



CHRISTMAS FILM SCREENING (3^{PM} MATINEE)

SUN 04 DEC 3.00^{PM}

POCKETFUL OF MIRACLES

DIR. FRANK CAPRA

USA 1961

136 MINS

Legendary director Frank Capra, whose films include *It Happened One Night* (1934) and *It's a Wonderful Life* (1946), championed the dreams of the "little person." *Pocketful of Miracles* (1961) is the last feature film he ever made, and it is no exception to the pervading sense of optimism and sentiment that were his signature.

Capra's final film - a remake of his 1933 *Lady for a Day* - is a pocketful of sentimental whimsy, about an apple seller (Bette Davis), who is helped by a gangster (Glenn Ford) and his small-time hoodlums to pose as a high society lady when her long lost daughter returns from abroad

THE ABOVE FILM WILL BE SCREENED IN A PARTY ATMOSPHERE WITH CAROL SINGING, SPOT PRIZES AND LIGHT REFRESHMENTS 30 MINS PRIOR TO SCREENING.

Admission: € 7/5 (concession)

Information/booking Town Hall Theatre phone 091-569777, online booking www.tht.ie



GALWAY FILM SOCIETY AUTUMN/WINTER SEASON 2011

23RD SEPTEMBER –
4TH DECEMBER 2011



INFORMATION/BOOKING TOWN HALL THEATRE
PHONE 091/569777

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WWW.ACCESSCINEMA.IE

FRI 23 SEPT 9.30^{PM} **GALWAY CULTURE NIGHT 2011: LIVING COLOUR**

DIR. ÉAMON LITTLE IRELAND 2011 83 MINS

LIVING COLOUR is an 83-minute observational documentary film exploring the world of an extraordinary artists' collective in Callan, Co. Kilkenny, which focuses on the artists' abilities instead of their special needs. It is an often hilarious, intimate portrayal of charming and vibrant characters and as it takes us farther into their unique world, it throws up questions about the deeply human need to make art. Living Colour is, in itself, a celebration of what it is to be human. "...something special has been achieved with Living Colour, by its formal assuredness and sophistication and its profound understanding of the significance of its characters' lives, which for me places it with 'Être et Avoir' and 'Tishe' and those very, very few documentaries which really warrant watching in the dark with a couple of hundred other humans." *David McKenna, Executive Producer Cross-media, RTÉ*
GFS is happy to present this film as part of the Galway Culture Night 2011. Admission is free but tickets must be booked through the Town Hall Theatre, phone 091-569777 or website tth.ie



SUN 25 SEPT 8.15^{PM} **POTICHE**

DIR. FRANCOIS OZON FRANCE 2010 103 MINS

Potiche is set in 1977, where Suzanne Pujol (Catherine Deneuve) lives the life of a traditional housewife, doting on her grumpy husband, Robert (Fabrice Luchini), who spends his days running her family's umbrella business into the ground. But when the workers of the umbrella factory go on strike to protest draconian working conditions, all hell breaks loose. Robert suffers a heart attack and Suzanne is left to run the company with the help of her former beau, the town mayor (Depardieu). Deneuve is positively luminous as the matriarch learning to flex her muscles and Depardieu is wonderfully endearing as the passionately Marxist mayor, who still holds a flame for his old *petite amie*. Delightful, empowering and charming, Potiche is filled with a stylish and charismatic *je ne sais quoi*.



SUN 02 OCT 8.15^{PM} **A SEPARATION**

DIR. ASGHAR FARHAD IRAN 2010 123 MINS

Simin wants to leave Iran with her husband Nader to find a better future for her daughter Termeh.. Nader, however, is having second thoughts. He is worried about leaving behind his elderly sick father. For this reason he decides to call off the trip altogether. As a result of Nader's decision, Simin decides to sue for divorce. When her request is rejected, however, she refuses to live with Nader. Termeh decides to stay with her father, hoping that her mother will soon come back to live with them. Nader hires a young woman named Razieh to look after his father. A few days later he has to fire Razieh for neglect and she falls on the stairs and has a miscarriage. Razieh's husband takes Nader to court. Apparently simple on a narrative level yet morally psychologically and socially complex, it succeeds in bringing Iranian society into focus in a way few other films have done, attentively dissecting Iran's huge class divide.
Winner - Golden Bear, Berlin Film Festival 2011



SUN 09 OCT 8.15^{PM} **HONEY**

DIR. SEMIH KAPLANOGLU GERMANY/TURKEY 2010 103MINS

Six-year-old Yusuf has just begun attending primary school. His father, Yakup, is a beekeeper who keeps his beehives deep in the woods. The mountain forest is a place of deep mystery to Yusuf and he derives great pleasure from accompanying his father there. One morning Yusuf tells his father about a dream he had the night before. Yakup turns on him curtly telling him never to share his dreams with others. The same day, Yusuf is asked to read out a text in front of the class. He suddenly begins to stutter and he is laughed at by the rest of the class. One day the bees suddenly disappear, threatening the family's means of support. Yakup sets off for the remote mountains. But no sooner has he left, than Yusuf stops speaking. His mother, is unable to persuade him to speak. Yusuf and his mother set off to find his father. Young Bora Atlas is remarkable as Yusuf and there is some superlative photography by Baris Ozbicir. Set in the remote and undeveloped eastern Black Sea region, **HONEY** is a beautiful meditation on familial love and the mysteries of nature.
Winner - Golden Bear, Berlin Film Festival 2010



SUN 16 OCT 8.15^{PM} **INCENDIES**

DIR. DENIS VILLENEUVE CANADA/FRANCE 2010 130MINS

An attorney in Montreal meets with two adult twins, Jeanne and Simon to read them their mother's will. He startles them by presenting two letters -- one to a father they thought was dead and another to a brother they never knew existed -- that their mother would like them to deliver. Simon is irritated by this request, but Jeanne is intrigued, and she travels to Lebanon to try to locate her father and brother. The rest of the film intercuts the twins' adventures in Lebanon with scenes from the early life of their mother, Nawal. The picture unfolds like a complex puzzle; only gradually do all the pieces fall into place as we discover the secrets that Nawal kept from her children during her lifetime. Expertly shifting between present and past, writer-director Denis Villeneuve displays an impressive command of his material, patiently building up to an emotionally explosive climax. A striking adaptation of Wajdi Mouawad's stage play, this intimate epic interweaves the personal, the political and the mythical to gripping effect.



SUN 23 OCT 8.15^{PM} **THE BIG PICTURE**

DIR. ERIC LARTIGAU FRANCE 2010 114 MINS

Paul Exben is a success story. He has a great job, a glamorous wife and two wonderful sons, except that this is not the life he has been dreaming of. His seemingly enviable life starts to unravel when he discovers that his wife has been sleeping with Gregoire, an aspiring photojournalist -- a profession Paul had considered in his youth. A moment of madness changes his life, forcing him to assume a new identity that will enable him to live his life fully. Eric Lartigau directs this material with both polish and urgency. The elements of crime and guilt unfold with elegance, but ultimately **The Big Picture** is the portrait of an artist on the run, escaping the shackles of conformity and embracing liberated selfhood. Paul emerges as a man coming into his own as a creator in this thrillingly intense film.



SUN 30 OCT 4.00^{PM} **THE TREE OF LIFE**

DIR. TERENCE MALICK USA 2011 138 MINS

Sean Penn plays Jack, a careworn 21st-century corporate executive who is now disenchanted with his life. At the moment of crisis, he is carried back to an ecstatically remembered 1950s boyhood in smalltown America. He remembers his relationship with his demanding, disciplinarian father, played by Brad Pitt, and the brother who died at the age of 19. Jack realises that time, far from healing the wounds of loss, only makes them more painful. Along with the dream-lit tableaux from his childhood, he is vouchsafed extraordinary visions of geological time and the unknowable reaches of the universe, in comparison with which his loss is meaningless. And yet meaning has to be found if the pain is not to be unendurable. In a sense, the purpose of these gigantic visions is to anaesthetise the pain of being alive and not understanding.
"Terrence Malick's mad and magnificent film descends slowly, like some sort of prototypical spaceship: it's a cosmic-interior epic of vainglorious proportions... a meditation on memory, and a gasp of horror and awe at the mysterious inevitability of loving, and losing those we love".
Peter Bradshaw, The Guardian
Winner - Palme D'or at 2011 Cannes Film Festival



SUN 06 NOV 8.15^{PM} **NO FILM**

SUN 13 NOV 8.15^{PM} **IN A BETTER WORLD**

DIR: SUSANNA BIER DENMARK 2010 119 MINS

Anton is a pacifist doctor who spends months working at a refugee camp in Africa when he is not living with his wife Marianne and two sons in a beautiful house in a small Danish coastal town. But the couple are teetering on divorce as a result of his infidelity and the oldest son Elias is suffering at school from bullying. In the same town, newly moved from London, Claus is coming to terms with his wife's death and struggling to comfort his son Christian (Nielsen) who has become estranged at the loss of his mother. The two families become connected when Christian defends Elias from the bullies at school and the boys become friends. **In A Better World** is a gripping meditation on the choices between pacifism and violence that are faced in so-called civilised society as well as extreme Third World situations.
Winner - Academy Award, Best Foreign Language Film 2011



SUN 20 NOV 8.15^{PM} **THE SKIN I LIVE IN**

DIR. PEDRO ALMODOVAR SPAIN 2011 117 MINS

Antonio Banderas plays a Madrid plastic surgeon, wealthy, cultured and respected; he gives brilliant lectures and research papers on advances in face-transplant surgery. Daringly, heretically, he advocates transgenic treatments from animals to toughen the skin. In his palatial home, he has a private operating theatre where he carries out experimental work on Vera, a beautiful woman he keeps prisoner, and whose skin has an unnaturally smooth, flawless look. As you would expect from Almodovar the film is sleek and stylish, sensually charged with richness and colour, with a surging Hitchcockian orchestral score and a breathless sense of imminent violence.
"I can only say that it kept me gripped from first to last. The sheer muscular confidence of Almodóvar's film-making language gives it force. Without this, the story could look strained and farcical. Instead, its bizarre passions are compelling. It is twisted and mad, and its choreography and self-possession are superb".
Peter Bradshaw, The Guardian



SUN 27 NOV 8.15^{PM} **SURPRISE FRENCH FILM**

IN ASSOCIATION WITH IFI FRENCH FILM FESTIVAL & ACCESS CINEMA (WATCH OUT FOR FURTHER DETAILS)




SUN 04 DEC 8.15^{PM} **BEAUTIFUL LIES**

DIR. PIERRE SALVADORI FRANCE 2010 99MINS

After the success of *Priceless*, Pierre Salvadori reunites with Audrey Tautou in **Beautiful Lies**, a fresh and funny romantic comedy about a chatty hairdresser who concocts a plan to cheer up her mother who is suffering from a serious case of the blues after having been left by her husband. 30-year-old Emilie (Tautou) runs a hairdressing salon where she provides an endless stream of well-meaning advice to her clients and friends, but the only person she cannot seem to help is her own mother. Jean, a young man who works for Emilie, is secretly in love with her but a pathological shyness prevents him from declaring his feelings. Finally, unable to contain himself, he opens his heart in a passionate anonymous letter, but Emilie has other plans... Audrey Tautou is utterly captivating playing cupid in this intelligently written and tenderly directed delight.



MEMBERSHIP/SEASON TICKET FOR ABOVE TEN FILMS €40/37 (Concession)
GUEST ADMISSION TO SINGLE FILMS €8/6 (Concession)
INFORMATION/BOOKING: TOWN HALL THEATRE Phone 091 569777
ONLINE BOOKING: www.tth.ie