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# Feast for the famished

Welcome! Bienvenue! The expanding aim of the 12th French Film Festival UK is to celebrate *le cinéma français* the length and breadth of Britain - an annual fanfare of excellence and diversity, challenges and sheer entertainment.

Although founded in Scotland the festival spreads its scope and influence still further this year with screenings at Cornerhouse in Manchester and in the heart of London's West End at the refurbished UGC in Shaftesbury Avenue. These venues join the panoply of Edinburgh Filmhouse, Glasgow Film Theatre, London Ciné Lumière, Aberdeen Belmont, Dundee DCA and Stirling MacRobert in warmly welcoming a host of films, guests, special events and exhibitions.

In some ways the ethos of the festival is epitomised by the spirit of our retrospective guest Alain Corneau whose love of cinema knows no bounds or boundaries. He says with unbridled enthusiasm that he remains "a famished film fan" who is content with most of what he sees moving across a screen.

"I love films in regard to their ambitions, and even in the difference of their ambitions. Making a film is a collective work and all films need one another," he says. Corneau's inspirational output will find a tribute in six titles plus his newest film *Fear and Trembling*. He will talk about his work, his views on contemporary cinema, and the roots of his passion for film in a carefully compiled programme.

The festival tries to nurture a protective atmosphere in which films, their creators and audiences can connect in the best of all possible environments. Many titles will be introduced by specialists and followed by discussions, all adding to your interest and whetting appetites for more. Guests will accompany certain films and remain for after-show discussions. Thousands of students will have their first taste of French film as part of our education programme.

Besides the Corneau retrospective there will be the chance to discuss and explore literary adaptations in the cinema (mostly with a French accent) during a round table at the French Institute in Edinburgh where a free series of documentaries on writers, among them Georges Pérec, Marguerite Duras and Pascal Quignard will be presented at lunchtimes.

Elsewhere the documentary strand in the wake of the success of *Etre ou avoir* springs more surprises from Agnès Varda and a tribute to Claude Sautet.

Panorama fields one of the strongest selections in years with such luminaries as Claude Chabrol, Jean Becker, Raoul Ruiz, Claude Miller, Jean Veber rubbing shoulders with the newer generation of Jeanne Labrune, Philippe Muyl, and Marc Esposito. As for fresh talents New Waves features some unknown talents as well as familiar names in an unfamiliar guise. Sophie Marceau, Valeria Bruni-Tedeschi, and Vincent Perez are just a few of the actors who've swapped sides to direct their first feature films.

For a touch of nostalgia, there is the chance to wallow in the swashbuckling antics of Gérard Philippe in a classic screening of *Fanfan la Tulipe*, a total delight from Christian-Jaque, proving that most remakes are not strictly necessary.

Added perspectives and insights into French cinema can be uncovered in the stunning portraits of Nicolas Guérin, a Paris-based photographer whose work often can be found in the pages of the magazine *Positif*. His work will be on show at the French Institute, Edinburgh and Glasgow Film Theatre.

It's been an emotional past year for *le cinéma français* with the passing of Daniel Toscani du Plantier, the head of Unifrance, an organisation which now consistently supports this festival. We acknowledge the lasting legacy of his achievements and his personal bonhomie and charm. It was sad, too, to note the violent death of actress Marie Trintignant who features as a teenager in Corneau's *Série Noire*. The troubles at Canal Plus also stalk the future fortunes of French film although optimists say some good may come from the company's fall. Marin Karmitz, founder of MK2 opined: "Recent developments will force people in the cinema world to reflect on how to finance cinema through cinema. For too long people stuck out their hand to Canal Plus without thinking."

The festival organisers hope our audiences, partners, sponsors, advertisers, volunteers, supporters and funders have the best of times at a festival *plein d'esprit et d'espoir* - in fact just like French cinema.



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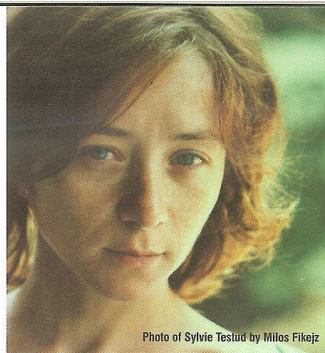


Photo of Sylvie Testud by Milos Fikaj

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RETROSPECTIVE

# LE BON VOYAGEUR

Travels with a free spirit

He has always been one of cinema's great travellers, journeying across different genres and landscapes from *film noir*, detective stories, historical and adventure films to subjects with a strong musical background. Alain Corneau represents a singular talent in the annals of *le cinéma français*. The French Film Festival UK 2003 takes pride in welcoming him in person as this year's special guest with a retrospective of his career, as well as his latest film *Fear and Trembling*. ►

BY RICHARD MOWE



## RETROSPECTIVE

As someone who emerged in the post-Second World War years in France, Alain Corneau had as many American as French cultural reference points. One of his first contacts with the Stars and Stripes was as a semi-professional jazz musician playing with the US 76th Army Band in Orléans.

The town was close to Meung-sur-Loire where Corneau was born in 1943. His enthusiasm for jazz knew no bounds yet gradually it was augmented by his interest in cinema which took him to the celebrated Parisian film school, Idhec, where his thesis was on Jazz and Cinema. After graduating he spent some time in New York soaking up the culture and the atmosphere. Many of his films have been adaptations of great literature, and given the American influence not surprisingly one of the first of his adaptations was celebrated pulp novelist Jim Thompson's *A Hell of a Woman* which became *Série noire*.

Corneau's diversity of interest defines the man. His initial passion for jazz informs his view that making films is close to making music with precise themes and a leitmotif, all orchestrated through to a finale. "I've come around to being happy about making movies, as if I were playing music. My father was a jazz lover before the Second World War, so it was the music I grew up listening to at home," he told one interviewer. "Dad was a disciple of Hugues Panassié

even in the difference of their ambitions. I wish people would stop saying that movies were 'better in the old days.' That sentiment exasperated me when I was young and it still has the same annoying effect on me today. Let's just remember that making a film is a collective experience - and that all films need one another. You know, for me watching a film is as important as making a film. I don't see the difference. It's like being on the set, in a slightly different way. I learned early on that there are some films with swing - that have it - and others that don't. I might very well dislike the subject of a movie or at least its 'message' yet like the way the film is made. It's a question of form, rhythm, feeling. I picked up this approach from music, from having played and listened to a lot of it."

Corneau's first feature was something of a curiosity, *France société anonyme* (he also collaborated on the score) which dealt with a French society of the future where drugs would be allowed under the influence of multinational business firms dominated by American money. The eminent critic Michel Ciment, the doyen of *Positif* magazine, pointed out at the time that it was a work which combined prophetic vision, clear-sighted analysis, a cold sense of dialectics and a farcical and violent tone. "Rarely has a first film shown so many promises and revealed a talent so foreign to the 'national tradition'" he suggested.

Yves Montand was one of Corneau's favoured actors, appearing in several of his films, notably in his second feature *Police Python 357* as a middle-aged police inspector investigating a crime that he did not commit but in which he is the principal suspect. Corneau's second feature consolidated his burgeoning reputation and paved the way in 1979 for *Série Noire*, one of the outstanding film noir which takes a Jim Thompson novel and, with a script co-written by the great Georges Pérec, transposes it to a bleak Parisian suburb to evocative effect. Montand also appeared in *La Menace* in 1977 caught up in another inextricable situation and *Le choix des armes* as a retired gangster trying to enjoy a new bourgeois life.

Thereafter Corneau departed on differing tracks. There was the colonial epic *Fort Saganne*, one of the most expensively budgeted French productions ever, dealing with the nature of conflict and set against sumptuous and exotic locations; *Tous les matins du monde*, an intriguing quest for the inner meanings of music; and *Nocturne Indien*, a young man's spiritual journey through India from Italian author Antonio Tabucchi's novel. He returned to his first hard-boiled roots with *Le Cousin*, police slang for an informer, about a drug squad inspector under suspicion after a colleague commits suicide. En route Corneau has dabbled with his jazz roots in 1994's *Le Nouveau Monde* and colourful lightweight adventure with *Le Prince du Pacifique*.

Corneau relishes the opportunity to challenge and surprise his audience and critics. He does just that with

*"I'm still, thank heavens, an avid film fan and I'm still happy with what I see moving across the screen. Simply I love films in regard to their ambitions and even in the difference of their ambitions" ALAIN CORNEAU*

and had stopped at Charlie Parker but he was lucky enough to get into Duke Ellington's first concert in Paris. I caught my father's contagious passion like a virus. As an adolescent I had my moment of rebellion and got into Parker and then, when I was in high school, Miles Davis. Their music has been with me all my life - it's with me today."

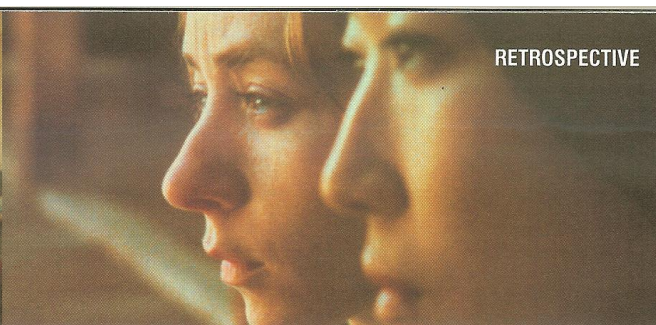
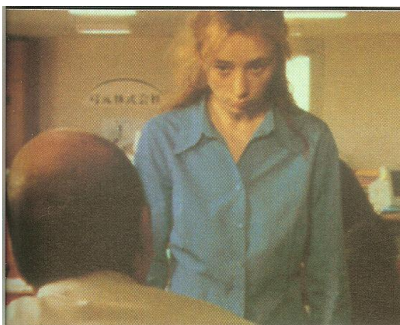
His training started as an editor and then an assistant director to such luminaries as Marcel Camus, Costa-Cavras and veteran US indie renegade Roger Corman. Yet for years before he had been learning by osmosis in front of the silver screen, in particular watching films by the American greats such as Don Siegel as well as his own compatriots among them Jean-Pierre Melville.

He recalls: "In the mid-1950s we lined up on the stairs at the film club two or three hours before the evening's first screening. If someone had said then that years later I'd be on the programme we'd all have had a good laugh. Thinking about it still gives me a good laugh even today."

"I'm still, thank heavens, an avid film fan and I'm still happy with what I see moving across the screen. Simply I love films in regard to their ambitions and







## RETROSPECTIVE

his latest film, *Stupeur et tremblements* (*Fear and Trembling*) based on Amélie Nothomb's best-selling autobiographical novel. Japan is seen through the eyes of a young Belgian woman (played by Sylvie Testud) who, after a childhood in Tokyo, wants to go back to the country of her fondest memories as an interpreter in a big Japanese company. Unable to grasp the hierarchical codes and being both a woman and a foreigner she finds herself scorned and humiliated.

Her downward spiral is both tragic and hilarious. Comeau makes no apologies for viewing the proceedings from a western perspective, extracting great ensemble performances from his cast, particularly Testud (who learned her Japanese dialogue from scratch) and Kaori Tsuji as her superior. "Japan is a mysterious country in the positive sense of the word," says Comeau during a visit to the Karlovy Vary International Film Festival in the Czech Republic. "It is an enigma, the end of a journey. And we Europeans depending on our culture have different images of Japan. That image is never the same. Japan is like a mirror, like a wine that changes when you add water. It's a pure contradiction."

Comeau originally fell in love with the book, without thinking about a film at the end of it. "I already knew a bit about Japan but it was the book that gave me the impetus to make the film, simply because I found in it a personal initiation - someone who was finding their own identity thanks to this paradoxical adventure." This is a common thread through Comeau's main characters which he recognises.

Recently he returned from presenting the film at a festival of French cinema in Yokohama. He admitted to feelings of trepidation about what the Japanese would make of it. "They laughed in ways you could not imagine," says Comeau. "So the film worked both as therapy while making fun of certain traditions. I think the film is a metaphor. The Japan in the film is an idea of Japan I have in my head, rather than being a strict portrait of the reality, and they understood that. Seeing a foreigner lost in their world was very amusing for them. In fact there was one Japanese director who wanted to buy the rights to the novel to make a television comedy series from it - the Adventures of a European in a big Japanese company."

Although originally he planned to make it in Japan he could not find the right office environment and ended up taking over a couple of floors in an office tower at La Defense in Paris. The Japanese actors who lived in Paris for the duration, found they felt more at liberty than they might have done in Tokyo. "When you cannot understand the language you plunge into the pure music of the film," says Comeau. "You have a total liberty because you are not caught up in all the worries and the details. I know that Sylvie (Testud) felt the same way. The key was to realise that all these hierarchal structures are actually based on classical theatre - as performed in the Court of the Emperor. It was a bit weird creating this Japanese world in Paris. And the actors arrived every day to look after their office, and they became quite proprietorial, caring for it as if it were a real office."

Comeau admits that his diverse filmography may seem a bit incoherent on the surface. He would have loved to have continued making more *film noir* but suggests that apart from the odd film here or there the French seem to have lost the art of making them. Hollywood thinks they have the know-how but they don't hold the fundamental key, he suggests.

"Film noir in Hollywood seem to be all based around serial killers. Usually there is no doubt or uncertainty, a bit like the Americans' view of the world. But *film noir* is about ambiguity and grey areas and not about heroes," says Comeau.

Unlike many of his compatriots Comeau feels at ease in other cultures. He enjoys taking films into different areas to give a greater understanding of yourself and your own culture. Currently, holed up in his historic Parisian house in the Marais, his pulse is racing on a new project which will be "franco-français" - and another literary adaptation. He cannot, however, escape one of his preoccupations: "It will also deal with identity," he says.

Richard Mowe talked to Alain Comeau in Paris and at the Karlovy Vary International Film Festival in the Czech Republic where Sylvie Testud shared the best actress prize with Giovanna Mezzogiorno for *La finestra di fronte* (*Facing Window*). *Stupeur et tremblements* was also honoured with a jury prize for best screenplay.

Above from left: Sylvie Testud facing Taro Suwa; and with Kaori Tsuji in *Stupeur et tremblements*

## FILMOGRAPHY

1974	France, <i>Société Anonyme</i>
1975	Police Python 357
1977	La Menace
1979	Série noire
1981	Le choix des armes
1984	Fort Saganne
1986	Le Môme
1987	Afghanistan (TV film from the series, <i>Médecin des Hommes</i> )
1989	Nocturne indien
1991	Tous les matins du monde
1994	Le Nouveau Monde
1997	Le Cousin
2000	Le Prince du Pacifique
2003	<i>Stupeur et tremblements</i>

## LA LEÇON DE CINÉMA

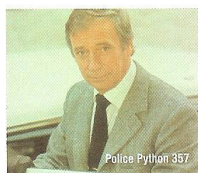
Main screenings of *Fear and Trembling* will be preceded by Alain Comeau's Cinema Lesson, a selection of extracts from his films and conversation about his career. The session will last approx 45minutes. There will also be an opportunity for audience questions. For precise timings and venues see programme grid on page 44.

French Film Festival UK 2003 acknowledges the help of Christian Boudier and Martine Boutrolle from the Bureau du Film of the Ministère des affaires étrangères in the compilation of this retrospective as well as Catherine Gaston Mathé of the Cinémaèque française.





## RETROSPECTIVE



Police Python 357



Série Noire



Fort Saganne

### POLICE PYTHON 357 *Police Python 357*

EDINBURGH  
Tue 7 Oct 5.45pm  
Wed 8 Oct 3pm  
GLASGOW CCA  
Wed 5 Nov 6pm  
LONDON CINÉ LUMIÈRE  
Fri 14 Nov 8.30pm

Yves Montand stars as a tough middle-aged cop who falls for a young and mysterious photographer (played by Stefania Sandrelli) without realising she is the mistress of his unstable boss (François

Perier). When she's murdered the detective is assigned to the case - only to discover most of the clues point to him. Eventually he manages to extricate himself and implicate the boss whose wife is the crippled Simone Signoret. The tightly-woven script is adorned with psychological undertones and calls in all the conventions of the traditional detective story but adds new twists by allowing the cops to use gangster-inspired methods against their adversaries.

Cast: Yves Montand, Simone Signoret, François Perier, Stefania Sandrelli, Mathieu Carrière.  
Dir: Alain Corneau.  
Prod: Albina du Boisrouvray.  
Scr: Alain Corneau, Daniel Boulanger.  
Ph: Etienne Becker.  
Mus: Georges Delerue.  
1975 - 85mins

### SÉRIE NOIRE *Série Noire*

EDINBURGH  
Tue 14 Oct 6pm  
Wed 15 Oct 3pm  
GLASGOW CCA  
Thu 6 Nov 6pm  
LONDON CINÉ LUMIÈRE  
Sat 15 Nov 5.30pm

Based on a Jim Thompson novel, *A Hell Of A Woman*, and set in "one of those Paris suburbs where life flushes its human waste," Patrick Dewaere plays Frank Poupart, a human ferret scurrying around the bleak edges of Nowhere, trying to sell

cheap trinkets door-to-door and collect on small mob debts. When he stumbles across a gorgeous teenager (Marie Trintignant) with a rich and repulsive aunt (Jeanne Herviale), Dewaere gets sucked into a dark palpitating void with no visible means of escape or redemption.

A *film noir* par excellence. Corneau saw his job as "taking an outcast, one of these guys for whom life has made it impossible to express himself, and enable him to speak. What he then says is strictly between the spectator and himself."

Cast: Patrick Dewaere, Myriam Boyer, Bernard Blier, Marie Trintignant, Jeanne Herviale, Andras Kasulas.  
Dir: Alain Corneau.  
Prod: Prospectacle, Gaumont.  
Scr: Alain Corneau, Georges Pérec.  
Ph: Pierre-William Glenn.  
Mus: Duke Ellington, Juan Tizol.  
1979 - 110mins

### FORT SAGANNE *Fort Saganne*

EDINBURGH  
Tue 21 Oct 7.30pm  
Wed 22 Oct 2pm  
GLASGOW CCA  
Fri 7 Nov 5pm  
LONDON CINÉ LUMIÈRE  
Sat 15 Nov 8pm

This saga of Empire-building was one of the most expensive films ever made in France. Saganne (Gérard Depardieu) finds himself posted to a garrison in the Sahara where, after overcoming initial setbacks, he develops into a heroic leader before his

flame is extinguished by the First World War. He comes into conflict with Philippe Noiret's aggressive colonel, enjoys a fling with Catherine Deneuve's sophisticated Parisian journalist, and marries Sophie Marceau as the daughter of a superior bourgeois family. Directed with style and impeccable sense of period, *Fort Saganne* is one of the last great epic adventure films. Adapted from the novel by Louis Gardel, and based on the real life exploits of his grandfather. Filmed on location in France, Tunisia and Mauritania.

Cast: Gérard Depardieu, Philippe Noiret, Catherine Deneuve, Sophie Marceau, Michel Duchaussoy, Saïsh Teskouk.  
Dir: Alain Corneau.  
Prod: Ibina Productions/Films A2/SFPC.  
Scr: Henri De Turenne, Main Corneau, Louis Gardel.  
Ph: Bruno Nuytten.  
Mus: Philippe Sarde.  
1984 - 190mins





## NOCTURNE INDIEN

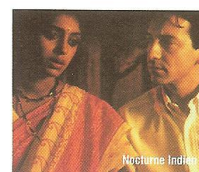
### Indian Nocturne

EDINBURGH  
Tue 28 Oct 6pm  
Wed 29 Oct 3pm  
GLASGOW CCA  
Sat 8 Nov 3pm  
LONDON CINÉ LUMIÈRE  
Sun 16 Nov 4.30pm

A young man (Jean-Hugues Anglade) arrives in Bombay to look for a childhood friend who has disappeared. He has very few clues. From a seedy hotel to a hospital ward, from a Portuguese convent to a

theosophical society, from Bombay to Goa by way of Madras, he tries to retrace his steps. He does not find his friend but perhaps he is only seeking his own identity. Comeau's glorious adaptation of the book by Antonio Tabucchi captures the two sides of India: rich opulence and dire poverty in the ultimate quest for self-awareness. An extraordinary voyage to a place where time no longer exists.

Cast: Jean-Hugues Anglade, Clémentine Célaré, Otto Tansig.  
Dir: Alain Corneau.  
Prod: Maurice Bernart.  
Scr: Alain Corneau, Louis Gardel, from the novel by Antonio Tabucchi.  
Ph: Yves Angelo.  
Mus: Franz Schubert.  
1989 - 110mins



Nocturne Indien



Tous les matins du monde

## TOUS LES MATINS DU MONDE

### All the Mornings of the World

EDINBURGH  
Tue 4 Nov 6pm  
Wed 5 Nov 3pm  
Thu 6 Nov 6pm  
GLASGOW CCA  
Sun 9 Nov 3pm  
LONDON CINÉ LUMIÈRE  
Sun 16 Nov 7pm

Corneau toys cleverly with history in the manner of *Amadeus*. Gérard Depardieu stars as Marin Marais, a dissolute musician looking back on his youth. The teen Marais -- the actor's son, Guillaume Depardieu, is

sensational in his first screen role -- studies with a stern and reclusive master, Sainte Colombe (Jean-Pierre Marielle). Seduced by the glamour of the king's court, the ambitious student ultimately rejects Sainte Colombe's discipline and his daughter Madeleine (Anne Brochet).

Though the film is strikingly directed it's the music - hauntingly played by Jordi Savall - that gives wings to this rueful tale of love, ego, passion, and the clash between the desire for fame and the pursuit of art.

Cast: Gérard Depardieu, Jean-Pierre Marielle, Anne Brochet, Caroline Sihol, Guillaume Depardieu, Michel Bouquet.  
Dir: Alain Corneau.  
Prod: Jean-Louis Livi.  
Ph: Yves Angelo.  
Scr: Pascal Quignard.  
Mus: Sainte-Colombe, Marin Marais, Lully, Couperin, conducted and played by Jordi Savall.  
1991 - 114mins



Le Cousin

## LE COUSIN

### The Grass

EDINBURGH  
Tue 11 Nov 6pm  
Wed 12 Nov 3pm  
GLASGOW CCA  
Tue 11 Nov 6pm  
LONDON CINÉ LUMIÈRE  
Fri 14 Nov 6pm

After the suicide of a friend and colleague, the chief detective of the anti-drug squad (Alain Chabat) decides to make a deal with the victim's main informer (Patrick Timsit) in Comeau's return to the *film noir* arena which he does without getting

trapped in the clichés of the genre. Timsit is as slippery as he is garrulous as Chabat decides to protect the informer ('Cousin' in French police slang) out of loyalty to one of his partners who has committed suicide rather than face an investigation into his dealings with the underworld. Comeau reveals the harsh and disturbing realities of police procedures that the authorities naturally would prefer to keep quiet while breathing new life in to his hard-boiled roots. Part of his ploy was casting against type Chabat and Timsit, better known for their comic roles.

Cast: Patrick Timsit, Alain Chabat, Samuel Le Bihan, Caroline Proust, Mehdi El Glaoui, Christophe Peyroux, Marie Trintignant, Agnès Jaoui, Fabienne Tricottet, Philippe Magnan.  
Dir: Alain Corneau.  
Prod: Le Studio Canal+, Les Films Alain Corneau, Divallie Films, Compagnie Cinématographique Prima.  
Scr: Michel Alexandre, Alain Corneau.  
Ph: Michel Amathieu.  
Ed: Thierry Derocles.  
1997 - 112mins

GLASGOW CCA 0141 352 4800  
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SERIE NOIRE Thu 6 Nov 6pm  
FORT SAGANNE Fri 7 Nov 5pm  
NOCTURNE INDIEN Sat 8 Nov 3pm  
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SERIE NOIRE Sat 15 Nov 5.30pm  
FORT SAGANNE Sat 15 Nov 8pm  
NOCTURNE INDIEN Sun 16 Nov 4.30pm  
TOUS LES MATINS... Sun 16 Nov 7pm  
LE COUSIN Fri 14 Nov 6pm  
Adults £7.00 Concs £5.00  
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FORT SAGANNE  
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NOCTURNE INDIEN  
Tue 28 Oct 6pm & Wed 29 Oct 3pm  
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## IN THE MELTING POT

The 2003 Panorama selection features some of France's pre-eminent directorial talents including veterans Jean Becker, Claude Miller, and Claude Chabrol, as well as the newer generation of Robert Guédiguian, Jeanne Labrune, Jean-Paul Civeyrac, Danièle Thompson and Philippe Muyl. From romantic comedies to challenging dramas, from nostalgic reflections to contemporary topics there is something to suit all interests and tastes.

### CE JOUR-LÀ *That Day*

GLASGOW

Mon 24 Nov 3pm & 8.30pm

EDINBURGH

Wed 26 Nov 8.30pm

Thu 27 Nov 2.30pm

One of contemporary cinema's most elegant eccentrics, Raoul Ruiz is in a playful mood even by his standards. This macabre comedy is about angels and demons, greed and innocence, and the thin line separating madness from sanity. Played like an absurdist farce with infectious verve by a fine ensemble cast the story's setting is a tranquil village nestling in the manicured countryside of Capitalism - Central Switzerland. The place is crawling with the military and represents a wry backdrop for the writer-director's scenario about a scheming family and a manipulative, avaricious State.

Elsa Zylberstein (FFF guest 2000) plays the young and beautiful Livia, the sole heiress of an immense fortune who lives alone on a large estate and is envied by the rest of the family. Bernard Giraudeau (FFF guest 1999) plays a diabetic contract killer released from an asylum who is hired to stalk and murder her. Behind the move is her father (Michel Piccoli) who sees it as the only way to resolve his business debts. Ruiz's wife Valéria Sarmiento, a film-maker in her own right, acted as his editor while cinematographer Acacio De Almeida clothes it all in a cool and crisp beauty.

### Raoul Ruiz

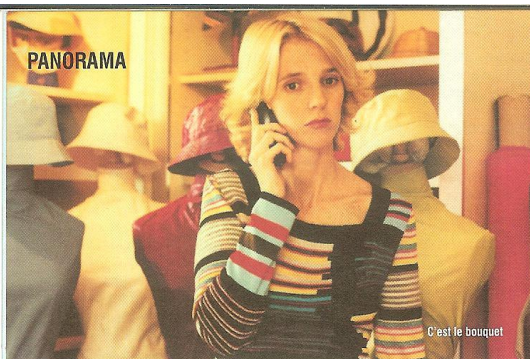
The son of a ship's captain, Raoul Ruiz was born in 1941 in Puerto Montt, Chile and studied law and theology at the University of Chile. He learned the fundamentals of film-making in Argentina. He penned a series of stage plays for avant-garde theatres in Santiago, and worked as both writer and technician for TV stations in Chile and Mexico. With money borrowed from family and friends he directed his first feature film, *Trois tristes tigres* (*Three Sad Tigers*, 1968), a subtle exposé of the Chilean middle class. Six years later, following the Allende coup in 1973, he arrived in Paris as a political exile with a print of *La expropiación* (*Expropriation*, 1974) under his arm - and was immediately invited to show the film in the 1974 Cannes Directors' Fortnight. Over the last 30 years he has directed more than 75 films in almost any genre. Previously the FFF has shown *Genealogy of a Crime* and *Comedy of Innocence*.

Cast:	Bernard Giraudeau, Elsa Zylberstein, Michel Piccoli, Jean-Luc Bideau, Jean-François Balmer, Christian Vadim, Laurent Malet, Rufus, Feodor Atkine, Jacques Denis, Edith Scob, Helene Surgere, Laurence Fevrier, Michel Piccoli.	Scr:	Raoul Ruiz.
Dir:	Raoul Ruiz.	Ed:	Valéria Sarmiento.
Prod:	Gemini Films, Light Night	Int sales:	Gemini, 24 Boulevard de Sébastopol, 75004 Paris tel 00 33 1 44 54 17 17 fax 00 33 1 44 54 17 25 gemini@easynet.fr www.gemini-films.com. 2003 - 105mins

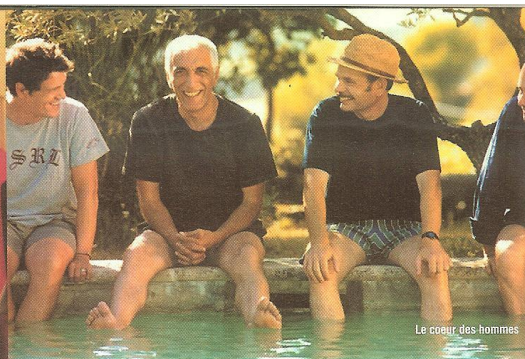




## PANORAMA



C'est le bouquet



Le coeur des hommes

### Jeanne Labrune

After studying literature, philosophy, and graphic arts, Jeanne Labrune directed films for French television. Her first feature, *De Sable et de Sang*, was chosen for Un Certain Regard in Cannes, 1997. After two more dramatic and dark films, she turned her attention to a series of three "fantasies". The second, *C'est le Bouquet* opened in Paris last December, to considerable critical acclaim.

### C'EST LE BOUQUET! Special Delivery

EDINBURGH			
Fri 14 Nov	2.30pm	Sat 15 Nov	5pm
GLASGOW			
Mon 17 Nov	8.30pm		
LONDON UGC			
Fri 21 Nov	11.55am, 2.30pm, 5pm, 7.30pm		

A strange phone call sets in motion a series of traumatic events in writer-director Jeanne Labrune's self-described "fantasy." Catherine (Sandrine Kiberlain of *Betty Fischer* fame) and Raphaël (Jean-Pierre Darroussin of *La ville est tranquille*) seem a reasonably happy middle class Parisian couple until early one morning, when an old acquaintance, Emmanuel Kirsch (co-writer and one time Godard collaborator Richard Debuisne) calls Catherine out of the blue and asks how much she got for a piece of real estate she sold 15 years earlier.

This lapse of etiquette leads to an argument between Catherine and Raphaël that causes Raphaël to question the way he lives his life. That day, he goes to work and insults his pugnacious, blindly acquisitive stock trader boss, Stéphane (Mathieu Amalric), who promptly fires him. Raphaël goes out and discusses his self-loathing with a sympathetic and amorous co-worker, Edith (Dominique Blanc). Meanwhile, Emmanuel, by way of apology, sends a bouquet to Catherine.

Blanc was nominated for a César for Best Supporting Actress.

### LE COEUR DES HOMMES French Men

EDINBURGH			
Mon 17 Nov	2.30pm	Thu 20 Nov	6pm
GLASGOW			
Wed 19 Nov	3pm & 8.30pm		
DUNDEE			
Fri 21 Nov	8.20pm		
ABERDEEN			
Sun 23 Nov	6.15pm	Mon 24 Nov	4pm & 8.30pm

Alex, Antoine, Jeff and Manu are four modern guys, both stable and immature, who find themselves at a turning point in their adult lives. They've been friends for 25 years, ever since they played for the same soccer team in the Paris suburbs. They see each other regularly. They talk, argue and laugh together. From humble origins, they have achieved success in their respective fields.

One spring, a series of major events rocks their world: the death of a father, a wife's infidelity, a daughter's wedding. Confronted by situations out of their control, they come even closer together, share confidences, listen, support, fight and question themselves and each other. Their relationships with women are at the heart of all their problems, conversations and conflicts. They thought that their equilibrium was based on their professional success and happiness as fathers. They discover that love is even more indispensable to the fulfilment of their lives.

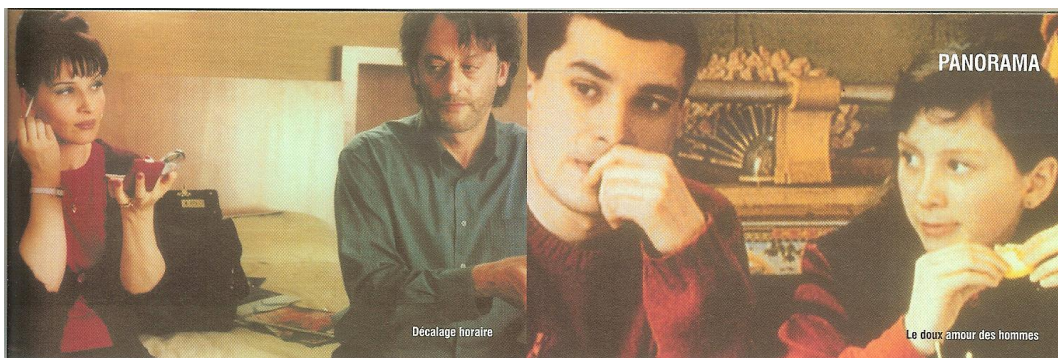
Cast: Hélène Laplower, Richard Debuisne, Sandrine Kiberlain, Jean-Pierre Darroussin, Maurice Benichou, Jean-Claude Brialy, Dominique Blanc, Mathieu Amalric.  
Dir: Jeanne Labrune.  
Prod: Christine Gozlan, Les Films Alain Sarde, StudioCanal, France 2 Cinéma, Art-Light Productions with Canal+.

Scr: Jeanne Labrune, Richard Debuisne.  
Ph: Christophe Pollock.  
Mus: Bruno Fontaine.  
Ed: Guy Lecorne.  
Int sales: StudioCanal, 5-13 boulevard de la République, 92514 Boulogne Billancourt Cedex, France tel 00 33 1 71 75 99 99 fax 00 33 1 71 75 89 73 2001 - 90mins

Cast: Gérard Darmon, Jean-Pierre Darroussin, Bernard Campan, Marc Lavoine, Ludmila Mikael, Fabienne Babe, Zoe Felix, Florence Thomassin, Catherine Wilkening and Jules Stern.  
Dir: Marc Esposito.  
Prod: Pierre Javaux, France 2 Cinéma.  
Scr: Marc Esposito.  
Ph: Pascal Caubere.

Ed: Benoit Alavoine and Christian Dior.  
Mus: Béatrice Thirier.  
Int sales: France Télévisions Distribution, immeuble Le Barjac, 1 Boulevard Victor, 75015 Paris tel 00 33 1 56 22 90 00 fax 00 33 1 56 22 90 90 www.coeurdeshommes.com 2003 - 106mins





Décalage horaire

Le doux amour des hommes

## DÉCALAGE HORAIRE *Jet Lag*

### GLASGOW

Sun 16 Nov 3pm, 5pm & 9pm

### EDINBURGH

Wed 19 Nov 8.30pm

### ABERDEEN

Fri 21 Nov 8.30pm Sat 22 Nov 1.30pm & 9pm

### LONDON UGC

Wed 26 Nov 11.55am, 2.30pm, 5pm, 7.30pm

It's one of those nightmare days at the airport. It's the first day of school holidays, the pilots have gone on strike, the computers are down, the weather is awful, and stranded passengers are draped over every imaginable chair. This is the setting against which Danièle Thompson places her delectable and beautifully made film, a high-flying romantic comedy about the games fate plays and the unexpected encounters that change our lives. Designed to put a smile on your face and the wind beneath your wings, *Jet Lag* is an irresistible *soufflé* of a film - light and tasty, delicate and sensitive - featuring Juliette Binoche and Jean Reno.

Into one entrance of the Paris airport of Roissy-Charles de Gaulle enters the delightfully arch Rose (Binoche), a beautician with a cheap ticket to Mexico City. Into the opposite entrance comes Félix (Reno), an exhausted businessman travelling from the United States to Munich.

Thompson and her high-powered cast have great fun with all the possibilities offered by this situation. By turns polite and charming, these two strong-willed personalities are soon offering each other the kind of advice only strangers can give.

Cast: Juliette Binoche, Jean Reno, Sergi Lopez, Scail Delpeyrat, Karine Belly  
Dir: Danièle Thompson.  
Prod: Alain Sarda. TF1 Films, Pathé.  
Scr: Danièle Thompson, Christopher Thompson.  
Ph: Patrick Blossier.  
Mus: Eric Serra.

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## LE DOUX AMOUR DES HOMMES *Men's Gentle Love*

### LONDON CINÉ LUMIÈRE

Sun 9 Nov 5.15pm

### GLASGOW

Thu 20 Nov 3pm & 8.50pm

### DUNDEE

Sat 22 Nov 6pm

### EDINBURGH

Mon 24 Nov 8.45pm

### ABERDEEN

Thu 27 Nov 8.30pm

"The first really beautiful French film of its year," (said one reviewer); "A film to cherish," said *Studio* magazine. A young dilettante finds he cannot commit - but then he meets an independent young woman who changes his ideas. Still he cannot fathom his true feelings. From a novel by Jean de Tinan, a dandy from the 19th century who died aged 24.

Existential angst figures prominently. Writer-director Jean Paul Civeyrac has his protagonist, Raoul, cavort and debauch his way through Paris while stopping for the occasional romantic romp (captured graphically in true French style) while knocking off poems. It's a strangely erotic, often funny but ultimately tragic movie, one that lingers long after the final credit role.

Renaud Bécard delivers a particularly strong performance in the lead as Raoul who moves from one woman to the next in search of unattainable love. One day he meets Jeanne, who has chosen a free and tragic life. He saves her from drowning. A relationship quickly develops between them.

Cast: Renaud Bécard, Claire Perot, Marie-Joséphine Crenn, Serge Bozon, Raphaël Bianchin.  
Dir: Jean-Paul Civeyrac.  
Prod: Philippe Martin.  
Les Films Pelléas, Paris.  
Scr: Jean-Paul Civeyrac [from a book by Jean De Tinan].  
Ph: Celine Bozon.  
Ed: Andrea Sedlackova.  
Mus: François Mereu.

## Danièle Thompson

Born in 1942 in Monaco, daughter of director Gérard Oury and actress Jacqueline Roman. She began her career in co-writing with her father the script of *La Grande Vadrouille* (*Don't Look Now-We're Being Shot At*), *Le Cerveau* (*The Brain*, 1969), *La Folie des grandeurs* (*Delusions of Grandeur*, 1971), *Les Aventures de Rabbi Jacob* (*The Mad Adventures of Rabbi Jacob*, 1973), *Le Coup de parapluie* (*Umbrella Coup*, 1980) or *Les As des As* (*Ace of Aces*, 1982). She worked with Jean-Charles Tacchella on *Cousin, cousine* (1975), nominated for the 1977 Oscar Awards for Best Script. She explored in that film a theme which will become her favourite one: family and its flaws, whether treated in a dramatic way as in *Ceux qui m'aiment prendront le train* (*Those who Love Me will Take the Train*, 1998), or through comedy as in *Les Marmottes* (*The Groundhogs* 1993). In 1980 she contributed with Claude Pinoteau to making Sophie Marceau a darling of the French viewers by writing *La Boum* (*The Party*) and its sequel as well as *L'étudiante* (*The Student*) in 1988. Nominated to the 1995 César Awards along with Patrice Chéreau for *La Reine Margot* (*Queen Margot*). In 1999 she attempted her first film as a director with a sweet and sour comedy *La Bûche* (*Season's Beatings*). She was encouraged by a nomination to the 2000 Cesar Awards for Best First Film and Best Script. *Jet Lag* is the second film she has directed.

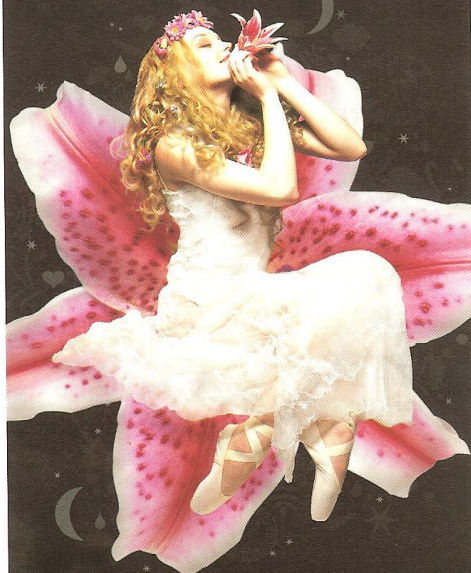


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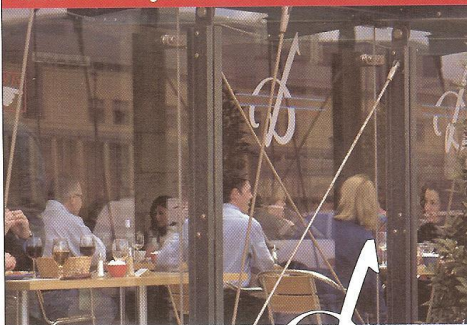


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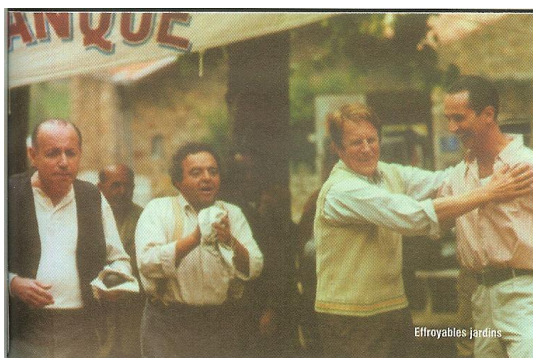
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Effroyables jardins



PANORAMA

En jouant dans la compagnie des hommes

## EFFROYABLES JARDINS *Strange Gardens*

LONDON CINÉ LUMIÈRE

Fri 7 Nov 8pm+PA

EDINBURGH

Fri 21 Nov 2.30pm & 8.45pm+PA

DUNDEE

Sat 22 Nov 8.20pm+PA

GLASGOW

Sun 23 Nov 8.30pm+PA

As a solid and salutary tale of decency and courage in wartime, *Strange Gardens* touches and entertains in equal measure. Jean Becker knows perfectly how to exploit the virtues of a story well worth telling.

Expanded from Michael Quint's 60-page novella, the bittersweet exercise in humanism is largely in the form of a flashback to the closing months of the Second World War, recounted from the vantage point of the very early 60s. Adolescent Lucien (Damien Jouillerot) dislikes the fact that his father, Jacques (Jacques Villeret, the nerd in *The Dinner Game*), a respected schoolteacher, introduces silly touches in the classroom and performs a clown act at each village fête. Seeing the boy's discomfort, Jacques' best friend, André (André Dussollier), takes Lucien aside to fill in the blanks.

Although there's much good humour, the narrative is never trite about actions and consequences, adopting the approach that most of the French muddled through the Occupation as best they could without daring to rock the boat. The score by Krzysztof Kieslowski's erstwhile composer Zbigniew Preisner is just right and so is the period production design.

Cast: André Dussollier, Thierry Lhermitte, Benoît Magimel, Jacques Villeret, Isabelle Candelier, Suzanne Flon, Bernie Collins.  
Dir: Jean Becker.  
Prod: Louis Becker/UGC  
presentation of an ICE3/UGC Images production, in association with France 2 Cinema, France 3 Cinema, Rhone-Alpes Cinema, with participation of Rhone-Alpes Region, CNC, Canal Plus.  
Scr: Jean Cosmos, Guillaume Laurent, Becker, based on the novel by Michel Quint.  
Ph: Jean-Marie Dreujou.  
Ed: Jacques Witta. Mus: Zbigniew Preisner.  
Uk dist: Mat-cine 2003 - 97mins

## EN JOUANT DANS LA COMPAGNIE DES HOMMES *Playing In the Company of Men*

DUNDEE

Sat 22 Nov 3.40pm

EDINBURGH

Tue 25 Nov 2.30pm

Wed 26 Nov 5.45pm

GLASGOW

Thu 27 Nov 6pm

A black, highly political fable of power and corruption, vengeance and renunciation, set against the violent, cannibalistic world of business and high finance, *La compagnie des hommes* is the story of two young men, Leonard and Servun - a master and a servant - both adopted sons of the wealthy arms dealer Henri Jurricu, both victims of a system of lies and brutality. Adapted from Edward Bond's play, and drawing heavily on both Al Pacino's *Looking For Richard* and the classic US thrillers of the Seventies, Desplechin's film is a complex experimental tragedy, rich in violent poetry, a savage, fractured portrait of a world divided into torturers and victims.

Director Arnaud Desplechin has chosen not to hide its theatrical aspect, nor the way it was made in a mix of a continual narrative. Shot on both video and 35mm film the effect is electrifying and undeniably gripping. Desplechin is a talent supported over the years by the FFF - the festival showed his first film *La Vie des Morts* in the first edition in 1991.

Cast: Sami Bouajila, Jean-Paul Roussillon, Hippolyte Girardot, Anne Consigny, Xavier Béja, Lazslo Szabo, Wladimir Yordanoff.  
Dir: Arnaud Desplechin.  
Prod: Why Not Production, Capa Drama, Arte with the participation of the Region Ile de France, Media.  
Scr: Arnaud Desplechin, Nicolas Saada, Emmanuel Bourdieu.  
Ph: Stéphane Fontaine.  
Ed: Laurence Briaud.  
Int sales: Wild Bunch, 99 Rue de la Verrerie, 75004 Paris  
tel 00 33 1 53 01 50 24  
fax 00 33 1 53 01 50 4,  
www.wildbunch.biz  
2003 - 118mins

## Arnaud Desplechin

A key director of the latest French New Wave Arnaud Desplechin was born in 1960 in Roubaix. He graduated from L'Idhec in 1984, working as a cameraman for Eric Rochant and Nikos Paptakis before he made his debut in the Critics' Week in Cannes with *La vie des morts*. This was a treatise on suicide which won him the Prix Jean Vigo as best short film. A year later he was invited to compete at Cannes in the official competition with *La Sentinelle*. He returned twice - with *My Sex Life or How I Got into an Argument*, his most commercially successful film, and *Esther Kahn* in 2000, about a Jewish girl, played by Sumner Phoenix, in pursuit of a theatrical career in 19th century London.



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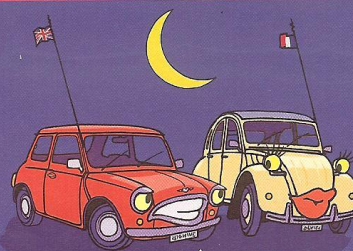
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# FILLES UNIQUES

## Sole Sisters

### GLASGOW

Tue 25 Nov 3pm & 6.30pm Wed 26 Nov 8.50pm

### EDINBURGH

Thu 27 Nov 8.30pm

### ABERDEEN

Sat 29 Nov 1.30pm & 6.15pm Sun 30 Nov 4pm

A female Parisian magistrate hooks up with a shoplifter in the winning, off-beat comedy, *Filles uniques*, directed by Pierre Jolivet and featuring two of the French cinema's most talented actresses, Sandrine Kiberlain and Sylvie Testud. Carole (Kiberlain) is an overworked investigating magistrate married to an overworked doctor (her real-life spouse Vincent Lindon). The demands of their respective professions mean they rarely interact except when, collapsing into bed exhausted, they affectionately agree to put off sex until they both have enough energy.

Comparatively strait-jacketed Carole interviews spunky working-class Tina (Testud), a candidate for parole. Tina was convicted, twice, of shoplifting exceptionally pricey shoes. The girl, who is anything but shy, lectures the judge on the importance of snazzy footwear, launching a running gag of sensitised Carole suddenly paying attention to the shoes worn by her entourage.

Jolivet blends effortlessly workaday adversity and can-do ingenuity to mark a return to the form of *Ma petite entreprise* (*My Little Business*) which also featured Lindon and François Berléand.

Cast: Sandrine Kiberlain, Sylvie Testud, François Berléand, Roschdy Zem, Vincent Lindon, Francis Lepley, Julien Cottureau, Albert Dray.  
Dir: Pierre Jolivet.  
Prod: Alain Sarde, Jean Labadie, Bac Films, M6 Films, Little Bear production with participation of Canal Plus & M6.  
Scr: Simon Michael, Pierre Jolivet.  
Ph: Pascal Ridao.

Ed: Deborah Braun, Yves Deschamps.  
Mus: Jannick Top, Serge Perathoner.  
Int sales: Studio Canal Distribution 5/13, boulevard de la République F-92514 Boulogne Cedex, France tel 00 33 1 71 75 89 69 fax 00 33 1 71 75 89 73 cphazarian@studiocanal.com www.filles-uniques.com 2002 - 87mins

# LA FLEUR DU MAL

## The Flower of Evil

### MANCHESTER

Sat 8 Nov See Cornerhouse prog.

### LONDON CINÉ LUMIÈRE

Tue 11 Nov 8.15pm Wed 12 Nov 6pm

### GLASGOW

Fri 21 Nov 3pm & 8.15pm+PA

### ABERDEEN

Sat 22 Nov 6.15pm

### EDINBURGH

Sun 23 Nov 8.15pm

A tidy study in potentially messy manners, *The Flower of Evil* is first-rate Chabrol. Evincing a sly approach to guilt and culpability, he revels in his specialty: nailing the seemingly eternal rituals and hypocrisy of the bourgeoisie. A terrific multi-generational cast brings a subtle, mordant, frequently funny tale of family secrets vividly to life.

Returning to Bordeaux after a stint in America, François (Benoît Magimel) is met at the airport by his father, Gerard Vasseur (Bernard Le Coq), a handsome, successful pharmacist and inveterate skirt-chaser with a taste for whisky. His stepmother, Anne Charpin-Vasseur (Nathalie Baye), has developed a strong interest in politics. She's in the final week of campaigning to be mayor of their community and the intrigue is about to begin.

Bringing the tradition-bound vengeur up to date, the script writers have taken pains to insert an extreme-right-wing candidate to reflect accurately the leanings of many a respectable French scion. *La Fleur Du Mal* was in competition for the Golden Bear at the 2003 Berlin International Film Festival.

Cast: Nathalie Baye, Benoît Magimel, Suzanne Flon, Bernard Le Coq, Mélanie Doutey, Thomas Chabrol, Kevin Aghy, Henri Attal, Caroline Baehr, Didier Bénureau, Françoise Bertin, Jérôme Bertin, Yvon Crenn.  
Dir: Claude Chabrol.  
Prod: Marin Karmitz, MK2 Productions, France 3 Cinéma, Yvon Crenin.

Nthalie Kreuther.  
Scr: Caroline Elacheff, Louise L. Lambrichs, Claude Chabrol.  
Ed: Monique Fardoulis.  
Ph: Eduardo Serra.  
Mus: Mathieu Chabrol.  
Int sales: MK2, 55 rue Traversière, 75012 Paris tel 00 33 1 44 67 30 80 fax 00 33 1 43 44 20 18 www.MK2.com/Fleur 2003 - 105mins

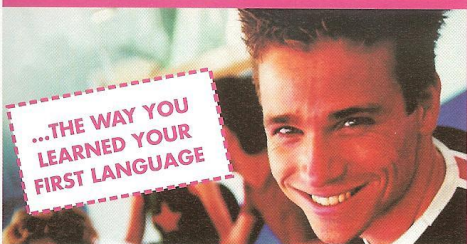
## Claude Chabrol

Claude Chabrol is one of France's most celebrated directors. He has crafted a remarkable body of work over the years, with penetrating and often unforgettable studies of murder, obsession, adultery and the facades of human relationships. Born in Paris in 1930, Chabrol's first feature was *Le beau Serge* in 1958. His next film *Les Cousins* won the Golden Bear at the Berlin Film Festival. Since then he has directed close to 70 films including *Les Biches* (1968), *La Femme Infidèle* (1969), *Le Boucher* (1970), *Madame Bovary* (1991), *La Cérémonie* (1995) *Au coeur du mensonge* (1998) and *Merci pour le chocolat* (2000).





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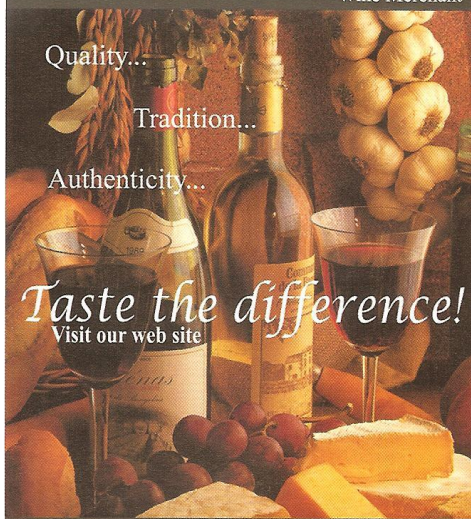
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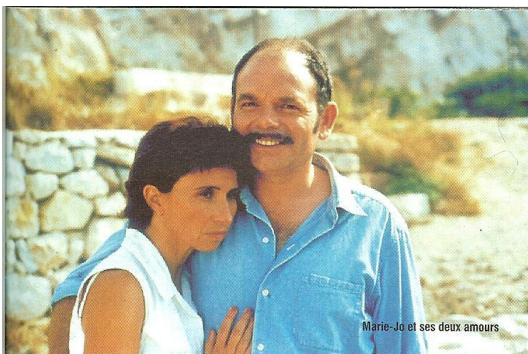


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Marie-Jo et ses deux amours



La mystère de la chambre jaune

## PANORAMA

### MARIE-JO ET SES DEUX AMOURS Marie-Jo and her two lovers

#### STIRLING

Wed 19 Nov 8.15pm

#### GLASGOW

Thu 20 Nov 6pm

#### EDINBURGH

Fri 21 Nov 6pm

#### DUNDEE

Sun 23 Nov 5.50pm

#### LONDON UGC

Thu 27 Nov 11.55am, 2.30pm, 5pm, 7.30pm

Leaving behind many of the dark tensions which gave his earlier films their political character, Marseille director Robert Guédiguian has directed a stunning and sensual film about infidelity, remarkably free of histrionics or melodrama.

Ariane Ascaride, his long-time leading lady and real life partner, plays a woman in her forties who hates her job and loves two men: her husband (Jean-Pierre Darroussin) and the captain of a pilot boat (Gérard Meylan).

All give performances of great dignity and emotional seriousness. Marie-Jo insists that her feelings for the two men are utterly equivalent in their authenticity, but this is a balance that doesn't make anyone happier. Is such a situation possible in real life? Or is Guédiguian's movie a fictional enactment of the way unfaithful people kid themselves, and how they wish to evade painful choices? Whatever the answer Guédiguian's storytelling techniques are so substantial to compel attention.

**Cast:** Ariane Ascaride, Jean-Pierre Darroussin, Gérard Meylan, Julie-Marie Parmentier, Jacques Boudet.  
**Dir:** Robert Guédiguian.  
**Prod:** Robert Guédiguian Société Prod./Prod.co: Agat Films & Cie, France 3 Cinéma, Canal +.  
**Scr:** Robert Guédiguian, Jean-Louis Milesi.  
**Ph:** Renato Berta.

**Int sales:** Films Distribution, 6 Rue de l'Ecole de Médecine, 75006 Paris tel 00 33 1 53 10 33 99 fax 00 33 1 53 10 33 98 info@filmsdistribution.com www.filmsdistribution.com 2002 - 124mins

### LA MYSTÈRE DE LA CHAMBRE JAUNE The Mystery of the Yellow Room

#### EDINBURGH

Sat 22 Nov 2.30pm

#### GLASGOW

Mon 24 Nov 6pm

Sun 23 Nov 5.30pm

Wed 26 Nov 3pm

The murder of a professor's daughter comes under investigation in this excellent adaptation of the novel by Gaston Leroux. Mix in to the equation a jovial magistrate (Claude Rich), an enterprising young newspaper reporter Denis Podalydès (the director's brother) and a famed investigator Inspector Larsan (Pierre Arditi) - and *voilà*, there's a whodunnit to puzzle and intrigue.

The film, set in the early 1900s, is dedicated to Alain Resnais and employs many of his stock players. It represents a delicious throwback to the pleasures of pure deductive reasoning, before the advent of DNA testing and ballistic spectrometry. At a turreted chateau in the verdant countryside, Mathilde (Sabine Azema), the daughter of elderly inventor Professor Stangerson (Michael Lonsdale), says goodnight to her father and his assistant, Jacques (Jules Beaucarne), shortly after midnight. Retiring to the yellow-walled bedroom adjoining the prof's lab, she double-locks the door. A scream and two shots are then heard. The concierge (Dominique Parent) and his wife (Isabelle Candelier) come running, fully dressed. The locked door is forced open to reveal Mathilde unconscious on the floor with blood flowing from a head wound... It all moves forward to the final denouement with stylish aplomb and humour.

**Cast:** Denis Podalydès, Sabine Azema, Pierre Arditi, Olivier Gourmet, Michel Lonsdale, Jules Beaucarne, Jean-Noël Broute, Dominique Parent, Isabelle Candelier.  
**Dir:** Bruno Podalydès.  
**Prod:** Pascal Caucheteux, Why Not Prods, France 2 Cinéma, Les Films du Fleuve, RTBF (Belgium) production, Canal Plus, Cine

**Scr:** Bruno Podalydès (from the novel by Gaston Leroux).  
**Ph:** Christophe Beaucarne.  
**Ed:** Herve De Luze.  
**Mus:** Philippe Sarde.  
**Int sales:** Wild Bunch, 99 Rue de la Verrerie, 75004 Paris tel 00 33 1 53 01 50 24 fax 00 33 1 53 01 50 49 www.wildbunch.biz 2003 - 119mins

### Robert Guédiguian

Born in Marseille in 1953, the son of an Armenian father and a German mother, Robert Guédiguian is not a typical filmmaker. He is driven by the desire to understand his origins, in particular his home town, Marseille, and more specifically the suburb of L'Estaque, where many of his films are set.

Following in the footsteps of Marcel Pagnol, Guédiguian's cinema evokes the intimacy of the city and it provides the raw material for his screen writing. His cinematic world can be best summarised by the words 'friendship' and 'fidelity'. His family has always been at the centre of his work, not least his wife and muse, actress Ariane Ascaride, who has starred in all his feature films over the past two decades. He was one of the founders of his production company, Agat Films & Co., and has been co-producing and distributing his films since the release of *Marius & Jeannette* (the film which made him world famous and which saw his wife receive the César for Best Actress for her role as a courageous mother). He continues to work with the same technicians. He also invariably uses the same actors for his films - Ariane Ascaride, as well as Pierre Banderet, Frédérique Bonnal, Jacques Boudet, Jean-Pierre Darroussin, Gérard Meylan, Jacques Peiller, Pascale Roberts and the young Laetitia Pesenti.





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The Pixies | Marianne Faithful | Pulp  
Julian Lloyd-Webber | Spiritualised  
Courtney Pine | Stereolab | Sigur Ros  
Lloyd Cole | Beth Orton | Lambchop  
Jan Garbarek | Garrison Keillor | Leon  
Redbone | Eddi Reader | Throwing  
Muses | Bill Wyman | David Helfgott  
Wynton Marsalis | Kate Rusby | The  
Polyphonic Spree | Salsa Celtica | Tori  
Amos | John Cale | Germaine Greer  
Rich Hall | Lemon Jelly | Jools Holland  
David Byrne | Laurie Anderson | Gil  
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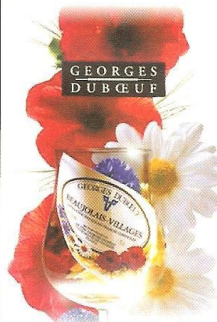
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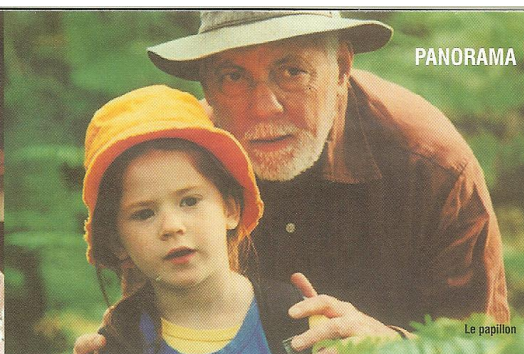
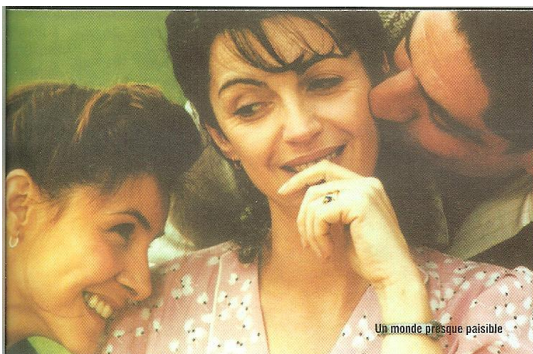
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PANORAMA

## UN MONDE PRESQUE PAISIBLE Almost Peaceful

### LONDON CINÉ LUMIÈRE

Wed 12 Nov 8.15pm (preview screening)  
EDINBURGH  
Sun 16 Nov 9.05pm  
GLASGOW  
Tue 25 Nov 8.50pm Thu 27 Nov 3pm & 8.50pm

A thoroughly charming ensemble piece set among members of the Jewish community in post-war Paris. Michel Deville's *Almost Peaceful* is a gentle, sad and at times funny film in the best French tradition of high-quality cinema.

Set in August 1946, in a tailor's workroom for the creation of ladies' wear in the city's Jewish neighbourhood. In this world of sewing machines, three tables and rolls of cloth, a café and square, cramped hotel room or spacious apartment, the story of three women, four men, a teenager and several children unfolds. Although they've gone through terrible experiences, they're determined to learn to live again and won't be undone by the past. Essentially the message is about hope.

Deville (FFF guest, 1994) is an eclectic director who made his first feature at the beginning of the period of the French New Wave in 1958. Since then, he has excelled with romantic comedies and thrillers, always demonstrating a fine ability to work with actors and to tease the maximum from his material. All cast members work together seamlessly in a film that is handsomely produced and elegantly directed.

Cast: Simon Abkarian, Zabou Breitman, Denis Podalydès, Vincent Elbaz, Lubna Azabal, Stanislas Merhar, Clotilde Courau, Julie Gayet, Malik Zidi.  
Mus: Giovanni Botessini.  
UK dist: Miracle Communications Limited, 38 Broadhurst Avenue, Edgware, Middlesex HA8 8TS tel 0208 958 8512 fax 0208 958 5112 2002 - 94mins  
Dir: Michel Deville.  
Prod: Rosalinde Deville.  
Scr: Rosalinde Deville (from a novel by Robert Bober).  
Ph: André Diot.  
Ed: Andrea Sedlackova.

## LE PAPILLON The Butterfly

### LONDON CINÉ LUMIÈRE

Fri 7 Nov 6.15pm+PA Sat 8 Nov 4.15pm+PA  
GLASGOW  
Sat 15 Nov 11.30am & 3.30pm  
STIRLING  
Thu 20 Nov 5.30pm  
EDINBURGH  
Sat 22 Nov 6pm  
DUNDEE  
Mon 24 Nov 8.20pm  
ABERDEEN  
Tue 25 Nov 6.15pm Wed 26 Nov 4pm

This entertaining film for all ages tells the story of a retired Parisian who reluctantly takes a young girl along on his weeklong hiking trip to find a rare mountain butterfly. On her own more often than not, the freckle-faced, eight-year-old Elsa worms her way into accompanying Julien (Michel Serrault).

The two embark on an adventurous journey during which they learn to get to know and to love each other, notwithstanding their differences. Julien teaches Elsa respect for life and for others, while Elsa helps Julien to rediscover the pleasure and warmth of laughter. Serrault plays the cantankerous pensioner with considerable skill. After being tamed by Mathilde Seigner in *The Girl from Paris* (FFF 2001), here Serrault softens under the spell of a child (the captivating Claire Bouanich). A simple and moral tale by Philippe Muyl (FFF guest with *The Cow and the Boy*) it won a major prize at the Giffoni festival in Italy.

Cast: Michel Serrault, Claire Bouanich, Nade Dieu, Françoise Michaud, Hélène Hilly, Jacques Bouanich, Catherine Cyler, Jerry Lucas.  
Int sales: France Televisions Distribution, Immeuble Le Barjac 1 bd Victor 75015 Paris tel 00 33 1 44 25 01 01 fax 00 33 1 44 25 01 95 ftd.cinema@francetv.com 2003 - 85mins  
Dir/scr: Philippe Muyl.  
Prod: Patrick Godeau, Alicoleo, 1 quai Gabriel Péri, 94340 Joinville-Le-Pont, France tel 00 33 1 43 97 68 00 fax 00 33 1 43 97 68 01. alicoleo@club-internet.fr

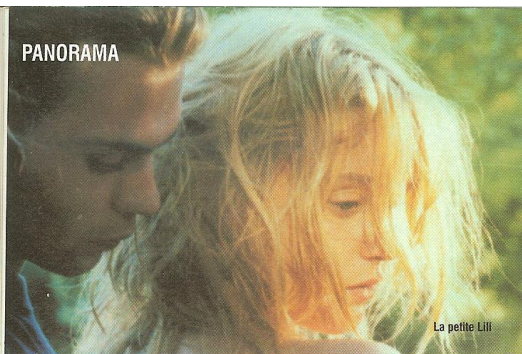
## Philippe Muyl

Philippe Muyl studied graphic art in Belgium, going on to attend the High School of Publicity in Paris. After this he worked in the advertising field as editor and artistic director. He was co-founder of the creative design company Interline and the audiovisual aids company Synchronie Productions. He has directed industrial films and publicity shorts since 1976. His first short film was *L'école des chefs*, which was followed by *L'arbre sous la mer*, a fantasy story that competed in Berlin in 1985. Among his other films are: *Cuisine et dépendances* (1993), *Tout doit disparaître* (1997) and the delightful comedy *La Vache et le Président* (2000).

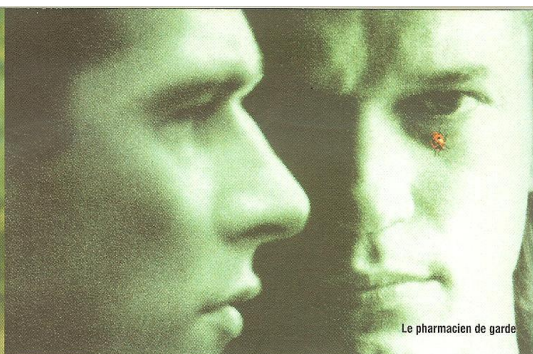




## PANORAMA



La petite Lili



Le pharmacien de garde

### Vincent Perez

Jean Veber chose Vincent Perez to play Yan Lazarrec in *Le pharmacien de garde* in homage to the casting of Anthony Perkins in Alfred Hitchcock's *Psycho*. Veber had the same idea of using Perez, who possesses the face of an angel, but with a very worrisome glance.

### LA PETITE LILI Young Lili

LONDON CINÉ LUMIÈRE

Sat 8 Nov 8pm

MANCHESTER

Wed 12 Nov See Cornerhouse prog.

GLASGOW

Fri 14 Nov 6pm

EDINBURGH

Mon 17 Nov 8.30pm

DUNDEE

Tue 25 Nov 8.20pm

Claude Miller seamlessly transposes Chekhov's *The Seagull* from late 19th-century Russia to modern-day rural France, and its characters from the theatre to the film world. It works as both an adaptation and a movie in its own right.

Though the opening credits note the script, by Miller and Julien Boivent, is "freely inspired by Anton Chekhov," it features all of the play's characters in easily identifiable roles, plus a structure that closely follows the original until the final act.

The basic theme is about how life fuels the art of cinema. The backdrop is the country home of celebrated actress Mado (Nicole Garcia) and the warring tribe that comprises her immediately family and friends: teenage son Julien (Robinson Stevenin), his girlfriend (wait-like Ludvine Sagnier), Mado's older brother Simon (Jean-Pierre Marielle), current lover, Brice (Bernard Giraudeau), director of her most recent pictures, Jeanne-Marie (Julie Depardieu), daughter of the handyman (Marc Betton).

*La Petite Lili* is a work of whimsy, passion, visual lushness and no small degree of warmth for its characters.

### LE PHARMACIEN DE GARDE The Pharmacist

EDINBURGH

Fri 14 Nov 6pm+PA

GLASGOW

Sat 15 Nov 6pm+PA

Yan Lazarrec (Vincent Perez) seems to be a normal man. He is a pharmacist who cares about the environment, soothes mankind with his potions and fights to protect the earth against the polluters who abuse it. In the shadow of his laboratory, he creates poisons to kill the polluters. The eco-warrior, the devoted pharmacist has secretly become a serial killer. And the irony of it all is that François Barrier (Guillaume Depardieu), the policeman in charge of the case, is also an environmentalist. The difference is that he goes about it with protests and demonstrations.

During a conference on the safekeeping of the planet the two men meet and hit it off immediately. Yan and Francois find themselves fraternising because they fight the same crusade.

Perez and Depardieu, held together in an ambiguous bond, give impressive performances in this tingling thriller.

Cast: Ludvine Sagnier, Robinson Stevenin, Nicole Garcia, Bernard Giraudeau, Jean-Pierre Marielle, Julie Depardieu, Marc Betton, Michel Piccoli, Anne Le Ny.  
Dir: Claude Miller.  
Prod: Les Films de la Boissière, Annie Miller, Sylvestre Guarino.  
Scr: Claude Miller, Julien Boivent.  
Ph: Gerard De Battista.  
Ed: Veronique Lange.  
Int sales: Flach Pyramide International, 5 rue du Chevalier de Saint Georges, 75008 Paris  
tel 00 33 1 42 96 02 20  
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2003 - 104mins

Cast: Vincent Perez, Guillaume Depardieu, Pascal Legitimis, Claire Bellar, Laurent Gamelon, Alice Taglioni.  
Dir: Jean Veber.  
Prod: Nicolas Vannier.  
Scr: Jean Veber.  
Ph: Laurent Fleutot.  
Mus: Marco Prince.  
Ed: Claude Klotz.  
Int sales: Orly Films, 10 avenue Georges V, 75008 Paris  
tel 0033 1 53 23 95 00  
fax 00331 40 70 95 02  
orlyfilm@club-internet.fr  
www.ocean-films.com/lep-pharmaciendegarde  
2003 - 90mins





## STUPEUR ET TREMBLEMENTS Fear and Trembling

### LONDON CINÉ LUMIÈRE

Thu 13 Nov 7.30pm+PA

GLASGOW

Fri 14 Nov 8.15pm+PA

EDINBURGH

Sat 15 Nov 7.30pm+PA Sun 16 Nov 1.30pm

DUNDEE

Sun 23 Nov 8.20pm

In this adaptation of Amélie Nothomb's best-selling autobiographical novel, Japan is seen through the eyes of a young Belgian woman who, after having spent her childhood in Tokyo, wants to go back to the country of her fondest memories as an interpreter in a big company. As a woman, and as a foreigner unable to grasp the codes of a strict hierarchical society, she fails miserably. Scorned and humiliated, her life spins into a downward spiral that is both tragic and hilarious. She tries to understand the soul of modern Japan from the 44th floor of a company skyscraper in this clash of western and eastern civilisations.

Corneau's frontal and unadorned direction enhances the violence of the confrontations. Sylvie Testud is stupendous, as well as newcomer Kaori Tsuji (Amélie's superior) and the ensemble acting of the rest of the Japanese cast. Controversial, original, moving and funny, *Fear and Trembling* is an engaging office comedy-drama that points out that there are sometimes major cultural differences that cannot be easily resolved.

Cast: Sylvie Testud, Kaori Tsuji, Taro Suwa, Bison  
Ed: Thierry Derocles  
Int sales: Wild Bunch, 99 rue de la Verrerie, 75004 Paris  
Katayama, Yasunari Kondo, tel 00 33 1 53 01 50 26  
Sokyu Fujita, Gen Shimaoka, fax 00 33 1 53 01 50 49  
Dir: Alain Corneau  
Ex prod: Christine Gozlan  
Co-prod: Les Films Alain Sarde, Divall  
films, France 3 Cinéma with  
the participation of Canal+  
Mus: J. S. Bach  
(Goldberg variations).  
Ph: Yves Angelo

## VIVRE ME TUE Life Kills Me

### MANCHESTER

Tue 11 Nov See Cornerhouse prog.

EDINBURGH

Mon 17 Nov 6pm

GLASGOW

Tue 18 Nov 6.30pm

LONDON UGC

Mon 24 Nov 11.55am, 2.30pm, 5pm, 7.30pm

From the acclaimed director of *Nationale 7 (Uneasy Riders)* *Life Kills Me* is a coruscating, uncompromising and deeply moving story of two brothers inexorably caught up in violence and torment, and also of the possibility of salvation.

Paul (Sami Bouajila) spends the entirety of the film swimming upstream. Born into a middle-class Moroccan immigrant family and nabbing a Masters degree with a thesis on *Moby Dick*, Paul scrapes out a living delivering pizza while failing every professional job interview he gets. His close brother, Daniel (Jalil Lespert), fares no better. Having a body three sizes too big for his rectangular head, goofy, dim-witted Daniel has no self-discipline except when it comes to body-building, an obsession to match Paul's hobby - amateur boxing.

Not a terrible lot happens in terms of story or character and director Jean-Pierre Sinapi shoots every event, major or minute, with the same fierce intensity. He has assembled a catalogue of fascinating supporting characters including girlfriend Myriam (Sylvie Testud) whose mighty presence sucks up attention like a black hole in every scene she's in.

Cast: Sami Bouajila, Jalil Lespert, Int sales: Wild Bunch, 99 Rue de la  
Sylvie Testud, Verrerie, 75004 Paris  
Dir: Jean - Pierre Sinapi, tel 00 33 1 53 01 50 24  
Prod: Fabienne Servan-Schreiber, fax 00 33 1 53 01 50 49  
Scr: Jean - Pierre Sinapi, www.wildbunch.biz  
Ph: Pierre Aimé, 2002 - 90mins  
Ed: Catherine Schwartz  
Mus: Louis Sclavis

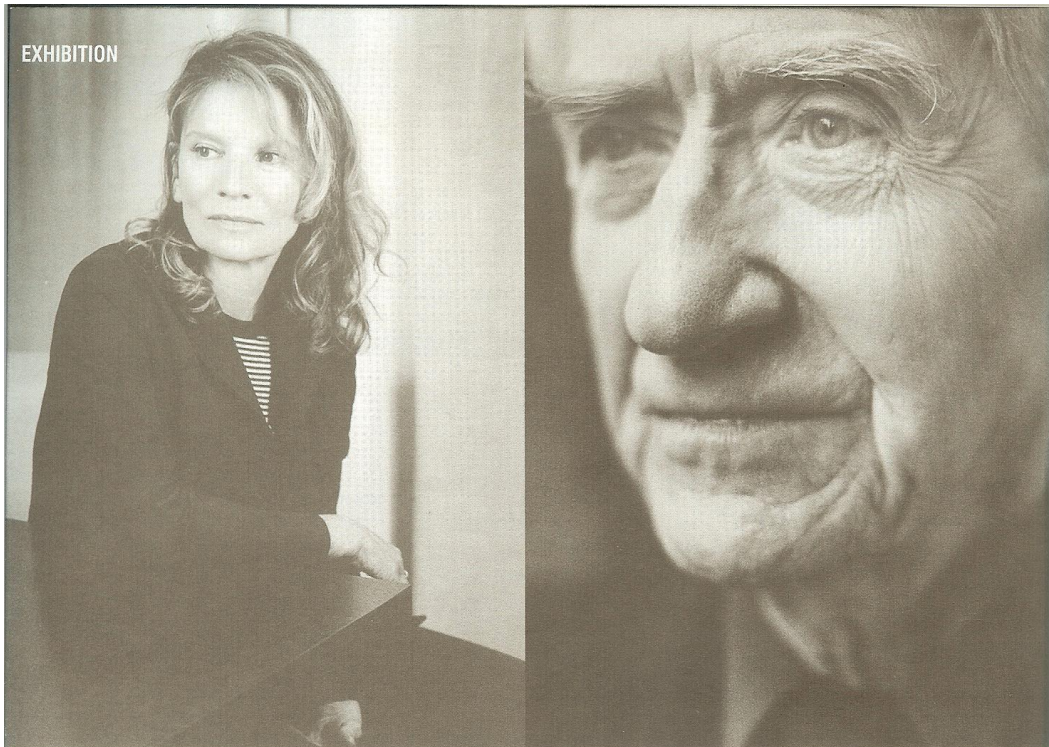
## Flying High

French films have come through with flying colours in the States in the second quarter of 2003. Three films released in the space of one month, between mid-April and mid-May, *The Travelling Birds*, *The Man on the Train* and *L'auvergne espagnole* have taken \$7 million at the box office. *The Travelling Birds*, launched by Sony Classics on April 18 on only one print, blazed the trail. Riding high on \$53,000 in the till after its opening week, the film has gradually extended its reach to 69 theatres, boasting \$3.1 million. Another globe-trotter, *The Man on the Train* by Patrice Leconte (FFF 2002), was released in five cinemas but its distributor Paramount Classics rapidly built up to 83 theatres, to hit a high of \$1.3 million. And finally, continuing the travel theme, *L'auvergne espagnole (Pot Luck)*, also shown in FFF 2002) by Cédric Klapich, on 92 screens and distributed by Fox Searchlight has raked in \$2.4 in just five weeks.



23





## IN THE EYES OF THE WHIRLWIND

He has always harboured a passion for cinema from his university days in Paris. Now Nicolas Guérin has managed to channel his enthusiasms into his new-found craft: photography.

Portraits (clockwise from above):  
Nicole Garcia, Alain Resnais,  
Agnes Varda, Raoul Ruiz  
and Patrice Leconte.

For more than four years he has been on the track of film-makers from all over the world as part of assignments mainly for the magazine *Positif* of which he had been a keen and faithful reader. The connection with the magazine began when Guérin was completing his thesis on director Maurice Pialat - his course tutor was Vincent Amiel, an editor of *Positif*.

Once he had graduated Guérin suggested that he might be of service to the publication - but he did not begin his continuing collaboration until eight years later. His first task was to accompany critics Michel Ciment and Hubert Niogret during an interview with the Coen Brothers at the Cannes Film Festival.

One of the high points of his round of encounters was in Rome with the legendary Michelangelo Antonioni. Guérin had come hot-foot from a previous encounter with Bernardo Bertolucci who asked him to send his regards in a particular

way. Antonioni, infirm and partially sighted, received his guest who took his hand and began to caress it without saying a word. "I told him the caress was from Bertolucci - and suddenly he broke out in a smile," says Guérin.

His peripatetic wanderings have produced evocative memories - the sardonic humour of Roman Polanski sounding forth in a restaurant in Warsaw or Woody Allen's illuminating smile in the Ritz Hotel in Paris - or finally downing some beers with American director Paul Thomas Anderson whom he had been chasing for several weeks in different cities.

Guérin admits that the reality of his craft often means he has to improvise and take pictures in a whirlwind of activity, rather than having the luxury of time and appropriate settings. "Often I'm just biding my time behind a hotel door, awaiting my turn and the call from a press agent who has agreed on a rendez-vous that will last for all of eight minutes," he says.





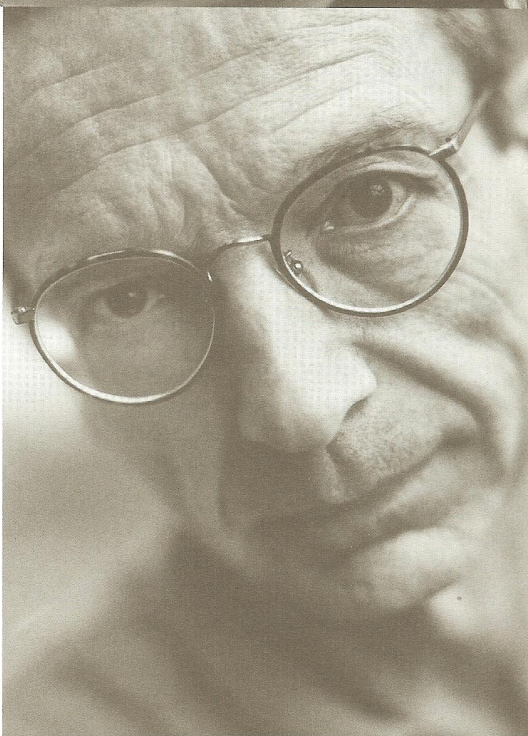


He has learned that patience is a virtue and perseverance often reaps dividends as he tries to insinuate himself into crowded schedules and hectic lives. Guérin whose unassuming studio is in the working class southern suburb of Gentilly, eschews an over-reliance on modern technologies in favour of more traditional methods and a fastidious attention to detail.

He has acquired relatively quickly a reputation for the quality of his work which last year was seen on the walls of the Palais des Festivals at Cannes during the film festival as part of an exhibition celebrating the half century of *Positif*. The exhibition also was seen in Lyon, La Rochelle, Yokohama and Madrid. His work has been widely published through his agency MPA including the pages of *The Guardian*.

For his French Film Festival showing Guérin has made his selection from his portfolio of *le cinéma français* - both new and established talents including this year's special guests Alain Comeau and Jean Becker as well as a separate slew of pictures taken during this year's Cannes jamboree.

*The Positif Approach* - French cinema through the lens of Nicolas Guérin, French Institute, 13 Randolph Crescent, Edinburgh EH3 7TX, Tel 0131 225 5366. Admission free. 9.30am - 6.30pm daily. Preview Sat 15 Nov 5pm.  
Cannes 2003: Portraits by Nicolas Guérin, Glasgow Film Theatre, 12 Rose Street, Glasgow G3 6RB. Tel: 0141 332 6535. In Cafe Cosmo 12noon - 9pm.  
*Cent cinéastes d'aujourd'hui* - 50 ans de la revue *Positif* published by Dreamland éditeur.

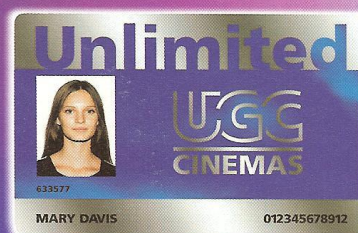




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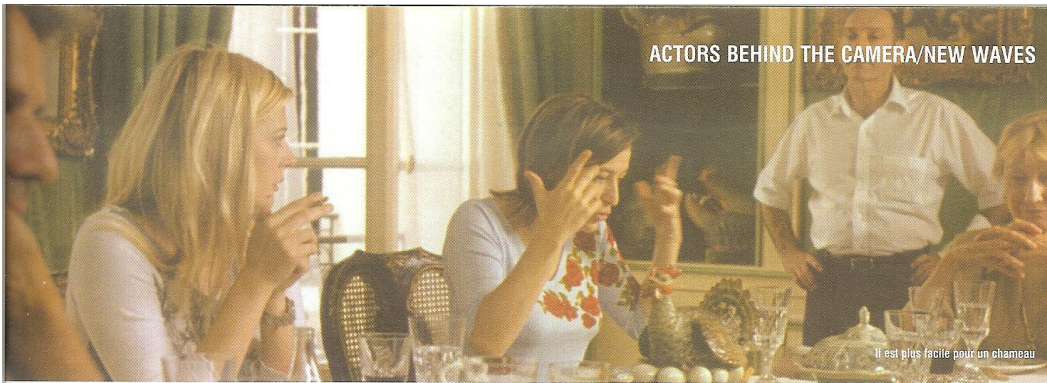
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## LEAPING THROUGH THE LENS

They're not the first actors to make the leap behind the camera - and they won't be the last. There is something compulsively appealing about turning the tables. Sophie Marceau believes she dares to push herself more as a director than an actor. "You take more risks because directing is somehow more revealing and more seductive than acting", she says. Besides Vincent Perez and Valeria Bruni-Tedeschi headlining the strand you will find more actors swapping sides including Richard Berry and Michel Boujenah as well as the astonishing debut of the tandem François Hanss and Arthur-Emmanuel Pierre with a chiller worthy of Hitchcock. New Waves is the section of the festival in which you can make true discoveries on both sides of the lens.

### *IL EST PLUS FACILE POUR UN CHAMEAU It's Easier for a Camel*

GLASGOW

Sat 22 Nov 6.30pm

EDINBURGH

Wed 26 Nov 2.30pm

Thu 27 Nov 6pm

A rich Parisian, who will become obscenely wealthy upon the imminent death of her Italian industrialist father, tries to make sense of her life in Valeria Bruni-Tedeschi's directing debut. The film is an autobiographic account of an Italian family living in France ("tom apart, split in two"). It's a sensitive and bittersweet treatment that has fantasy sequences, including animation, which keep any melancholy at bay.

Federica (Bruni-Tedeschi) has taken to hopping into her silver Jaguar to confess her fiscal discomfort to a priest (Pascal Bongard), who finally blurts out that he's not a shrink. Flashbacks gradually establish that Federica - along with older brother Aurelio (Lambert Wilson) and younger sister Bianca (Chiara Mastroianni) - was brought to France as a child to escape the kidnappings to which the Italian ruling class was prey in the 70s. The siblings, whose money hasn't bought them equilibrium, let alone happiness, are all emotional cripples.

Bruni-Tedeschi says that she wanted "to give precedence to what happens to the characters, more than an idea of cinema. I did screentests for a year, it was like choosing myself, to find the thing that I would have done as an actress. I tried to unify the dual roles of the character and the director in me, a person who travels the world". The autobiographical element remains. "I've always had that when I act, you always talk about yourself. You elaborate on material from life."

Cast:	Valeria Bruni-Tedeschi, Chiara Mastroianni, Jean- Hugues Anglade, Denis Podalydes, Marysa Borini, Roberto Herlitzka, Lambert Wilson, Pascal Bongard, Nicolas Briancon, Yvan Attal, Emmanuelle Devos.	production. / Paol Branco.
Dir:	Valeria Bruni-Tedeschi.	Scr: Noemie Lvovsky, Agnes de Sacy, Valeria Bruni-Tedeschi.
Prod:	Gemini Films France /Interlinea, Piccola Cooperativa Gage (Italy)	Ph: Jeanne Lapoirie. Ed: Anne Weil. Int sales: Gemini Films, 34 Boulevard de Sébastopol, 75004 Paris tel 00 33 1 44 54 17 17 fax 00 33 1 44 54 17 25 gemini@easynet.fr, web: www.gemini-films.com 2003 - 108 mins

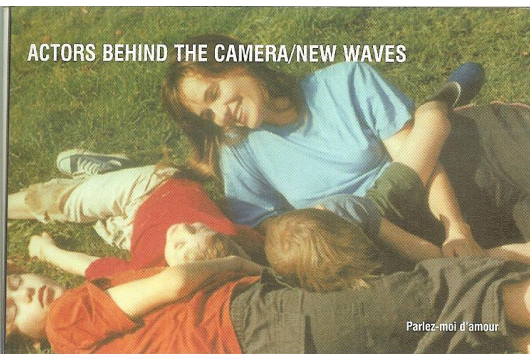
### *Jean-Paul Rappeneau*

Jean-Paul Rappeneau's *Bon Voyage* has been chosen as the French entry in contention for the final selection for the best foreign film Oscar. The film chronicles 48 hours during the formation of the Vichy Government of Marshal Pétain in June 1940. Gérard Depardieu portrays a politician on the verge of entering the Pétain administration. Playing opposite are Isabelle Adjani as a femme fatale and Virginie Ledoyen as an agent of the Resistance. Rappeneau (FFF guest in 1993) returned to the screen seven years on from his last film *The Horseman on the Roof*. *Bon Voyage* will be released in the UK later this year.





## ACTORS BEHIND THE CAMERA/NEW WAVES



Parlez-moi d'amour



Peau d'ange

### Sophie Marceau

Rising to teenage idol status as the star of the hit romantic comedy *La Boum* (1980) and its sequel *La Boum 2* (1982), Sophie Marceau has since managed to become more than "just another pretty face." She developed her dramatic skills in the romantic epic *Fort Saganne* (1984 - See page 8) and, most notably, in three films directed by her former long-time companion, Polish/French director Andrzej Zulawski. As her career progressed during the early '90s, Marceau preferred to appear in such lighter fare as the romantic comedy *Fantasia* (1993), a huge hit in France, or the swashbuckler *La Fille de d'Artagnan* (1994). Meanwhile, her stage debut in Jean Anouilh's *Euridyce* in 1991 brought her a Molière award for Most Promising Newcomer. She also starred as Eliza Dolittle in *Pygmalion*. Marceau rose to international stardom in 1995, playing Princess Isabelle in Mel Gibson's epic *Braveheart*; that same year, she made her directorial debut with a nine-minute film, *L'Aube à l'envers*. Her international profile continued to grow throughout the decade thanks to her increasing appearances in both British and American productions, particularly *A Midsummer Night's Dream* and the 19th James Bond outing, *The World Is Not Enough* (both 1999). She stepped in front of the camera for Zulawski again as the star of his *La Fidélité*.



28

### PARLEZ-MOI D'AMOUR *Speak to Me of Love*

#### EDINBURGH

Sat 15 Nov 2.30pm

#### GLASGOW

Mon 17 Nov 3pm

Tue 18 Nov 8.30pm

#### LONDON UGC

Sat 22 Nov 11.55am, 2.30pm, 5pm, 7.30pm

Internationally acclaimed actress Sophie Marceau makes her feature directing debut with the intimate divorce drama which earned her the Best Director award from the Montreal World Film Festival. Justine (Judith Godrèche) and Richard's (Niels Arestrup) 15-year relationship comes to a sputtering end as both decide to separate due to irreconcilable differences. Each goes about their daily existences as best they can: Justine maintains custody of the couple's three boys, as well as the apartment. As she deals with the effects the separation has on her life as well as her boys' lives, she also manages to come to terms with her own parents' divorce and finds a common bond with her long-suffering mother.

Richard, on the other hand, attempts to bury himself in his work – as a famous author – but finds little solace as a planned project falls through. Both are forced to confront their uncertain futures, as well as reflect on the past choices they've made that put them in the positions they are in now.

Cast : Judith Godrèche, Niels Arestrup, Anne Le Ny, Jimmy Boudrand, Louis-Alexandre Lucotte, Laurence Février, Jules Boudier, Jean-Marc Frit, Manuela Gourary, Maria Verdi.  
Dir: Sophie Marceau.  
Prod: Christine Gozlan, Alain Sarde.  
Scr: Sophie Marceau.  
Ph: Emmanuel Machuel.  
Ed: Claudine Merlin.

Mus: Eric Neveux.  
Int sales: Wild Bunch, 99 rue de la Verrerie, 75004 Paris  
tel 00 33 1 53 01 50 24  
fax 00 33 1 53 01 50 49  
ssimonutitl@exception-wb.com  
www.wildbunch.biz  
2002 - 98mins

### PEAU D'ANGE *Once Upon an Angel*

#### EDINBURGH

Fri 14 Nov 8.30pm+PA

#### GLASGOW

Sat 15 Nov 8.30pm+PA

#### ABERDEEN

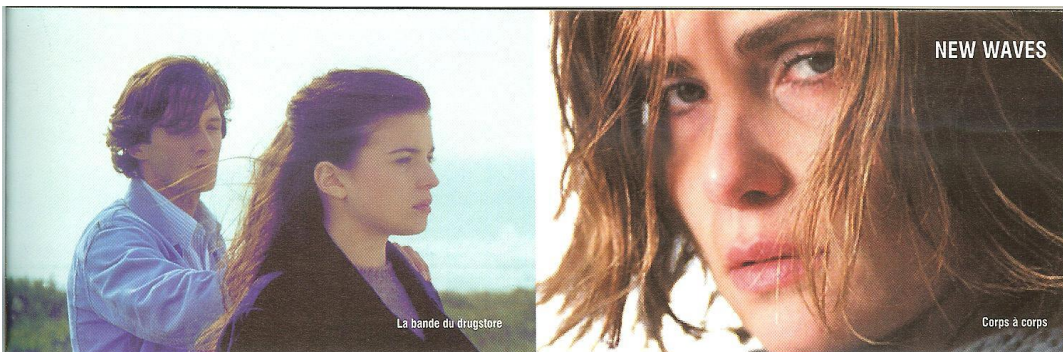
Mon 24 Nov 6.15pm

Tue 25 Nov 4pm & 8.30pm

Vincent Perez makes his feature-film directorial debut with this romantic drama which he co-wrote with his wife, Karine Silla, and Jerome Tonnerre. Young Angèle (Morgane Moré) sets out to find work in order to ease the burden for her poor, debt-ridden parents and finds a job as a maid. By chance she meets Grégoire Berthelot (Guillaume Depardieu), who takes a carnal interest in the young woman and seemingly nothing more. Intensely attracted to Grégoire and against all reason, Angèle spends an evening with the fiery stranger who promptly leaves her the next morning – but he comes away from the tryst with more feelings toward Angèle than he expected. For her part, Angèle is also left with more than fond memories of her experience with Grégoire and she eventually tracks him down – but discovers that a couple of major complications may prevent them from developing a meaningful relationship. Beautifully filmed and brilliantly acted. Vincent Perez can be seen in *Le pharmacien du garde/The Pharmacist* (See page 22).

Cast: Guillaume Depardieu, Morgane Moré, Dominique Blanc, Valeria Bruni Tedeschi, Marine Delterme, Olivier Gourmet, Esse Lawson, Sandra Nkake.  
Dir: Vincent Perez.  
Prod: Virginie Silla, Europa Corp/Luc Besson.  
Scr: Vincent Perez, Karine Silla, Jérôme Tonnerre.  
Ph: Philippe Pavans De Ceccatty.

Ed: Laurence Briaud.  
Mus: Replicant.  
Int sales: Europa Corp, 137 rue du Faubourg Saint-Honoré, 75008 Paris  
tel 00 33 1 53 83 03 03  
fax 00 33 1 53 83 03 70  
gmelin@europacorp.com  
2002 - 83mins



NEW WAVES

La bande du drugstore

Corps à corps

## LA BANDE DU DRUGSTORE Dandy

### MANCHESTER

Mon 10 Nov See Cornerhouse prog.

### GLASGOW

Fri 21 Nov 6pm

### EDINBURGH

Sat 22 Nov 8.30pm

### LONDON UGC

Tue 25 Nov 11.55am, 2.30pm, 5pm, 7.30pm

In the mid-1960s, the drugstore crowd was made up of the best-dressed and wildest representatives of a generation that believed they could change the world, and Philippe, Marc, Charlotte, and Nathalie were no exception. To the tunes of Otis Redding and the Animals, Aretha Franklin and Sonny & Cher, the foursome gamers an education in the ways of the world with sex and drugs, all with a French twist.

François Armanet's feature directorial debut represents a perfect depiction of the hedonistic mood in France at the beginning of the 70s, which perfectly evokes an era when teenagers dressed smartly and were still shy and maladroit in their relationships with the opposite sex.

This tale of a bashful bumbler who just can't make the right moves with the gorgeous girl he adores carries the ring of truth without sacrificing humour or sex, and is an invigorating antidote to Hollywood teen comedies.

Cast: Mathieu Simonet, Aurelien Wilk, Cecile Cassel, Alice Tagliani, Thierry Lhermitte, Alain Bashung, Gabrielle Lazure, Romain Goupil.  
Dir: François Armanet.  
Prod: Jean Brehat, Rachid Bouchareb, Tadrart Films.  
Scr: François Armanet, Jean Helpert.  
Ph: Guillaume Schillman.  
Mus: Thierry Garcia.  
Int sales: France Télévisions  
Distribution, Immeuble Le Barjac, 1 Boulevard Victor, 75015 Paris  
tel 00 33 1 56 22 90 00  
fax 00 33 1 56 22 90 90  
www.labandedudrugstore.com  
2002 - 90mins

## CORPS À CORPS Body Snatch

### LONDON CINÉ LUMIÈRE

Sat 8 Nov 6pm

### STIRLING

Fri 14 Nov 5.30pm

### GLASGOW

Tue 18 Nov 3pm

### EDINBURGH

Thu 20 Nov 2.30pm & 8.45pm

### ABERDEEN

Sat 22 Nov 4pm

### DUNDEE

Wed 26 Nov 8.20pm

A stripper is stripped of far more than her clothes in this baroque suspense drama with a diabolical core. The improbable yet intriguing proceedings draw on undying love and medical science, with an endearing child and a cute dog thrown in for good measure.

A first feature by the closely-knit tandem of director François Hanss and writer Arthur-Emmanuel Pierre scores a distinctive debut. Laura (Seigner) is deaf and at the beginning in a voiceover we are being made privy to a long letter she's written to alert her best friend, Doris (Scognamiglio) of her predicament. Laura performed for three years at a cavernous strip club when Marco (Torreton), a rich landscape architect, abruptly entreated her to move with him to Lyon to start a new life of domestic bliss.

The film was awarded the international critics' prize at the Cognac Festival of Thrillers earlier this year.

Cast: Emmanuelle Seigner, Philippe Torreton, Clement Briland, Vittorio Scognamiglio, Yolande Moreau, Marc Duret, Sandrina Rossi.  
Dir: François Hanss.  
Prod: Anne Regard, Claude Carriere, Patrick Gouyou Beauchamps.  
Scr: Arthur-Emmanuel Pierre.  
Ph: Giovanni Fiore Coltellacci.  
Ed: Emano Corrado, Herve De Luze, Nicolas Fay, Richard Leclercs.  
Mus: Sarry Long.  
Int sales: France Télévisions  
Distribution, Immeuble Le Barjac, 1 Boulevard Victor, 75015 Paris  
tel 00 33 1 56 22 90 00  
fax 00 33 1 56 22 90 90  
www.corpsacors-lefilm.com  
2003 - 98mins

## François Armanet

He has been a journalist since the 80's. François Armanet has worked as chief editor at the *Nouvel Observateur* from 1989 to 1997 and since 1998 has been editor in chief with *Libération* newspaper. For his first feature film, *La bande du drugstore*, he adapted his own novel.





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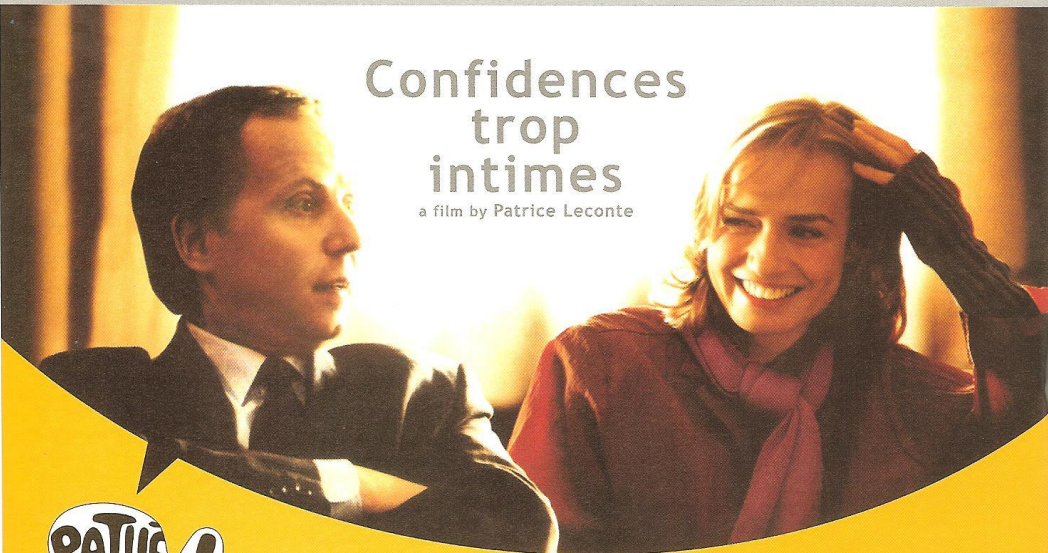


FRENCH FILM FESTIVAL 2003

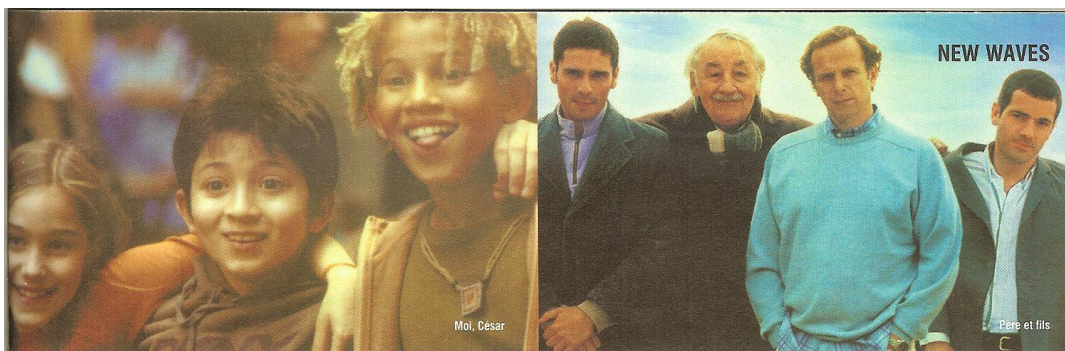
COMING SOON

Confidences  
trop  
intimes

a film by Patrice Leconte



Pathé Distribution Ltd. Kent House, Market Place, London W1W 8AR. Telephone: +44 (0)20 7323 5151.



## MOI, CÉSAR I, Caesar

### MANCHESTER

Sun 9 Nov See Cornerhouse prog.

### GLASGOW

Sun 16 Nov 7pm

### EDINBURGH

Tue 18 Nov 6pm Wed 19 Nov 2.30pm

### ABERDEEN

Thu 27 Nov 6.15pm Fri 28 Nov 4pm

A jaunty urban fairy tale told with flair from its young protagonist's point of view and directed by actor Richard Berry who has assembled an appealing cast. In a plentiful, cleverly written voice-over, César (Jules Sitruk) introduces himself and gives a running account of his experiences.

He's 10 years old, 4 feet 7 inches tall, a little chubby, and loves sweets and pastries. His dad (Jean-Philippe Ecoffey) whose semi-shady business partner has just died, is between import-export jobs; his mum (Maria de Medeiros) is pregnant. César's best friend, the self-assured and athletic Morgan (Mabo Kouyate), lives with his mum and has never met his father, a British journalist who left before he was born.

Both youngsters have eyes for Sarah (Josephine Berry, the director's daughter), who recently transferred to their Montmartre grammar school. Morgan decides to go to London in search of his dad. As only Sarah speaks English, their impromptu mission gets a boost from Gloria (New Wave veteran Anna Karina). The script was written by Eric Assous (FFF guest for *Les Randonneurs* in 1997).

Cast: Jules Sitruk, Jean-Philippe Ecoffey, Maria de Medeiros, Mabo Kouyate, Josephine Berry, Katrine Boorman, Stephane Guillon, Jean-Paul Rouve, Didier Benureau, Cecile de France, Jean Benguigui, Anna Karina.  
Dir: Richard Berry.  
Prod: Michel Feller, Europa Corp.  
Scr: Eric Assous, Richard Berry.  
Mus: Reno Isaac.

Ph: Thomas Hardmeier.  
Ed: Lisa Pfeiffer.  
Int sales: Europa Corp, 137 rue du Faubourg Saint Honoré, 75008 Paris  
tel 00 33 2 53 83 03 03  
fax 00 33 1 53 83 03 70  
gmelin@europacorp.com.  
2003 - 97mins

## PÈRE ET FILS Father and Sons

### LONDON CINÉ LUMIÈRE

Sun 9 Nov 7pm

### STIRLING

Mon 17 Nov 8.15pm

### GLASGOW

Sat 22 Nov 8.50pm Sun 23 Nov 3pm

### EDINBURGH

Mon 24 Nov 2.30pm Tue 25 Nov 9pm

### DUNDEE

Thu 27 Nov 8.20pm

### ABERDEEN

Sat 29 Nov 8.30pm Sun 30 Nov 1.30pm & 6.15pm

Léo, a patriarch and former businessman, now wants to settle scores with his three sons David, Max and Simon, and rekindle family affection. He's even prepared to pretend that he is ill in order to get the sympathy vote, and convinces them to come with him on a journey from France to Canada where he wants to reunite the far-flung members of the clan. There they make some unexpected encounters...

For his first film as a director actor Michel Boujenah triumphs by delivering a patchwork of conflicting emotions, and a refreshing sense of humour. Philippe Noiret contributes one of his irrepressible performances as the cantankerous father with the long-suffering trio of Charles Berling, Pascal Elbé and Bruno Putzulu as his brood.

Cast: Philippe Noiret, Charles Berling, Pascal Elbé, Bruno Putzulu, Marie Tifo, Genevieve Brouillette.  
Dir: Michel Boujenah.  
Prod: Gaumont Buena Vista International, Ajoz, Little Bear, Max Films.  
Scr: Michel Boujenah, Pascal Elbé, Edmond Bensimon.  
Ph: Patrick Blossier.  
Ed: François Gill.

Int sales: Gaumont, 30 Avenue Charles de Gaulle, 92200 Neuilly sur Seine  
tel 00 33 1 46 43 21 80  
fax 00 33 1 46 43 20 33  
www.gaumont.fr  
2002 - 95mins

## Audrey Tautou

Amélie star Audrey Tautou is being hailed for her performance in Stephen Frears's *Dirty Pretty Things*, one of the hits of *La Rentrée cinématographique* in France. The film also was a success in the States, resulting in a considerable number of trans-Atlantic offers for Tautou who has been trying to shake off her sweetness and light image.

She has just finished a film in New York with Amos Kollek, *Happy End*, a comedy which, she assures, also has its abrasive side. Despite her success Tautou says she is as insecure as ever although celebrity hasn't really changed the way she lives her life.

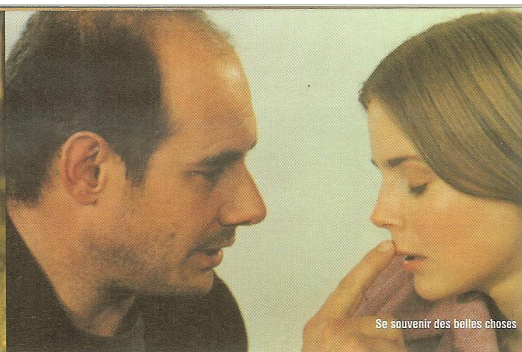




## NEW WAVES



La petite prairie aux bouleaux



Se souvenir des belles choses

### Marceline Lorian-Ivens

Born in Epinal (Vosges) in 1928. In 1940, she and her parents, who, as Jews, had already been driven out of Poland, fled into the unoccupied part of France. From 1944-45 she was a prisoner at the concentration camp at Auschwitz-Birkenau. In the 1960s, she worked as a television journalist; after meeting the politically committed documentary filmmaker, Joris Ivens, she was to become his most important collaborator on his projects. In 1967, she also began working as a producer (Capi-Films) and distributor. She is a co-founder of the Joris Ivens Foundation.

### LA PETITE PRAIRIE AUX BOULEAUX A Birch Tree Meadow

GLASGOW  
Fri 14 Nov 3pm Mon 17 Nov 6pm  
EDINBURGH  
Tue 18 Nov 2.30pm & 8.30pm Wed 19 Nov 6pm  
LONDON UGC  
Sun 23 Nov 11.55am, 2.30pm, 5pm, 7.30pm

Myriam, a survivor of the concentration camp at Auschwitz, is a filmmaker and journalist by trade who has spent many years living abroad. She takes part in a memorial event at the town hall in Paris commemorating the liberation of the camp, where she wins a flight to Cracow. At first she refuses to accept the prize; however, her girlfriend Suzanne, with whom she was deported from Drancy to Auschwitz at the time, manages to convince her, and so Myriam sets off after all on a journey to the sites of such horrors as she found herself confronted at the age of 15.

Painful memories well up in Myriam; she asks herself how all this could have survived and how on earth she managed to find the strength to carry on and live her own life.

She meets a young photographer who is attempting to capture on film something he describes as "the invisible" aspects of the camp. Touched by his interest and his decency, Myriam finally agrees to help him. She describes, in words he has never heard before, what life was like for prisoners at the camp.

### SE SOUVENIR DES BELLES CHOSES Try to Remember

MANCHESTER  
Fri 7 Nov See Cornerhouse prog.  
LONDON CINÉ LUMIÈRE  
Tue 11 Nov 6pm  
EDINBURGH  
Mon 24 Nov 6pm  
GLASGOW  
Wed 26 Nov 6.30pm  
ABERDEEN  
Fri 28 Nov 8.30pm

A humane, comedic love story about Claire (played by Isabelle Carré, winner of a Best Actress César for her performance), a shy woman in her early thirties who checks herself into a rural memory-loss clinic. Ever since the summer night when she was struck by lightning, she has become increasingly forgetful. The fact that her own mother died of Alzheimer's does nothing to alleviate her worries. But she is only 32... She slowly integrates herself into the at-once funny and sad world of memory-loss victims. Then Claire and a fellow patient Philippe, who doesn't remember anything, not even love, fall for each other. They attempt to build a normal life together in this warm chronicle of two stray souls. Thanks to the doctor and the other patients, she learns to overcome her sickness.

Acting is the key here: Carré and Campan provide the necessary charm and emotional range to carry the drama and the picture. First-time director and actress Zabou Breitman provides a solid and nuanced direction.

Cast: Anouk Aimée, August Diehl  
Dir: Marceline Lorian-Ivens.  
Prod: Bénédicte Lesage, Arfel  
Askenazi, Alain Sarde, One  
Valse, Paris Capi Films,  
Paris; P'Artisan  
Filmproduktion, München;  
Heritage Films, Warschau.  
Mascaret Films.  
Scr: Jean-Pierre Sergent,  
Elisabeth D. Prasetyo,  
Marceline Lorian-Ivens.  
Co-writer: Jeanne Moreau.  
Ph: Emmanuel Machuel.  
Ed: Sylvain Dupuy.  
Int sales: Studio Canal Distribution  
5/13, boulevard de la  
République F-92514  
Boulogne Cedex, France  
tel 00 33 1 71 75 89 69  
fax 00 33 1 71 75 89 73  
cghazarian@studiocanal.com  
2002 - 90mins

Cast: Isabelle Carré, Bernard  
Campan, Bernard Lecoq,  
Zabou Breitman, Anne Le Ny,  
Dominique Pinon, Aude  
Briant, Denys Granier-Deferre,  
François Levantal, Jean-  
Claude Deret, Céline Leger.  
Dir: Zabou Breitman.  
Prod: Stéphane Marsil,  
Paul Claudon.  
Scr: Zabou Breitman,  
Jean-Claude Deret (from a  
story by Marc Flouquet).  
Ph: Dominique Chapuis.  
Ed: Bernard Sassia.  
Mus: Ferenc Javorit.  
Int sales: Flach Pyramide International  
5, rue Richepanse,  
F-75008 Paris  
tel 00 33 1 40 20 05 51  
fax 00 33 1 40 20 05 51  
www.sesouvenirdes-  
belleschoses.com  
2001 - 110mins



# REAL LIVES

This is a golden era for the documentary film. Despite their new-found popularity documentaries remain the widely ignored stepchildren of the film business. Now cinemagoers are increasingly seeking out documentaries, on the correct assumption that they offer something more substantial than tepid Hollywood dramas or familiar sequels. The French Film Festival has selected a tribute to director Claude Sautet, and Agnès Varda's continuing study of "the gleaners."

## CLAUDE SAUTET, OU LA MAGIE INVISIBLE *Claude Sautet, or the Invisible Magic*

### LONDON CINÉ LUMIÈRE

Sun 9 Nov 3.30pm

### GLASGOW

Sat 15 Nov 1.30pm

### EDINBURGH

Sun 16 Nov 7.15pm

The title of N.T. Binh's wonderfully revealing documentary is extremely apt. There was, indeed, a kind of magic about the films of the late French director Claude Sautet, whose major works explored with a seemingly effortless intimacy the lives of middle-class people, their loves, their jealousies, their ambitions and their disappointments. With plentiful use of film clips, well chosen and in

pristine condition, and based on hours of audio interviews with Sautet, recorded before his death in July 2000, plus the observations of his collaborators and of his widow, this is an important reminder of the career of a great director. Featuring: Bertrand Tavernier, Philippe Sarde, Jean-Paul Rappeneau, Crazzella Sautet.

Dir: N.T. Binh.  
Prod: Richard Malbequi, Sophie Goldman, Arno Caravel, France 2 Cinéma, TAT Film, Germany.  
Ph: Jean-Paul Meurisse.  
Edi: Philippe Doria-Machado.  
Mus: Philippe Sarde, Olivier Hutman.  
Int sales: Les Productions Bagheera, 90 rue d'Amsterdam, 75009 Paris  
tel 00 33 1 48 74 41 41 fax 00 33 1 48 74 44 11  
2003 - 63mins

## LES GLANEURS ET LA GLANEUSE *The Gleaners and I (Parts 1 and 2)*

### GLASGOW

Sun 23 Nov 5pm

### EDINBURGH

Tue 25 Nov 5.30pm

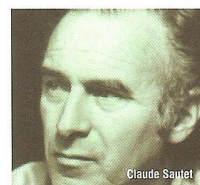
This is an intimate, picaresque inquiry into French life, as lived by the country's poor and its provident, as well as by the film's own director, Agnès Varda. The French Film Festival provides an opportunity to see the original and the sequel in one programme. The aesthetic, political and finally moral point of departure for Varda are gleaners, those individuals who pick at already-reaped fields for the odd potato, the leftover turnip, and in previous generations were immortalised by the likes of Millet and Van Gogh. Varda isn't particularly interested in immortalising today's gleaners but in investigating the reasons that lead the anonymous (desperate and quixotic both) and the celebrated (including a famous chef) to sift through our detritus. Along her journey, Varda constructs a portrait of France that is every bit as modern as the digital camera with which she does her filming, and in the process comes up with her finest, most effective work since *Vagabond*. Varda (FFF guest in 1996) is known as the grandmother of the French New Wave and has been making films since 1954. At 74, Varda has produced a deceptively playful masterwork, confidently wandering from the fields of Provence to the streets of Paris. Featuring: Bodan Litnanski, Agnès Varda and François Wertheimer.

Dir/scr: Agnès Varda.  
Ed: Agnès Varda, Laurent Pineau.  
Prod: CinéTamaris, 88 rue Daguerre, 75014 Paris  
tel 00 33 1 43 22 66 00, fax 00 33 1 43 21 75 00  
Narration: Agnès Varda.  
Ph: Stéphane Krausz, Didier Rouget, Didier Doussin, Pascal Sautet, Agnès Varda.  
Mus: Joanna Bruzdowicz.  
2001 - 82mins

## SHOWING WITH: LE GLANEURS ET LA GLANEUSE... DEUX ANS APRÈS *The Gleaners and I: Two Years Later.*

A return to the subject from two years earlier, this work moves beyond a simple accounting of various players at a later time. In some ways a discourse on the media's and the public's craze over *The Gleaners and I*. Featuring: Macha Makeïeff and Agnès Varda.

Dir/prod: Agnès Varda.  
Ed: Agnès Varda.  
Ph: Stéphane Krausz, Agnès Varda.  
Mus: Joanna Bruzdowicz, Georges Delerue, Isabelle Olivier, François Wertheimer.  
2002 - 63 mins



Claude Sautet

## Claude Sautet

One of France's leading chroniclers of middle-class, and especially middle-aged, life. Sautet began his career as an assistant (to Jacques Becker on the classic gangster yarn, *Grisbi/Touchez pas au Grisbi*, 1953), served as a TV producer and earned a reputation as a superior scenarist before directing his first feature in 1955. His first significant achievement, the craftily handled under-world melodrama, *The Big Risk* (1960), was over-shadowed by the activities of the younger, New Wave directors. Sautet came into his own, however, with *The Things of Life* (1970), a keenly observed study of a mid-life crisis triggered by an automobile accident. Like many of the director's subsequent films, it starred Romy Schneider and Michel Piccoli. Sautet subsequently turned out a number of finely observed social studies, often documenting the relations between large numbers of characters. He is best known for *Vincent, François, Paul and the Others* (1974), *A Simple Story* (1978) and *A Few Days With Me* (1988), a relatively uncharacteristic departure into more youthful territory. He was a regular visitor to Glasgow Film Theatre and the French Film Festival where his films enjoyed a particular success.





# THE WRITE STUFF

Just how do you capture the art of the writer on screen? In a fascinating series of pen portraits the aim is to highlight the diversity of contemporary French literature. Part of a series of films produced for *La Cinquième* channel, and also for *Arte*, they each begin to take on the rhythms and tone of the writers' particular style and presence. The screenings can be combined with lunch (optional) from the Cuisine d'Odile. All the screenings are video or dvd projections and are subtitled. Entrance is free but ticketed subject to availability. Please book in advance at L'Institut français d'Ecosse, Edinburgh EH3 7TT, 0131 225 5366.



Sat 15 Nov 12noon

## Pascal Quignard

Director Jacques Malaterre forms a close bond with the writer in this portrait in which he follows him to his home in Paris, and then to Japan. Quignard takes his references from Graeco-Latin, oriental and classical culture, and less from literature and music. He says: "I write because I need to, I write because I need to meet a physical need. I write because I need to say something I don't know about."

Dir: Jacques Malaterre. Prod: Arte France, MK2 TV.  
Distr: France Télévision Distribution. 2000 - 25mins

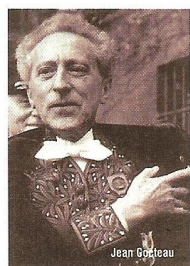
Followed by Round Table with FFF guest, director Alain Corneau (see page 35)

Tue 18 Nov 12noon

## Annie Ernaux

The author of *La Place/The Square* and *La Honte/Shame* analyses the sources of her literary inspiration. Her writing is dominated by two feelings: the sense of social differences and the break between her initial surroundings and the world of learning which she subsequently entered, one the one hand, and, on the other, a sense of male domination of the world.

Dir: Timothy Miller. Prod: La Cinquième, MK2 TV.  
Distr: France Télévision Distribution. 2000 - 13mins



## Sylvie Germain

Filmed at Germain's own home and in the mountains, she seeks to define the sources of her writing. Germain, who wrote *Le livre des nuits*, *The Weeping Woman of the Streets of Prague* and *The Echoes of Silence*, was a philosopher by training without any literary calling.

Dir: Loïc Jourdain. Prod: La Cinquième, MK2 TV.  
Distr: France Télévision Distribution. 2000 - 13mins

## Gao Xingjian

Born in China in 1940, Gao Xingjian is a painter and film director as well as a writer. He is regarded as a pioneer in avant-garde literature and theatre in China. After the Tiananmen Square massacre he moved to France as a political refugee and his subsequent novels have been widely acclaimed. Three years ago he received the Nobel Prize for Literature.

Dir: Corinne Dardé. Prod & distr Corinne Dardé. 1988 - 18mins

Wed 19 Nov 12noon

## Georges Pérec

Rather than put his subject in familiar surroundings director Bernard Queysanne chose to take Pérec to different settings. "I didn't want to walk in Pérec's footsteps," he explained, "or open his cupboards and rummage through his things. You don't do that with friends. It's bad manners." Instead through readings and meanderings an intimate view of the writer emerges.

Dir: Bernard Queysanne. Prod: La Sept/Arte, Les Producteurs Indépendants Associés.  
Distr: Point Fixe Productions. 1999 - 71mins.

Thu 20 Nov 12noon

## Françoise Sagan

This is an attempt to redress the balance of popular perceptions of Sagan. She never takes herself seriously - and her ready wit lends a particular tone. Film-maker Michelle Porte manages to establish a trusting relationship with Sagan. She talks of her passion for theatre, film, gambling, driving at speed, and encounters with such icons as Billie Holiday, Ava Gardner, Orson Welles and Jean-Paul Sartre.

Dir: Michelle Porte. Prod: Airtline Films, Inda, France 3.  
Distr: Airtline Films. 1996 - 46mins.

Tue 25 Nov 12noon

## Jean Cocteau

The enigmatic character of Cocteau finds eloquent expression in Edgardo Cozarinsky's film in which the man himself guides us through a labyrinth of mirrors and images all on the borderline between dreams and reality. There are conversations with his coterie of notables including Diaghilev, Nijinsky, Picasso, Erik Satie, Jean Renoir, Coco Chanel and Jean Marais.

Dir: Edgardo Cozarinsky. Prod: A2, Ina, Ministry of Culture.  
Distr: Ina. 1983 - 68mins.

Wed 26 Nov 12noon

## Marguerite Duras

Many themes are broached and explored: from childhood, autobiographical impressions, and relationships between different characters and different films. One particularly revealing episode revolves around Duras describing memories of shooting *India Song* in 1975. Duras explains how she appropriated the camera and turned it into her own special creative instrument.

Dir: Jérôme Noguez, Jean Mascolo. Distr: Médias et Médias.  
Prod: Bureau d'animation, Ministère des affaires étrangères. 1984 - 63mins.



# DIRECTOR'S CHAIR

A series of portraits of film-makers which uncover revealing clues about the creative process and the elusive secrets of their art and style.

Thu 27 Nov 12noon

## Jean-Pierre Jeunet

He collaborated with artistic director Marc Caro on the bizarre *Delicatessen* and the imaginative *The City of Lost Children*, before striking out on his own to direct *Alien: Resurrection* and then returning to France to create *Amélie*. Each film has a distinctive look but all are distinguished by beautiful cinematography, that creates a world of uncertain time and place, or, in the case of *Amélie*, a surreal version of the real world.

Dir: Philippe Fréling 1998 - 13mins

## Jean-Jacques Beineix

The director of cult faves *Diva* and *Betty Blue* Beineix has failed to win over the critics in France where his most recent film *Mortel Transfert* failed to score, and also never received a release in the UK. His work is baroque yet contains a strong romantic streak but often he has been accused of sacrificing substance for style.

Dir: Philippe Fréling 2001 - 13mins

## Robert Guédiguian

The Marseille-born film-maker studied sociology in Paris, where he accidentally came into contact with the world of film. For the last 20 odd years he has worked almost exclusively in Marseille with a

particular troupe of actors (which includes his wife Ariane Ascaride). His most recent successes include *La Ville est tranquille* (2000); *À l'attaque!* (2000); *À la place du cœur* (1998); *Marius et Jeannette* (1997); and *À la vie, à la mort!* (1995). His latest *Marie-Jo et ses deux amours* features in the Festival (see page 19).

Dir: Philippe Fréling 2001 - 13mins

Fri 28 Nov 12noon

## Claire Denis, la vagabonde

A key member of the new wave of female French directors, Claire Denis worked for more than ten years as an assistant director before winning international acclaim with her first feature film, *Chocolat* (1988), a semi-autobiographical tale of a young French girl in Africa. A graduate of the prestigious IDHEC, Denis began her professional career making short films - most recently she has scored with *Netette et Boni*, *Beau Travail* and *Vendredi Soir*.

Dir: Sébastien Lifshitz 1996 - 50mins

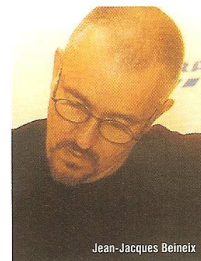
## BOOKING AND INFORMATION

These programmes are curated by the French Institute in Scotland and co-ordinated by Anne-Marie Usher.

LUNCH BY CUISINE D'ODILE (optional)

Ciné-sucré (dessert + coffee): £2.50

Souper-ciné (soup + dessert): £5.00



Jean-Jacques Beineix



Robert Guédiguian

## FILM OF THE BOOK

### Les livres au cinéma

French cinema always has relied on the literary adaptation as a staple which in the UK might be more often than not be the province of television. Think classic Sunday serial. The New Wave changed *le cinéma français's* reliance on books to a degree but films based in literature, both contemporary and classic, still feature prominently in the output of French directors. Some like Claude Miller and Claude Chabrol plunder the works of British writers such as Ruth Rendell while Alain Resnais paid homage to the scribe of Scarborough Alan Ayckbourn in *Smoking No Smoking*. Alain Corneau, this year's guest, is a considerable fan of Jim Thompson, the cult pulp prime novelist as well as *Fear and Trembling* writer Amélie Nothomb. Should we applaud this reverence for the written word - or is French cinema too reliant on the literary tradition? And just how successfully do some of these adaptations work? For this year's Round Table, the French Film Festival has assembled a panel of experts including Alain Corneau, Bernard McLaverty (who has had direct experience of cinema through the adaptation of his novel *Cal* and his own adaptation of a poem by Seamus Heaney for a short-film called *Bye Child*). They will discuss the status of the literary adaptation in France and also look generally at how great works of literature have been transposed to the screen. This will be a fascinating and engrossing session with time for audience participation and contributions. It will be chaired by Leslie Hills who is a Scottish producer most recently acclaimed for the award-winning *Rivers and Tides* about sculptor Andy Goldsworthy's world.

Round Table, Sat 15 Nov, 1.00pm (after screening of Pascal Quignard's short), Institut français, 13 Randolph Crescent, Edinburgh, EH3 7TT, tel 0131 225 5366. [www.ifeccosse.org.uk](http://www.ifeccosse.org.uk). The session is FREE but please register your interest in advance on 0131 225 5366 or email the cultural officer at the Institut français on [culture@ifeccosse.org.uk](mailto:culture@ifeccosse.org.uk).







## A TRUE FRENCH HERO

For our classic choice the French Film Festival has selected the legendary swashbuckler by Christian-Jaque, made in 1951.

The character of *Fanfan* first came to light in the 18th century. Some claim that he was based on the real-life Sergeant La Tulipe who distinguished himself against the English at the Battle of Fontenoy on 17 May, 1745. But the myth soon outgrew reality. In the ranks, Fanfan la Tulipe was adopted as the archetypal intrepid and chivalrous French soldier.

His adventures were told in songs popular with the troops.

One written by Debraux in 1818 was a great success.

Other singers and lyricists soon adopted Fanfan the rebel who constantly made fools of his superiors. These songs quickly became popular with a wider public and Fanfan was invited on to the stage of theatres all over France. He was variously portrayed as a child raised by troops, travelling players, or even abandoned at birth by noble parents.

Among the most popular plays featuring the character were *Fanfan la Tulipe sortant de la Porte St Martin* by Louis-

Bernard Emile in 1820, *En Avant* (also 1820), a one-act play by Frédéric; Paul Meurice's seven-act drama first produced in 1858 and regularly staged thereafter; and Paul Ferrier's 1882 comic opera in three acts and four tableaux.

Cinema was quick to adopt him as a popular hero. In 1925 Aimé Simon-Girard played him in René Leprince's eight-episode cine-novel. Unusually for the period, Leprince's film was also turned into a book, written by Pierre Gilles in 1926 and illustrated by photos from the films.

In March 1952 Christian-Jaque's version was released. Co-written by René Wheeler, René Fallet, Henri Jeanson and Christian-Jaque himself, it gave star Gérard Philippe one of his most memorable roles. Starring opposite him as Adeline was Gina Lollobrigida and Noël Roquevert as Fier-à-Bras. More than 6,700,000 people went to see the film, which won a best director award at the Cannes Film Festival in 1952. With its frequent reruns on television Philippe came to embody Fanfan in the French national consciousness.

### FANFAN LA TULIPE *Fanfan the Tulip*

#### GLASGOW

Sat 22 Nov 3pm

#### EDINBURGH

Sun 23 Nov 2.30pm

A jovial swashbuckling classic featuring the dashing Gérard Philippe which successfully satirises all those Hollywood historical romances starring the likes of Douglas Fairbanks. Philippe's Fanfan, to escape a shotgun wedding, is persuaded to enlist in the army of Louis XV and sets off on a series of picaresque adventures. Gina Lollobrigida dishes out helpful advice as Adeline. Based on the 19th century French drama by Paul Meurice, it was also filmed in 1907, 1926 and most recently

2005 with a version featuring Vincent Perez and Penelope Cruz and chosen as the opening film at the Cannes Film Festival.

Cast: Gérard Philippe, Gina Lollobrigida, Noël Roquevert, Marcel Herrand, Geneviève Page, Sylvia Pelayo.

Dir: Christian-Jaque.

Prod: Filmsonor, Les Films Ariane, Amato, Alexandre Mnouchkine.

Scr: René Wheeler, Jean Fallet and Christian Jaque.

Ph: Christian Matras.

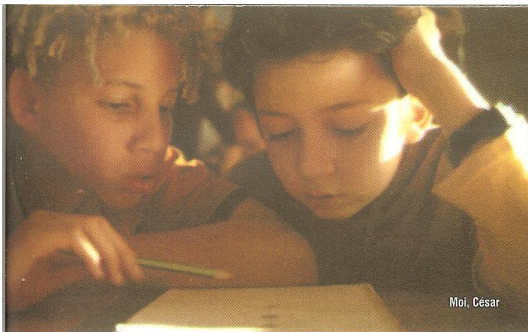
Ed: Georges Van Parys, Maurice Thirlet.

Print courtesy of the Bureau du Cinéma.

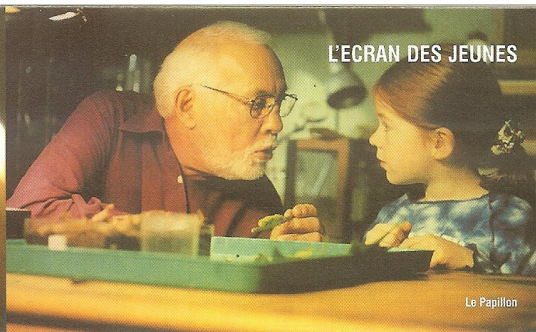
1951 • 104mins

Shown as a tribute to the veteran French producer Alexandre Mnouchkine who died earlier this year aged 85.





Moi, César



Le Papillon

# TOP OF THE CLASS

Alongside the public programme the French Film Festival also offers a rich and varied education programme with something for all tastes as well as discounted bookings for shows of particular interest and entertainment value to pupils, students and teachers.

## Formal education: Schools and Colleges

Further developing the strengths of the last few years, FFF 2003 offers screenings of films for secondary pupils.

As in previous years schools screenings and teaching packs will be available for the films listed below. Education packs are organised by GFT on behalf of the French Film Festival UK. Many thanks to East Ayrshire, East Renfrewshire, North Ayrshire and North Lanarkshire Councils for their contributions towards the funding of these packs.

## School Screenings:

### LE PAPILLON (Age 12 - 14)

From the director of *La vache et le Président* comes this beautiful new film. A widower's quiet life is disturbed when a young girl named Elsa moves into the top floor of the flat where he lives. Lonely and neglected, the little girl makes friends with the gruff old man and discovers his impressive collection of butterflies. When she finds that he is going to search for a rare species, she hides in his car so she can go with him. The old man protests at first, but finally gives in. This film maintains the perfect balance between humour and important lessons about life.

Dir: Philippe Muyl. 2002 - 85mins

GLASGOW	Tue 18 Nov	10am
EDINBURGH	Wed 19 Nov	10am
STIRLING	Thu 20 Nov	1.30pm
DUNDEE	Mon 24 Nov	10am
ABERDEEN	Wed 26 Nov	10am

### MOI, CÉSAR (Age 14 - 17)

A charming and funny film about César - a 10 year old boy who is a little overweight and always in trouble at school. He thinks his best friend Morgan has the perfect life - he is good looking, clever and his parents don't constantly bother him. So when they both fall for Sarah, the beautiful new girl in their class, things don't look good for César. But Morgan has his own problems and it takes an adventure to London to discover what's really important. This lively and popular hit offers an excellent opportunity for language exercises on subjects such as friends, travel and young people in society.

Dir: Richard Berry. 2003 - 91mins

MANCHESTER		
(GCSE Study Session)	Fri 7 Nov	10am
GLASGOW	Mon 17 Nov	10am
EDINBURGH	Tue 18 Nov	10am
DUNDEE	Tue 25 Nov	10am
ABERDEEN	Thu 27 Nov	10am

### VIVRE ME TUE

Manchester Cornerhouse only (No study pack) This study session uses a screening of *Vivre Me Tue* for the basis of language exercises on cultural issues such as young people in society, immigration and the population of Paris.

A2 Study Session	Fri 14 Nov	10am
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In addition to these educational screenings, Schools and Colleges should be aware that all venues welcome educational group bookings for any public shows during the FFF 2003.

Please contact the following to reserve seats for educational screenings:

GLASGOW FILM THEATRE  
Glasgow City Council Schools £1.50  
Other schools £2.50 (Teachers free)  
Box Office 0141 332 8128  
info@gft.org.uk

EDINBURGH FILMHOUSE  
Students £1.50 (Teachers free)  
Shiona Wood 0131 623 8023

DUNDEE CONTEMPORARY ARTS  
Students £1 (Teachers free)  
Joe Morton 01382 909236  
joe.morton@dundeecity.gov.uk

STIRLING MACROBERT  
Students £2 (Teachers free)  
Box Office 01786 466666  
ticketsandinfo@stir.ac.uk

ABERDEEN BELMONT  
(Contact venue for ticket prices)  
Paul Foy 01224 343537  
paul.f@picturehouse-cinemas.co.uk

MANCHESTER CORNERHOUSE  
Students £2.50 (Teachers free)  
Box Office 0161 200 1500  
cinemas@cornerhouse.org  
Enquiries to Sarah Perks, Cinemas  
Education Officer on 0161 200 1509







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# THE SHORT ANSWER

More than 300 *court-métrages* are made in France every year and festivals such as Grenoble and Brest as well as many others are devoted to the art.

The French Film Festival has always sought to encourage new talents, an aim that finds expression not only in the New Waves selection but also in this array of short films that will be shown before appropriate features. The collection has been curated by Sandrine Voillet. See grid for precise screening details.

## TARTE AUX POMMES

Take a young lady, add some apples, a hint of love and let the apple pie bake. Suave experimental film with a minimalist storyline. Showing with *Se souvenir des belles choses*.

Dir: Erika Haglund. Prod: Bizibi. 2002 - 7mins

## SATURDAY NIGHT FRAYEUR

To celebrate their wedding anniversary, Fred cooks and his wife watches football with her girlfriends in the living-room. Showing with *Le cœur des hommes*.

Dir: Nathalie Serrault. Prod: Caroline Production. 2002 - 13mins.

## LAPIN INTEGRAL

Two friends, Paul and Elliott are locked outside Paul's flat in the middle of the night. One is dressed as a rabbit, the other one is in his underwear. Showing with *Ce jour là*.

Dir: Cécilia Rouaud. Prod: Haut et Court. 2002 - 11 min

## LE CRI

Poetic evocation of the WWI via the encounter of two enemy soldiers.

Showing with *La Petite Prairie aux bouleaux*

Dir: Emmanuel Robert-Espalieu. Prod: Vincent et 7 amis. 2002 - 7mins

## NEGRITA MAUD

He's a sea-lover. She drinks rum. And their relationship is on the rocks. Showing with *C'est le bouquet!*

Dir: Olivier Jean. Prod: Madre Films. 2002 - 15mins.

## YAOURTS MYSTIQUES

French animation in all its glory. A yoghurt community lives in the fridge. Their lives are governed by the big door which they see as the path to a different life. But strange murders have been taking place. Showing with *Le Papillon*.

Dir: Sylvie Guérard. Prod: Julianne Films. 2001 - 10mins

## LA FLAMME

Silent comedy reminiscent of the 20s with a hot twist. Showing with *Décalage horaire*.

Dir: Ron Dyens. Prod: Sacrebleu Productions. 2002 - 3mins.

## A BRIGHT INTERVAL

One summer afternoon, two young women meet for the first time. They love the same man.

Showing with *Filles uniques*.

Dir: Emilie Lamoine. Prod: Suspiria Films. 2002 - 11 min 45

## L'HOMME SANS TÊTE

With a nostalgic air, the headless man dances, preparing himself for a rendez-vous. Won the Prix du Jury at this year's Cannes Film Festival.

Showing with *Le doux amour des hommes*.

Dir: Juan Solanas. 2002 - 15 mins. (Prix du Jury Cannes 2003)

SPECIAL THANKS TO Ainhoa Juaregui (Unifrance), Sonja Wiemann (Festival International du Cinéma au Féminin), L'Agence du Court-Métrage and all the productions companies without whose co-operation and help, this selection would not have been possible.

best wishes to the  
12th french film festival uk

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# CAST AND CREW

## CREDITS



Richard Mowe



Ilona Morison

Director:	Richard Mowe
Deputy Director:	Ilona Morison
Associate Directors:	Jaki McDougall and James McKenzie
Chair:	James Steel
Edinburgh Filmhouse:	James McKenzie (Acting director), Rod White, Shiona Wood, Beverley Nicolson, Gwen Orr, Jenny Leask, Jennifer Cummins, Margarita Vazquez Ponte, Andy Forrest, Roy Ballantyne, David Barclay, Ali Clark, Denise McCafferty, Robert Howie
Glasgow Film Theatre:	Jaki McDougall (Director), Allison Gardner, Marion Pearson, John Letham, Jennifer Armitage, Barney McCue, Emma Taylor, Angela Freeman, Malcolm Brown, John Cunningham, David Wylie, Helen Hince, Sadie McCue
The Belmont, Aberdeen:	Pam Green (Manager), Neil Davidson, Jill Dixon, Alistair Dove, Paul Foy, Donny Gloag, Simon Hepple, Tony Jones, Euan A Baird, Damian Spandley
Dundee Contemporary Arts:	Thomas Gerstenmeyer, Maini Thomas, Jeni Iannetta, Alison Rodgers, Terry Daniels, Ian Banks, Joe Morton
Ciné-Lumière:	Julien Planté (Programmer), Juliette Donadieu
Institut français d'Ecosse:	Olga Poivre d'Arvor (Director), Ashok Adiceam (Outgoing director) Valerie Drake (Deputy Director), James Skinner, Sophie Debout, Reinald de Meyer, Alain Fontaine, Evelyn Haughey, Anne-Colette Lequet, Rolland Man, Astrid Moors, Pascale Scott, Norma Turnbull, Anne-Marie Usher
Alliance française de Glasgow:	D Charles Courdent (Director), Patrick Girard (Outgoing director), Gwenola Canonici, Ingrid Stephenson and all teachers at Alliance Française
Alliance française de Manchester:	Cyril Pouloupoulos (Director)
Ambassade de France, Londres:	Olivier Chambard (Conseiller Culturel), Vincent Melilli (Attaché Audio-visuel)
Consulat de France, Edimbourg:	Michel Roche (Consul Général)
Assistants:	Isabelle Hervouët, Sylvie Roche
Short Films Curator:	Sandrine Voillet
Sponsorship:	Shirley Gilmour
Scottish Screen:	Alan Knowles
Financial Advisor:	James McKenzie
Legal Services:	Tods Murray WS
Film Transport:	TNT International
Programme Design:	Jeanette Lennartsson
Programme Production:	Grange Communications Ltd, Edinburgh, Tel: +44 131 473 2311

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Christian Albuissou • John Beattie • Lynda Clark MP, QC • Lorea Torca-Hernandez (The Point Hotel) • Andrew Doolan (The Point Hotel) • Adrienne Gowdy (Total) • Marianne Gray • Robin Hodge (The List) • Dominique Hoff (Fondation Gan) • Antoine Khalife (Unifrance) • Alan Knowles (Scottish Screen) • Waltraud Loges (London Film Festival) • Darren Lynch (Arthouse Hotel) • Steve McIntyre (Scottish Screen) • Marion Riva (Unifrance) • Pauline Shirlaw (The Point Hotel) • Anne-Marie Usher (Institut français d'Ecosse) • Daniel Wencker (Daniel's Bistro, Leith)

We also wish to extend our thanks to the film companies who have provided the French Film Festival UK 2003 with films, help and advice:

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Plus all the advertisers, sponsors, all teachers and staff at l'Institut Français d'Ecosse and l'Alliance française de Glasgow, and everyone at Edinburgh Filmhouse and Glasgow Film Theatre, The Belmont, Aberdeen, Dundee Contemporary Arts, Cornerhouse, Manchester, UGC, Shaftesbury Ave, London and Ciné Lumière, London.

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French Film Festival UK Office: 12 Sunbury Place, Edinburgh Tel: +44 131 225 6191 Fax: +44 131 225 6971

Email: [fff@frenchfilmfestival.org.uk](mailto:fff@frenchfilmfestival.org.uk) Website: [www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)



## TICKETS & BOOKING

### GLASGOW FILM THEATRE

12 Rose Street, Glasgow G3 6RB  
Admin: 0141 332 6535 info@gft.org.uk  
Box Office: 0141 332 8128  
Mon-Sat 12noon - 9pm.  
Sun Box Office opens 30 mins before performance.  
www.gft.org.uk

Postal bookings should be accompanied by cheque payable to GFT. Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation of a performance.

TICKET PRICES:	
Matinees:	£3.90
Concs:	£2.50
Evenings (from 5pm):	£4.90
Concs:	£3.50
Festival Pass (see all films) for:	£50.00
Concs:	£25.00
6 Film Pass for:	£24.00
Concs:	£18.00

#### DISABLED ACCESS:

Ground floor cafe-bar and toilet. Lift access to Cinema 1, Cinema 2 direct access, infra-red in Cinema 2, induction loop and infra-red in Cinema 1. Wheelchair spaces in both cinemas - advance booking is recommended.

#### CAFE COSMO:

Mon - Sat 12noon - 9pm  
Sun opens 30 mins before first performance until 9pm.

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Piccadilly Circus, London W1D 7DH  
Info & booking line: 0870 907 0716

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Before 5pm Mon - Fri	£5.00
Full child (every day):	£4.25
Unlimited card (per month):	£12.99
Early bird (before noon daily):	£4.00

#### DISABLED ACCESS:

Partial disabled access.

### EDINBURGH FILMHOUSE

88 Lothian Road, Edinburgh EH3 9BZ  
Admin: 0131 228 6382  
Box Office: 0131 228 2688 daily 12noon - 9pm  
www.filmhousecinema.com

Postal bookings should be accompanied by sae with cheque made payable to Filmhouse Ltd. Credit card bookings charged at 60p per transaction. Tickets cannot be exchanged nor money refunded except in the event of cancellation.

#### TICKET PRICES:

Matinees (shows prior to 4pm):	£3.50
Concs Sun - Thu only:	£2.00
Fri Bargain Matinee:	£2.50
Concs:	£1.20
Early Evening (4pm - 7pm):	£4.50
Concs Sun-Thu only:	£3.00
Main Evening (7pm and later):	£5.50
Concs Sun-Thu only:	£4.00
Festival Pass (see all films) for:	£50.00
Concs:	£25.00
6 Film Pass for:	£24.00
Concs:	£18.00

#### DISABLED ACCESS:

Ground floor cafe-bar and toilet. Lift access to all cinemas. Advance booking advisable for wheelchair spaces. See Filmhouse brochure for full details.

#### CAFE - BAR:

Open 10am - late 7 days. Food & drinks.

### MANCHESTER, CORNERHOUSE

70 Oxford Street, Manchester M1 5NH  
Admin: 0161 228 7621  
Box Office: 0161 200 1500  
Daily 12noon - 8.30pm. For enquiries and bookings in person up to 15 mins after the last screening. www.cornerhouse.org

#### TICKET PRICES:

Matinees (before 5pm):	£3.90
Concs:	£2.80
Evening (after 5pm):	£4.90
Concs:	£3.70
Concessionary rates apply to students, the unemployed, the registered disabled, the retired and people over 60. Concessions are available only with correct identification.	
Group rates: buy 9 tickets get 1 free.	
6 Film Pass for:	£21.00
Concs:	£15.00

#### DISABLED ACCESS:

Cinema 1, Galleries, Cafe Bar and Bar all fully accessible  
Cinema 2 - wheelchair lift available, Cinema 3 2 steps but ramped access available. Toilets on ground floor of main building and cinema 1. All cinemas have induction loops.

#### CAFE - BAR:

Ground floor Bar:  
Mon - Sat 9.30am - 11pm  
Sun 12noon - 10.30pm  
1st Floor Cafe:  
Sun 11am - 11pm  
Sun 11am - 10.30pm

### DUNDEE CONTEMPORARY ARTS CINEMA

152 Nethergate, Dundee DD1 4DY  
Box Office: 01382 909 900  
Box Office opening hours:  
Mon - Sat by tel. 10.00am - 8.50pm  
in person 10.30am - 8.50pm  
Sun 12noon - 8.50pm  
dca@dundeeccity.gov.uk www.dca.org.uk

No booking fees for credit card bookings. Postal bookings should be accompanied by sae with cheque made payable to Dundee Contemporary Arts Ltd. Tickets cannot be exchanged or money refunded except in the event of a cancellation of the programme.

#### TICKET PRICES

Matinees (every screening before 5pm):	£3.80
Concs:	£3.30
Early eve (5pm-7pm):	£4.10
Concs:	£3.60
Main eve (after 7pm & Bollywood films):	£4.30
Concs:	£3.80
FFF Pass for all 10 FFF films:	£20.00
Concs:	£15.00

FFF festival Super 6 Saver for any 6 FFF films:

	£15.00
Concs:	£12.00
Bargain Day Tue & Wed (all day):	£3.60
Concs:	£3.10
Students' Day Mon (all day):	£3.00
(student concs)	
MOVIE KIDS SHOWS (Sat & Sun & when indicated):	
Child:	£1.50
Adult:	£2.00
Buy one get one free for kids under 16	
School shows (teachers free):	£1.00/child

#### DISABLED ACCESS:

Full disabled facilities.

#### CAFE-BAR:

Mon-Sat 10.30am - midnight  
Sun 10.30 - 11pm

### STIRLING, MACROBERT

University of Stirling, Stirling FK9 4LA  
Tel: 01786 467 155 Fax: 01786 466 600  
Box Office: 01786 466 666  
www.macrobert.org

#### TICKET PRICES

Price:	£4.00
Concs:	£3.00
Film 4 Pack:	£14.00
Concs:	£10.00
Family Cinema (all tickets):	£2.00

#### DISABLED ACCESS:

Full disabled facilities.

#### CAFE BAR:

Sun - Thu 10am - 11pm  
Fri & Sat 10am - 12pm

### ABERDEEN THE BELMONT

49 Belmont Street, Aberdeen AB10 1JS  
Booking Line: 01224 343536 daily 1pm - 9pm  
belmont@picturehouses.co.uk  
www.picturehouses.co.uk

#### TICKET PRICES:

Weekends & eve, excluding Mon eve:	£5.70
Friends:	£4.70
Full time Students:	£4.20
All Day Mon & before 6pm Mon - Fri:	£4.70
Friends and concs:	£3.70
Children (up to 14 years) at all times:	£3.70
6 film Pass for:	£25.00
Friends & concs:	£20.00

#### DISABLED ACCESS:

Lift access to cinemas 2 and 3 and basement cafe-bar. Direct access to cinema 1. Toilets on each floor. Advance booking for wheelchair spaces recommended. See The Belmont brochure for full details.

#### BASEMENT CAFE-BAR:

Open all day at weekends and from 6pm weekdays.

### CINÉ LUMIÈRE AT THE INSTITUT FRANÇAIS

17 Queensberry Place, London SW7 2DT  
Tube: South Kensington  
Box Office: 0207 073 1350  
www.institut-francais.org.uk  
box.office@ambafrance.org.uk

#### TICKET PRICES

Full price:	£7.00
Concs & Members:	£5.00
Group rate (10+ people):	£5.00
Schools:	£3.00
Double bill & Special screenings (with guest):	
Full price:	£9.00
Concs:	£7.00
6 Film Pass for:	£30.00
Concs:	£18.00
4 Film Pass for:	£20.00
Concs:	£12.00

#### DISABLED ACCESS:

No disabled access

#### BISTRO DE L'INSTITUT:

Mon-Fri 10am-9.30pm  
Sat 12noon - 9.30pm  
Sun 5pm - 10pm



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# TIMETABLE

EDINBURGH FILMHOUSE: 14 - 27 NOVEMBER 2003 88 Lothian Road, Edinburgh EH3 9BZ

FRI 14	SAT 15	SUN 16	MON 17	TUE 18	WED 19	THU 20	FRI 21	SAT 22	SUN 23	MON 24	TUE 25	WED 26	THU 27
2.30pm C'est le bouquet (12)	2.30pm Parlez-moi d'amour (18)	1.30pm Stupeur et tremblements (15)	2.30pm Le coeur des hommes (18)	2.30pm La petite prairie aux bouleaux (18)	2.30pm Moi, César (PG)	2.30pm Corps à corps (18)	2.30pm Effroyables jardins (15)	2.30pm La mystère de la chambre... (12)	2.30pm Fanfan la tulipe (PG)	2.30pm Père et fils (15)	2.30pm En jouant dans la compagnie... (15)	2.30pm Il est plus facile pour... (18)	2.30pm Ce jour-là (18)
6pm Le pharmacien de garde +PA (18)	5pm C'est le bouquet (12)	7.15pm Claude Sautet ou la magie invisible (12)	6pm Vivre me tue (15)	6pm Moi, César (PG)	6pm La petite prairie aux bouleaux (18)	6pm Les coeur des hommes +PA (18)	6pm Marie-Jo et ses deux amours (18)	6pm Le papillon (PG)	5.30pm La mystère de la chambre... (12)	6pm Se souvenir des belles choses (15)	5.30pm Les glaneurs... + 2 ans après (12)	5.45pm En jouant dans la compagnie... (15)	6pm Il est plus facile pour... (18)
8.30pm Peau d'ange (15) +PA	7.30pm Stupeur et tremblements +PA (15)	9.05pm Un monde presque paisible (15)	8.30pm La petite Lili (15)	8.30pm La petite prairie aux bouleaux (18)	8.30pm Décalage horaire (12)	8.45pm Corps à corps +PA (18)	8.45pm Effroyables jardins +PA (15)	8.30pm La bande du drugstore (15)	8.15pm La fleur du mal +PA (15)	8.45pm Le doux amour des hommes (15)	9pm Père et fils (15)	8.30pm Ce jour-là (18)	8.30pm Filles uniques (12)

EUROPA CINEMAS

GLASGOW FILM THEATRE: 14 - 27 NOVEMBER 2003 12 Rose Street, Glasgow G3 6RB

FRI 14	SAT 15	SUN 16	MON 17	TUE 18	WED 19	THU 20	FRI 21	SAT 22	SUN 23	MON 24	TUE 25	WED 26	THU 27
	11.30am Le papillon (PG)												
	1.30pm Claude Sautet (12)	3pm Décalage horaire (12)											
3pm La petite prairie aux... (15)	3.30pm Le papillon (PG)	5pm Décalage horaire (12)	3pm Parlez-moi d'amour (18)	3pm Corps à corps (18)	3pm Le coeur des hommes (18)	3pm Le doux amour des... (18)	3pm La fleur du mal (15)	3pm Fanfan la tulipe (PG)	3pm Père et fils (15)	3pm Ce jour-là (18)	3pm Filles uniques (12)	3pm Le mystère de la... (12)	3pm Un monde presque... (15)
6pm La petite Lili (15)	6pm Le pharmacien de garde +PA (18)	7pm Moi, César (PG)	6pm La petite prairie aux... (15)	6.30pm Vivre me tue (15)	6pm Corps à corps +PA (18)	6pm Marie-Jo et ses deux amours (18)	6pm La bande du drugstore (15)	6.30pm Il est plus facile pour un... (18)	5pm Les Glaneurs... +2 ans après (12)	6pm Le mystère de la chambre... (12)	6.30pm Filles uniques (12)	6.30pm Se souvenir des belles choses (15)	6pm En jouant dans la... (15)
8.15pm Stupeur et tremblements +PA (12)	8.30pm Peau d'ange +PA (18)	9pm Décalage horaire (12)	8.30pm C'est le bouquet (15)	8.30pm Parlez-moi d'amour (18)	8.30pm Le coeur des hommes +PA (18)	8.50pm Le doux amour des hommes (18)	8.15pm La fleur du mal +PA (15)	8.50pm Père et fils (15)	8.30pm Effroyables jardins +PA (15)	8.30pm Ce jour-là (18)	8.50pm Un monde presque... (15)	8.50pm Filles uniques (12)	8.50pm Un monde presque... (15)

EUROPA CINEMAS

LONDON CINÉ LUMIÈRE: 7 - 16 NOVEMBER 2003 17 Queensberry Place, London SW7 2DT

FRI 7	SAT 8	SUN 9	MON 10	TUE 11	WED 12	THU 13	FRI 14	SAT 15	SUN 16
	4.15pm Le papillon +PA (PG)	3.30pm Claude Sautet ou la magie invisible (12)							
6.15pm Le papillon +PA (PG)	6pm Corps à corps (18)	5.15pm Le doux amour des hommes (15)		6pm Se souvenir des belles choses (15)	6pm La fleur du mal (15)	7.30pm Stupeur et tremblements +PA (12)	6pm Le cousin	5.30pm Série noire	4.30pm Nocturne Indien
8pm Effroyables jardins +PA (15)	8pm La petite Lili (15)	7pm Père et fils (18)		8.15pm La fleur du mal (15)	8.15pm Un monde presque paisible (15)		8.30pm Police Python 357	8pm Fort Saganne	7pm Tous les matins du monde

EUROPA CINEMAS



# TIMETABLE

## ABERDEEN THE BELMONT: 21 - 30 NOVEMBER 2003 49 Belmont Street, Aberdeen AB10 1JS

FRI 21	SAT 22	SUN 23	MON 24	TUE 25	WED 26	THU 27	FRI 28	SAT 29	SUN 30
	1.30pm Décalage Horaire (12)							1.30pm Filles uniques (12)	1.30pm Père et fils (15)
	4pm Corps à corps (18)	4pm Corps à corps (18)	4pm Le coeur des hommes (18)	4pm Peau d'ange (15)	4pm Le papillon (PG)		4pm Moi, César (PG)	6.15pm Filles uniques (12)	4pm Filles uniques (12)
	6.15pm La fleur du mal +PA (15)	6.15pm Le coeur des hommes (18)	6.15pm Peau d'ange (15)	6.15pm Le papillon (PG)		6.15pm Moi, César (PG)			6.15pm Père et fils (15)
8.30pm Décalage Horaire (12)	9pm Décalage Horaire (12)	8.30pm Corps à corps (18)	8.30pm Le coeur des hommes (18)	8.30pm Peau d'ange (15)		8.30pm Le doux amour des hommes (15)	8.30pm Se souvenir des belles choses (15)	8.30pm Père et fils (15)	

## DUNDEE CONTEMPORARY ARTS: 21 - 27 NOVEMBER 2003 152 Nethergate, Dundee DD1 4DY

FRI 21	SAT 22	SUN 23	MON 24	TUE 25	WED 26	THU 27
	3.40pm En jouant dans... (15)					
	6pm Le doux amour... (18)	5.50pm Marie-Jo... (18)				
8.20pm Le coeur des hommes (18)	8.20pm Effroyables jardins +PA (15)	8.20pm Stupeur et tremblements (12)	8.20pm Le papillon (PG)	8.20pm La petite Lili (15)	8.20pm Corps à corps (18)	8.20pm Père et fils (15)

## MANCHESTER CORNERHOUSE: 7 - 12 NOVEMBER 2003 70 Oxford Street, Manchester M1 5NH

See Cornerhouse brochure for details

FRI 7	SAT 8	SUN 9	MON 10	TUE 11	WED 12
Se souvenir des belles choses	La fleur du mal (15)	Moi, César (PG)	La bande du drugstore (15)	Vivre me tue (15)	La petite Lili (15)

EUROPA ★ CINEMAS

## STIRLING MACROBERT: 14, 17, 19 & 20 NOVEMBER 2003 University of Stirling, Stirling FK9 4LA

FRI 14	MON 17	WED 19	THU 20
5.30pm Corps à corps (18)	8.15pm Père et fils (15)	8.15pm Marie-Jo et ses deux amours (18)	5.30pm Le papillon (PG)

## LONDON UGC: 21 - 27 NOVEMBER 2003 Shaftesbury Avenue, Trocadero Centre, London W1D 7DH

All screenings at 11.55am, 2.30pm, 5pm, 7.30pm

FRI 21	SAT 22	SUN 23	MON 24	TUE 25	WED 26	THU 27
C'est le bouquet (12)	Parlez-moi d'amour (18)	La petite prairie aux bouleaux (18)	Vivre me tue (15)	La bande du drugstore (15)	Décalage Horaire (12)	Marie-Jo et ses deux amours (18)



## SPONSORS, FUNDERS & ASSOCIATES

# Remerciements

The French Film Festival extends a warm welcome and expresses a debt of gratitude to all our loyal sponsors, funders and associates whose contributions help to bring the festival to life each year. For those joining us for the first time, *bienvenue* to the family; to anyone who has left the fold, come back soon.

If you want to help then a myriad of possibilities are available from advertising in the brochure and website to corporate entertaining for clients. All suggestions can be tailored to the needs of your company or organisation. Now is the time to begin discussions for 2004. Ask for a sponsorship pack from the French Film Festival UK office at 12 Sunbury Place, Edinburgh Tel: +44 131 225 6191 Fax: +44 131 225 6971 or Email: [fff@frenchfilmfestival.org.uk](mailto:fff@frenchfilmfestival.org.uk) Website: [www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)

If any prospective sponsor would like to sample the festival atmosphere this year before committing for next, then we would be delighted to invite you to some of our events. Contact the festival office to discuss.

Remember this is the only British festival dedicated exclusively to *le cinéma français*. Come and join us.

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Serge Le Péron with Richard Mowe



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