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www.frenchfilmfestival.org.uk

15 April – 6 May 2007



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French Film Festival 2007



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Crawpeel Road, Altens, Aberdeen AB12 3FG
Tel: 44 (0)1224 297000 Fax: 44 (0)1224 298999

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intro

Bienvenue and welcome to the French Film Festival UK 2007, a unique event that for the past decade and a half has been showcasing the very best of *le cinéma français* in the UK, the majority of the selection consisting of films that might otherwise never make it to our cinema screens.

As ever we have assembled an entertaining, arresting and, at times, challenging array of titles over more than three weeks from 15 April in six cities comprising Edinburgh, Glasgow, Aberdeen, Dundee as well as Manchester and London.

The French Film Festival UK began 15 years ago in a modest way in two Scottish cities, but gradually has grown to encompass venues in other major cities. More than ever the aim is to offer a wide spectrum of French cinema from big hits to cutting edge new directors and retrospectives. Among the heavyweights this year you will find such stalwarts as Claude Chabrol, Bertrand Blier and Emmanuel Carrère. Of the newer generations watch out for Xavier Beauvois and Emmanuel Mouret.

All the films in the festival do not as yet have a British distributor in place – but a guiding tenet is to make the industry more aware of the potential of films beyond the chosen few due for release. Our much younger sister event the *Rendezvous with French Cinema* (in London from 29 March to 1 April 2007) threw the focus purely on films about to be released in the UK. After a link last year the events now have regained their individual identities and separate time slots.

Our long established celebration is organised by the French Film Festival UK, the Institut français du Royaume-Uni and the Alliance française with the support of Total, Ligne Roset, Ocean Terminal Edinburgh, Scottish Screen, Unifrance, Blason de Bourgogne, Sofitel St James, core cinemas Edinburgh Filmhouse, Glasgow Film Theatre, and CinéLumière, and many other collaborators given full credit on other pages in this publication. For the first time the festival

widens its horizons to Ocean Terminal in Leith, Edinburgh's lively waterfront hub, where Vue Cinemas will show a selection of titles as part of four days of Gallic flavoured activities throughout the shopping centre, in association with French contemporary furniture store Ligne Roset.

We take particular pleasure in providing a platform for the career of Christian Vincent whose films have figured in previous editions and who has agreed to be the subject of the 2007 retrospective. He has notched his own varied niche in French cinema as a subtle and versatile script-writer, and director, as well as being president of France's equivalent of the Director's Guild. Along the way he has garnered countless international awards for his work to be discussed at masterclasses in Edinburgh, Glasgow and London as well as after the shows of his latest film *Four Stars*. Other film-makers and actors from the French film industry as usual will accompany many of the films and talk about their work at Q&A sessions following the screenings.

The whole panoply is presided over by our enthusiastic honorary patron Sylvain Chomet, the Oscar-nominated creator of *Belleville Rendezvous* who continues to work at his base in Scotland.

The festival organisers acknowledge and extend gratitude to all those involved – from sponsors, supporters, funders, associates, board members, volunteers and audiences to venue and film industry colleagues plus our friends in the media.

We wish you all a fabulous festival – and hope you share our passion for the programme. After all, it's about *l'amour du cinéma* both off screen and on – so prepare to fall in love all over again.

Richard Mowe,
Director, French Film Festival UK.

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Cover image: Isabelle Carré in *Four Stars*

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Patron Sylvain Chomet

SYLVAIN CHOMET, the French Film Festival UK's honorary patron is well into the four-year production of his traditionally animated feature, *The Illusionist*, due to be completed for the spring of 2009. Working out of his base in Edinburgh's George Street, Chomet (Oscar-nominated for *Belleville Rendezvous*) has adapted a 1956 script by the legendary Jacques Tati. The story is about a magician struggling to make ends meet during the demise of the musical hall era. His travels take him to Scotland, where he meets a young girl who believes his magic is real.

The year since the last French Film Festival also has seen Chomet direct his first live-action film. He was among the 18 film-makers invited to direct an episode of *Paris, je t'aime*, celebrating the City of Love. It also includes segments directed by the Coen Brothers, Gus Van Sant, Wes Craven and others. In Chomet's contribution a pot-bellied, mime artist "terrorises" tourists in the seventh arrondissement before finding love in the most unlikely setting. The mime is played by Paul Putner, who poked fun at the clichés of mime on *Little Britain* and helped to give Chomet his inspiration.



"I am overjoyed to be able to maintain my association with the French Film Festival UK which every year succeeds in assembling an exciting programme of films by both established and upcoming directors. This year's selection is exceptional both in the Panorama and Discovery sections. I have no hesitation in recommending the choices and I hope that you, the audience, will be able to see as many as possible. Bonnes projections!"



PARIS JE T'AIME (12A)

A dream list of international directors were invited by producer Claudie Ossard to each make a short film reflecting some of the character and emotion conjured up by a particular district in the heart of Paris. The result is an inspiring love letter to a city and its inhabitants filled with magical moments from Sylvain Chomet's delightful meander with a renegade mime (Little Britain's Paul Putner) to the reunion of Gena Rowlands and Ben Gazzara in a neighbourhood cafe to Steve Buscemi's experiences as a hapless American tourist. This is definitely a "date" film, with appropriate humour, romance, and a sense of loss.

Cast **Paul Putner, Yolande Moreau, Bob Hoskins, Elijah Wood, Emily Mortimer, Gena Rowlands, Juliette Binoche, Leonor Watling, Ludivine Sagnier, Maggie Gyllenhaal, Natalie Portman, Nick Nolte, Steve Buscemi and Willem Dafoe.**

Directors **Sylvain Chomet, Joel & Ethan Coen, Gus Van Sant, Alexander Payne etc.**

2006. 120mins

**Gala screening at
Edinburgh Filmhouse
only on 28 April
at 8.30pm in the
presence of director
Sylvain Chomet.**

The chameleon

“You shouldn’t underestimate what a bit of vulgarity can do.”

As one of France’s most subtle and versatile directors, Christian Vincent appears equally at home in dealing with vibrant romantic comedy as with the harsh realities of relationships and social issues. He has worked with some of French cinema’s most significant stars among them Fabrice Luchini, Isabelle Huppert, Daniel Auteuil and Isabelle Carré. This year’s French Film Festival UK provides the chance to savour the many flavours of Christian Vincent – from *The Discreet* to his latest *Four Stars*.

It has taken director Christian Vincent a long time to scale the heights of true comedy. He claims it could be because in real life he does not consider himself to be a funny kind of guy.

“I’m not that easy in social situations and I don’t really have any natural repartee. At the same time I appreciate the work of real comedians who are always going on television or writing scripts and then turning to directing. So I thought why couldn’t I do the same thing – even if I was not totally convinced that I had what it takes,” he says.

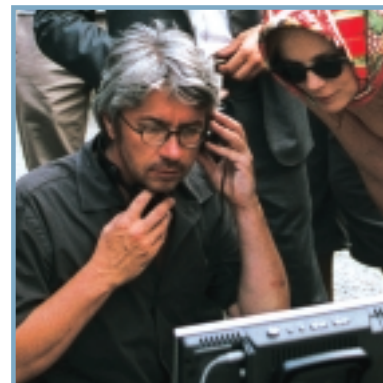
The result of Vincent’s dive in to the unknown has emerged as *Four Stars*, a frothy comedy set in the South of France involving a naive young woman who has just inherited a sizeable sum, and a conman who decides he wants some of the action. Think Katharine Hepburn and Cary Grant.

It’s his seventh feature in a career that has exposed his skills in many different kinds of narratives. His progress has not been without its difficulties. After he made *The Separation*, a caustic study of a disintegrating relationship over three months and featuring Isabelle Huppert and Daniel Auteuil, he found that writing and directing weighed heavily on his shoulders. The film which resulted from that malaise was *What’s So Funny About Me?* in which comedian Pierre Yves (incarnated by stand-up comic Jacky Berroyer, who co-scripted) has an act based on his sexual hang-ups.

“I really liked that film but although it was funny in certain aspects, it was also fundamentally rather serious but it did pave the way for *Four Stars* which has sparkling dialogue and glamour and a certain touch of chic – and also a slightly vulgar undercurrent. You shouldn’t underestimate what a bit of vulgarity can do.”

Whether Christian Vincent learned any vulgarity when he was growing up in a Parisian suburb in the Seventies is not recorded. At the time, however, he was as much involved in militant politics as the cinema.

It was his discovery of Renoir’s *La règle du jeu* when he was 21, that propelled him towards the Seventh Art. After studying sociology and cinema he joined Idhec Film School in 1979. While he was there



he made several short films including *Il ne faut jurer de rien* in 1983 with, at that time, the then relatively unknown Fabrice Luchini, before becoming an assistant editor on the thrillers, comedies and erotic films of director Max Pécas. He worked also in the news-room of France 3 TV Channel in the Nord-Pas de Calais. At the end of the Eighties Christian Vincent embarked on researches into 18th century coquetterie with a particular penchant for fake beauty spots. This rather idiosyncratic venture was for a collective film project of which he was to have made a sketch. The project was abandoned but it gave the film-maker the idea for his first feature *The Discreet*, a wonderful character comedy starring Fabrice Luchini, still at the time unknown to the public at large but already a Vincent protégé from his short film. Both a critical and box office success, the film received three César awards in 1991 including best first film and put the director was on a par with such other upcoming talents as Eric Rochant and Arnaud Desplechin. Vincent then went on to make the modest and light-hearted *Set Fare* which gave both Isabelle Carré and Elsa Zylberstein their first major roles in 1992. Made with more resources

Christian Vincent rétro



(Claude Berri produced with Isabelle Huppert and Daniel Auteuil in the main roles) *The Separation*, his third feature followed with a delicate sensibility the break-up of a relationship.

Next the film-maker chose to turn his style upside down with *Save Me* in 2000, which looked at social issues and was derived from meetings involving 17 people who were out of work.

After five years spent trying to set up projects which failed to materialise he once again adopted a lighter tone to deal with the theme of divorced families in

The Children, his third collaboration with the actress Karin Viard. It was only last year that he turned his hand to a sophisticated out-and-out comedy in the style of Hollywood's legendary Ernst (Ninotchka) Lubitsch with *Four Stars*. He found that it provided the ideal opportunity to rediscover Isabelle Carré, almost 15 years after they had worked together previously on *Set Fare*.

When he's not making films he's involved in duties as president of the SRF – *Société des Réalisateurs de Films* (or the French Directors' Guild).

Although his work has often been invited comparisons with some of the stylistic touches demonstrated by Eric Rohmer and despite the obvious flattery of such a description, Vincent has always tried to confound expectations by tackling serious issues, even if frequently he does so in an accessible and light-hearted vein.

The French Film Festival takes pleasure in presenting him to the cinema-going public on these shores – his first visit to the UK.

RICHARD MOWE



FOUR STARS / QUATRE ÉTOILES (15)

What should one do with an unexpected inheritance of 50,000 Euro? This is the question preoccupying Franssou (played by the sparky Isabelle Carré), who has suddenly been blessed with this windfall. Should she save the money, invest it, or buy something expensive with it? But all of those ideas are far too petty minded for Franssou. Much better to spend it trying out a different kind of life, a life free from financial constraints in which she can simply live for the moment. This is the first thing that occurs to the teacher from the country.

She sets off for the Côte d'Azur and checks into the best hotel in town – the Carlton. A hotel with four stars! Things couldn't be better, she thinks. Then she meets Stéphane (José Garcia in mercurial mode and on a charm offensive). He is young and has plans. Stéphane's primary interest is in money. Especially other people's money. This charming scoundrel's attention is immediately drawn to Franssou. Yet the young woman, who clearly possesses the innate ease and confidence of the upper classes, is by no means as guileless as Stéphane had hoped. She sees through his game – even before he has a chance to make his opening gambit.

No wonder that he and Franssou throw in their lot together. The couple meet a third character (the dry and droll François Cluzet). Once a racing driver, he now has plenty of time on his hands – and a past in which things did not always run as smoothly as he is wont to pretend.

Christian Vincent's comedy is about money, morals and love, as well as all kinds of complications in this particular force field. These are subjects that, ever since the films of Ernst Lubitsch, have always been the stuff of real comedy.

Cast **Isabelle Carré, José Garcia, François Cluzet, Jean-Paul Bonnaire, Michel Vuillermoz, Mar Sodupe, Guilaine Londez, Charline Paul, Olivier Dazat, Luis Rego**

Director **Christian Vincent**

2006. 101mins

Int. Sales **Studio Canal**

“An excellent French comedy. This delightful film by Christian Vincent deserves five stars.”

Le Nouvel Observateur, Jérôme Garcin

EDINBURGH FILMHOUSE	19 April	8.30pm
GLASGOW FILM THEATRE	20 April	8.15pm
LONDON CINELUMIERE	21 April	8.30pm
EDINBURGH VUE OCEAN	27 April	6.30pm

**Director Christian Vincent will be present at these screenings:
Edinburgh Filmhouse 19 April 8.30pm / Glasgow GFT 20 April 8.15pm / London CinéLumière 21 April 8.30pm**



THE CHILDREN / LES ENFANTS (PG)

When a divorced father of two takes up with a divorced mother of two, mild difficulties arise. This even-keeled look at contemporary life convincingly shows domestic situations and laid-back parenting.

High school teacher Pierre (G rard Lanvin) has occasional custody of his two sons, ages nine and 14, by ex-wife Hel ne (Nathalie Richard). When he hits it off with Jeanne (Karin Viard), who has a 13-year-old daughter and a nine-year-old son, Pierre moves into Jeanne's Paris apartment. When the combined clans vacation together, minor problems surface.

The film is divided into chapters – *Home, They Meet, Vacation* and *Home Again* – and the actors acquit themselves with distinction.

Cast **G rard Lanvin, Karin Viard, Brieuc Quiniou, Nicolas Jouxte, Phareelle Onoyan, Martin Combes, Nathalie Richard, Anne Rousselet, L opold Szabatura, Aur lie Namur, G raldine Barbe, Lucy Samsoen, Anne Fassio**

Director **Christian Vincent**

2005. 88mins

Int. Sales **Path  Distribution**

EDINBURGH FILMHOUSE 3 May 2.30pm & 5.45pm



SAVE ME / SAUVE-MOI (15)

Two people brought together by fate find it's not easy to live on love alone in this drama with a sharp socio-political subtext. Agatha (Rona Hartner) is a beautiful young woman from Romania who had a brief but passionate love affair with a French surgeon when he visited her country as part of a charitable medical team.

Agatha has decided to come to France to rekindle their romance, but when she arrives in the city of Roubaix, she discovers he didn't take their relationship nearly as seriously as she did. With nowhere to go, Agatha is befriended by Mehdi (Roschdy Zem), a cab driver who helps her find a place to stay. Mehdi is attracted to Agatha, and she returns his interest, but as it turns out Mehdi is already seeing someone – C cile (Karole Rocher), who is having an affair with Mehdi while involved with his close friend Marc (Pierre Berriau).

Hoping to move away from Roubaix with Agatha and start a new life, Mehdi gets a job as a bill collector, while Marc impulsively walks off his job and an angry C cile gives him his marching orders. Agatha soon discovers, however, that Roubaix offers few opportunities for undocumented aliens, and that even lifelong residents have a hard time getting by.

Cast **Roschdy Zem, Rona Hartner, Karole Rocher, Jean-Roger Milo, Olivier Gourmet, Philippe Nahon, Pierre Berriau, Philippe Fretun, Bernard Vissille, Pierre Louis-Calixte, Claudio Cherguia**

Director **Christian Vincent**

2001. 97 mins

EDINBURGH FILMHOUSE

2 May

6.10pm



THE SEPARATION LA SÉPARATION (18)

Isabelle Huppert and Daniel Auteuil give outstanding performances as a couple whose relationship disintegrates over three months. Anne (Huppert) and Pierre (Auteuil) live together in Paris and are parents of a 15-month-old boy, whom Pierre videotapes as part of his ongoing diary. Anne goes off to an unspecified job every day, and illustrator Pierre works on a children's book. They frequently socialise with friends Victor and Claire, who provide comic relief as bumbling, leftover student radicals who are romantically involved but live apart.

Pierre senses something is bothering Anne, and one day she offhandedly announces she's fallen in love with another guy. She doesn't see why this should be hurtful to her current mate, or awkward for their home life, and proceeds to date her new (unseen) love interest while Pierre quietly goes to pieces.

Huppert and Auteuil elevate the material to an often riveting plain. Auteuil is outstanding, and Huppert, who's cornered the market in smug and selfish, conveys these qualities with beauty and economy.

Cast **Isabelle Huppert, Daniel Auteuil, Jérôme Deschamps, Karin Viard and Laurence Lerel**

Director **Christian Vincent.**

1994. 85mins.

GLASGOW FILM THEATRE	15 April	2.00pm
LONDON CINELUMIERE	21 April	6.30pm
DUNDEE DCA	28 April	6.00pm
EDINBURGH FILMHOUSE	1 May	6.10pm

THE DISCREET / LA DISCRÈTE (15)

When the arrogant, womanising narrator, Antoine (Fabrice Luchini), goes to meet his girlfriend, Solange (Marie Bunel) at the station, he's dismayed to find her with another man. Antoine tells us that this is a first. He is always the one to end his relationships with women. Antoine visits his elderly friend, Jean (Maurice Garrel), a book dealer, and tells him that he wants revenge, but he doesn't have the imagination to come up with a plan. Eventually, Jean tells Antoine that he knows a publisher who's interested in publishing a series of diaries. He suggests that to get his revenge, not just on Solange but on all women, Antoine should get another woman to fall completely in love with him and then dump her, while keeping a detailed journal about the affair.

Antoine agrees, placing an ad for a typist to meet someone. Catherine (Judith Henry) responds to the ad. Antoine is initially repulsed by Catherine, but Jean pushes him to pursue her, saying Antoine's lack of interest will make the story even more interesting. Antoine assents, on the condition that Jean tell him exactly how to proceed. Antoine follows Jean's advice. Catherine resists his advances at first, and as Antoine gets to know her, he finds himself becoming more and more attracted to her.

The Discreet won César awards for Best First Work, Best Writing, and Most Promising Actress (Henry). It also won the FIPRESCI Award at the 1990 Venice Film Festival.

Cast **Fabrice Luchini, Judith Henry, Maurice Garrel, Marie Bunel, François Toumarkine**

Director **Christian Vincent**

1990. 94mins

GLASGOW FILM THEATRE	15 April	2.00pm
LONDON CINELUMIERE	21 April	4.30pm
EDINBURGH FILMHOUSE	30 April	6.10pm

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panorama

Welcome to the part of the French Film Festival UK which puts the spotlight firmly on films by such established directors as Costa-Gavras, Bertrand Blier, Claude Chabrol, Patrick Grandperret, Anne Fontaine as well as from the rapidly rising new generations among them Xavier Beauvois, Nils Tavernier, and Cédric Kahn. Here you can find performances featuring some of France's finest stellar acting talents including José Garcia, Vincent Lindon, Isabelle Carré, Carole Bouquet, Nathalie Baye, Isabelle Huppert, Eddy Mitchell, Jean-Paul Rouve, Clovis Cornillac, Roschdy Zem, and, of course, the omnipresent Gérard Depardieu.

2007 represents an exceptional vintage – savour and enjoy.

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MURDERERS / MEURTRIÈRES (18)	21
OH LA LA! / NOUVELLE CHANCE (15)	22
SPRINGTIME IN PARIS / UN PRINTEMPS A PARIS (15)	23
TIGER BRIGADES / LES BRIGADES DU TIGRE (12)	24
A YEAR IN MY LIFE / LE TEMPS DES PORTE-PLUMES (PG)	25
THE YOUNG LIEUTENANT / LE PETIT LIEUTENANT (18)	26



THE AEROPLANE / L'AVION (PG)

On Christmas Eve, as everyone with great merriment is unwrapping presents, Charly, an eight-year-old boy, discovers that he has been deceived: instead of the bicycle he has been promised, he has been given a huge model aeroplane. Pierre, his father (played by Vincent Lindon) dies shortly afterwards without being able to keep the promise of the bicycle that he had made originally.

Sadness, however, quickly gives way to wonder when Charly discovers that this is no ordinary model: his aeroplane is "live." Now he can be transported on all sorts of crazy adventures with his new found "friend" before finding his dad – whom he's able to thank for this inspired present while his maman (sensitively played by Isabelle Carré) marvels at her offspring's new found spirit. This charming comic fable was taken from the book, *Charly* by Magda Seron and Denis Lapière.

Cast **Isabelle Carré, Vincent Lindon, Roméo Botzaris, Nicolas Briançon, Alicia Djemaï**

Director **Cédric Kahn**

2005. 100mins

Int. Sales **Pathé Distribution**

**"An effervescent tale,
illuminated by the playing
of its young actors.
Fasten your seatbelts
for a pleasurable return
to childhood."** *Paris Match*, Alain Spira

EDINBURGH FILMHOUSE

21 April

3.30pm



AUORE (12)

Welcome to a fairytale world of castles and kings, princes and princesses, balls, dowries and secrets. The story begins with Princess Aurore, living happily with her brother, Solal and her parents the King and Queen.

Aurore loves to dance and despite the fact that it is forbidden in the kingdom, she seizes every opportunity to follow her mother's advice 'Never forget to dance, even when you feel sad'. As the unexpected secret behind the dancing ban unfolds, the King's greedy advisor persuades him that the only way to save his financially troubled empire is to marry Aurore off to a rich prince. A series of balls are set up to allow the young royals to get to know each other, despite the fact that Aurore's heart belongs to another.

Known to many as a documentary maker, Nils Tavernier (son of last year's rétro guest Bertrand Tavernier) successfully turns his hand to fiction in this original and beautifully crafted tale of purity, trust and regret. The ball sequences, choreographed by Carolyn Carlson, Kader Belarbi and Yann Bridard are particularly outstanding. Whilst this film has been made with lovers of dance in mind, there is certainly enough to entertain those of us who have an interest and appreciation in this cinematically neglected art form.

Cast **Carole Bouquet, Margaux Chatelier, Anthony Munoz**

Director **Nils Tavernier**

2006. 95mins

Int. Sales **Memento Film International**

“Nils Tavernier chooses as his subject the world of dance, shoots it wonderfully and extracts delicate feelings.”

Le Parisien, Renaud Saint-Cricq

EDINBURGH FILMHOUSE	22 April	3.30pm
DUNDEE DCA	29 April	3.30pm



THE AXE / LE COUPERET (18)

Bruno (José Garcia), a senior executive, is laid off after 15 years in the company. Three years later, he is still unemployed and he is ready to do anything to find a job and secure his family's future, including wiping out his "rivals" to get the job he deserves.

Costa-Gavras who made such films as *Z*, *The Confession*, *Missing*, *Hanna K*, *Music Box*, *Mad City*, *Amen*, returns to the thriller as a vehicle for his socio-political commentary, an adaptation of a novel by American mystery writer Donald Westlake.

What originally was a mystery novel about 'the American dream gone wrong' has become a highly contemporary satire about the European consumer market and the implications of losing the working humans out of sight in favour of profits having to grow according to predefined targets.

The Axe has been unanimously acclaimed by critics in France, and has been a huge box office success.

Cast **José Garcia**, **Karin Viard**, **Ulrich Tukur**, **Olivier Gourmet**, **Geordie Monfils**, **Christa Theret**, **Yvon Back**, **Thierry Hancisse**, **Olga Grumberg**, **Yolande Moreau**, **Dieudonné Kabongo**, **Jean-Pierre Gos**, **Vanessa Larré**, **Serge Larivière**, **Jeanne Savary**

Director **Costa-Gavras**

2005. 122mins

Int. Sales **Studio Canal**

"Shot through with the darkest of dark humour, *The Axe* juggles elements of fable, social comedy and thriller and might appeal widely with its left-field approach to a problem that crosses all borders and classes."

Hollywood Reporter, Bernard Besserglik

GLASGOW FILM THEATRE	21 April	6.00pm
	22 April	1.15pm
LONDON CINELUMIERE	24 April	8.30pm
LONDON RIVERSIDE	29 April	8.30pm
EDINBURGH FILMHOUSE	1 May	2.30pm & 8.15pm
DUNDEE DCA	3 May	8.20pm



CAMPING (12)

A mainstream comedy with heart, *Camping* thumbs its nose at urban sophistication, revelling in the common touch. A microcosm of the “real” France, seen through the jaded eyes of a wealthy Parisian, the film is genuinely funny within its terms of reference.

When his classic Aston Martin conks out en route to a luxury vacation in Spain, plastic surgeon to the stars Michel Saint-Josse (G rard Lanvin) and his teen daughter Vanessa (Armonie Sanders) end up stranded with the provincial regulars at a typical Gallic campground.

Raspy-voiced bon vivant Jacky Pic (Claude Brasseur) and his wife Laurette (Myl ne Demongeot) have spent August in camping spot number 17 for 30 years; but this year a Dutch couple got there first. Bitter and vindictive sulking ensues.

Oteniente’s film garnered an impressive 4.8m admissions in six weeks at the French box office and has been a runaway hit on its home turf.

Cast **G rard Lanvin, Mathilde Seigner, Franck Dubosc, Claude Brasseur, Myl ne Demongeot, Antoine Dul ry, Christine Citti, Fr d rique Bel, Laurent Olmedo, Fran ois Levantal, Armonie Sanders**

Director **Fabien Onteniente**

2006. 97mins

Int. Sales **Path  Distribution**

“It feels as if director **Fabien Onteniente** is close to these campers. Often their humanity and simplicity are touching.”

Premi re, Ghislain Loustalot

EDINBURGH FILMHOUSE	20 April	2.30pm
	22 April	8.30pm
GLASGOW GFT	23 April	3.00pm
	24 April	6.00pm
LONDON CINELUMIERE	26 April	8.45pm
EDINBURGH VUE OCEAN	28 April	6.30pm
DUNDEE DCA	2 May	8.20pm



COMEDY OF POWER L'IVRESSE DU POUVOIR (15)

In a return to form for the great Claude Chabrol (*The Ceremony*), Isabelle Huppert stars as a magistrate whose investigation into a fraud case uncovers some powerful secrets. When she chooses to wield that knowledge for personal gain, however, she learns that there are limits to her power.

"I did not seek to expose events, which are already known by everybody, but to inquire into the consequences of power for a human being", said the 76-year-old director.

Based on real events – without reporting on them – the plot of *Comedy of Power* jumps back and forth from the public to the private sphere, showing Jeanne's personal life to be as corrupt as the criminals she is chasing. If the whole financial scandal is portrayed with wit and humour, Chabrol decided to use a more serious tone for Jeanne's marriage. With no room for domestic satires, here we meet a decadent couple, where husband and wife have become invisible to each other.

Cast **Isabelle Huppert, François Berléand, Patrick Bruel**

Director **Claude Chabrol**

2006. 110mins

Int. Sales **Wild Bunch**

"In this shark-toothed drama, (inspired by the real-life 'Elf Affair' that implicated oil company magnates), Huppert exudes disarming briskness as her Jeanne mercilessly topples corporate giants and spits out big-cigar politicians."

Newsday, Jan Stuart

LONDON CINELUMIERE	20 April	8.30pm
GLASGOW GFT	25 April	3.00pm
	26 April	8.30pm
DUNDEE DCA	29 April	8.20pm
EDINBURGH FILMHOUSE	2 May	2.30pm & 8.20pm
ABERDEEN BELMONT	5 May	8.45pm
	6 May	6.30pm



HOW MUCH DO YOU LOVE ME? COMBIEN TU M'AIMES? (18)

The highly provocative new romantic comedy from Bertrand Blier is a stylish and handsomely played fable about beauty, seduction, sex and romance.

Balding office worker François (the excellent Bernard Campan) enters a brothel in Paris' Pigalle District, and speaks with the fur-clad prostitute Daniela (a beguiling Monica Bellucci), discovering that her favours can be had for 150 euros. Instead, François reveals he has just won the lotto, and will happily give her 100,000 euros a month to live with him until the money runs out. Daniela soon transforms herself into the domestic housewife of every man's dreams: she cooks him spaghetti and wriggles and squeals endlessly during their long sessions of lovemaking (much to the annoyance of François' neighbour, Farida Rahouadj). It almost seems as if nothing could go wrong, at least until Daniela's gangster boyfriend Charlie (Gérard Depardieu) turns up...

This audacious, buoyantly choreographed ballet of fluctuating allegiances is played to perfection, and boasts a quartet of delicious performances. The ubiquitous Depardieu, of course, nearly steals the show from under the leads.

Cast **Gérard Depardieu, Monica Bellucci, Bernard Campan, Jean-Pierre Darroussin, Edouard Baer**

Director **Bertrand Blier**

2005. 95mins

Int. Sales **Wild Bunch**

**“Bertrand Blier
returns to form,
with his trademark
sense of humour
and his ability
to provoke.”**

TéléCinéObs, Élodie Lepage

GLASGOW GFT	23 April	8.40pm
LONDON CINELUMIERE	25 April	8.30pm
DUNDEE DCA	27 April	8.20pm
ABERDEEN BELMONT	30 April 1 May	6.30pm 8.45pm



MURDERERS / MEURTRIÈRES (18)

A true-life tale of two innocent and well-meaning 19-year-old women who are driven by a series of untoward events to commit murder, was inspired by an unrealised project of the late French veteran Maurice Pialat, to whose memory it is dedicated.

It explores the idea of beautiful but sexually ripe and independent-minded young women clashing with the stifling norms of the bourgeoisie.

Rejected by their parents, they run off. Their paths cross when they meet up in a psychiatric hospital from which they soon escape. With no money, they ask for help, in vain, from people they know including friends, ex-boyfriends, and neighbours.

Their encounters become more and more dangerous on the roadside, confronted with abuse which perhaps inevitably ends in extreme violence.

This is the sixth feature by Patrick Grandperret who was an assistant to Pialat on *Passe ton bac d'abord* (1979) and *Loulou* (1980). Grandperret directed notably *Mona et moi* (1989 – Prix Jean Vigo) and *L'enfant lion* (1993).

Cast **Céline Sallette, Hande Kodja, Gianni Giardinelli, Anais de Courson, Isabelle Caubère, Shafik Ahmad, Karine Pinoteau, Marc Rioufol**

Director **Patrick Grandperret**

2006. 97mins

Int. Sales **Wild Bunch**

**“Both magnificent
and despairing
at the same time”**

Elle, Michel Palmieri

LONDON CINELUMIERE	24 April	6.30pm
GLASGOW GFT	25 April	6.30pm
EDINBURGH FILMHOUSE	26 April	2.30pm 6.15pm
DUNDEE DCA	30 April	6.00pm
MANCHESTER CORNERHOUSE	2 May	Contact cinema (page 45) for time



OH LA LA! / NOUVELLE CHANCE (15)

Two of Anne Fontaine's earlier films, *Augustin* and *Augustin, roi du kung-fu*, were based around the fictional figure of Augustin Dos Santos, a hopeful, but hopelessly bad, bit-part actor trying to find his way in a world that does not suit him.

Augustin returns in *Nouvelle Chance* – as does Jean-Christien Sibertin-Blanc, Fontaine's brother, who has played the role in each film. It is now clear that Augustin is to Fontaine (subject of an FFF retro in 1999) what Antoine Doinel was to François Truffaut: a character at the centre of a richly evolving universe. Bemused, bewildered and slightly inept, Augustin is nevertheless a kind of foil for everything in the narrative world that seems to unfold mysteriously in front of him.

Nouvelle Chance also boasts the radiant presence of Danielle Darrieux, whose career goes back some seven decades. This icon of French cinema is luminous as Odette, a retired operetta star. When she sees Augustin's one-man show Odette seeks him out to congratulate him.

Their serendipitous meeting results in the entrepreneurial Augustin attempting to stage a play with Odette. Their source material is the famous correspondence of the Marquise du Deffand, an 18th-century hostess of artistic salons who was known for her intelligence, formidable cynicism and esprit. Augustin's quest to round out the cast soon draws mainstream television star Bettina (Arielle Dombasle), fine-looking social worker Raphaël (Andy Gillet) and Franck (Christophe Vandevelde) into his typically frenetic orbit.

Briskly paced and delightfully realised, the film is a treat for lovers of Fontaine's off-beat tales.

Cast **Danielle Darrieux, Arielle Dombasle, Jean-Christien Sibertin-Blanc, Andy Gillet, Christophe Vandevelde**

Director **Anne Fontaine**

2006. 90mins

Int. Sales : **Films Distribution**

“Danielle Darrieux, celebrating her 75th year in showbiz, is wry and spry in her delivery, and is just one excellent reason to see *Oh La La!*, a modest but perfectly dosed quirky comedy.”

Variety, Lisa Nesselson

LONDON CINELUMIERE	20 April	6.30pm
EDINBURGH FILMHOUSE	23 April	8.30pm
GLASGOW GFT	24 April	3.00pm
	26 April	6.30pm
MANCHESTER CORNERHOUSE	1 May	Contact cinema (page 45) for time



SPRINGTIME IN PARIS UN PRINTEMPS A PARIS (15)

An exuberant spoof on honour among thieves following a jewel heist, *Springtime in Paris* is smart, sardonic and satisfying. With enough bluffing and brinkmanship for a poker tournament, the cast of shady guys and dolls offer the considerable pleasure of a modest but nicely calibrated thriller. Veteran Jacques Bral, who wrote, directed, produced and co-edited, has been absent from the big screen for too long.

Middle-aged thief Georges (Eddy Mitchell) has just served five years in prison and would rather not go back. When suave young Pierrot (Sagamore Stévenin) suggests a lucrative can't-miss job, they combine forces to steal a gem-bedecked necklace from the safe in a private mansion.

Matters grow complex when the insurance company leans on the police, the police lean on the fence, the jeweller is reluctant to split the proceeds, bullets are fired, women are seduced and the wrong people make impromptu visits to the cops.

Mitchell and Stévenin are great fun as cool customers while the dark humour and modern romance punctuate the proceedings from first frame to last while the breezy jazz score is a delight.

Cast **Eddy Mitchell, Sagamore Stévenin, Pascale Arbillot, Pierre Santini, Jean-Francois Balmer, Gérard Jugnot, Maxime Leroux, Anne Roussel, Géraldine Danon, Florence Darel**

Director **Jacques Bral**

2006. 96mins

Int. Sales **Roissy Films**

“Jacques Bral’s
new film is cleverly
constructed with
style and humour
... it elicits an
immediate empathy.”

Première, Olivier De Bruyn

EDINBURGH FILMHOUSE	24 April	8.30pm
	25 April	2.30pm
DUNDEE DCA	28 April	8.20pm



TIGER BRIGADES LES BRIGADES DU TIGRE (12)

Think on the lines of a French version of *The Untouchables* and you have an approximation of this enjoyable story of an elite police section who fight crime and terrorism during the Parisian Belle Epoque when the first motorised police brigade called *Tiger Brigades* was established.

Les Brigades du Tigre actually became a cult French TV series produced from 1974 to 1983. The special police unit was created in 1907 by Head of Government Georges Clemenceau (aka The Tiger hence the moniker). These untouchables, especially the main protagonists, Valentin (Clovis Cornillac), Terrasson (Olivier Gourmet), and Pujol (Edouard Baer), helped by a young officer (Stefano Accorsi) and supervised by Inspector Faivre (Gérard Jugnot), fight against criminal organisations with the then-modern means (De Dion Bouton and then Panhard Levassor limousines, telegraph, telephone, fingerprints...), which included a full physical training involving a lot of French boxing.

All the typical elements of the early 20th Century are there : gangsters in black cars, anarchists and violent groups like '*la bande à Bonnot*', financial scandals (the Russian loans affair) and the threat of a World War. The film is reminiscent of the silent serials by Louis Feuillade (*Les Vampires*) with its multiple colourful and surprising episodes plus lots of action, suspense, romance and humour.

Cast **Clovis Cornillac, Diane Kruger, Edouard Baer, Olivier Gourmet, Stefano Accorsi, Jacques Gamblin, Thierry Frémont, Léa Drucker, Didier Flamand, Philippe Duquesne, Alexandre Medvedev, Richard Valls, André Marcon, Agnès Soral, Gérard Jugnot**

Director **Jérôme Cornuau**

2006. 124 mins

Int. Sales **TF1 International**

**“Quality popular
cinema gets a
tiger in its tank!”**

Le Parisien, Pierre Vasseur

EDINBURGH FILMHOUSE	21 April	5.45pm
GLASGOW GFT	22 April	3.45pm
LONDON CINELUMIERE	26 April	6.15pm
LONDON RIVERSIDE	27 April	8.40pm



A YEAR IN MY LIFE LE TEMPS DES PORTE-PLUMES (PG)

A Year in my Life is set in 1954 and follows the misadventures of a ten year old boy adopted by a couple (Anne Brochet and Jean-Paul Rouve) in Auvergne. Coming from a deprived urban background and having witnessed all kinds of social drama, the child discovers a more sympathetic way of life, notably with the help of a soldier returning from the war in Indochina (Lorànt Deutsch).

Pippo is excited about his new world and charmed by life in the countryside. Slowly, the boy knocks down the barriers of his own shyness and starts getting to know people, like old Alphonsine, who amuses and fascinates him.

A Year in my Life marks a fine return to directing for Daniel Duval. Having made five feature films between 1974 and 1983, the actor-director notably garnered three Cesar nominations in 1979 for *La Dérobade* for which Miou-Miou was awarded best actress. He put on hold his director's career to concentrate his efforts on acting, with a filmography of more than 40 roles, recently in *36 Quai des Orfèvres*, *Hidden* and also *Time to Leave*.

Cast **Jean-Paul Rouve, Anne Brochet, Annie Girardot, Raphaël Katz, Denis Podalydès, Lorànt Deutsch, Daniel Duval**

Director **Daniel Duval**

2006. 94mins

Int. Sales **TF1 International**

**“Daniel Duval
tells this simple
story with emotion,
sincerity and
generosity.”**

Le Figaroscope, Dominique Borde

GLASGOW GFT	22 April	6.30pm
EDINBURGH FILMHOUSE	28 April	1.00pm
EDINBURGH VUE OCEAN	29 April	6.30pm



THE YOUNG LIEUTENANT LE PETIT LIEUTENANT (18)

The promise of Xavier Beauvois's early features (*North*, *Don't Forget You're Going to Die*) continues auspiciously with *The Young Lieutenant*, a singular critical and commercial success in France.

Practically bursting with pride on the day of his graduation from the police academy, Antoine (Jalil Lespert) is even more delighted to learn that his request for assignment in Paris has been granted. While his wife remains in the country, Antoine finds a place in town and starts work in the criminal unit run by Inspector Caroline Vaudieu (Nathalie Baye). Recovering from a long struggle with alcoholism brought on by the death of her son, Vaudieu is determined to regain the respect she's lost in the department – as well as to introduce Antoine to the reality of police work.

As shown in his earlier films, Beauvois is exceptionally skilled at orchestrating ensemble casts. The interplay between Lespert, Baye and their fellow cops Roschdy Zem, Antoine Chappey and Xavier Beauvois himself feels both precise and remarkably natural. The police unit becomes a kind of refuge for each of these characters, a place for them to let down their guard and be themselves – until tragedy strikes and reconfigures all their relationships.

Cast **Nathalie Baye, Jalil Lespert, Roschdy Zem, Antoine Chappey, Xavier Beauvois, Jacques Perrin**

Director **Xavier Beauvois**

2005. 110mins

Int. Sales **Studio Canal**

**“More than just
a thriller, *The Young
Lieutenant* is a tough
social statement.”**

Score, Alex Masson

GLASGOW GFT	21 April	8.40pm
EDINBURGH FILMHOUSE	20 April	6.15pm
	24 April	2.30pm
LONDON RIVERSIDE	28 April	4.15pm 8.45pm
DUNDEE DCA	1 May	8.30pm
ABERDEEN BELMONT	4 May	8.45pm
	5 May	6.30pm



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