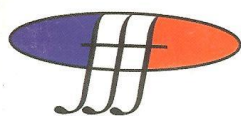


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Action! Moteur!

Every November, film fans, passionate Francophiles, and lovers of *le cinéma français*, make a rendez-vous with the UK's leading showcase for French cinema.

Now in its 13th year, the French Film Festival UK can lay claim to an impressive past list of tributes, retrospectives, guests and pioneering initiatives which have helped to uncover the sheer wealth of French cinema which normally would not make it to these shores as part of the year's releases.

The 2004 edition, under the patronage in person of Sylvain Chomet who made the animated hit, *Les Triplettes de Belleville*, again pushes forward the boundaries to offer a wide selection of films that are entertaining, challenging, stimulating, and truly memorable. There's something to suit all tastes, predilections, and ages at affordable prices including ticket deals and special passes to give even better value and access.

On the menu as a dish of the day is a tribute to Alain Delon, an undisputed icon of international cinema over the decades whose handsome exterior belied dangerous undercurrents in his work with such directors as Joseph Losey, Luchino Visconti, Jean-Pierre Melville, Jacques Derray, Henri Verneuil and Bertrand Blier among others. Recent re-releases of such films as *Le cercle rouge*, *Plein soleil* and *The Leopard* have brought him back to prominence. Our five-film tribute comprises rare titles that have not been seen for a long time.

The Panorama section of films that have established directors attached, ranges over such directors as Benoît Jacquot, Tony Gatlif, Dominique Cabrera, François Dupeyron, Jean-Pierre Améris and Francis Veber. Topics covered include a buddy romp with Gérard Depardieu and Jean Reno; illegal immigration; the insanity of war; a music-fuelled journey of discovery; and a contemporary take on free-wheeling relationships.

In New Waves devoted to first, second and third time directors you will find choral magic in *Les choristes* which gave debut director Christophe Barratier the year's surprise box office hit and an Oscar contender.

There's also the astonishing baptism of Eléonore Faucher with *Brodeuses*; Gael Morel displaying maturity of purpose in *The Clan*, a tale of three brothers; the exuberance of *L'Esquive*; nostalgia for Janis Joplin and John Lennon; ambition on the make in the work place in *Work Hard, Play Hard* plus the family delights of *Malabar Princess* and the charming cartoon fable *Raining Cats and Frogs*.



For the first time this year the French Film Festival UK broadens its horizons to offer a special focus on the resurgence of Québec cinema in the wake of Denys Arcand's *Les invasions barbares*. The quartet of titles comprise a dark crime thriller; an effervescent romantic comedy with shades of *Whisky Galore*; adolescent trials and tribulations; and an ensemble road movie. In future editions the FFF will look at other French-language cinemas around the globe.

To mark the month of the documentary in France, and the continuing revival of interest in real cinema, three examples have been selected: an amazing foray into the mysteries of the universe from the makers of *Microcosmos*; a Gallic take on George Bush, and a highly amusing look at the incestuous world of the critic.

An array of guests will be in attendance to support their films and talk with audiences while France's cultural centres at the Alliance française de Glasgow and Manchester and the Institut Français d'Ecosse in Edinburgh will host additional events (listed separately in their brochures and leaflets). Exhibitions with a French twist include Jean-Marc Millière on show at Glasgow Film Theatre, and *Celebrity Chien* at the Institut in Edinburgh.

Festival director Richard Mowe and deputy director Ilona Morison extend their gratitude to all those involved – from sponsors, supporters funders, board members, and audiences to venue and industry colleagues, and of course our patron Sylvain Chomet. Merci et bon festival!

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Cover image: Alain Delon



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SYLVAIN CHOMET PATRON

moving pictures



The honorary patron of this year's French Film Festival UK is ace animator Sylvain Chomet, now living and working in Scotland.

A veteran comic-book artist, Sylvain Chomet doesn't hesitate when asked about his foremost passion: "I like to draw, and I don't want to spend my time in front of a monitor with a mouse."

His award-winning hit *Les Triplettes de Belleville* did contain some digital effects, but the characters including a spindly cyclist Champion, his elfin grandmother, and their neurotic dog, were created entirely by a close-knit team of sketchers.

"I was directing them at the same time I was animating," explains Chomet. "I could show what I wanted by drawing in front of them." While *Triplettes* contains copious references to Jacques Tati and Chaplin, Chomet insists his inspirations were more contemporary. For the eponymous trio of music-hall dames who rescue Champion from the Mafia, he wanted to combine "the idea of these old women carrying basketball players inside of them" with the bebop charisma of Round Midnight's Dexter Gordon.

Very typically French (but with no dialogue), *Les Triplettes de Belleville* owed a great deal to the world of contemporary French comic strips, but also to filmmakers such as Jean-Pierre Jeunet (*Amélie*) and Marc Caro (*Delicatessen*). Chomet has, until now, pursued two simultaneous careers: one in comic strips, with his long term collaborator Nicolas de Crecy, the other in film, having made the half hour film *La vieille dame et les pigeons* (*The Old Lady and the Pigeons*), which won both the Grand Prix at Annecy in '97 and the Cartoon d'Or.

Chomet, 40, explains that he felt animation was a very rigid medium in terms of audience expectations. He says: "It's always got to be for kids. It should bring good feelings, have bad guys and good guys, and end with a moral. But this means there are lots of subjects and things you can't show, like someone smoking a cigarette for example. With *Belleville*, the aim was to go against that, and do something that wasn't aimed at kids. It's great that kids can enjoy the film, but it freed us up to go in directions that the animated movie hasn't gone in before."

He stresses his ideas don't come from a drawing. "What I get in my mind is an idea of their movement, and I just use the graphics to enhance this. Like with Madame Souza: she's a very small, fragile character, but because she has to drag around this enormous club foot, she can also be quite violent and stubborn. It's one of the things I love about animation: to be able to have two concepts of a character. To see one thing, but feel something else."

Since last year Chomet has based himself in Scotland because he was energised by the city when he came to present *Les Triplettes* at the Edinburgh International Film Festival. He believed it was a city that could inspire his creativity. He is linked to producer Mark Cousins and also to Hamish McAlpine of Tartan Films.

With his wife Sally, a production assistant, they are developing no fewer than three films: two of which will be made in Edinburgh and one, a foray into 3D, will be made by a US team under Chomet's direction. He is particularly excited by one of them, based around an unused script by the late Jacques Tati and which recently was discovered by his estate. Although originally Tati set the story in Czechoslovakia, Chomet will shift the action to Edinburgh, and to a Hebridean island.

Ironically, Chomet once worked at Disney although he claims he has "never been paid so much to be so useless." The Scottish experience, he assures, is going to be rather different.

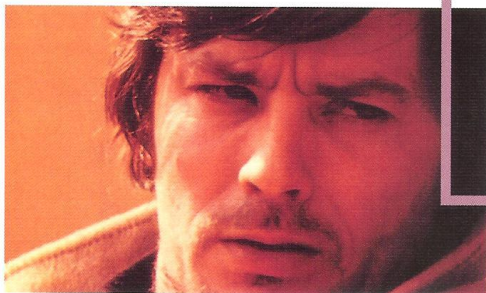
"Now that I have made my home and production base in Scotland, I am delighted to be asked to preside as honorary patron over this year's French Film Festival. Although the festival has grown enormously and spread its wing to such English cities as London and Manchester, it is still rooted in Scotland.

The festival has helped to forge links with France – entirely appropriate for the land of the Auld Allinace. I am working with Scots film industry figures and have three new animation productions in the pipeline. I think there's really something happening in Scotland now. Edinburgh is probably going to be the place in Europe where there are the most animation productions. With my wife Sally we are currently developing no fewer than three films: two of them will be made in Edinburgh and one will be made by a US team under my direction. The selection for this year's festival looks vibrant and varied – and, of course, I am pleased to see animation represented by *La prophétie des grenouilles* which was such a big hit in France. Bon festival!"

Sylvain Chomet

ALAIN DELON TRIBUTE

The lethal angel in disguise



One of the undisputed icons of international cinema Alain Delon is at the heart of this year's French Film Festival UK. The legendary figure who has made more than 80 films, currently has been enjoying a re-release revival with a whole new audience exploring the dangerous undercurrents beneath his notoriously handsome surface.

PROFILE: RICHARD MOWE

As famous at certain times for his chequered *vie privée* as for his screen incarnations Alain Delon has remained a fixture in French public life as well as international cinema for more than five decades, working alongside many directorial greats from Jean-Pierre Melville, Luchino Visconti to Jean-Luc Godard, Henri Verneuil, Joseph Losey and Michelangelo Antonioni.

His classically handsome features were used by directors, especially in the Sixties, to project a certain ambivalence just below the outward impassivity. The critic David Thomson memorably once described him as "the mysteriously lethal angel in a trenchcoat and a fedora." He has oft been compared to James Dean or Montgomery Clift, but despite common threads emerges as a true original.

Although recently he has been absent from cinema screens except for revivals and his reteaming with Jean-Paul Belmondo for Patrice Leconte's gangster caper *Une chance sur deux* (1998), he has been working on television, notably in the Marseilles-based trilogy, *Fabio Montale*, directed by Jean-Claude Izzo for TF1, the French TV channel. There was also his turn as an undercover cop in the mini-series *Frank Riva*. This autumn he retreads the boards in Paris at the Théâtre Marigny until February 2005 playing in *Les montagnes russes*. He worked at the same theatre in 1996 in Eric-Emmanuel Schmitt's *Variations énigmatiques*. And it's been announced he will participate in a version of the story of Jacques Mesrine, France's public enemy No. 1 during the 1970s to be directed by Barbet Schroeder.

Delon's strong and multi-faceted character was shaped during a rebellious childhood. Born in Sceaux, a Paris suburb, on 8 November 1935, his parents separated when he was four, and he was looked after by foster parents before attending a

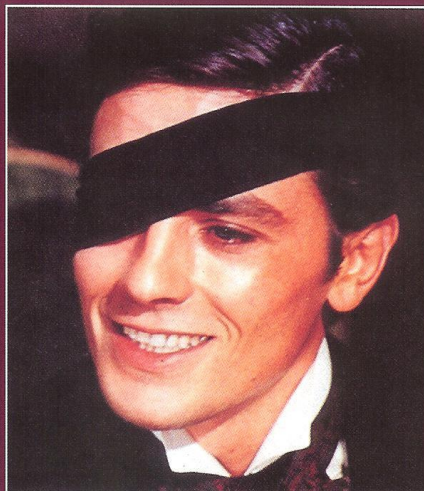
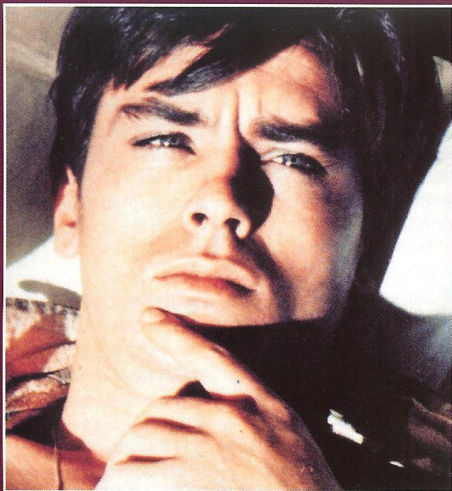
Catholic boarding school. After his mother remarried, the teenage Delon took up an apprenticeship as a butcher before joining the marines and seeing service in Indochina. On his return from the conflict he found work in Paris as a porter and waiter, striking up friendships with aspiring young actors among them Jean-Claude Brialy who introduced him to the film director Yves Allégret who offered him his first role in the 1957 feature, *Quand la femme s'en mêle* with Edwige Fenech.

The burgeoning actor's first major role came the following year in the period romance *Christine*, during the filming of which he struck up his loving yet volatile relationship with Romy Schneider. As a golden couple they were barely out of the public eye. They also appeared on stage together in Paris in a production of *Dommage qu'elle soit une putain* which ran for more than eight months and, significantly for the actor's future development, was directed by Luchino Visconti. Even though they had parted, the complicity between Delon and Schneider also was evident in Jacques Deray's compelling psychological drama *La Piscine / The Swimming Pool* with Delon as an unemployed writer living in a luxury villa near St Tropez with his lover (Schneider) when Maurice Ronet turns up to disturb the idyll.

It was with René Clément's *Plein Soleil / Purple Noon* in 1959 that Delon seared his way into the critical and public consciousness. As Patricia Highsmith's taciturn Tom Ripley it showcased Delon's ice cool talents and provided an image that came to haunt him. This is one of the re-released titles that has revealed him to a whole new legion of admirers in the wake of Anthony Minghella's *The Talented Mr Ripley*, generally considered a pale imitation by comparison.

After working with Visconti on stage the Italian director then offered Delon another of his celebrated roles in *Rocco and His*

ALAIN DELON TRIBUTE



Two images of Delon from *Plein Soleil* and *The Leopard*, two films recently re-released that brought him back to prominence.

Brothers as well as the epic *The Leopard* with Burt Lancaster and Claudia Cardinale. Further classic roles followed, notably in Michelangelo Antonioni's *L'Eclisse* and Henri Verneuil's thriller *Mérodie en sous-sol* which paired him with Jean Gabin.

An abortive attempt to flirt with Hollywood in such vehicles as *The Yellow Rolls Royce* with Shirley MacLaine, prompted Delon to concentrate his career with European directors, frequently making his mark with the public as either gangsters or detectives such as in Jean-Pierre Melville's *Le cercle rouge* (again re-released to considerable acclaim) and *Le Samourai* as well as Verneuil's *Le Clan des Siciliens*. The late Sixties also saw him star alongside his long-standing box office rival Jean-Paul Belmondo in Jacques Deray's *Borsalino*, a huge hit, which Delon as a co-producer helped to put together.

In the Seventies Delon attracted a lot of negative publicity about some of his activities, including his espousal of right-wing politics, and a scandal involving the murder of his bodyguard. Such revelations caused him much angst, and he raised court actions to prevent publication of contentious details, notably against biographer Bernard Violet.

On the personal front by this time he had married Nathalie Canovas with whom he had a son Anthony. They divorced in 1968 after which he met actress Mireille Darc who shared his life for 15 years.

Delon always has possessed a capacity to bounce back. He contributed one of his best performances ever as a wartime profiteer in Vichy France in Joseph Losey's *Monsieur Klein* in 1976 although he had fallen out of favour with the public and his box office power had waned. He was also employed adeptly by Jean-Luc Godard in 1990 as polar opposites twins in *Nouvelle Vague*.

During the late seventies, eighties and nineties Delon has diversified out of the acting arena and into producing and also has founded his own company devoted to such luxury goods as perfumes and wines. He has enjoyed such pet interests as horse-racing, boxing, and collecting art. He is said to have amassed a considerable personal fortune. As recognition of his status he has been awarded the Légion d'honneur.

He acquired a new companion Rosalie Van Breemen in 1987 after they had performed the song *Comme au cinéma* as a video clip and he became a new father to Anouchka and Alain-Fabien. He took a decision to spend more time with his family at his abode near Geneva.

Delon has kept insisting that he is "not a star" but an actor of serious purpose. Early in his career he said that he had been "fighting for ten years to make people forget that I am just a pretty boy with a beautiful face. It's a hard fight but I will win it."

Today time has taken care of such concerns, leaving the craggy and jowled Delon to test himself in the most demanding of settings: the Paris stage. The fact that he continues to feel compelled to face such challenges is proof perfect that Delon was always more than just an exquisite visage...

The Alain Delon tribute has been organised by the French Film Festival UK and the Bureau du Cinéma of the Ministère des affaires étrangères in Paris.



ALAIN DELON TRIBUTE



Mélodie en sous-sol Any Number Can Win

A beautifully told, jazzy caper film set on the French Riviera features two generations of stellar icons – Delon is paired with Jean Gabin.

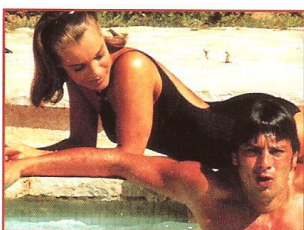
Fresh out of jail, Charles [the legendary but ageing Gabin] recruits a young man (Delon) to help him execute one final, signature heist: the robbing of a luxurious casino.

Everything seems to be working like clockwork, until their meticulous preparations begin to unravel. It was especially memorable for the pairing of Gabin, the *eminence grise* of French cinema, with the upstart Delon, at his most dazzling.

Director Henri Verneuil plots the convoluted machinations with exacting precision. Luminously shot in black and white CinemaScope by Louis Page.

Riverside	Thurs 18 Nov 6.30pm
Glasgow	Sun 21 Nov 3pm Mon 22 Nov 8.30pm
Edinburgh	Tues 23 Nov 6pm Wed 24 Nov 2.30pm
Dundee	Sat 27 Nov 3.45pm

Cast:	Alain Delon, Jean Gabin, Claude Cervat, Viviane Romance, Carla Martier
Dir:	Henry Verneuil
Prod:	Jacques Bar, Jacques Duranville Cibra [Jacques Bar, Paris], CCM [Rome]
Scr:	Michel Audiard, from the novel by John Trinian
Ph:	Louis Page
Ed:	Françoise Verneuil
Mus:	Michel Magne
	1963. 117 mins.



Riverside	Wed 17 Nov 7pm
Manchester	Sun 21 Nov 4.05pm
Glasgow	Tues 23 Nov 6.15pm Wed 24 Nov 3pm
Edinburgh	Thurs 25 Nov 6pm Fri 26 Nov 1.30pm
Aberdeen	Tues 30 Nov 3.45pm Wed 1 Dec 6.30pm

La piscine The Swimming Pool

This obsessive psychological thriller, which became a cult favorite, revolves around a dangerous love triangle. In a villa on the Riviera, Jean-Paul (Delon) and Marianne

(Delon's real-life lover Romy Schneider) share a peaceful, loving relationship. But the trouble begins when an old friend pays a visit with his young daughter (Jane Birkin). The atmosphere grows darker as each member of this tragic quartet conspires against each other. Despite appearances that their past differences have been settled, old enmities between Jean-Paul and Harry soon begin to resurface – with deadly consequences.

One of Jacques Deray's best-known films, virtually all of the action takes place either in or by an outdoor swimming pool. A combination of sensual photography and great acting make it compelling viewing.

Delon is on fine form, giving one of his darker performances, a perfect contrast with Schneider's gentler yet equally tough portrayal of Marianne. Maurice Ronet and Jane Birkin complete the formidable ménage à quatre, with Birkin's tender years and broken French making her character the most vulnerable and the most disturbing member of the ensemble.

Deray, probably better known for the detective thrillers he made in the 1970s and 1980s, shows a surprising artistic flair in a chilling portrait of male rivalry and jealousy.

Cast:	Alain Delon, Romy Schneider, Maurice Ronet, Jane Birkin, Paul Crauchet
Dir:	Jacques Deray
Prod:	SNC, Film Industria [Rome]
Scr:	Jean-Emmanuel Connil with adaptation and dialogue by Jean-Claude Carrière and Jacques Deray
Ph:	Jean-Jacques Tarbès
Ed:	Paul Cayatte
Mus:	Michel Legrand
	1969. 124 mins.

ALAIN DELON TRIBUTE



Riverside	Fri 19 Nov 6.30pm
Glasgow	Wed 24 Nov 6.30pm Thurs 25 Nov 3pm
Dundee	Sun 28 Nov 5.50pm
Edinburgh	Wed 1 Dec 6.30pm Thurs 2 Dec 2.30pm

Mr Klein

Blacklisted American director Joseph Losey directs the great Jeanne Moreau and Delon in one of his finest performances in this searing indictment of emotional and political indifference in wartime France.

One morning in 1942, art dealer Robert Klein (Delon) awakens to find on his doorstep a Jewish newspaper, addressed to himself. Mistaken for Jewish in German-occupied Paris, Klein becomes entangled in a Kafkaesque nightmare as he discovers that the stranger is slowly taking over his identity. Initially outraged, Klein comes to sympathise with his alter ego in a journey that leads to his eventual doom. The film won Losey a best director César as well as accolades for best film and best décor.

Cast:	Jeanne Moreau, Alain Delon, Massimo Girotti, Francine Berge, Juliet Berto, Michel Lonsdale, Louis Seigner, Michel Aumont, Suzanne Flon, Gérard Jugnot, Etienne Chicot
Dir:	Joseph Losey
Prod:	Fox-Lira
Scr:	Franco Solinas, Fernando Morandi
Ph:	Gerry Fisher
Ed:	Henri Lanoë & Pablo Wochicievitch
Des:	Alexandre Trauner
Mus:	Egisto Macchi, Pierre Morte
	1976. 123 mins.



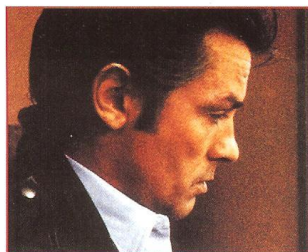
Riverside	Sat 20 Nov 6.45pm
Glasgow	Fri 26 Nov 5.45pm Sat 27 Nov 3pm
Edinburgh	Sun 28 Nov 6.30pm Mon 29 Nov 2.30pm

Our History Notre histoire

Alain Delon and Nathalie Baye are a perfect match in this dark, romantic tale from the

director of *Trop belle pour toi*. Sitting alone and morose, a man spies an alluring and mysterious woman. She begins to tell him a story, about a woman travelling on a train who encounters a solitary man with whom she has a quick, passionate, never-to-be-repeated sexual encounter. Soon, the line between fact and fiction becomes rather blurry indeed. But when the woman tries to leave, the man follows her, re-writing this tale with a dark twist. Cast against type Delon character is a melancholy middle-age garage owner. With hints of Bunuel, the woman becomes Delon's not so obscure object of desire, as he pursues her, despite her increasing indifference. Almost a parody of the typical French film of the late '70s, with a script of existential passion that Camus could have written, *Notre Histoire* brought Delon a César, the French Oscar while the screenplay also won a César.

Cast:	Alain Delon, Nathalie Baye, Gerard Darmon, Michel Galabru, Jean-Pierre Darroussin, Sabine Haudepin, Jean-François Stévenin, Ginette Garcin
Dir:	Bertrand Blier
Prod:	Sara Films, Alain Sarde, Adel Productions, Alain Delon
Scr:	Bertrand Blier
Ph:	Jean Renzer
Ed:	Claudine Merlin
Mus:	Laurent Rossi
	1984. 110 mins.



Riverside	Sun 21 Nov 6.45pm
Glasgow	Sun 28 Nov 7pm Mon 29 Nov 3pm
Edinburgh	Tues 30 Nov 6pm Wed 1 Dec 2.30pm

Trois hommes à abattre Three Men to Kill

One night along a lonely stretch of highway, a professional gambler (Delon) comes upon a terrible accident. He brings the driver to the hospital, who dies soon after. On the same night, two other men died in mysterious road accidents; all victims employed by a major weapons corporation.

As the man begins to realise that these were no "accidents," he finds himself trapped in a web of danger. In this Hitchcockian tale of urban paranoia, Delon teams up once again with Jacques Deray, who directed him to perfection in *La Piscine* (1969) and *Borsalino* (1970), as a professional gambler becomes ensnared in a scheme of corporate intrigue and murder.

Cast:	Alain Delon, Christian Barbier, Pierre Dux, Simone Renant, Jean-Pierre Darras, Bernard Lecoq, Pascale Roberts, Pierre Belot, André Falcon
Dir:	Jacques Deray
Prod:	Adel Productions / A2
Scr:	Jacques Deray, Christopher Franck
Ph:	Jean Tournier
Ed:	Isabel Garcia de Herrera
Mus:	Claude Bolling
	1980. 90 mins.





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PANORAMA

The sublime and the ridiculous



Whether you're looking for ridiculously funny boulevard comedy with such stellar stalwarts as Jean Réno and Gérard Depardieu or more challenging fare from the likes of Benoît Jacquot, Jean-Pierre Améris, Dominique Cabrera and François Dupeyron or exotic music-based drama signed by the sublime Tony Gatlif you will find something to suit all tastes in this year's Panorama strand. These are the films that the French turned out in droves to see over the last 12 months and the critics applauded with unbridled enthusiasm.

Riverside Sun 21 Nov 8.35pm
Glasgow Sun 28 Nov 9pm
Mon 29 Nov 6.15pm
Edinburgh Thurs 2 Dec 6pm

A tout de suite Right Now

Interrupting a recent run of costume pieces to return closer to a contemporary setting, Benoît Jacquot conjures a rich evocation of the 1970s in this strikingly crafted drama. The film's moody atmosphere, keen sense of place and atmospheric monochrome visuals make it essential viewing.

Isild Lo Besco (an FFF guest two years ago for *Les filles ne savent pas nager*) plays a middle class Paris art school student living with her well-heeled parents. She hooks up in a bar one night with a young French-Moroccan (Ouassini Embarek) who reveals little about himself.

Soon after they sleep together for the first time, the girl receives a farewell phone call from her new flame during a bank robbery in which one of his accomplices has been shot and a cashier killed. She watches the hostage drama play out on TV news, and when he calls again after making his getaway, the girl unquestioningly hides out her lover and his surviving accomplice (Nicolas Duvauchelle, who also appears in *Poids légers* (page 15) in her house for the night. Next morning, the accomplice's girlfriend (Laurence Cordier) arrives with a car, and the two couples take flight.

Jacquot's idea of exploring how one brief, intense experience can radically alter a person and resonate far into their future has resonances with any number of outlaw-lover road movies.

Cast: Isild Lo Besco, Ouassini Embarek, Nicolas Duvauchelle, Laurence Cordier, Fotini Kodoukaki, Leonor Graser, Emmanuelle Bercot, Odile Vuillemin, Catherine Davenier, Nicolas Pignon, David Ayala, Olivier Augrand, Sabri Lahmer
Dir: Benoît Jacquot
Prod: Natan Prods., Arte France Cinema production with participation of Georges Benayoun, Raoul Saada
Exec Prod: Françoise Guglielmin
Scr: Benoît Jacquot, based on a story by Elisabeth Fanger
Ph: Caroline Champetier
Ed: Luc Barnier
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PANORAMA



Riverside Thurs 18 Nov 8.50pm

Glasgow Sat 20 Nov 8.15pm

Edinburgh Sun 21 Nov 8.15pm

Manchester Mon 22 Nov 6.15pm

Aberdeen Fri 26 Nov 8.30pm

Sat 27 Nov 6.30pm

Dundee Thurs 2 Dec 8.30pm

Exiles Exiles

Winner of the Best Director prize at Cannes, *Exiles* is Tony Gatlif's latest intoxicating, music fuelled, and most personal cinematic delight. *Exiles* represents a terrific journey of self-discovery, a return to roots and a venture into the soul. The magnificent film is highlighted by a sensuous lead performance from Lubna Azabal and is propelled by a rousing, percussive musical score.

One day Zano (Romain Duris) suggests a crazy idea to his lover Naima (Lubna Azabal): travel across France and Spain down to Algeria and discover the land their parents had to flee decades ago. Lost in the perils of immigration these two children of the diaspora defiantly take to the road with music as their only belonging. Seduced by freedom, they let Andalusia's vibrant sensuality engulf them – before they make their minds up to cross the Mediterranean. From one meeting to another, a techno beat to a flamenco rhythm, Zano and Naima reconstruct in reverse the path of the exile.

Gatlif whose *Swing* was shown at last year's FFF, describes his intentions thus: "The film circles the sensuality of bodies. Bodies that sweat, are tense or relaxed, they tell their own stories through skin and scars. I don't pretend to have made a film about Algeria, because I don't know it. I have made a film about the children of exiles in search of their origins. This film is about a new generation who are part of a mix, a fusion in motion. This young generation of people with North African, sub-Saharan or South American origins is in the process of bringing an extraordinary richness from all points of view; these young people from the 16th arrondissement in Paris who listen to Arab music without speaking the language. I find this fusion of cultures wonderful."

Cast: Romain Duris, Lubna Azabal

Dir: Tony Gatlif

Prod: Princes Films:
42 bis, rue de Lourmel, Paris 75015

Scr: Tony Gatlif

Ph: Celine Bozon

Ed: Monique Dartonne

Mus: Delphine Mantoulet, Tony Gatlif

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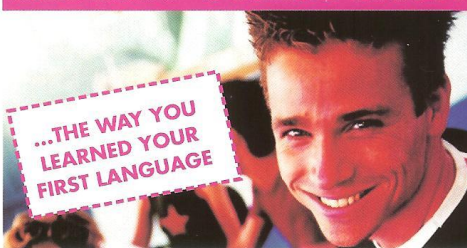
2004. 105mins

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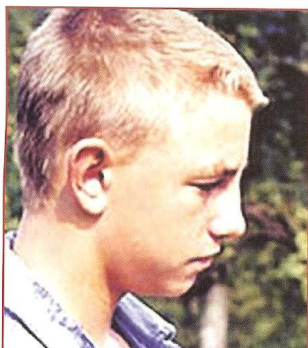
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PANORAMA



UGC	Thurs 25 Nov
Shaftesbury Ave	11am, 1.30pm, 4pm, 6.30pm, 9pm
Glasgow	Fri 26 Nov 8.15pm
Edinburgh	Sat 27 Nov 6pm
Aberdeen	Thurs 2 Dec 3.45pm
	Fri 3 Dec 6.30pm

Folle embellie A Wonderful Spell

Set in the summer of 1942 during the Second World War, the film traces the trajectory of simple people thrown into extraordinary lives, revealing the heart-warming flame of hope and humanity that endures, even in times of war and despair.

As young Julien, his family and a group of friends traverse the French countryside after fleeing the institution they called home, Julien must deal with his father's extreme violence and his mother's rosy fantasies and once again form a family that society tries to forget.

The film is simultaneously an intriguing story and a compelling metaphor. It contrasts the insanity of war with the insanity of mentally troubled persons and raises possibilities for healing through community and human relations. It won the Berlin Film Festival Ecumenical Jury prize

Cast: Miou Miou, Jean-Pierre Léaud, Morgan Marinné, Marilyne Canto, Julie-Marie Parmentier, Yolande Moreau, Gabriel Arcand, Olivier Gourmet, Philippe Grand'Henry, Pascale Montpetit, Sofia Leboutte, Félicien Pitsaer, Götz Burger

Dir: Dominique Cabrera

Prod: Emmanuel Giraud, Les Films de la Croisade

Scr: Dominique Cabrera, Antoine Montperrin

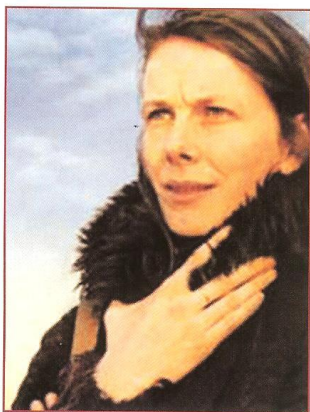
Ph: Helene Louvart

Ed: Sophie Brunet

Mus: Milan Kymlicka

Int sales: ARP: 13, rue Jean Mermoz
Paris 75008
Tel: 0033 156 69 26 00
Fax: 0033 145 63 83 37
www.arpselection.com

2003. 110mins



Manchester	Fri 19 Nov 6.15pm
UGC London	Wed 24 Nov
Shaftesbury Ave	11am, 1.30pm, 4pm, 6.30pm, 9pm
Ciné-Lumière	Thurs 25 Nov 8.45pm
	Fri 26 Nov 6.30pm
Glasgow	Tues 30 Nov 8.45pm
	Thurs 2 Dec 7pm
Edinburgh	Wed 1 Dec 9pm

Inglezezi

When her husband dies, Geneviève loses her grip. She leaves behind her nearest and dearest, and wants to be alone. But in the boot of her car, she finds an illegal immigrant, hidden away – and his presence turns her life upside down.

The inspiration is based on a real life incident in which a Kurd took refuge in a woman's car after the lorry in which he was stowed away became involved in an accident. Although he did not know a word of French, he tried to make himself understood and the woman agreed to take him to England.

The film is beautifully scripted, dealing with issues of humanity in a highly personal yet universal way. Filmed on the hoof with a digital camera François Dupeyron's method of filming in a sort of post-Dogma way resembles the chaotic lives of his characters.

This is the fourth time that Eric Caravaca has worked with Dupeyron – a fruitful partnership which began in 1999 with *C'est quoi la vie* followed by *La chambre des officiers*. In 2003 Caravaca was seen alongside Omar Sharif in *Monsieur Ibrahim et les fleurs du Coran*.

Cast: Eric Caravaca, Marie Payen, Françoise Lebrun, Mar Sodupe, Bernard Blancan, Jean-Michel Portal

Dir: François Dupeyron

Prod: Les films en Hiver, ARP Sélection

Scr: François Dupeyron

Ed: Dominique Faysse

Ph: Yves Angelo

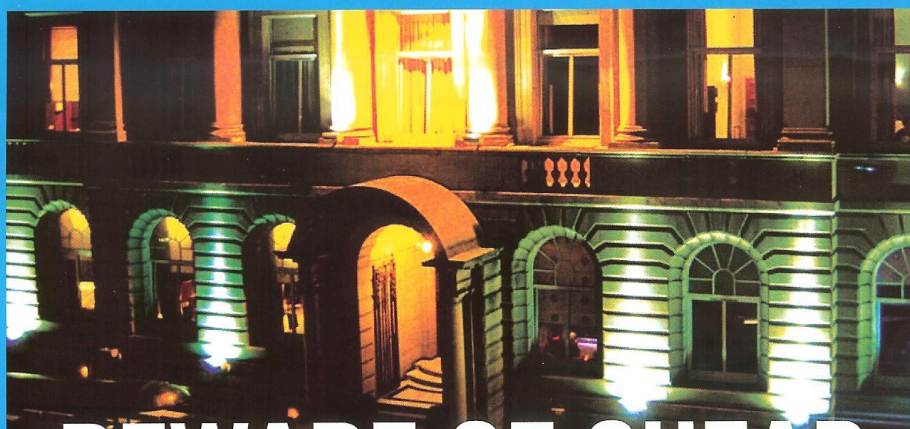
Mus: Samir Joubran

Int sales: Onoma international:
4, rue de Miromesnil,
Paris 75008
Tel: 0033 158 18 34 90
Fax: 0033 145 25 99 70

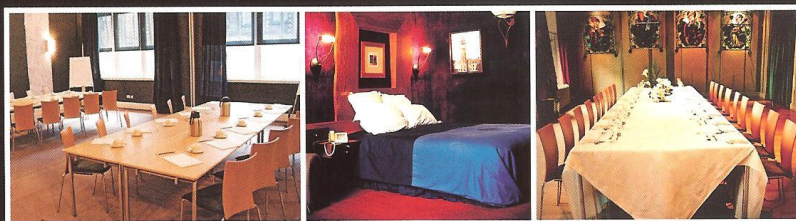
2003. 100mins



TOTAL



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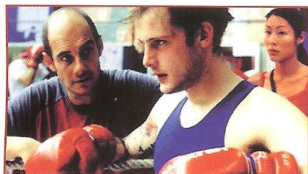


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PANORAMA



Edinburgh Fri 19 Nov 2.30pm & 6pm
Glasgow Mon 22 Nov 3pm
 Tues 23 Nov 8.30pm
Ciné-Lumière Thurs 27 Nov 6.30pm
 Fri 28 Nov 7pm

Poids léger Lightweight

Well-paced and laced with life's bitter and stinging wounds, *Poids léger* is admirable for its tenacity to document one average man's self-destructive downfall. Antoine (Nicolas Duvauchelle) feels very much alone in the world:

Both his parents are dead, his sister is getting married, his cat has run off and his girlfriend (Mai Anh Le) is about to bolt herself. He's also mucking things up at work, listlessly toiling as an undertaker's assistant.

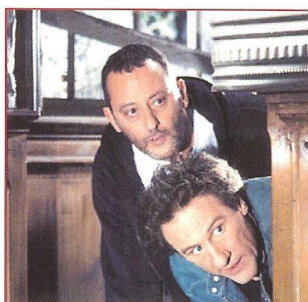
Smartly scripted and scoped by filmmaker Jean-Pierre Améris, *Poids léger* delivers some sharp character points and is not afraid to pull its narrative punches when dealing with Antoine's inadequacies and anxieties.

In many respects, Antoine is his own worst enemy, self-flagellating by picking fights with his girlfriend, antagonising his well-meaning sister and alienating his peers. In the film's intelligent depiction, we see it all traces back to his childhood and his feelings of abandonment when his older parents died.

Rounding out the film's gutsy character development are the solid performances. As the blue-collar fighter, Duvauchelle shows the pain and cuts of a young man who feels he has no one in his corner in life, proving once again that this rising actor has genuine screen presence (see him also in *A tout de suite* on Page 11). Mai Anh Le is sublime as his Asian girlfriend.

Cast: Nicolas Duvauchelle, Bernard Campan, Mai Anh Le, Sophie Quinton
Dir: Jean-Pierre Améris
Prod: Philippe Godeau. Pan-Européenne Production, France 2 Cinema, Saga Production production with participation of Canal Plus, France 2 and ABS
Scr: Jean-Pierre Améris, based on a novel by Olivier Adam
Ph: Severine Barde
Ed: Katya Chelli
Mus: Doctor L
Int sales: Flach Pyramide International: 5, rue du Chevalier de Saint-George, Paris 75008
 Tel: 0033 142 96 02 20
 Fax: 0033 140 20 05 51
 www.flach-pyramide.com

2004. 104mins



Riverside Wed 17 Nov 9pm
Manchester Sat 20 Nov 6.25pm
Edinburgh Fri 26 Nov 8.45pm
Dundee Sun 28 Nov 8.30pm
Glasgow Tues 30 Nov 3pm
 Thurs 2 Dec 5pm & 9pm

Tais Toi! Ruby and Quentin

Following in the same fine comic tradition of the director's previous comedies, *Le Placard* / *The Closet* and especially *Le dîner de cons* / *The Dinner Game*, the plot relies heavily on cars, cell phones and sudden bursts of superhuman strength as the title pair repeatedly hop out of the frying pan and into the fire.

The opening scenes, in which Quentin is stumped by the dearth of recognisable loot when he holds up a currency exchange rather than a bank, do a bang-up job of establishing Quentin as far too literal-minded to succeed as a crook. But what he lacks in intellect he makes up for in brute strength. Yet Quentin likes to talk the way most folks like to breathe (hence the film's French title, which means Shut Up!).

Ruby (Reno) on the other hand is the strong silent type who manages to hide £15 million purloined from his rival Vogel (Jean-Pierre Malo) before being arrested. Detective Vernet (Richard Berry) wants to nail Vogel, but Ruby won't utter so much as a helpful syllable. When the prison shrink (André Dussollier) mentions that ultra-talkative dimwit Quentin has driven a succession of five cell mates batty in less than a week, Vernet is inspired to toss Quentin in with Ruby. Quentin mistakes Ruby's silence for good listening skills, and a great, completely one-sided friendship is born.

The cast appear to be enjoying themselves, and it is easy to imagine there were some funny outtakes en route to so many scenes in which Reno must maintain a stone face while Depardieu, boasting the expression of a well-meaning loon, storms new frontiers in idiocy. For the record, this is Depardieu's fifth performance in a Veber film (after *La Chèvre*, *Les Compères*, *Les Fugitifs* and *Le Placard* and clearly the collaboration must be mutually satisfying.

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Cast: Gérard Depardieu, Jean Reno, André Dussollier, Richard Berry, Léonor Varela, Aurélien Recoing, Jean-Pierre Malo, Ticky Holgado, Michel Aumont, Jean-Michel Noirey
Dir: Francis Veber
Prod: Said Ben Said, UGC Images
Co-Prod: Filmauro, DD Productions, EFVE Films, TF1 Films Production
Scr: Francis Veber. Original idea by Serge Frydman
Ph: Luciano Tovoli
Ed: Georges Klotz
Mus: Marco Princi
Int sales: UGC International: 13, rue Madeleine Michelis Neuilly sur Seine Cedex 92522
 Tel: 0033 155 24 46 00
 Fax: 0033 155 24 46 46 2003
 2003. 90min www.taistoilefilm.com

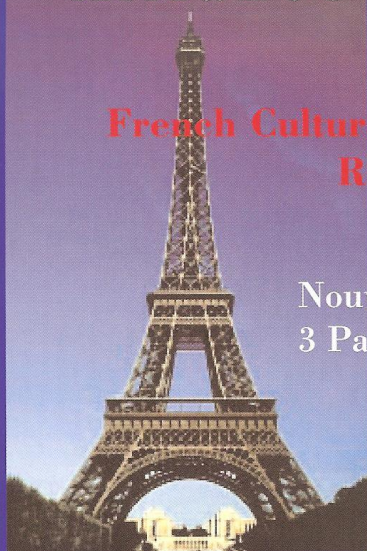




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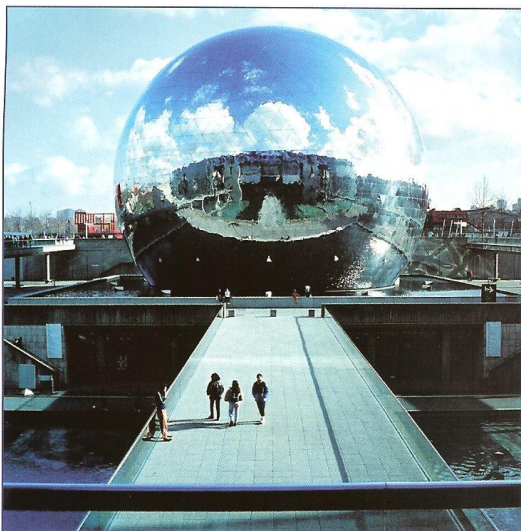
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SHOWCASE

grains of invention



His client list included *Vogue* but Jean-Marc Millière is no ordinary photographer from the world of advertising and fashion. Instead he has pioneered techniques using negatives and paints and has become a true artistic pioneer.

The work of Jean-Marc Millière will make you want to look again at such famous landmarks as the Eiffel Tower or Notre Dame. He removes the postcard familiarity and attempts to create atmosphere and mystery.

Millière's cityscapes in black and white capture the cinematographic nature of a city and prove to the viewer that every image is a story within a story to which we are not always conscious spectators.

Born in Paris in 1966, he trained at Corvisart, one of France's top schools of graphic art. He initially worked in advertising and photoengraving for clients such as *Vogue*. In 1992, Millière moved to Sweden to work in the music industry. Once in Sweden he began experimenting with the photographic medium – both in colour and in black and white. As in his previous graphic training the grain remains an essential element.

His work in colour involves a technique developed by the artist involving the manipulation of the negative with paints. This exhibition, especially timed to coincide with the French Film Festival UK, aims to draw out the parallels and the disparities between Paris and Glasgow – visually, showing the many sides of their personalities; romantic, mysterious and cutting edge.

His sensual female portraits evoke Hollywood sirens and vamps despite using only non-professional models in non-studio environments with the lighting available on location. A selection of black and white female portraits were published in 2001 by the Swedish publisher, Accent Förlag, with the title *Grains de Beauté*.

A second volume containing more recent portraiture, in colour and in black and white, will be published in October 2004 by Bjärnums Bokproduktion AB titled *Grains de Beauté Volume II*.

Millière is based in Paris but spends a great deal of time in Glasgow. He says "When I love a city it inspires me to take as many photographs as possible". His photographs have been selected for a postcard campaign throughout Great Britain by Boomerang Media. He was awarded the Prix Coup de Coeur in 2000 and 2002 at the Salon Daguerre under the patronage of the French Photographic Federation for his work and he has exhibited across Europe.

Jean-Marc Millière *From Paris to Glasgow*

19 November – 19 December 2004
Glasgow Film Theatre

For more information see:
<http://jmmilliere.free.fr>

Contact Jean-Marc Millière by email
jmmilliere@hotmail.com or by telephone
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ACID also presents films at the Cannes Film Festival. Each year, 10 films, about to be released in France or without any distributors, are screened to a public audience and to distributors, producers, exhibitors and journalists.

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SHOWCASE

celebrity chien



Me and my dog - le chien Mutley and actress Mila Jovovich.

Born in Champagne, *le chien* Mutley moved to the world's fashion capital at the age of eight weeks. Installed in the trendy Marais quartier criss-crossing models, photographers and designers on the streets it was not long before he was talent-spotted for his first major fashion shoot. This was clearly a chien on the move.

The hip hound starred in a *Harpers & Queen* story showcasing the haute couture collection. One particularly memorable image features Mutley in a cobbled passage with the model wearing Chanel.

Next stop in his soaring ascendancy was when photographer Martyn Thompson cast Mutley in an international ad campaign for Paris House of Couture, Emanuel Ungaro. Stylishly lounging on the quayside at the end of the Ile St Louis the image did the tour du monde.

Soon the media was sniffing around. British *Elle* featured Mutley and his modelling career following a day in his life, which included a visit to dog beauty parlour. By this time Mutley was meeting the stars. Charlotte Rampling and Naomi Campbell came calling, he was taking coffee with Jane Birkin and Cate Blanchett...

Before long he was approached by a modelling agency and features started appearing across the world. He is a regular at the Cannes Film Festival and inaugurated the Palme d'Or awards for the best performance by a canine in the films being screened along the Croisette. Last year it was won by a canine

From Lassie to Old Yeller, canines have become inextricably linked with the cinema - none more so than Mutley, a *chien* with impeccable pedigree who has infiltrated the fashion and movie worlds of Paris. This special French Film Festival exhibition reveals all.

collective - all the dogs who lived on vineyards worldwide and were featured in wine film *Mondovino*. Special mention went to the bulldogs of the world's leading wine buff Robert Parker, Edgar and Hoover, and the previous year was awarded to Moses, who for the most part was a chalk outline in the theatre set of *Dogville*. What was lacking, for most of the film, in flesh and blood was made up for by a wonderful bark. Moses was a key part of the action as his bark heralded the arrival of Grace, played by Nicole Kidman, to *Dogville*.

Mutley, as you might expect, has a couple of film projects in the pipeline. The first has as working title, *Mutt*. It was born in Cannes, is being funded out of Japan, has been written in Los Angeles and will be filmed in the UK. Aside from this rom com, Mutt is hard at work on an arty film which will be shot on digital. The project is top secret but will soon be very big news.

Mutley was in Dinard in 2001 for the British Film Festival and was photographed with the jury chairwoman Emily Watson, and also Hugh Grant. This festival is the French equivalent of the French Film Festival UK. Mutley's owner is media guru Toby Rose who contributes to a wide-range of publications including the *Evening Standard*.

Le chien Mutley runs in the gallery at the Institut Français d'Ecosse, Randolph Crescent from Friday 19 to Monday 29 November. Private View on Thursday 18 November at 5pm. Entrance Free.

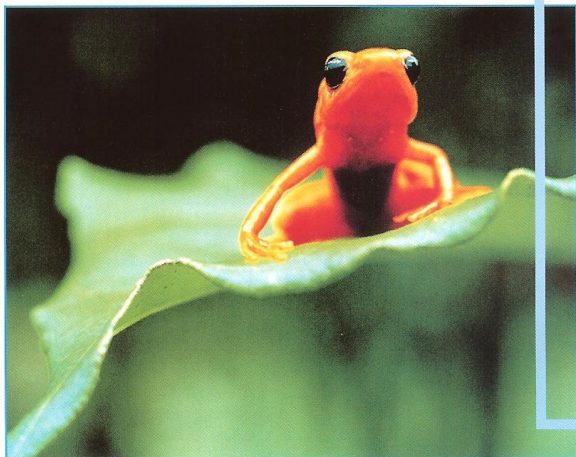
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CINEMA VERITÉ

visions of reality



They may be worlds apart in terms of subject matter but the contenders in this year's documentary section are riding the crest of a wave of interest in real cinema around the globe. In the wake of *Etre et avoir*, *Fahrenheit 9/11*, *Lost in La Mancha*, *Super Size Me*, *Les glaneurs et la glaneuses* and *Capturing the Friedmans*, documentaries no longer are the poor relations. The public appetite once whetted cannot wait to be satiated. On offer this year is a French take on Bush, a new and amazing voyage of discovery from the team who made *Microcosmos*, and a deft confrontation between the critics and the artists. The French Institute in Edinburgh will also be screening two slices of real cinema as part of the Month of the Documentary.

Riverside	Sun 21 Nov 4.10pm
Ciné-Lumière	Tues 23 Nov 8.30pm Wed 24 Nov 6.45pm
Edinburgh	Fri 26 Nov 6.30pm Sat 27 Nov 2pm
Glasgow	Sun 28 Nov 3pm & 5pm Mon 29 Nov 6pm
Aberdeen	Thurs 4 Dec 3.45pm Fri 5 Dec 3.45pm

Genesis

From the makers of *Microcosmos* comes another intriguing foray around the universe. Quite simply a storyteller relates the creation of the world. It may seem like a tall tale like all yarns. But this tall tale is a true one – our very own story.

What science knows about the origins of the universe is presented painlessly and in simple, vivid language by an African storyteller-cum-philosopher (distinguished

veteran Sotigui Kouyate). He employs accessible demonstrations, using a cauldron full of water, a few soap bubbles or puffs of smoke, to tie together the majestic images used to illustrate the life cycle.

Where *Microcosmos*, true to its title, looked at the insect world, the new venture aims out into the cosmos and back, starting with the resounding Nothing that later filled up with stars and planets, including Earth and many of its most arresting inhabitants.

Cameras range in locales from Iceland to the Galapagos, and the directors appear to have convinced colourful specimens of marine and land life to give fantastic shows for the lens.

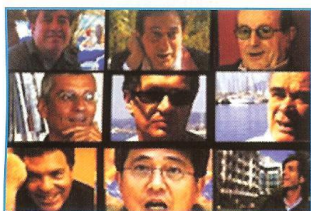
As scientists first and foremost, the filmmakers take care to glory in the myriad facets of life on earth without getting mired in religious explanations for where all this scenery and its striking inhabitants came from. The mix of humour and awe speaks for itself on every level. An unmissable treat for all ages.

Dir:	Claude Nuridsany, Marie Perennou
Prod:	Alain Sarde, Les Films de la Veranda, R.T.I co-production with participation of Canal Plus
Exec Prod:	Christine Gozla
Scr:	Claude Nuridsany, Marie Perennou
Ph:	Claude Nuridsany, Marie Perennou, Patrice Aubertel, William Lubtchansky, Cyril Tricot
Ed:	Marie-Joséphine Yoyotte, Pauline Casalis
Mus:	Bruno Coulais
Int sales:	Studio Canal, 1, Place du Spectacle, 92863 Issy les Moulineaux Cedex 9 Tel: 0033 171 35 35 35 Fax: 0033 171 35 11 89 www.studiocanal.com

2004. 80mins



CINEMA VERITÉ



Riverside Sun 21 Nov 2.30pm
Edinburgh Sat 27 Nov 4pm & Mon 29 Nov 8.30pm
Glasgow Tues 30 Nov 5pm & 6.50pm
Wed 1 Dec 3pm

Je t'aime moi non plus I Love you me Neither

Maria De Medeiros is best known as the petite, round-faced star of such films as *Henry and June* and *Pulp Fiction* but here in her second foray into direction (*April Captains* was the first) she provides a spikey concoction on the love-hate relationship

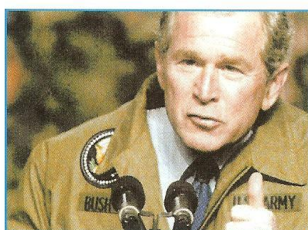
between the critics and the creative artists. Ken Loach is heard comparing it to the synergy between "a lamp-post and a dog."

Medeiros who's Portuguese, conducts the interviews comfortably in English, French, Spanish and excels at getting critics to speak openly about a profession that is often shrouded in an air of members-only clubiness. The result is that a few closely guarded secrets come marching out of the closet.

Atom Egoyan humorously recounts the ways in which an appreciative critic can lead an impressionable young director to believe that a single review might change the course of his career. And before long, the inimitable Pedro Almodovar pops up to state the obvious: that many critics are themselves failed or frustrated filmmakers. After all, he suggests, no child says, "I want to be a film critic when I grow up."

Medeiros remains an alert and curious journalist throughout, with a knack for addressing some of the key issues facing the future of the craft – including the rapidly diminishing space afforded to serious critics (except in France) – in newspapers and magazines the world over.

Dir: Maria de Medeiros
Prod: An Everybody on Deck presentation in co-production with Onoma, Cinécinéma. Produced by Bernard Rapp, Didier Creste
Scr: Maria De Medeiros
Ed: Frederic Charcot
Ph: Joshua Phillips
Mus: Caetano Veloso, Chico Buarque
Int sales: Onoma 4 rue de Miromesnil, Paris 75008 FRANCE
Tel: 00 331 58 18 34 90
Fax: 00 331 45 25 99 70
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2004, 81mins



Edinburgh Sat 20 Nov 2.30pm
Sun 21 Nov 3.45pm
Glasgow Mon 22 Nov 6pm Tues 23 Nov 3pm

Le monde selon Bush The World According to Bush

William Karel adopts a more traditional approach than Michael Moore but his take

is just as damning as *Fahrenheit 9/11*. Those who think Moore's blast was diminished by his "liberal agenda", extensive use of pre-existing footage or failure to "show both sides" will have a much harder time discrediting the equally unflattering conclusions in *The World According to Bush* (unless they want to point out the director and producer are French.)

A wealth of original interviews conducted by the veteran Karel, complemented by powerful first-person testimony from an assortment of Bush non-sympathisers, from Hans Blix to David Kay, whose comments are as authoritative as they're damning.

Americans (and others) who are allergic to Moore but seek insight into why the actions of the Bush Administration are rarely viewed as admirable beyond US borders will find a thoughtful crash course here.

Cast: Norman Mailer, Robert Steele, Michael Leeden, James Robinson, Robert Baer, David Frum, Charles Lewis, Jim Hoagland, Joseph Trento, Sam Gwynne, Ed McAtteer, Arnaud de Borchgrave, Stanley Hoffmann, James Woosley, Richard Perte, Gen. William Odom, Anthony Blinken, David Corn, Hans Blix, Javier Perez de Cuellar, Colin Powell, Joseph Wilson, Prof. Viet Dinh, Frank Carlucci, Laurent Murawiec, David Kay.
Dir: William Karel
Prod: Agnès Vicariot, Jean-François Lepetit, Flach Film, France 2, RTBF, TSR, SBS.
Scr: William Karel, in collaboration with Eric Laurent, inspired by Laurent's books *La guerre des Bush* and *Le monde secret de Bush*
Narr: Michel Papineschi
Ph: Stéphane Saporito
Music: Ani DiFranco
Ed: Tal Zana
Int sales: Rezo Films
29, rue du Faubourg-Poissonnière, Paris 75009 FRANCE
Tel: 00 33 1 42 46 46 30
Fax: 00 33 1 42 46 40 82
w: www.rezofilms.com
e: infosrezo@rezofilms.com
2004, 90min

As part of Mois du Documentaire the French Institute in Edinburgh are holding two special documentary evenings
Free entry plus a glass of wine Tel : 0131 225 5366 or contact@ifecosse.org.uk

On n'est pas des marques de vélo

Edinburgh: 15 November, 6pm
This is the story of a generation living in the heart of the northern suburbs of Paris (the famous "93") where the Hip Hop movement originated in the early 1980s. With the collaboration of the choreographer Farid Berk, Jean-Pierre Thorn retraces the life of a young dancer, Bouda, and her immigrant parents.

Jean-Pierre Thorn, 2002, 89 min.

Mimi

Edinburgh: 16 November, 6pm
Claire Simon followed Mimi, step by step from Nice where she was born, to the mountain countryside where she chose to live. The film helps us to share her feelings and her encounters. Mimi isn't a star but she's happy to talk simply about herself.

Claire Simon, 2002, 105min

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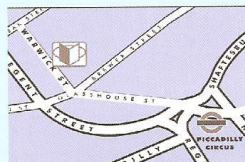


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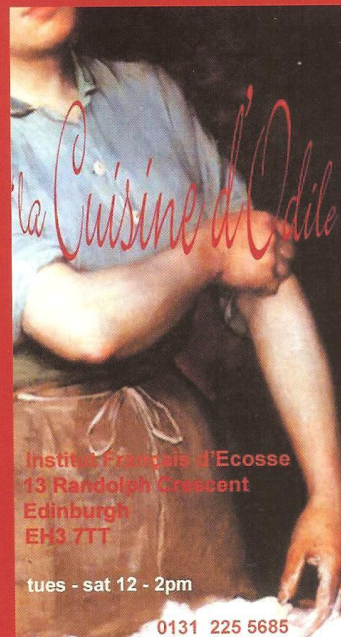
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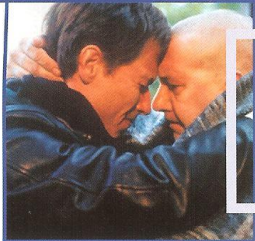
Institut Français d'Ecosse
13 Randolph Crescent
Edinburgh
EH3 7TT

tues - sat 12 - 2pm

0131 225 5685

QUEBEC FOCUS

the rebirth begins



The success of Denys Arcand's *Les invasions barbares* has given Quebec cinema a much needed shot in the arm but the industry still exists on a precarious balance. This year the French Film Festival UK throws a special spotlight on Quebec cinema in collaboration with the Québec Government Office in London and the Société de développement des entreprises culturelles (SODEC) in Paris.

Québec cinema is achieving unprecedented box office success and international acclaim. In the summer of 2003, Quebec films accounted for 18% of total ticket sales in the province; to put that figure in perspective, English-language Canadian productions typically account for only about 1% of the Canadian box office.

In addition, box office for Québec movies during the first four months of 2004 improved 113% on the year-earlier period, according to Alex Films, a tracking firm that compiles movie-ticket sales data. That increase is especially notable given that 2003 is the best year on record for Quebec cinema, with locally produced titles taking in 4.4 million Canadian dollars (\$3.4 million US) in ticket sales.

Yet when French cinema sneezes then Québec cinema catches cold. If French films do well in Canada then the home-grown industry benefits from the roller-coaster effect.

The last few months have seen disappointing results by *le cinéma français* in Québec compared to previous years. Hollywood commands the lion's share of the market with 78 per cent while films from France account for about four per cent of the total.

One commentator Pierre Brousseau from Films Séville suggests that young audiences are not hooked into French films while a string of high profile comedies such as *Chouchou* and *Les 11 commandements* flopped disastrously at the box office.

French companies are accused of chasing the American dream of trying to sell their films for US distribution rather than cultivating the ready-made audience that exists in Québec – which means that frequently they are pricing themselves beyond the potential return for distributors in the province.

Once upon a time the market for French films in Canada amounted to between 400,000 and 600,000 Canadian dollars – now companies had to be content with half that amount, yet the prices charged by sales companies had remained the same. *Tais Toi* scarcely reached 500,000 Canadian dollars whereas previous films by the same director Francis Veber scored 1.3 million and 1.2 million respectively. The market is no longer what it was and we have to scale down our expectations," said one source.

It's often said that Québec films released beyond the province's borders are hampered by parochialism in which in-jokes abound – and that comedies in particular fare badly overseas, especially in France.

There are exceptions to the rule, notably *La grande séduction* which has become one of the highest grossing Canadian films ever, and has had an enthusiastic reception overseas on the festival circuit, starting off with the Sundance Film Festival earlier this year.

The history of cinema in Québec started on 27 June, 1896 when the French Louis Minier inaugurated the first movie projection in

North America in a Montreal theatre room. However, it would have to wait until the 1960s before a genuine Quebec cinema industry emerged.

The National Film Board of Canada was established by the Parliament of Canada in 1939. Its office moved to Montreal in 1955. In 1957, the new Trueman commissioner recommended the creation of a separately funded French production wing. Minister J.W. Pickersgill rejected Trueman's recommendation as Ottawa feared that two separate organisations would develop under the same roof. This decision intensified the campaign of the Quebec French language press for an autonomous French language branch. Guy Roberge was appointed Commissioner in April 1957. The French branch of the National Film Board of Canada was established and the NFB became autonomous in 1959.

Cinema-vérité ("truth cinema") auteurs such as Michel Brault and Pierre Perrault made their debut. For most of the 1960s, Quebec films were about the country. Other important filmmakers of the 60s include Gilles Groulx and Claude Jutra. That decade also saw the beginnings of Gilles Carle and Denys Arcand.

The seventies marked a high in national filmmaking. Commercial directors such as Denis Héroux were making hugely profitable movies for the first time since *La Petite Aurore* with such fare as *Valérie* and *Deux femmes en or*, an erotic movie. Arcand and Carle had critical (especially at Cannes) and some commercial success with films such as *Gina* (Arcand) and *La vraie nature de Bernadette* (Carle). In 1975, director Claude Jutra released one of the most critically praised Quebec film to date, *Mon oncle Antoine*. However, his next movie, an adaptation of Anne Hébert's *Kamouraska*, was a failure.

The victory of the "no" camp in the referendum on Sovereignty-Association was a turning point in Quebec history and culture. Denys Arcand made one of his most acclaimed picture with the NFB, *Le confort et l'indifférence*, about the result of the referendum. He then proceeded to direct two movies that were nominated for best foreign picture at the Academy awards: 1986's *Le déclin de l'empire américain* and 1989's *Jésus de Montréal*.

After 1980, most felt that the struggle to build a nation that had animated early Quebec cinema was lost. Quebec filmmakers began to make movies that were no longer centred on the Quebec identity. The 1986 success, at home and abroad, of *Le déclin* marked another turning point in the movie history of the province. The government-funded "industry" tried to repeat Arcand's success with international co-productions, big budget movies and so-called "mass audience movies" to muted effect.

Last year was called "the year of Quebec's cinema's rebirth" with Arcand finally winning the foreign film Oscar for his *Le déclin* sequel *Les invasions barbares*, and with *Gaz bar blues* and *La grande séduction* gaining critical and public acclaim.

QUEBEC FOCUS



UGC London Shaftesbury Ave	Sat 20 Nov 11am, 1.30pm, 4pm, 6.30pm, 9pm
Edinburgh	Tues 23 Nov 2.30pm Wed 24 Nov 6pm
Glasgow	Thurs 25 Nov 8.30pm Sat 27 Nov 6.15pm

20h17 rue Darling

An unemployed crime reporter and recovering alcoholic, Gérard has finally come back to Hochelaga, the working class Montreal neighbourhood where he grew up. Through a series of minor mishaps, he arrives home one night, just minutes after his apartment building has been torn apart by an explosion that claims six lives.

Three times divorced and six months sober, Gérard is wracked by survivor guilt. Questions torment him: why did his neighbours die and not him? Is there any sense to this event? Does life itself have any meaning? In seeking to answer the unanswerable, Gérard's old investigative instincts are reborn, as is his attraction to the bottle, and he embarks on a journey both geographical and existential.

This marks the second feature by the well-respected Bernard Émond.

Cast:	Luc Picard, Diane Lavallée, Vincent Bilodeau, Guylaine Tremblay, Louis Sincennes, Fanny Malette.
Dir:	Bernard Émond
Prod:	Bernadette Payeur: ACPAV 1050, boul. René-Lévesque Est Bureau 200 Montreal, Quebec H2L 2L6. Tel: (514) 849-2281. Fax: (514) 849-9487. info@acpav.ca
Scr:	Bernard Émond
Ph:	Jean-Pierre Saint-Louis
Ed:	Louise Côté
Mus:	Robert Marcel Lepage
Int sales:	Christal Films 376, rue Victoria Bureau 300, Westmount, Quebec H3Z 1C3. Tel: (514) 336-9696. Fax: (514) 336-0607. info@christalfilms.com www.christalfilms.com
	2003, 101mins



Edinburgh	Wed 24 Nov 8.30pm Thurs 25 Nov 2.30pm
Aberdeen	Sun 28 Nov 3.45pm Mon 29 Nov 6.30pm
Glasgow	Wed 1 Dec 6.30pm Thurs 2 Dec 3pm

C2Q Seek You Two

Carole Laure's seductive drama is a woman's picture in the very best sense of that term. Only a female director could tell this story of adolescent torment in such a powerfully intimate and sensuous way, and do it with a confidence that invites men in too.

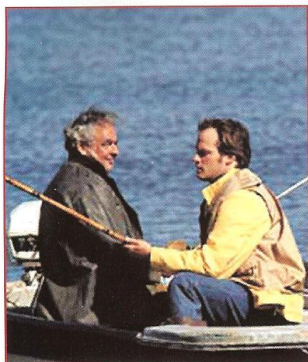
Beautifully filmed in and around Montreal, this story of a confused, angry and scared teenager taking her first steps toward maturity is universal. Clara Furey, Laure's own daughter, is a revelation as Rachel, a hurt and sullen youngster whose parents made her choose between them when they split. Raised by her mother, she accuses her mother's boyfriend of abusing her and regards even the gentlest approach by a male as an assault. Touchy and offensive, she screams invective at them both and stays out at night scoring dope.

Meanwhile, inside a woman's prison, a lithe and exotic convict named Jeanne (Danielle Hubbard) has befriended shy, plump, housewifely Odile (Mireille Thibault) and shows her how to feel better about herself through dancing. When Jeanne is released and takes a bus to her home at a motel in the country, Rachel happens to see her leave the prison and follows her when she gets off. Jeanne is immediately responsive to the young woman's plight and gradually Rachel stays more and more at the motel, where Jeanne has a complicated relationship with the owner, Steven (Jean-Marc Barr). Once released, Odile too becomes part of the ad hoc family and she brings along her loving husband and kids.

Jeanne is a teacher of contemporary dance and it is through exposure to that most rigorous and challenging art form that Rachel discovers the potential for not only artistic expression but also love. Life, however, remains unforgiving and there are still many bridges to cross for each of the main characters.

Cast:	Clara Furey, Danielle Hubbard, Mireille Thibault, Jean-Marc Barr, Emmanuel Bilodeau
Dir:	Carole Laure
Prod:	Lorraine Richard, Pascal Arnold, Carole Laure; Cite Amerique, Les Productions Laure in collaboration with Toloda and France 2 Cinema
Scr:	Carole Laure
Ph:	Gerard Simon
Ed:	Marie-Blanche Colonna
Mus:	Jeff Fisher
Int sales:	Films Distribution, 20, rue Saint-Augustin 75002 Paris Tel: 0033 153 10 33 99 Fax: 0033 153 10 33 98 www.filmsdistribution.com
	2003, 100 mins

QUEBEC FOCUS



UGC London Tues 23 Nov
Shaftesbury Ave 11am, 1.30pm, 4pm, 6.30pm, 9pm

Edinburgh Thurs 25 Nov 8.30pm
Fri 26 Nov 4pm

Glasgow Sat 27 Nov 8.30pm
Sun 28 Nov 5.45pm

Dundee Mon 29 Nov 8.30pm

La grande séduction Seducing Dr Lewis

This rollicking story describes in witty detail how a ragtag community on a small island in Quebec attempts to snare a young doctor from the big city who craves cosmopolitan cuisine and foreign sporting activity.

Reminiscent of the glorious Ealing comedies like the classic *Whisky Galore* or even more contemporary shenanigans such as *The Full Monty* or *Waking Ned*, Jean-François Pouliot's beguiling and sophisticated debut feature proves that with pluck and imagination, anything can be made irresistible.

Not only may Doctor Lewis be seduced, but judging from the public who voted it the Audience Award at the Sundance Film Festival, so will everyone else who sees it. The comic tension lies in wondering which event will happen first: a villager exposing the charade or the hoodwinked outsider catching on to the game.

The film's strengths are in the characters of the villagers and their efforts to maintain the conceit. Raymond Bouchard is particularly good as an ordinary man forced to take charge in an extraordinary venture.

Cast: Raymond Bouchard, David Boutin, Benoît Brière, Bruno Blanchet, Pierre Collin, Rita Lafontaine

Dir: Jean-François Pouliot

Prod: Studio Max Films, Alexandra Wermester

Scr: Ken Scott

Ph: Allen Smith

Ed: Dominique Fortin

Mus: Jean-Marie Benoit

Int sales: Alliance Atlantis Vivafilm
5, Place Ville-Marie Bureau 1435
Montreal, Quebec H3B 2G2
Tel: (514) 878-2282
Fax: (514) 878-2419
info.vivafilm@allianceatlantis.com
www.allianceatlantis.com

2003. 110mins



Glasgow Wed 24 Nov 9pm
Thurs 25 Nov 6.45pm

Edinburgh Mon 29 Nov 6pm
Tues 30 2.30pm

Quebec-Montreal

An innovative twist on the Canadian "road movie" tradition, *Quebec-Montreal* follows four different cars as they travel down Highway 20 from Quebec City to Montreal. While the characters in each car are traveling down the same road, they are headed in very different directions. In the first car, secret tensions are about to spoil the vacation of three best friends. The second car transports two co-workers tangled up in a web of unintended flirtation and mistaken signals. The third car features a couple on the verge of a new life together – if they can survive the ride without killing each other. Meanwhile, an idealised couple in a flashy red sports-car zips by, reminding everyone what they are missing in their lives.

The confines of each car may be cramped, but anyone who has been on a road-trip knows that the most interesting conversations can be had in close quarters. An ensemble of talented actors brings to life a story full of unexpected revelations and hilarious insights into romantic foibles. Ricardo Trogi's directorial debut is a clever, sexually-charged ensemble comedy. It was nominated for four Genie Awards (the Canadian Oscars), including best motion picture

Cast: Patrice Robitaille, Jean-Philippe Pearson, Stéphane Breton, and Isabelle Blais

Dir: Ricardo Trogi

Prod: Nicole Robert, Richard Speer.
Go Films inc. 400, av. Atlantic
Penthouse, Outremont, Quebec
H2V 1A5 Tel: (514) 844-0271
Fax: (514) 844-9127
go@gofilms.qc.ca

Scr: Jean-Philippe Pearson,
Patrice Robitaille, Ricardo Trogi

Ph: Steve Asselin

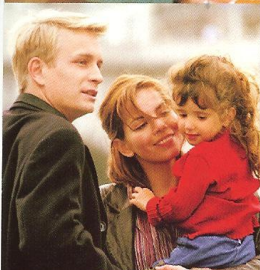
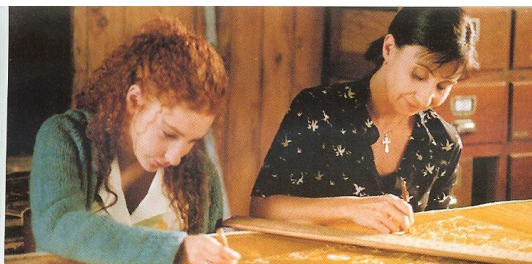
Ed: Yvann Thibaut

Mus: Pierre Desrochers, Nathalie Boileau

Int sales: Alliance Atlantis Vivafilm
5, Place Ville-Marie Bureau 1435
Montreal, Quebec H3B 2G2
Tel: (514) 878-2282
Fax: (514) 878-2419
info.vivafilm@allianceatlantis.com
www.allianceatlantis.com

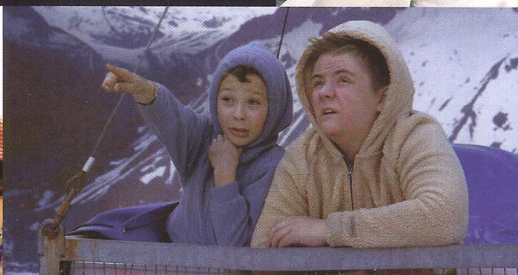
2003. 90mins





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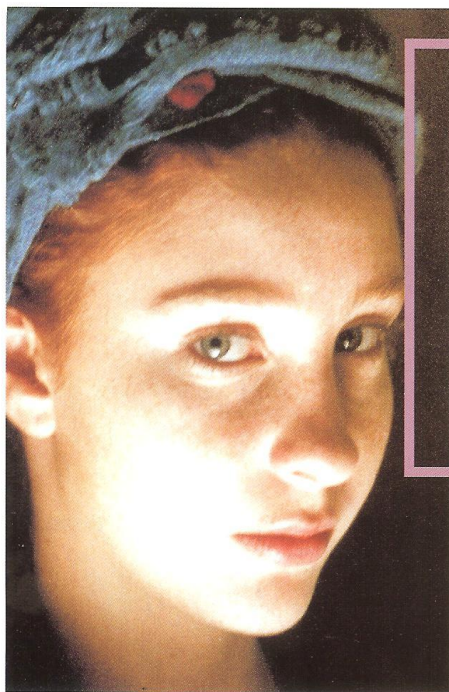


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NEW WAVES

hitting the high notes



Some of the most exciting new discoveries in French cinema of the past 12 months can be found in *New Waves*, the section devoted to first, second and third time directors. Eleonore Faucher has marked herself out as an Agnès Varda for a new generation while Christophe Barratier is responsible for one of the year's biggest hits, now set to work its choral magic abroad. There is also a totally delightful piece of animation sharing concerns about the planet. Add the continuing confident hand of Gael Morel; an unashamedly theatrical ensemble piece full of youthful verve; a surreal treat with the late Marie Trintignant and an exposé of work-place politics and you have a tantalising choice. Note too the entrancing tale of a boy growing up in the shadow of Mont-Blanc; a thriller based on a novel by Donald E Westlake and a marital comedy drama. Simply, you're spoilt for choice.

Ciné-Lumière	Sat 27 Nov 8.30pm Sun 28 Nov 5pm
Glasgow	Mon 29 Nov 8.30pm
Edinburgh	Tues 30 Nov 8.30pm
Dundee	Wed 1 Dec 8pm
Aberdeen	Tues 4 Dec 6.30pm Wed 5 Dec 6.30pm

Brodeuses A Common Thread

Assured and tenderly felt, *Brodeuses / A Common Thread* marks the debut of a promising new talent in writer-director Eléonore Faucher. This story of a rural teenager coming to terms with her pregnancy and her future has some affinities with Agnès Varda's *Vagabonde* and the Dardennes brothers' *Rosetta*. *Brodeuses*,

however, doesn't share their gritty social realist approach or emotional intensity, but is much warmer in tone.

Made with great craft and control that gently seduces the audience with its sympathetic characters and human-interest drama it has won festival admiration and prizes among them Le Prix Michel d'Ornano at the Deauville Film Festival in Normandy and in Cannes it tied for the Critics' Week Grand Prix with Keren Yedaya's *Or*.

Brodeuses avoids the sentimentality of a film like *How To Make An American Quilt* but in lesser hands the device might have seemed laboured. Faucher has the confidence and maturity to make it work and is immeasurably helped by the two central performances by Ariane Ariscaride and Lolita Naymark.

Cast:	Lola Naymark, Ariane Ariscaride, Marie Felix, Thomas Laroppe, Arthur Quehen, and Jacky Berroyer
Dir:	Eléonore Faucher
Prod:	Sombrero Pictures, Mallia Films, Alain Benguigui, Bertrand Van Effenterre
Scr:	Eleonore Faucher, Gaëlle Mace
Ph:	Pierre Cottureau
Ed:	Joëlle Van Effenterre
Music:	Michael Galasso
Int sales:	Flache Pyramide, 5 rue Chevalier de Saint-George, 75008 Paris. Tel: 00 33 (0)1 42 96 01 01. Fax: 00 33 (0)1 40 20 02 21.
2004: 88mins	



NEW WAVES



Riverside	Mon 15 Nov 8.45pm
Glasgow	Fri 19 Nov 8.30pm
Edinburgh	Sat 20 Nov 6pm Mon 22 Nov 2.30pm
Manchester	Thurs 25 Nov 6.25pm
Dundee	Sat 27 Nov 8.30pm Mon 29 Nov 10am
Aberdeen	Thurs 2 Dec 6.30pm Fri 3 Dec 3.45pm

Les choristes The Choir

The kind of heart-warming, sentimental yarn that some critics might dismiss *Les Choristes* has not just become a French box office hit, but also a cultural phenomenon. Fictionally covering parts of the same territory as the tremendously successful documentary *Etre Et Avoir*, first time director Christophe Barratier focuses on an unemployed music teacher, hired as the supervisor of a young offenders' institution where he uses

music to both tame his unruly students and defeat the brutal methods of its headmaster. He piles unashamedly all the clichés of the genre one on top of the other.

The year is 1948. Clement Mathieu (Jugnot) is a chubby, middle-aged, and good-natured dominie, dreaming, like most music teachers, of becoming a great composer. Instead he finds himself in charge of these misfit children, some of them orphans whose parents lost their lives in the war, others kids from destitute families or unruly brats whose parents have given up on them.

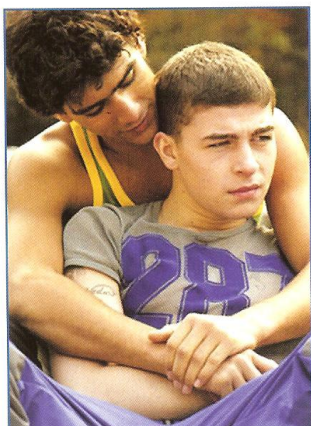
He has no previous experience to guide him nor any particular charms, except his natural common sense and a lot of sympathy for this brood that everybody else seems very happy to be rid of. From the very first he is determined to support his pupils and take their side every time authority, represented by headmaster Rachin (François Berléand) threatens to raise its cane and strike.

It all proceeds with such good spirits and with so much relish that few will be able to resist its charms. With comic Gérard Jugnot offering an affectionate performance in the lead and with a bunch of kids who obviously had the time of their lives breaking all the rules and abusing the adults in charge, *Les choristes* is the kind of family entertainment that the French seem to do so well.

It will be released in the UK early next year.

Cast:	Gerard Jugnot, Francois Berleand, Jacques Perrin, Kad Merad, Marie Bunel, Philippe de Janerand, Jean-Paul Bonnaire, Didier Flamand, and Carole Weiss
Dir:	Christophe Barratier
Prod:	Galatee Films, France 2 Cinema, Renn Productions, Jacques Perrin
Scr:	Christophe Barratier, Philippe Lopes-Curval
Ph:	Dominique Gentil
Ed:	Yves Deschamps
Mus:	Bruno Coulais
Int sales:	Pathé International, 10 rue Lincoln, 75008 Paris Tel: 0033 140 76 94 38 Fax: 0033 140 76 91 94 www.patheinternational.com
UK dist:	Pathé UK, Kent House, 14 - 17 Market Place London W1W 8AR, England Tel: +44 (0)20 7462 4427 Fax: +44 (0)20 7436 7891 www.pathe-uk.com

2004. 90 mins



Riverside	Fri 19 Nov 8.55pm
Glasgow	Sun 21 Nov 6.30pm
Edinburgh	Mon 22 Nov 6.30pm

Le Clan The Clan

Three brothers explore the sometimes awkward, sometimes dangerous business of burgeoning masculinity in *The Clan*, the third film after *Full Speed* and *Under Another Sky* from young actor turned director Gael Morel (who notably starred in André Téchiné's *Wild Reeds*).

The three distinct segments (of 30, 40 and 18 minutes) are named after the three brothers. Marc (Nicolas Cazale), a perfect physical specimen, age 22, is a tightly-coiled rebel. His fury is impossible to channel once his admired older brother, Christophe (Stéphane Rideau), gets out of prison but refuses to help him avenge a terrible injustice at the hands of local toughs. Christophe lands a job at a factory that salts hams. Meanwhile, the third brother, Olivier (Thomas Dumerchez), 17, admires his confreres but finds life difficult at home. He becomes attracted to 21-year-old Hicham (Salim Kechiouche).

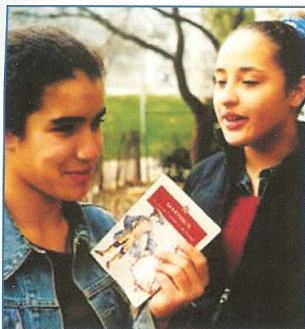
Morel excels at exploring the raw, pointless energy of bored young men. The mountain scenery near Annecy emphasises how easy it is to lead a constricted life in proximity to wide open spaces.

Cast:	Nicolas Cazale, Stephane Rideau, Thomas Dumerchez, Bruno Lochet, Salim Kechiouche, Jackie Berroyer, Vincent Martinez, Aure Atika
Dir:	Gael Morel
Prod:	An ID Distribution release of a Sepia Prods., Rhone-Alpes Cinema production, with participation of Rhone-Alpes Region, CNC, Philippe Jacquier, Bertrand Guerry
Scr:	Morel, Christophe Honore
Ph:	Jean-Max Bernard
Ed:	Catherine Schwartz
Mus:	Camille Rocailloux
Int sales:	Films Distribution, 20 Rue Saint-Augustin, Paris 75002. tel: +33 1 53 10 33 98
UK dist:	Parasol Peccadillo a PPR Release, Hoxton Works Office 3.4, 128 Hoxton Street, London N1 6SH Tel: 020 7012 1770; Fax: 020 7012 1771 e: info@pprfilm.com w: www.pprfilm.com

2004. 88 mins



NEW WAVES



Ciné-Lumière Thurs 18 Nov 8.30pm

Edinburgh Fri 19 Nov 8.15pm
Sun 21 Nov 1pm

Glasgow Sat 20 Nov 5.15pm

L'esquive The Dodger

Adolescent passion and theatrical ambitions become entwined in *L'esquive*, an engaging

ensemble piece set amid a Paris housing scheme that's brought to life by an impressive young cast. Despite its no-name players, a low-stakes story, an untranslated title (French slang for "dodging") and DV origins, the film already has created buzz.

At the centre of the drama is Krime (Osman Elkharrar), an emotionally shut-down teenager who has an internal life that neither his girlfriend, Magali (Aurelie Ganito), nor his mother (Meriem Serbah) can access. While largely inarticulate and uncommunicative, Krime clearly has a creative heart: His room is covered with watercolor illustrations of sailboats that his (unseen) father paints while in prison (on unidentified charges).

Dumped by Magali for his unexplained absences, Krime trots downstairs and bumps into blonde bombshell Lydia (Sara Forestier). She's haggling over the design and cost of a dress she will wear in a school performance. Smitten, Krime lends her cash to buy the dress and follows her, at her invitation, to a rehearsal in the park.

Unlike many films that flirt with theatrical material, Tunisian-born, French-raised helmer Abdellatif Kechiche makes the most of his camera. Opting for close-ups – and frequently extreme close-ups – the director thrusts the viewer into an intimate, confronting proximity that frequently obscures the backgrounded Parisien housing estates.

Cast: Osman Elkharrar, Sara Forestier, Sabrina Ouazani, Nanou Benhamou, Aurelie Ganito, Meriem Serbah, Rachid Hami

Dir: Abdellatif Kechiche

Prod: A Noe Prods. Intl. presentation, in association with Lola Films. Produced by Jacques Ouaniche

Scr: Abdellatif Kechiche

Ph: Lubomir Bakchev

Ed: Ghalya Lacroix

Int sales: Films Distribution, 20, rue Saint-Augustin 75002 Paris
Tel: 0033 153 10 33 99
Fax: 0033 153 10 33 98
www.filmsdistribution.com

2004, 123 mins



UGC London Fri 19 Nov
Shaftesbury Ave 11am, 1.30pm, 4pm, 6.30pm, 9pm

Manchester Wed 24 Nov 6.15pm

Dundee Fri 26 Nov 8.30pm

Aberdeen Sun 28 Nov 6.30pm

Mon 29 Nov 3.45pm

Glasgow Wed 1 Dec 8.30pm

Edinburgh Thurs 2 Dec 8.30pm

Janis et John

A joyously far-fetched premise is moulded into an off-beat slice of baby boomer heaven in *Janis et John*. This assured deadpan comedy, in which a mousey housewife and a loser actor achieve self-actualisation by posing as Janis Joplin and John Lennon, is a lively, stylishly rendered venture that marks a sharp big-screen debut by co-scripter and director Samuel Benchetrit.

It provides a dynamite final role for actress Marie Trintignant whose mother Nadine Trintignant paid a private visit to last year's French Film Festival. This genuinely funny and sweetly cast ode pays homage to rock, drugs, larceny, loneliness – and love.

Benchetrit, a celebrated theatre director, aided by a stellar cast and a fantastic score, has concocted a bold, vibrant, riotously funny comedy, evoking both the suburban kitsch visuals of *American Beauty* and the surreal universe of *Being John Malkovich*.

Cast: Sergi Lopez, Marie Trintignant, François Cluzet, Jean-Louis Trintignant, Christophe Lambert

Dir: Samuel Benchetrit

Prod: Olivier Delbosc/ Marc Missonnier

Scr: Samuel Benchetrit/Gabor Rassov

Ph: Pierre Aim

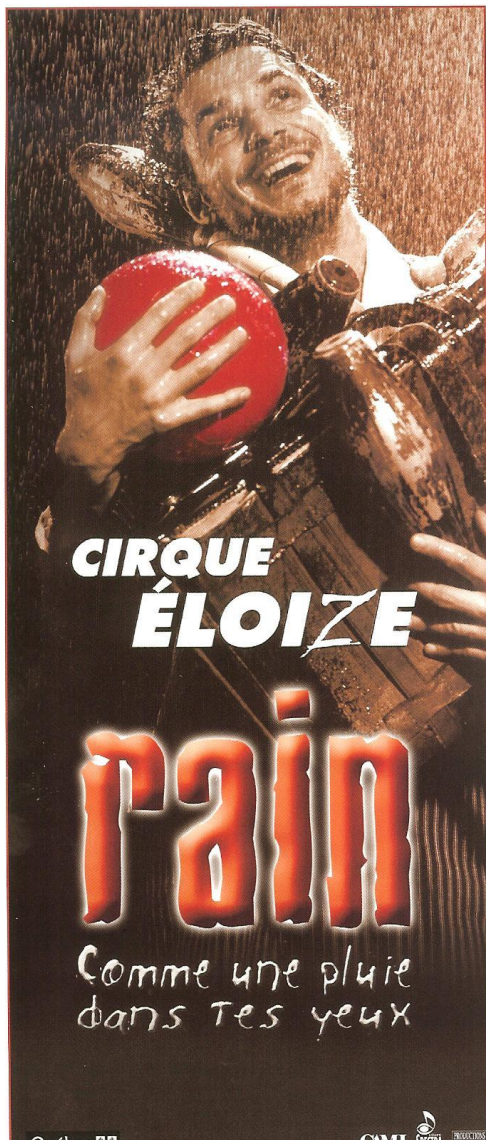
Ed: Juliette Welfing

Sound: Miguel Rejas

Int sales: Wild Bunch, 99, rue de la Verrerie, 75004 Paris
Tel: 0033 153 01 50 20
Fax: 0033 153 01 50 49
www.wildbunch.biz

2003, 104 mins









**CIRQUE
ÉLOIZE**

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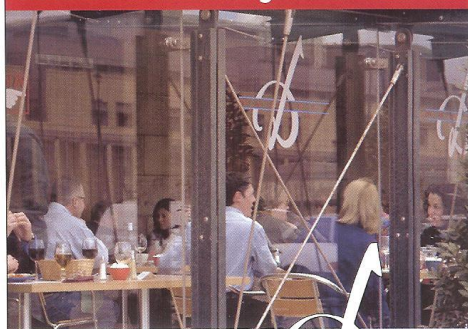
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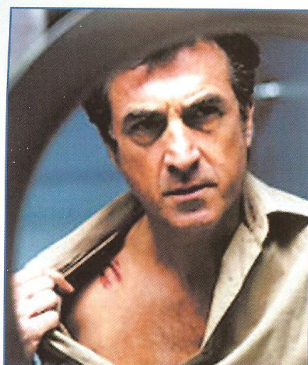
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NEW WAVES



Glasgow Fri 19 Nov 6pm
Edinburgh Sat 20 Nov 8.30pm
Ciné-Lumière Thurs 25 Nov 6.30pm
 Fri 26 Nov 8.45pm

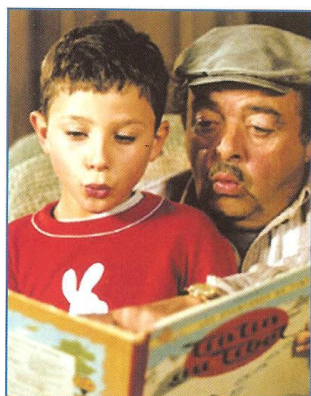
Je suis un assassin The Hook

A down-on-his-luck writer turns murderer-for-hire in Thomas Vincent's *The Hook*, a very French thriller despite being adapted from a novel by American Donald E. Westlake. An unsuccessful novelist, played by François Cluzet, obliges a best-selling colleague by dispatching the rich man's wife.

Cluzet's character misses his train home to Marseilles after an interview in Paris for a dreaded job as a Spanish teacher. While killing time in the station newsstand, he bumps into former pal Brice Cantor (Bernard Giraudeau), now a suave megabucks author whose latest book is visible on the shelf between translations of Tom Clancy and Patricia Cornwell.

Vincent, whose much-praised 1999 debut *Karnaval* highlighted working class concerns under gray skies, is equally at home in the rarefied air of cultural movers and shakers and extravagant lifestyles. He excels at exposing the gap between – not the haves and have-nots – but rather the have-lots and wish-they-had-mores.

Cast: François Cluzet, Bernard Giraudeau, Karin Viard, Anne Brochet, Jacques Spiesser, Antoine Chappey
Dir: Thomas Vincent
Prod: Fidelite Production presentation of a Fidelite Production, France 3 Cinema, Studio Canal, Gimages Film production with participation of Canal Plus and TPS Star. Produced by Olivier Delbosc, Marc Missonier
Scr: Maxime Sasseier, Thomas Vincent, based on the novel *The Contract* by Donald E. Westlake.
Ph: Dominique Bouilleret
Ed: Pauline Dairo
Mus: Krishna Levy
Int sales: Studio Canal, 1, Place du Spectacle, 92863 Issy les Moulineaux Cedex 9
 Tel: 0033 171 35 35 35
 Fax: 0033 171 35 11 89
 www.studiocanal.com
 2004, 111 mins



Glasgow Tues 23 Nov 7pm
Dundee Sat 27 Nov 1.45pm
 Tues 30 Nov 10am

Malabar Princess

A young boy spends a year in the French Alps beside Mont-Blanc in this intelligently scripted and beautifully made family picture for all ages.

It blends historical facts and believable human behaviour to yield sharp evidence that life isn't always easy as the boy discovers the truth about his absent mother.

The prologue shows an exhausted Pierre (Clovis Cornillac) stumbling alone through snow and ice to collapse at the mountain cabin of his father-in-law, Gaspard (Jacques Villeret), a crusty widower who works on the Mont-Blanc tramway. As Pierre had set out with his wife, Sophie (Julianne Loucq, in flashbacks), his three-year-old son Tom naturally asks, "Where's mummy?" Five years later, the only answer Tom (Jules Angelo Bigarnet) has ever been given is that his mum, an experienced skier and mountaineer, "disappeared" on a glacier. Because grown-ups have always used the euphemism (which, in French, means both "vanished" and "passed away"), Tom remains convinced that if they look hard enough they'll still be able to locate her.

Tom, who's both dyslexic and literally-minded, is sent to spend a year with his grandfather so his guilt-plagued father can concentrate on work with the French railways. At first reluctant, the lad learns to love his grand-dad and blossoms under the attentive eye of local school-teacher Valentine (Michèle Laroque) and eventually uncovers the truth about his mum's disappearance. Besides being seen by general audiences, *Malabar Princess* also forms part of this year's FFF education programme (see page 43) and is in the grand tradition of such titles as *La vache et le président*, *Le Papillon* and *Moi César*.

Cast: Jacques Villeret, Jules Angelo Bigarnet, Michèle Laroque, Claude Brasseur, Clovis Cornillac, Damien Jouillerot, Urbain Chancelier, Fabienne Chaudat, Julianne Loucq
Dir: Gilles Legrand
Prod: Epithete Films, France 3 Cinema, Rhone-Alpes Cinema production, with participation of Canal Plus, CineCinema, France 3, the Rhone-Alpes region, CNC, Cofimages 14, Banque Populaire Images 4, Sogecinema 2, Gimages 6 and Warner Bros (France), Frédéric Brillon
Scr: Philippe Vuillat, Marie-Aude Murail, Gilles Legrand
Ph: Yves Angelo
Ed: Andrea Sedlaccockova
Mus: Rene Aubry
Int sales: Flache Pyramide, 5 rue Chevalier de Saint-George, 75008 Paris.
 Tel: 00 33 (0)1 42 96 01 01.
 Fax: 00 33 (0)1 40 20 02 21.
 2004, 95 mins



NEW WAVES



Ciné-Lumière	Fri 19 Nov 3pm Sat 20 Nov 3.30pm
UGC London	Sun 21 Nov
Shaftesbury Ave	11am, 1.30pm, 4pm, 6.30pm, 9pm
Glasgow	Sat 27 Nov See GFT brochure for details
Dundee	Sun 28 Nov 1.30pm Wed 1 Dec 10am

La prophétie des grenouilles **Raining Cats & Frogs**

Tom, and his adoptive parents, Ferdinand and Juliette, are spending the summer holidays with Lili - a girl of Tom's age. Lili's parents run a family

zoo and have gone to Africa in search of crocodiles! Ferdinand and Juliette have offered to look after the kids and the zoo. Everything is going really well until the day some frogs warn the children that there's going to be a flood! When thunderclaps are heard, the resourceful Ferdinand decides to shelter the household in a barn, which he's able to transform into an ark so as to accommodate the animals from the zoo as well.

La Prophétie des Grenouilles is an exploration of the co-existence of humans and animals, herbivores and carnivores alike. To give voice to his characters, the director has called upon some major names including Annie Girardot, Michel Galabru, Anouk Grinberg and Michel Piccoli.

The anthropomorphic behavior of the animals offers considerable comic potential: a couple of elephants, immobilised by the lack of space, carry on like a pair of cranky elderly pensioners, whilst other animals philosophise and embark on endless discussions as only the French can do.

A charming experience for all audiences, the film is the first totally French produced animated feature since *Le Roi et L'Oiseau / The King and Mr. Bird* in 1980. With its clear allusions to the problems of global warming and its cheerful animal saga, *La Prophétie des Grenouilles* is steeped in humanistic values and carries a beautiful and important message - and joyously became a surprise box office champion in France in late 2003. A true delight!

Cast: (Voices): Michel Piccoli, Anouk Grinberg, Annie Girardot, and Michel Galabru

Dir: Jacques-Rémy Girerd

Prod: Patrick Eveno

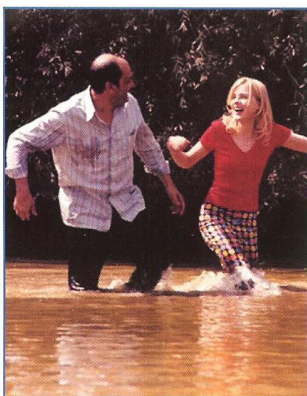
Scr: Jacques-Rémy Girerd, Antoine Lanciaux, Louri Tcherenkov

Ed: Hervé Guichard

Mus: Serge Besset

Int sales: Studio Canal, 1, Place du Spectacle, 92863 Issy les Moulineaux Cedex 9
Tel: 0033 171 35 35 35
Fax: 0033 171 35 11 89
www.studiocanal.com

2003. 90mins



Ciné-Lumière Thurs 4 Nov 8pm

Les Sentiments

Two seemingly happily married French couples are forced to contend with a number of issues in director Noémie Lvovsky's highly original marriage comedy drama. Nearing the end of his career, small-town doctor Jacques (the always wonderful Jean-Pierre Bacri) and his wife Carole (Nathalie Baye) are relatively content with their lives and marriage. When François (Melvil Poupaud) - the new doctor taking over Jacques' practice - and his young bride Edith (Isabelle Carré) move in next door Jacques and Carole are ecstatic and they discover that the newcomers have a lot in common with them.

While both the men and women bond with each other, Jacques also begins to take a sexual interest in Edith that she is all too willing to indulge. As their affair quickly ignites, both Jacques and Edith find their respective outlooks on life have been renewed while they also delude themselves by holding on to the notion that they can successfully pull off their affair without causing damage to their marriages.

Les Sentiments was included in the programmes for the 2003 Venice International Film Festival and the Toronto International Film Festival and continues its international career as part of the French Film Festival UK.

Cast: Nathalie Baye, Jean-Pierre Bacri, Isabelle Carré, Melvil Poupaud, Agathe Bonitzer & Virgile Grunberg

Dir: Noémie Lvovsky

Prod: Claude Berri, Laurent Petin, Michele Petin

Scr: Florence Seyvos

Ph: Jean-Marc Fabre

Ed: François Gedigier

Mus: Jeff Cohen and Philippe Roueche

Int sales: Arp, 13, rue Jean Mermoz, 75008 Paris
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2003. 96mins



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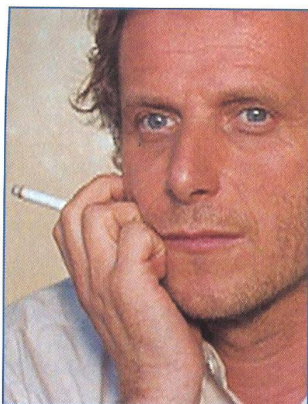
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NEW WAVES



Le soleil assassiné **The Sun Assassinated**

Set in Algeria in the period shortly after independence, Abdelkrim Bahloul's powerful drama is a tribute to the Algerian-born poet Jean S  nac, murdered in 1962. A radio broadcaster promoting the pleasures of French literature – especially modern voices such as Char and Aragon – S  nac acts as an inspiration to a group of young Algerian poets and performers looking for their own expressive outlet in a changing society.

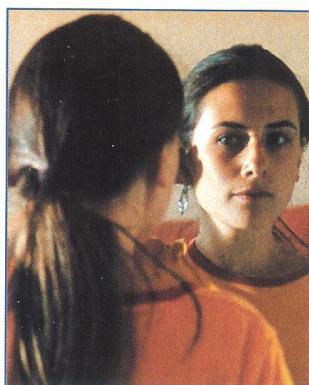
Inevitably, the poet, his cosmopolitan French circle and his young prot  g  s come under attack from a new regime deeply hostile to the French colonial period and its cultural heritage, resulting in a tragic outcome.

As the homosexual loner and nonconformist S  nac, Charles Berling is a powerful central figure in what is essentially an ensemble drama – at once a political inquiry in the Costa-Gavras tradition, an essay on the complexities of racial and cultural identity, and a passionate plea for tolerance and against censorship.

Riverside	Sat 20 Nov 9pm
Glasgow	Mon 22 Nov 8.15pm
Edinburgh	Tues 23 Nov 8.30pm
Aberdeen	Fri 26 Nov 6.30pm Sat 27 Nov 3.45pm
Dundee	Tues 30 Nov 8.30pm

Cast: Alexis Loret, Charles Berling, Clotilde de Beyser, and Ouassini Embarek
Dir: Abdelkrim Bahloul
Prod: Martine Clermont-Tonnerre (de)
Scr: Sa  da Ben Mahmoud
Ph: Charlie Van Damme
Ed: Jacques Witta/Pierre Didier
Mus: Jean-Marie Senia/Souad Massi
Int sales: Wide Management Enterprise, 42 bis, rue de Lourmel 75015 Paris
Tel: 0033 153 95 04 64
Fax: 0033 153 95 04 65
www.widemanagement.com

2003. 90 mins



V  nus et Fleur **Venus and Fleur**

An amusing and entertaining two-hander about female friendship, *Venus and Fleur* showcases several new talents who undoubtedly will be seen again. At the centre of it is a timid Parisian wallflower Fleur (Isabelle Pires) who befriends Russian extrovert Venus (Veroushka Knoge) while both young women are on holiday in Marseilles. Each admires the other's dominant character traits and yearns to find a mate.

They meet each other when their identical handbags get switched in a caf  . Fleur invites Venus to stay with her in her uncle's borrowed villa. An insistent neighbour named God (Frederic Niedermayer) seems unnecessarily keen on both girls, but they're more interested in a backpacker named Happiness (Julien Imbert). The vicissitudes of finding a soul mate are played out via Rohmeresque dialogue while the bizarre names of the protagonists lead to some interesting verbal jokes. Shown as part of the Directors' Fortnight in Cannes.

Glasgow	Fri 19 Nov 3pm Sun 21 Nov 9pm
Cin��-Lumi��re	Tues 23 Nov 6.45pm Wed 24 Nov 8.30pm
Edinburgh	Sat 27 Nov 8.30pm Sun 28 Nov 2.30pm
Aberdeen	Tues 30 Nov 6.30pm Wed 1 Dec 3.45pm

Cast: Isabelle Pires, Veroushka Knoge, Julien Imbert, Frederic Niedermayer
Dir: Emmanuel Moure
Prod: Fr  d  ric Niedermayer, Philippe Martin, David Thion. A Shellac release of a Moby Dick Films presentation of a Moby Dick Films, Les Films Pelleas production
Scr: Emmanuel Mouret
Ph: Djibril Glissant, Claire Nicol
Ed: Cecile Dubois
Mus: Franck Sforza
Int sales: Family Films 78 avenue des Champs-  lys  es, Paris 75008 - FRANCE
T  l: +331 43 59 33 66
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www.familyfilms.fr

2004. 78 mins



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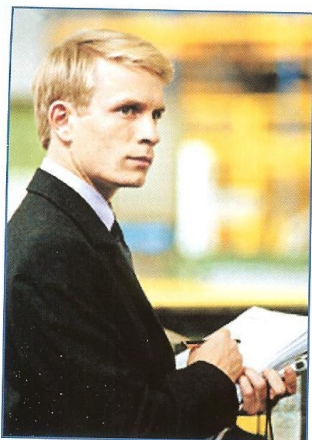
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 Glasgow Thurs 25 Nov 6.30pm
 Fri 26 Nov 3pm
 Edinburgh Sun 28 Nov 9pm

Violence des échanges en milieu tempéré Work Hard, Play Hard

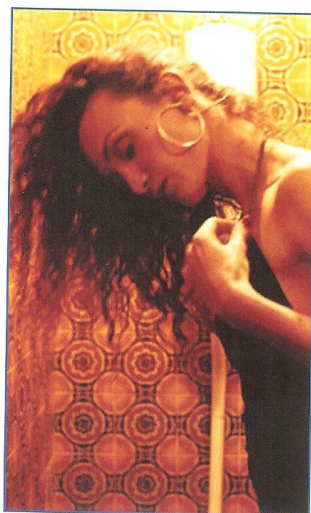
Office work and its horrors have increasingly become a central theme of recent French cinema, notably in films by Philippe Harel (the Houellebecq adaptation *Extension du domaine de la lutte / Whatever*) and Laurent Cantet (*Resources humaines / Human Resources*).

Jean-Marc Moutout's film offers further insight into the world of ambitious young execs on the make, on the loose and on the fast track to moral perdition. Jérémie Rénier plays a young trainee newly signed up with a prestigious management consulting firm, and placed under the tutelage of a company hotshot (Laurent Lucas), who walks the walk, talks the talk and brooks no argument.

Sent to the provinces to oversee the audit of a metal company, he soon realises his task is to prepare the way for redundancies all round, and feels the pull of a less compromised life with his single-mother girlfriend back in Paris. But things aren't that easy. Moutout's film echoes other workplace dramas as well as such Faustian business tales as *Wall Street* but the detail and the strong acting give it a distinctive touch. The impersonal opening locale of La Défense, and the script's matchless ear for baroque French management-speak add to the realistic thrust.

Cast: Cylia Malki, Jérémie Rénier and Laurent Lucas
Dir: Jean-Marc Moutout
Scr: Ghislaine Jégou-Herzog, Jean-Marc Moutout, Olivier Gorce
Ph: Claude Garnier
Ed: Marie-Hélène Mora
Mus: Sylvain Vanot
Int sales: Flach Pyramide International, 5, rue du Chevalier de Saint-George 75008 Paris
 Tel: 0033 142 96 02 20
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 www.flach-pyramide.com

2003, 95 mins



Glasgow Sat 20 Nov 3.30pm
 Sun 21 Nov 8.45pm

Wild Side

Like a sort of *Jules et Jim* conundrum for the new millennium, director Sebastien Lifshitz who made *Presque rien*, follows the fortunes of transsexual Stephanie who returns home to Northern France and the rural landscape of her childhood to care for her dying mother.

The surroundings provoke a flood of emotions and memories, not only for Stephanie, but also for Mikhail and Jarnel, the two young men who share her affections and her bed. Mikhail lives illegally hand to mouth in a country where he hardly speaks the language. Jarnel is a young Arab who makes ends meet through prostitution.

Their future is uncertain, although inextricably linked up with each other. Outsiders may not understand them, but the three unlikely friends have found comfort and passion in one another's arms and also the acceptance they have not received from their own families or society.

Wild Side is a beautifully and sparsely shot by Agnès Godard with unconventionally sensitive performances. The film has a universal appeal way beyond its gay-themed subject matter. Winner of the Teddy Award at the 2004 Berlin International Film Festival.

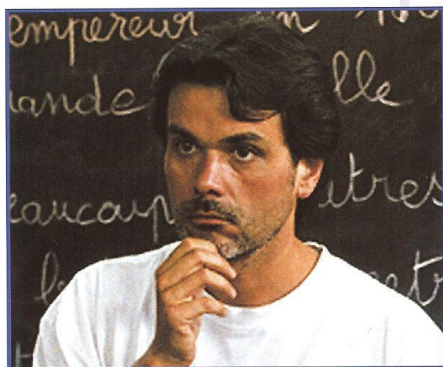
Cast: Stephanie Michelini, Edouard Nikitine, Yasmine Belmadi, Josiane Stoleru
Dir: Sebastien Lifshitz
Prod: Gilles Sandoz, Maia Films, in association with YC Aligator Film, Zephyr Films, Arte France Cinema, AB3, with participation of Canal Plus, Cine Cinema, CNC France, CNC Belgium. | Produced by Gilles Sandoz
Scr: Stephane Bouquet, Sebastien Lifshitz
Ph: Agnes Godard
Ed: Stephanie Mahet
Mus: Joceyln Pook
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2004, 94 mins

PROFILE

songs of praise

Christophe Barratier: I know that films cannot change the world but they can give people the desire to try.



For the past ten months the whole of France has been alive with the sound of the cherubic voices of the boys who form the backbone of a film that seems made for such adjectives as heart-warming and sentimental.

The first-time director of *Les choristes*, Christophe Barratier, has taken the media feeding frenzy in his stride. His parents are in the business, his family is related to Jacques Perrin (the actor / producer) and before he ducked behind the camera for his directorial debut he was involved as an assistant producer on such hits as *Microcosmos*, *Himalaya* and *Le Peuple migrateur*.

Barratier originally had a musical training as a classical guitarist, winning several international awards but eventually turned towards cinema with his first short film *Les Tombales* with Lambert Wilson and Carole Weiss, adapted from a novel by Guy de Maupassant.

"The territory of *Les choristes* seemed a natural subject for me, partly because I wanted to deal with something with a musical background and partly because all the ideas I had in my head reverted back to childhood. I was inspired by one film, made in 1945, by Jean Dreville, *La cage aux rossignols* [The Cage with the Nightingales] which I kept seeing on television when I was seven or eight. What struck me was the way this film used the voices of the youngsters and also the effect of the

Chosen as France's Oscar contender, *Les choristes* has become a cultural phenomenon with the same impetus as *Amélie*. With more than seven million admissions and rising, a best-selling soundtrack, a wave of public and media attention and a nationwide revival in the choral singing tradition, it has catapulted its director into the stratosphere.

RICHARD MOWE finds out what all the fuss is about.

musician who made such an impact on those around him. In fact all the films that made an impression on me at that time featured individuals who were inspirational. I know that films cannot change the world but they can give people the desire to try."

Although Barratier had no inkling that the film would take off in quite the way it has, he felt the themes of injustice and youthful rebellion had a universal appeal. His hunch proved correct: *Les choristes*, still on release with a DVD in preparation for the Christmas season, outstripped Harry Potter at the box office with more than seven million admissions.

What was even more amazing was that choirmasters across the country have been inundated by applications from boys and girls who say their lives have been changed by the music. Jean-Baptiste Maunier the angelic 13-year-old from Lyon who is the film's leading voice – has become an overnight star.

"The film has made choral singing fashionable. It has succeeded in winning over young people who had no previous musical culture," says Jean-François Duchamp, president of the Federation of Petits Chanteurs, which comprises more than 100 church and cathedral choirs.

PROFILE

Like Britain, France used to have a tradition of choir schools attached to cathedrals. In the past 20 years, a nationwide network of non-religious choirs has also been built up with the help of regional cultural funding, with the result that there are now some 25,000 choirs singing a repertoire that includes jazz, variety and increasingly – gospel. The film has helped to bring choral singing out of the restrictive image it had of being purely religious. In addition in the age of pop, television, gameboys, internet, and sport, youngsters like the idea of an activity for which all they need to bring along is their voice.

Gérard Jugnot, a previous French Film Festival guest for *Une époque formidable*, takes the lead role as Clément Mathieu, a humble music teacher who uses singing to redeem the lost souls at an authoritarian reform school in post-war France.

"Gérard also was one of the co-producers of the film, and I respect his judgement enormously. We had three different versions of the script and he made helpful comments before we locked in the final version," says Barratier.

When Jugnot's character arrives at the *Fond de l'Etang* [literally Bottom of the Pond] school in 1949, the boys – many of them war orphans – are running riot under the brutal but ineffective rule of the headmaster Rachin (François Berléand). Gradually Mathieu wins their trust, and, by showing what they can achieve together in a choir, brings a new spirit into their lives. One of his pupils eventually wins a scholarship to a conservatoire.

Barratier is bemused by the explanations that have been proffered for the film's remarkable success.

"They say it's to do with the total lack of sex and violence, and also its period setting and the simple values, as well as its message of hope and the soaring power of the music."

Barratier worked with composer Bruno Coulais on the score and contributed some of the songs himself.

"We started writing in 2002, nine months before filming began," he explains. "We wanted to avoid the obvious kinds of choral singing and give it a bit more muscle – and the way the film was put together often seemed to be in the style of a musical."



Jean-Baptiste Maunier, the angelic 13-year-old from Lyon has become an overnight star.

He admits that the experience allowed him to exorcise some of his childhood experiences as a gifted musical prodigy. "It's not that I had an unhappy childhood but I had difficulties, and was a bit fragile at times. Music is still one of my great passions, even although I decided to stop my professional career."

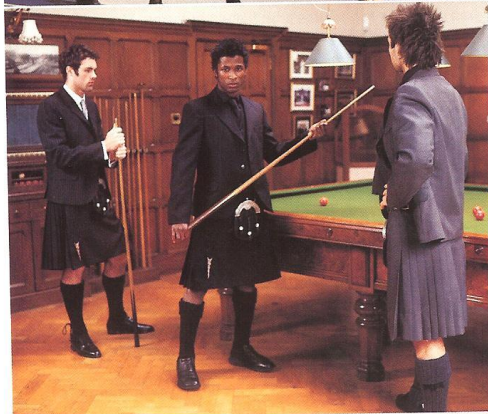
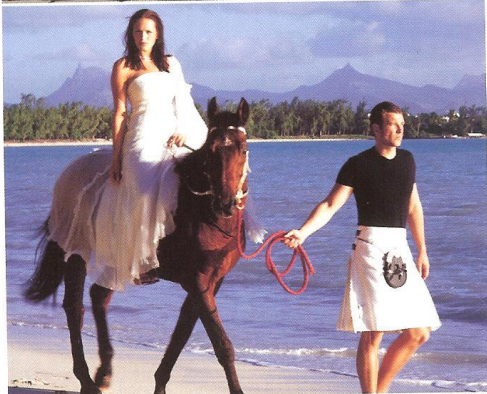
With *Les choristes* Barratier found the ideal way to combine both of his driving forces – music and cinema. And naturally he senses that in the future music will continue to be a dominating force in his films.

* *Les choristes* will be released in the UK through Pathé in February



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Future Releases

Aspect Ratio: Widescreen
Length: 2 hrs 15 mins
Language: French
Subtitles: English
Region Code: 2
Disc Format: PAL DVD

Pot Luck

As part of a job that he is promised, Xavier (*Romain*) an economics student in his twenties, signs on for a European exchange programme to gain a new knowledge of the Spanish language. Properly, he remains close, he says farewell to his best friend (*Amélie's Audrey Tautou*), then he goes to Barcelona. Following his arrival, he meets a woman who is a cultural melting pot where he meets a German girl (English girl) (Kelly Reilly) and her boyfriend (a boy from Denmark), a German and a girl from a series of adventures that serve to change his life.

Pot Luck is a wonderful film, filled with human ideas and absolute truth.

Directed by: CÉDRIC KLAPISCH
Cast: ROMAIN DURIS / JULIA GUDRIEN / AUDREY TAUTOU / CÉCILE DE FRANCE / KELLY REILLY / FEDERICO D'ANNA / JACQUES VITTEL / GILBERT GILBERT / KEVIN BISHOP / CHRISTIAN PAIN / BARNABY METSCHORAT / JONATHAN / FRANCE ZIMMERMANN / PAC PIANO / HATE PRODUCTIONS / CASTLE PRODUCTIONS
Screenplay: CÉCILE DE FRANCE / JULIA GUDRIEN / CÉCILE DE FRANCE / CÉCILE DE FRANCE / CÉCILE DE FRANCE
Casting: VIA DIGITAL / CANALLA / MANUEL TACQ / ANTOINE THÉRON
Production: FRANCIS D'AMIELLE / ANNE SCHOTTE / DOMINIQUE COLO
Cinematography: MICHELE DALMASSO / STÉPHANIE BRUNCLARE / ÉLIE FRANÇOIS SANDOZ / Distribution in France: CINEFRANCE / CINEFRANCE

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This film may have an adult theme. It may contain scenes of sex or violence or bad language.

Suitable only for persons of 15 years and over. Not to be supplied to any person below that age.



5.1 DOLBY DIGITAL

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Wynton Marsalis | Kate Rusby | The
Polyphonic Spree | Salsa Celtica | Tori
Amos | John Cale | Germaine Greer
Rich Hall | Lemon Jelly | Texas | David
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Carla Bley | Jeff Buckley | Guy Davis
The Scottish Chamber Orchestra

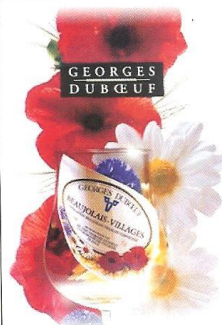
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Catherine Aitken

SCOTLAND

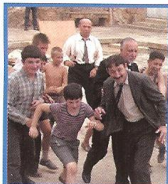


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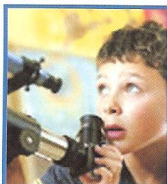
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LA CLASSE DU CINEMA cinema lessons

Les choristes



Malabar Princess



Genesis



Every year the French Film Festival offers the opportunity for thousands of pupils, students, and their teachers to attend screenings that our programmers have identified as having particular appeal. Special teaching packs, produced by Glasgow Film Theatre with the support of local authorities, will be available for *Les choristes* and *Malabar Princess*. If you're a teacher who hasn't yet sampled the French Film Festival, there is still time. Simply contact the venues on this page.

Secondary schools screenings

Les choristes (Age 12+)

Glasgow	Tuesday 23 November, 10am
Manchester	Thursday 25 Nov, 10am – 1pm Isabelle Vanderschelden will introduce this screening and lead exercises after the film. Suitable for AS and A2 French and equivalent.
Dundee	Monday 29 November, 10am
Aberdeen	Call Education Officer for details

The year is 1948. Clement Mathieu is a chubby, middle-aged, and good-natured music teacher, dreaming of becoming a great composer. Instead he finds himself in charge of these misfit children, some of them orphans whose parents lost their lives in the war, others kids from destitute families or unruly brats whose parents have given up on them.

Dir: Christophe Barratier. 2004. 90mins 12(A)

Malabar Princess (Age 12+)

Glasgow	Tuesday 23 November, 10.15am & Wednesday 24 November, 10.15am
Edinburgh	Thursday 25 November, 10am Introduced by Shiona Wood, Filmhouse Education Officer.
Dundee	Tuesday 30 November 10am

Eight-year-old Tom is sent to Chamonix to spend a year with his grandfather. His mother disappeared on a glacier in this area five years earlier. Little by little, Tom uncovers family secrets just as the glaciers yield pieces of a crashed airliner. *Malabar Princess* blends historical fact with believable human behaviour to create a beautiful and intelligent film.

Dir: Gilles Legrand. 2004. 95mins. 12(A)

Primary schools screening

Genesis (Age 8+)

Glasgow	Monday 29 November, 10am
Aberdeen	Call Education Officer for details

From the makers of *Microcosmos* comes another intriguing foray around the universe. Quite simply a storyteller relates the creation of the world. The birth of the universe, the formation of the Earth, the appearance of life, the emergence from the waters, the colonisation of earthly paradise – this tremendous, event-filled saga unfolds before our very eyes. It may sound like heady material, but it's all very accessible and totally involving.

Dir: Claude Nuridsany, Marie Perennou. 2004. 80mins PG

Raining Cats and Frogs (Enjoyable for all ages and levels)

La Prophétie des grenouilles

Dundee	Wednesday 1 December, 10am
Edinburgh	Thursday 2 December, 10am Introduced by Shiona Wood, Filmhouse Education Officer

A delightful animated tale for all ages. Tom and his adoptive parents are spending the summer with his friend Lili. Her parents run a family zoo, and have gone on a trip to Africa in search of crocodiles. One day some frogs warn the children that there's going to be a flood... Cast: Animation with the voices of Michel Piccoli, Anouk Grinberg, Annie Girardot, Michel Galabru.

Dir: Jacques-Remy Girerd 2003 90mins PG

CONTACT DETAILS

GLASGOW: GFT box office on 0141 332 8128.
Glasgow City Council schools £1.50 per pupil
All other schools £2.50 per pupil (Teachers free)
Box Office Tel: 0141 332 8128
info@gft.org.uk

EDINBURGH FILMHOUSE: Beverley Nicolson
£1.50 per pupil (teachers go free)
Filmhouse Ltd, 88 Lothian Road,
Edinburgh, EH3 9ND
General enquires Tel: 0131 228 63 82
beverley.nicolson@filmhousecinema.com

DUNDEE Contemporary Arts: 152 Nethergate
Dundee DD1 4DY
Price – £1.00 per pupil, teachers come free.
Mairi Wallace
Cinema Development Officer
Tel: 01382 909236
Fax: 01382 909221
e-mail: mairi.wallace@dca.org.uk
Bookings: 01382 909900

ABERDEEN The Belmont: 49 Belmont Street
Aberdeen AB10 1JS
(screenings of *Les Choristes* and *Genesis*)
Paul Foy, Education Officer,
Tel: 01224 343537
paul.f@picturehouses.co.uk

MANCHESTER Cornerhouse
£2.50 per student (accompanying teachers free).
Contact Sarah Perks,
Cinemas Education Officer,
Tel: 0161 200 1509.
sarah.perks@cornerhouse.org
Box office: 0161 200 1500

**SCHOOL GROUPS ARE ALSO WELCOME
TO ATTEND ANY PUBLIC SCREENING**



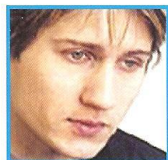
SHORT CIRCUIT

Short films (les courts-métrages) have given many film-makers a valuable forum in which to make their mark before progressing to fully-fledged features. France nurtures the short film-maker with such organisations as the Agence du court-métrage and such dedicated festivals as Clermont-Ferrand and Brest all helping exposure. This selection of shorts will be shown as a surprise bonus with some of our features and has been selected by our short film co-ordinator Amanda Stubbs.

Carcan

Leather-clad, a sinewy, iridescent, trance-like figure writhes and contorts for the camera in a provocative, sex-charged dance. A spidery hand reaches up and undoes a zip, exposing a patch of skin, vulnerable against the metal. Zip after zip is unzipped until the pink flesh wins over the polished skin of the leather, and, posing theatrically, the pupa is revealed. But things are not always as they seem. A playful, poke-in-the-eye peep-show which poses questions about the nature of flesh and our perception of what is, variously, beautiful, sensual, erotic and, ultimately, acceptable.

Dir: Stéphane Levallois.
2002, 3mins



Courtes Histoires de Train

Short Stories from the Railway

We're on a train, maybe in the thirties, maybe in France or somewhere else. The train's passengers include an old, nostalgic woman, a Russian woman searching for her husband, a Russian ticket controller who has fled his country and several other people whose paths may or may not cross... With Micheline Presle and Stanislas Méhar.

Dir: François Aunay
2003, 14mins

Hommage à Alfred Lepetit

Who really is Alfred Lepetit? Respected by his profession, but ignored by the public, Alfred is about to win an award for his career in cinema. A portrait of a living legend among film stars with Charlotte Rampling, Jean-Claude Brialy and Roman Polanski. Berlin Festival, Golden Bear for Best Short Film

Dir: Jean Rousselot
1999, 9 mins

J'attendrai le suivant I'll Wait for the Next One...

"Ladies and Gentlemen, ever so sorry to bother you... Don't worry, I'm not here to beg for money... Let me introduce myself. My name's Antoine, I'm 29... I recently read in a magazine that there are about 5 million single women in France... Where are they? I'm looking for a lady aged between 18 and 55 who's also had trouble meeting someone in a conventional way and who wouldn't mind giving a honest relationship with someone a shot"

Dir: Philippe Orreindy
2004, 5 mins



L'homme sans tête The Man without a Head

An ordinary room overlooking a vast industrial landscape. In the distance, the ocean as far as the eye can see. With a nostalgic air the man without a head dances with lively steps. A bow tie is tied. A photograph, with a dazzling look from the one he loves. He prepares himself for the romantic rendezvous. Tonight, he will declare his love. For such an occasion, he shall buy a head... Winner of the jury prize for best short at the Cannes Film Festival.

Dir, scr, and ph: Juan Solanas
2003, 10 mins

Ligne de vie The Line of Life

A harrowing tale of survival in a terminally grey, rain sodden concentration camp where art threatens to bridge the gap between prisoner and guard until one night they are taken by surprise...

Dir: Serge Avedikian
2003, 12 mins



Millelaches (expérience)

A 60-year-old man, faced with doubt and the experience of his strange metamorphosis, panics in the middle of the Millelaches plains...

Dir: Pierre Vinou
2001, 10 mins

Requiem(s)

In an abandoned quarry, a hitman is forcing another man to dig his own grave... With François Berléand, Daniel Rialet.

Dir: Stéphane Guérin-Tillé
2001, 8 mins



Aujourd'hui Madame

"My name is Christophe Toubart, I got married yesterday in my home town, and I danced a lot with Isabelle Martin, my childhood friend. My name is Christophe Toubard, yesterday, I got married..." A bitter-sweet tale of romantic foibles. With: Patrick Fontana, Fabienne Llorens, Zoé Félix, Pierre Belot, Maryse Feral.

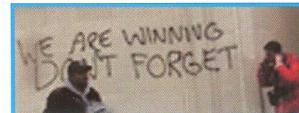
Dir: César Vayssié
2003, 5 mins



Nosferatu Tango

A mosquito falls in love with a vampire. Forever looking for blood, love and a whole new experience, he rushes off in pursuit of Count Nosferatu, diving headlong into a weird and dangerous world. Fantastic animation.

Dir: Zoltan Horvath
2002, 13 mins



We are winning, don't forget

A presentation of the workplace - a microcosm where we see the struggle between the classes... Winner of the Press Prize at Clermont-Ferrand International Short Film Festival.

Dir: Jean-Gabriel Periot
2003, 6 mins

CAST AND CREW



www.frenchfilmfestival.org.uk

Patron	Sylvain Chomet (left)
Director	Richard Mowe (centre)
Deputy Director	Ilona Morison (right)
Associate Directors	Jaki McDougall and James McKenzie
Chair	James Steel
Consulat de France, Edimbourg	Pierre-Antoine Berniard (Consul général), Michel Roche (outgoing consul)
Institut Français d'Ecosse (Edinburgh)	Olga Poivre d'Arvor (Director), Valérie Drake (Deputy Director), Pauline Bourdais, Reinald de Meyer, Alain Fontaine, Evelyn Haughey, Chantal Juge, Guy Lecompte, Anne-Colette Lequet, Caroline Schaffner, Pascale Scott, James Skinner, Marion Tcherkessoff, Norma Turnbull, Anne-Marie Usher
Institut français du Royaume-Uni, London	Olivier Chambard (Director), Frédéric Lavigne (Audiovisual Attaché & Deputy Director)
Alliance Française de Glasgow	Denis Charles Courdent (Director), Ingrid Stephenson (Public Relations), Martine Audibert, Audrey Raharison, Gwenola Canonici
Alliance Française de Manchester	Cyril Pouloupoulos (Director)
Glasgow Film Theatre	Jaki McDougall (Director), Allison Gardner, Marion Pearson, John Lethern, Jennifer Armitage, Angela Freeman, Brian Baxter, Mark Alderson, Barney McCue, Malcolm Brown, John Cunningham, David Wylie, Sadie McCue, Margaret Lynch, Helen Hence.
Edinburgh Filmhouse	James McKenzie (Acting Director), Rod White, Shiona Wood, Beverley Nicolson, Jenny Leask, Hazel Clements, Gwen Orr, Allan MacRaid, Siân Harris, Andy Forrest, David Barclay, Ali Clark, Roy Ballantyne, Denise McGhee, Robert Howie
Dundee Contemporary Arts	Thomas Gerstenmeyer (Cinema Director), Mairi Thomas Joe Morton, Jeni Iannetta, Judith Gray, Alison Rodgers, Terry Daniels, Ian Banks, William Smart
The Belmont, Aberdeen	Pam Green (General Manager), Euan Baird, Neil Davidson, Jill Dixon, Alistair Dove, Paul Foy, Donny Gloag, Simon Hepple, Dallas King, Blake Smith
London Riverside	William Burdett-Coutts (Artistic Director), Shira MacLeod (Cinema Director), Judith Murrell, Tina Farguson, Alex Cumming, Richard Mason, Jack Taylor, Darren Perry, Charlotte Purton
Ciné-Lumière	Julien Planté (Cinema Programmer)
London, UGC	Mike Kilby, Andy Carr, Roy Gower, Kate Cox
Manchester Cornerhouse	Linda Pariser (Cinemas Director), Sarah Perks, Jude Holmes, Caroline Walker, Isabelle Croissant
Québec Focus	Québec Government Office, London – Colin Hicks, Marie Morin; SODEC (Paris) – Christian Verbert
General Administrator:	Sandie Mesnil
Scottish Screen	Alan Knowles
Unifrance	Antoine Khalife, Marion Riva
Short Films Curator:	Amanda Stubbs
Sponsorship and Advertising:	Shirley Gilmour, Clara Caleo Green
Transport Logistics:	Matt Lloyd
Legal Services:	Tods Murray WS
Finance:	James McKenzie, Hazel Clements
Print design:	Emma Quinn
Website design:	Ilona Morison www.frenchfilmfestival.org.uk
Programme production:	CA Plus, CA House, 21 Haymarket Yards, Edinburgh EH12 5BH 0131 343 7522

The French Film Festival UK thanks the following individuals and organisations for their support, help and encouragement:

Christian Albuissou – Martin Baxter and Pauline Shirlaw (The Point Hotel) – John Beattie – Lynda Clark MP, QC – Corinne Cleret (Sofitel Saint James) – Kate Cox (UGC Cinemas) – Jennifer Davy and David McMurray (CA Magazine) – Anthony Dickson (CA Plus, Business Development Manager) – Alan Knowles (Scottish Screen) – Waltraud Loges (London Film Festival) – Darren Lynch (Arthouse Hotel) – Sandra L McIntosh, (Communication Co-ordinator, TOTAL E&P UK PLC)

We also wish to extend our thanks to the film companies who have provided the French Film Festival UK 2004 with films, help and advice:

Arp Selection (Claudia Rae-Colombani), Films Distribution (Pamela Leu), Flach Pyramide International (Paul Richer), Family Films (Audrey Verrecchia), Flach Films (Jean-François Lepetit, Helena Mendes), Gaumont (Elsa Guillot) Ministère des Affaires étrangères, Bureau du Film (Martine Boutrolle, Janine Deunfi), Out in Africa (Nadi Murphy) Studio Canal (John Kochman, Fleur McGregor), Onoma (Pascal Diot, Cécile Peynavayre), François Vermet, Alasdair Nicholson (Pathe UK) Christian Martin (PPR), UGC Films (Eglantine Lasserre), Wide (Matteo Lovadina), Wild Bunch (Lucie Kalmar, Audrey Kamga).

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, Manchester Cornerhouse, London Riverside and Ciné-Lumière, London.

French Film Festival Ltd registered office: 55 Queen Street, Edinburgh EH2 4NE. A company limited by guarantee and registered in Scotland No 137686.

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

Email: fff@frenchfilmfestival.org.uk

TICKETS AND BOOKING

GLASGOW FILM THEATRE 12 Rose Street, Glasgow G3 6RB

Box Office: **0141 332 8128**
Mon – Sat 12 noon – 9pm.
Sun Box Office opens 30 mins before 1st performance.
www.gft.org.uk info@gft.org.uk
Admin: 0141 332 6535

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 performance.

TICKET PRICES:

Matinees: Full Price: £4.00
Concs & UGC Unlimited holders: £3.00
Evenings (from 5pm): £5.00
Concs & UGC Unlimited holders: £4.00
Festival Pass
(see all films) for: £60.00 Concs UGC Unlimited holders: £40.00
GFT Saver – See five films for: £20 Concs: £16

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.

CAFÉ COSMO

Mon – Sat 12 noon – 9pm
Food Served 12 noon – 5pm
Sun opens 30 mins before first performance

EDINBURGH FILMHOUSE 88 Lothian Road, Edinburgh EH3 9BZ

Box Office: **0131 228 2688**
Daily 12 noon – 9pm.
www.filmhousecinema.com
Admin: 0131 228 6382

Credit card bookings charged at 80p per transaction
Tickets cannot be exchanged nor money refunded except in the event of cancellation of the programme.

TICKET PRICES:

Matinees (shows prior to 4pm): £3.70
Concs UGC Unlimited holders Sun – Thu only: £2.20
Fri Bargain Matinee: £2.70 Concs UGC Unlimited holders: £1.50
Early Evening (4pm – 7pm): £4.80
Concs UGC Unlimited holders Sun – Thu only: £3.30
Main Evening (7pm and later): £5.50
Concs UGC Unlimited holders Sun – Thu only: £4.20
Festival Pass (see 6 films) for: £24.00
Concs UGC Unlimited holders: £15.00
Festival Pass (see all films) for: £50.00
Concs UGC Unlimited holders: £25.00

DISABLED ACCESS

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

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Box Office opening hours:
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In person: Mon – Sat 10.30am – 8.50pm, Sun 12 noon – 8.50pm
dca@dca.org.uk www.dca.org.uk

No booking fees for credit card bookings. Postal bookings should be accompanied by 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): £4.10 Concs: £3.50
Early eve (5pm – 7pm): £4.30 Concs: £3.70
Main eve (after 7pm & Bollywood films): £4.60 Concs: £4.00
FFF Pass for ten FFF films: £22.00 Concs: £16.50
FFF festival Super 6 Saver for any 6 FFF films: £15.00 Concs: £12.00
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Students' Day Mon (all day): £3.00 (student concs)

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Buy one get one free for kids under 16
School shows (teachers free): £1.00/child

DISABLED ACCESS

Full disabled access facilities

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ABERDEEN THE BELMONT 49 Belmont Street, Aberdeen AB10 1JS

Box Office: **01224 343536**
Daily 1pm – 9pm
belmont@picturehouses.co.uk
www.picturehouses.co.uk

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Friends: £4.90
Full time Students: £4.70
Children: £3.70
All Day Mon & before 6pm Mon-Fri: Adults: £4.90
Friends and concs & UGC Unlimited holders: £3.70
Children (up to 14 years) at all times: £3.70
6 film Pass: £28.00
Friends and concs & UGC Unlimited holders: £22.00

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 CAFÉ BAR

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TICKETS AND BOOKING

LONDON Riverside Studios Crisp Road, Hammersmith, London W6 9RL

Box Office tel: 0208 237 1111

Box Office hours: 12noon to 9pm every day for telephone enquiries and bookings and until 15 minutes after the final performance begins for personal callers.

Admin Tel: 0208 237 1000

TICKET PRICES:

£5.50 (concs £4.50)

Concessionary rates apply to students, the unemployed, the registered disabled, the retired and people over 60. Acc card holders, Leisure Link members. Concessions are available only with correct identification. Please contact the Box Office for details of group rates.

DISABLED ACCESS

The Gallery, Foyer and Studios 1 and 2 are fully accessible to wheelchair users but no access to cinema. Induction loop.

CAFÉ BAR

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CINE-LUMIERE AT THE INSTITUT FRANCAIS 17 Queensberry Place, London Sw7 2DT

Box Office: 0207 073 1350

www.institut-francais.org.uk

box.office@ambafrance.org.uk

TICKET PRICES:

Full Price £7.00 Concs and Members £5.00

Group rate (10+ people) £5.00 Schools £3.00

Double Bill & Special screenings with guests

Full Price £9.00 Concs £7.00

6 Film Pass £30.00 Concs £18.00

4 Film Pass £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

UGC SHAFTESBURY AVE Troadero Centre, 7 - 14 Coventry Street, Piccadilly Circus, London W1D 7DH

Info & Booking line: 0870 907 0716

www.ugccinemas.co.uk

TICKET PRICES:

Mon - Fri (after 5pm) & all day Sat & Sun: £6.50

Concs, Students & OAPs: £5.50

Before 5pm Mon - Fri: £5.50

Full child (every day): £4.50

Unlimited card (per month): £12.99

Early bird (before noon daily): £4.00

DISABLED ACCESS

Partial disabled access

MANCHESTER CORNERHOUSE 70 Oxford Street, Manchester M1 5NH

Box Office: 0161 200 1500

Daily 12noon - 8.00pm. For enquiries and bookings in person up to 15mins after the last screening

www.cornerhouse.org

Admin: 0161 228 7621

TICKET PRICES:

Matinees (before 5pm): £3.90 Concs: £2.80

Evening (after 5pm): £5.00 Concs: £3.70

Concessionary rates apply to students, the unemployed, disabled people, and people over 60. Concessions are available only with correct identification.

Group rates: buy 9 tickets get 1 free.

Six Film Pass: £21.00 Concs: £15.00

DISABLED ACCESS

Cinema 1, Galleries, Cafe Bar and Bar all fully accessible. Cinema 2 - wheelchair lift available. Cinema 3 - two steps but ramp access available. Accessible toilets on ground floor at main building and cinema 1. All cinemas have induction loops.

CAFÉ COSMO

Ground floor Bar: Mon - Sat
9.30am - 11pm, Sun 11.30 - 10.30pm
First Floor Cafe: 11am - 11pm
Sun 11.30am - 10.30pm



Receive a complimentary GRAND MARNIER® & tonic when you purchase any Festival Pass.

*Terms and conditions apply

TIMETABLE

Edinburgh Filmhouse 19 November – 2 December 88 Lothian Road, Edinburgh EH3 9BZ

FRI 19	SAT 20	SUN 21	MON 22	TUE 23	WED 24	THU 25	FRI 26	SAT 27	SUN 28	MON 29	TUE 30	WED 1	THU 2
2.30pm POIDS LÉGER (15)	2.30pm LE MONDE SELON BUSH (15)	1.00pm L'ESQUIVE (15)	2.30pm LES CHORISTES (12A)	2.30pm 20H17 RUE DARLING (18)	2.30pm MÉLODIE EN SOUS-SOL (15)	2.30pm COZ (18)	1.30pm LA PISCINE (15)	2.00pm GENESIS (PG)	2.30pm VÉNUS ET FLEUR (12A)	2.30pm NOTRE HISTOIRE (15)	2.30pm QUEBEC-MONTREAL (18)	2.30pm TROIS HOMMES À ABATTRE (18)	2.30pm MR KLEIN (18)
6.00pm POIDS LÉGER (15)	6.00pm LES CHORISTES (12A)	3.45pm LE MONDE SELON BUSH (15)	6.30pm LE CLAN (18)	6.00pm MÉLODIE EN SOUS-SOL (15)	6.00pm 20H17 RUE DARLING (18)	6.00pm LA PISCINE (15)	4.00pm LA GRANDE SÉDUCTION (15)	4.00pm JE T'AIME... MOI NON PLUS (15)	6.00pm FOLLE EMBELLIE (18)	6.00pm QUEBEC-MONTREAL (15)	6.00pm TROIS HOMMES À ABATTRE (15)	6.00pm A TOUT DE SUITE (18)	6.00pm A TOUT DE SUITE (18)
8.15pm L'ESQUIVE (15)	8.30pm JE SUIS UN ASSASSIN (18)	8.15pm EXILS (15)		8.30pm LE SOLEIL ASSASSINÉ (18)	8.30pm COZ (18)	8.30pm LA GRANDE SÉDUCTION (15)	8.45pm TAIS-TOI ! (15)	8.30pm VÉNUS ET FLEUR (12A)	9.00pm VIOLENCE DES ÉCHANGES (15)	8.30pm JE T'AIME... MOI NON PLUS (15)	8.30pm BRODEUSES (18)	9.00pm INGUELEZ (15)	8.30pm JANIS ET JOHN (18)

EUROPA CINEMAS

Glasgow GFT 19 November – 2 December 12 Rose Street, Glasgow G3 6RB

FRI 19	SAT 20	SUN 21	MON 22	TUE 23	WED 24	THU 25	FRI 26	SAT 27	SUN 28	MON 29	TUE 30	WED 1	THU 2
3.00pm VÉNUS ET FLEUR (12A)	3.30pm WILDSIDE (18)	3.00pm MÉLODIE EN SOUS-SOL (15)	3.00pm POIDS LÉGER (15)	3.00pm LE MONDE SELON BUSH (15)	3.00pm LA PISCINE (15)	3.00pm MR KLEIN (18)	3.00pm VIOLENCE DES ÉCHANGES (15)	3.00pm NOTRE HISTOIRE (15)	3.00pm + 5.30pm GENESIS (PG)	3.00pm TROIS HOMMES À ABATTRE (18)	3.00pm TAIS-TOI (12A)	3.00pm JE T'AIME... MOI NON PLUS (15)	3.00pm COZ (18)
6.00pm JE SUIS UN ASSASSIN (18)	5.15pm L'ESQUIVE (15)	6.30pm LE CLAN (18)	6.00pm LE MONDE SELON BUSH (15)	6.15pm LA PISCINE (15)	6.30pm MR KLEIN (18)	6.30pm VIOLENCE (15)	5.45pm NOTRE HISTOIRE (15)	6.15pm 20H17 RUE DARLING (18)	5.45pm LA GRANDE SÉDUCTION (15)	6.00pm GENESIS (PG)	5.00pm + 6.50pm JE T'AIME... MOI NON PLUS (15)	6.30pm COZ (18)	5.00pm TAIS-TOI (12A)
8.30pm LES CHORISTES (12A)	8.15pm EXILS (15)	8.45pm WILDSIDE (18)	8.15pm LE SOLEIL ASSASSINÉ (18)	7.00pm MALABAR PRINCESS (PG)		6.45pm QUEBEC - MONTREAL (15)	8.15pm FOLLE EMBELLIE (18)	8.30pm LA GRANDE SÉDUCTION (15)	7.00pm TROIS HOMMES À ABATTRE (18)	8.30pm BRODEUSES (18)	8.45pm INGUELEZ (15)	8.30pm JANIS ET JOHN (18)	7.00pm INGUELEZ (15)
		9.00pm VÉNUS ET FLEUR (12A)		9.30pm MÉLODIE EN SOUS-SOL (15)	9.00pm QUEBEC - MONTREAL (15)				9.00pm A TOUT DE SUITE (18)				9.00pm TAIS-TOI (12A)

EUROPA CINEMAS

Dundee DCA 26 November – 2 December 152 Nethergate, Dundee DD1 4DY

FRI 26	SAT 27	SUN 28	MON 29	TUE 30	WED 1	THU 2
	1.45pm MALABAR PRINCESS (PG)	1.30pm LA PROPHÉTIE DES GRENOUILLES (PG)	10.00am LES CHORISTES (12A)	10.00am MALABAR PRINCESS (12A)		
	3.45pm MÉLODIE EN SOUS-SOL (15)	5.50pm MR KLEIN (18)				
8.30pm JANIS AND JOHN (18)	8.30pm LES CHORISTES (12A)	8.30pm TAIS-TOI (12A)	8.30pm LA GRANDE SÉDUCTION (15)	8.30pm LE SOLEIL ASSASSINÉ (18)	8.30pm BRODEUSES (18)	8.30pm EXILS (15)

EUROPA CINEMAS

Aberdeen Belmont 26 November – 5 December 49 Belmont Street, Aberdeen AB10 1JS

FRI 26	SAT 27	SUN 28	MON 29	TUE 30	WED 1	THU 2	FRI 3	SAT 4	SUN 5
	3.45pm LE SOLEIL ASSASSINÉ (18)	3.45pm COZ (18)	3.45pm JANIS ET JOHN (18)	3.45pm LA PISCINE (18)	3.45pm VÉNUS ET FLEUR (12A)	3.45pm FOLLE EMBELLIE (18)	3.45pm LES CHORISTES (12A)	3.45pm GENESIS (PG)	3.45pm GENESIS (PG)
6.30pm LE SOLEIL ASSASSINÉ (18)	6.30pm EXILS (15)	6.30pm JANIS ET JOHN (18)	6.30pm COZ (18)	6.30pm VÉNUS ET FLEUR (12A)	6.30pm LA PISCINE (18)	6.30pm LES CHORISTES (12A)	6.30pm FOLLE EMBELLIE (18)	6.30pm BRODEUSES (18)	6.30pm BRODEUSES (18)
8.30pm EXILS (15)									

EUROPA CINEMAS

TIMETABLE

London Riverside Studios 15 – 21 November Crisp Road, Hammersmith, London W6 9RL

MON 15	WED 17	THU 18	FRI 19	SAT 20	SUN 21
6.45pm VIOLENCE DES ÉCHANGES EN MILIEU TEMPÉRÉ (15)	7.00pm LA PISCINE (15)	6.30pm MÉLODIE EN SOUS-SOL (15)	6.30pm MR KLEIN (18)	6.45pm NOTRE HISTOIRE (15)	2.30pm JE T'AIME... MOI NON PLUS (15) 4.10pm GENESIS (PG) 6.45pm TROIS HOMMES À ABATTRE (18)
8.40pm LES CHORISTES (12A)	9.00pm TAIS-TOI (12A)	8.50pm EXILS (15)	8.55pm LE CLAN (18)	9.00pm LE SOLEIL ASSASSINÉ (18)	8.35pm À TOUT DE SUITE (18)

EUROPA CINEMAS

London Ciné-Lumière 4 – 28 November 17 Queensberry Place, London SW7 2DT

THU 4	THU 18	FRI 19	SAT 20	TUE 23	WED 24	THU 25	FRI 26	SAT 27	SUN 28
8.00pm LES SENTIMENTS (18)	8.30pm L'ESQUIVE (15)	3.00pm LA PROPHÉTIE DES GRENOUILLES (PG)	3.30pm LA PROPHÉTIE DES GRENOUILLES (PG)	6.45pm VENUS ET FLEUR (12A)	6.45pm GENESIS (PG)	6.30pm JE SUIS UN ASSASSIN (18)	6.30pm INGUELEZI (15)	6.30pm POIDS LÉGER (15)	5.00pm BRODEUSES (18) 7.00pm POIDS LÉGER (15)
				8.30pm GENESIS (PG)	8.30pm VENUS ET FLEUR (12A)	8.45pm INGUELEZI (15)	8.45pm JE SUIS UN ASSASSIN (18)	8.30pm BRODEUSES (18)	

EUROPA CINEMAS

Manchester Cornerhouse 19 - 25 November 70 Oxford Street, Manchester M1 5NH

FRI 19	SAT 20	SUN 21	MON 22	WED 24	THU 25
6.15pm INGUELEZI (15)	6.25pm TAIS-TOI (12A)	4.05pm LA PISCINE (18)	6.15pm EXILS (15)	6.15pm JANIS ET JOHN (18)	6.25pm LES CHORISTES (12A)

EUROPA CINEMAS

London UGC 19 – 25 November Shaftesbury Avenue, Trocadero Centre, London W1D 7DH All screenings at: 11.00am, 1.30pm, 4.00pm, 6.30pm, 9.00pm

FRI 19	SAT 20	SUN 21	MON 22	TUE 23	WED 24	THU 25
JANIS ET JOHN (18)	20H17 RUE DARLING (18)	LA PROPHÉTIE DES GRENOUILLES (PG)	VIOLENCE DES ÉCHANGES EN MILIEU TEMPÉRÉ (15)	LA GRANDE SÉDUCTION (15)	INGUELEZI (15)	FOLLE EMBELLIE (18)

All timings and details correct at time of going to press. Please check individual venue brochures for any updates or changes.



REMERCIEMENTS



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Scots wha' hae: Alain Corneau, Nicholas Vannier, Jean Veber, Nicholas Guerin and Nadine Trintignant.



Two for the road: Corps à Corps film-makers Arthur-Emmanuel Pierre and François Hans.

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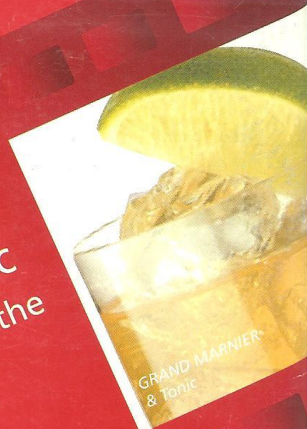
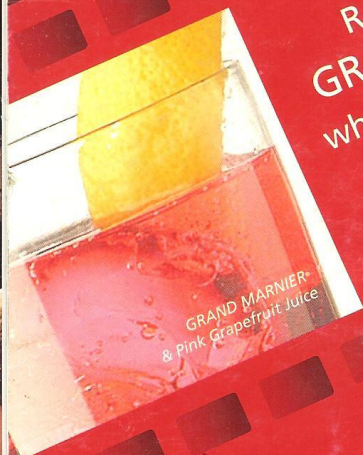
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