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Anniversary soiree at the British Embassy in Paris (from left) Ken Ingles, Ilona Morison and Richard Mowe

Le cinéma en rose

There have been vintage years, less memorable times, unexpected highs and occasional lows ... but we're still here fulfilling a mission to bring you an annual fête of French film. The changing fortunes of the Gallic industry have been reflected in the various editions of the French Film Festival UK, now celebrating a tenth anniversary in its unique position as the only British festival devoted entirely to *le cinéma français*.

The year 2001 gives cause for much rejoicing, not just because the festival reaches a significant milestone but because France itself has emerged from a period of expensive flops and some uninspiring arthouse fare to offer a slew of films with international horizons, exciting themes and subjects as well as fresh cutting edge talents all making their presence felt. The mood was echoed in Paris recently when our French contacts, guests and supporters attended a reception at the British Embassy.

The testimony of new confidence and approval has come from French audiences themselves who this year have been flocking back to see French movies - indigenous films grabbed a whacking 49 per cent of the market share, helping to push up overall attendances to a record 58 million admissions (a rise of 24 per cent on the same period the previous year). And Hollywood saw its share of the French box office fall to 40 per cent, again a cause for much rejoicing in some quarters.

The festival has always combined the mainstream with the challenging, the newcomers with the established names, and the innovative with the classic. In this year's array you will find new films by Eric Rohmer, Claude Miller, Jeanne Labrune, Jean Becker, Patrice Leconte, Dominique Cabrera, Catherine Corsini, Francis Veber and Alain Comeau. We introduce such fresh talents as Christian Carion, Anne-

Sophie Birot, Pierre-Olivier Scotto and Nils Tavernier. Plus there's a tribute to Julien Duvivier with his sparkling last silent film *Au bonheur des dames* set to a new score played live by composer Adrian Johnston, considered by many to be one of the last great works of the silent screen. Two of the films which helped France's box office assault, *You Shouldn't Worry* will be screened and so will its equally successful 1997 predecessor *Would I Lie to You?* as well as the Auteuil-Depardieu starrer, *The Closet*.

The nation's melting pot of cultures finds reflection in a major focus on how Outsiders are viewed by society and in French cinema with titles packed with vitality and streetwise punch.

Many pupils and students in the five cities served by the festival (Edinburgh, Glasgow, Aberdeen, Dundee, and London) will have their first taste of French film during the event as part of an expanding and much praised education programme. These are our audiences of the future, and they're especially welcome.

As *Amélie*, Jean-Pierre Jeunet's feelgood fable, helps to seduce UK audiences who might otherwise never consider foreign-language cinema, the tenth French Film Festival UK will continue to work its own particular brand of diverse magic in many myriad ways. More than 15,000 of you enjoyed the experience last year, some attendances demonstrating a 50 per cent increase. The new distribution company CinéFrance, closely allied to the festival, has had a buoyant launch and looks to build on the warm reception.

On any view this represents *la vie en rose* for *le cinéma français*. The French have another phrase for it: *Vive le cinéma*.

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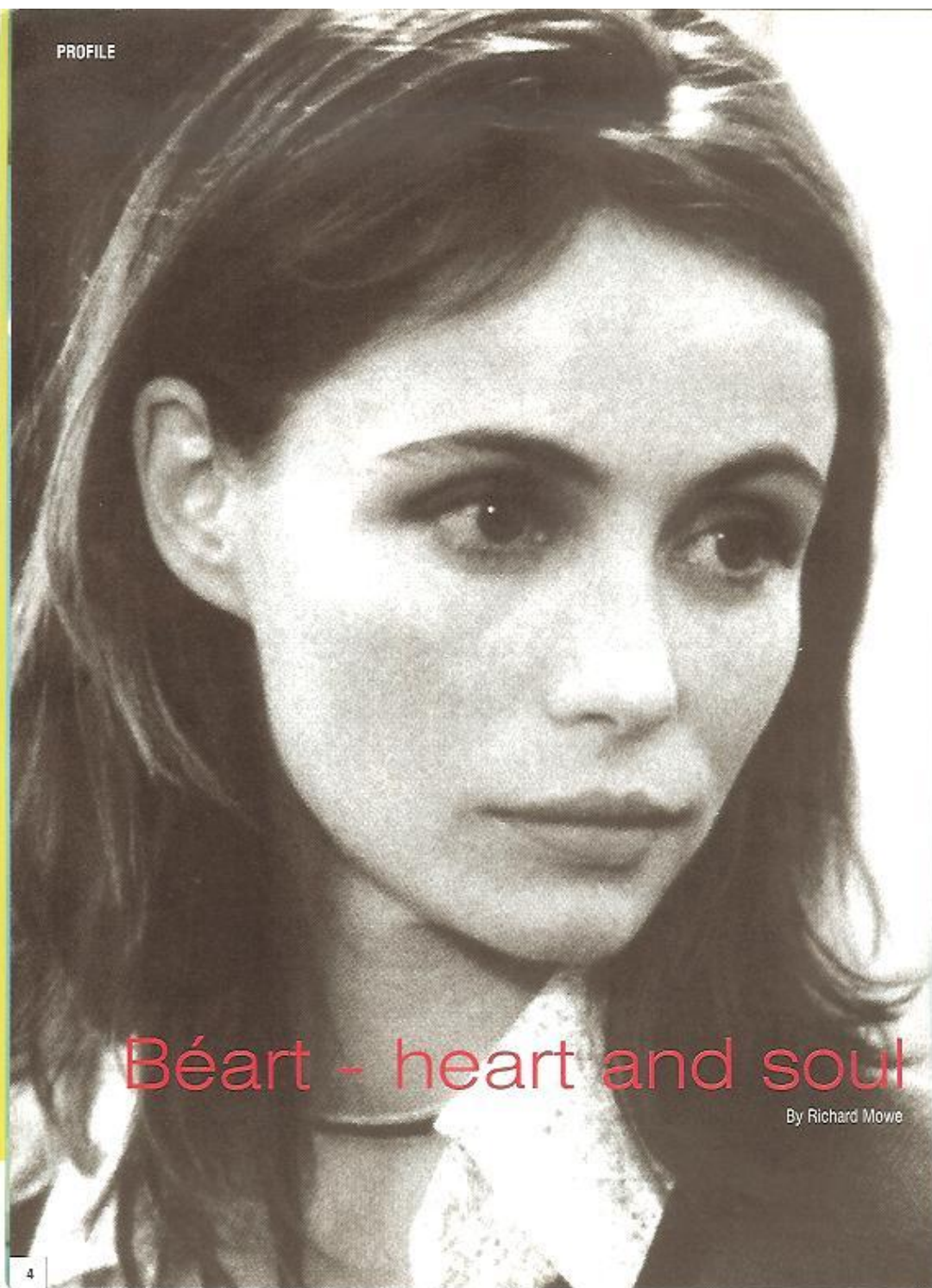
A Touch of Class

Dix ans déjà:

Ten years in flashback

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PROFILE



Béart - heart and soul

By Richard Mowe

PROFILE

THE eyes are downcast, gazing reflectively in to the polished surface of a reproduction hotel table. The face, gently cradled in a pair of delicate hands, looks somnolent. Emmanuelle Béart has a habit of going into reveries but she soon rallies. One of the stellar female talents of French film, a one-time face of Dior, and even an international player as Tom Cruise's partner in *Mission: Impossible*, Béart is adored by any camera which cares to roam over the open canvas of her face. Her features are devoid of make-up and artifice. Each gesture is delicate and precise; the eyes, profound and intriguing, issue a challenge and the mouth seems endlessly sensuous.

Béart remains oblivious of such concerns. She is propelled, she says in a French that is fluid, descriptive and may lose out in translation, by uncoiled energy rather than ambition; instinct and not reason.

"Whenever I have tried to reason with myself the results have been so catastrophic that I have given up. I leave reason to one side. I let my heart beat, and if it doesn't beat then it is not for me."

Oh yes - hearts other than her own have been beating since her wild girl of the hills, then 21, burst on to screens in the international hit, *Manon des Sources*, from Marcel Pagnol's classic, when she wrought revenge for her father's death by depriving a whole community of water. The character made such an impression that she had difficulty shaking her off.

"Paradoxically Manon closed doors, rather than opened them," she says. Even two off-the-wall outsiders (in *Les enfants du désordre*, and *J'embrasse pas*) failed to obliterate her. "Your employment prospects as an actress often are linked to a lack of imagination in the way you are perceived by producers," she says pragmatically.

The image has been well and truly shaken and stirred over many years and films. Béart's career began with a small turn in the French science-fiction film *Tomorrow's Children* (1976). At age 15, she moved to Montreal where she worked as an au pair and learned English. Béart moved back from Canada to France and began working regularly in both films and TV, returning to features with *L'enfant trouvé* (1983). Béart made her American film debut with the uneven romantic-comedy *Date With an Angel* (1987) and became the center of attention when she was cast as Marianne, the nude artist model, in Jacques Rivette's controversial, engrossing meditation, *La Belle Noiseuse* (1991).

She has a lower profile in the English-speaking world than fellow French big-screen icons Juliette Binoche and Sophie Marceau because Béart has largely chosen to ignore Hollywood. Apart from *Mission: Impossible* she has turned down all offers to lend her incandescent presence to Hollywood flicks.

She achieved some of her best work with the late, great director Claude Sautet in the much feted *Un coeur en hiver* (*A Heart in Winter*), in which she played a violinist besotted by the austere and unfeeling Daniel Auteuil. Then she appeared as the spouse of an obsessively jealous husband (François Cluzet) in Claude Chabrol's *L'Enfer* (*Hell*) and as the wilfully passionate heroine of *Une femme française* for Régis Wargnier. It was followed by another collaboration with Sautet as the compliant object of an elderly man's attentions in *Nelly et M. Arnaud* (a

huge hit in France with no less than 11 Cesar award nominations). Then there was Raul Ruiz's Proust adaptation *Time Regained*. And last year she distinguished herself as Pauline in *Les destinées sentimentales*, an adaptation by the accomplished director, Olivier Assayas, of Jacques Chardonne's epic novel set in the Charente region over a 30-year period straddling the First World War.

"It was a strange mixture of a woman who is like porcelain and, at the same time, anchored in the ground," she told me at the time. Strangely the sentiment has echoes of Béart herself.

Béart, a veteran of 30-plus films, rarely has stopped working. She was in Cannes again earlier this year for Catherine Corsini's brooding drama, *La Répétition* in which friendship turns to love, and unrequited love leads to a dangerous obsession. Béart plays Nathalie who grew up with Louise (Pascale Bussières). They have been close friends since childhood, but while both were studying drama in their early twenties, their friendship went through an abrupt shift — while beautiful Nathalie enjoyed flirting with the men in her classes, Louise's interest



Emmanuelle Béart: "I let my heart beat - and if it doesn't beat then it's not for me."

in her best friend turned into infatuation, and when Nathalie indulged herself in a brief fling with a young actor, Louise was overcome with anger and jealousy and tried to kill herself. Nathalie was told by Louise's family that she didn't want to see her any more, and a decade passed before their paths would cross again. ►

PROFILE

► The role is very much in the mould of Béart chameleon character. Her admission to being a creature of whim is no glib attempt at role play. She hates discipline, was always a rebellious spirit, and found school to be "more like a prison than a place that encouraged freedom of thought." She lived with her parents in a small town, Cogolin in the Midi near St Tropez - her mother, Geneviève Galea who, in the Sixties, hung out with avant-garde icon Jean-Luc Godard, was a militant Communist in a predominantly right-wing area; her father Guy Béart was a singer of some repute. After they separated she lived on a farm in Provence, Manon-country, with her mother, three brothers and a sister.

Béart finds some accord with Bette Davis's view that actors are basically on the run from themselves. "It's more than that ... there is a desire to flee but also to understand yourself as well. The reasons are very complex and difficult to understand." It is a kind of schizophrenia: "What causes me to cry or to laugh in a film in the name of someone else. I'm always asking who I think I am ... and how does it happen that I believe totally in say a tragedy that is not my own, but becomes my own."

Sometimes she finds it impossible to relinquish her grasp on her creations. The insatiable lust for life and the need for a string of infidelities of a woman based on the director's own mother in *Une femme française* stalked her for months. "I could not let go ... the film was rejected, criticised, assassinated. I went on the defensive, but I couldn't get her out of my system," she says. She succeeded only when Sautet suggested *Nelly et M Arnaud*, a virtual two-hander between her and a retired magistrate (Michel Serrault) who offers her a job helping him to type his memoirs. The film plays on friendship, sublimated desire and the complexities of human relationships.

She required no convincing. Her admiration for Sautet knew few bounds, comparing his meticulous attention to detail as like "lacemaking." She says: "He was 73, yet his film crossed generations, blasted the box office, scooped award nominations, and more importantly touched the public without manipulating them."

Her character was unlike anyone she had played, and you suspect, contrary to her own natural inclinations. "She was somebody who was totally unambitious who tended to listen, rather than talk, who preferred to look rather than be looked at, and was withdrawn. We all

know that actors are narcissistic and like to be at the centre of things. Nelly could not show a hint of that. She worked out well for me because after *Une femme française* I was incredibly weary, and that suited her. I could not have played her, though, without first having gone through the excesses of *Une femme française*."

After her high-profile break-up from her nine-year relationship with Daniel Auteuil, an actor 14 years her senior (with whom she starred in *Manon* and *Une femme française*), she has managed to keep her new partner (David Moreau) discreetly out of the limelight. She wants to keep it that way for all their sakes, but especially for her eight-year-old daughter Nelly and Johan, 4.

She did manage to live relatively incognito in London for the four months she spent filming *Mission: Impossible* at Pinewood. "I'd actually reached a point where I had done four films in a row, and I said - 'that's it, I'm going to stop for while'. Then my agent telephoned to say Tom Cruise and Brian de Palma were in Paris, and they wanted to see some actors, and I was one of them. He said 'if you don't go to this one, then I'm not going to represent you any more'. I was completely relaxed about the whole thing, because I had no real desire to make the film - that came after talking with Brian. It seemed it would be a shame to miss the experience, and whatever the film's like I got enough out of it. At best it could open the door to other possibilities but I don't care if it doesn't. America holds no particular attractions for me."

What she appreciated was the novelty of being a part of a big American machine. "The atmosphere was playful, and I looked on it as a big game. Money was no object, and I was only a little cog with limited power. It was quite nice to go back to being a virtual unknown. It felt liberating, and that's fine", and then she adds hastily, "as long as I don't become too unknown!"

At 38 the ageing process holds few fears. "I have my own life, and two children, a house and a partner. That keeps me in touch with real values," she says. The roles she has had since she turned 30 have been far more challenging and complex than anything she received in her twenties. She likes the view of the late actor Louis Jovet who suggested that at 20 you have the face nature intended ... and at 40 you have the face that reveals your soul. "And I prefer the latter," she says.



PANORAMA is the part of the festival where you can find new films by such established directors as Claude Miller, André Techiné, Eric Rohmer, Anne

Fontaine, Catherine Corsini, Jeanne Labrune, and Patrice Leconte as well as big budget boulevard hits.

Absolument fabuleux / Absolutely Fabulous

Aberdeen Fri 16 Nov, 8.30pm, 10.45pm
Dundee Mon 19 Nov, 8.30pm (preview)
Edinburgh Sat 17 Nov, 11.00pm
& Tue 20 Nov 3.00pm, 8.45pm
Glasgow Wed 21 Nov, 9.00pm

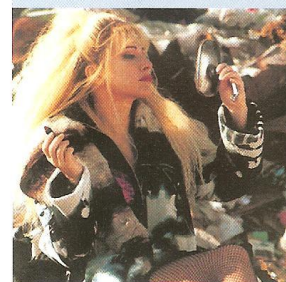
Can you imagine, sweetie dahlings - Eddie and Patsy downing the Bolly in Gay Parce? Well, you've got it. Director Gabriel Aghion came up with the idea of making the TV series into a film with a French cast in a French setting. Jennifer Saunders approved - and the result is *Absolument Fabuleux*. The film succeeds where many film adaptations of TV series have failed. This is because of, rather than in spite of, the fact that the action has been transferred from one culture to another. Being set in France with a French cast gives it the distance from the original

required to stand on its own two feet. The film will please those who have never seen the British original, while the closeness to the spirit of the original incarnation and the inclusion of many of its funniest gags means that AbFab fans will find it satisfying too.

Aghion is a fan of AbFab. He knows all the episodes by heart. The challenge of making the film work seems to have been a labour of love. The attention to detail begins in the casting, where the parallels between the careers of the French cast and the original English one are striking. Eddie Monsoon becomes Eddie Mousson (the French word for monsoon) and is played by comic actress Josiane Balasko. Her best friend Patricia Laroche (roche = stone,

geddit?) is played by Nathalie Baye, who just like Joanna Lumley, was not particularly known for her comedy roles before becoming fabulous. Safron becomes Safrane (a model of car made by Renault!) and is played by Marie Gillain, a beauty just like Julia Sawalha, who has to stretch her normal range to play a tramp.

Dir: Gabriel Aghion.
Prod: Pascal Houzelot, Moska Films
Scr: Gabriel Aghion
Ph: François Catonne
Ed: Maryline Monthieux
Int sales: UGC, 2 rue des Quatre-Fils 75003
Paris. Tel: 00 33 1 40 29 89 03 -
Fax: 40 29 89 10
2001, 105mins
Cast: Josiane Balasko, Nathalie Baye, Marie Gillain, Vincent Elbaz, Claude Gensac.



Nathalie Baye in *Absolument Fabuleux*



Dahlings Josiane Balasko and Nathalie Baye in *Absolument Fabuleux*

Gabriel Aghion

Gabriel Aghion is a writer-director who has worked in theatre, television and film.

Filmography:

1983 La Scarlatine
1990 Rue de Bac
1996 Pédale Douce
1998 Belle Maman
1999 Le Libertin
2001 Absolument fabuleux

L'Anglaise et le Duc / The Lady and the Duke

Aberdeen Tue 27 Nov, 8.45pm
Edinburgh Sat 24 Nov, 8.15pm
Glasgow Fri 23 Nov, 8.15pm

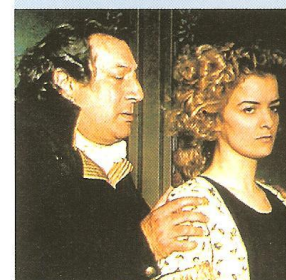
This true story of Scottish aristocrat Grace Dalrymple Elliot (1758-1823) was based on her memoir, *Journal of My Life During the Revolution*. In addition to apparently being famously amorous, she was immortalised in a portrait by the master painter Thomas Gainsborough. Elliot, played by Lucy Russell, was trapped in Paris during the French Revolution. Shooting on digital video, Rohmer used an unusual methodology: he filmed his actors against a blue screen, so that they could be inserted in post-production against classic paintings of the

period and other hand-painted backgrounds to give a 3-D effect.

Rohmer was awarded a career Golden Lion at this year's Venice Film Festival, where *L'Anglaise et le Duc* was screened. Rohmer's *Le Rayon Vert* was also shown at the festival a few years ago when it received a Golden Lion. Rohmer's movies, said the Venice citation, are "irreplaceable sociological documents on the spirit of their time" and represent the work of a filmmaker who has always been "true to himself, invulnerable from the market's economic changes ... and independent of the flows of styles or aesthetic trends." An important force within the French New Wave movement in the 1960s, along with Jean-Luc

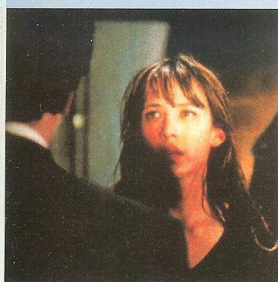
Godard and François Truffaut, Rohmer has directed and written about 40 films including the internationally acclaimed *My Night at Maud's*, which was nominated for an Oscar for best screenplay in 1969, *Chloe in the Afternoon* in 1972 and, more recently, the *Four Seasons Tales*.

Dir: Eric Rohmer Prod: Françoise Etchegaray, Pathe Image/C.E.R./France 3
Cinéma Exe Prod: François Ivernel, Romain Le Grand, Leonard Glowinski
Scr: Eric Rohmer, adapted from the memoirs of Grace Elliott
Ph: Diane Baratier
Ed: Mary Stephen
2001, 129 mins
Cast: Lucy Russell, Jean-Claude Dreyfus, François Marthouret, Leonard Coblant, Caroline Morin, Marie Riviere



Jean Claude Dreyfus and Lucy Russell in *L'Anglaise et le Duc*

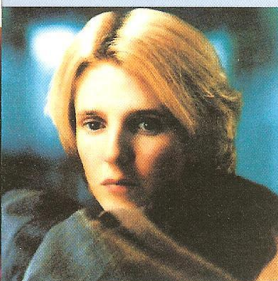
PANORAMA



Sophie Marceau in *Belphégor*

Claude Miller

Born in Paris in 1942, Claude Miller served his apprenticeship with Jean-Luc Godard and François Truffaut, among others, before launching his own career as a director, beginning with a 1967 short, *Juliet dans Paris*. Since then, his feature directing credits include: *La meilleure façon du marcher* (1975), *Dites lui que je l'aime* (1977), *Garde à vue* (1981), *Mortelle randonnée* (1982), *L'effrontée* (1985), *La petite voleuse* (1989, Louis Delluc prize), *L'accompagnatrice* (1992), *Le sourire* (1994), *La classe de neige* (1998, Cannes Film Festival jury prize), and *La chambre des magiciennes* (2000, winner of the critics' prize at the Berlin Festival).



Sandrine Kiberlain in *Betty Fisher*

Belphégor, le fantôme du Louvre / The Phantom of the Louvre

Aberdeen Thu 22 Nov, 4.15pm, 8.45pm
Dundee Sun 25 Nov, 4.15pm
Edinburgh Sat 24 Nov, 3.00pm
Glasgow Sat 17 Nov, 1.00pm

The story of a vengeful ghost which started life as a silent film serial, then a novel, and a TV series in the Sixties that drew record ratings in France (all of which are alluded to), returns in this adaptation of the story by Arthur Bernède. A collection of artefacts from an archeological dig in Egypt are brought to the Louvre, and while experts are using a laser scanning device to determine the age of a sarcophagus, a ghostly spirit escapes and makes its way into the museum's electrical system. Museum curator Faussier (Jean-François Balmer) brings in a noted Egyptologist, Glenda Spencer (Julie Christie), to examine the

findings, and she announces that the mummy inside the coffin was actually the evil spirit Belphégor. Lisa (Sophie Marceau), who lives across the street from the museum, follows her runaway cat into the museum after closing time, where she is accidentally given a shock that sends the stray spirit into her body.

Soon, Lisa is disguising herself as Belphégor and making off with the rare Egyptian treasures on display at the museum, convinced that they are rightfully hers. When "Belphégor" proves more than a match for the Louvre's security forces, renowned detective Verlac (Michel Serrault) is brought out of retirement to find out why the museum's Egyptian collection has been shrinking. *Belphégor: le fantôme du Louvre* enjoyed the distinction of being the first

feature film to be shot in part inside the museum. Third film from Jean-Paul Salomé (after *Les bracquées* and *Restons groupés*). The TV version kept 20 million TV viewers rivetted to their sets in the sixties. This plays like *Ghostbusters* meets *The Mummy*.

Dir: Jean-Paul Salomé
Prod: Alain Sarde (Les Films Alain Sarde), TF1 Films Production
Scr: Jérôme Tonnerre, Jean-Paul Salomé
Ph: Jean-François Robin
Mus: Laurent Poirier
Int sales: StudioCanal France, 17 rue Dumont-d'Urville 75116 Paris. Tel: 00 33 1 71 75 91 45 - Fax: 71 75 89 73
2000, 97mins
Cast: Sophie Marceau, Michel Serrault, Frédéric Diefenthal, Julie Christie, Jean-François Balmer, Lionel Ableanski, Françoise Lépine, François Levantal, Jacques Martial, Philippe Maymat, Patachou

Betty Fisher et autres histoires / Betty Fisher and Other Stories

Aberdeen Mon 26 Nov, 4.15pm, 8.45pm
Edinburgh Thurs 22 Nov, 8.45pm & Fri 23 Nov, 6.15pm
Glasgow Sat 24 Nov, 8.30pm

This psychological thriller tells the story of two worlds colliding: the world of Betty, a successful young novelist, who lives happily with her young son Joseph, and that of Carole, who works as a waitress in a shopping mall bar a few blocks away and barely cares for her unwanted son José.

These two worlds meet when Margot, Betty's somewhat disturbed mother, suddenly bursts back into her daughter's life after a long absence. When Joseph dies after falling out of a

window, Betty retreats into a benumbed existence fuelled by tranquilizers. Margot finds a strange way to show her love to her daughter — she brings her a new child the same age as Joseph, the abused and abandoned José. Shortly thereafter, Betty reads in the newspaper that José had been kidnapped. What is she to do? Thus begins a suspenseful hunt which shatters the lives of these three women and those of the men around them.

Dir: Claude Miller
Prod: Yves Marmion, UGC YM, 24, avenue Charles-de-Gaulle, 92522 Neuilly-sur-Seine (France) / Annie Miller, Les Films de la

Boissière, 1, quai Gabriel-Péri, 94345 Joinville-le-Pont (France), e-mail: laboissiere@libertysurf.fr
Scr: Sylvie Koechlin Based on the novel: *The Tree of Hands* by Ruth Rendell
Ph: Christophe Pollock
Ed.: Véronique Lange
Mus: François Dompière
Int sales: France Télévision Distribution, 1, bvd. Victor, 75015 Paris (France), Tel 00 33 1 44 25 01 01
Fax: 00 33 144 25 01 07
Print courtesy of Pathé UK
2001, 100 mins
Cast: Sandrine Kiberlain, Nicole Garcia, Mathilde Seigner, Luck Mervil, Yves Jacques, Roschdy Zem, Edouard Baer, Stéphane Freiss.

Ça ira mieux demain / It'll be better tomorrow

Aberdeen Thu 22 Nov, 6.30pm &
Fri 23 Nov, 4.15pm, 8.45pm
Edinburgh Sat 17 Nov, 3.00pm &
Tue 20 Nov, 6.15pm
Glasgow Mon 19 Nov, 3.00pm, 9.00pm

A screwball comedy that covers one week in the lives of a group of Parisians, *Ça ira mieux demain* relies on chance encounters between its characters to propel its plot. Included amongst the characters are two girls, Annie

(Sophie Guillemin) and Marie (Isabelle Carré); Marie's mother Elisabeth (Jeanne Balibar); the bourgeois and anal-retentive Sophie (Nathalie Baye) and her husband Xavier (Jean-Pierre Darroussin); and the put-upon Franck (Didier Bezace), who is constantly being harangued by his wife, Céline (Nathalie Besançon), about his unhealthy eating habits.

Dir: Jeanne Labrune

Prod: Alain Sarde (Ciné Valse), France 2
Cinéma, Art Light
Scr: Jeanne Labrune
Ph: Jean-Claude Thibaut
Ed: Mus: Bruno Fontaine
Int sales: StudioCanal France, 17 rue Dumont-d'Urville 75116 Paris. Tel: 00 33 1 71 75 91 45 - Fax: 71 75 89 73
2000, 89mins
Cast: Nathalie Baye, Jeanne Balibar, Isabelle Carré, Jean-Pierre Darroussin, Danielle Darrieux, Didier Bezace, Sophie Guillemin, Nathalie Besançon.

Un crime au paradis / A Crime in Paradise

Aberdeen Sat 17 Nov, 4.15pm, 6.30pm & Sun 18 Nov, 8.45pm
Dundee Sat 25 Nov, 8.30pm
Edinburgh Tue 27 Nov, 8.45pm
& Wed 28 Nov, 3.00pm
Glasgow Tue 20 Nov, 9.00pm
& Wed 21 Nov, 3.00pm

Based on an original screenplay by Sacha Guitry, *A Crime in Paradise* is a delicious black comedy of marital mayhem. Jojo and his wife can no longer stand each other. One day on TV, Jojo sees the famous defence lawyer Maurice Jacquard celebrate his 25th acquittal. Jojo is impressed; unable to put up with his marriage any longer, he goes to see Jacquard and announces that he has killed his

wife (which isn't true), and then learns from the venerable master what kind of extenuating circumstances might lead to an acquittal in such a murder case. Encouraged by what he's learned, Jojo goes home, and decides to put the lawyer's theories to the test. Director Jean Becker (whose *Children of the Marshland* was a huge box-office hit in France last year) returns with a hilarious gem, an update by Sébastien Japrisot of Guitry's *La poison*, originally filmed with Michel Simon. It features a terrific cast headed by Jacques Villeret, Josiane Balasko, and André Dussollier. Set around Lyon and Grenoble it has much to commend

it in the locales as well as the performances.

Dir: Jean Becker
Prod: Christian Fechner (Les Films Christiann Fechner), Josy Films, France 2
Cinéma, Rhône-Alpes Cinéma
Scr: from the original play by Sacha Guitry
Ph: Jean-Marie Dreujou
Mus: Philippe Bachelet
Int sales: President Films, 2 rue Lord Byron, 75008 Paris. Tel: 00 33 1 44 25 01 01 - Fax: 44 25 01 83
2000, 95 mins
Cast: Jacques Villeret, Josiane Balasko, André Dussollier, Jacques Dacqmine, Suzanne Flon, Gérard Hernandez, Dominique Lavanant, Roland Magdane, Valérie Mairesse, Daniel Prévost.

Félix et Lola / The Fun of the Fair

Aberdeen Wed 21 Nov, 4.15pm, 8.45pm & Fri 23 Nov, 6.30pm
Edinburgh Fri 16 Nov, 3.00pm
& Mon 19 Nov, 8.45pm
Glasgow Sun 25 Nov, 9.00pm
& Mon 26 Nov 4.00pm

After the sumptuous historical drama *The Widow of St Pierre*, Patrice Leconte's new film takes place intriguingly against a contemporary fairground backdrop. Félix operates the dodgers and

becomes fascinated by a girl riding round and round the track, all on her own. She allows herself to get bumped and knocked about by the other cars. She seems to be in a world of her own, but reveals that her name is Lola. Before he knows it Félix has fallen in love with her, touched by the sadness in her eyes. She seems tied to a mysterious past - but will Félix be able to confront it? Leconte moves through the story with fluidity and boldness in

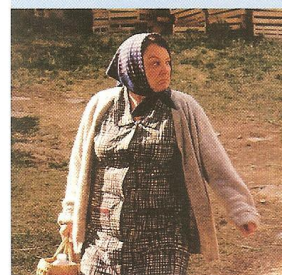
a film that's enchantingly enigmatic.

Dir: Patrice Leconte
Prod: Philippe Carcassonne, Ciné B
Scr: Patrice Leconte and Claude Klotz
Ph: Jean-Marie Dreujou
Int sales: Pathé International, 10 rue Lincoln, 75008 Paris Tel: 00 33 1 40 76 91 00 - Fax: 40 76 91 94
2001, 89mins
Cast: Philippe Torreton, Charlotte Gainsbourg, Alain Bashung.

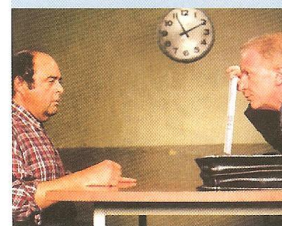
PANORAMA



Jeanne Balibar and Danielle Darrieux in *Ça ira mieux demain*



Josiane Balasko in *Un Crime au Paradis*



Jacques Villeret and André Dussollier in *Un Crime au Paradis*



Charlotte Gainsbourg and Philippe Torreton in *Félix et Lola*



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Le lait de la tendresse humaine / The Milk of Human Kindness

Aberdeen Sat 24 Nov, 8.45pm
& Sun 25 Nov, 4.45pm, 6.45pm
Dundee Fri 23 Nov, 8.30pm
Edinburgh Sun 18 Nov, 8.45pm
& Mon 19 Nov, 3.00pm
Glasgow Fri 16 Nov, 6.15pm
& Tue 20 Nov, 6.45pm

One day, Christelle is seized with panic about her weeks' old baby and runs out. Her husband, Laurent, looks for her everywhere, questions her father, mother, sister and friends. Christelle, in fact, is not far - she is holed up in the flat of her upstairs neighbour, who has taken her in. Like a drop of water from above, the birth of a child sends shock waves out across the surface of the world, which fan out from the individual to affect the group. *The Milk of Human Kindness* records these tremors transmitted among human beings, affecting their relationships and identities. Christelle's terror shortly after the birth of her

daughter affects not only her husband and children, but also her neighbour's lover and her husband's friend's ex-lover. "In this film about an abyss that opens in a mother's heart, I simultaneously held in my hands all the strings of emptiness and death as well as those of life, powerful, supreme, irresistible life, which flows through us all and sometimes upsets us when a child is born," writes Dominique Cabrera. A being coming into the world takes its place in a family, of course, but also in a lineage, a group, a nation, in an unconscious fabrication of the future. However, *The Milk of Human Kindness* firstly follows Christelle. At her neighbour's, she can talk, speak her mind; she rests up, regresses, begins to get a hold on herself, whereas before her personality has been bent to the desires of others, she had to be sensible and exemplary. This crisis

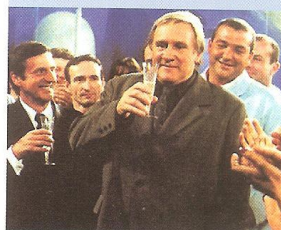
affords her the opportunity to let her own personality emerge. As for Laurent, he looks for his wife, tries to understand who she is, then loses his bearings and waits. "Only then does Christelle come home, as in a fairy tale. Laurent is the Prince Charming to this Sleeping Beauty", says the director. The film is situated between a series of encounters and a fairy tale, between realism and metaphor.

Dir: Dominique Cabrera
Prod: Les films Pelléas
Scr: Dominique Cabrera and Cécile Vargaftig
Ph: Hélène Louvart
Ed: Francine Sanberg
Int sales: FPI, 5 rue Richepause 75001 Paris. Tel: 00 33 1 42 96 02 20 - Fax: 40 20 05 51
2001, 93mins
Cast: Patrick Bruel, Mayline Canto, Dominique Blanc, Sergi Lopez, Valeria Bruni-Tedeschi, Olivier Gourmet

PANORAMA



Patrick Bruel and child in
Le lait de la tendresse humaine



Auteuil and Depardieu in *Le Placard*

Le Placard / The Closet

Aberdeen Wed 21 Nov, 6.20pm
Dundee Fri 25 Nov, 6.15pm
Edinburgh Mon 19 Nov, 6.15pm
Glasgow Sun 18 Nov, 8.30pm

This hilarious boulevard comedy by Francis Veber follows hot on the heels of *Le dîner de cons* and utilises the considerable pulling power of Gérard Depardieu, Daniel Auteuil and Thierry Lhermitte. Auteuil is Veber's downtrodden everyman character François Pignon who finds out he is about to be fired. A new neighbour (Michel Aumont) hatches a plan to save his job and shake up his life: he is to pretend he is gay so the company which

makes condoms, would be reluctant to leave itself open to accusations of homophobia. It's a none too subtle romp which still has its sensitive side, especially in the playing of Auteuil and Depardieu (moving from gay bashing boor to genuine fellow feeling).

Also it features an affecting Michèle Laroque. This is the sort of crowd pleasing cinema (remember *Pédale douce* and *La cage aux folles*) which the FFF has always sought to promote alongside the more serious-minded and challenging fare. It received an almost unanimously

positive response when it was screened at the Edinburgh Lumière earlier in the year.

Dir: Francis Veber
Prod: Alain Poiré, Gaumont, TF1 Films
Production, EFVE Films
Scr: Francis Veber
Ph: Luciano Tovoli
Ed: Mus
Int sales: Gaumont, 30 avenue Charles-de-Gaulle Neuilly-sur-Seine 92200 . Tel: 00 33 1 46 43 20 00 - Fax: 46 43 21 68
Print Courtesy of Optimum Releasing
2000, 84mins
Cast: Daniel Auteuil, Gérard Depardieu, Thierry Lhermitte, Michèle Laroque, Michel Aumont, Jean Rochefort, Alexandra Vandernoot

Alain Corneau

Alain Corneau who was born in Orléans in 1943, started out by being a jazz fanatic before diverting into cinema. He studied at the IDHEC, the celebrated Parisian film school. He became an editor and then assistant director to such established names as Marcel Camus, Costa-Gavras and Michel Drach before he began making action movies, often inspired by Hollywood thrillers rather than French "policeier." This part of his career reached its peak with *Série Noire*, set in the suburbs but which also had a poetry about its harsh realism.

Corneau who flirted unhappily with a big budget production (*Le Môme*) changed register in 1989 with *Nocturne Indien* from Antonio Tabucchi's novel, a journey into contemporary India. Then *Tous les matins du monde* from a text by Pascal Quignard.

This year Corneau is back with a big budget adventure *Le Prince du Pacifique* featuring some of his favoured actors including Marie Trintignant, Patrick Timsit and Thierry Lhermitte in an adaption of *Martians, Go Home!*, from the science fiction novel by Frederic Brown.

Filmography:

2000 *Le Prince du Pacifique*
1998 *Le Cousin*
1995 *Lumière et compagnie*,
Les Enfants de Lumière,
Le Nouveau monde
1991 *Contre l'oubli*, *Tous les matins du monde*
1989 *Nocturne indien*
1988 *Médecins des hommes*
TV Series
1986 *Le Môme*
1984 *Fort Saganne*
1981 *Le Choix des armes*
1979 *Série noire*
1977 *La Menace*
1976 *Police Python 357*

Le Prince du Pacifique / The Prince of the Pacific

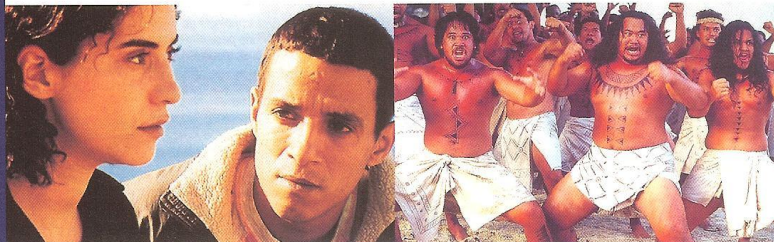
Aberdeen Sat 17 Nov, 8.30pm
& Sun 18 Nov, 4.15pm
Edinburgh Thu 22 Nov, 6.15pm
& Fri 23 Nov, 3.00pm
Glasgow Tue 20 Nov, 3.00pm
& Wed 21 Nov, 6.45pm

A stuffy British military man is transformed into a legendary Polynesian warrior in this light comic adventure tale. Capt. Alfred Morsac (Thierry Lhermitte) is a British naval officer who, after distinguishing himself in battle against the enemy in Morocco, is sent to Tahiti in 1914, where his assignment is to persuade the natives to join the Queen's Army and fight for the crown in Europe. However, when Morsac arrives in Tahiti, he finds that the island is ruled by Lefebvre (François Berléand), a French military

officer who minds his charges with an iron hand, and is intent upon getting revenge on Meoata (Marie Trintignant), the widow of the last man who attempted to overthrow Lefebvre's martial regime. While Morsac, all starched uniforms and stiff upper lip, is a fish out of water in Tahiti, he soon decides that something must be done about Lefebvre's tyrannical oppression of his people. He attempts to intervene but while earning the admiration of the Tahitians, he ends up in prison for his troubles. However Reia (Anituavau Lande), Meoata's son, is convinced that Morsac is "Tefa'aora," a brave leader of local legend who will rise up to lead the Tahitians in a revolt to win their freedom. Morsac himself is less convinced, but he manages to

escape from prison with the help of con man and fellow jailbird Barnabé (Patrick Timsit), and attempts to organise the islanders into a fighting force that can overthrow Lefebvre.

Dir: Alain Corneau
Prod: Louis Becker, Thierry Lhermitte, Ice 3, TF1 Films Production
Scr: Pierre Geller, Christian Biegalski, Laurent Chalumeau, Eric Collins, Thierry Lhermitte, Alain Corneau, Lucie Exebarria
Ph: Patrick Blossier
Mus: Deep Forest
Int sales: TF1, 125 rue Jean-Jacques Rousseau 92138 Issy-les-Moulineaux. Tel: 00 33 1 41 41 42 57 - Fax: 4141 31 60
2000, 90mins
Cast: Thierry Lhermitte, Patrick Timsit, Marie Trintignant, François Berléand, Anituavau Landé, Daniel Gimenez Cacho



Lubna Azaabal and Mohamed Hamaidi in *Loin*

Friend or foe in *Le Prince du Pacifique*

Loin / Far Away

Edinburgh Thu 29 Nov, 6.15pm
Glasgow Sat 24 Nov, 5.45pm &
Sun 25 Nov, 3.00pm

Serge is a truck driver. He imports rolls of cloth into Morocco and luxury clothes to France. In Tangiers, he regularly meets up with his lover Sarah and his friend Saïd. One day, he agrees to smuggle out hashish in his truck. He must also fight to win back Sarah, who wants to end their

relationship. The woman runs a family hostel, since her mother died, her brother wants to take her to Montreal, where he lives.

Sarah isn't sure she wants to go: she has to weigh up her attachment to Serge and the will to change the course of her life. Saïd is a son of a landless peasant who dreams of moving to Europe; he presents a submissive face, but in fact he's a rebel. We follow

these characters in the three days in which they are reunited - days of lost opportunities and great decisions...

At the end, François the young filmmaker, who is the quasi alter-ego of Andre Techiné, talks glowingly about Jean Renoir's *The River*, set in India - a movie that looks at the fragility of everything. In the same way, Techiné shot this movie in Betacam video to work

faster and cheaper and thereby relate a quality of urgency that is so evident in the documentary scenes of the film. The director plays with his own chronology: *Les Roseaux sauvages* introduced the characters in 1962 in the south of France at the end of the Algerian independence war. Techiné sees Tangiers as a metaphor for our new world where people of different cultures intersect. There are even references to Tangiers of yesterdays conveyed through the character of

James, in reference to writers like Paul Bowles (*The Sheltering Sky*) and others like William Burroughs (*Naked Lunch*). And even today, in this city that Burroughs called "Interzone", there are other ways than trucks to travel. The actors give strong performances, notably Stéphane Rideau, Lubna Azabal and Mohamed Hamaidi. Techiné has directed a film about fleeting things, yet it should remain in your memory for some time to come.

Dir: André Techiné
Prod: Philippe Carcassonne & Said Ben Said (France/Spain)
Scr: André Techiné & Faouzi Bensaidi
Ph: Germaine Desmoulin
Ed: Herve De Luze
Mus: Juliette Garrigues
Int. Sales UGC, 2 rue des Quatre-Fils 75003 Paris.
Tel: 00 33 1 40 29 89 03 - Fax: 40 29 89 10 2001, 120mins
Cast: Stéphane Rideau, Lubna Azaabal, Mohamed Hamaidi, Yasmina Reza

La vérité si je mens / Would I Lie To You?

Aberdeen Fri 16 Nov, 4.15pm, 6.30pm, 8.45pm
Dundee Sat 24 Nov, 8.30pm
Edinburgh Wed 21 Nov, 8.45pm
& Thu 22 Nov, 3.00pm
Glasgow Sun 18 Nov, 3.00pm
& Mon 19 Nov, 6.45pm

A huge hit in France in 1997, it automatically spawned a sequel. This hilarious screwball comedy of mistaken identity (after all, don't forget France's long-running love affair with Jerry Lewis) which is set in Paris'

Jewish garment district. Eddie Vuibert, a young drifter without a family at the end of his rope, is hired to manage the warehouse of Victor Benzakem, a prosperous fabric entrepreneur, after Victor saves him after a three card monte altercation. Victor is befriended by Dov, Serge, Rafy, and Yvan, who think that he is Jewish. Eddie falls in love with the owner's Sephardic daughter, Sandra. Forbidden love takes viewers on a ride through the modern French Jewish culture.

Dir: Thomas Gilou
Prod: Aissa Djabri
Scr: Michel Munz, Gérard Bitton
Ph: Jean-Jacques Bouhon
Ed: Nathalie Hubert
Mus: Gérard Presgurvic
Int. Sales: M6 DA, 89/91 avenue Charles de Gaulle, Neuilly sur Seine, Cedex 92575 -
Tel: 00 33 1 41 92 68 66, Fax: 41 92 68 69 1997, 100mins
Cast: Richard Anconina, Elie Kakow, Amira Casar, José Garcia, Richard Bohringer, Gilbert Melki and Vincent Elbaz.

La vérité si je mens!-2 / You Shouldn't Worry

Aberdeen Mon 19 Nov, 4.15pm, 6.30pm, 9.00pm
Dundee Thu 29 Nov, 8.30pm
Edinburgh Sun 25 Nov, 8.45pm
& Tue 27 Nov, 3.00pm
Glasgow Sat 24 Nov, 3.00pm
& Sun 25 Nov, 3.00pm

More rollicking frolics featuring Eddie, Dov, Yvan, Patrick and Serge (otherwise Richard Anconina, Gad Elmaleh, Bruno Solo, Gilbert Melki and José Garcia). When their small shops become threatened by internet entrepreneurs and department store discounters, the clothing compatriots must fend off bankruptcy and keep their

businesses afloat. To this end, Eddie and Yvan attempt to bargain with the enemy - chain store manager Vierhouten. But when Vierhouten proves treacherous, the end seems near.

The script manages to stay consistently entertaining, proved by the fact that *Le Verité Si Je Mens! 2* grabbed an extraordinary 11.3 million dollars in its first five days and easily rivalled its predecessor's five million admissions. The humour trades on ethnic stereotypes, shamelessly macho posturing and easy laughs. In particular Garcia proves himself a

powerhouse comic who almost steals the show. Loaded with comic chutzpah.

Dir: Thomas Gilou
Prod: Vertigo in association with Telegraphe and TF1, M6, TFS Cinema, Aissa Djabri, Farid Lahouassa, Manuel Munz
Scr: Michael Munz, Gérard Bitton
Ph: Robert Alazraki
Ed: Nicole Saumier
Int. Sales: M6, DA 89/91 avenue Charles de Gaulle, Neuilly sur Seine, Cedex 92575 -
Tel: 00 33 1 41 92 68 66, Fax: 41 92 68 69 2001, 105 mins.
Cast: Runtio Solo, José Garcia, Nicole Caïfan, Richard Anconina, Elisa Tovati, Daniel Prevost, Gilbert Melki and Enrico Macias.

André Techiné

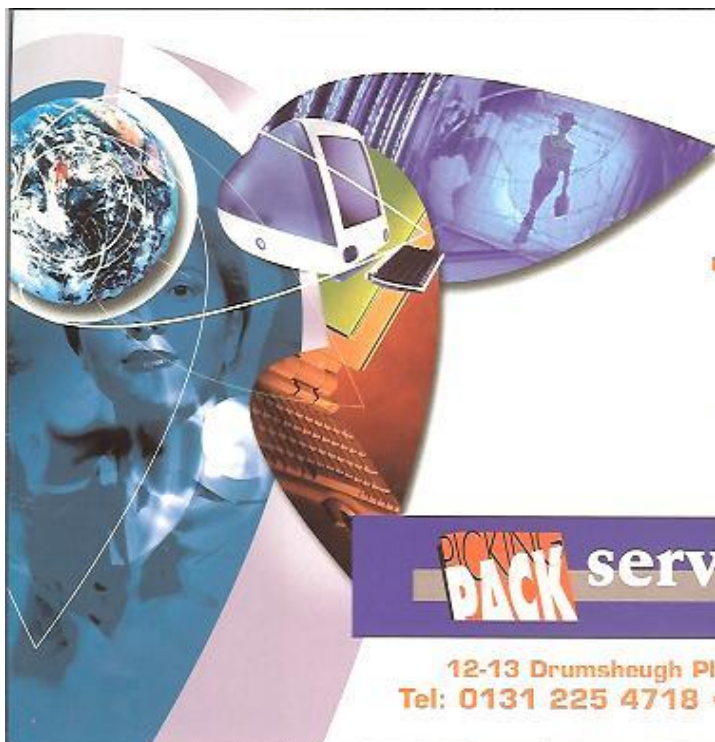
André Techiné (born in Valence d'Agen in 1945) made his directorial debut in 1969 with *Pauline s'en va*; the film expresses the director's desire to oppose the dominant realism of the time. The subsequent *Souvenirs d'en France* (1975) and *Barocco* (1976) probe the various aspects of a hallucinated cinema. In 1979 *Les soeurs Brontë*, a detailed literary reconstruction, was presented at Cannes, although it was ultimately unsuccessful. After *Hôtel des Amériques*, the director put the film-theatre relationship to the test, filming *La Maitouette*, a monologue written and performed by Jacques Nolot. In 1985 *Rendez-vous* won the best director award at the Cannes Film Festival. *Les roseaux sauvages*, whose title is inspired by a La Fontaine story, won Césars for best film, best director and best screenplay in 1995.

Filmography:

1987 Les innocents
1991 J'embrasse pas
1993 Ma saison préférée
1994 Les roseaux sauvages
1994 Le chêne et le roseau (TV)
1996 Les voleurs
1997 Que sont-ils devenus?(TV)
1998 Alice et Martin
2000 Loin



Elisa Tovati and José Garcia in *La vérité si je mens!-2*



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La Répétition / The Rehearsal

Edinburgh Fri 16 Nov, 8.45pm
 & Sun 18 Nov, 4.45pm, 6.30pm
 Glasgow Sat 17 Nov, 8.30pm

Friendship turns to love, and unrequited love leads to a dangerous obsession in this moody drama. Nathalie (Emmanuelle Béart) and Louise (Pascale Bussières) grew up together and had been close friends since childhood, but while both were studying drama in their early twenties, their friendship went through an abrupt shift — while beautiful Nathalie enjoyed flirting with the men in her classes, Louise's interest in her best friend turned into infatuation, and when Nathalie indulged herself in a brief fling with a young actor, Louise was overcome with anger and jealousy and tried to kill herself. Nathalie was told by Louise's family that she didn't want to see her any more, and a

decade passed before their paths would cross again. Louise is now married to a man named Nicolas (Sami Bouajila), and one night they go to the theatre to see a touring production of a new play. To her surprise, Louise discovers the female lead is played by Nathalie; after the show, she slips backstage to say hello, and soon finds that she's as strongly attracted to Nathalie as ever — and that Nathalie is involved with Matthias (Dani Levy), the gifted but difficult playwright who wrote and directed the production. Leaving Nicolas behind, Louise follows Nathalie to Denmark, and is able to pull a few strings to get Nathalie an audition with Walter Amar (Jean-Pierre Kalfon), a well-known and well-respected theatrical director. Nathalie soon leaves Matthias' show to star in Amar's new production of *Lulu*, and Louise volunteers to help

Nathalie as she prepares for the role.

Nathalie appreciates Louise's support and friendship, but she soon begins to chafe under Louise's obsessive attention, and she wonders if history might be repeating itself. *La Répétition* was shown in competition at the 2001 Cannes Film Festival.

Dir: Catherine Corsini

Prod: Philippe Martin, Les Films Pelléas, Giorno Films, Studio Canal, Pyramide, Glem Films

Scr: Catherine Corsini, Marc Syrigas

Ph: Agnès Godard

Int sales: FPI, 5 rue Richelieu 75001

Paris, Tel: 00 33 1 42 96 02 20 - Fax: 40 20 05 51

2001, 90mins

Cast: Emmanuelle Béart, Pascale

Bussières, Dani Levy, Jean-Pierre Kalfon,

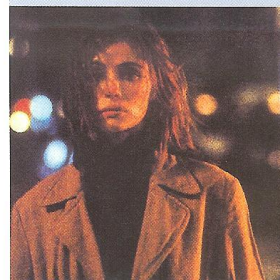
Sami Bouajila, Marilu Marini, Clément

Hervieu-Léger, Marc Ponette

FACTS: Top ten French films so far this year: *La vérité si je mens-2* (7.8million); *Amélie* (6.2million and rising); *Le Placard* (5.2); *Brotherhood of the Wolf* (5.1); *Yamakasi* (2.2); *Un crime au paradis* (2.1); *Le Tour Montparnasse* (2); *Belphegor* (2); *15 août* (1.2); and *Just Visiting* (1.1).

FACTS: France has 2200 cinemas with 5000 screens serving a population of 57million. Box office admissions total an average of 156million. Video sales come out at 40million with DVD sales at 12 million a year. TV penetration in France is 95 per cent, with the internet penetration at 15 per cent of the total population.

PANORAMA



Emmanuelle Béart in *La Répétition*

Catherine Corsini

Catherine Corsini: "Genre films let a director use the 'ego' in an unusual manner. They also allow me to reveal myself through a prism or a frame. *La Répétition* indeed has similarities with what people call the "psychological thriller", with additional sentimental aspects. Each new film urges me to seek out new things, to express myself in a different register. After *La Nouvelle Eve*, I was incapable of making another comic film. This perhaps reflects my own arc between comedy and seriousness."

Feature Films:

1987 *Poker*

1994 *Les amoureux*

1998 *La nouvelle Eve*

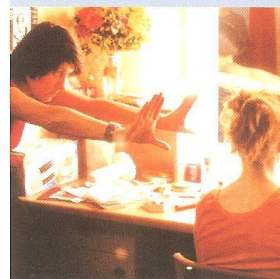
2001 *La Répétition*

TV Films:

1991 *Interdit d'amour*

1995 *Jeunesse sans Dieu*

1996 *Denis*



Pascale Bussières and Emmanuelle Béart in *La Répétition*



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LE DICO ETAIT PRESQUE PARFAIT

Do you know what the French title of *Dial M for Murder* is?
If not, read on...

Patrick White, editor-in-chief of the Harrap *French Unabridged Dictionary*, takes a look at subtitling, the translation of titles and what's all too often lost in translation.

How many times have you been left perplexed by English subtitles of French films? Or even laughed out loud at the bizarre effect created by a poor translation? We should, however, feel a little sympathy for the subtitlers who have to do their work extremely quickly, and often without even having seen the film. Perhaps indeed criticism should instead be levelled at the studios and distribution companies who place the translation of the film so low on their list of priorities.

Anyone who knows French and has watched French films with English subtitles will have their own favourite examples of just how wrong they can be. Here are a few of my own:

In Bertrand Blier's *Trop Belle Pour Toi*, Gérard Depardieu and Josiane Balasko are enjoying a postcoital tender moment, lying on a motel room bed, blue light flooding through the curtains. Balasko whispers to Depardieu, "J'ai vibré", to which he replies "Moi, j'ai vibré aussi". Yes, you've guessed it, the subtitles read "I vibrated" and "Me, I vibrated too". Gaffes like this can have an English-speaking audience laughing out loud.

In Godard's *Deux ou trois choses que je sais d'elle*, two men sitting at a café table ask the waiter for a "mystère" (a tasty French concoction that is a type of cake consisting of ice cream filled with meringue and coated with crushed almonds). The subtitle is "Can I have a mystery please?", which can hardly have enlightened many cinema goers. The power of the punning reply of the waiter, "il y a pas de mystère" ("we haven't got any 'mystères'"/ "it's as simple as that") is thus completely lost.

A similar cultural problem always occurs with the use or misuse of "tu" and "vous", so hard to understand for English speakers, let alone translate. In Erick Zonca's *La vie rêvée des anges*, a girl is furious at being addressed as "tu" and says "on ne se tutoie pas". The subtitler's best effort is "we don't know each other" which doesn't really work as they clearly do know each other. "We're not on first-name terms" might have done the trick.

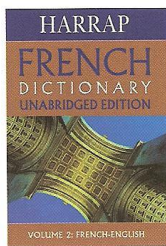
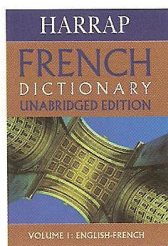
Sometimes the subtitler does not even bother to give a translation, as in another Godard film *Forever Mozart* where in the opening scene a man hurls a torrent of abuse at a young woman, none of which is translated, the first subtitle being the attempted placatory "You're late. Kiss me".

English subtitlers don't have a monopoly on clangers. For example, there's a probably apocryphal story of an English war film in which a soldier shouts out

Gaffes like this
can have an English-
speaking audience
laughing out loud.

"Thanks!", where the hilarious French subtitle is "Merci!"

Subtitlers, like all translators, need a good dictionary and the new Harrap's *Unabridged* in two volumes is the largest and most helpful bilingual English-French/French-English dictionary available. With a wide range of vocabulary from the technical to the literary and from slang to the everyday, and many innovative features, this new dictionary is a treasure trove for all translators and serious Francophiles.



One of its features is the inclusion of the titles of films, books, plays and other works of art, along with the accepted translation, often quite different from the original. It is fascinating to see how when the title is translated it can completely change the point of view of the original, or even reveal something that was concealed. Thus the John Ford western *The Searchers* became *La prisonnière du désert*, Hitchcock's *Dial M for Murder* became *Le crime était presque parfait*, and the French translation of *High Noon* gave away an important plot twist: *Le train sifflera trois fois*.

English reworkings of French film titles can also come up woefully short. Truffaut's *Les 400 coups* is translated literally into English as *The 400 Blows*, completely missing the sense of the idiomatic expression "faire les quatre cent coups" which means to misbehave. Even something as simple as *Running Wild* or *Rebel Youth* would have been better.

These title translations show up just how difficult the art of translation is. The Harrap's *Unabridged* has been written especially to give the maximum help to translators and advanced students, and fills in the gaps left by more modest dictionaries. As well as its huge coverage, it also explains many items of French culture and, for the first time in a

Harrap's Unabridged
... fills in the gaps left
by more modest
dictionaries

bilingual dictionary, allusive phrases (including "bizarre, bizarre, vous avez dit bizarre?", a quotation from Marcel Carné's 1937 film *Drôle de drame* and still used today as a reaction to anything strange).

To see sample pages of the *Unabridged*, and order copies, visit the Harrap website www.harrap.co.uk, where you will also find other articles about French language and culture.

The author would like to thank Georges Pilard and Dougal Campbell for their advice on the text of this article.

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Ken Ingles and Jaki McDougall
James Steel
Ken Ingles (Director), James McKenzie, Rod White, Shirley Gilmour, Beverley Nicolson, Scott Colgan, Jenny Leask, Russell Ferguson, Andy Forrest, Roy Ballantyne, David Barclay, Ali Clark, Robert Howie
Jaki McDougall (Director), Allison Gardner, Marion Pearson, Mhairi Douglas, Nicola Fitzhenry, Alison Bell, Barney McCue, Emma Taylor, Angela Freeman, Malcolm Brown, John Cunningham, Steven Boyle, Helen Hence, Laura Howell, Sadie McCue and Rosemary Campbell
Neil Davidson, Jill Dixon, Alistair Dove, Pam Green, Simon Hepple, Tony Jones, Sarah McCarva, Emily Richardson
Thomas Gerstenmeyer, Mairi Thomas
Julien Planté
Ashok Adicéam (Director)
Patrick Girard (Director), Gwenola Canonici
Xavier North (Conseiller Culturel), Didier Dutour (Attaché Audio-visuel)
Michel Roche
Alan Knowles
James McKenzie
Olivier Usher
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Stephen and Jenny Howarth (Minister at the British Embassy, Paris), John Tod (Director, British Council, Paris), Sarah Hickson (Head of Arts, British Council, Paris), Barbara Dent (Film Officer, British Council, Paris)

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Agat Films (Myriam Cheikh) • Celluloid Dreams (Pascale Ramonda) • Film Distribution (Sahra Imchal) • Films de la Boissière (Annie Miller) • Flach Pyramide International (Paul Richer) • Lambert Productions (Véronique Pelleier) • Studio Canal Images (Marie Boudier) • M6DA (Catherine Dessagnes) • MK2 (Yann Marchet, Florence Stern) • Pathe International (Jenny Scheubeck, Anne Villette) • Pathe UK (Ian George, Neil Marshall, Matthew Smith) • President Films (Joelle Prigent) • President Classics (Marie-Laine Boutault, Cyril Perrin) • TF1 (Mathieu Pesty) • UGC (Christian Pécot)

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French Film Festival UK Office: 12 Sunbury Place, Edinburgh Tel: +44 131 225 6191 Fax: +44 131 225 6971
Email: fff@frenchfilmfestival.org.uk Website: <http://www.frenchfilmfestival.org.uk>

Edinburgh Filmhouse: 17-30 November 2001

88 Lothian Road, Edinburgh EH3 9BZ

Fri 16	Sat 17	Sun 18	Mon 19	Tue 20	Wed 21	Thur 22	Fri 23	Sat 24	Sun 25	Mon 26	Tue 27	Wed 28	Thur 29
3.00pm Félix et Lola (18) *	3.00pm Ça ira mieux demain (15) *	3.00pm La faute à Voltaire (15) * 4.15pm La Répé- tition (18) *	3.00pm Le lait de la tendresse humaine (18) *	3.00pm Absolu- ment Fabuleux (15) *	3.00pm Les filles ne savent pas nager (18) *	3.00pm La vérité si je mens (12) *	3.00pm Le Prince du Pacifique (12) *	3.00pm Belphe- gor (PG) *	3.00pm Jeunesse dorée (15) * 3.45pm Les filles ne savent pas nager (18) *	3.00pm Une hi- rondelle a fait le prin- temps (12) *	3.00pm La vérité si je mens!-2 (12) *	3.00pm Un crime au paradis (15) *	3.00pm De l'amour (18) *
6.00pm La faute à Voltaire (15) *	6.00pm Oui, mais... (15) *	6.30pm La Répé- tition (18) *	6.15pm Le Placard (15) *	6.15pm Ça ira mieux demain (15) *	6.15pm Tout près des étoiles (PG) *	6.15pm Le Prince du Pacifique (12) *	6.15pm Betty Fischer (18) *	6.15pm Au Bonheur des Dames (PG) *	6.00pm Les filles ne savent pas nager (18) *	6.15pm Samia (12) * + PA	6.15pm Gamer (15) *	6.15pm Marie- Line (15) *	6.15pm Loin (18) *
8.45pm La Répé- tition (18) *	8.45pm Le roman de Lulu (15) *	8.45pm Le lait de la tendresse humaine (18) *	8.45pm Félix et Lola (18) *	8.45pm Absolu- ment Fabuleux (15) *	8.45pm La vérité si je mens (12) *	8.45pm Betty Fischer (18) * + PA	8.45pm La Squale (18) *	8.15pm L'Ang- laise et le Duc (PG) *	8.45pm La vérité si je mens!-2 (12) *	8.45pm Une hi- rondelle a fait le prin- temps (12) *	8.45pm Un crime au paradis (15) *	9.00pm Paris: xy (15) *	8.45pm De l'amour (18) *
11.00pm Gamer (15) *	11.00pm Absolu- ment Fabuleux (15) *												

Aberdeen Belmont: 16-27 November 2001

49 Belmont Street, Aberdeen AB10 1JS

Fri 16	Sat 17	Sun 18	Mon 19	Tue 20	Wed 21	Thur 22	Fri 23	Sat 24	Sun 25	Mon 26	Tue 27
4.15pm La vérité si je mens (12) *	4.15pm Un crime au paradis- (15) *	4.15pm Le Prince du Pacifique (12) *	4.15pm La vérité si je mens!-2 (12) *	4.15pm Tout près des étoiles (PG) *	4.15pm Félix et Lola (18) *	4.15pm Belphegor (PG) *	4.15pm Ça ira mieux demain (15) *	2.30pm Samia (15) *	2.00pm La Squale (18) * 4.45pm Le lait de la tendresse humaine (18) *	4.15pm Betty Fischer (18) *	
6.30pm La vérité si je mens (12) *	6.30pm Un crime au paradis (15) *	6.30pm Le Prince du Pacifique (12) *	6.30pm La vérité si je mens!-2 (12) *	6.30pm Tout près des étoiles (PG) *	6.20pm Le Placard (15) *	6.30pm Ça ira mieux demain (15) *	6.30pm Félix et Lola (18) *	6.15pm Jeunesse dorée (15) *	6.45pm Le lait de la tendresse humaine (18) *		
8.30pm Absolu- ment Fabuleux (15) *	8.30pm Le Prince du Pacifique (12) *	8.45pm Un crime au paradis (15) *	9.00pm La vérité si je mens!-2 (12) *	8.45pm Le roman de Lulu (15) *	8.45pm Félix et Lola (18) *	8.45pm Belphegor (PG) *	8.45pm Ça ira mieux demain (15) *	8.45pm Le lait de la tendresse humaine (18) *	9.00pm La Squale (18) *	8.45pm Betty Fischer (18) *	8.45pm L'Anglaise et le Duc (PG) *
10.45pm Absolu- ment Fabuleux (15) *											

Glasgow Film Theatre: 16-29 November 2001

12 Rose Street, Glasgow G3 6RB

Fri 16	Sat 17	Sun 18	Mon 19	Tue 20	Wed 21	Thur 22	Fri 23	Sat 24	Sun 25	Mon 26	Tue 27	Wed 28	Thur 29
3.00pm Oui, mais... (15) * + PA	1.00pm Belphegor (PG) *	3.00pm La vérité si je mens (12) *	3.00pm Ça ira mieux demain (15) *	3.00pm Le Prince du Pacifique (12) *	3.00pm Un crime au paradis (15) *	3.00pm La Squala (18) *	2.00pm Paris: xy (18) *	3.00pm La vérité si je mens-2 (12) *	3.00pm Loin (18) *	1.00pm Jeunesse dorée (15) *	3.00pm Une hirondelle a fait le printemps (12) *	3.00pm De l'amour (18) *	3.00pm Marie-Line (15) *
6.15pm Le lait de la tendresse humaine (18) *	5.30pm La faute à Voltaire (15) *	5.45pm Oui, mais... (15) *	6.45pm La vérité si je mens (12) *	6.45pm Le lait de la tendresse humaine (18) *	6.45pm Le Prince du Pacifique (12) *	5.45pm Tout près des étoiles (PG) *	5.45pm Les filles ne savent pas nager (18) *	5.45pm Loin (18) *	6.30pm Au Bonheur des Dames (PG) *	4.00pm Félix and Lola (18) *	6.30pm Samia (15) *	6.30pm Gamer (15) *	6.30pm Marie-Line (15) *
8.30pm Le roman de Lulu (15) *	8.30pm La Répétition (18) *	8.30pm Le Placard (15) *	9.00pm Ça ira mieux demain (15) *	9.00pm Un crime au paradis (15) *	9.00pm Absolument Fabuleux (15) *	8.30pm La Squala (18) *	8.15pm L'Anglaise et le Duc (PG) *	8.30pm Betty Fisher (18) *	9.00pm Félix et Lola (18) *	9.00pm Gamer (15) *	8.30pm Une hirondelle a fait le printemps (12) *	8.45pm De l'amour (18) *	9.00pm Paris: xy (18) *

Dundee Contemporary Arts: 23-29 November 2001

152 Nethergate, Dundee DD1 4DY

Mon 19	Tue 20	Wed 21	Thur 22	Fri 23	Sat 24	Sun 25	Mon 26	Tue 27	Wed 28	Thur 29
				4.10pm Tout près des étoiles (PG) *	3.45pm La Squala (18) *	4.15pm Belphegor (PG) *	4.15pm Belphegor (PG) *		10.00am Samia (15) *	
				6.30pm Jeunesse dorée (15) *	6.15pm Les filles ne savent pas nager (18) *	6.15pm Le Placard (15) *				
8.30pm Absolument Fabuleux (15) * (Preview)				8.45pm Le lait de la tendresse humaine (18) *	8.30pm La vérité si je mens (12) *	8.30pm Un crime au paradis (15) *	8.30pm Tout près des étoiles (PG) *	8.30pm Marie-Line (15) *	8.30pm Une hirondelle a fait le printemps (15) *	8.30pm La vérité si je mens-2 (12) *

London Ciné Lumière

17 Queensberry Place, London SW7

Thur 29	Fri 30	Sat 1
7.30pm La faute à Voltaire (15) *	6.30pm Gamer (15) *	6.30pm La Squala (18) *
	8.30pm Jeunesse dorée (15) *	8.30pm Marie-Line (15) *

Key: ● Panorama ● New Waves
● Outsiders + PA Personal Appearance

The FFF hopes to welcome the following guests (subject to final confirmation): Emmanuelle Béart and Catherine Corsini (*La Répétition*), Thierry Lhermitte (*Le roman de Lulu*, *Le Prince du Pacifique*), Fabrice Gényestal (*La Squala*), Josiane Balasko (*Un crime au paradis*), Yves Lavandier (*Oui, mais*), Emilie Duquenne (*Oui, mais*), and Zaida Ghorab-Volta (*Jeunesse dorée*).

VENUES

tickets and bookings

Glasgow Film Theatre

12 Rose Street, Glasgow G3 6RB.

Admin Tel: 0141 332 6535

Box office: 0141 332 8128

E-mail: info@gft.org.uk

Mon-Sat 12noon-9pm.

Sun box office opens 30 minutes before first performance.

Postal bookings should be accompanied by cheque payable to GFT.

Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation of a performance.

Ticket Prices

Matinees starting pre-5pm: £3.75 Cones £2.50

Evenings post 5pm: £4.75 Cones £3.50

All double-bills: £5.00 Cones £3.50

Festival Pass: see all films for £50 Cones £25

6 Film Pass for £21 Cones £15

Disabled facilities

Full disabled facilities, including induction loops and infra-red loops.

See GFT brochure for full details.

Café Cosmo

Open Mon-Sat 10.30am-9pm, Sun (30 mins before first performance)

Food served until 5pm

Edinburgh Filmhouse

88 Lothian Road, Edinburgh EH3 9BZ.

Admin tel: 0131 228 6382

Box office tel: 0131 228 2688

Online: www.filmhouse.demon.co.uk

Box office hours: Mon-Sat: noon-9pm.

Sun 3pm (or 30 mins before first screening) until 9pm.

Postal bookings should be accompanied by sac with cheque made payable to Filmhouse Ltd.

Credit card bookings charged at 50p per transaction. Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation

Ticket prices

Matinees (all shows before 4pm): £3.50

Cones (Sun-Thu only) £2.00

Fri Bargain Matinee: £2.50 Cones £1.20

Early Evening (4-7pm): £4.50 Cones (Sun-Thu) £3.00

Main Evening (after 7pm): £5.50 Cones (Sun-Thu) £4.00

FFF KeyCard Festival Pass giving

access to all films at Filmhouse: £50 Cones £25

FFF Saver 6 Film Pass: £24 Cones £15

Disabled facilities

Ground floor cafe-bar and toilet. Lift access to Cinema 1; Cinemas 2

and 3 direct access. Advance booking for wheelchair spaces. See

Filmhouse brochure for full details

Café bar

Open 10am- late

Mon-Sat, 12 noon on Sundays. Food and drinks.

Online: www.filmhouse.demon.co.uk

Dundee Contemporary Arts

152 Nethergate, Dundee DD1 4DY Tel 01382 432000

online: www.dcs.org.uk

e-mail: dca@dundeeccity.gov.uk

Box Office opening hours, by telephone 10.00am - 9.00pm/in person

10.30am - 9.00pm

Ticket Prices

Matinees (every screening before 5pm) £3.50 £2.90 Cones

Early evening (after 5pm, before 7pm) £3.80 £3.20 Cones

Main evening (after 7pm): £3.90 £3.20 Cones

Cones Students Day Mon (all day) £2.60 Cones

Bargain Day Wed (all day) £3.20 £2.60 Cones

School Shows: £1.00 per child teachers free.

Disabled access, Full disabled facilities.

Café bar

Cafe-bar Mon - Sat, 10.30am - midnight, Sunday 10.30 - 11.00pm

The Belmont Aberdeen

49 Belmont Street, Aberdeen AB10 1JS

Online: www.picturehouse-cinemas.co.uk

Booking line tel: 01224 34 35 36 (lines open 1pm - 9pm daily)

Postal bookings should be accompanied by sac with cheque made

payable to City Screen (Aberdeen) Ltd

Credit Card bookings charged at 50p per transaction (Friends exempt).

Tickets booked in advance cannot be exchanged nor money refunded

except in the event of cancellation.

Ticket Prices

All day at weekends, Thu&Fri after 6pm: £5.50 Adults £4.50 Friends

£3.50 Students Cones n/a

Children (14 and under) at all times £3.00

All day Mon-Wed, before 6pm Thu&Fri: £4.50 Adults £3.50 Friends

Films before 6pm Tue-Thu: £3.00 OAP

6 Film Pass: £18 full price Cones £15

Disabled access

Lift access to Cinema 2 & 3 and basement Cafe-Bar. Direct access to

Cinema 1. Toilets on each floor.

Advance booking for wheelchair spaces is recommended.

Basement Café-Bar

Open during cinema opening hours

London Ciné-Lumière

17 Queensberry Place, London SW7 Tel 0207 838 2144/2146

Online: www.institut.ambafrance.org.uk

Ticket Prices

Ticket Prices £6.00 £4.50 Cones

Premieres and double bills £7.00 £6.00 Cones

School and Group rates (more than 10) £3.00

Disabled access, Full disabled facilities.

Bistrôt de l'Institut

Mon - Fri, 10.00am - 9.30pm Sat, 12noon - 9.30pm Sun, 5.00pm - 10.00pm

This year the French Film Festival casts a special focus on France's multi-cultural mix and looks at how "outsiders" find their place in society and the cinema through a selection of diverse titles featuring exciting new faces including *Gamer* with Saïd Taghmaoui, *Jeunesse Dorée* from Zaïda Ghorab-Volta; *La faute à*

Voltaire, a first feature from Abdellatif Kechiche with Sami Bouajjia; *La Squale*, an amazing debut from first-time director Fabrice Genestal; Paris through the West African eyes of Zeka Laplaine in *Paris.xy*; North African conflicts in *Marseilles* with *Samia* and the feisty *Marie-Line* from Mehdi Charef.

De l'amour

Edinburgh Thurs 29 Nov, 3.00pm, 8.45pm
Glasgow Wed 28 Nov, 3.00pm, 8.45pm

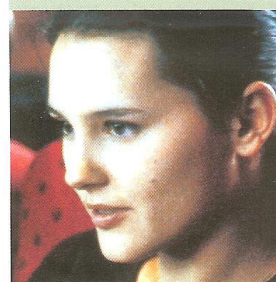
Acclaimed and controversial filmmaker Jean-François Richet directed and co-wrote this bleak look at a young woman whose first mis-steps in life take her farther than she ever expected along a dangerous path. Maria (Virginie Ledoyen) is a bright and attractive but not especially responsible individual who is used to having things go her way in life. Out of school and with no clear career path, Maria ends up taking a job putting together cushions for chairs. But after a single day on the job she quits, claiming the work hurts her hands and she'd

rather start her own restaurant. As Maria plots her next move, she impulsively swipes a piece of lingerie from a store, then tries to lie her way out of the situation when she's caught. But Maria finds that words can't get her out of this situation, and soon she's in jail and dealing with much deeper trouble than she ever imagined possible. *De l'Amour* also features French hip-hop artist Stomy Bugsy as a drug dealer who is friendly with Maria's boyfriend, played by Yazid Ait. Ait also contributed to the film's screenplay. In the same tough mould as *Human Resources* and *Night Shift*, Richet who previously made *Inner City* and *Crack 6T*,

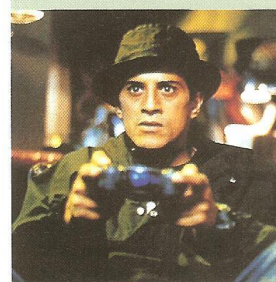
establishes himself as an urban poet par excellence.

Dir: Jean-François Richet
Prod: Grégoire Sorlat, Pascal Caucheteux, Why Not Productions, Intermedias, Les films Alain Sarde
Scr: Jean-François Richet
Ph: Christophe Baucarne, Guillaume Desfontaines, Jean Legrand, Ursula Sigon
Ed: Mus: Bruno Coulais
Int sales: TF1, 125 rue Jean-Jacques Rousseau 92138 Issy-les-Moulineaux. Tel: 00 33 1 41 41 42 57 - Fax: 41 41 31 60
2001, 85mins
Cast: Virginie Ledoyen, Yazid Ait, Mar Sodupe, Stomy Bugsy, Jean-François Stévenin, Bruno Putzulu, Jean-Marc Thibault, Brigitte Roüan, Karim Attia.

OUTSIDERS



Virginie Ledoyen in
De l'amour



Saïd Taghmaoui in *Gamer*

Gamer

Edinburgh Fri 16 Nov, 11.00pm
& Tues 27 Nov, 6.15pm
Glasgow Mon 26, 9.00pm
& Wed 28 Nov, 6.30pm
London Ciné-Lumière Fri 30 Nov, 6.30pm

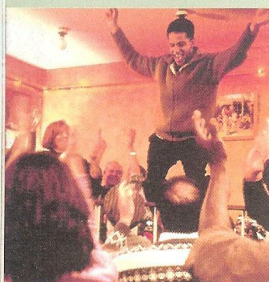
Tony (Saïd Taghmaoui), a street kid, has created a great concept for a video game: he thinks it could be the video game of the century! In his naive state, he signs his entire concept over to the famous Gameplay Co. Will he have enough time and talent to

take revenge on these sharks who rip him off? He sets up on his own, and inveigles various people into helping him. They work in a studio from which his friend broadcasts porn. The action itself turns into computer game action with quirky and stylish panache in a film that's as fresh as it is appealing.

Dir: Zak Fishman
Prod: Etienne Comar, Jean Cottin (Playtime), Gimages, M6 Films, Pathé,

StudioCanal
Scr: Zak Fishman, Daive Cohen, Fabien Suarez
Ph: Tariel Meliava
Mus: Cut Killer DJ Abdel, Kraked, Franck Levy.
Int sales: M6 DA, 89 avenue Charles-de-Gaulle, 92200 Neuilly/Seine. Tel: 00 33 1 41 92 68 66 - Fax: 41 92 68 69
2000, 94mins
Cast: Saïd Taghmaoui, Camille de Pazzis, Alexis Loret, Arielle Dombasle, Jean-Pierre Kaïfon, Bruno Salomone, Frédéric Saurel, Maud Buquet, Julien Courbey, Gérard Vives

OUTSIDERS



Sami Bouajila in
La faute à Voltaire



Alexandra Jeudon in
Jeunesse dorée



Muriel Robin in
Marie-Line

La faute à Voltaire / Blame it on Voltaire

Edinburgh Fri 16 Nov, 6.00pm
& Sun 18 Nov, 3.00pm
Glasgow Sat 17 Nov, 5.30pm
London Ciné-Lumière Thu 29 Nov, 7.30pm

This first feature from Abdellatif Kechiche takes an original and refreshing look at an illegal immigrant's adventures in Paris. Not the usual hooligan or victim, the character of Jallel, a Tunisian, is played by Sami Bouajila, one of France's most promising new talents. Jallel has succeeded in getting to Paris to make his fortune - and tries to pass himself off as an Algerian in order to plead his case as a political refugee seeking asylum in the "land of Voltaire and the Rights of

Man." He manages to obtain a three-month visa, finds a room and board in a home for homeless men. There he strikes up friendships and manages to scrape a living by selling fruit and flowers in the Metro. With his visa now expired he knows he can be picked up by the police at any moment. Honoured as the best first film at last year's Venice Film Festival, *La faute à Voltaire* also features Elodie Bouchez as a young woman he meets at a psychiatric clinic, and Aure Atika (also to be seen in *La vérité, si je mens* page 13) as a single mother who agrees to a marriage of convenience, only to renege on the agreement at the last post. The director, a former

actor, uses fluid camerawork and encourages semi-improvisational interplay between his cast. He should be noted as a film-maker of compassion and acute observation.

Dir: Abdel Kechiche
Prod: Jean-François Lepetit, Flach Film
Scr: Abdel Kechiche
Ph: Dominique Brenguier, Marie Spencer
Ed: Tina Baz Legal
Int sales: FPI, 5 rue Richelieu 75001 Paris. Tel: 00 33 1 42 96 02 20 - Fax: 40 20 05 51
2000, 130mins
Cast: Elodie Bouchez, Sami Bouajila, Aure Atika, Bruno Lochet, Virginie Darmon, Olivier Loustau

Jeunesse dorée / Golden Youth

Aberdeen Sat 24 Nov, 6.15pm
Dundee Fri 23 Nov, 6.30pm
Edinburgh Sun 25 Nov, 3.00pm
Glasgow Mon 26 Nov, 1.00pm, 6.30pm
London Ciné-Lumière Fri 30 Nov, 8.30pm

Two Parisian girls in their late teens get funding for a photo essay during their summer holidays, and set off on a road trip of discovery around France,

stopping to meet new people and taking photographs of them for an exhibition to be held when they get back home. Engaging and interesting in its multi-ethnic mélange. Directed by Zaïda Ghorab-Volta whose first film was *Laisse un peu d'amour*.

Dir: Zaïda Ghorab-Volta
Prod: Gilles Sandoz, Agat Films & Cie, Arte

France Cinéma, Ex Nihilo
Scr: Zaïda Ghorab-Volta
Ph: Pierre Milon
Mus: Areski Belkacem, Brigitte Fontaine
Int sales: Agat Films & Cie, 53 rue Jean-Pierre-Timbaud 75011 Paris. Tel: 00 33 1 53 36 32 32 - Fax: 43 57 00 22
2000, 84mins
Cast: Alexandra Jeudon, Alexandra Laflandre

Marie-Line

Dundee Tue 27 Nov, 8.30pm
Edinburgh Wed 28 Nov, 6.15pm
Glasgow Sat 24 Nov, 5.45pm
& Sun 25 Nov, 3.00pm
London Ciné-Lumière Sat 1 Dec, 8.30pm

The forty-something Marie-Line (Muriel Robin) is in charge of the all-female night cleaning crew at a supermarket. She takes an almost demonic pride in ensuring the job is well done by her mainly-immigrant team. She

drives them with a ferocious determination while her boss relies on her to keep costs down by pretending not to know about the illegal "aliens" who are paid under the table. The police conduct frequent raids, hoping to ferret out any people without the appropriate papers, and many of them with children live in constant fear of being deported. Tough but fair, Marie-Line forms a close relationship

with her staff. She begins to soften to the plight of those who depend on her for their very survival, including a very pregnant Albanian and her own daughter.

Marie-Line finds there's little joy in her life - except running a fan club for a folk singer who died 20 years ago. Robin helps to hold it all together with her strongly focused performance which won

her a nomination as best actress in the César awards.

Dir: Mehdi Charef
Prod: Eric Nèvé, La Chauve Souris,
StudioCanal
Scr: Mehdi Charef

Ph: Alain Levent
Ed: Kenout Peltier
Mus: Bernardo Sandoval
Int sales: UGC, 2 rue des Quatre-Fils 75003
Paris. Tel: 00 33 1 40 29 89 03 - Fax: 40
29 89 10

2001, 100mins
Cast: Muriel Robin, Valérie Stroh, Fejria
Deliba, Yan Epstein, Gilles Tretton, Mbembo,
Aïssa Maïg, Marie Rivière, Noémie
Thomas, Emmanuelle Laborit, Selma
Kouchy, Antonia Malinova.

Paris: xy

Edinburgh Wed 28 Nov, 9.00pm
Glasgow Fri 23 Nov, 2.00pm
& Thu 29 Nov, 9.00pm

Max hates Christmas. He's hated it ever since he arrived in Paris as a lonely, eighteen-year-old immigrant and, as he reminds us in his sullen narration, nobody likes to be lonely. So it seems apt that Hélène, Max's wife, should leave him just a few days before the detested holiday. Hélène's departure pitches Max into a downward spiral of confusion and self-pity as he tries to navigate his way through the ensuing feelings of fear, anger and guilt. There are twists to this classic narrative, as Max is far from innocent: The distance between him and his wife is the result of Max's obsession with his mistress Keba, a beautiful jazz singer and his devotion to the clothing company that he founded with his best friend Paco. When Paco sleeps with Keba, Max's self-

obsessed world shifts dangerously once more.

The film is shot in black and white digital video and is accompanied by a sensational jazz-trip-hop score that forms Paris: xy's most passionate narrative voice. Zeka Laplaine has brazenly recreated Truffaut's Paris of the sixties, complete with the heavy silences of characters engaged in the angst of everyday life. Still, this is Paris through West African eyes - a city where coffee shops and marabouts, or seers, co-exist. The City of Light is the real star of the piece, a cold goddess that dashes people against each other then stands back as they struggle to communicate. The personal politics of race and gender play as a footnote: Hélène is white, Keba is black and Paco is Arab. Here, however, the issues no longer concern personal, but rather communal identity - and the

problems that arise from attempts to create truthful dialogue across lines of gender, race and personality.

Paris: xy sums up contemporary multicultural living in a truly first-person context. Those who caught Laplaine's 1996 debut Macadam Tribu are in for a surprise: Paris: xy is about as broad a departure as is formally possible, both for Laplaine and for African cinema.

Dir: Zeka Laplaine
Prod: Les Histoires Webé, Michael Krumpé, Zeka Laplaine
Scr: Zeka Laplaine
Ph: Octavio Espirito Santo
Ed: Sarah Taouss Matton, Cathy Chamorey
Mus: Papa Monteiro
Int sales: Mercure Distribution, 27 rue de la Butte-aux-Cailles 75013 Paris. Tel: 00 1 44 16 88 44 - Fax: 45 65 07 47
2001, 80 mins
Cast: Zeka Laplaine, Sylvia Vaudano, Lisa Edmonson, Piliou Ioua, Moussa Sene Absa

Samia

Aberdeen Sat 24 Nov, 2.30pm
Dundee Wed 28 Nov, 10.00am
Edinburgh Mon 26 Nov, 6.15pm
Glasgow Tue 27 Nov, 6.30pm

Whole sections of society are too often ignored by both mainstream and even independent cinema. Rarely in French films, for example, do you glimpse the inner workings of the North African family unit which finds such revealing expression in Samia.

Director Philippe Faucon and his writer Soraya Nini confront all the codes, rules and taboos which surround Samia, the sixth of eight children from an immigrant family living near Marseilles. At home she lives according to the rules of the Koran. Outside she and her sisters are like any other teenage girls. Conflict is inevitable, however, when the eldest brother lays down the law after their father falls seriously ill. Women,

she discovers, become pawns in the fabric of a power base which ensures the continued domination of their menfolk. Faucon works economically and seamlessly with a cast of mainly non-professionals who add the edge of authenticity. The girl's elder sister is rejected by the family when her brothers discover she was seeing a boyfriend from a different ethnic background. Samia determines that she must also break down the ►

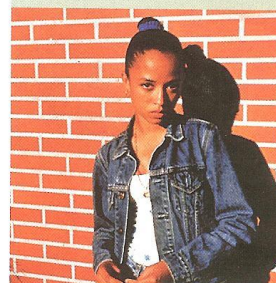
OUTSIDERS

Zeka Laplaine

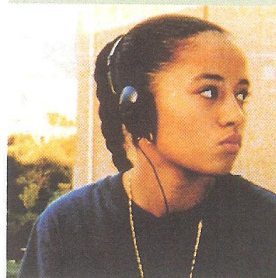
Zeka Laplaine was born in Zaïre in 1960 and studied business management in Rome. While at school he joined an amateur acting troupe, and soon decided to devote himself to performing full-time. He began writing screenplays in 1985, and worked as an actor and an assistant director before making his feature directing debut.

Filmography:

1996 Macadam Tribu
2001 Paris: xy

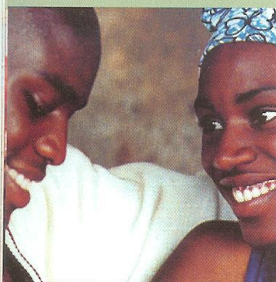


Lynda Benahouda in
Paris: xy



Lynda Benahouda listening in as
Samia

OUTSIDERS



Tony Mpoudja and Esse Lawson in
La Squalle

SEQUELS: The French have caught the sequels bug: Claude Berri is unleashing a sequel to his burgeoning *Asterix and Obelix* franchise (*Asterix and Obelix: Mission Cleopatra*); there's a third outing planned for the crew from *La vérité si je mens*; *Taxi-3* is on the stocks and Coline Serreau is planning *Three Men and a Baby: 18 Years Later*, a follow up to her original *Trois hommes et un couffin*. In addition Gabriel Aghion is planning a sequel to *Pédale douce*, and there are second helpings planned of *Crimson Rivers* and *Jet Set*.

► barriers to decide how she's going to live her life free from the shackles of the past. Lynda Benahouda invests her with a spirit of rebellious energy as she grapples with dilemmas that threaten her future. The world outside is frequently seen as hostile and aggressive; her family exude warmth and protection even if it comes with a heavy

burden attached. Samia's learning curve is sharp, sometimes painful, but ultimately rewarding, for her as well as us.

Dir: Philippe Faucon

Prod: Humbert Balsan, Ognon Pictures, Arte France Cinéma

Scr: Philippe Faucon and Soraya Nini

Ph: Jacques Loiseleux

Ed: Philippe Faucon, Sophie Mandonnet,

Nacer Amri

Int sales: FFI, 5 rue Richepense 75001

Paris. Tel: 00 33 1 42 96 02 20 - Fax: 40 20 05 51

2000, 75mins

Cast: Lynda Benahouda, Mohamed Chaouch, Kheira Oualhaci, Nadia El Koutei and Yamina Amri.

Official selections: Venice Film Festival, Edinburgh International Film Festival

La Squalle

Aberdeen Sun 25 Nov, 2.00pm, 9.00pm

Dundee Sat 24 Nov, 3.45pm

Edinburgh Fri 23 Nov, 8.45pm

Glasgow Thu 22 Nov, 3.00pm, 8.30pm

London Ciné-Lumière Sat 1 Dec, 6.30pm

As enthralling as it is electrifying, *La Squalle* tells of Désirée, a tough young woman living in a suburban Paris ghetto. The film is a feature debut for Genestel, who was a high-school teacher in the same grim slums depicted on screen. Désirée gets street cred by claiming to be the daughter of a ghetto hero called Souleimane, and sets out to

seduce Toussaint, the virile hood who rules the ghetto. Esse Lawson gives an impressive debut performance as Désirée, who exacts a brutal revenge when she's betrayed by Toussaint. What drives the film is the casual, savage sexual violence that underlies every interaction in the neighbourhood. Genestel uses seductive visuals and a driving hip-hop soundtrack to keep his audience watching and waiting for the denouement in his West Side Story for the nineties.

Dir: Fabrice Genestel

Prod: Pierre Forette, Thierry Wong, Ciné

Nomine, M6 Films

Scr: Fabrice Genestel, Nathalie Vailloud

Ph: Éric Guichard

Mus: Cut Killer

Int sales: Films Distribution, 6 rue de l'Ecole-de-Médecine 75005 Paris. Tel: 00 33 1 53 10 33 99 - Fax: 53 10 33 98

2000

100mins

Cast: Esse Lawson, Tony Mpoudja, Ennasri Khereddine, Stéphanie Jaubert, Nabil Elboughairi, Samir Djama, Lokman Nacalkan, Sabrina Perret, Adiatou Sakho, Bana Touré, Shakara Chea, Akim Chir Color, François Delaive, Félicité N'Gigol, Antoine Laurent

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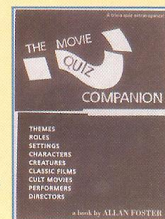
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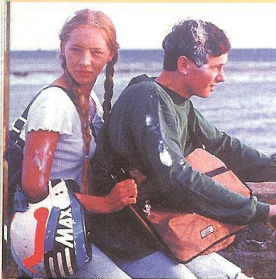
Win 5 copies of the new **Movie Quiz Companion** by Allan Foster to be published by Polygon in November 2001



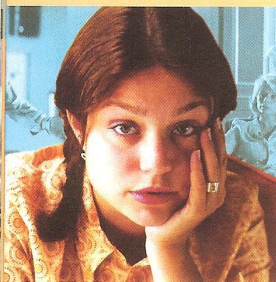
Post your replies to FFF UK 2001 Quiz, 12 Sunbury Place, Edinburgh, EH4 3BY or email quiz@frenchfilmfestival.org.uk by Friday 16 November 2001. The first 5 correct answers will win a copy of the book. Do not forget your name and address when sending in your replies. You can also enter the quiz via our website on <http://www.frenchfilmfestival.org.uk>.

1. Une Affaire de Femmes, 1988 tells the story of Marie Latour, one of the last three women to die on the guillotine for acts committed in Vichy France. What was her crime?
2. After receiving his payment for completing his dangerous mission in Le Salaire de La Peur, 1952, an ecstatic Mario (Yves Montand) reaches across the dashboard of his truck for something close to his heart, loses control, and topples into a ravine. What was he reaching out for?
3. In 1927 Abel Gance shot his 6-hour epic Napoleon, which today still stands as one of the great filmmaking feats of the twentieth century. Thirty-three years later, in 1960, he made a film which re-enacted Napoleon's greatest battle. Name the title.
4. Paul Mazursky's 1986 film, Down and Out in Beverley Hills, was a remake of a 1932 Renoir comedy. Name the title.
5. With which 1967 drama do you associate an hysterical woman attempting to enter a burning car to retrieve her precious Gucci bag, and a wife eating a stew containing her husband's remains?

NEW WAVES



Isild Le Besco and Pascal Elso in
Les filles ne savent pas nager



Emilie Duquenne in
Oui, mais...

Émilie Duquenne

Newcomer Émilie Duquenne was born in Belœil, Belgium in 1981. She took elocution classes from 1989 to 1996, at the Music Academy of Baudouin. At the same time she worked as a member of the Théâtre La Relève at Ladeuze. In May 1998 she took part in a public speaking contest at Richelieu de Mons-Borinage, and carried off the Prix de la ville de Mons. Her aunt encouraged her to reply to an advertisement for a casting session - and she was chosen from among 300 young women to play the tough role of Rosetta. It was a significant debut: she won the best actress award at the Cannes Film Festival in 1999.

The first film she recalls seeing was *Manon des sources*. "All I remember is that I was really afraid of Daniel Auteuil when he was hanging from the tree." Her favourite film is *In the Name of the Father* which she has seen more than 30 times. She admires Jeanne Moreau's career: "I think she's known a lot of things in her life; she started acting very young and she's still here."

NEW WAVES introduces both new directorial talents and fresh faces: ... Anne Sophie-Birot makes a striking debut ... Christian Carion shows he can get the

best out of Michel Serrault and Mathilde Seigner ... and Nils Tavernier goes to the barre ... and Yves Lavandier treads the tightrope between comedy and drama.

Les filles ne savent pas nager / Girls Don't Know How to Swim

Dundee Sat 24 Nov, 6.15pm
Edinburgh Wed 21 Nov, 3.00pm
& Sun 25 Nov, 3.45pm, 6.00pm
Glasgow Fri 23 Nov, 5.45pm

Two teenage girls find their interests and attractions taking decidedly different directions as they mature in this coming-of-age drama. Gwen (Isild Le Besco) is a 15-year-old growing up quickly in a Breton coastal town, where her open-minded mother Celine (Pascale Bussières) and father Alain (Pascal Elso) give her free reign. Gwen has already developed a keen appreciation for the opposite sex, and while she's initially upset when she learns that her close friend Lise (Karen

Alyx) will not — as she normally does — come with her family from Paris to spend the summer at the beach, she takes the news in stride and pays little mind to her friend's misfortunes. As it turns out, Lise's father walked out on the family ten years ago, and they've received word that he has died, which proves highly traumatic for both Lise and her mother (Marie Rivière). Needing desperately to get away from her home, Lise hops on a train to the coast and pays Gwen a visit, but she soon discovers that her friend is more interested in the local boys than in Lise's recent problems. Gwen, on the other hand, senses that Lise's interest in her may be growing beyond

simple friendship. Sex and death are catalysts that change their relationship. *Les filles ne savent pas nager* is the impressive debut feature from director Anne-Sophie Birot.

Dir: Anne-Sophie Birot
Prod: Philippe Jacquier, Sépia Production, YMC Productions
Scr: Anne-Sophie Birot, Christophe Honoré
Ph: Nathalie Duran
Int sales: Celluloid Dreams 24 rue Lamartine 75008 Paris. Tel: 00 33 1 49 70 03 70 - Fax: 49 70 03 71
2001, 101mins
Cast: Isild Le Besco, Karen Alyx, Pascale Bussières, Pascal Elso, Marie Rivière, Yelda Reynaud, Sandrine Blancke, Julien Cottereau, Dominique Lacarrière

Oui, mais ... / Yes, But...

Edinburgh Sat 17 Nov, 6.00pm
Glasgow Fri 16 Nov, 3.00pm
& Sun 18 Nov, 5.45pm

This astute comedy-drama probes into the world of a 17-year-old teenager (played by award-winning Rosetta actress Emilie Duquenne), who finds herself suffocated and surrounded by an overbearing mother, and a pushy boyfriend while her father has taken off and remains out of the picture. She's mixed up and doesn't know where to turn for help. Enter Gérard Jugnot as a psychiatrist who agrees to undertake some therapy. Jugnot, away from his

usual anti-hero roles, acquits himself well as the shrink who also narrates. Often psychiatrists become figures of fun in the cinema, but here Jugnot seems more like a good Samaritan, eagerly dispensing happiness and solutions where he can. Duquenne (currently in *Brotherhood of the Wolf*) proves constantly watchable as the youthful *femme fatale* in this refreshing first feature by Yves Lavandier, a script writer and author of a scenario handbook whose style is reminiscent of the short cuts spirit of *Sex in the City*. He has a firm grasp on characterisation, and it's

elegantly written as you would expect from an expert in the craft.

Dir: Yves Lavandier
Prod: François Kraus and Denis Pineau-Valencienne, France 2 Cinéma, Rhône-Alpes Cinéma, Novo-Arturo Films
Scr: Yves Lavandier
Ph: Pascal Caubere
Ed: Dominique Petrot
Mus: Philippe Rhombi
Int sales: President Films, 2 rue Lord Byron, 75008 Paris. Tel: 00 33 1 44 25 01 01 - Fax: 44 25 01 83
2001, 104mins
Cast: Emilie Duquenne, Gerard Jugnot, Alix De Konopka, Cyrille Thouvenin, Alix de Konopka, Vanessa Jaryr, Patrick Bonnet

Une hirondelle a fait le printemps / A Swallow Made the Spring

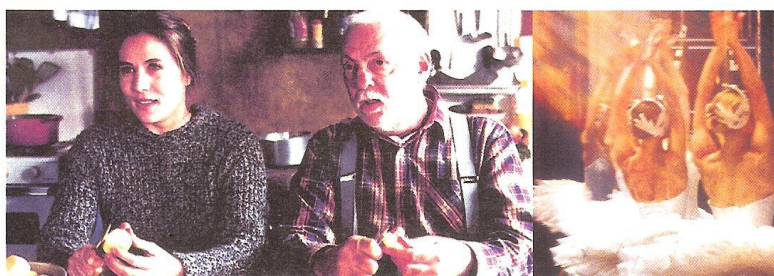
Dundee Wed 28 Nov, 8.30pm
Edinburgh Mon 26 Nov, 3.00pm, 8.45pm
Glasgow Tue 27 Nov, 3.00pm, 8.30pm

The city comes to the country in this enchanting bucolic reverie. Sandrine (played by Mathilde Seigner) is determined to live her dream: to become a farmer. She leaves Paris, her mother, boyfriend, and her work as data processing specialist and exchanges her city existence for a farm in the spectacular rural surrounds of the Vercors. There she comes into conflict with the current owner (Michel Serrault in fine crusty form), a dyed in the wool farmer who, although he is tired and disillusioned, does not want to do anything to help the incomer.

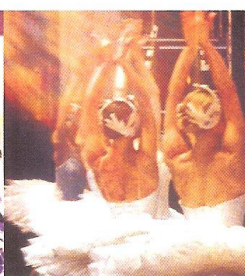
Despite him she makes a go of it, dealing with the goats, renovating an old cow shed into a mountain lodge - and embracing the internet to sell her organic products and her rural breaks. The two regard each other curiously across the generations. The experience of a harsh winter, however, brings them together and to a better understanding. First-time director Christian Carion takes us in to one of the paradoxes of our society: after the rush towards the city during the second half of 20th century, the current dream of many urban dwellers is to return to rural surrounds. He deals with the issues in a refreshing and entertaining way while the visuals of a wild area of

France look stunning enough to make audiences want to make the move immediately.

Dir: Christian Carion
Prod: Christophe Rossignon, Benoit Jaubert, Artémis, StudioCanal France, Rhône-Alpes Cinéma, Mars Films, M.S.
Prod, Nord-Ouest Prod
Scr: Christian Caron and Eric Assous
Ph: Antoine Herberlé
Ed: Andréa Sedlackova
Mus: Philippe Rombi
Int sales: Films Distribution, 6 rue de l'Ecole-de-Médecine 75005 Paris. Tel: 00 33 1 53 10 33 99 - Fax: 53 10 33 98
2001
103mins
Cast: Michel Serrault, Mathilde Seigner, Jean-Paul Roussillon, Frédéric Pierrot, Marc Berman and Françoise Bette.



Mathilde Seigner and Michel Serrault in *Une hirondelle a fait le printemps*



Shooting stars in *Tout près des étoiles*

Tout près des étoiles / Etoiles

Aberdeen Tue 20 Nov, 4.15pm
Dundee Fri 23 Nov, 4.10pm
& Mon 26 Nov, 8.30pm
Edinburgh Wed 21 Nov, 6.15pm
Glasgow Thu 22 Nov, 5.45pm

Started by Jean-Baptiste Lully and Pierre Beauchamp in 1672 and recognised officially by Louis XIV in 1713, the dance school of the National Opera de Paris, has a formidable

reputation. In 1972, Claude Bessy, one of the star dancers, was named as the school's director - and since then the school has provided the National Opera de Paris and the Opera de Paris with the majority of its dancers. This fascinating documentary by Bertrand Tavernier's son Nils evokes not only the company's prestigious history but also the blood, sweat

and tears that goes into creating a dancer and his environment.

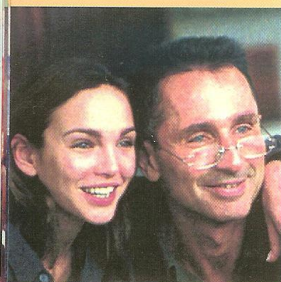
Dir: Nils Tavernier
Prod: Frederic Bourboulon, Agnès Le Pont
Ph: Nils Tavernier
Ed: Mus: Denis Martin Int sales: FPI, 5 rue Richepaise 75001 Paris. Tel: 00 33 1 42 96 02 20 - Fax: 40 20 05 51
2001, 100mins
Cast: The Dance School of the National Opera de Paris

NEW WAVES

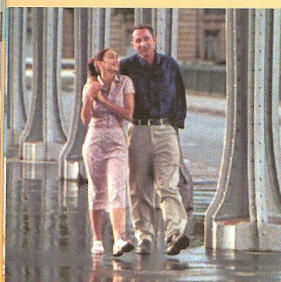
Mathilde Seigner

Mathilde Seigner made her film debut in 1994 with "Rosine," directed by Christine Carrière. The sister of actress Emmanuelle Seigner, Mathilde has appeared in over twenty films and TV films, among them Anne Fontaine's popular 1997 film *Dry Cleaning*, in which she appeared with Miou-Miou and Charles Berling. Since *Venus, Beauty* Institute Seigner has worked a lot, completing eight films. They include Raul Ruiz' screen adaptation of *Time Regained*, the Proust novel; *Belle Maman*, directed by Gabriel Aghion and with Catherine Deneuve; *Hometown Blues* and *Le coeur à l'ouvrage*, both directed by Laurent Dussaux; Dominique Moll's *Harry, un ami qui vous veut du bien*, *Une hirondelle a fait le printemps* directed by Christian Carion; *Le mal des femmes*, directed by Daniel Vinge and *Le lait de la tendresse humaine*, directed by Dominique Cabrera (see page 11).

NEW WAVES



Claire Keim and Thierry Lhermitte in *Le Roman de Lulu*



Life's rich tapestry: Claire Keim and Thierry Lhermitte in *Le Roman de Lulu*

Le Roman de Lulu / Lulu's Romance

Aberdeen Tue 20 Nov, 8.45pm
Edinburgh Sat 17 Nov, 8.45pm
Glasgow Fri 16 Nov, 8.30pm

A couple whose ages are separated by 25 years face an uncertain future in this romantic drama. Roman (Thierry Lhermitte) is a cartoonist in his early fifties who for the past five years has been involved with Lulu (Claire Keim), an attractive actress in her mid-twenties. Roman and Lulu have been very happy together, and while there are no outward flaws in their relationship, Roman can't shake

the feeling that Lulu would be better off spending her life with someone her own age. When Lulu lands a movie role in America, she begins packing her bags for a trip to California, but the weekend before she leaves, Roman decides to tell her that it's time they parted ways — a decision she hardly agrees with. *Le Roman de Lulu* was directed by Pierre-Olivier Scotto, who also appears in a supporting role as a publisher. Roman and Lulu will play passionately at simplifying (or should that be complicating?) the problems. And when you play

passionately, you play with fire... and when there's fire who knows what will happen.

Dir: Pierre-Olivier Scotto
Prod: Thierry de Ganay, Lambart Productions, TF1 Films Production
Scr: David Decca from his own play
Ph: Christophe Pollock
Ed: Mus:
Int sales: Lambart Productions, 33 rue de Monceau 75008 Paris. Tel: 00 33 1 44 95 83 00 - Fax: 53 76 06 62 2001 87mins
Cast: Thierry Lhermitte, Claire Keim, Patrick Bouchitey, Pierre-Olivier Scotto, Cyrielle Clair, Matthew Geczy, Cécile Bois, Eric Prat, Thierry Beccaro, Thierry Nenez

"PEOPLE used to have a prejudice about French films, they assumed they wouldn't enjoy them. But they are starting to change their minds." - Guy Verrechia, chairman of UGC cinema group

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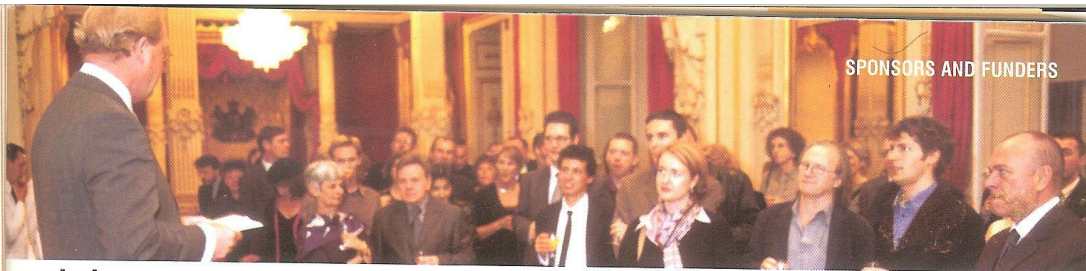
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Happy anniversary

As part of the tenth anniversary celebrations of the French Film Festival UK, Mr Stephen Howarth, the Chargé d'Affaires at the British Embassy in Paris and Mrs Howarth hosted a glittering reception for guests who included many film personalities, sponsors, the media, and representatives of cultural and industry organisations and agencies such as the CNC and Unifrance.

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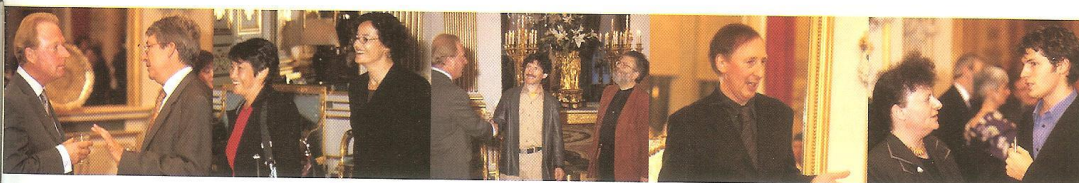
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From Left to Right: Stephen Howarth, Paris Embassy charge d'Affaires in conversation with Oliver North, Cultural attaché at the French Embassy in London | Joelle Prigent from President Films and Pascale Hornus from Euripide Films | Stephen Howarth welcomes Glen Myrent, film lecturer and Raymond Alessandrini, film musician | Richard Mowe festival director | Lisa Neesselson from Variety

CINÉMA DE TOUJOURS

EVERY YEAR the French Film Festival pays tribute to one of the great classics of French cinema.

Over the years audiences have thrilled at the genius of René Clair with a screening of *Un chapeau de paille d'Italie* with live accompaniment by pianist/composer Raymond Alessandrini. In 1996 there was a presentation of a newly restored

version of Jacques Tati's comedy classic *Jour de fête* as well as a memorable screening of Abel Gance's *La roue* with a new score composed by Adrian Johnston, and performed live. Much of this valuable and vital restoration work is carried out with the support of the Fondation Gan to whom the festival remains indebted.

Paradise found

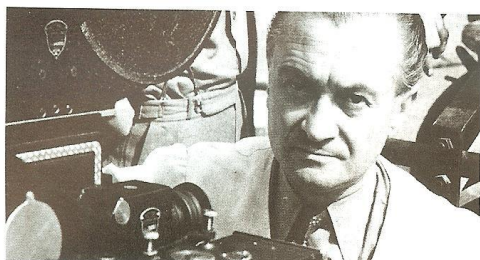


Au bonheur des dames / The Ladies' Paradise

Edinburgh Sat 24 Nov, 6.15pm
Glasgow Sun 25 Nov, 6.30pm

A year after *The Jazz Singer* revolutionised cinema, legendary director Julien Duvivier said goodbye to silence with *Au bonheur des dames* (1929), an adaptation of an Émile Zola novel set in then-contemporary Paris that is a kind of compilation of the Silent Era's greatest hits: it's got a little of Eisenstein's montage, a little of Lang's crowd compositions, some of Murnau's fancy point-of-view camera work and

opticals, even a Lillian Gish type as the Griffith-like distraught heroine. She's Denise (sloe-eyed, plump-limbed Dita Parlo), an orphan dazzled by the bustle of Paris, where she has arrived to work at the shop of her Uncle Baudu (Armand Bour). Alas, progress in the form of a vast department store across the street, "The Ladies' Paradise" of the title, has all but put Baudu out of business. So lured by the neighbouring "Temple of Temptation," Denise takes a job next door as a model (Duvivier takes great delight in satin-chemised bottoms), where she wins the heart of the store's ruthless but idealistic owner, Octave



The legendary Julien Duvivier: fitting tribute

Mouret (Octave Mouret). Duvivier chooses as the theme of his last silent film the conflict between old and new modes of capitalism and its likely resolution; he would go on to be one of the new industry's biggest commercial successes, though nowadays he's remembered most for the haunting *Pépé le Moko* with the brilliant Jean Gabin. *Au bonheur des dames* charms and surprises, but its sentiment gets lost in the inventory; it's a bad sign for cinema that the vision of the future Denise and Octave share should be a giant shopping mall. Duvivier handles the theme of the conflict between old and new capitalism with considerable panache.

Born in Lille on 8 October, 1896, the director also worked in Hollywood

making among other films *The Great Waltz* in 1938, *Tales of Manhattan* in 1942 and *The Imposter* in 1944. It was his period in the late 30s, however, when he is deemed to have done his best work including *Un carnet de bal* and *La fin du jour*. His reputation post-war was distinguished by the huge success of the Franco-Italian *Don Camillo* series starring Fernandel. He died in a car accident in 1967 after a career of more than 50 films. Many critics consider *Au bonheur des dames* to be one of the last great works of the silent cinema. The screenings make a fitting tribute to a legendary figure. Note - the film will be screened with French intertitles. Printed translation provided.

Restored copy courtesy of the Fondation Can pour le cinéma and La Cinémathèque française who have given special permission for this rare presentation.

Dir: Julien Duvivier Prod: Film d'Art (Vandal et Delac)

Scr: Based on Emile Zola's novel

Mus: Original score devised and played by Adrian Johnston, Ross Brown and Mike Roberts. Commissioned by Festival d'Avignon. 1929, 87min.

Cast: Dita Parlo, Pierre de Guingand, Germaine Rouer, Armand Bour, Ginette Maddie, Nadja Sibirskaja, Adolphe Cande, Albert Bras, Fabien Haziza, Simone Bourday, Fernand Mailly, René Donnio.

The music maker

While at Edinburgh University Adrian Johnston was given the chance to perform music to a live showing of Fritz Lang's *Metropolis*, and this inspired him, with Harald Tobermann as manager, to look for other opportunities to write and perform music to silent films. During a season of Buster Keaton's *The Black Pirate* at the ICA in London two years later, he was spotted by the silent film experts David Gill and Kevin Brownlow and invited to support Carl Davis at various live events, performing - as a one-man band - new scores to restored prints. This in turn led to commissions at the prestigious Pordonone silent film festival in Italy, and further performances at film festivals and cinémathèques in countries throughout Europe and the USA.

He has now built up a repertoire of over 70 silent films and two of these, Andre Antoine's *La Terre* (1921) and *Hot Water* (1924) starring Harold Lloyd, have been recorded for Channel 4.

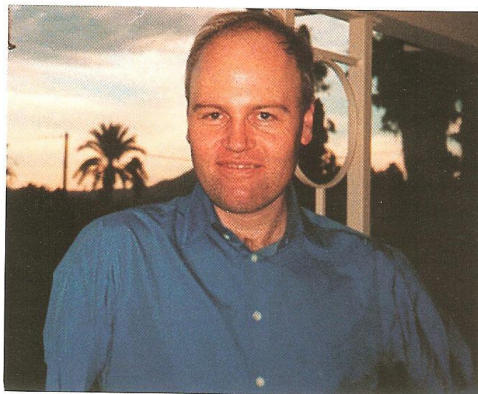
The original music for Duvivier's *Au bonheur des dames* was devised and performed by Johnston with Ross Brown and Mike Roberts at the 1990 Avignon Festival, where they also accompanied 12 other French silent films from the 1920s. It was here that he premiered his score to Abel Gance's epic masterpiece, *La roue*, which he has subsequently performed elsewhere including an Edinburgh date for the French Film Festival UK. Since 1985 he has also worked on numerous theatre projects, and has worked regularly at the Citizens Theatre, Glasgow, Royal National Theatre, and Royal Shakespeare Company. He has also collaborated with dance companies, notably with DV8 Physical Theatre for whom he wrote scores to *Strange Fish* and *Enter Achilles*. Both these dance productions were made into international prize-winning films.

His first feature film score was for *Jude* in 1996, and he went on to collaborate with the director, Michael Winterbottom, on *Welcome to Sarajevo* and *I Want You*. Recent feature film credits include Gerard

Stembridge's *About Adam*, with Kate Hudson and Frances O'Connor, Terence Davies' *The House of Mirth* with Gillian Anderson and Sandra Goldbacher's *Me Without You*.

Television scores include Stephen Poliakoff's *Shooting the Past* and *Perfect Strangers*, and other work includes *Sunday*, *Never Never*, *All the King's Men* and *Glasgow Kiss*. He was nominated for a Bafta for Best Television Music in 1999 for BBC 2's award-winning *Our Mutual Friend*.

He produced the 1995 novelty Christmas hit - *Wonderwall* - with Mike Flowers which sold half a million copies. The soundtracks to *Jude*, *Welcome to Sarajevo* and *All the King's Men* have been released on CD and the score for *Perfect Strangers* and *Shackleton*, the forthcoming Charles Sturridge film for Channel 4, is released this autumn.



Adrian Johnston: award-winning composer

Teen topics: Lynda Benahouada and Mohamed Chaouch in *Samia*

A touch of class - dans le cinéma!

The 10th French Film Festival is excited to be bringing education activities for all ages and interests to the participating venues (*writes Nicola Fitzhenry*). Like the festival itself, the education element aims to bring you the best in contemporary French cinema and to inspire in a whole new generation *la passion pour le cinéma français*. The schools programme ranges from fun films for young students to a chance to engage

with profound contemporary issues for older students. Teachers can enjoy snippets of films before they bring students along, and workshops offered by French Language Assistants will be available at some venues. Discussions, questions and answer sessions with actors, directors and writers and study days complement the tremendous range of films on offer at this year's festival.

Events

Secondary Schools

The Outsiders theme of the festival has influenced the 10th French Film Festival's education events. There will be special education screenings of *Samia* (see p?), *Marie-Line* (p?), *Jeunesse Dorée* (p?) and *La Squal* (?).

To encourage students to fully engage with *Samia*, which is particularly relevant to teenagers, a study pack will be available free to all schools who attend education screenings. The study pack focuses on key issues of the film: cultural conflicts, racism, women and communities as well as explaining aspects of the language used by characters, in particular "Verlan" and the Marseilles accent. There are activities and information to prepare students prior to viewing the film, issues to debate, key scenes to discuss and comments on the film. Students will be directed to websites where they can read the reactions of French teenagers to the film.

Marie-Line and *La Squal* explore similar themes to *Samia* and offer lots of scope for discussion and for furthering students' understanding of French culture especially the issues of immigration and race which feature in Advanced Higher French. *Jeunesse Dorée* offers a more mellow take on the Outsiders theme, following two young girls on a trip around France, and to an understanding of themselves and their society.

Young people will be offered, where possible, an excellent opportunity to engage fully with films. Where there are guests attending education screenings, students will be able to pose questions - ideally in French - and to deepen their understanding of the issues within a film and of film-making in general.

On a lighter note and of particular interest to performing arts students, the documentary *Tous près des étoiles* (see p?) offers students an insight into the world of dance.



Full marks: Director Louis Becker, Festival Director Richard Mowe, Filmhouse Education Officer Shiona Wood and a young audience in 1995 with *Un indien dans la ville*

Primary Schools

Following the success of last year's school hit *La vache et le président*, the French Film Festival UK offers another romp for younger French students. *Belpégor* (see p?) offers a star cast and is set in the Louvre - the embodiment of high culture - but the film offers laughs and antics to keep everybody entertained.

GFT also offers schools and colleges entry to matinee and early evening performances at the education rate of £1/ £2 per student.

GFT study day : details to be confirmed.

Participants will have the opportunity to discuss the French Film Festival UK at GFT's discussion group (Please see Nov brochure for details)

For further information about GFT events please contact Nicola Fitzhenry, Head of Education on 0141 332 6535

Teachers' Evenings and Workshops

Various cinemas will be offering teachers the opportunity to meet at the beginning of the Festival, to view excerpts from the education titles and to discuss them. This is an ideal opportunity for teachers to meet informally with cinema staff and prepare for students attending the festival. (Please contact the relevant cinema for details)

Edinburgh Filmhouse

Wed 21 Nov Tout près des étoiles 10am

Mon 26 Nov Samia 10am (After the screening, Martine Perquin will lead interactive discussion with students)

Thu 29 Nov Belpégor 10am

There will be a number of activities led by French Language Assistants and based on films and themes of the Festival which will be available to schools. (Please contact individual venues for details)

Many of this year's festival film directors have been invited to attend and interact with the audience.

Shiona Woods, Filmhouse Education Officer, and other staff will be leading discussions after the films, covering relevant themes and issues. There will be a Q & A session after the screening of *Jeunesse dorée* on Sunday 25 November.

Informal education

As well as the opportunity to ask questions to special guests attending public screenings, the French Film Festival UK offers the chance for people to gain a deeper understanding of French film through study days and informal discussions (see p? for details of Filmhouse's discussion on *Le Placard*). Experts in French cinema will lead a study day which will focus on at least one film in the festival and will explore aspects of film in detail. (Please contact individual venues for details)

Lecturer and researcher, Glyn Davis will lead an interactive discussion on *The Closet* on Mon 19 Nov.

Dundee Contemporary Arts

Fri 23 Nov Tout près des étoiles 4.10pm

Wed 28 Nov Samia 10am

Venue schedules and contacts

Glasgow Film Theatre

Tuesday 20 Nov Belpégor 10am

Thursday 22 Nov Tous près des étoiles 10am

Monday 26 Nov Jeunesse Dorée 10am

Tuesday 27 Nov Samia 10am (with guests)

Thursday 29 Nov Marie-Line 10am (with guests)



La vache et le président director Philippe Mui, Ilona Morison and Shiona Wood at a schools screening during last year's festival



Un peu . . . beaucoup . . . passionnément!

For ten years the French Film Festival UK has brought to these shores a unique selection of le cinéma français, including exclusive premières, a panoply of acting talent, directors, producers and musicians as well as industry insiders and the media. We started with un peu, gradually became beaucoup and now embrace it all passionnément.

On these pages we provide a taste of the decade in pictures, both formally through the lens of our photographer Lloyd Smith and also Alan Wylie and include candid camera shots of our guests enjoying our hospitality and meeting the public.

1992 The year of Josiane Balasko, Gérard Jugnot, Patrick Doyle *Indochine* composer, *Madame Bovary*, then newcomer Arnaud Desplechin with *La vie des morts* and Patrice Noia for *Au nom du père et du fils*, Bernard Chardère from the Institut Lumière, Lyon also made an appearance

1993 Jean-Paul Rappeneau came and conquered with *Cyrano* ... Christian Bujéau visited with *Les Visiteurs* ... Françoise Decaux-Thomelet brought *La Grosse* ... and we introduced then newcomer Cédric Klapisch among others.

1994 brought Michel Deville and Rosalinde *Aux petits bonheurs* ... Tonic Marshall was discovered with *Pas très Catholique* ... Antoine Desrosières brought Mathieu Demy and Aurélie Thierrée in *A la belle étoile*.

1995 The year of Mathieu Kassovitz on screen ... Hervé Palud and Louis Becker accompanied *Un indien dans la ville* ... and

Marion Vernoux for *Personne ne m'aime* ... and Manuel Flèche came with *Marie Louise ou la permission*.

1996 Agnès Varda received a retrospective in her honour ... Abel Gance's *La Roue* featured a live score by Adrian Johnston ... Didier Bourdon clowned around in *Les trois frères* and in person ... Claude Lelouch and Alessandra Martines gave us *Hommes, femmes: mode d'emploi*.

1997 The real-life Lucie Aubrac made a heart-rending appearance ... Bernard Giraudeau presented *Les caprices d'un fleuve* ... and screenwriter Eric Assous discussed *La femme défendue* and *Les Randonneurs* ... Jan Kounen went walkies with *Doberman* ... while Pascale Ferran and Pierre Trividie presented *Petits arrangements avec les morts*.

1998 Claude and Annie Miller accompanied *La classe de neige* ... Antoine de Caunes showed his serious side in *L'homme est une femme* ... Patrice Chéreau also took the plane to talk about *Ceux qui m'aiment prendront le train* ... René Clair's *Un chapeau de paille d'Italie* was accompanied by Raymond Alessandrini ... Patrice Leconte launched *Une chance sur deux* at its London premiere ... Danièle Dubroux tantalised with *Le journal du séducteur* ... and Olivier Dahan presented *Déjà mort*.

1999 Femmes fatales to the fore - Anne Fontaine, Valérie Lemercier, Brigitte Rouan, Diane Kurys and Danièle Dubroux ... Jean Renoir's *Le carrosse d'or* gleamed anew in a restored print ... and first film talents included Smadi Wolfman,





director Olivier Péray and producer David Kodsí with *Petits désordres amoureux* ... and also Alain Beigel with *Milles Bornes*.

2000 Bertrand Blier came to talk about *Les acteurs* ... special focus on thrillers ... and Philippe Muyl presented *La vache et le président* ... Alexandre Jardin was *Le prof* ... Serge le Péron gave us *L'Affaire Marcorélie* ... Sabine Franel brought *Le premier du nom* ... Anne Villacèque showed us a disturbing *Petite Chérie* ... Eric Rochant was way out West ... A new company CinéFrance was established to complement the work of the festival.

2001 and beyond: The festival organisers pledge to continue to provide a true taste of le cinéma français. Cutting edge discoveries will be given pride of place - and established names nurtured.

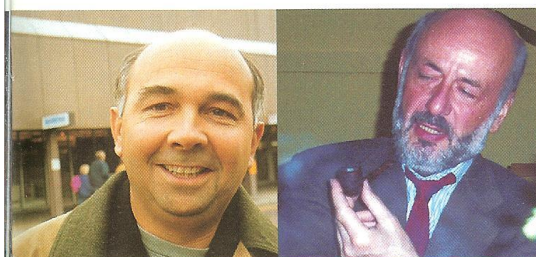
Un peu, beaucoup, passionnément ... and now so very much more.

(top left to right)

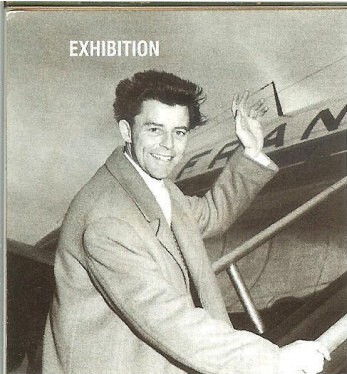
Antoine Desrosières, Mathieu Demy and Aurélie Thierrée | Double act: Claude and Annie Miller | Father and son: Patrice Noia and Judicael | Euro-smash: Antoine de Caunes and Elsa Zylberstein who proved *Un homme est une femme comme les autres* | Dramatic entrance: Patrice Chéreau who presented *Ceux qui m'aiment prendront le train* | Centre stage: Josiane Balasko at Glasgow Film Theatre

(bottom left to right)

Anne Fontaine gets animated with Richard Mowe | Brigitte Rouan - femme fatale | Festival fan: The Observer's Phillip French always gives the FFF a five-star rating | Going west: director Eric Rochant and Filmhouse director Ken Ingles | The Jugnot has landed: Gérard Jugnot takes a leap into the unknown | Bertrand Blier: an actors' director



EXHIBITION



Stars in the clouds

Our long-term sponsor Air France have an enduring history of association with the cinema, one aspect of which is vividly recorded in a unique exhibition especially selected from more than 1500 photographs that reside in their archive.

Starting in 1955 Air France employed a photographer from the Tele Photos Agency to capture portraits of celebrities in transit at the special Air France stand at Orly Airport. Roland Briens was the first photographer to enjoy the extraordinary privilege of exclusive access to movie stars, politicians, singers, writers, poets and artists. Given carte blanche, he could capture them alone in the plane after the other passengers had departed, ascending the steps before departure or posing for the crowd.

The sole proviso on the part of his employers was that the name of Air France should appear somewhere in the photograph. Thus, Hitchcock is seen commandeering a luggage trolley en route to Cannes for a screening of *North By Northwest*, Brigitte Bardot is captured en route to Seville to find a co-star for *La femme et le pantin* in 1958 while Elizabeth Taylor stops off in Paris with husband Mike Todd to buy a Dior dress.

From Simone Signoret and Yves Montand to young lovers Alain Delon and Romy Schneider, from Fernandel to Jacques Tati, Maurice Chevalier to Johnny Halliday, the good and the great of French cinema are represented in this fascinating and nostalgic exhibition that covers the period from 1955 to 1970.

On show at Glasgow Film Theatre only, 12 Rose Street, Glasgow
G3 6RB from 1-30 November 2001

From top: Gérard Philippe, Brigitte Bardot, Fernandel, Simone Signoret and Yves Montand, Anouk Aimée

PATHE!

Congratulates

The French Film Festival UK

B O N

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