



GALWAY FILM SOCIETY
WINTER/SPRING SEASON 2012
15TH JAN – 18TH MARCH 2012

INTERNATIONAL WOMEN'S DAY

THURS 08 MAR 8.00^{PM}

VENUE TO BE DECIDED

TOMBOY

DIR. CELINE SCIAMMA **FRANCE 2011** **82MINS**

The politics of gender get an unusual exploration in the world of pre-teen kids in Celine Sciamma's **TOMBOY**. The story of a 10 year-old girl, a tomboy, pretending to be a boy in a new circle of friends is one built on deception and it could easily have travelled on a doom laden road towards discovery and tragedy. Instead Sciamma takes a more gentle route. Laure, her sister Jeanne and their parents move to a new neighbourhood in the summer holidays. Laure looks, dresses and acts like a boy and neither of her parents mind. She soon makes friends with a local girl called Lisa and introduces herself as Michael, a boy. Lisa in turn introduces her to the gang of kids who roam around the neighbourhood in a pack and pretty soon Michael has blended in. Of course, discovery by parents and friends isn't far away, but in the meantime, Sciamma depicts the ways children conform to gender stereotypes or at least to notions of masculinity and femininity they believe are correct.

Winner – Audience Award, GAZE Festival 2011.

GFS WILL SCREEN THIS FILM IN ASSOCIATION WITH GLOBAL WOMEN'S STUDIES NUIG & AMNESTY INTERNATIONAL

HOSTED BY THE GLOBAL WOMEN'S STUDIES NUIG

ADMISSION: 7/5(CONCESSION)

INFORMATION/BOOKING TOWN HALL THEATRE, PHONE 091-569777

ONLINE BOOKING THT.IE

TICKETS CAN ALSO BE PURCHASED ON THE NIGHT AT THE O'FLAHERTY THEATRE, NUIG



INFORMATION/BOOKING TOWN HALL THEATRE
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SUN 15 JAN 8.15PM

THE WELL DIGGER'S DAUGHTER



DIR: DANIEL AUTEUIL **FRANCE 2011** **107 MINS**

Twenty-five years after he made his name acting in Claude Berri's adaptations of two of Marcel Pagnol's most famous novels, *Jean de Florette* and *Manon des Sources*, Daniel Auteuil returns to the world of simple country life in Provence (and the place of his own childhood) for his first feature as a director. **THE WELL DIGGER'S DAUGHTER**, originally made as a film by the writer himself in 1940, deals with an unmarried girl, Patricia, the daughter of the well-digger Pascal Amoretti (Auteuil), who gets herself pregnant just after turning 18. The father-to-be, Jacques (Nicolas Duvauchelle) is not around, he has been called up as a fighter pilot in the war and has gone missing, presumed dead. Since he is also the son of a wealthy businessman, the chances are that his family are unlikely to admit to having anything to do with the pregnant daughter of a humblewell-digger. It is beautifully shot in perpetual sunshine and superbly scored by Alexandre Desplat (*The King's Speech*), who makes fine use of early 1940s period songs to heighten the atmosphere. The simplicity of Auteuil's direction gives the film its truly authentic charm.

SUN 22 JAN 8.15PM

MELANCHOLIA



DIR: LARS VON TRIER **DENMARK/SWEDEN/FRANCE/GERMANY 2010** **135 MINS**

It's the end of the world but also the start of something new for Lars von Trier, whose **MELANCHOLIA** offers perhaps the gentlest depiction of annihilation one could imagine from any director, much less the Danish *provocateur*. Always controversial, he turns his hand to science fiction drama in this apocalyptic study of how individuals respond differently to impending doom. Opening with a highly stylised vision of how the world might end, Von Trier then takes us to a lush wedding where melancholic Justine (Kirsten Dunst) clashes with her highly strung sister as a rogue planet looms in the sky. Enigmatic, moody and visionary, von Trier once again demonstrates a mastery of classical technique, extracting incredibly strong performances from his cast while serving up a sturdy blend of fly-on-the-wall naturalism and jaw-dropping visual effects.

Winner - Best Actress, Cannes Film Festival 2011

SUN 29 JAN 8.15PM

THE SALT OF LIFE



DIR: GIANNI DI GREGORIO **ITALY 2010** **90 MINS**

Gianni Di Gregorio is a bit of a modern-day mystery: how could someone score an international hit with a gentle, honey-sweet film about a middle-aged man cooking lunch for his old mum and a bunch of random elderly women? His follow-up to the surprise hit *Mid-August Lunch* sees the writer-director reprising the mild-mannered ageing Roman mamma's boy character from that film. This time round he's required not to look after four old ladies but to prove he's still got what it takes by finding himself a lover. In *Mid-August Lunch*, Di Gregorio was single and lived with his mother; in **THE SALT OF LIFE** he is married, with a stropky daughter, and paranoid that his increasingly erratic mother is blowing all the family money on expensive food and extravagant gift giving. However, his feminised existence, as nursemaid to his mother and house-husband to a not-especially-sympathetic wife, is jolted out of its torpor when he notices the voluptuous home help employed by his mother. "Di Gregorio's film manages to be as charming as *Mid-August Lunch*; a tremendous achievement" - Andrew Pulver, The Guardian.

SUN 05 FEB 8.15PM

THE SILENCE



DIR: BARAN BO ODAR **GERMANY 2011** **119 MINS**

When 13-year-old Sinikka's bicycle is found in a wheat field, a retired police inspector is certain it is linked to the rape and murder of another girl 23 years earlier to the day. **THE SILENCE** travels back and forth in the events of the past and the present to dissect a police investigation, the struggle of a family that has lost a child and the events that led to a murder, to create an elegant mix of crime story, film noir and drama, enhanced by striking, impeccable photography, at once luminous and muted, with a haunting score. Above all, **The Silence** is a study of the overpowering nature of grief and guilt, whether they're recent or long unresolved, and whether they're for a loved one, an unsolved crime case or a murder one powerlessly allowed to happen. This highly-assured feature establishes writer - director Baran bo Odar as an international talent to watch. More melodrama than thriller, it cleverly binds its disparate characters together through themes of loneliness, guilt and atonement.

SUN 12 FEB 8.15PM

THE DEEP BLUE SEA



DIR: TERENCE DAVIES **UK2011** **98 MINS**

As the wife of a wealthy judge, Hester lives a privileged but unfulfilled life. For solace she turns to Freddie, a former World War 2 pilot. What begins as a passionate affair soon turns to love. To the disapproval of her clique, Hester decides to leave her golden cage and move in with Freddie. Her obsessive love soon alienates her new lover - and she is left teetering on the verge of an abyss. Then a new man enters her life. **THE DEEP BLUE SEA** (from a play by Terence Rattigan), like Terence Davies' masterpieces *DISTANT VOICES*, *STILL LIVES* and *THE LONG DAY CLOSES*, is set in the 1950's and sensitively evokes both the period and the complex psychology of Hester's love affairs. An unforgettable performance from Rachel Weisz.

SUN 19 FEB 8.15PM

ROMANTICS ANONYMOUS



DIR: JEAN-PIERRE AMÉRIS **FRANCE 2011** **77 MINS**

A recent surprise hit in France, the delectable comedy **ROMANTICS ANONYMOUS** tells the story of Angélique an unemployed but gifted chocolate-maker with a lifelong case of uncontrollable shyness and Jean-René who suffers from a similar problem and runs a fledgling chocolate company in desperate need of a new direction. When Jean-René hires Angélique as the new sales associate, the two must face their deepest fears. With a deliciously witty script filled with rich characters that are packed with honesty and humor director Améris teases out the fairy-tale quality of this timid romance while grounding the film's charm and spirit firmly in its lovable and authentic protagonists and their quest for emotional freedom.

SUN 26 FEB 8.15PM

LAS ACACIAS



DIR: PABLO GIORGELLI **ARGENTINA 2011** **86 MINS**

In a gentle and deeply touching road movie, a poignant relationship slowly grows between a lonely truck driver, Rubén and a single mother, Jacinta who travels with her 8-month-old baby Anahí. Initially reluctant, Rubén gradually warms to his passengers on the long journey from Asunción del Paraguay to Buenos Aires and the skilfully restrained direction from first-time feature filmmaker Pablo Giorgelli draws deeply resonant performances of few words from his two lead actors. A subtle and rewarding emotional drama, **LAS ACACIAS** won the prestigious *Camera d'Or*, the new filmmakers' prize, at Cannes Film Festival 2011.

SUN 04 MAR 8.15PM

WE HAVE A POPE



DIR: NANNI MORETTI **ITALY 2011** **102 MINS**

After a pope dies the conclave meets in order that the cardinals may choose his successor. Several rounds of voting must take place before white smoke over the Sistine Chapel finally announces that the new pope has been elected, and before the traditional announcement from the balcony in front of St. Peter's Basilica: "Habemus papam." But this time around the faithful assembled in the square below, a crowd hundreds of thousands strong, wait in vain for the balcony doors to open and the new head of the Catholic Church to appear. The cardinal who has been chosen is suddenly hit with a panic attack over the responsibilities he must take on. Anxiety? Depression? Fear that he is not up to the task? The Vatican is in shock and everyone is searching for a remedy. They decide to call in an eminent psychotherapist to help solve the situation. Nanni Moretti's film, in which he invests his very special brand of humor in the role of the psychotherapist, and with the excellent Michel Piccoli playing the doubt-plagued pope, was one of the most warmly received works of the recent Cannes competition.

Won Golden Globes award Italy 2011.

SUN 11 MAR 8.15PM

A DANGEROUS METHOD (TBC)



DIR: DAVID CRONENBERG **GERMANY, CANADA 2011** **99 MINS**

"We have to go into uncharted territory," the psychiatrist Carl Jung observes in regard to his own pioneering work, and the same might be claimed for this complex and fascinating study of Jung's and Sigmund Freud's touchy relationship and eventual falling out over a beautiful, sexually hysterical patient. This topic is grippingly explored by director David Cronenberg and writer Christopher Hampton. This exploration of sensuality, ambition and deceit drive Jung, Freud and Sabina to challenge and change the nature of modern thought. Precise, lucid and thrillingly disciplined, this story of boundary-testing in the early days of psychoanalysis is brought to vivid life by the outstanding lead performances of Keira Knightley, Viggo Mortensen and Michael Fassbender.

SUN 18 MAR 8.15PM

THE PIER



DIR. GERARD HURLEY **IRELAND 2011** **83 MINS**

Your father is dying... like any son, Jack McCarthy drops everything and hops on a flight to Ireland from the United States. But after arriving in the remote village where he was born, the first thing he sees is his father Larry standing in a pasture driving golf balls. He's none too happy about it. Jack spent the last money he had on a one-way ticket and he doesn't appreciate his father's trick, especially since they haven't spoken for 20 years. Their stormy relationship is marked by an inability to talk about the past, which is painful for both of them and drove them apart years earlier. But the time has come when understanding becomes a necessity. The director portrays the uneasy process of coming to terms with the past and the approaching end of one's life with concision, exceptional personal conviction, and the help of the rugged beauty of the Irish countryside.

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 GUEST ADMISSION TO SINGLE FILMS
 INFORMATION/BOOKING: TOWN HALL THEATRE
 ONLINE BOOKING:
 FILM SOCIETY MEMBERSHIP IS CONFINED TO THOSE OVER 18.

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 €8/6 (Concession)
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