



FREE!

*Glasgow/Edinburgh/Aberdeen/Dundee/London*

# **french film festival UK**

*15 November - 1 December 2002*





**P O I N T**

HOTEL  
CONFERENCE  
CENTRE

140 bedrooms | 150 cover restaurant | cocktail bar | 6 conference rooms accommodating 12 - 200

28 - 34 Bread Street | Edinburgh EH3 9AF | Tel: 0131 221 5555 | Fax: 0131 221 9929

website: [www.point-hotel.co.uk](http://www.point-hotel.co.uk) | e-mail: [sales@point-hotel.co.uk](mailto:sales@point-hotel.co.uk)

Architect/Owner: Andrew Doolan



# C'est si bon!

Every year the French Film Festival provides a kaleidoscopic snapshot of recent film-making from France, a rare opportunity to discover the genuine pulse of *le cinéma français* over and above the few assorted titles which eventually find their way around UK cinemas during the rest of the 12 months.

With the 11th edition the festival enters its second decade with exactly the same energy, commitment and ideals as when it began all those years ago. Many of the organising team remain the same, providing knowledge and continuity; new talents have joined in to volunteer fresh vigour, insights and enthusiasm. Our links within the French industry and in particular our colleagues within Unifrance; the Ambassade de France's cultural department, as well as the Alliance française and the Institut français d'Ecosse, have been fostered and strengthened, placing the festival in a unique and privileged position to source both films and guests.

As organisers we have taken pleasure in the loyalty and genuine appreciation shown by audiences who have risen steadily as the event has expanded, now proudly serving four cities in Scotland (Edinburgh, Glasgow, Aberdeen and Dundee) as well as an expanded presence in the heart of London at the CinéLumière in Knightsbridge, which does sterling service in promoting French, European and World cinema throughout the year.

Other festivals, touring events and venues, of course, turn their attention to film-making in France on a sporadic basis but the French Film Festival is the ultimate showcase where you can be sure of finding an exciting mix of boulevard successes, auteur hits, emerging talents, tributes to France's celluloid history and traditions, as well as an array of guests from both sides of the frame. Some titles we would have dearly wished to have included have been denied us, occasionally for understandable logistical reasons but also because some companies have failed to grasp the importance of fostering a climate through the festival to enable more French films to find UK distribution by whetting the appetites of audiences.

The momentum set by *Amélie* which last year scored almost ten million admissions outside France, must not be allowed to languish. It wasn't

just the *Amélie*-effect - French language films scored 38million viewers overseas, double the previous year's tally. The head of Unifrance, Daniel Toscan du Plantier, has spoken enthusiastically about the diversity of the most popular titles - from the comedy of *Le Placard*, to the action spectacular *Les rivières pourpres* and the dark fantasy *Le pacte des loups*.

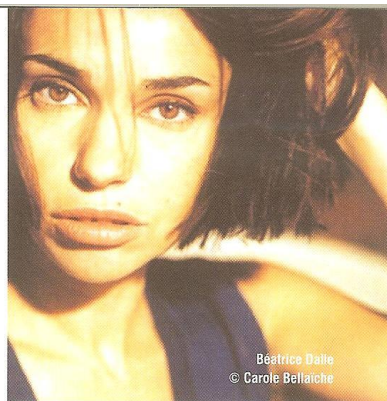
So what's in store for 2002? We've long wanted to pay tribute to the "son of the New Wave", Jean-Pierre Léaud who has become part of the legendary fabric of French film history - from his work with Truffaut and Godard to the newer generation of Olivier Assayas, Marion Vernoux, Bertrand Bonello, Lucas Belvaux, Danièle Dubroux and Catherine Breillat. A new documentary made by Serge Le Péron who worked with him on *L'affaire Marcoré* (presented at the French Film Festival three years ago) has provided the ideal excuse. It's a fascinating and original portrait of Léaud's elusive nature which we hope will be enhanced by his presence.

In Panorama you will find new films by Patrice Leconte, Nicole Garcia, Cédric Klapisch, Coline Serreau, Michel Blanc, Claude Berri, Gérard Jugnot, Tony Gatlif and Mehdi Charef. Olivier Dahan, a previous festival guest with *Déjà Mort*, is back with his hypnotic version of Charles Perrault's fairy story *Le petit Poucet* as well as his new film *La vie promise*.

In New Waves, the section aimed at promoting first and second time directors, TV director Josée Dayan makes the leap into cinema with Jeanne Moreau playing Marguerite Duras, Pascal Bailly achieves an astonishing debut with the luminous *Amélie* actress Audrey Tautou, Christophe Honoré, a writer turned cineaste, gives Béatrice Dalle her best role in years; Yamina Benguigui's first feature is a rich and personal piece of work - and Antoine de Caunes takes a bite at vampires.

There is a particular focus on one of today's most sensitive and expressive documentary film-makers, Nicolas Philibert who crafts works that have the elegance and emotional breadth of great fiction.

Take time to explore the festival on these pages - and then rush to make as many choices as you can. Bonnes projections!



Béatrice Dalle  
© Carole Bellaïche

## CONTENTS

<b>EXHIBITION</b>	
Le show: picture perfect	5
<b>RETRO</b>	
Jean-Pierre Léaud, New Wave icon	6
Léaud l'unique	9
Les 400 coups	9
<b>PANORAMA</b>	
L'Adversaire	11
Une affaire privée	12
L'auberge espagnole	12
Chaos	13
Une femme de ménage	13
La fille de Keltoun	14
L'homme du train	14
Ma vraie vie à Rouen	15
Monsieur Batignole	15
Le petit Poucet	16
Peut-être	16
Une pure coïncidence	17
Rue des Plaisirs	17
Sur le bout des doigts	18
Swing	18
Tanguy	19
La vie promise	19
<b>PROFILE</b>	
Sabine Azéma - la bombe surprise	20
<b>NEW WAVES</b>	
Cet amour là	23
Dieu est grand, je suis toute petite	24
Dix-sept fois Cécile Cassart	24
Du poil sur les roses	25
Inch'Allah Dimanche	25
Les morsures de l'aube	27
Trois Zéros	27
<b>EDUCATION</b>	
La classe du cinéma	29
Words sans frontières	31
<b>CINÉMA VERITÉ</b>	
Works by Nicolas Philibert	30
Justice for All	30
Nicolas Philibert: Gentle Giant	31
Etre et avoir	31
<b>SHORTS</b>	
Les courts-métrages	32
<b>CREDITS</b>	
Cast and crew	33
<b>VENUES</b>	
Tickets and bookings	35
<b>WHERE &amp; WHEN</b>	
Timetable	36
<b>SPONSORS</b>	
The funding fabric	38

Publication sponsored by **TOTAL FINA ELF**

## Energy for the Country Energy for the Community



Throughout the year TotalFinaElf Exploration PLC, one of the UK's leading energy companies, supports and encourages many cultural, community and charitable projects local to its operations.

As part of its ongoing commitment to the community, TotalFinaElf Exploration PLC is delighted to lend its support to the French Film Festival in Aberdeen.

**TotalFinaElf Exploration PLC**

Crawpeel Road, Altens, Aberdeen AB12 3FG  
Tel: 01224 297000 Fax: 01224 298999





EXHIBITION

# Picture Perfect

Think French cinema and the images that rush to mind are of Juliette Binoche, Catherine Deneuve, Gérard Depardieu, Daniel Auteuil and Jeanne Moreau. Back in the mists of time it was Brigitte Bardot, Jean-Paul Belmondo, Alain Delon and even Maurice Chevalier or Jean Gabin.

Over the years photographer Lloyd Smith, whose work can be found in the archives of the Scottish National Portrait Gallery, has assiduously chronicled our guests through his lens. The result is a remarkable and still growing portrait of the French Film Festival - and French cinema itself.

The images on this page reflect the guests who attended last year's tenth anniversary edition among them Thierry Lermite, Josiane Balasko, Lucy Russell, Isild Le Besco and

Anne-Sophie Birot. There are many more (Patrice Chéreau, Claude Lelouch, Bernard Giraudeau...) to be found in the exhibition curated and sponsored by the French Institute in Edinburgh which will be on show in the gallery for the duration of the festival.

The style of Smith's photographs echoes the monochrome shots of the film studio photographers of the forties and fifties in which the subjects appear both dramatic and revealing. Take time out to experience ten years of French film in one place at the one time.

Art Gallery of the Institut français d'Ecosse, 13 Randolph Crescent, Edinburgh West End. Tel: 0131 225 5366.

Opening times: Mon-Fri: 9.30am - 6.30pm Sat: 9.30am - 12.30pm

**Clockwise from top left:**  
Josiane Balasko, Thierry Lermite,  
Lucy Russell, Anne-Sophie Birot  
and Isild Le Besco



LE CINÉMA DE TOUJOURS

BORN TO BE FREE -

# LÉAUD THE LION

He has been one of the enduring icons of French cinema who has survived the peaks and troughs of fortune to become an everlasting magnetic screen presence. The French Film Festival honours Jean-Pierre Léaud with a special screening in his presence of a new documentary about his life and work as well as a chance to revisit his first great performance.

BY RICHARD MOWE

He was the perfect model of those gangling, intense young French intellectuals with his forelock always flopping over his brow only to be carelessly flicked back, prompting generations of aspiring lookalikes to adopt the same posture with pallid expressions of rebellious insouciance. He came to symbolise the free-wheeling spirit of the emerging New Wave.

Now in his late Fifties Léaud may be heavier around the jowls and frame but still can be instantly recognised as the "innocent" anarchist who not only launched a thousand Gaulloises ads but also inspired current film-makers such as Eric Rochant to pay tribute in such films as *A World Without Pity* whose anti-hero was a direct descendant of Léaud or culty Finn Aki Kaurismäki to conspire to encounter his idol and perpetuate the legend.

He has kept his career going, often taking small yet intriguing cameo roles in films by a slew of directors from Olivier Assayas to Bertrand Bonello and most recently Taiwanese director and confirmed disciple, Tsai Ming-liang in *What Time Is It There?* seen in Cannes last year. Over the years he forged a special relationship with Kaurismäki for whom he first worked on *I Hired a Contract Killer*.

Memorable recent appearances have included Bonello's *The Pornographer* with Jérémie Rénier and Dominique Blanc. The previous year he was in the Hitchcockian thriller *L'affaire Marcorelle* as the attorney unable to tell nightmare from reality. The film led to the encounter with director Serge Le Péron - and now Le Péron's new documentary, *Léaud l'unique*, dealing for the first time with his intriguing universe.



## LE CINÉMA DE TOUJOURS

During the Eighties Léaud went through the slough of despond. He was seen less often on screen, and rumours circulated about him leading a reclusive and chaotic personal life. He was said to be suffering from depression after Truffaut's death in 1984. Truffaut had become a father figure, leading to a creative and personal relationship between the then-adolescent Léaud and the then 30-year-old director. Truffaut wrote that in the beginning, there was a lot of himself in the character of Antoine Doinel in *The 400 Blows*. "But as soon as Jean-Pierre arrived, his strong personality led me to make changes... Antoine is an imaginary character who derives from both of us."

After a glowing reception at the 1959 Cannes Film Festival and a best director award for Truffaut, the film progressed to garner international acclaim and Léaud became a critics' darling for his startlingly natural, captivating performance. Soon after, he moved away from his parents (with whom he'd always had a volatile relationship) and into an apartment to be closer to Truffaut, his wife, and their two children - his surrogate family of sorts.

From this complicated bond, Truffaut gathered elements for future film collaborations with Léaud, including four more with the Doinel character - *Antoine and Colette* (1962), *Stolen Kisses* (1968), *Bed and Board* (1970), and *Love on the Run* (1979) - following him from young love, to marriage, fatherhood, and divorce.

In the mid-Sixties, Léaud was called on by another seminal New Wave director, Jean-Luc Godard, for several of his semi-existential, Pop-Art social commentaries, including *Masculin-Féminin* (1966) and *La Chinoise* (1967). Léaud usually played somewhat anti-social Leftist-leaning young men with a charming streak. In some ways these characters were more complex than the constantly restless, youthfully earnest Doinel.

In 1973 Léaud appeared in three major European films: Bertolucci's *Last Tango in Paris*, as Maria Schneider's passionate filmmaker fiancée; as a troubled actor in Truffaut's Oscar-winning (best foreign film) movie-within-a-movie *Day for Night*, an ode to the process of film-making co-starring Truffaut himself; and in Jean Eustache's remarkable *The Mother and the Whore*, a three hour-plus document of the relationship between a self-centred pseudo-intellectual (Léaud, in one of his best performances) and the women he sucks the life out of.

Léaud's character creations now seem to have a common air of moroseness. "It's true," he says,

"perhaps over the years I've become ... er, how should I put it?... more tragic." He has always adhered to his New Wave ideals, though, and avoided commercial cinema. There was Jacques Rivette, Pier Paolo Pasolini, Raoul Ruiz as well as Godard. He claims to have no regrets about never wavering from his chosen course.

"In the New Wave days," he told one interviewer, "I spent all my time in the *Cahiers du Cinéma* offices, listening to everything they said - Truffaut,

Godard, Jacques Rivette. I chose the auteur approach against commercial cinema, and I turned down commercial films. The choice you make when you're young is a risk, but I'm glad I took it, because today it allows me to work with young directors who are rediscovering cinema."

He claims never to have really considered himself an actor, because he started so early and his whole life has been spent making films. "In every film I

make, it's a pleasure that connects me with my childhood because I was still a child at 14," he says. "Maybe that link with childhood is something I feel more than others, but playing a part means just what it says - playing."

Is he concerned that he has never been able to shake off the image of Antoine Doinel? "No, rather it was something extremely positive. Truffaut himself said that Antoine was just one role among others. He was always the character I liked most, because it was the only time in the history of cinema that you could see someone growing up from youth to maturity on film. That's something quite extraordinary."

Without a close family background Léaud has often referred to his extended family in the cinema - Truffaut as father, Godard as uncle, and Henri Langlois, a former director of the Cinémathèque Française, as a caring grandfather.

"Truffaut taught me to love cinema, Langlois taught me to love cinema as a spectator, in the auditorium and Godard came along as a saviour." It was Godard who cast him in *Detective* in 1984 during a fallow period for the actor. He says: "I wasn't working much. Truffaut was very ill, so Godard brought me back on the set as a friend. He knew I was suffering, because my intellectual father was dying. It was a gesture of friendship."

He remains a brooding and intense figure who has moved from Montparnasse to a flat near les Invalides. Will he ever be at ease and find peace of spirit? He looks astonished at the notion. "At ease? I don't know, because it's complicated to be at ease. But I feel a little better, because I'm working a lot more and that's something that counts a lot for me."



L aud and Truffaut on the set of *The 400 Blows*

### A LIFE IN PICTURES

- 2001 NI NEIBIAN JIDIAN/What Time Is It Over There?  
LE PORNOGRAPHE/  
The Pornographer:  
Bertrand Bonello
- 1999 L'AFFAIRE MARCOCRELLE:  
Serge Le P ron  
UNE AFFAIRE DE GO  T/  
A Matter of Taste:  
Bernard Rapp
- 1996 IRMA VEP: Olivier Assayas  
POURRIRE: Lucas Belvaux
- 1995 MON HOMME: Bertrand Blier  
LE JOURNAL DU S DUCTEUR:  
Dani le Dubroux
- 1993 PERSONNNE NE M'AIME:  
Marion Vernoux
- 1992 LA NAISSANCE DE  
L'AMOUR: Philippe Garrel  
PARIS S' VEILLE:  
Olivier Assayas
- 1991 LA VIE DE BO  ME/Bohemian  
Life: Aki Kaurism ki
- 1990 I Hired a Contract Killer:  
Aki Kaurism ki
- 1988 36 FILLETTE/Virgin:  
Catherine Breillat
- 1987 LES KEUFS: Josiane Balasko  
JANE B. PAR AGN  S V.:  
Agn  s Varda
- 1986 GRANDEUR ET D CADENCE/  
Rise and Fall of a Little Film  
Company: Jean-Luc Godard
- 1985 L' LE AU TR SOR: Raoul Ruiz  
LE TUEUR ASSIS:  
Jean-Andr  Fieschi
- 1984 DETECTIVE: Jean-Luc Godard  
AUTAMN: Pupi Avati
- 1978 L'AMOUR EN F  TE/Love on  
the Run: Fran  ois Truffaut
- 1973 LA NUIT AM RICAINNE/Day for  
Night: Fran  ois Truffaut  
LA MAMAN ET LA PUTAIN/  
The Mother and the Whore:  
Jean Eustache

CONTINUES ON PAGE 9

For details of L aud documentary and special screening of *The 400 Blows*, see page 9. ►

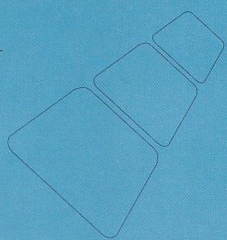


Classique  
ou *tonique*\*  
le Calvados!

**CALVADOS**  
APPELLATION D'ORIGINE CONTRÔLÉE  
I-D-A-C  
Interprofession Des Appellations Cidricoles  
31 rue Saint-Ouen 14000 CAEN

Interprofession Des Appellations Cidricoles  
31 rue Saint-Ouen - 14000 Caen - Tél 02 31 75 30 90 - Télex 02 31 74 26 97  
L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ. A CONSOMMER AVEC MODÉRATION

post production



avid offline  
avid online  
dvd authoring  
graphics  
multimedia  
new media  
video duplication  
web design

avatar

21 abercromby place  
edinburgh eh3 5qe

e: info@avatarpp.tv  
w: www.avatarpp.tv

t: +44 (0)131 476 7711  
f: +44 (0)131 476 7712





## L  AUD L'UNIQUE *L  aud, The One and Only*

### GLASGOW

Mon 25 Nov, 6.30pm (followed by *The 400 Blows*)

### EDINBURGH

Tue 26 Nov, 6.45pm (followed by *The 400 Blows*)

### DUNDEE

Sun 24 Nov, 4.00pm (followed by *The 400 Blows*)

It's an almost impossible task to pin down the chameleon talents of Jean-Pierre L  aud, a muse to Fran  ois Truffaut among others. Now aged 58, he's been described as the son of the New Wave, plunged as a 14-year-old in to the heady creative period of French film-making and the intense world of *Cahiers du Cin  ma*. L  aud with his thick unkempt locks framing his leathery skinned features giving him the appearances of Indian tribal chief, concedes that his adolescent world was "turned upside down." He soaked up the experiences, catalogued them away and describes his feelings as almost "voyeuristic" as he listened to the likes of Claude Chabrol and Jean-Luc Godard in intense and rather introverted discussions.

The notoriously reclusive L  aud declined to give agreement for anyone to make a documentary about him until he met Serge Le P  ron who had worked with him on *L'affaire Marceurette* (shown at the French Film Festival two years ago). The result of the collaboration gave him the confidence to place himself in Le P  ron's hands.

## LES 400 COUPS *The 400 Blows*

### GLASGOW

Mon 25 Nov, 8.45pm (preceded by *L  aud l'unique*)

### EDINBURGH

Tue 26 Nov, 9.00pm (preceded by *L  aud l'unique*)

### DUNDEE

Sun 24 Nov, 6.15pm (preceded by *L  aud l'unique*)

A boy turns to petty crime in the face of neglect at home and hard times at a reform school in Fran  ois Truffaut's first feature in 1959. Somewhat autobiographical for its director, the film helped usher in the heady spirit of the New Wave, and introduced L  aud's Antoine Doinel character, who became a fixture in Truffaut's movies over the years. Poignant, exhilarating, and fun (there's a parade of cameo appearances from some of the essential icons and directors from the movement), this film is an obligatory classic.

## A LIFE IN PICTURES

CONTINUED FROM PAGE 7

1972 LAST TANGO IN PARIS:

Bernardo Bertolucci

1971 LES DEUX ANGLAISES ET LE CONTINENT/Anne and Muriel:

Fran  ois Truffaut

1970 DOMICILE CONJUGAL/

Bed and Board:

Fran  ois Truffaut

1969 PORCILE/Pigsty:

Pier Paolo Pasolini

1968 LE GAI SAVOIR:

Jean-Luc Godard

BAISERS VOLES/Stolen Kisses:

Fran  ois Truffaut

1967 LA CHINOISE:

Jean-Luc Godard

WEEKEND: Jean-Luc Godard

LE DEPART: Jerzy Skolimowski

1966 PERE NOEL A LES

YEUX BLEUS: Jean Eustache

MASCULIN F  MININ:

Jean-Luc Godard

MADE IN USA:

Jean-Luc Godard

1965 PIERROT LE FOU:

Jean-Luc Godard

1961 L'AMOUR A VINGT ANS:

Fran  ois Truffaut

1960 BOULEVARD: Julien Duvivier

1959 LE TESTAMENT D'ORPH  E/

Testament of Orpheus:

Jean Cocteau

LES QUATRE CENTS COUPS/

The 400 Blows:

Fran  ois Truffaut

Featuring: Mathieu Amalric, Olivier

Assayas, Bernardo

Bertolucci, Bertrand Bonello,

Raoul Coutard, Jean-Luc

Godard, Ir  ne Jacob, Aki

Kaurism  ki, Andr   S

Labarthe, Laszlo Szabo, Tsai

Mingliang, Agn  s Varda

Dir/scr: Serge Le P  ron

Prod: Vincent Roget, Thomas

Sallinen, Fr  d  ric Sichel,

Daniel Toscan du Plantier,

Canal+, Euripide

Productions, Wide Eye

Pictures, Finland

Ph: Diane Baratrier, Nicolas

Eprendre, Fran  ois

Hernandez and Ivan Kozelka

Ed: J Janice Jones

Int sales: MK2, 55 rue Traversi  re,

75012 Paris Tel 00 33 1 44

67 30 55 Fax 43 41 32 30

www.mk2.com

2002 59mins

Cast: Jean-Pierre L  aud, Claire

Maurier, Albert R  my,

Patrick Auffray, Robert

Beauvais

Dir: Fran  ois Truffaut

Prod: Films du Carrosse

Scr: Fran  ois Truffaut

Ph: Henri Dec  

Mus: Jean Constantin

UK distrib: Gala (agent: Ian Rattray,

10 Wiltshire Gardens,

Twickenham, London TW2

6ND Tel 0208 296 0555)

1959 94mins

TOTAL FINAL



**PATHE!**

PATHE DISTRIBUTION ARE PLEASED TO SPONSOR  
THE 11TH FRENCH FILM FESTIVAL UK AND ARE PROUD TO PRESENT...

**JOHNNY  
HALLYDAY**

**JEAN  
ROCHEFORT**

# L'HOMME DU TRAIN

THE MAN ON THE TRAIN



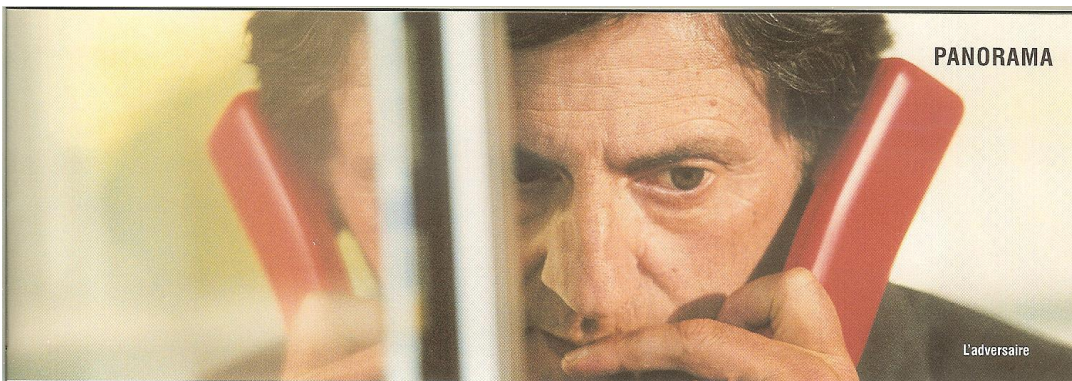
A FILM BY **PATRICE LECONTE**

JEAN ROCHEFORT JOHNNY HALLYDAY JEAN-FRANCOIS STEVENIN CHARLIE NELSON PASCAL PARMENTIER ISABELLE PETIT-JACQUES EDITH SCOB

**PATHE!**

IN CINEMAS FEBRUARY 2003





## PANORAMA

L'adversaire

# A FINE VINTAGE

This year's Panorama selection is particularly rich in its diversity - from Nicole Garcia's intense take on a notorious murder to a dazzling adaptation of the dark fairy tale world of Charles Perrault, embracing along the way new films by Michel Blanc, Coline Serreau, Claude Berri, Gérard Jugnot, Cédric Klapisch, Patrice Leconte and Mehdi Charef among many. Whatever your tastes they represent a fine vintage to be seen and savoured.

### L'ADVERSAIRE The Adversary

GLASGOW

Tue 26 Nov, 3.00pm & 8.15pm

EDINBURGH

Wed 27 Nov, 3.00pm & 8.30pm

LONDON

Fri 29 Nov, 8.45pm

Nicole Garcia takes up the threads of real crime that shook France in January 1993: Jean-Claude Romand (played by Daniel Auteuil at his most haunting and powerful) was a mythomaniac who lived on assumed identities and hoaxes. For 18 years he lied to his family who thought he was a researcher for the World Health Organisation. Just when his double life was about to be revealed he murdered his wife, children and parents rather than admit to the truth. Bearing obvious similarities with the subject matter of Laurent Cantet's *L'emploi du temps*, Garcia's film, based on real-life accounts and also the book by Emmanuel Carrère, is a distinctly different proposition. In charting the terrible canvas of Romand's life, she evokes a tragedy that is both contemporary and timeless: the tragedy of a normality gone astray. It is both familiar and incredible. Presented in the Cannes Film Festival's official selection it represents a singular achievement for the actress and director whose previous films behind the camera have included *Place Vendôme*, *Le fils préféré* and *Un weekend sur deux*.

### Nicole Garcia

The French Film Festival first revealed actress Nicole Garcia's talents as a director when her second film *Le fils préféré* appeared in 1994, earning her several César nominations. Four years earlier she had made her directorial debut with *Un weekend sur deux* starring Nathalie Baye. As an actress she made her first film appearance in Bertrand Tavernier's *Que la fête commence* in 1974 then the following year in Jacques Rivette's *Duelle*. Some of her more notable roles include her portrayal of the wife in Alain Resnais' *Mon Oncle d'Amerique* (1980); *Outremer* (1990), presented at the first FFF in 1991, and most recently as Sandrine Kiberlain's mother in Claude Miller's *Betty Fisher*. *L'Adversaire* is her first directorial outing since the elegant psychological thriller *Place Vendôme* with Catherine Deneuve.

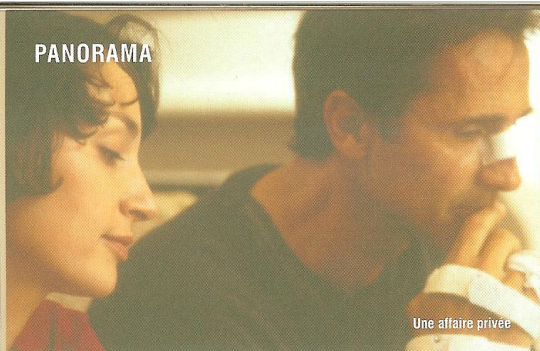


Nicole Garcia

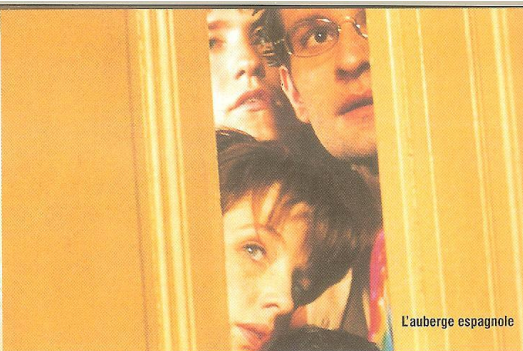
Cast:	Daniel Auteuil, Géraldine Pailhas, François Cluze, Emmanuelle Devos	Ph:	Jean-Marc Fabre
		Mus:	Angelo Badalamenti
Dir:	Nicole Garcia	Int sales:	Wild Bunch, 47 rue Dumont d'Urville, 75116 Paris
Prods:	Alain Sarde, Christine Gozlan, France 3 Cinéma, Pauline's Angel, Vega Film, Verligo Films with the participation of Canal + & Sofica Image 8.		Tel 00 33 1 71 76 11 23
			Fax 00 33 1 71 76 11 24
			www.wildbunch.biz
Scr:	Nicole Garcia, Jacques Fieschi, Frédéric Bélier-Garcia.		2002 89mins

TOTAL FINE ELF





Une affaire privée



L'auberge espagnole

### UNE AFFAIRE PRIVÉE A Private Affair

#### GLASGOW

Tue 26 Nov, 5.45pm

#### EDINBURGH

Wed 27 Nov, 6.00pm

#### LONDON

Fri 29 Nov, 6.30pm

A gunshoe seeking a missing girl goes through the motions with a detached determination in this sinister, carefully calibrated film that exudes a mood of pragmatic dissolution while allowing the normally easygoing Thierry Lhermitte to shine as a lonely Sam Spade for the 21st century. An unsettling score by Eric Demarsan (who worked for the late Jean-Pierre Melville) contributes enormously to the tense atmosphere of writer-director Guillaume Nicloux's tight and morosely entertaining enterprise. Nicloux who's also a theatre director and prolific novelist, has been noted for his previous films (*Happiness Is No Joke*, 1994 and *The Octopus*, 1998) but this one represents a professional breakthrough.

Lhermitte, who made his mark in comedy and mainstream hits (*Le Placard*, *Le Prince du Pacifique* and *The Dinner Came*) couldn't be better as the emotionally burnt-out investigator. As befits a *film noir* the narrative is populated by character actors making the most of their slots including Marion Cotillard as the girl's classmate; Robert Hirsch as an elderly downstairs neighbour; Niels Arestrup as the biological father and Philippe Nahon as François's fellow private eye.

Cast: Thierry Lhermitte, Marion Cotillard, Samuel Le Bihan, Aurore Clement, Niels Arestrup, Philippe Nahon, Frederic Diefenthal, Jeanne Balibar, Consuelo de Haviland, Jean-Pierre Darroussin  
Dir/scr: Guillaume Nicloux  
Prod: A Bac Distribution release of a Little Bear, TF1 Films production, with participation of Bac Films,  
Canal Plus & Cofimages 12.  
Prod: Frédéric Bourboulon, Agnes Le Pont  
Ph: Olivier Cocaul.  
Mus: Eric Demarsan  
Int sales: TF1, 1 Quai du Point du Jour, 92100 Boulogne-Billancourt  
Tel 00 33 1 41 41 15 04  
Fax 00 33 1 41 41 31 44  
2002 107mins

### L'AUBERGE ESPAGNOLE Euro Pudding

#### GLASGOW

Sun 17 Nov, 8.15pm Tue 19 Nov, 3.00pm & 8.15pm

#### EDINBURGH

Mon 18 Nov, 3.00pm & 8.30pm

#### ABERDEEN

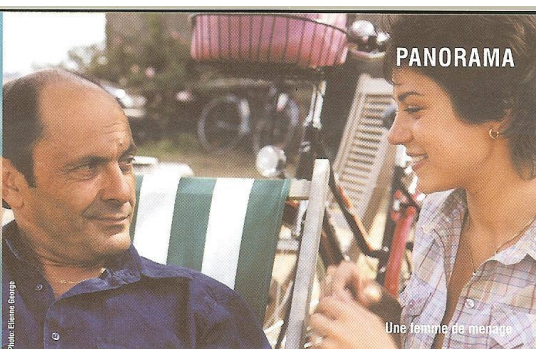
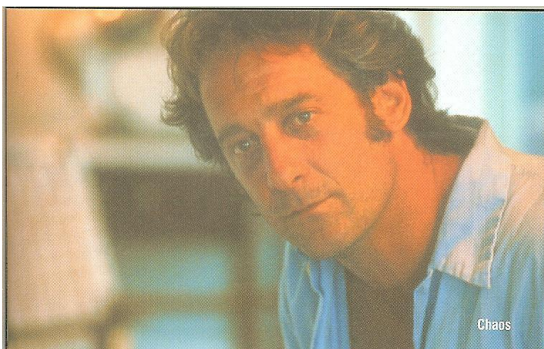
Fri 22 Nov, 3.00pm Sat 23 Nov, 3.30pm

Writer-director Cedric Klapisch again uses a story loosely developed out of an assortment of characters in a specific environment, which worked for him in his 1996 breakout hit *When the Cat's Away* and the precision-timed comedy of *Un Air de Famille*, a stage adaptation. His new film remains breezy and entertaining as a young Parisian heads for Barcelona for advanced studies.

Xavier, an economics student in his late twenties, signs on to a European exchange programme in order to gain a working knowledge of the Spanish language and broaden his horizons. Promising to remain in close contact, he says farewell to his girlfriend and family, and heads for Barcelona where he shares an apartment with a culturally diverse group of students who cause him to discover his real priorities. An insightful and feelgood rite of passage, Klapisch proves he is a master in providing captivating observations of human foibles (some of which also are on view in *Peut-être*, Page 16).

Cast: Romain Duris, Judith Godrèche, Audrey Tautou, Cécile de France, Kelly Reilly, Kevin Bishop, Federico D'Anna, Barnaby Metschurat  
Dir: Cédric Klapisch  
Prod: Bruno Levy (France)  
Scr: Cédric Klapisch  
Ph: Dominique Colin  
Ed: Francine Sandberg  
Int sales: Wild Bunch 47 rue Dumont d'Urville, 75116 Paris  
Tel 00 33 1 71 75 99 99  
Fax 00 33 1 71 76 11 24  
www.marfilms.com/auberge/  
2002 100mins





## CHAOS

GLASGOW  
Wed 27 Nov, 3.00pm & 8.15pm  
EDINBURGH  
Thu 28 Nov, 8.30pm  
DUNDEE  
Fri 29 Nov, 6.15pm

Malika, a young prostitute, is savagely beaten and left for dead on a lonely corner of Paris. Paul and Hélène, an upper-middle-class couple, watch this happen from the safety of their car, but do nothing about it. Ashamed of her choice not to get involved, Hélène later tracks down Malika to the hospital where she lies in a coma. Her devotion in helping Malika recuperate causes her to eventually estrange herself from her husband and son. But the men who had beaten Malika have no intention of letting her live, and soon she becomes part of a vicious underworld struggle she once could have scarcely imagined.

One of France's most consistently successful directors, Coline Serreau, who this year, almost two decades on, has returned for a sequel to the territory of her huge success *Trois hommes et un couffin/Three Men and a Baby*, has a special gift for peeling away her characters' layers of social respectability until they finally discover new sides and energies within themselves. As Hélène, Catherine Frot does a remarkable job in capturing her character's essential transformation when confronted with some uncomfortable truths about the world and her place within it while newcomer Rachida Brakni gives a sensational performance as the victim.

Cast: Catherine Frot, Vincent Lindon, Rachida Brakni, Line Renaud  
Dir: Coline Serreau  
Prod: Les Films Alain Sarde, France 2 Cinéma, Enlloc Films.  
Ex prod: Christian Gozlan  
Scr: Coline Serreau  
Ph: Jean-François Robin  
Ed: Catherine Renault

Mus: St Germain/Ludovic Noavarre  
Int sales: Studio Canal, 5-13 Boulevard de la République, 92100 Boulogne-Billancourt, France.  
Tel 00 33 1 71 75 99 99  
Fax 00 33 1 71 75 88 88  
www.studiocanal.com  
2001 110mins

## UNE FEMME DE MÉNAGE A Housekeeper

GLASGOW  
Fri 15 Nov, 5.45pm Sun 17 Nov, 3.00pm  
EDINBURGH  
Sat 16 Nov, 6.00pm Mon 25 Nov, 3.00pm

After the mammoth task of producing the monster hit *Astérix and Obélix: Mission Cleopatra*, Claude Berri returns to directing with this modest but appealing romantic comedy-drama. Jean-Pierre Bacri and Emilie Dequenne establish an awkward yet tender odd-couple dynamic, their accomplished work serving to distinguish the familiar material while it's all enveloped in classy production values. Bacri plays a successful music studio sound engineer Jacques, whose wife left him for another man. He is having trouble keeping his Paris apartment in order so he responds to a bulletin board notice, hiring easygoing Laura (Dequenne) to clean his house. When he increases her hours and finds himself sharing space with the young woman on his days off, Jacques is torn between annoyance at the intrusion into his peaceful domain and pleasure at having female company again after the bitter experience of marital meltdown.

Cast: Jean-Pierre Bacri, Emilie Dequenne, Brigitte Catillon, Jacques Frantz, Axelle Abbade, Catherine Breillat  
Dir: Claude Berri  
Prod: Hirsch-Pathe-Renn/TF1  
Films production in association with Canal Plus, Centre National de la Cinématographie.  
Claude Berri  
Ex prod: Pierre Grunstein

Scr: Claude Berri, from the novel by Christian Oster  
Ph: Eric Gautier  
Ed: François Gedigier  
Mus: Frédéric Botton  
Int sales: Pathé International,  
10 Rue Lincoln, Paris  
Tel 00 33 1 40 76 91 00  
Fax 00 33 1 40 76 91 23  
2002 91mins

## Rachida Brakni

Rachida Brakni, a member of the prestigious Comédie Française, won the Prix Lumière for the best upcoming actress for her role in *Chaos*, awarded by the Foreign Press based in Paris and also best female newcomer César.

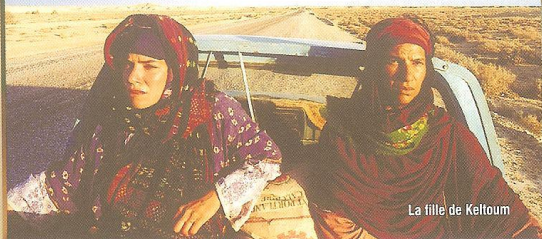
She made her first screen appearance in Henri Duparc's *Une couleur café* followed by André Téchiné's *Terminus des anges*. On stage she has appeared in *Richard III* and *The Cid*, directed by Jean-Pierre Albe and *L'Algérie au féminin* by Gabriel Garran. She also took the lead role in Marcel Bozonnet's *Antigone*. She was named one of 2002's Shooting Stars at the Berlin Film Festival, nominated by the organisation for European Film Promotion.



TOTAL FINA ELF



## PANORAMA



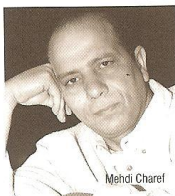
La fille de Keltoom



L'homme du train

### Mehdi Charef

With *La fille de Keltoom* director Mehdi Charef returns to work in his native Algeria for the first time. "I took so long because I was scared of going back. It was quite painful because the reality does not always measure up to memories. I had loved this country so much while I was growing up, that I was frightened in case I did not love it any more and that would mean I would be rejecting my childhood and my parents. It's the same problem with youngsters growing up in the suburbs who do not want to be part of the fabric of society because they're afraid of rejecting their parents."



Mehdi Charef

### LA FILLE DE KELTOUM Keltoom's Daughter

GLASGOW  
Thu 21 Nov, 5.45pm  
EDINBURGH  
Wed 20 Nov, 6.00pm  
DUNDEE  
Mon 25 Nov, 6.15pm  
LONDON  
Thu 28 Nov, 6.45pm

Rallia, played by Cylia Malki, a young model of North African descent, returns from Geneva to her home town in Algeria, in an effort to find her roots. She's searching for her mother, Keltoom. Her relatives, living in abject poverty, only know that her mother works at a faraway hotel. With her aunt Nedjma (Baya Belal) in tow, following her like some dark shadow, Rallia sets out on a journey of discovery across a land scarred by poverty, violence and intolerance, until she reaches the hotel reserved for Europeans, where a surprise awaits her. From the director of last year's FFF success, *Marie-Line* whose lead actress was the very same Cylia Malki.

### L'HOMME DU TRAIN The Man on the Train

GLASGOW  
Sat 16 Nov, 8.15pm; Mon 18 Nov, 6.00pm  
EDINBURGH  
Fri 15 Nov, 3.00pm & 8.45pm  
ABERDEEN  
Sat 23 Nov, 6.45pm; Sun 24 Nov, 9.00pm  
DUNDEE  
Sun 1 Dec, 6.30pm

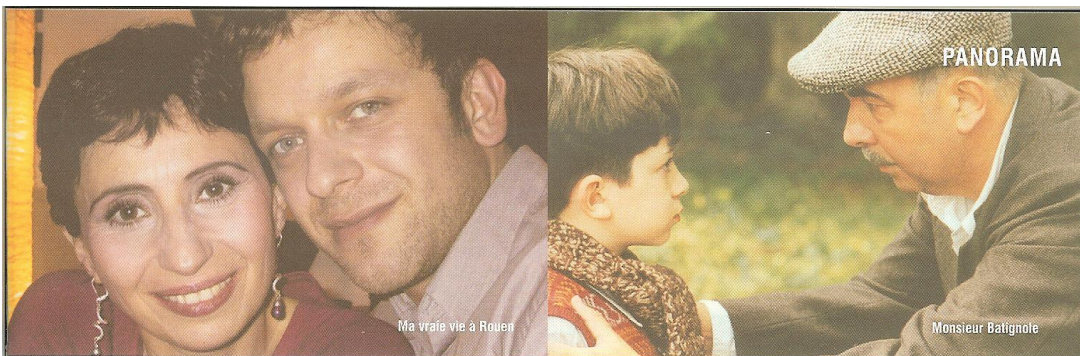
Small-town France is the setting of Patrice Leconte's latest foray which marks the reteaming of the director of *The Hairdresser's Husband* with the screenwriter Claude Klotz, and its star, Jean Rochefort. Here Rochefort plays an eccentric and reclusive retired schoolmaster, Manesquier, while Gallic rock icon Johnny Hallyday is cast as the cadaverous, majestically ravaged-looking Milan, a farouche stranger who arrives in the town by train one evening.

Manesquier meets Milan by chance in a pharmacy, an encounter which marks the beginning of an unexpected rapport between characters who have nothing in common, except wishing - as they, and we, come to realise - they could have lived the life of the other. This is a captivating piece of cinema, with an intelligent, amusing and memorable vision of old age and its regrets. Coupled with *Rue des Plaisirs* (page 17) the duo offer fascinating insights into the prolific Leconte's work.

Cast: Cylia Malki, Baya Belal, Jean-Roger Milo, Fatma Ben Saidene, Deborah Lamy  
Dir: Mehdi Charef  
Prod: Fabienne Servan-Schreibler, Cinétévé, StudioCanal, France 2 Cinéma, Arte, France Cinéma, Canal+ Horizons.  
Scr: Mehdi Charef  
Ph: Alain Levent  
Music: Bernardo Sandoval  
UK distrib: Cinéfrance, 12 Sunbury Place, Edinburgh EH4 3BY  
Tel 00 44 131 225 6191  
Fax 00 44 131 225 6971  
www.cinefrance.co.uk  
2002 116mins

Cast: Jean Rochefort, Johnny Hallyday, Jean-François Stévenin, Charlie Nelson, Pascal Parmentier, Isabelle Petit-Jacques, Edith Scob, Maurice Chevit, Riton Liebman  
Dir: Patrice Leconte  
Prod: Philippe Carcassonne, Ciné B, Zoulou Films, Rhône-Alpes Cinéma, FCC.  
Scr: Claude Klotz  
Ph: Jean-Marie Dreujou  
Mus: Pascale Estève  
Int sales: Pathé International, 10 rue Lincoln, 75008 Paris  
Tel 00 33 1 40 76 91 00  
Fax 00 33 1 40 76 91 23  
2002 90 mins





**MA VRAIE VIE A ROUEN**  
*The True Story of My Life in Rouen*

LONDON  
 Tue 26 Nov, 6.45pm

Telling its entire story through the lens of the main character's DV cam, *The True Story of My Life in Rouen* risks boxing itself into a boring technical corner, yet in the end manages to pull off the feat without undue preciousness. An engaging, lively performance by newcomer Jimmy Tavares as a provincial French teen on the brink of sexual awakening, and actress Ariane Ascaride as his mum, inject this gentle French coming-of-age comedy with human warmth.

The third collaboration between co-directors Olivier Ducastel and Jacques Martineau (*Jeanne and the Fantastic Boy*, *Drole de Félix*, both of which featured HIV positive characters), this film is a playful portrait of Etienne (Tavares), a graceful, athletic 16-year-old whose twin hobbies are figure skating and obsessive filming with the camera he receives as a birthday present. Tavares is the son everyone would like to have, a fantasy the film-makers deftly play on in the final scenes.

**MONSIEUR BATIGNOLE**

GLASGOW  
 Sun 24 Nov, 1.00pm & 8.45pm  
 Mon 25 Nov, 10.00am (educational)  
 EDINBURGH  
 Fri 22 Nov, 10.00am (educational) & 6.00pm  
 Sat 23 Nov, 3.00pm & 8.45pm  
 ABERDEEN  
 Wed 20 Nov, 10.00am (educational), 2.00pm & 8.45pm  
 DUNDEE  
 Tue 26 Nov, 10.00am (educational) & 8.30pm  
 LONDON  
 Thu 28 Nov, 9.00pm

Well-crafted, bitter-sweet comedy, in which an ordinary man in Nazi-occupied France behaves heroically despite himself. The Gentle butcher gets a crash course in Jewish reality when a young escapee neighbour falls into his lap during the summer of 1942. The film zips along with an entertaining and witty blend of close calls and despicable behaviour counteracted by human resourcefulness.

In his eighth stint behind the camera, the multi-talented star Gerard Jugnot who was a guest at the first French Film Festival and whose films we have featured over the years, has fashioned another fine piece of work.

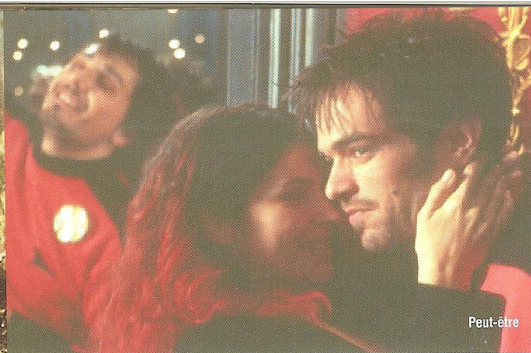
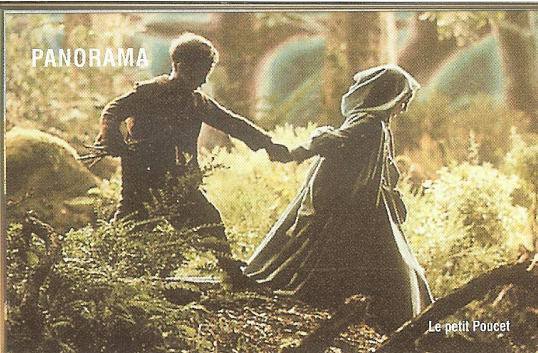
Cast: Jimmy Tavares, Ariane Ascaride, Helene Surgere, Jonathan Zaccal, Lucas Bonnilait  
 Dir/scri: Olivier Ducastel, Jacques Martineau  
 Prod: An Agat Films & Cie production in association with Canal Plus, Nicolas Blanc  
 Ph: Matthieu Poirot Delpech, Pierre Milon

Ed: Sabine Mamou  
 Mus: Philippe Miller  
 Int sales: FFI - Flach Pyramide International, 5 rue du Chevalier de Saint-George, 75008 Paris  
 Tel 00 33 1 42 96 02 20  
 Fax 00 33 1 40 20 05 51  
 www.flach-pyramide.com  
 2002 102 mins.

Cast: Jules Sitruk, Gerard Jugnot, Michele Garcia, Jean-Paul Rouve, Alexia, Portal Gotz Burger, Sam Karmann, Ticky Holgado  
 Dir: Gerard Jugnot  
 Prod: A Bac Distribution release of an RF2K Prods, Novo Arturo Films, TF1 Films production.  
 Scr: Philippe Lopes Curval, Gerard Jugnot  
 Int sales: UGC International, 2 rue des Quatre-Fils, 75003 Paris  
 Tel 00 33 1 40 29 89 00  
 Fax 00 33 1 40 29 89 10  
 www.mrbatignole.com  
 2002 100mins

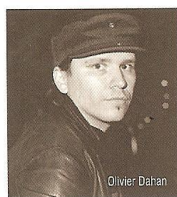
TOTAL FINE ELF





## Olivier Dahan

Olivier Dahan studied at the Ecole des Beaux Arts in Marseille. He made seven shorts and numerous music videos between 1988 and 1997. In 1994 he directed a feature film for television, *Frères*, selected for the Berlin International Film Festival. He made the move to cinema in 1997 with *Déjà mort* (and came to present it at the French Film Festival). In 2001 he directed *Le petit Poucet*, his last work until *La vie promise*. He has also directed documentaries, including a series of portraits of ten American musicians.



## LE PETIT POU CET Little Tom Thumb

### GLASGOW

Sat 23 Nov, 2.00pm (+intro talk) & 8.15pm

### EDINBURGH

Sun 24 Nov, 2.00pm (+intro talk) & 8.30pm

### ABERDEEN

Sun 17 Nov, 3.45pm & 8.45pm

Mon 18 Nov, 4.15pm & 6.30pm

If you enjoyed *The Lord of the Rings*, you definitely shouldn't miss *Le petit poucet*, although director Olivier Dahan's ogre character is an altogether different proposition. *Le petit poucet* is both an original and frightening re-working of the classic fable of *Tom Thumb*. Cruelly rejected by his peasant parents and constantly bullied by his four elder brothers, Tom is befriended by Rose, a mysterious fairy girl. Civil war breaks out, ravaging their country and Tom and his family are soon on the verge of starvation. The children are abandoned by their desperate parents and left to fend for themselves in an enchanted forest, where they encounter dangerous predators hiding in every dark corner.

Adopting Charles Perrault's story as a starting point, Olivier Dahan filmed it entirely in a studio setting with lots of non-computer generated special effects. He has produced a spectacular film in which a small child's fear of the world is hauntingly conveyed through an outstanding ensemble all-star cast, which includes Romane Bohringer, Catherine Deneuve, Elodie Bouchez, Said Taghmaoui and Dominique Hulin. The elaborate production design alone makes this a must-see film, made to appeal to adult fans of fantasy adventure, as opposed to young children. *Shrek* this is most certainly not!

Cast: Romane Bohringer, Elodie Bouchez, Pierre Berriau, Dominique Hulin, Nils Hugon, William Touli, Samy Naceri, Catherine Deneuve  
Dir: Olivier Dahan  
Prod: Eric Nève, Chauve Souris, StudioCanal, France 3  
Cinéma.  
Scr: Olivier Dahan, Agnès Fustier-Dahan  
Ph: AlexLamarque  
Mus: Joe Hisaishi  
Int sales: Wild Bunch, 47, rue Dumont-d'Urville, 75116 Paris  
Tel 00 33 1 71 76 11 23  
Fax 00 33 1 71 76 11 24  
www.wildbunch.biz  
2000 90mins

## PEUT-ÊTRE Maybe

### GLASGOW

Tue 19 Nov, 5.45pm

### EDINBURGH

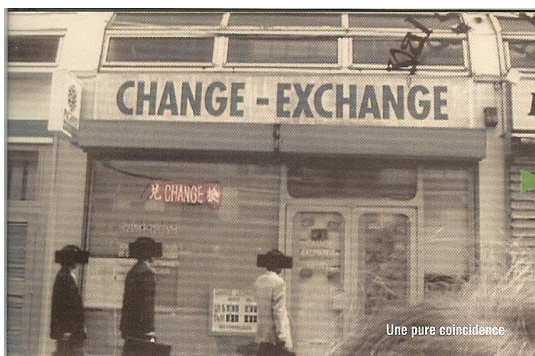
Sat 16 Nov, 3.00pm

At a New Year's Eve party on 31 December 1999, a young Frenchwoman Lucie (Géraldine Pailhas) wants to kick off the new millennium by starting a family of her very own. Her boyfriend Arthur (Romain Duris), however, is not so sure he's ready to be a father. As he leaves Lucie to think the subject over, he finds himself crawling through a portal to the future. There, he is met by the son, Ako (Jean-Paul Belmondo), and other members of the extended family that he might one day have. They encourage him to return to the past and impregnate his girlfriend before they all cease to exist.

Cécile Klapisch sports an ingenious premise that uses time travel as a device to illustrate the importance of family. In Ako's era, the remains of today's world are almost entirely covered by sand, as if they were the Egyptian tombs of old. Travelling to the past is not unlike conducting an archaeological dig, entering a building from the top and moving down floor by floor until its portal is found. People have seemingly given up on the technology and urban expansion that we take for granted; the only use for the consumer products of our world comes when they can be adapted to suit these strange surroundings. Klapisch applies amiable comedy to potentially dramatic territory in a film that bears all his quirky hallmarks.

Cast: Romain Duris, Jean-Paul Belmondo, Geraldine Pailhas, Vincent Elbaz, Julie Depardieu, Emmanuelle Devos  
Dir: Cécile Klapisch  
Prod: Aïssa Djabri, Farid Lahoussa, Manuel Muriz (France)  
Scr: Santiago Amigorena, Alexis Galmot, Cécile Klapisch  
Ph: Philippe Le Sourd  
Ed: Francine Sandberg  
Mus: Loïc Dury, Magister Dixit  
Int sales: FPI - Flach Pyramide International, 5 rue du Chevalier de Saint-George, 75008 Paris  
Tel 00 33 1 42 96 02 20  
Fax 00 33 1 40 20 05 51  
www.flach-pyramide.com  
1999 109mins





## UNE PURE COINCIDENCE A Pure Coincidence

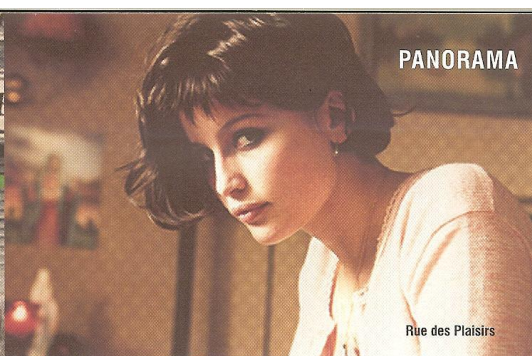
GLASGOW  
Sat 16 Nov, 5.45pm  
EDINBURGH  
Fri 15 Nov, 6.00pm  
ABERDEEN  
Sun 17 Nov, 6.00pm  
LONDON  
Wed 27 Nov, 9.00pm

Romain Goupil's whole career has been bound up with his political conscience. He has worked with the likes of Chantal Akerman, Roman Polanski and Jean-Luc Godard. He won the Camera d'or with *Mourir à 30 ans* and his *A mort la mort* was previously in the Directors' Fortnight at the Cannes Film Festival.

This year he bounced back with a film that tackles the timely issues of race and politics in modern France. Shot on video his footage deals with a true case of racketeering in Paris involving refugees. Seen through the eyes of a group of friends who try to expose a white slavery ring fronting as a currency exchange business.

Cast: Alain Cyroulnick, Romain Goupil, Olivier Martin, Nicolas Minkowski, Jean-Baptiste Poirot, Christian Portal  
Dir: Romain Goupil  
Prod: Margaret Menegoz, Les Films du Losange.  
Scr: Romain Goupil  
Ph: Romain Goupil  
Ed: Nicole Lubtchansky

Int sales: Films du Losange, 22 Avenue Pierre-Ter-de-Serbie, 75116 Paris  
Tel 00 33 1 44 43 87 10  
Fax 00 33 1 49 52 06 40  
2002 92mins



## RUE DES PLAISIRS Love Street

GLASGOW  
Wed 20 Nov, 3.00pm & 8.45pm  
EDINBURGH  
Tue 19 Nov, 3.00pm & 8.45pm  
ABERDEEN  
Fri 15 Nov, 4.15pm & 6.30pm  
Sat 16 Nov, 2.00pm & 8.45pm  
DUNDEE  
Fri 22 Nov, 8.30pm

A timeless romance set in a very specific period, Patrice Leconte's *Rue des Plaisirs* is a bittersweet three-character drama that drinks deep at the well of poetic realism and post-war atmosphere (and could not be more different than *L'homme du train*, Page 14). He tells of a stubby fellow raised in a brothel, who will stop at nothing to assure the happiness of the prostitute he loves to the limits of platonic fervour. It is directed in nicely observed details.

The production designer Ivan Maussion, in his 18th collaboration with Leconte, has fashioned an idealised yet faintly menacing Paris plucked from cabaret songs and the lore of street toughs. Eduardo Serra's lighting, filtered through lots of fog and rain, adds immeasurably to the mood, and Leconte, as always, frames his own widescreen shots with thoughtful flair. *Rue des Plaisirs* finds its grail amid the squalid realities of post-war Paris, optimism and resignation walking hand in hand.

Laetitia Casta is the film's most towering revelation. She is here virtually unrecognisable, totally absorbed by the complexities of character and circumstance.

Cast: Patrick Timsit, Laetitia Casta, Vincent Elbaz, Catherine Mouchet, Isabelle Spade, Berangere Allaux, Samuel Labarthe  
Dir: Patrice Leconte  
Prod: Philippe Carcassone, Cine B, Zoulou Films, TF1 Films  
Production, Pathe Image  
Production, KC Medien, Cinema Parisien, Media Suits production.

Scr: Serge Frydman  
Ph: Eduardo Serra  
Ed: Joelle Hache  
Int sales: Pathe International, 10 Rue Lincoln, Paris  
Tel 00 33 1 40 76 91 00  
Fax 00 33 1 40 76 91 23  
2002 85 mins

## Patrice Leconte

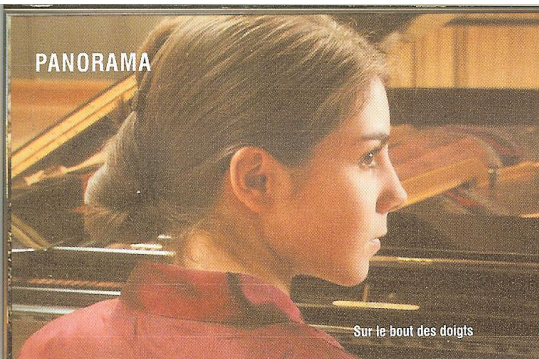
Patrice Leconte is as notable for his refusal to be easily categorised as he is for his long and productive career. Since making his major directorial debut in 1975, Leconte has established himself as one of France's most respected directors, at ease tackling subjects ranging from mental illness to sexuality to canny deconstructions of wit and society. He received particular acclaim for *Ridicule* and recently for *The Girl on the Bridge* and *La veuve de St Pierre* which brought him the admiration of an international audience while furthering his reputation as one of the French cinema's most treasured and prolific figures.

A native Parisian, Leconte was born on 12 November, 1947. He decided to be a filmmaker at a very young age, and went on to attend France's most prestigious film school, IDHEC. After graduating in 1969, Leconte went against the cinematic grain, becoming a cartoonist for the magazine *Pilote*. He made his living from cartooning until 1975, all the while shooting comic-fantasy shorts. The brand of humor he developed while making these shorts would later become something of a trademark.

TOTAL FINA ELF



# PANORAMA



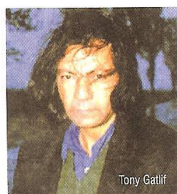
Sur le bout des doigts



Swing

## Tony Gatlif

Tony Gatlif has made four films (*Vengo*, *Gadjo Dilo* included) which have been dedicated to the gypsies and their culture. He says: "I'm simply trying to transmit something that is disappearing. I'm trying to be a witness."



Tony Gatlif

## SUR LE BOUT DES DOIGTS On the Tip of Her Fingers

### GLASGOW

Thu 28 Nov, 6.15pm  
EDINBURGH  
Mon 25 Nov, 6.00pm  
Tue 26 Nov, 2.00pm  
LONDON  
Sat 30 Nov, 7.00pm

This compelling story about a mother's jealousy towards her talented pianist daughter is set to a lush classical soundtrack. In a small provincial town, Juliette lives alone with her daughter Julie, 12, who seems to be a child prodigy in terms of her commitment to the piano. Her father runs a wine shop in town and only sees his daughter every week. He has little to do with her education which is the sole responsibility of his wife. Julie represents the image of perfection that her mother who's also her music teacher, always had yearned. This puts an increasingly heavy burden on the child as her mother's love in the face of real musical genius begins to sour.

The soundtrack is superb with uninterrupted bursts of Scarlatti, Bach, Chopin and others. Angelo who previously directed *Le Colonel Chabert* and *Voleur de Vie*, also takes on the additional tasks of cinematographer and co-writer.

## SWING

### GLASGOW

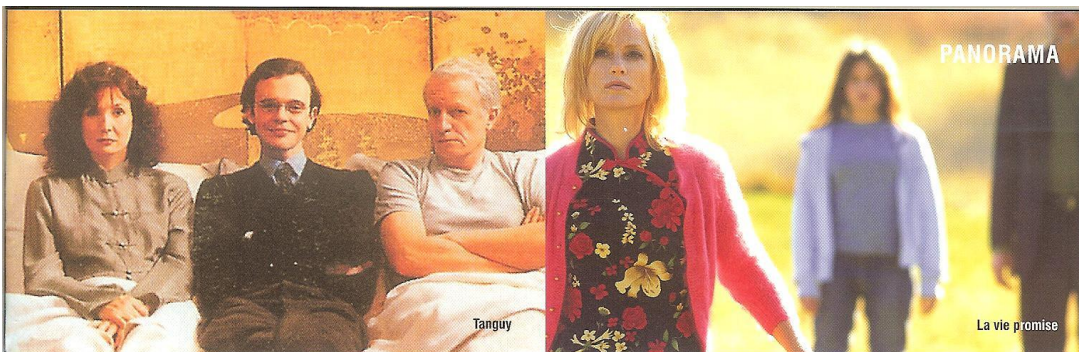
Sun 24 Nov, 3.00pm Mon 25 Nov, 3.00pm  
EDINBURGH  
Fri 22 Nov, 3.00pm & 8.45pm  
ABERDEEN  
Mon 18 Nov, 2.00pm & 8.45pm  
Tue 19 Nov, 2.00pm & 4.00pm  
DUNDEE  
Thu 28 Nov, 8.30pm

Enjoying an idyllic summer vacation in the Alsace countryside with his grandmother, ten-year-old Max becomes enchanted by the virtuoso Gypsy jazz guitar playing of local legend Miraldo. Max trades his Walkman for a guitar that a scamming tomboy called Swing assures him originally belonged to the great Django Reinhardt. Taking lessons from Miraldo and immersing himself in the culture of the Manouche Gypsy neighbourhood, Max falls in love with both their way of life and Swing herself. She's the same age as him, but her charisma, self-confidence and sense of freedom fascinate him.

Swing exhibits all the warmth and passion of Gatlif's prior investigations of Gypsy culture such as *Vengo* and *Gadjo Dilo*. His subplot, a subtle history of the persecution of the Manouche, is as deftly handled as the finely wrought narrative. And then, of course, there's the exceptional music. Gatlif provides a portrait of childhood innocence - and a disappearing world and culture. The film was warmly received at the Berlin International Film Festival, when it was presented in the official Panorama selection.

Cast: Marina Hands, Anne-Sophie Latour, Martine Chevalier, Thierry Hancisse, Pierre Charras  
Dir: Yves Angelo  
Scr: Yves Angelo, Philippe Claudel  
Prod: Bernard Marescot, Jean-Louis Livi  
Ph: Yves Angelo  
Mus: Philippe Cassard  
Int sales: TF1, 1 Quai du Point du Jour, 92100 Boulogne-Billancourt, Tel 00 33 1 41 41 15 04, fax 00 33 1 41 41 31 44, 2001 88mins

Cast: Oscar Copp, Lou Rech, Tchavolo Schmitt, Mandino Reinhardt, Abdellatif Chaarani, Fabienne Mai, Ben Zimet, Hélène Mershtein  
Dir: Tony Gatlif  
Prod: Tony Gatlif, Princes Films, Canal +, CNC, Région Alsace and the Film Commission, Strasbourg.  
Ph: Claude Garnier.  
Mus: Mandino Reinhardt, Tchavolo Schmitt, Abdellatif Chaarani, Tony Gatlif  
Int sales: FPI - Flach Pyramide International, 5 rue du Chevalier de Saint-George, 75008 Paris  
Tel 00 33 1 42 96 02 20  
Fax 00 33 1 40 20 05 51  
www.flach-pyramide.com.  
2002 90mins



## TANGUY

### GLASGOW

Fri 15 Nov, 8.15pm

### EDINBURGH

Sat 16 Nov, 8.15pm

### ABERDEEN

Thu 21 Nov, 2.00pm, 4.15pm & 9.00pm

### DUNDEE

Sat 23 Nov, 8.30pm

### LONDON

Fri 25 Oct, 8.30pm

"You're such a sweetie... You can live here forever if you want." Little do Paul and Edith Guetz (André Dussolier and Sabine Azema) realise that their effusive promise made to their baby will prove to be prophetic. 28 years later, their son Tanguy (Éric Berger) is still living at home. It's not that this urbane, very well-to-do couple aren't enormously proud of their son: he's handsome, brilliant, and a great hit with women. It's just that he doesn't seem to have any intention of finding his own place. When a plan to ship Tanguy off to Asia for a year seems to have fallen through, Edith can't take it anymore; she convinces Paul that they must take serious steps to drive Tanguy out of the house. Chatiliez (*Tatie Danielle*, *Le bonheur est dans le pré* and *La vie est un long fleuve tranquille*) offers a contemporary take on separation anxiety as well as some provocative thoughts about changing notions of parenting. A French box-office hit.

The premise also is socially pertinent - at one point, a judge remarks that 8000 full-grown French children have sued their parents for continued support.

Cast: Sabine Azema, André Dussolier, Éric Berger, Hélène Duc, Aurélie Clement, Jean-Paul Rouve, André Wilms  
Dir: Etienne Chatiliez  
Prod: Charles Gassot, Telem, Les Prods. du Champ Poirier, TF1 Films Prods. production, with participation of TPS Cinema.  
Scr: Chatiliez, Laurent Chouchan, based on an idea by Yolande Zauberman.  
Ph: Philippe Welt  
Ed: Catherine Renault  
Mus: Pascal Andreacchio  
Int sales: TF1, 1 Quai du Point du Jour, 92100 Boulogne-Billancourt  
Tel 00 33 1 41 41 15 04  
Fax 00 33 1 41 41 31 44  
2001 108mins

## LA VIE PROMISE Ghost River

### GLASGOW

Wed 27 Nov, 5.45pm

### EDINBURGH

Thu 28 Nov, 3.00pm & 6.00pm

### LONDON

Sat 30 Nov, 9.00pm

The very latest film from Olivier Dahan (see also *Le petit Poucet*, page 16) which represents another assured step forward by one of France's most interesting new directors whose work has long been championed by the FFF.

Sylvie, a 40-year-old prostitute living in Nice (a powerhouse performance from Isabelle Huppert) has a relationship with her teenage daughter Laurence which mirrors her own existence - stormy, desperate and seemingly hopeless.

One evening Laurence witnesses a violent confrontation between her mother and two men. When she intervenes, things turn very ugly. The only option left to mother and daughter is to take flight. The alternative is prison, or worse. Sylvie thinks that her ex-husband who lives in the Jura and with whom she had a son, can help, but she cannot recall any of his contact details. Then a meeting with a mysterious fellow fugitive Joshua takes Sylvia on a painful journey into her past, and the child she abandoned years before. One of the most insightful studies of human relationships and definitely one of the most challenging films of the year.

Cast: Isabelle Huppert, Pascal Greggory, Maud Forget, André Marcon, Fabienne Babe  
Dir: Olivier Dahan  
Prod: Éric Nèvé, Le Chauve Souris  
Scr: Agnès Fuster-Dahan  
Ph: Alex Lamarque  
Ed: Richard Marzy  
Int sales: Wild Bunch, 47 rue Dumont d'Urville, 75116 Paris  
Tel 00 33 1 71 76 11 23,  
Fax 00 33 1 71 76 11 24  
www.wildbunch.biz  
2002 92mins

## Etienne Chatiliez

Unlike such film-makers as Coline Serreau and Francis Veber who write their own scripts, Etienne Chatiliez prefers to work with close collaborators. His three previous films were written with Florence Quentin who recently made her writing and directing debut with *J'ai faim*, a comedy about women on a diet. For *Tanguy* he has collaborated with Laurent Chouchan who also has made his directing debut with *Vertiges de l'amour*.



Etienne Chatiliez

TOTAL FINAL



# SABINE - la bombe surprise

The French think she has a very English sensibility and Sabine Azema admits to a long-running love affair with Britain. From this side of *La Manche* we think she's very French. Her Anglo-Saxon traits, however, include a caustic sense of humour - and the ability to fall flat on her face if necessary. Now she reveals yet more facets of her kaleidoscopic personality.

BY RICHARD MOWE

**T**he French acting tradition fails to produce many actresses in the Sabine Azema mould. She's a unique entity who's not afraid of subjecting herself to ridicule or indignity in the cause of her art. She cares not a jot for appearances, always willing to push herself to whatever limits the role demands.

With her elfin, freckled features, striking red hair and slender frame she could be a willow rose - but under the surface there are prickly thorns ready to ensnare and protect. In conversation she's very touchy-feely ("my French side", she explains) but she's also given to wicked outbursts of laughter, claimed as an English trait.

She confides: "Let me tell you something which may make you laugh, but in France people are always saying that I am more Anglo-Saxon than French and that I am more like British or American actresses than French ones. Why? I suspect it's because I do not mind in the least about making fun of myself or being made fun of. Whatever is required by a role, I'll do it. Many French actresses, on the other hand, still like to maintain an air of elegance and superiority no matter what, whereas I am happy to throw everything up in the air."

We're talking in the elegant surrounds of Chateau Chanteloup, the home of the Martell family, in the rolling countryside around Cognac which hosts an annual festival of thrillers and for which Azema has been selected as a member of the jury. Every so often intruders insinuate themselves into the room, interrupting our conversation by using mobile phones or noisily helping themselves to drinks.

Enough is enough. Azema snaps, leaps to her feet and barricades the two doors with deftly placed chairs. She grins conspiratorially: "You know, the French are so badly behaved whereas you're so much more polite and reserved."

Azema's comic talents can be seen to excellent effect in Etienne Chatiliez's new film *Tanguy* in which she and André Dussollier play the parents of a grown-up son (newcomer Eric Berger) who declines to leave

the nest at the age of 28. Azema's character also snaps - and devises a scheme to make him realise he is no longer wanted at home.

Chatiliez had worked with Azema previously on *Le bonheur est dans le pré/Happiness is in the Field*. He says: "I knew she didn't care about appearances and that she would defend her character wonderfully. Her work is always very impressive because the feelings she must express are very subtle. Her talent covers a wide range. In editing, I discovered many elements I didn't catch on the set."

She felt drawn to the way Chatiliez asks the audience to laugh at the characters' flaws. "I think we all have nasty thoughts from time to time and Etienne dares to ask us to ponder them. He's very thin, dresses like an Englishman, and has this sense of sarcasm which really isn't typically French. He notices everything, yet in life, he is one of the nicest people I know", she says.

Azema, the daughter of a lawyer, developed her love of Britain from her father who had offices in both Paris and London. He was always bringing back presents, including a stack of records by the Beatles. She came over to learn English as a student, then found excuses to return frequently to soak up British culture, especially literature and music. One of her passions is the *Alice in Wonderland* world of Lewis Carroll about whom she made a documentary for the television channel, Arte. She also found time to fall in love with Oxford and its dreamy spires.

She consolidated her cross-Channel affection by paying a pilgrimage to Scarborough, home of playwright Alan Ayckbourn with whom she appears besotted. With one of her favourite directors (and also constant companion)

Alain Resnais she arrived to meet the man himself at his theatre in the seaside town. "We took a holiday together, and because we loved his work so much we wanted to see where he lived and worked. Then each year we seemed to be drawn back to Scarborough and spent time there watching his latest plays.

"Then one year Ayckbourn said "Sabine, if I write something for you would you come and play on stage

*"Many French actresses still like to maintain an air of elegance and superiority no matter what, whereas I am happy to throw everything up in the air."*

SABINE AZEMA



## PROFILE

Clockwise from left: in *L'amour à mort*,  
*Un Dimanche à la campagne* and *Melo*

in my theatre. I was overjoyed, then one day the play arrived at my home in Paris, and immediately I packed my bags and was on my way." The play in two parts *House and Garden*, was performed simultaneously in the two auditoria with the cast dashing between the spaces. "The play was in English, of course, but my role was of a French woman who spoke a kind of *franglais* which no-one could understand, and all the humour derived from that situation", she says. "What I adore about Ayckbourn is his intelligence. All his plays have this deep-seated understanding of human nature, and also have an emotional depth which is extraordinary. All the dialogue is so to the point, but also underneath it is quite cruel and stark. He just makes my senses quiver with anticipation."

Resnais and Azema whose personal and professional history together goes back to 1983 and *La vie est un roman* with Geraldine Chaplin and Vittorio Gassman, combined to bring Ayckbourn to the screen in the double edged *Smoking/No Smoking*, adapted from six playlets dealing with wobbly marriages and misadventures. Filming with storybook style postcards introducing each character in the Yorkshire village, it scored well both at home and abroad with the British in particular being intrigued by the audacity of the enterprise.

Resnais, Azema and Dussolier (her favoured acting

partner) also recently coincided on *On Connait la Chanson* in an Ayckbourn-esque proliferation of romantic confusion set to famous Gallic songs serving as an interior device. Azema and Resnais currently are working together on another collaboration which is why her attendance at the festival looks unlikely.

Azema claims to have been spoiled by the chances she has been offered. Her luck started early on when she was a struggling young actress in Paris, recently graduated from the Conservatoire. At the point where she was wondering exactly how she was going to make a living in her chosen profession, she was invited by a friend to come along to the theatre, the Comédie des Champs-Élysées where a certain Jean Anouilh was trying to cast a production of *The Waltz of the Toreadors*

with the legendary Louis De Funes. She turned up, tried out a scene with De Funes - then found Anouilh at her side saying: "Quick sign your contract, you're hired." Her performance garnered enough attention to ensure she stood out from the crowd of acting hopefuls. Other offers followed including one from Alain Resnais which marked the start of their mutual collaboration both off and on the screen.

Reflecting now on those auspicious beginnings she can only say: "It all seemed so easy." Azema's response displays yet another British trait - the art of understatement.

*"Her work is always very impressive because the feelings she must express are very subtle."*

CHATILIEZ ON AZEMA

## FRAME BY FRAME

- 2001 TANGUY: Etienne Chatiliez
- LA CHAMBRE DES OFFICERS/
- The Officers' Ward: François Dupeyron
- 1999 LA BÛCHE/Season's Beatings:
- Danièle Thompson
- 1999 LE SCHPOUNTZ: Gérard Oury
- 1997 ON CONNAIT LA CHANSON/
- Same Old Song: Alain Resnais
- 1996 MON HOMME/My Man: Bertrand Blier
- 1995 LE BONHEUR EST DANS LE PRE/
- Happiness Is in the Field:
- Etienne Chatiliez
- 1994 NOIR COMME LE SOUVENIR/Black for
- Remembrance: Jean-Pierre Mocky
- 1993 SMOKING/NO SMOKING: Alain Resnais
- 1991 ROSSINI' ROSSINI': Mario Monicelli
- 1990 TROIS ANNEES: Fabrice Cazeneuve
- 1990 VANILLE FRAISE: Gérard Oury
- 1988 LA VIE ET RIEN D'AUTRE/Life and
- Nothing But: Bertrand Tavernier
- 1986 LA PURITAINE/The Prude:
- Jacques Doillon
- 1986 MELO: Alain Resnais
- (César Best Actress)
- 1985 ZONE ROUGE: Robert Enrico
- L'AMOUR A MORT: Alain Resnais
- 1984 UN DIMANCHE A LA CAMPAGNE/
- A Sunday in the Country (César Best
- Actress): Bertrand Tavernier
- 1983 LA VIE EST UN ROMAN/Life Is a
- Bed of Roses: Alain Resnais
- 1981 ON N'EST PAS DES ANGES:
- Michel Lang
- 1976 LE CHASSEUR DE CHEZ MAXIMS/
- Maxim's Porter: C. Vital

TOTAL FINALE



# La P'tite Folie

Special Food & Wine Tasting Events  
Fresh Local Produce  
Accordion Player

61 Frederick Street, Edinburgh Tel: 0131 225 7983

## Les Vins de France

Wine Merchant

Quality...

Tradition...

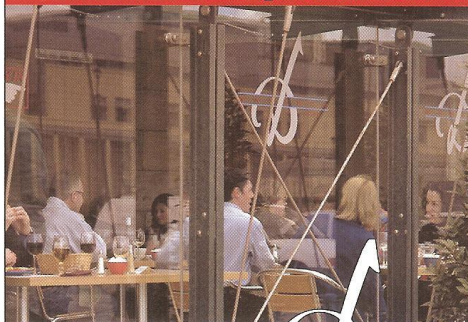
Authenticity...

*Taste the difference!*  
Visit our web site

Contact us:  
9, walton street  
Shawlands  
Glasgow G41 3LG

Tel: 0141 636 93 47  
contact@lesvinsdefrance.com  
www.lesvinsdefrance.com

## Located in Edinburgh's Harbour ...



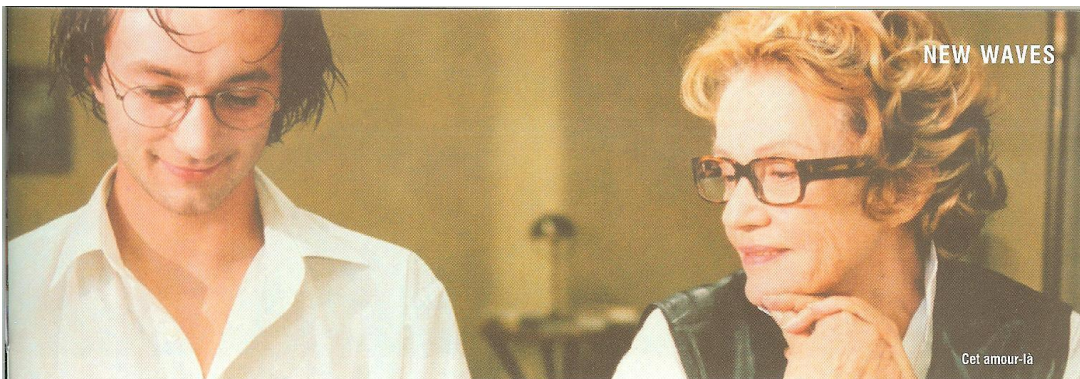
In Leith, Daniel's is a much loved Bistro-Restaurant specialising in a wide range of inexpensively priced and innovative French style dishes (Modern and Provincial Country cooking) with many Seafood creations, chunky original Casseroles, Grillades (chargrilled meats and fish) and fab desserts.

The Big Menu with its many specialities consistently dazzles and delights all. Open for Lunch and Dinner 7 days a week. Also open mornings and afternoons where in addition to all the fayre on our standard menus, coffees, drinks and snazzy snacks are also served.

DANIEL'S  
BISTRO

88 Commercial  
St  
Leith, Edinburgh  
0131 553 5933





## THE CUTTING EDGE

This is the part of the festival where you can make discoveries, spot new talents as they emerge and feel at the cutting edge of *le cinéma français*. In the past we've revealed Cédric Klapisch, Olivier Dahan, Jan Kounen, Laetitia Masson, Mathieu Kassovitz and many more. This time around TV director Josée Dayan makes the leap into cinema, Pascal Bailly creates an astonishing debut, Christophe Honoré, a writer, turns cineaste and Antoine de Caunes takes a bite at vampires. And there's so much more...

### CET AMOUR-LÀ *A Strange Kind of Love*

GLASGOW  
Mon 18 Nov, 3.00pm & 8.15pm  
EDINBURGH  
Tue 19 Nov, 6.00pm  
ABERDEEN  
Fri 22 Nov, 3.30pm Sun 24 Nov, 1.30pm  
LONDON  
Wed 27 Nov, 6.45pm

Jeanne Moreau plays the writer Marguerite Duras, the Indochina-born French author whose books were adapted into plays and films including Alain Resnais' *Hiroshima, mon amour* (1958) and Jean-Jacques Annaud's *The Lover* (1991). Moreau met her in 1959 at the time the actress was becoming an international star. Based on Yann Andrea's memoirs of his unusual love for the writer - he is gay - it unfolds during the last 16 years of her life.

The actress runs the gamut of emotions and is fiercely credible as a woman who wants to retain her dignity as her life wanes. She revels in the adoration expressed for her by the much younger lover and devotee. This is certainly a grand tour de force for Moreau, who gives us an intricate picture of the influential writer as a proud woman who is at times filled with self-doubt but still conscious of her importance. Moreau makes her worldly, yet quietly desperate and bent on preserving her dignity in the face of the humiliation of illness and death.

Dayan's screenplay is written in the haunting, poetic style that Duras used in her writing, making the result a fitting blend of character and technique.

Cast:	Jeanne Moreau, Aymeric Demarigny, Christiane Rorato, Sophie Mileron, Justine Levy, Adrien Guilbert, Tanya Lopert	Int sales:	Studio Canal, 5-13 Boulevard de la République, 92100 Boulogne-Billancourt, France
Dir:	Josée Dayan		Tel 00 33 1 71 75 88 56
Prod:	Alain Sarde, Christine Gozlan		Fax 00 33 1 71 75 89 73
Scr:	Josée Dayan		www.studiocanal.com
			2000 100mins

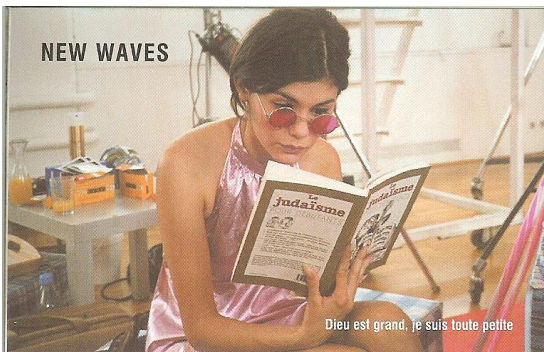
### Jeanne Moreau:

"What Josée Dayan and I wanted, was to go beyond a precise reconstruction. That would have been a betrayal. This story is timeless - it is the story of a scandalous passion. We have to be precise, but it is to get to the essential emotions and, for an actor, that has to come from within, not without."

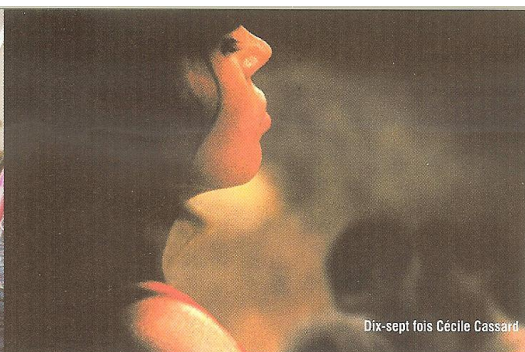
TOTAL FINANCE



## NEW WAVES



Dieu est grand, je suis toute petite



Dix-sept fois Cécile Cassard

### Audrey Tautou

With the angelic face of an ingénue, as graceful as the star after whom she was named (Audrey Hepburn), she has remained unaffected by the sudden fame of her post-*Amélie* universe. "I am not an introspective person, I just rely on my subconscious," she says, totally astonished at her own success. Pascale Baily's *Dieu est grand, je suis toute petite* was filmed just before *Amélie*.

### Christophe Honoré

Christophe Honoré originally hails from Brittany. He left for Paris to write screenplays, but it was with a novel for children, *Tout contre Léo* that he first made his name although it was equally accessible to adults. He then published a novel for grown-ups, *L'infamille* before embarking on *Dix-sept fois Cécile Cassard*, his first cinema project.

### DIEU EST GRAND, JE SUIS TOUTE PETITE God is Great, I'm Not

GLASGOW  
Thu 21 Nov, 3.00pm & 8.45pm  
EDINBURGH  
Wed 20 Nov, 3.00pm & 8.45pm  
ABERDEEN  
Fri 15 Nov, 2.00pm & 8.45pm  
Sat 16 Nov, 4.15pm & 6.30pm  
DUNDEE  
Sat 30 Nov, 6.30pm  
LONDON  
Tue 26 Nov, 9.00pm

The luminous Audrey Tautou (star of *Amélie*, the most universally successful French film for decades) here plays Michèle, a 20-year-old model who fears her life is entering into a rut. Work is steady, and all her friends are loyal and supportive, but something seems to be missing.

So she decides to give Buddhism a try; it feels fine, but still is incapable of stemming the rage she feels against her mother and mother's boyfriend. She meets François, a decidedly secular Jew, and thinks perhaps he holds the answer to what ails her. Soon, she's nailing mezuzahs to doorposts and dragging him to religion classes - and meeting his parents. *God is Great...* is a wonderful example of a kind of comedy at which the French are especially skilled, in which a character's made-up energies increasingly take on darker tones.

Pascale Baily's debut feature offers a provocative portrait of a generation whose search for answers seems overwhelmed by the possibilities available to it.

Cast: Audrey Tautou, Edouard Baer, Julie Depardieu, Catherine Jacob, Philippe Laudembach, Catry Verney, Anna Koch, Max Tzwangue, Mathieu Demy, Atmen Kelif, Nelly Camara, Jean Reichman, Nathalie Levy-Lang  
Dir: Pascale Baily  
Prod: Alain Sarde, Geroges Benayoun, Cythere Films, Inna Films  
Scr: Pascale Baily, Alain Tasma, Marcia Romano  
Ph: Antoine Roch  
Mus: Steephane Maica  
Int sales: Studio Canal, 5-13 Boulevard de la République, 92100 Boulogne-Billancourt, France  
Tel 00 33 1 71 75 88 56  
Fax 00 33 1 71 75 89 73  
www.studiocanal.com  
2001 95mins

### DIX-SEPT FOIS CÉCILE CASSARD 17 Times Cécile Cassard

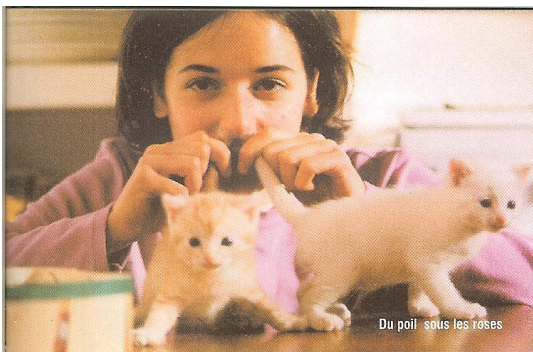
GLASGOW  
Wed 20 Nov, 6.15pm  
EDINBURGH  
Sun 17 Nov, 8.30pm  
Thu 21 Nov, 6.00pm

A promising first feature from novelist turned director Christophe Honoré in which Béatrice Dalle plays a woman trying to rebuild her life after the devastating and accidental death of her husband. Told in 17 snapshots of moments that define her journey, Dalle gives one of her best performances since *Betty Blue*.

Unable to cope with her grief she leaves her young son with her sister (Jeanne Balibar), and makes an attempt to create a new life for herself in Toulouse. She strikes up a friendship with two youths and becomes particularly close to Matthieu (Romain Duris) who's gay and has the thirst for life that she lacks. She becomes drawn into his lifestyle, and finds that the homosexual passions she witnesses begin to awaken her own longings.

Presented earlier this year in the Cannes Film Festival's *Un certain regard* section, the film reveals Honoré as a serious talent to watch with an instinctive feel of a film-maker underpinned by a literary background.

Cast: Béatrice Dalle, Romain Duris, Jeanne Balibar, Ange Ruze  
Dir: Christophe Honoré  
Prod: Philippe Jacquier  
Scr: Christophe Honoré  
Ph: Remy Chevrin  
Ed: Chantal Hymans  
Mus: Alex Beaupain  
Int sales: Mercure, 27 rue de la Butte-aux-Cailles, 75013 Paris  
Tel 00 33 1 44 16 88 44  
Fax 00 33 1 45 65 07 47  
www.mercure-distribution.fr  
2002 105mins



Du poil sous les roses



Inch'Allah Dimanche

## DU POIL SOUS LES ROSES Hair Under the Roses

### GLASGOW

Sun 17 Nov, 5.45pm

### EDINBURGH

Mon 18 Nov, 6.00pm

### ABERDEEN

Tue 19 Nov, 6.00pm

A fresh and appealing film by Agnès Obadia, her second feature after *Romain*, and Jean-Julien Chevrier about two youngsters trying to make sense of the adult world as well as their own burgeoning sexuality. Roudoudou (Julie Durand) is 14, and dreams of being as well-endowed as her mother. Romain (Alexis Roucout) is a year older - and with his pal Francis believes their mothers' friendship is dubious and that only they can save them.

Frank, in your face and yet sensitively handled at the same time, it's performed by a cast of mainly unknowns yet accurately captures all the doubts, fears, and anxieties of teen years but with a Gallic spin which is about as far from the inanities of *American Pie* as you can get.

Obadia and Chevrier met a couple of years ago. The loosely autobiographical material was the starting point - then they wanted to find a structure that would keep the pace upbeat. Colourful animation sequences by Sébastien Laudenbach help along the action. Each took on the work of the character that they had most input into creating - Romain for Chevrier and Roudoudou for Obadia. The result has picked up festival awards including the grand prix in Arcachon and acclaim at the Forum for European Cinema in Strasbourg.

Cast: Julie Durand, Alexis Roucout, Alice Hour, Jean-Baptiste Penigault, Nicolas Duvauchelle, Laurent Godard  
Mus: Nicolas Subrèchicot  
Int sales: Films Distribution, 6 rue de l'Ecole de Médecine, 75006 Paris  
Tel 00 33 1 53 10 33 99  
Fax 00 33 1 53 10 33 98  
www.filmsdistribution.com  
2001 85mins  
Dir: Agnès Obadia, Jean Julien Chevrier  
Prod: Magouric Productions  
Scr: Agnès Obadia, Jean Julien Chevrier  
Ph: Marie Spencer  
Ed: Nathalie Langlade, Raphaëlle Urtin

## INCH'ALLAH DIMANCHE Thank God, it's Sunday

### GLASGOW

Fri 22 Nov, 5.45pm (+intro talk)

### EDINBURGH

Sat 23 Nov, 6.00pm

Sun 24 Nov, 5.45pm (+intro talk)

### ABERDEEN

Tue 19 Nov, 8.45pm

Wed 20 Nov, 4.15pm & 6.30pm

In 1974, the French government announced a new policy whereby the families of Algerian men working in France may emigrate to join them. Zouina (Fejria Deliba) arrives with her three children and mother-in-law, and soon they're whisked off to the house that her husband Ahmed has rented for them.

Very soon, Zouina discovers that this house is about as much of France that her husband intends for her to see. Forbidden to go out, far from her own family and friends, and more than ever under the control of her mother-in-law, Zouina feels the world closing down around her. Her only salvation is on Sunday - "Inch'Allah dimanche! Thank God it's Sunday!" - the day her husband takes his mother out for daytrips, allowing her and the children to escape for a few hours and discover some surprising things about this new country of theirs.

The past decade has witnessed a steady stream of films about France's emigrant communities, yet what so distinguishes Yamina Benguigui's first feature is the rich, clearly personal texture of the work. You always feel that this is a story being told from within this community, not merely about the community. An award-winner in Toronto, Arcachon and Marrakech.

Cast: Fejria Deliba, Rabia Mokedem, Amina Annabi, Anass Behri, Hamza Dubuilh, Rabia Mokedem, Zinedine Soualem, France Darry, Roger Dumasm Marie-France Pisier, Mathilde Seigner, Jall Lespert, Philippe Dupuis-Mendel  
Scr: Yamina Benguigui  
Ph: Antoine Roch  
Ed: Nadia Ben Rachid  
French/Arabic/English subtitles  
Int sales: Mercure-distribution, 27 rue de la Butte-aux-Cailles, 75013 Paris  
Tel 00 33 1 44 16 88 44  
Fax 00 33 1 45 65 07 47  
www.mercure-distribution.fr  
2001 98mins  
Dir: Yamina Benguigui  
Prod: Bandits Long/ARF  
Philippe Dupuis-Mendel

TOTAL FINAL



## Alliance Française de Glasgow

French Cultural Centre



French language classes  
All levels, adults and children

### French library

Subtitled videos, DVDs,  
CDs, CD-Roms, magazines

### Cultural activities

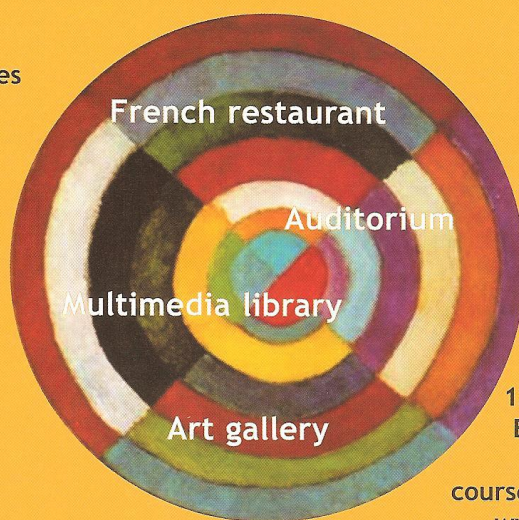
Cinema, theatre, concerts, lectures

**Down with language barriers!**

7 Bowmont Gardens, Glasgow G12 9LR T: 0141 339 4281 F: 0141 339 4224 [www.afglasgow.org.uk](http://www.afglasgow.org.uk)

## Target French at the French Institute !

General French  
Business French  
In-company courses  
Tailored courses  
Immersion  
Certifications  
Translation  
French for lawyers  
French for children  
Literature



L'Institut  
Français d'Ecosse  
13 Randolph Crescent  
Edinburgh EH3 7TT  
0131 225 5366

[courses@ifecosse.org.uk](mailto:courses@ifecosse.org.uk)  
[www.ifecosse.org.uk](http://www.ifecosse.org.uk)

**Much more than just a language...**





Les morsures de l'aube



NEW WAVES

Trois zéros

## LES MORSURES DE L'AUBE Love Bites

### GLASGOW

Fri 22 Nov, 8.45pm

Sat 23 Nov, 5.45pm

### EDINBURGH

Thu 21 Nov, 3.00pm & 8.45pm

A vampire thriller woven around the nocturnal experiences of Guillaume Canet's youthful social parasite and Gérard Lanvin's older lag. Asia Argento is the woman who snares them into the dark side. Antoine (Canet who started his international career with *The Beach*) makes his living off others, sleeping at his friend's health club, living out of a gym locker, borrowing money and crashing parties. But he finds himself working overtime when he's hired by wealthy club owner Von Bulow to track down the elusive Jordan. All Antoine knows is that Jordan 'lives by the night,' but he soon finds that information about Jordan doesn't come without a price.

De Caunes, an 'FFF' guest three years ago and here making his directing debut is remarkably restrained, finding more in common with Scorsese's *After Hours* and Tarantino's *Pulp Fiction* than your average vampire movie, mixing both film noir and black comedy in a heady concoction.

**Cast:** Guillaume Canet, Asia Argento, Gerard Lanvin, Gilbert Melki, Jean-Marie Winling, José Garcia, Vincent Perez and Orazio Massaro  
**Dir:** Antoine De Caunes  
**Prod:** Patrick Godeau, Alicéle, Eskwad, France 2 Cinéma, Studio Canal  
**Scr:** Laurent Chalumeau from the novel by Tonino Benacquista  
**Ph:** Pierre Aim.  
**Ed:** Joëlle Van Effenterre.  
**Int sales:** Wild Bunch, 47 rue Dumont d'Urville, 75116 Paris, Tel 00 33 1 71 76 11 23 fax 00 33 1 71 76 11 24 www.wildbunch.biz 2001 97mins

## TROIS ZÉROS Shooting Stars

### GLASGOW

Thu 28 Nov, 4.15pm & 8.15pm

### EDINBURGH

Mon 25 Nov, 8.15pm

Tue 26 Nov, 4.15pm

### DUNDEE

Wed 27 Nov, 6.15pm

A chummy, funny send-up of the glamour and backstabbing of the pro sports world, *Shooting Stars* uses the same formula of expedient insouciance as Fabien Onteniente's previous hit, *Jet Set*, again contrasting the movers and shakers of Paris with the decent common man from the working-class suburbs. Manu (Samuel Le Bihan), a big-hearted but clueless shambles, and Tibor Kovacs (Lorant Deutsch), a diminutive but talented Hungarian soccer player, get acquainted when sharing a prison cell. They agree that Manu will serve as Tibor's sports agent when they're out of the clink.

The targets of the satire include merchandising contracts, sports groupies and venal sharks, in between contrasting the high-powered matches of stadium soccer with the muddy-weekend heartbreak of devoted amateur players. The matches were staged in real stadiums around Paris for maximum authenticity, though the efficiently filmed narrative keeps actual playing to a minimum. Former Paris mayor Jean Tiberi appears in a funny cameo officiating at the bogus marriage that will permit Tibor to play as a "Frenchman".

**Cast:** Gerard Lanvin, Samuel Le Bihan, Lorant Deutsch, Gerard Darmon, Ticky Holgado, Isabelle Nanty, Stormy Buggy, Wladimir Yordanoff, Serge Riaboukine  
**Dir:** Fabien Onteniente  
**Prod:** Mandarin presentation of a Mandarin, TF1 Films, Bac Films production, with participation of Canal Plus. Eric and Nicolas Altmayer  
**Ex prod:** Pierre Chalons  
**Scr:** Onteniente, Philippe Guillard, Manu Booz.  
**Ph:** Jerome Robert  
**Ed:** Dominique Gallieni, Vincent Tabailon  
**Mus:** Nicolas Errera, Stormy Buggy  
**Int sales:** TF1, 1 Quai du Point du Jour, 92100 Boulogne-Billancourt Paris Tel 00 33 1 41 41 15 04, fax 41 41 31 44, 2002. 98 mins

## Guillaume Canet

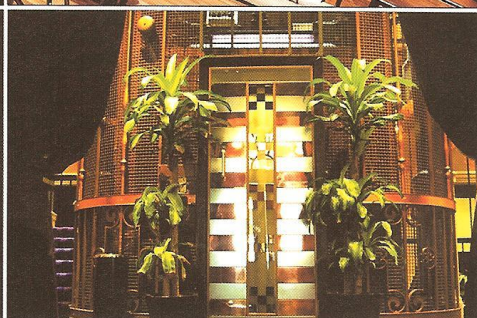
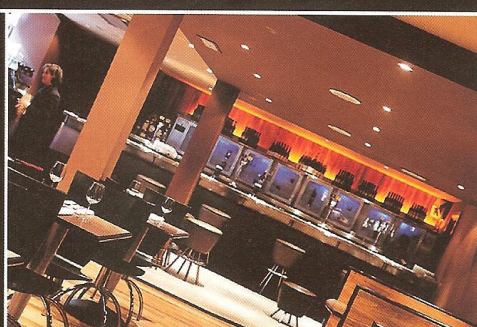
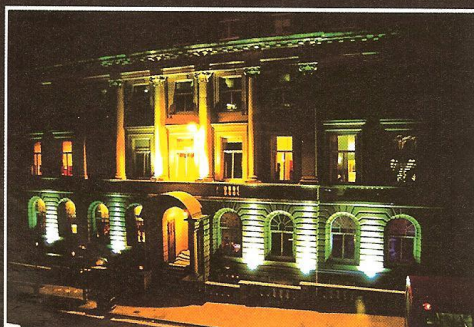
Canet has extensive acting experience in theatre, television and film. He also has directed a number of stage productions and has just finished his first feature as a director for the cinema, a comedy set in the world of television. Canet's breakthrough came on stage in *La Ville dont Le Prince est un Enfant* with Christophe Malavoy, directed by Pierre Boutron at the Theatre Hebertot. His other stage credits include *Grande Ecole* at the Theatre 14, directed by Patrice Kerbrat, and *Les Enfants du Paradis* at Theatre du Rond-Point, directed by Marcel Marechal. After appearing in several television features, Canet co-starred with Jean Rochefort in the feature film *Barracuda*, directed by Philippe Haim. His additional feature film credits include Remi Waterhouse's *Je regle mon pas sur le pas de mon père*; Christian Leigh's *Sentimental Education*; Pierre Jolivet's *En plein coeur* (for which he won best newcomer César); Jerry Schatzberg's *The Day the Ponies Come Back*; Andrej Zulawski's *La fidelité*, co-starring with Sophie Marceau; Danny Boyle's *The Beach* and Antoine de Caunes's *Les morsures de l'aube*.

TOTAL FINANCE





# HOTEL GALLERY RESTAURANT BAR



ARTHOUSE HOTEL > 129 BATH STREET > GLASGOW G2 2SZ

T 0141 221 6789 > F 0141 221 6777 > [WWW.ARTHOUSEHOTEL.COM](http://WWW.ARTHOUSEHOTEL.COM)



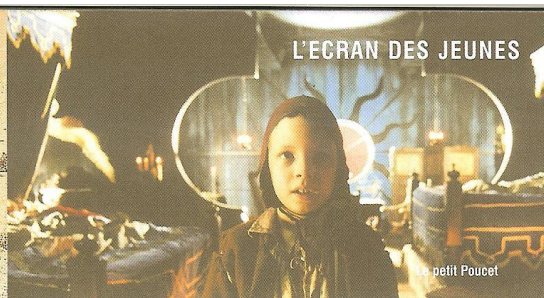
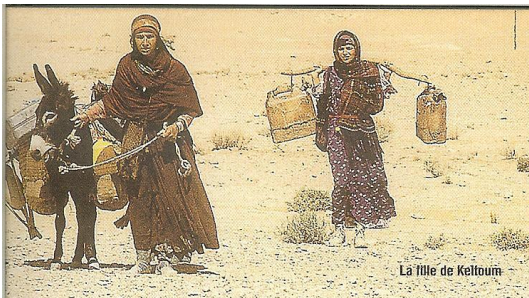
art **BAR &  
GRILL**

鉄板焼 **art**  
TEPPANYAKI

art **OYSTER** BAR







# LA CLASSE DU CINÉMA

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

## Formal education: Schools and Colleges

Further developing the strengths of the last few years, FFF 2002 offers screenings of three films for secondary pupils and one film for sixth formers and college students.

Edinburgh Filmhouse and Glasgow Film Theatre have taken a pre-festival opportunity to bring back one of the FFF 2001 hits - *The Girl from Paris/Une hirondelle a fait le printemps* - enhanced with an introduction, a short post-screening discussion and work-packs. In addition, GFT will give similar treatment to the FFF 2000 hit *La vache et le Président*.

### *The Girl from Paris*

Edinburgh Filmhouse	Thu 30 Oct 10.00am
Glasgow Film Theatre	Mon 11 Nov 10.00am
Glasgow Film Theatre	Tue 12 Nov 10.00am
Glasgow Film Theatre	Wed 13 Nov 10.00am

### *La vache et le Président*

Glasgow Film Theatre	Mon 4 Nov 10.00am
Glasgow Film Theatre	Tue 5 Nov 10.00am

The main Secondary School focus is *Monsieur Batignole*, a charming, colourful, funny and thought-provoking film about life in France under the Second World War Occupation. All Scottish venues will provide introduction, a short post-screening discussion and work-packs.

## *Monsieur Batignole*

Aberdeen Belmont	Wed 20 Nov 10.00am
Edinburgh Filmhouse	Fri 22 Nov 10.00am
Glasgow Film Theatre	Mon 25 Nov 10.00am
Dundee Contemporary Arts	Tue 26 Nov 10.00am

In addition, the FFF offers a discussion opportunity after screenings of the hilarious football comedy *Trois zéros*, which is being specially targeted at sixth formers and college/university students.

## *Trois zéros*

Edinburgh Filmhouse	Tue 26 Nov 4.15pm - (public show but educational group bookings welcome.)
Glasgow Film Theatre	Thu 28 Nov 10.00am (+4.15pm public show/educational group bookings welcome)

Please contact the following to reserve seats for educational screenings:  
GLASGOW FILM THEATRE:  
Box Office 0141 332 8128/e-mail info@gft.org.uk

EDINBURGH FILMHOUSE:  
Shiona Wood 0131 623 8023  
e-mail shiona.wood@filmhousecinema.com  
ABERDEEN BELMONT:  
Paul Foy 01224 343537  
e-mail paul.f@picturehouse-cinemas.co.uk  
DUNDEE CONTEMPORARY ARTS:  
Mairi Thomas 01582 909236  
e-mail mairi.thomas@dundeeccity.gov.uk

In addition to these educational screenings, Schools and Colleges should be aware that Filmhouse, GFT, the Belmont and the DCA will all welcome educational group bookings for any appropriate public shows during the FFF 2002.

## Informal Education

Two films - *La fille de Keltoum* and *Inch'Allah Dimanche* - will feature introductions and post-screening discussions at various venues. There will also be special *Cinefantastique* lectures in Edinburgh and Glasgow linked to screenings of *Le petit Poucet*, and an adult education lecture on French Cinema and the Occupation in Edinburgh linked to *Monsieur Batignole*.

### *La fille de Keltoum*

Shiona Wood, Filmhouse Education Officer, will raise questions about themes and issues in the film on Wed 20 Nov at 6.00pm at Filmhouse.

### *Inch'Allah Dimanche*

Edinburgh University lecturer Aedin Ni Loingsigh will introduce the film and lead discussions after screenings at GFT on Fri 22 Nov at 5.45pm and at Filmhouse on Sun 24 Nov at 5.45pm.

Lesley McCale, Belmont Adult Education Officer, will raise questions about themes and issues in *Inch'Allah Dimanche* at Aberdeen Belmont on Wed 20 Nov at 6.30pm.

### *Le petit Poucet*

Elizabeth Ezra, a Senior Lecturer in French at Stirling University, will present *Cinefantastique*, an illustrated talk on the tradition of the fantastic in French cinema, before the screenings of *Le petit Poucet* at GFT on Sat 23 Nov at 2.00pm and at Filmhouse on Sun 24 Nov at 2.00pm.

### *Monsieur Batignole*

Bill Kidd, Reader in French at Stirling University, will be giving an illustrated talk on French Cinema and the Occupation at Filmhouse on Sun 17 Nov at 5.45pm. In addition Bertrand Tavernier's Second World War drama *Laissez - passer* will be screening at Filmhouse from Fri 8 - Thu 21 Nov and at the Aberdeen Belmont from Fri 29 Nov - Thu 5 Dec.

TOTAL FINAL



# REAL LIVES ON THE MENU

As part of the French Film Festival 2002 the French Institute in Scotland have curated two series of documentaries, which will be shown at lunchtime at the Institut français d'Ecosse in Edinburgh and Glasgow Film Theatre.

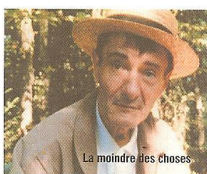
Real lives on the menu are screened at:

L'INSTITUT FRANÇAIS D'ECOSSE  
13 Randolph Crescent,  
Edinburgh EH3 7TT  
BOOKING AND INFORMATION:  
0131 225 5366/0131 220 7761  
e-mail: culture@ifecosse.org.uk

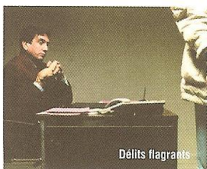
Lunch by la Cuisine d'Odile optional:  
Ciné-sucre (dessert+coffee):  
£2.50  
Souper-Ciné (soup+dessert+coffee):  
£5.00

GLASGOW FILM THEATRE  
12 Rose Street, Glasgow G3 6RB  
BOOKING AND INFORMATION:  
0141 332 6535

The documentaries by Nicolas Philibert and Justice for All are curated by the French Institute in Scotland. All video projections are subtitled. Entrance is free but ticketed and subject to availability. Please book in advance.



La moindre des choses



Délits flagrants

## WORKS BY NICOLAS PHILIBERT 19 - 22 November

### LA MOINDRE DES CHOSES

Tue 19 Nov, 12 noon - Institut français d'Ecosse  
Tue 19 Nov, 12.30pm - Glasgow Film Theatre

Under the supervision of actors and musicians, the inmates of the La Borde psychiatric hospital are getting ready to stage a production of Gombrowicz's Operetta.

Dir: Nicolas Philibert  
Prod: Canal+, Films d'ici, La Sept cinéma 1996 100 mins.

### UN ANIMAL, DES ANIMAUX

Wed 20 Nov, 12 noon - Institut français d'Ecosse  
Wed 20 Nov, 1.30pm - Glasgow Film Theatre

The National Museum of Natural History in Paris contains, like Noah's Ark, examples of everything on this planet which flies, crawls, swims or walks. Made during refurbishment, this film tells the story of the re-birth of the museum and its strange inmates.

Dir: Nicolas Philibert  
Prod: Channel 4, CNC, France 2, Films d'ici, Ministère de la Recherche, Ministère des Affaires Étrangères, Muséum National d'Histoire Naturelle, Rai 3, TSR. 1994 57 mins

### LE MONDE DES SOURDS

Thu 21 Nov, 12 noon - Institut français d'Ecosse  
Thu 21 Nov, 1.00pm - Glasgow Film Theatre

What is it like for the thousands of people who are born deaf? Nicolas Philibert provides an insight into this unfamiliar land with its particular codes of communication, where looking and touching become so important.

Dir: Nicolas Philibert  
Prod: Canal+, CEC Rhône-Alpes, Fondation Gan, La Sept, Films d'ici, Ministère des Affaires Étrangères. 1992 95 mins

### LA VILLE LOUVRE

Fri 22 Nov, 12 noon - Institut français d'Ecosse  
Fri 22 Nov, 1.00pm - Glasgow Film Theatre

What happens in a museum when it is closed to visitors? Pictures are hung, rooms are reorganised and the museum guards try on new uniforms. A humorous account of life behind the closed doors of one of the world's biggest museums. Europa Prize for best documentary 1990

Dir: Nicolas Philibert  
Prod: A2, CNC, La Sept, Films d'ici, Ministère des Affaires Étrangères, Musée du Louvre. 1990 75 mins

## JUSTICE FOR ALL 27 - 30 November

### LA RAGE ET LE RÊVE DES CONDAMNÉS

Wed 27 Nov, 12 noon - Institut français d'Ecosse  
Wed 27 Nov, 1.30pm - Glasgow Film Theatre

Using the story of Jimmy Boyle, Scottish rebel condemned to life imprisonment in 1967, turned sculptor during his time in an experimental unit, this film focuses on life and the role of creative art in prison.

Dir: Jean-Pierre Kieff  
Prod: ARTE, KS visions 2000 67 mins.

### LA COMMISSION DE LA VÉRITÉ

Thu 28 Nov, 12 noon - Institut français d'Ecosse  
Thu 28 Nov, 12.30pm - Glasgow Film Theatre

In South Africa, after the first democratic elections in 1994, which marked the end of racial segregation, the Commission for Truth and Reconciliation was set up by Nelson Mandela. A moving account of collectively laying ghosts to rest and a way of exorcising barbarity. SCAM Prize for best documentary 2000

Dir: André Van In  
Prod: Archipel 33, Sept ARTE 1999 140 mins.

### DÉLITS FLAGRANTS

Fri 29 Nov, 12 noon - Institut français d'Ecosse  
Fri 29 Nov, 12.30pm - Glasgow Film Theatre

Raymond Depardon films step-by-step the police procedures undergone by detainees who have been caught red-handed (from their arrival at the police station to their meeting with the defence lawyer). César for best documentary 1995

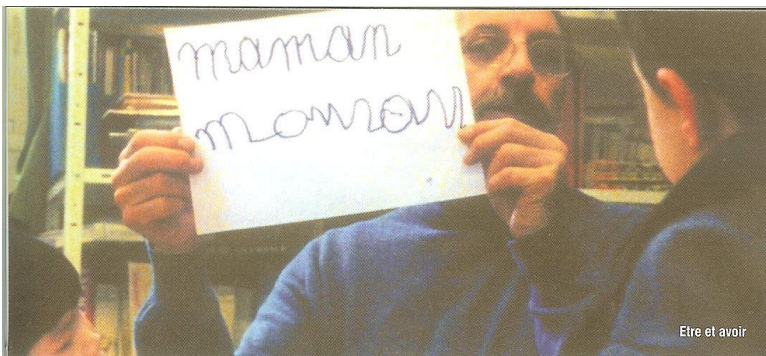
Dir: Raymond Depardon  
Prod: Double D copyright films 1994 109 mins

### UN COUPABLE IDÉAL

Sat 30 Nov, 12 noon - Institut français d'Ecosse  
Sat 30 Nov, 1.00pm - Glasgow Film Theatre

Florida, USA, 7 May 2000. In a car park in Jacksonville, a white tourist is killed. Two hours later, Brenton Butler, a fifteen-year-old black man, is arrested. Formally identified by the victim's husband, he signs a confession. For the investigation team and the media, it is the usual « open and shut case ». When looking into the case, the lawyers for the defence discover disturbing facts, which put into doubt the conclusion reached by the police. Best documentary Oscar award winner 2001

Dir: Jean-Xavier de Lestrade  
Prod: Maha productions, Pathé archives. 2001 115 mins



Etre et avoir

## ETRE ET AVOIR To Be and to Have

### GLASGOW

Fri 15 Nov, 3.00pm

Sat 16 Nov, 3.00pm

### EDINBURGH

Sun 17 Nov, 3.00pm

### DUNDEE

Sat 23 Nov, 4.00pm

One of today's most sensitive and expressive documentary film-makers, Nicolas Philibert crafts works that have the elegance and emotional breadth of great fiction. *To Be and to Have*, which recounts a year in the life of a one-room schoolhouse in an isolated Auvergne dairy farming region, is his most exquisite film yet.

What makes any great documentary is the number of interesting and entertaining characters. It's either great luck, or superb planning, which brought director and sensitive observer Nicolas Philibert to George Lopez's classroom.

**Cast:** George Lopez, Alize, Axel, Guillaume, Jessie, Jojo, Johan, Jonathan, Julien, Laura, Letitia, Marie-Elisabeth, Nathalie, Oliver  
**Dir:** Nicolas Philibert  
**Prod:** Gilles Sandoz  
**Scr:** Nicolas Philibert  
**Ph:** Nicolas Philibert, Katell Ojhan, Laurent Didier, Hugues Gemignani

The man is something of a teaching god, demanding respect and admiration from his varied students, helping them develop into confident, able kids, who can hold their own at the next schools. His dedication is clear from the fact that he lives, apparently alone, above the school and his work is his life.

Though he appears fearsome at first, his love of the work shines through and you can only admire his energy. An important element of this breaking of a tough exterior is through his most lovable disruptive student. You promise yourself you won't fall for the charms of Jojo, but you cannot miss the boy as, in an otherwise peaceful classroom, he's a little whirlwind of attention-grabbing mayhem.

Philibert makes something momentous of each interaction between the children and their ineffably gentle teacher, each in his or her own way coming to terms with the reality of change. Tender, wise, and lyrical, *To Be and to Have* is heartbreakingly beautiful and uplifting in the best sense of the word. Obligatory viewing for anyone who has ever set foot in a classroom.

**Ed:** Nicolas Philibert  
**Mus:** Philippe Hersant  
**Int sales:** Mercure-distribution, 27 rue de la Butte-aux-Cailles, 75013 Paris  
**Tel** 00 33 1 44 16 88 44 **Fax** 00 33 1 45 65 07 47  
**www.mercure-distribution.fr**  
2002 104mins

## WORDS SANS FRONTIÈRES?

### Round Table Session: Finding the write stuff

Thu 21 Nov, 6-8pm Institut français d'Ecosse, Edinburgh

Although Britain and France are close neighbours the number of film projects that are shared in common are few and far between. Traditionally France has sought out partners in Italy and Spain rather than across the Channel, while Britain always has been allied to the United States through the strong common bonds of language.

During this year's French Film Festival a round table session has been inaugurated to talk about the themes and to look at the differences in traditions, and the possibilities of forging more common ground.

Paul Gallagher, director of Euroscript and Philippa Goslet, producer and scriptwriter, will represent the British point of view

while Sandrine Voillet, a French screenwriter and member of the London Screenwriters Workshop will argue the French case alongside writers and directors attending the festival.

Topics under review will include co-productions between the two countries; the linguistic stumbling blocks; the lack of proper communication and information; the financial supports and why France's emerging talents work in a more favorable climate than their British counterparts; and the differences in work methods.

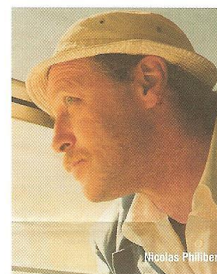
The director of Institut français d'Ecosse in Edinburgh, Ashok Adicéam will chair the encounter. The session is free but please register your interest in advance on 0131 225 5366 or email the cultural officer at the Institut français on [culture@ifecosse.org.uk](mailto:culture@ifecosse.org.uk).

## CINÉMA VERITÉ

### PHILIBERT - the gentle giant

Nicolas Philibert who was born in 195, studied philosophy before he became an assistant director and designer on films by René Allio, Alain Tanner, and Claude Goretta among others. He's been rather a well-kept secret until this year when *Etre ou avoir* was screened in the official selection at the Cannes Film Festival. In 1978, he directed with Gérard Mordillat a feature length documentary, *La voix de son Maître/His Master's Voice*, as well as three hours of television under the title *Patrons/Television*, which gave a platform to different heads of industry in France. It was censored at the time, but was finally aired almost a decade later. Between 1985 à 1988, Philibert directed many adventure documentaries and also several portraits including *La face nord du carennbert*, *Christophe*, *Y'a pas de malaise*, *Trilogie pour un homme seul*, *Vas-y Lapébie!*, and *le Come back de Bacquet*.

At the same time he produced *L'Heure exquise* directed by René Allio, and published two books: *Ces patrons éclairés qui craignent la lumière* (in collaboration with Gérard Mordillat), and *Helène Vernet, 39 rue Chaplat, Levallois-Perret* (in collaboration with Suzel Galliard). In 1989, Nicolas Philibert made *La ville Louvre* and between 1991-1992, *Le Pays des sourds*. At the same time between 1991 and 1994 - he began filming *Un animal, des animaux*, as well as several short films commissioned by the Galerie de Zoologie du Muséum. His feature length documentary *La moindre des choses* came out in 1996.



Nicolas Philibert

TOTAL FINANCE



## SHORTS

# LES COURTS-MÉTRAGES

GLASGOW

Fri 22 Nov, 3.00pm

EDINBURGH

Sat 16 Nov, 5.30pm

Many of the greats of French cinema took their first creative steps by making shorts, among them Alain Resnais, Maurice Pialat, Bertrand Blier, François Truffaut, Jacques Tati to the more recent generations including such representatives as Léos Carax, Christian Vincent, Eric Rochant, Cédric Klapish, Claude Duty, and Jean-Pierre Jeunet.

More than 300 court-métrages are made in France every year and festivals such as Clermont-Ferrand and Brest as well as many others are devoted to the art. The French Film Festival has always sought to encourage new talents, an aim that finds expression not only in the New Waves selection but also in this array of short films. Some are submissions from the film-makers themselves, others have been curated by Amhoa Jauregui who is in charge of shorts within Unifrance.

### EFFRACTION

#### Breaking and Entering

On a holiday weekend two burglars break into a supposedly empty apartment and are surprised to discover someone locked in a cupboard. The encounter throws their plans off balance - and also leads to a shift in the relationship between the two thieves. Of most pressing concern is what to do with the witness. The FFF is pleased to welcome back Patrick Halpine whose first short *Le cadeau de maman* was shown at the festival two years ago.

Cast: Kamel Belghazi, Laya Gosse, Jean-Christophe Bouvet, Selma Kouchy.  
Dir/scr: Patrick Halpine  
Prod: Ze Prod, 60 rue Boursault, 75017 Paris Tel 00 33 1 53 11 20 00 Fax 00 33 1 53 11 20 01 email joebob@joebob.fr  
Ph: Eric Weber  
Ed: Didier Loiseau  
2001 20mins

### REQUIEMS

By killing, one may become a saint... This intriguing and dark tale has been seen and warmly received at festivals in Cognac, Valenciennes as well as internationally in Milan, Tcheran, and Palm Springs.

Cast: François Berléand and Daniel Rialet  
Dir: Stéphan Guérin Tillie  
Prod: Les films Zen, contact@lesfilmszen.com, Olivier Brocheriou, olivierb@lesfilmszen.com.  
Scr: Stéphan Guérin Tillie  
Ed: Jeanne Dealasnerie  
Ph: Christophe Offenstein  
2002 9mins

#### Also screening:

*Viktor et le ombres* by Laurent Mathieu 11mins  
*Domicile* by Matt Dray 12mins  
*La carpe* by Alanté Alfordari 13mins  
*Des morceaux de ma femme* Bianca Films 10mins  
*Le taxi* by Gabriel Mamruth 9mins  
*Siestas* by Lucia Sanchez 18mins  
*Paradisique* by Igor Pelic 4mins  
*Un voyage au Portugal* by Pierre Primetens 13mins



# CAST AND CREW

## CREDITS



Richard Mowe



Ilona Morison



Ken Ingles



Jaki McDougall

Director:	Richard Mowe
Deputy Director:	Ilona Morison
Associate Directors:	Ken Ingles and Jaki McDougall
Chair:	James Steel
Edinburgh Filmhouse:	Ken Ingles (Director), James McKenzie, Rod White, Shirley Gilmour, Shiona Wood, Beverley Nicolson, Gwen Orr, Jenny Leask, Jennifer Cummins, Margarita Vázquez Ponte, Andy Forrest, Roy Ballantyne, David Barclay, Ali Clark, Denise McCafferty, Robert Howie
Glasgow Film Theatre:	Jaki McDougall (Director), Allison Gardner, Marion Pearson, Mhairi Douglas, Mark Dawes, Alison Bell, Barney McCue, Emma Taylor, Angela Freeman, Malcolm Brown, John Cunningham, David Wylie, Helen Hence, Sadie McCue, Rosemary Campbell
The Belmont, Aberdeen:	Neil Davidson, Jill Dixon, Alistair Dove, Paul Foy, Donny Gloag, Pam Green, Simon Hepple, Tony Jones, Lesley McGale, Damian Spandley
Dundee Contemporary Arts:	Thomas Gerstenmeyer, Mairi Thomas, Jeni Iannetta, Alison Rodgers, Terry Daniels, Ian Banks, Chris Sesar
Ciné-Lumière:	Julien Planté (Programmer), Vincent Mellili (Attaché Audio-visuel)
Institut français d'Ecosse:	Ashok Adicéam (Director), Valerie Drake (Deputy Director), Elisabeth Develay (FFF Event Coordinator), James Skinner, Alain Fontaine, Sophie Debout, Anne-Colette Lequet, Anne-Marie Usher, Reinald de Meyer, Evelyn Haughey, Norma Turnbull, Roland Man, Pascale Scott, Marie Chénard
Alliance française de Glasgow:	Patrick Girard (Director), Gwenola Canonici
Ambassade de France, Londres:	Nicolas Chapuis (Conseiller Culturel), Vincent Mellili (Attaché Audio-visuel)
Consulat de France, Edimbourg:	Michel Roche (Consul Général)
Scottish Screen:	Alan Knowles
Financial Advisor:	James McKenzie
Legal Services:	Tods Murray WS
Film Logistics:	John Moffat
Programme Design:	Jeanette Lennartsson
Programme Production:	Grange Communications Ltd, Edinburgh

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

Christian Albuissou • John Beattie • Lynda Clark MP, QC • Carolyn Aitken (The Point Hotel) • Jean-Pierre Debray (IDAC) • Tim Donald (Scotsman Publications) • Andrew Doolan (The Point Hotel) • Paula Durward (TotalFinalElf) • Michelle Fresné (Agence Fresné Conseil) • Marianne Gray • Robin Hodge (The List) • Dominique Hoff (Fondation Gan) • Antoine Khalife (Unifrance) • Alan Knowles (Scottish Screen) • Caroline Leleux • Waltraud Loges (London Film Festival) • Darren Lynch (Arthouse Hotel) • Steve McIntyre (Scottish Screen) • Marion Riva (Unifrance) • Pauline Shirlaw (The Point Hotel) • Anne-Marie Usher • Daniel Wencker (Daniel's Bistro, Leith)

We also wish to extend our thanks to the film companies who have provided the French Film Festival UK 2001 with films, help and advice:

Agat Films (Myriam Cheikh) • Celluloid Dreams (Pascale Ramonda) • Film Distribution (Sahra Inchal) • Films de la Boissière (Annie Miller) • Flach Pyramide International (Paul Richer) • StudioCanal (Marie Boudier) • M6DA (Catherine Dessagnes) • Mercure (Ceneviève Lhote) • MK2 (Yann Marchet, Florence Stern) • Pathe International (Nathalie Vilette, Antoine Cochet) • Pathe UK (Ian George, Neil Marshall, Matthew Smith) • TF1 (Catherine Piot) • UGC (Vincent Brannon) • Wild Bunch (Claire St Jean, Carole Baraton)

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

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

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

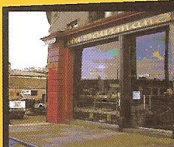


## ciné lumière

the very best in french & european cinema



at the institut français  
17 Queensberry Place  
South Kensington  
London SW7 2DT  
020 7073 1350  
[www.institut.ambafrance.org.uk](http://www.institut.ambafrance.org.uk)



"La France at your door"

Quality French Imports, cheese, charcuterie, fine products.  
Bread & Patisserie fresh daily from our own Boulangerie.  
Café and take away open daily from 8 am to 6 pm



### Au gourmand

1 Brandon terrace Edinburgh.  
At the bottom of Dundas street, Canonmills, at the clock.  
Tel 0131 624 4666.

Bring this ad with you for a 15%  
discount on counter food and  
evening meal (excluding wine) for  
the period of The Film festival.



Au Gourmand: stones, bricks and wood is what our  
restaurant is made of. Tradition, quality and savoir faire  
is what our food is made of. In the most genuine  
atmosphere and with authentic French food,  
Au gourmand is the ideal place to enjoy an evening meal.  
Open Tuesday to Saturday from 7 pm. Booking welcome.

## GLASGOW Film Theatre

12 Rose Street, Glasgow G3 6RB  
Admin tel: 0141 332 6535 e-mail: info@gft.org.uk  
Box Office tel: 0141 332 8128,  
Mon-Sat 12noon-9pm.  
Sun Box Office opens 30 minutes  
before 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. Credit card bookings are charged at 50p per transaction.

## EDINBURGH Filmhouse

88 Lothian Road, Edinburgh EH3 9BZ  
Admin tel: 0131 228 6782  
Box Office tel: 0131 228 2688  
7days 12noon-9pm  
online: www.filmhousecinema.com

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

## DUNDEE Contemporary Arts Cinema

152 Nethergate, Dundee DD1 4DY  
Box Office tel: 01382 909252  
Box Office opening hours: by tel: 10.00am - 8.50pm,  
in person 10.30am - 8.50pm.  
e-mail: dca@dundecity.gov.uk  
online: www.dca.org.uk

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

## ABERDEEN The Belmont

49 Belmont Street, Aberdeen AB10 1JS  
Booking Line tel: 01224 545556 daily 1pm - 9pm  
e-mail: ab.manager@picturehouse-cinemas.co.uk  
online: www.picturehouse-cinemas.co.uk

Postal bookings should be accompanied by sae with cheque made payable to City Screen (Aberdeen) Ltd. Credit card bookings charged at 60p per transaction (Friends exempt). Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation.

## CINÉ LUMIÈRE at the Institut Français

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

### TICKET PRICES

Matinees:	£3.90 (concs £2.50)
Evenings:	£4.90 (concs £3.50)
Festival Pass: See all films for	£50.00 (concs £25.00)
6 Film Pass for	£24.00 (concs £18.00)

### TICKET PRICES

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

### TICKET PRICES

Matinees (every screening before 5pm)	£3.60 (concs £2.90)
Early evening (5pm-7.30pm)	£3.90 (concs £3.20)
Main evening (after 7.30pm & Bollywood films)	£4.20 (concs £3.50)
Sat Late Night	£2.00 (concs £1.50)
Bargain Day Tue & Wed (all day)	£3.40 (concs £2.80)
Students' Day Mon (all day)	£2.70 (student concs)
MOVIE KIDS SHOWS	
(Sat and Sun and when indicated)	£1.50/child-£2.00/adult
Buy one get one free for kids under 16	
School shows	£1.00/child (teachers free)

### TICKET PRICES

From 6pm Thu, Fri and all day at weekends:	£5.50
Friends	£4.50
Full time Students (no other concs)	£4.00
All Day Mon-Wed and before 6pm Mon-Fri:	£4.50
Friends and concs	£3.50
Children (up to 14 years) at all times:	£3.00
6 film Pass for:	£24.00
Friends and concs	£18.00

### TICKET PRICES

Full price	£6.00
Concs	£4.50
Members of the Institut français & Ciné Lumière	£4.00
School & group rates (10+ people)	£3.00
Double bill & Special screenings (with guest)	£8.00
Concs	£7.00

## TICKETS & BOOKING

### DISABLED ACCESS:

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

### CAFE COSMO:

Open Mon-Sat 10.30am-9pm,  
opens 30 mins before first  
performance until 9pm on Sun.

### DISABLED ACCESS:

Ground floor cafe-bar and toilet.  
Lift access to Cinema 1; Cinemas 2 and 3 access via platform lifts. Induction loops and infra-red in all cinemas. Advance booking advisable for wheelchair spaces. See Filmhouse brochure for full details.

### CAFE-BAR:

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

### DISABLED ACCESS:

Full disabled facilities.

### CAFE-BAR:

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

### DISABLED ACCESS:

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

### BASEMENT CAFE-BAR:

Open all day at weekends and from 6pm weekdays.

### DISABLED ACCESS:

No disabled access

### BISTRO DE L'INSTITUT

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



# TIMETABLE

## Glasgow Film Theatre: 15 - 28 November 2002 12 Rose Street, Glasgow G3 6RB

FRI 15	SAT 16	SUN 17	MON 18	TUE 19	WED 20	THU 21	FRI 22	SAT 23	SUN 24	MON 25	TUE 26	WED 27	THU 28
3.00pm Être et avoir (U)	3.00pm Être et avoir (U)	3.00pm Une femme de ménage (15)	3.00pm Cet amour-là (15)	3.00pm L'auberge espagnole (15)	3.00pm Rue des Plaisirs (18)	3.00pm Dieu est grand, je suis toute petite (PG)	3.00pm Shorts	2.00pm Le petit Poucet+ intro talk (12A)	1.00pm Monsieur Batignole (PG)		3.00pm L'adversaire (18)	3.00pm Chaos (18)	2.00pm Sur le bout des doigts (15)
5.45pm Une femme de ménage (15)	5.45pm Une pure coïncidence (15)	5.45pm Du poil sur les roses (18)	6.00pm L'homme du train (15)	5.45pm Peut-être (15)	6.15pm Dix-sept fois Cécile Cassart (18)	5.45pm La fille de Keltourn (15)	5.45pm Inch'Allah Dimanche + intro talk (15)	5.45pm Les morsures de l'aube (18)	3.00pm Swing (PG)	3.00pm Swing (PG)	5.45pm Une affaire privée (18)	5.45pm La vie promise (18)	4.15pm Trois zéros (15)
8.15pm Tanguy (PG)	8.15pm L'homme du train (15)	8.15pm L'auberge espagnole (15)	8.15pm Cet amour-là (15)	8.15pm L'auberge espagnole (15)	8.45pm Rue des Plaisirs (18)	8.45pm Dieu est grand, je suis toute petite (PG)	8.45pm Les morsures de l'aube (18)	8.15pm Le petit Poucet (12A)	8.45pm Monsieur Batignole (PG)	6.30pm Double Bill Léaud l'unique followed by 400 Blows (PG)	8.15pm L'adversaire (18)	8.15pm Chaos (18)	6.15pm Sur le bout des doigts (15)

EUROPA  CINEMAS

## Edinburgh Filmhouse: 15 - 28 November 2002 88 Lothian Road, Edinburgh EH3 9BZ

FRI 15	SAT 16	SUN 17	MON 18	TUE 19	WED 20	THU 21	FRI 22	SAT 23	SUN 24	MON 25	TUE 26	WED 27	THU 28
3.00pm L'homme du train (15)	3.00pm Peut-être (15)	3.00pm Être et avoir (U)	3.00pm L'auberge espagnole (15)	3.00pm Rue des Plaisirs (18)	3.00pm Dieu est grand, je suis toute petite (15)	3.00pm Les morsures de l'aube (18)		3.00pm Monsieur Batignole (PG)	2.00pm Le petit Poucet (12A) + illus. lecture	3.00pm Une femme de ménage (15)	2.00pm Sur le bout des doigts (15)	3.00pm L'adversaire (18)	3.00pm La vie promise (18)
6.00pm Une pure coïncidence (15)	5.30pm Shorts	5.45pm French cinema and the occupation (illus. lecture)	6.00pm Du poil sous les roses (18)	6.00pm Cet amour-là (15)	6.00pm La fille de Keltourn(15) Intro + discussion	6.00pm Dix-sept fois Cécile Cassart (18)	3.00pm Swing (15)	6.00pm Inch'Allah Dimanche (15)	5.45pm Inch'Allah Dimanche (15) + intro/talk discussion	6.00pm Sur le bout des doigts (15)	4.15pm Trois zéros (15)	6.00pm Une affaire privée (18)	6.00pm La vie promise (18)
8.45pm L'homme du train (15)	8.15pm Tanguy (15)	8.30pm Dix-sept fois Cécile Cassart (18)	8.30pm L'auberge espagnole (15)	8.45pm Rue des Plaisirs (18)	8.45pm Dieu est grand, je suis toute petite (15)	8.45pm Les morsures de l'aube (18)	8.45pm Swing (15)	8.45pm Monsieur Batignole (PG)	8.30pm Le petit Poucet (12A)	8.15pm Trois zéros (15)	9.00pm 400 Blows (PG)	8.30pm L'adversaire (18)	8.30pm Chaos (18)

EUROPA  CINEMAS



## TIMETABLE

### Aberdeen The Belmont: 15 - 24 November 2002 49 Belmont Street, Aberdeen AB10 1JS

FRI 15	SAT 16	SUN 17	MON 18	TUE 19	WED 20	THU 21	FRI 22	SAT 23	SUN 24
2.00pm Dieu est grand, je suis toute petite (PG)	2.00pm Rue des Plaisirs (18)		2.00pm Swing (PG)	2.00pm Swing (PG)		2.00pm Tanguy (PG)	3.30pm Cet amour-là (15)	3.30pm L'auberge espagnole (15)	1.30pm Cet amour-là (15)
4.15pm Rue des Plaisirs (18)	4.15pm Dieu est grand, je suis toute petite (PG)	3.45pm Le petit Poucet (12A)	4.15pm Le petit Poucet (12A)	4.00pm Swing (PG)	2.00pm Monsieur Batignole (PG)	4.15pm Tanguy (PG)			
6.30pm Rue des Plaisirs (18)	6.30pm Dieu est grand, je suis toute petite (PG)	6.00pm Une pure coincidence (15)	6.30pm Le petit Poucet (12A)	6.00pm Du poil sur les roses (18)	4.15pm Inch'Allah Dimanche (15)			6.45pm L'homme du train (15)	
8.45pm Dieu est grand, je suis toute petite (PG)	8.45pm Rue des Plaisirs (18)	8.45pm Le petit Poucet (12A)	8.45pm Swing (PG)	8.45pm Inch'Allah Dimanche (15)	8.45pm Monsieur Batignole (PG)	9.00pm Tanguy (PG)	9.00pm L'auberge espagnole (15)		9.00pm L'homme du train (15)

### Dundee Contemporary Arts: 22 Nov - 1 Dec 2002 152 Nethergate, Dundee DD1 4DY

FRI 22	SAT 23	SUN 24	MON 25	TUE 26	WED 27	THU 28	FRI 29	SAT 30	SUN 1
	4.00pm Etre et avoir (U)	4.00pm Double bill Léaud l'unique followed by							
8.30pm Rue des Plaisirs (18)	8.30pm Tanguy (PG)	6.15pm The 400 Blows (PG)	6.15pm La fille de Keltoum (15)	8.30pm Monsieur Batignole (PG)	6.15pm Trois zéros (15)	8.30pm Swing (PG)	6.15pm Chaos (18)	6.30pm Dieu est grand, je suis toute petite (PG)	6.30pm L'homme du train (15)

### London Ciné Lumière: 26 - 30 November 2002 Crisp Road, Hammersmith, London W6 9RL

TUE 26	WED 27	THURS 28	FRI 29	SAT 30
6.45pm Ma vraie vie à Rouen (15)	6.45pm Cet amour-là (15)	6.45pm La fille de Keltoum (15)	6.30pm Une affaire privée (18)	7.00pm Sur le bout des doigts (15)
9.00pm Dieu est grand, je suis toute petite (15)	9.00pm Une pure coincidence(15)	9.00pm Monsieur Batignole (PG)	8.45pm L'adversaire (18)	9.00pm La vie promise (18)

The festival has invited and looks forward to welcoming a range of film-makers and actors with appearances subject to final confirmation. Details will be available at venue box-offices and on the website ([www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)).

For educational screenings, see page 29.



## SPONSORS, FUNDERS & ASSOCIATES

# Welcome and thanks

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

If you want to help then a myriad of possibilities are available from advertising in the brochure and website to corporate entertaining for clients. All suggestions can be tailored to the needs of your company or organisation. Now is the time to begin discussions for 2003. Ask for a sponsorship pack from the French Film Festival UK office at 12 Sunbury Place, Edinburgh Tel: +44 131 225 6191 Fax: +44 131 225 6971 or Email: [fff@frenchfilmfestival.org.uk](mailto:fff@frenchfilmfestival.org.uk) Website: [www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)

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

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

## SPONSORS



## FUNDERS



## ASSOCIATES

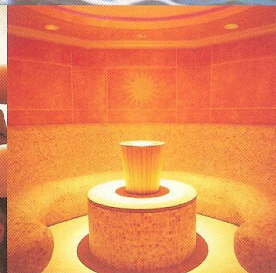
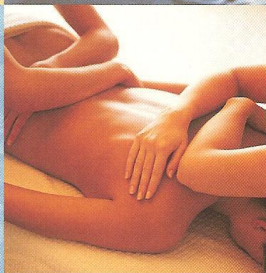
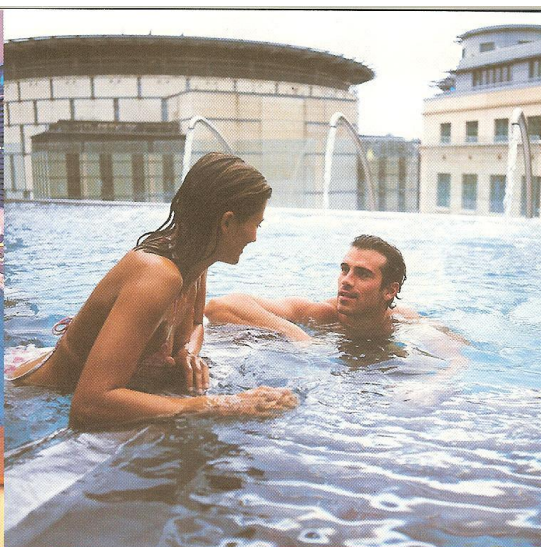
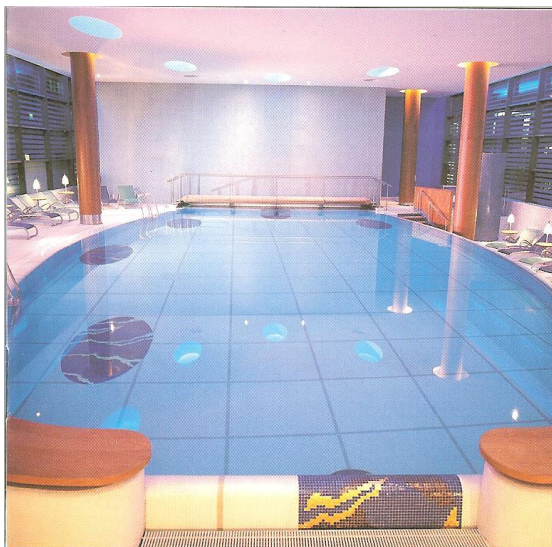


City Screen • Consulat Général de France (Edimbourg)



Thierry and Arthur de Ganay talking to Michel Roche, French Consul General; Thomas Gilou, Josiane Balasko and Exane's Didier Alfordari; Mehdi Charef and official festival car, Renault Espace





# Edinburgh One Stress nil

Give the gift of well-being with memberships and gift vouchers at One - Europe's most advanced City Spa - or try one of our unique day spa programmes from as little as £60.

To find out more call 0131 221 7777 or visit our website [www.one-spa.com](http://www.one-spa.com)

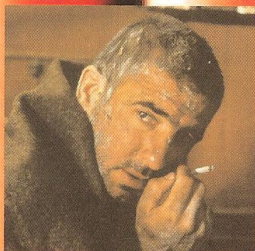
one

BE AT ONE WITH YOURSELF

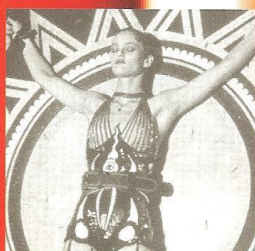




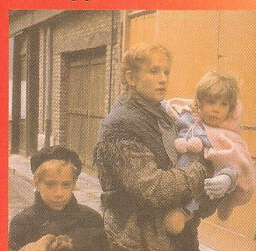
Eric Cantona



Vanessa Paradis



Isabelle Huppert



In November on TV5,  
Les enfants du marais, La fille sur le pont, Une affaire de femme

**The biggest French cinema in the world, in your  
home 24 hrs a day, 7 days a week**

**Stop Press! TV5 is available in the Sky digital Family Pack  
as of October 9th 2002!**

**TV5 is available UK wide via Cable on ntl:home and Telewest  
Broadband. Call ntl on 0500 500 500  
and Telewest on 0800 953 9000 for more details**

**TV5 - French language TV 24 hrs a day with films, drama,  
live news, sport, documentaries, children's  
programmes, fashion, cuisine and music**

**Tel: 0117 954 9189 email: [TV5@tv5marketing.com](mailto:TV5@tv5marketing.com)**

**TV5**  
[www.tv5.org](http://www.tv5.org)