



CINÉIREANN

IRELAND'S FILM MONTHLY

CINEMA'S TRANS REPRESENTATION

Cin E looks at how trans characters are depicted in mainstream films

MAN OF THE MOE-MENT

A chat with prolific Irish actor Moe Dunford, who appears in 6 films set for release in 2018

THE YEAR AHEAD

A preview of the Irish feature films set for theatrical or festival release in 2018



Feature: 2018 Preview

A look at all of the Irish films coming to cinemas or festivals in the coming year.

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END OF AN ERA

SAVOY SCREEN 1 IS NO MORE

One of my deep abiding memories of going to the cinema over the years is going in cold to watch *The Raid* at the 2012 Dublin International Film Festival. Nobody really knew what to expect, but by the end of it we knew that we had experienced something special. The 700 strong audience cheered and clapped its way through that screening, filling every person in the audience with the power of collective elation. It was probably the closest that I've come to a religious experience.

That's what we lose, and what all future generations are losing, with the diggers currently remodelling Savoy Screen 1 and splitting the theatre. Watching the diggers move in there over the last week or so has brought great pang of regret of the films not seen.

The big struggle with Screen 1 is head versus heart or art versus commerce. Splitting Screen 1 is nothing new. It's been done before in that same cinema. Financially it may make sense to split the screen as its not full to capacity for each screening. Digital projection is relatively automated so staff costs remain static with more screens. Therefore revenue

increases as you can show more to more people.

What you gain in economic terms is lost in artistic and cultural terms. What you lose is too high a cost to pay. Screen 1 is the iconic screen in Ireland. It's where some of our lasting cinematic memories have been made. It's hosted galas, premieres, countless stars. It's the grand old lady.

Watching a film unfurl in Savoy Screen 1 for the first time with a packed and enraptured audience is an experience unlike any other.

It's the definition of a movie

theatre. The lights go down, the curtains go back, and magic happens. Turning this one remarkable screen into multiple smaller screens is a cultural mistake.

Multiplexes are meant to offer more, but they all become imitations of one another. Increased screens has not led to increased variety.

Increased competition from home cinema requires innovative response, not simply more screens. The recently refurbished and reopened Stella is a case in point. It offers a wholly different way of immersing yourself in a film. Hopefully it shows that art and commerce need not be mutually exclusive.

Screen 1 is the last bastion of the cinema experience that defined childhoods. That magic that comes from a curtain pulling back and the silver screen leaping to life. To lose this is devastating. But progress almost always destroys to build again.

Niall Murphy
Managing Editor

INDUSTRY NEWS



The nominees have been announced for the **2018 Irish Film and Television Academy (IFTA) Film and Drama Awards**, which will be held on Thursday, February 15th 2018.

In the Film categories Aisling Walsh's *Maudie* receives 6 Nominations, Mark O'Connor's *Cardboard Gangsters* and John Butler's *Handsome Devil* along with Martin McDonagh's *Three Billboards Outside Ebbing, Missouri* and Emer Reynolds' *The Farthest* each received 5 nominations. Nick Kelly's *The Drummer and the Keeper*, Yorgos Lanthimos' *The Killing of a Sacred Deer*, Stephen Burke's *Maze* and Frank Berry's *Michael Inside* each receive 4 nominations. Brian O'Malley's *The Lodgers*, Brendan Muldowney's *Pilgrimage* and Tom Collins' *Song of Granite* all receive 3 nominations each and

Greta Gerwig's *Ladybird* is nominated in its two categories.

In the Drama categories *Vikings* receives 6 Nominations. *Game of Thrones* and *Peaky Blinders* each receive 5 nominations, *Paula* receives 4 nominations, *Acceptable Risk* and *Into the Badlands* receives 3 nominations and *Line of Duty*, *Striking Out* receive 2 nominations each.

"What a fantastic kick-start to the Academy's 15th Anniversary year with this superb line-up of Irish Nominees showcasing the very best of Ireland's creative talent, delivering world-class film and drama across the globe. The Academy looks forward to acknowledging their achievements and rewarding excellence at the IFTA Awards

Ceremony next month."
- Aine Moriarty, IFTA CEO

"The IFTA ceremony is an excellent vehicle for highlighting the diversity and talent of our filmmaking community. It is firmly established as the platform for celebrating all that is good about Irish television and cinema. The positive publicity surrounding these Awards provides a great opportunity to showcase 'Irish talent at its best', whetting the public appetite and leading to an appreciation for Irish audio-visual productions. I would like to wish all of the nominees the very best of luck on the night – I am sure it will be a wonderful occasion".

- Josepha Madigan, T.D., Minister for Culture, Heritage and the Gaeltacht

Feature Film

Cardboard Gangsters
Handsome Devil
The Killing of a Sacred Deer
Maudie
Michael Inside
Song of Granite

Actress in a Leading Role: Film

Sarah Bolger, Halal Daddy
Saoirse Ronan, Lady Bird
Ann Skelly, Kissing Candice

Actor in a Leading Role: Film

John Connors, Cardboard Gangsters
Colin Farrell, The Killing of a Sacred Deer
Dafhyd Flynn, Michael Inside
Fionn O Shea, Handsome Devil
Tom Vaughan-Lawlor, Maze

Actress Supporting Role: Film

Niamh Algar, The Drummer and The Keeper
Sarah Carroll, The Limit Of
Deirdre O Kane, Halal Daddy
Victoria Smurfit, The Lears
Fionna Hewitt Twamley, Cardboard Gangsters

Actor in a Supporting Role: Film

Barry Keoghan, The Killing of a Sacred Deer
Jacob McCarthy, The Drummer and The Keeper
Andrew Scott, Handsome Devil
Fionn Walton, Cardboard Gangsters
Barry Ward, Maze

Screenwriter: Film

Frank Berry, Michael Inside
Stephen Burke, Maze
John Butler, Handsome Devil
Nick Kelly, The Drummer and The Keeper
Martin McDonagh, Three Billboards Outside Ebbing, Missouri

Director: Film

Frank Berry, Michael Inside
John Butler, Handsome Devil
Martin McDonagh, Three Billboards Outside Ebbing, Missouri
Mark O Connor, Cardboard Gangsters
Aisling Walsh, Maudie

George Morrison Feature Documentary

The 34th
A Cambodian Spring
The Farthest
No Stone Unturned
The Silver Branch

Cinematography

Tom Comerford, Pilgrimage
Richard Kendrick, Song of Granite
Seamus McGarvey, The Greatest Showman
Cathal Watters, Peaky Blinders

Editing

Tony Cranstoun, The Farthest
Dermot Diskin, Peaky Blinders
Una Ni Dhonghaille, Three Girls
Tadhg O Sullivan, Song of Granite

Costume

Consolata Boyle, Victoria and Abdul
Sarajane Ffrench O Carroll, The Lodgers
Susan O Connor Cave, Vikings
Leonie Prendergast, Pilgrimage

Production Design

Stephen Daly, Into the Badlands
Joe Fallover, The Lodgers
Mark Geraghty, Vikings
John Hand, Maudie

Make-Up & Hair

Julie-Ann Ryan & Niamh Glynn, The Cured
Clare Lambe & Sevlene Roddy, Into the Badlands
Lorraine Glynn & Sonya Dolan, The Man Who Invented Christmas
Dee Corcoran & Tom McInerney, Vikings

Original Score

Ray Harman, The Farthest
Stephen McKeon, Pilgrimage
Stephen Rennicks, Maze
John Gerard Walsh, The Drummer and The Keeper

Sound

Steve Fanagan, Kieran Horgan, The Farthest
Ronan Hill, Onnalee Blank, Mathew Waters, Game of Thrones
Karl Merren Brendan Deasy, Into the Badlands
Marco Dolle, Steve Munro, Garret Farrell, Maudie

VFX

Tim Chauncey, The Ash Lad: In the Hall of the Mountain King
Ian Benjamin Kenny & Enda O'Connor, The Farthest
Ed Bruce & Nicholas Murphy, Screenscene, Game of Thrones
Tailored Films & Bowsie Workshop, The Lodgers

Live Action Short Film

Cry Rosa
For You
The Secret Market
The Tattoo
Time Traveller
Wave

Animated Short Film

An Beal Bocht
Angela's Christmas
Departure
Late Afternoon

Best Drama

Acceptable Risk

Game of Thrones
Line of Duty
Paula
Striking Out
Vikings

Actress in a Lead Role Drama

Caitriona Balfe, Outlander
Elaine Cassidy, Acceptable Risk
Denise Gough, Paula
Amy Huberman, Striking Out
Ruth Negga, Preacher

Actor in a Leading Role Drama

Richard Dormer, Rellik
Adrian Dunbar, Line Of Duty
Brendan Gleeson, Mr Mercedes
Cillian Murphy, Peaky Blinders
Chris O Dowd, Get Shorty

Actress in a Supporting Role Drama

Angeline Ball, Acceptable Risk
Eva Birthistle, The Last Kingdom
Jessie Buckley, Taboo
Charlie Murphy, Peaky Blinders
Genevieve O'Reilly, Tin Star

Actor in a Supporting Role Drama

Liam Cunningham, Game of Thrones
Moe Dunford, Vikings
Aidan Gillen, Game of Thrones
Owen McDonnell, Paula
Jason O Mara, Marvels Agents of S.H.I.E.L.D.

Director: Drama

David Caffrey, Peaky Blinders
Rob Quinn, Ackley Bridge
Steve Saint Leger, Vikings
Dearbhla Walsh, Fargo

Writer: Drama

Ronan Bennett, Gunpowder
Malcolm Campbell, Ackley Bridge
Conor McPherson, Paula
Antoine O Flatharta, Grace Harte

International Film

Dunkirk
Lady Bird
Shape of Water
Three Billboards Outside Ebbing, Missouri

International Actress

Sally Hawkins, Maudie
Sally Hawkins, Shape of Water
Nicole Kidman, The Killing of a Sacred Deer
Frances McDormand, Three Billboards Outside Ebbing, Missouri

International Actor

Timothee Chamelet, Call Me By Your Name
Ethan Hawke, Maudie
Gary Oldman, Darkest Hour
Sam Rockwell, Three Billboards Outside Ebbing, Missouri

Statement from Bord Scannán na hÉireann/the Irish Film Board (IFB) on Gender Imbalance Across 2018 IFTA Nominations



Speaking about the IFTA nominations, Annie Doona, Chair of Bord Scannán na hÉireann/the Irish Film Board (IFB) said:

"On behalf of the IFB, I would like to congratulate all the nominees for this year's IFTAs. This awards ceremony has a long tradition of celebration and recognition of Irish film and television and the talent that has helped bring more and more productions to growing local and global audiences.

"The IFTAs were established to reflect the breadth and depth of the Irish film and television industry. With this in mind I would like to express my disappointment at the gender imbalance that has emerged in the shortlists for almost every category of award.

"We are all aware that there is a gender imbalance within the industry and we at the IFB remain steadfastly committed to addressing this issue. Achieving 50/50 gender equality within the sector remains an utmost priority for the IFB and we have undertaken a number of measures to ensure that Irish female talent is

encouraged and visible within the industry. It is vitally important that the stories Irish films portray represent a contemporary image of Ireland in all its diversity, inclusivity and originality of voice.

"In December 2015, we launched our Six Point Plan on Gender Equality, detailing a number of measures to monitor and enhance gender representation across the sector. At last year's Galway Film Fleadh, we furthered our commitment to achieving 50/50 gender equality by announcing a number of groundbreaking initiatives to support and encourage female talent.

"We acknowledge that this shift cannot happen overnight and it is important to remember that we can only fund what we receive. We must continue to implore and encourage Irish creative female talent to apply so that these goals can be achieved.

"In the last year alone, we have seen female Irish filmmakers break through on the international stage including the likes of Nora Twomey with

her Golden Globe-nominated animated feature, *The Breadwinner*, and Emer Reynolds with her critically acclaimed feature documentary, *The Farthest*.

"In 2018, a host of female-led Irish films will come to the fore, including Twomey's aforementioned *The Breadwinner*, Carmel Winters' *Float Like A Butterfly*, Aoife McArdle's *Kissing Candice*, Mary McGuckian's *A Girl From Mogadishu*, and Alexandra McGuinness' *Highway* alongside the Katie Holly-produced Irish co-production *Vita & Virginia* and Sinéad O'Shea's documentary, *A Mother Brings Her Son To Be Shot*.

"These upcoming titles prove that this imbalance is shifting and it is a shift we will unyieldingly support. We hope that at next year's awards, female talent will be equally represented and offered the recognition it truly deserves."
— Dr Annie Doona, Chair, Bord Scannán na hÉireann/the Irish Film Board (IFB)

SHORTS IN SHORT

Galway City of Film has announced the return of the Short Film Commission Scheme a partnership scheme with RTÉ and Galway Film Centre.

Writers are invited to submit a story idea and from these the best three selected will receive a prize of €500 each. These three writers will then go on to be mentored by an experienced Script Editor to bring their idea from a story outline to a finished script. From this, one script will be selected and commissioned as a short film.

New and up-and-coming directors are invited to submit a short CV to be selected through a competitive process to direct the winning

script. The directors will be mentored by an experienced director through prep, casting right through to being supported on set. The director's mentoring panel will include Dearbhla Walsh (*Fargo*, *The Punisher*) and Paddy Breathnach (*Viva, I Went Down*), and depending on the shooting schedule, one of these will mentor the director.

Producers and production companies are also encouraged to register for the scheme and will be selected on a CV and interview basis. The selected producer will be mentored by producer Donne Eperon (*Michael Inside*, *I Used to Live Here*).

[Application details here.](#)

IONAD SCANNÁN NA GAILLIMHE



QED, a powerful human rights short directed by Galway actress Amy-Joyce Hastings will have its international premiere at the 17th Santa Fe Film Festival in February.

QED tells the story of Jack and Ali - a happily married couple until a terrible accident shatters their perfect world. In the aftermath Ali struggles to accept their new circumstances, while Jack retains hope their lives will return to normal. As the difficulties of their daily reality grind them down, Jack finds emotional solace in a flirtation with work colleague Claudia, while Ali is increasingly left alone with home carer Maria. Exploring

the theme of sacrificial love, **QED** poses the ultimate question, 'What won't love do?'

The film was co-written by Hastings and lead actor Michael O'Kelly (*Red Rock*). It stars Donna Anita Nikolaisen - best known for her role as Ama Chisenga in *Fair City* - as Ali, with Norma Sheahan (*Handsome Devil*) and Charlene Gleeson (*Penny Dreadful*) cast in the other principal roles.

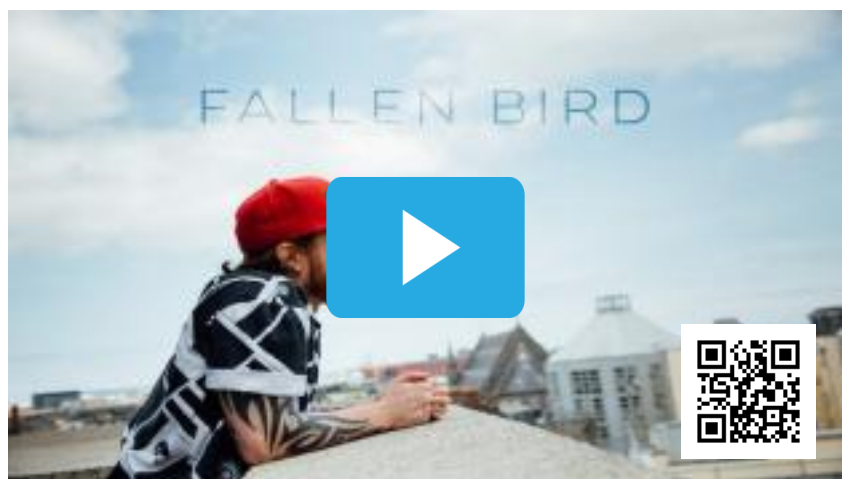
QED premiered at the 29th Galway Film Fleadh and screened at the Kerry Film Festival and the Richard Harris International Film Festival in Limerick late last year.

Directors Deirdre Mullins and Nathan Fagan have released their award-winning sort documentary **Fallen Bird** online.

While serving a sentence for assault in Wheatfield Prison, young prisoner Eric Boylan began channeling his anger and frustration into one of his childhood passions: painting. Now that he's been released, Eric has set out to pursue a career in fine art - while attempting to navigate the challenges of life as an ex-prisoner.

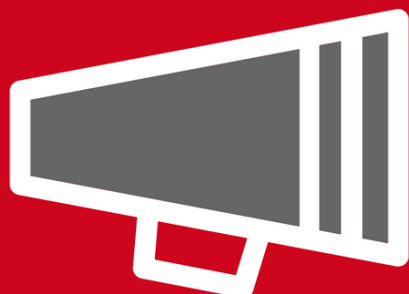
The film picked up the award for Best Short Documentary at the 2015 IFI Documentary Film Festival and screened at numerous festivals both at home and abroad.

The film is directed by Nathan Fagan and Deirdre



Mullins, with Director of Photography Tommy Fitzgerald, Editor Niamh Burke-Kennedy, Sound Recording by Caimin Agnew and Neil Doyle, Sound Editor Fionan Higgins, and Original Music by Christopher Barry.

FÉILTE/FESTIVAL NEWS



Galway Film Fleadh
Turns 30

Every July, the international film world descends on the West of Ireland, for a cherished event: an intimate and informal festival of cinema in Galway, uniquely named the Film Fleadh. The Galway Film Fleadh has no red carpets and no VIP parties. Luminaries of the craft and everyday cinephiles, from all around the globe and from every cultural background, come together to share in the delight of upcoming indie surprises and timeless classics of all types and genres.

Visiting luminaries have included Peter O'Toole, Martin Sheen, Maureen O'Hara, Paul Schrader, Kathy Bates, Agnieszka Holland, Gillo Pontecorvo, Jessica Lange, Michael Winterbottom, Jim Sheridan, Neil Jordan, Mira Nair and Abbas Kiarostami.

While modern masters such as Woody Harrelson, Saoirse Ronan, Michael Fassbender, Zachary Quinto, Isabelle Huppert, Lee Unkrich, Domhnall Gleeson, Kirsten Smith and Stanley Tucci have also enjoyed the rugged beauty and warm hospitality of both the Film Fleadh and the West of Ireland.

But that is to name just a few, and

just one aspect of the Film Fleadh, which is an all around filmic experience, including experiential screenings, masterclasses, Q+As, debates, the UK and Ireland's longest running film market, an annual 'state of the industry' conference, panel talks and film parties.

The Galway Film Fleadh began in 1989, borne out of frustration at the lack of opportunity for Irish filmmakers to exhibit their work to their peers. At the time there was no Irish Film Board, no real industry and nowhere for the few pioneering filmmakers to screen their work. Through the determination of a few, working with what facilities were available, the first Film Fleadh was a (relative) massive success as a platform for Irish cinema and a showcase of the best in global art cinema, unavailable to most people on the island of Ireland.

In the proceeding thirty years, the Film Fleadh's indelible charm would develop from a much loved domestic event, to the best known secret gem among European and Hollywood peers who had come to know and love the festival. For the past number of years, the secret

has been out, and the Film Fleadh has swelled beyond capacity, earning the nickname, the 'Cannes-on-the-Corrib' (named for the Corrib river which runs through Galway city).

The Film Fleadh is unquestionably the premier event for discovering new Irish film talent. Films like *Once*, *Adam & Paul*, *Garage*, *The Guard*, *Good Vibrations*, *Man About Dog*, *Kisses*, *Kings*, *Intermission*, *The Canal*, *I Used to Live Here*, *My Name is Emily*, *Cardboard Gangsters* and *The Young Offenders* all bowed at Galway. From there, these films launched onto the world stage, with the help of audience members and festival programmers visiting from Sundance, Toronto, Berlin, Cannes, Tribeca, SXSW and more.

For its 30th anniversary, the Galway Film Fleadh will be adding to its successful formula, with a bumper programme, a new state-of-the-art screening venue, and a slew of new Irish and international films for audiences to devour as part of this Film Feast (the literal translation of Film Fleadh). The 30th Galway Film Fleadh takes place from 10th - 15th July, 2018. Visit www.galwayfilmfleadh.com

DINGLE FILM FESTIVAL ANNOUNCES THE CAMINO VOYAGE AS OPENER

The 12th Dingle International Film Festival has announced that this year's Opening Night film will be ***The Camino Voyage/Iomramh an Chamino***. The film will screen on March 22nd.

An epic 2,500 km modern day celtic odyssey, ***The Camino Voyage/Iomramh an Chamino*** is directed by Dónal Ó Céilleachair. It features Breannán Ó Beaglaoich, Glen Hansard, Liam Holden, Brendan-Pháid Ó Muircheartaigh and Writer and Poet; Domhnall Mac Síthigh (1951-2017).

For hundreds of years people sailed from Ireland to A Coruña in Northern Spain and walked the camino to Santiago de Compostela from there. This inspiring crew have done their own version of this historical voyage in a Naomhóg (a traditional West Kerry curragh). Every community that they have connected with en route opened their doors – and their hearts – to this crew, and the men have in exchange, inspired them with their courage, endurance, storytelling, music, poetry and song in a coming together of people in the most fundamental and ancient of ways.

This intimate documentary charts the trials and tribulations of a voyage that in the words of Domhnall Mac Síthigh, took "sweat, blood and blisters to complete while deepening and renewing friendships, creativity and spirituality in the process".

The Camino Voyage/Iomramh an Chamino is an Anú Pictures Production in association with Phoenix Films and is funded by Údarás Craolacháin Na hÉireann/The Broadcasting Authority Of Ireland and with the participation of TG4, RTÉ agus Bord Scannán Na hÉireann /The Irish Film Board. It is produced by Martina Durac and Dónal Ó Céilleachair and the Executive Producers are Pádraig & Síle Ó Laighain.

The film is dedicated to the Memory of Domhnall Mac Síthigh (1951-2017)

"We are thrilled that Dónal Ó Céilleachair will be here in Dingle with key members of the Camino crew and special guests to present this Epic Celtic Odyssey. A film depicting these inspiring men, largely from Dingle, and their extraordinary adventure, is the perfect Opening Night film for Dingle IFF. It is of major significance too as it will honour the spirit of local writer and poet Domhnall Mac Síthigh."

Maurice Galway, Festival Director - Dingle International Film Festival

Corca Dhuibhne/The Dingle Peninsula has a legendary reputation for its culture, storytelling, music, visual art and for a deep connection with the landscape that inspires both visitors and locals alike and each of these characteristics are well represented by the crew of the Naomhóg na Tinte (The Naomhóg of the Tents).

When the Naomhóg left Ireland in 2014 on this historic 2,500km modern day Celtic Odyssey not everyone believed that such an epic voyage was possible but through sheer perseverance and an uplifting freedom of spirit - that is

so emblematic of all that is inspiring in Irish culture - the crew overcame Herculean tasks and challenges to finally reach Santiago de Compostela 3 years later.

With over 200 hours of footage shot over the 3 years of the odyssey this film has been 4 years in the making and has come with its own obstacles and challenges; but the great lessons of the Camino can become the great lessons of life for those willing or able to listen and to hear. The tragic loss of Danny in 2017 only reminds us of the preciousness of this short time we have on this unique planet of ours and we would do well to take inspiration from his own inimitable independence of spirit.

"I consider it a great privilege to have accompanied this eclectic crew on their historic voyage and if the film manages to do some justice to this great modern day odyssey, and to the memory of this larger-than-life man from Baile Eagraise, it will have accomplished something."
Dónal Ó Céilleachair, Director

For limited tickets to this special event book **now**.

The 12th Dingle International Film Festival takes place 22-25 March in venues on The Dingle Peninsula.



PRODUCTION NEWS



Two Irish projects have been selected for the 15th Berlinale Co-Production Market, which takes place at the prestigious Berlinale Film Festival from February 17 to 21. They are Savage Productions' ***Soul Hunter*** and Fantastic Films' ***Dr. Glass***.

The current selection comprises 36 new feature film projects that are looking for co-producers. In addition, five high-profile production companies will be introduced in the exclusive "Company Matching" programme.

Soul Hunter is the story of an idealistic young man seeking adventure in Siberia who finds a home among an indigenous tribe. Angered at their exploitation by criminals who govern the fur trade he ignites a dangerous revolution. Forced to flee into the frozen wilderness, he must embrace the tribe's shamanic beliefs to survive. Based on a true story, the script is written by Glenn Montgomery and will be directed

by Danish director Andreas Dalsgaard, who is best known as a documentary filmmaker and director of *The Human Scale*. ***Soul Hunter*** is produced by Savage Productions. Savage Productions has worked with Dalsgaard before when they co-produced the documentary *Life is Sacred* which is produced by Signe Byrge of Final Cut for Real.

Maudie director Aisling Walsh will tackle ***Dr. Glass***, which is based on the classic Swedish novel by Hjalmar Soderberg. The book is described as being daringly philosophical in its sexual and social evocations, thriller-like in the tension of its morality and love. Stockholm, 1905. Dr Glass, introspective, stylish, intellectual. He shields himself from his life and his past with a cool and clinical veneer which passes for a normal and satisfactory existence but his life and values are thrown into turmoil when he falls obsessively in love with Helga, wife of the disgusting Pastor

Gregorius. Helga abhors her husband and loves – not Dr Glass – but the handsome Recke. Dr Glass finds himself at the heart of a complex and shifting moral and erotic dilemma. Murder should be the furthest thing from his mind... ***Dr. Glass*** is a co-production between Makar Productions in the UK and Fantastic Films in Ireland.

Interested co-producers, world sales agents, distributors, broadcasters, film funds and financiers from all over the world will come together in Berlin in more than 1,200 pre-scheduled one-on-one meetings with the producers of the selected projects from a total of 28 countries. Each meeting will be organized based on specific partnering needs for each project.

An extensive side-bar programme will also provide participating producers with chances to network and get up-to-date information on current production issues.

SYFY announced a series pickup for **Nightflyers**, based on author George R.R. Martin's novella and the 1987 film of the same name. Jeff Buhler (*Jacob's Ladder*) wrote the adaptation for television and will executive produce alongside Daniel Cerone (*The Blacklist*) who will also serve as showrunner. Mike Cahill (*I Origin*) will direct the pilot.

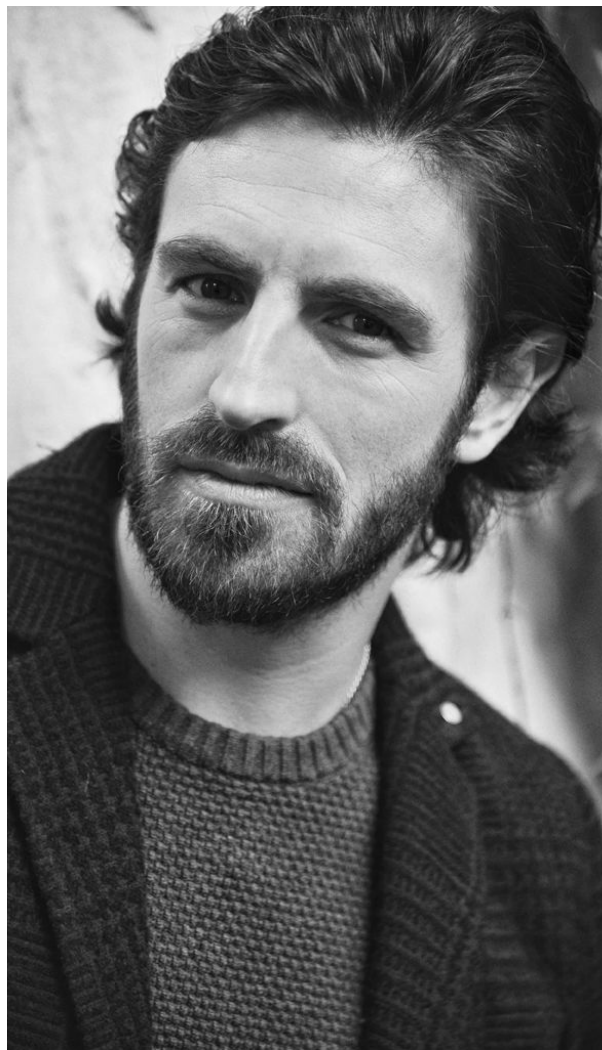
The series will be produced by Universal Cable Productions. Netflix will co-produce and have first-run rights to the series outside of the U.S.

Gretchen Mol (*Boardwalk Empire*) is set to star as Dr. Agatha Matheson, alongside Eoin Macken (*The Night Shift*) as Karl D'Branin, David Ajala (*Fast & Furious 6*) as Roy Eris, Sam Strike (*EastEnders*) as Thale, Maya Eshet (*Teen Wolf*) as Lommie, Angus Sampson (*Fargo*) as Rowan, Jodie Turner-Smith (*The Last Ship*) as

Melantha Jhirl, and Brian F. O'Byrne (*Million Dollar Baby*) as Auggie.

Nightflyers follows eight maverick scientists and a powerful telepath who embark on an expedition to the edge of our solar system aboard The Nightflyer - a ship with a small tightknit crew and a reclusive captain -- in the hope of making contact with alien life. But when terrifying and violent events begin to take place they start to question each other -- and surviving the journey proves harder than anyone thought.

The series, produced in Ireland, is moving forward with the support of the Government of Ireland, through the Minister for Culture, Heritage and Gaeltacht and the Irish Film Board. Pre-production is currently underway at Troy Studios in Limerick.



Disney announced today initial casting for the live-action adaptation of **Artemis Fowl**, which will be directed by Kenneth Branagh and produced by Branagh and Judy Hofflund.

The search for an actor to play Artemis Fowl was extensive, with casting director Lucy Bevan seeing over 1200 candidates for the part. Branagh chose Irish newcomer Ferdia Shaw, who will make his onscreen debut in the title role. Descended from a long line of criminal masterminds, 12-year-old genius Artemis Fowl finds himself in a battle of strength and cunning against a powerful, hidden race of fairies who may be behind his father's disappearance.

Josh Gad (*Murder on the Orient Express*, *Marshall*, *Beauty and the Beast*) has signed on for

the role of Mulch Diggums, a kleptomaniacal dwarf who works for the fairies—and himself. Academy Award® winner Judi Dench (*Victoria & Abdul*, *Miss Peregrine's Home for Peculiar Children*, *Skyfall*) takes on the role of Commander Root, the steely leader of the fairy police force (LEPrecon). Lara McDonnell (*The Delinquent Season*, *Love, Rosie*, *The Walk Invisible*) has been cast in the role of Captain Holly Short, the elf hero. Nonso Anozie (*Cinderella*, *The Grey*, *Ender's Game*) will play Butler, Artemis Fowl's formidable bodyguard.

Based on the bestselling book series by Eoin Colfer and with a screenplay by award-winning playwright Conor McPherson, **Artemis Fowl** is slated for release in Irish cinemas in 2019. Production will begin early next year in

FILM IN SCHOOL, CREATING



Words: Conor Murphy

'Is there a film version of this sir? Grand, I'll just watch that so.'

Many a student has uttered these words in class and no matter how many times they are told that we aren't studying the film interpretation of the novel, they insist on watching the film anyway. This, in itself, indicates how low film comes in the hierarchy of texts; it is there merely to serve story, a summary of a 'greater' more 'worthy' text.

Film isn't seen as an intellectual, emotional or artistic medium on the same scale as whatever novel they are studying, regardless of the novel's standing in the wider cultural world.

Sometimes it's simply a 'treat', like the lollipop and sticker they used to get after visiting the doctor.

For years Film was seen as a simple medium for entertainment and nothing more. Despite the development and recognition of Film as an art form in countries such as France and England, Ireland still saw Film as a lesser art form, if it was an art form at all.

Early in my teaching career I was met many a scornful smirk at interviews when I voiced my opinions around the worth of film as having equal standing to anything else found on the English course.

Thankfully those days are over. Well, just about.

Now, with Film at second level education firmly rooted within the English curriculum, from 1st year all the way up to 6th year, this should change.

English is compulsory and so Film studies is compulsory, to an extent. The depth of study depends on the expertise of the teacher. If the teacher is not comfortable with film then the study of film will be limited. And even then, because it is part of the English curriculum, Film will only be studied along relatively narrow lines. Plot, character, imagery, themes etc. Headings that can be transferred across any number of the genres studied be it novel, short story or drama.

Film as film, with all its variations and subtleties, with all its music and painterly qualities, with its visual poetry and acting styles, its blocking and framing, its textures and immediacy, its relative brevity and cohesion, is not being studied.

Where is the equivalent in fiction of Jimmy Stewart playing a wheelchair bound photographer doubting his relationship with Grace Kelly? How can there be any equivalent? Jimmy Stewart is at once the star, the war hero and the character all at the same time.



Film is a hybrid of painting, photography, editing, drama, poetry, orchestral music, pop music, sound effects, silence, mime, method..... but this glorious fusion of art forms is stripped down to what is most common across the curriculum. The ambiguous, fluid, spectacle comprised of all those possibilities of sound and vision is being peeled down to something more manageable, like the student that wants to write a short story without the shackles of formal structure.

This isn't down to any governmental interference. There's no big conspiracy here, it's just that with Film where it is this has become inevitable.

Alain Bergala's book 'The Cinema Hypothesis: Teaching Cinema in the Classroom and Beyond' was recently translated from the French by Madeline Whittle. Here Bergala talks about a project he undertook to see how Film might be taught in French schools.

The discussions around creating 'taste' in students involve imbedding film in all aspects of their school life. But, he stresses, they must be good films. Films from the canon.

This idea of using films from the canon is repeated by Alicia McGovern, Head of Education at the Irish Film Institute, Dublin. 'They should be introduced to canonical films and understand why they are so viewed.' While McGovern argues for an introduction to the canon Bergala goes much further, arguing against showing students what the students like (he gives the dated example of Pokemon) and that instead 'the role of schools...must be to provide a cultural "ski-lift" out of these pseudo-tastes created by marketing'.

Tony Tracy, Director of Film Studies at NUI Galway sees the study of the classics to be important but broadens it out from 'M to the Breakfast Club' by way of an example.

The notion of a cinematic canon is still relatively new and quite fluid. Even discussing what is a classic and what should be in the canon can cause arguments. (Even discussing what a film is can cause difficulties these days. *Twin Peaks*? VR?) But the idea of quality is one with which we can come closer to agreement. Whether or not *Casablanca* is a simply a classic film or one with enough artistic merit to be included in the canon becomes moot when we discuss whether we should introduce teenagers to the film. Of course we should.



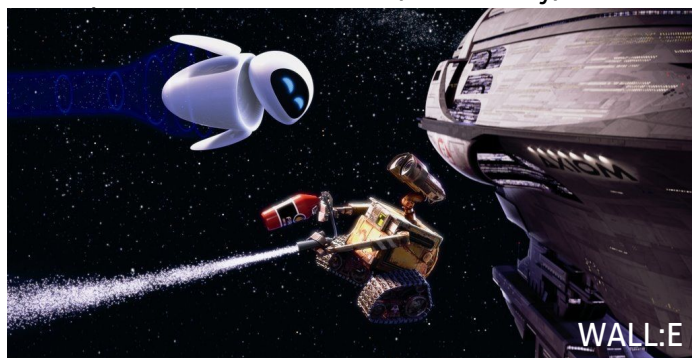
Films like *Casablanca* are part of Film history, an area Tracy points out is ill served by the education system below third level.

Students study poetry from Shakespeare to Durcan but the curriculum is slow to think of film in such wide historical terms. The reason for this can simply be that teachers aren't inclined to show students films that are 'too old'. Yet if they are being exposed to these films from early in their education than the problem will slowly disappear.

A film like *Le jardinier et le petit espiegle*, 1895, is a great way to start and can easily be compared with a similar gag with a fire extinguisher in *Wall-E*. From there the world of Film will become endless, far richer in cultural breadth and reference, and no longer consist of *The Fast and the Furious* movies, the modern day Pokemon.

Bergala also warns against picking films simply because of their 'artiness', films that flaunt their production values with 'luxurious décor and extravagant lighting'. He sees these 'hartistic' films as the 'enemy of cinema as a real or specific art form'. Similarly, he denounces films with 'big subjects', films with an important message. The inclusion of these, he says, while understandable 'in terms of general and civic education' ultimately shows a lack of 'respect' for Film 'as an art'. Instead he wants students to simply 'encounter good film(s)'.

However, if film is to be used across the school timetable than such films will, eventually, find their



Whatever one's feelings about what films should or should not be taught in school the message is clear in that it can't be arbitrary, it must have Film studies at the centre of the decision making. Film studies to a particular cohort.

It is important to mention here that the films chosen for the Junior Cycle and Senior Cycle consider all the above. Of concern to some though is how film is used at Primary level, where it seems to have remained firmly in the 'treat' part of the week, and how film is used outside of curriculum study at second level.

But this question of curriculum study remains. How should we teach film studies? Tony Tracy wants

students to be able to 'write about (and) describe film style' by the time they get to third level. But how to do this?

As ever the question of how a teacher approaches



Bergala targets the teacher that 'clings to a few scraps of rigid knowledge and who begins by giving the definitions of camera movement and types of shot, as though the film makers first step is to think in words about choices, whereas in reality these words translate those choices'. He doesn't want a teacher spouting out information, spouting out notes, spouting out the 'answer' at the top of the class. Instead he wants a dialogic classroom where film is discussed. He notes that some teachers do not have the requisite training in film studies to comfortably run such a class, but that would be the ideal.

But this is the problem in Irish educational reform. Teachers are often asked to teach something that they are unfamiliar with, that they lack expertise in. This gap in a teachers learning is never acknowledged nor is there a solution found. Film has been on the Leaving Cert since 2001 and I have seen one one-day course offered in all that time. One day in sixteen years.

Bergala wants us to think about how the film makers made their films. What choices did they have available to them? Where could they have placed the camera, considering all the constraints of location, actors, story etc? What were they trying to say? How did they go about saying that? He wants us to go back to the 'dubious and uncertain context of their origins'.

This reminds me of how we approach poetry. No longer do teachers simply hand out notes with 'this is what the poet means' and ask students to learn them off. Now we look at what the poet was thinking about when she/he wrote the poem. What are they trying to say and how did they choose to say it? Were they successful? Critical analysis of the work follows. Here we talk about the poem, we discuss the choices made and the options available. We debate, based on our knowledge of poetry built up over the years

The old problem with film once again raises its head. Students, and often teachers, do not have a similar knowledge of film. Whereas in poetry we become familiar with all those techniques from an early age, we can't say the same for film. Poems are approached as an emotional, intellectual and even as an entertaining art-form from the beginning of our school days whereas film is just seen as entertainment.

In order to broaden film out we must upskill teachers to be as familiar with this youthful art form as they are with poetry.

Whereas I don't necessarily agree with all Bergala's book there is an area we, and Alicia McGivern, agree and that is that students should create films themselves. In all areas of education, we get the students not only to analyse but to also DO. They create in art, in science, in PE etc. They write short stories, speeches, poems. Nearly everything they learn about they also attempt. How else can they come to understand the choices available?

Only when we attempt to create a specific genre do we truly understand how that genre works in terms of mechanics but also in terms of it being an art form. A student that wants to make a film investigating the teenage psyche (an impossible task) has so many options available to her/him, options to be narrowed down, to be discarded, to be developed. What sound? What music? What colours? What location? How can we film at that location? What actors? What about the rhythm of the editing?

And all the time asking themselves: Why? Conor Slattery, who has been working in the film industry for decades, says that 'film is an absolutely valid path' for any student to think about when they enter the work force. We don't get many poets earning a living from their work, but Slattery assures me it's possible in the film industry. Where does that leave us?



McGivern and Bergala both see film as an art form that can transcend subjects and appear almost anywhere within school life.

When students encounter film it should be 'good' films, especially ones that are chosen from the canon, films that ask questions and not give answers, films that come from the beginnings of film history right up to today.

We should open up film beyond the simplistic a 'this shot means' style of teaching and analysis. Instead we should create a discursive classroom environment where the act of creation is the starting point, rather than the finished text. The conversation should refer to all aspects of Film and not just those that we are familiar with from our study of novels and poems etc. Students should create.

Watch, discuss, watch, analyse, create. Repeat. And do this from their first step into their first classroom.

By the end of their school days, by the end of second level education, students should have had enough exposure to quality films (however we decide to define that term) to have developed their own 'taste'.



To do this we can tweak Bergala's idea of a school library of films. Imagine a library of films from junior infants up to 6th year. Imagine about twenty carefully chosen titles per year, to be used across the school's subjects. Some from the canon, some classics, some personal inputs from teachers. But all picked for a particular reason.

This, of course, is very prescriptive and not at all what teachers want. Simple solution is to expand the list to suit the needs of the teachers and the school. The important aspect here is that the films are discussed by staff, debated, the reasons for the chosen title explained. With one person keeping an eye on the titles, keeping the balance from 'M to The Breakfast Club', watching out for the canon and the classics, then we have a good start.

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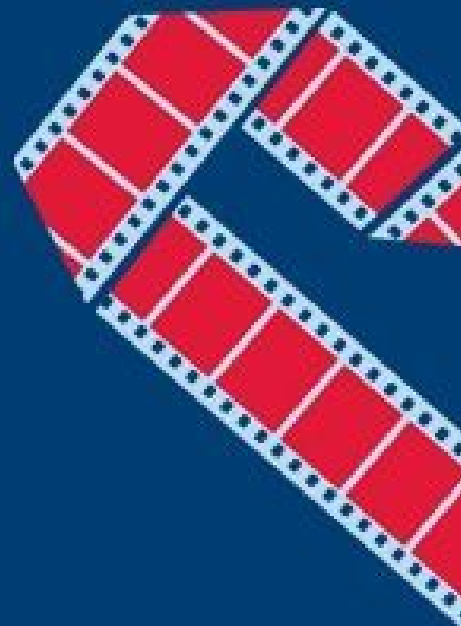
The IFI have created a short course that condenses the above down into; study/create/exhibit. The short course is aimed at the new Junior Cycle but can be a template for Film education in general.

The exhibit part is particularly interesting. Films are made to be shown in the cinema (well, they were but that's a whole other debate). Students, where possible, should experience them in the dim light of a theatre. This, of course, is not always possible, after all plays are performed, not read, and yet that's how we approach them in class.

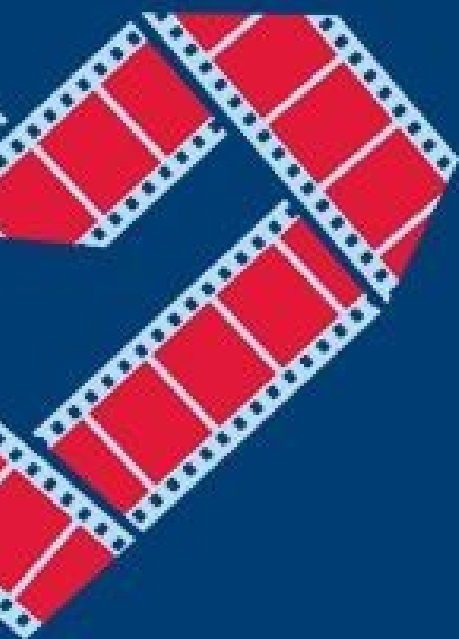


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A YEAR OF LIVING DUNFORD-LY

Words: Niall Murphy

Moe Dunford, the softly spoken Dungarven native, is on the verge of a breakthrough year. The 30 year stars in no fewer than six films set for release in Ireland in 2018.

Dunford graduated from the Gaiety School of Acting in 2009 and after a few years of landing smaller roles in *The Tudors*, *Game of Thrones*, and *Raw*, struck gold when in the space of a few months he was cast as Aethelwulf in HBO's hit series *Vikings* and by director Terry McMahon as the lead in *Patrick's Day*. The latter role saw him nominated for the prestigious Bingham Ray New Talent Award at the Galway Film Fleadh in 2014, before receiving an IFTA for Best Actor in a Lead Role in Film and an EFP Shooting Stars Award in 2015.

He has subsequently appeared in key roles in John Butler's *Handsome Devil* and Declan Reeks' *The Flag* showcasing his warmth and a keen sense of humour.

Cin É caught up with Dunford to talk us through his year and the roles that will help shape Irish film's future.

The Lodgers

Brian O'Malley asked me to be part of the film I liked the setting of it. Post WWI Ireland and the character of it all. It was just incredible to look at. my scenes were all outside but I got to work down in Wexford close to home. It was a great atmosphere. Me and my good pal Tony Murphy went down and lived in Hook Head peninsula. in a holiday home. We had a great time.

I was working with Conor Slattery and John Burns who were the assistant directors on *Patrick's Day*. We had Richard Kendrick as the

working close to home. if anything it made me want to make more movies down there in rural areas outside of Dublin We had a nice day down there when some of the local school kids came out to see us shooting down there. the teachers came out with them. It was down in a village called Clongeen.

Tailored Films looked after us really well. We had a great family atmosphere for this dark Gothic film. Charlotte Vega who plays the lead is really something special. She's just wonderful. It's not a big role but I wanted to work with Brian and I wanted to do something on my break from *Vikings*.



Dunford and Sons in *The Lodgers*



Moe and Dafhyd Flynn in *Michael Inside*

Michael Inside

Then *Michael Inside* happened and I always wanted to work with Frank after I saw his work on *I Used to Live Here*. He is so meticulous in his preparation. He has done so much research and study into this topic of prisoners and what happens when they leave prison. Just like he did with teen depression and cluster suicides on *I Used to Live Here*. All of the workshops that he did with the prisoner service Pathways was so impressive. Dafhyd Flynn and the lead is something very special. He's one of the best young actors that I've ever worked with. He was so professional is preparation.

It came into the production in the third week and Frank it done all the work with the script and with the background actors who are all prisoners. So I was launched into that environment down there with all of them. Dafhyd would come in and he would be unsure of what scene would be next. Frank had chosen not to give him the next scene so that everything was new to him. So that he wouldn't know what was coming up and that he could react naturally to it. And that really works within the movie. And again it was a movie of relationships. I'll be great friends with Dafhyd now. It's one of the movies that I be most

proud of working on. I think it's a real knockout.

There's a lot of grey areas with my character. I didn't want to judge him too much because I was conscious of the fact that there was a story that was inspired by real life inmates, real life fathers. I wanted to go in with no judgement and there's definitely a lot of grey areas there. Maybe there's a chance that he was like Dafhyd's character Michael years before that.

"Working with Frank and Dafhyd on Michael Inside... it was a strange kind of alchemy."

I just had a great time working with David and filming down the Old Cork prison. we stayed down in blarney and despite being a Waterford man I love working down in Cork. [laughs] again it was a thing where if you do a movie that's heavier or has darker or more violent teams then it's really nice to go back and for all the crew to be in the one place after work. rather than all going back to your own separate houses. it was great to have that wind down time altogether. I really got to know the crew. to see people work like Tom Comerford who

is DoP and see him change the backlight three or four times just to get the exact light in through the prison door. It was inspiring. And then to have Frank and his command of the story. You would do a scene and Frank would ask "do you want to go again?". The words were there and Frank knew the direction he wanted and when to give the direction that he wanted. you would only give you direction if it was for something pivotal he didn't worry about the minuscule things. The way he writes means that there was very little that needs it to be changed just tweaks to get nuance into the performance. We're all allowed do our own things as actors and bring what we what we could bring to the table.

Colin Campbell, the editor, was down in Cork with us. I had great chats with Colin, he's a real actor's editor. he's an emotional editor and he understands when to cut out of a performance or to leave it linger. he was editing it down there while we were shooting it so we knew all along what it was that he was looking for, and what was the Frank and him were looking for in our performances. you don't know why and you don't know what, but you just know that something is working when you're down there on site. It was a strange kind of alchemy.



Moe relaxing on set of *Black '47*

Black '47

From there I went over to Luxembourg to shoot *Black '47*. And I was glad that I was wrapped up nice and warm. I had layers upon layers on me and a nice set of mutton chops on my face. So I was kept warm! [laughs] I was doing all of the kind of things that I like doing.

PJ Dillon and Pierce Ryan established a great world with their short *The Ranger* and with the script on this. Lance Daly, the director, then took that and wanted to make sure that all of us had her own back story so that all of us could inhabit our own characters. And that no matter what side of the fence that are characters lay on that there was some motivation for their actions. The heart of the story is the need for survival. And you understand how and why each of us is fighting for that.

I got to work with a great ensemble cast. I got to see Barry Keoghan learn how to ride a horse over there. He went from 1 to 11. He was like Zorro by the end of it. we've go on all of these horse riding lessons and terrorising shops in all these lovely villages in Luxembourg. Shops wouldn't even be open over there yet and Barry, James Frecheville and myself would be going around like

three cowboys. that's a nice memory. then we had a lot of fight choreography and gun training. it was intense. it was 4 weeks over there and then four weeks back here in Ireland.

I think Lance has created something that is reminded me of the old school historical action dramas that we would have grown up watching like *Michael Collins* or *Braveheart* or *The Wind that Shakes the Barley*.

How it's shot is incredible. Declan Quinn shot it and it just looks lived in and real. Lance was on top of everything from character to costume to hair to props. It was an amazing achievement. I think that it will look incredible on the big screen. It's mucky and dirty and grimy and real.

James Frecheville, who plays the lead, a character who is on a mission...a badass... he got to do some great stuff on this film. he's on a mission and I think that the audience will go along with him.

They will be behind him and his plight.

I think it's a film that hasn't been seen before in Ireland and it was something that I was very excited to be a part of. Everybody involved is giving it their all. I got to work with some great actors. Hugo Weaving is a real gentleman. I worked with a lot of actors that I admired and that was a great experience. And then it's important to tell an important story that set in Ireland.



Moe as Sgt. Lemmy Fitz on set of *Black '47*

Metal Heart

Metal Heart was my third time to work with Treasure Entertainment, after *Handsome Devil* and *The Flag*, and my first chance to work with Jordanne Jones. She's an incredible young actor. And an inspiring person too. She really gives us her all in this movie.

I spent a lot of time driving around with Jordanne in Wicklow with the sun shining down on top of us. It was summertime in Dublin and everything looked good. There's worse ways to spend a summer! [laughs] I was delighted to get the chance to work with Hugh O'Connor, the director. I always wanted to work with Hugh as an actor and as a director. I've always loved his performances as an actor and he was really on point on this job. He's a real actor's director. Because of

his background he knows how to talk to actors and how to get the best out of us.

"The highlight of my year was getting to work with Jordanne Jones and Dafhyd Flynn. They're the real deal."

It's a colourful movie and the theme of it is about getting to know yourself. About finding your own identity. Not so different in its humanity from *Handsome Devil* or the

other Treasure films. Those themes of "when do you choose to be yourself" and "when do you come of age?" I play the older character but my character is kind of a f**k up.

The film itself is a little bit John Hughes-ie in the style. I suppose all coming of age films are in some way. It's a fairly simple story of two sisters who are choosing what they're going to do with their lives after leaving school. And I think that Jordanne is going to be a knockout.

It was a great year for me to be able to work with her and Dafhyd. They are the real deal is actors. They are the ones that I admire. They're not spoiled... they're quite raw... and they do surprising things in the moment. That was really my highlight of the last year getting to work with the two of them.



Moe and Jordanne Jones on set of *Metal Heart*



Moe and Peter Coonan in *Dark Lies the Island*

Dark Lies the Island

After I'd finished with *Metal Heart* I went over to Roscommon for ***Dark Lies the Island***. It was proper mad and I loved it. It's a story of sibling rivalry, familial rivalry, lust, and greed, and violence.

It's set in a small town and explores the darker side of the Irish psyche. I love stories like that. One's that just get the small town scene. And then there was the draw of Kevin Barry's writing.

Ian Fitzgibbon is a fantastic director. He would just give you a little note and he would ask you to tweak it in a certain way, like the dialing of a notch. As if he was in charge of a symphony and you don't know how you understand it, but you do understand it. He has it down to every detail. He has it down across

the board.

Working with Cathal Watters again as DoP gave me that familiar face on set too. We'd another fantastic cast as well. With Peter Coonan playing my brother I couldn't ask for better. The role plays to all of his strengths. He's a really versatile actor and I got to do a good few scenes with him.

The towns and the lakes of Roscommon are very much a part of the film and a character in the film

too. Kevin sent me a signed copy of his book when we finished. I was delighted with that. I've been a huge fan of his work for years.

I fit in my role on *Striking Out* around this time too. It was nice to have a role indoors. And I got to dress smartly too. My parents weren't sure it was me! I play one of Amy Huberman's childhood friends. She doesn't have many friends in the series so it was nice to be able to back her up.



The Dig

And after all that I went home and didn't think I'd have another gig before Christmas. So I shaved my head. Then I got the call for *The Dig*. And let me tell you shaving my head was a terrible idea. It's the coldest thing I've ever done! [laughs]

I had to learn a couple of things for that role. I had to do a bit of hurling. You'd think a Waterford man would know how to do that! But I'm a terrible hurler. Myself, Lorcan Cranitch, Francis Magee, and Emily Taaffe are principally the four in it. It is pretty much all set up a hill in County Antrim. No weather cover. We were hugging each other up on the top of the hill trying to keep warm! But we took it as the script is great.

It's the first feature for the directors Ryan and Andy Tohill. As cold as it was and as tough as it was that crew up there were fantastic. I loved that

experience. The whole lot really looked after us, especially Brian Falconer the producer. We were staying in Ballygally on the coast in Antrim. The character, the backdrop, it was all such a memorable experience.

"The films that they have been making in Northern Ireland are really interesting."

What I loved about that was how welcoming everyone was up there. And the two guys would give you the time, especially for myself and Lorcan and Emily, to go through the scenes. It was a really tight shoot, only 17 days, but it never felt rushed. We were allowed to play out the beats. We got to problem solve, tease out the puzzles and figure out how to make it better. It was a real collaborative process. I loved it.

The films that they have been making in Northern Ireland are really interesting. I loved *The Survivalist*, and these guys made a prequel for that. They've backgrounds in editing and the art department, but they then go out and make these shorts that are connected to *The Survivalist*. They're a small gang and they're all connected. And the made the outsiders like me feel included.

I'm starting of 2018 strongly too. I'm working with Paddy Breathnach on his new film, which has a script from Roddy Doyle. Element Pictures are producing it. It's set in Dublin and it's very topical about the homelessness crisis. It's the type of part that I like to play. And I'm also working with Tim Palmer and Michael Lavelle, who I worked with on *Patrick's Day*, on a piece for RTÉ's storyland, which Michael is directing. It's a small part but I'm looking forward to working with them again.





TRANS REPRESENTATION ON SCREEN

WORDS: AOIFE MARTIN

Towards the end of Brian De Palma's *Dressed to Kill* (1980), after the killer, Dr Elliott/Bobbi, has been caught and safely locked away, there's an exposition scene, similar to a scene at the end of Hitchcock's *Psycho*, where a psychiatrist explains just what made Elliott/Bobbi kill. "He was a transsexual," says Dr Levy. "About to make the final step but his male side couldn't let him do it..... Opposite sexes inhabiting the same body..... Elliott's penis became erect and Bobbi took over trying to kill anyone that made Elliott masculinely sexual." In the next scene Nancy Allen's character goes into salacious details about "transsexuals" and what's involved in changing their bodies - "hormones", "penectomy", "vaginoplasty" – all done, no doubt, to titillate the audience. Okay, so subtlety isn't something we expect from De Palma but the trans character as killer is a well word trope in movies. Other examples include Wes Craven's *Deadly Blessing*, the *Sleepaway Camp* series, William Castle's *Homicidal* and, of course, *Silence of the Lambs* (1991).

In the multi-Oscar-winning film by Jonathan Demme we encounter another transgendered serial killer. This time, Buffalo Bill – so

called because he skins his victims – is played by Ted Levine. Although the movie points out at one point that Bill is not a true transsexual, nonetheless in the mind of the audience he is. The issue is compounded when we are treated to a scene where Bill puts on makeup, tucks his penis between his legs and dances to around the room to music. It's meant to engender disgust and ridicule in the audience.

Another well-worn trope is how cisgender heterosexual characters (usually men) react when they discover that another character is transgender. This is normally used for comedic effect. Films like *Ace Ventura: Pet Detective* (1994), *The Naked Gun 33 1/3* (1994) and *The Hangover Part 2* (2011) all make comic fun of the disgust the male protagonist feels when he finds out another character is trans. This ranges from vomiting in revulsion (*Ace Ventura*) to cries of disgust (*The Naked Gun*) and all three of them make the inevitable penis jokes. Many of these films also conform to the stereotype that trans women are somehow trying to trick otherwise straight men into going to bed with them. Even a film that takes its transgender character seriously like Neil Jordan's *The Crying Game*

has a scene where Stephen Rea vomits after discovering the woman he's attracted to is trans. This scene occurs immediately after the inevitable penis reveal which is meant to make us sympathise with Rea's character. She has a penis. She tricked him. In *Crocodile Dundee* the sexual assault of a transgender character is played for laughs because our hero was tricked into thinking she was a "real woman".

It's not all bad, though. There are some serious films out there that treat trans characters sympathetically. 1999's *Boys Don't Cry* tells the true story of Brandon Teena about a trans man who was brutally raped and murdered after he was discovered to be transgender. It won an Oscar for Hilary Swank's portrayal of Brandon. *A Girl Like Me: The Gwen Araujo Story* (2006) is a television film that tells another horrific true story about the murder of a transgender teen, again after it was discovered she was trans. Another film in this vain is *Soldier's Girl* (2003), also a true story which deals with a horrific murder only this time it's the boyfriend of a trans woman who is murdered by a fellow soldier because of his relationship.

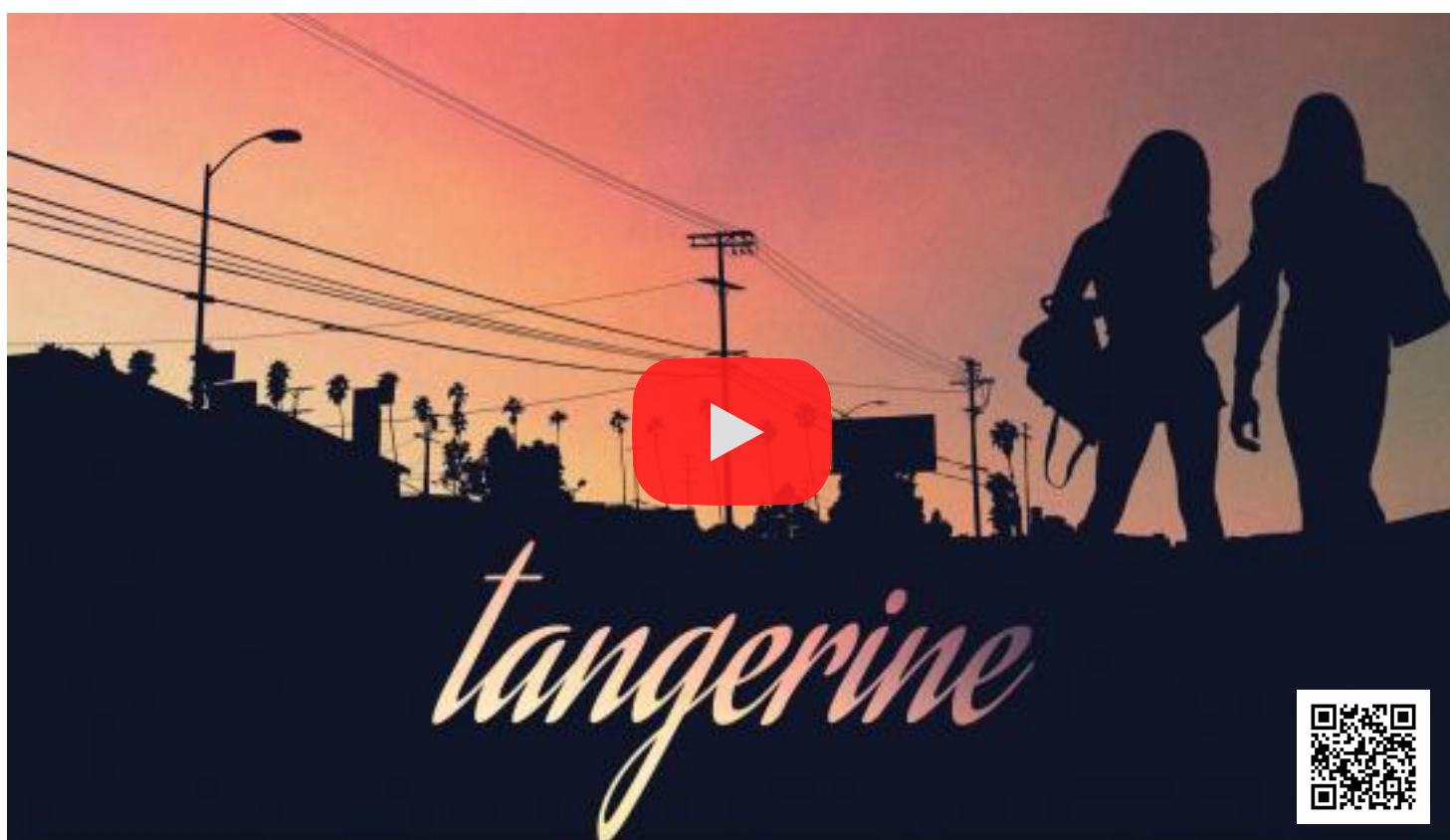
One of the biggest problems, even with films portraying transgender characters sympathetically, is that by and large these characters are portrayed by cisgender actors. In *Transamerica* (2005) Felicity Huffman gives an Oscar-nominated performance of a trans woman who, one week before her vaginoplasty, discovers that she has a 17 year old son. Huffman's performance is moving and sympathetic (and yes, we get the inevitable penis shot) but she is a cisgender woman and you have to ask why we're not seeing trans actresses in these roles. Other notable examples include Stephen Mackintosh in *Different for Girls* (1996), Cillian Murphy in *Breakfast on Pluto* (2005), Elena Anaya in *The Skin I Live In* (2011), Jared Leto in *Dallas Buyer's Club* (2013) and Eddie Redmayne in *The Danish Girl* (2015). The problem with these films is that the narrative around these films tends to focus on how good or pretty the

actor looks as a woman. Much of the talk around *The Danish Girl* was not about the story itself but about how convincing Eddie Redmayne looked and what was it like to wear women's clothes? etc. There's a superficiality to these questions. The films are no longer about the trans character but about what was it like to play a trans character. Nobody asks Laverne Cox what it's like to play a transgender woman on *Orange is the New Black* because she is a transgender woman. That's the difference.

There has been a recent backlash against cisgender actors playing transgender characters. Michelle Rodriguez has come under fire for playing a man who undergoes gender reassignment surgery to become a woman in *The Assignment*. Mark Ruffalo came under fire on Twitter for casting Matt Bomer as a transgender sex worker. Maybe things are

starting, slowly, to change. Which brings me to the film that inspired me to write this article in the first place. *Tangerine* (2015) is low-budget film from Sean Baker, director of 2017's well received *The Florida Project*. It tells the story of a day in the life of two transgender sex workers played by Kitana Kiki Rodriguez and Mya Taylor, both of whom are transgender. It's refreshing to see (a) trans women's lives depicted realistically on screen and (b) for those trans women to be portrayed by trans actors. The film is realistic and gritty and, for once, it is not grim. It's also funny and heart-warming and I highly recommend it if you haven't seen it.

And I'm hearing good things about transgender actress Daniela Vega's performance as a trans woman dealing with the loss of her partner in an upcoming Chilean movie called, appropriately, *A Fantastic Woman*.





The Lodgers

COMING EIRTRACTIONS: IRISH FILMS ON THE WAY FOR 2018

Words: Niall Murphy

Irish Film is currently enjoying one of its most fruitful periods in its history and 2018 is set to be a record year for Irish cinematic and festival release releases.

Almost 100 titles are due to be released or go into active production in the coming year, marking this unparalleled level of productivity, On top of that Irish films are increasingly making their way abroad, with some of the key highlights from the upcoming year being international co-productions with Irish personal in front of and behind the camera.

These are joined by a myriad of domestic fare, homegrown documentaries, and animated feature, both local and international in flavour.

In short 2018 will have a little something for everyone. Read on to find your favourite.



The Cured

THE BREADWINNER

DIR: NORA TWOMEY
PRO: CARTOON SALOON





The Breadwinner is the story of Parvana, a young girl living under the Taliban regime in Afghanistan, who must disguise herself as a boy to become the breadwinner of the family when her father is unfairly imprisoned. A story of self-empowerment and imagination in the face of oppression, *The Breadwinner* also celebrates the culture, history and beauty of Afghanistan with a cast that includes many performers of Afghan descent

The Breadwinner is directed by Nora Twomey (co-director, Academy Award®-nominated *The Secret of Kells*) with screen story by Ellis and screenplay by Anita Doron. .

The Breadwinner features the voice talents of Saara Chaudry (Max & Shred) in the role of Parvana, Soma Bhatia (Degrassi: Next Class) as Shauzia, Laara Sadiq (Remedy) as Parvana's mother Fattema, Ali Badshah (The Cat In The Hat) as Parvana's father Nurullah, Shaista Latif (This is the Life) as Parvana's sister Soraya, and Kawa Ada (Jihad Gigilo) as Razaq.

With a team of over 200 animators, artists and actors from around the world, Twomey has created an innovative mix of 2-D animation with acrylic and digitally painted environments, as well as digital paper cut-out segments, all blended into a captivating story about family, friendship, and imagination.

The film is a collaborative effort of Canada's Aircraft Pictures, Ireland's Cartoon Saloon and Luxembourg's Melusine Productions in association with Jolie Pas Productions. ***The Breadwinner*** was produced with the financial participation of Telefilm Canada and the Talent Fund, the Irish Film Board, Film Fund Luxembourg, Mimi Gitlin Productions, The Shaw Rocket Fund, Artemis Rising Foundation, The Broadcast Authority of Ireland, The Ontario Media Development Corporation, The Harold Greenberg Fund, RTE, Movie Central, The Movie Network a division of Bell Media Inc., the Canadian Broadcasting Corporation, the Canadian Film or Video Production Tax Credit and the Ontario Film and Television Tax Credit.

The Breadwinner will have its Irish premiere at the Audi Dublin International Film Festival

The Lodgers is set 1920's, rural Ireland. Anglo Irish twins Rachel and Edward share a strange existence in their crumbling family estate. Each night, the property becomes the domain of a sinister presence (The Lodgers) which enforces three rules upon the twins: they must be in bed by midnight; they may not permit an outsider past the threshold; if one attempts to escape, the life of the other is placed in jeopardy. When troubled war veteran Sean returns to the nearby village, he is immediately drawn to the mysterious Rachel, who in turn begins to break the rules set out by The Lodgers. The consequences pull Rachel into a deadly confrontation with her brother – and with the curse that haunts them.

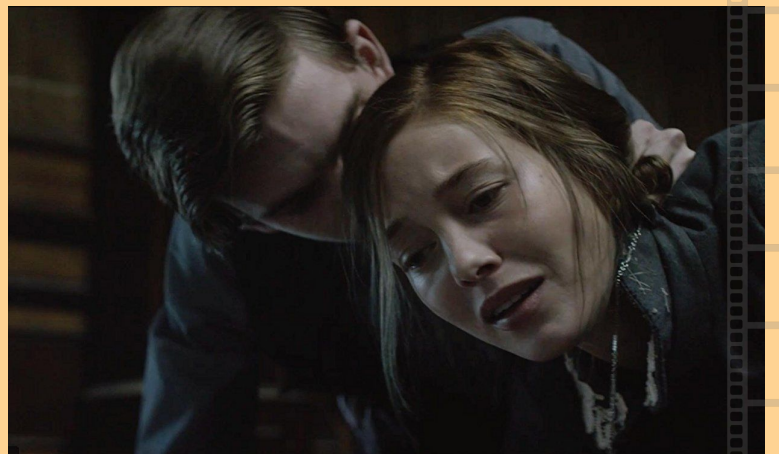
The film was directed by Brian O' Malley and written by David Turpin. It stars newcomer Charlotte Vega, Bill Milner (*iBoy*, *Son of Rambow*), David Bradley (*Harry Potter*, *Game of Thrones*), Eugene Simon (*Game of Thrones*), Deirdre O'Kane (*Noble*) and Moe Dunford (*Vikings*). Filming took place in Hook Head in Wexford and at the famous Loftus Hall, reportedly the most haunted building in Ireland.

The Lodgers is a gothic horror and is produced by Ruth Treacy and Julianne Forde of Tailored Films and financed by the Irish Film Board and Epic Pictures Group (also World Sales Agents). The Executive Producers include Macdara Kelleher and Rory Gilmartin.

The Lodgers premiered at the prestigious Toronto International Film festival in September 2017, before playing at the Molins de Rei Horror Film Festival, one of the oldest Festivals in Europe, where it picked up the award for Best Feature.

The film will be distributed in Ireland by Wildcard Distribution in quarter one of 2018.





Northern Irish-director McArdle is best known for her work in the world of television commercials and music video, with her video for the U2 song 'Every Breaking Wave' nominated for Best International Music Video at the UK Music Video Awards 2015.

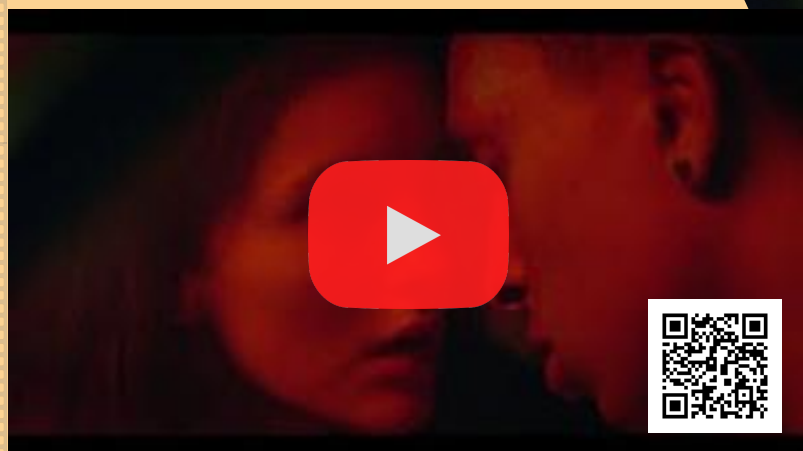
Kissing Candice is her debut feature film, and premiered at the 2017 Toronto International Film Festival where it was hailed for its stunning visuals.

The film centres on a young girl ,Candice, who longs to escape the boredom of her seaside town, but when a boy she dreams about turns up in real life, she becomes involved with a dangerous local gang.

Ann Skelly (*Red Rock*) stars as Candice, with support from a cast of rising and established Irish stars, including Ryan Lincoln (*Cardboard Gangsters*), Ryan McParland (*Skunky Dog*), Conall Keating (*Robbie the Rabbit*), Tony Doyle (*Sing Street*), Maghnús Foy (*Red Rock*), James Greene (*Mammal*), John Lynch (*The Fall*), Lydia McGuinness (*Sing Street*), Lalor Roddy (*Lost in the Living*), Caitriona Ennis, and Kwaku Fortune.

In addition to directing, McArdle wrote the script for ***Kissing Candice***. Producer Andrew Freedman of Venom Film helped to bring her vision to the screen. On the production front, cinematography is by Steve Annis and film editing is by Dan Sherwen, both of whom worked with McArdle on 'Every Breaking Wave'

Kissing Candice will play at the Berlin International Film Festival next month, before being released by Wildcard Distribution later this year



KISSING CANDICE

DIR: AOIFE MCARDLE

PRO: VENOM FILM



MICHAEL



After agreeing to hold a bag of drugs for his friend's older brother, Michael Healy is sentenced to three months in prison. Unaffiliated on the inside, the impressionable teen is attacked and robbed. As Michael's life begins to change dramatically, his grandfather Francis gets an intimidating visit from local drug dealers looking for the money Michael has lost. Upon release Michael, now institutionalised into criminality, is forced to put into practice what he has learned in prison when the dealers pay Francis another visit.

Michael Inside sees writer/director Frank Berry once again working with Dafhyd Flynn, who gives a superb performance as Michael, after the pair previously worked together on the critically acclaimed *I Used To Live Here*. It also features strong performances from Lalor Roddy and Moe Dunford.

The film was shot in the recently decommissioned Cork Prison and in Dublin.

Berry and Donna Eperon produced for Write Direction Films, with Tristan Orpen Lynch and Aoife O'Sullivan executive producers for Subotica. The film was made with the support of the Irish Film Board.

Michael Inside had its world premiere at the Galway Film Fleadh, where it won the award for Best Irish Feature Film. It also received the Audience Award and two Honourable Mentions at the Cork Film Festival last November.

The film has a real authenticity to it as Berry spent 18 months heavily researching the film and workshopping with former prisoners from the Irish Prison Service's Pathways Programme. This depth of focus, coupled with Flynn's raw performance, Tom Comerford's claustrophobic camera, and Colin Campbell's tight editing ensure that the audience is there with Michael as he endures his ordeal. Some of the former prisoners also appear in the film as extras.



INSIDE

DIR: FRANK BERRY
PRO: SUBOTICA



BLACK '47

DIR: LANCE DALY

PRO: FASTNET FILMS



Set in Ireland during the Great Famine, the drama follows an Irish Ranger named Feeney, who has been fighting for the British Army abroad, as he abandons his post to reunite with his family. Despite experiencing the horrors of war, Feeney is shocked by the famine's destruction of his homeland and the brutalisation of his people and his family.

When Feeney sets on a destructive path to avenge

his kin, an ageing British soldier is sent to stop him before he can stoke the flames of revolution. However, personal bonds forged by the soldiers' time fighting together cause both men to question their motives.

Black '47 features multi-award winning actor Hugo Weaving (*Lord of the Rings*, *Matrix*) and Jim Broadbent, (*Iris*, *Harry Potter*), alongside James



Frecheville, Stephen Rea, Freddie Fox, , Barry Keoghan, and Moe Dunford.

It is directed by Lance Daly (*Life's a Breeze, Kisses*), winner of the Galway Film Fleadh's Bingham Ray New Talent Award in 2013.

The film is based on a short called *An Ranger*, by PJ Dillon and Pierce Ryan. ***Black '47*** is produced by Macdara Kelleher, co-founder of Dublin-based

Fastnet Films with Lance Daly and Morgan Bushe.

Black '47 is financed by Primemeridian Entertainment, the Irish Film Board, the Luxembourg Film Fund, Wildcard Distribution, BAI, TV3, Eurimages, Umedia, Samsa Films and Fastnet Films.

Black '47 will world premiere at the 68th Berlin International Film Festival next month, before being released by Wildcard Distribution later this year.

GOOD FAVOUR

DIR: REBECCA DALY

PRO: SAVAGE PRODUCTIONS



Director Rebecca Daly's (*The Other Side of Sleep, Mammal*) third feature film is a parable that follows a young man named Tom who walks out of an immense forest into the lives of a strictly devout Christian community carving out a remote existence in central Europe. As Tom is initiated into their farming life and scriptural regime, he discovers the community is suffering a crisis of faith following a devastating loss.

Good Favour, which Daly wrote with her long-time screenwriting partner Glenn Montgomery, premiered at the Toronto International Film festival last year, before playing the Les Arcs European Film Festival. It stars Vincent Romeo, Lars Brygmann, Clara Rugaard, Alexandre Willaume, Victoria Mayer, and Helena Coppejans.

Good Favour is produced by John Keville and Conor Barry of Savage Productions

alongside Benoit Roland of *Wrong Men*, and Monica Hellstrom, Signe Byrge Sorensen, and Marleen Slot. It was financed by the Irish Film Board with the support of Wallonia le Centre du Cinéma et de L'audiovisuel de la Fédération Wallonie-Bruxelles, the Danish Film Institute, and Netherlands Film Fund with support by FilmFyn.

*"This third feature from Rebecca Daly possesses the stark air of parable. Yet its characters, activities, and plot are too perfectly detailed to read as a one-to-one allegory about, say, isolationism, the refugee crisis, or the limits of organized religion. To be sure, **Good Favour** speaks to all these themes, yet it treads its own path – and every step resounds with intrigue." - Michèle Maheux, TIFF*





METAL

DIR: HUGH O'CONOR

PRO: TREASURE ENTERTAINMENT

Sisters Emma and Chantal are worlds apart. Emma is self conscious, angry at the world and unsure of which path to take in life. She dreams of starting a band (which will be 73% metal and 2% jazz fusion!) with her best friend Gary, who secretly has a crush on her. On the other hand her twin sister Chantal is beautiful, confident, and knows exactly where her life is headed. When their parents go away, their simmering sibling rivalry threatens to boil over as they try out new versions of themselves and compete for the affections of the same guy.

Metal Heart is a coming of age comedy about family and growing up which is laugh-out-loud funny but also poignant, sophisticated and wise.

The film is led by rising stars Jordanne Jones (*I Used to live Here*) and Leah McNamara (*Vikings*), alongside Moe Dunford, Sean Doyle, and Aaron Heffernan.

Metal Heart is directed by Hugh O'Connor (a brilliant child-actor turned accomplished photographer, cinematographer, writer and director) from a script by Paul Murray. DoP is Eoin McLoughlin, with Production Design by Neill Treacy, Costume Design by Belle Phipps, Hair & Make-up Design by Louise Myler, Casting by Louise Kiely, and Sound Recording by Fiachra O'Hanlon. It is produced by Claire McCaughley, Robert Walpole, and Rebecca O'Flanagan for Treasure Entertainment.







A GIRL FROM MOGADISHU

DIR: MARY MCGUCKIAN

PRO: PEMBRIDGE PICTURES

Writer/Director Mary McGuckian's latest film ***A Girl from Mogadishu*** is a true story based on the testimony of Ifrah Ahmed, who – having escaped war-torn Somalia – emerged as one of the world's foremost international activists against Gender Based Violence.

A Girl from Mogadishu stars Aja Naomi King (*How to Get Away with Murder*, *Birth of a Nation*) as Ifrah, Martha Canga Antonio (*Black*) and Barkhad Abdi (*Blade Runner 2049*, *Eye of the Storm*, *Captain Phillips*) as well as Somali icon, Maryam Mursals.

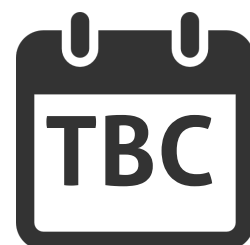
Born into a refugee camp in war-torn Somalia, Ifrah is trafficked to Ireland as a

teenager. Recounting her traumatic childhood experiences of Female Genital Mutilation / Cutting (FGM/C) when applying for refugee status, she is re-traumatized and vows to devote her life to the eradication of the practice. Taking her campaign all the way to the President of Ireland and finally to the European Parliament and United Nations.

A Girl from Mogadishu is a Pembrige (Ireland) and Umedia (Belgium) production, with production services provided by Dune Film Productions in Morocco.

"Ifrah is just an immensely inspiring person and her story

speaks to all of refugee status, sexual violence in conflict, gender based violence, the asylum system as well as FGM. Fundamentally, A Girl from Mogadishu celebrates the power of testimony. How, when women find the courage to stand-up, speak out and tell their truth, the impact can be more than inspiring and empowering, and act as a meaningful catalyst for change." - Mary McGuckian, Producer, writer and director



Directed by Morgan Bushe and shot on location in North County Dublin, ***The Belly Of The Whale*** is a black comedy that follows two down-and-out drifters who attempt to alter their circumstances by teaming together to hold up a small town amusement arcade.

In the dead of a North County Dublin winter, misfit teenager Joey Moody returns home in a foolhardy bid to reopen his family's crumbling caravan park. When Joey burns down Ronald Tanner's camper van, he is forced to find the cash to repay him. The desperate pair, bonded together in misfortune,

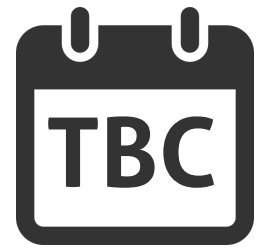
devise a plan to rob the local amusement arcade, the domain of small town politician, Gits Hegarty.

The Belly Of The Whale stars Pat Shortt (*The Flag, Garage*) together with Lewis MacDougall (*A Monster Calls*), Art Parkinson (*Kubo and The Two Strings*), Michael Smiley (*Free Fire*), Peter Coonan (*Love/Hate*), and Lauren Kinsella (*You're Ugly Too*).

The Belly Of The Whale was produced by Rory Dungan for Fastnet Films, with funding from Irish Film Board, RTE, BAI, Filmbase and Windmill Lane

VFX.

"It was a real honour and privilege to work with such a talented cast and crew. My hope is to present a picture of an intimate Irish world that ultimately works to say something definitive about the greater sense of mankind. The game is money, but what's at stake is so much more." - Morgan Bushe, Director



THE BELLY OF THE

DIR: MORGAN BUSHE

PRO: FASTNET FILMS



DON'T LET GO

DIR: DAVID GLEESON

PRO: WIDE EYE FILMS



Don't Let Go is the story of a man who, following the tragic loss of his daughter, convinces himself he can bring her back if only he can hold onto her hand in a recurring dream.

A quality cast is led by international stars Stephen Dorff (*Blade*) and Melissa George (*The Slap*, *Grey's Anatomy*), with support from a host of Irish actors including Simon Delaney (*The Conjuring 2*, *The Good Wife*), Aoibhinn McGinnity (*Poison Pen*, *Love/Hate*), Gavin O'Connor (*Charlie*, *The Tudors*), Lalor Roddy (*Michael Inside*, *Rebellion*), Luke Griffin (*Noble*, *Pure Mule*),

Charlotte Bradley (*Veronica Guerin*, *An Brontanas*), and Laurence O'Fuarain (*The Limit Of*, *Can't Cope*, *Won't Cope*).

Don't Let Go marks Gleeson's return to directing duties following *Cowboys and Angels* (2003) and *The Front Line* (2006). Gleeson wrote the script with Ronan Blaney (Boogaloo and Graham)

Nathalie Lichtenthaeler (*As If I'm Not There*) produces for Wide Eye Films, cinematography was by James Mather (*Frank*) with production design by Tracey O'Hanlon (*Red Rock*). Isobel Stephenson (*Mr*

Selfridge, *Garage*) is the editor and post-production will take place at EGG post Production in Dublin. Financing comes from the Irish Film Board, Amasia Entertainment, BAI, and Northern Ireland Screen.

Don't Let Go was shot entirely on location in Spiddal, Co Galway with production facilities provided by Danú Media.



FLOAT LIKE A BUTTERFLY

DIR: CARMEL WINTERS

PRO: SAMSON FILMS



Carmel Winters' new feature drama *Float Like a Butterfly* is set in 1960's/70's Ireland.

The film stars Hazel Doupe (*Into the Badlands*, *Michael Inside*) and Dara Devaney (*Grace Harte*, *An Klondike*) in the leads of Francis and Michael respectively. The story sees Francis, a young Irish Traveller, fighting for the right to pursue her passion...boxing. She is determined to make her idol Muhammad Ali proud, as well as her father who has recently been released from prison. But when she wants to

show him just how tough she is, she soon comes to realise he's got other plans for her.

The cast also includes a host of talented new and established Irish screen actors, including Lalor Roddy (*Maze*, *Michael Inside*), Hilda Fay (*Fair City*, *Kisses*), Aidan O'Hare (*Resistance*, *Maze*), Lisa Lambe (*Olive*, *Bachelor's Walk*), Aaron Monaghan (*Striking Out*, *Maze*), and introducing Johnny Collins.

The film is produced by Martina Niland and David

Collins for Port Pictures and Samson Films and co-produced by Cathleen Dore. It has received financial support from the Irish Film Board and The Broadcasting Authority of Ireland. Post-production is taking place at Egg Post Production with editor Julian Ulrichs (*Sing Street*). DoP on the film is Michael Lavelle (*Patrick's Day*).





THE DELIQUENT SEASON

DIR: MARK O'ROWE
PRO: PARALLEL FILMS



The Delinquent Season is a tense drama which revolves around two couples in suburban Dublin - Jim and Danielle and Yvonne and Chris. On paper, they both appear to live in marital bliss, until an altercation between one couple occurs and cracks begin to appear in both of these seemingly steady marriages. *The Delinquent Season* is an examination of love, lust and

family relationships and asks the question how well do any of us really know each other?

The film is Mark O'Rowe's feature directorial debut and stars Cillian Murphy (*Peaky Blinders*, *Dunkirk*), Catherine Walker (*Critical*, *Patrick's Day*), Eva Birthistle (*Brooklyn*, *The Last Kingdom*) and Andrew Scott (*Handsome Devil*,

Sherlock).

The Delinquent Season is produced by Alan Moloney and Ruth Coady of Parallel Films (*Siege of Jadotville*). Executive producers are Dixie Linder and Nick Marston (*Boy A*, *Broken*) of Cuba Pictures, and the film was shot on location in Dublin, with support from the Irish Film Board, RTE and BFI. It will be released by Element Pictures

THE DIG

DIR: RYAN TOHILL AND ANDREW TOHILL
PRO: OUT OF ORBIT

The Dig is the debut feature film from Northern Irish production company Out of Orbit, who were nominated for Oscar for Michael Lennox's *Boogaloo and Graham* in 2015.

The story sees a murderer return home to help the victim's father find closure...and the body.

The film stars Moe Dunford (*Patrick's Day, Vikings*), Emily Taaffe (*Beast, Paula*), Francis Magee (*Jimmy's Hall, Rogue One*) and Lorcan Cranitch (*The Legend of Longwood, Love, Rosie*).

The screenplay, written by Belfast native Stuart Drennan, was developed through Northern Ireland Screen's New Talent Focus scheme with Lottery funding from the Arts Council of Northern Ireland. Brothers Ryan and Andrew Tohill direct with Brian J. Falconer as producer.

Stuart has previously written for television dramas including *Hollyoaks*, *6 Degrees*, and *Seacht*, and has worked with a range of broadcasters including BBC, Channel 4 and TG4.

The Tohill Brothers have directed several short films together. Their most recent short, *Insulin*, was a prequel for the critically acclaimed feature *The Survivalist*. Their previous short, *Eyeline*, was very well received on the festival circuit winning the Up and Coming Filmmakers award at the Cornwall Film Festival and was a finalist in the Soho Rushes Shorts in 2012.



CAPTAIN MORTEN AND THE SPIDER QUEEN

DIR: KASPAR JANCIS, HENRY NICHOLSON



Dreamy, 10-year-old Morten whiles away his days building his toy ship and trying to avoid the ire of his reluctant guardian: Mean spinster, Anna. It goes some way to distracting him from missing his Father, Captain Viks, who is away at sea. One day Morten hopes to be a Captain, just like him.

After a chance meeting with the inept magician Senór Cucaracha, 8-year-old Morten is magically shrunk down to the size of an insect and trapped aboard the deck of his own toy-ship! But with a wicked Spider Queen and Scorpion Pirate already aboard, being Captain is going to be anything but child's play!

Captain Morten and the Spider Queen is the first stop-motion feature ever produced in Ireland. It features the voice talent of Brendan Gleeson, Ciarán Hinds, Pauline McLynn, Tommy Tiernan, Michael McElhatton, Jason Byrne, Neil Delamere and introduces Cian O'Dowd and Susie Power as Morten and his friend Eliza.

Directed by Kaspar Jancis and Henry Nicholson, *Captain Morten and the Spider Queen* is a co-production between Telegael (Ireland), Nukufilm (Estonia) and Grid-VFX (Belgium) in association with Calon of Wales. The majority of the animation has been produced in Studio Telegael with a crew of more than 30 artists drawn from all over Ireland and further afield.



THE SPIDER QUEEN

PRO: TELEGAEI



THE CURED

DIR: DAVID FREYNE

PRO: TILTED PICTURES



The Cured, written by director David Freyne, is set following the outbreak of an aggressive virus and sees a young woman wake in a hospital bed. As the horrifying events that led to her being there are revealed, it becomes clear that the cure is just the beginning.

Society has divided into those who were once infected and committed terrible violent acts, and those who never contracted the virus. In the backdrop, the rise of a terrorist movement, fuelled by the deep divisions, threatens to plunge the region into chaos again.

Hollywood star Ellen Page stars

in the lead role, alongside Sam Keeley (*The Other Side of Sleep*, *Monsters: Dark Continent*), Tom Vaughan-Lawlor (*Love/Hate*, *The Secret Scripture*), Paula Malcolmson (*Ray Donovan*, *The Hunger Games*), and Stuart Graham (*Hunger*, *The Fall*).

Rachael O'Kane and Rory Dungan produce for Dublin-based Tilted Pictures, with Page producing also. The film is co-produced with French-based Bac Films, with the assistance of Savage Productions and in association with Shinawil. Financing for the film comes from the Irish Film Board (IFB), Northern Ireland Screen, and Bac Films. Principal

photography took place with DoP Piers McGrail in Dublin and Wicklow in November and December of 2016.

The film premiered at the Toronto International Film Festival last year, before winning Best Horror Feature at Fantastic Fest in Austin, Texas. Fantastic Fest is the largest genre film festival in the U.S., specializing in horror, fantasy, sci-fi, action and just plain fantastic movies from all around the world.

Arrow Films will release the film in Ireland and the UK.





MAKING THE GRADE

DIR: KEN WARDROP

PRO: VENOM FILM

Irish documentary filmmaker Ken Wardrop's latest feature is ***Making the Grade***.

The film invites us into the world of the piano lesson. Every year teachers and students throughout Ireland prepare for graded musical exams. These exams can be pleasing for some but daunting for others. Each student has their own particular goal but reaching Grade Eight is considered a pinnacle. This endearing and uplifting documentary explores the bond between piano teachers and their pupils as they struggle through these grades.

This is a story of the transformative power of music and the pride and happiness it provides both the students and teachers. It may inspire us all to

keep making the grade.

Making the Grade premiered at the Audi Dublin International Film Festival last year to a standing ovation.





KATIE TAYLOR:

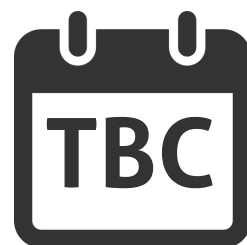
DIR: ROSS WHITAKER

PRO: TRUE FILMS

Unbreakable and *Between Land and Sea* director Ross Whitaker returns to the sports world for a new documentary charting the rise of Olympic gold-medalist Katie Taylor as she furthers her career into professional boxing.

50,000 fans at Principality Stadium in Cardiff last October.

The film is funded by the Irish Film Board and the Broadcasting Authority of Ireland, and will air on RTÉ One later this year.



Bray native Taylor is widely regarded as one of the greatest Irish sportspersons and was instrumental in getting Woman's Boxing added to the Olympics in 2012. During her amateur career Taylor claimed 19 major medals, including an Olympic gold in London in 2012.

After less than a year as a professional Katie Taylor added a World title to the 5 she had already won in the amateur ranks by defeating Anahi Sanchez before an estimated





THE CAMINO VOYAGE

DIR: DÓNAL Ó CÉILLEACHAIR

PRO: ANÚ PICTURES

An epic 2,500 km modern day celtic odyssey, ***The Camino Voyage/Iomramh an Chamino*** is directed by Dónal Ó Céilleachair. It features Breannán Ó Beaglaoich, Glen Hansard, Liam Holden, Brendan-Pháid Ó Muircheartaigh and Writer and Poet; Domhnall Mac Síthigh (1951-2017).

For hundreds of years people sailed from Ireland to A Coruña in Northern Spain and walked the camino to Santiago de Compostela from there. This inspiring crew have done their own version of this historical voyage in a Naomhóg (a traditional West Kerry curragh). Every community that they have connected with en route

opened their doors – and their hearts – to this crew, and the men have in exchange, inspired them with their courage, endurance, storytelling, music, poetry and song in a coming together of people in the most fundamental and ancient of ways.

This intimate documentary charts the trials and tribulations of a voyage that in the words of Domhnall Mac Síthigh, took "sweat, blood and blisters to complete while deepening and renewing friendships, creativity and spirituality in the process".

The Camino Voyage/Iomramh an Chamino is an Anú Pictures

Production in association with Phoenix Films and is funded by Údarás Craolacháin Na hÉireann/The Broadcasting Authority Of Ireland and with the participation of TG4, RTÉ agus Bord Scannán Na hÉireann /The Irish Film Board. It is produced by Martina Durac and Dónal Ó Céilleachair and the Executive Producers are Pádraig & Síle Ó Laighain.

The film will play at the Audi Dublin International Film Festival next month ,before opening the 12th Dingle International Film Festival on March 22nd.





DAVE ALLEN AT

DIR: ANDY DE EMMONY

PRO: DSP DRAMA

Dave Allen At Peace, a dramatization of the life and career of the legendary comedian.

Produced by Darlow Smithson Productions, the film will focus on the controversial comedian's forty-year career, from performing alongside his brother as a Butlin's Redcoat to becoming one of the UK and Ireland's comedy greats.

Written by Stephen Russell (*We're Doomed: The Dad's Army Story*, *Hattie*, and *Peaky Blinders*), this film will explore how Dave's comedy genius was shaped by the tragic loss of his father, his brother... and his finger. How he survived decades of the Roman Catholic Church's wrath, death threats from the IRA and a ban by Irish and Australian TV, only to have his television career end in

controversy when he used the f-word in an innocuous joke.

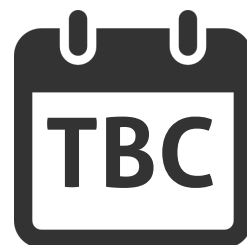
The cast is led by Aidan Gillen (*Peaky Blinders*, *Game of Thrones*), who plays Allen. Conleth Hill (*Game of Thrones*) will take on the role of Allen's brother, John. His father and mother will be played by Tommy Tiernan (*Father Ted*) and Joanne Crawford (*Line of Duty*). The film also boasts a line-up of cameos, including Robert Bathurst (*Cold Feet*), Pauline McLynn (*Father Ted*), Ian McElhinney (*Star Wars: Rogue One*), Simon Day (*The Fast Show*), and Julian Rhind-Tutt (*Green Wing*).

The film will be structured in affectionate homage to Dave's original television format. From his famous bar stool, the comic will reflect on his formative years and showbiz

career. Flashbacks, some visualised as comedy sketches, will intercut his bar stool repartee bringing significant moments to life.

The film will be directed by Andy De Emmony (*Quacks*, *Fantabulosa!* and *Father Ted*) produced by Brett Wilson (*We're Doomed: The Dad's Army Story*, and *The Syndicate*) and executive produced by Charlotte Surtees and Emily Dalton.

Dave Allen at Peace is supported by the BBC, RTÉ, and Northern Ireland Screen.



DARK LIES THE ISLAND

DIR: IAN FITZGIBBON

PRO: GRAND PICTURES



Dark Lies the Island has a script from Kevin Barry, based on characters from his short story collection of the same name. *Dark Lies The Island* is a deliciously dark comedy that rips with violent tension. Set in a small Irish town and unfolding over the course of one week, a long-standing family feud comes to a head and forces the men to face the truth.

The film is directed by Ian FitzGibbon (*Death of a Superhero, Perrier's Bounty*), who along with Barry and Grand Pictures producer Michael Garland gave us the moving short film *Breakfast*

Wine. That short was an adaptation of Barry's story from his Rooney Prize for Irish Literature-winning collection *There Are Little Kingdoms*. Here Garland produces with Catherine Magee.

The cast includes Peter Coonan (*Penance, Love/Hate*), Pat Shortt (*The Flag, Twice Shy*), Moe Dunford (*Handsome Devil, Patrick's Day*), Charlie Murphy (*Philomena, Rebellion*), Tommy Tiernan (*Derry Girls, Father Ted*), John Quinn (*Black '47, Michael Inside*) and Jana Mohienden.

Cathal Watters (*Viva,*

Handsome Devil) is Director of Photography, with Stephen O'Connell as Editor, Jeffrey Sherriff (*In Fear. Damned*) as Production Designer, Conor O'Carroll (*Moone Boy, Amber*) as Location Manager, Louise Kiely as Casting Director, and Leonie Prendergast (*The Man Who Invented Christmas, Pilgrimage*) as costume designer.

Dark Lies the Island is a Grand Pictures production, supported by Bord Scannán na hÉireann/ Irish Film Board, RTÉ, the Broadcasting Authority of Ireland, Quickfire (UK), Egg Studios Ltd, and Section 481. Production wrapped in Wicklow and Roscommon last





THE BOOKSHOP

DIR: ISABEL COIXET

PRO: ZEPHYR FILMS

Florence Green, a woman in a small town in 1959 England decides, against polite but ruthless local opposition, to open a bookshop. A decision which becomes a political minefield. By exposing the locals to cutting-edge literature of the day such as Nabokov's 'Lolita' and Ray Bradbury's 'Fahrenheit 451', she sows the seeds of an awakening in the conservative town.

The Bookshop is directed by Isabel Coixet from her adaptation of the novel of the same name by Penelope Fitzgerald.

The film stars Emily Mortimer,

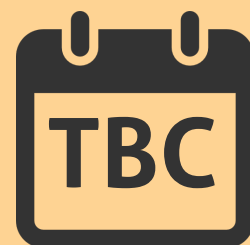
Honor Kneafsey, Bill Nighy, Harvey Bennett, James Lance, Patricia Clarkson, Michael Fitzgerald, Jorge Suquet, Hunter Tremayne, Frances Barber.

The Bookshop was filmed in Bangor Castle, Crawfordsburn, the Ulster Folk & Transport Museum, Portaferry, Strangford and Stormont Estate in Northern Ireland.

It is a Diagonal TV (ES), Contracorriente Films (ES), Zephyr Films (UK) production. Co-produced with One Two Films (DE), Green Films (ES) and with the support and participation of ICAA (ES), ICEC (ES), TVE (ES), Movistar+ (ES),

Natixis Coficine (FR) and Northern Ireland Screen (UK).

The Bookshop is the third collaboration between Patricia Clarkson and Isabel Coixet, after *Elegy* and *Learning to Drive*. It premiered at the inauguration gala of the 2017 edition of SEMINCI, Valladolid, and will enjoy a Special Gala screening at the 68th Berlin International Film Festival.





DISOBEDIENCE

DIR: SEBASTIAN LELIO

PRO: ELEMENT PICTURES

Sebastián Lelio's ***Disobedience*** is based on the novel of the same name by Naomi Alderman, and is adapted by Lelio and Rebecca Lenkiewicz.

The film sees Ronit (Rachel Weisz) returning to the Orthodox Jewish community she grew up in after her father, a revered rabbi, dies. She left the extremely religious enclave in London behind for a secular life in New York City, and she's not welcomed back with open arms. Already considered a black sheep, Ronit is the source of even more controversy when she rekindles her intense connection with a childhood friend, played by Rachel McAdams.

The central pair are joined by Alessandro Nivola (*American Hustle*), Anton Lesser (*Pirates of the Caribbean: On Stranger Tides*), Nicholas Woodeson (*Skyfall*), Cara Horgan (*The Boy in the Striped Pajamas*), Allan Corduner (*Defiance*), Alexis Zegerman (*Happy-Go-Lucky*), Dominic Applewhite (*The King's Speech*), and Bernardo Santos (*Tomb Raider*).

Disobedience is produced by Ed Guiney for Dublin-based Element Pictures, Frida Torresblanco for Braven Films, and Rachel Weisz for HGS Productions. ***Disobedience*** is financed by Film 4 and Film Nation. It is an Element Pictures/ LC6 Productions /

Braven Films production.

Curzon Artificial Eye will release in the UK and Element Pictures Distribution in Ireland.

"A beautiful, fraught, and emotionally nuanced drama that wrestles with hard questions about the tension between the life we're born into and the one we choose for ourselves" - David Ehrlich, Indiewire



THE HOLE IN THE GROUND

DIR: LEE CRONIN

PRO: SAVAGE PRODUCTIONS

Lee Cronin makes his feature debut with horror *The Hole in the Ground*.

Rising star Seána Kerslake plays a young single mother who is trapped between rationality and the unexplained as she becomes convinced her little boy has been transformed by something sinister from the depths of a mysterious sinkhole. Cronin co-wrote the script with Stephen Shields (*The Republic of Telly*). The film also features James Quinn Markey (*Vikings*), James Cosmo (*T2 Trainspotting*), Simone Kirby (*Jimmy's Hall*), Steve Wall (*An Klondike*) and Kati Outinen (*Le Havre*).

Writer/director Cronin is best known for his multi-award-winning short *Ghost Train*, which won the Melies D'Argent Award for Best Fantastic Short Film in 2015. He is reunited on

this project with DoP Tom Comerford, as well as with producers John Keville and Conor Barry of Savage Productions. Conor Dennison (*A Dark Song*) is production designer and Colin Campbell (*The Young Offenders*) is editor.

In addition to Savage Productions, *The Hole in the Ground* is co-produced by Benoit Roland of Wrong Men in Belgium and Ulla Simonen of MADE in Finland. It is funded by Irish Film Board / Bord Scannán na hÉireann, the BAI and Headgear Films with support coming from Wallimages and the Finnish Film Foundation. Hilary Davis and Stephen Kelliher executive produce for Bankside Films.

Wildcard Distribution will release in Ireland later this year.







THE LITTLE STRANGER

DIR: LENNY ABRAHAMSON

PRO: ELEMENT PICTURES

One of the major releases of the year will be Oscar nominee Lenny Abrahamson's (*Room*) latest feature ***The Little Stranger***.

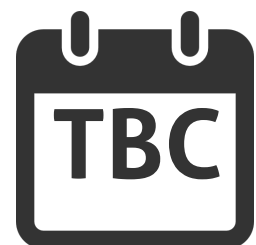
The Little Stranger is a chilling ghost story written by BAFTA nominee Lucinda Coxon (*The Danish Girl*) adapted from Waters' novel. It tells the story of Dr Faraday, the son of a housemaid, who has built a life of quiet respectability as a country doctor. During the long hot summer of 1948, he is called to a patient at Hundreds Hall, where his mother once worked. The Hall has been home to the Ayres family for more than two centuries. But it is now in decline and its inhabitants - mother, son and daughter - are haunted by something more ominous than a dying way of life. When he takes on his new patient, Faraday has no idea how closely, and how terrifyingly, the family's story is about to become entwined with his own.

The film stars Domhnall Gleeson (*Frank*) as Dr Faraday, Golden Globe winner Ruth Wilson (*The Affair*) as Caroline Ayres, BAFTA winner Will Poulter (*The Revenant*) as Roderick Ayres, and Oscar nominee Charlotte Rampling

(*45 Years*) as Mrs Ayres.

Director of Photography is Ole Birkeland (*The Crown*), with costumes by Steven Noble (BAFTA nominee for *The Theory of Everything*) and hair and make-up by Sian Grigg (Oscar nominee for *The Revenant*). Simon Elliott (*The Iron Lady* and BAFTA TV winner for *Bleak House*) is Production Designer.

The Little Stranger is produced by Potboiler Productions' Gail Egan (*The Constant Gardener*) and Andrea Calderwood (*The Last King of Scotland*), and Element Pictures' Ed Guiney (*Room*). It is executive produced by Cameron McCracken for Pathé, Daniel Battsek for Film4, Andrew Lowe for Element Pictures, Celine Haddad for the Irish Film Board and Tim O'Shea for Ingenious. Pathé will distribute the film in the UK, France and Switzerland, with Focus Features in North America, and Universal Pictures International elsewhere.



MARY

DIR: HAIFAA AL MONSOUR

PRO: PARELLEL FILMS



Another of the major releases this year which has been backed by the Irish Film Board is Haifaa Al-Mansour's **Mary Shelley**, a biopic of Frankenstein author Mary Shelley, co-produced by Parallel Films (*Brooklyn*). The film premiered at the Toronto International Film Festival in September.

Teenager Mary dreams of writing but has yet to find inspiration. When she meets poet Percy Shelley, it is love at first sight. But Percy has his secrets, he is married with a child. Setting up home together, Mary soon becomes pregnant with Percy's child, a daughter

who tragically dies. Ostracised by polite society and grieving for their child, they escape from London and Percy introduces Mary to Lord Byron at his house in Lake Geneva. On a stormy night, Byron suggests they all write a ghost story. Mary gives birth to Frankenstein's Monster. It is brilliant, but women don't write books, and publishers won't print them. And so Mary fights for her creature and her identity, all at the age of eighteen.

The film stars Elle Fanning as Mary and Douglas Booth as Percy, alongside Maisie Williams, Bel Powley, Joanne

Froggatt and Tom Sturridge, and Stephen Dillane. Al-Mansour directs from a script co-written with Emma Jensen and Conor McPherson. Alan Moloney and Ruth Coady produce for Parallel Films, with Amy Baer of Gidden Media. DoP is David Ungaro, Production Design comes from the legendary Paki Smith, and Room's Nathan Nugent edits with Alex Mackie.

Funding for **Mary Shelley** came from the Irish Film Board, the BFI, Hanway Films, the Luxembourg Film Fund, Ingenious Media, and Sobini Films.

Curzon Artificial Eye will release in Ireland and the UK.



JUL 6





THE IMAGE YOU MISSED

DIR: DONAL FOREMAN

Irish filmmaker Donal Foreman grapples with the legacy of his estranged father, the late documentarian Arthur MacCaig, through MacCaig's decades-spanning archive of the conflict in Northern Ireland. Drawing on over 30 years of unique and never-seen-before footage,

The Image You Missed is an experimental essay film that weaves together a history of the Northern Irish 'Troubles' with the story of a son's search for his father. In the process, the film creates a candid encounter between two filmmakers born into different political moments, revealing their contrasting experiences of Irish nationalism, the role of

images in social struggle, and the competing claims of personal and political responsibility.

This film is a part of the series *It May Be That Beauty Has Strengthened Our Resolve*, produced by Nicole Brenez & Philippe Grandrieux.

The film features cinematography from Foreman and MacCaig and celebrated Irish DoP Piers McGrail.

The Image You Missed will play at the Audi Dublin International Film Festival next month.





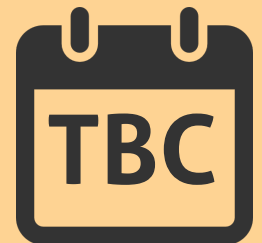
WHILE YOU LIVE, SHINE

DIR: PAUL DUANE

PRO: SCREENWORKS

American musicologist Chris King is legendary in his field. His collection of and passion for old 78 records is inspiring, as is his ability to use modern technology to unlock their sonic secrets. But his discovery of the music of Epirus in northern Greece was to transform King's life, and the raw folk music he believes connects us with our most ancient ancestors prompted him to travel to the region. What emerges is some of the most hypnotic and stirring music you've never heard.

While You Live, Shine will play at the Audi Dublin International Film Festival next month.

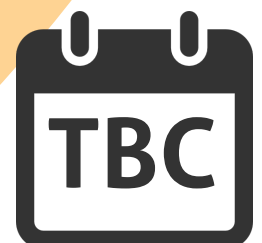


THE SCIENCE OF GHOSTS

DIR: NIAL McCANN

Director Niall McCann's observational drama centres on a well-known Irish musician, Adrian Crowley. While being interviewed by a film crew for his latest album, an interruption causes Adrian to ponder - what would a film about his life be like? Could it ever really reflect who he is? His imagination takes him - and the audience - on a journey as he becomes a ghost visiting his own life, past and future. What emerges is a humorous and original take on the power of storytelling.

The Science of Ghosts will play at the Audi Dublin International Film Festival next month.



PHANTOM ISLANDS

DIR: ROUZBEH RASHIDI

PRO: EXPERIMENTAL FILM SOCIETY

Phantom Islands is an experimental film that exists at the boundary of documentary and fiction. It follows a couple adrift and disoriented in the stunning landscape of Ireland's islands. Yet this deliberately melodramatic romance is constantly questioned by a provocative cinematic approach that ultimately results in a hypnotic and visceral inquiry into the very possibility of documentary objectivity.

"Phantom Islands was always conceived as a creative documentary, a documentary on the moment at which documentary and fiction become indistinguishable. At what point does a person or landscape that is filmed become fiction? At what point does a fictional

construct collapse back into the documentary reality of the moment in which it is filmed? These questions have always haunted me and played a crucial role in my filmmaking. I make films with an almost documentary approach, using places and people that I encounter and responding to them with an uncommon degree of freedom and spontaneity. My films are constructed from the footage I accumulate rather than from a predetermined script, which is also a documentary method. Yet the result is always the creation of a fictional universe. Phantom Islands consciously examines the tension between these two apparently opposing categories of filmmaking that seem less and less distinguishable the closer you look at them.

Confronted with a landscape or a human being, does filming them or choreographing them in a specific way make them more 'documentary'? Or is 'documentary' simply a category of fiction, a term used to give audiences an indication of the type of film they will be watching?"

Rouzbeh Rashidi, Director

Phantom Islands plays at the Audi Dublin International Film Festival next month,





DUBLIN OLDSCHOOL

DIR: DAVE TYNAN

PRO: WARRIOR FILMS

Darkly comedic spoken word odyssey *Dublin Oldschool* is adapted from the highly successful stage play which won critical acclaim both at home and abroad.

Join Jason (Emmet Kirwan) on a chemically enhanced trip through the streets of Dublin as he stumbles from one misguided adventure to another. Somewhere between the DJs, decks, drug busts and hilltop raves, he stumbles across a familiar face from the past, his brother Daniel (Ian Lloyd Anderson). Daniel is an educated homeless heroin addict living on the streets of Dublin. The brothers haven't seen or spoken to each other in years but over a lost weekend they reconnect and reminisce over tunes, trips, their history and their city. Two brothers living on the edge but perhaps they have more in common than they think.

Dave Tynan (*Rockmount, Heartbreak*) directs a script co-written with Emmet Kirwan. Michael Donnelly V of MDV and Dave Leahy of Warrior Films produce, with Liam Ryan as Associate Producer. Rory Gilmartin is Executive Producer for Element Pictures who will also distribute the film through Element Pictures Distribution.

Emmet Kirwan (*Sarah & Steve, Heartbreak*) and Ian Lloyd Anderson (*Game of Thrones, Love/Hate*) reprise their award-winning stage roles and are joined by a talented ensemble including Sarah Greene (*Penny Dreadful, Ransom*), Seána Kerslake (*A Date for Mad*

Mary, Can't Cope, Won't Cope), Mark O'Halloran (*Adam & Paul, History's Future, The Virtues*), and Stephen Jones (*Red Rock, Love/Hate*).

Director Dave Tynan is surrounded by a strong production crew with JJ Rolfe on board as Director of Photography, Production Designer Mark Kelly, and SJ Ffrench O'Carroll as Costume Designer.

Dublin Oldschool is supported by Bord Scannán na hÉireann/Irish Film Board, Windmill Lane Pictures, Filmbase, along with support from Revenue through the Irish Section 481 Tax Credit.



THE LONELY BATTLE OF THOMAS

DIR: FEARGAL REID
PRO: FSE FILMS

The Lonely Battle of Thomas Reid tells the story of Thomas Reid, a Co. Kildare farmer who, for years, has been locked in a gruelling battle with his neighbour — U.S. microchip manufacturer, Intel who want to expand into Reid's land. When his farm in Leixlip was the subject of a Compulsory Purchase Order (CPO) by the Industrial Development Authority (IDA), Thomas decided to risk everything by challenging the state body in a battle through the courts.

Produced by Luke McManus of FSE Films, the film presents a unique insight into Reid's struggle to hold onto his lands and home in the face of considerable odds. The film is edited and sound designed by Tadhg O'Sullivan (*Song of Granite, The Great Wall, Silence*). The film was funded by the Irish Film Board and executive produced by Mary Callery and Dearbhla Regan.

The film was selected for the prestigious International Documentary Festival Amsterdam late last year and will have its Irish premiere at the Audi Dublin International film Festival next month.





DAMO & IVOR: THE MOVIE

DIR: ROB BURKE AND RONAN BURKE

PRO: BLUE INK

Prepare yourself! Irish comedy TV show *Damo & Ivor* has been made into a feature film.

Damo & Ivor is the satirical comedy, which first appeared on YouTube and RTE's Republic of Telly back in 2011, about the lives of identical twin brothers separated not long after birth. One of the boys, Damo, is left to grow up on the mean streets of Dublin to be raised by his maternal Grandmother, Grano, while the other, Ivor, is given a life of wealth and luxury in Dublin's affluent Foxrock by parents who shower their son with money and little else. In the feature film Damo and Ivor embark on the mother of all adventures to find the last piece of their family puzzle and

track down their long lost brother John Joe. The adventure takes the brothers across Ireland where they discover that sometimes you can't judge a book by its cover.

The film is written by series creators and writer Andy Quirke and Jules Coll. Quirke reprises his roles as both Damo and Ivor while Ronan and Rob Burke (*Standby*), who directed the second series of *Damo & Ivor*, direct the feature. Other stars include Devon Murray (*Harry Potter* series), Rebecca Grimes (*Vikings*), Simon Delaney (*The Conjuring 2*), Ruth McCabe (*Breakfast on Pluto*), Martin Maloney (*Hardy Bucks*),

Damo and Ivor regulars Enda Oates and Eimear Morrissey.

The film is a co-production between Parallel Films and Blue Ink Films and is being produced by Ruth Carter and Andy Quirke with Alan Moloney as executive producer. The film is being supported by the Irish Film Board, RTÉ and the Broadcasting Authority of Ireland.





THE WIDOW

DIR: NEIL JORDAN

PRO: METROPOLITAN FILMS

Legendary Irish director Neil Jordan's new feature film is ***The Widow***, which was shot in Dublin (including at the Mansion House, pictured) and Ardmore Studios late last year.

The cast is led by French icon Isabelle Huppert (*Elle*) and Hollywood stars Chloe Grace Moretz (*Let Me In*) and Maika Monroe (*It Follows*), as well as Colm Feore (*Thor*), Zawe Ashton (*Nocturnal Animals*), and frequent Jordan collaborator Stephen Rea.

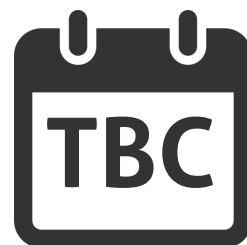
The film follows Frances (Moretz), a young woman who is new to Manhattan, and focuses on her unlikely

friendship with an elderly widow (Huppert) whose motives are gradually revealed to be sinister. Rea plays a private investigator hired to investigate the possibly nefarious intentions of the widow and Feore plays the estranged father of Moretz's character. Ashton plays a mysterious woman with important information about the widow's past, while Monroe plays Frances' protective best friend.

Rea has worked with Jordan before, most notably on *The Crying Game*, for which Jordan received an Academy Award for best original screenplay

and Rea received a best actor nomination.

Jordan has co-written the film with Ray Wright (*The Crazies*). Acclaimed Northern Irish cinematographer Seamus McGarvey is behind the camera, with Sidney Kimmel, John Penotti, Lawrence Bender, and James Flynn producing for Sidney Kimmel Entertainment, Lawrence Bender Productions and Little Wave Productions.



MUSE

DIR: JAUME BALAGUERO

PRO: FANTASTIC FILMS



[REC] co-director Jaume Balaguero branches out with supernatural thriller *Muse*, a co-production between Ireland's Fantastic Films and Spain's Filmax Entertainment.

The film, which was written by Balaguero, Fernando Navarro and Jose Carlos Somoza, sees a literature professor suffering from a recurring nightmare in which a woman is brutally murdered by a strange ritual.

Since the tragic and unexpected death of his girlfriend, Samuel, a professor of literature, suffers a recurring

nightmare in which a woman is brutally murdered by a strange ritual. When the same woman who appears every night in his dreams is found dead in identical circumstances, Samuel sneaks into the crime scene to investigate. There he meets Rachel, a young woman who does not know anything but claims she also dreamed of the murder.

Together, they will make every effort to discover the identity of the mystery woman, plunging into a dark world ruled by the muses that inspired the poets of all time.

The film features an all-star cast that includes Elliot Cowan, Ana Ularu, Franka Potente, Charlotte Vega, Christopher Lloyd, Leonor Watling, and Joanne Whalley.

In addition to Fantastic Films and Filmax, *Muse* is also co-produced by Castelao Pictures in Spain, Frakas Productions in Belgium, and The Jokers Films in France.







A MOTHER TAKES HER SON TO BE SHOT

DIR: SINEAD O'SHEA

PRO: BLINDER FILMS

One night Majella O'Donnell took her teenage son Philly to be shot in both legs.

Majella, Philly and his shooters all live within an extraordinary community in Derry, Northern Ireland.

The "Troubles" officially ended in 1998 but this community is still at war. They do not accept the government or police.

All this happens within the jurisdiction of the United Kingdom.

How do you bring your son to be shot? What happens afterwards?

How does family life continue? How does a community respond? When do wars really end?

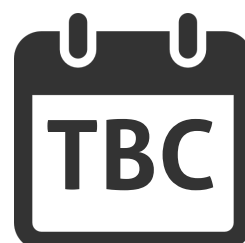
For five years Sinéad O'Shea has filmed this shocking portrait of a post conflict society. This is her first feature documentary.

A Mother Takes Her Son to be Shot is produced By: Ailish Bracken and Sinéad O'Shea for Blinder Films, with Figs Jackman of UK-based Spring Films. It is executive produced: by Joshua Oppenheimer, André Singer, and Katie Holly.

The film features camerawork from Richard Kendrick, Ross

McDonnell, Sineád O'Shea, and Paddy Stevenson, and is edited by Enda O'Dowd with co-editor Jordan Montminy. Sound is by Killian Fitzgerald, with music by George Brennan.

A Mother Takes Her Son to be Shot premiered at the BFI London Film Festival last year. Irish audiences can catch it at the Audi Dublin International Film Festival on March 3rd.





VITA AND VIRGINIA

DIR: CHANYA BUTTON
PRO: BLINDER FILMS

Blinder Films has teamed up with director Chanya Button (*Burn Burn Burn*) for an adaptation of Dame Eileen Atkins' play ***Vita and Virginia***, scripted by the Dame herself.

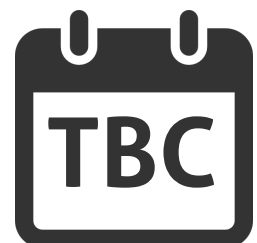
The film will follow the romance and friendship between authors Virginia Woolf and Vita Sackville-West. Sackville-West is best known for her pastoral epic, *The Land* (1927), and as the inspiration for the androgynous protagonist in Woolf's novel *Orlando* (1928).

In 1994, the play *Vita and Virginia* ran Off-Broadway, at Union Square Theater, starring Vanessa Redgrave and Atkins. Elizabeth Debicki stars as Virginia Woolf, with Gemma Arterton playing Vita Sackville-West. The film will also feature Isabella Rossellini, Rupert Penry-Jones and Peter Ferdinando.

Vita & Virginia is produced by Katie Holly for Blinder Films and Evangelo Kioussis of Mirror Productions, with Arterton, Simon Baxter, Christopher Figg, Nicolas

Sampson, Norman Merry, and Dave Bishop as executive producers. Finance comes from the Irish Film Board, Piccadilly Pictures, Sampsonic Media and Lipsync Productions.

Thunderbird Releasing will release the film in the UK and Ireland later this year.,



TRADITION

DIR: DAMIEN O'CALLAGHAN

PRO: OC PRODUCTIONS



Writer/director Damien O'Callaghan, who gave us the smart and affecting independent feature *The Gift*, is back with a new micro-budget comedy-drama, ***Tradition***.

On his last day on the bench, District Court Judge Seamus Moynihan finds himself presiding over the most controversial case his court – and his town – has ever seen.

It stars Paul Ronan (*Twice Shy*), Pascal Scott (*Grabbers*), James Daly, Laura Reidy, and Brendan Grace (*Father Ted*).

Tradition is written by Claire Corrigan and Damien O'Callaghan, who also produced the film. Director of Photography is Conor Fleming (*Poison Pen*), with Declan O'Shea (*The Gift*) as Editor.

Tradition shot on location in Killarney, County Kerry, where O'Callaghan has lived for the last 21 years.







NEVER GROW OLD

DIR: IVAN KAVANAGH

PRO: RIPPLE WORLD PICTURES

Director Ivan Kavanagh's latest film, ***Never Grow Old***, is a western set in the harsh American frontier landscape of 1849 co-written by Kavanagh and longtime collaborator Colin Downey.

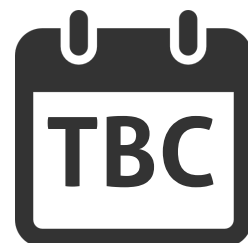
Irish immigrant Patrick lives with his Swedish wife Ingrid and their daughter Emma in a remote frontier town on the Gold Rush route to California. A skilled carpenter, coffin maker and undertaker he struggles to make a living. It's a tough life, but a peaceful and happy one. Patrick though, can't help thinking of following the prospectors to California to make his fortune. One night a gang of outlaws comes to town. The Sheriff is too weak to confront them and they quickly take over, bringing death and

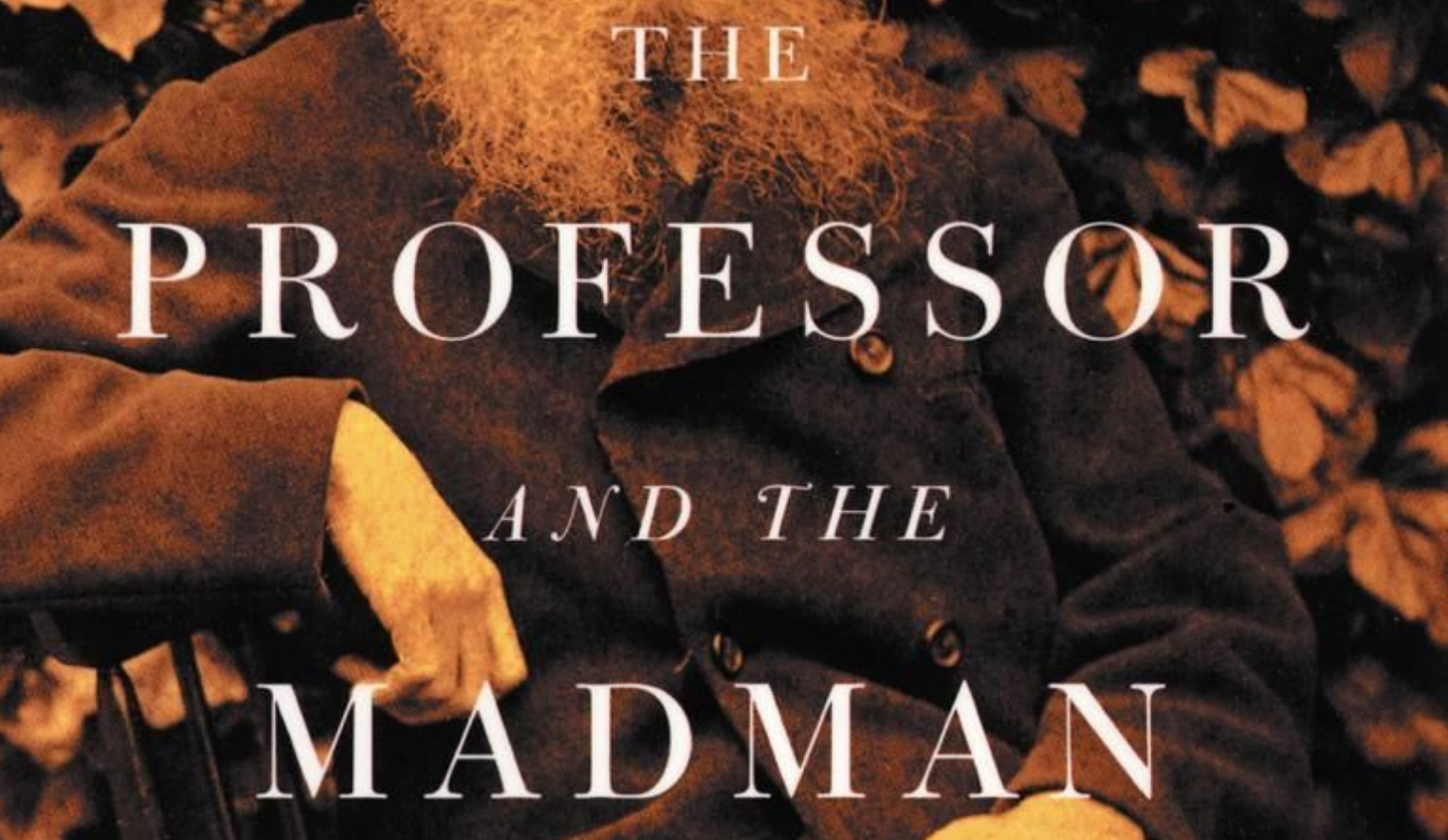
destruction to the isolated community. As the body count rises, Patrick's undertaking business booms and the gangsters treat him like a friend. Ingrid rejects this newfound prosperity though, as the proceeds of evil. She wants to leave town. Patrick, while uneasy, feels compelled to make as much money as he can before leaving. As long as the violence remains at a safe distance from his family he can justify what he is doing. But it is only a matter of time before his own life too, is torn apart by the killers.

The film stars Hollywood icons John Cusack and Emile Hirsch, alongside Déborah François (*L'enfant*) and Antonia Campbell-Hughes (*The Canal*). Director of photography is Piers

McGrail (*Without Name*), with production design by John Leslie (*Bad Day for the Cut*), costume design by Jackye Fauconnier (*Evolution*), and editing by Bernard Beets (*The Strange Colour of Your Body's Tears*).

Never Grow Old is produced by Jacqueline Kerrin, Marie-Claire Kerrin and Dominic Wright for Irish-based Ripple World Pictures, alongside Italian producers Interlinea Films, Germany's Heimatfilm, and Luxembourg's Iris Productions. The film is being developed with the assistance of the Irish Film Board and MEDIA.





THE PROFESSOR AND THE MADMAN

THE PROFESSOR AND THE MADMAN

DIR: FARHAD SAFINIA

PRO: FASTNET FILMS

The Professor and the Madman tells the story of the creation of the Oxford English Dictionary and sees Mel Gibson play its author Professor James Murray. Sean Penn plays William Chester Minor, a doctor, but also an inmate, at an asylum for the criminally insane, who penned more than 10,000 entries for the dictionary.

The Professor and the Madman is based on a book of the same name by Simon Winchester, which Gibson acquired the rights almost 20 years ago. Irish based director John Boorman (*Excalibur*) worked on the original script alongside Todd Komarnicki (*Perfect Stranger*), with director

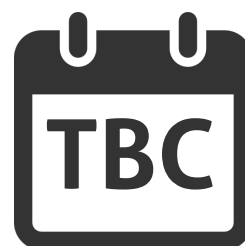
Farhad Safinia completing the rewrite. Safinia co-wrote *Apocalypto* with Gibson, who produces for Icon Productions with partner Bruce Davey. Macdara Kelleher co-produces for Irish-based Fastnet Films, with international sales being handled by Voltage Pictures.

The film showcases up-and-coming local Irish talent Rob McCormack, Abigail Coburn, Zoe Moran, Phonsie Wardell, and Nora Cooper, cast from an extensive search as the family of Professor Murray. It also features international stars Natalie Dormer, Jeremy Irvine, and Ioan Gruffudd.

Irish talent on the film includes Costume Designer Eimer Ni

Mhaoldomhnaigh, who did stunning work for Whit Stillman's *Love & Friendship*; Production Designer Tom Conroy (*Legend*); Location Manager Gordon Wycherley (*Brooklyn*); Make Up & Hair team Lynn Johnson (*Apocalypto*) and Lorraine Glynn (*Brooklyn*); and Production Coordinator Jane McCabe (*Brooklyn*).

The film has been mired in some legal wranglings in the US, but we hope to see it on the big-screen soon.



THE NEW MUSIC

DIR: CHIARA VIALE

PRO: INDEPENDENT



The New Music is a new Irish feature film which follows the life of a talented classical pianist with Young Onset Parkinson's who joins a Dublin punk band, aims to shine a light on this rare and little known condition.

The film which is written and directed by Italian native Chiara Viale, follows the struggles of Adrian, a young classical musician with extraordinary talent, who discovers he has Young Onset Parkinson's, a rare form of Parkinson's Disease affecting sufferers under fifty. Despite this debilitating condition, Adrian(played by Dublin actor Cilléin Mc Evoy) joins a punk band as a keyboard player and rediscovers his life through music and love.

Filming was completed at the end of 2017 and the production team have launched a crowd-funding campaign to reach out to the public to donate what they can in order to raise money for the post production expenses of the film- editing, sound, music, marketing and festival entries.

20% of all funds raised will go directly to Young Parkinson's Ireland in addition to all future income from the film. Young Parkinson's Ireland is heavily involved with the film itself, having consulted on the initial script and they will also have the opportunity to approve the final cut of the film.

Italian writer/director Chiara Viale was inspired to write the story after her father passed

away having suffering from Multiple System Atrophy, a rare degenerative neurological disorder with symptoms similar to Parkinson's

It is her aim that The New Music will help to dispel the stigma around Young Onset Parkinson's. It is believed that there may be as many as five hundred unaccounted for sufferers in Ireland.

Donations can be made here on Gofundme.





UNLESS

DIR: ALAN GILSENAN

PRO: SUBOTICA



Unless, which is written and directed by Alan Gilsonan, is based on the award-winning and final novel from Canadian author Carol Shields. It follows a successful writer struggling to come to terms with her daughter's decision to withdraw from the world and start pan-handling on a street corner.

Academy Award nominee Catherine Keener is in the leading role, alongside Matt Craven, Brendan Coyle, Hannah Gross, Chloe Rose, Abigail Winter, Martha Henry, and Hanna Schygulla. Gilsonan is best known for biographies *The Yellow Bittern* and *Eliza Lynch: Queen of Paraguay*.

Unless is a Canada-Ireland co-production, produced by Jennifer Kawaja and Julia Sereny of Sienna Films and Tristan Orpen Lynch and Aoife O'Sullivan of Dublin-based Subotica.

Multiple IFTA award-winning editor Emer Reynolds oversaw post-production, with Celiana Cardenas as cinematographer, production design from Tim Bider, and music from Jonathan Goldsmith.

The film is financed with the financial participation of the Irish Film Board, Telefilm Canada, the Ontario Media

Development Corporation (OMDC), Mongrel Media, Premiere Fund and Windmill Lane Pictures, with development funding by Super Channel.

Unless premiered at the Toronto International Film Festival in September 2016 and played at the 2017 Audi Dublin International Film Festival.



STEP BY STEP

DIR: CIARIN SCOTT

PRO: ATLANTIC FILM ALLIANCE



Described as "*Boyhood* meets *Billy Elliot*" the film, ***Step By Step***, is an inspiring and powerfully positive story of London's black and ethnic community living in the heart of the Portobello Road in North Kensington.

For the past fourteen years, award-winning filmmaker Ciarin Scott has been developing an in-depth feature length documentary focussing on the work of unsung hero Mark Elie and his dance school, Portobello Dance, in Notting Hill and the ever changing face of the neighbourhood.

Mark has devoted his life to

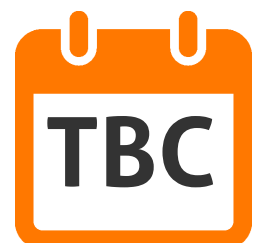
black British dance, inspiring generation after generation to become role models. The film chronicles the work of Mark with his students, notably three unforgettable students, all of whom have gone on to have professional dance careers notably with Ballet Rambert and West End musical *Dream Girls*.

Step by Step is produced by Catherine Lyons for Atlantic Film Alliance, which Paul Duane as executive producer.

The film launched a crowdfunding campaign last year to raise its profile and some financing. It has also

been partly funded by the Irish Film Board .

"The kind of film that we are trying to make - non-exploitative, positive and humane - is not generally in favour in mainstream television at the moment, and we don't want to water down the story or to create fake 'conflict' in the cheap pursuit of ratings."
Ciarin Scott





IN DARKNESS

DIR: ANTHONY BYRNE

PRO: PARALLEL FILMS

In Darkness is a psychological thriller about a blind musician (Dormer) who gets pulled into London's dark underbelly after she hears a murder committed in the apartment above her. As she gets embroiled in this violent and murky world, it appears she is out of her depth - until we realise that she has been following her own path of revenge.

The film stars Natalie Dormer (*Game of Thrones*) in the lead alongside Ed Skrein (*Deadpool*), with support from Emily Ratajkowski (*Gone Girl*), Joely Richardson (*Snowden*),

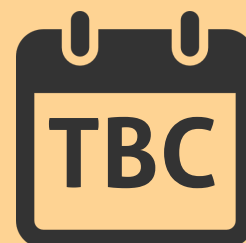
James Cosmo (*Game of Thrones*), and Neil Maskell (*King Arthur: Legend of the Sword*).

In Darkness is directed by Dubliner Anthony Byrne from a script that he wrote with partner Natalie Dormer. Byrne is best known for directing large scale international dramas, including *Silent Witness*, *Mr Selfridge*, and the Amazon/BBC drama series *Ripper Street* which was filmed in Dublin.

In Darkness is produced by Byrne, Ben Pugh and Josh

Varney for 42. It is supported by XYZ Films and Parallel Films, with funding from the Irish Film Board. Tom Harrison-Read (*Prometheus*) and Paul Knight (*The Beach*) are editors, with cinematography from Si Bell (*Fortitude*) and music by Niall Byrne (*Parked*).

The film has not yet been scheduled for Irish or UK release.





ZOO

DIR: COLIN MCIVOR

PRO: RIPPLE WORLD PICTURES

In 1941 marksmen from the Royal Ulster Constabulary, following a Directive from The Ministry of Public Security, shot dead 23 animals at Belfast Zoo. They destroyed one hyena, six wolves, one puma, one tiger, one black bear, one Barbary lion, two polar bears, one lynx and giant rat named Hugo. During these turbulent times, a woman secretly walked a young elephant from the zoo each evening to the back yard of her terraced home. There she cared for and comforted it as the Luftwaffe bombs rained down over Belfast.

Inspired by this true story, **Zoo** sees Tom, a 10-year-old boy, take on the fight to save Buster

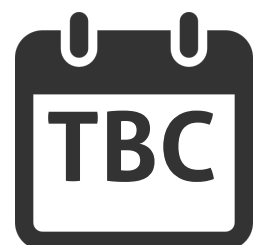
the elephant aided and abetted by his misfit friends.

Art Parkinson (*Kubo and the Two Strings*) plays Tom, with all-star cast of Irish and UK actors in support including Toby Jones (*Tinker Tailor Soldier Spy*), Penelope Wilton (*The Best Exotic Marigold Hotel*), Ian McElhinney (*Game of Thrones*), Stephen Hagan (*Stan Lee's Lucky Man*), Amy Huberman (*Striking Out*), Lalor Roddy (*Grabbers*), Maggie Cronin (*High-Rise*), and Geraldine McAlinden (*The Secret Scripture*).

The film is directed by Colin McIvor (*Cup Cake*) from his own script. DoP is Damien Elliott (*Morgan*), with Brian

Philip Davis (*Bad Day for the Cut*) and Chris Gill (*The Guard*) as editors. Production design is by John Leslie (*Bad Day for the Cut*) with costumes by Susan Scott (*Reign of Fire*). Music comes from Mark Thomas (*Shaun the Sheep Movie*).

Zoo is produced by Katy Jackson and John Leslie for Wee Buns and Jacqueline Kerrin and Dominic Wright for Ripple World Productions, with with support of the BFI, Irish Film Board, and Northern Ireland Screen.





SPA WEEKEND

DIR: MAUREEN O'CONNELL

PRO: 3 HOT WHISKEYS

Writer/director/producer Maureen O'Connell's low budget feature **SPA Weekend** could easily be one of the most entertaining films of 2018.

After living in London for 5 years, actress Jo Murphy is back in Dublin.

Everyone expected her to make it. She expected to make it. But, she's back in Dublin trying to hide the fact she lives at home with her Mother and is working back at her old greasy cinema, Cine-Lux with her slime-ball manager.

Jo has outgrown her old friends- or have they outgrown her? Jo wants to go camping for her

birthday but no one will go with her.

Actor, Stoney lives in Dublin and has never left. Stoney is broken-hearted over his ex-girlfriend. He owes his druggy-landlord a lot of money for hash and rent. Stoney has no money and he's just been chucked off the dole.

Jo & Stoney are old acting comrades and bump into each other at an ad audition.


Jo asks Stoney to go on a 'Spa Weekend' with her. She's lying. She wants him to go camping with her. With his landlord hot on his heels, Stoney jumps at the chance at a Spa Weekend.

They road-trip it down the countryside with Stoney's landlord (unbeknownst to them) on their tail. Chaos ensues and we find out the real reason Jo is back from London.

The film, which O'Connell co-wrote with Karl Argue, features Steven Neeson, Shane Connellan, and O'Connell herself. Director of photography was Shane Conaty, assisted by Stephen Walsh and Conor Tobin, with location sound from Tom Stafford.







THE MEETING

DIR: ALAN GILSENAN

PRO: PARZIVAL PRODUCTIONS

The Meeting is based on the true story of a young woman who was sexually assaulted in Dublin. The man who assaulted her was caught, convicted, and sent to prison. 9 years later, in 2014, she decided that she wanted to meet him.

"I envisaged the film as a small piece, but the people who have seen it so far see it as bigger than that. It is in essence a chamber piece. It has quite an unusual structure and would be a little experimental in some respects. Events in the world and

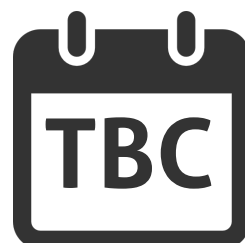
in the film industry in the last 6 months have kind of overtaken it. The film does seem very timely, but it's almost accidental. Everything has fallen into place surprisingly quickly."
Alan Gilsenan - Director

The Meeting features a cast of largely unknown actors, which was a conscious decision of the director.

Filming took place in October, with the film entering post-production with Gilsenan's long-time collaborator Emer

Reynolds as editor. Colm Hogan (*An Klondike*) is DoP. The film is produced by Tomás Hardiman, who worked with Gilsenan on *Meetings with Ivor*.

The film will premiere at the Audi Dublin International Film Festival next month, with plans for a release later this year.





PENANCE/AITHRÍ

DIR: TOM COLLINS

PRO: DEFACTO FILM

Penace/Aithrí is an Irish language historical drama from writer/director Tom Collins.

Peter Coonan plays Father Eoin O' Donnell, a young firebrand priest, who uses his influence over his parishioners, and in particular a teenage boy called Antaine, to promote violence against the British in the lead-up to the 1916 Rising. O'Donnell and Antaine meet again in Derry in 1969 where both men are forced to re-examine their shared past and the deadly events that have been set in motion as a result.

The film also features Terry Byrne, Gerard McSorley, Dara Devaney, Emma Eliza Regan, Barry McGovern, Daniel J. Patton, Diona Doherty, and

Padhraig Parkinson.

Penace/Aithrí was written by Greg Ó 'Braonáin and Tom Collins, with Collins produces alongside Edwina Forkin (Zanzibar Films),

Irish Film Board, TG4, and the Broadcasting Authority of Ireland.

It premiered at the Galway Film Fleadh in 2017.



Aithrí/Penance is funded by Northern Ireland Screen, The



QUEEN OF ICE

DIR: ANNE SEWITSKY

PRO: SUBOTICA

Queen of Ice is a film about Sonja Henie, the Norwegian Olympic and World Gold Champion Figure Skater, who was one of the world's greatest athletes and the inventor of modern figure skating, who decides to go to Hollywood in 1936 to become a movie star. Her first film breaks the box office by selling the most tickets in the world in 1937.

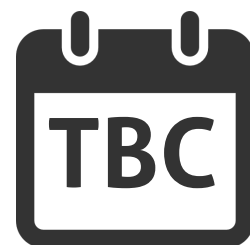
She becomes one of the richest women in her time, always surrounded by fans, lovers and family, never alone. As she gets older the spotlight is fading, but she refuses to quit. And it all collapses when she

falls, drunk on the slushy ice, in Rio de Janeiro.

The film is directed by Anne Sewitsky (*Homesick*) from a script by Mette M. Bølstad and Andreas Markusson. It stars Ine Marie Wilmann (*Homesick*) in the lead role, supported by Valene Kane (*The Fall*), Aidan McArdle (*The Duchess*), Malcolm Adams (*Return to Montauk*), Eldar Skar (*Occupied*), Pål Sverre Hagen (*Kon-Tiki*), and Anders Mordal (*Størst av alt*).

Queen of Ice is an Norwegian-German-Irish co-production, produced by Cornelia Boysen

and Synnøve Hørsdal for Maipo Film. It is co-produced by Aoife O'Sullivan for Subotica, Lone Korslund for Nordisk Film, and Reza Bahar for Gifted Films. It was made with support from The Norwegian Film Institute, Creative Europe, The Irish Film Board, The Swedish Film Institute and Nordisk Film & TV Fond.



ON THE RADAR

THE END OF ROMANCE

DIR: TRISH MCADAM

PRO: FLEWING CREATIVE

Trish McAdam's *The End of Romance* is based on the life of Maud Gonne and WB Yeats in the period 1916-1918.

The film centres on the Bohemian revolutionary Maud Gonne, the visionary poet WB Yeats, and Maud's impulsive 21 year old daughter, Iseult, in an artistic and politically eccentric mother-daughter triangle of romance. Set against the backdrop of the First World War in France and the 1916 uprising in Ireland, this is a tangled story which explores the psychology and emotions of this falling apart, the end of romance for them all.

The film received funding from the Irish Film Board and Creative Europe - Media.

HIGHWAY

DIR: ALEXANDRA MCGUINNESS

PRO: RIPPLE WORLD PICTURES

Irish writer/director Alexandra McGuinness' latest feature *Highway* is a road movie, shot on location in New Mexico, and sees a small-town diner waitress searching across the desert for her missing best friend/rodeo queen who has disappeared with a mysterious stranger. Along the way she digs up secrets and encounters the violence of life on the road.

The film stars Eiza Gonzalez (Baby Driver) and Lucy Fry (Wolf Creek) in the lead roles, with support from Sheila Vand (Argo), Josh Hartnett (Penny Dreadful), Christian Camargo (The Hurt Locker), Christopher Jordan Wallace (Everything Must Go), and Irish actress Antonia Campbell Hughes (The Canal). Gareth Munden, who worked with McGuinness on her feature debut *Lotus Eaters*, is DoP, with music from composer David Harrington, and editing by Mairead McIvor (Pilgrimage).

END OF SENTENCE

DIR: ELFAR ADALSTEINS

PRO: SAMSON FILMS

Elfar Adalsteins' directorial debut *End of Sentence* is a road movie, that sees Logan Lerman play an ex-con and son of John Hawkes' uptight, but well-intentioned, father. Together the pair embark on a road trip from Alabama to Ireland to scatter the ashes of their late mother and wife. Irish star Sarah Bolger plays a hitchhiker they pick up along the way.

End of Sentence, which is written by Michael Armbruster, will be shot on location in Ireland later this month. David Collins produces from Samson Films, with Adalsteins and Gudrun Edda Thorhannesdottir for Berserk Films, and Joni Sighvatsson for Palomar Pictures. Eva Maria Daniels and Olga Segura serves as executive producers.

THE

DIR: YORGOS LANTHIMOS

PRO: ELEMENT PICTURES

The Favourite is Greek director Yorgos Lanthimos' third collaboration with Dublin-based Element Pictures. It is based on a screenplay by Deborah Davis and Tony McNamara.

The film is a historical drama charting the political machinations and balance of power behind the scenes during the reign of Queen Anne, the last monarch of the House of Stuarts. The story takes place between the end of the 17th century and first years of the 18th century, when Anne reigned from 1702-1707. Queen Anne's (Olivia Colman) close confidante Sarah (Rachel Weisz) jockey for position and influence with Abigail Masham (Emma Stone), an impoverished, distant relative of Sarah's, who has gained a position at court tending to the Queen.

Ceci Dempsey of Scarlet Films and Ed Guiney and Lee Magiday of Element Pictures produce, Executive producers are Element's Andrew Lowe, Ken Kao for Waypoint Entertainment, and Daniel Battsek and Rose Garnett for Film4.

SUPERVIZED

DIR: STEVE BARRON

PRO: MERLIN FILMS

Supervized follows a group of former internationally renowned superheroes who are living out their twilight years in a retirement home in Ireland.

The all-star cast includes Tom Berenger (*Inception, Training Day*), Beau Bridges (*Bloodline, Masters of Sex*), and Louis Gossett Jr. (*The Good Fight, Extant*) as well as Irish stars Fionnuala Flanagan (*The Guard, Song of the Sea*), John Kavanagh (*The Stag, Florence Foster Jenkins*), and Lochlann O'Mearáin (*Love & Friendship, Pilgrimage*).

The film comes from director Steve Barron, who is an award-winning Irish film director, film producer and music video director. Credits include *Teenage Mutant Ninja Turtles* (1990), *Coneheads* (1993) and the music videos for a-ha's "Take on Me" and Michael Jackson's "Billie Jean".

SWEETNESS IN THE BELLY

DIR: ZERESENAY MEHARI

PRO: PARALLEL FILMS

Irish actor and two-time Oscar nominee Saoirse Ronan has signed on to play the lead role in Zeresenay Mehari's ***Sweetness in the Belly***.

Ronan plays Lilly Addal, orphaned as a child, experiences her parents homeland of England, escaping civil war. She becomes the heart of a disenfranchised community in London, where she attempts to reunite people with their families. But her friend Amira discovers Lilly's mission isn't purely altruistic and a passionate lost love affair is revealed between Lilly and Aziz, an idealistic doctor.

The film sees Ronan reteam with producers Alan Moloney and Susan Mullen of Parallel Films, having worked together on *Brooklyn*. The film is also produced by Jennifer Kawaja and Julia Sereny of Sienna Films.

TRADE

DIR: HONG KHAOU

PRO: MARCIE FILMS

Trade is the feature film adaptation of prolific Irish actor and screenwriter Mark O'Halloran's play of the same name, which is being directed by BAFTA-nominated director Hong Khaou (*Lilting*).

The film is the story of a young man searching for stability in the wake of his father's death.

Dublin-based Marcie Films (*Song of Granite*) produces, with support from the Irish Film Board.

The stage version of **Trade** received its world premiere at 2011's Dublin Theatre Festival, where it was described as a "provocative and moving exploration of desire, morality and duty" by ThisIsPopBaby.

JIHAD JANE: DANGEROUSLY SEEKING MARRIAGE

DIR: CIARAN CASSIDY

PRO: FASTNET FILMS

Jihad Jane: Dangerously Seeking Marriage is a documentary about three 'fundamentalist terrorists' seeking love and marriage in a one bedroom apartment in a small town in Ireland.

It is the first feature documentary film from director Ciaran Cassidy. He is best known for his short documentary *The Last Days of Peter Bergmann*, which premiered at Sundance and won prizes at Melbourne and Nashville, and his recent short documentary *The Moderators*, which premiered at SXSW. He has previously made the acclaimed radio documentary *The Echo chamber, The story of Jihad Jane*.

Jihad Jane, Dangerously Seeking Marriage is produced by Fastnet Films (Ireland), New Amsterdam Film Company (Netherlands), and Silver Films AB (Sweden).

CELLAR DOOR

DIR: VIKO NIKCI

PRO: SAMSON FILMS

Psychological thriller **Cellar Door** marks the feature fiction debut for writer/director Viko Nikci.

Racing from young love to tortured loss and back again — **Cellar Door** is a provocative mystery thriller. The story follows Aidie, a fighter inside and out, as she searches for her son while in the grip of the Church. The subjective perspective shifts to reveal that we have been given a deeper understanding of an issue that affects countless millions. With a unique point of view on a familiar trauma, **Cellar Door** cuts deep into the character's experience—an exploration of love regained and loss relived.

The film stars Karen Hassan (*Vikings*), Catherine Walker (*A Dark Song*), Ian McElhinney (*Game of Thrones*), Leah McNamara (*Vikings*), Amber Jean Rowan (*Guilt*), and Mark O'Halloran (*Viva*).

Cellar Door is being produced by Nikci for Welcome Home Pictures and David Collins and John Wallace for Samson Films.

SEA FEVER

DIR: NEASA HARDIMAN

PRO: FANTASTIC FILMS

An exciting film on the radar is Neasa Hardiman's thriller **Sea Fever**.

The crew of a West of Ireland trawler, marooned at sea, struggle for their lives against a growing parasite in their water supply.

The script was shortlisted for the AMPAS Nicholl Fellowship in Screenwriting 2015. It was selected at the Frontières Film Festival as one of 12 showcase projects, as well as at the Les Arcs Film Festival as one of 9 showcase projects, and won a prize at the London Film Awards.

Sea Fever is produced by Brendan McCarthy and John McDonnell for Fantastic Films, supported by Creative Europe and by the Irish Film Board.

KEEPERS OF THE FLAME

DIR: NUALA O'CONNOR

PRO: SOUTH WIND BLOWS

Keepers of the Flame is a feature documentary from director Nuala O'Connor.

The film was selected for the Marketplace & Talent at Sheffield Doc/Fest in 2017.

Keepers of the Flame is produced by South Wind Blows, which was established in 2006 by filmmaker, radio-host & musician Philip King, producer and director Nuala O'Connor, and Tina Moran. The company is best known for TV series *Other Voices* and co-produced Pat Collins' *Silence* in 2011.

THE VENICE OF THE NORTH

DIR: TOM BURKE

PRO: MARCIE FILMS

Venice of the North is a feature documentary from director Tom Burke.

The film tells the story of Newtok, a small village on the Ningliq River in Alaska. Erosion of the tundra by the river has destroyed much of the area of the village, causing the United States Army Corps of Engineers' to issue a report that estimated the highest point in the town, the high school, would be under water by the year 2017. This led to the decision to relocate the village's roughly 400 Yupik residents to higher ground nine miles away.

Burke has been filming in the village since 2015. **Venice of the North** is produced by Alan Maher for Marcie Films, with support from the Irish Film Board.

DIRTY GOD

DIR: SACHA POLAK

PRO: SAMSON FILMS

Dirty God is the new feature film from Hemel director Sacha Polak.

Alienated from her young daughter after an acid attack that leaves her facially disfigured Jade finds solace in hedonistic partying and anonymous internet sex.

Dirty God is co-written by Polak and Northern Irish writer Suzanne Farrell. Polak won the FIPRESCI Award at Berlin International Film Festival in 2013 for Hemel, as well as the CICAIE Art Cinema Award in 2015 for Best Film for Zurich.

The film is being produced by Marleen Slot of Viking Film, Mike Elliott of Emu Film, A Private View. and Savage Productions. It received support from the BFI Development Fund, the Netherlands Film Fund, Flanders Audiovisual Fund, and the Irish Film Board.

ROSE PLAYS JULIE

DIR: DESPERATE OPTIMISTS

PRO: SAMSON FILMS

Rose Plays Julie is the latest feature from from writer/directors Christine Molloy and Joe Lawlor, who form the creative partnership Desperate Optimists.

Their film tells the tale of an adopted girl who seeks out her birth mother only to be told her mother has no desire to meet her. Undeterred she sets out from Dublin to London in an effort to confront her birth mother, and face her own identity.

Desperate Optimists most recently gave us the documentary *Further Beyond* which looked at the compelling 18th Century figure, Ambrose O'Higgins - father of Bernardo O'Higgins, the first leader of Independent Chile.

Rose Plays Julie is produced by Samson Films with support from the Irish Film Board and the BFI.

HAUNTED

DIR: MAURICE SWEENEY

PRO: NEW DECADE FILMS

Haunted is a new feature documentary from director Maurice Sweeney.

Sweeney is a four-time IFTA-winning director best known for his work on documentaries *Cromwell in Ireland*, *Flann O'Brien: The Lives of Brian*, *The Irish of 9/11* and *WB Yeats No Country for Old Men*. He has also directed the docu-dramas *Saving the Titanic* and *Trial of the Century*.

Haunted is being produced by New Decade Films, with support from the Irish Film Board.

UNDER THE CLOCK

DIR: COLM NICELL & GARRY WALSH

PRO: SNACKBOX FILMS

Clery's clock on Dublin's O'Connell Street is a landmark of legend. Snackbox Films hope to immortalise it in their latest documentary **Under The Clock**.

Under The Clock will tell the fascinating stories of a whole generation of people from all over Ireland whose relationships began under one of Ireland's most iconic landmarks, the Clery's clock. The clock has been a firm fixture on Dublin's O'Connell Street since the 1920's and it served as an ideal rendezvous point in the nation's bustling capital. This iconic landmark became so popular that people began to use the phrase; "I'll meet you under the clock".

Produced by Snackbox Films (*Older Than Ireland*), with the support of the Irish Film Board.

SOUL HUNTER

DIR: ANDREAS DALSGAARD

PRO: SAMSON FILMS

Soul Hunter is the story of an idealistic young man seeking adventure in Siberia who finds a home among an indigenous tribe. Angered at their exploitation by criminals who govern the fur trade he ignites a dangerous revolution. Forced to flee into the frozen wilderness, he must embrace the tribe's shamanic beliefs to survive.

Based on a true story, the script is written by Glenn Montgomery and will be directed by Danish director Andreas Dalsgaard, who is best known as a documentary filmmaker and director of *The Human Scale*.

Soul Hunter is to be produced by Savage Productions. Savage Productions has worked with him before when they co-produced the documentary *Life is Sacred*.

The film was recently selected for the Berlinale Co-Production Market.

VIVARIUM

DIR: LORCAN FINNEGAN

PRO: FANTASTIC FILMS

Without Name director Lorcan Finnegan's next feature film is a thriller called **Vivarium**.

Mackenzie Davis will play a young woman who, along with her fiancé, follow a strange estate agent into a new development to look at a house. The development is brand new but completely devoid of life, and when they attempt to leave they soon find that they can't find their way out of the maze of houses.

Vivarium is written by Garret Shanley, who worked with Finnegan on *Without Name* and short *Foxes*.

Vivarium is being produced by Brendan McCarthy and John McDonnell for Fantastic Films, with Belgium's Frakas Productions co-producing, and XYZ executive producing and handling sales. It is supported by Irish Film Board.

TRAUTMANN

DIR: MARCUS H. ROSENMULLER

PRO: ZEPHYR FILMS

Trautmann is the story of the life of former Man City German goalkeeper Bert Trautmann.

Trautmann, joined the Wehrmacht at the age of 17 and was awarded five medals for bravery by Hitler. Captured by the British towards the end of the War, he arrived in England as a prisoner of war. An English football manager noticed Bernd's exceptional talent as a goalkeeper. His subsequent signing by Man City brought passionate protests from the people of Manchester, which had been severely bombed in the War. Against all odds, Bert Trautmann would eventually win over the hearts of his adopted country.

Trautmann, which funded by Northern Ireland Screen via Invest NI, is the first English-language feature film by multi-award winning German director Marcus H. Rosenmueller (Grave Decisions) who also co-wrote the script.

KILLERS WITHIN

DIR: PAUL BUSHE & BRIAN O'NEILL

PRO: FEVER KID FILMS

With her son being held captive by a criminal gang, police-officer Amanda Doyle, together with her ex-husband and three unlikely allies, takes part in a desperate plot to hold a wealthy banker and his family to ransom. But this is no ordinary family.

The film stars Cormac Melia (*Vikings*), Patrick Murphy (*Gridlock*), Sam Lucas Smith (*Waterloo Road*), Sinead O'Riordan (*Dead Along the Way*), Sue Walsh (*The Lost City of Z*), Jeff Doyle (*Jack and Ralph Plan a Murder*), Saoirse Long (*Skeleton Krew*), Johnny Elliott (*The Legend of Harry and Ambrose*), Tom Naughten, and Andrew Murray (*Who's There?*).

Quintin Ahern, Paul Bushe, Lorcan Kavanagh, and Brian O'Neill produce, with executive producers Roger Courtney and Sean Walsh. DoP is Philip Graham, with Alan Joyce on sound, and music from Jerome Leroy.



Sound on Film

With Glenn Kaufmann

Michael Inside

Writer-director Frank Berry's (*I Used to Live Here, Ballymun Lullaby*) latest film, **Michael Inside** delivers a complex soundscape that uses dialogue perspective, sound effects, and layered backgrounds to mirror the main character's descent into prison life. From the cacophonous horns, barking dogs, and accusatory Gardaí of his housing estate, to the audible scrum of prison life, sound is a threat that follows 18-year-old Michael McCrea (Dafhyd Flynn) everywhere.

Michael, who, but for a few unwise choices, could easily wind up just another hardworking lad from Dublin's north side, seems, from a sound point of view, destined for a downward spiral. School is loud, home is loud, people want things from him, and there is rarely a moment when someone isn't telling him what he should be doing, or what he's done wrong ("You should have moved the stuff", etc.) So it's not really a surprise when he's caught with the "stuff" (drugs), and sentenced to three months in prison. As a result, we, the audience, are somewhat prepared for the coming auditory assault.

Location sound mixer, Peter Nicell admits to starting every job wondering, "Can I pull it off". But he says the **Michael Inside** location recce (scout), which revealed cramped spaces, parallel walls, and hard surfaces, left him thinking "Oh, my God". But, his love for the project, and his

work ethic (which involves extensive pre-production planning), led him to embrace the challenges, work with producer Donna Eperon to assemble the best possible equipment package for the shoot, and hire boom operator Chris Carroll, whom Nicell credits with hard work and a complimentary working style, which made for a powerful on-set team.

Given director Frank Berry's documentary-like approach to the film (with scenes often covered from only one angle, etc.), Nicell and Carroll found themselves often double booming, and "chopping and changing" radio mics. (switching a limited number of radio microphones between actors) to ensure the depth of coverage necessary to achieve Berry's vision for the film.

Despite the comparatively minimal visual coverage, **Michael Inside** has a rich multi-layered audio perspective that gives a sense of extensive coverage. Even when we can't see characters, we often hear them. And, in fact, director Berry uses off-screen sound (most often dialogue, but occasionally sound effects) to motivate a visual cut to previously unseen characters, or pull focus from Michael in the foreground to others talking in the background. The effect is powerful, and works to make viewers literally lean in to listen to the story, wanting to know who is talking, almost anticipating the coming cut or shift in focus.

Sound supervisor Killian Fitzgerald (of Avatar Post Production) credits much of the film's rich sonic landscape to dialogue editor Paul Cotterell and sound effects editor Fladhnaít McCann. He further credits modern digital workflows with his ability to assemble diverse teams of top audio professionals from around the world. Working remotely (not physically at Avatar), both Cotterell and McCann were able to forward working tracks from their home studios.

This allowed Fitzgerald to assemble these "pre-mixes" in his DAW (digital audio work station), listen to them, return notes, and quickly receive revisions. Standardized use of plug-ins and Pro Tools versions across the team facilitates seamless integration of tracks and sessions, allowing him to head off problems well before the final mix. Additionally, by handling ADR and Foley work in-house (at Avatar), Fitzgerald's team gave *Michael Inside* a depth of sound that actively contributes to the storytelling, and is somewhat unexpected in a modest production such as this.

As often happens in Ireland (and elsewhere, to be fair), Fitzgerald did double duty, also serving as re-recording mixer. He tells *Cinéireann* that Frank (director Frank Berry) "really pushed to have those background voices loud, and in the way, and uncomfortable" even when the visuals were out of focus. This provided the perspective

shifts mentioned earlier.

Given that the film was not shot in a working prison, beyond the background dialogue, Berry and Fitzgerald viewed the ambient rich location tracks as a kind of starting point, and then upmixed them into a nice "surround effect". By using numerous layered and processed stereo tracks of music, Fladhnaít McCann's effects, and other backgrounds, they created the audio depth of field and perspectives needed to simulate the prison environment, and, ultimately, the world of sensory overload into which Michael finds himself being assimilated.

Overall, *Michael Inside* uses sound to enhance and motivate the visuals in a film that tells a tragically compelling story. Working with a highly skilled and diverse sound team, director Frank Berry and sound-supervisor Killian Fitzgerald used perspective dialogue, effects, and layered backgrounds to present their audience with a very real and captivating look at one young man's journey from Dublin's north side into Irish prison life.

Please address your questions, comments, or criticisms to sound@cine.ie.

What do you listen for, and what are you hearing?



OUT NOW

Song of Granite



Watch trailer

Enigmatic and complex, Joe Heaney was one of the greats of traditional Irish singing. Shaped by the myths, fables and songs of his upbringing in the west of Ireland, his emergence as a gifted artist came at a personal cost. Featuring performances from Lisa O'Neill, Damien Dempsey, Seamus Begley and sean nós singers Micheál O'Confhaoila and Pól Ó Ceannabháin, the film is an intense exploration of music and song.



COMING SOON



Watch trailer



Michael Inside

Frank Berry's prison-drama *Michael Inside*, which stars Dafhyd Flynn, Lalor Roddy, and Moe Dunford, tells the story of Michael McCrea, an impressionable 18-year-old living with his grandfather Francis in a Dublin housing estate, who gets caught holding a bag of drugs for his friend's older brother and is sentenced to three months in prison.

Michael Inside sees Berry once again working with Dafhyd Flynn, who gives a moving performance as Michael, after previously worked together on the critically acclaimed *I Used To Live Here*. The film was shot in the recently decommissioned Cork Prison and in Dublin. Berry and Donna Eperon produced for Write Direction Films, with Tristan Orpen Lynch and Aoife O'Sullivan executive producers for Subotica. The film was made with the support of the Irish Film Board.



Watch trailer



The Lodgers

Brian O'Malley's *The Lodgers*, which is written by David Turpin, is a ghost story of orphaned twins Rachel and Edward who share their crumbling stately home with unseen sinister forces – known as "The Lodgers".

Bill Milner (*X-Men: First Class*) and Charlotte Vega (*REC3*) play the lead roles, supported by a strong cast that includes *Patrick's Day* lead Moe Dunford, *Game of Thrones* actors David Bradley and Eugene Simon, *Noble* star Deirdre O'Kane, and Roísín Murphy (*What Richard Did*).

The Lodgers is being produced by Julianne Forde and Ruth Treacy for Tailored Films, with Patrick Ewald and Shaked Berenson of Epic Pictures Group as executive producers. The film received backing from Bord Scannán na hÉireann/the Irish Film Board.

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