



RENAULT  
FRENCH  
FILM  
FESTIVAL 2006



1-30 March 2006

## French Films, British Cinemas

London Edinburgh Glasgow Aberdeen Dundee Cardiff Birmingham Leeds Manchester

[www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)



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# RENAULT FRENCH FILM FESTIVAL 2006

**Bienvenue** and welcome to the Renault French Film Festival 2006 – a fusion of two events that showcase *le cinéma français* in the UK, providing a glittering, stimulating and, at times, challenging array of titles every March at both multiplex and leading arthouse cinemas throughout the country.

The French Film Festival UK which began 14 years ago in a modest way in two Scottish cities, gradually has grown to encompass venues in major cities, embracing a wide spectrum of French cinema from big hits to cutting edge new directors and retrospectives. For three years the Renault French Film Season has been promoting with Unifrance a selection of French films with UK distribution which will be released nationally over the coming months.

Together as the Renault French Film Festival we have it covered – organised by The French Film Festival UK, Institut français du Royaume-Uni and Unifrance with the support of Renault, Cineworld Cinemas, Alliance française, Total, Scottish Screen, Blason de Bourgogne, Sofitel St James, Air France, Sky, TV5, core cinemas Edinburgh Filmhouse, Glasgow Film Theatre, and Ciné Lumière, and many other collaborators given full credit elsewhere in this publication.

Film-makers and actors from the French Film industry will accompany the gala film. Talents will support some other titles and Q&A sessions will follow these screenings.

We're proud and delighted that Bertrand Tavernier has agreed to be the subject of the 2006 retrospective. As someone who has carved his own unique niche in French cinema as a dedicated *cinéophile*, producer, script-writer, and director, he has won countless international awards for his work which will be discussed at masterclasses in London, Glasgow, Edinburgh and Dundee.

The whole array is presided over by continuing honorary patron Sylvain Chomet, the Oscar-nominated creator of *Belleville Rendezvous* currently working on this side of the Channel – another example of Franco-British fusion in action. Elsewhere on these pages he describes the wealth of titles as "a veritable embarras de richesse." We couldn't agree more.

The expanded team of festival organisers acknowledge and extend gratitude to all those involved – from Renault and other sponsors, supporters, funders, associates, board members and audiences to venue and film industry colleagues.

We wish you all a **Bon Festival**, full of memorable reflections on France and our wider world. Long live cinema – **Vive le cinéma**.

Richard Mowe,  
Director, French Film Festival UK.

Frederic Lavigne,  
Audiovisual attaché,  
Cultural Department, French Embassy, London.

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## SYLVAIN CHOMET PATRON

### Under the influence of tall tales



**“** I am delighted to continue as honorary patron of the Renault French Film Festival. I am also delighted at the way I have been welcomed both personally and creatively into your midst. These are exciting times for me and my company Django Films and also for the festival because this year the event is experiencing a renaissance with a new formula. As usual the mix is eclectic and thrilling and stimulating. I salute the passion and commitment of all those involved – from the film-makers and the organisers to you the audience who have a veritable *embarras de richesse* before you. Choose wisely and enjoy! **”**

More than a year has elapsed since French-born animator Sylvain Chomet became honorary patron of the French Film Festival UK – and began work in earnest at his new base in Edinburgh on several projects including the animated feature *The Illusionist* based on a script by Jacques Tati which the late great Gallic comic had intended to make as a live action film with his daughter.

Now the Renault French Film Festival is delighted that Chomet has agreed to continue his link with the event in its new guise. With his producer wife Sally, Chomet has set up his studio in Edinburgh's George Street, where as many as 250 artists will work on the various Django Films projects.

As well as *The Illusionist*, being made as part of a deal with Pathe Pictures, the Oscar nominated creator of *Belleville Rendezvous*, also is developing *The Tale of Despereaux*, a feature for Universal based on the best-selling children's book by Kate DiCamillo.

For the moment the £10million *The Illusionist* whose setting is Edinburgh and a Scottish island rather than the original idea of Prague and the Czechoslovakian countryside, is scheduled to be completed in the spring of 2009. *The Tale of Despereaux*, a computer-animated feature, has been slated for Christmas 2008.

Chomet managed to find time to complete his first live action piece on film: part of a portmanteau film around the French capital called *Paris je t'aime*, with various directors contributing, among them the Coen Brothers, Walter Salles, and Gus Van Sant.

Chomet suggests that his main influences in animation are such titles as *101 Dalmatians*, *The Aristocats*, and *The Jungle Book*. "These represented the golden age of the Disney studio," he says. "Also I liked Betty Boop for the surrealistic kind of animation, and finally Windsor MacKay for his beautiful animations, done a century ago but yet so modern."

Born in 1963 in Maisons-Lafitte, Chomet graduated from high school specialising in art. In 1987 he received a diploma from the prestigious comic-strip studio at

Angoulême. The year before he had published his first book-length comic, *Secrets of the Dragonfly* (Futuropolis) and drew an adaptation of a Victor Hugo novel, *Bug-Jargal*, in collaboration with his long-term creative partner Nicolas de Crécy. Comic-book art is no trifle in France, where the market for stylish, sophisticated and creative comic-books is huge.

Moving to London to work as an animator at the Richard Purdum studio, in September 1988 he established a London-based freelance practice working on commercials for clients such as Swissair, Principality, Swinton, and Renault.

In 1991, Chomet started work on his first animated film project, *The Old Lady and the Pigeons*, with backgrounds designed by De Crécy. In 1992, he wrote the script for a comic entitled *The Bridge in Mud* (Glénat), a science-fiction and historical saga, now in its fourth edition. The following year, he wrote the story *Léon-la-Came*, drawn by De Crécy and serialised in (A Suivre) magazine. The book version was published by Casterman in 1995, winning the René Goscinny prize in January 1996.

He spent 1995 and 1996 finishing *The Old Lady and the Pigeons*. This film won the cartoon d'or prize and the grand prize at the Annecy Festival, a BAFTA, the audience prize and the jury prize at the Angers Premiers Plans Festival and received nominations for both the French Césars and for the Oscars.

*Belleville Rendezvous* was born at the International Animated Film Festival of Annecy in 1996. Chomet and his collaborators including the Bulgarian designer Evgeni Tornov had just given seven years of their lives to finance and make *The Old Lady and the Pigeons*. The 26-minute cartoon cost more than 800,000 Euros.

He wanted to build on the success *The Old Lady and the Pigeons* within the profession. He succeeded in his aim. When *Belleville Rendezvous* was shown out of competition at the Cannes Film Festival in May 2003, it received a standing ovation. Multiple international awards followed including two Oscar nominations.

## FACT FOCUS

### FRENCH FILMS IN



Big hitters: *The March of the Penguins*, *The Magic Roundabout* and *Oliver Twist*

#### By Elizabeth Conter

Last year has emerged as a vintage one for French cinema in the UK. Grossing £18m box-office receipts with 2.7m admissions (\*), the 46 French films released have shown a growth of 340% since 2004. The 40 French-led co-productions made £16m at the box-office (2.4m admissions) against receipts of £2m (285,000 admissions) for titles with a minority French stake.

In the past French cinema failed to achieve the symbolic 1% of market share in the UK, but this is now not the case as French productions in 2005 had 2.15% of the total market of £840.35m. On any view this is exceptional, even if a more detailed analysis shows that co-productions, animation and English-language films still command the lion's share.

The feature cartoon *The Magic Roundabout*, by Jean Duval, Franck Passingham and Dave Borthwick, distributed by Pathé made nearly £6m at the box-office with 850,000 admissions. As a Franco-British co-production, *The Magic Roundabout* again brought to life the dog from the original 1970s TV series, a favourite with children on both sides of the Channel. Audiences were delighted to revisit their hero and introduce him to their own children.

The second step on the ladder is occupied by another English subject *Oliver Twist* from Roman Polanski (Pathé, £2.6m receipts and 370,000 admissions).

The top French-language title is Jean-Pierre Jeunet's *A Very Long Engagement*, distributed by Warner Bros with £1.5m receipts and 312,000 admissions. This takes 3rd position, ahead of an English-language film *Danny the Dog* by Louis Leterrier (UIP, £1.4m, 205,000 admissions). The best surprise comes from the young singers in *The Choir* by Christophe Barratier, who weigh in at 5th place and join the enviable club of "millionaire" films with close to £1.2m box-office and 165,000 admissions (Pathe). *The Transporter 2*, also by Leterrier and in English, comes in close (Twentieth Century Fox, £1m, 145,000 admissions).

The other surprise of the year is the release by Warner Bros on 9 December, of the American reworking of *The March of the Penguins*, which also was loved by





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## FACT FOCUS

### FRENCH FILMS IN BRITISH CINEMAS 2005



Big hitters: *The March of the Penguins*, *The Magic Roundabout* and *Oliver Twist*.

#### By Elizabeth Conter

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The other surprise of the year is the release by Warner Bros on 9 December, of the American reworking of *The March of the Penguins*, which also was loved by

the British public. Luc Jacquet's film made £600,000 in its first month on release with 86,000 admissions, prompting the quadrupling of the number of prints. It is gaining even more admissions this year – 320,000 had seen it by mid-January with £1.5m box-office.

Among the other French-language films, there were excellent results for *The Beat that my Heart Skipped* by Jacques Audiard (Artificial Eye, £415,000 with 59,000 admissions), and *5x2* by François Ozon (UGC Films UK, £382,000 and 55,000 admissions) followed by *The Last Mitterand* by Robert Guediguian (Pathé, £133,000 and 19,000 admissions) and *Kings and Queen* by Arnaud Desplechin (Artificial Eye, £102,000 and 18,000 admissions).

#### FRENCH FILMS IN FRENCH CINEMAS

What of the situation closer to home? With a downturn of 14% on 2004, French cinema audiences in 2005 stood at 176 million (close to £711 million at the box-office). France produces more than 200 films per year (240 in 2005) and these have a stable market share of 37% (64.8 million admissions, worth £262 million).

This year, comedies were the hot tickets for French audiences, such as *Brice de Nice* by James Huth (4.3m admissions, £17.4m box-office), *Russian Dolls* by Cedric Klapisch (2.6m admissions, £11.7m box-office), *Iznogoud* by Patrick Braoudé (2.5m admissions, £10.1m box-office), *Palais Royal!* (\*\*) by Valérie Lemercier (2.4m admissions, £9.7m box-office) and also *Espace Détente* by Bruno Solo and Yvan Le Bolloc'h (1.8m admissions, £7.3m box-office).

This has not deterred audiences from documentaries, with *March of the Penguins* achieving 1.9m admissions and £7.7m box-office, or historical themes: *Merry Christmas* (\*\*) by Christian Carion achieved 1.9m admissions and £7.7m box-office, or animation such as *Kirikou et les bêtes sauvages* (1.5m admissions, £6.1m box-office).

(\*) Figures as of 1 January 2006

(\*\*) Film still on release, figures as of 3 January 2006

Elizabeth Conter works for the Unifrance Marketing Department covering Germany, Austria, Scandinavia & UK.



## PERSPECTIVE Vitality in adversity



**Top row:** Xavier Beauvois (left), combining critical and popular appeal and Marin Karmitz, optimistic about French cinema's future.  
**Bottom row:** Poles apart – the raucous comedy *Brice de Nice* and the much praised *The Young Lieutenant* with Jilil Lespert.

### By Ginette Vincendeau

In 2004 the French film critic Jean-Michel Frodon claimed French cinema as 'the first in the world' for the sheer variety of films it is able to sustain. This year, if anything, has confirmed that this is no chauvinistic boast but an accurate reflection of the extraordinary vitality of film production in France.

This does not mean that all is well. French cinema is pitched in a stiff battle for survival against a number of adversaries: spiralling costs of production and the imminent digital projection; competition from home viewing with television, DVDs and internet pirating; labour unrest among actors and especially, as ever, Hollywood blockbusters. Yet 2005 has also been a landmark year for French cinema.

The re-opening, in October, of the Cinémathèque Française at 51 rue de Bercy (a fast developing area on the right bank of the Seine) confirms the unique strength of film culture in France: the palatial modern building groups, among other things, four cinemas, an exhibition space, a book and audio-visual library and more. Under the chairmanship of producer-director Claude Berri the venue opened with an attractive

Renoir/Renoir exhibition, juxtaposing a wonderful collection of paintings by Pierre-Auguste Renoir with clips and photographs from the films of his son Jean.

Across the river, next to the Bibliothèque Nationale de France, independent distributor Marin Karmitz's multi-screen cinema MK2 attracts healthy attendances, while throughout Paris a record array of retrospectives and festivals, not to mention new releases, can be seen in a number of cinemas that puts all other capital cities to shame. Karmitz himself is on record as being optimistic about the future of cinema-going. The 10 to 12% drop from the – admittedly record – year 2004 is seen as less alarming than in other European neighbours. Admissions last year totaled 176 million according to the National Federation of French Cinemas (FNCF).

Meanwhile the international triumph of *La Marche de l'empereur* / *March of the Penguins* has led to boastings of "Frenchies invading Hollywood." But what of the films themselves?

French cinema today produces 200 films or more annually. Its current market share of the domestic



# Gala Screenings



The six films selected for gala screenings will receive a stellar send-off not only in the heart of London's West End but also at screenings in Edinburgh and Glasgow. Actors and directors will be in attendance at packed cinemas – and many top UK journalists and television crews will talk to them.

The offerings pay testimony to the health and vibrancy of French cinema over the past 12 months with an ace thriller featuring two of France's most internationally reknown stars Gérard Depardieu and Daniel Auteuil; a sunny comedy of mores and sexuality by the Mediterranean; the Oscar-winning Danis Tanovic's allegorical second feature examining the interplay of destiny and coincidence and Dominik Moll's playful psychological thriller with the two Charlottes – Rampling and Gainsbourg. Other courses at the sumptuous feast of film are the follow-up to Cedric Klapisch's runaway hit and François Ozon's poignant and moving new drama.

**Bon appetit... remember that all these titles will be seen around the UK at special avant-premieres during the festival and also on selected general release in the coming months.**

<i>36 Quai des Orfèvres</i> (18)	9
<i>Cockles and Muscles Crustacés et coquillages</i> (18)	9
<i>Hell L'Enfer</i> (18)	10
<i>Lemming</i> (18)	10
<i>Russian Dolls Les Poupées russes</i> (15)	11
<i>Time to Leave Le Temps qui reste</i> (18)	11

# Ga



## 36 Qua

Gala Screening  
LONDON NATIONAL  
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CINEWORLD BIRM

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Cast: Daniel A  
Roschdy Zem,  
Catherine Ma  
Director: Oliv  
2004. 110mins  
UK Release: T

# Gala Screenings



## 36 Quai des Orfèvres (18)

**Gala Screening**  
LONDON NATIONAL FILM THEATRE Fri 3 March 6.30pm  
CINEWORLD DIDSBURY Fri 10 March 11.45am, 3pm, 5.45pm, 8.15pm  
CINEWORLD BIRMINGHAM Wed 15 March 11.45am, 3pm, 5.45pm, 8.15pm

Influenced by Jean-Pierre Melville and the thrillers of Michael Mann, Olivier Marchal, a former police officer, revisits the *film noir* tradition with this adaptation of a true story. Léo Vrinks (Daniel Auteuil), in charge of the anti-gang squad, and Denis Klein (Gérard Depardieu), head of the organised crime unit, work together to arrest a violent gang of armoured truck robbers, while competing to replace Robert Mancini (André Dussollier), the retiring chief of police.

Marchal left the force to become a film-maker, while the man whose exploits inspired the film, Dominique Loiseau, also collaborated on the script.

Stylish, and relentlessly moody the film benefits from ace scripting, intriguing motivations and excellent performances. The title address is Paris' answer to Scotland Yard, as immortalised in Henri-Georges Clouzot's 1947 *Quai des Orfèvres*, a nod to France's *policier* heritage. Drawing heavily on actual events of the mid-1980s, Marchal has fashioned a narrative that, with its bloody shootouts and heartbreaking betrayals, depicts police work as a risky profession in which loyalty and experience can sometimes, though not always, trump bad luck. This thriller became one of France's biggest box-office hits of last year.

Cast: Daniel Auteuil, Gérard Depardieu, André Dussollier, Roschdy Zem, Valeria Golino, Mylène Demongeot, Catherine Marchal, Stéphane Metzger, Daniel Duval.  
Director: Olivier Marchal.  
2004. 110mins.  
UK Release: Tartan.



## Cockles and Muscles Crustacés et coquillages (18)

**Gala Screening**  
FILMHOUSE EDINBURGH Wed 1 March 8.30pm  
**Gala Screening**  
CINEWORLD SHAFTESBURY AVE LONDON Thu 2 March 8.30pm  
CINEWORLD BIRMINGHAM Fri 10 March 11.45am, 3pm, 5.45pm, 8.15pm  
CINEWORLD CARDIFF Tue 14 March 11.45am, 3pm, 5.45pm, 8.15pm  
GLASGOW FILM THEATRE Wed 22 March 6pm  
Thur 23 March 3pm  
ABERDEEN BELMONT Sun 26 March 8.45pm  
Mon 27 March 8.45pm  
DUNDEE CONTEMPORARY ARTS Wed 29 March 8.30pm  
Thur 30 March 6pm

A pleasurable comedy of love and sexual identity unfurls over a balmy summer holiday. Marc (Gilbert Melki) takes his wife Béatrix (Valeria Bruni-Tedeschi) and their two children to the seaside house of his youth. The Mediterranean wind blows and the heat of summer strokes their passions and desires. Nineteen-year-old daughter Laura, has a rendez-vous with her biker boyfriend and then heads off to Spain, while their son Charly, 17, roams with his best friend Martin. Béatrix is sensitive to the erotically charged atmosphere that exists between the boys, and imagines that her son is gay. Marc meanwhile is upset at the prospect of a gay son, although Béatrix is determined to be open.

The mood is determinedly good-natured, a disarming lack of moral judgment prevails and it is all stylishly executed. Attractively cast with inventive actors such as the deliciously free-spirited Bruni-Tedeschi and a super-muscular Jean-Marc Barr providing mainstream appeal. Ducastel and Martineau purvey their own distinctively contemporary take on sexual mores.

Cast: Valeria Bruni-Tedeschi, Gilbert Melki, Jean-Marc Barr, Jacques Bonaffé, Édouard Collin, Romain Torres, Sabrina Seyvecou, Yannick Baudin, Julien Weber.  
Director: Olivier Ducastel, Jacques Martineau.  
2005. 90mins.  
UK Release: Parasol Peccadillo.



# Gala Screenings



## Hell *L'Enfer* (18)

Gala Screening  
CINEWORLD SHAFTESBURY AVE LONDON Fri 3 March 8pm

Danis Tanovic's Oscar-winning *No Man's Land* demonstrated a fondness for allegory. His second feature draws upon Greek mythology, Euripides' *Medea* and the interplay of destiny and coincidence. Based on a script by Krzysztof Kieslowski and his long-time screenwriter Krzysztof Piesiewicz it was designed before Kieslowski's death.

In Paris in the 1980s, a man, fresh from his release from prison, is rejected by his wife. After a violent confrontation he throws himself from his apartment window, witnessed by his three young daughters. In present day Paris, the sisters, played by Emmanuelle Béart, Karin Viard and Marie Gillain, now grown up, live their own lives. The family bonds are broken. Béart's Sophie, the eldest, is married with young children, but suspects her photographer husband (Jacques Gamblin) of having an affair. The youngest sister, Anne (Marie Gillain), is a student involved in a messy relationship with one of her tutors. Middle sister Céline (Karin Viard) lives a solitary and joyless life, caring for her difficult mother (Carole Bouquet). When a young man (Guillaume Canet) starts to take an interest in her, little does she suspect the true motive behind his approaches.

Tanovic is adept at depicting a bourgeois Paris where everyone can live a wretched existence – in considerable comfort. He has assembled a cast that sparkles with lively and provocative dialogue.

Cast: Emmanuelle Béart, Karin Viard, Marie Gillain, Carole Bouquet, Jacques Gamblin, Guillaume Canet, Jacques Perrin, Jean Rochefort.

Director: Danis Tanovic.

2005. 101mins.

UK Release: Momentum.



## Lemming (18)

Gala Screening  
GLASGOW FILM THEATRE Wed 1 March 7.30pm  
Gala Screening  
CINEWORLD HAYMARKET LONDON Thu 2 March 8pm

Dominik Moll made his Cannes competition debut in 2000 with the edgy thriller *Harry He's Here To Help* which scored considerable international success. He returns to the fray with *Lemming*, a psychological thriller with just as many twists and turns. Laurent Lucas plays Alain, a successful high-tech engineer who leads a neatly ordered life with the seductive Benedicte (Charlotte Gainsbourg).

Things are thrown seriously off balance one evening when Alain's boss Pollock (André Dussollier) and his wife, Alice (Charlotte Rampling), come to dinner. The trouble all seems to start with a sink mysteriously blocked by a lemming – a rodent normally only found in Sandinavia and not normally in French drains. Then the Pollocks are extremely late. Their tardiness, Alice announces to stunned silence, is because her husband took more time than usual with one of his whores. Moments later, she empties her wine glass into Richard's face, and the evening is pretty much a disaster.

The star power of the two Charlottes – Gainsbourg and Rampling – underpins the proceedings which unfurl with considerable wit and a mordant sense of irony. And in the process Moll reveals something of the dangerous passions that lurk within us all.

Cast: Laurent Lucas, Charlotte Gainsbourg, Charlotte Rampling, André Dussollier.

Director: Dominik Moll.

2005. 129mins

UK Release: Artificial Eye.

# Ga



## Russian Les Pou

Gala Screening  
CINEWORLD SHAFTESBURY AVE LONDON

CINEWORLD CARDIFF

LONDON CINE LUMIERE

EDINBURGH FILMHOU

GLASGOW FILM THEA

DUNDEE CONTEMPOR

ABERDEEN BELMONT

We last saw Xavier at the end of *L'Amant* literally running a servant. After the in Barcelona chronicle measure out their

Picking up half a century of *Espagnole*, Cédric same light-hearted consistently enter moments of magic

It combines farce, that despite its ex conventional roma troublesome times looking for a fun, across the ages... th you're put off by si almost half the film

Cast: Romain Duris,

Audrey Tautou, Kell

Director: Cédric Klaj

2005. 125mins.

UK Release: CineFile

# Gala Screenings



## Russian Dolls *Les Poupées russes* (15)

<b>Gala Screening</b>	
CINEWORLD SHAFTESBURY AVE LONDON	Sat 4 March 5pm
CINEWORLD CARDIFF	Fri 10 March 11.45am, 3pm, 5.45pm, 8.15pm
LONDON CINE LUMIERE	Wed 15 March 8.45pm
EDINBURGH FILMHOUSE	Wed 22 March 2.30pm Thur 23 March 8.30pm
GLASGOW FILM THEATRE	Sat 25 March 8.15pm
DUNDEE CONTEMPORARY ARTS	Mon 27 March 8.30pm Tue 28 March 6pm
ABERDEEN BELMONT	Fri 24 March 8.30pm Thur 30 March 1.30pm & 8.45pm

We last saw Xavier (Romain Duris) five years ago at the end of *L'Auberge Espagnole* (aka *Pot Luck*) literally running away from his new life as a civil servant. After the youthful exuberance of his time in Barcelona chronicled in that film, who'd want to measure out their life with coffee spoons?

Picking up half a decade after the events of *L'Auberge Espagnole*, Cédric Klapisch's sequel continues in the same light-hearted, Generation X vein, resulting in a consistently entertaining, episodic film with hilarious moments of magical realism.

It combines farce, romance and not a little drama that despite its exotic mix, is at its heart a fairly conventional romantic comedy – and in these troublesome times that's no bad thing. So if you're looking for a fun, easy-going date movie appealing across the ages... then seek no further. And if you're put off by subtitles then don't be because almost half the film is in English.

Cast: Romain Duris, Cécile de France, Audrey Tautou, Kelly Reilly, Kevin Bishop.

Director: Cédric Klapisch.

2005. 125mins.

UK Release: CineFile.



## Time to Leave *Le Temps qui reste* (18)

<b>Gala Screening</b>	
CINEWORLD HAYMARKET LONDON	Wed 1 March 8.30pm
CINEWORLD BIRMINGHAM	Thur 16 March 11.45am, 3pm, 5.45pm, 8.15pm
GLASGOW FILM THEATRE	Mon 20 March 8.30pm
DUNDEE CONTEMPORARY ARTS	Sat 25 March 8.30pm
ABERDEEN BELMONT	Mon 27 March 1.30pm & 4.30pm Tue 28 March 8.45pm
EDINBURGH FILMHOUSE	Thur 30 March 2.30pm & 8.45pm

The second in François Ozon's planned trilogy on the subject of mourning, *Time to Leave*, resonates with a sincerity you might not expect from the director of *5 X 2*, his last film. But if you recall *Under the Sand* then that might not be so surprising. Romain (the excellent Melvil Poupaud), a good-looking young fashion photographer with a successful career, a cute boyfriend and seemingly everything to live for, collapses during a shoot.

His initial concern that he might have AIDS is trounced by a diagnosis which reveals untreatable terminal cancer. Faced with the knowledge that he has only a few months to live, he decides to tell no-one except his grandmother (the inestimable Jeanne Moreau), who herself is close to death.

As Romain bears the weight of his knowledge alone, Ozon views his struggle through anger and denial, to reach an acceptance of sorts. The character is never sanctified or made heroic, and the reconciliations he makes are with himself rather than with others. Intimate, moving and minimalist.

Cast: Melvil Poupaud, Jeanne Moreau, Valeria Bruni-Tedeschi.

Director: François Ozon.

2005. 85 mins.

UK Release: Artificial Eye.



# Panorama



Panorama is the part of the Renault French Film Festival devoted to titles by established directors featuring such big name stars as Catherine Deneuve, Gérard Depardieu, Carole Bouquet, Jacques Villeret, Sandrine Bonnaire, Sabine Azéma and Daniel Auteuil, and from the younger generation Romain Duris, Roschdy Zem, Julie Gayet, Jalil Lespert, Audrey Tautou and Isabelle Carré. Themes range from school rebellion, mature romance, a maverick filming himself, to domestic tribulations, old fashioned suspense, political conspiracy and police ethics. Variety is the lynchpin.

<b>Bad Spelling</b> <i>Les Fautes d'orthographe</i> (15)	13
<b>Camping on the Farm</b> <i>Camping à la Ferme</i> (15)	13
<b>Changing Times</b> <i>Les Temps qui changent</i> (15)	14
<b>Filman</b> <i>Le Filmeur</i> (12)	14
<b>Grey Souls</b> <i>Les Ames grises</i> (15)	15
<b>Holy Lola</b> (15)	15
<b>Housewarming</b> <i>Travaux, on sait quand ça commence</i> (12)	16
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<b>The Light</b> <i>L'Équipier</i> (15)	17
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<b>Regular Lovers</b> <i>Les Amants réguliers</i> (18)	18
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<b>The 10th District Court: Moments of Trials</b> <i>10e chambre instants d'audiences</i> (15)	19
<b>To Paint or Make Love</b> <i>Peindre ou faire l'amour</i> (18)	19

# Panc



## Bad Spelling *Les Fautes d'orthographe*

LONDON CINE LUMIERE  
CINEWORLD CARDIFF Sun 12 N  
LEEDS  
EDINBURGH FILMHOUSE  
GLASGOW FILM THEATRE  
DUNDEE CONTEMPORARY ARTS

The anarchic impulse that defines the definition of childhood has been in cinema at least since Vigo's *Le tour du monde en 80 jours*. Jean-Jacques Zillbermann's *Les Fautes d'orthographe* is an example of that proud tradition, but looks 13. His father and mother are the principal and head of school. For years, as one of the school's teachers, he was pretty much able to escape his father's shadow. But his father has decided that his son should join the other students. He realises there's only one way to lead the revolt himself against that is, his parents.

Olivier Gourmet and Carole Bouquet are an effective pair of parental villains. The boy powerfully incarnates the "mama's boy" to rebel leader.

Cast: Carole Bouquet, Olivier Gourmet  
Director: Jean-Jacques Zillbermann  
2004. 90mins.  
UK Release: CineFile



# Panorama



## Bad Spelling *Les Fautes d'orthographe* (15)

LONDON CINE LUMIERE	Wed 8 March 6.30pm
CINEWORLD CARDIFF	Sun 12 March 11.45am, 3pm, 5.45pm, 8.15pm
LEEDS	Wed 15 March 8.15pm + short
EDINBURGH FILMHOUSE	Sat 25 March 8.15pm
GLASGOW FILM THEATRE	Sun 26 March 8.30pm + short
DUNDEE CONTEMPORARY ARTS	Mon 27 March 6.00pm Tue 28 March 8.30pm

The anarchic impulse that for many is the very definition of childhood has been a staple of French cinema at least since Vigo's *Zéro de Conduite*, and Jean-Jacques Zilbermann's *Bad Spelling* is an excellent example of that proud tradition. Daniel Massu is 15 but looks 13. His father and mother are, respectively, the principal and head of studies at a boarding school.

For years, as one of the school's day students, Daniel was pretty much able to escape their notice, but now his father has decided that it would be good for his son to join the other students in the dormitory. Soon he realises there's only one course of action: to actually lead the revolt himself against the school authorities – that is, his parents.

Olivier Gourmet and Carole Bouquet make a particularly effective pair of parental villains, and Damien Jouillerot powerfully incarnates the transformation from "mama's boy" to rebel leader.

Cast: Carole Bouquet, Olivier Gourmet, Damien Jouillerot.  
Director: Jean-Jacques Zilbermann.  
2004. 90mins.  
UK Release: CineFile



## Camping on the Farm *Camping à la Ferme* (15)

CINEWORLD DIDSBURY	Mon 13 March 11.45am, 3pm, 5.45pm, 8.15pm
GLASGOW FILM THEATRE	Mon 20 March 3.00pm Tue 21 March 6.00pm
ABERDEEN BELMONT	Sat 25 March 1.30pm & 6.30pm
EDINBURGH FILMHOUSE	Tue 28 March 8.45pm
DUNDEE CONTEMPORARY ARTS	Thur 30 March 8.30pm

Take two extremes of French society – youths raised in concrete housing estates and small-minded farmers living off the land (and European Union subsidies) – and throw them together. The result is this idiosyncratic comedy from Jean-Pierre Sinapi who made *Uneasy Riders* (*Nationale 7*) and *Life Kills Me*.

Social assistant Amar (Roschdy Zem) is in charge of six small-time wheeler-dealers whose only chance of staying out of prison is to serve a month in a volunteer work experience programme. The surprisingly gung-ho female mayor (Nadine Marcovici) of a small farming community welcomes the ragtag mixed-race miscreants with greater enthusiasm than do most of her all-white rural constituency. One notable exception is Anais (Julie Delarme) who lives with her father (Jean-François Stevenin) and slightly retarded younger brother Leo (Mickael Masclat).

The film takes its cue from 1970s-style Italian comedies, but there's biting social commentary lurking just below the surface.

Cast: Roschdy Zem, Julie Gayet, Nadine Marcovici, Julie Delarme, Jean-François Stevenin, and Dominique Pinon.  
Director: Jean-Pierre Sinapi  
2005. 92mins



# Panorama



## Changing Times *Les Temps qui changent* (15)

LONDON CINE LUMIERE	Sun 5 March 5.30pm
CINEWORLD SHAFTES. AVE	Tue 7 March 11.30am, 2.30pm, 6pm, 8.30pm
EDINBURGH FILMHOUSE	Sat 18 March 2.30pm Mon 20 March 2.30pm Fri 24 March 8.45pm
GLASGOW FILM THEATRE	Tue 21 March 8.30pm Wed 22 March 3.00pm
ABERDEEN BELMONT	Tue 28 March 1.30pm & 6.30pm Wed 29 March 6.30pm

There's an extraordinary sense of warmth to André Techiné's new film which comes not only from the powerful Moroccan sunlight that fills almost every scene, but even more from the tremendous rapport between the director and his actors.

Gérard Depardieu plays Antoine, an engineer who's been sent to Tangiers to oversee a construction project. But his real reason for coming is to re-establish contact with Cécile (Catherine Deneuve), a woman he loved and lost 30 years before.

For her part, Cécile has created her own arrangement with her Moroccan husband, Nathan (Gilbert Melki), a quiet understanding that makes few demands on either of them.

Techiné allows each actor the space to fully explore their characters' dilemmas, carefully delineating the difficult process that will lead each to make a kind of leap of faith that could change their lives.

Cast: Gérard Depardieu, Catherine Deneuve, Gilbert Melki, Malik Zidi, Lubna Azabal.

Director: André Techiné  
2004 98mins

Int. Sales: Gemini Films



## Filman *Le Filmreur* (12)

LONDON CINE LUMIERE	Sun 12 March 4pm
GLASGOW FILM THEATRE	Fri 17 March 6.00pm
EDINBURGH FILMHOUSE	Thur 23 March 2.30pm Sun 26 March 2.30pm

A delicately observed, no-budget autobiography by 74-year-old Alain Cavalier, a French cult director whose maverick films have struck a chord with the most refined festival audiences. Be warned: leave all expectations behind, however, because instead of recounting anecdotes and events, Cavalier wryly crafts an artistic jumble of fleeting impressions, profound thoughts and just plain silly moments, many of which manage to be fascinating.

This is actually the filmmaker's third go at autobiography after *This Machine Does Not Accept Messages* (1978) and *The Encounter* (1996), but it marks the first time he has filmed himself. Here he shows his own handsome face as it suffers the torments of three surgical operations to remove a small skin cancer.

Young filmmakers can draw an inspiring lesson from the mileage Cavalier gets out of a simple mini-DV camera, visible in some of the mirror shots. In his hands – without lighting, sound equipment or crew – it becomes a versatile artist's brush. And all the fragments are edited together very rapidly.

Director: Alain Cavalier.

2005. 101mins

Int. Sales: Pyramide International

# Panorama



## Grey Souls *Les Ames*

LONDON CINE LUMIERE	
GLASGOW FILM THEATRE	
EDINBURGH FILMHOUSE	

Eleven years after his screen debut, *Colonel Chabert* Yves Angelo's award-winning whodunit set in a small town during the First World War front where thousands died every day.

Two of France's finest characters, Jean-Pierre Marielle, short for *Code*, and Jacques Villerey, aged 53, give absorbing performances.

Marielle plays Destinac, a man who comes under suspicion after he was seen alone with the victim found strangled by the side of the road. The local examining magistrate, played by Villerey, is an ingratiating, bombastic investigator who proceeds methodically to the surface...

Between dark and light, the film explores the duality of human nature.

Cast: Jean-Pierre Marielle, Jacques Villerey, Denis Podalydès, Marina Hanon, Serge Riaboukine, Thomas Blachin, Nicole Dubois, Franck Manzon.

Director: Yves Angelo.

2005. 106mins.

Int. Sales: TF1 International



# Panorama



## Grey Souls *Les Ames grises* (15)

LONDON CINE LUMIERE	Sat 11 March 5.30pm
GLASGOW FILM THEATRE	Mon 20 March 6.00pm Tue 21 March 3.00pm
EDINBURGH FILMHOUSE	Sat 25 March 5.45pm

Eleven years after his screen version of Balzac's *Colonel Chabert* Yves Angelo's adaptation of Philippe Claudel's award-winning novel, is an absorbing whodunit set in a small town close to the First World War front where thousands of soldiers are butchered every day.

Two of France's finest character actors, the veteran Jean-Pierre Marielle, shortly to appear in *The Da Vinci Code*, and Jacques Villeret, who died in January 2005 aged 53, give absorbing performances.

Marielle plays Destinât, an elderly state prosecutor who comes under suspicion after a young girl is found strangled by the side of a canal a few hours after he was seen alone with her. The case is taken up by the local examining magistrate Mierck (Villeret), an ingratiating, bombastic individual. As the investigation proceeds more murky secrets come to the surface...

Between dark and light, this subtle drama emphasises the duality of human nature.

Cast: Jean-Pierre Marielle, Jacques Villeret, Denis Podalydès, Marina Hands, Michel Vuillermoz, Serge Riaboukine, Thomas Blanchard, Agnès Sourdillon, Nicole Dubois, Franck Manzoni, Josephine Japy.

Director: Yves Angelo.

2005. 106mins.

Int. Sales: TF1 International



## Holy Lola (15)

LONDON CINE LUMIERE	Sat 4 March 8.00pm
GLASGOW FILM THEATRE	Sun 5 March 5.30pm
EDINBURGH FILMHOUSE	Mon 6 March 8.10pm
DUNDEE CONTEMPORARY ARTS	Tue 7 March 8.15pm
CINEWORLD DIDSBURY	Sat 11 March 11.45am, 3pm, 5.45pm, 8.15pm
CINEWORLD CARDIFF	Thur 16 March 11.45am, 3pm, 5.45pm, 8.15pm
LEEDS VUE CINEMA	Wed 22 March 8.15pm

Full of vitality and humanity, Bertrand Tavernier's new film deals with the total and visceral desire to have a child. Pierre (Jacques Gamblin) and Géraldine (Isabelle Carré) cannot have children of their own. Determined to adopt, they travel to south-east Asia, where they confront emotional and physical obstacles as they face French and Cambodian authorities, corruption and child trafficking in their quest to adopt a baby.

Tavernier collaborates again on this script with his daughter Tiffany and son-in-law Dominique Sampiero, both novelists who worked with him on *It All Starts Today* about the teaching profession. Tavernier (the subject of the Renault French Film Festival's retrospective – Page 40) treads the tightrope successfully between a documentary style and fiction in a film that exudes intense waves of emotion and fragility.

Cast: Isabelle Carré, Jacques Gamblin, Bruno Putzulu, Maria Pitarresi, Anne Loiret, Philippe Said, Gilles Gaston-Dreyfus.

Director: Bertrand Tavernier.

2004. 125mins.

Int. Sales: TF1 International



# Panorama



## Housewarming *Travaux, on sait quand ça commence* (12)

CINEWORLD SHAFTESBURY AVE LON Fri 3 March 11.30am, 2.30pm, 6pm

CINEWORLD BIRMINGHAM Sun 12 March 11.45am, 3pm, 5.45pm, 8.15pm

CINEWORLD DIDSURY Tue 14 March 11.45am, 3pm, 5.45pm, 8.15pm

LONDON RIVERSIDE STUDIOS Fri 17 March 6.45pm

GLASGOW FILM THEATRE Fri 24 March 8.30pm

EDINBURGH FILMHOUSE Sun 26 March 6pm

Anyone who has ever had to contend with a squad of workmen and living with them cheek by jowl as they revamp their home will instantly identify with *Housewarming*, a madcap comedy starring Carole Bouquet as a liberal lawyer and single mother who hires Colombian immigrants to do the job.

The film's good social intentions and high-spirited direction widen the appeal of this infectious romp which features Hugh Grant in a surprise cameo. Director Brigitte Rouan (*Outremer, Post Coitum Animal Triste*) rolls out the laughs in a breezy, ironic way.

Bouquet dons her best comedienne attire to carry the tale with elegant aplomb. The rest of the cast is fast-footed and suitably outrageous. Meanwhile production designers Guy-Claude François and Thierry François have great fun wrecking their sets and rebuilding them.

Cast: Carole Bouquet, Jean-Pierre Castaldi, Aldo Maccione

Director: Brigitte Rouan.

2005. 95mins.

Int. Sales: Pyramide International



## I Saw Ben Barka Get Killed *J'ai vu tuer Ben Barka* (15)

LONDON RIVERSIDE STUDIOS Fri 17 March 8.55pm

GLASGOW FILM THEATRE Thur 23 March 8.30pm

EDINBURGH FILMHOUSE Sun 26 March 8.15pm

Mon 27 March 2.30pm

DUNDEE CONTEMPORARY ARTS Wed 29 March 6.00pm

Political history gets a stylishly evocative pulp thriller treatment, as Serge Le Péron examines a notorious French political scandal.

In 1965, the Moroccan militant leader Mehdi Ben Barka disappeared after being intercepted by police in Paris. In a mixture of historical fact and imaginative speculation, Le Péron recreates the background to Ben Barka's abduction, circulating round underworld figure Georges Figon (Charles Berling), who narrates from the floor of the apartment where he supposedly killed himself. Figon, a fly-by-night businessman, fixer and shady jack-of-all-trades, is approached to produce a documentary about the end of colonialism, with Ben Barka (Simon Abkarian) as historical consultant. But the project is a set-up, and the fatally compromised Figon soon finds himself out of his depth.

The recreation of mid-60s Paris is boosted by archive footage, period jazz and hard-bitten *série noire* trimmings.

Cast: Charles Berling, Simon Abkarian, Jean-Pierre Léaud, Josiane Balasko, Mathieu Amalric.

Director: Serge Le Péron.

2005. 110mins

UK Release: Artificial Eye



## The Light

CINEWORLD BIRMINGHAM

CINEWORLD CARDIFF

LONDON RIVERSIDE STUDIOS

GLASGOW FILM THEATRE

EDINBURGH FILMHOUSE

LEEDS VUE CINEMA



# Panorama



## The Light *L'Équipier* (15)

CINEWORLD BIRMINGHAM	Mon 13 March 11.45am, 3pm, 5.45pm, 8.15pm
CINEWORLD CARDIFF	Wed 15 March 11.45am, 3pm, 5.45pm, 8.15pm
LONDON RIVERSIDE STUDIOS	Sat 18 March 6.30pm
GLASGOW FILM THEATRE	Thur 23 March 6.00pm Fri 24 March 3.00pm
EDINBURGH FILMHOUSE	Mon 27 March 8.15pm
LEEDS VUE CINEMA	Wed 29 March 8.15pm

An epic, dramatic love story set in the rough and peculiar milieu of Quessant, a remote island off the coast of Brittany, *The Light* is a film about a close-knit community of lighthouse keepers shattered by the arrival of a stranger.

Featuring compelling portrayals from its main cast, the film was nominated twice for the 2005 César: Torroni as best actor, and Nicola Piovani (*Life is Beautiful*) for best score.

It boasts a degree of incandescent emotion that is rare in contemporary French cinema. Although sombre it is an ultimately satisfying drama of simmering passions that unfolds in an arrestingly atmospheric setting. Played with a slow-burning intensity by its accomplished leads.

Philippe Lioret has directed over 60 TV commercials, as well as three acclaimed feature-films: *Mademoiselle* (2000), *Tenue Correcte Exigée* (1997), and *Lost in Transit* (1993).

Cast: Sandrine Bonnaire, Philippe Torroni, Grégori Derangère, Emilie Dequenne.

Director: Philippe Lioret.

2004. 105 mins

Int. Sales: StudioCanal



## The Perfume of the Lady in Black *Le Parfum de la dame en noir* (12)

CINEWORLD SHAFTESBURY AVE	Sat 4 March 11.30am, 2.30pm, 8.15pm
CINEWORLD CARDIFF	Sat 11 March 11.45am, 3pm, 5.45pm, 8.15pm
CINEWORLD BIRMINGHAM	Tue 14 March 11.45am, 3pm, 5.45pm, 8.15pm
GLASGOW FILM THEATRE	Fri 17 March 8.30pm
EDINBURGH FILMHOUSE	Sat 18 March 8pm Sun 19 March 6.15pm
DUNDEE CONTEMPORARY ARTS	Fri 24 March 8.30pm

A journalist-cum-detective is literally on the scent of his long lost mother in *The Perfume of the Lady in Black*, an old-fashioned period suspense drama that revels in slight-of-hand, concealed identities, mounting intrigue and pure deductive reasoning.

This latest confection from Bruno Podalydès starring his brother Denis has more than a whiff of success about it. It wallows in old-fashioned eccentricities, spyglasses and various contraptions including a submersible.

The cast obviously are having a blast while Philippe Sarde's score is a perfect fit. The ending leaves the field open for a third feature inspired by the atmospheric writings of Gaston Leroux.

Cast: Denis Podalydès, Sabine Azéma, Pierre Arditi, Michael Lonsdale, Olivier Gourmet, Zabou Breitman, Jean-Noël Brouté, Bruno Podalydès, Vincent Elbaz, Jules Beaucarne, Isabelle Candelier, Dominique Parent, Michel Vuillemoz, Claude Rich.

Director: Bruno Podalydès.

2005. 117mins

Int. Sales: Celluloid Dreams



# Panorama



## Regular Lovers *Les Amants réguliers* (18)

LONDON CINE LUMIERE

Thur 16 March 7.30pm

Philippe Garrel casts his eye and memories over that tumultuous period of recent French history, May 1968 when students and workers almost toppled a government. Garrel who shot the film in black and white in the style of the period, deservedly won the Silver Lion for best director at last year's Venice Film Festival.

Antoine (played by his son Louis Garrel) and his friends, a group of Parisian students find themselves caught up in the chaotic excitement of the events. Garrel plunges into the thick of the riots and then follows this band of disconsolate young people trying to make sense of what happened. In the aftermath friends fall out with each other, divisions become exposed, and the personal gradually replaces the political.

Antoine watches as his group metamorphoses and, as he falls in love with a young woman and starts to make new commitments, feels himself changing as well.

The director understands fully the complex dynamic of the time in which they live. The voyage of his protagonists is troubling, touching and in the end, a perfect representation of a heady time and place.

Cast: Louis Garrel, Clotilde Hesme, Mathieu Genet, Nicolas Bridet, Eric Rulliat.  
Director: Philippe Garrel.  
2005. 179 mins.  
UK Release: Artificial Eye.



## Strayed *Les Egarés* (18)

LONDON CINE LUMIERE

Sun 5 March 3.30pm

CINEWORLD SHAFTES. AVE Mon 6 March 11.30am, 2.30pm, 6pm, 8.30pm

CINEWORLD BIRMINGHAM Sat 11 March 11.45am, 3pm, 5.45pm, 8.15pm

CINEWORLD DIDSBURY Wed 15 March 11.45am, 3pm, 5.45pm, 8.15pm

EDINBURGH FILMHOUSE

Sat 18 March 5.45pm

Sun 19 March 8.45pm

GLASGOW FILM THEATRE

Wed 22 March 8.30pm

Set in 1940 at the beginning of the Occupation, the recently widowed Odile (Emmanuelle Béart) flees Paris with her two children, 13-year-old Philippe (Grégoire Leprince-Ringuet) and 7-year-old Cathy (Clémence Meyer) in tow. When German planes bomb the road filled with refugees, Odile's car is destroyed, and she escapes into the woods with her children. There they encounter Yvan (Gaspard Ulliel), an illiterate delinquent whose survival skills and charm soon prove indispensable.

After spending a night in the open, the four fugitives stumble upon an abandoned house and Yvan breaks in. Empty of its inhabitants, the house becomes a desert island paradise and the setting for a makeshift family. Odile, at once suspicious of and attracted to the mysterious stranger, soon finds herself at the centre of a fascinating set of personal and sexual dynamics.

An official selection of the Cannes Film Festival, *Strayed* is an unforgettable epic film about the struggles of war and the intimacies of the heart.

Cast: Emmanuelle Béart, Gaspard Ulliel, Grégoire Leprince-Ringuet, Clémence Meyer, Jean Fornerod, Samuel Labarthe.  
Director: André Téchiné.  
2003. 95mins.  
UK Release: Soda Pictures

# Par



## The 10th Momen 10e cha d'audie

LONDON CINE LUMIERE

EDINBURGH FILMHO

GLASGOW FILM THEA

This riveting page sides of the law af and prolific docum opportunity to be receive permission

The result emerge prosecutor and th displaying an unq

The star of the sho Bernard-Requin, a with a sharp intell Her interrogations compassion, when appropriate.

Each of the 12 dep filmed) pleads the requested. Later, a delivered. The susp The defendants tu characters than an

Director: Raymond  
2004. 107mins  
UK Release: ICA Pro



# Panorama



## The 10th District Court: Moments of Trials *10e chambre, instants d'audiences* (15)

LONDON CINE LUMIERE	Wed 15 March 6.30pm
EDINBURGH FILMHOUSE	Wed 22 March 6.15pm
GLASGOW FILM THEATRE	Sun 26 March 6.00pm

This riveting pageant of human behaviour on both sides of the law afforded the legendary photographer and prolific documentarian Raymond Depardon the opportunity to become the first filmmaker ever to receive permission to film inside a Paris courtroom.

The result emerges as a careful observation of judge, prosecutor and the ever-changing accused while displaying an unquenchable sense of curiosity.

The star of the show is Madame Justice Michèle Bernard-Requin, a stern but fair adjudicator with a sharp intelligence and – if provoked – a temper. Her interrogations are occasionally terrifying; her compassion, when infrequently doled out, entirely appropriate.

Each of the 12 depicted defendants (from the 169 filmed) pleads their case, and then sentences are requested. Later, after deliberation, the verdict is delivered. The suspense is unbearably palpable. The defendants turn out to be more astonishing characters than any seen in a fiction.

Director: Raymond Depardon.  
2004. 107mins  
UK Release: ICA Projects



## To Paint or Make Love *Peindre ou faire l'amour* (18)

LONDON CINE LUMIERE	Wed 8 March 8.30pm
CINEWORLD SHAFTES. AVE	Thu 9 March 11.30am, 2.30pm, 6pm, 8.30pm
CINEWORLD DIDSbury	Sun 12 March 11.45am, 3pm, 5.45pm, 8.15pm
EDINBURGH FILMHOUSE	Fri 17 March 1.45pm & 8.35pm
GLASGOW FILM THEATRE	Sat 18 March 8.30pm Sun 19 March 6pm
DUNDEE CONTEMPORARY ARTS	Sat 25 March 6pm

The brothers Arnaud and Jean-Marie Larrieu fashion a fanciful tale about the fine line between boredom and unbridled sensuality. Set in the shadow of handsome mountain peaks, the film poses the question: Is there life after 30 years of marriage?

Madeleine (Sabine Azéma) runs a thriving firm specialising in refurbishing homes. Her husband, William (Daniel Auteuil), is at a loose end since taking early retirement.

Madeleine unwinds by driving to a nearby valley to set up her easel and paint the Vercors landscape. From the distance, a blind man smells the paint and turpentine and cuts across a field to speak to whoever's there.

The man is Adam (Sergi Lopez), the village mayor, who mentions that a nearby house is for sale and he has the key. The couple move in but later when Adam's house burns down, William and Madeleine decide to provide accommodation for him and his partner (Amira Casar) and an unexpected four-some develops.

Cast: Sabine Azéma, Daniel Auteuil, Sergi Lopez, Amira Casar, Florence Loiret-Caille.  
Director: Arnaud and Jean-Marie Larrieu.  
2005. 98mins.  
Int. sales: Pyramide International



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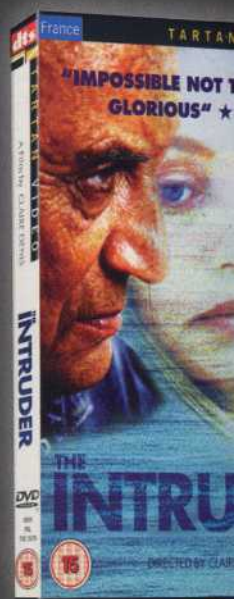
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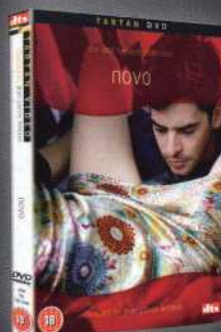
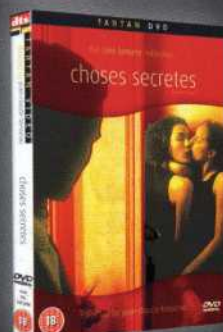
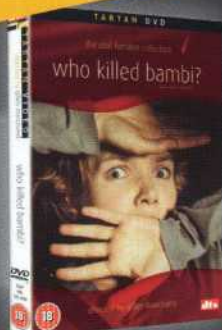
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## GLASGOW FILM THEATRE

<b>Wed 1 March</b> Lemming (18) 7.30pm (Gala Screening)	<b>Sunday 5 March</b> Holy Lola (15) 5.30pm	<b>Fri 17 March</b> An Adventure (18) 3.00pm Filman (12) 6.00pm The Perfume (12) 8.30pm	<b>Sat 18 March</b> Zaina (PG) 8.30pm An Adventure (18) 6.00pm To Paint (18) 8.30pm	<b>Sun 19 March</b> My Angel (18) 3.00pm To Paint... (18) 6.00pm When the Sea (12) 8.30pm	<b>Mon 20 March</b> Camping on the Farm (15) 3.00pm Grey Souls (15) 6.00pm Time to Leave (18) 8.30pm
<b>Tue 21 March</b> Grey Souls (15) 3.00pm Camping on the Farm (15) 6.00pm Changing Times (15) 8.30pm	<b>Wed 22 March</b> Changing Times (15) 3.00pm Cockles (18) 6.00pm Strayed (18) 8.30pm	<b>Thur 23 March</b> Cockles (18) 3.00pm The Light (15) 6.00pm Saw Ben Barka (15) 8.30pm	<b>Fri 24 March</b> The Light (15) 3.00pm La Petite Chartreuse (15) 6.00pm Housewarming (12) 8.30pm	<b>Sat 25 March</b> They Came Back (18) 6.00pm Cold Showers (18) 3.00pm Russian Dolls (15) 8.15pm	<b>Sun 26 March</b> The Last Trapper (PG) 3.00pm The 10th District (15) 6.00pm Bad Spelling (15) 8.30pm

## EDINBURGH FILMHOUSE

<b>Wed 1 March</b> Cockles (18) 8.30pm (Gala Screening)	<b>Mon 6 March</b> Holy Lola (15) 8.10pm	<b>Fri 17 March</b> Zaina (PG) 4.00pm	<b>Sat 18 March</b> Changing Times (15) 2.30pm	<b>Sun 19 March</b>	<b>Mon 20 March</b> Changing Times (15) 2.30pm They Came Back (18) 6.15pm La Petite Chartreuse (15) 8.45pm
		When the Sea (12) 6.15pm To Paint (18) 1.45pm & 8.35pm	Strayed (18) 5.45pm The Perfume (12) 8.00pm	The Perfume (12) 6.15pm Strayed (18) 8.45pm	
<b>Tue 21 March</b> They Came Back (18) 2.30pm An Adventure (18) 6.15pm	<b>Wed 22 March</b> Russian Dolls (15) 2.30pm The 10th District (15) 6.15pm Cold Showers (18) 8.45pm	<b>Thur 23 March</b> Filman (12) 2.30pm Russian Dolls (15) 8.30pm	<b>Fri 24 March</b> Cold Showers (18) 2.30pm Changing Times (15) 8.45pm	<b>Sat 25 March</b> My Angel (18) 2.30pm Grey Souls (15) 5.45pm Bad Spelling (15) 8.15pm	<b>Sun 26 March</b> Filman (12) 2.30pm Housewarming (12) 6.00pm I Saw Ben Barka (15) 8.15pm
<b>Mon 27 March</b> I Saw Ben Barka (15) 2.30pm My Angel (18) 6.00pm The Light (15) 8.15pm	<b>Tue 28 March</b> The Last Trapper (PG) 2.30pm Camping on the Farm (15) 8.45pm	<b>Wed 29 March</b> The Last Trapper (PG) 6.00pm	<b>Thur 30 March</b> Time to Leave (18) 2.30pm Time to Leave (18) 8.45pm		

## DUNDEE CONTEMPORARY ARTS THEATRE

<b>Fri 7 Mar</b> Holy Lola 8.15pm	<b>Fri 24 Mar</b> The Perfume (12) 8.30pm	<b>Sat 25 Mar</b> To Paint (18) 6.00pm Time to Leave (18) 8.30pm	<b>Sun 26 Mar</b> The Perfume (12) 3.30pm To Paint (18) 8.30pm	<b>Mon 27 Mar</b> Bad Spelling (15) 6.00pm Russian Dolls (15) 8.30pm	<b>Tue 28 Mar</b> Russian Dolls (15) 6.00pm Bad Spelling (15) 8.30pm	<b>Wed 29 Mar</b> I saw Ben Barka (15) 6.00pm Cockles (18) 8.30pm	<b>Thur 30 Mar</b> Cockles (18) 6.00pm Camping on the Farm (15) 8.30pm
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## ABERDEEN BELMONT

<b>Fri 24 Mar</b> Russian Dolls (15) 8.30pm	<b>Sat 25 Mar</b> Camping on the Farm (15) 1.30pm & 6.30pm An Adventure (18) 8.45pm	<b>Sun 26 Mar</b> An Adventure (18) 1.30pm & 6.30pm Cockles (18) 8.45pm	<b>Mon 27 Mar</b> Time to Leave (18) 1.30pm & 6.30pm Cockles (18) 8.45pm	<b>Tue 28 Mar</b> Changing Times (15) 1.30pm & 6.30pm Time to Leave (18) 8.45pm	<b>Wed 29 Mar</b> My Angel (18) 1.30pm Changing Times (15) 6.30pm My Angel (18) 8.45pm	<b>Thur 30 Mar</b> Russian Dolls (15) 1.30pm My Angel (18) 6.30pm Russian Dolls (15) 8.45pm
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## LEEDS VUE CINEMA

<b>Mon 13 March</b> Cold Showers (18) 6.15pm	<b>Wed 15 March</b> Bad Spelling (15) 8.15pm
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## CINEWORLD BIRMINGHAM

<b>Fri 10 March</b> Cockles (18)	<b>Sat 11 March</b> Strayed (18)
-------------------------------------	-------------------------------------

## CINEWORLD DIDSLEY

<b>Fri 10 March</b> 36 (18)	<b>Sat 11 March</b> Holy Lola (15)
--------------------------------	---------------------------------------

## CINEWORLD CARLISLE

<b>Fri 10 March</b> Russian Dolls (15)	<b>Sat 11 March</b> The Perfume
---	------------------------------------

## LONDON RIVERSIDE

<b>Fri 17 Mar</b> Housewarming (12) 6.45pm I Saw Ben Barka (15) 8.55pm
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## LONDON CINE LUXURY

<b>Sat 4 Mar</b> Holy Lola (15) 8.00pm	<b>Sun 5 Mar</b> Strayed (18) 3.30pm Changing (15) 5.30pm	<b>Wed 8 Mar</b> Zaina (PG) 3.30pm Bad Spelling (15) 5.30pm To Paint (18) 8.30pm
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## LONDON CINEWORKS

<b>Thu 2 Mar</b> Cockles (18) (Gala screening) 8.30pm	<b>Fri 3 Mar</b> Housewarming (12) 11.30am, 2.30pm, 6.30pm Hell (18) (Gala screening) 8pm
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## LONDON CINEWORKS

<b>Wed 1 March</b> Time to Leave (18) 8.30pm
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## LEEDS VUE CINEMA

<b>Mon 13 March</b> Cold Showers (18) 6.15pm	<b>Wed 15 March</b> Bad Spelling (15) 8.15pm	<b>Mon 20 March</b> Zaina (PG) 6.15pm	<b>Wed 22 March</b> Holy Lola (15) 8.15pm	<b>Mon 27 March</b> When the Sea (12) 6.15pm	<b>Wed 29 March</b> The Light (15) 8.15pm
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## CINEWORLD BIRMINGHAM All films screen at 11.45am, 3pm, 5.45pm, 8.15pm

<b>Fri 10 March</b> Cockles (18)	<b>Sat 11 March</b> Strayed (18)	<b>Sun 12 March</b> Housewarming (12)	<b>Mon 13 March</b> The Light (15)	<b>Tue 14 March</b> The Perfume (12)	<b>Wed 15 March</b> 36 (18)	<b>Thur 16 March</b> Time to Leave (18)
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## CINEWORLD DIDSBURY All films screen at 11.45am, 3pm, 5.45pm, 8.15pm

<b>Fri 10 March</b> 36 (18)	<b>Sat 11 March</b> Holy Lola (15)	<b>Sun 12 March</b> To Paint (18)	<b>Mon 13 March</b> Camping on the Farm (15)	<b>Tue 14 March</b> Housewarming (12)	<b>Wed 15 March</b> Strayed (18)	<b>Thur 16 March</b> My Angel (18)
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## CINEWORLD CARDIFF All films screen at 11.45am, 3pm, 5.45pm, 8.15pm

<b>Fri 10 March</b> Russian Dolls (15)	<b>Sat 11 March</b> The Perfume (12)	<b>Sun 12 March</b> Bad Spelling (15)	<b>Mon 13 March</b> My Angel (18)	<b>Tue 14 March</b> Cockles (18)	<b>Wed 15 March</b> The Light (15)	<b>Thur 16 March</b> Holy Lola (15)
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## LONDON RIVERSIDE

<b>Fri 17 Mar</b> Housewarming (12) 6.45pm I Saw Ben Barka (15) 8.55pm	<b>Sat 18 Mar</b> The Light (15) 6.30pm Cold Showers (18) 8.40pm
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## NATIONAL FILM THEATRE

<b>Fri 3 Mar</b> 36 Quai des Orfèvres (18) (Gala Screening) 6.30pm
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## LONDON CINE LUMIERE

<b>Sat 4 Mar</b> Holy Lola (15) 8.00pm	<b>Sun 5 Mar</b> Strayed (18) 3.30pm	<b>Wed 8 Mar</b> Zaina (PG) 3.30pm	<b>Fri 10 Mar</b> My Angel (18) 8.45pm	<b>Sat 11 Mar</b> Zaina (PG) 2pm	<b>Sun 12 Mar</b> Filman (12) 4pm	<b>Tue 14 Mar</b> When the Sea (12) 6.30pm	<b>Wed 15 Mar</b> Last Trapper (PG) (EO) 3.30pm	<b>Thu 16 Mar</b> Reg Lovers (18) 7.30pm	<b>Sat 18 Mar</b> Last Trapper (PG) (EO) 2pm
	Changing (15) 5.30pm	Bad Spelling (15) 5.30pm		Grey Souls (15) 5.30pm		An Adventure (18) 8.30pm	The 10th District (15) 6.30pm		
		To Paint (18) 8.30pm					Russian Dolls (15) 8.45pm		

## LONDON CINEWORLD SHAFTESBURY AVENUE

<b>Thu 2 Mar</b> Cockles (18) (Gala screening) 8.30pm	<b>Fri 3 Mar</b> Housewarming (12) 11.30am, 2.30pm, 6pm	<b>Sat 4 Mar</b> The Perfume (12) 11.30am, 2.30pm	<b>Sun 5 Mar</b> La Petite Chartreuse (12) 11.30am, 2.30pm 5pm, 7.30pm	<b>Mon 6 Mar</b> Strayed (18) 11.30am, 2.30pm 6pm, 8.30pm	<b>Tue 7 Mar</b> Changing Times (15) 11.30am, 2.30pm 6pm, 8.30pm	<b>Wed 8 Mar</b> When the Sea (12) 11.30am, 2.30pm 6pm, 8.30pm	<b>Thu 9 Mar</b> To Paint (18) 11.30am, 2.30pm 6pm, 8.30pm
	Hell (18) (Gala screening) 8pm	Russian Dolls (18) (Gala screening) 5pm					
		The Perfume (12) 8.15pm					

## LONDON CINEWORLD HAYMARKET

<b>Wed 1 March</b> Time to Leave (18) 8.30pm	<b>Thur 2 Mar</b> Lemming (18) 8pm
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For tickets & booking  
see page 48



## BERTRAND TAVERNIER RETRO

	Glasgow Film Theatre	Filmhouse	Cine-Lumiere
The Watchmaker of St Paul	Fri 3 March 6.30pm	Sat 4 March 6pm	Thu 9 March 8.30pm
Death Watch	Sat 4 March 6.30pm	Fri 3 March 6.00pm	Fri 3 March 6.15pm
Clean Slate	Sat 11 March 6.00pm	Wed 8 March 8.30pm	Sun 5 March 2.00pm
Sunday in the Country	Mon 6 March 7.00pm	Sun 5 March 5.45pm	Sun 12 March 6.00pm
Life and Nothing But	Tue 7 March 6.15pm	Wed 8 March 5.45pm	Wed 1 March 8.30pm
These Foolish Things	Wed 8 March 6.30pm	Tues 7 March 6.00pm	Thu 2 March 8.30pm
L.627	Thu 9 March 6.00pm	Sun 5 March 8pm	Sat 11 March 7.45pm
The Bait	Fri 10 March 6.00pm	Thur 9 March 6.00pm	Fri 3 March 8.45pm
It All Starts Today	Sun 5 March 2.45pm	Sun 19 March 2.30pm	Fri 10 March 6.30pm
Safe Conduct	Sun 12 March 3.00pm	Sat 11 March 2.00pm	Tue 7 March 8.30pm

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## Discover



As the label suggests festival where you se discover the cutting are making their ma français – either in the features. Xavier Giar the promise of his fi Cordier progresses f accomplished debut brings back Vanessa screen after a gap o the winner of the L for best first film, a in Morocco, a para- the Rockies, a riveti Gourmet and a rem returns from the be a truly eclectic mix.

# Cine-Lumiere

Thu 9 March  
8.30pm

Fri 3 March  
6.15pm

Sun 5 March  
2.00pm

Sun 12 March  
6.00pm

Wed 1 March  
8.30pm

Thu 2 March  
8.30pm

Sat 11 March  
7.45pm

Fri 3 March  
8.45pm

Fri 10 March  
6.30pm

Tue 7 March  
8.30pm

m Festival

## Discovery



As the label suggests this is part of the festival where you seek can out and discover the cutting edge talents who are making their mark on *le cinéma français* – either in their first or second features. Xavier Giannoli confirms the promise of his first feature, Antony Cordier progresses from shorts to an accomplished debut, while Serge Frydman brings back Vanessa Paradis to the screen after a gap of six years. Sift in the winner of the Louis Delluc prize for best first film, a horseback spectacular in Morocco, a para-documentary in the Rockies, a riveting turn from Olivier Gourmet and a remarkable fable about returns from the beyond and you have a truly eclectic mix.

<b>An Adventure</b> <i>Une aventure</i> (18)	32
<b>Cold Showers</b> <i>Douches Froides</i> (18)	32
<b>The Last Trapper</b> <i>Le Dernier Trappeur</i> (PG)	33
<b>My Angel</b> <i>Mon ange</i> (18)	33
<b>La Petite Chartreuse</b> (15)	34
<b>They Came Back</b> <i>Les Revenants</i> (18)	34
<b>When the Sea Rises</b> <i>Quand la mer monte</i> (12)	35
<b>Zaïna, Rider of the Atlas</b> <i>Zaïna, cavaliere de l'Atlas</i> (PG)	35



# Discovery



## An Adventure *Une aventure* (18)

LONDON CINE LUMIERE	Tue 14 March 8.30pm
GLASGOW FILM THEATRE	Fri 17 March 3.00pm Sat 18 March 6.00pm
EDINBURGH FILMHOUSE	Tue 21 March 6.15pm
ABERDEEN BELMONT	Sat 25 March 8.45pm Sun 26 March 1.30pm & 6.30pm

Cécile and Julien begin their new life together. Julien works long hours in a video library, a world full of pictures. Coming home late one night, he encounters a young, beautiful, disturbing woman in front of his building. She seems lost, as if in a dream. She mumbles something to him, like a call for help, and then vanishes.

Since this strange encounter, and maybe for the first time in his life, Julien is confused, becoming obsessed by the mystery surrounding this intriguing woman, Gabrielle. He discovers that she lives across the street with an intimidating, violent-looking man, Louis. Following her at night, Julien sees Gabrielle sleepwalking, perhaps a refugee from the distressful, dangerous world she must inhabit. Risking everything, including Cécile's love for him, Julien plunges into Gabrielle's strange but fascinating life, determined to save her from Louis.

This is a hypnotic second film from Xavier Giannoli, the director of *Eager Bodies* / *Les corps impatients* and featuring an almost unrecognisable Ludivine Sagnier and the magnetic Nicolas Duvauchelle.

Cast: Nicolas Duvauchelle, Ludivine Sagnier, Bruno Todeschini

Dir / scr: Xavier Giannoli

2005. 100mins

UK Release: Momentum Pictures



## Cold Showers *Douches Froides* (18)

LEEDS VUE CINEMA	Mon 13 March 6.15pm
LONDON RIVERSIDE STUDIOS	Sat 18 March 8.40pm
EDINBURGH FILMHOUSE	Wed 22 March 8.45pm Fri 24 March 2.30pm
GLASGOW FILM THEATRE	Sat 25 March 3.00pm

A 17-year-old youngster who competes at judo, gets into an emotionally awkward ménage à trois with his girlfriend while coping with his neurotic mother and booze-ridden dad.

Mickael (Johan Libereau) fits into none of the usual pigeon holes. Although he's the star player in his judo club, he's not a regular jock since he's also a good student. He even gets on well with his folks.

Mickael's two main passions are judo and Vanessa (Salomé Stevenin). When Mickael becomes close friends with fellow judo-club member Clément (Pierre Perrier), whose rich dad (Aurélien Recoing) is sponsoring their team, unexpected passions erupt.

This marks the arresting feature debut for French short documentary filmmaker Antony Cordier.

Cast: Johan Libereau, Salomé Stevenin, Pierre Perrier, Florence Thomassin, Jean-Philippe Ecoffey, Claire Nebout, Aurélien Recoing, Denis Falgoux.

Dir / scr: Antony Cordier

2005. 90mins

Int. Sales: WildBunch

# Disco



## The Last Trap *Le Dernier Trappeur*

LONDON CINE LUMIERE
GLASGOW FILM THEATRE
EDINBURGH FILMHOUSE

This dramatic para-documentary depicts the activities and environmental challenges of the very last real trappers, still hunting in the White North. The affection for their husky dogs help him to face with the worst hardships that can throw his way.

The images are appropriate: the episodes depict the different "out there". He insists many of the images show the industrial exploitation of the land and the ecological disaster.

An inspiring achievement, the film's temperature to *The March of the Penguins*. The exterior photography by the director (who previously worked on the documentaries *Le Peuple du Nord* and *Microcosmos*) is stunning.

Cast: Norman Winther, May L. Dir / scr: Nicolas Vanier.

2005. 94mins.

Original version in English with subtitles. Int. Sales: MC4



# Discovery



PS (18)

Mon 13 March 6.15pm

Sat 18 March 8.40pm

Wed 22 March 8.45pm

Fri 24 March 2.30pm

Sat 25 March 3.00pm

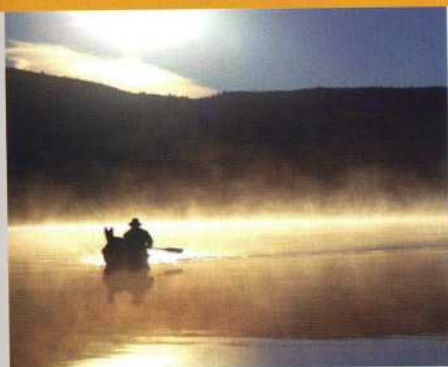
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## The Last Trapper *Le Dernier Trappeur* (PG)

LONDON CINE LUMIERE

Wed 15 March 3.30pm (ED)  
Sat 18 March 2.00pm (ED)

GLASGOW FILM THEATRE

Sun 26 March 3.00pm

EDINBURGH FILMHOUSE

Tue 28 March 2.30pm  
Wed 29 March 6pm

This dramatic para-documentary follows the life, activities and environmental philosophy of one of the very last real trappers, still braving the Great White North. The affection for his native wife and their husky dogs help him to keep smiling even when faced with the worst hardships the Yukon Rockies can throw his way.

The images are appropriately majestic and the episodes depict the different aspects of survival "out there". He insists many times that the industrial exploitation of the land leads to an ecological disaster.

An inspiring achievement, close in spirit and temperature to *The March of the Penguins*. The exterior photography by Thierry Machado (who previously worked on the exquisite French documentaries *Le Peuple migrant* and *Microcosmos*) is stunning.

Cast: Norman Winther, May Loo, Alex Van Bibber.  
Dir / scr: Nicolas Vanier.  
2005. 94mins.  
Original version in English with French subtitles  
Int. Sales: MC4



## My Angel *Mon ange* (18)

LONDON CINE LUMIERE

Fri 10 March 8.45pm

CINEWORLD CARDIFF

Mon 13 March 11.45am, 3pm, 5.45pm, 8.15pm

CINEWORLD DIDSBURY

Thur 16 March 11.45am, 3pm, 5.45pm, 8.15pm

GLASGOW FILM THEATRE

Sun 19 March 3.00pm

EDINBURGH FILMHOUSE

Sat 25 March 2.30pm  
Mon 27 March 6pm

ABERDEEN BELMONT

Wed 29 March 1.30pm & 8.45pm  
Thur 30 March 6.30pm

Vanessa Paradis, in her first screen role for six years, plays a hooker with a heart of gold who suddenly finds her world turned upside down.

She is asked by an acquaintance to pick up her child from an orphanage. When the child turns out to be a hormonal 17-year-old boy, played by the excellent Vincent Rottiers, she finds herself confronted with other issues that get in the way of her quest for her own child.

The screenplay, written by the first-time director Serge Frydman, was written expressly for Paradis who already played in a film based on Frydman's screenplay, *The Girl on the Bridge*. Visually, the film is beautiful, with some memorable images of the Netherlands.

Cast: Vanessa Paradis, Vincent Rottiers, Eduardo Noriega, Claude Perron, Eric Ruf, Thomas Fersen.  
Dir / scr: Serge Frydman.  
2005. 92mins.  
UK Release: Parasol Peccadillo



# Discovery



## La Petite Chartreuse (15)

CINEWORLD SHAFTESBURY AVE Sun 5 March 11.30am, 2.30pm, 7.30pm  
EDINBURGH FILMHOUSE Mon 20 March 8.45pm  
GLASGOW FILM THEATRE Fri 24 March 6pm

A riveting performance by Olivier Gourmet anchors this poetic tale of sadness and memory, based on a prize-winning novel by Pierre Péju and filmed in the beautiful snow-capped mountains of Grenoble. Gourmet is Etienne, a bookstore owner who finds beauty only in literature and the natural breathtaking surroundings of the region.

A tragedy awakens him from his lifelong reverie, however, when accidentally he runs over eight-year-old Eva. Now linked to the little girl and to her overwhelmed young mother Pascale, Etienne must find the courage to help turn Eva's fairy-tale dreams into reality.

Noted French jazz clarinetist and saxophonist Michel Portal contributes the film's fine score. A fantasy of rejoining, of transcendence and acceptance, *La Petite Chartreuse* is, for director Denis, "a tale of hope which wants to believe in the force of human beings."

Cast: Olivier Gourmet, Marie-Josée Croze, Bertille Noel-Bruneau, Marisa Borini, Yves Jacques.  
Director: Jean-Pierre Denis.  
2005. 93 mins.  
Int. Sales: Pyramide International



## They Came Back Les Revenants (18)

EDINBURGH FILMHOUSE Mon 20 March 6.15pm  
Tue 21 March 2.30pm  
GLASGOW FILM THEATRE (check) Sat 25 March 6pm

What would happen to the world if all people that passed away in the last ten years came back to life and started to re-inhabit the planet? In the case of *Les Revenants*, the focus is on the personal problems of a loved one (a husband, a wife, a child) returned and the pressure of continuing the relationship where it left off.

Besides the emotional problems, *Les Revenants* also deals with more practical issues, like where are all these people have to stay and what to do when most of them want to be reinstated in their jobs.

There is hardly much sci-fi when it comes to the film's visual aspects, proving it is possible to construct an interesting, emotional, social drama, even when its main theme seems to be focused on a rather sci-fi-like subject.

Campillo takes several individual stories, including a mayor who sees his wife return, a woman who watches her fiancé emerge from the hereafter and a family that gets reunited with their son.

Cast: Géraldine Pailhas, Jonathan Zaccà, Frédéric Pierrot  
Director: Robin Campillo.  
2004. 110 mins.  
Int. Sales: Films Distribution

# Discovery



## When the Sea Rises Quand la mer monte (18)

CINEWORLD SHAFTESBURY AVE  
LONDON CINE LUMIERE  
EDINBURGH FILMHOUSE  
GLASGOW FILM THEATRE  
LEEDS VUE CINEMA

Winner of the prestigious Louis Lumière First Film, as well as a surprise best film at Cannes, *When the Sea Rises* chronicles the life of Irène, an actress travelling across France putting on a one-woman show in local parades. A flirtation with love and makeshift theatres.

One night she meets Dries, a man going nowhere fast, whose mother seems to be when he helps her in local parades. A flirtation with love and makeshift theatres.

The film beautifully captures the life of this decidedly odd couple, but its achievement is its touching portrait of traveling theatre shows such as Irène performs.

As Irène, co-director Yolande Moreau is touching, and is ably aided by

Cast: Yolande Moreau, Wim Willaert, Jackie Berroyer, Philippe Duquesne  
Directors: Gilles Porte and Yolande Moreau  
2004. 93mins.  
Int. Sales: Pyramide International



# Discovery



## Back nts (18)

Mon 20 March 6.15pm  
Tue 21 March 2.30pm

neck) Sat 25 March 6pm

the world if all people  
last ten years came back  
inhabit the planet? In the  
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individual stories, including  
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ge from the hereafter and  
ed with their son.

nathan Zaccà, Frédéric Pierrot



## When the Sea Rises *Quand la mer monte* (12)

CINEWORLD SHAFTESBURY AVE

Wed 8 March 11.30am,  
2.30pm, 6pm, 8.30pm

LONDON CINE LUMIERE

Tue 14 March 6.30pm

EDINBURGH FILMHOUSE

Fri 17 March 6.15pm

GLASGOW FILM THEATRE

Sun 19 March 8.30pm

LEEDS VUE CINEMA

Mon 27 March 6.15pm

Winner of the prestigious Louis Delluc Prize for Best First Film, as well as a surprise box-office success, *When the Sea Rises* chronicles a few weeks in the life of Irène, an actress travelling across the north of France putting on a one-woman show in town halls and makeshift theatres.

One night she meets Dries, thirty-something and going nowhere fast, whose most gainful employment seems to be when he helps carry giant mannequins in local parades. A flirtation turns into a tenuous relationship.

The film beautifully captures the ups and downs of this decidedly odd couple, but the film's greatest achievement is its touching portrait of the world of traveling theatre shows such as the one in which Irène performs.

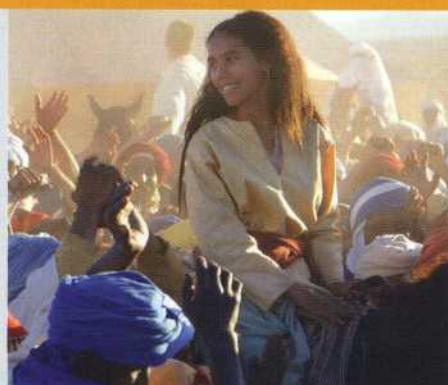
As Irène, co-director Yolande Moreau is extraordinarily touching, and is ably aided by Wim Willaert as Dries.

Cast: Yolande Moreau, Wim Willaert, Olivier Gourmet, Jackie Berroyer, Philippe Duquesne.

Directors: Gilles Porte and Yolande Moreau.

2004, 93mins.

Int. Sales: Pyramide International



## Zaïna, Rider of the Atlas *Zaïna, cavalière de l'Atlas* (PG)

LONDON CINE LUMIERE

Wed 8 March 3.30pm (ED)  
Sat 11 March 2.00pm (ED)

EDINBURGH FILMHOUSE

Fri 17 March 4pm

GLASGOW FILM THEATRE

Sat 18 March 8.30pm

LEEDS VUE CINEMA

Mon 20 March 6.15pm

This mixture of fairytale and high adventure set in the mountains of Morocco starts with the funeral of Selma, mother of 11-year-old Zaïna (Aziza Nadir), whom she'd raised on her own after being abandoned by Zaïna's father, Mustapha (Sami Bouajila).

Selma had won a horse race disguised as a man, forcing Mustapha to disown her. Passing through town on his way to the latest edition of the horse race, Mustapha is confronted by the daughter he never knew he had and by local overlord Omar el-Mansour (Simon Abkarian).

He had an unrequited passion for Selma and now wants custody of Zaïna. Abkarian has real presence as the baddie, and Nadir, swaddled in male clothing, looks the part of a young horsewoman.

Spectacular and breathtaking Zaïna won the audience award at the Locarno International Film Festival and also found its way back to its home ground at the Marrakech Film Festival.

Cast: Sami Bouajila, Simon Abkarian, Aziza Nadir, Michel Favory.

Director: Bourlem Guedj.

2005, 100mins

Int. Sales: Rezo Films





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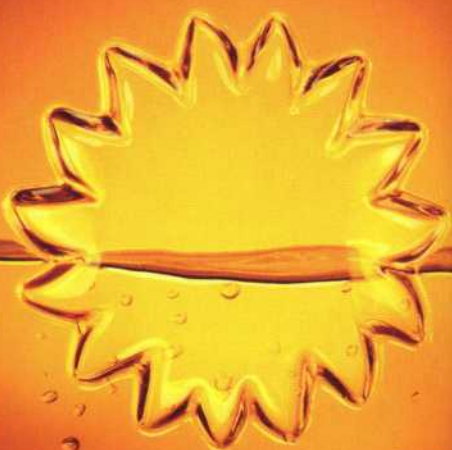
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# BERTRAND TAVERNIER *rétro*



By Richard Mowe

As a director who has never shirked taboo subjects Bertrand Tavernier has carved his own unique niche in French cinema. Dedicated cinephile, producer, script-writer, and director, his 30 or so films have ranged from preoccupations with French provincial life, to American jazz. His topics have jumped in time from the Middle Ages to the Algerian war, to cops in contemporary Paris, the problems of disaffected youth, and adoption.

His depictions of France, both past and present have riled the French interior ministry (*L.627*), the military (*Life and Nothing But*), the education ministry (*It All Starts Today*), and the right-wing Press (most of his films).

The winner of countless international awards for his work, he argues that cinema and television can be held partly to blame for the recent outbreaks of rioting because young people are so used to seeing violence without consequence.

"Again life becomes a kind of video game in which you do not see the suffering that results. When I was growing up and watching films by the likes of Jean Renoir and John Ford you always saw the results of any acts of violence. If you're watching American films with the likes of Bruce Willis, Chuck Norris or Jean-Claude Van Damme you do not see anything. Youngsters are bombarded with images but they are not taught how to make sense of these images.

"We are caught up in a tyranny of ignorance – kids know all about how to work computers, the internet, and mobile phones which is good, but they don't know anything about history. They are impatient, belonging to the zapping generation and very often that impatience erupts in to the scenes we have been seeing in France."

His passion for cinema began as a schoolboy in Lyon where he was born on 25 April 1941. He had decided by the age of 14 he wanted to become a film-maker. His love of American cinema was given a kick-start by Gary Cooper whom, as a student, he would seek out at the most obscure cinemas in Paris. Although he went to the Sorbonne ostensibly to study law, he handed in a blank sheet of paper for the final exam. His studies, surprise, surprise, had been sidetracked by the movies: he founded a film club, Le Nickel Odeon, with two friends to show rarities of world cinema. He continued his serious interest in film in the Sixties as critic for such magazines as *Positif* and *Cahiers du Cinema*. He made a few short films during the New Wave – "but they were very bad, so I stopped. It had become a kind of religion. This was stupid, that everybody should make a film. I decided I was not ready... that I had to learn about life."

He did so by becoming a successful press agent, working on the promotion of films by the likes of Joseph Losey, Sam Fuller, and Claude Chabrol and marrying Colo O'Hagan, a continuing collaborator, and the mother of his two children, Nils and Tiffany. "Being a press agent allowed me to go onto the set and watch a lot of directors work, to go in the editing room, and learn as much as if I

## The li

was an assistant director the horror! I followed the film and my first job was a lot. I also learnt a lot of films", he said.

By 1972 he was ready to make his first feature, *The Clockmaker*, one of many enterprises with which he made in his native Lyon. "I was writing a screenplay before I made *The Clockmaker*. I was writing a screenplay for a Stevenson short story, *The Agreement*, the agreement of James and a screenplay, but I couldn't make it. So that's why it took such a long time making *Watchmaker*," he said.

One of his most memorable films, *But*, dealt with the aftermath of the Algerian War. Another, *These Foolish Things*, dealt with the relationship between a man and a woman, Bogarde, and his daughter, and his own father, the poet and the poet's daughter during the shooting.

The futuristic drama *Dead Men* was set in Glasgow with Romy Schneider and Harvey Keitel as a man who is hired to kill about a terminally ill woman. The subjects include *L.627*, a Parisian police drugs squad, the examination of juvenile delinquents of an amoral trio. More recently, he marked a return to the past with *It All Starts Today* which received two Silver Bears at the Venice while his latest *Holy Lola*

## masterclass

LONDON: Saturday 4 March, 6.30pm  
E: julien.plante@ambafrance.org.uk

GLASGOW: Monday 6 March, 12.30pm  
Admission: £1.50 for students, £3.50

EDINBURGH: Tuesday 7 March 2006,  
of University of Edinburgh in association with  
11 Buccleuch Place Edinburgh EH8 9LJ

DUNDEE: Wednesday 8 March, 10am  
Admission: free but by advance ticket



# The lion from Lyon

was an assistant director without the ordeal and the horror! I followed that with a Jean-Luc Godard film and my first job was to do the trailer, so I learnt a lot. I also learnt a lot about the distribution of films", he said.

By 1972 he was ready to take the plunge with his first feature, *The Clockmaker of St Paul*, the first of many enterprises with Philippe Noiret which he made in his native Lyons, despite his producer's protestations that it should be shot in Paris.

"I was writing a screenplay and I wanted to make a feature before I made *The Watchmaker of St Paul*. I was writing a screenplay based on the Robert Louis Stevenson short story, *The Beach Of Falesa*. I had the agreement of James Mason and Jacques Brel and a screenplay, but I couldn't find the money. So that's why it took such a long time before making *Watchmaker*," he recalled.

One of his most memorable films, *Life and Nothing But*, dealt with the aftermath of the First World War. Another, *These Foolish Things*, was one of his most intensely personal, looking intimately at the relationship between a dying father, played by Dirk Bogarde, and his daughter (Jane Birkin). Tavernier's own father, the poet and writer René Tavernier, died during the shooting.

The futuristic drama *Death Watch* brought him to Glasgow with Romy Schneider, Max Von Sydow and Harvey Keitel as a man with a video camera implant in his brain who is hired to film a documentary about a terminally ill woman. His contemporary subjects include *L627*, a grim study of life in a Parisian police drugs squad, and *The Bait*, a searing examination of juvenile crime through the exploits of an amoral trio. More recently *Laissez-passer* marked a return to the past. Set in occupied France, it received two Silver Bears at the Berlin Film Festival while his latest *Holy Lola* deals with adoption.

Tavernier has always stood out from the crowd. While most of his fellow directors of the *Nouvelle Vague* spent the Fifties discovering the delights of American murder mysteries, he was a solitary admirer of the British school, and in particular Michael Powell. He cares deeply about every project he has co-written, developed and directed. Tavernier has strong opinions about the roots of those tragedies unfolding for some of the forgotten people in French society, and he is not afraid to use them. Ready to defend his politics, he knows full well that he will always have to face the flak, and does not question it.

The diversity of worlds into which Tavernier's films have taken audiences might not help those who seek easy visual and structural trade-marks, but the quality in his work can be put down to a consistency of artistic vision – one that pervades films that are as perceptive and intelligent as they are rich in depth of feeling.

So does he wear his politics on his sleeve? He said: "Firstly, I'm not a member of any party. I'm closer to the Left, but I'm also very critical of the Socialist party, particularly in my documentaries. It's a pity that practically none of my documentaries get shown here, except for *Undeclared War* on BBC2 – the film I did about the Algerian war, told by those that were drafted. I received a short note from Ken Loach that said it was the best film about the British in Northern Ireland..."

Tavernier's sheer range and body of work perhaps inevitably obscures the artistic achievements in a prolific output that surely places him among the most important of the French film auteurs. The Renault French Film Festival is delighted to welcome him as our retrospective guest.

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**LONDON:** Saturday 4 March, 6.30pm to 7.45pm, Ciné Lumière, 17 Queensberry Place, London, SW7 2DT. T: 0207 073 1350  
E: julien.plante@ambafrance.org.uk. Admission: Master Class only £5, £4 (conc); Master Class + Holy Lola £10, £8 (conc).

**GLASGOW:** Monday 6 March, 12.30pm to 2.30pm, Glasgow Film Theatre, 12 Rose Street, Glasgow GR 6RB. Presented by University of Glasgow.  
Admission: £1.50 for students, £3.50 for all other tickets.

**EDINBURGH:** Tuesday 7 March 2006, 12.30pm to 2.30pm at the Playfair Library, Old Quad, University of Edinburgh. Presented by Open Studies of University of Edinburgh in association with Screen Academy Scotland. Free tickets available from 21 February, Office of Lifelong Learning, 11 Buccleuch Place Edinburgh EH8 9LW (tel 0131 6504400; 9.15am to 4.30pm from Mon to Fri and 6.00pm to 7.30pm except Friday.)

**DUNDEE:** Wednesday 8 March, 10am to 12 noon, at DCA Cinema 1 in association with Dundee University School of Television & Electronic Imaging.  
Admission: free but by advance tickets only. Telephone 01382 909900. Tickets must be collected 30 minutes before the start.



# BERTRAND TAVERNIER *rétro*



## The Watchmaker of St Paul *L'Horloger de St Paul* (15)

GLASGOW FILM THEATRE Fri 3 March 6.30pm  
EDINBURGH FILMHOUSE Sat 4 March 6pm  
LONDON CINE LUMIERE Thu 9 March 8.30pm

Bertrand Tavernier made his auspicious debut with this seminal thriller about a watchmaker in Lyon who suddenly is told that his teenage son has committed a brutal murder.

Tavernier examines his reactions, his struggle to understand and his final realisation. Arrested on charges ranging from arson to murder, Sylvain Rougerie as the son offers the standard anti-establishment explanation while Philippe Noiret as the father must ask himself if his son's behaviour is the result of stifling under the bourgeois lifestyle that his father always has championed. At its heart is the friendship between Noiret and the detective, played by Jean Rochefort which develops in to mutual admiration and warmth. Related with great sensitivity, it recalls some of the great French classics from the Thirties.

Adapted from the novel by Georges Simenon.

Cast: Philippe Noiret, Jean Rochefort, Sylvain Rougerie, Jacques Denis, Christine Pascal, Julien Bertheau.  
Director: Bertrand Tavernier.  
1974. 105mins.



## Death Watch *La Mort en direct* (15)

EDINBURGH FILMHOUSE Fri 3 March 6pm  
GLASGOW FILM THEATRE Sat 4 March 6.30pm  
LONDON CINE LUMIERE Fri 3 March 6.15pm

Harvey Keitel plays a man of the future who has had a camera implanted in his brain and who is assigned by ruthless TV producer Harry Dean Stanton to secretly probe the subconscious of a dying woman, played by Romy Schneider.

Stanton is only interested in the grim spectacle of what goes on inside the brain of someone who knows she's doomed. Keitel, on the other hand, becomes increasingly compassionate – and disgusted by the tawdriness of his assignment.

Robbie Coltrane appears in his first feature film – as do Richard Beckinsale and Bill Nighy. Max von Sydow plays Schneider's ex-husband. Described as "a harsh indictment of the media's role in society", it has become an enduring cult classic and was way ahead of its time.

Cast: Harvey Keitel, Romy Schneider, Harry Dean Stanton, Max von Sydow, Thérèse Liotard.  
Director: Bertrand Tavernier.  
1980. 128mins.

# BERTRAND



## Clean Slate *Coup de torce*

GLASGOW FILM THEATRE  
EDINBURGH FILMHOUSE  
LONDON CINE LUMIERE

Based on a novel by pulp master Raymond Chandler, *de Torchon* is a sardonic thriller that probes its source's spirit, even as it trawls the American South to colonise the South (Philippe Noiret) is the bumbastid Bourkasa, a dusty outpost in

Badgered by local thugs, Lucien em as a pathetic oaf unable to st

Things at home are scarcely b himself harried by his nagging (Stéphane Audran), who is ca a man she claims to be her b Without warning, Lucien em killing spree, murdering ever mistreated him. This represer with *film noir* traditions and

Cast: Philippe Noiret, Stéphane Audran, Jean-Pierre Marielle, Eddy Mitchell.  
Director: Bertrand Tavernier.  
1981. 128mins.

## BERTRAND TAVERNIER **rétro**



ect (15)

Fri 3 March 6pm

Sat 4 March 6.30pm

Fri 3 March 6.15pm

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### Clean Slate *Coup de torchon* (15)

GLASGOW FILM THEATRE

Sat 11 March 6pm

EDINBURGH FILMHOUSE

Wed 8 March 8.30pm

LONDON CINE LUMIERE

Sun 5 March 2pm

Based on a novel by pulp master Jim Thompson's *Coup de Torchon* is a sardonic thriller that remains true to its source's spirit, even as it transposes the action from the American South to colonial West Africa. Lucien (Philippe Noiret) is the bumbling police chief of Bourkasa, a dusty outpost in rural Senegal.

Badgered by local thugs, Lucien initially comes across as a pathetic oaf unable to stand up for himself.

Things at home are scarcely better, as Lucien finds himself harried by his nagging wife, Huguette (Stéphane Audran), who is carrying on an affair with a man she claims to be her brother (Eddy Mitchell). Without warning, Lucien embarks on a nonchalant killing spree, murdering everyone who has ever mistreated him. This represents a sardonic encounter with film noir traditions and black comedy.

Cast: Philippe Noiret, Stéphane Audran, Isabelle Huppert, Jean-Pierre Marielle, Eddy Mitchell.

Director: Bertrand Tavernier.

1981. 128mins.



### Sunday in the Country *Un dimanche à la campagne* (PG)

EDINBURGH FILMHOUSE

Sun 5 March 5.45pm

GLASGOW FILM THEATRE

Mon 6 March 7pm

LONDON CINE LUMIERE

Sun 12 March 6pm

Monsieur Ladmiral is an ageing painter who lives alone in his country house, cared for by his housekeeper, Mercédès. Every so often, his son Gonzague comes to visit him with his young family. One late summer Sunday in 1912, the customary visit is disturbed by the unexpected arrival of Ladmiral's unpredictable daughter, Irène...

Tavernier offers a captivating portrait of an early 1900s family sharing a lazy Sunday afternoon together. The detail lies not in the film's plot, but in the depth of feeling shown in the characters. By the end you feel that you know each character personally. Perhaps the most remarkable aspect is the way in which Tavernier captures the present, and relates it to times past and future.

In contrast to much of modern cinema, which simply bombards with drama and spectacle, it is pleasant to experience such a film which gently invites its audience to stop and reflect on life.

Cast: Louis Ducreux, Sabine Azéma, Michel Aumont, Monique Chaumette.

Director: Bertrand Tavernier.

1984. 94mins.



# BERTRAND TAVERNIER **rétro**



## Life and Nothing But *La Vie et rien d'autre* (PG)

GLASGOW FILM THEATRE Tue 7 March 6.15pm  
EDINBURGH FILMHOUSE Wed 8 March 5.45pm  
LONDON CINE LUMIERE Wed 1 March 8.30pm

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

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

As the train's surprising cargo is revealed, the three searchers must choose between life in a post-war world stripped of illusions or the seductive self-imprisonment of bitterness and mourning for days, lives and loves gone by.

Cast: Philippe Noiret, Sabine Azéma, Maurice Barrier, François Perrot, Pascale Vignal.  
Director: Bertrand Tavernier.  
1989. 135mins.



## These Foolish Things *Daddy Nostalgie* (PG)

EDINBURGH FILMHOUSE Tue 7 March 6pm  
GLASGOW FILM THEATRE Wed 8 March 6.30pm  
LONDON CINE-LUMIERE Thu 2 March 8.30pm

A beautifully understated portrait of a father-daughter relationship, *Daddy Nostalgie* affords Jane Birkin one of her most memorable screen roles. She stars opposite Dirk Bogarde in his final film appearance before his death. Both actors are at the height of their powers and together they make this a compelling film, heart-felt but not overly sentimental. Bertrand Tavernier's own father, the writer René Tavernier, died when the film was being made, adding a personal note of poignancy to one of this director's most emotionally engaging films.

Caroline, a scriptwriter living in Paris, learns that her father has just had a serious operation. Anxious to heal the rift in their relationship, she rejoins her parents at their home in the south of France. Whilst her father has been busy pursuing a successful career as a businessman, Caroline has been denied the parental affection she craves. Hoping she can make up for lost time, she attempts to get to know her father better. But there is so little time left to them.

Cast: Jane Birkin, Dirk Bogarde, Emmanuelle Bataille, Odette Laure, Michèle Minnis  
Director: Bertrand Tavernier.  
1990. 106mins.

# BERTRAND TA



## L.627 (15)

LONDON CINE LUMIERE  
GLASGOW FILM THEATRE  
EDINBURGH FILMHOUSE

The gritty world of Parisian drug culture in Tavernier's *cinéma vérité* style takes an undercover drug squadron in Paris. It's dazzling, and tough-minded look at a police officer's life. Using the French anti-drug statute, and collaborating with a 15-year veteran of the Paris police, Tavernier plunges into the streets with a quietly dedicated narcotics cop who is a small, ill-equipped, but spirited character taking the law into their own hands. Lulu's private life is marked by his own personality. His is torn by his love for his mistress, a drug-addicted prostitute.

From start to finish, Tavernier delivers a documentary-style film that can be compared to the best French and American police movies, including *La Balance*, *The Sleeping Partners*, *The French Connection*, and *Serpico*. It marked a total change of pace from his humanistic films such as *Round Midnight* and *Sunday in the Country*.

Cast: Didier Bezace, Charlotte Kady, Clément, Frédéric Pierrot, Jean-Claude Calton, Jean-Roger Milo, Philippe Torreton  
Director: Bertrand Tavernier.  
1992. 145mins.

## BERTRAND TAVERNIER **rétro**



### Things ie (PG)

Tue 7 March 6pm

Wed 8 March 6.30pm

Thu 2 March 8.30pm

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le time left to them.

manuelle Bataille,



### L.627 (15)

LONDON CINE LUMIERE

Sat 11 March 7.45pm

GLASGOW FILM THEATRE

Thu 9 March 6pm

EDINBURGH FILMHOUSE

Sun 5 March 8pm

The gritty world of Parisian drug culture is revealed in Tavernier's *cinéma vérité* style take on the special undercover drug squadron in Paris. *L.627* is a gritty, dazzling, and tough-minded look at police work.

Using the French anti-drug statute *L.627* as its title and collaborating with a 15-year veteran of the Paris police, Tavernier plunges into the story of Lulu, a quietly dedicated narcotics cop who becomes part of a small, ill-equipped, but spirited drug squad often taking the law into their own hands. Like his work, Lulu's private life is marked by his obsessive personality. His is torn by his love for his loyal wife and his mistress, a drug-addicted prostitute.

From start to finish, Tavernier delivers a clipped documentary-style film that can be compared to the best French and American police movies of the past, including *La Balance*, *The Sleeping Car Murders*, *The French Connection*, and *Serpico*.

It marked a total change of pace from the leisurely humanistic films such as *Round Midnight*, and *A Sunday in the Country*.

Cast: Didier Bezace, Charlotte Kady, Claude Brosset, Frédéric Pierrot, Jean-Claude Calon, Jean-Paul Comart, Jean-Roger Milo, Philippe Torreton

Director: Bertrand Tavernier.

1992. 145mins.



### The Bait *L'Appât* (18)

LONDON CINE LUMIERE

Fri 3 March 8.45pm

EDINBURGH FILMHOUSE

Thur 9 March 6pm

GLASGOW FILM THEATRE

Fri 10 March 6pm

With *L.627* and *L'Appât* Tavernier shows opposite sides of the same coin. Here he employs the same style of swift, energetic camera-work in reconstructing the true story of three young Parisians who cold-bloodedly commit two particularly atrocious murders.

The main characters are initially described in a matter of fact way as ordinary members of today's society. The girl has an insignificant job and envies the movie stars their lifestyles and salaries. At night she flirts with wealthy people, film producers or lawyers who might help her into the showbiz world, teasing them with the expectation of an evening in her company.

Her boyfriend, the son of a clothes dealer, who dreams of making money in America, devours Hollywood action movies on video. From them, he gets the idea of using his girlfriend as bait in order to get into the flats of her rich acquaintances and empty their safes.

Cast: Marie Gillain, Olivier Sitruk, Bruno Putzulu.

Director: Bertrand Tavernier.

1995. 113mins.



## BERTRAND TAVERNIER **rétro**



### It All Starts Today *Ça commence aujourd'hui* (12)

LONDON CINE LUMIERE	Fri 10 March 6.30pm
GLASGOW FILM THEATRE	Sun 5 March 2.45pm
EDINBURGH FILMHOUSE	Sun 19 March 2.30pm

Bertrand Tavernier captures the social climate of a poverty-ridden mining town in Northern France and the struggle of fighting the system yet avoids sentimentality and cynical despair.

He hit on the idea after a dinner conversation with his daughter and her husband, a school-teacher. While most of Tavernier's films denounce injustice, he does not try to force a message on his audience.

The film follows kindergarten teacher Daniel Lefebvre (played by Philippe Torreton) through his struggle against the school system and social services. Lefebvre feeds students out of his own pockets, drives them home when their parents neglect them and reports abusive parents to the police.

Not only capturing the innocence of children through breathtaking cinematography, but Tavernier also shows the strength of educators like Lefebvre who take home tiny salaries in exchange for the small amount of relief they provide troubled children.

Cast: Philippe Torreton, Nadia Kaci, Maria Pitarresi  
Director: Bertrand Tavernier.  
1999. 118mins



### Safe Conduct *Laissez-Passer* (12A)

LONDON CINE LUMIERE	Tue 7 March 8.30pm
EDINBURGH FILMHOUSE	Sat 11 March 2pm
GLASGOW FILM THEATRE	Sun 12 March 3pm

*Laissez-passer* pays homage to film-making during the Nazi occupation, a time often considered to be France's Golden Age of cinema, best remembered for such masterpieces as Marcel Carné's *Les Enfants du paradis* and *Les Visiteurs du soir*. He showcases the turbulent, challenging lives of two minor figures in the industry: the dissident screenwriter Jean Aurenche (Denis Polalydès) and the assistant film director Jean Devaivre (Jacques Gamblin) who, when he wasn't helping to direct such war-time classics as *La Vie de plaisir* and *Au bonheur des dames*, was risking his life for the French Resistance.

Most of the action takes place either around the offices or on the set of the German-owned Continental studios. Although the Nazis relied on the French press and radio to be tools of propaganda, when it came to filmmaking, they gave French directors and screenwriters such as Jacques Tourneur, Henri-Georges Clouzot and Charles Spaak much more leeway.

A superb ensemble cast masterfully succeeds in presenting a riveting microcosm of France during the Occupation.

Cast: Jacques Gamblin, Denis Podalydès, Charlotte Kady, Marie Desgranges.  
Director: Bertrand Tavernier.  
2002. 170mins.

**Holy Lola (15) Dir: Bertrand Tavernier 2004 125mins Page 15**

## Ciném



Every year the Renault French Film Festival, having particular appeal for the support of local authorities, is an event, there is still time before the festival itself – from 20 February offering *La Maison de Nina* (obtained from education authorities on this page). In the run of the year or school trips: *The Last Thing in Black* (p 17) and *Bad Sp*

### Nina's House *La Maison de Nina*

Set in an orphanage housed within the walls of Paris Richard Dembo's film looks at life after surviving the horrors of the war.

The story starts in 1944, in the wake of the war, into the Sixties. "Houses of hope" of continuity to the lives of young people, director, born in 1948, went to live where he observed some of the horrors of the war – and met the real-life

Nina (Agnès Jaoui) looks after a group of probably dead. Food and support to make do with what they've got.

Jaoui gives an excellent account of the charges, while singer-actor Michel Bouillon, painter Marc Chagall.

Dembo who made the chess film *The Foreigner* (foreign-language Oscar, died of cancer) tone perfectly suited to the mood.

Cast: Agnès Jaoui, Sarah Adler, Kate Winslet, Adele Cseh, Jeremy Sitbon, Vincent Lindon, Max Levy, Lola Naymark, Claire Boulay.  
Director: Richard Dembo.  
2005. 109mins  
Int. Sales: TF1 International



# Cinéma Junior



Every year the Renault French Film Festival offers the opportunity for thousands of pupils, students, and their teachers to attend screenings that our programmers have identified as having particular appeal. Special teaching packs, produced by Glasgow Film Theatre with the support of local authorities, will be available. If you're a teacher who hasn't yet sampled the event, there is still time but note that the education screenings will take place earlier than the festival itself – from 20 February to 4 March. Simply contact participating venues. The main offering *La Maison de Nina* is detailed here but full information on this and other titles can be obtained from education officers working in cinemas hosting the RFFF 2006 (see contact box on this page). In the run of the festival we would also recommend these titles for family audiences or school trips: *The Last Trapper* (p 33); *Zaïna, Rider of the Atlas* (p 35); *The Perfume of the Lady in Black* (p 17) and *Bad Spelling* (p 13). Details of group discounts from the cinemas (p 48/49).

## Nina's House *La Maison de Nina* (15)

Set in an orphanage housed within a chateau on the outskirts of Paris Richard Dembo's film looks at how young Jews readjust to life after surviving the horrors of the Second World War.

The story starts in 1944, in the wake of the Liberation, and continues into the Sixties. "Houses of hope" were established to lend a semblance of continuity to the lives of youngsters orphaned by the conflict. The director, born in 1948, went to summer camp in one such establishment, where he observed some of the people who had lived there since the war – and met the real-life Nina who inspired his script.

Nina (Agnès Jaoui) looks after the youngsters whose parents are probably dead. Food and supplies are scarce, but she cajoles her charges to make do with what they've got or what she can cadge from GIs.

Jaoui gives an excellent account as Nina, dedicated to helping her young charges, while singer-actor Michel Jonasz delivers a fine cameo as the painter Marc Chagall.

Dembo who made the chess drama *Dangerous Moves* and won the 1984 foreign-language Oscar, died in 2004 during post-production, strikes a tone perfectly suited to the melancholy yet never depressing material.

Cast: Agnès Jaoui, Sarah Adler, Katia Lewkowicz, Arie Elmaleh, Charles Berling, Adele Cseh, Jeremy Sitbon, Vincent Rottiers, Tomas Le Marquis, Alexis Pivot, Max Levy, Lola Naymark, Claire Bouanich, Arnaud Marciszewer, and Gaspard Ulliel.

Director: Richard Dembo.

2005. 109mins

Int. Sales: TF1 International

### CONTACTS

Jennifer Armitage, Education Manager  
Glasgow Film Theatre  
12 Rose Street, Glasgow G3 6RB  
T +44 (0)141 332 6535 x35  
E education@gft.org.uk

Beverley Nicolson, Filmhouse Development Officer  
88 Lothian Road, Edinburgh EH3 9BZ  
T (Direct Line) 0131 623 8031;  
+44(0) 131 228 6382 (switchboard)  
E beverley.nicolson@filmhousecinema.com

Thomas Gerstenmeyer, DCA Cinema Director  
Dundee Contemporary Arts  
152 Nethergate  
Dundee DD1 4DY  
T +44(0)1382 909900 / +44(0)1382 909234 direct  
F +44(0)1382 909221  
E tom.gerste@dca.org.uk

Paul Foy, Education Officer  
The Belmont, 49 Belmont Street  
Aberdeen AB10 1JS  
T 01224 343537  
E paul.f@picturehouses.co.uk

Julien Planté, Programmer  
Ciné Lumière  
17 Queensberry Place  
London, SW7 2DT  
T 0207 073 1350  
E julien.plante@ambafance.org.uk



# tickets and booking

## CONTACT DETAILS

### GLASGOW FILM THEATRE

12 Rose Street, Glasgow G3 6RB

**Box Office: 0141 332 8128**

Mon - Sat 12 noon - 9pm. Sun Box Office opens 30 mins before 1st performance.

info@gft.org.uk Admin: 0141 332 6535

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

www.gft.org.uk

## BOOKING INFO

GFT CineCard holders £1 off

Matinees (before 5pm): £4.50 Concs: £3.50

Friday Matinees (before 5pm): £3.50 Concs: £2.50

GFT CineCard holders £1 off

Evenings (from 5pm): £5.00 Concs: £4.00

GFT CineCard holders £1 off

Festival Pass (see all films) for:

£60 Concs £45 GFT CineCard holders £10 off

GFT Saver - See five films for £22.50 Conc: £17.50

## ACCESS AND BAR

### DISABLED ACCESS

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

### CAFÉ COSMO

Mon - Sat 12 noon - 9pm

Food Served 12 noon - 5pm

Sun opens 30 mins before first performance

## EDINBURGH FILMHOUSE

88 Lothian Road, Edinburgh EH3 9BZ

**Box Office: 0131 228 2688**

Daily 12 noon - 9pm.

Admin: 0131 228 6382

Credit card bookings charged at 80p per transaction

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

www.filmhousecinema.com

Matinees (shows prior to 4pm): £4.00 Concs: £2.50

Fri bargain Matinee: £3.00 Concs: £1.70

Early Evening (4pm-7pm): £5.20 Concs: £3.70

Main evening (after 7pm): £5.90 Concs: £4.30

Festival pass (see 6 films): £24.00 Concs: £15.00

Festival pass (see all films) for £50.00 Concs: £25.00

Please note that concs are now available every day across all screenings.

### DISABLED ACCESS

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

### CAFÉ BAR

Open 10 am - late 7 days.

Food & drinks.

## DUNDEE CONTEMPORARY ARTS CINEMA

152 Nethergate, Dundee DD1 4DY

**Box Office: 01382 909 900**

Box Office opening hours:

By tel: Mon - Sat 10.00am - 8.50pm.

Sun 12 noon - 8.50pm

In person: Mon - Sat 10.30am - 8.50pm,

Sun 12 noon - 8.50pm

dca@dca.org.uk www.dca.org.uk

No booking fees for credit card bookings. Postal bookings should be accompanied by 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.

Matinees (before 5pm): £4.40 Concs: £3.50

Early evening (after 5pm, before 7pm): £4.60

Concs: £3.70

Main evening (after 7pm): £4.90 Concs: £4.00

Bargain Days Tue & Wed (All day): £4.00

Concs: £3.40

Student's Day Mon (all day): £3.30 (student concs)

Festival Pass = all 10 films: £25, £20.00 concs.

### DISABLED ACCESS

Full disabled access facilities

### CAFÉ BAR

Mon - Sat 10.30am to midnight,

Sun 12 noon to midnight

## ABERDEEN THE BELMONT

49 Belmont Street, Aberdeen AB10 1JS

**Box Office: 01224 343536**

Daily 1pm-9pm

belmont@picturehouses.co.uk

www.picturehouses.co.uk

Before 6pm Mon - Fri Adults £5.00 and all day Mon

Friends £4.00, Concessions £3.70

Weekends and Evenings Adults £6.10

(exc. Mondays) Friends £5.10

Concessions £4.70 (Tue/Wed only)

Students £4.70

Children (up to 14) £3.70 all times

Six films pass £30 / £24 Friends / Concessions

Disabled access available. Lift access to cinemas 2 and 3 and basement café-bar. Direct access to cinema 1. Toilets on each floor. Advance booking for wheelchair spaces recommended. See the Belmont Brochure for full details.

BASEMENT CAFÉ BAR Open all day at

weekends and from 6pm weekdays.

## LEEDS VUE (formerly Ster Century Cinema)

The Light, The Headrow, Leeds LS1 8TL

**Telephone: 08702 403696**

Parking available at the Light. Access through the Light centre, lifts available to both floors of the cinema.

Buy tickets online [www.leedsfilm.com](http://www.leedsfilm.com), (fee of 23p per ticket), by phone 0113 224 3801 or in person from City Centre Box Office, Leeds Central Library, Leeds (up to one day prior to screening). On the day tickets are available from Vue Cinema.

Full price £5.50 Concessions £4.50

LFQ Members receive £1 off all above prices.

Concessions are available for: Registered unemployed, registered disabled, Leeds Card, ISIC & NUS card holders, under 16s and over 55s. Proof of ID may be requested.

Leeds Film Quarter membership downloadable from [www.leedsfilm.com](http://www.leedsfilm.com)

Wheelchair accessible toilets on both floors. Wheelchair spaces in all screens (please pre-book with cinema).

## CONTACT DETAILS

### BIRMINGHAM CINEWORLD

BROAD STREET

181 Broad Street, Birmingham, B15 1DA

**Info & Booking line: 0870 200 2000**

[www.cineworld.co.uk](http://www.cineworld.co.uk)

### MANCHESTER CINEWORLD

DIDSBURY

Parrs Wood, Wilmslow Road, East Didsbury Manchester, M20 5PG

**Info & Booking line: 0870 200 2000**

[www.cineworld.co.uk](http://www.cineworld.co.uk)

### CINEWORLD CARDIFF

Mary Ann Street, Cardiff, CF10 2EN

**Info & Booking line: 0870 200 2000**

[www.cineworld.co.uk](http://www.cineworld.co.uk)

### LONDON RIVERSIDE STUDIOS

Crisp Road, Hammersmith, London W6 9P

Admin Tel: 0208 237 1000

**Box Office tel: 0208 237 1111**

[www.riversidestudios.co.uk](http://www.riversidestudios.co.uk)

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

### LONDON CINE LUMIERE

17 Queensberry Place,

London SW7 2DT

**Box Office: 0207 073 1350**

[www.institut-francais.org.uk](http://www.institut-francais.org.uk)

box.office@ambafrance.org.uk

### LONDON CINEWORLD

SHAFTESBURY AVENUE

Trocadero Centre, 7-14 Coventry Street,

Piccadilly Circus, London W1D 7DH

**Info & Booking line: 0870 200 2000**

[www.cineworld.co.uk](http://www.cineworld.co.uk)

### LONDON CINEWORLD

HAYMARKET

63 - 65 Haymarket, London, SW1Y 4RL

**Info & Booking line: 0870 200 2000**

[www.cineworld.co.uk](http://www.cineworld.co.uk)

### LONDON NATIONAL FILM

Upper Ground, South Bank,

London SE1 8XT

**Box Office: 020 7928 3232**

Full details on website: [www.bfi.org.uk/s](http://www.bfi.org.uk/s)

Enquiries: 020 7928 3535

Phone: booking 020 7928 3232

Open 11.30am to 8.30pm

## CONTACT DETAILS

### BIRMINGHAM CINEWORLD

BROAD STREET  
181 Broad Street, Birmingham, B15 1DA  
Info & Booking line: 0870 200 2000  
www.cineworld.co.uk

## BOOKING INFO

Mon - Fri (after 5pm) & all day Sat & Sun: £5.30  
Concs, Students & OAPs: £3.50 Before 6pm: £3.50  
Full child (every day): £3.50  
Unlimited card (per month): £10.99  
All Day Tuesday: £3.50  
Family: £13.20 Family before 6pm: £11.20

## ACCESS AND BAR

DISABLED ACCESS  
Full disabled access

### MANCHESTER CINEWORLD

DIDSBURY  
Parrs Wood, Wilmslow Road, East Didsbury,  
Manchester, M20 5PG  
Info & Booking line: 0870 200 2000  
www.cineworld.co.uk

Mon - Fri (after 5pm) & all day Sat & Sun: £5.80  
Concs, Students & OAPs: £3.50  
After 5pm Mon - Thurs: £5.50  
Before 5pm Mon - Thurs: £4.50  
Full child (every day): £3.50  
Unlimited card (per month): £10.99  
Early bird (before noon daily): £3.50  
Family (Fri - Sun) £16.00  
Family off peak (Mon - Thurs) £14.00

DISABLED ACCESS  
Full disabled access

### CINEWORLD CARDIFF

Mary Ann Street, Cardiff, CF10 2EN  
Info & Booking line: 0870 200 2000  
www.cineworld.co.uk

Mon - Fri (after 5pm) & all day Sat & Sun: £5.60  
Concs, Students & OAPs: £3.60  
Before 5pm Mon - Thurs: £4.50  
Full child (every day): £3.60  
Unlimited card (per month): £10.99  
Early bird (before noon daily): £3.00  
All Day Tuesday £3.50  
Family £14.40

DISABLED ACCESS  
Full disabled access

### LONDON RIVERSIDE STUDIOS

Crisp Road, Hammersmith, London W6 9RL  
Admin Tel: 0208 237 1000  
Box Office tel: 0208 237 1111  
www.riversidestudios.co.uk  
Box Office hours: 12noon to 9pm every day for telephone enquiries and bookings and until 15 minutes after the final performance begins for personal callers.

£ 6.50 (concs £5.50)  
Concessionary rates apply to students, the unemployed, the registered disabled, the retired and people over 60. Ace card holders, Leisure Link members. Concessions are available only with correct identification. Please contact the Box Office for details of group rates.

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

### LONDON CINE LUMIERE

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

Full Price £7.00 Concs and Members £5.00  
Group rate (10+people) £5.00  
Young Audience Screenings adults: £5; under 18s: £3;  
school groups (more than 10 people): £2  
Double Bill: Full Price £9.00 Concs £7.00  
6 Film Pass £30.00 Concs £18.00  
4 Film Pass £20.00 Concs £12.00

DISABLED ACCESS No disabled access

BISTROT DE L'INSTITUT  
Mon - Fri 10am - 8.45pm  
Sat 12 noon - 8.45pm  
Sun 1.30pm - 8.45pm

### LONDON CINEWORLD

SHAFESBURY AVENUE  
Trocadero Centre, 7 - 14 Coventry Street,  
Piccadilly Circus, London W1D 7DH  
Info & Booking line: 0870 200 2000  
www.cineworld.co.uk

Mon - Fri (after 5pm) & all day Sat & Sun: £8.70  
Concs, Students & OAPs: £5.80  
Before 5pm Mon - Fri: £5.50  
Full child (every day): £4.80  
Unlimited card (per month): £13.99  
Early bird (before noon daily): £4.90

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www.cineworld.co.uk

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Before 5pm Mon - Fri: £6.00  
Full child (every day): £4.80  
Unlimited card (per month): £13.99  
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### LONDON NATIONAL FILM THEATRE

Upper Ground, South Bank,  
London SE1 8XT  
Box Office: 020 7928 3232  
Full details on website: www.bfi.org.uk/showing/nft  
Enquiries: 020 7928 3535  
Phone: booking 020 7928 3232  
Open 11.30am to 8.30pm

Tickets £11.50 concessions available,  
please ask at Box Office

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The main NFT entrance is on the ground floor, at street level. There is a Help Point phone in the foyer to call for staff if required.  
FILM CAFE  
Food and drinks during normal opening hours.

RENAULT FRENCH FILM FESTIVAL 2006 49



# remerciements

The RENAULT FRENCH FILM FESTIVAL relies on the support, goodwill and generosity of many companies, organisations and funding bodies. Here we salute their contributions to the festival. Should you wish to join them seek out the sponsorship contacts on our website [www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk). Our team will be happy to talk and outline all kinds of exciting opportunities.

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**French Film Festival UK**  
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Tel: +44 131 225 6191  
Fax: +44 131 225 6971  
Email: [info@frenchfilmfestival.org.uk](mailto:info@frenchfilmfestival.org.uk)  
[www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)

Sylvain Chomet (Patron), James McKenzie (Director), Ilona Morison (Deputy Director), James McKenzie (Associate Director), M. Pi (Associate Programmer), M. Pi (Consul Général).

**Institut Français du Royaume-Uni**  
17 Queensberry Place  
London SW7 2DT  
+44 207 073 1350  
[www.institut-francais.org.uk](http://www.institut-francais.org.uk)

Olivier Chambard, (Director) F. Attaché Suzy Gillett (Audiovisual), Paul Ryan (Intro), Antolini (Head of Marketing), Anderson (Marketing Assistant)

**Unifrance**  
Margaret Menegoz (President), manager, Marc Piton (Deputy), (Marketing department), Ant. Mario Gonçalves-Ferreira (Acto), (Communication), Vincent Pich

**Media and public relations:**  
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TEL: +44 (0) 20 7637 2600 / FAX:  
[charles@mcdonaldrutter.com](mailto:charles@mcdonaldrutter.com)

**Cineworld:**  
Katy Cox, Roy Gower (Marketing), Courtney (Shaftesbury Avenue), Lisa Smith (Birmingham); Mo W. Elvish Veeramootoo (Haymarket)

**Institut Français d'Ecosse (Edinb)**  
Olga Poivre d'Arvor (Director), V. (Deputy Director), Pauline Bourne, Anne-Marie Usher (Media Centre)

**Alliance française de Glasgow:**  
Denis Charles Courdent (Director), (Course Director), Ingrid Steph

**Alliance française de Manchester:**  
Cyril Pouloupoulos (Director)

# cast & crew

## French Film Festival UK

12 Sunbury Place, Edinburgh

Tel: +44 131 225 6191

Fax: +44 131 225 6971

Email: [info@frenchfilmfestival.org.uk](mailto:info@frenchfilmfestival.org.uk)

[www.frenchfilmfestival.org.uk](http://www.frenchfilmfestival.org.uk)

Sylvain Chomet (Patron), James Steel (Chair), Richard Mowe (Director), Ilona Morison (Deputy Director), Jaki McDougall, James McKenzie (Associate Directors), Allison Gardner (Associate Programmer), M Pierre-Antoine Berniard (Consul Général).

## Institut Français du Royaume-Uni

17 Queensberry Place

London SW7 2DT

+44 207 073 1350

[www.institut-francais.org.uk](http://www.institut-francais.org.uk)

Olivier Chambard, (Director) Frédéric Lavigne, (Audiovisual Attaché) Suzy Gillett (Audiovisual Assistant), Julien Planté (ciné lumière), Paul Ryan (Introductions and Q&As), Natacha Antolini (Head of Marketing and Communication), Tamara Anderson (Marketing Assistant).

## Unifrance

Margaret Menegoz (President), Véronique Bouffard (General manager), Marc Piton (Deputy director), Elizabeth Conter (Marketing departement), Antoine Khalife (Directors office), Mario Gonçalves-Ferreira (Actors office), Caroline Aymar (Communication), Vincent Pichon (Executive production).

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Denis Charles Courdent (Director), Charlotte Ladret

(Course Director), Ingrid Stephenson (Public Relations).

## Alliance française de Manchester:

Cyril Pouloupoulos (Director)

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Glasgow Film Theatre: Jaki McDougall (Director), Allison Gardner, Marion Pearson, Jennifer Armitage, Sara Carlsoff, Angela Freeman, Brian Baxter, Mark Alderson, Barney McCue, Malcom Brown, John Cunningham, David Wylie, Sadie McCue, Margaret Lynch, Helen Hence.

Edinburgh Filmhouse: Ginnie Atkinson (CEO), James McKenzie, Rod White, Shiona Wood, Beverley Nicolson, Jenny Leask, Hazel Clements, Mute Brownlee, Gwen Orr, Allan MacRaild, Sian Harris, Andy Forrest, David Barclay, Ali Clark, Roy Ballantyne, Denise McGee, Robert Howie.

Dundee Contemporary Arts: Thomas Gerstenmeyer (Cinema Director), Mairi Wallace, Joe Morton, Jeni Iannetta, Judith Gray, Alison Rodgers, Terry Daniels, Ian Banks, William Smart.

The Belmont, Aberdeen: Pam Green (General Manager), Euan Baird, Neil Davidson, Jill Dixon, Alistair Dove, Paul Foy, Donny Gloag, Simon Hepple, Dallas King, Blake Smith.

London Riverside: William Burdett-Coutts (Artistic Director), Shira MacLeod (Cinema Director), Judith Murrell, Tina Ferguson, Alex Cumming, Richard Mason, Jack Taylor, Darren Perry, Charlotte Purton.

Ciné lumière: Julien Planté (Cinema Programmer).

Leeds Film Quarter: Alex King (Programme Manager); Laurence Boyce.

National Film Theatre: Julie Pearce, Niall Macpherson.

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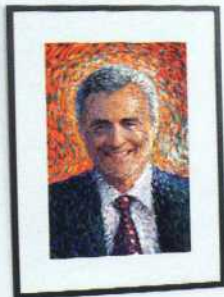
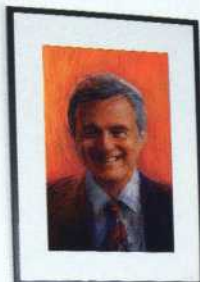
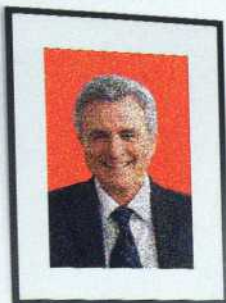
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