



CINÉIREANN

IRELAND'S FILM MONTHLY

SOMETHING WICKED THIS WAY COMES

Director Brian O'Malley and
writer David Turpin give us an
insight into their gothic horror
The Lodgers.



THERE'S A BUDDING LITTLE **BEETHOVEN** IN ALL OF US...



A FILM BY KEN WARDROP

MAKING THE GRADE

IN CINEMAS
APRIL 13TH



Feature: Filmbase Closes

Leading figures from the Irish film industry respond to the shock closure of Filmbase after 32 years of serving Irish film.

Regulars

- 6. **Storyboard:** Industry News
- 10. **Storyboard:** Shorts in Short
- 12. **Storyboard:** Féilte - Festival News
- 14. **Storyboard:** Production News
- 16. **Column:** Film Education
- 54. **Column:** Sound on Film
- 56. **Out Now**
- 57. **Coming Soon**

Features

- 26. **Interview:** Cassandra O'Connell on the IFI Archive
- 30. **Feature:** Gar O'Brien on Pálás opening in Galway
- 33. **Report:** Matt Miccuci on One World 2018
- 34. **Interview:** Talking The Lodgers
- 38. **Interview:** Unraveling Unless
- 42. **Feature:** Graham Cantwell on Filmbase closing
- 44. **Interview:** Donal Foreman talks The Image You Missed
- 46. **Feature:** Irish films to watch at home



Published Monthly by Scannain Media

ENQUIRIES

Advertising: advert@cin.ie
Editorial: editor@cin.ie
Submissions: submit@cin.ie

SOCIAL MEDIA

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FILMBASE CLOSES

A DEATH IN THE FAMILY

Filmbase holds an incredibly strong place in my heart, as it does in the hearts of many people involved in film, television and the creative arts in Ireland.

The news in early March that it was entering voluntary liquidation and thus closing its doors after servicing the community for 32 years came as a hammer blow. One that I'm not entirely certain that I have recovered from yet. There's a numbness that accompanies a loss like it, and no matter what the circumstances of its demise, it is the simple fact that it is gone that hurts the most.

Filmbase was more than a building. It's more than the staff, who gave the full measure of devotion often for a pittance or less, but always with a smile. It is more than the countless filmmakers who learned or taught or rented equipment or who popped by for meeting, many of whom have gone on to bigger and brighter things than they ever could have dreamed of when they first entered the space on Curved Street or at the Temple Bar Gallery & Studios. It was, and continues to be even in its absence, a community. A place where

anybody, whether feted in Hollywood or just starting out, could come and feel welcome. There isn't a price that you can put on a place like that.

For me it was a place where I met like minded individuals who were equally, if not more, passionate about Irish film and its potential. It was home to Film Ireland, my first experience of reading about what we were doing in print, and the inspiration for what you are reading now. Without Filmbase there likely would be no CinÉireann and no Scannain. A full decade of my life would be different and I know that it would be worse for it.

For many others it was even more. It was where they started their careers. It was that essential transition point from entry-level or film school amateur status to funding and being able to operate at a professional level. Many of these people have articulated their thoughts on its closure later in this issue, but these are just a small sample of the thousands of stories that were forged at Filmbase.

That it lasted 32 years saw outlive

the shuttering of the first Irish Film Board and the establishment of its successor. It has seen a generation of Irish filmmakers who were forced to emigrate return home to find a film industry that can hold its own against the world's best. It has been integral in that success, in forging Irish identity and bringing it to the world.

It is imperative that this is not lost. That another Filmbase or its equivalent rise from the ashes. Right now we are on the cusp of something truly special in the Irish film industry, and particularly in Irish animation. We have the potential to reach billions on the planet and make them just that little bit more Irish. Since the dark ages Irish culture has been a beacon to the world, and now that light is needed more than ever.

Young people need to feel welcome in the industry and we need them to affect the changes that previous generations started. Filmbase will live on as long as this is the case, and I for one will be doing my damndest to ensure that it does.

Niall Murphy
Managing Editor

FILMBASE CLOSES



After 32 years of serving the Irish film industry, Filmbase closed its doors as it entered voluntary liquidation on March 15th..

They issued the following statement:

It is with great sadness that the staff, management and board of Filmbase announce that, after thirty two years of serving the Irish film community, the organisation is coming to a close. Filmbase has been fighting for many years against difficult financial circumstances and as a not for profit organisation that fight has always been a tough and challenging one. Debts which had accumulated at the organisation had reached a point where it was unrealistic for Filmbase to continue operations. This is a decision which has been reached with great sadness by all involved and the organisation will now move into Voluntary Liquidation.

Since 1986 Filmbase has occupied an important place in the Irish film landscape giving many of this country's greatest film talents the early support they have needed to begin their careers and to develop their creative voices. Many people will remember Filmbase as a creative community, a hub to discuss and debate film and filmmaking, a networking space to meet likeminded filmmakers, and the catalyst for ideas, scripts, projects and partnerships which have enriched Irish film culture in innumerable ways.

From the beginning the ethos was to be a place rooted in the practice of

making films with a hands-on approach. Writers, directors, producers, cinematographers, editors, actors and film technicians of all hues had a place and a community to belong to and all were welcome. It has evolved, changed and adapted over the years but at its heart it has always been a place for filmmakers.

It would be impossible to acknowledge individually the vast numbers of people who have contributed in amazing and positive ways to supporting the work of Filmbase and, just as importantly, to enhancing the spirit of community. There is a huge debt of gratitude due to an enormous number of very special people and Filmbase would like to thank each and every one for their incredible generosity and support over the years. Filmbase would never have been the place it was without the many members, filmmakers and film artists who left their imprint and marks behind.

Filmbase would like to thank RTE and TG4 for their early and continued support over many years for short film schemes and for giving so many filmmakers the opportunity to make their first films. For many years these provided some of the most valuable supports to emerging filmmakers and the library of wonderful stories and films created across these schemes is one of the most valuable legacies of Filmbase. We encourage everyone to seek out and view (or review) films from the catalogue to see where so many Irish filmmakers got started.

To our many friends and colleagues across the whole of the film and arts communities who have made the adventure so much more enjoyable we say our thank yous and ask you all to keep up the valuable work you are all doing. Irish culture and creativity has been enriched so much by your passion and dedication. We were honoured to have shared part of this mission with you and remind you that your work is more important now than ever.

In particular Filmbase would like to thank the Arts Council for supporting the organisation from its very earliest days. It has allowed Filmbase to develop and grow and to provide the space that it did to filmmakers and film artists for over thirty years. An enormous amount of incredible work, and an enormous amount of incredible film talent, has been enabled through their support for Filmbase and Irish Film is all the richer for that.

This decision was reached with great sadness. But even as the Filmbase closes everyone here takes great comfort and pride in knowing that its legacy lives on in the hundreds of films and thousands of filmmakers who made Filmbase part of their journey.

We ask you all to please keep making great films.

Thank you all for thirty two brilliant years.

The Filmbase Team

the arts
council
as chomhairle
ealaíon

funding

the arts

artscouncil.ie

The following is a statement from the Arts Council of Ireland concerning the closure of Filmbase.

The Arts Council became aware of the financial difficulties at Filmbase last Monday, 5th March. We sought immediately a detailed account from the company on a number of matters and gave the company until Thursday 8th March at 5pm to respond. A satisfactory response was not received.

We appointed independent auditors to investigate the matter on Friday 9th March. Under the terms and conditions of Arts Council funding the organisation must comply with the auditors. Our auditors went on site on Monday 12th March.

The board of Filmbase informed us the

following morning (Tuesday 13th) that it intended to go into liquidation.

On Wednesday 14th, the board informed us that the staff have been laid off and that the company had ceased trading pending liquidation.

Per the Arts Council's published funding, Filmbase had received a commitment of €250,000 in 2017 from the Arts Council, for its work as a resource organisation offering training, information and advice, mostly to emerging film makers. The allocation for 2018 was €125,000.

Per the Arts Council, Filmbase was to produce an up-to-date set of audited accounts from Filmbase last year. When that was not provided the Arts Council placed a stop on funding for

the organisation. This left Filmbase unable to draw down the final 10 percent, or €25,000, of its 2017 annual funding, and has not been able to draw down any of the €125,000 that it was offered in funding for 2018. That offer has now been withdrawn.

The Arts Council also advised that in addition, the company received €170,000 for the 2017 Reel Art scheme. Under this scheme, two artists are each awarded up to €80,000 to make a documentary film. Two artists were successful in December. The Arts Council will vigorously seek the payment of the money owed to the artists as part of the liquidation process.



In the wake of the news regarding the closure of Filmbase, and after the statement made by the Arts Council in that regard, **CinÉireann** reached out to RTÉ for comment on the news and on some concerns within the Irish film industry.

RTÉ and Filmbase had a long history of collaboration on short films, going back to their first joint award of funding in 1990. More than 100 short films were financed under

this scheme including early work from Stephen Burke, John Moore, Kirsten Sheridan, Orla Walsh, Shimmy Marcus, Ian Power, Emer Reynolds, Brendan Muldowney, Liz Gill, Rob Burke and Ronan Burke, Simon Fitzmaurice, David Freyne, Claire Dix, Colm

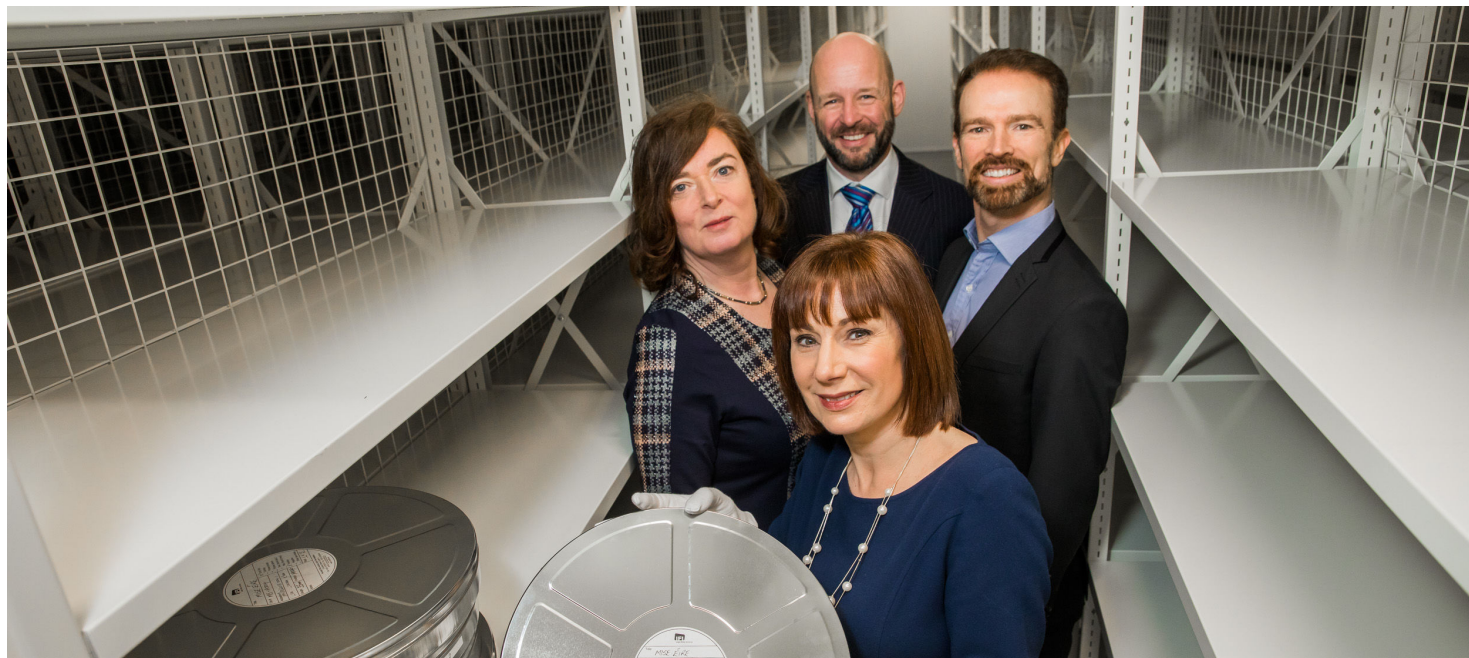
Quinn, and Dave Tynan to name but a few.

In response to our query regarding any potential shortfall to filmmakers awarded funding under the Filmbase/RTÉ scheme they advised that they "haven't yet got the full information on what films have been financed in part and what films may be left short of funds by [the liquidation of Filmbase]".

They reaffirmed their commitment to short film. RTÉ currently invests in Frameworks a joint animated short film initiative with the Irish Film Board; the Short Film Commission Scheme, a partnership scheme with the Galway Film Centre, and in Storyland, the award-winning commissioning project that gives emerging Irish drama support in association with Northern Ireland Screen. "No other decision on funding has been made since Filmbase has closed."

When asked if they had received any indication of the potential financial issues at Filmbase they responded that they were "not aware that Filmbase was in financial trouble."

INDUSTRY NEWS



The Irish Film Institute and Maynooth University have announced the opening of the IFI Irish Film Archive @ Maynooth University, a new purpose-built moving image preservation facility at Maynooth University, launched today by Josepha Madigan T. D., Minister of Culture, Heritage and the Gaeltacht. The largest facility of its kind in Ireland, this state-of-the-art building triples the IFI Irish Film Archive's current storage capacity, thereby ensuring the preservation of Ireland's national film heritage for generations to come.

Films from directors including John Huston, Neil Jordan, Jim Sheridan, Lenny Abrahamson, Mary McGuckian, Pat Murphy, Aisling Walsh, George Morrison, Paddy Breathnach, Bob Quinn, Louis Marcus, Joe Comerford and Alan Parker amongst many others will be stored at the facility as part of the Institute's collections, plus a large number of amateur films from the IFI Film Archive's vast repository.

In November 2011, the IFI officially launched the IFI Irish Film Archive Preservation Fund after its archive building in Temple Bar reached capacity. Through this innovative partnership with Maynooth University and support from the Department of Culture, Heritage and the Gaeltacht, Maynooth University, the Irish Film Board, and the Broadcasting Authority of Ireland, the IFI Irish Film Archive @ Maynooth University has come to fruition. Measuring 180 sq m (1,900 sq

ft), the facility contains 120 sq m (1,300 sq ft) of climate-controlled vault space to help house part of the IFI Irish Film Archive's vast collection of 30,000 cans of film dating from 1897.

"This archive is a treasure trove which contains over a 100 years of Irish stories on film. It will preserve those stories so that new generations will see how the preceding generations looked upon themselves. This is the nation talking to itself in reel time! I am delighted that my Department was in a position to support the Irish Film Institute in providing this new facility in Maynooth University."

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

"A key component of the IFI Strategy 2017-22 was to increase capacity for moving image preservation and acquisition through the development of additional off-site climate-controlled vaults, and we are therefore delighted to be officially opening the new IFI Irish Film Archive @ Maynooth University. This significant expansion of our vaults addresses a critical space issue and is a key development for the IFI, and will ensure that we can continue to acquire and preserve precious moving image material for current and future generations."

Ross Keane, Director/CEO – Irish Film Institute

Maynooth University and the IFI also have initiated a new academic partnership that uses the archive as a

teaching and research resource. Students in MU's Master's in Critical and Creative Media course (Department of Media Studies) have the opportunity to take a module in Media Archives that is co-taught by IFI's Kasandra O'Connell and Maynooth's Dr Denis Condon and Prof Maria Pramaggiore, also an IFI Council Member.

"Maynooth University is delighted to welcome the IFI Irish Film Archive to campus; it complements wonderfully our established research and academic strengths in the arts and humanities in general and in Media Studies in particular. In addition to preserving the history of the moving image in Ireland, the IFI Irish Film Archive @ Maynooth University supports a new academic partnership between our two institutions, giving X students and researchers the opportunity to be at the forefront of media archive education and research."

Professor Philip Nolan, President – Maynooth University

To ensure optimum storage conditions for the films stored in the vaults, the temperature in the vault will be lowered to 4°C while the Relative Humidity will be maintained at 35%. The research and preservation space will contain viewing and winder facilities for all film formats including 8mm, Super8mm, 16mm, 35mm film, and will contain 16mm and 35mm Steenbeck flatbed editing tables.

Galway Film Centre has announced the appointment of Sarah Dillon as the Development Manager of The WRAP Fund. The Western Regional Audiovisual Producer's Fund (The WRAP Fund) is an initiative of Galway Film Centre and the Western Development Commission in association with the local authorities of Clare, Donegal, Galway City, Galway County, Mayo, Roscommon and Sligo and Údarás na Gaeltachta set up to support film, television, animation and gaming industries in the region.

Having worked as part of the core creative team with the Irish Film Board/Bord Scannán na hÉireann for over ten years, Dillon has gained an in-depth knowledge of the Irish and international audiovisual industries. She brings with her a complete understanding of the process of development, financing, production and distribution as well as an extremely diverse network of contacts from local and international content producers to financiers, sales agents and distributors.

The role will include the promotion of the WRAP Fund to identify suitable

projects, evaluating applications for funding, and supporting local producers and talent to grow and advance their projects within the audio-visual sector.

"We are delighted that we can announce that someone of Sarah's calibre has taken up this new position. She has a wealth of experience across feature film, television drama and animation and has been involved in multiple projects from script to screen, and we see her appointment as an important step forward in the development of the creative industries in the West."

Celine Curtin, Chair – Galway Film Centre

"We knew from when we first started exploring the idea of a regional support fund with Galway Film Centre that it was crucial that we find the right individual to take the helm. Sarah has a very broad skill set from assessing scripts to complex contracting, and has many existing strong relationships in the audio-



visual industry which will serve her well in her new role. We wish her all the best and are very pleased that we can now say that the WRAP Fund is officially open for business."
Ian Brannigan, Chief Executive – Western Development Commission

Dillon will take up her new appointment at the beginning of April and the first call for applications to The WRAP Fund will be announced in the coming months.

For more on the WRAP Fund see www.galwayfilmcentre.ie.



Northern Ireland Screen intends to provide funding through the Screen Fund to develop feature documentaries that will deliver unique visions and voices on universal stories from Northern Ireland resident filmmakers.

Northern Ireland based production companies can apply for up to a maximum of £7,500 based on a budget of £10,000.

All applications including supporting documentation must be received by Friday 6th April 2018. All applications will be assessed with decisions intended to be made in late April 2018.

Key terms of the Feature Documentary Call:

There is no prescribed duration. Northern Ireland Screen will consider a broadcast hour, feature length projects

and may, if the rationale is compelling, consider two-parters or mini-series. Nothing will be automatically excluded on duration.

This is a development call; projects that are already in production are not eligible.

Successful applicants are expected to deliver a taster tape at the end of the development period.

The intention is for supported projects to submit completed taster tapes to Hot Docs, IDFA and other leading documentary festivals.

Priority will be given to: Projects that can demonstrate serious interest from a national or international broadcaster or sales agent. Priority will be given to projects that have international distribution interest rather than projects picked up for only the UK and Ireland.

Key assessment criteria:

The quality of the proposed story and treatment

The quality of the director's previous film(s)

The track record of the creative team

The level of interest from potential international distribution partners and the potential international appeal of the project

APPLICATION

Pre-application meetings with Head of Production, Andrew Reid are strongly

encouraged, as is early application. To arrange a pre-application meeting or to request a link to the online application form email Funding Assistant, **Nicky Walshe**, or call 028 90 232 444.

All applicants must complete an online application form. Please ensure that all supporting documentation is submitted either online with your application or via email. Failure to provide the requested supporting documentation will result in your application being eliminated.

In addition to the general required supporting documentation as listed on the online application applicants should submit:

A one page synopsis of the project
A treatment submitted electronically that includes:

Names of confirmed contributors that are attached to the project

A letter of serious interest from a national or international broadcaster or sales agent if applicable. Please note that priority will be given to projects that can demonstrate serious interest from a national or international broadcaster or sales agent.

Letters from broadcasters should reference the project, potential audience, potential channel and if applicable the specific strand that the project would fit within;

Letters from sales agents should reference the project, details of

SHORTS IN SHORT



The 17th annual Tribeca Film Festival, presented by AT&T, today announced its lineup of 55 diverse and engaging short films in competition, including 29 world premieres. The selected shorts include a cross-section of international and U.S. filmmakers and were curated from a record 4,754 submissions. Three Irish shorts have been selected: Louise Bagnall's animated *Late Afternoon*, Steve Kenny's drama *Time Traveller*, and Maurice O'Brien's documentary *Hey Ronnie Reagan*.

For the second year running, 40% of the selections are directed by female filmmakers. The short films will be presented in 10 distinct competition programs, which consist of five narrative, three documentary, one animation, and one hybrid program. The program will also include special screenings and the 12th annual Tribeca/ESPN Sports Film Festival.

"On behalf of the IFB, I would like to extend my congratulations to the short filmmakers selected for the 2018 edition of the Tribeca Film Festival. This marks a wonderful achievement for Irish film and in particular, our emerging talents, who will now have the opportunity to have their work screened on a major international platform."

"The IFB has always championed the importance of short film in providing an important launch-pad in the careers of Irish filmmakers and we are thrilled to see such a strong Irish presence at this year's festival. We are also

delighted to see Mary Shelley included in the feature film line-up following its world premiere at the Toronto International Film Festival last year."
James Hickey, CEO – Irish Film Board

Directed by Steve Kenny, produced by Collie McCarthy, and starring Barry Ward, *Time Traveller* sees a Back To The Future-obsessed boy striving to finish building his own DeLorean replica before his family are evicted from their halting site. The film, which is part of the IFB's Focus Short strand of short films, received its world premiere earlier this year at the Galway Film Fleadh, and was awarded Best Irish Short at the Foyle Film Festival's Light in Motion awards in Derry last November. *Time Traveller* will receive its New York premiere at Tribeca, featuring in the Make or Break section of the festival.

Late Afternoon, written and directed by Louise Bagnall, follows an elderly woman as she drifts back through her memories, existing between two states — the past and the present. The film will receive its New York premiere at Tribeca, screening as part of a special animation programme curated by Whoopi Goldberg. Starring Fionnula Flanagan, *Late Afternoon* is produced by Nuria González Blanco for Cartoon Saloon. The short won Best Animated Sequence in a Short Film at last year's Galway Film Fleadh and most recently took home an IFTA for Best Animated Short.

Hey Ronnie Reagan, directed by

Maurice O'Brien and produced by Daniel Hegarty, will receive its international premiere at Tribeca and will screen at the Home Sweet Home strand of the festival. In 1984 a tiny anonymous Tipperary village was thrust in to the world's spotlight when US President Ronald Reagan arrived to visit his ancestral home. It was said that Ballyporeen would never be the same again.

Tribeca's Short Film program celebrates global storytelling as over 45% of this year's selections are international films with 22 countries represented, including: Australia, Austria, Belgium, Canada, Colombia, France, Germany Iraq, Ireland, Israel, Mexico, New Zealand, Norway, Peru, Portugal, Russia, Singapore, South Korea, Spain, Sweden, United Kingdom, Wales and the United States. A spotlight also shines locally as the popular New York shorts program returns this year with *HOMEMADE*, a section that features world premiere documentaries directed by New York-based filmmakers.

The timely hybrid program entitled *AFTERMATH* will focus on compassion and humanity as vital tools in coping with gun violence, and will include extended Q&A's with the filmmakers of both the narrative film *Surviving Theater 9* and the documentary film *Lessons from a School Shooting*.

The Shorts Film program runs throughout the Festival, April 18-29.

Spent starring Lydia McGuinness has been chosen as the Irish selection by Women In Television & Film Ireland. The short drama was written by Emma Wall, directed by Claire Byrne, and produced by Jo Halpin who are known as Alfonso Films.

Spent tells the story of a woman who searches for her missing son.

The film screened at The Lighthouse Cinema amongst 12 other Irish female driven films and was selected by an international panel as the Irish chapters selection for international competition.

The award was presented to the filmmakers by WIFT administrator and showcase

organiser Karla Healion and casting director and WIFT board member Amy Rowan.

Spent will now take part in Women in Television and Film International short film competitions in over 40 countries worldwide.

The team are now concentrating on getting the film into festivals around the world. So far the film has been officially selected for screening at Fastnet Film Festival, The Chicago Irish Film Festival and Dingle Film Festival.

Spent will screen as part of the Women Direct shorts programme at Dingle Film Festival at 3pm on Saturday 24th March in St. James' Church.



Amy Rowan, Jo Halpin, Claire Byrne, Emma Wall & Karla Healion



Kildare County Council has announced two new film commission opportunities under its Short Grass Films commission scheme.

Two awards of €12,500 are being offered for film makers to make films on location in Co Kildare.

The winning applicants will receive:

- A bursary of up to €1,500. We expect that three awards will be offered in 2018.
- A local premiere or public screening
- Use of Kildare County Council's CANON EOS C100 EF MK II and film equipment
- Use of the Platform4 Audio and

Digital media editing suite to complete and edit your film

- Final Cut Pro X training for one member of the production team
- MAY also be provided. Training may be made in consultation with the Arts Service

Applicants may be shortlisted and asked to attend an interview

Applications should be submitted no later than 12noon Monday 9th April 2018 to

Arts Service, Kildare County Council, Riverbank, Main Street, Newbridge, Co Kildare

[See Kildare County Council to download the application form](#)

Foyle Film Festival, Northern Ireland's only Oscar®-affiliated film festival, is now accepting submissions for the 31st edition of the festival, which will run 16-25 November 2018

The prestigious Light In Motion (LIM) competition, sponsored by City of Derry Crystal, is open to filmmakers and animators across the world and will accept submissions up until Saturday 29 September 2018.

The three competition categories under LIM 2018 are:

- Best Irish Short
- Best International Short
- Best Animation

Recipients of the LIM Awards qualify for consideration in the Short Film category of the Academy Awards® without

needing the standard theatrical run.

Funded by the Department for Communities through Northern Ireland Screen and by Derry City and Strabane District Council, Foyle Film Festival delivers a comprehensive programme of documentaries, short films and feature films from all over the world; a full programme of educational events for schools, youth, and adults and a variety of industry networking events and panel discussions.

Now in its 31st year, it continues to be a platform for filmmakers, animators and artists to screen their films, network with industry professionals and gain access to the international market.

For further details contact the Competition Manager Eavan King.



FÉILTE/FESTIVAL NEWS



For its second edition, the East Asia Film Festival Ireland presents four days of compelling films from China, Hong Kong, Japan, Singapore, South Korea and Taiwan, and is honoured to welcome acclaimed cinematographer Mark Lee Ping-Bing, long-time collaborator of Hou Hsiao-Hsien and other masters of Asian cinema.

The festival offers rare screenings of five films spanning Mark Lee's career: *In the Mood for Love*, *Springtime in a Small Town*, *Three Times*, his latest work *Seventy-Seven Days*, plus a documentary portrait of the man himself, *Let the Wind Carry Me*. A Masterclass on Saturday 7th, moderated by cinematographer Tim Fleming ISC, will look at the work and career of Mark Lee, his innovations in filming in natural and low-light conditions, and the central, collaborative role of the cinematographer with the director.

Commenting on this year's slate, the festival's Artistic and Programming Director Marie-Pierre Richard said, 'We are delighted to welcome our guest of honour Mark Lee Ping-Bing, a celebrated cinematographer and an intrinsic part of East Asian cinema for more than 30 years. Our programme

which includes several Irish premières offers exciting glimpses into the richness and diversity of the cinema of East Asia.'

The festival officially opens on Thursday, April 5th with a screening of Wong Kar-Wai's *In the Mood for Love*, an atmospheric masterpiece that depicts the lives of two neighbours who learn over time that their spouses are having an affair. *Springtime in a Small Town*, directed by Tian Zhuangzhuang, is a remake of Fei Mu's 1948 classic and is an intimate account of a love triangle, while *Three Times*, made twenty years after Mark Lee Ping-Bing's first collaboration with Hou Hsiao-Hsien, is a beautiful trilogy of love stories that follows a pair of lovers across three distinct time periods. *Seventy-Seven Days*, the first Chinese-language 'extreme adventure film', follows a man determined to cross the desolate uninhabited region of Qiang Tang with just a bike, a tent and basic provisions. Each of these screenings will be followed by a Q&A with cinematographer Mark Lee Ping-Bing.

The festival will also include Irish première screenings of two new films from Hong Sang-Soo: *On the Beach* at

Night Alone and *Claire's Camera* starring Isabelle Huppert. The multi-award winning *The Great Buddha+*, and Ai Weiwei's migration crisis documentary, *Human Flow*, will also feature, while the festival will close on Sunday 8th with the Irish première of *Ramen Shop*, the latest film from Singapore's award-winning director Eric Khoo. A number of fantastic animated short films will also screen throughout the festival.

Tickets for the East Asian Film Festival Ireland are available now at www.ifi.ie/eaffi-2018 or by calling the IFI Box Office on 01-6793477. Multi-film passes are also available in person or over the phone from the IFI Box Office – 4 films for €40 and 5 films for €45, excl Masterclass. More information is also available from www.eaffi.ie.

The East Asia Film Festival Ireland is supported by the Arts Council.

The festival would like to thank Dublin City Council, Ministry of Culture of the Republic of China (Taiwan), the Irish Film Institute, Screen Training Ireland, the Conrad Hotel, and all its sponsors and partners for their invaluable support.

TRIBECA FILM FESTIVAL®

PRESENTED
BY AT&T

APRIL 18 - 29

The 17th annual Tribeca Film Festival revealed its feature film lineup championing the discovery of emerging voices and celebrating new work from established filmmaking talent. The lineup includes two Irish produced films, the Element Pictures-backed *Disobedience*, directed by Sebastián Lelio, and the Parallel Films-backed *Mary Shelley*, directed by Haifaa al-Mansour. Both films will enjoy their U.S. premieres at the festival.

To close the Festival, Tribeca will World Premiere *The Fourth Estate*, from Oscar®-nominated director Liz Garbus, which follows *The New York Times'* coverage of the Trump administration's first year. The Centerpiece Gala will be the World Premiere of Drake Doremus' sci-fi romance *Zoe* starring Ewan McGregor, Léa Seydoux, Rashida Jones, and Theo James.

The 2018 feature film program includes 96 films from 103 filmmakers. Of the 96 films, 46% of them are directed by women, the highest percentage in the Festival's history. The lineup includes 74 World Premieres, 6 International Premieres, 9 North American Premieres, 3 U.S. Premieres, and 4 New York Premieres from 27 countries. This year's program includes 46 first time filmmakers, with 18 directors returning to the Festival

with their latest feature film projects. Tribeca's 2018 slate was programmed from more than 8,789 total submissions. *Disobedience*

Sebastián Lelio's *Disobedience* is based on the novel of the same name by Naomi Alderman. *Disobedience* is adapted by Lelio and Rebecca Lenkiewicz, and stars Rachel Weisz, Rachel McAdams, and Alessandro Nivola. The film follows young woman who returns to her Orthodox Jewish home after learning about the death of her estranged father. She causes an upheaval in the quiet community when she rekindles a repressed love with her best friend – a woman now married to her cousin. *Disobedience* is produced by Ed Guiney for Dublin-based Element Pictures, Frida Torresblanco for Braven Films, and Rachel Weisz for HGS Productions. It is financed by Film 4 and Film Nation. It is an Element Pictures / LC6 Productions / Braven Films production.

Haifaa Al-Mansour's *Mary Shelley* is a biopic of Frankenstein author Mary Shelley, co-produced by Parallel Films (Brooklyn). The film premiered at the Toronto International Film Festival last year. 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.

The 2018 Tribeca Film Festival takes place April 18-29.

PRODUCTION NEWS



Bankside Films has secured a number of international deals for Lee Cronin's feature debut, the psychological 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 the 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

The deals stuck by Bankside include those for the Baltic States (Latvian Theatrical Distribution), China (Huashi TV), CIS (Exponenta), Germany (Welt Kino), Italy (Koch

Media), Latin America (Cinepolis), Malaysia, Vietnam, Indonesia, Thailand (Sahamongkol Films), Middle East (Front Row Entertainment), Poland (M2 Films), South Korea (Scene & Sound), Switzerland (Praesens), Taiwan (Deep Joy), and Turkey (Siyah Beyaz).

Wildcard Distribution will release *The Hole in the Ground* in Ireland later this year.

Bankside also struck deals for Rowan Athale's *Strange But True* and Adam Randall's *I See You*.

We are thrilled on behalf of our filmmakers to see such a positive reaction across the current slate and to be working with our first-class distribution partners round the world.

Stephen Kelliher, Director – Bankside Films



Based on the first book of Eoin Colfer's best-selling series of the same name, and directed by Kenneth Branagh, Disney's *Artemis Fowl* has begun principal photography and will film in Northern Ireland, England and Ho Chi Minh City. The book was adapted for the screen by award-winning playwright Conor McPherson.

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.

Newcomer and Kilkenny native Ferdia Shaw plays the title character, with Irish actress Lara McDonnell (*Love, Rosie*) playing Captain Holly Short, a feisty, spirited elf, who is kidnapped by Artemis for a ransom of fairy gold.

In the underground fairy world of

Haven City, Academy Award®-winner Dame Judi Dench (*Skyfall*) plays Commander Root, the leader of the LEPrecon, the fairy police force, and Josh Gad (*Beauty and the Beast*) plays Mulch Diggums, a kleptomaniac dwarf, who attempts to help rescue Holly.

Above ground, Nonso Anozie (*Cinderella*) plays the Fowl family bodyguard, named Butler, and Tamara Smart (*The Worst Witch*) plays Butler's niece Juliet. Miranda Raison (*Murder on the Orient Express*) plays Artemis' mother Angeline.

Other members of the cast include Josh McGuire (*About Time*), Hong Chau (*Downsizing*), Nikesh Patel (*London Has Fallen*), Michael Abubakar (*Trust Me*), Jake Davies (*A Brilliant Young Mind*), Rachel Denning (*Doctor Who*), Matt Jessup

(*Dread*), Simone Kirby (*Alice Through the Looking Glass*), Sally Messham (*Allied*) and Adrian Scarborough (*Les Misérables*).

Branagh brings back several members of his creative team, including Haris Zambarloukos, director of photography; Jim Clay, production designer; Patrick Doyle, composer; and Carol Hemming, hair and makeup designer—all of whom worked on Branagh's 2017 directorial project, *Murder on the Orient Express*. The costume designer is Sammy Sheldon Differ (*Assassin's Creed*), and the film will be edited by Martin Walsh (*Wonder Woman*).

Artemis Fowl is produced by Kenneth Branagh and Judy Hofflund, with Matthew Jenkins and Angus More Gordon serving as executive producers.

EDUCATION COLUMN

Words: Conor Murphy

By the time students leave second level education they will have encountered many of the greats of literature: Yeats, Heaney, Shelly, Bronte, Orwell, Steinbeck, Plath. The list is endless. Added to this is the fact that if they studied Higher Level English the students had to have studied Shakespeare, most likely they will have studied two of his plays, at least, by the time they leave school.

This acknowledgment of the place of canonical writers is not, as yet, similarly represented in the films that they will have studied. Welles, Kazan and Hitchcock are the only recognised canonical auteurs to have appeared on the Leaving Cert list. (Has Clint Eastwood made the list

yet? Or was he on it only to be removed again?) The Junior Cycle text list includes Spielberg, No Lang, Hawkes, Kubrick, Scorsese, Godard, Truffaut, Kurosawa, De Sica, Ozu. No John Ford.

How the students view film is affected by this imbalance. Whereas they will understand that novels can be both literary and entertaining, often at the same time, they often view films as simple entertainment without any real artistic integrity beyond clever story telling. Poetry has the reverse problem. Students frequently view poetry, by the time they leave school, as the home of depressed, self-indulgent writers that can't just speak clearly. They see

poetry as overly complicated, overly 'clever' writing that has no bearing on their lives and is not in the least bit entertaining, in fact poetry is just hard work with little reward. Although, it has to be said, over the last few years this attitude is slowly changing.

Film, though, is just entertaining.

Last month I looked at how E.T., one of the most entertaining films, is also a film with an intellectual and artistic ballast that requires multiple viewings. This month it is the turn of Hitchcock.

Hitchcock is the master of this intertwining of entertainment and art and *Rear Window* is one of his most subtle examples of this. A film many dismiss as merely entertaining the reality is a film that Truffaut praised of its 'construction, the unity of inspiration, the wealth of details' and Robin Wood hailed as Hitchcock's first 'masterpiece'. Truffaut, talking about how the film moves beyond simple entertainment, goes on to say that Stewart, through his role as a peeping tom, sees 'a display of human weaknesses and people in pursuit of happiness' when contemplating the actions of his neighbours. Unfortunately, part of that pursuit results in the murder of Mrs Thorwald. Hitchcock loved a good murder.

But the murder is secondary to the comedy. Literary genre is one of the three areas that Leaving Cert students will be focusing on and it would be interesting to see how they label the film. Thriller? Murder Mystery? Romantic Comedy? Comedy? Mid life crisis cry for help?

For me the film is a comedy, often a black comedy. How can it be anything else? Jefferies lives in a fantasy world that only Hollywood can create. He's a peeping tom, he's pompous, he openly ogles women in front of his girlfriend, he constantly tells his girlfriend how inadequate she is, he claims to be working class but has the lifestyle of the upper middle class. If he had a beard we'd call him a hipster.

His girlfriend is a woman so much more financially successful than him, a woman such quick wit and intelligence, a woman of such style, of such bravery, and, let's be honest here, a woman of such youth and beauty that Jefferies should only ever encounter her on a business footing, begging her for a commission. But, then again, he doesn't like to lower himself to take on fashion photography.



If we looked at the first twenty minutes of E.T., the first twenty minutes of a secondary student film studies experience, we should look at the end of *Rear Window*, the last bit of film studies the student will experience.

We'll start with Lisa climbing up the fire escape in her flowery yellow dress. Dresses and colours are important in this film. So far we have seen Lisa wear dresses, designed by Edith Head, that connect her with other characters in the apartment square. We have seen her wear a black dress matching Miss Torso towards the start of the film, a green one like Miss Lonely Hearts later on, when she brings the food from 21. This movement from dress to dress, from association to association, corresponds with how Lisa is perceived by Jefferies, or maybe how she perceives herself. The women's clothes rhyme with each other, connect each individual into a whole, into a cohesive group of people who are used to being watched.

This is one of the more interesting aspects of the film. Laura Mulvey's famous essay on the male gaze and *Rear Window* has been debated back and forth but it seems to me that the women in the film know that they are subject to the male gaze and are in constant reaction to this gaze. We see her climb the ladder from Jefferies perspective before cutting back to a close up of him fidgeting. Is he worried about Lisa or is he just a man frustrated because he is unable to control the actions of those around him?

We cut back and the camera, from afar, slowly pans up with her climb. She is agile, the dress swishing but not hindering her movements. Neither do her high heels. Cut to Jefferies shout-whispering orders at her. He's voiceless as well as immobile.

We cut back and forth as she climbs in and runs through the apartment. Jefferies, inevitably, takes out his long-lensed camera, the better to watch his girlfriend. Here we have an image that has aged better than it should have. A man with a camera watching his girlfriend through the lens is one step away from the camera imbedded into every mobile phone and how some men use them; watching, recording, turning the opposite sex into an object, something to be owned and controlled.

The music intensifies as Hitchcock uses the lens to allow himself a long-lensed zoom into the apartment window as Lisa goes through Thorwald's belongings.

When Stella comes back, the camera has moved to allow her a more formal entrance through the chiaroscuro lighting that will come to a head in the climax of the scene. It is Stella that wants to give Lisa 'another minute' before Jefferies calls the police. It is Stella that notices Miss Lonely hearts.



The women are in control now, they are the ones who remain calm, remain aware of the events as they unfold.

Stella tell Jefferies to call the police as the camera looks down on Miss Lonely-hearts apartment. Down. What other angle could have been used? Where else could her apartment be except below everyone else's?

Of course Stella's theme is heard as Jefferies gets through to the operator. The use of diegetic music is one of the more interesting aspects of how Hitchcock tells his story. Thematic, symbolic, character driven and character revealing, the music acts as an authorial voice commenting wryly on the action as it evolves on the expensive soundstage.

'Mr Jefferies, the music stopped her.' Stella commentates for us and Jefferies as Miss Lonely-hearts reconsiders her suicide attempt. Hitchcock cuts to a wide shot to reveal Lisa framed by Thorwald's apartment window in a rhyme with Miss Lonely-hearts directly below her. Women are connected here again, the cinematic windows replicating our own screens. Hitchcock isn't shying away from the fact of the male gaze, he is challenging us with it. We are distracted by this rhyming couplet and barely register the return of the murderer. Just as one woman has been saved another is in peril. Hitchcock would never let these things end so neatly.

'Lisa.'

'Lisa.'

On the second Lisa we cut to a low angle of Jimmy Stewart, with Stella putting her hand in her mouth in classic thriller style (recently replicated to great effect in *The Shape of Water*). These changes of angle are telling in a film where Hitchcock has held back. An earlier zoom in confirmed Lisa's change of mind, a reverse shot of Lisa and Jefferies from outside placed them amongst their neighbours when the dog was killed (and confirmed their place as peeping toms). Here we are being told to watch out, the world has changed. Things have been upset.

It's only going to get worse.

When we return to Lisa the camera pans with her movement as she goes into the bedroom and hides. There's a wonderful shot of the reflection of Thorwald in the open window of his sitting room. Reflections are just another screen.

We cut back and forth, all the time the music still playing Stella's theme. Well, it's Stella's now but before, when we first heard it, we might have thought it was for Lisa. At the end the lyrics add to the confusion, or perhaps result in the rhyme being merged into one.

As the silent movie plays out across the square the camera moves in on Jefferies face, excluding Stella for a moment. Back and forth as he looks at the wide screen presentation. It might even be a musical.



She calls out for 'Jeff' but he's useless. Eventually the police arrive, and the camera can move out again, backing away and higher from Jefferies and Stella. Higher, not back in position, the danger isn't over yet

'Look, the wedding ring.'

Seen through his long lens Jefferies spots the wedding ring, symbol of the love marriage that has fallen apart and the marriage that Lisa supposedly wants (but does she ever say she wants it or does Jefferies just presume that she does?). We are given another silent movie trope here as the we move from ring to Thorwald with the old fashioned iris effect, an effect Spielberg uses in *E.T.*



And Thorwald looks at us. At us. Right down the lens.

The look asks us: What have you been doing? Have I been entertaining you? What do you want?

'Turn off the light, he's seen us', we tell each other. The camera has moved, once again, outside of Jefferies window, as if we have left him now. We've been caught but we're not going down with Jefferies.

Here follows a quick bit of tidy up as Hitchcock gets rid of Stella and sets up a quick return for Lisa. Jefferies knows how much her bail will be. A nice character touch.

Stella gets all the good lines.

The camera moves around hiding the long shot as Jefferies once again goes to the telephone.

'Boy, you shoulda seen her.'

The long conversation serves to fill in all the blanks, to convince us, as well as Doyle, of Thorwald's guilt but it also gives Thorwald some time to put things together for himself, to make his own phone call.

Jefferies answers and it takes him a few moments to realise who is on the other end. The music has stopped. We hear traffic, the beeping of car horns, as the camera slowly moves in on Jefferies' face. Another movement the static shots of earlier have set up. And now the diegetic sound also comes into its own as Thorwald comes closer

and closer to the apartment.

The next cut is another looking cut, this time we get Jefferies' POV of the door, still darkened as earlier but now the shadows are foreboding, promising violence. The bottom of the door frame is raised up by the steps and seems to be delineating the bottom third of the frame. The shot, and subsequent shots in this sequence, reinforce the feeling of claustrophobia Jefferies must have been experiencing. He couldn't escape over those steps even if he had wanted to.



Again Hitchcock uses a high angle to disorient us and to represent Jefferies anxiety, the smooth turn of the wheelchair, while his head remains static, like an ice-skater doing a very slow twirl, seems to hint at the thought process of the character. How will he get out of this situation? There's nobody to help him, they're all at the police station because of him.

Cut to door, cut to low angle, to high angle to close up as Stewart tries to get out of the wheelchair but just ends up amongst the shadows. To close up of the bottom of the door as the lights go out.

Thorwald, is responsible for his own downfall, just like all the blundering men in the film. He thinks the dark will help him but, in fact, it will only help Jefferies defend himself, make the light bulb flashes more blinding. As he wheels himself out of the close up he realises the opportunity the light bulbs offer him and so he moves further back into the shadows.

Thorwald's enters into the chiaroscuro lighting but also into a close up, as he steps towards his mark, the light on revealing his eyes, creating a spot on each of his own lenses, his glasses. We have only ever seen him from afar and this shot jolts us slightly.

Then a standoff.

'What do you want from me?'

Nothing. Jefferies never wanted anything, he only wanted to be entertained. We only just wanted to be entertained. Why is he asking us this?

Thorwald keeps talking, letting us, the audience, know for sure that he is guilty. Jefferies is silent. After all, what has he got to say? 'I'm a peeping tom and you gave me something to think about other than Miss Torso?'

Only when they discuss the wedding ring does Jefferies decide to answer. He always had an opinion about marriage.



Then comes the series of shots as the light bulbs flash. Wide of Thorwald, low of Jefferies, orange to red splash, close up of Thorwald rubbing his eyes. The colour reminds us of Robert Burks' Technicolor opening and of his spectacular interior sunset.

Students laugh at this sequence, and Jefferies fall from his window, the special effects have aged, and the light bulb moment seems contrived. It is contrived. The sequence is there as a culmination of image, metaphor, symbol, character, theme and plot. It is silly but that doesn't matter, we were never really worried about Jefferies. This is a comedy, remember? Thorwald's move towards us/Jefferies in the middle of the attack is the conclusion of those elements, a concentration of the elements in one split second.

The attack once again brings the neighbours out of their home, but this time it is a human being killed and not a dog. Even the honeymooners stop for a moment.

We move outside, following Doyle over to the window. We feel a sense of relief that we are no longer inside being attacked, no longer allied with

Jefferies. Now we are once again watching. Our conscience is safe.

There is a moment when Doyle is thrown a gun but never uses it. This little nod to Chekov is one of the wittiest nods in the whole film. It reveals Hitchcock's true intentions in this scene and in the film. He knows the rules but, really, will we bother with them now?

'Thorwald's ready to take us on a tour of the east river.' How kind of him.

'I don't want any part of it.'

Stella gets all the best lines.

Thelma Ritter gives all the best looks.

The final shot replicates the first. Everything is back to normal. Everything has been tied up nicely. Couples are together.

Yet this isn't really true now is it? Robin Wood says of the ending that 'we are left with the feeling that the sweetness-and-light merely covers up that chaos-world that underlies the superficial order'.

At first it seems that all the couples are happy. But they're not. Yes. Lonely-hearts and the songwriter are smiling. But what does their future hold? He gets very uptight when he writes and she gets very lonely on her own. And we don't know for sure if his song will be a hit.



A new dog to replace the old. What is really missing here? Miss Torso doesn't seem to be too happy about the reaction from her returning boyfriend. He's more interested in a beer than her.

And the honeymooners are having to face the harsh realities of married life. Do they end up the way of the Thorwalds?

You can give a murder scene a lick of

paint, but it is still a murder scene.



The diegetic music plays 'Lisa', although it could be 'Stella'. The camera pans down Jefferies legs and then up Lisa's. He's trapped. More trapped than he ever was. She's wearing the pants now.

Her final moment is to reveal that she is only pretending to read the book recommended by her older, sleepier, boyfriend before she returns to a publication more suited to her work.

She smiles.

What does she know that we don't? How will this relationship end? She's lying to him and smiling at his entrapment. The last look is hers. The tables have turned. The blind comes down with a comedic flourish.

This, the end tells us, was a comedy, a comedy of grotesques. A comedy where we are being laughed at as much as the deplorable lead is being laughed at.

Is this simple entertainment or is it something more, something 'literary'? Does it contain a neat message, or does it open up a Pandora's Box of questions with every answer it tries to trick you with?

Nothing is answered in the film, everything is questioned. It is entertaining, students still laugh at all the jokes and sly innuendos, but it is also far cleverer than it lets on. If the film were a character it would be Lisa, with us, the audience, like a foolish Jefferies trying to keep up.

This is why Hitchcock is on the Leaving Cert and this is why there should always be a canonical film text to choose on the list of texts.



Filmbase : Gone but not forgotten

Words: Niall Murphy

Last week it was announced that Filmbase, the dedicated centre to Irish film development, education, and equipment, is to close as it enters voluntary liquidation. This is a dark day for the Irish film industry as Filmbase has been instrumental in helping emerging Irish filmmaking talent grow. Many of those that have benefited from one or more of their services have gone on to national and international recognition, with the list of filmmakers involved in short film production alone reading like a who's who of Irish talent.

We have reached out to some of those people to get their thoughts on this devastating news.

The Irish Film Board and Filmbase have long enjoyed a mutually beneficial arrangement, with Filmbase serving as a bit of a proving ground for people who would go on to collaborate with the IFB on later projects.

"Since 1986, Filmbase has been a crucial cornerstone of Irish film and has played an important part in Ireland's cultural landscape. Filmbase has always been a place of development and nurturing for Irish filmmaking talent, and has provided a launch-pad for the careers of many creatives now working in the sector. We are incredibly sad to learn of today's news."

"I would like to sincerely thank Alan and the team at Filmbase for their unfaltering dedication to filmmaking over the years, and for leaving behind a rich legacy of creative empowerment and support for Irish film."
James Hickey - CEO Irish Film Board

Filmbase shared its offices on Curved Street in Temple Bar with a number of other key industry bodies, including the Screen Directors Guild of Ireland whose members were frequently involved in courses and projects there.

"Many of our globally acclaimed film and television directors received Filmbase support at the start of their careers and the support they gave to emerging talent will be missed."
Birch Hamilton - Screen Directors Guild of Ireland



Filmbase was originally established in 1986 by a bunch of filmmakers with Jane Gogan as the director. Other key members included Trish McAdam, Pat Murphy, Mark Kilroy, and Lelia Doolan.

"Filmbase was set up not only as a resource for emerging filmmakers but to recognise the need for filmmakers to be allowed to make films outside the industrial model, or art model for that matter, a kind of maverick approach. Yes many people associated with Filmbase have gone on to work in the film industry but that was never its only aim. The concept was also about a resource for a kind of freedom of expression that comes with lower budget. I believe this is all important to keep alive."

"On a very pragmatic base I would say to all those connected to Filmbase that it would be interesting to see this just as a business model failure. It is important to save the assets and funding for this very important aspect of Irish film culture and to invent a new model that will bring it forward in an even better way. This disaster needs to be turned around quickly as an opportunity to make something even better."

Trish McAdam - Director

An early recipient of short film funding was director Orla Walsh, who made her first two short films with the help of Filmbase.

"Devastated to hear of the closure of Film Base which played such a crucial role in my development as a filmmaker. Film Base was always an open place where a 20-year novice with daft dreams could walk in and meet established wise filmmakers who were so generous with their time. This support gave me the courage as a woman to write and direct and Film Base funded my first two short films 'The Visit' (1992) about women in Northern Ireland and 'Bent out of Shape' (1995) about homophobia. In an atmosphere of censorship about the north, women, gay rights, racism and our historical past, Film Base took risks to support a huge body of challenging short films. Also when I was involved in the 90's it was a platform for campaigning, Film Base and its members fought for the right to tell Irish stories on film and was key to the establishment of the Irish Film Board. Film Base was a haven, a lifeline for struggling filmmakers full of debate, laughter, friendship and daft dreams and I'm sorry it won't be around for the next generation."
Orla Walsh - Director



The organisation didn't just fund shorts, it was instrumental in helping some features get made also. The most recent of these was 2017's smash-hit **Cardboard Gangsters**.

"It's very sad to see Filmbase closing. They've been a huge support to me over the years as an emerging Irish Film maker. From Filmbase I was able to rent affordable equipment to shoot short films and I have availed of their many resources from casting rooms to script writing groups. They recently supported my latest feature film Cardboard Gangsters and we could not have made the film without them. Filmbase was a great avenue for emerging film makers to bring projects from script to screen but it was also a bridge between starting out in the industry and working as a professional. Where can the emerging Irish film community receive this support without organisations such as Filmbase. I hope the Irish government can intervene here to #savefilmbase"

Mark O'Connor - Writer/Director



The organisation was important in the early careers of two feature Irish Oscar nominees.

"A couple of years ago, when my kids were small I felt I lost some filmmaking confidence. I did an evening course in Filmbase and it helped me get my mojo back."

Nora Twomey, Director - The Breadwinner

"It's very sad news that that Filmbase is to close. I remember being at what must have been some of the earliest meetings, over three decades ago, and hearing the people who founded the organisation talking about what they wanted to achieve. Back then, at the end of the '80s in the dark days before the Film Board was reinstated it was really the only place which offered help and support to people who wanted to make films."

"In the years since, and with limited resources, Filmbase has largely lived up to its aims, supporting filmmakers, funding shorts and providing practical film education. I certainly borrowed equipment and used spaces there in the early phases of my career. I'm genuinely very sorry to see it go."
Lenny Abrahamson - Director - Room (speaking to the Irish Times)

Both producer Kathryn Kennedy and the late director Simon Fitzmaurice were involved in Filmbase-supported shorts in their early career, with Kennedy producer on Pox and After, and Fitzmaurice writing and directing The Sound of People. The pair would later go on to make the award-winning My Name is Emily.

"It would be hard to find any Irish film-making talent who hadn't at some point availed of the support of Filmbase. From training courses, to short film funding, equipment rental, office space and to the high standard of filmmakers emerging from their Masters in Film course, Filmbase is a vital resource to up and coming talent in the Irish Film industry, the loss of which will leave a devastating gap in resources and facilities to those trying to launch their careers."

Kathryn Kennedy - Producer



Horror directors Lee Cronin (**The Hole in the Ground**) and David Freyne (**The Cured**) both have strong early career memories of working with Filmbase.

"Whatever the circumstances that have led to Filmbase having to close, I hope a solution can be found to allow it to re-emerge in some way, shape or form. Every ladder needs a first rung, and Filmbase has given a leg up to so many filmmakers. It's presence will be sorely missed for those embarking on their careers, or honing their skills. From a personal point of view, Filmbase gave me my first taste of production funding for a short film. This opportunity opened even more doors to me. There's a lot more burgeoning filmmakers out there that need the type of support Filmbase offer. Let's hope they can return stronger."

Lee Cronin - Writer/Director

"At a point when RTÉ and the Irish Film Board can feel like impenetrable fortresses, Filmbase has been a vital stepping stone for young filmmakers. My earliest memories of filmmaking revolve around the centre. From running around with cases of their equipment, meeting my peers on their courses and eventually getting my first funded short film through their scheme. It's closure is an incredibly sad day for Irish Film. Local film and arts centres are the backbone to any artistic community. We have to support them."

David Freyne -Writer/Director



Savage Pictures' producer John Keville is another who has gone on to produce huge feature films having started out with a short.

"My first experience at pitching successfully was in front of the short film panel for the Filmbase award. It was for director Lee Cronin's short film Billy & Chuck. As I type this I am sitting in Brussels in the grade completing his first film. It is completely obvious that the trust and encouragement Alan and his team in Filmbase showed Lee and many filmmakers through the years was invaluable, and whats more totally justified. It is a worrying time that these talented people and this vital institution for young Irish filmmakers will no longer exist. I want to thank them for the opportunity - They will be sadly missed."

John Keville - Producer



IFTA-nominated filmmaker Garret Daly is just one of those who taught courses at Filmbase.

"It's a terrible shame to hear this news. Having lectured on a number of programmes there I could see the benefit first hand of providing a link to those curious about the industry and eager to get a start. The range of courses offered were very worthwhile to people and I guarantee there are many working in the industry today that benefited from attending them. That combined with their film schemes, equipment and facilities Filmbase created a hub when there was none in Dublin city. Im sorry for the staff and members who were all deeply dedicated to film. They've helped many people navigate their first steps in film production and their presence will be truly missed in time."

Garret Daly - Writer/Director and Filmbase Lecturer

Brendan Muldowney, who last year gave us the medieval epic **Pilgrimage**, made two shorts and wrote his first feature there.

"Filmbase was instrumental in my career - I made 2 shorts under the short film scheme, attended their CE scheme, took countless educational courses, used the equipment hire and short film insurance service to make independent shorts, hired rooms for rehearsal and auditions, edited films there and had many meetings in the cafe. I also served as a board member and saw the care and attention that was given to facilitating and training the upcoming film community that has blossomed today. I wrote my first feature film SAVAGE during a scriptwriting course there and Filmbase were one of the funders of SAVAGE when we went to make it. The closure of Filmbase is a catastrophic blow to the new and emerging filmmaking community, who rely on its resources to take the next step up."

Brendan Muldowney - Writer/Director



The loss has been felt throughout the industry, with filmmakers, actors, film crew, and festival organisers all lamenting its loss.

"It's odd when a part of the Creative Ireland manifesto is supporting the Irish Audio Visual industry when the government just allowed the heart of the industry to be ripped out! Filmbase has kept independent film-making alive for so long when no one else was bothered. We would not have a growing industry without it's influence and the government will rue the day that it had to close! I feel so sorry for the next generation of film-makers they will never know what they have lost."

Eleanor McSherry - Co-Chairperson at LACE: Limerick Arts and Culture Exchange

"If we want to be able to celebrate Irish film successes in future there have to be more entry level routes into filmmaking in Ireland. While the tools to create film are being democratised we still need support structures to succeed, the closure of Filmbase is a step backwards in that regard."

James Doherty - Director

"I definitely feel that the development of emerging talent is very much lacking here and it's very sad to see one of the positive and encouraging avenues responsible for that now gone."

Ross Whitaker - Director/Producer



"Such a sad day for Irish Film. It was my first point of call for information and courses more than 10 years ago, and I made some lasting friendships through meeting like-minded people there. My very best wishes for the future to the staff who must be devastated at this time."

Caroline E Farrell - Writer/Director

"Every Filmmaker needs a place meet. A place brainstorm, to screen, to dip their toe in the water. A place to hold auditions, to meet and keep each other afloat, prop each other up. A place up skill. To advertise, to rent affordable equipment in a convenient location. Everyone needs somewhere to fail better. Everyone needs to start somewhere. Now where do people start now? The loss of Filmbase is absolutely nobody's gain."

Paul Butler Lennox - Film Network Ireland

"I had my very first audition in filmbase up stairs. It turned out it was also the first short I was ever cast in too. So that building will forever hold a strong lasting memory for me."

John Sweeney - Actor



"Did my first film course there alongside several other people who are now 'names' in the industry. But they weren't then - and it was a great climate where people working in the industry gave back to those hoping to learn and eventually find a place. Where are the beginners transitioning from college to 'professional' work in the industry going to go now? The huge amount of 'cultural capital' that organisations and centres like this provide in ways that are not easily measurable or countable often goes unnoticed. The unnamed ones go on to be 'names' if they are encouraged at the outset. Without Filmbase and centres like it the film industry will become even more elitist, exclusive and culturally impoverished. Very difficult to understand this decision from the Arts Council even with the difficulties the organisation faced. Who is going to benefit from this decision? What if anything will replace this organisation? When you are starting out - first of all you need a place to meet, to learn and to be taken semi-seriously when you say 'I want to make films'. Without a centre like Filmbase people will rely on contacts - and those who 'only' have talent will not be facilitated to make the contacts that take that talent further. I've run auditions, attended screenings, workshops, networking events, training events, hired gear and benefitted hugely from the good sense and goodwill that the staff offer to all filmmakers."

Orla Murphy - Writer/Director

"Filmbase enabled filmmakers' dreams to become reality."

Paul Lynch - Writer/Director

"First writing course, first editing course, first bit of kit rented, first meeting re first project all done there. Had my issues with the place and how it was run but it will always have a special place in my heart."

Gavin Kilduff - Writer

"Terrible news about Filmbase, one the best resources Ireland has ever had for everyone involved or wanting to get involved in filmmaking. Very sad that with all the success of Irish filmmaking and actors on a world stage, a door into that world has been slammed shut on up and coming filmmakers and actors due to money. How!? Creativity needs to be supported, not just for reasons of prestige, but for grassroots filmmaking and art to flourish, which makes for a better and fairer society. The ladder needs to be extended. Art is not separate from the "real world". It tells the story of the real world, expands its horizons, brings light into darkness, and in Ireland, brings very dark things to light. Creative endeavour and creative communities save lives, starting with our own."

"Personally I did many things over the years in Filmbase; attending countless masterclasses, having some of my first scripts rehearsed and read by actors at The Attic Studio, being part of the Writers Guild Screenwriting Group for 2 years, screenwriting classes with Stephen Walsh which got me writing again, filming acting classes, developing projects, and many many more days I've long forgotten. Filmbase and everything creative that was drawn there was what I needed to find a way into film and make many friends and collaborators."

Michael Dwyer - Driftwood Doll Films

"My main memory of the place is going there looking for actors a few times in 2010 and 2011 before the cafe was built and the masters course started and it was empty, a ghost town. I was directed upstairs and leafed through these enormous dusty books full of actors, that were just piled up one on top of the other waiting for someone to move them somewhere, anywhere. I peeped into the books and looked all these actors and and ancient headshots and their likely extinct landlines and that went back to the eighties from all over the country. I knew I had come too late to the party. It was a cool place and now probably it'll be just another clothes shop which is a shame, the city needs places like filmbase."

Thomas Andrew Quain - Writer/Director



Another of the early members was Liam O'Neill who is still actively making short films.

"I've been kind of reeling in shock from the news. Although I haven't been active in Film Base for some time I've kept up my membership. I was unaware that the Arts Council had cut Filmbase's funding to that extent. I was on the Board myself for some time in the late 80's and early 90s and chaired the Board for four or five years while we made the transition from the dilapidated Quakers Meeting House to what seemed at the time space and freedom. During my time on the board, the yearly funding application to the Arts Council was always nerve wracking."

"When I joined Film Base after graduating from what was then the new film and TV course in IADT - there was nowhere else to turn. The nascent industry had been decimated by the closure of the IFB and the imposition of an advertising cap on RTE. I'm not sure if people remember those dark days but even in the run down facility that was the old Quaker Meeting House in Temple Bar, Film Base was a place to meet like minded people and to feel - even tenuously - that it was possible to make films. Without Film Base, and the people involved in it, I would've left Ireland."

"When, after repeated submissions, they finally selected our short script The Barber Shop for support I was elated. The imprimatur of the award helped us get a sound stage in Ardmore and deals from other facility houses that would otherwise have looked askance at a bunch of scruffy wannabes. The finished film traveled the world and opened many doors for me. It was also a validation for me, and many of the crew who worked on that film, that we were good enough to make films that could compete internationally. I think the short film scheme still serves the same purpose. It will be sorely missed."

"So, it's terrible news that Film Base has gone into liquidation. One may say, with the IFB now flourishing, with digital equipment easier to access alongside the advent of crowdfunding, that Film Base has passed it's sell by date. I don't agree. It still serves as a valuable resource for those starting and developing their careers. People who aren't on the IFB radar - and won't be until they get something on screen. The FB/RTE film awards have helped countless individuals - both behind and in front of the camera - to get a foot on the ladder of a career in film and TV. And - bonus point - it has birthed some terrific short films. Film Ireland was and is still a valuable resource of news and information. The physical presence of Filmbase in Dublin city centre is a powerful symbol of the cultural value of film makers to our society. Filmbase is, of course about making films, but more importantly it is about developing film makers. Was/is it perfect? Of course not. But you don't starve a valuable cultural resource of funds - especially in a time of economic recovery - unless there is a good reason to do so."

"If there is one I haven't heard it. If Film Base disappears it will truly be a loss to the film making community and a slap in the face to diverse voices in the industry and to the broader culture of our country."
Liam O'Neill - Writer/Director

Another of the early members was filmmaker Johnny Gogan, who was the founding editor of Film Ireland, or as it was originally titled Film Base News magazine. He also served on the seven member board of the Irish Film Board/An Bord Scannán na hÉireann (2009-2012).

"I haven't had any direct involvement with Film Base for 25 years, but it strikes me that if it didn't exist, it would still have to be invented.

Our film culture needs to maintain the opportunity for filmmakers to progress outside of the college system and the vocational route Film Base facilitated offered that alternative to the likes of myself. For those who do come through the college system they are still faced with the challenge of making their first professional film. Film Base, with its equipment base, short film bursaries and informal "can do" approach in an increasingly institutionalised sector, has provided that important development route to graduates and the self-taught alike."

"The filmmakers affected - and the membership of Film Base - now need to respond as a community above and beyond the affected filmmakers whose grants have not materialised. The words of Liam O'Leary, our great archivist, come to mind. On the occasion of the abolition of the first Irish Film Board in 1987 he stood up at a public meeting in what is now Cinema 2 of the Irish Film Institute and said: "if this was France the filmmakers would be marching in the streets. Get up off your bourgeois arses and do something about this!"

"The affected community needs to find its own words and means but if it does not respond in an articulate and concerted way, then it will have no right to complain. The Arts Council have obviously had concerns for some months, but have used a sledgehammer to crack a nut. When they learned of the gravity of the situation the Board of Film Base should have been called to account and Governance and Financial Management issues addressed in this way. As it stands it looks as if the Council has seized the moment to impose an opportunistic cut."

Johnny Gogan, Director



Archiving Ireland's

Film History



Cartlann Scannán na hÉireann @ Ollscoil Má Nuad
Irish Film Archive @ Maynooth University



Words: Niall Murphy

With the opening of the new Irish Film Archive at Maynooth University CinÉireann caught up with its Head Kasandra O'Connell to talk us through what the new facility means and what way film archiving is going in the digital age.

So how did the new facility come about?

We had a relationship with Maynooth. We have been looking for a long time and there are a couple of ways that we could have gone. We could have done what some of our colleagues in the UK have done, which is just basically finding space and building a warehouse on it and then just use it as external storage, but we felt that because Ireland is so small and because there isn't a network of film archives, and because what we do is interesting to a lot of people, it made sense to work with a university if possible. When we started looking at this project with Maynooth it was about 10 years ago. We had not started digitising our collections the way they are now. We had an idea for the IFA player, but we didn't know

when or if it would ever happen. Margaret Kelleher, who is currently the chair of our board, was director of An Foras Feasa Institute, which was the digital humanities programme in Maynooth, and I had worked with her on a couple of things. It seemed to both of us like it might be a good fit. Especially with the kind of university Maynooth was and the way that they were going and the kind of things that IFA archive wanted to do in the future. We are all about collaborations because you'll find it's just easier to convince people to fund projects if you've got good collaborations and good collaborators. That was the genesis of the project. I have been looking at space or at the issue of space since I started here. I think I started looking at it properly in 2001. We kind of had a few false starts with a couple of places that we could have partnered with, and finally Maynooth appeared. It's been a long time because we had to raise the funds. We had to convince the various partners including the Irish Film Board and the Broadcasting Authority of Ireland to support us financially. And we had

the archiving funding campaign, the one that Saoirse Ronan did the video for. That was all towards this. So it has been a long road. And because it is an unusual partnership for us and for Maynooth, the legal side of it all of the documentation took a long time. They had to because this is a long-term partnership. We are not a tenant that is going to get kicked out after 20 years or whatever. It was a long process but they were very good. Their team did the design and actually project managed it for us, which was very useful because none of us would have had experience of doing that and they do. It also worked out quite well because we have an education and research partnership with them. One of the things that we did this year is with Maria Pramaggiore and Denis Condon in the Media Studies section. They are running a MA module for students in media archives and this is the first year of it. It is an elective module that different people doing the MA courses can take. It has been running since February and it runs up until May. They brought me into help design it so there is a digital archiving

component. Felix Meehan and Kieran O'Leary from my team are hosting practical workshops as part of that. It is a really interesting departure for us is the first time that we've ever done anything like this and we think it's the first time that they ever have and it's a project that wouldn't have happened if we didn't have that partnership and a relationship already. It's really exciting. It was always the plan for it to be mutually beneficial.

And it's all being done in a purpose built facility.

We could have gone anywhere and said "do you have an old building that we can convert into a store" because that's essentially what we need. You can retrofit buildings. there's always problems with that. This was great because it was a greenfield site and it was purpose built for us. Everything that we wanted we were able to get pretty much. It's kind of weird in a way. I was kind of pinching myself going "is that actually there?" From the little sketches that we did it has been 15-16 years to this. There will be a lot of chances for us to collaborate more and more, especially now that we've digitised so much material and that it's available. Where we were 10 years ago as an archive in terms of our skillset, and what people would be interested in, is completely different to where we are now. We have staff that are world leaders in terms of devising digital preservation workflows and tools for digital preservation. I will give you an example, Kieran O'Leary who I mentioned earlier writes a lot of programs or scripts of code to do preservation actions. He has a tool kit, a set of tools that he put together for tape digitisation and categorisation, that the British Film Institute have piloted on one of their big projects. They are going to implement a lot of his tools. A lot of places around the world are using things that we've come up with and we are using a lot of things that other people came up with. It's really fascinating community of preservationists that are using technology to empower themselves so that they are not at the mercy of the Microsofts or the Apples of the world. They could just decide that they were getting rid of Final Cut Pro or that they are changing something entirely because it doesn't fit for their

shareholders. What we are doing is removing ourselves from the vendors, from the big companies, and creating open-source tools that we share amongst the community so that we are not tied in to any one vendor and we are not at their mercy.

Digital formats change rapidly as technology progresses, but the IFI is well placed to meet the challenges.

We have a fairly robust preservation plan. The digital preservation strategy that I wrote, and that we launched in 2014, we're still using and it is still fit for purpose. We're very lucky in the way because a lot of stuff comes into us is from the Broadcasting Authority collection and from the Film Board. And because of that they have contracts with the production companies which mean that we get to choose what people deliver to us. Which is very unusual for an archive. Usually you would just get whatever is left over, but because it's a planned arrangement it's great. We do our research every year and we look to see what's going on in terms of digital preservation in how the specs have changed and in terms of formats we can accept. We have a delivery requirement which is sent out to the production companies and they have to deliver to that. If they don't the computer says no and they don't get their funding. It puts us in a really strong position. It means that one of the things that we are able to do is influence standardisation across the sector, because everybody has to do everything the same, which is to everyone's benefit in the long run. It means that we can normalise as well.

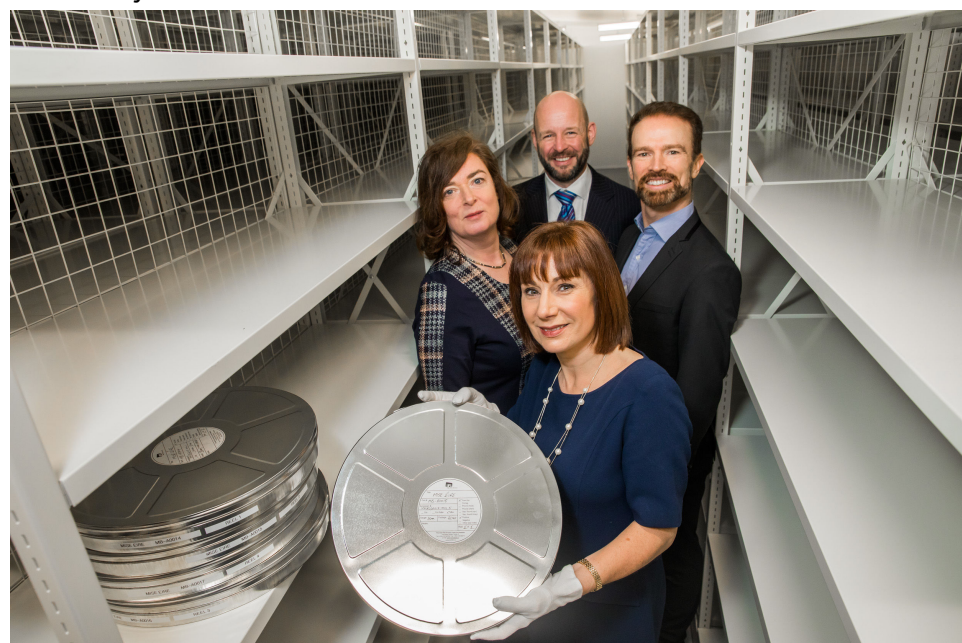
archival practice in Europe. We will always look to European standards to centralise as much as possible because the last thing that you want is 15 different standards and then you just can't manage that kind of preservation because everyone would have completely different needs and then when you go to migrate it they all have to be migrated separately. So we need to make sure that they're all normalised, that they are all the same type of file and then at least you can automate and you can do a batch migration. If somebody does try to deliver to us on XDCAM, or something that isn't what we accept, they would have to go away and they would have to make that into the format that we would accept. Because otherwise our digital preservation workflows don't work because they are very specific to the components of that particular format. It's all been very well thought out and we're in a very lucky position because we don't have people just randomly dumping a lot of digital files on us. We get to choose how they came into us. Having said that that's not always the case. We are doing a project at the moment with the Broadcasting Authority Archiving Scheme on Sé Merry Doyle's Loopline collection and there was a huge amount of born-digital data there. You had a lot of camera cards, stuff that he was just shoot, and there are hard drives and camera cards. We had never taken in that kind of quantity of born-digital before. That was completely different for us because we weren't getting to choose what we got. We have to come up with different workflows for each type of material and this is when you need



very inventive staff and very skilled staff. They were able to sit down and come up with scripts, essentially write code that would enable us to do the very specific things that we needed to do. Not everybody is that lucky. We're just really, really lucky that we have some amazing people on staff and that has enabled us to really up our game in the last five years or so in terms of what we deliver and how we are perceived in the international community.

processing and digitisation and cataloguing. Maynooth is the deep storage. It's colder, it's a purpose built building, and there's room to work. If somebody goes down there and they need to work out something we will have equipment down there so they don't have to bring it back up here, but essentially the idea is that it is our deep storage for our long-term master and some non-master

don't and we run a validation check on it once a year if something has happened to even one pixel on one frame the computer will tell us but there is an error here that your digital fingerprint doesn't match and that something has happened. Which is brilliant because you couldn't do that with actual film or with actual people. The computer will just run the script, run the program, and tell you if anything has been altered. It can tell you that the digital fingerprint doesn't match and we can see that there is any issue here. If it is just one tiny pixel on one frame then the whole film isn't ruined because every single frame is an individual file. We found that when we were sending out work externally that you would send it to a facilities house and they couldn't understand why you would want the raw scan out of the scanner. Because that's not what they are used to for production or whatever. It's really unwieldy and it's really hard for them to move those files around. And then we wanted to run Fixity on them so that we could see if we are moving anything around if anything had changed. It's just a completely different setup. Facility houses have the tools and the ability, but they just have completely different workflows. They are used to getting things through quickly and they don't understand why you would want all of this extraneous information. But as preservationists we have to have it. That's the core of what we do. Storage is always an issue, you are always running out. And digital storage is becoming an issue now too.



Maynooth will be the long-term storage, with active material kept in Dublin.

We're still going to be based here and there are crew rooms down in Maynooth. What we will do is that it's a phased moving, because obviously we're going to need material here to digitise and material here to work on. So material that is the master colour vault, where everything is there for preservation and we would only really take it out if we want it to re-digitise it, then that can all go down to Maynooth. The climate control in maynooth is going to be much colder than here. It's going to be 4 degrees. You are not really going to want to be interacting with that material so that material can go down in a phased way. And then it's really not that difficult to move it because the audits have been done and we know where everything is. So it's just really changing the location on the database. Material that we need to interact with more often will stay here because we will be freeing up space here to take in new collections. We will be able to work on them here and do all of our

do, we digitise. The version that you see up online on the IFI player is just our mezzanine or proxy file. We will have captured the raw file scan that has come out of the scanner. It's enormous and you couldn't do anything with it. It is essentially a negative, a digital negative. That is our master preservation file and we do that at 4K and that just goes into the equivalent of the vaults in Maynooth, into deep storage. We don't go near it unless we want to take it back out to make a smaller copy of it that we would then do restoration on or whatever else we want to do. We essentially have the master film in our really cold storage in Maynooth and the master digital file in our digital repository in deep storage. And it is the exhibition copies that are available. It's incredible amount of data. It's DPX so every frame is an individual file and then it's in a container that just plays it. So if you have one frame that's damaged it doesn't ruin your film. We have metadata for every single frame and we can tell if it has changed because we run Fixity on everything. If we move something or even if we

The extra capacity that Maynooth affords the IFI means that they have future-proofed their ability to collect and store Irish film material.

There is a projection and the projection has been done on different possibilities different scenarios. When we first did our projections about 10 years ago they were based on film because we were still getting a lot of film in then. Then maybe about 5 years ago we did another projection based on the amount of film that we were getting in which was considerably less. And now we have another projection based on what we get in on film which is

practically nothing, unless of course we get in a collection or a production company closes down and offers us all of their material. If every production company in Ireland suddenly decided that they wanted to get rid of their film and just go digital and give over all of their material to us then that vault would fill up very quickly. But if we base it on the pattern of what we've been getting in over the last five years then it will keep us going for the next 35 years. If somebody like Lenny Abrahamson came along and said that they wanted us to take all of his work on film from over the years, and then you got a couple more of those, then the vault would fill up very quickly. We have to be ruthless then in terms of what we take in and make sure that we do really good appraisals to make sure that we're not taking in multiples of material. You have to do an appraisal very quickly when you take in the collection and know that there is no point in keeping 15 copies of the same thing if two of them are excellent. Because you will be able to digitise them anyway. A lot of what we do is actually appraising collections just see what is worth keeping and what isn't. We have an acquisitions policy and as an archivist that's your job you can't keep everything. Otherwise there will be no job for an archivist, you would just throw everything into the warehouse. The first part of an archivist's role is just to sit down and appraise the material against whatever your current acquisitions policy is. And with us at the moment we just don't have the staff or the space to take in rushes unless it's for a very specific purpose like with the Loopline Project. Sé has a lot of really amazing rushes and a lot of interviews with people that didn't make it to the final cut. He shot hours of footage and then cut it down. That's all been taken in as a very specific project. But we can't do that type of project without specific funding because it's not within our normal budget. We need the likes of the Broadcasting Authority to run archiving schemes where we can apply and get €250,000 because that's how much it costs. It usually takes 18 months and taking on 3 or 4 extra people to do the conservation work that needs to go in. That's not something that are ordinary budget can stretch to unfortunately. A recent example is the advertising project that

took 18 months before it got up on the IFI player and by the time it got there we were done with it. The difficult bit is getting the public to understand all of the work that has gone in to get to that point.

And what of the YouTube generation, who live their lives in the digital domain and share their material daily on a host of apps and websites?

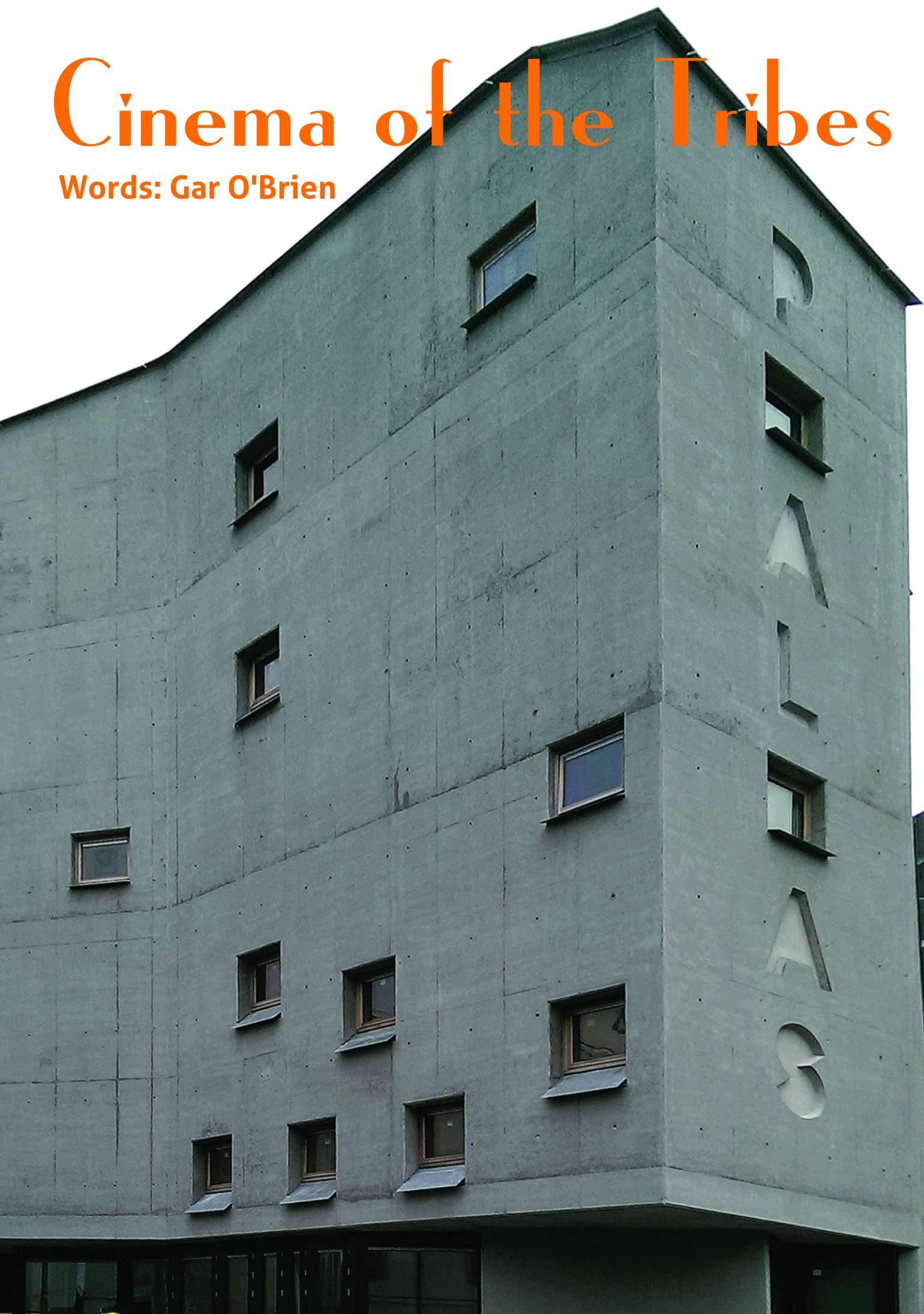
The YouTube generation don't realise that the stuff they stick on YouTube may not be there in 10 years time, because YouTube may not be there in 10 years time. Because they know nothing else and they trust it will always be there. There's no guarantee of that. It's a business like anything else and you're just assuming that your stuff is going to be there and that is still going to be findable. They are devolving themselves of the responsibility of their own digital content and they didn't think about the preservation of their own digital content. It's part of what we are teaching the students on the MA course in Maynooth that they shouldn't expect their material to be easily accessible in the future, because it may not be. That they need to be responsible for their own digital preservation. It's about how they're going to make sure that that stuff is still available to them in five years time or to your family. Because whatever it is, be it photographs or videos, the question is do you want your family, your grandchildren, to be able to see this, and if you do then you need to have a plan for it. You can't assume that they're going to come across a hard drive and just be able to plug it in into some device and be able to look into your files because they won't be able to. People don't think about it, they are just living in the moment and just sticking them up and sharing them so easily on the

likes of Facebook or Instagram or Snpachat . But number one you are just assuming that those outlets are going to be there forever which we know from past experience isn't true, especially if you look at Myspace or Bebo. And two they also assuming that whatever format they have that the software and the hardware, that all of that is going to be accessible. But how many of us have things on floppy disks or on CDs or DVDs and half the computers in the country don't have a CD drive anymore. It will be the same with USB and on and on and on. People don't name their files properly. They don't list what's on their different devices. So even if somebody did come across it and there was a possibility of opening it up and looking at it 20 years from now it's probably going to cost them money and time and effort. Why would they bother if they don't even know what is on it. I think people really don't think about it. It's not as simple as your photograph albums or your letters that as long as you leave them somewhere reasonably dry and not too warm or cold then they'll be fine. Digital files aren't human readable so I do worry about the next generation of content. That because of the people who do keep them organised and who do have plans, that we are going to have a very skewed view of what was happening in the world. Because most ordinary people won't have done that. That very particular groups of people will be represented in 50 years, much like the early archival material is all from priests as they were the only ones that cameras that that time and who kept records. Or similar to when sound came in and all of the silent material was gotten rid of because it was no longer relevant. We have a very specific view of what silent film was like because we have so little of it left.



Cinema of the Tribes

Words: Gar O'Brien



Galway finally has its arthouse cinema. On February 23rd the Pálás cinema opened its doors to the public, some fourteen years after the project was first proposed. It marked the end to a long-running saga which, as many commentators have suggested, featured enough drama, controversy, and palace intrigue* to make a compelling film in its own right. The development has been beset by numerous well-publicised setbacks including an investigation by the charity regulator, several funding deficits and multiple construction companies. Add to this a cavalcade of bad luck including flooding and the collapse of the building market as part of the global economic downturn, and you have all the ingredients for a dour tragedy, if not an outright horror movie. But those who stuck with the story through its numerous low points and prolonged running time, will have found an unlikely twist in the tale: The Pálás is finally here, and by all accounts has the potential to deliver on its original vision of providing, not just an arthouse cinema to the people of Galway, but a cultural hub where quality cinema can be enjoyed as a genuinely communal experience.

Opening Night

On opening night a broad cross section of the general public, stalwarts of Galway's ever-expanding cohort of film professionals and, above all, the city's passionate cinephiles delighted in taking their seats to view a selection of some of the best auteur-driven (and female-led) films on general release. The films themselves, namely *I, Tonya*, *Ladybird* and *The Shape of Water*, went down a treat, but for many it was the building itself, that came to the fore.

Operated by Element Pictures, who in addition to producing films such as the Oscar-winning *Room* by Lenny Abrahamson, *The Lobster* and *The Killing of a Sacred Deer* by Yorgos Lanthimos' and Darren Thornton's *A Date for Mad Mary*, breathed new life into the hugely successful *Light*

House Cinema in Dublin, the building is something of an architectural marvel. Designed by renowned architect Tom de Paor, the intricate five storey building is an imposing concrete monolith which has been described as both a 'Cathedral of Cinema' and a 'Tower of song in the heart of the city'.

Built on the garden of a reinstated 1820s merchant house, the building is nestled between Galway's docks and famous Spanish Arch in the centre of the city's Latin Quarter. It houses three discrete, state-of-the-art cinema spaces (totalling 321 seats), a cozy bar serving a mix of draft, bottles and contemporary spins on classic cocktails, complete with all the hidden nooks and crannies you'd expect from a pub in Galway, and a restaurant featuring a menu designed by Galway institution (and "Green Party spokesperson on Food, Cheese, Hurling, Science, Stews and Dancing") Seamus Sheridan.

The Pálás is also home to some twenty-two resin-coated windows designed by celebrated Irish artist Patrick Scott, a pivotal figure in Irish art and design, which drench the building's interiors in a kaleidoscopic array of warm colours, even in the midst of Galway's famously monochrome, rain-soaked micro-climate. It really is a sight to behold and those present thrilled in exploring the Pálás' numerous alcoves and marvelling at its almost Escher-esque interior design.

However, even a cursory glance at some of the more begrudging local press, or the comments section under virtually any article on the Pálás, quickly reveals that the project still has some way to go to win over its detractors. Given the multiple issues and expanding-costs of the project it's not hard to understand that there would be a residual level of vitriol amongst some members of the general public, not to mention politicians and journalist looking to score easy points by pointing at a perceived government money-pit and shaking their heads mournfully. The various setbacks that befell the project have been documented ad-nauseum elsewhere, but to fully understand

the value of the finished-building and what it represents, it's important to look back at what it took to get to where we are today.

A Beginning, a Muddle, and an End

If we can return to the conceit of the Pálás story being itself a good fit for the silver screen then Act One would go something like this: The Solas Picture Palace, as it was then known, was first proposed in 2004 by Lelia Doolan who, in addition to working in and aiding the development of virtually every artform in Ireland (including becoming the first female artistic director of the Abbey Theatre) is often recognised as the godmother of Irish film. Famously described by Archbishop John Charles McQuaid as "mad, bad, and dangerous" Lelia was responsible for reviving the Irish Film Board and revitalising Irish independent cinema. Her passion and pedigree for achieving the impossible in Irish arts were well documented and soon a charity was established to raise funds to construct a dedicated arthouse cinema space for Galway. The planned complex would include three screens (for a total of 276 seats) as well as a bar and cafe. The social element of the cinema was crucial even from this early stage. With the exception of the 188-seat Kino cinema in Cork (Sadly no longer with us) there was no dedicated arthouse cinema outside of Dublin City. With Galway's burgeoning film sector, two film schools (NUIG and GMIT), the growing significance of the Galway Film Fleadh and Film Fair, and Galway's reputation as Ireland's cultural heart, the need for a bespoke social space for cinema was self-evident. Galway city council donated a site, with further funding provided by both the Irish Film Board and the Arts Council.

Everything was coming up arthouse.**

But things were about to take a sharp turn for the worse in Act Two. The sod was turned by Michael D Higgins in 2009 but mere weeks later seawater flooded into the foundation, seriously compromising a neighbouring house, which had to be rebuilt. It would cost nearly half a million euros to do so. Soon after, in the midst of a global recession, the construction company that was building the cinema terminated the contract and by the time a new construction firm was assigned, funding for the project had run out. The department refused to release more money in 2012 and the project managers were forced to raise more funds locally. This led to a loan from the Western Development Commission, as well as further investment from the Film Board and Galway City Council, but problems persisted.

In 2015, Galway City Council formally took over the management of the project and Element Pictures, led by Ed Guiney and Andrew Lowe, were approached by Doolan to come on board as operators. They signed on in 2016 agreeing a 30-year lease with the City Council, pledging to spend more than a million euro on completing and furnishing the cinema, as well as repaying the Western Development Commission loan. In 2017 work began on fitting out the cinema and there was light at the end of the tunnel but more trouble was to follow. The auditors of Solas resigned and the Charities Regulator launched an inquiry before Solas itself went into liquidation. Subsequently the State spending watchdog criticised the lack of oversight in the project while the Comptroller and Auditor General criticised the State's assessment of the business potential of the project, particularly the projected customer attendance. It was estimated that the cinema, now officially called Pálás would need some 1,500 cinema-goers through the door on a weekly basis to remain commercially viable. But Element Pictures have form here, having taken over the Lighthouse Cinema in Smithfield and reopening it in early 2012. In that time it has doubled its audience figures thanks to their canny management of the venue and some clever programming for a variety of audiences from

programmer Charlene Lydon, focusing on cross-over independent cinema, cult favourites and popular retrospectives. Recent events have included a retrospective of the work of New Zealand director Taika Waititi who attended the Irish premiere of his entry into the ever-expanding Disney-Marvel cinematic universe, Thor: Ragnarok and a day of free screenings celebrating Irish cinema featuring the Oscar-nominated animation Song of the Sea, Older Than Ireland, The Young Offenders, The Lobster, and Lenny Abrahamson's award-winning Room.

Going forward they hope to emulate the success of the Lighthouse with the Pálás but, without competition from the IFI, should be able to incorporate more purely arthouse and challenging cinematic output as well. The long-running Galway Film Society have already made the Pálás their home and with the 30th Galway Film Fleadh utilising the venue as well as the Town Hall Theatre it seems it is well set-up to become a space that can cater for Galway's cineastes' varied tastes.

Tribal Cinema

This brings us back to opening night. One prominent local paper was on the verge of apoplexy over the fact that the three (very fine) films selected to open the Pálás were also screening in the city's two other cinemas. Having been present at the opening night one can't help but feel that they are perhaps missing the point of the endeavour. Going back to the original vision for the project, it was conceived very much as a social space where people could meet, see a film of cultural significance and discuss it, share their thoughts and, ideally, argue about what it all meant.

In this way film culture has always been a tribal thing; from the days our ancestors sat around a fire watching the shadows dance over crude cave drawings, to the earliest days of cinema where people jumped and shrieked as one at the sight of an oncoming train courtesy

of the brothers Lumiere, to the development of the film society movement and the first film festivals, the shared experience of communal film viewing and thoughtful discussion is a keystone element the film experience. It's also something that we as a culture are very much in danger of losing.

Leaving to one side the various issues brought about by the prevalence of digital media and the proliferation of streaming platforms such as Netflix and Amazon, the notion of cinema as a communal experience is one that is being eroded more and more by the commercial nature of most cinema chains. Mainstream cinemas in Ireland are, for the most part, simply not a place for people to socialise. People go to the cinema to see the latest big films and then promptly leave. There is little or no concession to the social element of cinema-going.

This is where the Pálás offers something many Galwegians have long sought: It's a place not just for people to see films but a space for them to engage with others and celebrate cinema as an artform. Long after the final reel had rolled on the films screened, cinema-goers talked at the bar about what they had seen, what they hoped to see there in the future and how much it meant to them. One customer, an avid cinephile, when asked about their thoughts on the night summed it up well saying "I'm glad there's finally a place for me."

It's been a long, hard road to get here, but it looks like the Pálás truly has the potential to live up to its promise as a space for cinema to become truly tribal again. Now it's up to the good people of Galway to attend in numbers, but if it's going to happen anywhere then you wouldn't bet against the City of the Tribes.

*I'm not sorry.

**yup, mediocre Simpsons reference ahoy.

From One World 2018

Words: Matt Micucci

J E D E N S V Ě T (•)

= festival dokumentárních
filmů o lidských právech

>>> PLZEŇ 16. – 23. 03. 2018

>>> SUŠICE 05. – 07. 04. 2018

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The 20th edition of One World took place in Prague on March 5-16, 2018. In its twenty-year history, it has become the world's largest international human rights documentary film festival and, as its director Ondřej Kamenický wrote in the festival program, has "always transgressed the boundaries of mere film in an effort to initiate discussions about topics the media talks about very little about or, conversely, covers too much."

This year's program presented 128 films from 52 countries and in 15 categories, and invited over 120 international guests. The screenings took place in various venues throughout the Czech capital, including the historic Kino Lucerna, which was inaugurated in 1909 and is one of the oldest cinema halls still in operation across Europe and the world. Most screenings were followed by extensive Q&A sessions, many of which ran for over thirty minutes, therefore surpassing the norm of most international film festivals - a further evidence of One World's commitment to encouraging dialogue.

The theme of this year's edition was "Updating the system": "We update our personal systems when watching the films, as we actually process a lot of information during the screenings," explained Kamenický. "As compared to consuming the news and photos that appear in rapid succession on the social networks, when we watch a film we have time to decipher all of the important information understand the contexts, and, most importantly, form our own opinion." This explanation appears to refer to the power of film to expose its spectators to truths that they are not familiar with or never even knew existed. As such, the choice to open One World this year with a screening of *The Cleaners* (Hans Block and Moritz Riesewieck / Germany, Brazil, Netherlands / 2018) seems appropriate.

The film talks about the little-known role of "cleaners" hired by companies such as Facebook or Google to search for and delete inappropriate content in the Filipino capital of Manila. It examines the

gradual devastation of the psyches of these men and women, whose experiences include finding horrible images of anything from executions to child pornography. However, it also looks at another flaw in the system: the problem of content being deemed inappropriate if it does not suit the governments of individual countries or if, for example, it reveals the realities of wartime conflicts in an alarming way. By pointing their cameras, mostly undercover, on a subject conveniently left lurking in the shadows, the directors of *The Cleaners* appear to be urging spectators to ponder on the dangers of not paying enough attention to the democracy of the digital space.

The Cleaners was presented in a section of One World titled "One Zero," which focused on the stories of people's relationships with the digital networks. Other themed categories of the festival included "Eurodrome," comprising documentary works dealing with such pressing contemporary European issues as mass migration and the growth of populist movements, "Americana," turning its attention to the United States and offering a brief recap a year after the election of Donald Trump as its president, "Unearthed," dedicated to works exploring environmental themes and issues, and "Journeys to Freedoms," devoted to countries in which People in Need, the Czech nonprofit and non-governmental organization that implements humanitarian relief and long-term development projects, educational programs, and human rights programs in crisis regions all over the world, is currently active or to which it has been focusing its attention for a long time.

One World also has three main competition strands: the International Competition, the Czech Competition, and the "Right to Know" category. The latter section is dedicated to documentary works revealing serious human rights violations or depicting powerful stories of people actively fighting for human rights. A jury named after the first president of the Czech Republic after the

1989 Velvet Revolution against Communist rule, Václav Havel, awarded its top prize to *Watani - My Homeland* (Marcel Mettelsiefen / U.K. / 2017), a shocking eyewitness report on the life of the family of a commander in the Free Syrian Army in war-ravaged Aleppo.

Non-Parent (Jana Počtová / Czech Republic / 2018) won the Best Film award of the Czech Competition with its mosaic of non-traditional forms of parenthood in the 21st-century, no longer confined to biological parents and freed from the need to be divided into traditional mother and father roles. One World's International Competition featured *The Lonely Battle of Thomas Reid* (Feargal Ward / Ireland / 2017), the Irish documentary about land grabbing directed by that won the Best Irish Film prize at the Audi Dublin International Film Festival days prior to its Czech premiere. The top prize of this category went to *The Deminer* (Hogir Hirori and Shinwar Kamal / Sweden / 2017), about Fakhir Berwari, now a legend in the Iraqi town of Dohuk, who dedicated his life to getting rid of all kinds of explosives, even at great personal risk.


Other also held a retrospective on the works of the ever-inspiring British documentarian Kim Longinotto, screening *Sister in Law* (U.K. / 2005), *Pink Saris* (India, U.K. / 2010), and *Dreamcatcher* (U.K. / 2015). Longinotto herself hosted a masterclass during which, among other things, she talked about her upcoming documentary, which she is currently working on, that will tell the story of the life of rebellious Italian photographer Letizia Battaglia.

As the festival prompted people to "update their system," its plea for dialogue and change seemed to spread to through the streets of Prague. On March 14, several thousand Czechs gathered to protest against current president Miloš Zeman's attack on public television, underscoring a worsening of media rights in post-Communist European Union members, but also a strong desire of many to do something about the worrying trend.

Talking The Lodgers

A woman with long, wavy brown hair is shown in profile, looking towards the right. She is wearing a white, short-sleeved dress with a ruffled hem. Her expression is contemplative. The background is a dimly lit room with a large, ornate wooden cabinet on the left and a wall with a faint, decorative pattern on the right. The lighting is soft and moody, creating a sense of intimacy and mystery.

Words: Niall Murphy



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. It is produced by Ruth Treacy and Julianne Forde of Tailored Films with funding from the Irish Film Board and Epic Pictures Group.

CinÉireann sat down with director Brian O'Malley and writer David Turpin to talk about making the film.

Cin É: How did you come to film in Loftus Hall?

Brian: The script called for a very particular type of house. In the script it's mentioned that it's damp and that there's sense of that in the air. That wasn't something that we could necessarily achieve in reality, but we needed a house that had a sense of decay about it. We looked at a lot of houses around the country, and they were either in such a state of

horrendous condition that it was too dangerous to enter them, or they had been so magnificently restored to brand-new perfection that they didn't have any of that texture that the film required. You would have had to dress them. It was mentioned by one of the producers in Tailored Films that we should go look at Loftus Hall. So we drove down and had a look. When you walk inside the doorway of Loftus Hall, and you step across the threshold as David Bradley does in the film, it's like stepping backwards in time. It's like stepping into a time-capsule. Other than the sockets in the wall and fire sensors on the ceilings there's nothing about it that feels like it belongs in this century, or even in the last century. It feels like the air inside the house is from the era that it was built in. It naturally just lent itself perfectly to the script that David had written. It then unfortunately in the 1990's the ceiling had a leak which destroyed the floor around the base of the



stairs. And because it will cost €100,000 to repair back to its original condition that hasn't yet been done. We were very fortunate that we could utilise that damaged floor and install our own floor. So that we could utilise that for our own special effects. Up until we thought that we would have to put down a green screen and do it all as digital effects, but we could do it all entirely in camera because of Loftus Hall.

And was there any issue with getting it as a location?

Brian: No the owner of the house, Aidan Quigley, wanted it in the film. He was actively pursuing it, but he wanted a particular type of film. He wanted something classical, something classy. He didn't want a gory, teenagers being massacred type film. We came along and it represented how he wanted the house represented. And it's very much one of the main characters in the film. He was totally on-board and very supportive. And he's running a competition for people who send photos of their tickets for the film that they can win a stay overnight in the house. By the way, having spent a month in that house, I would not stay in it overnight.

David: I would, no problem.

Brian: It has a very spooky presence. David worded it beautifully when he said that you can feel the presence of the generations of people there before you, just in the texture and the way that the floorboards are worn and creak, and the way that on the staircase you can see that the banisters are impregnated with the

oils of the hands that have glided over it down the centuries. There is a sense of a presence, without it feeling necessarily supernatural.

David: I think a lot of the time when we are feeling haunted what we are haunted by is history. I have never experienced a ghost, but I remember being in the house of a friend of mine as a child who had a sibling who had died very young, and there was always a pervasive sense of the presence of this sibling though she was not there. And that is haunting. That's what we mean when we say that we have been haunted. That we feel out of time.

Films in themselves capture people out of time. So they are in a way versions of ghosts...

Brian: So what you are saying is that all films are ghost stories?

That all memories are ghost stories.

Brian: That's a good way to look at it. Maybe in the era that the film is set in that this was part of their lives.

On that. Why was the film set in 1920?

David: I guess because the country is in a liminal state. It's between being colonised and being what it later became. On some kind of microcosmic level the experience of living in a haunted house is living in a property that is not your own. You don't have dominion over your home, which I guess is why the film is called *The Lodgers*. And when you live in a colonised country you also don't have dominion over your house. There's this

antipathy between the Irish and Anglo-Irish people in the film. They are actually lived experiences, similar on a sub-conscious.

Brian: Typically at that time the owners of these houses would create these stories that the priests would feed into the village for a few coins. As a kind of insurance policy. Do't go up there because of this or because of that. And that's where a lot of the ghost stories from those houses came from. They were made up as a form of projection. One of the things that hasn't been picked up is that the lodgers are the twins. Everyone assumes that they are the ghosts, but they are not. The twins are effectively living in somebody else's house.

David: A guess the corollary to that is that if this was really the country of the Irish in 1920 then they wouldn't have had to live the way that they did either. You wouldn't have had people pointing guns at them in the street. I think there's some kind of connection there that is difficult to tease out literally, but there is some kind of connection.

You also have a returning soldier. The Great War is era defining, and anybody returning from that is going to be changed.

Brian: Exactly. Post-traumatic stress disorder plays out in the film, which of course at the time shell-shock was not understood. In the film the war is over a year or two and it has taken him that long to get home. Why? Maybe it has literally taken him that long or maybe he couldn't face coming home.

And then there's also question marks about any Irish person that went off to fight for the British...

David: There were and there still are. People are extremely hostile to the idea of the Irish having fought in the first World War and the second World War, but the fact was that simply living was so difficult for a lot of young people that they didn't really have much choice. This was a living. This was a way to provide. They had to do it. It wasn't a political decision. They weren't in a position to make a political decision. You might liken it to how many people have had to emigrate now and that is seen as a betrayal of the country. But it's not, it's about what opportunities the country

offers to young people. If your choice is I can either starve and allow my family to starve or I can fight for the British then it becomes a lot easier. You can't be persecuted for that choice. He is persecuted in the film by the other people in the village who are extremely hostile towards him. And we continue to be hostile towards these people because we've written them out of our historical record. They didn't do anything wrong.

Another thing that works very well in the film is the sound design, which evokes that sense of place and of feelings of unease. And particularly when the action switches to the other place.

Brian: That had to have its own texture. It was a real challenge that sequence, not just in terms of shooting it, but also in terms of coming up with something that we could achieve on the budget and would have its own space other than what you've seen in the film so far. So we followed that through on the sound design too. When you have that moment when the ghosts all appear around them their voices are whales. It's the one piece of sound design that I did in the film. I took whale sounds and distorted them and added delays and echoes and looped them. David described it beautifully in the script, and I can't remember the words he used, but they needed to be something other than what you naturally associate with what you are seeing. We ended up using the whales to create this siren sound.

David: Because it's the sound of desire. When whales call out it's because they are calling for a mate. And so much of the story operates on that border between sort of desire and repulsion or terror. A lot of these calls that we hear and are startled by, the screeches that we hear from foxes and such, these are all mating calls. So there's something interesting about that.

Brian: Again it needed to be alien. If it is the obvious choice then it's the wrong choice.

From a practical point of view that sequence must have been difficult.

Brian: It was incredibly difficult. We had another ending, but David brilliantly changed it when we realised that we didn't have the budget for it. We were going to flood the house. David then came up with the brilliant idea of inverting the house beneath the house. It was amazing. It was far easier to execute, but still incredibly difficult. Initially when he dives

through the trapdoor and swims through the house that was done relatively simply. While we were in Lofus Hall we shot a number of empty plates and then in our swimming pool sequence a few months later we filmed Eugene Simon swimming against black and we matched the shots and super-imposed them and added at the compositing level a load of dirty water on top. It was pretty convincing. So you then go "he's swam through the house, where does he end up?" And there had been a lot of discussion about murky underwater lakes and reeds and stuff, but actually the smartest idea, and the one that felt like it represented the film best was this kind of void, a black void. Just a space. And it also cost nothing because we could just use black curtains in the swimming pool. But it was incredibly difficult to shoot.

What is your process for something like that?

Brian: I storyboard my films start to finish, so for that sequence I storyboarded it and then myself and David sat down one day and we went "that's great, but we can't shoot that, we won't have time". So myself and David went through and we kept cutting it back until the only thing that was left in terms of the storyboard is the essence of what the idea was about. That's what we shot. And even then that was incredibly difficult to get done in the time that we had. If you are shooting above ground, and if you are really fast, you can do late 20s to mid 30s amount of shots per day. Underwater that drops to about 10 or 15. It's incredibly slow. That's what we did, about 15 shots per day over four days. It was very very difficult to achieve, but I think that the end result works. If you imagine that if you are in that sequence, and we finally reveal who these ghosts are and what they look like, that we need Charlotte Vega and Bill Milner to do all of those. Every shot that you see in the film was shot multiple times so that we could have multiples of Bill and Charlotte. The underwater section was shot in two spaces. One was Cheeverstown swimming pool, which is a shallow pool and it was really easy for them in that environment. They never got cold. They could stand up in there. We did all of the close-up shots in there. And then we did two days in Blanchardstown swimming pool, which goes from 3 metres to 5 metres and that is incredibly cold. So that was extremely difficult. All of the wide shots were done there over two nights. We had an underwater

cameraman called Rob Franklin, who did Planet Earth, he's one of the BBC underwater guys. He turned up with this trailer on the back of a four-wheel drive with everything that you could possibly need. The underwater camera and an iPad so that you could control it from outside the water. It was amazing. The DoP Richard Kendrick lit it, but Rob did all of the underwater shots. He had this facility to speak to the cast while they were underwater. They couldn't speak back, but they could hear him and that calmed them right down. They felt very confident as he could explain everything to them. He made that process far easier than it might otherwise have been. It was never chaotic. It was always smooth. We had divers under the water and they were able to stay under for 5-10 minutes at a time and then they would come up and take a break. When we shot there were always divers in the frame and we had to get rid of them. Thankfully Charlotte is like a fish. She grew up in Sitges which is a seaside town so water holds no fear. And Bill as a busy working actor had done a lot of stuff and he's done quite a bit of underwater stuff so he was confident as well. So we were quite lucky with the two of them. And then Eugene Simon is a bit of a warrior. He just wants to get in there and do it and he just went for it. He has asthma actually, but he just went and did it. He was very impressive underwater.

You mention that Charlotte is from Sitges. And you got to play Sitges as the Closing Film.

Brian: It was great for her. She told us of the first short film that she had done and it had played in Sitges and she went to the premiere on her scooter as she only lived down the road. It was great that festival. It opened with The Shape of Water and closed with ours. That was a nice symmetry. And I discovered when I saw the film recently that they both have underwater climaxes. Just missing out on the Oscar nom.

You won an award in Molines...

Brian: Yeah, we won in Molines and it's gone down well. When it finds its audience they like it. It's not a hardcore horror. It's a very different beast to Let Us Prey. I enjoyed the opportunity to mix it up. I may move away from horror for the next one, although I am working with David again on another.

Unravelling Unseen

Words: Niall Murphy



Alan Gilsean's feature film **Unless** premiered at the Toronto International Film Festival in 2016, before playing the Audi Dublin International Film Festival in 2017/ Now it is finally out in Irish cinemas.

The film focuses on a writer's daughter writer who drops out of college and is found homeless and speechless on the streets.

CinÉireann sat down with the director to talk about the film.

Cin É: The film has taken a long time to get to our screens...

Alan Gilsean: Partly it was delayed because I got ill late in post-production and that kind of delayed finishing it, but then things just kind of go into abeyance. I'm never quite sure how that works. The distribution cycle is a type of mystery to me.

Is it true that your wife handed you the book?

It's a kind of an apocryphal story but it is true. I probably have a multitude of books that I would like to turn into films but this one I managed to do. I can literally remember my wife handing me this book cross the bed and saying to me "you should read this, I think it would make a good film." And I did read it and I thought how could this possibly make a film? It's a very internal book, it's like Virginia Woolf. It's an internal monologue and quite low on storyline, but somehow there was something

about it that I just felt grabbed me. It felt like a story for our time and I quite liked as a filmmaker that it was not too high-brow or too removed. The beauty of Carol Shields is that she celebrates the ordinary the people who really don't get a look-in in cinema most of the time and who have an ordinary life or a privileged life. The ones that you don't normally see unless something has happened to disturb that. I was quite attracted to the mood of the book and it kind of came from there. I think that when Carol Shields wrote the book that she had breast cancer and that she knew she was dying, and there was a sense of her imparting all her wisdom. The film is only a distillation of the book. The book is a far bigger experience.. I get the sense that she wanted to say all of these things.

Shields has been adapted two times before...

I haven't seen them, I probably should have seen. That wasn't great on the research front!

Was it difficult to get the rights?

It wasn't and I was kind of surprised by that. Because when you get an idea for a film and you go for the rights you usually find out they're gone or that you can't have them or that they cost a fortune, and so you move onto the next great idea. Her family are very careful of her estate and was I gathered that they kind of had studio interest in the book, but felt that it wasn't appropriate to Carol's legacy.

For some reason they kind of liked the idea of a small company from Ireland approaching them. So actually that end of it was quite easy. I had been in touch with the family and some of them live near Toronto so I said that they'd be welcome on set anytime they wanted to come. On the first day of filming I get this nod that Carol Shields' daughters are outside. Catherine Keener nearly went bananas. There was already enough pressure. So her daughters came in and they said to Catherine, through tears and hugs, that when they sat down with their mum to watch a movie that she would always say that she wanted to watch the Catherine Keener movie. That was a nice synchronicity.

Keener is a big name to get for the film...

it's a cliché but it's true, she was literally the first name that I wanted. I think that she's an amazing actress. For her to say yes was fantastic. I remember that we sent it off the usual thing to her agent in LA and then I got a note back that Catherine would like to talk to the director. I thought that maybe she was interested but that she wanted to give me about 3000 notes about how to change the script before she did it. And I said fine and I said to give her my number. I distinctly remember I was sitting at my desk at home in my studying Wicklow, and she rang. It was about dawn her time and it was the start of this wonderful roller-coaster with Catherine. Thankfully she just loved



the script. Her emotions are very close to the surface, which I think is what makes her great actress. We just talked for ages, not really about the script, we just talked about being a parent, about kids, about loss and then she said she'd do it, which was brilliant. And then I remember I went to New York for what I thought were rehearsals and the first day that I met her she said "oh let's just go for a walk". We spent the day in Central Park and ate a lot of hot dogs with a lot of mustard and sat around and talked nonsense about everything. Nothing to do with the film. She is a really really great actress and I don't think that she's used enough, partly because she doesn't play the system. I don't think she's had her dues. I think partly it's that she seems difficult, and she is, but I think that in an actor that's a great thing. You want actors who challenge you, who aren't yes men. But I think in Hollywood, and I'm speculating here, that she's too much of her own person even though she commands huge respect as an actress.

Hannah Gross then was a relative newcomer. How did she get involved?

Hannah came out of auditions really. She's from Toronto and her parents are quite well known actors. She had done one short indie film called *Darker Than Blue* and she was really good in it, but really was just her audition. You can see by her that she's a really really

smart woman and she has a strange kind of presence in the shot. She didn't come rushing into the audition trying to impress, but she had a captivating kind of presence. And I was just delighted that she came on board. I think she is wonderful and I know that Catherine felt that she was wonderful. I know that she's in *Mindhunter* on Netflix now. We talked a lot about her character. How do you communicate in a part where you virtually say nothing. She has a very complex inner journey going on and sometimes for the director if an actor is good, and they are on it, then you leave them be. And Hannah is definitely that. We talked a lot before and we read different things and we would have listened to different pieces of music, but then I felt that she just got it. And very much I left her to her own devices.

It must have been hard for her sitting outside in the cold for so long.

It was so cold. It was the coldest march in 150 years. And I thought I was kind of used to the cold here, but then I thought that this is a bit rough! I didn't want to appear weak in front of my macho Canadian crew, but then I started to gather that even they thought that it was incredibly cold. We would have had a heated mat under Hannah and there was heaters in her clothes, but it was still brutal. I had a load of scenes with the Hanna

Schygulla character that I had to drop because Hanna was in her 80's. We were shooting one day and I thought this woman could die if I don't get her inside. And then the other thing you're in Toronto in winter and you think it's going to look beautiful but at those temperatures it doesn't snow. We were filming sometimes at -25 with wind chill and having to put fake snow in. The first few times I went to Toronto was for the Toronto International Film Festival and you get a totally different impression of the city. I suddenly arrived in to do pre-production on the first day of January and thought "Jesus"!

Was it an easy decision to make it in Canada?

It's a Canadian book, it's a Toronto or Ontario story, so there was never really a question of shooting anywhere else. I know that a lot of Irish films are shooting there because of the co-production agreement, but this would have nothing to do with that really. Although it was a beneficiary of that. We established a relationship with Sienna Films who are a very well respected production company in Toronto, and so the entire production happened in Toronto, and the entire crew were Canadian. Even though my Director of Photography was a Mexican woman, which is unusual. We post-produced back here in Windmill Lane. It happened around





the same time that Aisling Walsh made *Maudie*. And we were in touch. We were Canadian buddies because she was filming shortly after me. I think that *Maudie* is a fantastic film I think it's one of those films that's probably being under recognised here in Ireland.

And filming outside Ireland?

I enjoy it. I work outside Ireland a lot and I really like that. I love Ireland but I really love working outside Ireland. I love the difference that you have. It's a fresh palette of landscape. If I'm honest my impression of the Canadian film industry and of shooting a film there was not great. I don't have any great affection for them which is kind of sad to say. I remember that when I met Catherine the first day and we were walking around Central Park she said "this is a fantastic script, this is a great cast, it's such a pity that we have to shoot this in Canada". And I thought that that was a bit harsh but I think she's right. There's something in the Canadian film industry, and I'm generalising here, but there so much work being done in Canada that they have slipped into some sort of conservative groove. There's a certain way that things happen and I know that myself and the DOP, that we were both kind of frustrated by the conservatism and the caution. It wasn't that the people weren't nice and that didn't work hard but there seemed to be artistic constipation. It felt institutionalised and I'm sad to say

that, but it's true.

How did you go about adapting the novel?

I think when adapting any book, particularly a good book, it's not like you come in and slash and burn. With a lot of adapted screenplays they see a great idea and then they think that they have a better one. But I remember when I adapted John Banville for the stage it was a similar thing. You have to just stay with it and read and read and read. And really get to know it. And with a good book you continually find new things in it. And I think that true with both the *Book of Evidence* and *Unless*. Often on a superficial reading, and particularly with a book like *Unless* that you have to pull it apart, you find a problem or an inconsistency and you sort of think that you'll have to fix it. But actually your first port of call should be to go back to the book again because invariably the writers, particularly good writers, have actually a reason for it. So after that then it's a period of distillation. You try and distil things. With *Unless* it's a very internal book so you have to make things that in the book are said internally or that are emotions more visual and often that could just be the landscape of somebody's face. Catherine is very good at saying a lot with just an expression. I think with screenwriting, and with filmmaking and editing, it's about what you leave out. If I've learnt anything it's that. It's that something gets stronger by taking stuff away.

Was there much then that you left on the cutting room floor?

A lot. There was a lot. It was kind of a mad schedule. As often as the case with these things your schedule just keeps getting shrunk and you're not quite sure why so you end up cutting scenes. There were certainly many occasions where I was on schedule setting out to do a major scene and the production manager would say well you've got 10 minutes. You're thinking well if this was Hollywood I have a week to do that. So that requires a little adaptation and that's part of the job. You say I've only got 10 minutes how do I do this and luckily the cast were very responsive. They were very involved and so we would just see what can we do, rather than bemoan what we can't do.

The store *Honest Ed's* itself is a character within the film. And it's sadly now gone.

Torontonians are heartbroken. This is a place that holds such affection in the psyche of Toronto. It was one of the nice and kind of poignant things that we're able to do with the film was capture it on film. They were very nice to us and in some small way we were able to immortalise it and just record it before it was gone. It was a real poignancy around it. It's a place that with its gaudy neon it kind of has a Tom Waits background or something. I think it's condominiums now. It was a nice swansong for it in some ways.



Graham Cantwell on Filmbase's Closure

When I die and they cut me open they'll find the Filmbase logo carved into my bones.

As a young man from a working class estate on Dublin's Northside with dreams of getting into the film industry in the late 90s, it was an uphill battle to be taken seriously.

I knocked on many doors, only to find them closed to all but the chosen few. At least that's how it felt at the time. Then I found Filmbase, a place where no matter your economic background, gender, colour, religion or persuasion, if you were passionate about film you were welcome.

It was run by a motley crew of film nerds who really knew their stuff and were on a mission to make film accessible to any and all comers. I had found my tribe.

My first funded film, *A Dublin Story*, was an RTE/Filmbase production. The people who worked on it have all gone on to become leaders in their fields in the Irish film industry. It was Robbie Sheehan's first lead role, Russell Gleeson was the DP, Tamara Anghie produced, Edwina Forkin was EP. The crew were passionate and serious and in love with the art form. We won a ton of awards with it, and suddenly I was being taken seriously.

In the years since I have been lucky to have developed a career that has taken me all over the world. My films have sold to over 40 territories and been translated into several languages. I've won awards in numerous countries, I've been IFTA and Writers' Guild Award nominated.

I've met and worked with thousands of talented and interesting people from every corner of the globe and every level of the industry. None of that would have been possible without the continued support of Filmbase.

As I progressed in my career I found I was able to give a little back. I served on the board of Filmbase, I was chairman for a time. I co-founded The Attic Studio, a free networking service for actors and filmmakers that held weekly workshops and script reading sessions. When we found ourselves without a venue to hold the workshops Filmbase stepped in and hosted us for years. Many of Ireland's leading lights in the Arts developed their early work there and made professional and personal connections that have led to some incredible productions in film and theatre. None of that would have been possible without Filmbase.

In recent years I have been teaching and mentoring the students on the Filmbase Masters in Digital Filmmaking programme. I've seen young (and old) people flourish under the guidance of the staff and lecturers at Filmbase. Another generation of filmmakers that will contribute massively to the artistic landscape of our country. Many of the students wouldn't have had the resources or knowledge to break into the industry without Filmbase.

So many of the large productions who come to our shores from the US, from Canada and the UK rely on local filmmaking talent to flesh out their

crews. From camera assistants and focus pullers to sound recordists, production assistants and more, the talent pool in our indigenous workforce is a massive draw for these large companies. I don't know many people working on these foreign productions who haven't at some stage walked through the doors of Filmbase on their way to building their career. Actors and crew from my own Filmbase supported productions have worked on *Game of Thrones*, *Vikings*, *The Tudors*, *Penny Dreadful*, *King Arthur*, *Saving Private Ryan*, *Omagh*, *Once*, *Braveheart*, *Reign of Fire*, *Ripper Street*, *Love/Hate*, *The Fall*... The list goes on and on. Without Filmbase's various short film and feature schemes, the opportunities for Irish crew to hone their craft will diminish to a point where it will seriously impact on our country's appeal as a destination for major foreign production companies, studios and channels.

A list of the filmmakers who have had support from Filmbase reads like a who's who of the Irish film industry. Lenny Abrahamson, John Moore, John Kearney, Kirsten Sheridan, Brendan Muldowney, Martina Niland, Daniel O'Hara, Darren Thornton, Neasa Hardiman Imogen Murphy, Mark O'Connor, Ben Cleary, Ian Power and many many more have all had funding, support or resources from Filmbase at a stage in their careers where they

didn't command the levels of respect that they do now. Filmbase supported films have featured actors like Cillian Murphy, Gerard McSorley, Stephen Rea, Brendan Gleeson, Ciaran Hinds, Robert Sheehan, Alison Doody, Moe Dunford, Brian Gleeson, Aoibhinn McGinnity, Martin McCann, Nora-Jane Noone, John Connors, Mary Murray, Hugh O'Connor, Eoin Macken, Eamonn Owens, John Kavanagh, Antonia Campbell-Hughes, Ger Ryan, Derbhle Crotty and Dylan Moran amongst many, many others.

I look back at how my career and work as a filmmaker has grown and wonder how things would have been had I not had Filmbase as a resource and support structure. I like to think I would have found a way to have my voice heard, that my tenacity would have led to a successful career. I don't know, but I do know it would have been a hell of a lot more difficult.



I am genuinely concerned for the future generations of filmmakers who will have to navigate their way into the industry without a resource like Filmbase, particularly those filmmakers from traditionally less affluent areas.

We are in danger of losing those future artists, of never hearing their voices. The loss of Filmbase will leave a massive vacuum. Young men and women with talent and something to say, but lacking in family and social connections, or

without the financial clout of others, will be left without a way in. An industry that already stands accused of being elitist and classist will only become more so.

I've seen several people opine on social media that the Arts Council has no interest in funding film, that they see it as the job of the Irish Film Board to do that. I don't know if that's true, but even if it were, funding Filmbase is not just about funding film, it is about supporting the careers of artists of all descriptions.

In a number of years when Filmbase has been active an equivalent amount of Arts Council money was channeled toward funding the yearly salary of a single individual artistic director in theatre.

Arts Council funded projects that have budgets in the hundreds of

thousands come and go without a trace. Stack that against an institution that has launched and supported the careers of thousands over more than three decades, leading to countless works of art that endure. How does that tally? Who is making these decisions and how can they be held to account?

There is a lot of speculation about how Filmbase found its way into this position. At its core the problem came down to a shortfall in financial support. The staff at Filmbase have

somehow managed to keep the place going long after it should have been impossible. Making great personal and professional sacrifices they have ensured that the doors always stayed open, that filmmakers always had a place to congregate and find support and advice. Their commitment to providing that resource and fostering the careers of thousands of filmmakers is unparalleled in this country. To think that they accomplished so much with so little in the way of support makes the current situation all the more difficult to take.

Filmbase is not just important, it is vital. We have to do everything we can to keep it alive.



Graham Cantwell is a multi award winning, IFTA nominated Irish director and writer, who achieved early acclaim when his short film *A Dublin Story* won several awards and was shortlisted for Academy Award nomination in 2004.

His most recent film, LGBT short drama *LILY*, won the Tiernan McBride Award for Best Short Drama at its premiere screening at The 2016 Galway Film Fleadh, qualifying it for Academy Award consideration. It won the Best Narrative Short Award at the Santa Fe Film Festival, where Graham also picked up a Courage in Cinema Award for his work promoting awareness of those marginalised by society. The film also won the Best Irish Short Award at the Audi Dublin International Film Festival and screened at the prestigious Savannah Film Festival amongst others. The film was recently nominated for an Irish Film and Television Academy Award.

Donal Foreman talks The Image You



When Irish filmmaker Donal Foreman's estranged father Arthur MacCaig died 10 years ago the American documentarian left behind three decades of archival footage cataloguing the conflict in Northern Ireland. Foreman used that never-seen-before imagery, and some of his own, to explore his father's work and in turn learn more about him. 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.

We caught up with the director before the film had its Irish premiere at the Audi Dublin International Film Festival earlier this month.

Cin E: You've said that you didn't really know your father growing up. Do you think that making the film helped you to know your father more?

Donal Foreman: It did. The inspiration for the whole project really came from sorting through my father's apartment after he died, and learning about him through the images I found there. The strangeness of that experience was something I wanted to try to channel through the film. But in Art's entire archive there was very little directly personal or autobiographical material – no diaries, no home movies... Even among thousands of photos, he tended to photograph strangers and places he visited more than his own everyday world. So any kind of knowledge I gained was inevitably indirect, gleaned through exploring his gaze and his ideas. It's one of the reasons I talk in the film about putting together a "fiction of him" through his archive – it's a projection that is invariably going to diverge from those who really knew him and were a part of his life.

I found it interesting to see a mix of your own work and his in there. How did you decide what footage to use in the film?

I always knew that I was going to draw on my own personal archive of images in the film as well. Part of the motivation for the project was to tease out the differences between his films and my own, and create a dialogue between them. In the process, I was hoping to transform my own style and working process as a filmmaker—not to become more like him, but to use the dialogue to push myself in a new direction.

Your way of filmmaking is very different than your father's. How did you reconcile that?

I don't think you can, ultimately! But the idea of reconciliation is an important question in the film for me – the possibility of reconciliation between father and son, colonizer and colonized, present and past... For me it bleeds into the form of the film itself. How do you bring two images together? That by itself is enough to worry about..

Was there a worry being so close to the subject that you couldn't separate art and artist?

No, not really. I was never striving for objectivity in my treatment of either him or his work. I think what I was actually worried about wasn't separating but, again, bringing together. That is, would I be able to successfully weave together these disparate elements—some of which at first glance, might not even seem like they belong in the same film?

Along these lines, perhaps my greatest concern was that, in tackling my own personal (non-)relationship with my father alongside the Northern Ireland conflict, I didn't want to either trivialize the politics or overly dramatize the personal story. Trying to get that balance right was very, very hard.

The voiceovers are a very interesting idea. Many letters to people now gone do not have a respondent, but this film includes Ernest Larsen as the voice of your father. Can you talk about why you decided to do that?

I knew from early on I wanted to include some of the letters Art had written to my mother, Maeve, and later on I expanded that to include excerpts from his writing and interviews that reflected more of his ideas about filmmaking and politics. It was important to me that he would have a voice in the film.

Ernest Larsen, along with his partner Sherry Millner, are a pair of brilliant anarchist critics, artists and filmmakers who have been getting up to no-good in New York since the '60s. They're sort of my surrogate parents in New York, and I workshopped several cuts of the film with them. Getting Ernie to do my father's voice felt like a natural extension of the contribution they were already making to the film.

But strangely it was actually my voice and narration that was a much later addition to the film. I really avoided it for a long time, I think because I was so wary of making the film feel overly self-involved. I wrote one version with a third person narrator and another with a dialogue between two fictional characters. In the end, speaking in my own voice and directly addressing my

father seemed like the most honest, direct approach. By that point, however, his voice was already alive and present in the film, so in a way, I was the one responding to him...

How did you get involved with Philippe Grandrieux and Nicole Brenez for "It May Be That Beauty Has Strengthened Our Resolve"?

I met Nicole around six years ago when I interviewed her for the Brooklyn Rail. She's been one of my favourite film critics since I was in film school; she writes with a combination of rigorous intellect and infectious enthusiasm that is almost unparalleled. Since we met, she's been very encouraging of my work and I sent her some of my first notes on this project. In fact, in 2013, at Nicole's suggestion, I wrote an essay about my father's films for an issue of the film journal *La Furia Umana* that she was guest editing, and that ended up being a way of testing out some of the film's ideas.

When I applied to the Arts Council for funding for the project, Nicole came on board as an advisor and, after seeing a rough cut, she offered to include the film in the series of films about political filmmakers that she has been producing with the great filmmaker Philippe Grandrieux. They've both been such inspirations to me that I really still can barely believe that I know them, let alone have their support on this film.

The film got a great reception in Rotterdam. What was that like, and how important are the big documentary film festivals for filmmakers?




Rotterdam was great! They really show a wide variety of work, not just documentary; everything from video installations and virtual reality to feature-length narratives. I've admired their programming selections from afar for many years, so being selected was a real delight. It was my first time showing a film at a festival of that scale, so it was both fun and very overwhelming.

Living abroad as you do, how do you view the Irish film industry?

I am a little isolated from it in New York, so I can't say I have my finger on the pulse. But I think there's some really good work being made – I'm particularly heartened to see how much Irish experimental film has carved out a space for itself in the last few years, something exemplified by Rouzbeh Rashidi and the group of filmmakers involved in his Experimental Film Society. And it's wonderful that the Arts Council is really backing that kind of risk-taking cinema.

In the film industry more generally, I do feel a little too much emphasis gets put on Oscar nominations and A-list festival premieres, and all of the back-patting that goes along with that. There's a certain self-consciousness about holding our own on the international stage that I think is ultimately short-sighted. Instead, I would argue the most important thing is that interesting filmmakers are supported in taking risks and building bodies of work, even if that work isn't immediately showered with international plaudits.



Ah sure you'll
watch an aul Irish
fillum... Ah ya will

Picture this. It is Saint Patrick's weekend. You have zero interest in rugby (sorry Ireland). You would rather die than cram yourself into Temple Bar. What you really want is an Irish film to watch. But you have stipulations. Good Christ no *Darby O Gill and the Little People*. No paddywhackery at all in fact. No films about 'the bleedin' troubles' either. No American Irish films that hurt us so much (yes I am talking about you *Leap Year*). Indeed, as much as you love *In the Name of the Father* and *The Butcher Boy* what you really want to see is a film that has been made a little more recently. Maybe something that you might not have seen when it came out, perhaps one that was a little unloved or disappeared from the cinema a little too quickly (or never made it there at all). This is manageable. Following on from this list is even better news: most of these filmmakers have new films due in 2018. Give me something good, I hear you say with exasperation. Relax, have a cup of coffee and read on. **CinÉireann** has your back.

What Richard Did (2012)



There is probably a 'Lenny's Law' somewhere that states that a Lenny Abrahamson film should be on a list of this type and whilst *Garage* and *Adam and Paul* hog the limelight (both are great and very well known) it is his 2012 film *What Richard Did* which makes the list and is very much worth seeking out. It is a scalpel sharp take on Kevin Powers' book *Bad Day at Blackrock*, itself a fictionalised telling of the Brian Murphy case. Jack Reynor in the titular role has never been better. Abrahamson explores in the most naturalistic way that difficult transition into adulthood for young teens in Dublin. It also explores a hell of a lot more within the South Dublin environs. With a terrific script by Malcolm Campbell and some beautiful camerawork, this is a world expertly drawn without missing a beat. The pivotal moment is captured in a disturbingly beautiful way and its aftermath is dealt with sensitively and with great cinematic skill. This is a terrific film. We will see Abrahamson again in 2018 with his much anticipated adaptation of *The Little Stranger*.

I Used to Live Here (2014)



Frank Berry's micro budget narrative feature debut was made working with Headstrong, the National Centre for Youth Mental Health. Berry worked among non-professional actors in Tallaght with the intention of workshopping a small drama about suicide clusters. Featuring a career making performance by Jordanne Jones as Amy, *I Used to Live Here* is an intimate and beautiful film with impressive performances all round. What stands out is the deeply humane way that that director treats the characters, not a working class cliché in sight. A very impressive film that has taken Berry to the forefront of new Irish filmmakers (his documentary *Ballymun Lullaby* is also worth finding). His new film, *Michael Inside* is one of the most anticipated Irish films of 2018.

Pyjama Girls (2010)



Maya Derrington's terrific documentary is ostensibly about the early 21st century Dublin, working class phenomenon of wearing pyjamas out in the real world. Lauren and Tara are the terrifically engaging main characters of this documentary. *Pyjama Girls* also touches on various important subjects such as loyalty, family and friendship. It also obliquely mentions one of the greatest tragedies of the late 20th century in Dublin, the effects of which are still being felt by Lauren's and her mother's generation: namely the decimation of the inner city of Dublin by heroin. That story itself would take another film to tell. This is quite a dreamy documentary with blurred visions of night time Dublin placed alongside a jagged and suitable electronic score. The direction by Derrington is sensitive and humane. She lets these girls tell their stories without judgement or condemnation. In the end the pyjamas do become very important in one way. They are a blooming of hope in riotous colour in a very bleak and dreary world. That in itself is enough reason for their existence. A new Maya Derrington film is well past due.

Mammal (2016)



What if a filmmaker in Ireland made a gruelling and brilliant art house film like the great French filmmakers do? Well Rebecca Daly did just that in this criminally underseen film with seismic performances from Rachel Griffiths and Barry Keoghan (it should really get an overdue DVD release on the strength of the cast alone). About as intimate as Irish film gets, restrained with a sensual messiness weaved throughout this story of grief and misguided love. Perhaps a little too much plot intrudes in the final act but this is a minor quibble in a major Irish work. There should have been many awards. The direction by Rebecca Daly is deft and sure, in full control of tone. But good luck trying to find it available to view. If you have live in the US it is available on Netflix there. That it can't be seen (legally) in Ireland is pretty damning. Like Frank Berry, Daly's new film *Good Favour* is very much anticipated in 2018. Let us hope that gets a wider release.

Good Vibrations (2013)



Good Vibrations falls into what I like to call the 'Mary and Max' category. Namely pretty much every time I recommended either of these films people have adored them. The best Irish film of 2013 is also one of the best films released in that year. A glorious warm hug a film that that doesn't avoid the grim reality of Northern, it rather fights it with one of the all-time great soundtracks and a fantastic lead performance from Richard Dormer. By turns funny, sad, emotional and spirited this is a film that will leave you with the biggest of grins on your face. But darkness is never far away, either in showing the cost of violence in Belfast or the selfishness of Terri Hooley himself. But most of all this is a film that will take you back to a time when people genuinely thought music could change the world. See it and then, similarly to John Peel, see it again.

In a House that Ceased to be (2015)



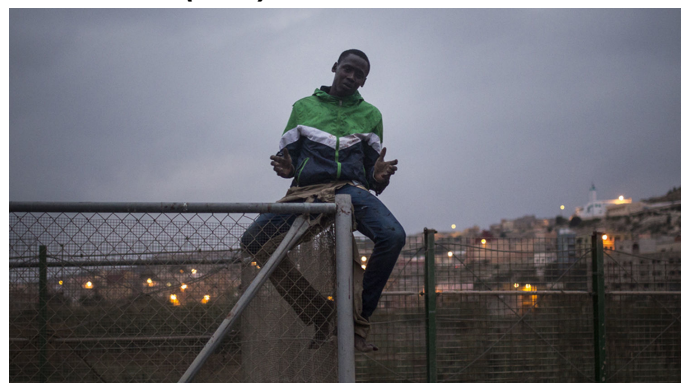
In cinema, there is little more powerful than the unexpected. The story of Christina Noble, *In a House that Ceased to Be* had the feel of a hagiography, with stories to warm the heart and make us laugh. Instead, director Ciarín Scott plunges us without warning into the hellish nature of Ireland's collective past, a poisonous and disturbing partnership between State and Church that still resonates to this day, a wrecking ball with a reckoning still to come. Noble is a great subject, in turn funny, warm hearted, honest and extremely raw. There will be many tears shed watching this, be they cathartic or with righteous anger. But this is not a film full of misery. We do get anger and sadness but also hope, genuine decency and understanding. It is an outstanding film, full of grace and heart. Utterly essential. Ciarín Scott's next documentary is called *Step by Step*, which will hopefully be released in 2018.

Silence (2012)



Any regular reader of my work will know how much I adore the work of the wonderful Irish filmmaker Pat Collins. His 2012 film *Silence* was my introduction to his work and I have loved everything I have seen since. *Silence* is an episodic, impressionistic film and the emotional and physical journey undertaken by lead character Eoghan (Eoghan Mac Giolla Bhríde) is the heart of the story. The film begins with Eoghan recording loud and bustling sounds in the busy city of Berlin and ends with him in a quiet house in the northwest of Ireland. How and why he gets there is the essence of this quite beautiful film. Beautifully shot, the landscape of Ireland moves away tourist board postcards and becomes rough, wild and more wonderful as Eoghan makes his journey home. This is a deeply poetic and personal film, superbly edited by Tadhg O'Sullivan and will reward anyone who falls into its wonderful pace. With the release of *Song of Granite* late last year, Pat Collins has moved up another level to become one of the best filmmakers this country has.

The Great Wall (2015)



Speaking of Tadhg O'Sullivan, he managed the not inconsiderable feat of getting two films into the 2015 Dublin Film Festival, *The Great Wall* and *Yximalloo* (co-directed with Feargal Ward). Both are worth seeing but it is *The Great Wall* that I will be returning to again and again, with a subject matter that seems more prescient with each passing year. Using Franz Kafka's *The Building of Great Wall of China* short story as a jumping off point, O'Sullivan's film takes in various parts of the world and how walls are constructed both as visible and invisible impediments to movement. The film begins at the Melilla border fence, an area of Spain on the African continent, whose border is there to prevent immigration to mainland Europe. Visits to other, deliberately unrecognisable parts of Europe put subjects such as the militarisation of police and the monitoring of citizens at the heart of the film. The film is a staggering achievement and demands to be seen. Let us hope there is a new film from O'Sullivan in the offing.

Out of Here (2014)



Out Of Here tells the story of Ciaran (a superb Fionn Walton), who has arrived back in Ireland after spending quite a bit of time travelling abroad. He meets up with old friends, meets a girl in a bar named Melissa (Aoife Duffin) and generally gads about. Ciaran is out of sync with everyone. There is still an old girlfriend Jess (Anabell Rickerby) in his orbit and he can't quite shake of the feeling that they should reconnect. Foreman's film has a confidence that is rarely seen in a first feature with some beautiful uses of both overlapping dialogue and contemplative silence. It takes in guilt, boredom and the abandoning of a generation to emigration when things got bad here. Out of Here is low key marvellous filmmaking and is a film I have returned to more than once. Donal Foreman's new documentary film *The Image You Missed* recently premiered at the Dublin Film Festival and due to weather related rescheduling I missed the screening. I will be catching it as soon as possible and it should be released later this year.



Snap (2011)



Carmel Winters debut film is a startling & lean thriller about how abuse permeates. Winters' direction is sharp, representations of changing visual media feels right and the sound adds yet another layer to this superb film. Aisling O'Sullivan, who plays Sharon in the film is excellent, ably supported by Stephen Moran as her son and in an amusing final role, Mick Lally. The story is electric, the drip feeding of information is spot on and the psychological drama is ramped up. A couple of the declarations from Sharon are a tad stagy but that aside this is great filmmaking. We have had to wait quite a while for a follow up film from Winters and we will hopefully see one released this year with her new film *Float Like a Butterfly*.

This is not an exhaustive list. Other notable films that slipped quietly under the radar include Mark O'Connors disturbing *Stalker*, Terry Mc Mahon's divisive *Charlie Casanova*, Ross Whitaker's *When Ali Came to Ireland*, James Marsh's *Shadowdancer*, Aoife Kelleher's *One Million Dubliners* and Paul Duane's *Natan*. All are worth your consideration. I am sure there are many more that I have yet to see. What a thrilling decade for Irish cinema this has been. I would suggest that it might well be the very best. Enjoy as many of these as you can. It beats watching uber cringy *The Snapper* again (guaranteed to be on TV somewhere on St. Patricks Day, it's the law apparently).



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In the Name of Peace: John Hume in America

Narrated by Liam Neeson, Maurice Fitzpatrick's new feature documentary charts the extraordinary work that Nobel Prize-winner John Hume carried out to harness US support for securing peace in Northern Ireland.



Heartstone (Hjartasteinn)

access > CINEMA Exclusive:

The long-standing friendship between two pre-teen boys in a small Icelandic village is threatened when they strike up romantic relationships with a pair of local girls, in this affecting and beautifully crafted debut feature from Gudmundur Arnar Gudmundsson.



Goldstone

Australian director Ivan Sen's follow-up to 2013's *Mystery Road* is a complex, stylish and tense western that sees Indigenous Australian detective Jay Swan investigating the disappearance of a Chinese migrant worker in the Outback town of Goldstone.



Rosalie Blum

A random encounter has unexpected and life-changing consequences for three characters in *Rosalie Blum*, a quirky, heart-warming tale based on the graphic novel trilogy by French artist Camille Jourdy.



The Square

Swedish director Ruben Östlund follows his highly acclaimed hit *Force Majeure* with this Palme d'Or winning no-holds-barred satire of the art world.



A Man Called Ove (En man som heter Ove)

Ove (Rolf Lassgård) is a retiree struggling to come to terms with the death of his wife - a struggle that he angrily takes out on his neighbours by strictly enforcing the estate rules. Ove's world is unexpectedly turned upside down when a young family move in next door. Despite his initial resistance, Ove slowly forms a bond with his new neighbours and discovers a whole new side of life...



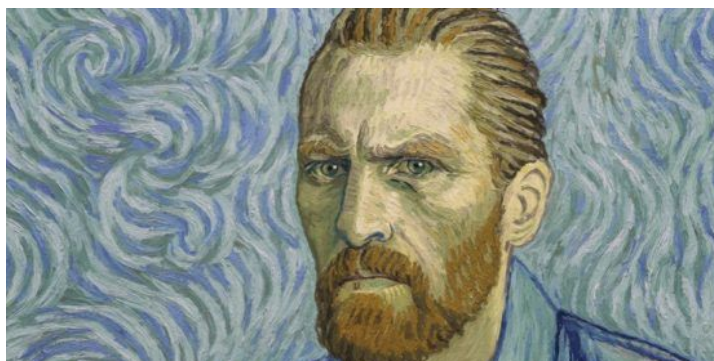
A Fantastic Woman (Una Mujer Fantástica)

After his international hit Gloria, Chilean director Sebastián Lelio presents this moving drama about a woman struggling with societal prejudice.



in Between (Bar bahar)

In Between, the remarkable feature debut from Maysaloun Hamoud, explores the challenges facing young Arab-Israeli women who must negotiate being "in between" cultures and traditions.



Loving Vincent

Years in the making, Loving Vincent is a biopic with a difference - this visually stunning film was shot in live action before a small army of artists handpainted every frame in the style of van Gogh



The Florida Project

In his follow-up to the acclaimed Tangerine, director Sean Baker cements his reputation as one of the great chroniclers of forgotten America with this deeply sympathetic portrait of one small, neglected community



Call My By Your Name

Based on the romantic novel by André Aciman, *Call Me By Your Name*, the lovingly crafted new film from Luca Guadagnino (*I Am Love*), is a sensual tale of first love.



Glory (Salva)

Co-directors Kristina Grozeva and Petar Valchanov confirm the promise shown in their award-winning debut, *The Lesson*, with this new satirical drama.



Half Day Creature Concept Sculpting 101 in Dublin with Dan Katcher (Creature Designer on Game of Thrones)

Creature Concept Sculpting 101 with Dan Katcher is a hands-on Z-Brush Workshop: Participants will sculpt their own creature portraits in the computer.

This half-day course will cover:

Sculpting from the Inside Out: An anatomical approach will be the focus.

Individual Feedback: The instructor will work with each student on incorporating the principles of physiology to convey realism.

Fast Realization: Students will learn to use Dynamesh to quickly overcome technical obstacles and go right for the art.

Learning Plug-Ins: Students will also explore Z-Remesher and UV Master to further their designs.

Integrating Painting and Sculpting: The instructor will include a discussion on how to use light box projections to bring photorealism into their pieces.

Participant Profile:

This course is aimed at professionals who want to further their understanding of making creatures in Z-Brush and who want to deepen their knowledge of anatomy to make more outstanding work.

See more here: <https://www.dankatcher.com>

Date & Time:

Thursday 29th March from 1.30pm – 5pm

Venue:

Room 11, Guinness Enterprise Centre, Taylors Lane, Dublin 8 (Directions and Map: <http://gec.ie/get-in-touch/>)

Cost:

Members: 100 Euro

Non Members: 125 Euro

Please note there are only 16 places available on this half-day course.

Application Procedure:

Please apply by sending an email to: animationskillnet@gmail.com

Deadline for Applications:

Thursday, 22nd March 2018

Half Day Animation Masterclass in Dublin with Ryan Woodward (Credits: Tomorrowland, Avengers Assemble, The Iron Giant, Thought of You)

This half-day master class will cover Ryan's theories and approach to animation and the value of understanding the depth of characters and story structure.

Participant Profile:

This master class is aimed at graduates and professionals who want to further their understanding of animation.

Biography:

Ryan Woodward has worked in the film, animation and gaming industry in various roles such as animator, storyboard artist and director for 23 years. He began his career in 1995 as an animator on the film Space Jam. Since then, he has gone on to work on the following films: The Iron Giant, Spider-Man 2 and 3, Cowboys and Aliens, Where The Wild Things Are, Iron Man, Thor, Captain America, the Avengers and many more. Some of Ryan's passion projects include the short film Thought of You, and the animated graphic novel Bottom of the Ninth. He currently works at Riot Games on the development of future projects. See more here: <http://ryanwoodwardart.com/>

Date & Time:

Thursday 29th March from 9.30am – 1pm

Venue:

Conference Room 3, Guinness Enterprise Centre, Taylors Lane, Dublin 8 (Directions and Map: <http://gec.ie/get-in-touch/>)

Cost:

Members: 75 Euro

Non Members: 100 Euro

Please note there are only 25 places on this Master Class.

Application Procedure:

Please register/pay here: <http://animationskillnet.ie/event-registration/?ee=193>

Deadline for Applications:

Thursday, 22nd March 2018



The Core Principles of Storytelling on the Screen

Screen Training Ireland is seeking participants for "The Basic Principles of Storytelling on the Screen".

This course will provide guidance to writers and creatives on:

- The Shapes of Stories
- What Defines a Plot Twist and Why - They Are Necessary
- Character at the Heart of The Screen Story
- Creating and Sustaining Dramatic Tension
- Putting the Audience's Experience First

Mary Kate O'Flanagan is an award-winning screenwriter and story consultant in the European film and television industry. She teaches screenwriting in The UK and The US, across Europe as well as in Ireland for Screen Training Ireland among others.

She has written six feature-length screenplays, five of which have been optioned and supported by funding from Bord Scannain/IFB and a pilot for a television series which won the EATC Prix Europa.

Mary Kate is Ireland's First Grand Slam Champion Storyteller at The Moth, a title she won at The Abbey Theatre in October 2015. She is also The Grand Slam Champion Storyteller at The Moth in LA, a title she won in January 2017.

Application Procedure:

Please apply online at www.screentrainingireland.ie with a current CV by 12:00 on the 22nd of March. For further information please email grainne.bennett@screentrainingireland.ie

Course Date: Tuesday, April 10th

Creating a Scene

Screen Training Ireland is seeking participants for "Creating a Scene".

This course will provide guidance to writers and creatives on:

- The Shapes of Scenes
- Creating and Sustaining Dramatic Tension Within a Scene
- Visual Storytelling
- The Use of Props and Spaces to Tell a Story
- Externalising The Internal Life of Characters

Mary Kate O'Flanagan is an award-winning screenwriter and story consultant in the European film and television industry. She teaches screenwriting in The UK and The US, across Europe as well as in Ireland for Screen Training Ireland among others.

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Application Procedure:

Please apply online at www.screentrainingireland.ie with a current CV by 12:00 on the 22nd of March. For further information please email grainne.bennett@screentrainingireland.ie

Participant Profile:

Emerging screenwriters, producers and development personnel.

Course Date: Tuesday, April 17th

Masterclass with Justin Zackham

Screen Training Ireland is seeking 16 participants for a masterclass with screenwriter, producer and director Justin Zackham.

Justin Zackham is an American and British screenwriter, director and producer. He wrote the hit films "The Bucket List", "One Chance", and the FX series "Lights Out", and "The Big Wedding", which he also directed. He co-wrote and produced upcoming "Second Act", starring Jennifer Lopez which is due for release towards the end of 2018.

Justin Zackham will discuss his approach to screenwriting, producing and directing.

Application Procedure:

Please apply online at www.screentrainingireland.ie with a current CV by 12:00 on the 22nd of March. For further information please email grainne.bennett@screentrainingireland.ie

Participant Profile:

Screenwriters, producers and development personnel.

Course Date: Thursday, April 12th



Justin Zackham

Sound on Film

With Glenn Kaufmann

Stephen Shannon on composing The Lodgers

In the chillingly fractured dreamscape of *The Lodgers*, director Brian O'Malley (Let Us Prey) and his team blur the lines between score and sound design with a soundscape that composer Stephen Shannon tells *CinÉireann* is almost always pointing our attention towards (or away from) something. After meeting in December at an IFTA screening of *The Lodgers*, Shannon later told me (in a post-"Beast From the East" phone interview) that his initial entree to the project came from the film's writer, David Turpin who is a musician himself.

In his work as a musical producer and recording engineer, Stephen Shannon has known screenwriter David Turpin for about fifteen years. And, in fact, the composer/music producer has helped Turpin mix his own records. Knowing the quality of Shannon's work, Turpin put his name forward for the composing duties on *The Lodgers*. Then, Fiadhnaith McCann, the sound designer and sound effects editor on the project, reached out to him early in post production and, "she asked me how much or how little do you want the music to be sound design, and how much do you want the sound design to be part of the music." Shannon explains that, "Because of the nature of the film, a lot of the sound you hear, particularly around the house, was designed by both of us. It's kind of like a lulling presence, kind of a dark presence. And that was both music and sound design. I think they are both very very connected." He goes on to say that "In a film with lots of atmosphere, like *The Lodgers*, there's sound akin to sound design and music going on almost all the time, if you listen carefully."

The Project

A longtime musical producer and performer, Shannon has been composing for film after some of the mixing and producing work he did wound up in documentaries. Then in 2007, he worked on *Saviours*, his first feature

documentary. Now, almost a dozen years and numerous films on, Shannon told *CinÉireann*, he was thrilled to be brought on board so early in the post process on *The Lodgers*, emphasizing that it doesn't often happen that way, though he wishes it would.

Shannon tells us that as he moved forward with the score, the director's instruction was that he did not want anything "classically Hollywood" (e.g. sad moments emphasized by "sad music", and "chase" moments with frantic hurried music, etc.). He wanted something kind of "strange and weird". And, in fact, at one post screening Q&A O'Malley said he offered his collaborators the 2014 artsy erotic fantasy drama *Duke of Burgundy* as a kind of stylistic template to give them an idea of what he was going for. O'Malley wanted to have a sinister sound presence going on all the time, regardless of what was going on on screen. Indeed, when auditioning tracks for him, the composer, sound designer, and musicians were often told to push things further toward the "otherworldly".

Collaboration

For *The Lodgers*, Shannon teamed with longtime collaborator, cellist Kevin Murphy. Of Murphy's work, Shannon remarked that, "Although he can, he doesn't really work from a "score". He doesn't work that way". They would put on a screen in the live room where Murphy was recording in Shannon's studio, and Murphy would "play some things to picture if we were ever stuck for an idea. And then we would start to morph it and change it, if we needed to." Shannon would then take some of the cellist's recordings and try things like pitching them down an octave to create a very dark tone that almost sounded more like a tuba than a cello. Then, layering other cellos on top would yield a very dark sound that might be used to make something like as seemingly innocuous as a glance from a character feel much more sinister.



For some of the key scenes, Shannon would consult with Fiadhnaí McCann (the sound designer and sound effects editor), and she would send over some sounds she had worked on, which would inspire Shannon to compose something he would then send back to her. By leveraging the ease of digital file sharing in this way, composer, musicians, and sound designer/editor were able to “riff” off of each other’s work in a workflow that seems more akin to a Jazz jam session than a modern post production schedule. Shannon says he would use these interactions to get a feel for “how much or how little he needed to do”.

He opines that sometimes it’s about paring back the music. He directed my attention to a scene in the house when cursed brother and sister (Bill Milner and Charlotte Vega) are discussing the crumbling manor house they live in (which is kind of a central “character” throughout the film). There is so much going on sound wise (creaks and drops) as the scene builds to a dramatic moment that Shannon felt it best to remove the music entirely, and simply let the house (sound effects/design) do the heavy lifting. He thought McCann’s work was “amazing” and “very skilled”, so he “just got out of the way” for that dramatic moment.

The Final Mix

The composer tells us he felt lucky that director O’Malley invited him in twice during the final mix to ask how he felt about the mix of dialogue and music. Again, this process involved a give and take. At times the composer felt the music was a bit too loud and crowded out the action and dialogue. Conversely re-recording mixer Killian Fitzgerald (Avatar Post production) showed him how they could edge the music up a bit at times to add some urgency.

And from a composer’s standpoint Shannon told **CinÉireann** that the musical stems he delivers tend to emphasize octave and ranges rather than specific instruments. For example, he often delivers some of the lower “subbier” (subsonic) elements as a separate stem, which gives the mixer a chance to tweak those elements separately from the rest of the musical elements. He’s concerned that dialogue (especially male voices) can get lost behind very bassy sounds. Also, if the composition includes vocals, he delivers a separate vocal stem so it can be mixed to accommodate the dialogue. With a background in musical producing, mixing, and studio engineering, he understands the value giving the re-recording mixer some options.

Stephen Shannon finds composing for film compelling because very often the music is not the most important part of the soundscape. And, when called to “get out of the way”, he’s challenged to do that in a way that best serves the film, but honors his passion for music?

If you are moved by sound on screen, *The Lodgers* is a haunting Irish tale, and an absolute masterclass in blending sound design and music to build drama.

What do you listen for, and what are you hearing? Please address your questions, comments, or criticisms to sound@cin.ie.



OUT NOW

Damo & Ivor



Watch trailer

Damo & Ivor are well-known characters from the massively popular satirical comedy about the lives of two 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.

The film directed by Ronan and Rob Burke follows on from the last TV series and sees Damo and Ivor embark on the mother of all adventures across Ireland to find the last piece of their

family puzzle, their long-lost brother John Joe.

Andy Quirke, *Damo & Ivor The Movie's* writer/creator/lead actor, reprises his roles as Damo, Ivor and John Joe and is joined by some of the much-loved cast of the TV series including Ruth McCabe (Grano) along with other well-known Irish faces Simon Delaney and Tina Kellegher.



COMING SOON



Watch trailer



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.



Making the Grade

Making the Grade 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.





IRISH FILM &
TELEVISION
ACADEMY

And the Winners are...

The 2018 Irish Film and Television Academy (IFTA) Film and Drama Awards were held in Dublin last month, celebrating the last year in Irish film and scripted drama. Big winner on the night was Frank Berry's *Michael Inside* which won Best Film.

Aisling Walsh's *Maudie* picked up three award, including Best Director, International Actor for Ethan Hawke, and Production Design of John Hand. Walsh was the only woman nominated in the category and acknowledged the fact that she'd been successfully making films for the last 30 years. She also graciously the work of the men nominated in her category.

Martin McDonagh's *Three Billboards Outside Ebbing, Missouri* also picked up three awards, Best Writer for McDonagh, International Film, and International Actress for lead Frances McDormand. McDonagh was in L.A. promoting the film ahead of Oscar season.

Similarly Saoirse Ronan, who won Best Actress - Film for *Lady Bird*, was absent as she was also in the depths of Oscar season.

Best Actor - Film went to John Connors who gave a memorable speech about making *Cardboard Gangsters* and the problems he faces in the industry as a Traveller.

First of all I want to thank the Academy, you've been brilliant. I want to thank Mark O'Connor, my brother-in-arms, who gave me my first shot at acting. Richie Bolger, our producer, who it could not have been made without. All cast and crew...too many to name. My family, the best family in the world. Our funders Egg Post Production, Filmbase, TV3, BAI, and the FilmBoard. Oh wait the Film Board didn't fund us. They turned us down. They didn't understand our approach. Will I suppose we just won awards all across the world and were the biggest box-office hit of the year. Not that that matters to me. But it matters to you and you can't take that. As yo can see self-sabotage is my greatest quality.

Despite the fact that I can't get an agent to represent me, and no filmmakers or casting directors will look past the fact that I am a Traveller, this is still a huge moment for me. Because 7 and a half years ago I was sitting in my house in Darndale, in a box bedroom

in the darkness, contemplating suicide. That's no messing. I thought that there was no way out. Until my brother Joe reached out to me and we talked for hours. He said that I needed something. I needed something to latch on to. Somewhere I could put this energy. And he suggested acting. And I don't know why but it was just a light-bulb moment. I remember coming out of my first class at the Abbey, and walking down Abbey Street, and it was like walking on a cloud. I'd just discovered something. This world that I never knew existed called creativity and it saved my life. It really did. Our government is never going to do anything about the mental health crisis. Our reptilian, psychopathic government. Creativity can definitely be the mode to heal people. I'd like to dedicate this award to my father, who passed away 20 years ago this year through suicide. This is for you daddy!

John Connors - Best Actor (Film) - Cardboard Gangsters

Barry Keoghan was on hand to accept his award for Best Supporting Actor for *The Killing of a Sacred Deer*. Obviously a bit taken aback by the award his speech was short and exuberant. Victoria Smurfit was likewise taken aback by her win of Best Supporting Actress for *The Lears*. An emotional Smurfit gave an eloquent speech on her first IFTA win.

Emer Reynolds' sublime documentary *The Farthest* was recipient of the George Morrison Award for Feature Documentary and also picked up Best Sound for Steve Fanagan and Kieran Horgan's work on the film. Other technical awards went to Seamus McGarvey for his Cinematography on *The Greatest Showman*, the Oscar-nominated Consolata Boyle for Costume Design on *Victoria and Abdul*, Uná Ní Dhonghaile for Editing *Three Girls*, Clare Lambe and Sevlene Roddy for their Make-up and Hair on *Into the Badlands*, Stephen McKeon for the Original Music in *Pilgrimage*, and to Tailored Films and Bowsie Workshop for the VFX work in *The Lodgers*.

On the Drama side a strong night for women continued with Dearbhla Walsh winning Best Director for her work on US drama *Fargo*. *Game of Thrones* won Best Drama, while Conor McPherson won Scriptwriter for *Paula*.

Acting awards went to *Peaky Blinders* stars Cillian Murphy for Actor in a leading role

and Charlie Murphy for Actress in a supporting role. Caitriona Balfe took home Actress in a leading role for *Outlander*, with *Game of Thrones*' star Liam Cunningham winning Actor in a supporting role.

FILM WINNERS

Feature film - *Michael Inside*
Director - Aisling Walsh for *Maudie*
Scriptwriter - Martin McDonagh for *Three Billboards Outside Ebbing, Missouri*
Actor in a leading role - John Connors in *Cardboard Gangsters*
Actress in a leading role - Saoirse Ronan in *Lady Bird*
Actor in a supporting role - Barry Keoghan in *The Killing of a Sacred Deer*
Actress in a supporting role - Victoria Smurfit in *The Lears*
George Morrison feature documentary - *The Farthest*
Live-action short - *Wave*
Animated short - *Late Afternoon*
International Film - *Three Billboards Outside Ebbing, Missouri*
International Actor - Ethan Hawke for *Maudie*
International Actress - Frances McDormand for *Three Billboards Outside Ebbing, Missouri*

DRAMA WINNERS

Drama - *Game of Thrones*
Director - Dearbhla Walsh for *Fargo*
Scriptwriter - Conor McPherson for *Paula*
Actor in a leading role - Cillian Murphy in *Peaky Blinders*
Actress in a leading role - Caitriona Balfe in *Outlander*
Actor in a supporting role - Liam Cunningham in *Game of Thrones*
Actress in a supporting role - Charlie Murphy in *Peaky Blinders*

CRAFT AND TECHNICAL WINNERS

Cinematography - Seamus McGarvey for *The Greatest Showman*
Costume design - Consolata Boyle for *Victoria and Abdul*
Editing - Uná Ní Dhonghaile for *Three Girls*
Make-up and hair - Clare Lambe and Sevlene Roddy for *Into the Badlands*
Original music - Stephen McKeon for *Pilgrimage*
Production design - John Hand for *Maudie*
Sound - Steve Fanagan and Kieran Horgan for *The Farthest*
VFX - Tailored Films and Bowsie Workshop for *The Lodgers*

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ESTHER McCARTHY, SUNDAY WORLD



**"THE IRISH
FILM THE WORLD
NEEDS TO SEE
IN 2018"**

CLINT DRIEBERG, RADIO NOVA



"BRILLIANT"

PHILIP MOLLOY, NEWSTALK RADIO



"A MASTERPIECE"

BRIAN LLOYD, ENTERTAINMENT WEEKLY



**"FURTHER PROOF
THAT IRISH CINEMA
IS IN A LEAGUE
OF ITS OWN"**

LUKE O'FAOLAIN, 95FM



"INCREDIBLE"

RORY CASHIN, J.C.E.



"OUTSTANDING"

NIGEL WHEATLEY, SPOONL.E



**"PACKS ONE HELL
OF A PUNCH"**

CHRIS WASSER, THE HERALD

**"ANOTHER
TRULY GREAT
IRISH FILM"**

DONALD CLARKE, THE IRISH TIMES

**"THE BREAK-
THROUGH IRISH HIT
OF THE YEAR"**

ESTHER McCARTHY, SUNDAY WORLD

"UNFORGETTABLE"

AOIFE BARRY, THE JOURNAL.IE

**"POWERFUL,
MOVING AND
BRILLIANTLY ACTED"**

AINE O'CONNOR, SUNDAY INDEPENDENT

**"SEARING,
THOUGHT-PROVOKING,
BRILLIANT"**

MICHAEL DOHERTY, RTE GUIDE

DAFHYD FLYNN MOE DUNFORD LALOR RODDY

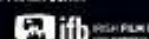
A FILM BY FRANK BERRY

MICHAEL INSIDE

WRITE DIRECTION FILMS AND SUBOTICA AND BORD SCANNÁN NA HEIREANN / THE IRISH FILM BOARD PRESENT "MICHAEL INSIDE" DAFHYD FLYNN LALOR RODDY WITH MOE DUNFORD A FRANK BERRY FILM
WRITTEN BY ALI COFFEY PRODUCED BY EMMA LOWNEY DIRECTED BY LOUISE STANTON EDITED BY GILL BRENNAN EXECUTIVE PRODUCERS TOM COMERFORD COLIN CAMPBELL DARAGH O'TOOLE
EXECUTIVE PRODUCERS KEITH POTTER PRODUCED BY DONNA EPERON TRISTAN ORPEN LYNCH AOIFE O'SULLIVAN WRITTEN BY FRANK BERRY



#MichaelInside michaelinsidemovie michael_inside_movie



IN CINEMAS APRIL 6



CINÉIREANN

