



french film festival UK

7 November to 7 December 2014

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Welcome

Bienvenue to the 22nd edition of the French Film Festival UK, your annual showcase of the best of Francophone cinema. We pay tribute to the late lamented Alain Resnais who passed away earlier in the year at the age of 91. And we focus on all corners of *la belle France* from Normandy via Paris to the Riviera and the Camargue with films on all kinds of subjects and in all manner of styles from such directors as Jean-Luc Godard, André Téchiné, Volker Schlöndorff, Jean Becker, Pierre Salvadori, Rose Bosch and Jean-Pierre Améris and featuring such stellar talents as Isabelle Huppert, Catherine Deneuve, Jean Reno, Mathieu Amalric, Jean-Pierre Darroussin and Guillaume Canet.

There are new talents in Short Cuts, a choice of animation, and reflections on the Great War in French cinema. Meanwhile the audiences of tomorrow will be packing in to see films in the *Classe du cinéma* section.

Many guests are waiting in the wings to accompany their films and to take part in debates and encounter sessions. Keep an eye on the website for details.

Many *mercis* to our formidable team, sponsors, advertisers, supporters, colleagues, funding bodies, film companies and distributors as well as the most important participants of all: our audience. **Bon Festival!**

Richard Mowe, Director, French Film Festival UK

Ilona Morison, Deputy Director, French Film Festival UK



Sylvain Chomet, French Film Festival UK patron:

I will miss being with you in person this year – I had such fun presenting Attila Marcel last time. Now I'm working on the next... My heart and spirit are with this wonderful festival, which is put together with such passion and commitment. Bravo et à la prochaine.

Cover image Isabelle Huppert in *Paris Folies* (page 19)

Certificates in this brochure are advisory

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AT A GLANCE

what's on where

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ALAIN RESNAIS TRIBUTE

A unique outsider from the New Wave

Alain Resnais who died earlier this year aged 91 after completing his last film, always stood apart from the rest of the New Wave generation. His films are unique and do not resemble anybody else's, or even appear to possess connections to each other.

The director, still debonair and elegant into his nineties, knew that he was perceived – and often misperceived – as the maker of “difficult” films. “That’s the way it is,” he used to say with resignation.

Resnais, long infatuated with British theatre, made his successful two-part *Smoking/No Smoking* (1993) from a nest of eight Alan Ayckbourn plays. Another popular film was *Same Old Song/On connaît la chanson* (1997), inspired by Dennis Potter’s *The Singing Detective*. Fittingly he returned to Ayckbourn for his final film *Life of Riley/Aimer boire et chanter*. He died just after its première at the Berlin Film Festival.

In 1959, Resnais, with Marguerite Duras as his screenwriter, reshaped narrative structure in *Hiroshima Mon Amour*, a film that merged past and present tenses, layered with dialogues between lovers incanting memories of postwar France and Japan.

An involving meditation on the potentials and limits of passion and pacifism featuring two “impossible” love affairs, one overshadowed by the bomb, one undercut by Second World War exigencies *Hiroshima Mon Amour* very nearly didn’t happen.

At the time, Resnais was working on short documentary films and had turned his

attention to the town, which had suffered the first atomic bombing in history. Sixteen films had already been made about it. Resnais began to have second thoughts. Finally, he took the plunge and came up with a fictional feature film, the first in his career, and a work that has retained its mythical power right up until today.

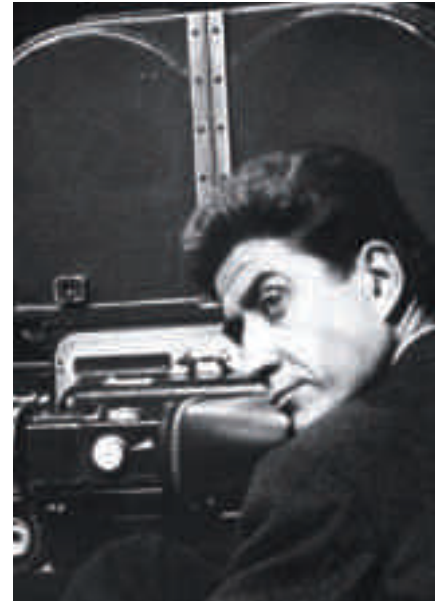
Then, with the writer Alain Robbe-Grillet, he made the even more mystifying *Last Year in Marienbad/L’Année dernière à Marienbad* (1960), which provoked yawns and fidgets at the time.

Raised in austere Brittany, in a Catholic family, Resnais says that he was brought up to think there were only two great names: Molière and Racine. “That was it, and maybe de Musset,” he adds. “But then, I discovered that there were more.”

He began as a film editor, and formal structure appealed to him. He harboured a passion for pop culture: silent movies, slapstick, comic strips, musicals and theatre, English and American. He once explained that he chose his actors for their voices. “Radio made a lasting impression on me. I don’t think any actor is superior or inferior: Jack Benny and John Gielgud are both great actors in my book,” he was once quoted as saying.

Resnais won a special award for his whole career in Cannes in 2009. When he was asked in an interview what he thought of his own films he replied: “I’m a little melancholic because I don’t work nearly enough.”

RICHARD MOWE / JOAN DUPONT



Young man with a camera: Alain Resnais at the start of his career.



Alain Resnais at 91 on the set of *Life of Riley*: “I’m a little melancholic because I don’t work nearly enough.”

Alain Resnais Tribute



Hiroshima Mon Amour (18)

Alain Resnais's first feature began as a documentary commission from Japan's Daiei Studios, secured for Alain Resnais by producer Anatole Dauman. Resnais decided that the bombing of Hiroshima and its impact needed fiction. He brought Marguerite Duras onto the project, and worked with her to create a story of a French film actress (Emmanuelle Riva) who goes to Hiroshima to make a film and has an affair with a Japanese architect (Eiji Okada) that would exist "in two tenses... the present and the past co-exist."

Few films have had such a lasting, wide-ranging impact. *Hiroshima Mon Amour* is a devastating experience on every level: visually, sonically, emotionally, and intellectually.

A worldwide sensation when first released, and generally considered one of the most beautiful and influential films ever made, *Hiroshima Mon Amour* was awarded the International Critics' prize at the 1959 Cannes Film Festival.

Cast **Emmanuelle Riva, Eiji Okada** | Director **Alain Resnais** | 1959 | 91 mins | Int. Sales **Tamasa**

Restored copy by Argos Films, Fondation Groupama Gan, Fondation Technicolor, and Cineteca Bologna, with support from the CNC.

FILM SHOWING:

Newcastle Tyneside Cinema	Tue 11 Nov	17:55
Dundee Contemporary Arts	Sun 16 Nov	15:30
Glasgow Film Theatre	Wed 19 Nov	18:15
Edinburgh Filmhouse	Sat 22 Nov	15:15



Life of Riley *Aimer, boire et chanter* (12)

An outrageously artificial piece of filmed theatre (and none the worse for that) this is the late Alain Resnais's third adaptation of a work by British playwright Alan Ayckbourn and the great master's last film.

Similar to both *Smoking/No Smoking* (1993) and *Private Fears in Public Places* (2006) in its use of stagey sets, affected performances and Surrealistic touches it emerges as a joyous yet melancholic effort.

Resnais and Ayckbourn chart the woes of middle-class couples coping with problematic love lives, solitude and death, and they manage to do so with a bit of a smile. The cast of Sandrine Kiberlain and Hippolyte Girardot alongside Resnais stalwarts André Dussollier and Sabine Azéma enter into the spirit of things with unreserved gusto.

Cast **Sabine Azéma, André Dussollier, Michel Vuillermoz, Hippolyte Girardot, Sandrine Kiberlain, Caroline Silhol**

Director **Alain Resnais** | 2013 | 107 mins | Int. Sales **Le Pacte** | UK distributor **Eureka**

Joyous yet melancholic effort... charts the woes of middle-class couples coping with problematic love lives. Hollywood Reporter

FILM SHOWING:

Warwick Arts Centre	Sat 8 Nov	20:50
Edinburgh Filmhouse	Fri 14 Nov	20:45
Glasgow Film Theatre	Tue 18 Nov	17:45



panorama horizons

From the bucolic charm of Normandy ... to the sun-kissed beaches and countryside of Provence as well as the snowcapped Alps: this year's Panorama Horizons section shows *la belle France* in all its glory and also its dark side. Watch out for the iconic Godard back in 3D ... Mathieu Amalric delving into Georges Simeon ... wartime brinkmanship from Volker Schlöndorff ... Catherine Deneuve in casino intrigue on the Riviera and making friends in a Parisian courtyard ... Jean Becker on crowd-pleasing form ... Isabelle Huppert and Emilie Dequenne seeking romance in different ways ... Lionel Baier on the road in Portugal ... and Jean-Pierre Améris and Nils Tavernier with inspirational tales. Marseille chronicler Robert Guédiguian returns to his roots ... Nicole Garcia directs her son ... Rose Bosch lightens up with Jean Reno and Anna Galiena in the Camargue ... Pascal Rabaté delves into family foibles near Toulouse ... Julie Bertuccelli looks at the melting pot of a Parisian secondary school ... Alexandre Arcady confronts some of France's persistent demons and Abderrahmane Sissako issues a cry from his African heartland. Sixties nostalgia suffuses *Belle & Sébastien*, a shaggy dog tale and real family treat. Without a doubt there's something for everyone.

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panorama horizons



Ariane's Thread *Au Fil d'Ariane* (15)

Departing from his grittier and socially provocative works Robert Guédiguian switches tone for a lighthearted foray into a sun-kissed Provence. His heroine Ariane is lonelier than ever in her pretty house although it's her birthday. The candles on the cake are lit. But all of her loved ones have sent their apologies – they're not coming. So she takes her car and leaves to get lost in Marseille.

Starring the filmmaker's muse Ariane Ascaride along with regulars Jean-Pierre Darroussin and Gérard Meylan, this slice of Marseille magical realism takes place drenched in sunlight and Pastis, following one woman's excursion to a seaside café filled with colourful locals and good vibes. Distinctively in the footsteps of Marcel Pagnol, Guédiguian's cinema evokes the intimacy and vibrancy of the city.

Cast **Ariane Ascaride, Gérard Meylan, Jean-Pierre Darroussin, Jacques Boudet, Ariana Rivoire**
Director **Robert Guédiguian** | 2013 | 92 mins | Int. Sales **Films Distribution**

Ariane's Thread displays its charm in the wake of the Marseille wanderings of its protagonist.

Cineuropa

FILM SHOWING:

London Ciné Lumière	Sat 8 Nov	20:40
Edinburgh Filmhouse	Sat 15 Nov	18:10
Glasgow Film Theatre	Sat 15 Nov	20:40
Dundee Contemporary Arts	Tue 18 Nov	18:00



Belle & Sébastien *Belle et Sébastien* (PG)

Nicolas Vanier has successfully adapted the famous 1965 TV series by Cécile Aubry, which incidentally gave its name to the Glasgow indie band. And Mehdi El Glaoui, who played Sébastien at the time, is back as a bad guy. Breathtakingly shot in a magnificent Alpine setting, the film benefits from a well-constructed screenplay and heroics that would put Lassie in the shade.

Life is on hold in a village in the mountains: the German army has taken over the region and the villagers are understandably dejected. Then Belle, a beautiful sheepdog, arrives and chooses Sébastien (Félix Bossuet), a brave youngster, as her master. Together, they defy the undecided, who are unable to choose between the Nazis, the Allies, the collaborators and the brigands, and offer help to those who are deserving...

Cast **Félix Bossuet, Tchéky Karyo, Margaux Chatelier, Dimitri Storage, Andreas Pietschmann**
Director **Nicolas Vanier** | 2013 | 98 mins | Int. Sales **Gaumont** | UK distributor **Studio Canal**

A well-crafted outdoor action-adventure in the old school Disney tradition. *Hollywood Reporter*

FILM SHOWING:

Warwick Arts Centre	Sun 9 Nov	16:00
Glasgow Film Theatre	Sat 15 Nov	14:00
Dundee Contemporary Arts	Sat 22 Nov	13:00
Edinburgh Filmhouse	Sun 23 Nov	11:00
London Barbican Centre	Sun 23 Nov	16:00
Edinburgh Dominion	Sat 29 Nov	14:20

panorama horizons



The Blue Room *La Chambre bleue* (18)

While he's mostly known abroad for playing neurotic Parisians in films like Arnaud Desplechin's *A Christmas Tale* and *Kings and Queen*, Mathieu Amalric has simultaneously carved out a career as an accomplished filmmaker with a handful of features that are as idiosyncratic as they are intriguing.

If his last offering, *On Tour*, felt like a throwback to the loose-limbed Seventies dramas of John Cassavetes and Robert Altman, his latest, *The Blue Room* takes a cue from both classic Hollywood noir and the time-shuffling narratives of the late Alain Resnais, telling a familiar story in ways that can feel compellingly new.

Adapted from the 1964 novel Georges Simenon, he plays a married man who runs foul of the law after an affair with a local femme fatale (played by co-writer Stéphanie Cléau). Far from a traditional suspense film it is full of lushly romantic and highly erotic scenes.

Cast **Mathieu Amalric, Léa Drucker, Stéphanie Cléau, Laurent Poitrenaux, Serge Bozon**
Director **Mathieu Amalric** | 2014 | 75 mins | Int. Sales **Alfama Films**

An impressive and impressionistic romantic thriller from one of France's finest working actors. *Hollywood Reporter*

FILM SHOWING:

Newcastle Tyneside Cinema	Mon 10 Nov	18:20
Warwick Arts Centre	Mon 10 Nov	20:50
Glasgow Film Theatre	Fri 14 Nov	21:00
Inverness Eden Court	Sun 16 Nov	19:45
Edinburgh Filmhouse	Mon 17 Nov	18:00
Aberdeen Belmont Filmhouse	Wed 19 Nov	18:00

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Diplomacy *Diplomatie* (15)

In the summer of 1944, Hitler gives orders that the French capital should not fall into enemy hands, or if it does, then "only as a field of rubble". The person assigned to carry out this barbaric act is Wehrmacht commander of Greater Paris, General Dietrich von Choltitz, who already has mines planted on the Eiffel Tower, in the Louvre and Notre Dame and on the bridges over the Seine.

Nothing should be left as a reminder of the city's former glory. However, at dawn on 25 August, Swedish Consul General Raoul Nordling steals into German headquarters through a secret underground tunnel and tries to persuade Choltitz to abandon his plan...

Cast **André Dussollier, Niels Arestrup, Robert Stadlober, Burghart Klaussner, Charlie Nelson, Jean-Marc Roulot, Stefan Wilkening**

Director **Volker Schlöndorff** | 2014 | 85 mins | Int. Sales **Gaumont** | UK distributor **Studio Canal**

A game of diplomatic brinksmanship saves Paris from imminent destruction in Volker Schlöndorff's classy, superbly acted historical drama. *Variety*

FILM SHOWING:

Warwick Arts Centre	Fri 7 Nov	18:30
London Ciné Lumière	Wed 12 Nov	20:40
Glasgow Film Theatre	Sun 16 Nov	19:45
Dundee Contemporary Arts	Mon 17 Nov	18:00
Edinburgh Dominion	Fri 28 Nov	17:50

panorama horizons



The Finishers *De toutes nos forces* (12)

Wearing its heart on its sweatband, Nils Tavernier (son of Bertrand) follows a father and his handicapped son as they join forces to participate in the gruelling Ironman triathlon. Inspired by true exploits the action has been moved to southern France, where unemployed engineer, Paul (Jacques Gamblin), wiles away the hours at the local bar, avoiding his overbearing wife, Claire (Alexandra Lamy) and teenage boy, Julien (excellent newcomer Fabien Héraud), who is confined to a wheelchair.

Frustrated by his father's failure to communicate, Julien boldly asks him to sign them up for the Ironman contest to take place in Nice. It consists of 2.4 miles of swimming, 112 miles of biking and a 26-mile marathon. When Paul refuses, the ultra-persistent Julien keeps hounding him, getting his handicapped classmates to lobby on his behalf and even running away from home. Eventually his dad relents, and then it's off to the races as *The Finishers* kicks into Rocky-style mode.

Cast **Jacques Gamblin, Alexandra Lamy, Fabien Héraud, Sophie de Furst, Pablo Pauly**
Director **Nils Tavernier** | 2013 | 94 mins | Int. Sales **Pathé International**

Conveys a sense of exhilaration and personal triumph.
The Australian

FILM SHOWING:

Inverness Eden Court	Tue 11 Nov	19:15
Glasgow Film Theatre	Wed 19 Nov	20:10 + PA
Edinburgh Filmhouse	Thu 20 Nov	20:30 + PA



French Riviera *L'Homme qu'on aimait trop* (15)

Based on real events in the 1970s, including the even now unexplained disappearance of a Nice casino-owner's daughter, the latest film from André Téchiné is a deeply intriguing drama notable less for suspense than for its pleasingly teasing ambiguity towards the motives of its three fiercely driven principals. In fending off her possibly shady business rivals, Renée Le Roux (Deneuve) greatly values the insightful advice of attorney Maurice Agnelet (Canet), while her recently divorced daughter Agnès (Haenel) finds him appealing for other reasons. So what happened to make Renée, 30 years later, insist that the police extradite her erstwhile right-hand man from Panama to face trial for Agnès's murder?

"Meticulously charting how the relationships between all three shift steadily from friendship and love to suspicion, hostility and betrayal, Téchiné displays a cool, clear-eyed intelligence reminiscent of Chabrol. The performances are uniformly excellent, too." Geoff Andrew, BFI London Film Festival.

Cast **Guillaume Canet, Catherine Deneuve, Adèle Haenel, Jean Corso, Judith Chemla**
Director **André Téchiné** | 2013 | 114 mins | Int. Sales **Elle Driver**

The acting is certainly the film's trump card... a tale of wealth, passion and (possibly) murder. *Screen Daily*

FILM SHOWING:

Dundee Contemporary Arts	Sun 16 Nov	18:00
Glasgow Film Theatre	Tue 18 Nov	20:10
Edinburgh Filmhouse	Tue 18 Nov	20:30



Get Well Soon *Bon Rétablissement* (12)

The curmudgeonly Pierre (Gérard Lanvin) finds his life literally turned upside down, when he's hit by a car and confined to a lengthy hospital stay in *Get Well Soon*. The latest crowdpleaser from Jean Becker who made *My Afternoons with Marguerite* and *Conversations with My Gardner* emerges as a broad but witty comedy-drama with a strong central performance from Lanvin (*Point Blank*), who spends most of the film in bed with a cast and a catheter.

Based on the book by Marie-Sabine Roger (which Becker adapted along with the author and Jean-Loup Dabadie), the narrative dives in straight away after retired Pierre is sideswiped by a car and sent cascading into the Seine. Stuck in the hospital with a fractured leg and plenty of bruises, Pierre spends the next month in bed whining, moaning and reflecting on his life, while eventually making friends with some of the staff and patients. The result is an endearing prescription for laughs and introspection.

Cast **Gérard Lanvin, Fred Testot, Jean-Pierre Darroussin**

Director **Jean Becker** | 2013 | 81 mins | Int. Sales **SND - M6**

Broad and witty... snappy dialogue plus strong performances. *Hollywood Reporter*

FILM SHOWING:

Glasgow Film Theatre	Sat 15 Nov	16:10
Edinburgh Filmhouse	Wed 26 Nov	18:15
Aberdeen Belmont Filmhouse	Sat 29 Nov	18:15
Newcastle Tyneside Cinema	Sun 7 Dec	13:00



Going Away *Un beau dimanche* (15)

Director-actress Nicole Garcia's refreshingly understated seventh feature follows the formation of an improbable bond between Baptiste (Pierre Rochefort), a teacher shy of commitments, and Mathias (Mathias Brezot), a young pupil emotionally neglected by his separated parents.

Filling in as a temporary surrogate father for Mathias, Baptiste soon finds himself entangled with the boy's hard-working, hard-partying mother, Sandra (Louise Bourgoïn). When a couple of petty criminals show up to collect an outstanding debt, the chivalrous Baptiste takes it upon himself to resolve the conflict.

Full of sharply and empathetically drawn characters (embodied by an excellent cast, including Dominique Sanda as Baptiste's mother), Garcia's intimate film also speaks profoundly about the responsibilities bound up in the connections people forge.

Cast **Pierre Rochefort, Louise Bourgoïn, Dominique Sanda**

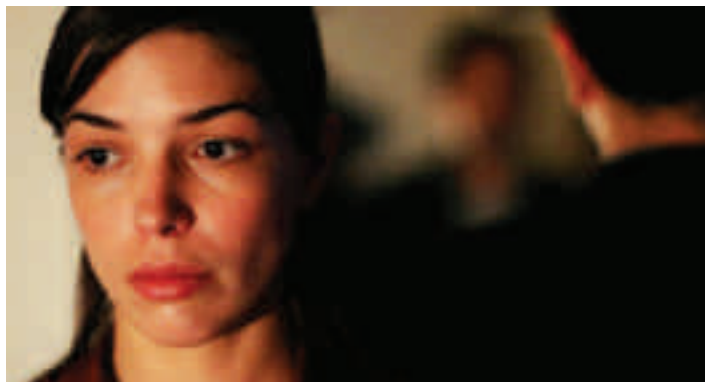
Director **Nicole Garcia** | 2013 | 95 mins | Int. Sales **Wild Bunch** | UK distributor **Studio Canal**

A sensitive dissection of the complexity of family ties and the chemistry of attraction produces an engaging, emotional film. *French Cinema Review*

FILM SHOWING:

Glasgow Film Theatre	Thu 20 Nov	20:40
Edinburgh Filmhouse	Fri 21 Nov	20:30
Inverness Eden Court	Sun 30 Nov	17:00

panorama horizons



Goodbye to Language *Adieu au langage* (15)

Jean-Luc Godard delivers a visual poem about a dog, which connects two people having an affair. Nearly half the film is the dog and the dog's roving vision, in scalding, phosphorescent colors and 3D. The couple, sensual and lucid, eventually wilt under the weight of domesticity and inequality not just in the home or between the sexes but between two people.

As the film says, one cannot be free when looking in another's eyes; but it is hard to be free, to be alone. The dog seems alone, alone and wonderfully free, wandering a resplendent countryside of forests and waters. But he also often seems sad, and his glory as well as his solitude affects the film. It, like him, are on a quest for a new reality. "When imagination has failed one must take refuge in reality," but in *Adieu au langage* it is obvious that reality has been lost, lost by painting, by cinema, by two dimensions. Following Godard's example one must keep looking.

Cast **Héloïse Godet, Kamel Abdelli, Richard Chevallier, Zoé Bruneau, Christian Gregori**

Director **Jean-Luc Godard** | 2014 | 69 mins | Int. Sales **Wild Bunch** | UK distributor **Studio Canal**

The old provoc/auteur is back – this time in 3D.

The Guardian

FILM SHOWING:

Glasgow Film Theatre	Sat 15 Nov	13:40
Newcastle Tyneside Cinema	Mon 17 Nov	18:25
Dundee Contemporary Arts	Thu 20 Nov	18:00
Edinburgh Filmhouse	Tue 25 Nov	18:15



In the Courtyard *Dans la cour* (15)

The courtyard of a Parisian tenement building and its endearing, quirky inhabitants with their fears and desires are at the centre of this zany tragicomedy. We meet the tenants through the eyes of Antoine (Gustave Kervern of *Mammuth* fame), the new concierge. Among them are a drug-dealing bicycle thief (Pio Marmaï) who fills the yard with his bikes and a tenant (Nicolas Bouchaud) with an obsessive-compulsive disorder who insists on keeping everything clean and tidy.

Mathilde (Catherine Deneuve) lives with her husband on the top floor; she has just retired and is trying to re-arrange her daily routine. Antoine sees a soul mate in this rather insecure individual, for his life has also been undergoing a sea change ever since this 40-year-old musician left the stage without a word mid-concert.

Cast **Catherine Deneuve, Gustave Kervern, Feodor Atkine, Pio Marmaï, Michèle Moretti, Nicolas Bouchaud**

Director **Pierre Salvadori** | 2013 | 97 mins | Int. Sales **GWild Bunch**

Gentle tale of friendship amid madness. *Variety*

FILM SHOWING:

Glasgow Film Theatre	Fri 14 Nov	15:45
London Ciné Lumière	Sat 15 Nov	16:00
	Sun 16 Nov	17:30
Aberdeen Belmont Filmhouse	Mon 24 Nov	18:10
Edinburgh Dominion	Mon 1 Dec	17:50



PAS SON GENRE

NOT MY TYPE
BY LUCAS BELVAUX

panorama horizons



Longwave *Les Grandes Ondes (A l'ouest)* (15)

Two mismatched Swiss radio reporters stumble upon the Carnation Revolution in 1974 Portugal in *Longwave*, a charming fable from francophone Swiss director Lionel Baier (*Garçon stupide*).

Baier casts French actress and occasional director Valérie Donzelli (*Declaration of War*) and Comédie française actor Michel Vuillermoz (*Midnight in Paris*) as a combative feminist and experienced, seen-it-all veteran reporter, respectively, and the two professionals milk the characters for as much laughs as they can.

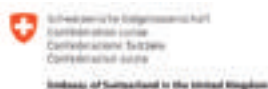
The attractively photographed Iberian setting provides not only the expected exotic – from a Swiss point of view – clichés but also a possibility for Baier to indirectly comment on today's southern Europe in the throes of a financial crisis and in desperate need of another victimless revolution.

Cast **Valérie Donzelli, Michel Vuillermoz, Patrick Lapp, Francisco Belard**
Director **Lionel Baier** | 2013 | 85 mins | Int. Sales **Films Boutique**

Lionel Baier delivers a rhythmic road-movie,
a character study full of vivacity and tenderness.
Télérama

FILM SHOWING:

London Ciné Lumière	Wed 12 Nov	18:30 + PA
Glasgow Film Theatre	Thu 13 Nov	18:15 + PA
Inverness Eden Court	Fri 14 Nov	18:00 + PA
Aberdeen Belmont Filmhouse	Sat 15 Nov	18:00 + PA
Edinburgh Filmhouse	Sun 16 Nov	17:45 + PA



Special guest in five cities:
director **Lionel Baier**



Marie's Story *Marie Heurtin* (15)

Written by FFF regular Jean-Pierre Améris with Belgian filmmaker Philippe Blasband, the screenplay focuses on Marie Heurtin, who was born deaf and blind in 1895 (five years after Helen Keller) and incapable of communication. Despite the advice of a doctor who believes she is “dumb”, her father, a humble artisan, cannot bring himself to commit her to an asylum. Out of despair, he goes to the Larnay Institute near Poitiers, where nuns take care of deaf young women.

Although Mother Superior is sceptical, a young nun, Sister Marguerite (a luminous Isabelle Carré), sets out to take care of the “little wild animal” (played by astonishing newcomer Ariana Rivoire) and do everything she can to bring her out of her darkness. Armed with her joyous faith and love for young Marie Sister Marguerite knows she will succeed. With strong resonances of both Arthur Penn's *The Miracle Worker* and François Truffaut's *The Wild Child*, the film is truly inspirational.

Cast **Isabelle Carré, Brigitte Catillon, Noémie Churlet, Laure Duthilleul, Gilles Tretton**
Director **Jean-Pierre Améris** | 2013 | 95 mins | Int. Sales **Indie Sales**

In the tradition of *The Miracle Worker*, this compelling French drama depicts a nun's efforts to communicate with a deaf and blind 14-year-old. *Variety*

FILM SHOWING:

London Ciné Lumière	Sat 15 Nov	20:40
Aberdeen Belmont Filmhouse	Fri 21 Nov	18:15
Edinburgh Filmhouse	Sun 23 Nov	18:10 + PA
Glasgow Film Theatre	Mon 24 Nov	20:15 + PA

Special guest in Edinburgh and Glasgow:
Jean-Pierre Améris



Not My Type *Pas son genre* (15)

Everyone knows that opposites attract, but does that mean they can sustain a relationship? That's the question posed when philosophy professor Clément (Loïc Corbery) is sent to teach in the provinces. Feeling like he's been sentenced to a year in purgatory, things change when he meets Jennifer, a hairdresser (Emilie Dequenne).

As she introduces Clément to the town's hidden attractions, he is drawn to her warmth and directness, while she is smitten by his confidence and charm. On paper, the relationship shouldn't work – he's Kant and she's karaoke. Emilie Dequenne and rising Comédie Française star Loïc Corbery give us an object lesson in chemistry in this bittersweet across-the-tracks romance.

Cast **Emilie Dequenne, Loïc Corbery, Anne Coesens**

Director **Lucas Belvaux** | 2014 | 111 mins | Int. Sales **Films Distribution**

This ninth feature by actor-turned-director Belvaux marks a change of pace for the filmmaker, who's otherwise known for his darkly tense thrillers.

Hollywood Reporter

FILM SHOWING:

London Ciné Lumière	Fri 14 Nov	20:40
Glasgow Film Theatre	Sun 16 Nov	17:20
Aberdeen Belmont Filmhouse	Sat 22 Nov	20:15
Edinburgh Filmhouse	Thu 27 Nov	20:45



Our Summer in Provence *Avis de mistral* (12)

Writer-director Rose Bosch follows up her Second World War tearjerker *The Roundup* with this light as a soufflé family drama set in the south of France and starring Jean Reno (*Ronin*).

After their parents separate, siblings Léa (Chloe Jouannet) and Adrien (Hugo Dessioux), and their deaf-mute younger brother, Théo (Lukas Pelissier), are shipped off to the picturesque Camargue region, where they stay with the grandparents. Being typical teenagers, they spend their days glued to their mobiles, whining about organic food while Facebooking and Googling – much to the chagrin of crabby old Paul, who cultivates and presses his own olive oil when he's not getting merry off pastis with his friends.

But just as the seasonal mistral will soon bring flowers to Paul's garden, his jaded Parisian grandchildren will inevitably find themselves pollinated by all the regional charms, which include festive town dances, and all-you-can-drink sangria.

Cast **Jean Reno, Anna Galiena, Chloé Jouannet, Hugo Dessioux, Aure Atika, Lukas Pelissier**

Director-screenwriter **Rose Bosch** | 2014 | 104 mins | Int. Sales **Gaumont**

A feel-good, tender comedy exploring family ties and the misunderstandings or misconceptions that can exist between different generations. *Variety*

FILM SHOWING:

Edinburgh Filmhouse	Wed 12 Nov	20:30 + PA
Aberdeen Belmont Filmhouse	Thu 13 Nov	20:30 + PA
Glasgow Film Theatre	Fri 14 Nov	18:10 + PA
Edinburgh Dominion	Sun 7 Dec	17:50

panorama horizons



Paris Follies *La Ritournelle* (15)

Isabelle Huppert leads an exceptional cast in the wonderfully charming and poignant romance from writer/director Marc Fitoussi.

Long married 50-somethings Brigitte (Huppert) and Xavier (Jean-Pierre Darroussin) farm in regional France. Life is good, but the departure of their children from home has thrown Brigitte's world into flux, as she finds herself locked into routine. She keeps hoping for something else, something more.

Brigitte impulsively sets off for Paris under the guise of a doctor's appointment. The city immediately invigorates her, and when she meets a charming Danish gentleman (Michael Nyqvist), she impulsively allows herself to be flattered by his attentions... *Paris Follies* is a deliciously appealing fable about the choices of everyday life, and a reminder that it's never too late to change.

Cast **Isabelle Huppert, Jean-Pierre Darroussin, Michael Nyqvist, Marina Foïs, Audrey Dana**
Director-Screenwriter **Marc Fitoussi** | 2013 | 100 mins | Int. Sales **SND**

Huppert anchors the movie with a beautifully modulated performance. *Hollywood Reporter*

FILM SHOWING:

Kirkcaldy Adam Smith Theatre	Sun 9 Nov	19:30
London Ciné Lumière	Mon 10 Nov	20:30
Glasgow Film Theatre	Mon 17 Nov	18:30
Edinburgh Filmhouse	Wed 19 Nov	18:00
Aberdeen Belmont Filmhouse	Fri 28 Nov	18:00



Patchwork Family *Du goudron et des plumes* (15)

With his depiction of the everyday lives of ordinary folks and the spare rigour of his style, Pascal Rabaté has the tone of a lighter version of Ken Loach.

Set in the modest town of Montauban near Toulouse he focuses on the character of Christian, a sales representative (played by Sami Bouajila, a popular actor and entertainer with Tunisian roots). He's divorced and considers himself a bit of loser with the only positive spot being his much adored teenage daughter (Talina Boyaci) who seems more level-headed than most of the adults.

His fortunes appear to change when he meets a single mother Christine (played by Isabelle Carré who was as pregnant as her character at the time of the shoot) who also has a teenage daughter. Through the friendship of the two girls they get to know each other – and it all seems to be coming together for them to make a fresh start.

Cast **Sami Bouajila, Isabelle Carré, Talina Boyaci, Daniel Prévost, Zinedine Soualem**
Director **Pascal Rabaté** | 2014 | 91 mins | Int. Sales **Films Boutique**

A touching tale carried by the excellent Sami Bouajila. *Cineuropa*

FILM SHOWING:

Edinburgh Filmhouse	Thu 13 Nov	18:00 + PA
London Ciné Lumière	Sat 15 Nov	18:15 + PA
Glasgow Film Theatre	Tue 18 Nov	15:45

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panorama horizons



School of Babel *La Cour de Babel* (15)

At a secondary school in Paris's 10th arrondissement there is a "reception class," where students between the ages of 11 and 15 are taught their first lessons in French. Some of these immigrant children, newly arrived, know a few phrases in the language of their adopted country; others can't speak a word. Their families have come from all across the globe, from Ireland, Senegal, Morocco, Brazil, and China, fleeing persecution or just looking for a fresh start.

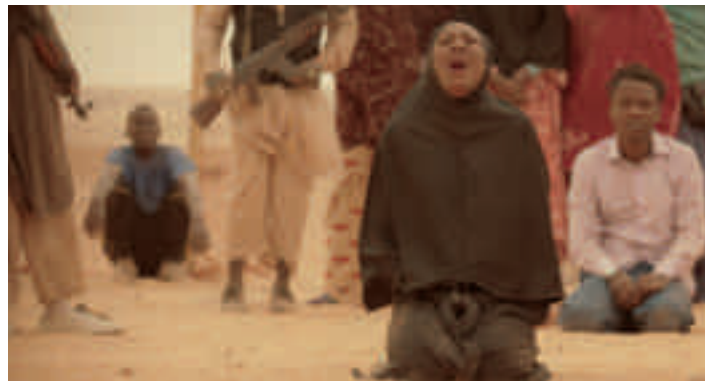
Shot over a year, this observational documentary by Julie Bertuccelli (*Since Otar Left*, *The Tree*) is a kind of non-fiction counterpart to Laurent Cantet's Palme d'Or-winning *The Class*, staying within the confines of the school and recording the children's candid, sometimes heated discussions and interactions between parents and teachers. The result is both illuminating and extremely touching, a multifaceted look at the French melting pot, its frustrations and its hopes for the future.

Director **Julie Bertuccelli** | 2013 | 89 mins | UK distributor **New Wave**

Julie Bertuccelli captures the uniqueness of a Parisian class whose students struggle with integration. *Variety*

FILM SHOWING:

London Ciné Lumière	Fri 7 Nov	18:30
Dundee Contemporary Arts	Sat 15 Nov	15:30
Glasgow Film Theatre	Mon 17 Nov	20:45
Newcastle Tyneside Cinema	Tue 2 Dec	18:05
Edinburgh Dominion	Tue 2 Dec	17:50



Timbuktu *Le chagrin des oiseaux* (15)

Abderrahmane Sissako's passionate and visually beautiful film represents a cry from the heart – and represents a portrait of the country of his childhood, the west African state of Mali. In particular he focuses on Timbuktu, whose rich and humane traditions are being trampled, as Sissako sees it, by fanatical jihadis, often from outside the country.

Sissako creates an interrelated series of characters and tableaux giving us scenes from the life of a traumatised nation, historically torn apart and prone to failures in communication between its three languages: Touareg, Arabic and French. At the centre of this is the tragic story of one family: a herdsman Kidane (Ibrahim Ahmed), his wife Satima (Toulou Kiki) and their 12-year-old daughter.

Cast **Pino Desperado, Abel Jafri, Toulou Kiki, Kettly Noël, Hichem Yacoubi**

Director **Abderrahmane Sissako** | 2014 | 97 mins | UK distributor **Artificial Eye**

A brilliant portrait of a place ruled by religion and a people traumatised by division. *The Guardian*

FILM SHOWING:

Edinburgh Filmhouse	Sat 1 Nov	20.30 (Africa in Motion)
Glasgow Film Theatre	Sat 8 Nov	15.00 (Africa in Motion)
London Ciné Lumière	Sun 9 Nov	18:15 (Film Africa)

panorama horizons



24 Days *24 jours* (15)

In 2006, a multiracial gang of youngsters kidnapped a 23-year-old Paris telephone seller Ilan Halimi (Pascal Elbé) for ransom and tortured him for 24 days on the theory that since he was Jewish, he must be rich.

Ruth Halimi (Zabou Breitman) addresses the camera at the outset to say: "It happened to me and my family, but it could have happened to others." Although the police had hundreds of officers trying to track down the perpetrators and rescue Ilan, mistakes were made because the authorities refused to take into account the undeniably anti-Semitic motivation for the crime.

The leader of the so-called 'Gang of Barbarians', a certain Fofana (Tony Harrison), slipped through the cops' fingers more than once. It's heart-breaking and politically astute material told with sobriety, implacable authority and suspense.

Cast **Zabou Breitman, Pascal Elbé, Jacques Gamblin, Sylvie Testud, Eric Caravaca**
Director **Alexandre Arcady** | 2014 | 111 mins | Int. Sales **Kinology**

Jolting glimpse at a contemporary France haunted by some very persistent demons. *France 24*

FILM SHOWING:

Glasgow Film Theatre	Mon 17 Nov	15:45
Dundee Contemporary Arts	Wed 19 Nov	18.00
Edinburgh Dominion	Thu 4 Dec	17:50



Weekends in Normandy *Weekends* (15)

Anne Villaceque's third feature follows two couples and friends of 30 years who spend their weekends in neighbouring country houses in Normandy. When one of the relationships crumbles, the other couple starts questioning their own lives. Each person's role in the foursome is redefined.

Villaceque focuses less on romantic drama and more on the "almost nothings" and trivialities of everyday life. The writer-director has created a gentle film about the two constants in life: love and fear.

How does it start? A simple misunderstanding in a car park, a wrong reaction and suddenly everything goes off track. Nothing seems to be going right for Christine (Karin Viard). Jean (Jacques Gamblin) is leaving her, Sylvette (Noémie Lvovsky) and Ulrich (Ulrich Tukur), her oldest friends, are a little less friendly. It may all seem to be falling apart... but life is full of surprises.

Cast **Karin Viard, Noémie Lvovsky, Jacques Gamblin, Ulrich Tukur**
Director **Anne Villacèque** | 2013 | 90 mins | Int. Sales **Films Distribution**

With its black humour, excellent performances and assured touch, the film is one of the successes of the year. *Positif*

FILM SHOWING:

London Ciné Lumière	Sun 9 Nov	20:40
Glasgow Film Theatre	Wed 19 Nov	15:45
Edinburgh Dominion	Wed 3 Dec	17:50

DocuDrama



Gare du Nord (12)

An intriguing melange of fact and fiction *Gare du Nord* is filmmaker Claire Simon's ode to the sprawling multicultural population of Europe's largest, and busiest, train station.

Focusing on a handful of characters who spend their days and nights among the tunnels, platforms, cafés and boutiques of the vast terminal located in the heart of northern Paris, the film starts off as an unlikely love story between two strangers, and proceeds to paint an effective portrait of the changing social and ethnic face of modern-day France.

Simon has a knack for revealing the complex nature of human relationships within a singular, shared space. Her film works best when it shows characters of far different ethnic origins rubbing shoulders and making ends meet, despite a constant sense of friction that sometimes spills over into violence.

The film's docu-style sequences, many of them featuring non-actors, are rich in texture and informative for viewers wondering what Paris looks like outside the five-kilometer radius of the Louvre, the Seine and the Eiffel Tower.

The performances from Nicole Garcia and the alluring Reda Kateb (who played the controversial torture victim in Kathryn Bigelow's *Zero Dark Thirty*) remain captivating throughout. François Damiens and Monia Chokri (from *Laurence Anyways*) are also fine in roles that dominate the second half.

Shot entirely on location, with Simon, producer Richard Copans and cameraman Laurent Bourgeat all providing camera work, the film utilises every nook and cranny of the place, inserting its cast during the busy morning rush or quiet closing hours without losing the sense of hectic anonymity such stations have.

Cast **Nicole Garcia, Reda Kateb, François Damiens, Monia Chokri**
Director **Claire Simon** | 2013 | 119 mins | Int. Sales **Films d'Ici**

Screening as part of **Le mois du documentaire**

FILM SHOWING:

Glasgow Alliance Française

Tue 25 Nov

18:30



CinéConcert at the Barbican



Studies on Paris *Études sur Paris* (U)

An urban portrait of unprecedented scale, *Études sur Paris* is a lyrical tour of Roaring Twenties Paris. A pioneer of documentary art, André Sauvage captures the vibrant city with extraordinary visual sensitivity, the major landmarks and working-class neighbourhoods of a city in flux.

If less political in the assemblage of its pieces, this is a film that that rubs shoulders with *Man With A Movie Camera*, *Manhattan* or *Berlin, Symphony of a City*.

Études opens on the Seine, the camera bobbing and weaving to keep things interesting – a linear record of unquenchable curiosity. Passing ports or boats, Sauvage strains to include humans in the frame without dominating it; this being 1928, the director seems careful to preserve the city's stature as a triumph of urban planning. This approach betrays an abiding respect for human privacy, ironically, because Sauvage seems happy with people at a distance or with their backs to the lens – just as long as the image is true.

There's no clear artistic statement inherent in Sauvage's design, but the deeper he penetrates Paris' interior, the more people turn up on screen – strolling, working, playing. Each shot takes on its own micro-narrative properties.

The film carries the urban poetry of the Surrealists (of whom the filmmaker was a close friend) and captures the people and the sights of Paris with an extraordinary visual sensibility.

Director **André Sauvage** | 1928 | 83 mins | Int. Sales **Carlotta**
Composer **Baudime Jam** (the score for *Studies on Paris* was composed from 8 to 21 July, 2012).

Showing as part of **City Visions**, a season of films, talks and debates exploring modern cities around the world.

FILM SHOWING:

London Barbican Centre Sun 9 Nov 16:00 + The Prima Vista Quartet



Meet the Musicians



Baudime Jam - musician and composer

The Prima Vista Quartet has become a benchmark in the world of cine-concerts (silent films with musical accompaniment). Their repertoires are as diverse as slapstick, expressionism, social realism, historical melodrama, swashbuckler, animation, and documentary, while visiting horizons as varied as French, American, German, Russian and Chinese films.

Respectful of the aesthetic of each film, the Prima Vista Quartet has performed for more than ten years in France and abroad, the original scores composed by Baudime Jam. Contrary to a common belief, the Prima Vista Quartet does not accompany silent films with classical music (or baroque, jazz, folk, rock, and so on), but with... film music. Cinema has its own musical idiom and ciné-concerts offer a unique opportunity to enhance its repertoire.

<http://cineconcertvista.online.fr>



“*Études* transports us back to a carefree Paris and operates like a rudimentary, lyrical version of Google maps.”

Icon magazine



The musicians (from left): Baudime Jam (viola); Elzbieta Gladys (violin one); Benjamin Fabre (violin two) and Frédéric Deville (cello).

The Sixties



The Lovely Month of May *Le Joli Mai* (15)

Chris Marker and Pierre Lhomme's *Le joli mai* (*The Lovely Month of May*) is a portrait of Paris and Parisians during May 1962, the first springtime of peace after the ceasefire with Algeria and the first time in 23 years that France was not involved in any war.

A major work in the oeuvre of filmmaker Chris Marker (1921–2012), *Le joli mai* was awarded the International Critics Prize at the 1963 Cannes Film Festival and the "First Work" Prize at the 1963 Venice Film Festival. This restored version was shown at the Cannes Film Festival on 16 May, 2013, 50 years after the film first premiered there. It was created according to the wishes of Marker, supervised by the film's cinematographer and co-director, Pierre Lhomme (b. 1930). The film's music is by the Academy Award-winning composer Michel Legrand, and the commentaries by renowned singer-actor Yves Montand, and Academy Award-winning actress Simone Signoret. The result is what has been described as "the greatest documentary about Paris."

Cast **Chris Marker, Simone Signoret, Yves Montand**

Directors **Chris Marker, Pierre Lhomme** | 1962 | 145 mins | Int. Sales **Icarus Films**

FILM SHOWING:

York City Screen Picturehouse

Mon 24 Nov

20:00

Cambridge Arts Picturehouse

Mon 24 Nov

21:00

None of the usual Paris clichés are here ... It is an absorbing piece of filming. *Variety*



discovery horizons

Their names may not be as familiar as those featured in Panorama Horizons but these are all film-makers to watch. Relish a French *Desperate Housewives* from Isabelle Czajka or a Gallic take on *Bridget Jones's Diary* in *Gazelles* from Mona Achache who gave us the wonderul *The Hedgehog*. Join the heart-rending trek from the Sahara to Europe in *Hope* – or get physical with the protagonists in *Love at First Fight*. For comedy that packs a punch try *9 Month Stretch* by Albert Dupontel and prepare for a classroom challenge in *Once in a Lifetime*. François Cluzet from *Intouchables* finds himself all at sea in *Turning Tide* while two brothers embark on a wine-fuelled road trip in *Welcome to Argentina*. **Cheers!**

DOMESTIC LIFE (15) **PAGE 28**

GAZELLES (15) **PAGE 28**

HOPE (15) **PAGE 30**

LOVE AT FIRST FIGHT (15) **PAGE 30**

9 MONTH STRETCH (15) **PAGE 31**

ONCE IN A LIFETIME (15) **PAGE 31**

TURNING TIDE (15) **PAGE 33**

WELCOME TO ARGENTINA (15) **PAGE 33**



Domestic Life *La Vie domestique* (15)

How does a modern woman balance the demands of family and career? Emmanuelle Devos contributes a commanding performance as a dissatisfied mother in a critical yet sympathetic depiction of 24 hours in the lives of several women. Stifled by her unimaginative husband, Juliette (Emmanuelle Devos) struggles with the demands of home and yearns to work in a publishing house. Her old school friend Betty (Julie Ferrier) is much more at peace with her role at home.

Recalling a smarter French *Desperate Housewives*, *Domestic Life* is an immersive quasi-satire, featuring a brilliant female cast and fascinating characters that are immensely likeable despite their many flaws. A mesmerising skewering of the foibles of the middle-class, this is a must-see.

Cast **Emmanuelle Devos, Julie Ferrier, Natacha Régnier, Héléna Noguerra, Laurent Poitrenaux**
Director **Isabelle Czajka** | 2013 | 93 mins | Int. Sales **Films Distribution**

Emmanuelle Devos in an incisive, amusing and cruel chronicle of feminism. *Le Nouvel Observateur*

FILM SHOWING:

Cambridge Arts Picturehouse	Mon 17 Nov	21:00
York City Screen Picturehouse	Sun 23 Nov	20:00
Newcastle Tyneside Cinema	Mon 24 Nov	18:00



Gazelles *Les Gazelles* (15)

Mona (*The Hedgehog*) Achache's romantic comedy *Les Gazelles*, deals with a 30-year-old woman Marie (Camille Chamoux) readjusting to single life after splitting from her long-term boyfriend (Franck Gastambide). It is Achache's first feature-length film since the multiple award-winner *The Hedgehog*.

Chamoux in the lead role has support from Audrey Fleurot, best known as the gay, redheaded secretary in *Intouchables*, as single mother Sandra and Josephine de Meaux as party girl Judith. Her lawyer mother (Josiane Balasko, the star from *The Hedgehog*) doesn't approve of her separation and worries about how she'll pay her mortgage. But Marie slowly starts to like her looser, more noncommittal way of living. The film is loosely based on Chamoux's one-woman show *Camille Attaque* and has distinct Gallic echoes of *Bridget Jones's Diary*.

Cast **Camille Chamoux, Audrey Fleurot, Anne Brochet**
Director-screenwriter **Mona Achache** | 2014 | 99 mins | Int. Sales **Other Angle**

Gazelles is a joyous but also quite realistic next-generation girl-power statement. *Hollywood Reporter*

FILM SHOWING:

London Ciné Lumière	Fri 14 Nov	18:30 + PA
Glasgow Film Theatre	Sat 15 Nov	18:10 + PA
Edinburgh Filmhouse	Sun 16 Nov	20:15 + PA

Guests in 3 cities: **Mona Achache**
and **Camille Chamoux**



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Hope (15)

French writer-director Boris Lojkine's first fiction film after two documentaries set in Vietnam (*Ceux qui restent* and *Les Ames errantes*), is one of the few African-centric stories to trace a similar journey of desperation across the Sahara to Europe.

There's much to admire in this scrupulously well-researched account of a Nigerian woman (Endurance Newton) and a Cameroonian man (Justin Wang) who partner up en route to Spain, a narrative trajectory that takes them from poverty to danger.

Once the two become a couple, there's some balm to be found in their tender and tentative rapport. But soon the full irony of the title becomes clear as they get closer to Europe. Screened and acclaimed as part of this year's Cannes Critics' Week selection.

Cast **Justin Wang, Endurance Newton, Dieudonné Bertrand Balo'o, Martial Eric Italien, Bobby Igiebor, Richmond Ndiri Kouassi**

Director **Boris Lojkine** | 2013 | 86 mins | Int. Sales **Pyramide International**

Hope is the chief source of fuel in the arduous cross-country trek. *Variety*

FILM SHOWING:

Inverness Eden Court	Thu 13 Nov	20:30
Glasgow Film Theatre	Thu 20 Nov	15:45
Edinburgh Filmhouse	Mon 24 Nov	17:45



Love at First Fight *Les Combattants* (15)

THE SKINNY
OUR PICK OF THE FEST

Winner of three prizes in the Cannes Directors' Fortnight sidebar, Thomas Cailley's debut feature *Love at First Fight* is an expertly handled and brilliantly performed feel-good comedy with an original twist. Arnaud (Kévin Azaïs) is a mild-mannered, angst-free young man who's looking forward to a summer hanging out with his friends and working with his brother to learn the family's carpentry trade.

The smooth progress of the summer is disrupted however as Arnaud meets Madeleine (Adèle Haenel) when he has to wrestle her at an army recruitment event. Revolving around the growing bond between a docile young woodcutter and a very intense paratrooper-wannabe, the film overflows with relentlessly acerbic humour that shapes the way the two young protagonists contend with not just each other, but also with the uncertainties of the world they're emerging into as adults.

Cast **Adèle Haenel, Kévin Azaïs, Antoine Laurent, Brigitte Roüan, William Lebghil, Thibaut Berducat, Nicolas Wanczycki**

Director-screenwriter **Thomas Cailley** | 2014 | 98 mins | Int. Sales **BAC Films**
UK distributor **Artificial Eye**

Easily likeable rite-of-passage drama with a witty screenplay and matching performances from its leads.

Hollywood Reporter

FILM SHOWING:

London Ciné Lumière	Fri 7 Nov	20:40 + PA
Edinburgh Filmhouse	Sat 8 Nov	20:15 + PA
Glasgow Film Theatre	Sun 9 Nov	19:30 + PA
Dundee Contemporary Arts	Fri 14 Nov	18:00
Inverness Eden Court	Wed 3 Dec	19:15



9 Month Stretch *9 mois ferme* (15)

A crowd-pleasing black comedy which gets its laughs from cartoonishly puncturing the pomposities of the French legal system, *9 Month Stretch* has no higher ambitions than to raise a laugh, and mostly it succeeds. A solid cast, lots of attention to the visuals and a defiantly unsophisticated sense of humour are the hallmarks of Albert Dupontel's follow-up to *The Villain*.

Ariane Felder (Sandrine Kiberlain) is an uptight, ambitious, defiantly single ("children act out a tragedy written by their parents") court judge, who unwillingly gets dragged into a New Year party. Six months later, and Ariane is pregnant with no idea about how it happened or who's responsible. Suspecting her leering colleague Godfrey (Philippe Uchan), Ariane takes a lump out of his head with a golf club so as to test his DNA, the first of a series of gags involving heavy objects and the hapless Godfrey.

Cast **Sandrine Kiberlain, Albert Dupontel, Nicolas Marie, Philippe Uchan, Bouli Lanners**
Director **Albert Dupontel** | 2014 | 82 mins | Int. Sales **Elle Driver**

On the visual side it's like *Amelie* on steroids.
Hollywood Reporter

FILM SHOWING:

Edinburgh Filmhouse	Mon 17 Nov	20:15
Newcastle Tyneside Cinema	Tue 18 Nov	18:10
Glasgow Film Theatre	Thu 20 Nov	18:00
Aberdeen Belmont Filmhouse	Tue 02 Dec	18:00



Once in a Lifetime *Les Héritiers* (15)

This heartwarming, inner city classroom drama, which is screening in Ecrans Juniors in Cannes, is based on a true story. Anne Gueguen is more than just a high school history teacher: she actually cares about the troubled, inner-city students whom she's supposed to educate. She is determined to give the best education she can to her tough and under-privileged pupils. And this year, it's tougher than usual. Frustrated by their materialism and lack of ambition, Anne challenges them, despite their unlikelihood of winning, to take part in a national high school competition around the theme "Children and teenagers in Nazi concentration camps." They rise to the challenge.

Convinced she must push her students as far as they'll go, Anne puts her own life on hold and uses all her creativity and willpower to grab their attention and get them motivated. As the deadline creeps closer, the kids start to open up to each other and believe in themselves. And while it may not resolve the challenges of their daily lives now, the collective project's outcome could be the one thing that changes the rest of their lives and helps them find their way.

Cast **Ariane Ascaride, Geneviève Mnich, Xavier Maly, Martin Cannavo, Noémie Merlant**
Director **Marie-Castille Mention-Schaar** | 2014 | 104 mins | Int. Sales **TFI**

A teacher is determined to turn around the lives of her tough, underprivileged students in this visceral and engaging drama.
Indiewire

FILM SHOWING:

London Ciné Lumière Sat 8 Nov 18:15 + PA

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Turning Tide *En solitaire* (15)

Yann, a fearless sailor (François Cluzet) finds his biggest race hindered by an unexpected stowaway in *Turning Tide*, the directorial debut of French cinematographer Christophe Offenstein (*Blood Ties*).

After some smooth sailing, the course changes drastically when Yann's ship is damaged and he's forced to anchor off the Canary Islands. When he gets back in the race, he discovers that Mano (Seghir), a teenage boy from Mauritania, has infiltrated his boat. Aboard his heavily sponsored, solar-powered and extremely hi-tech vessel, he's in constant communication with the love of his life, Marie (Virginie Efira), and her brother, Franck (Guillaume Canet), a fellow sailor who's coaching Yann through his first ever stab at a prestigious prize.

Offenstein offers a rugged and realistic look at international sailing competitions, where man is really on his own against the overwhelming forces of nature.

Cast **François Cluzet, Samy Seghir, Virginie Efira, Guillaume Canet, Karine Vanasse**
Director **Christophe Offenstein** | 2012 | 101 mins | Int. Sales **Gaumont**

The sequences depicting Cluzet's struggle against the elements are a visual tour de force. *Films de France*

FILM SHOWING:

Dundee Contemporary Arts	Sat 15 Nov	18:00
Edinburgh Filmhouse	Sat 22 Nov	18:00



Welcome to Argentina *Mariage à Mendoza* (15)

Mismatched French brothers take a spontaneous trip to Argentina for a cousin's wedding and end up unearthing more family history than they bargained for in Edouard Deluc's debut feature.

One-time successful songwriter Marcus (Philippe Rebbot), now pushing well into his 40s, practically drags his brother Antoine (Nicolas Duvauchelle) along on a road trip through Argentina's wine country, although the younger man is utterly inconsolable over the recent breakup of his marriage, leaving him paralysed by depression and barely functional.

A night out on the town in Buenos Aires does little to improve their prospects, but things begin looking up when the garrulous clerk at their shabby hotel offers to take them on a tour of the Mendoza wine region en route to the wedding.

Cast **Nicolas Duvauchelle, Philippe Rebbot, Gustavo Kamenetsky, Paloma Contreras Benjamin Biolay, Sarah Grappin, Cesar Bordon, Gonzalo Suarez**
Director **Edouard Deluc** | 2012 | 94 mins | Int. Sales **Kinology**

Road movie surfs along on nonchalance in the style of *Sideways*, wandering freely from drama to feel good without ever becoming too heavy. *Cineuropa*

FILM SHOWING:

London Ciné Lumière	Thu 13 Nov	20:40
Edinburgh Filmhouse	Sat 15 Nov	16:00

animation



Aunt Hilda! *Tante Hilda!* (U)

Aunt Hilda lives for her plants. While she nurtures a paradise of blooms inside her fairytale-like glass palace, a powerful multi-national company is developing in its genetic laboratory a new miracle plant called Attilem. This incredibly strong, fast-growing breed is designed to end the world's food shortages – and to provide the firm's domineering boss Dolorés with untold wealth. Aunt Hilda suspects no good will come of it but her angry protests put her behind bars.

The professor who developed Attilem is all too aware of its dangers and also finds himself threatened. By the time they are released it seems all hope is lost: fields of the wonder plant are spreading at an alarming rate and mutant plants are attacking and eradicating other plants. It's high time for Aunt Hilda and the professor to go into battle.

A turbulent and humorous blend of eco-thriller, family drama and love story full of fantastical twists and turns.

Voice Cast: **Sabine Azéma, Josiane Balasko, François Morel, Bruno Lochet, Gilles Détroit, Christian Taponard, Bernard Bouillon, Jean-Pierre Yvars, Line Wlibé**

Directors: **Jacques-Rémy Gireld, Benoît Chieux** | 2013 | 89 mins | Int. Sales **SND Groupe M6**

Vibrant and imaginative. *Hollywood Reporter*

FILM SHOWING:

London Ciné Lumière

Sun 9 Nov
Sat 15 Nov

11:00
14:00



Day of the Crows *Le Jour des corneilles* (PG)

Deep in the forest, a boy and his father lead a wild life in complete isolation. The child grows up with the forest spirits as his only companions until the day he finds a village where he meets a young girl and discovers the existence of love. From that moment on, he becomes obsessed with finding the place where his father's love has been hiding. This charming and fast-paced animation is a joy to experience.

This hand-drawn film should captivate children and adults alike. It combines elements of *Shrek* and Truffaut's *The Wild Child* – with touches of M Night Shyamalan's *The Village* and Ken Loach's *Kes*.

Worth noting: it was the final credit for Nouvelle Vague legend Claude Chabrol, who recorded his vocal contribution not long before his death in September 2010.

Voice Cast: **Jean Reno, Lorant Deutsch, Isabelle Carré, Claude Chabrol**

Director: **Jean-Christophe Dessaint** | 2012 | 96 mins | Int. Sales **Le Pacte**

Charming without undue whimsy, expressive without inordinate schmaltz, and dealing with the true stuff of fairy tales... *Hollywood Reporter*

FILM SHOWING:

Cambridge Arts Picturehouse

Fri 21 Nov

13:00

York City Screen Picturehouse

Mon 24 Nov

12:00

animation



Wolfy, the Incredible Secret *Loulou, l'incroyable secret* (U)

Unlike in most fairy tales, this wolf might be the hero... Young wolf Loulou and his rabbit best friend Tom set off on an adventure to find out what happened to Loulou's mother. But in Wolfenberg, the old wolf prince is hosting the Carnivore Games and doesn't want a kind-hearted young wolf or (heaven forbid) a rabbit upsetting proceedings. Can Loulou find his mother, remain true to his friend and work out the big secret about his identity?

A merciless fight for greater humanity in a bestial world... An incredible secret which will forever change your view of every child's favorite little wolf! This delightful, award-winning animated film will charm all ages while its witty and bizarre animation has plenty of allusions to real life.

Voice Cast **Malik Zidi, Stéphane Debac, Anaïs Demoustier, Carlo Brandt, Marianne Basler, Léonore Chaix, Sarah-Jane Sauvgrain**

Directors **Grégoire Solotareff, Éric Omond** | 2013 | 80 mins | Int. Sales **Films Distribution**

A merciless fight for greater humanity in a bestial world... *Cineuropa*

FILM SHOWING:

Edinburgh Filmhouse	Sun 9 Nov	11:00
Kirkcaldy Adam Smith Theatre	Sun 9 Nov	15:00
London Ciné Lumière	Sun 23 Nov	16:15 (South Ken Kids Festival)

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The legacy of conflict

This year marks the centennial of the Great War's outbreak, an event whose legacy has been debated, misunderstood and problematically forgotten, soon relegated to mere "prequel" status to the even greater cataclysm that erupted some 25 years later with the Second World War. But today's political map – including many ongoing international conflicts – reflects the legacy of the First World War. Cinematic treatments of it are rich and varied, ranging from classic silent films, which were depicting very recent events, to more current films whose treatment of the period is imbued with historical metaphor reflecting the moment in which those films were made. **JAMES STEEL** has curated three of the best films to grapple with the Great War.

The novel *Wooden Crosses* (Prix Fémina 1919) by Roland Dorgelès is a masterpiece of realism. The film version (1932) by Raymond Bernard is a masterpiece of authenticity.

Roland Dorgelès (1886–1973) started his professional life as an art critic enjoying the bohemian life of pre-war Montmartre, living among painters, writers and musicians, setting his sight on a career in journalism. Although declared unfit for military service in 1907 and over-age, he volunteered in 1914 and joined an infantry unit, which was immediately sent to the Front in the Champagne region where he served until autumn 1915 when he requested a transfer to an air force unit. He was awarded *La croix de guerre* and after the war he joined l'Académie Goncourt of which he became President in 1953.

Older than most of his fellow soldiers, Dorgelès, endowed with a great sense of observation and an urge to write, regularly consigned to paper his short-lived war experience in the trenches of Northern France. Part diary, part chronicle, part fiction, his account of the First World War became an overnight best-seller.

If battle scenes are as harrowing as in the best novels on the subject, Dorgelès' dazzling style, accurate descriptions and above all his deep empathy with his fellow soldiers give the reader a remarkable insight into the daily life of soldiers, knee-deep in mud, drenched, thirsty, cold, frightened, surrounded by corpses and having to obey senseless orders.

War however is not only made of fighting. In fact soldiers usually spent six days in trenches followed by three days at the rear, often only a few kilometres away from the front where they quickly reverted to type and ordinary life took over. Dorgelès uses these periods of rest to underline the youth of most of these soldiers, some still teenagers.

Jean Renoir in *La Grande Illusion* summed up this situation when de Boeldieu, a French POW in a German POW camp, watching from his cell very young German recruits undergoing military training in the courtyard while his cell mates are digging a tunnel in order to escape: "On one side, children playing at being soldiers, on the other side, soldiers playing at being children."



Raymond Bernard

Dorgelès pays tribute to the near half a million North African and Colonial troops who fought on French soil and contributed to the final victory. Look out for black faces in the film.

Transcribing such a powerful novel onto film was going to be a formidable challenge. Yet, when Bernard was asked by Pathé he accepted with alacrity and... dread! The challenge was not only about technical aspects – lighting, camera work, battle scenes, sound recording – but also about authenticity.

Having won the goodwill and cooperation of the French military authorities, Bernard had at his disposal a real battlefield near Reims, hundreds of young recruits, a comprehensive range of weapons and a mighty artillery. He used everything except the young recruits who despite their willingness to be covered in mud, to be drenched and freezing did not look or sound convincing enough to him. He therefore decided to rely exclusively on ex-servicemen who to his eyes were the only people capable of re-enacting the pathos of trench warfare. As actor Charles Vanel (Corporal Breval in the film) put it, on being complimented on his performance: "I didn't have to act, I simply had to remember".

FIRST WORLD WAR CENTENARY

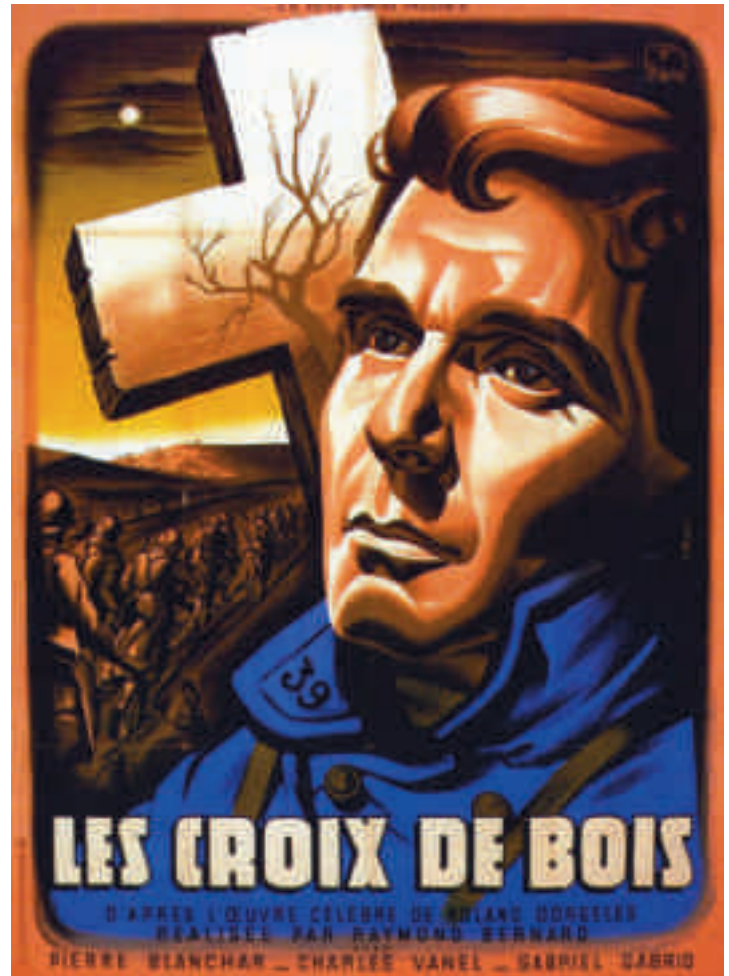
The sound track turned out to be a major technical challenge. Bernard was determined to create a battlefield atmosphere as authentic as possible. His aim was not only to be faithful to the novel – one reason for working closely with Roland Dorgeles on the script – but also to alert his contemporaries to the reality of war, to what it meant to millions of soldiers and of what it could mean to the French should the country go to war again. France had just lived through the “Roaring Twenties”, the First World War was beginning to be a distant past and yet, some writers and journalists had already started to describe the coming 1930s as a pre-war era! Therefore the timing of the film was not entirely fortuitous.

In 1931, the “Talkies” were in their infancy and sound recording was pretty rudimentary and could not possibly meet the demanding requirements of the director. Nearly every aspect of sound recording had to be re-invented and tested time and again: “After a number of tests during which 17 microphones blew up, I managed to record on 12 different soundtracks the various battlefield sounds which, once mixed and balanced, made the single soundtrack of the film.” (Raymond Bernard)

Although hundreds of newsreels had covered the war, the sheer weight of the equipment, the type of lenses, and the speed of the films had prevented cameramen from filming the actual battles. With a pioneering sound track and stunning visuals the film offered for the first time ex-servicemen and the general public a unique and near live experience.

Undoubtedly an anti-war film, it underlines the pity of war rather than the glory of war – a characteristic of most French cenotaphs – it cannot hide the pessimism of Dorgeles himself who, having observed human nature at close quarters came to the conclusion that: “Let’s face it, there will always be wars, always, always...”

The film was a tremendous box-office success. It was privately premiered for Dorgeles’ own squad and then officially in the presence of French President, Paul Doumer, who was seen shedding a few tears. It had its world premiere in Geneva, attended by delegates of the League of Nations and became a classic screened for years the world over to commemorate Armistice Day. Yet for the last 20 years it had more or less vanished from cinema screens. Its digital restoration is more than welcome as part of this year’s 22nd edition of the French Film Festival UK.





Wooden Crosses *Les Croix de bois* (15)

This may well be the most powerful anti-war film ever made; certainly it is the most uncompromising. Starting with an impressionistic shot of a gloomy hillside studded with white grave markings, the film delineates the hopelessness and horror of war.

The story concentrates on a handful of French draftees, including an idealistic student named Demachy (Pierre Blanchard). Marching off to war with joyful patriotic fervor, the men are quickly disillusioned by the appalling realities of total warfare. When they aren't enduring ten non-stop days of enemy bombardment, the soldiers must sweat out the horrible realisation that their trenches are being mined from underground.

Nor are they given any relief during those rare lulls in fighting. At one point, the men are yanked away from a much-needed furlough to march in a victory parade for the entertainment of their callous, fat-cat superior officers. One by one, the men are killed off, until only Demachy remains.

Cast **Charles Vanel, Pierre Blanchard, Pierre Labry, Jean Galland, Geo Laby**
Director **Raymond Bernard** | 1931 | 110 mins | Int. Sales **Pathe Int**

A masterpiece of realism and simplicity. *New York Times*

FILM SHOWING:

Glasgow Film Theatre	Sun 16 Nov	14:40
Edinburgh Filmhouse	Mon 24 Nov	20:30

Trousers *Le Pantalon* (15)

Lucien is a young soldier in the French army during the First World War. Recently married and with a young daughter, his only aim is to get through the war unscathed and get back to his wife and daughter. But this world is turned upside down by a pair of trousers. Director Yves Boisset with more than 50 films to his credit has a reputation for engaged, popular and intelligent films and recently has turned to television for such subjects as *Jean Moulin* and *L'affaire Dreyfus*.

Cast **Wadeck Stanczak, Philippe Volter, Bernard-Pierre Donnadiou, Maria Verdi, Bouli Lanners, François Dyrek**

Director **Yves Boisset** | 1997 | 90 mins | Int. Sales **France Television**

FILM SHOWING:

Glasgow Alliance Française	Tue 11 Nov	19.00 + Q&A James Steel
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Life and Nothing But *La Vie et rien d'autre* (15)

Bertrand Tavernier examines the emotional hurdles that separate rich from poor, men from women, history from truth and regret from hope. A year after the First World War has ended, cynical Major Dellaplane (Philippe Noiret) has the difficult task of identifying and interring thousands of fallen French soldiers.

Dellaplane has also become a reluctant shepherd to an ad hoc society grown around the legions of widowed wives and mothers combing the French countryside for word of their loved ones. When a buried hospital train yields a fresh source of possibly recognisable bodies, Irene, a haughty Parisian aristocrat and Alice, a hopeful young schoolteacher, form an unlikely alliance with the Major. It was named best foreign film in the Baftas.

Cast **Sabine Azema, Maurice Barrier, Philippe Noiret, Francois Perrot, Pascale Vignal**

Director **Bertrand Tavernier** | 1989 | 135 mins | Int. Sales **Tamasa Distribution**

FILM SHOWING:

Glasgow Alliance Française	Mon 17 Nov	18.00
+ Q&A with James Steel and Tony Pollard (director of the Centre for Battlefield Archaeology at Glasgow University)		

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Learning L'école du cinéma



School screenings are supported by free Learning Resources prepared by Lise Morel (Member of the Society of Authors and of the Translators Association), Institut français d'Ecosse and Glasgow Film. These resources have been designed in accordance with the Modern Languages outcomes and experiences for the Curriculum for Excellence. Resources will be available to download online as PDFs. The programme for this edition has been co-ordinated by Helen Wright, Programme Coordinator: Children and Young People:

<http://www.glasgowfilm.org/theatre/schools>, helen.wright@glasgowfilm.org, +44 (0) 141 352 8613



VENUES AND BOOKING INFORMATION

A number of cinemas participating in the French Film Festival Learning Programme also organise educational events around French films over the whole year. For schools dates and ticket prices, including this year's selection contact your nearest venue for further details.

Kirkcaldy Adam Smith Theatre

Contact Box Office 01592 583302
Evan Henderson (Programme Manager)
Mark Wheelwright (Operations Manager)

Aberdeen Belmont Filmhouse

For more information contact Paul Foy on 01224 901174 or email maboyfoy@aol.com

London Ciné Lumière

For more information and to book places, call Box Office 020 7871 3515 or visit www.institut-francais.org.uk

Dundee DCA

To book contact the Box Office on 01382 909900.
For any enquiries please contact mike.tait@dca.org.uk

Inverness Eden Court

For more information and to book places contact Paul Taylor on 01463 239841 or email ptaylor@eden-court.co.uk

Edinburgh Filmhouse

To book please call 0131 228 2688 and ask for the Duty Manager. For further information e contact nicola.kettlewood@cmi-scotland.co.uk

Glasgow Film Theatre

To book places please go to: www.glasgowfilm.org/theatre/schools.
For any enquiries please contact Box Office on 0141 332 6535 or e-mail www.glasgowfilm.org/theatre/schools

London Barbican Centre

Contact: Emma Passmore, curator Framed festival for children and young people emma.passmore@barbican.org.uk





Aunt Hilda! *Tante Hilda!* (U)

Aunt Hilda lives for her plants. While she nurtures a paradise of blooms inside her fairytale-like glass palace, a powerful multinational company is developing in its genetic laboratory a new miracle plant called 'Attilem'. This incredibly strong, fast-growing breed is designed to end the world's food shortages – and to provide the firm's domineering boss Dolorés with untold wealth.

Aunt Hilda suspects no good will come of it but her angry protests put her behind bars. The professor who developed 'Attilem' is all too aware of its dangers and also finds himself threatened. By the time they are released it seems all hope is lost: fields of the wonder plant are spreading at an alarming rate and mutant plants are attacking and eradicating other plants. It's high time for Aunt Hilda and the professor to go into battle.

A turbulent and humorous blend of eco-thriller, family drama and love story full of fantastical twists and turns.

Voice Cast **Sabine Azéma, Josiane Balasko, François Morel, Bruno Lochet, Gilles Détroit, Christian Taponard, Bernard Bouillon, Jean-Pierre Yvars, Line Wibié**

Directors **Jacques-Rémy Gireld, Benoît Chieux** | 2013
89 mins | Int. Sales **SND Groupe M6**

Belle & Sébastien *Belle et Sébastien* (PG)

Breathtakingly shot in a magnificent Alpine setting, the film (based on a TV series from the Sixties) has canine heroics that would put Lassie in the shade.

In a village in the mountains the German army has taken over the region and the villagers are dejected. Then Belle, a beautiful sheepdog, arrives and chooses Sébastien (Félix Bossuet), a brave youngster, as her master. Together, they defy the undecided, who are unable to choose between the Nazis, the Allies, the collaborators and the brigands, and offer help to those who are deserving...

Cast **Félix Bossuet, Tchéky Karyo, Margaux Chatelier, Dimitri Storage, Andreas Pietschmann**

Director **Nicolas Vanier** | 2013 | 98 mins | Int. Sales **Gaumont**
UK distributor **Studio Canal**

Wolfy, the Incredible Secret *Loulou, l'incroyable secret* (U)

Unlike in most fairy tales, the wolf might be the hero in this delightful and ward-winning piece of animation, guaranteed to charm all ages.

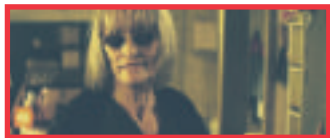
Young wolf Loulou and his rabbit best friend Tom set off on an adventure to find out what happened to Loulou's mother. But in Wolfenberg, the old wolf prince is hosting the Carnivore Games and doesn't want a kind-hearted young wolf or (heaven forbid) a rabbit upsetting proceedings.

Can Loulou find his mother, remain true to his friend and work out the big secret about his identity?

Voice Cast **Malik Zidi, Stéphane Debac, Anaïs Demoustier, Carlo Brandt, Marianne Basler, Léonore Chaix, Sarah-Jane Sauvegrain**

Directors **Nicolas Vanier** | 2013 | 80 mins
Int. Sales **Films Distribution**

short cuts



Clay Argile (15)

Alex, an artist's model, finds himself posing at the house of an elderly, blind sculptress. It's a posing session that will prove to be unusual, at the very least... Born in 1974 in Grenoble, Michael Guerraz has produced and directed several short films since 2003 among them *Building Blues*, *Gare à l'amour*, *La méthode douce*, *Les ordures*, and *Spirale*.

Cast **Edith Scob, Laurent Diebecque**

Director **Michaël Guerraz**

France 2012 | 19 min | Int Sales **Agence du court métrage**



The Dogs Les chiens (15)

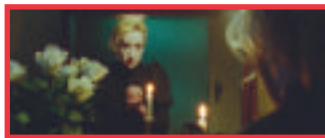
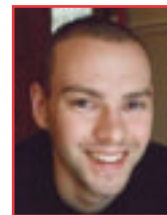
On Christmas Day a young couple go for a walk in the woods with their dogs on. The man teases his girlfriend for the way she coddles her neurotic canine, Bandit. He gets her to let Bandit run around without a leash, but the little dog runs off. A fight ensues, in which the couple proves to disagree on more than just dog psychology. Beginning in a decidedly realist style, Angèle Chiodo's choice to include an animated sequence is a surprising part of the film's climax. This animation combined with the Christmas choir on the soundtrack lends the film a tone of appealing quirkiness.

Cast **Maud Roulet, Slimane Yefsah, Jeremy Tate**

Director **Angele Chiodo**

France 2013 | 20 min | Int Sales **Ikki Films**

Cannes award-winning film-maker and lecturer **Irvine Allan** (pictured first right) from Queen Margaret University, Edinburgh, and independent film-maker **Andy Gunn** (pictured second right) from Glasgow Film Crew have co-ordinated, curated and developed the French Film Festival's short film strand including links with local and national film students. During the Festival they will launch a new exchange programme for both Francophone and UK film-makers as well as a short film competition.

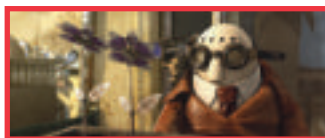


Looking Glass (15)

At the turn of the 20th century in France, Emily (Bell) mourns the death of her beloved sister Circe (Gouni). When Emily tries to discover the cause of Circe's death she is drawn into the dark and mysterious world of the occult, from which she cannot escape. The film is loaded with symbolism and draws inspiration from Pre-Raphaelite art.

Cast **Maeve Bell, Electra Gouni**

Director/Writer **Max Markus** | 2013 | 5 min



Mr Hublot (15)

Winner of an Oscar for Best Animated Short this delightful little tale re-explores the notion of a dog being "man's best friend". Mr. Hublot follows an obsessive-compulsive bachelor who can't help but welcome an adorable puppy into his highly organized home, even though it turns his neat and tidy lifestyle upside down. If the narrative covers somewhat familiar territory, director Laurent Witz keeps it fresh by setting the story in a surreal industrial world and making his leads into intriguingly mechanical beings themselves.

Director **Laurent Witz** | France/Luxembourg 2013

12 min | Int Sales **Zeit Productions**



On the Edge Lisières (15)

Tchavo is a Romanian teenager who lives with his aunts and cousins in a caravan at the edge of the forest. His family makes its living collecting and selling scrap copper. One day, when Tchavo returns

to camp, his family has disappeared. Winner of a prize for cinematography at the Clermont-Ferrand Short Film Festival it marks actor Gregoire Colin's first foray into directing.

Cast **Marcela Cisarova, Michel Pubill Goma, Hélène Babu**

Director **Gregoire Colin** | France 2013 | 26 min

Int Sales **Agence du court métrage**



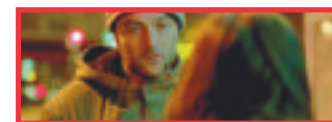
Undocumented Rétention (15)

In a detention centre, Mathilde fights every day to defend the rights of foreigners. Enter Yuri, an undocumented Ukrainian. Mathilde must race against the clock to keep him from being deported. Undocumented is the director's first short film and he is currently finishing the script of his first feature.

Cast **Fouad Aouni, Anne Azoulay, Damien Bonnard**

Director **Thomas Kruithof** | France 2013 | 13 min

Int Sales **origine Film**



Where Were You When Michael Jackson Died?

T'étais où quand Michael Jackson est mort? (15)

A brief encounter often happens between two, who share little. Most of the time they go unnoticed but they can also leave a deep impression. This is what happens to the protagonists of *T'étais où quand Michael Jackson est mort?*. The lives of a man and a woman in Paris whose names we don't know, collide by accident on a cold winter evening. It all stems from a misunderstanding, as she is convinced that the man is following her - in fact, they are simply both going in the same direction. Following some arguments over a taxi, the two will be forced to share a ride, which will spark a special harmony between them. This is the first short film by Jean Baptiste Pouilloux, and has been selected in many international festivals such as Clermont-Ferrand.

Cast **Tarek Boudali, Tony Harrison, Johan Libereau**

Director **Jean Baptiste Pouilloux** | France 2014 | 12 min

Int Sales **Agence du court métrage**

short cuts

Edinburgh Filmhouse	Sun 23 Nov	15:30
Glasgow Centre for Contemporary Arts	Mon 24 Nov	14:00

Presenting another crop of directors who represent the future of Francophone cinema. Already they're gaining attention with awards (and in one case an Oscar) as well as appearances in festivals around the world. Some will accompany their films to the shorts screenings in Edinburgh Filmhouse on 23 November at 15.30 and Glasgow CCA on 24 November at 14.00 as well as a Meet the Film-makers session with Irvine Allan (and open to all) at Queen Margaret University, Edinburgh, on 24 November from 10.15.



Michaël Guerraz (Clay / Argile)

Born in 1974 in Grenoble, Michaël Guerraz produced and directed several short movies since 2003: *Building Blues*, *Gare à l'amour*, *La méthode douce*, *Les ordures*, *Spirale*. *Contacts* was awarded for the best short script in the Grenoble short film festival in 2007. *Clay* is his most recent short.



Angèle Chiodo (The Dogs / Les Chiens)

Angèle Chiodo is a director and writer, best known for *La sole, entre l'eau et le sable* (2012) which was her graduation film from the Secteur Cinéma d'animation de l'École nationale supérieure des Arts Décoratifs and *Les chiens* (2014).



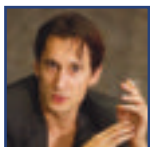
Max Markus (Looking Glass)

This 32-year-old writer-director, originally from London now living in Edinburgh, whose films belong to the cult genre of magical realism, strongly influenced by the Russian filmmaker Tarkovsky and American director Kubrick. One of his graduation films *Icon* was recently screened in New York (Riverlight International Film Festival) while *Looking Glass* has a distinct Gallic sensibility.



Laurent Witz (Mr Hublot)

Laurent Witz attended the Metz Fine Arts Institute where he obtained his diploma with honours. Self-taught, he learned 3D creation and animation during his studies and directed four short films between 1997 and 1998. In 2007, he founded ZEILT productions in Luxembourg, to further his vision of animation and audiovisual production. He is now thinking about adapting *Mr Hublot* which this year won an Oscar for best animated short, into a feature film.



Grégoire Colin (On the Edge / Lisières)

Born in 1975 he received a nomination for best newcomer at the 1993 Césars (for Agnieszka Holland's *Olivier, Olivier*). In 1994, he started a fruitful collaboration with Claire Denis. In his 20s, he directed experimental films and wrote his first scripts. He kept on acting with independent auteurs such as Jacques Rivette, Erick Zonca, Benoît Jacquot, and Catherine Breillat. In 2008, he created his production company Tsilaosa Films.




Thomas Kruithof (Undocumented / Rétention)

Thomas Kruithof lives in Paris. *Undocumented*, written with Alice Bougenot, is his first short film. It won best short at the Peace and Love Film Festival last year.



Jean-Baptiste Pouilloux (Where Were You When Michael Jackson Died? / T'étais où quand Michael Jackson est mort?)

He began his career in film as a production assistant on Gérard Krawczyk's *Fanfan la Tulipe* and then diversified his experiences on set. Quickly he assisted director Gilles Porte, and then met directors Rebecca Zlotowski, and Hugo Gelin. During the shooting of *Grand Central*, Rebecca Zlotowski's second feature film with whom he continues to work, Jean-Baptiste met actor Denis Menochet, who stars in his first short film *Where Were You When Michael Jackson Died?*



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To find out more:

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Find your new favourite film

The Skinny offers exhaustive coverage of all things cinema throughout the year, bringing together an eclectic array of film from international blockbusters to low budget local gems across the genres, with a particular emphasis on the specialist festival programming that happens across Scotland and the Northwest of England.

We're very proud to be partnering the French Film Festival in its 22nd year.

For the latest up-to-the-minute reviews, previews, interviews and more head along to theskinny.co.uk

The Skinny propose une couverture exhaustive de l'industrie cinématographique sur l'année, en réunissant une gamme éclectique de films, des grosses productions internationales aux perles locales à petit budget en tous genres, avec un accent particulier sur la programmation spécialiste des festivals qui se produisent en Écosse et au Nord-Ouest de l'Angleterre.

Nous sommes très fiers d'être partenaires de La Fête du Cinéma pour sa 22^{ème} édition.

Pour les toutes dernières critiques, aperçus, interviews, et plus encore, rendez-vous sur theskinny.co.uk



THE SKINNY
INDEPENDENT CULTURAL JOURNALISM

Illustration: Lorna Langford

Timetables

LONDON CINÉ LUMIÈRE

0131 228 2688

7 – 16 November

Fri 7 Nov 18:30	School of Babel (15)
Fri 7 Nov 20:40 + PA	Love at First Fight (15)
Sat 8 Nov 18:15 + PA	Once in a Lifetime (15)
Sat 8 Nov 20:40	Ariane's Thread (15)
Sat 9 Nov 11:00 Sun 9 Nov 11:00	Aunt Hilda! (U)
Sun 9 Nov 18:15	Timbuktu (15) (Film Africa)
Sun 9 Nov 20:40	Weekends in Normandy (15)
Mon 10 Nov 20:30	Paris Follies (15)
Wed 12 Nov 18:30 + PA	Longwave (15)
Wed 12 Nov 20:40	Diplomacy (15)
Thu 13 Nov 20:40	Welcome to Argentina (15)
Fri 14 Nov 18:30 + PA	Gazelles (15)
Fri 14 Nov 20:40	Not My Type (15)
Sat 15 Nov 14:00	Aunt Hilda! (U)
Sat 15 Nov 16:00	In the Courtyard (15)
Sat 15 Nov 18:15 + PA	Patchwork Family (15)
Sat 15 Nov 20:40	Marie's Story (15)
Sun 16 Nov 17:30	In the Courtyard (15)
Sun 23 Nov 16:15 (South Ken Kids Festival)	Wolfy, the Incredible Secret (U)

LONDON BARBICAN CENTRE

020 7638 8891

9 & 23 November

Sun 9 Nov 16:00 + PA	Studies on Paris (U)
Sun 23 Nov 16:00	Belle & Sébastien (PG)

GLASGOW FILM THEATRE

0141 332 6535

9 – 24 November

Sat 8 Nov 15:00	Timbuktu (15) (Africa in Motion)
Sun 9 Nov 19:30 + PA	Love at First Fight (15)
Thu 13 Nov 18:15 + PA	Longwave (15)
Fri 14 Nov 15:45	In the Courtyard (15)
Fri 14 Nov 18:10 + PA	Our Summer in Provence (12)
Fri 14 Nov 21:00	The Blue Room (18)
Sat 15 Nov 13:40	Goodbye to Language (15)
Sat 15 Nov 14:00	Belle & Sébastien (PG)
Sat 15 Nov 16:10	Get Well Soon (12)
Sat 15 Nov 18:10 + PA	Gazelles (15)
Sat 15 Nov 20:40	Ariane's Thread (15)
Sun 16 Nov 14:40	Wooden Crosses (15)
Sun 16 Nov 17:20	Not My Type (15)
Sun 16 Nov 19:45	Diplomacy (15)
Mon 17 Nov 15:45	24 Days (15)
Mon 17 Nov 18:30	Paris Follies (15)
Mon 17 Nov 20:45	School of Babel (15)
Tue 18 Nov 15:45	Patchwork Family (15)
Tue 18 Nov 17:45	Life of Riley (12)
Tue 18 Nov 20:10	French Riviera (15)
Wed 19 Nov 15:45	Weekends in Normandy (15)
Wed 19 Nov 18:15	Hiroshima Mon Amour (18)
Wed 19 Nov 20:10 + PA	The Finishers (12)
Thu 20 Nov 15:45	Hope (15)
Thu 20 Nov 18:00	9 Month Stretch (15)
Thu 20 Nov 20:40	Going Away (15)
Mon 24 Nov 20:15 + PA	Marie's Story (15)

GLASGOW ALLIANCE

FRANÇAISE

0141 331 4080

11 – 25 November

Tue 11 Nov 19:00	Trousers (15)
Mon 17 Nov 18:00	Life and Nothing But (15)
Tue 25 Nov 18:30	Gare du Nord (12)

GLASGOW CENTRE FOR

CONTEMPORARY ARTS

0141 352 4900

24 November

Mon 24 Nov 14:00 **Shorts Programme** (15).

EDINBURGH FILMHOUSE

0131 228 2688

8 – 27 November

Sat 1 Nov 20:30	Timbuktu (15) (Africa in Motion)
Sat 8 Nov 20:15 + PA	Love at First Fight (15)
Sun 9 Nov 11:00	Wolfy, the Incredible Secret (U)
Wed 12 Nov 20:30 + PA	Our Summer in Provence (12)
Thu 13 Nov 18:00 + PA	Patchwork Family (15)
Fri 14 Nov 20:45	Life of Riley (12)
Sat 15 Nov 16:00	Welcome to Argentina (15)
Sat 15 Nov 18:10	Ariane's Thread (15)
Sun 16 Nov 17:45 + PA	Longwave (15)
Sun 16 Nov 20:15 + PA	Gazelles (15)
Mon 17 Nov 18:00	The Blue Room (18)
Mon 17 Nov 20:15	9 Month Stretch (15)
Tue 18 Nov 20:30	French Riviera (15)
Wed 19 Nov 18:00	Paris Follies (15)
Thu 20 Nov 20:30 + PA	The Finishers (12)
Fri 21 Nov 20:30	Going Away (15)
Sat 22 Nov 15:15	Hiroshima Mon Amour (18) + Intro Pasquale Iannone
Sat 22 Nov 18:00	Turning Tide (15)
Sun 23 Nov 11:00	Belle & Sébastien (PG)
Sun 23 Nov 15:30	Shorts Programme (15)
Sun 23 Nov 18:10 + PA	Marie's Story (15)
Mon 24 Nov 17:45	Hope (15)
Mon 24 Nov 20:30	Wooden Crosses (15)
Tue 25 Nov 18:15	Goodbye to Language (15)
Wed 26 Nov 18:15	Get Well Soon (12)
Thu 27 Nov 20:45	Not My Type (15)

EDINBURGH DOMINION
0131 446 4771
28 November – 4 December

Fri 28 Nov 17:50	Diplomacy (15)
Sat 29 Nov 14:20	Belle & Sébastien (PG)
Mon 1 Dec 17:50	In the Courtyard (15)
Tue 2 Dec 17:50	School of Babel (15)
Wed 3 Dec 17:50	Weekends in Normandy (15)
Thu 4 Dec 17:50	24 Days (15)
Sun 7 Dec 17:50	Our Summer in Provence (12)

**ABERDEEN
BELMONT FILMHOUSE**
01224 343 500
13 November – 2 December

Thu 13 Nov 20:30 + PA	Our Summer in Provence (12)
Sat 15 Nov 18:00 + PA	Longwave (15)
Wed 19 Nov 18:00	The Blue Room (18)
Fri 21 Nov 18:15	Marie's Story (15)
Sat 22 Nov 20:15	Not My Type (15)
Mon 24 Nov 18:10	In the Courtyard (15)
Fri 28 Nov 18:00	Paris Follies (15)
Sat 29 Nov 18:15	Get Well Soon (12)
Tue 2 Dec 18:00	9 Month Stretch (15)

**KIRKCALDY
ADAM SMITH THEATRE**
01592 583302
9 November

Sun 9 Nov 15:00	Wolfy, the Incredible Secret (U)
Sun 9 Nov 19:30	Paris Follies (15)

**DUNDEE
CONTEMPORARY ARTS**
01382 909900
14 – 22 November

Fri 14 Nov 18:00	Love at First Fight (15)
Sat 15 Nov 15:30	School of Babel (15)
Sat 15 Nov 18:00	Turning Tide (15)
Sun 16 Nov 15:30	Hiroshima Mon Amour (18)
Sun 16 Nov 18:00	French Riviera (15)
Mon 17 Nov 18:00	Diplomacy (15)
Tue 18 Nov 18:00	Ariane's Thread (15)
Wed 19 Nov 18:00	24 Days (15)
Thu 20 Nov 18:00	Goodbye to Language (15)
Sat 22 Nov 13:00	Belle & Sébastien (PG)

INVERNESS EDEN COURT
01463 234234
11 November – 3 December

Tue 11 Nov 19:15	The Finishers (12)
Thu 13 Nov 20:30	Hope (15)
Fri 14 Nov 18:00 + PA	Longwave (15)
Sun 16 Nov 19:45	The Blue Room (18)
Sun 30 Nov 15:00 (Take One, Action!)	Aunt Hilda! (U)
Sun 30 Nov 17:00	Going Away (15)
Wed 3 Dec 19:15	Love at First Fight (15)

**YORK CITY SCREEN
PICTUREHOUSE**
0871 902 5726
23 – 24 November

Sun 23 Nov 20:00	Domestic Life (15)
Mon 24 Nov 12:00	Day of the Crows (PG)
Mon 24 Nov 20:00	Le Joli Mai (15)

**NEWCASTLE TYNESIDE
CINEMA**
0845 217 9909
10 November – 7 December

Mon 10 Nov 18:20	The Blue Room (18)
Tue 11 Nov 17:55	Hiroshima Mon Amour (18)
Mon 17 Nov 18:25	Goodbye to Language (15)
Tue 18 Nov 18:10	9 Month Stretch (15)
Mon 24 Nov 18:00	Domestic Life (15)
Tue 2 Dec 18:05	School of Babel (15)
Sun 7 Dec 13:00	Get Well Soon (12)

WARWICK ARTS CENTRE
024 765 24524
7 – 10 November

Fri 7 Nov 18:30	Diplomacy (15)
Sat 8 Nov 20:50	Life of Riley (12)
Sun 9 Nov 16:00	Belle & Sébastien (PG)
Mon 10 Nov 20:50	The Blue Room (18)

**CAMBRIDGE ARTS
PICTUREHOUSE**
0871 902 5720
17 – 24 November

Mon 17 Nov 21:00	Domestic Life (15)
Fri 21 Nov 13:00	Day of the Crows (PG)
Mon 24 Nov 21:00	Le Joli Mai (15)

à table!



LA GARRIGUE

La Garrigue offers rustic family style cooking, complimented by a large selection of the best wines from this area of France known as "Le Midi". Gordon Ramsay's favourite French bistro, and winner of many awards, this is the perfect venue for private lunch or dinner; and can also accommodate larger functions. The restaurant has great views of Calton Hill and is minutes from Waverley Train Station and the famous Royal Mile.

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Hail César!



Isabelle Adjani was the face of this year's Césars.

The French Film Festival UK certainly knows how to pick a winner. In this year's edition we are proud to present several César winners (French Oscars or Baftas) and nominees – *9 Month Stretch* (page 31) which scored a best actress award for Sandrine Kiberlain and nominations for Albert Dupontel for best actor and best original screenplay. In the best film category *Turning Tide* was nominated (page 33) while *Wolfy* (page 35) was named best animated feature. Catherine Deneuve who stars in *In the Courtyard* with Gustave Kervern, was nominated for best actress in last year's FFF hit *On my Way*. Adele Haenel who stars in *Love at First Fight* (page 30) was nominated as best supporting actress in *Suzanne*. Meanwhile last year's comedy success *Me Myself and Mum* which was acclaimed by FFF UK audiences, scooped the board with best film, best first feature, best supporting actress (Françoise Fabian) and best actor and adaptation for star and creator Guillaume Gallienne. It is now being released in the UK and Ireland by CinéFile from 5 December (see opposite). **It's all win, win, win!** Who'll be next year's nominees? Check out this year's crop in FFF UK 2014.



Gong-happy César winners: Guillaume Gallienne and Sandrine Kiberlain

tickets and booking

EDINBURGH FILMHOUSE 88 Lothian Road, Edinburgh EH3 9BZ

Box Office **0131 228 2688**

Opening hours: daily 10am – 9pm

Programme Info Line **0131 228 2689**

Book online at www.filmhousecinema.com
– no online booking fee!

Tickets cannot be exchanged nor money refunded except in the event of cancellation of the programme.

Ticket Prices

Mon – Thu Matinees (shows prior to 5pm): Adult: £6.50

Concession: £4.50

Fri Matinee: £5.00, Concession: £3.50

Sat – Sun Matinees and Evening screenings (after 5pm):

Adult: £8.20 Concession: £6.00

£2.00 surcharge for 3D screenings

Children (under 12s): £3.50

Access Information

Ground floor café-bar and disabled toilets.

Lift access to all cinemas.

One wheelchair space in Cinema Two and Three,
two wheelchair spaces in Cinema One.

Advance Booking advisable for wheelchair spaces,
please call the box office.

See Filmhouse brochure for all details.

CAFÉ BAR 0131 229 5932

Mon – Thu: 8am – 11.30pm Fri: 8am – 12.30am

Sat: 10am – 12.30am Sun: 10am – 11.30pm

GLASGOW FILM THEATRE 12 Rose Street, Glasgow G3 6RB

Box Office **0141 332 6535**

Opening hours: Sun – Fri from 12 noon, Sat from 11am.

Box Office closes 15 minutes after the start of the final film.

Ticket Prices

Adult: £8.00 Concession: £6.50

CineCard holders: £1.00 off every standard ticket

Youth Card holders: £4.50 (ages 15–21)

Children (under 14s): £5.00

Fri matinees (before 5pm) & selected Tues screenings: £5.00

3D: £1.50 on top of ticket prices.

No further discounts apply

FFF ticket deal: 5 tickets for £35.00/£27.50 concession

(no further discounts apply)

Advance Booking

Online: www.glasgowfilm.org/theatre (no booking fee)

Phone: during Box Office hours call **0141 332 6535**

(at busy times you will be asked to leave a contact
number). Please note that booking by phone incurs
a £1.50 booking fee.

Access Information

There is level access from Rose Street to GFT. Box Office
and Cinema 2 are located on the ground floor. Cinema 1 is
accessible via the passenger lift from the ground floor. The
Balcony Bar and Learning Space are currently inaccessible
by wheelchair users. For more detailed information on
access at GFT contact the Manager on 0141 352 8603 or
dutymanager@glasgowfilm.org

DUNDEE CONTEMPORARY ARTS 152 Nethergate, Dundee DD1 4DY

Box Office **01382 909900**

Opening hours: by tel: Mon – Sun: 10am

– until 15 minutes after the start of the final film.

In person: Mon – Sun: 10am – until 15 minutes after
the start of the final film Bookings can be made online at
www.dca.org.uk

No booking fees for credit card bookings. Tickets cannot
be exchanged or money refunded except in the event of a
cancellation of the programme.

Ticket Prices

Mon – Sun before 5pm: £6.00; after 5pm: £7.00

French Film Pass: Your passport to French Cinema
(any Five French Film Festival screenings for £25.00)

Seniors – Mon all day and Mon – Thu before 5pm: £5.00

Unwaged – Mon all day and Mon – Thu before 5pm: £5.00

Students & Under 15s – Sun all day and Mon – Thu

before 5pm: £5.00

Access Information

There are two disabled parking spaces in the car park at the
back of the building. Level access to DCA lift from the car park
at the back of the building. Level access to DCA lift from the
car park at the back of the building. Our reception/box office
desk is at a suitable height for wheelchair users. One
accessible unisex toilet, close to the cinema entrance, on level
3 with emergency pull cord. The cinemas are fully ramped on
request (please let us know your requirements in advance).

GALLERIES

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JUTECAFÉ-BAR Mon – Sun: 10am – midnight

ABERDEEN BELMONT FILMHOUSE 49 Belmont Street, Aberdeen AB10 1JS

Box Office: **01224 343 500**

Open from 11am Mon to Sat, 12.30pm Sun.

Programme Information Line: 01224 343 500

Ticket Prices

Evening (Mon – Fri after 5pm) and Weekend:

Adult £9.00 Member £7.50 Concession £6.00

Concession Member £4.50 Children (Under 15s) £5.00

Matinees: (Mon – Fri before 5pm)

Adult £7.50 Member £6.00 Concession £5.50

Concession Member £4.00 Children (Under 15) £5.00

Ellevenses: All tickets £3.50 Members £2.00

Access Information

Lift access to Screens 2 & 3 and Basement Café/Wine Bar.

Direct access to Screen 1. Adapted toilets on each floor.

Advanced booking for wheelchair spaces recommended.

See the Belmont brochure for full details.

BASEMENT CAFE/WINE BAR 01224 343 507

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INVERNESS EDEN COURT Bishop's Road, Inverness IV3 5SA

Box Office **01463 234234**

Opening hours: Mon – Sat: 10am – 8pm, Sun: 11am – 8pm.

Box Office Counter will close 15 mins after the last
film/performance starts.

www.eden-court.co.uk

Advance Booking

You can purchase or reserve tickets for any screening or
event in person, by phone, on the website or by post.

In person: Visit us at Eden Court during Box Office hours.

By phone: Call 01463 234234

By post: Please ensure you include full details of the show
and the number of tickets required with a cheque made
payable to Eden Court. Tickets can be reserved during
Box Office hours by visiting the Eden Court Box Office or
calling 01463 234234. Reserved tickets are held for 3
working days or up to 30 minutes prior to the film start time,
whichever is sooner.

Ticket Prices

All tickets before 5pm: £7.00.

Adult: £8.00, Concession: £7.50. Under 18s & Students: £5.00

Access Information

The public areas of Eden Court have full wheelchair access.

Wheelchair spaces are available at every performance.

Please request a designated wheelchair space when booking.

Our cinemas are equipped with two-channel infrared
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Opening hours: from 10am – 10pm. Food served until 9pm.

Phone 01463 732688 for reservations.

KIRKCALDY ADAM SMITH THEATRE Kirkcaldy, Fife KY1 1ET

Box Office: **01592 583302**

Opening hours: Mon – Sat: 10am – 5.30pm. Sundays closed
unless there is a show where the Box Office will open an hour
beforehand.

www.onfife.com

Adult: £6.50 Concession: £5.50

Access Information

Four wheelchair spaces available in the main auditorium.

Advance booking recommended. Notify Box Office of any
special requirements.

EDINBURGH DOMINION 18 Newbattle Terrace, Edinburgh EH10 4RT

Box Office: **0131 447 4771**

Opening hours: Mon & Tue: 3pm – 9pm; Wed,
Thu & Fri: 12.30pm – 9pm; Sat & Sun: 11.30am – 9pm.

www.dominioncinemas.net

Recorded information line: (0131) 447 2660

Ticket Prices

Adult £10.95

Child (12 – 15) £9.95

Concession (& under 12) £7.50

GLASGOW CENTRE FOR CONTEMPORARY ARTS 350 Sauchiehall Street, Glasgow G2 3JD

www.cca-glasgow.com

Tel 0141 352 4900

Opening hours: Mon – Sat: 10am – 12am; Sun: 12pm – 12am.

Ticket Prices £5.00; concession £4

Access Information

All of our exhibitions and events are available to customers with access or mobility requirements. There is level access to the building from the Sauchiehall Street entrance.

There are adapted toilets for disabled patrons on all levels of the venue. Baby change facilities are available on the ground floor and first floor of the building.

We have an induction loop at our box office – please let the staff know if you wish to use it. We also have an induction loop within the cinema – a member of staff will be able to advise you of the best seats for this.

We welcome working dogs in to the venue and café staff will be happy to provide water bowls for them if required.

For full access information see www.cca-glasgow.com

SARAMAGO CAFÉ BAR

Reservations/info: 0141 352 4920

Mon – Thu: 10am – 12am; Fri – Sat: 10am – 1am;

Sun: 12am – 12pm

LONDON CINÉ LUMIÈRE

**Institut français 17 Queensberry Place,
London SW7 2DT**

Box Office: **020 7871 3515**

Opening hours: Mon – Fri: 9am – 9.30pm.

Sat & Sun: 10am – 9.30pm; Box office closes 15 minutes after the start of the final performance.

box.office@institutfrancais.org.uk

www.institut-francais.org.uk

Box office opens Monday to Friday from 9.00am to 9pm.

Saturday from 10am and Sunday from one hour before first event. Box office closes 15 minutes after the start of the final performance.

Advance Booking

Advance tickets available online from

www.institut-francais.org.uk or over the phone during box office hours: 020 7871 3515. You can also purchase tickets in person at the box office. Reservations should be collected no later than 20 minutes prior to the film start time. Tickets purchased in advance cannot be exchanged nor money refunded except in the event of cancellation.

Ticket Prices

Full Price: £12.00; concession & Members: £10.00

Sunday French Classics Full Price: £8.00; concession & Members: £6.00.

Concessions apply to full time students, the unemployed, senior citizens, registered disabled people, French teachers and children under 18, BFI Southbank members, ICA members, Riverside Studios members, students of the Instituto Cervantes, the Italian Cultural Institute and Goethe-Institut London, ResCard, Staffcard and Lifestyle holders, members of CLIP. Please bring proof of eligibility when buying tickets. Tickets do not reserve a specific seat.

Access Information

Disabled Access: Access to the ground floor is by a ramp. Ciné Lumière can be accessed by lift and has two wheelchair positions and a dedicated disabled toilet. Call the box office to discuss your needs: 020 7871 3515.

BISTROT DE L'INSTITUT

Mon – Fri: 9am – 9pm, Sat: 11.30am – 9pm, Sun: 1pm – 9pm

WARWICK ARTS CENTRE The University of Warwick, Coventry CV4 7AL

www.warwickartscentre.co.uk

Box Office **024 765 24524**

Opening hours: Mon – Sat 10am – 9pm, Sun 2pm – 8pm.

Ticket Prices (inclusive of booking fee)

Full: £7.10 Discounts (60+ in full time retirement, recipients of job seekers allowance, Passport to Leisure holders): £5.85

Full time students, Under 18s: £5.30

University of Warwick students: £3.50

Weekday matinees: £4.85 Groups of 5+: £5.70 each

Access Information

Though it is not essential, you are advised to book in advance so we can readily provide any assistance. Disabled patrons may also bring a companion free of charge – contact Box Office for details. There is wheelchair access at ground level to the Cinema. Toilet facilities are available on all levels. Receivers for our Sennheiser infra-red facility are freely available from Box Office. Guide dogs are welcome.

For full access information see www.warwickartscentre.co.uk

LE GUSTA OVEN & BAR To reserve a table call 024 7652 2900.

For opening hours please see www.legustaovenandbar.co.uk

WARWICK ARTS CENTRE CAFÉ BAR

Mon – Sat: 9.30am – 9pm, Sun: 3pm – 7.30pm

LONDON BARBICAN CENTRE Silk Street London EC2Y 8DS88

Box Office **020 7638 8891**

Opening hours: Mon – Sat: 10am – 8pm, Sun: 11am – 8pm.

Booking fee per transaction: £4.00 (£0.70 for cinema bookings)

Secure online ticketing open 24 hours a day.

Reduced booking fee per transaction:

£3.00 (£0.60 for cinema bookings)

Book in person: at Advance Box Office, Silk Street entrance

Mon – Sat: 10am – 9pm, Sun & bank holidays: 12 noon – 9pm

Access Information

The Barbican is Europe's largest multi-arts and conference venue presenting a diverse range of art, music, theatre, dance, film and creative learning events. The Main entrance at Silk Street is ramped and lifts give access to all levels. All the venues have seating for wheelchair users.

CINEMA CAFE AND BAR Cinemas 2 & 3, Beech Street

Opening hours: Mon – Fri: 8am – 10.30pm,

Sat & Sun: 10am – 10.30pm. For more information,

www.barbican.org.uk/restaurants-bars/opening-hours.

CAMBRIDGE ARTS PICTUREHOUSE 38 – 39 St Andrew's Street, Cambridge CB2 3AR

Box Office: **0871 902 5720**, open Mon – Sun: 9.30am – 8.30pm (calls cost 10p a minute from a BT landline).

cambridge@picturehouses.co.uk

No booking fee on ourscreen

The cinema will open at least 15 minutes before the start of the first film each day.

Ourscreen Ticket Prices

Mon – Thu (before 6pm): £7.50, Mon – Thu (after 6pm): £8.50

Fri – Sun (before 6pm): £9.50, Fri – Sun (after 6pm): £9.50

Access Information

All areas of the building are accessible to customers with limited mobility, including wheelchair users.

YORK CITY SCREEN PICTUREHOUSE 13 – 17 Coney Street, York YO1 9QL

Box Office: **0871 902 5726**, open Mon – Sun: 9.30am – 8.30pm (calls cost 10p a minute from a BT landline).

No booking fee on ourscreen

cityscreenyork@picturehouses.co.uk

The cinema will open at least 15 minutes before the start of the first film each day.

Ourscreen Ticket Prices

Mon – Thu (before 6pm): £7.50, Mon – Thu (after 6pm): £8.70

Fri – Sun (before 6pm): £7.50. Fri – Sun (after 6pm): £8.70

Access Information

All public areas of the building are accessible to customers with limited mobility. There is a wheelchair accessible lift to the right as you enter the main foyer, which serves all floors and the basement areas. Possibility of Audio Description and Subtitles.

CAFE/WINE BAR

Mon – Thu: 10.30am – 11pm; Fri – Sat: 10.30am – 11.30pm;

Sun: 10.30am – 10.30pm

GLASGOW ALLIANCE FRANÇAISE 3 Park Circus, Glasgow G3 6AX

Free but ticketed events

Bookings AF: **0141 331 4080** or admin@afglasgow.org.uk

NEWCASTLE TYNESIDE CINEMA 10 Pilgrim Street, Newcastle upon Tyne, Tyne and Wear NE1 6QG

Box Office: **0845 217 9909**, open Mon – Sat: 10am – 9pm; Sun: 11am – 9pm

The cinema will open at least 15 minutes before the start of the first film each day.

Ticket Prices

Daytime (Mon – Fri: before 5pm; Sat – Sun: before 2pm)

Adult £7.50

Concession £5.50

Evening (Mon – Fri: after 5pm; Sat – Sun: after 2pm).

Adult £8.80

Concession £7.30

Friends of the Tyneside Cinema: £2.00 (for any screening).

3D screenings are subject to a supplement of £1.75

Access Information

All public areas of the building are accessible to customers with limited mobility. There is a wheelchair accessible lift to the right as you enter the main foyer, which serves all floors and the basement areas.

Possibility of Audio Description and Subtitles.

TYNESIDE BAR CAFÉ

Mon – Thu: 8am – 11pm; Fri – Sat: 8am – late;

Sun: 10am – 11pm

INTERMEZZO COFFEE BAR

[ground floor of the Tyneside Cinema]: 0191 222 1115

Mon – Sat: 8am – 11pm; Sun: 11am – 11pm

THE TYNESIDE COFFEE ROOMS

[second floor of the Tyneside Cinema]: 0191 227 5520

Mon – Sat: 10am – 10pm; Sun: 11am – 10pm

Le Di-Vin

Wine Bar



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wine bar in
the heart of
Edinburgh's
West End

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We also have a fabulous French restaurant, serving such delicacies as moules marinières, or breast of Barbary duck with prunes and armagnac sauce as well as vegetarian options. **La P'tite Folie** (The Little Madness) adjoins the wine bar at 9 Randolph Place.

Opening Times:

Lunch 12pm – 2pm

Dinner 6pm – 11pm

Closed on Sundays

The restaurant can be hired for private parties. Menus can be arranged.

Le Di-Vin and La P'tite Folie
Tudor House, 9 Randolph Place
Edinburgh EH3 7TE

GLASGOW FILM FESTIVAL

18 FEBRUARY – 1 MARCH 2015

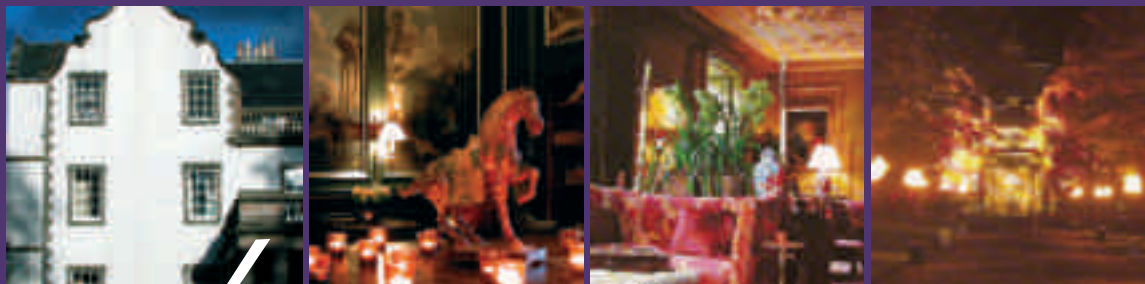
The Glasgow Film Festival is even bigger and better in 2015 with an extra day of premieres, special guests and unmissable events. GFF's wide-ranging 2014 programme included outstanding French titles *Quai D'Orsay*, *Avant L'hiver*, *Yves Saint Laurent* and *Je fais le mort*.

What will you see in 2015?

Programme launch Wed 21 Jan.
Tickets on sale from Mon 26 Jan.

www.glasgowfilm.org/festival

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hot tickets from the team

Here's the insider track and top tips for this year's edition from some of the French Film Festival UK team who are close to the action.



Dove Alarcon
Events and Exhibition

Gazelles is a wonderful comedy-drama about five French women trying to figure out what they want from life... and love.



Estelle Barrere
Guests and Hospitality

I am fan of films that deal with contemporary issues – and *Hope* tackles the subject of immigration in a subtle and moving way.



Ailie Crerar
Volunteer Liaison

Robert Guédiguian knows his Marseille turf – and *Ariane's Thread* is a wonderful and lighthearted fantasy with his muse Ariane Ascaride.



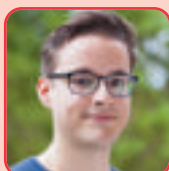
Greig McDowall
Photographer

I'm a pushover for road movies – and they don't come much more well-travelled than Lionel Baier's immensely enjoyable *Longwave*.



Kasia Malinowska
Photographer

As someone behind the lens I appreciate films with a strong visual sense and Jean-Luc Godard's *Goodbye to Language* is just an amazing trip in 3D.



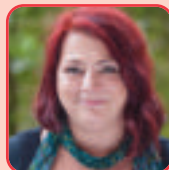
Quentin Marollaud
Logistics

I'm a huge admirer of André Téchiné – and he is on fine form with *French Riviera*, set in the murky world of Nice casinos. As ever Catherine Deneuve is sublime.



Max Markus
Film-maker and Editor

The stunning photography on its own makes *Hiroshima Mon Amour* a masterpiece... and there is so much more. Obligatory viewing.



Lise Morel
Translator

I adore Albert Dupontel who has written and directed *9 Month Stretch* as well as acting in it. Monty-Pythesque, macabre, absurd and above all hilarious.



Ilona Morison
Deputy Director FFF UK

Jean-Pierre Améris's *Marie's Story* is a slice of real life with a feel-good factor. Ariana Rivoire is exceptional as Marie. Inspirational.



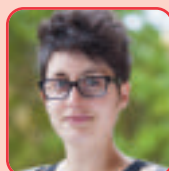
Richard Mowe
Director FFF UK

Simple everyday lives are explored with insight and sensitivity in *Patchwork Family* by Pascal Rabaté, whose style recalls Mike Leigh or Ken Loach.



Sarah Sangoi
Guest Liaison and Logistics

Two legends of French cinema (Isabelle Huppert and Jean-Pierre Darroussin) confront everyday issues of relationships in a realistic way. *Paris Follies* is brilliantly acted and a must-see.



Léa Zelenkauskis
Press and Media relations/website

Pierre Salvadori's *In the Courtyard* is a bittersweet essay about loneliness and how two strangers try to survive in a society which has already rejected them. Catherine Deneuve and Gustav Kervern give touchingly sincere performances.

cast+crew



French Film Festival UK 2014 core team: (from left) Ilona Morison, FFF UK Co-Director; Richard Mowe, FFF UK Co-founder and Director; Ailie Crerar, Volunteer Liaison; Quentin Marollaud, Logistics; Lise Morel, Translator; Estelle Barrere, Guests and Hospitality; Sarah Sangoï, Guest Liaison and Logistics; Léa Zelenkauskis, Press and Media relations/website; and Dove Alarcon Events and exhibition. *(Team images on this page and opposite by Kasia Malinowska and Greig McDowall)*

French Film Festival UK 2014

12 Sunbury Place, Edinburgh

Tel (+44) 131 225 6191

Email info@frenchfilmfestival.org.uk

www.frenchfilmfestival.org.uk

Patron: **Sylvain Chomet**

Director and Co-founder: **Richard Mowe**

Deputy Director: **Ilona Morison**

Associate Director: **Jaki McDougall**

Associate Programmers: **Allison Gardner, Rod White**

Chair: **James Steel**

London co-ordinator: **Marianne Gray**

Logistics: **Quentin Marollaud**

Finance: **Bank of Scotland**

Design: **Emma Quinn**

Website: **Ilona Morison** (frenchfilmfestival.org.uk)

Guests Liaison and hospitality: **Estelle Barrere**

Guest Liaison: **Sarah Sangoï**

Photographers: **Kasia Malinowska, Greig McDowall**
assisted by students from Edinburgh College

Press and media, website: **Léa Zelenkauskis**

Volunteer Liaison: **Ailie Crerar**

Trailer/Film assignments: **Max Markus**

Translators: **Lise Morel, Karin Macrae**

Transport coordinator: **George Ormiston**

Belgian Presence: **WBI (Ministry of Foreign Affairs of the Francophone Community) and Edouard Notte, lecteur de langue et littérature française at Edinburgh University**

Hiroshima Mon Amour restoration: **Fondation Technicolor – Séverine Wemaere, Pascale Bouillo. Fondation Gan – Dominique Hoff.**

Carte Blanche Donors: **Christine and Paul Jones**

Learning Programme: **Helen Wright (Programme Coordinator: Children and Young People, GFT Learning events for Schools), Nicola Kettlewood (Knowledge & Learning Events Manager Centre for the Moving Image), Lise Morel (Member of the Society of Authors and of the Translators Association), Thomas Chaurin (Education Officer for Scotland/Courses Director Institut d'Ecosse).**

Institut Français du Royaume-Uni, London: **François Croquette (Cultural Counsellor & Director), Laurent Batut (Deputy Cultural Counsellor), Philippe Boudoux (Deputy Director and Audiovisual Attaché)**

Ambassade de France au Royaume-Uni, London: **Her Excellency Sylvie Bermann, Ambassador to the United Kingdom**

Consulat Général de France, Edinburgh:
Pierre-Alain Coffinier

cast+crew

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Vincent Guérin (Director), **Thomas Chaurin (Education Officer/Courses Director)**,
Vanessa Bismuth (Communication)

Alliance Française de Glasgow:
Nathalie Korkmaz (Director)

Alliance Française de Manchester: **Xavier Lavry**

Alliance Française de Cambridge: **Patricia Dalby**

Alliance Française de York: **Christine Brown**

Edinburgh College of Art Poster Competition:
Rachel Hill, **Lucy Roscoe**, **Dove Alarcon**

Cinemas

Edinburgh Filmhouse: **Edinburgh: Ken Hay (CEO)**,
Rod White, **James Rice**, **Evi Tsiligaridou**, **Marjolein den Bakker**, **Nicola Kettlewood**, **Holly Daniel**, **Julianne Reddin**, **Sabrina Leruste**, **Ross Perth**, **Jenny Leask**,
Saskia MacEachen, **Chris Donnelly**, **Alison Hope**, **Neil Fox**, **Edith Young**, **Ricky Wight**, **Ian Dickson**, **Robert Howie**, **Yvonne Smith**, **James Erwin**, **Mike Adams**,
Eddie Cousins, **David Boyd**, **Ali Clark**, **Ally McCrum**,
Ali Blaikie, **Mark Dailly**

Glasgow Film Theatre: **Jaki McDougall (CEO)**,
Allison Gardner, **Marion Pearson**, **Paul Gallagher**,
Jane Hartshorn, **Gavin Crosby**, **Angela Freeman**,
Lee MacPherson, **Karlean-Marie Bourne**, **Alex Mackenzie**, **Bryan Wilson**, **Helen Wright**, **Malcolm Brown**, **David Wylie**, **Robbie Duncan**, **Margaret Lynch**,
Corinne Orton, **Sean Greenhorn**, **Liana Marletta**,
Chris MacMillan

Glasgow Centre for Contemporary Arts: **Alex Misick (Programme Coordinator)**, **Arlene Steven**

London Ciné Lumière: **Charlotte Saluard (Programming Manager)**, **Natacha Antolini (Head of Marketing and Communication)**, **Ophélie Peyron (Marketing ProjectManager)**, **Rémi Duval (Webmaster)**, **Agathe Morisse (Audiovisual Assistant & Head of School activities)**, **Loïc Lefrileux (Projectionist)**

London Barbican Centre: **Robert Ryder (Head of Cinema)**, **Thomas Zagrosek (Chief Projectionist)**

Kirkcaldy Adam Smith Theatre: **Evan Henderson (Programme Manager, ON at Fife)**, **Mark Wheelwright (Operations Manager)**; **Ann Mudie**, **Tracy Pettigrew**,
Irene Smith (Box Office); **Paul Robertson (Projectionist)**,
Alyson Hynd (Front Of House Supervisor)

Edinburgh Dominion:
Mike Cameron, **Al Cameron (directors)**

Dundee Contemporary Arts:
Clive Gillman (Director), **Alice Black (Head of Cinema)**, **Katy Mewes (Events & Visitor Services Manager)**, **Mike Tait (Cinema Youth Development Officer)**, **Simon Lewis (Cinema Co-ordinator)**

Aberdeen Belmont Filmhouse:
David Jane (General Manager), **Dallas King**,
Colin Farquhar

Inverness Eden Court:
Colin Marr (Chief Executive), **Paul Taylor**,
Jamie Macdonald, **Kevin Douglas**

Warwick Arts Centre:
John Gore (Film Programmer)
Newcastle Tyneside Cinema:
Jonny Tull (Cinema Programme Manager),
Chris Scott (Marketing Manager)

Cambridge Arts Picturehouse (ourscreen):
Kurran Malhotra, **Philippine Mignot**

York City Screen Picturehouse (ourscreen):
Kurran Malhotra, **Philippine Mignot**

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

Caledonian – Waldorf Astoria Hotel, **Edinburgh: Dale MacPhee**, **Anwen Dobson**; **City of Edinburgh Council: Councillor and Convener of Culture and Leisure Committee**, **Richard Lewis**; **Glasgow City Council and Chair of Glasgow Film Theatre: Bailie Liz Cameron**; **Glasgow Marseille Twinning: Laura Lambert**; **Le Di-Vin Wine Bar: Virginie Brouard & Ghislain Aubertel**; **L'Escargot Bleu: Fred Berkmler**, **Betty Jourjon**; **Novotel Edinburgh: Craig Munro**, **Karine Lamberto**; **Prestonfield House Hotel: James Thompson**, **Gavin Hughes**; **Sofitel St James**

London: Corinne Cleret; **Total E&P UK PLC: Sandra L McIntosh**, **Virginie Jegat**; **University of Edinburgh: Pasquale Iannone**

We also wish to extend our thanks to these companies and bodies who have collaborated with the French Film Festival UK 2014:

24 25: Margaux Badénès; Alfama Films: Faustine Matheron, Andréa Dos Santos; Alpha Violet: Virgine Devesa; Bac Films Distribution: Franka Schwabe; Carlotta Films: Stephanie Mercier; Doc&Film: Hannah Horner, Alice Damiani; Elle Driver: Semira Hedayati; Eureka Distribution: Steve Hills; Films Boutique: Josephine Settmacher; Films Distribution: Sanam Madjedi; Gaumont: Ariane Buhl, Yohann Comte, Jennyfer Gautier; Ikki Films: Edwina Liard; Indie Sales: Martin Gondre, Nicolas Eschach; Kinology: Grégoire Graesslin; L'Agence du Court-Métrage: Fabrice Marquat; Le Pacte: Arnaud Aubelle; New Wave: Robert Beeson; Other Angle: Laurence Schonberg, Nathan Fischer; Pyramide International: Ilaria Gomasasca; StudioCanal: Adam Hotchkiss; Tamasa: Laurence Berbon; The Festival Agency: Claire Thibault; Wallonie Bruxelles Images: Eric Franssen, Geneviève Kinet; Wallonie Bruxelles International: Edouard Notte; Wide Management: Matthias Angoulvant; Wild Bunch: Elodie Sobczak, Esther Devos, Olpha Ben Salah; Zeil Productions: Joane Degive

Advance team: **Clément Charles**, **Cléo Franchet**

Volunteers: **Bonnie Aspinwall**, **Ombeline Barrand**, **Eva Bersi**, **Irène Cadavid**, **John Chantacup**, **Valeria Constantin**, **Rowan Crerar**, **Enora Davodeau**, **Guy De Tonquédec**, **Margot**, **Debyser**, **Chloé Duretête**, **Amandine Garcia Gonzalez**, **Veronica Grasso**, **Alice Grierson**, **Vessela Ivkova**, **Alice Le Frèche**, **Sanni-Kaisa Lehtinen**, **Noémi Lemoine**, **Aileen Mackay**, **Marianthi Markaki**, **Laura Matheson**, **Gregorio Paz Iriarte**, **Clara Pirie**, **Jennifer Sanchis**, **Pierre Seguy**, **Lydia Siani**, **Claudia Spaziano**, **Becky Thomson**



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0131 221 9323 www.zuccarestaurant.co.uk



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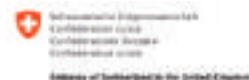
0141 226 4442

lebistrobeaumartin.co.uk

remerciements

The FRENCH FILM FESTIVAL UK relies on the support, goodwill and generosity of many companies, organisations and funding bodies. Here we salute their contributions to the festival and for this edition extend an especially warm welcome to newcomers Citroën Edinburgh. Should you wish to join them seek out the sponsorship contacts on our website www.frenchfilmfestival.org.uk. We will be happy to talk and outline all kinds of exciting opportunities for 2015 and, as a taster, invite you to exciting events in this year's edition. Be part of it!

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