mike McGeagh  
**Script** Terry Loane  
**Cast** Niall Wright, John Joe McNeill, Adrian Dunbar  
**Production** New Moon Pictures, Octagon Films  
**Print Source** LIP  
**World Sales** New Moon Pictures

Omni 5 20.00

## Forgiveness



First Feature

Ian Gabriel | South Africa | 2004

The themes of betrayal, resolution and revenge combine to powerful effect in Ian Gabriel's moving film, set in the windswept town of Patemoster on South Africa's Atlantic west coast.

Granted amnesty for crimes committed in the past, ex-cop Tertius Coetzee still feels shackled by the weight of his sins. An unrelenting quest for closure plunges the family of one of his victims into a furnace of emotions. Inclined at first to drive Coetzee away, the family becomes involved in a plot to keep him in town to avenge the death of their son. But their quest also triggers a trip by three friends who are equally bent on revenge.

Coetzee's entrance into the lives of the townspeople releases years of pent-up feelings, and the resulting shock waves threaten to destroy everyone concerned.

The film, which fits into the classic Western genre of damaged anti-hero, draws all who confront Coetzee into a morally ambiguous universe, where murder offers release and betrayal points the way to freedom.

**Running Time** 112 mins | Colour | 35mm  
**Producer** Cindy Gabriel  
**Script** Greg Latter  
**Cast** Arnold Vosloo, Quanita Adams, Zane Meas  
**Production** Dv8/Giant Films  
**Print Source** Fortissimo Films  
**World Sales** Fortissimo Films

Omni 7 21.00

## Our Own

Svoi



New Russian Cinema

Dmitry Meskhiev | Russia | 2004

*Our Own* is a new breed of Russian war film, which explores the complexity of conflict and captures the moral confusion and graphic devastation of war.

The action takes place in 1941, during the Nazi march on the Eastern front. Three Russian soldiers escape from German captivity and likely execution and make their way to the farm owned by the father of one of them. But the picture is clouded by the father's anti-Soviet feelings and his collaboration with the German forces. In the end, he grudgingly pledges to protect his son and his companions, one a Jew, the other an army major.

Yet his generosity has other, unforeseen consequences, when it becomes clear he is hiding the soldiers. The local police captain arrests his daughters and demands the soldiers' surrender in return for their release. As passions rise, each character is forced to make the hardest of personal choices, with love, family and honour at stake.

**Running Time** 111 mins | Colour | 35mm  
**Producer** Viktor Glukhov, Sergey Melkumov, Yelena Yarsura  
**Script** Valentin Chernykh  
**Cast** Konstantin Khabensky, Sergey Garmash, Mikhail Evlanov  
**Production** Slovo  
**Print Source** Slovo  
**World Sales** Slovo Production

Booking 091 569777

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Thursday July 7th

Cinemobile Kinvara

## Fleadh on the Move



**The Fleadh takes to the road with the Cinemobile again this year, travelling to Kinvara before returning to the city for a weekend of screenings. Previous visits to the Galway hinterland proved to be a great success, allowing the Fleadh to reach out to the community.**

For the uninitiated, the Cinemobile is a 100-seater state of the art cinema with full projection capabilities. It tours the country bringing the cinema experience to towns and communities who otherwise have no access to the world of film. Having taken to the highways and byways of Ireland in April 2001, the Cinemobile has now completed four full circuits of the island and visited over 200 towns and villages. Over 100,000 people, young and old, have enjoyed the magic of the movies on their own turf!

### A programme of children's movies

11.00	<b>Laura's Star</b>
15.00	<b>Valiant</b>
20.00	<b>Mickybo and Me</b>



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Thursday July 7th

Town Hall Main 19.00

## The Dying Gaul



### First Feature | Actors' Masterclass

Craig Lucas | USA | 2004

*"An unsettling, unpredictable and morally explosive film noir"*

Craig Lucas makes an audacious directorial debut with *The Dying Gaul*, a fiercely original psychological thriller based on his play of the same name. Part *Sunset Boulevard*, part Greek tragedy, this is a tale of lust, power, corruption, betrayal and revenge set in the seductive world of the Hollywood elite.

Robert Sandrich is a struggling screenwriter who lives on the fringes, writing script after script to no avail. His life changes when he is offered a million dollars for his latest script, *The Dying Gaul*, a raw, autobiographical story about the death of his lover. But there's a catch: the studio thinks the project will be much more commercially viable if Robert will only change the dead lover to a woman.

Making the offer is Jeffrey, a smooth, ruthless and sexually voracious studio executive who seduces Robert with the intoxicating Hollywood cocktail of power, money and sex. Jeffrey's wife Elaine brings the grieving Robert into the family fold, drawn to his talent and his pain. When he confides that he finds solace in the ghost-like world of chat-rooms, the curious Elaine meets him there anonymously. But she is shocked to discover there that Robert is having an affair with her husband. *The Dying Gaul* is an unsettling, unpredictable and morally explosive film noir.

*Questions and answers with the cast will follow the screening.*

**Running Time** 105 mins | Colour | 35mm  
**Producers** Campbell Scott, George Van Buskirk  
**Script** Craig Lucas  
**Cast** Patricia Clarkson, Peter Sarsgaard, Campbell Scott  
**Production** Holedigger Studios  
**Print Source** Holedigger Studios  
**World Sales** Epstein, Levinsohn, Bodine, Hurwitz and Weinstein

Booking 091 569777

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Thursday July 7th

Town Hall Main 21.30

## Paradise Now



Photos courtesy of Warner Bros Pictures

Hany Abu-Assad | Netherlands | Germany | France | Palestine | 2005

*"The story of two young Palestinians chosen as suicide bombers should be one of the talking points of this year's Fleadh."*

**S**aid and Khaled have been raised in a refugee camp in the West Bank town of Nablus, where they spend many an afternoon lazily smoking and drinking tea. Until, that is, their contact in the local guerrilla organisation takes Said aside and tells him they have been selected for a suicide mission in Tel Aviv, a response to the killing of two Arabs.

Initially, the two men accept the mission and face the task ahead with a quiet serenity, but things change as soon as they enter Israeli-occupied territory. First, the plan begins to unravel, the men are separated and nothing turns out as originally planned. Then each begins to waver in his determination to see the mission through. Will they have the courage to face their fate and act on their convictions? The story of these two young Palestinians chosen as suicide bombers, and their reaction to the mission ahead, should be one of the talking points of this year's Fleadh.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 91 mins | Colour | 35mm

**Producer** Bero Beyer

**Script** Hany Abu-Assad, Bero Beyer

**Cast** Kais Nashief, Ali Suliman, Lubna Azabal

**Production** Augustus Film, Hazazah Film, Lama Films, Razor Film, Lumen Film, ARTE France Cinéma

**Print Source** Warner Bros

**World Sales** Celsuloid Dreams

Thursday July 7th

Town Hall Main 23.30

## Mysterious Skin



Gregg Araki | USA | 2004

*"Never one to shy away from controversy, Araki has made his most demanding, provocative and finest film to date."*

**T**he summer of 1981 in smalltown Hutchison, Kansas: eight-year-old Brian Lackey regains consciousness in the basement of his house, his nose bleeding, unable to recall the last five hours of his life after rain started falling on his little league game. That same summer, the team's star player Neil McCormick, also eight years old, is seduced by the team's coach. As the two boys grow into teenagers, their lives are haunted by their experiences of that time. Brian, desperate to find out what happened during his missing hours, becomes obsessed with alien abductions and recording his dreams. Neil becomes an in-demand hustler, a beautiful outsider who even his best friend describes as "having a bottomless black hole where his heart should be". Having "fucked every guy in town, and his ugly uncle", Hutchison can't hold him and he heads for New York, just as Brian's search for answers leads him to Neil's door.

Gregg Araki has never been one to shy away from controversy, and in adapting Scott Heim's novel, he's made his most demanding, provocative and indeed, his finest film to date.

**Michael Hayden, London Film Festival programme**

**Running Time** 99 mins | Colour | 35mm  
**Producers** Mary Jane Skalski, Jeffrey Levy-Hinte, Gregg Araki  
**Script** Gregg Araki (based on the novel by Scott Heim)  
**Cast** Joseph Gordon-Levitt, Brady Corbet, Michelle Trachtenberg, Elizabeth Shue  
**Production** Antidote International Films  
**Print Source** Eclipse Pictures  
**World Sales** Fortissimo Films

Booking 091 569777

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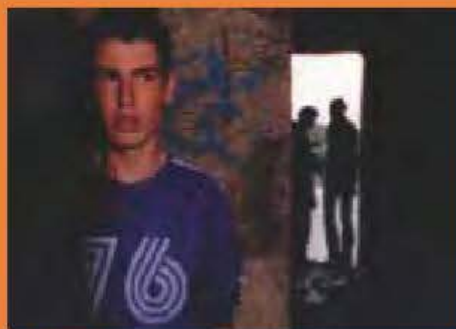
**Friday July 8th**

**Town Hall Main 10.00**

# New Irish Shorts: Programme 1



*The Kings of Cork City*



*Portrait*



*DARK.BRIGHT.RED.*



*This Is All I Remember*



*A Taxing Night*



*Endgame*



*Jellybaby*



*How Ganesh Got An Elephant's Head*



*Valley of Ghosts*

## **DARK.BRIGHT.RED.**

In the insular world of a peculiar hotel full of strange guests and dark corridors, a lonely refugee girl, isolated by her inability to communicate, turns to the shelter of her imagination and whiles away the hours of her night shift.

**Director** Danann Breathnach

**Producer** Danann Breathnach

## **Portrait**

A dark thriller about a youth who witnesses a murder and is spotted by the killer.

A chase ensues and the youth escapes.

**Director** Simon O'Neill

**Producer** Paul Williams

## **The Kings of Cork City**

It's the 1980s and Cork City is in depression. Two rival Elvis impersonators liven up the scene.

**Director** Pádraig Trehy

**Producer** Gillian Morrison

## **How Ganesh Got An Elephant's Head**

An adaptation of the Hindu myth of how the god Ganesh got an elephant's head.

**Director** Marc-Ivan O'Gorman

**Producer** Marc-Ivan O'Gorman



*The Listener*



*Tripod Tango*



*There's An Extraordinarily Tall Man and An Extraordinarily Short Man That Follow Me Wherever I Go*



*Baldy McBain*

### There's An Extraordinarily Tall Man and An Extraordinarily Short Man That Follow Me Wherever I Go

An extraordinarily tall man and an extraordinarily short man begin following a third man (of normal height). Despite his best efforts, he can't get rid of them. But what would happen if they left of their own accord?

**Director** Luke Franklin

**Producer** Luke Franklin

### A Taxing Night

A fun look at a crazed night for one Dublin taxi driver. His passengers are happy, sad, rude, loud, wild, disgusting, crazy, angry and...horny! Enjoy the ride!

**Directors** Brian O'Neill, Paul Bushe

**Producer** Brian O'Neill, Paul Bushe, Paul Canning

### Baldy McBain

The story of a young boy struggling to cope following the death of his mother. The trauma causes him to lose the power of speech and his hair falls out.

**Director** Colm McCarthy

**Producer** Michael Duffy, Zack Copping



*Charlotte's Red*

### Valley of Ghosts

A film about Silicon Valley – the new Wild West. A laid-off Irish hi-tech worker makes a film for her unborn child who she feels forced to sell to Michael and Sangita, dot.com millionaires.

**Director** Emer Martin

**Producer** Niall McKay

### Charlotte's Red

Seven-year-old Charlotte has a talent for painting. Her father has a talent for burglary. When Van Gogh's *Sunflowers* arrives in Belfast, her father can't resist the biggest heist of his career.

**Director** Colin McIvor

**Producer** Katy Jackson

### The Listener

A young woman comes across a lone street musician. A seemingly innocent encounter escalates into a game of cat and mouse.

**Director** Michael Chang

**Producer** Valerie Parker, Michael Chang

### Tripod Tango

Buster is a photographer out for a day in the park. Depressed by a lack of inspiration, he begins to see his tripod in a new light.

**Director** David Dwyer

**Producer** David Dwyer

**Break 11.40 – 11.50**

## Galway Film Fair: Ireland's only film market

**Scoil an Linbh Iosa** 10.00 - 16.00

**MEDIA**  
A programme of the European Union



**Bord Scannán na hÉireann**  
The Irish Film Board

**ONIFTC**

Friday July 8th

Town Hall Main

## New Irish Shorts: Programme 1 (continued)



Ten Minute Movie



The Divine Details



Testing Time, Teddy Boy



Da Quixote



Redemption for Brent

### Ten Minute Movie

A lowly extra gets a shot at stardom. Now the glory, and the girl, are at Sam's fingertips. But suddenly his best friend is packing heat and his femme has gone all fatale. Sam has ten minutes to stop the plot twisting out of control.

**Director** Imogen Murphy

**Producer** Kit Hawkins, Meg Mistry

### Redemption for Brent

It's New Year's Eve 1999 and Brent is convinced the world will end. He has one day left to complete his life mission statement, including revealing a dark secret.

**Director** Brendan Whyte

**Producer** Angela Senior

### The Divine Details

A striker explains the divine inspiration for his superior ability and the thrill of the football fan when he scores.

**Director** David Cooke

**Producer** Crawford Anderson-Dillon

### Testing Time, Teddy Boy

The final hours have arrived for a struggling farmer and the bloodhound he has starved for one last race. The two condemned, the heavens open to wash the fox's scent from the course, giving untold fortune to the underdog and his master.

**Director** Kevin McCann

**Producer** Marc Dowds, Penni Merren



Turtle

### This Is All I Remember

Trains pass. A woman runs.

The mystery begins.

**Director** John McIlduff

**Producer** Brian Irvine

### Endgame

A Belfast schoolteacher unwittingly stumbles into a paramilitary shootout. When captured, his survival hinges on a matter of identity.

**Director** Andrew Greener

**Producer** Sarah Aynesworth

### Jellybaby

Jack and Jill had a great relationship.

Then they had a baby.

**Directors** Ronan Burke, Rob Burke

**Producer** John Wallace

### Turtle

A tale about love, death and cardboard boxes. Oscar's curiosity sends him on a journey no-one thought possible.

**Director** Jane Clancy

**Producer** Cillian Lyons, Jane Clancy

### Da Quixote

A son takes his Da fishing on a cow, on a last journey through their home town.

**Director** Terry O'Leary

**Producer** Terry O'Leary

Friday July 8th

Omni 5 10.00

## Roger Dodger



Actors' Masterclass

Dylan Kidd | USA | 2002

"I'm talking about communication!" Indeed, and that's not all this silver-tongued Casanova (Campbell Scott) sounds off on. He's pretty persuasive on other topics: the way advertising works or the inevitable obsolescence of men. The Dodger sobriquet pays tribute to his Houdini touch: no trouble too bad to talk his way out of. Well, up to a point. Joyce (Isabella Rossellini), both boss and squeeze, gives New York's Valmont the elbow just as teenage nephew Nick (Jesse Eisenberg) pops up and insists on being taught how to get laid. And off they go into the night, Roger's chat-up expertise fraying visibly, and doe-eyed Nick wowing the ladies with his grasp of the essentials.

Time Out Film Guide 13

**Running Time** 106 mins | Colour | 3.5mm  
**Producer** Anne Chaisson  
**Script** Dylan Kidd  
**Cast** Campbell Scott, Jesse Eisenberg, Isabella Rossellini  
**Production** Holedigger Films Inc, Roger Dodger LLC  
**Print Source** Optimuni Releasing  
**World Sales** Alliance Atlantis

Cinemobile 10.00

## Sonata & Elegies



Alexander Sokurov Tribute

Alexander Sokurov

**Soviet Elegy** Russia | 1989

*Soviet Elegy* gives us a snapshot of life as Soviet communism comes to an end. Crucially, it provides a fascinating depiction of Boris Yeltsin before he came to power, as an insider but also as an opponent to the Soviet machine. It follows Yeltsin from his office, where he is less high-ranking official and more tired office worker eager to go home, to his domestic life, where he is filmed deep in contemplative silence, on the verge of his historic political breakthrough.

**Sonata for Hitler** Russia | 1979-89

*Sonata for Hitler* focuses on the psychological damage inflicted on perpetrators and victims alike during the last days of the Second World War: the execution of Hitler's generals, the despair of a defeated Hitler, the shame of the nation. In a film that was initially banned, Sokurov draws parallels between Germany and his own country, Russia, which was victorious in the face of Hitler, but bred its own dictator, Stalin.

**Oriental Elegy** Russia | Japan | 1996

*Oriental Elegy* is Sokurov's award-winning ode to life in small towns everywhere, and to the simple values people in those towns hold dear. It focuses on a small Japanese town on a misty island, but is also a portrait of the poetry that can be found in the patterns and habits of modern life.

**Soviet Elegy** 40 mins | Colour | Beta SP  
**Sonata for Hitler** 11 mins | Colour | Beta SP  
**Oriental Elegy** 45 mins | Colour | Beta SP  
**Producer** Alexander Sokurov (All)  
**Script** Alexander Sokurov (All)  
**Production** LSDF (Soviet Elegy, Sonata for Hitler) Lenfilm Studio, NHK, Severny Fond (Oriental Elegy)  
**Print Source** Ideale Audience International (All)  
**World Sales** Ideal Audience International (All)

Omni 7 12.00

## Whispering Pages



Alexander Sokurov Tribute

Alexander Sokurov

Russia | Germany | 1993

*Whispering Pages* is a hallucinatory journey into the darkness of the Russian soul, based on images and motifs from Dostoevsky, Gogol, and other Russian literary giants.

Set in the lower depths of a dream-like, decaying 19th century city, the film has a Raskolnikov-like murder and a "holy whore" character, but any glints of a narrative are soon buried in the existential dust of Sokurov's eerie environment. With *Whispering Pages*, Sokurov has created a spectral, visionary masterpiece.

**Running Time** 77 mins | Colour + B&W | 35mm  
**Producer** Vladimir Fotiyev, Martin Hagemann, Thomas Kufus  
**Script** Alexander Sokurov  
**Cast** Aleksandr Cherednik, Sergei Barkovsky, Yelizaveta Korolyova  
**Production** North Foundation, zero film GmbH, ESKOM FILM, LenFilm  
**Print Source** zero film GmbH  
**World Sales** zero film GmbH

Booking 091 569777

## Pieces of April



First Feature | Actors' Masterclass

Peter Hedges | USA | 2003

Peter Hedges (*What's Eating Gilbert Grape*, *About a Boy*) makes his directorial debut in this funny and poignant look at a day in the life of a family striving to create new memories while making peace with the old.

April Burns (Katie Holmes) has never been on good terms with her mother, Joy (Patricia Clarkson) but in a sudden burst of goodwill she's volunteered to host her family for Thanksgiving at the Lower East Side apartment she shares with her boyfriend Bobby (Derek Luke).

As if preparing a holiday feast isn't pressure enough, she discovers her oven is broken and has to search her building for one that works, making appeals to an eclectic array of neighbours.

Meanwhile, the Burns family is speeding down the highway towards New York recounting April's failures. April's father, Jim (Oliver Platt) is determined to have a nice day, but Joy persists in undermining his plans. While perfect daughter Beth (Alison Pill) reminds everyone of her sister's faults and Grandma Dottie (Alice Drummond) can barely remember anyone's name, youngest child Timmy (John Gallagher Jr.) dodges emotional bullets by photographing every awkward moment.

**Running Time** 80 mins | Colour | 35mm  
**Producer** Alexis Alexanian, John Lyons, Gary Winick  
**Script** Peter Hedges  
**Cast** Katie Holmes, Patricia Clarkson, Derek Luke  
**Production** United Artists, IPC Productions, InDigEnt Production, Kalkaska Productions  
**Print Source** Optimum Releasing  
**World Sales** United Artists

## Rittenhouse Square



Feature Documentary

Robert Downey, Sr. | USA | 2004

In *Rittenhouse Square*, a year-long profile of Philadelphia's most famous park, director Robert Downey has crafted a work that is amusing, exhilarating and moving.

It's an impressionistic, music-filled movie about a place where people go to meet friends, find romance, muse about life and enjoy the beauty of nature and the opposite sex. Live musical performances (opera, jazz, classical and ethnic) punctuate the life stories of people who have found sanctuary here in the heart of a thriving city.

The film is paced by the changing of the seasons and the vibrant soundtrack provided by local musicians. And it's linked together by a cast of splendid real-life characters, from the sartorially dramatic Stanley Green, resplendent in his bowler hat to 12-year-old Caeli Smith who steals the show with her three-quarter-sized French violin.

*Questions and answers will follow the screening.*

**Running Time** 82 mins | Colour | Beta  
**Producer** Max L. Raab  
**Cast** Caeli Smith, Nancy Heinzen, Neil Stein  
**Production** Max L. Raab Productions  
**Print Source** Max L. Raab Productions

## Home



Feature Documentary

Dawn Scibilia | USA | 2005

This feature-length documentary explores the transformative power of New York, probably the most diverse and inspirational city in the world, through the journey of a Dubliner.

A young man from Dublin reflects on his recent move to New York City. Exploring such universal themes as nostalgia, the journey and the concept of home, the film includes interviews with ordinary New Yorkers, immigrants and a host of prominent characters. Woody Allen, Frank and Malachy McCourt, Eliot Spitzer, Pete Hamill, Susan Sarandon, Fran Lebowitz, Mike Myers and Alfred Molina share their love for the city they call home.

Director Dawn Scibilia says: "I can tell you a story of a lost New York, about neighbourhoods, buildings, people and places that mark the city for me. Most of them are gone. There comes a point in every New Yorker's life when he or she can tell you the same story. [But] this is the story of New York. It transforms at a speed more rapid than anywhere else in the world. That is a fact the New Yorker must embrace."

*Questions and answers will follow the screening.*

**Running Time** 68 mins | Colour | Beta  
**Producer** Dawn Scibilia, Alan Cooke  
**Script** Alan Cooke  
**Narration** Alan Cooke  
**Cast** Woody Allen, Susan Sarandon, Frank & Malachy McCourt  
**Production** The Home Film Company  
**Print Source** The Home Film Company  
**World Sales** The Home Film Company

Friday July 8th

Town Hall Main 14.00

## Estamira



### Feature Documentary

Marcos Prado | Brazil | 2004

*"A story of waste and rejection but ultimately of redemption."*



**E**stamira, a documentary exploring the life of a woman suffering from schizophrenia, is a story of waste and rejection but ultimately of redemption. Estamira has lived and worked for the past 20 years at a waste disposal site in Rio de Janeiro. She was drawn to Rio in the 1960s by the great love of her life, an Italian immigrant who deserted from Mussolini's army. But after a brief and turbulent marriage, she was thrown out onto the street with two children, who she struggled to raise through poverty and deprivation.

Returning to Rio years later, she found herself homeless and living at the landfill site of Jardim Gramacho. But charismatic and maternal, she soon amassed around her a group of friends of a similar age who looked up to her as a leader. Here, in a place society had rejected, she rediscovered her sense of dignity, and made the most secure and lasting friendships of her entire life.

**Running Time** 115 mins | Colour + B&W | 35mm  
**Producer** Marcos Prado, José Padilha  
**Production** Zazen Produções  
**Print Source** Zazen Produções  
**World Sales** Zazen Produções

Booking 091 569777

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# New Irish Shorts Programme 2: Short Cuts | Oscailt



Screwback

## Screwback

Harry thought his past was behind him. He was wrong. Forced back into the unforgiving and brutal world he tried to leave behind, he must do one last job for his old boss. If he refuses, the girl dies.

**Director** Brian O'Malley

**Producer** Paul Holmes



Recoil

## Cúilín Dualach

Rugadh Cúilín Dualach agus a chloigeann iompaithe siar air. Ábhar magaidh é do chách ach amháin a mháthair. Lá amháin, faigheann sé amach go bhfuil bua níos fearr aige ná éinne eile.

*Born with his head on backwards, Cúilín Dualach has been shunned and mocked by all but his loving mother. Then one day, he discovers he can do something better than anyone else.*

**Director** Nora Twomey, Seán Ó Cualáin

**Producer** Ross Murray

## Recoil

In the aftermath of an atrocity, Peter, a paramilitary, is confounded by a detective's questioning. An answer might offer a kind of redemption to both men but threatens to condemn Peter to a long prison sentence. Does he know the answer?

**Director** Billy McCannon

**Producer** Jonathan Cummins



Fluent Dysphasia

## The Wonderful Story of Kelvin Kind

Kelvin Kind, a wonderful loser with a heart of gold, is blissfully unaware of his own loneliness. But when a beautiful girl moves into the apartment across the hall, Kelvin's solitary world is turned upside down. As he tries in vain to get the girl's attention, Kelvin is soon forced to realise that being in love isn't easy for nice guys...

**Director** Ian Power

**Producer** Macdara Kelleher



Idir Dhá Chomhairle

## Sunburn

Single dad Pat takes his son Cuan to the beach for the weekend. Annie, an American Pat met on the internet, goes with them. It soon becomes clear that all is not as it seems. Pat and Annie have a plan... a very strange plan.

**Director** Jennifer Keegan

**Producer** Brian Willis

## Idir Dhá Chomhairle

Tá an saol a chaith Liz ag teacht chuicí ina brionglóidí agus fágann seo rian tubaisteach uirthi féin agus orthu siúd ar a bhfuil gean aici. *When Liz's past comes back to haunt her, it has a devastating effect on her and on those she loves.*

**Director** Mary Crumlish

**Producer** Hilary O'Donovan

## Prey Alone

Agent Cain is on the hunt for an elusive unidentified killer. His only leads are a reluctant witness held in a military prison and the words 'prey alone' written in a notebook. Can Cain track him down and discover the true identity of the mysterious criminal? The chase is on.

**Director** Stephen St Leger, James Mather

**Producer** John McDonnell

## Fluent Dysphasia

Dúisíonn Murph lá amháin ag labhairt i nGaeilge, líofacht nach raibh aige riamh cheana - ní chuimhin leis go raibh labhairt an Bhéarla aige. *Tá cúnamh de dhíth air! Murph doesn't have much to say to his teenage daughter...until he wakes one day mysteriously speaking perfect Irish and having forgotten how to speak English. There's nothing funny about fluent dysphasia...*

**Director** Daniel O'Hara

**Producer** Gráinne O'Carroll, Ingrid Goodman

## Health and Safety in Film

### Town Hall Small 15.00

NetWork Insurances, in association with Screen Producers Ireland, is delighted to announce a Health & Safety Seminar to be held during the Galway Film Fleadh. The main speaker for the event will be Tom Beegan, Chief Executive of the Health & Safety Authority. The seminar will contain details of new and existing legislation that applies to production companies in Ireland. It will also inform attendees about the day-to-day aspects of health and safety management.



Omni 5 14.30

## Mother and Son



Alexander Sokurov Tribute

Alexander Sokurov  
Germany | Russia | 1997

A tender love story about the deep affection between a mother and her son. She is seriously ill, her body feeble and frail, her energy drained. The son nurses her lovingly. They recall better times, of their fears and dreams, as the son carries her across the empty village where it seems they're the last inhabitants. After his mother's death, the son is left alone in a world that offers him no comfort.

The landscape has a haunting beauty and Sokurov's carefully composed images look like paintings on canvas, highly poetic and emotional. *Mother and Son* is stunningly shot, with images as beautifully composed and rendered as anything in cinema.

**Running Time** 79 mins | Colour | 35mm  
**Producer** Thomas Kufus  
**Script** Iurii Arabov  
**Cast** Gudrun Geyer, Aleksei Ananishinov  
**Production** O-Film, Severny Fond, zero film GmbH  
**Print Source** Celluloid Dreams  
**World Sales** Celluloid Dreams

Cinemobile 16.00

## Shake Hands With the Devil



Feature Documentary

Peter Raymont | Canada | 2004

"What is it in human nature that drives people to pick up a machete, go next door, and hack their neighbour to death? What force turns otherwise decent men and women at the United Nations or in the White House into passive bystanders as 800,000 innocent men, women and children are slaughtered?" These are the questions director Peter Raymont asks in this extraordinary film, which portrays one man's struggle to stop the genocide in Rwanda in 1994, and 10 years later, to confront the demons that still haunt him. Canadian Lieutenant General Roméo Dallaire was tasked by the UN to maintain peace in Rwanda, but he was thrown into a country he barely understood, leading ill-equipped, untrained and unmotivated troops. Without the support of the UN headquarters in New York, Dallaire and his handful of soldiers were incapable of stopping the genocide.

After a decade of mental torture including more than one attempted suicide, Dallaire returns to Rwanda. His emotional journey is documented in *Shake Hands with the Devil*, which uncovers the horror, deceit, duplicity and heroism that characterised Rwanda's darkest days.

**Running Time** 91 mins | Colour | Beta SP  
**Producer** Peter Raymont  
**Production** White Pine Pictures  
**Print Source** Films Transit  
**World Sales** Films Transit

Omni 5 16.30

## Metallic Blues



Danny Verete  
Israel | Canada | Germany | 2004

*Metallic Blues* is a touching and tragi-comic road movie, about two Israeli car dealers who risk everything in search of a better life, only to discover the most unexpected personal and historic truths.

Shmuel and Siso have stumbled across the opportunity of a lifetime, or so they think. They invest \$5,000 in a vintage 1985 Lincoln Continental limousine and plan to sell it in Germany for \$50,000. They ship the car to Hamburg, where their adventures, and nightmares, begin. Meanwhile, Shmuel begins to experience very disturbing dreams, about his family, and about the Holocaust...

*Metallic Blues* is a film about friendship and reconciliation, set against the backdrop of the darkest days in the history of Israel and Germany.

Director Danny Verete says: "As an Israeli, it's a great challenge for me to deal with the complex and perplexing subject of the Holocaust and the special relationship between Germany and Israel. I didn't want *Metallic Blues* to be the usual Holocaust story where people who were victims chase Nazi criminals to reap revenge or go back to Germany to find their home town or visit the graves of their kin. It became clear to me that only a true, strong and direct story about everyday characters could find its way into audiences' hearts."

**Running Time** 90 mins | Colour | 35mm  
**Producer** Suzanne Girard, Klaus Rettig, Danny Verete  
**Script** Danny Verete  
**Cast** Avi Kushnir, Moshe Ivgy  
**Production** BBR Verete Film, Gemini Film, Telefilm Canada SODEC  
**Print Source** Media Luna Entertainment  
**World Sales** Media Luna Entertainment

Friday July 8th

Omni 7 16.30

## L'Atalante



Classic French Season

Jean Vigo | France | 1934

**Running Time** 89 mins | B&W | 35mm  
**Producer** Jacques-Louis Nunez  
**Script** Jean Vigo, Albert Riera  
(from the screenplay by Jean Guinée)  
**Cast** Michel Simon, Jean Dasté, Dita Parlo  
**Production** Gaumont  
**Print Source** Artificial Eye  
**World Sales** Gaumont



*L'Atalante* is Jean Vigo's first and last feature film, completed shortly before his death from tuberculosis at the age of 29. In contrast to his earlier more politically motivated films, *L'Atalante* sublimates its director's anarchism into a love story set on a barge working the canals between Paris and Le Havre. *L'Atalante* follows the fitful early days of a newly-married couple: Jean, master of *L'Atalante*, and Juliette, a native of a canal-side village. Juliette, frustrated by her husband's taciturn focus on work and the cramped nature of life on the barge, is soon tempted by the prospect of escape to Paris. When Juliette abandons the barge to explore what becomes for her a progressively hostile city, Jean is plunged into an increasingly debilitating depression, so that ultimately the barge's mate, le père Jules, determines to find Juliette and bring her back to the barge. The film is an astute study of lack of communication, emotional misunderstanding and sexual longing.

LE GRAND VOYAGE



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Irish Film Archive  
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EU Programme  
for Peace and Reconciliation



Friday July 8th

Town Hall Main 16.30

## Hill 16



New Irish Cinema | First Feature

Dermot Doyle | Ireland | 2005

*"With no crew, one camera and €20,000, Doyle has created a comedy of teenage life in Dublin."*

**F**resh from winning Best Feature at the Flint International Film Festival, *Hill 16* makes its Irish premiere at the Fleadh. A funny and poignant film, *Hill 16* tells the story of Dublin teenager Niall, who is living under curfew after a summer of gang warfare. Without the social outlets his friends enjoy, Niall turns to his love of art and football to escape the boredom. It's at this moment that he meets Cel, an attractive teacher from a local school. Niall's fancy for her blinds him to Cel's curiously obsessive interest in his friends and in the local gang and drug wars. As their relationship develops, Niall tries his utmost to keep Cel a secret from his family and friends, and they only meet in places where they can't be recognised.

But then events take a sudden turn. A major crackdown on the drug gangs in the area creates an atmosphere of paranoia among Niall's circle of friends. Then there is the arrival of Joe, Niall's cousin from Northern Ireland, who witnesses Cel turning Niall's world upside down.

With no crew, one camera, just €20,000 and a handful of committed actors, writer and director Dermot Doyle has created a comedy of teenage life in Dublin. A true Fleadh discovery, Doyle has demonstrated that successful filmmaking isn't all about money.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 125 mins | Colour | Beta

**Produce** Dermot Doyle

**Script** Dermot Doyle

**Cast** Conor Ryan, Barbara Dempsey, Damien Hannaway

**Production** Bluebridge Pictures Ltd.

**Print Source** Bluebridge Pictures Ltd.

**World Sales** Bluebridge Pictures Ltd.



**Friday July 8th**

**Cinemobile 18.00**

## Highway Courtesans



**Feature Documentary**

**Mystelle Brabbée | USA | India | 2005**

What happens when an independent-minded young girl is forced into a centuries-old family tradition of prostitution? *Highway Courtesans* throws light on a corner of the world that we would otherwise never see, and gives us access to a unique community struggling at the crossroads between tradition and change.

Against the rich backdrop of rural India, we follow Guddi Chauhan as she struggles against tradition, family and love in the hope of realising her dreams. Born into the Bachara community in Central India – the last stronghold of a tradition that started with India's ancient palace courtesans and now survives with the sanctioned prostitution of every Bachara family's oldest girl – Guddi faces extraordinary challenges in her attempts to leave the "profession". Yet we also see her in situations familiar to any young woman: worrying about boys or changing her hairstyle. *Highway Courtesans* follows Guddi's seven-year odyssey from dutiful daughter to family rebel, and exposes the contradictions of the system under which she is forced to live.

*The director will attend; questions and answers will follow the screening.*

**Running Time** 71 mins | Colour + B&W | Beta  
**Producer** Mystelle Brabbée, Anura Idupuganti, Tom Donahue  
**Cast** Guddi Chauhan, Shana Chauhan, Ratan Lal Chauhan  
**Production** Flip Side Films  
**Print Source** Mystelle Brabbée  
**World Sales** Transit Films

**Omni 7 18.30**

## Monsieur Ibrahim

*Monsieur Ibrahim et les fleurs du Coran*



**New French Cinema**

**François Dupeyron | France | 2003**

It's Paris in the early 1960s, a city in tumult, where the old is giving way to the new. Against this backdrop, in a working class neighbourhood, two unlikely characters, a young Jew and an elderly Muslim, begin a friendship. When we meet Momo (Pierre Boulanger) he is in effect an orphan even though he lives with his father, a man slowly retreating into a crippling depression. Momo's only friends are the prostitutes, who treat him with genuine affection. Momo buys his groceries at the local shop, a dark, crowded space owned by Ibrahim (Sharif), a silent, exotic-looking man who sees and knows much more than he reveals. After Momo is abandoned by his father, Ibrahim becomes the one grown-up in Momo's life. Together they begin a journey that will change their lives together.

Omar Sharif says: "I didn't expect to find a picture that could make me start wanting to work again. But I was moved, touched and carried away by this script. This greengrocer who philosophises without realising it is a man full of common sense, a sage. The boy Momo finds in Ibrahim a guy whose sayings make no sense in the beginning, but when he thinks about them, he realises he is not idiotic at all."

**Running Time** 94 mins | Colour | 35mm  
**Producer** Michèle and Laurent Pétin  
**Script** François Dupeyron, Eric-Emmanuel Schmitt (*based on the novel by Eric-Emmanuel Schmitt and the screenplay "Monsieur Ibrahim et les fleurs du Coran"*)  
**Cast** Omar Sharif, Pierre Boulanger, Gilbert Melki  
**Production** ARP, France 3 Cinéma, Canal+  
**Print Source** ARP International  
**World Sales** Sony Pictures Classics

**Omni 5 18.30**

## Poliedro



**First Feature (experimental)**

**Ignacio Nacho | Spain | 2005**

"Every person is a world and, in every world, live many different people" is how director Ignacio Nacho sums up the mantra for living in this intriguing Spanish experimental film. In it, Nacho examines life's daily grind and equates the reality of man's existence to a cup of dirt. Filmed in black and white, the narrative explores the multiple sides of personality, and becomes an anguished pursuit of life's meaning. This remarkable film has already won the Special Jury Award at the Arizona International Film Festival this year.

**Running Time** 85 mins | Colour + B&W | 35mm  
**Producer** Marel Camarena  
**Script** Sandra Ruiz, Ignacio Nacho  
**Cast** Eduard Solaz, José Luis Biezobas, Rui Mourao  
**Production** Grup Cinema Art  
**Print Source** Grup Cinema Art  
**World Sales** Grup Cinema Art

Friday July 8th

Presented in association with **Galway Film Society** and **access CINEMA**

Town Hall Main 19.00

## Le Grand Voyage



### New French Cinema

Ismael Ferroukhi | France | Morocco | 2004

*"Like any true pilgrimage, Le Grand Voyage leaves an indelible impression on the hearts and minds of its participants."*

**W**riter-director Ismaël Ferroukhi proves his accomplished storytelling skill with *Le Grand Voyage*. A road movie with a difference, the film features one of Moroccan cinema's most accomplished veteran actors (Mohamed Majid) as well as a promising young talent, Nicolas Cazalé. A Moroccan father and son drive from their home in a French suburb to Mecca, on the pilgrimage that is one of the pillars of Islam – the hajj.

They start out as two unlikely co-travellers, with generational differences evident in their regard for tradition, for life's priorities and even their use of language. The importance of their journey is gradually revealed as father and son are isolated and forced to talk. The ultimate spiritual achievement of the hajj becomes a metaphor for their growing bond. Its purpose both as a life-changing event and a personal devotion parallels the burgeoning communication between father and son. Like any true pilgrimage, *Le Grand Voyage* leaves an indelible impression on the hearts and minds of its participants.

### June Givanni

*The director will attend; questions and answers will follow the screening.*

**Running Time** 108 mins | Colour | 35mm

**Producer** Humbert Balsan

**Script** Ismael Ferroukhi

**Cast** Nicolas Cazalé, Mohamed Majid, Malika Mesrar El Hadaoui

**Production** Ognon Pictures, Arte France Cinema, Soread 2M, Casablanca Film Production, Les Films du Passage

**Print Source** access CINEMA

**World Sales** Pyramide International



**Friday July 8th**

**Town Hall Small 21.00**

## Teenage Flicks Digital and Video Art Event



*Flux*



*Contentment*



*Daytime TV*



*Untitled (Shiela Fleming)*

*The Teenage Flicks Digital and Video Art programme is a brief survey of current digital and video art practice, with a twist. All works are under two-and-a-half minutes. This will be a lively event offering the audience a chance to see the very best of Irish video art today and by contemporary practitioners.*

### Contentment

**Blaise Drummond 2005**

A short walk in the tall grass.

### What Goes Around Comes Around

**Aideen Barry 2005**

Zoetrope films of performance actions and mechanical devices. The film is based on the current themes in Aideen's art practice explored through the notions of film documentation and experimentation.

### Implosion Explosion

**Victoria McCormack 2005**

Dynamic sound, in space, bouncing from one performer to another.

### Daytime TV

**Nicky Larkin 2005**

Sometimes, the reception isn't so good in the garden...

### Rebecca

**Breda Lynch 2005**

A modern reinterpretation of Hitchcock's classic.

### Chloe & Mia Discuss Philosophy for 143 seconds

**Austin Ivers 2005**

### City Ramblings

**Emer Gillespie 2005**

A super 8 short involving the documentation of light on film, concentrating on forgotten corners of the city. Here, Emer has turned ordinarily unnoticed city scenes into images loaded with light, adding beauty to the banal.

### Flux

**Bronwen Casson 2005**

(n.) The act of flowing; a continuous moving on or passing by, as of a flowing stream; constant succession; change.

### Film by the Sea

**Donal Foreman 2005**

Dull day, Salthill, Galway.

### Untitled

**Johnny Salmon 2005**

Artwork arising from Brian Aldiss' "Frankenstein Unbound".

### Expreel

**James Newell 2000 - 2005**

8mm experimental shoot on Aran, and a cat.

### Eager Boy Comics

**Larry Hynes 2004**

Experimental video for the band Cane141's *Eager Boy Comics*.

### Teenage Pricks

**Chris Wallis 2005**

Time lapse Super8 of the annual flowering of the opuntia cacti on the Burren.

### Untitled

**Shiela Fleming 2005**

Two short pieces concerning the ubiquity of advertising and the power of capitalism.

Friday July 8th

Town Hall Main 21.30

## Pavee Lackeen



### First Feature

Perry Ogden | Ireland | 2005

*"Pavee...explores the harsh world of children living on the margins of society"*

**P**avee Lackeen presents an uncompromising and unflinching portrait of a poverty-stricken, marginalised community living in a modern, prosperous Ireland. It tells the story of Winnie, a 10-year-old traveller girl, who lives with her mother and siblings in a trailer on the side of the road in a desolate part of Dublin. The film follows Winnie as she struggles with her identity as a young traveller in contemporary Ireland, and her family, as they struggle against faceless bureaucracy, poverty and prejudice.

The film dispels existing stereotypes, and presents an intimate portrait of a resilient and spirited young girl and her proud, dignified family.

Filmed with a cast of mostly non-professional actors, the travelling people play characters that mirror their own real life experiences. *Pavee Lackeen* manages to avoid the usual stereotypes that often feature in depictions of travellers, and explores the harsh world of children living on the margins of our society, without sentimentalising their plight.

*The director will attend; questions and answers will follow the screening.*



**Running Time** 88 mins | Colour | 35mm  
**Producer** Perry Ogden, Martina Niland  
**Script** Perry Ogden, Mark Venner  
**Cast** Winnie Maughan, Paddy Maughan, Bonnie O'Brian  
**Production** An Lár Films  
**Print Source** An Lár Films  
**World Sales** An Lár Films

Booking 091 569777

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# BUENA VISTA INTERNATIONAL (IRELAND) PRESENTS



**IN CINEMAS 15th JULY**



**IN CINEMAS 5th AUGUST**

Maeve Binchy's

*Tara Road*

**COMING SOON**

Paul Mercier's  
**STUDS**

**COMING SOON**

THE CHRONICLES OF  
**NARNIA**  
THE LION, THE WITCH AND THE WARDROBE

**COMING DECEMBER**

and wish the  
**Galway Film Fleadh success**

[www.thefilmfactoryireland.com](http://www.thefilmfactoryireland.com)

Distributed by Buena Vista  
International (Ireland)

**Friday July 8th**

**Omni 5 21.00**

## Midwinter Night's Dream



**Goran Paskaljević**  
Serbia and Montenegro | Spain | 2004

This disturbing and powerful film presents a masterful portrayal of the lives of people tainted by war in the Balkans, and of a country still struggling with its own demons.

It's set in Serbia in winter 2004, where three strangers are driven together by fate. Lazar returns home after a 10-year absence. He is a different man today: having been imprisoned for a crime and finally regained his liberty, he wants only to free himself of the past and start a new life. On his return, he finds his apartment occupied by Jasna, single mother of an autistic 12-year-old daughter, Jovana. Refugees from Bosnia, they have been squatting in Lazar's apartment for some time, ever since Jasna's husband abandoned them.

Initially Lazar wants them out, but gradually changes his mind as he develops an affection for the little girl, and subsequently for her mother too. All three bear the scars of past trauma and conflict, and live on the very margins of society, but can their developing kinship rescue them from an even more uncertain future?

**Running Time** 95 mins | Colour | 35mm  
**Producer** Goran Paskaljević, Lazar Ristovski  
**Script** Filip David, Goran Paskaljević  
**Cast** Lazar Ristovski, Jasna Zalica, Jovana Mitic  
**Production** Zepter International, Nova Film, Zillion Film, Wanda Vision  
**Print Source** Bavaria Film International  
**World Sales** Bavaria Film International

**Cinemobile 21.00**

## Fight or Flight



**Feature Documentary**

**Shane Sutton and Peter J McCarthy**  
Ireland | 2005

*Fight or Flight* is a unique story about an Irish man who suffers an unprovoked attack on a Dublin street, and about how he reacts by facing his greatest fears.

Peter McCarthy was subjected to a violent assault by a gang of youths in Dublin, which resulted in a glass bottle being thrown in his face, almost costing him an eye. The attack awakened in him a primal interest in self-defence. At the age of 32, Peter decided to travel to Thailand to learn the art of Thai boxing, one of the most aggressive of the martial arts. His aim was to climb into the ring with professionals on the Thai boxing circuit.

Peter trained in several camps in Thailand. He spent time discussing with monks his experience and the upsurge in violence in modern society. Our journey brings us from the violence in our streets to the back-street boxing gyms of Bangkok.

*Fight or Flight* explores the issues of fear and violence and how one man deals with the aftermath of a personal attack. It is a story of self-discovery and spiritual healing.

**Running Time** 90 mins | Colour | Beta  
**Producer** Peter J McCarthy, Kerry O'Neill  
**Production** Good Dog Films  
**Print Source** Good Dog Films  
**World Sales** Good Dog Films

**Omni 7 21.30**

## Lila Says

*Lila Dit Ça*



**New French Cinema**

**Ziad Doueiri | France | 2004**

*Lila Says* is a controversial and provocative film based on a best-selling French novel. It centres on young aspiring writer Chimo, who falls for Lila, the sexually liberated French girl who has moved into the mainly Arab neighbourhood. But Chimo's desire for Lila is matched by loud-mouthed Mouloud, the local gang leader. Chimo finds himself confused and antagonised by Lila's increasingly explicit provocation. Yet behind the brash exterior, Lila suffers from a home life that is dysfunctional and she carries a secret behind the bold façade that Chimo cannot guess at.

"For all its explicitness, Doueiri's film has an odd innocence, and could almost be described as a multi-cultural teenage Betty Blue. This provocative film – as much about tolerance as sexuality – certainly gets a boost from two impressive young leads, and the stylistic verve that Doueiri showed in his much-praised debut *West Beirut* are fully present here. Notable features are a richly wrought score by Nitin Sawhney, and French cinema's most sexually charged bicycle ride since *Jules et Jim*."

**Jonathan Romney,**  
**London Film Festival programme**

**Running Time** 89 mins | Colour | 35mm  
**Producer** Marina Geffer  
**Script** Ziad Doueiri  
**Cast** Vahine Giacante, Mohammed Khouas, Karim Benhadou  
**Production** Huit et Demi Productions, Zeal Srl, Passion Pictures Ltd, France 2 Cinéma, Pyramide Productions  
**Print Source** Redbus  
**World Sales** Pyramide International

**Booking 091 569777**

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# Call for Entries

## Deadline 2nd August 2005

*Application forms on [www.ifta.ie](http://www.ifta.ie)*



Awards Ceremony, Dublin, 5th November 2005  
[www.ifta.ie](http://www.ifta.ie)

Friday July 8th

Town Hall Main 23.55

## Dark Water



© Touchstone Pictures

Walter Salles | USA | 2005

*"A haunting, chilling film about a mother who goes to extreme lengths to protect her daughter"*

**A**claimed director Walter Salles (*Central Station*, *The Motorcycle Diaries*) joins forces with Academy Award-winner Jennifer Connelly in this psychological thriller, supported by a stellar cast including John C. Reilly, Tim Roth, Pete Postlethwaite as well as Dougray Scott and newcomer Ariel Gade.

Based on a film by the creators of the Japanese version of *The Ring* comes this haunting, chilling film about a young mother who goes to extreme lengths to solve a mystery and protect her daughter. Dahlia Williams (Connelly) is starting a new life; newly separated with a new job and a new apartment, she's determined to put her relationship with her estranged husband behind her and devote herself to raising her daughter, Ceci. But when the strained separation disintegrates into a bitter custody battle, her situation takes a turn for the worse. Her new apartment – dilapidated, cramped, and worn – seems to take on a life of its own. Mysterious noises, persistent leaks of dark water, and strange happenings cause her imagination to run wild, sending her on a puzzling and mystifying pursuit to find out who is behind the endless mind games. As Dahlia frantically searches for the links between the riddles, the dark water seems to close around her. But no matter what it is that's out there, she'll stop at nothing to find it.

**Running Time** 111 mins | Colour | 35mm  
**Producer** Bill Mechanic, Roy Lee, Doug Davison  
**Script** Rafael Yglesias  
**Cast** Jennifer Connelly, John C. Reilly, Tim Roth  
**Production** Touchstone Pictures  
**Print Source** Buena Vista International (Ireland)  
**World Sales** Buena Vista International

Booking 091 569777

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**Saturday July 9th**

**Town Hall Main 10.00**

## New Irish Shorts: Programme 3



*Almost Casablanca*



*The Last Temptation of Hughie and Owenie*



*Night Falls*



*Of All The Fish In The Sea*



*Death's Mailing*



*Killing the Afternoon*



*No Shoes, No Service*



*Past Pupil*



*Cinema*

### Past Pupil

A door-to-door salesman encounters a teacher who bullied him as a child. The events of past and present converge and the salesman builds up the courage to confront his tormentor and exact vengeance.

**Director** Graham Cantwell

**Producer** Clara La Combre

### Almost Casablanca

A love story told from a different perspective.

**Director** Samira Radsí

**Producer** Anne Marie Naughton

### Train

A young woman gets on a train and slowly becomes more and more irritated by the antics of the passengers around her.

**Director** Jennifer Hutton

**Producers** Lisa Hodge, Evelyn Reilly

### Death's Mailing

Boyle and Quinn are two grave-robbers plying their trade in 19th century Dublin. Boyle runs a guest house with his wife and when a sick guest dies on the premises, they recognise an opportunity to make some easy money.

**Director** Julian Hills

**Producer** Ronan McCabe

## Actors' Masterclass

**Patricia Clarkson and Campbell Scott 10.00**

## No Shoes, No Service

It's not what you wear, it's who you know.

**Director** Marc Galmoud

**Producer** Conor Slattery

## The Last Temptation of Hughie and Owenie

This film explores the youth and old age of two bachelors living in a wee old house.

Problems arise when one brother announces to the other that he is secretly courting the local spinster.

**Director** Tom P. Maguire

**Producers** Stephen Crilly, Tom P. Maguire

## Night Falls

A visual journey through a deserted city at night.

**Director** Paula Sheils

**Producers** Shane Sheils, Paula Sheils

## Morning After

A guy wakes up in bed after a night out and there is someone in the bed beside him. He tries to remember the previous night's events.

**Director** Matt Roche

**Producer** Catriona Cawley

## The Boy Who Was Dubbed

The story of a man with a disturbing medical condition: his voice is dubbed.

**Director** Patrick Freyne

**Producer** Patrick Freyne

## Parp

A woman is kept awake nightly by her husband's noisy flatulence. Tonight she gets her own back.

**Director** Barbara Deignan

**Producer** Áine Rynne

## Reggie Rules

Reggie goes for a job interview. He is at once charming and cagey, amusing and surly... and only speaks the language of Pixie Love.

**Director** Eve Rowan

**Producer** Eve Rowan

## Cinema

A man wakes in an empty cinema. Confused as to how he got there he tries to leave but the door is locked. The screen lights up and a film begins to play.

**Director** Emmet Scanlan

**Producer** Patrick Moynan

## Break 11.30 – 11.40

## Soldier

An Irish mercenary is torn between his mission and the morality of war when a child stumbles across his position in an abandoned house.

**Director** Martin Brennan

**Producer** Barry Keil

## Killing the Afternoon

A film about a group of people on a secluded beach on an overcast, windy day.

**Director** Margaret Corkery

**Producer** Margaret Corkery

## Tilly and the Teeth

Tilly Finkle has a plan to get top dollar for her baby teeth. But when you mess with the tooth fairy's business, things get complicated.

**Director** Brian Dumin

**Producer** Michael Duffy



*Soldier*



*The Boy Who Was Dubbed*



*Parp*



*Tilly and the Teeth*

## Directors' Masterclass

**Luis Mandoki** 14.00

**Saturday July 9th**

**Town Hall Main**

## New Irish Shorts: Programme 3 (continued)



*Doodling*



*Oidhreacht*



*The Unusual Inventions of Henry Cavendish*



*Valour*



*It Happened One Night*

### Of All The Fish In The Sea

A fish in a block of ice. A scientific discovery?

**Director** John McIlduff

**Producer** Brian Irvine

### It Happened One Night

What starts out to be a regular day for Harry and Tom is thrown into disarray with the arrival of an enigmatic stranger who claims to be waiting for "it".

**Director** Jonathan Shaw

**Producer** John Wallace

### Bumble's Burden

Bumble is the sidekick for a loanshark who has exploited and terrorised their community. He cannot continue with this on his conscience and resolves to rid the world of this Pontius Pilate in an act of extreme fervour and courage.

**Director** Vanessa Fielding

**Producer** John McDonnell

### Doodling

A boy draws on the condensation of a car window.

**Director** John McIlduff

**Producer** Brian Irvine



*Bumble's Burden*

### Valour

Set during the First World War, *Valour* tells the tale of Corporal Byrne, the lone survivor of a failed attack, as he recounts his actions to his commanding officer. But what he claims to have happened and what really did happen are two different stories.

**Director** John Vaughan

**Producer** John Vaughan, Ivor Carroll

### The Unusual Inventions of Henry Cavendish

A Victorian inventor builds a time machine to recover his lost love from a villainous cad.

**Director** Andrew Legge

**Producer** Katie Lincoln

### Oidhreacht

1994. A lower middle-class estate. A country on the brink of affluence. And a family speaking a strange language.

**Director** Colm Bairéad

**Producer** Greg Corcoran

## Galway Film Fair: Ireland's only film market

**Scoil an Linbh Iosa 10.00 - 16.00**

**MEDIA**  
A programme of the European Union



**Bord Scannán na hÉireann**  
The Irish Film Board

**ONIFTC**

**Saturday July 9th**

**Great Southern Hotel, Eyre Square 11.00–13.00**

**Bord Scannán na hÉireann/The Irish Film Board**

## Open Forum

**The members of the newly appointed Film Board invite you to an open forum discussion.**

The role of the Board is to develop policy and implement programmes for the Irish film industry. As part of this remit, it is our intention to have open and regular communication so that we may have the benefit of feedback from all sections of the industry.

*James Morris (Chairman), Alan Gilsonan, Tristan Orpen Lynch, Lesley McKimm,  
Margaret McCarthy MacIntyre, Kevin Moriarty, Kirsten Sheridan*



**Bord Scannán na hÉireann  
The Irish Film Board**



**GMIT**

**GALWAY-MAYO INSTITUTE OF TECHNOLOGY**  
INSTITIÚD TEICNEOLAÍOCHTA NA GAILLIMHE-MAIGH EÓ

### The Programme

The Galway Mayo Institute of Technology offers a BA in Film and Television. The aim of this recently redesigned programme is to produce graduates who are employable practitioners, equipped with the skills needed to enter the Film and Television industry, locally, nationally and internationally.

### Employment Opportunities

The Galway region is the only hub for the Film and Television industry outside the greater Dublin area and is home to many companies which have active links with the programme offered by GMIT.

Further information

John Tunney

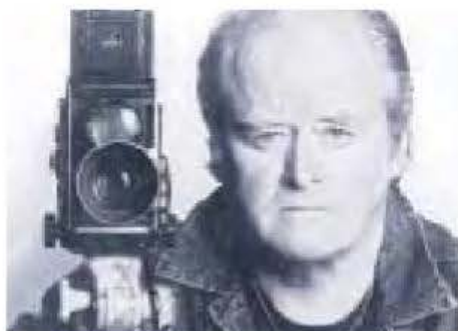
Head of School of Humanities

(091) 745418

john.tunney@gmit.ie



## Fergus Bourke – In His Own Words Concerto Chaitlín Maude



### Documentary Double Bill

Art Ó Briain | Ireland | 2005

An intimate, revealing portrait of a man widely regarded as Ireland's foremost photographer. Filmed to coincide with his major retrospective – *The Eye, Hand and Heart of Fergus Bourke* – this documentary juxtaposes Bourke's life story with many of the memorable images he has captured over 40 years of photographic work.

His subjects include Dublin street scenes in the 1960s, travellers in the 1970s, portraits in the 1980s and the Connemara landscape in the 1990s. Produced and directed by his long-time friend and admirer Art Ó Briain, this is an intimate and insightful work that reveals Bourke's relentless pursuit of the "decisive moment", the click of the shutter that captures a never to be repeated moment in time.



Aoife Nic Cormaic | Ireland | 2005

Caitlín Maude was a poet, actress and singer from Connemara who died in 1982 at the age of just 41. Her death at such a young age deprived Irish cultural life of a hugely talented and creative poet and singer. Fortunately, she left us with one recording of poetry and songs that she made for Gael Linn in 1975 as well as her poems, essays, prose and a play she wrote with the poet Michael Hartnett.

Those who have been drawn to Caitlín's work come away with an impression of her as a vibrant yet complex and enigmatic person. This documentary, produced under the Splanc! initiative for TG4 and The Arts Council, shies away from telling her story in a linear narrative style. Instead the movement form of the concerto with use of both new and archive material, visual and audio, interviews, music and poetry all come together to give the viewer a true sense of the type of woman Caitlín was, in the creative manner which she deserves.

## Russian Ark



### Alexander Sokurov Tribute

Alexander Sokurov  
Russia | Germany | 2002

Alexander Sokurov's breathtaking masterpiece is a unique journey through time and Russian history, and a ground-breaking piece of cinema.

Filmed entirely at the State Hermitage Museum in St Petersburg, *Russian Ark* recreates 300 years of history and culture, in the first ever single take, unedited, full-length feature film.

A contemporary Russian filmmaker finds himself at the museum, where he meets a cynical French diplomat from the 19th century. The men become accomplices in an extraordinary, time-travelling journey through Russia's turbulent past. Together they encounter life at the Imperial Palace, as it was through different eras, from Catherine the Great's backstage love affairs to the last Tsar's ball in the Winter Palace in 1913.

*Russian Ark* combines lavish production values, strong storytelling, digital technology and a highly personal mise-en-scène to deliver Sokurov's vision, which features 2,000 actors and extras. The film was shot in a single day and unfolds in real time: the ultimate director's cut.

**Running Time** 40 mins | Colour | Digibeta  
**Producer** Art Ó Briain  
**Script** Art Ó Briain  
**Production** Fjord Films, Eó Teilifís  
**Print Source** Eó Teilifís  
**World Sales** Eó Teilifís

**Running Time** 50 mins | Colour | Beta  
**Producer** Laura Ní Cheallaigh  
**Production** Eó Teilifís  
**Print Source** Eó Teilifís, TG4  
**World Sales** Eó Teilifís

**Running Time** 96 mins | Colour | 35mm  
**Producers** Hans-Jürgen Bubser, Andrey Deryabin, Jens Meurer, Karsten Stöter  
**Script** Anatoly Nikiforov, Alexander Sokurov  
**Cast** Sergi Dreiden, Maria Kuznetsova, Leonid Mozgovy  
**Production** Hermitage Bridge Studio, Egoli Tossell Film AG  
**Print Source** Artificial Eye  
**World Sales** Celluloid Dreams

**Saturday July 9th**

**Omni 7 11.00**

## Mongolian Ping-Pong



**Ning Hao | China | 2005**

From the Mongolian steppes comes an unexpectedly funny and colourful film, with clever twists and turns that leave the viewer hungry for more.

When young boy Bilike finds a ping-pong ball floating in the nearby creek, it sets off a series of adventures for him, his family and his friends.

Bilike has never seen a ping-pong ball before. He and his family live without electricity and running water in a solitary tent among the vast steppe grasslands. But life in the middle of nowhere is more exciting for a young boy than one would imagine. The mystery of the small white ball leads to questions about the world for Bilike and his friends Erguotou and Dawa, as well as to plenty of innocent mischief.

Bilike's grandmother says the ball is a glowing pearl sent by the gods, but the boys soon become sceptical after waiting all night for the ball to light up. The boys decide to trek to the faraway monastery to consult the wise lamas, but even the region's most knowledgeable inhabitants are stumped.

Soon after, when the boys are watching television for the first time, they hear their prize described as "the national ball of China". Determined to return the ball to the nation, they set off for Beijing, where even more adventure and trouble await.

**Running Time** 102 min | Colour | 35mm  
**Producer** Lu Bin, He Bu  
**Script** Gao Janguo, Xing Aina, Ning Hao  
**Cast** Dawa, Geliban, Hurichabilike  
**Production** Kunlun Brother Film & TV Productions, Beijing HOP Culture Co.  
**Print Source** Bavaria Film International  
**World Sales** Bavaria Film International

**Cinemobile 12.30**

## Coach



**Feature Documentary**

**Liam McGrath  
Ireland | Germany | 2004**

A powerful, real life drama about those who dare to dream the American dream, and the brutal reality of those struggling to achieve it.

Sporting excellence at school is the only way out of the ghetto for many under-educated, lower-class American kids. And the coach's role as mentor can make all the difference between success and failure.

Ireland's leading documentary director Liam McGrath (*Southpaw*) charts the extreme highs and lows of a High School sporting season in New York, focusing on two schools, three coaches and their teams.

Martin Jacobson, or Coach Jake, is eloquent and charismatic, and he lives for the game of soccer. But Jake is facing into a new season with deteriorating health, as his hepatitis, contracted when he was a heroin addict, gets worse. Despite this, Jake appears more concerned with his new batch of youngsters, in particular immigrant kids from Ghana, Jamaica and Peru.

Coach Larry Major must care for his young son while trying to teach and to break in a new basketball coach. But keeping the kids out of trouble is a far bigger battle.

While coach Larry is a quiet, reflective figure of authority, coach Todd Myles is a hot headed, aggressive man who believes his students need to be harassed into any kind of achievement.

**Running Time** 54 mins | Colour | Beta  
**Producer** Trisha Canning  
**Script** Tom Humphries  
**Cast** Martin Jacobson, Todd Myles, Larry Major  
**Production** Motive TV, zero film GmbH  
**Print Source** Motive TV  
**World Sales** AIG Media

**Omni 7 14.00**

## Dalecarlians



**First Feature**

**Maria Blom | Sweden | 2004**

Director Maria Blom makes a mature, assured debut as a filmmaker with dark comedy *Dalecarlians*, set during a family birthday party. Turning on its head the cliché of people unburdening themselves emotionally during a drink-fuelled get-together, Blom makes the film both funny and disturbingly tragic.

Dalarna, north of Stockholm, is famous for its landscape and is a popular tourist destination. The residents are called Dalecarlians. Stubborn and self-centred, they consider their county the heart of Sweden.

Mia, the youngest of three sisters, moved away from Dalarna 15 years ago and is now a fast-living Stockholm single. Her father Calle is turning 70 so Mia reluctantly drives back to her home town to take part in the celebrations.

Mia's eldest sister Eivor is married with children. She has a big heart but the years have made her cynical. The other sister, Gunilla, is recently divorced; she's just back from a trip to Bali and can't stop talking about the great sex she had there.

When Mia arrives, father Calle announces he is willing a nearby piece of land to her. As his birthday party begins, anger and jealousy, fuelled by booze, rise to the surface. By the following morning, all their lives will have changed forever.

**Gunnar Rehlin, Variety**

**Running Time** 98 mins | Colour | 35mm  
**Producer** Lars Jönsson  
**Script** Maria Blom  
**Cast** Sofia Helin, Kaja Ernst, Ann Petren  
**Production** Memphis Film  
**Print Source** Swedish Film Institute  
**World Sales** Trust Film Sales

**Booking 091 569777**

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**Saturday July 9th**

**Cinemobile 14.30**

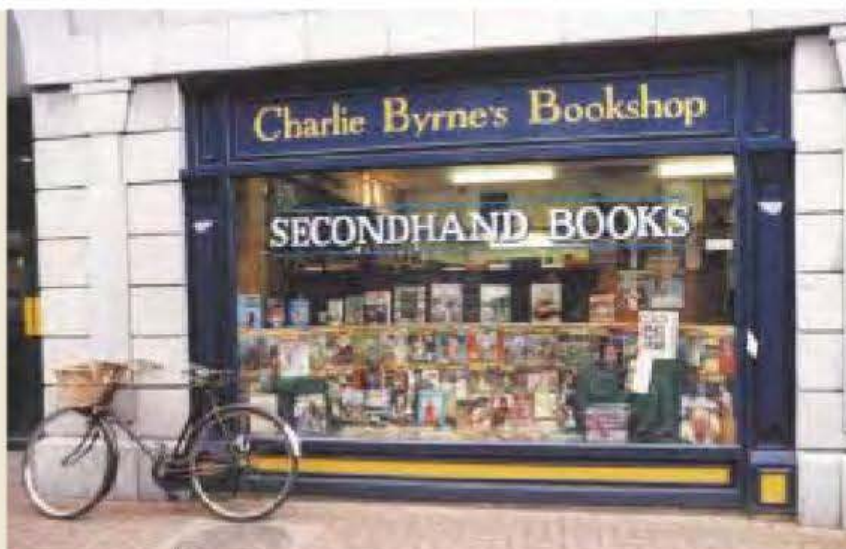
## Live Script Reading: Walter Macken's *Rain on the Wind*



**T**he Irish Playwrights & Screenwriters Guild presents its first public script reading, in conjunction with Gaelmedia Productions, at the Galway Film Fleadh. Public script readings are a common occurrence in the industry in the US and Canada. They are conducted regularly in the UK by The Script Factory, but are a rare occurrence in Ireland. This is the first of a number of readings planned by the Guild over the course of the next year. If it is well received we hope to make it a regular occurrence at the Fleadh.

Script readings offer benefits for all involved, while at the same time providing entertainment for the audience, and perhaps opening their eyes to the sometimes overlooked contribution of the screenwriter to the filmmaking process. For directors, producers and writers, it is an opportunity to "test drive" the story with the dramatic interaction and interpretations of director and actors. The knowledge gained from this can be used to tweak and refine the dramatic telling of the story. It also gives us a chance to see how you, the audience, react to our telling of the story and to get some of your feedback, since ultimately you will determine the success or failure of our venture. For the actors involved it is an opportunity to showcase their talent, and perhaps be seen by other people looking to cast films here at the Fleadh.

Walter Macken is a much loved Galway writer, and that made his *Rain on the Wind* a good choice for the Film Fleadh. Also, Gaelmedia Productions is a Galway based company, while both director Robert Quinn and writer Greg Ó Braonáin have strong Galway connections. The original script is in Irish but an English language version also exists. This reading will be in English so it is as accessible to as many people as possible. The writer has prepared a somewhat abridged version of the script, designed to be read publicly for this event. We hope you enjoy the event and look forward to hearing your reaction afterwards.



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Saturday July 9th

Town Hall Main 14.00

## City of Ghosts



An Afternoon with Matt Dillon (see also page 71)

Matt Dillon | USA | 2002

*"Dillon relates an urgency and passion behind the camera"*

**C**ity of Ghosts reveals a Cambodia devastated by war and still recovering slowly from the rampant poverty wrought by the Khmer Rouge communists. Long-sought freedom has only transformed the country into an outpost for international criminals. Longtime actor, first-time director Matt Dillon relates an urgency and passion behind the camera, intent on telling us one story while showing us another.

On the surface is a simple crime caper centering on Jimmy, a reluctant insurance swindler played by Dillon. After the exposure of an insurance scam perpetrated by Jimmy at the behest of a businessman named Marvin (James Caan), Jimmy races off to Cambodia to track down Marvin. In sticky, steamy Cambodia, Jimmy is ferried around by Sok, a helpful bicycle taxi driver played by Kem Sereyuth and meets up with Casper (Stellan Skarsgard), a colleague who wants revenge against Marvin. Things get more complicated when Jimmy's passport is stolen and he begins to fall in love with Sophie (Natascha McElhone).

Phil Villarreal, Arizona Daily Star

The director will attend; questions and answers will follow the screening.

**Running Time** 116mins | Colour | 35mm  
**Producer** Willi Bär, Michael Cerenzie  
**Script** Matt Dillon, Barry Gifford  
**Cast** Matt Dillon, James Caan, Natascha McElhone, Gérard Depardieu  
**Production** Banyan Tree, Eternity Pictures, Kintop Pictures, Living Films, Mainline Pictures, Sud-Est Productions, United Artists  
**World Sales** MGM

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Saturday July 9th

Town Hall Main 16.00

## Public Interview: Matt Dillon



**B**orn in New Rochelle, New York in 1964, Matt Dillon began his acting career in elementary school and at the age of 14 was chanced upon by Warner Brothers talent scouts while wandering in the halls of his high school. This accidental meeting was to be the start of a long and illustrious career for the 17-year-old Dillon, landing him his first film role. Although originally establishing himself as a teen idol, winning parts based on his heart-throb good looks, he soon made the transition from pubescent star to adult actor, based on his versatile and adept performances in a wide range of roles.

Matt Dillon's first film role was in Jonathan Kaplan's teenage drama, *Over the Edge* (1979). This part launched his career, but it also led to him being typecast as a "troubled youth" in other similar teen films such as *My Bodyguard* (1980) and *Little Darlings* (1980). However, these roles cemented his presence firmly in the public's consciousness and he proved his worth as an actor in the adaptation of the SE Hinton novel, *The Outsiders* (1983). In this film, Dillon was part of a stellar young cast including Tom Cruise, Patrick Swayze and Emilio Estevez. By the mid 1980s, Dillon was looking to move beyond the teen market and take on more challenging roles. His chance came with his stark and uncompromising portrayal of a junkie trying to come clean in Gus Van Sant's *Drugstore Cowboy* (1989). His nuanced performance came as a shock to many who had written him off from the beginning as "a one trick pony", but critics and audiences alike were won over by Dillon's gritty performance, which won him an Independent Spirit Award for Best Male Lead in 1990. This film established Matt Dillon as an adult performer; he had made the transition from teen star to credible actor. He has worked with a broad range of Hollywood stars, such as Kevin Kline in *In And Out* (1997), Nicole Kidman in the black comedy *To Die For* (1998) and Cameron Diaz and Ben Stiller in the hit comedy *There's Something About Mary* (1998). In 2002, Matt Dillon turned in yet another direction when he wrote, directed and starred in *City of Ghosts*, a thriller about a young man under suspicion of insurance fraud, shot on location in Cambodia.

Matt Dillon's career, spanning three decades, has seen him play a variety of roles, from a teen bully (*My Bodyguard*) to an ambitious psychopath (*A Kiss Before Dying*) proving himself as one of today's most talented and sought after actors, breaking the mould into which he was first cast as a young teen idol and emerging as a credible and well-respected actor.

*The public interview is hosted by Myles Dungan, presenter of Rattlebag on RTÉ Radio 1.*

RTÉ RADIO 1

Omni 5 15:00

# The Italian

Italianetz



New Russian Cinema | First Feature

Andrei Kravchuk | Russia | 2005

In this uncompromising and impressive Russian drama, six-year-old ragamuffin Vanya must choose between adoption by a foreign family or running away to find the mother who abandoned him. Briskly helmed by feature debutant Andrei Kravchuk, it depicts the hard life of a Russian children's home with stark realism, evolving smoothly into a taut adventure.

Vanya earns the nickname "The Italian" from the other kids when an affluent couple from Italy offer to buy him from the orphanage run by avaricious Madam and her thuggish consort Gregori. Since the older kids must resort to stealing and prostitution to survive, Vanya can see that staying at the home isn't an option. He sets off on foot and then by train to find his natural mother, pursued by Madam and Gregori, braving corrupt authorities and other dangers.

Leslie Felperin, *Variety*

**Running Time** 99 mins | Colour | 35mm  
**Producer** Andrei Zensalov, Olga Agrefenina  
**Script** Andrei Romanov  
**Cast** Kolya Spiridonov, Maria Kuznetsova, Nikolai Reutov  
**Production** Lenfilm, Tulos-cinema  
**Print Source** Lenfilm  
**World Sales** Lenfilm

Omni 7 16:30

# La Règle Du Jeu



Classic French Season

Jean Renoir | France | 1939

*La Règle du Jeu* is Jean Renoir's best-known film and in surveys of critical opinion routinely competes with Orson Welles's *Citizen Kane* for the title of best film ever made. It is Renoir's last French film before his wartime exile in Hollywood and represents the culmination of the working methods he developed in the course of the 1930s.

Based in part on literary and operatic precedents, it tells an upstairs-downstairs story of sexual and emotional intrigue among the aristocracy and upper bourgeoisie and their servants. Set for the most part during a hunting party and ball at the country estate of the Marquis de la Chesnaye, the central parallel plots concern the conflicts between rival lovers and would-be lovers of the Marquis' wife and her chambermaid. If there is a central character it is probably Octave, played by Renoir himself, an impoverished failed musician who acts as fixer and go-between for his aristocratic friends before himself becoming embroiled in the intrigue, with tragic and unexpected results. Renoir impressively orchestrates a large ensemble cast in an extended game of partner-swapping whose suave cynicism is underlain by volatility and violence.

**Running Time** 110 mins | Black & White | 35mm  
**Producer** Claude Renoir  
**Script** Jean Renoir, Carl Koch  
**Cast** Marcel Dalio, Nora Gregor, Jean Renoir  
**Production** La Nouvelle Édition Française  
**Print Source** Contemporary Films  
**World Sales** Les Grands Films Classiques

Omni 5 17:00

# Schizo



New Russian Cinema | First Feature

Guka Omarova | Kazakhstan | Russia | France | Germany | 2004

*Schizo* is a drama that shines a light on the harsh world of prize fighting but that celebrates the nobility of life, even in the most desperate of circumstances.

Mustafa, nicknamed Schizo, is a 15-year-old who is charged with finding boxers for illegal prize fights by his mother's boyfriend. But his life is turned on its head when one of his fighters is killed during a fight. Schizo pledges to support the fighter's wife, but things become complicated when Schizo falls in love with her.

A powerful narrative exploring the bleak and brutal world of amateur boxing in Kazakhstan, *Schizo* chronicles the harshness of poverty but also revels in the poetry that life can produce.

**Running Time** 86 mins | Colour | 35mm  
**Producer** Sergei Bodrov, Sergey Selyanov, Sergey Azimov  
**Script** Sergei Bodrov, Guka Omarova  
**Cast** Olzhas Nusupbaev, Eduard Tabyshev, Olga Landina  
**Production** Studio "Kazakhfilm", CTB Film Company, Kinofabrika, Les Petites Lumières  
**Print Source** Intercinema Art Agency  
**World Sales** Intercinema Art Agency

**Saturday July 9th**

**Town Hall Main 18.00**

## The Sun



### Alexander Sokurov Tribute

**Alexander Sokurov | Russia | Italy | France | Switzerland | 2004**

**A**fter portraying Hitler in *Moloch*, and Lenin in *Taurus*, in his latest film Alexander Sokurov turns his attentions to another historical figure – Japanese Emperor Hirohito – who takes a retrospective look at his own life.

It's Japan in the summer of 1945. On 15 August, millions of Japanese hear the voice of their emperor for the first time. In his address to the nation, he commands his army and his people to cease all fighting. With his appeal, the Emperor saves the lives of millions of Japanese who were prepared to fight to the death for their emperor and country; it also saves the lives of thousands of Americans and Chinese, Britons and Russians.

Commander-in-chief of the American occupying forces General Douglas MacArthur advises his own president not to declare Hirohito a war criminal. This film tells the story of the meetings between these two men. In his memoirs, MacArthur wrote that the Emperor was prepared to accept responsibility for the actions of his government and his army, although he was well aware that the consequences could be trial and death. Hirohito makes a speech in public in which he renounces his divine descent, becoming instead a "symbol of the state and the unity of the people".

Sokurov's film takes a similar stance. It doesn't see Hirohito first and foremost as the 124th descendant of the sun goddess Amaterasu, but as a human being, deeply affected by the tragedy that besets his country.

### Berlin Film Festival programme

**Running Time** 110mins | Colour | 35mm  
**Producers** Igor Kalenov, Andrey Sigle, Marco Mueller  
**Script** Yuri Arabov  
**Cast** Issey Ogata, Robert Dawson, Kaori Momoi  
**Production** Nikola-Film, Proline-Film, Downtown Pictures, MACT Prods., Riforma Film Production  
**Print Source** The Works  
**World Sales** The Works

Booking 091 569777

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**Saturday July 9th**

**Cinemobile 17.00**

## Left of the Dial



**Feature Documentary**

**Patrick Farrelly and Kate O'Callaghan  
USA | 2004**

*Left of the Dial* tells the inside story of the launch in March 2004 of Air America Radio. The new progressive network went on air with a pugnacious line-up of unabashedly liberal hosts including Al Franken, Janeane Garofalo, Chuck D and Randi Rhodes. With AM stations leased in some major US cities, it was attempting to go head-to-head with the powerful, conservative voices who have dominated American talk radio for many years: the likes of Rush Limbaugh, Bill O'Reilly, Michael Savage and Sean Hannity.

But less than a month after launch, the network began to implode amid allegations of financial impropriety and mismanagement. This film documents the desperate efforts of staff and management to keep Air America alive in the midst of one of the most divisive election years in memory. As the network stumbles from one crisis to another the mostly inexperienced radio show hosts and their staff try to master a new medium.

Fast-paced, humorous and dramatic, *Left of the Dial* is a story about how individual hopes and beliefs collide with the reality of such an ambitious undertaking. It's also the story of the betrayal of an idealistic group of people who came together to bring about real change in the US.

*The director will attend the screening.*

**Running Time** 96 mins | Colour | Beta  
**Producer** Patrick Farrelly, Kate O'Callaghan  
**Production** Sell The Horse Productions  
**Print Source** Sell The Horse Productions  
**World Sales** HBO

**Cinemobile 19.00**

## Starfish



**New Irish Cinema**

**Stephen Kane | Ireland | 2004**

Ella and Jack are a young hip couple in modern Dublin. Ella is a waitress in a fashionable café. Jack is a recently unemployed software engineer.

Stanley is one of Ella's regular customers in the café. He frequently sits alone in front of the fish tank, writing his science fiction novels. His subject is the starfish in the tank. As Stanley writes his novel, we see it played out by the main character, Janet, in a black and white B-movie style.

As Jack and Ella's relationship becomes strained, they begin to go in separate directions. She develops a vocation for religion, followed by a compulsion for shoplifting, while Jack retreats further into himself and his search for a career. Stanley isn't having the best of times either. His novel doesn't meet a warm reception at the publishers.

One night Ella decides to steal the starfish from the café fish tank, triggering a chain of events that sees all three misfits head off to Cork, starfish in hand, intent on releasing them into a non-nuclear sea.

**Running Time** 81 mins | Colour | Beta  
**Producer** Victoria Parks  
**Script** Stephen Kane  
**Cast** Mark Huberman, Pat McGrath, Ailish Symons, Alan Smyth  
**Production** New Starfish Enterprise  
**Print Source** New Starfish Enterprise  
**World Sales** New Starfish Enterprise

**Omni 7 20.00**

## The Overture



**Itthi-Sunthorn Wichailak  
Thailand | 2004**

Filled with exhilarating musical performances and set against the backdrop of sweeping historical change in early 1900's Siam (now Thailand), *The Overture* follows the life of gifted "ranad" (wooden xylophone) virtuoso Sorn. It follows his journey from humble beginnings in rural Siam to court musician in the palace of King Rama VI. It culminates in his passionate struggle to preserve the country's musical heritage, battling the sweeping cultural reforms that threatened it during World War II.

The story is based on the life of Thailand's master musician Luang Pradit Phairao. A well crafted film with a vibrant musical score, *The Overture* heralds a new era in Thai filmmaking.

**Running Time** 104 mins | Colour | 35mm  
**Producer** Itthi-Sunthorn Wichailak, Pisamai Laodara  
**Script** Dokkamol Sattatip, Peerarak Saksiri, Itthi-Sunthorn Wichailak  
**Cast** Anuchit Saphanphong, Adul Dulyarat, Arratee Tanmahapran  
**Production** Sahamongkol Films  
**Print Source** Fortissimo Films  
**World Sales** Fortissimo Films

Saturday July 9th

Town Hall Main 20.30

## Innocent Voices (*Voces Inocentes*)



### Directors' Masterclass

Luis Mandoki | Mexico | 2004

*"A resounding celebration of the small acts of resistance performed by ordinary citizens, no matter what their age"*

Luis Mandoki began his career in Mexico and became a major Hollywood director following his acclaimed *Gaby - A True Story*. He brings that professional, glossy touch to *Innocent Voices*, while defiantly returning to his gritty, political filmmaking roots. This is an unflinching look at the shattering effects of war on children. Yet it is also an unforgettable coming of age story, in which one young boy manages to keep his spirit alive in the midst of terrible conflict.

Weakened by two years of fighting, the army of El Salvador has been forced to replenish its ranks with the nation's young sons. Eleven-year-old Chava watches as his friends are taken from the town, but his feelings of powerlessness are altered one day when his Uncle Beto visits. Beto gradually fills the boy with hope and a desire to fight against the odds.

*Innocent Voices* treats an important and rarely explored subject – war recounted from a child's perspective – with an adept lyricism. In the end, *Innocent Voices* is a resounding celebration of the small acts of resistance performed by ordinary citizens, no matter what their age.

Michèle Maheux, Toronto Film Festival programme

The director will attend; questions and answers will follow the screening.

**Running Time** 120 mins | Colour | 35mm

**Producer** Lawrence Bender, Luis Mandoki, Alejandro Soberon Kuri

**Script** Oscar Torres, Luis Mandoki

**Cast** Leonor Varela, Carlos Padilla, Ofelia Medina

**Production** Altravista Films, Lawrence Bender Productions, Muvi Films, Organización Santo Domingo

**Print Source** Content Films

**World Sales** Lions Gate Films

Booking 091 569777

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Image from 'Peril on Akryls', a 70mm ride film currently showing at Futuroscope, Poitiers



Image from the trailer for 'Baadasssss!' released by the British Film Institute on 10 June

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**Saturday July 9th**

**Cinemobile 21.00**

## Bull Trouble



**Feature Documentary**

**Marion McKeone | USA | 2005**

*Bull Trouble* is a sports documentary unlike any other. It follows three cowboys and one Indian on an adrenaline-charged quest to win the biggest prize in the most dangerous sport on earth. But it's also a love song to a way of life that is facing the challenge of big money and corporate sponsorship.

Bull-riding is the fastest growing spectator sport in the US. This film traces its raucous history, documents a year on the professional circuit and finds out what it really feels like to lose a million dollars in eight seconds. It follows the riders as they compete in 29 events culminating in the final showdown in Las Vegas for the Professional Bull Riders' World Championship.

Allowed unprecedented access to the riders and the arenas, *Bull Trouble* offers a glimpse at the extraordinary mixture of courage, recklessness and devil-may-care attitude that makes up the 21st century cowboy. It's a harrowing, occasionally hilarious and utterly compelling story with a soundtrack that would make the toughest cowboy cry.

**Running Time** 75 mins | Colour | Beta  
**Producer** Marion McKeone, George Moffly, Trevor Bowen  
**Production** BAM Productions, Piranha Pictures  
**Print Source** BAM Productions  
**World Sales** BAM Productions

**Omni 5 21.00**

## Mean Streets



**Martin Scorsese | USA | 1973**

The definitive New York movie, and one of the few to successfully integrate rock music into the structure of film: watch Keitel walking to the sound of the Ronettes, or De Niro dancing solo in the street to "Mickey's Monkey". *Mean Streets* is also pure Italian-American. Charlie (Keitel), a punk on the fringes of "respectable" organised crime, ponders his adolescent confusions and loyalties. Beneath the swagger, he's embarrassed by his work, his religion, and by women and his friends, particularly Johnny Boy (De Niro) who owes everyone money. Scorsese directs with a breathless, head-on energy that infuses the performances, the sharp fast talk, the noises, neon and violence with a charge of adrenalin. One of the best American films of the decade.

**Time Out Film Guide 13**

**Running Time** 110 mins | Colour | 35mm  
**Producer** Jonathan Taplin, Martin Scorsese  
**Script** Martin Scorsese, Mardik Martin  
**Cast** Robert De Niro, Harvey Keitel, David Proval  
**Production** Taplin-Perry-Scorsese Productions  
**Print Source** Blue Dolphin Film & Video  
**World Sales** Warner Bros

**Town Hall Main 23.30**

## Boy Eats Girl



**New Irish Cinema**

**Stephen Bradley | Ireland | 2005**

*Boy Eats Girl* is a zombie comedy about a teenage date that goes disastrously wrong, starring pop diva Samantha Mumba and rising UK star Colin Leon (*Alexander, Cutting It*).

The night Nathan (Leon) chooses to tell Jessica (Mumba) that he's in love with her is the night he dies. Fortunately, through the ancient power of voodoo, his mother brings him back from the dead. But he's not the same: he can't feel pain, he has no pulse and he has an overwhelming desire to eat human flesh. One careless bite in a fight with the school bully and he spreads the infection. The town is soon terrorised by teenage flesh-eaters and Nathan is the only one who can save Jessica and the rest of his friends before he himself turns against them.

In *Boy Eats Girl*, the horror of school takes on a whole new meaning. Forget about the threat of the classroom bully, the anxiety of the rugby field or the dread of being spurned by the girl you fancy; when your schoolmates develop a taste for human flesh it pays to know who your friends are, and what they've been eating.

*The director will attend this screening.*

**Running Time** 81 mins | Colour | 35mm  
**Producer** Ed Guiney, Andrew Lowe  
**Script** Derek Landy  
**Cast** Samantha Mumba, David Leon, Deirdre O'Kane  
**Production** Element Films  
**Print Source** Element Films  
**World Sales** Odyssey Entertainment

**Booking 091 569777**

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**Sunday July 10th**

**Town Hall Main 8.45**

## New Irish Short Documentaries\*

\*One ticket permits entry to **New Irish Short Documentaries** and **New Irish Short Animation**



*Capoeira*



*Dominoes*



*Lost Without You*



*Under*

### Ábalta

Tired of waiting for Department of Education funding, a group of parents with autistic children design and establish a school to cater for their needs.

**Director** Ábalta School

**Producer** Galway Film Centre

### God Blows My Mind

A group of young American evangelical Christians take to the streets of Dublin to spread the word of God...with mixed results.

**Directors** Liam Nolan, Ross Whitaker

**Producer** Liam Nolan, Ross Whitaker

### Capoeira

A glimpse into the experience of Brazil's most energetic and misunderstood art form.

**Director** Jane Clancy

**Producer** Jane Clancy

### Céad Míle Fáilte

A documentary challenging some common misconceptions surrounding the lives of asylum seekers.

**Director** Bob Hennigan

**Producer** Michelle Kelly



*Old Hands*

### Old Hands

For small-boat fishermen like Willie Bowling life is getting harder. This documentary looks at the difficulties facing these fishermen.

**Director** Sorcha Hamilton

**Producers** Mary Rose Doorly,  
Vanessa Gildea

### The Potters

When the Shannon Community Workshop was founded in 1968, it was established solely for people with disabilities. Now through the integration of able-bodied people, they work side by side in a close-knit, family-type environment producing high-quality pottery.

**Director** Shannon Community Workshop

**Producer** Galway Film Centre

### Hands of Time

The story of the construction of a Cinema/Ballroom/Theatre in Scariff, Co. Clare during the 1940s and its effects on the community.

**Director** William Loughnane

**Producer** William Loughnane



*Céad Míle Fáilte*

### Island

On November 9th 1935, twenty migrant potato pickers returning from Scotland sailed from Burtonport to Arranmore Island off Donegal. The boat capsized in the open Atlantic. Nineteen drowned.

Only one man survived.

**Director** Michael Carolan

**Producer** Michael Carolan

### Break Away

A documentary dealing with landmine victims injured during the Serbia/Kosovo conflict in 1999. These hidden landmines continue to kill and maim today.

**Director** Colm Quinn,  
Liam Ó Cathasaigh

**Producer** Colm Quinn,  
Liam Ó Cathasaigh

### One Identity

A look at intercultural relations in the old Galway community of Ballybane.

**Director** Ballybane Intercultural Group

**Producer** Galway Film Centre



*Idir Dhá Shaol*



*Hands of Time*



*The Potters*



*One Identity*



*Ábalta*



*Island*

## Dominoes

An audio-visual journey through New York - a city struggling to find its role in a post-9/11 world.

**Director** Vincent O'Callaghan

**Director** Otto Schlindwein

## Under

A bag lady on the platform of an underground subway obsessively scrubs the ground at her feet, as life carries on all around her.

**Director** Donal Foreman

**Producer** Donal Foreman

## Lost Without You

An elderly couple, George and Carol, met when they were 19 and 17...and stayed together.

**Director** Anne O'Connor

**Producer** Anne O'Connor

## Idir Dhá Shaol

The story of Willie Walsh, documenting his forced emigration from Connemara at the age of sixteen, his early life in London, his descent into alcoholism, his subsequent homelessness and, eventually, his recovery.

**Director** John Mallon

**Producer** David D'Arcy



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cinemobile



**Sunday July 10th**

**Town Hall Main 12.30**

## New Irish Short Animation\*

\*One ticket permits entry to **New Irish Short Documentaries** and **New Irish Short Animation**



*Cúilín Dualach*



*Castle in the Sty*



*The Fly Messiah*



*Gran*



*Hermit*



*Lost Me*



*Dismantle The Sun*



*Monster in My Tummy*



*When There Was A Time Warp*

### Cúilín Dualach

Born with his head on backwards, Cúilín Dualach has a hard life. Shunned by his father and mocked by the neighbours, Cúilín's only support comes from his loving mother. But one day he discovers he can do something better than anyone else.

**Director** Nora Twomey

**Producer** Ross Murray, Seán Ó Cualáin

### Barbershop

A business man, a builder and a elderly man get a trim and a shave in a rather unusual and musical barbershop.

**Director** Michael O'Sullivan

**Producer** Boulder Media Ltd

### Not There Yet

A journey through the Irish transport system.

**Director** Jason Tammemagi

**Producer** Gerard O'Rourke

### Hermit

A stop-motion musical about a crab that fears the outside world. But deep inside lurks a burning desire to cast off his inhibitions and sing out. All he needs is a little push!

**Director** Bob Scott

**Producer** Angela Poschet

### When There Was A Time Warp

The cult characters return. This time Roobarb and Custard ponder time travel.

**Director** Jason Tammemagi

**Producer** Gerard O'Rourke

### The Fly Messiah

Not every story made it into the bible.

**Director** Jason Tammemagi

**Producer** Gerard O'Rourke

### Dismantle The Sun

An old woman in her twilight years reminisces about her life and the love she shared with her husband.

**Director** Paul McMahon

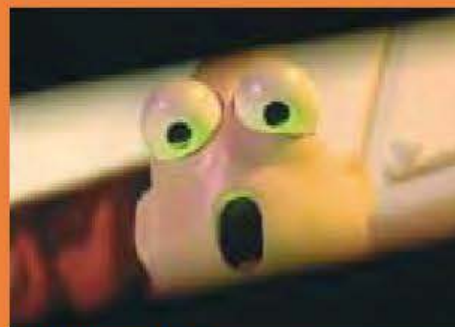
**Producer** Paul McMahon



*A Twisted Tale*



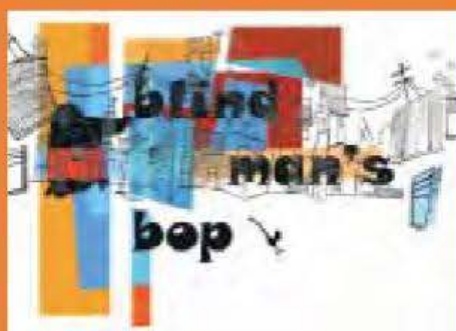
*The Apocalypse Kids*



*The Unwanted Gift*



*Procrastination*



*Blind Man's Bop*



*What have the Brits ever done for us??*

## Dead American

The story of a gang member who kills a shopkeeper, does some drugs and kills himself...but then his soul wakes up.

**Director** Anthony Ross

**Producer** Anthony Ross

## Lost Me

A robot takes a dog for a walk, ponders the acoustics of nature and goes for a swim.

**Director** Niall Moran, Rowan O'Brien, Darragh Mason

**Producer** Niall Moran, Rowan O'Brien, Darragh Mason

## Castle in the Sty

A swill-billy pig wants to leave the country life to become a dancer in the city. Despite pessimism from his siblings he's determined to make it big.

**Director** Johnny Schumann

**Producer** National Film School, IADT

## A Twisted Tale

The effects of war seen through the eyes of a child.

**Director** David O'Brien

**Producer** National Film School, IADT

## Procrastination

A 3rd year animation student is unable to work...despite a looming deadline.

**Director** James Murphy

**Producer** James Murphy

## Gran

A boy and his grandmother find their prayers in the local church disrupted by an elusive bird.

**Director** Robbie Byrne

**Producer** Robbie Byrne

## The Apocalypse Kids

The children of the four horsemen of the apocalypse are reluctantly left in charge while their parents are away.

**Director** Nathan Stockman

**Producer** National Film School, IADT

## The Unwanted Gift

Bob sees an advert for Soul Credit, a mysterious debt company. They promise him a free gift. He applies, with unforeseen consequences...

**Director** Jacyntha Cadwell

**Producer** Jacyntha Cadwell

## Monster In My Tummy

A young man indulges in a suspicious late night snack, and awakes to find that he's bitten off more than he can chew.

**Director** Padraig Mannion

**Producer** Padraig Mannion

## Blind Man's Bop

When the jazz stylings of a blind man and his pet frog begin to draw a crowd in a downtown club, a jealous local piano player seeks to sabotage their performance.

**Director** Rory Byrne

**Producer** Rory Byrne

## What have the Brits ever done for us??

A humorous look at British-Irish relations.

**Director** Aidan O'Donovan, Colm Tobin, Kevin Nolan

**Producer** Aidan O'Donovan, Colm Tobin, Kevin Nolan

# An Domhnach in Éirinn | John of God

Documentary Double Bill



An Domhnach in Éirinn



John of God

Pat Collins | Éamon Little  
Adrian McCarthy | Conor Hammond  
Ireland | 2005

## An Domhnach in Éirinn

*An Domhnach in Éirinn* (Sundays in Ireland) comprises four individual films from four different directors. Largely visual essays on the Irish Sunday as lived in the four provinces, each one focuses on events that are synonymous with the day of rest, its religious practices and recreational pursuits.

Running Time: 46mins | Colour | Beta  
Producer: Pat Collins  
Production: Harvest Films  
Print Source: Harvest Films  
World Sales: TG4

Fergus Tighe | Ireland | 2005

## John of God – Spirit Doctor of Brazil

Joao de Deus or John of God is a Brazilian healer who claims to work with spirits from the other side. His fame has spread through the internet and he is now visited by hordes of hopeful people from all around the world.

Fergus Tighe's documentary follows a number of Irish people as they travel to Brazil seeking help with their problems.

The Irish visitors report varying degrees of success with their medical conditions. However they are unanimous in saying that their trip to see Joao has had an impact on their spiritual lives.

Running Time: 52 mins | Colour | Beta  
Producer: Maggie O'Kane, Fergus Tighe  
Script: Fergus Tighe  
Production: Guardian Films  
Print Source: Fergus Tighe  
World Sales: Journeyman



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f: + 353 (0) 1 214 4700  
www.iadt.ie  
e-mail: admissions@iadt.ie

Sunday July 10th

Omni 5 12.00

## La Petite Chartreuse



New French Cinema

Jean-Pierre Denis | France | 2005

**Running Time:** 90 mins | Colour | 35mm  
**Producer:** Catherine Dussart  
**Script:** Jean-Pierre Denis, Yvon Rouve  
(from the novel by Pierre Péju)  
**Cast:** Olivier Gourmet, Marie-Josée Croze,  
Bertille Noël-Bruneau  
**Production:** CDF, Rhône-Alpes Cinéma, France2, Cinéma  
**Print Source:** Pyramide International  
**World Sales:** Pyramide International



*La Petite Chartreuse* is a beautifully handled drama about love and learning from Jean-Pierre Denis. Etienne Vollard is a recovering alcoholic and bookstore owner in a town in the French Alps. Due to an incurable condition he has an outstanding memory and can't forget a single word he has read. He's also a loner with two passions in life: literature and mountains. But one day his routine is brutally interrupted when he accidentally runs over eight-year-old Eva, who goes into a coma. Vollard finds himself caught between Eva and her mother Pascale, a young aspiring actress who is unable to cope with her responsibilities, and who struggles to deal with her daughter's condition.

Vollard becomes story-teller and surrogate father to Eva, after the doctors say she may yet be roused by the sound of human voices. Gradually Vollard begins to forget his past demons and embraces his new role as Prince Charming to the child and her mother.

Sunday July 10th

Cinemobile 12.00

## Stella Artois Pitching Award

***The Galway Film Fleadh is pleased to introduce this exciting and innovative event for 2005.***



There are so often many degrees of separation between the creator of an idea, script or film, and the audience that will eventually sit watching it in a cinema, on DVD, or TV. Producers, script editors, lawyers, agents, commissioners, funders, sales agents, distributors, broadcasters, publicists, reviewers and exhibitors all facilitate a long and arduous journey from script to screen. The Fleadh cannot perform miracles, but for a short period we try to reduce that gap to a more manageable scale. With that in mind screenwriters were invited to submit a one-page story idea for the screen. Five successful projects have now been selected, and the screenwriters will present their ideas in front of an industry panel and public audience at this event. Pitches and panel feedback regarding the projects is expected to last no longer than 15 minutes each.

Worth €5,000, the award will be presented on Sunday evening, July 10th, during the Awards Ceremony at the Town Hall. The judging panel's decision will be final.

This award is hugely important, both for the Fleadh itself and for the screenwriters. The Fleadh is grateful to Stella Artois, whose generous support makes this award possible.

*All are welcome, but spaces are limited. This is a free event and tickets will be available at the box office 30 minutes before the start.*

**Sunday July 10th**

**Town Hall Main 14.30**

## New Irish Shorts: Frameworks | Short Shorts

### Frameworks



*Stars*



*Before Sunrise*



*Demon*



*The Faery Wind*



*Dick Terrapin*



*Amongst Strangers*



*Bare*

### Stars

Sophie is unwell and has to face her last days in a hallucinatory state brought on by her treatment.

**Director** Eoghan Kidney

**Producer** Anne Tweedy

### The Faery Wind

When Danny starts to chop down trees in the fairy fort, the faery wind takes away his greatest treasure, Siún. Now Danny and his two sons must do everything in their power to get her back.

**Director** Edith Pieperhoff

**Producer** Maeve McAdam

### Bare

Roses, cherries, fishes, goats, Shimmering ponds and swan-like throats, Verdant forests and golden hair, Guy gets lyrical, girl gets bare.

**Director** Jane Lee

**Producer** Stephen O'Connell

### Before Sunrise

Among the skewed and twisted houses of a quaint village, there is a world of magic where a shadow can fall in love with a flame.

**Director** Kealan O'Rourke

**Producer** Deirdre McNally

### Dick Terrapin

Set in the mid-eighties, *Dick Terrapin* is a short black comedy about a pet terrapin who tries everything to get his owner to hate him. Finally through a twist of fate he succeeds.

**Director** Damien O'Connor

**Producer** David Rane

### Demon

In a tiny cell somewhere in the Prison District of Heaven, there is a new inmate. She cannot look out her window as the light burns her. But outside there is a persistent visitor.

**Director** Eoin Ryan

**Producer** Seamus Byrne

### Amongst Strangers

On a beach in the 1920s, a young boy sneaks into an old fisherman's hut. Based on a true story and made in drawings of sand.

**Director** Naomi Wilson

**Producer** Naomi Wilson



## Short Shorts



*Eggs*



*No Strings Attached*

### Eggs

Something is growing in the silage bales in the field near you. What emerges is a blast...from the past.

**Director** James Cotter

**Producers** Irina Maldea, Brendan Culleton

### No Strings Attached

A father attempts to feed his daughter by dressing up as her favourite TV character.

**Director** David Chapman

**Producer** Annette Kinne

### Eye Spy

A sci-fi tale in which a spaceship crashes to Earth. Its pilot is a giant eyeball determined to destroy the world. But it hasn't counted on one man's crusade to save the human race.

**Director** Trevor Murphy

**Producer** Simon Conneally



*Eye Spy*



*Changes*

### Changes

Two caterpillars wildly in love embark on a journey of change, but will they feel the same way when they emerge from their chrysalises?

**Director** Lorcan Finnegan

**Producer** Cormac Fox

### It's Some Kind of Voodoo

A dark and gothic fairy tale of one man's obsession gone too far...told with string puppets.

**Director** Nicky Phelan

**Producer** Heidi Madsen

### Maybe If You...

When the spark is gone for Gareth and Julie, only the perfect evening can rekindle the fires. After fine dining, fine wining, flowers and a serenade, it's back to the hotel to seal the deal. What more could a girl want?

**Director** Michael McCudden

**Producer** Ciaran O'Connor



A birthday party becomes a matter of life and death.

**Directors** Tom Hopkins, Molly Stack

**Producer** John McDonnell,  
Mary McCarthy



*It's Some Kind of Voodoo*



*Maybe If You...*



*Silver Lining*

### 3-Minute 4-Play

A surreal tale of desire and jealousy set in an empty white space. A lonely, frustrated young man conjures up a beautiful girl who is unwilling to satisfy his desires.

**Director** Johnny O'Reilly

**Producer** Rachel Lysaght

### Silver Lining

The tale of an elderly man setting out on a journey through torrential rain without the shelter of an umbrella, and overcoming all obstacles with a little magical intervention.

**Director** Kealan O'Rourke

**Producer** John Norton

short shorts



**Sunday July 10th**

**Cinemobile 14.30**

## Bezad's Last Journey Seoul Train



**Documentary Double Bill**

**John Murray | Ireland | 2004**

### Bezad's Last Journey

With unprecedented access to one of the most secretive countries on earth, this film follows Bezad, a charismatic Qashqa'i nomad on his spectacular annual journey across Iran. Seen through the eyes of this humble mountain shepherd, the film reveals a unique aspect of Iranian life almost never seen in the west.

Each Spring, setting off from their winter grounds, the Qashqa'i embark on a gruelling 500km migration that tests the very limits of their strength, courage and endurance. Driving their herds along a mountain route they've followed for centuries, Bezad and five other families journey for five weeks before they finally reach the melting snows of their summer pastures. The journey is a noble calling for some, an arduous nuisance for others, but vital for their survival and their culture. Despite the gradual attrition of their territories and power, the Qashqa'i remain a proud and defiant people with a strong sense of identity and tradition. Bezad himself is a highly expressive character whose experience of survival on the margins of society will stimulate and engage viewers from any culture or country.

**Running Time** 57 mins | Colour | Beta  
**Producer** John Murray  
**Script** John Murray  
**Production** Crossing The Line Ltd  
**Print Source** Crossing The Line Ltd  
**World Sales** TG4



**Jim Butterworth, Aaron Lubarsky &  
Lisa Sleeth | USA | 2004**

### Seoul Train

This is the award-winning documentary exposé into the life and death struggle of North Koreans as they try to escape their homeland and China.

In Autumn 2003, first-time filmmakers Lisa Sleeth and Jim Butterworth set off for Korea and China with an ambitious plan: to document the secretive Underground Railroad smuggling North Korean refugees out of China.

Today, there are an estimated 250,000 North Korean refugees living underground in China. They are fleeing food crisis and other persecutions at home. While the UN stands idly by, the Chinese government forcibly repatriates hundreds of these refugees every month. Defecting from North Korea is a capital offence and repatriated refugees face labour camps, torture, forced abortions or summary execution on their return.

For a few lucky refugees, there is hope. Via a network of safe houses and escape routes, a group of activists help the refugees find freedom across hundreds or even thousands of miles of Chinese territory.

This is an epic tale involving North Korean and Chinese agents, covert border crossings and a growing and potentially explosive humanitarian crisis.

**Running Time** 54 mins | Colour | Beta  
**Producer** Lisa Sleeth, Jim Butterworth  
**Production** Incite Productions  
**Print Source** Incite Productions  
**World Sales** Films Transit

**Omni 5 15.00**

## Alosha



**New Russian Cinema - Animated Feature**

**Konstantin Bronzit | Russia | 2004**

Rostov is a peaceful Russian city until one day a fearsome army of Tartar warlords arrives. They demand that the city surrender its gold or else suffer the wrath of their merciless leader, Tugarin.

Rostov is home to Alosha, the young son of the pastor, and the bravest, if not the brightest young man in town. Alosha decides on a plan and gathers the people around him to announce it: Rostov will put its gold into the cave above the city, lure the Tartars inside, and close off the entrance with a huge boulder. Excited by the plan, the people of Rostov cheer for their hero Alosha.

Everything goes perfectly, until the boulder rolls down the mountain and demolishes Rostov, leaving Tugarin and his army free to run away with the city's gold. Now, Rostov wants only revenge on Alosha.

Ashamed, and vowing to reclaim the gold and his good name, Alosha sets off in hot pursuit. Joined by his devoted uncle, his beautiful fiancée, her nagging grandmother, their stoic donkey, and an extremely well read and annoyingly talkative horse, Alosha struggles across a rushing river, stammers in the presence of an over-the-hill hero, falls into a deep dark cave, begs for a brutal battle, tames a greedy Duke, comes face to fist with his sworn enemy, and returns home a legend.

**Running Time** 76 mins | Colour | 35mm  
**Producer** Alexander Boyarsky, Sergey Selyanov  
**Script** Maximum Sveshnikov, Ilya Maximov, Konstantin Bronzit, Alexander Boyarsky  
**Production** Melnitsa Animation Studio, CTB Film Company  
**Print Source** Melnitsa Animation Studio  
**World Sales** Melnitsa Animation Studio

**Sunday July 10th**

**Town Hall Main 16.00**

## Swimmers



**First Feature**

**Doug Sadler | USA | 2004**

**Running Time** 90 mins | Colour | 35mm  
**Producer** Melanie Backer, David W. Leitner,  
Michael Yanko  
**Script** Doug Sadler  
**Cast** Tara Devon Gallagher, Cherry Jones,  
Robert Knott  
**Production** Damage Control Filmproduction,  
Horizon Global Productions, Quasiworld  
Entertainment  
**Print Source** theatrefirefilms  
**World Sales** Aura Entertainment



*Swimmers* is a raw and riveting family drama that centres on the unlikely relationship between a lonely pre-teenage girl and an enigmatic young woman making an uneasy return home. Set in Chesapeake Bay, Maryland, the story is seen through the eyes of 11-year old Emma, who belongs to a family of struggling fishermen. When Emma requires urgent and expensive surgery, her father loses his fishing boat and his livelihood, leaving Emma's family on the brink of ruin. Meanwhile, her new confidante, the young woman Merrill, struggles to reconcile her own damaged past with her attraction to Emma's brother Clyde.

As Emma's family threatens to tear itself asunder amid the stress of financial hardship, Merrill provides an oasis for Emma, in which she discovers a sense of freedom and mischief. The world-weary Merrill, in turn, rediscovers her own innocence through the young girl's interest and curiosity.

*The director will attend the screening.*

**Town Hall Main 18.00**

## Winter's End



**New Irish Cinema | First Feature**

**Patrick Kenny | Ireland | 2005**

**Running Time** 100 mins | Colour | Beta  
**Producer** Damien Donnelly  
**Script** Patrick Kenny  
**Cast** Michael Smiley, Jill Broadbury, Adam  
Goodwin  
**Production** Winter's End Ltd  
**Print Source** Winter's End Ltd  
**World Sales** Winter's End Ltd



*Winter's End* is a contemporary thriller that follows the story of Amy, who's trying to escape from abuse and oppression at the hands of her brother Henry, and finally gain her independence and freedom. Henry has loved but once in his life, but loses that woman due to his inability to father children. Worse still, she marries a wealthy neighbouring farmer with a holding many times larger than Henry's, driving Henry to the edge of reason. Younger brother Sean is slightly retarded, leaving their sister Amy to try to hold the family together.

But events spiral out of her control when Henry kidnaps a young man, Jack, against his will and imprisons him in the house. Amy, reluctant to challenge Henry for fear of a beating, yet also unwilling to contact the police in the knowledge that this would spell the end for her dysfunctional family, decides instead to provide sustenance for the captive Jack.

Aware that he is in mortal danger, Jack tries to convince Amy of his fear. Yet she is unwilling to face the truth, until one day it becomes clear that Jack will die if she does not act. Amy must now do the one thing that she has avoided for many years, and make a choice. But at what cost to her and her family?

*The director will attend the screening.*

**Booking 091 569777**

**87**

## Bound To Lose



**Feature Documentary**

**Sam Wainwright Douglas & Paul Lovelace | USA | 2004**

Legendary bad boys of folk music, the Holy Modal Rounders, are currently in their fifth decade of creating surreal American music. When fiddler Peter Stampfel collided with guitarist Steve Weber during the early 1960's folk explosion in Greenwich Village, the two musicians formed a powerful bond based on their shared fascination with American roots music and early psychedelia.

Dubbing themselves the Holy Modal Rounders, they soon became standards on the Village folk circuit with their bizarre original compositions and absurdly irreverent versions of traditional folk songs. Over the next four decades the band expanded into a septet and navigated the counter-culture with their unpredictable live shows, battling drug addictions and each other along the way.

Leading up to the band's 40th anniversary, *Bound to Lose* documents the members' sometimes ugly but intensely amusing story. It examines the marriage between creativity and addiction, the compulsive dedication of the artist, the survival of America's counter-culture, and ultimately the durability of friendship.

*The director will attend this screening.*

**Running Time** 87 mins | Colour | Beta  
**Producer** Sam Wainwright Douglas, Paul Lovelace  
**Production** Badbird  
**Print Source** Badbird  
**World Sales** Badbird

## My Step-Brother Frankenstein



**New Russian Cinema**

**Valery Todorovsky | Russia | 2004**

The peaceful life of a prosperous Moscow family is shattered when the husband learns he has a grown-up son from an encounter with a woman he can't even remember.

Pavel, the son, arrives in Moscow for an operation on his eye, an eye he lost fighting a war. The war dominates his thoughts night and day, and increasingly takes over his actions too. Pavel only has one aim in life: to protect his family and destroy those he imagines are out to harm them. For Pavel, the enemy is everywhere. Every night he checks the basement, the attic, the grounds and he even breaks into a neighbour's flat because he's suspicious of her house guest. By day he goes to the train station to visit Vasya, an old war buddy, who the family later learns died in Pavel's arms two years earlier.

With his intrusive desire to protect his new family, Pavel sets off a war inside their home, a man unable to come to terms with life in peacetime.

**Running Time** 120 mins | Colour | 35mm  
**Producer** Valery Todorovsky  
**Script** Gennady Ostrovsky  
**Cast** Leonid Yarmolnik, Elena Yakovlena, Daniil Spivakovsky  
**Production** Prior-Premier, Raccoon TV  
**Print Source** Intercinema Art Agency  
**World Sales** Intercinema Art Agency

## Keeping the Peace



**Feature Documentary**

**Polly Steele | UK | Ireland | 2005**

In January 2005 the 90th Infantry Battalion of the Irish Defence Force was sent to Liberia as part of the 15,000 strong peacekeeping force, the largest in the world. There are 500 Irish soldiers in Liberia, from fresh-faced, 18-year old sons of Cork to generals with a career's worth of peacekeeping experience behind them. *Keeping The Peace* is their story - a personal, intimate portrait of what it means to be a modern peacekeeping soldier - a soldier with a unique mission; a soldier whose job it is not to fight.

But what does the future hold for them in a world where the only superpower increasingly sees unilateral action as acceptable? Can we really impose western democracy on other people's countries and expect it to work? *Keeping The Peace* tells the story of the Irish in Liberia but also uses their experiences to examine what kind of peacekeepers the world needs, who will provide them, who will pay for them and who, ultimately, will control them? It is truly a story for our times.

**Running Time** 52 mins | Colour | Beta  
**Producer** Polly Steele  
**Narrator** Dervla Kirwan  
**Production** Axiom Films, RTE  
**Print Source** Axiom Films  
**World Sales** Axiom Films

**Sunday July 10th**

**Omni 5 19.30**

## Hours of Light

*Horas de Luz*



**Manolo Matji | Spain | 2004**

Marimar, a prison nurse, meets Juan José Garfia, an inmate serving a 100-year sentence for a triple murder four years earlier.

Juanjo is a rebellious prisoner, a clever ringleader who plots escapes and leads mutinies among the inmates. The response from the authorities is to place the most troublesome prisoners together, on a special regime, in an isolated wing. Garfia lives in this isolation for almost two years, without seeing anyone. He is locked away in a tiny cell, subjected to random searches, checks and attacks.

It is in this hell that he meets Marimar, with whom he forges a strange kind of understanding. She tends his wounds, protests at the conditions in which the prisoners are held and loses her job as a result. But thanks to her complaints, the special isolation wing is closed.

Despite her better judgment and the protestations from her friends, Marimar begins to fall in love with Garfia. She is taken aback by his strength and his resistance. He learns to love and be loved. He starts to paint and to write, and becomes a father to the children she already has. She teaches him to say sorry, and to ask for forgiveness.

But although they dream of the future, Garfia's brutal crime proves a heavy burden, one they struggle to put behind them.

**Running Time** 96 mins | Colour | 35mm  
**Producer** Gustavo Ferrada  
**Script** José Ángel Esteban, Carlos López, Manolo Matji  
**Cast** Alberto San Juan, Emma Suárez, José Ángel Egido  
**Production** Sogecine, La Fiesta P.C.  
**Print Source** Sogepaq  
**World Sales** Sogepaq

**Cinemobile 20.30**

## Make It Funky!



**Feature Documentary**

**Michael Murphy | USA | 2004**

*Make It Funky!* is the story of New Orleans and of the people who changed the world of music forever. New Orleans has nurtured generations of remarkable musicians. From the early brass bands and jazz pioneers came Louis Armstrong, who introduced New Orleans music out into the world. Rhythm and Blues innovator Fats Domino was one of the first African-American artists to play for white audiences and is considered one of the founders of rock and roll. Legendary drummer Earl Palmer created the backbeat that still sustains the rhythms of popular music today.

Through the influences of these artists and others, New Orleans lies at the heart of American music. Its beats have resonated around the world for over a hundred years, but its traditions go back much further and are a culmination of many cultures and influences. The music is unique to the city, but has had a profound impact on popular music everywhere. New Orleans continues to draw in musicians and music lovers looking to take away some of that mystique that surrounds the city. *Make It Funky!* is the story of the people and music that created this legacy.

*The director will attend the screening.*

**Running Time** 110 mins | Colour | Beta  
**Producer** Clista Eberle, Michael Murphy  
**Production** Bottom of the Ninth Productions II, LLC, Michael Murphy Productions Inc.  
**Print Source** Sony Home Entertainment  
**World Sales** Sony Home Entertainment

**Omni 5 21.30**

## Palindromes



**Todd Solondz | USA | 2004**

One of the many joys of a new film by Todd Solondz is the way it pushes us to rethink boundaries, whether in terms of content or form, or both. So when he describes his new film as a love story, we're pretty much assured that this won't be a straightforward boy meets girl affair. In *Palindromes*, 12-year-old Aviva Victor wants to be a Mom. She does all she can to make it happen, and comes very close to succeeding, but in the end is thwarted by her sensible parents. So instead she runs away, still determined to get pregnant one way or another, but finds herself lost in another world, a less sensible one perhaps, but one pregnant itself with all sorts of strange possibilities.

Like so many trips, this one is a round-trip, and it's hard to say in the end if she can ever be the same again, or if she can ever be anything but the same again. Musing on the possibility of change, and on the nature of character and identity, Solondz presents us with Aviva portrayed by two women, four girls between 13-14, one 12-year-old boy and a six-year-old girl.

**Sandra Hebron,**  
**London Film Festival programme**

**Running Time** 100 mins | Colour | 35mm  
**Producer** Mark Ryan, Derrick Tseng  
**Script** Todd Solondz  
**Cast** Ellen Barkin, Stephen Adly Guirgis, Debra Monk, Jennifer Jason Leigh  
**Production** Extra Large Productions  
**Print Source** Eclipse Pictures  
**World Sales** Celluloid Dreams

Booking 091 569777

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**Sunday July 10th**

**Town Hall Main 20.30**

## RTÉ Awards Ceremony

**R**TÉ has a long association with the Galway Film Fleadh. We have sponsored the festival for many years and premiered our *Frameworks* films here each year since that scheme's inception over 10 years ago. As well as the *Frameworks* scheme, commissioned by RTÉ in conjunction with Bord Scannán na hÉireann/The Irish Film Board and the Arts Council, RTÉ has been involved in encouraging and supporting young filmmakers through the many schemes it runs together with other agencies including: Shortcuts, Filmbase/RTÉ Short films, Galway Film Centre/RTÉ Short films and Cork Film Centre/RTÉ Short films.



This year, we are delighted to announce that we will be sponsoring two awards which build upon these schemes, and are a further acknowledgement of the talent and work of up-and-coming Irish filmmakers: the **RTÉ Two Best First Irish Short** and the **RTÉ Two Best First Irish Short Animation**.

RTÉ Two is the headline sponsor of these awards because it is the Irish television home of new talent - on and behind the camera. RTÉ Two premiered the work of Damien O'Donnell, Kirsten Sheridan and Ian Fitzpatrick among others. It showcases the work of young producers, directors and writers working in Ireland on *Shortscreen*, our dedicated, year round slot for short films on Saturday nights. It is also home to our *Cine Two* foreign film season and to *Frame Two*, our foreign-acquired documentary strand.

We're proud to sponsor these new awards and celebrate new talent being brought to the screen.

- **RTÉ Two Best First Irish Short**
- Best Irish Short – Tiernan McBride Award
- Best Irish Short Documentary
- **RTÉ Two Best First Irish Short Animation**
- Best Irish Short Animation
- Best Feature Documentary
- Best First Feature

The winners and runners-up of the competition categories will be presented with cheques to the value of €1,000 and €500 respectively.

## Stella Artois Pitching Award

The Stella Artois Pitching Award will also be presented during the Awards Ceremony. The winner will be presented with a cheque for €5,000.

*See page 83 for full details.*



# HUNGRY.

Woke up on **Pluto**, had **BREAKFAST**. Back to Earth,  
Elevenses with **BRENDAN**. Later, Dine with the **UN-DEAD**  
**STILL HUNGRY**, came home.....  
so had the dog.

*BREAKFAST ON PLUTO  
STUDS  
BOY EATS GIRL  
LASSIE*

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**Sunday July 10th**

**Town Hall Main 21.00 (following Awards Ceremony)**

## Short Order (Closing Film)



**New Irish Cinema | First Feature**

**Anthony Byrne | Ireland | 2005**

*"In Short Order, food is a metaphor for the poetry of life"*



A little bit of life, love and wisdom come together one night in the culinary underbelly, where life is a buffet and everything is short order. Will Fiona, the short order chef at Ishmael's rekindle her passion for cooking, a gift so intense that it can cause orgasms? Will Catherine, Ishmael's delivery girl, find meaning in the company of a Russian prostitute? Will Paulo, proprietor of The Mediterraneo, get his revenge on the elusive and infamous Bill Dodger, who has caused a worldwide epidemic of people evading payment of their restaurant bills, threatening the livelihood of everyone who slaves over a hot griddle? Or will his loyal sous chef Pedro manage to kill a respected food critic, who is already choking to death on a finger bone?

All these stories and many more collide in *Short Order*, where food is a metaphor for the poetry of life itself.

*The director will attend this screening.*

**Running Time** 100 mins | Colour | 35mm  
**Producer** Brian Willis, Peter Stockhaus, Christine Alderson, David Collins, Stephen Smith  
**Script** Anthony Byrne  
**Cast** Emma de Caunes, Cosma Shiva Hagen, Rade Serbedzija  
**Production** Igloo Productions  
**Print Source** Igloo Productions  
**World Sales** Axiom Films

**Booking 091 569777**

**93**

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<b>Assistant Administrator</b>	Cathy O'Connor
<b>Fleadh Fair</b>	Celine Curtin, Maeve Joyce, Catherine Howe, Brian Furey
<b>Programme Co-ordinator</b>	Annette Maye
<b>Accommodation &amp; Travel</b>	Paula Allen, Helen Walsh
<b>Shorts Co-ordinators</b>	Noreen Collins, Ulrich Ziemons, Chloé Diskin
<b>Fleadh Co-ordinator</b>	Jill Murray
<b>Publicity / Press &amp; PR</b>	Siobhán Calpin
<b>Best Boy</b>	Jack Jones
<b>Photography</b>	Andrew Downes
<b>Accounts</b>	John Collins
<b>Programme Design</b>	Design Associates
<b>Programme Editor</b>	Dermot Davitt
<b>Volunteer Co-ordinator</b>	Allison Byrne
<b>Events Co-ordinator</b>	David Coyne
<b>Information / Registration</b>	Cathy O'Connor
<b>Shorts Selection</b>	Noreen Collins, Vinny Browne, Tracy Geraghty, James Newell, Cian McGarrigle
<b>Documentary Selection</b>	Noreen Collins, Paddy O'Connor, Tracy Geraghty, Jim Vaughan
<b>Masterclass Co-ordinators</b>	Tracy Geraghty, Orlagh Heverin / Galway Film Centre
<b>Masterclass Facilitators</b>	Felim MacDermott, Antony Sellers, Kieron J. Walsh, John Hubbard
<b>Teenage Flicks</b>	Austin Ivers
<b>Projectionists</b>	Jim Steptoe, Freddie Diviney, Brian Ford, Pat Coleman
<b>Omniplex Co-ordinator</b>	Rory Connolly
<b>Web Design</b>	A Man & Ink
<b>Festival Trailer</b>	A Man & Ink
<b>Programme Notes</b>	Dermot Davitt
<b>Printers</b>	Turner Print Group
<b>Fleadh Newspaper</b>	Cian McGarrigle, Bob Hennegan
<b>Fleadh Babysitters</b>	Emma Allen, Kate McNally
<b>Transport</b>	Corporate Chauffeur Drive
<b>Advance Bookings</b>	Marie Folan, Kathy Keary, Seona Ní Chonghaile
<b>Box Office Manager</b>	Joan Higgins
<b>Technicians</b>	Pete Ashton, Paul Noble, Pat O'Reilly
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<b>Fleadh Board</b>	Donal Haughey, Billy Loughnane, Siún Ní Raghallaigh, Máire Ní Thuathail, TC Rice, Antony Sellers (Chair), Steve Woods

## The Fleadh would like to thank...

Debbie McVey | Brian Furey | Bingham Ray | Debbie and Bridget at Aerly Bird Trans Global | Bob Quinn | Marcus Quinn | Dominic Quinn | Norma Flaherty | Jane Doolan | Mick Hannigan | Liam Bluett | Aoife Coughlan at Irish Film Archive | Alan Moloney and Susan Mullen | John and Ros Hubbard | Lelia Doolan | Antony Sellers | Eamonn Bowles | Leo Ward and Betty McNally at Abbey Films | Ralph Christians, Caroline, and all at Magma Films | Pádraig Ó hAoláin | Mike Diskin and all at the Town Hall Theatre | Freddie Diviney and all at the Galway Omniplex | Tracy Geraghty | Mary Barber, Rosaleen Wilkinson and Ursula Flynn at Fahy Travel | Michael Burke | James C. Harrold | Grainne Bennett | Marilyn Gaughan | Maria Murphy and Helen McMahon at FÁS/Screen Training Ireland | Kevin O'Shea and Eileen Payne at Aon | Christy King | Michael Ó Meallaigh at TG4 | Andrew Fitzpatrick and Bride Rosney at RTÉ | David Kavanagh | Declan MacGrath | Felim MacDermott | Kevin Cummins | Paddy O'Connor | James Hickey | Maureen Buggy and all at Film Ireland | Richie and Deirdre at Fat Freddie's | Jane Ryan | John Collins | Eibhlín Ní Mhungaile at Media Antenna | Darren McLoughlin | Harry Keogh | Austin Ivers | Michael Ryan | Stephen Kelliher | Greg Ó Braonain | Brendan, Trish, Pat at Buena Vista International (Ireland) | James Morris | Padraic Ó Raighne | Alan Esslemont and all at TG4 | Mark Mulqueen | Pete Walsh | Glen Hogarty, Mary and all at the Irish Film Institute | Grainne O'Rourke at Dublin Institute of Technology | Cowboy Elliott | Jane Boushell at Siptu | Mareta Dillon at access CINEMA | Sinead and all at the Harbour Hotel | Joe at Brennans Yard Hotel | Sé, Pete, Noel, Oragh and Nuala at the Galway Film Centre | Paddy and Gerry at GMIT | Biggie | British Film Institute | Connacht Tribune | Annemarie Canavan and all at Irish Salmon Producers Group | Andrew Downes | Noel Duigan at Coca Cola | Easons | Triskel Arts Centre | Eithne Holmes | Equity | Farmer's Arses | Galway Advertiser | Galway Bay FM | Galway Independent | David Collins at United Beverage | Jarlath Henehan | Thomas Fitzgerald at Musgraves Cash and Carry | Pathé Distribution | Brian McGabhann | Ard Bia | Niamh, Siobhan and David at Eclipse Pictures | Mothers Ruin | Brendan McBrien at Managans Cash & Carry | Frank Duddy at the Value Centre | Seamus McGettigan at the Quays | Colm McDonagh at McDonaghs Seafood House | Adrian Qualter at Kenny J&C | McSwiggans | Kay Ryan at Flowers by Kay | Galway Tourist Office | Galway Chamber of Commerce | Michael Birmingham at Oranmore Dairies | Tayto Ltd | Declan Fuller at Ballygowan | Sean McDermott at Quay View Restaurant | Clionadh Curtin at Kirwans Lane | Eugene Lynam at Galway Business Equipment | Mary T. Keane Flower Shop | Margaret Madden in Bill Madden Florists | Kevin O'Flynn, C & C Wholesale | Ann and Padraig at the Living Room | Frank Kirwan at Pierre Victoires Restaurant | Fergal at Harvest | Patricia at Milanos | Angela Cronogue | Claddagh Minerals | Fahy Photo | Mikie Goldstein at the Embassy of Israel | Elizabeth Mulville at the South African Embassy | The Canadian Embassy | Treasure Films | RedBus | Bavaria Film International | Dee, Sarah, Goretti and all at the Cinemobile | Irish Film Board | Tyrone Productions | Icon | Lucius Barre | Optimum Releasing | Media Luna | MetroDome | Tartan Films | UGC | Edinburgh Film Festival | Fortissimo Films | Artificial Eye | Portman Film | Deirdre Grandi | Marion & Joe Clancy | Lenny Crooks | Warner Bros | Swedish Film Institute | Barry Allen at Paramount Pictures | Jeffrey McFarland | Ron Gell and Mark at New Films International | UIP | Paul Greaney | Lorraine & Jeremy at A Man & Ink | Jennifer Plante | Moira Horgan | Anna Downes | Andrew Reid | Cian Smyth | Mags O'Sullivan | Cherida D'Arcy | Maria Lynch, Dennis Curtin, Catriona Molloy and Brian Houston at Stella Artois | Tommy McCabe | Denis McGuire | Dr. Douglas Smith | Françoise Connolly | Martine Boutrolle at Ministère des Affaires Étrangères | Element Films | Igloo Productions | Winter's End Ltd. | Bluebridge Pictures | An Lár Films | New Star Fish Enterprises | Crossing the Line Films | Fergus Tighe | Pat Collins | Motive | Art Ó Briain | Contemporary Films | British Film Institute | ARP International | Pyramide International | Len Film | Intercinema | Nikola Film | Celluloid Dreams | Content Films | Warner Bros. | ICA | Films Transit | Zazen Productions | Theatre Fire Films | Du Cinema/Home Film Company | T. C. Rice at Holedigger Studios | Parallel | Max L. Raab Productions Inc. | Wildbunch | Good Dog Films | Bam Productions | Andoliddo Producciones | Badbird | Blue Dolphin Films and Video | Grup Cinema Art | Women in Media and Entertainment | Sony Pictures | Lions Gate Films | Sogepac | The Works | Flipside Films | Tony Dawson | Redbus | Axiom Films | New Moon Pictures | Rod Stoneman | Tony, Bernard and Boo at the Rowing Club

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