

MAY 2019



Irish Film Institute

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THE IRISH FILM INSTITUTE

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IFI IRISH FILM ARCHIVE TOURS

Enjoy a behind-the-scenes perspective of the IFI Irish Film Archive and visit the film vaults beneath our building. This tour gives a unique insight into the collections held in the IFI Irish Film Archive and talks through how we safeguard our collections that span from 1897. Attendees will then be treated to lunch at the IFI Café Bar. Tours will take place in May on Fridays 10th and 24th. See www.ifi.ie/archivetours for further details.



IFI SUMMER TERRACE BITES

This month, in association with GCN, we're delighted to launch our first summer season on the IFI Terrace. Make us your destination for warm, chilled evenings, Thursday to Saturday, with a selection of beers, wines and cocktails, and a delicious new menu featuring tasty flatbreads, chicken wings, grilled halloumi and sweet potato fries. See www.ifi.ie for more details.

The Irish Film Institute is Ireland's national cultural institution for film. It aims to exhibit the finest in independent, Irish and international cinema, preserve Ireland's moving image heritage at the IFI Irish Film Archive, and encourage engagement with film through its various educational programmes.



FEAST YOUR EYES

Every month we pair a new release with a specially devised main course from the IFI Café Bar. This month's film choice will be the 18.30 screening of Benedikt Erlingsson's *Woman At War* on Wednesday 8th. The menu on the evening will include a choice of Grilled Pork Chop with Potato Gratin and Artichokes; Fillet of Seabass with Peppers and Chorizo Risotto, served with Shaved Fennel; and Mixed Lentil Stew served with Pilaf Rice. Tickets cost €21, free list suspended. Film notes on page 6.



MYSTERY MATINEE

This month's secret screening, for which tickets cost just €5.20, will take place at 13.00 on Sunday 26th. Sometimes it will be a preview, but not always; sometimes it will be a title one might expect to see at the IFI, but not always. Join us for this month's screening, and expect the unexpected! A full list of previous Mystery Matinee screenings is available from www.ifi.ie/mystery-matinee-archive.

DIRECTOR'S NOTE

A season dedicated to how cinema has tackled the concept of memory and events dedicated to Irish film with IFI Spotlight and a focus on filmmaker Trish McAdam headline a packed May at the IFI.

MAY AT THE IFI



Dr. Strangelove

We recently launched an important new collection on the IFI Player: Volume One of the Loopline Collection. Loopline Film was an independent production company founded in 1992 by filmmaker Sé Merry Doyle, which over 30 years amassed an extensive archive that comprises master broadcast tapes along with hundreds of hours of rushes, off cuts and extensive interviews made during the production process, featuring a wealth of important social and cultural footage. This is a truly fascinating and critical collection that captures a changing Ireland, and it was vital that it be listed, catalogued and then transferred to the IFI to be preserved when Loopline Film decided to close down its operation. We are delighted to now be in a position to make Volume One of this collection available to the public through the IFI Player. Be sure to take a look, and keep an eye out for further releases coming soon.

May at the IFI sees a wide range of events throughout the month. For the past seven years, a highlight of our annual calendar has been our day dedicated to Irish film, IFI Spotlight. This year's edition promises to be one of the most engaging yet. The day will comprise a number of panels and guest speakers, including an opening session by Dr. Roddy Flynn (DCU) and Dr. Tony Tracy (NUIG) looking at the past year of Irish film production. A specialist panel will discuss the world of co-production and the opportunities and challenges it presents to the sector. Following great panels on gender parity at the last two editions of IFI Spotlight, we will have a catch-up on this topic to determine if progress has indeed been made. The day will conclude with an interview with James Hickey, outgoing Screen Ireland CEO, to discuss his time at the helm. It promises to be a day of great discussion and debate.

And very fitting with a day-long analysis of Irish film, this month we are thrilled to present a retrospective of the work of Irish filmmaker Trish McAdam, which will explore her work in shorts, features and documentaries. The season will also include a wide-ranging career interview on Tuesday 7th.

Cinema has dealt with the concept of memory in many different ways, and this month we present a season – *Memory on Film* – to explore just that. The season examines the many different stylistic approaches used to portray the nuances of memory, whether that be caused through amnesia or different recollections of a past event or incident. Titles range from Ingmar Bergman's *Wild Strawberries* to Alain Resnais's *Last Year in Marienbad*. If you feel that many of the films warrant a trip down memory lane, a great value multi-film pass is available from the IFI Box Office.

Ross Keane
Director

NEW RELEASES, IFI DOCS & IFI CLASSICS

EXTREMELY WICKED, SHOCKINGLY EVIL AND VILE	OPENS FRI 3RD
VOX LUX	OPENS FRI 3RD
WOMAN AT WAR	OPENS FRI 3RD
AMAZING GRACE	OPENS FRI 10TH
FLOAT LIKE A BUTTERFLY	OPENS FRI 10TH
HIGH LIFE	OPENS FRI 10TH
BIRDS OF PASSAGE	OPENS FRI 17TH
DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB	OPENS FRI 17TH
MEMOIR OF WAR	OPENS FRI 24TH
TOO LATE TO DIE YOUNG	OPENS FRI 24TH
XY CHELSEA	OPENS FRI 24TH
THE BLUE ANGEL	OPENS FRI 31ST
IN SAFE HANDS	OPENS FRI 31ST
SUNSET	OPENS FRI 31ST



EUROPA CINEMAS
MEDIA-PROGRAMME OF THE EUROPEAN UNION

Films not classified by IFCO, including festival, one-off, and special screenings, are exhibited under Club rules and are restricted to persons 18 years and over. If you are not an IFI member, a daily membership (€1.50) is required for unclassified films, and this will be added to your transaction.

† The exclusivity of films is correct at the time of print. All films exclusive to the IFI are kindly supported by the Arts Council.

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For bookings and film information, please see our website, www.ifi.ie, or contact the IFI Box Office on 01-6793477 (open 12.30 to 21.00 daily).

OC Open Captioned screening

AD Audio Described screening



The F-rating is a classification reserved for any film which is directed and/or written by a woman.

SEASONS & EVENTS CALENDAR

DATE	SCREENING	TIME
7TH TUES	TRISH MCADAM: IN CONVERSATION / STRANGERS TO KINDNESS / CONFINEMENT	18.30
8TH WED	SHARKWATER EXTINCTION FEAST YOUR EYES: WOMAN AT WAR	18.30 18.30
9TH THUR	TRISH MCADAM: WHAT AM I DOING HERE? / BERLIN	18.30
11TH SAT	TRISH MCADAM: HOODWINKED / LIU XIAOBO: NO ENEMIES NO HATRED / A POEM TO LIU XIA MEMORY ON FILM: RASHOMON	13.30 16.00
12TH SUN	MEMORY ON FILM: WILD STRAWBERRIES	16.00
13TH MON	IFI FILM CLUB: HIGH LIFE	18.10
14TH TUES	MEMORY ON FILM: LAST YEAR IN MARIENBAD	18.30
15TH WED	FROM THE VAULTS: ROONEY	18.45
18TH SAT	IFI & BEALTAINE @ TEMPLE BAR: BE OUR GUEST DUBLIN PLAYS ITSELF 2019 (MORNING) DUBLIN PLAYS ITSELF 2019 (AFTERNOON) MEMORY ON FILM: AMARCORD	11.00 11.00 14.00 15.50
19TH SUN	IFI & ILFD 2019: WORLDS OF URSULA K. LE GUIN MEMORY ON FILM: THE LONG DAY CLOSES	14.00 16.00
21ST TUES	TRISH MCADAM: FLIRTING WITH THE LIGHT / THE DRIP	18.30
23RD THUR	MEMORY ON FILM: MEMENTO	18.20
25TH SAT	TRISH MCADAM: SNAKES AND LADDERS THE WEDDING PRESENT: SOMETHING LEFT BEHIND + Q&A MEMORY ON FILM: SPIDER	14.00 16.30 19.00
26TH SUN	IFI FAMILY: PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL MYSTERY MATINEE MEMORY ON FILM: ETERNAL SUNSHINE OF THE SPOTLESS MIND SUNSET (35MM) + Q&A	11.00 13.00 15.15 17.30
27TH MON	IFI FRENCH FILM CLUB: MEMOIR OF WAR THE BIGGER PICTURE: THE GREAT DICTATOR	18.10 18.20
28TH TUES	MEMORY ON FILM: HIDDEN	18.20
29TH WED	WILD STRAWBERRIES: AN AFFAIR TO REMEMBER MEMORY ON FILM: "I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS"	11.00 18.10
30TH THUR	IFI SPOTLIGHT 2019	10.30
31ST FRI	WILD STRAWBERRIES: AN AFFAIR TO REMEMBER	11.00

MAY 2019

EXTREMELY WICKED, SHOCKINGLY EVIL AND VILE

JOE BERLINGER



NEW RELEASE

OPENS FRI 3RD

FILM INFO:

108 mins, USA, 2019, Digital
Notes by Kevin Coyne

Veteran documentarian Joe Berlinger follows his recently released series *Conversations With A Killer: The Ted Bundy Tapes* with this further exploration of the notorious serial killer, in which actor Zac Efron masterfully exploits his good looks and charisma in service of a credible and unsettling performance that firmly casts off his early association with teen musicals. Shy single parent Liz (Lily Collins) is swept off her feet by this charming stranger, and the two begin a serious

relationship. After moving to Utah, where he has been accepted into law school, Ted is stopped after running a stop sign, and arrested when the police officer's suspicions are aroused by the contents of a bag in his car. As his legal troubles mount, he insists upon his innocence, sending Liz into confusion as she realises that she may never have known the man she loves.

VOX LUX

BRADY CORBET



NEW RELEASE

OPENS FRI 3RD

16

FILM INFO:

114 mins, USA, 2018, Digital
Notes by David O'Mahony

Actor-turned-director Brady Corbet delivers on the promise of his debut feature, *The Childhood of a Leader* (2015), with another boldly cinematic take on the genesis of an iconic figure, this time charting a young prodigy's dizzying ascension to global pop superstardom. Teenager Celeste (Raffey Cassidy) is one of the few survivors of a 1999 school shooting. She writes a tribute song to the victims and sings it at a memorial, her powerful

performance capturing the hearts of the nation and the cynical attentions of manager Jude Law. Flash-forward to 2017 where Celeste, now played with blistering intensity by Natalie Portman, is a scandal-ridden, drug-addled pop sensation heading for a public nervous breakdown. With narration by Willem Dafoe, original songs by Sia and a menacing score by the late Scott Walker, *Vox Lux* establishes Corbet as a director of vision.

MAY 2019

NEW RELEASE

WOMAN AT WAR BENEDIKT ERLINGSSON



OPENS FRI 3RD

12A

(KONA FER Í STRÍÐ)

EXCLUSIVELY AT IFI†

FILM INFO:

101 mins, Iceland-France-Ukraine, 2018, Digital, Subtitled
Notes by David O'Mahony

FEAST YOUR EYES

Enjoy the film with a specially created main course following the 18.30 screening on Wednesday 8th. Tickets €21, free list suspended.

Halla (Halldóra Geirharðsdóttir) is, to her friends and neighbours, a respectable, middle-aged music teacher who practices Tai Chi and lives alone in a cosy apartment decorated with posters of Nelson Mandela and Gandhi. Nobody would suspect that this pillar of the community is living a double life as an eco-terrorist, hell bent on bringing down the industrial infrastructure she feels is wrecking Iceland's economy and blighting its spectacular landscape.

She is, however, forced to rethink her covert campaign of disruption when her long-cherished dream of adopting a child seems to be becoming a reality. Anchored by a committed central performance – Geirharðsdóttir also plays Halla's identical sister, Asa – Benedikt Erlingsson's follow up to *Of Horses and Men* is a disarming delight that tackles pressing global concerns with a wry streak of postmodernist mischief.

IFI DOC

AMAZING GRACE ALAN ELLIOTT & SYDNEY POLLACK



OPENS FRI 10TH

G

FILM INFO:

88 mins, USA, 2018, Digital
Notes by David O'Mahony

In 1972, at the height of her popularity, Aretha Franklin chose to revisit gospel, the music of her youth. The resulting album, *Amazing Grace*, recorded with a live band and a choir over two days in the New Temple Missionary Baptist church in Los Angeles, was one of the singer's biggest hits and remains the best-selling gospel album of all time. A documentary record of the session was filmed under the auspices of director Sydney Pollack, who had just released *They Shoot Horses, Don't They?* and *Jeremiah Johnson*.

However, a recording glitch rendered his footage useless. Franklin's recent death has permitted the revelatory film, digitally restored by Alan Elliott in 2007, to be released. Eschewing the tropes of a documentary, *Amazing Grace* is a raw testament to a remarkable talent.

FLOAT LIKE A BUTTERFLY

CARMEL WINTERS



NEW RELEASE

OPENS FRI 10TH **15A**

FILM INFO:

101 mins, Ireland, 2018, Digital
Notes by Sunniva O'Flynn



In rural Ireland in the 1960s, Frances (Hazel Doupe) is a young Traveller who has coped with tragedy from an early age. When her father Michael (Dara Devaney) is imprisoned, Frances learns to fend for herself and her brother, developing a love of boxing and a devotion to Muhammad Ali inherited from her father. Their peaceful life in the camp on the picturesque West Cork coast is disrupted when Michael returns from prison, gathers his children and takes to the road. Against a portrait of

Traveller culture that is both nostalgic in its campfire singalongs, tinsmiths and barrel-topped caravans and grim in its depiction of an alcohol-fuelled violent patriarchy, director Carmel Winters celebrates the tenacity of a young woman determined to break with tradition and forge her own destiny.

HIGH LIFE

CLAIRE DENIS



NEW RELEASE

OPENS FRI 10TH **18**

FILM INFO:

110 mins, UK-France-Poland-Germany, 2018, Digital
Notes by David O'Mahony



IFI FILM CLUB

Join members of the IFI team for an informal discussion following the 18.10 screening on Monday 13th.

A group of death row inmates aboard a ramshackle spacecraft are on a mission to harness the energy of black holes for use back on Earth. Authority lies with the eccentric Dr. Dibs (Juliette Binoche) who is less interested in the mission's success than she is in performing bizarre experiments on the crew. One of their number, Monte (Robert Pattinson), resists her investigation into how their rarefied zero-gravity environment affects human reproduction, and is consequently a source of fascination

for her. Claire Denis's (*Beau Travail*, *Let the Sunshine In*) first English-language feature is a typically enigmatic and provocative work, which upends all science fiction genre conventions. A fascinating amalgamation of psychology, biology and quantum physics, *High Life* is as alien and unknowable as the depths of a black hole.

MAY 2019

NEW RELEASE

BIRDS OF PASSAGE

CRISTINA GALLEGO & CIRO GUERRA



OPENS FRI 17TH

(PÁJAROS DE VERANO)

FILM INFO:

125 mins, Colombia-Denmark-Mexico-Germany-Switzerland, 2018, Digital, Subtitled
Notes by David O'Mahony



A founding myth for Colombia's drug wars, *Birds of Passage* is an epic, visually breathtaking crime saga from the directors of *Embrace of the Serpent* (2015). In a film replete with premonitory signs and symbols, the war is depicted as a curse born from an escalating blood feud between two families bound by tradition and superstitions.

The story takes place in the mid-1960s amidst the Wayuu people. Cocky young

bachelor Raphayet (José Acosta) seeks, but cannot afford, the hand in marriage of Zaida (Natalia Reyes). He makes a deal with his cousin, a hemp dealer, in a bid to supply the drug to US Peace Corps volunteers, hoping the scam will earn enough to secure the marriage. The repercussions grow to assume *Godfather*-like proportions as generational vendettas play out on an ever grander scale.

IF CLASSIC

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

STANLEY KUBRICK



OPENS FRI 17TH

FILM INFO:

93 mins, USA-UK, 1964, Black and White, Digital
Notes by Kevin Coyne

Screenings will be accompanied by a specially commissioned six-minute short, *Stanley Kubrick Considers The Bomb*.

Even in a filmography as acclaimed as that of Stanley Kubrick, *Dr. Strangelove...* represents a singular achievement. Made at the height of Cold War tensions, it was originally intended to be a serious drama until Kubrick's realisation that there was a rich seam of dark humour to be mined from the seemingly ever-present threat of nuclear annihilation. Brigadier General Jack D. Ripper (Sterling Hayden), having lost his mind to paranoia, sets in motion a nuclear attack without the knowledge

of his superior officers. His executive officer Group Captain Mandrake (Peter Sellers) tries to avert disaster, as do US President Muffley (Sellers) and his advisers, including the sinister doctor (Sellers again). With even the smallest parts perfectly sketched, and actors delivering their lines brilliantly, surrounded by Ken Adams's famed sets, *Dr. Strangelove...* remains arguably the most entertaining depiction of humanity's end.

MEMOIR OF WAR

EMMANUEL FINKIEL



NEW RELEASE

OPENS FRI 24TH **I2A**

(LA DOULEUR)

EXCLUSIVELY AT IFI†

FILM INFO:

126 mins, France, 2018,
Digital, Subtitled
Notes by David O'Mahony

IFI FRENCH FILM CLUB

Tickets for the 18.10 screening
on Monday 27th cost just
€7.80 for IFI and Alliance
Française members.

Marguerite Duras's harrowing experience of World War II, as recounted in her autobiographical novel *La Douleur*, published to acclaim in 1985, forms the basis of Emmanuel Finkiel's sombre evocation of grief and suffering. The setting is 1944 in the final weeks of the German occupation of France. Marguerite (a brilliantly internalised performance by Mélanie Thierry) endures an agonising wait for news of her husband, Robert Antelme, who has been arrested and sent to Dachau

concentration camp for his involvement in the resistance. She embarks on a dangerous, covert relationship with Nazi collaborator Rabier (Benoît Magimel) in order to gain information about her deported husband's whereabouts. In the aftermath of the liberation of Paris, with no news of her husband's fate, Marguerite is forced to confront the inevitable.

TOO LATE TO DIE YOUNG

DOMINGA SOTOMAYOR



NEW RELEASE

OPENS FRI 24TH

(TARDE PARA MORIR JOVEN)

EXCLUSIVELY AT IFI†

FILM INFO:

110 mins, Chile-Brazil-
Argentina-Netherlands-
Qatar, 2018, Digital, Subtitled
Notes by Kevin Coyne



In early 1990s Chile, following the fall of the Pinochet regime, a group of families form a small rural commune in the foothills of the Andes. Despite this being a haven for artists and free spirits, Sofía (Demian Hernández), an increasingly self-aware 16-year-old, feels stifled, and yearns to leave this bosky idyll for a more independent life with her mother in the city. In the meantime, she is drawn to a new arrival, an older man, while carefully rejecting the clumsy overtures of friend Lucas (Antar Machado), matters of the

heart which come to a head during a New Year's Eve party. Languorous and loose in its telling, the film is an impressive evocation of youthful dynamics and the attendant longings and desires, filled with moments of lyrical beauty and grounded in strong performances from its young leads.

MAY 2019

IFI DOC

XY CHELSEA TIM TRAVERS HAWKINS



OPENS FRI 24TH

FILM INFO:

92 mins, 2018, USA, Digital

In 2013, Chelsea Manning, a former US army soldier and trans woman, received a 35-year sentence at an all-male maximum security prison for her role in disclosing 750,000 documents to WikiLeaks, the largest leak of classified material in American history. On January 17th 2017, President Barack Obama commuted her sentence in an unprecedented and controversial move. An intimate portrait of a complex individual, *XY Chelsea* follows Manning

as she leaves prison after seven years inside, and begins a new life, whilst at the same time having to deal with the far-reaching consequences of her past: the unintended celebrity that is thrust upon her as one of the world's most notorious whistle-blowers, and transitioning to become the woman she has always known herself to be.

IFI CLASSIC

THE BLUE ANGEL JOSEF VON STERNBERG



OPENS FRI 31ST

(DER BLAUE ENGEL)

FILM INFO:

107 mins, Germany, 1930, Digital,
Subtitled, Black and White
Notes by Kevin Coyne

Austrian-American filmmaker Josef von Sternberg began his directorial career in the US, where he made a number of films that proved critically, but not commercially, successful. To the frustration of cinephiles everywhere, one of these projects was a film with Charlie Chaplin that the actor himself, unhappy with the result, destroyed, and is now considered lost. Offered the opportunity to make Germany's first talkie by Berlin's UFA studio, von Sternberg launched Marlene

Dietrich to international fame with *The Blue Angel*, a collaborative relationship that would produce a further six films from American studios. In this classic tale of Weimar Germany, Dietrich plays the alluring Lola, headliner at the titular cabaret club, whose eroticism and beauty first captivate but ultimately cause the utter ruin and humiliation of a local schoolteacher (Emil Jannings, whose own career would have a similarly ignominious end).

IN SAFE HANDS

JEANNE HERRY

OPENS FRI 31ST

(PUPILLE)

FILM INFO:

110 mins, France-Belgium, 2018, Digital, Subtitled
Notes by David O'Mahony



Newborn Theo has been anonymously given up for adoption; under French law his mother has 60 days to reflect upon this decision and reverse it if she wishes. Jeanne Herry's second feature observes the manoeuvres of a number of disparate characters (doctors, nurses, psychiatrists and potential parents) working in social care during this period of uncertainty, their combined concern for the infant's future providing the narrative through-line. Karine (Sandrine Kiberlain) is Theo's primary caseworker,

who liaises with Jean (Gilles Lellouche), the child's initial foster parent. Another caseworker, Lydie (Olivia Côte), has been charged with finding a permanent family, and a third, Mathilde (Clotilde Mollet), handles Theo's transfer from his birth mother to being in the care of the French state. Meanwhile adoptive parent Alice (Élodie Bouchez) waits for news of her application.

NEW RELEASE

SUNSET

LÁSZLÓ NEMES

OPENS FRI 31ST **15A**

(NAPSZÁLLTA)

FILM INFO:

142 mins, Hungary-France, 2018, Digital, Subtitled
Notes by David O'Mahony



In *Sunset*, László Nemes explores the twilight years of the Austro-Hungarian Empire, before the outbreak of World War I, through the experiences of Irisz (Juli Jakab), his enigmatic protagonist. The film is an altogether more expansive period piece than *Son of Saul*, his extraordinary Oscar-winning debut from 2015. Irisz has come to Budapest from Trieste to visit her deceased parents' department store; her return uncovers family secrets and a brother she never

knew she had who is missing and wanted for the murder of a Hungarian count. Nemes, working again with cinematographer Máttyás Erdély, employs a close subjective camera on Irisz at all times, creating an intimate yet dreamlike tone as she navigates her way through increasingly confused circumstances.

Director László Nemes will be present for a Q&A following a special 35mm preview screening on Sunday 26th at 17.30.

NEW RELEASE

ARCHIVE AT LUNCHTIME



BE OUR GUEST

Join us for free films from the IFI Irish Film Archive. Simply collect tickets at IFI Box Office – please see www.ifi.ie for more information.

Notes by Sunniva O'Flynn

PROGRAMME ONE

BEAU GUEST

This short animated film promotes the benefits of tourism.

FILM INFO: 3 mins, Ireland, 1956, Digital

AMHARC ÉIREANN: CURSAÍ OSTÁN

In this short from 1957, young women attend a hotel management course in Bundoran, Co. Donegal.

FILM INFO: 4 mins, Ireland, 1957, Digital, Black and White

IRELAND – LAND OF WELCOME

Enjoy this delightful story of a CIE Motor Coach Tour around southern Ireland.

FILM INFO: 22 mins, Ireland, 1954, Digital

PROGRAMME TWO

O'HARA'S HOLIDAY

New Yorker O'Hara comes to Ireland to find his roots. He meets Kitty, who joins him on his travels in rural Ireland and visits hotspots of Dublin's nightlife.

FILM INFO: 20 mins, Ireland, 1959, Digital

ART OF RECEPTION

A travelling salesman (Cyril Cusack) has a series of mishaps when he checks into a badly run hotel in this dramatised instructional film.

FILM INFO: 14 mins, Ireland, 1954, Digital, Black and White

Join us for a Bealtaine @ Temple Bar Archive at Lunchtime screening at 11.00 on Saturday 18th, where new and renewing memberships will be available with a €5 discount.

FROM THE VAULTS



ROONEY

WED 15TH (18.45)

Rooney, adapted from the popular Catherine Cookson novel, follows the trials and tribulations of Rooney (John Gregson), dustbin man by trade and hurler by passion. From his digs in the bustling O'Flynn household in Rathmines, Rooney is selected for the Dublin hurling team, but the road to Croke Park is not smooth and he meets romantic entanglement and inadvertent thievery along the way.

Memorable for its Dublin locations, its stellar cast (Barry Fitzgerald, Marie Kean, Jackie MacGowran and Noel Purcell), and the daring insertion of Gregson into the *actual* 1957 Final, *Rooney* is a delight for GAA fans and all lovers of warm period comedy.

The film will screen with a 15-minute programme of shorts featuring *Ted Husing's Sports Thrills* (1931, 1932), *Kerry and Cavan play Gaelic Football* (1937), and the *GAA Hurling Final* (1957).

DIRECTOR: George Pollock

FILM INFO: 85 mins, UK, 1958, Digital

Notes by Sunniva O'Flynn

The screening will be introduced by Dr. Seán Crosson, author of Gaelic Games on Film (Cork University Press, 2019) which will be launched at 18.00 prior to the film.

IFI SPOTLIGHT

THUR 30TH

IFI Spotlight, now in its seventh year, presents a day of panel discussions, presentations and interviews gauging the current health of the Irish film and television industry. Filmmakers, funders, exhibitors, distributors and academics join us in reviewing the Irish film and television output of the last 12 months, and look at burning issues facing the industry. We believe that an annual process of considered reflection and review is essential for the development of a healthy Irish film culture, an informed production community and a cine-literate audience. The day provides an invaluable tool for considered consumption by students, practitioners and general audiences.

WELCOME (10.30)

Opening address from Professor Margaret Kelleher.

2018 IN REVIEW (10.40)

Dr. Roddy Flynn of DCU and Dr. Tony Tracy of NUIG will review the film and television output of 2018, considering the continuing presence of Irish talent on the world stage, discussing fresh new work in film and TV drama, and identifying new trends in feature film production.

CHECK-IN ON GENDER EQUALITY (11.50)

Annie Doona, Chair of Fís Éireann/Screen Ireland, will provide an update on the success of recent funding strands introduced to achieve gender equity across film development and production. Stephanie Comey, Senior Manager, BAI, will update on BAI strategies towards improved representation by women across BAI-funded strands. Sunniva O'Flynn of the IFI will report on the IFI's F-rating and representation of female practitioners across the IFI programme. This session will be moderated by Dr. Susan Liddy, Department of Media and Communications, MIC, Limerick.

LUNCH (13.00)

COPING WITH CO-PRODUCTION (14.00)

A timely investigation of Irish co-production practice providing an overview of international co-production opportunities for Irish producers; inward production of major TV dramas; extension of Section 481; and cultural viability of international co-productions. A range of panellists representing sectoral interest will include Siún Ni Raghallaigh, CEO at Ardmore Studios and Troy Studios; David Collins, Managing Director, Samson Films; Samantha Perahia MBE, Head of Production UK, British Film Commission; Steven Davenport, Inward Production Manager, Screen Ireland; and Fionán Higgins, Senior Supervisor, Windmill Lane. The panel will be chaired by Niall Murphy of Scannáin.

EXIT INTERVIEW: JAMES HICKEY IN CONVERSATION (15.00)

James Hickey will soon step down from his eight-year stewardship of Fís Éireann/Screen Ireland. In conversation with Hugh Linehan, Arts and Culture Editor of *The Irish Times*, he will reflect on his tenure: on Screen Ireland's contribution to the growth of the Irish film industry over the past ten years; the ongoing battle for retention of industry tax incentives; the highlights of his time at the helm and the areas he wasn't able to develop as he would have hoped; and where he thinks the future focus of Screen Ireland needs to be as a new era dawns.

WRAP UP (15.45)

TICKETS
• Half Day €5.50
• Full Day €8.50
• IFI Café Bar Special
• Lunch Deal
• Soup & Sandwich €7.95*

MEMORY ON FILM



The ways in which cinema evokes memory are manifold. Films are time capsules of the eras in which they were made. They act as sensory triggers for the viewer, inviting us to ponder where we might have been in life when a beloved film was first viewed. As a visual artform, cinema is adept at giving life to the memories and inner worlds of fictional characters.

This *Memory on Film* season hopes to explore the variety of innovative ways this has been achieved, from the central character of Ingmar Bergman's elegiac *Wild Strawberries* observing the memories of his youth as though a spectator at a play, to the fallibility and unreliability of memory as expounded in Akira Kurosawa's *Rashomon*, where a trio of characters attempt to tease out conflicting versions of a terrible event.

Amnesia, the absence of memory, forms the basis of Christopher Nolan's deliciously knotty *Memento*. How a society comes to memorialise and ultimately celebrate a shared traumatic event in its history is explored in Radu Jude's excoriating '*I Do Not Care If We Go Down In History As Barbarians*', which depicts a community at odds over how to mark the anniversary of a controversial event, a theme with particular resonance for Irish viewers.

Introduction and notes on individual films by David O'Mahony.

A multi-film pass (5 films for €45) is also available in person or over the phone from the IFI Box Office: 01-6793477.

RASHOMON AKIRA KUROSAWA

SAT 11TH (16.00)

(RASHŌMON)

FILM INFO:

88 mins, Japan, 1950, Digital,
Subtitled, Black and White



Set in 11th century Japan, Kurosawa's formally audacious film is a spellbinding investigation into the unreliability of memory. Three characters take shelter from a storm under Kyoto's Rashomon Gate and relay conflicting accounts of the

recent murder of a samurai and the rape of his wife, their discordant perspectives revealing the subjective nature of each version of the 'truth'. A breakout commercial success, *Rashomon* announced Kurosawa, and indeed Japanese cinema, to the world stage, winning the top prize at the Venice Film Festival and the Oscar for Best Foreign Language Film whilst in the process gifting the phrase 'Rashomon-like' to the English vernacular.

MEMORY ON FILM

WILD STRAWBERRIES INGMAR BERGMAN

SUN 12TH (16.00)

(SMULTRONSTÄLLET)

FILM INFO:

91 mins, Sweden, 1957, Digital, Subtitled, Black and White



Professor Isak Borg (veteran actor/director Victor Sjöström) travels from Stockholm to Lund to accept an honorary degree. On the journey he is haunted by powerful memories of his youth, and ominous and disquieting visions, which compel the professor to

re-evaluate his life, his relationships, and make peace with the inevitability of his impending death. *Wild Strawberries*, which Bergman wrote from a hospital bed during a period of heightened creative productivity, is filled with the director's customary blend of visual poetry and stark psychological insight; a poignant, elegiac masterpiece, the film is, despite its subject, one of Bergman's most humane and accessible works.

LAST YEAR IN MARIENBAD ALAIN RESNAIS

TUES 14TH (18.30)

(L'ANNÉE DERNIÈRE À MARIENBAD)

FILM INFO:

94 mins, France-Italy, 1961, Digital, Subtitled, Black and White



In a palatial resort hotel, a man (Giorgio Albertazzi) approaches a woman (Delphine Seyrig) and insists they met a year ago – 'perhaps in Marienbad' – and fell in love, though she has no recollection of the encounter. An authoritative figure (Sacha Pitoëff) that

may be her husband observes their interactions from a distance. Resnais seduces us with the opulence of the setting, and his command of mood and tone, drawing us into an intoxicating psychological labyrinth with no exit. His unnamed characters are victims of self-deception, denial and the slippery nature of memory; they inhabit an indeterminate time frame, unmoored from the bedrock of reality, forever uncertain.

AMARCORD FEDERICO FELLINI

SAT 18TH (15.50)

FILM INFO:

123 mins, Italy, 1973, 35mm, Subtitled



Federico Fellini's nostalgic, semi-autobiographical film – the title means 'I remember' in the regional dialect of Rimini, the seaside town of his youth – is a delightfully ebullient evocation of a year in the life of a small

Italian coastal town in the 1930s, as seen through the eyes of young Titta (Bruno Zanin). To the strains of Nino Rota's elegiac score, Fellini vividly captures the carnivalesque rituals of daily life, the fraught family dynamics and burning adolescent desires of his young protagonist. However, beneath the director's trademark levity and ribald humour lies a scathing critique of Italy's embrace of fascism in the pre-war years.

MEMORY ON FILM

THE LONG DAY CLOSES TERENCE DAVIES

SUN 19TH (16.00)

FILM INFO:

85 mins, UK, 1992, 35mm



In his second feature, Terence Davies dramatises the intense memories of the years following his father's death – a time he has counter-intuitively referred to as his happiest – through the character of Bud (Leigh McCormack), a quiet boy growing up in Liverpool in

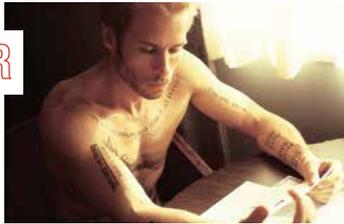
the 1950s whose love of movies and popular music offers solace from the compromises and disappointments of reality. In *The Long Day Closes*, Davies perfects the poetic style evident in his debut, *Distant Voices, Still Lives* (1988), eschewing traditional narrative structure for an impressionistic, subjective mosaic of his childhood experiences, creating a poignant, nonlinear tapestry of images and song.

MEMENTO CHRISTOPHER NOLAN

THUR 23RD (18.20)

FILM INFO:

113 mins, USA, 2000, 35mm



Leonard Shelby's (Guy Pearce) wife was killed in an attack that left him suffering from anterograde amnesia. Seeking to avenge her murder, he uses a bespoke system of notes, Polaroids and body tattoos as *aides-mémoire* as he tries to make sense of a jumble of

disparate clues that might ultimately uncover the killer's identity. In *Memento*, Christopher Nolan has fashioned a teasingly complex puzzle from an apparently simple premise, using a script that presents the story in two alternating timelines, one told in reverse, a conceit that attempts to mirror the condition of the protagonist, who is unable to retain short-term memories.

SPIDER DAVID CRONENBERG

SAT 25TH (19.00)

FILM INFO:

98 mins, Canada-UK-France, 2002, Format TBC



Dennis 'Spider' Clegg (Ralph Fiennes) has just been released from a mental institution and is staying at a desolate halfway house as he prepares to reintegrate with society. Paranoid and fearful, he dwells obsessively on

distressing childhood memories involving his parents (Miranda Richardson and Gabriel Byrne) and the woman he believes came between them. Cronenberg's perspective completely inhabits the fractured interior life of Spider, where past and present are hopelessly conflated; the character's tortured psyche is reflected in the dank, crumbling production design and dour colour palette that heightens the oppressive atmosphere of anxious dread.

ETERNAL SUNSHINE OF THE SPOTLESS MIND

MICHEL GONDRY

SUN 26TH (15.15)

FILM INFO:

108 mins, USA, 2004, Blu-ray



The compulsion to hold onto memories of loves lost, however painful, is explored in Michel Gondry's endlessly imaginative and influential collaboration with Charlie Kaufman, who won the Oscar for his screenplay. When heartbroken Joel (Jim Carrey)

learns that newly ex-girlfriend Clementine (Kate Winslet) has had him expunged from memory via a service offered by boffins (Tom Wilkinson and Mark Ruffalo) at medical outfit Lacuna, Inc., he endeavours to do likewise. Realising too late that the process will eradicate the good memories along with the bad, he makes a desperate bid to hide Clementine deep in his subconscious where she cannot be erased.

HIDDEN

MICHAEL HANEKE

TUES 28TH (18.20)

(CACHÉ)

FILM INFO:

117 mins, France-Austria-Germany, 2005, 35mm, Subtitled



The bourgeois complacency of a Parisian family is severely tested when surreptitiously-recorded videos of their lives begin arriving anonymously to their well-appointed home. Anne (Juliette Binoche) senses Georges (Daniel Auteuil) is

concealing something, though he denies knowledge of the provenance of the tapes. As the surveillance grows more sinister, Georges is prompted to reconnect with Majid (Maurice Bénichou), a long-forgotten childhood friend who may, or may not, be the source of the recordings. Michael Haneke's ambiguous, claustrophobic nightmare fuses Georges's repressed memories with the guilt and shame of a nation.

"I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS"

RADU JUDE

WED 29TH (18.10)

**(ÎMI ESTE INDIFERENT
DAC ÎN ISTORIE VOM
INTRA CA BARBARI)**

FILM INFO:

140 mins, Romania-Czech Republic-France-Germany-Bulgaria, 2018, Digital, Subtitled



Mariana (Ioana Iacob), a provocative theatre director, is commissioned to commemorate a controversial episode in Romanian history – the much-disputed 1941 massacre of Jews in Odessa by collaborationists. Ignoring the protestations of anxious

city officials, she proceeds to mount a deliberately shocking and unpatriotic large-scale public re-enactment of the atrocity. "I do not care..." is a formally audacious interrogation into collective memory, the wilful amnesia of national myth making, and the fraught relationship between the past and present. The film was a deserving winner of the top prize at last year's Karlovy Vary International Film Festival.

IRISH FOCUS: TRISH MCADAM

Since production of her early shorts in the 1980s, Trish McAdam has created a vibrant and varied body of work, embracing a range of forms and subjects and retaining a distinct, independent voice.

McAdam became interested in filmmaking after working in New York with photographer Nan Goldin and Super 8 filmmaker Vivienne Dick. A co-founder of the Ha'penny Film Club, her early 16mm shorts *Berlin* and *The Big Time* were formally experimental and influenced by fine art practices. *Snakes and Ladders* (1997), her debut feature, was one of the first Irish films directed by a woman about contemporary women's lives, and she continued to position women squarely on screen with her ground-breaking documentary series *Hoodwinked*.



McAdam has noted that her inspiration is as much from art, literature and music as it is from film. This is in evidence in her documentary investigations of artists Leo O'Kelly and Donal O'Kelly, and in a series of short films about Chinese political poet and human rights activist Liu Xiaobo. Her most recent works *Strangers to Kindness*, *Whistleblower* and *Confinement*, are further testament to an endlessly curious, ongoing search for new and engaging modes of story-telling.

*Introduction and notes on individual films
by Sunniva O'Flynn.*

SNAKES AND LADDERS

SAT 25TH (14.00)

FILM INFO:

93 mins, Ireland, 1996, 35mm

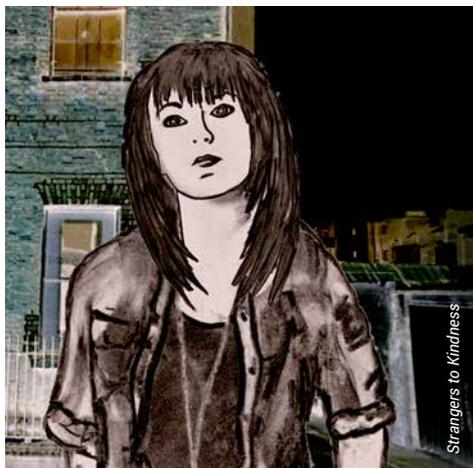


Performers Jean (Pom Boyd) and Kate (Gina Moxley) act out outlandish routines on the streets of Dublin. Jean is impatient with her overbearing mother (Rosaleen Linehan) and ambivalent about her musician boyfriend Martin (the late Seán

Hughes). When Jean impulsively accepts a marriage proposal from Martin, she sets in motion a chaotic series of events which affect all the characters' lives.

Boyd and Moxley's naturalistic performances capture the intense love-hate dynamic that close friends often share. Capturing a potent sense of 1990s Dublin with its vibrant music scene (note the rousing score by Pierce Turner) and sweaty clubs and pubs, the film, which McAdam has aptly described as "a funny drama and a serious comedy", certainly stands the test of time.

IRISH FOCUS: TRISH MCADAM



TUES 7TH (18.30)



IRISH FOCUS: TRISH MCADAM IN CONVERSATION

McAdam will be joined by filmmaker Dean Kavanagh for a free-flowing conversation about her career in film, her exploration of new visual modes of storytelling and film artistry. The interview will include screenings of McAdam's recent works:

STRANGERS TO KINDNESS

This formally playful, animated memoir reveals McAdam, in dialogue with herself, played by young actor Meghan Healy as she reimagines a story from the 1980s about a trip to America, the naïveté of youth, and a narrow escape.

FILM INFO: 15 mins, Ireland, 2015, Digital

CONFINEMENT

A timespace map, across 500 years of north inner city Dublin, from Henrietta Street to Grangegorman, using motion graphics, live footage and charcoal drawings of faces of patients from rare pre-1900 photographs from The National Archives, explores changes in social control, mental asylums and rehabilitation. Narrated by the imagined voice of a dead artist friend, Tony Rudenko, and voiced by Aidan Gillen.

FILM INFO: 34 mins, Ireland, 2019, Digital



THUR 9TH (18.30)



WHAT AM I DOING HERE?

This offbeat documentary follows actor, writer and political activist Donal O'Kelly as he takes to the road with his new play *Vive La*. Initial enthusiasm wanes as the show receives lacklustre reviews, and, with no budget for publicity, audiences are poor. As he heads home, somewhat bruised, he turns to camera to reflect with humour on his life's journey and to mull over the purpose of art in society before bouncing back some months later with his dreams reignited and a European tour on the horizon. This intimate portrait is infused with the warmth of the relationship between the observer and the observed.

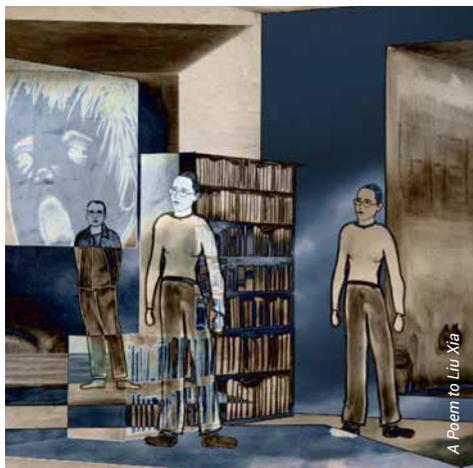
FILM INFO: 60 mins, Ireland, 2008, Digital

BERLIN

An impressionistic essay film on Berlin during the transition to unification after the fall of the Berlin Wall, combining animation of Mick Cullen paintings, live action and the music of Raymond Deane, with sound by Jane Gogan.

FILM INFO: 30 mins, Ireland, 1989, 16mm

IRISH FOCUS: TRISH MCADAM



SAT 11TH (13.30)



HOODWINKED

In *Hoodwinked*, McAdam reclaimed Irish women from generations of obscurity. She reveals the significant role of women in Ireland's battle for independence, the Mother and Child Scheme, feminism and the sexual revolution, Northern Ireland and Civil Rights, reproductive rights, and the invasion of the Forty Foot.

A lively selection of archive material illustrates the experience of private and public figures, including Alice Glenn, Sinéad O'Connor, Leland Bardwell, Catriona Crowe and Mary O'Rourke. From its 1990s vantage point, the film considers the future of women in Irish society.

FILM INFO: 95 mins, Ireland, 1998, Digital

LIU XIAOBO: NO ENEMIES NO HATRED

This visualisation of a statement by Chinese writer and human rights activist Liu Xiaobo was made to raise awareness of his plight and that of his wife, Liu Xia.

FILM INFO: 5 mins, Ireland, 2013, Digital

A POEM TO LIU XIA

A visualisation of a poem written for Liu Xiaobo's wife, Chinese artist Liu Xia.

FILM INFO: 4 mins, Ireland, 2015, Digital

TUES 21ST (18.30)



FLIRTING WITH THE LIGHT

Leo O'Kelly, aged 50, is about to make his first solo album in over 25 years. Since his debut, aged 14 in a Carlow showband, he has been widely admired as a brilliant guitarist and song writer and a man of an ever-changing, timeless, eclectic style. The film follows the recording of the new album *Glare* in Temple Bar's Sun Studio, documenting the inevitable tensions that arise among creatives and capturing the moments of genuine elation when shared visions are realised. The focus is Leo himself, an intelligently volatile character, who blossoms in the presence of McAdam and her crew.

FILM INFO: 52 mins, Ireland, 2002, Beta SP

THE DRIP

McAdam's debut, a comical short, about Jack (Jack Lynch, who co-wrote the film) and the catastrophic effects of a night's drinking. This marked McAdam's first film collaboration with actors Donal O'Kelly and Pom Boyd.

FILM INFO: 14 mins, Ireland, 1985, 16mm

WILD STRAWBERRIES

AN AFFAIR TO REMEMBER

WED 29TH &
FRI 31ST (11.00)

DIRECTOR:
Leo McCarey

FILM INFO:
115 mins, USA, 1957, Digital
Notes by Alicia McGivern

ARCHIVE AT LUNCHTIME
Join us for a free lunchtime
Archive screening as part of
Bealtaine @ Temple Bar on
Saturday 18th at 11.00.



With *Memory on Film* titles showing throughout May, from your rich and varied suggestions for films we chose this Cary Grant and Deborah Kerr weepie, is guaranteed to stir recollections of romance.

Recalled in Nora Ephron's *Sleepless in Seattle*, the film features Grant as the New York-bound playboy Nickie, who falls for fellow traveller Terry (Kerr), a former nightclub singer heading to start a new life with her fiancée. Chemistry

abounds between the pair as the ship travels west, and their promise to meet on the Empire State Building will leave even the most cynical viewers believing in true love.

Wild Strawberries is our film club for over 55s. Tickets: €4.45 including regular tea/coffee before the event. If you happen to look younger, please don't take offence if we ask your age.

IFI FAMILY

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

SUN 26TH (11.00)

DIRECTOR:
Gore Verbinski

FILM INFO:
143 mins, USA, 2003, Digital
Notes by Alicia McGivern



As we await this year's summer blockbusters, we take a look back at the first in the series of the swashbuckling Capt. Jack Sparrow and his mighty crew aboard the good ship Black Pearl. This highly entertaining adventure allowed an Oscar-nominated Johnny Depp give full vent to his maverick, eccentric Captain, taking on the undead crew of Capt. Barbossa (Geoffrey Rush). Only the dazzling maid, Elizabeth (Keira Knightley), could free the Cap'n and his loyal crew from the legendary curse.

Based on a theme park ride at Disneyland, this original film gave plenty of laughs and rollicking adventure to set us on our summer way.

Tickets: €5.00 per person, €15.00 family ticket (2 adults + 2 children, 1 adult + 3 children).

THE BIGGER PICTURE THE GREAT DICTATOR

MON 27TH (18.20)

DIRECTOR:

Charles Chaplin

FILM INFO:

125 mins, USA, 1940, Digital,
Black and White

Notes by Alicia McGivern



What makes for great satire? In a fake news climate, there is more need than ever for political satirists who are unafraid to call out falseness and media hype. Chaplin's film, bold and highly provocative on its release at the start of World War II, famously sent up Hitler, just before the reality of his campaign became widely known.

Already beloved as The Little Tramp, Chaplin drew on clowning, gags and pantomime for this absurd creation,

leading to the famous monologue at the end, recently given new attention by U2.

Satirist, columnist and impressionist Oliver Callan will talk about the impact of this film, and how good political satire must veer close to the edge in order to make any impact.

THE WEDDING PRESENT: SOMETHING LEFT BEHIND + Q&A

SAT 25TH (16.30)

DIRECTOR:

Andrew Jezard

FILM INFO:

87 mins, UK, 2018, Digital



As The Wedding Present celebrate the 30th anniversary of their *Bizarro* album with a Dublin concert, we are delighted to welcome frontman David Gedge and director Andrew Jezard for this screening. Rather than a straightforward career overview, the emphasis is very much on the band's early days, particularly the release and impact of debut album *George Best*, interspersed with interviews and footage of the band performing that album on its anniversary tour. The film also acts as a love letter to

the UK indie scene of the 1980s, and to the influence of legendary DJ John Peel, who championed the band from their earliest days, and once announced to his listeners, "The boy Gedge has written some of the best love songs of the rock 'n' roll era. You may dispute this, but I'm right and you're wrong."

The screening will be followed by a Q&A with David Gedge of The Wedding Present and director Andrew Jezard.

IFI & INTERNATIONAL LITERATURE FESTIVAL DUBLIN

WORLDS OF URSULA K. LE GUIN

SUN 19TH (14.00)

DIRECTOR:

Arwen Curry

FILM INFO:

68 mins, 2018, USA, Digital



Decades before Hogwarts, the late feminist author Ursula K. Le Guin invited young readers to wizard school in her classic *Earthsea* fantasy series, and dazzled the science fiction world with masterworks like *The Left Hand of Darkness* and *The Dispossessed*.

Worlds of Ursula K. Le Guin tells the groundbreaking author's story in her own words, sprinkled with stunning animation and commentary from literary luminaries like Margaret Atwood, Neil Gaiman, David Mitchell, and Michael Chabon. Produced with Le Guin's participation over 10 years, the film is a breathtaking journey through the late writer's career and her worlds, both real and fantastic.

Tickets €10 / €8

DUBLIN PLAYS ITSELF 2019

SAT 18TH
(11.00, 14.00)

Notes by Sunniva O'Flynn

Tickets cost €10. Places strictly limited. Both tours last approx. two hours and includes the same content.



Join us as we take to the streets in a programme presented by the IFI, the Irish Architecture Foundation, and Poetry Ireland. The presentations interweave Dublin's architectural, literary and cinema history in a lively blend of walks and talks and film presentations.

Guided by film and architectural experts, *Dublin Plays Itself* explores the city's rich heritage through direct encounter and through films of the city in bygone days from collections in the IFI Irish Film Archive. Screenings take place at stop-off points during the walk: the Irish Film Institute, Temple Bar; the Irish Architecture Foundation, Bachelor's Walk; and Poetry Ireland, Parnell Square.

This programme is presented as part of the International Literature Festival Dublin.

SHARKWATER EXTINCTION

WED 8TH (18.30)

DIRECTOR:

Rob Stewart

FILM INFO:

85 mins, UK, 2018, Digital



Sharkwater Extinction is a thrilling and inspiring action-packed journey that follows award-winning filmmaker Rob Stewart on a courageous crusade across four continents to investigate the corruption behind a multi-billion-dollar pirate fishing trade and massive

illegal shark fin industry. From West Africa, Spain, Panama, Costa Rica, France and North America, Stewart exposes the shocking truth that is leading to the extinction of our oldest remaining predator. Shark-finning is still rampant, shark-fin soup is still being consumed and endangered sharks are now being used to make products for human consumption. Stewart's mission is to save the sharks before it's too late.

A JOE BERLINGER FILM

ZAC EFRON LILY COLLINS KAYA SCODELARIO & JOHN MALKOVICH

a sky cinema original

EXTREMELY WICKED, SHOCKINGLY EVIL AND VILE

BASED ON THE TRUE STORY OF **TED BUNDY**,
AMERICA'S MOST NOTORIOUS SERIAL KILLER



IN CINEMAS MAY 3