

**Edinburgh
Glasgow
London**

**Aberdeen
Cambridge
Dumfries
Dundee
Durham
Inverness
Manchester
St Andrews
Stirling
Warwick**



french film festival UK



8 November – 20 December 2009

www.frenchfilmfestival.org.uk

A cinematic landscape at sunset with two studio lights in the foreground. The scene is framed by a large, dark, curved shape on the left, possibly a film frame or a stylized element. The background shows a field with trees under a warm, orange-hued sky.

CINÉMA

TV5MONDE, THE BIGGEST
FRENCH-LANGUAGE CINEMA
IN THE WORLD

www.tv5monde.com

Catch our films on Sundays
at 8pm & 10:45pm, Mondays
at 10:50pm, Tuesdays at 5:35pm,
Wednesdays at 1pm and
Thursdays at 8pm.

NEW Sundays at 7pm don't miss
"Lumière et caméra" the essential
guide to new French language
cinema.

Films, live news and sport, drama,
kids tv, and so much more.

TV5MONDE is available via
Sky Ch 799 and Virgin Ch 825.

UN MONDE, DES MONDES,
TV5MONDE

BIENVENUE AND WELCOME

Your annual *fête* of French cinema is back in its regular November slot.

Besides delivering the best of contemporary *cinéma français* from established auteurs to new talents, the 2009 selection of the 17th edition of the French Film Festival UK from 8 November to 20 December will feature tributes to two diverse but legendary figures: Jacques Tati and Jean Eustache about whom much more on the pages to follow.

Panorama gathers titles featuring the *crème de la crème* of French stars among them Gérard Depardieu, Nathalie Baye, Josiane Balasko, Catherine Frot, André Dussollier, Gérard Jugnot, Jean-Pierre Darroussin, Fabrice Luchini, Chiara Mastroianni, and Emmanuel Mouret as well as a *clin d’œil* on novelist Françoise Sagan through the remarkable performance of Sylvie Testud.

The **Discovery** section, among a wide selection, showcases Guillaume Depardieu’s final moving performance and an arresting new Swiss film *Another Man* whose director Lionel Baier will be in attendance. **Documentary** follows in the wake of *Tabarly* (the Gallic master mariner Eric Tabarly) in the presence of director Pierre Marcel. Titles especially selected for schools will be shown to pupils as part of **L’école du cinéma** programme.

And **Preview** gives you the first chance to sample some of the top French titles due on UK screens imminently including the Cannes Film Festival award winner *A Prophet* by Jacques Audiard and *Welcome* by Philippe Lioret.

In addition to regular cities (Glasgow, Edinburgh, London, Manchester, Warwick, Aberdeen, Inverness, Dundee) we welcome to the fold Dumfries, Durham, Cambridge, St Andrews and Stirling.

The Rhône-Alpes region around Lyon, active in film locations, tourism and commerce, will hold a special gala evening as part of the celebration.

We offer a *grand merci* to our funders, supporters, colleagues, guests and volunteers, and, of course, to you our audience for your loyalty and enthusiasm.

Comme toujours: Vive le cinéma – and above all ENJOY!

Richard Mowe, Director, French Film Festival UK
Ilona Morison, Deputy Director, French Film Festival UK

Cover image: *Mon Oncle* by Jacques Tati (courtesy of Les Films de Mon Oncle)

INDEX

GUESTS	
The Welcome Pack	4 / 5
PREVIEW	7
THE FATHER OF MY CHILDREN / LE PÈRE DE MES ENFANTS [15]	8
A PROPHET / UN PROPHÈTE [18]	8
SÉRAPHINE [PG]	9
WELCOME [15]	9
TOTALLY TATI	
HULOT AND TATI: THE ALTER EGO HAS LANDED	11 / 12 / 13
JOUR DE FÊTE [U]	15
M HULOT'S HOLIDAY / LES VACANCES DE MONSIEUR HULOT [U]	15
MON ONCLE [U]	16
PLAYTIME [U]	16
TRAFIC [U]	17
PARADE [U]	17
THE MAGNIFICENT TATI [U]	18
TATI SHORTS [U]	18
PANORAMA	
BELLAMY [15]	22
THE BEAUTIFUL PERSON / LA BELLE PERSONNE [15]	22
CRIME IS OUR BUSINESS / LE CRIME EST NOTRE AFFAIRE [15]	23
A FRENCH GIGOLO / CLIENTE [18]	23
I ALWAYS WANTED TO BE A GANGSTER / J'AI TOUJOURS RÊVÉ D'ÊTRE UN GANGSTER [15]	24
THE GIRL FROM MONACO / LA FILLE DE MONACO [15]	24
THE JOY OF SINGING / LE PLAISIR DE CHANTER [15]	25
LADY JANE [15]	26
LOUISE-MICHEL [15]	26
PARK BENCHES / BANCs PUBLICS [15]	26
PLEASE, PLEASE ME / FAIS-MOI PLAISIR [15]	27
SPECIAL CORRESPONDENTS / ENVOYÉS TRÈS SPÉCIAUX [15]	27
FRANÇOISE SAGAN HOMAGE	
SAGAN [15]	28
BONJOUR TRISTESSE [15]	28
DISCOVERY	
ANOTHER MAN / UN AUTRE HOMME [18]	33
ELDORADO [15]	34
THE FIRST STAR / LA PREMIÈRE ÉTOILE [15]	35
GROWN-UPS / LES GRANDES PERSONNES [15]	35
NEUILLY, YO MAMA / NEUILLY, SA MÈRE [12]	36
VERSAILLES [18]	36
DOCUMENTARY	
TABARLY [PG] Legend of the Seas	38 / 39
L'ÉCOLE DU CINÉMA	40
CINÉFAMILLE	
LADS AND JOCKEYS [PG]	41
MAGIC / MAGIQUE [PG]	41
JEAN EUSTACHE	
THE TRIUMPHS AND TRAGEDIES OF AN OUTSIDER	42 / 43
BAD COMPANY / DU CÔTÉ DE ROBINSON [15]	45
SANTA CLAUS HAS BLUE EYES / LE PÈRE NOËL A LES YEUX BLEUS [15]	45
THE PIG / LE COCHON [18]	46
NUMÉRO ZÉRO [15]	46
THE MOTHER AND THE WHORE / LA MAMAN ET LA PUTAIN [18]	47
MY LITTLE LOVES / MES PETITES AMOUREUSES [15]	47
A DIRTY STORY / UNE SALE HISTOIRE [18]	48
CAST AND CREW	50 / 51
WHAT'S ON WHERE AND WHEN	53 / 54 / 55
TICKETS AND BOOKING	56 / 57
SPONSORS AND FUNDERS	58

guests

We offer a warm welcome to all the guests planning to attend this year's French Film Festival UK. Not all of them can make it to all screenings so check out their attendance here. Sometimes guests drop out due to unforeseen circumstances – so apologies in advance should that occur. There may also be guests who confirm after this publication has gone to print.

Check out the website (www.frenchfilmfestival.org.uk) for updates.



LIONEL BAIER

Lionel Baier comes from a Swiss family of Polish extraction. From 1992 onwards, he programmed and co-managed the Rex Movie Theatre in Aubonne (Switzerland).

Between 1995 and 1999, he studied at the Faculty of Arts at Lausanne University. Since 2002 Lionel Baier has been in charge of the cinema section at ECAL (University of Art and Design, Lausanne). His first two fiction features, *Stupid Boy* and *Stealth*, were internationally distributed in several European countries as well as in the USA, and were also shown at countless festivals around the world. They were warmly received both by the critics and the public.

Another Man is Baier's third fiction feature. He recalls: "I remember seeing Truffaut's *The Mississippi Mermaid* one evening in the summer of '88. I was 12 years old. And that night, my parents' old Phillips TV set really suited my yearnings. It was all there: a double life, masquerade, enigma, car, snow, violence and, above all, the bodies of Catherine Deneuve and Jean-Paul Belmondo. The tense virility of a man shot to convey boyish bashfulness, alongside a woman with an upright self-assuredness. All of which seemed to meet my own budding desire.

"That desire is what led me to direct Robin Harsch and Natacha Koutchoumov in *Another Man*."

Lionel Baier will be in attendance at Skillset Screen Academy Scotland on 27 November at 2.00pm (this session is open to the public but places are limited and must be booked in advance by emailing info@screenacademyscotland.ac.uk). He will introduce his film *Another Man* and talk after it at Filmhouse, Edinburgh, on 27 November at 6.00pm. He will be at Glasgow Film Theatre on 28 November at 6.30pm. Lionel Baier's visit has been made possible thanks to the Swiss Consul General's office.



PIERRE MARCEL

This 29-year-old professional sailor, born and raised on the coast of Brittany, in St. Malo was still a teenager when sailing legend Eric Tabarly died and he never met his subject.

He started shooting film as an amateur and made a short film for the Eric Tabarly Association about a season aboard Pen Duick I, from its commissioning in the yard to sailing in several regattas. It eventually earned him the assignment from producer Jacques Perrin who gave him six weeks to edit the full-length Tabarly film.

Tabarly was notoriously shy before the cameras and a man of few words, but Marcel soon had in hand some 400 hours of Tabarly footage and more than 60 hours of audio.

Pierre Marcel will introduce *Tabarly* and talk about the film at screenings in Dundee DCA on 19 November at 6.00pm; Glasgow Film Theatre on 20 November at 8.45pm; Filmhouse, Edinburgh on 21 November at 6.00pm and CinéLumière, London, on 22 November at 6.15pm.



LOUISE BOURGOÏN

The statuesque French model-turned-actress has charmed the film world with her performance in Anne Fontaine's *The Girl from Monaco* and now seems set for stellar future.

There's an air of the young Brigitte Bardot about the 27-year-old untrained actress, who was nominated for a César (the French Oscar) as Most Promising Actress for her role as femme fatale weather girl Audrey Varella. Audrey is an opportunist, who sees her chance to become a star by having an affair with a famous Paris lawyer (Fabrice Luchini) who's in Monaco to defend a client in a high-profile murder case.

"People say the character is cruel, but she doesn't want to be that. It's involuntary," she says. Bourgoïn's last job before landing her first film role was as a regular on a daily Canal+ talk show in France, doing a regular stint as *Miss Météo* (Miss Weather), poking fun at guests, politicians and public figures.

Louise Bourgoïn will introduce *The Girl from Monaco* at Edinburgh Filmhouse on 12 November at 8.30pm and take part in a Question and Answer session after the screening.



DAVID BELLOS

David Bellos was born in Essex and educated at Oxford. He taught French at the universities of Edinburgh, Southampton and Manchester before moving to the USA in 1997, where he is now Professor of French and Comparative Literature at Princeton University, where he also directs the Program in Translation and Intercultural Communication.

He has written widely on nineteenth-century French literature and is also the translator of Georges Perec, Ismail Kadare and Fred Vargas, among others. On seeing a re-run of *Playtime* in 1995, he was so overwhelmed by the film's beauty that he decided to find out more about the man who could make such an extraordinary thing.

The result was a biography, *Jacques Tati. His Life and Art* (Harvill, 1999), which serves as the basis for Michael House's new documentary, *The Magnificent Tati*. David Bellos's life of the French diplomat and novelist Romain Gary will appear in 2011.

David Bellos will introduce and talk about *The Magnificent Tati* at Filmhouse, Edinburgh on 26 November at 6.15pm and at Glasgow Film Theatre on 27 November at 6.00pm.



JEROME GAME

Jérôme Game is an academic and a poet, currently in post as associate professor of philosophy and film studies at AUP (The American University in Paris).

His research interests focus on a theoretical and critical examination of modern culture (cinema, literature, visual arts) around a philosophical reworking of subjectivity and time.

He has recently edited volumes on text/image relations in 20th century French culture, on the work of philosopher Jacques Rancière and a volume on cinematographic representation of the body.

He is currently finishing a study of contemporary French literature around Gilles Deleuze's philosophy. He has lectured extensively on the cinema of Jean Eustache, and his publication projects include a book on Eustache's cinema.

Jérôme Game will introduce and talk about Jean Eustache at the screening of *My Little Loves* at Filmhouse, Edinburgh on 24 November at 6.00pm. Eustache seminar open to public free of charge at Filmhouse from 4.30pm.



KEITH READER

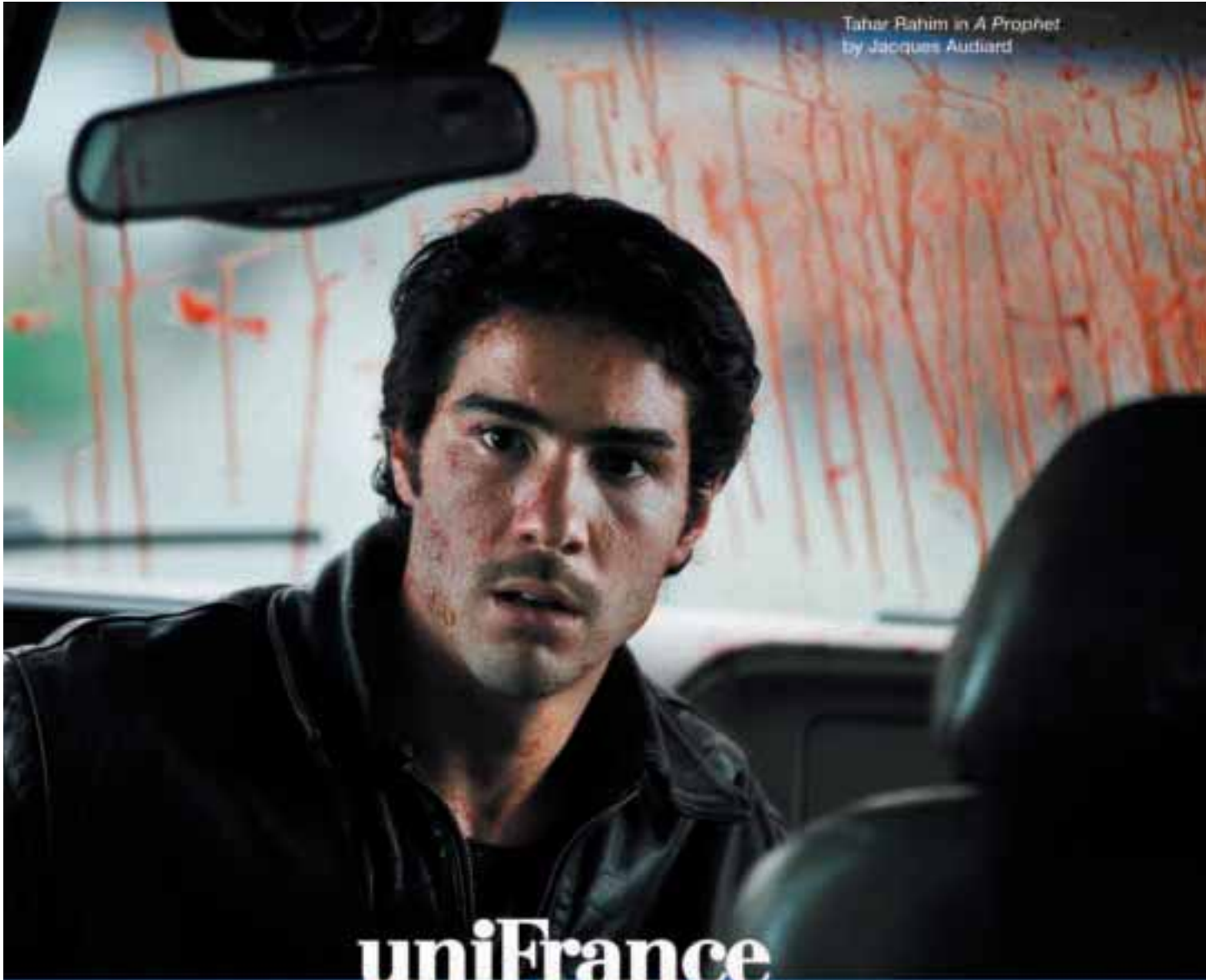
Professor of Modern French Studies at the University of Glasgow with a speciality in cinema, modern fiction, sado-masochism, the Fifth Republic in literature and film, Keith Reader works on various aspects of (primarily but not solely) 20th century French culture.

In the area of film he has published a monograph on Robert Bresson (Manchester University Press, 2000) and has in press one on Jean Renoir's *La règle du jeu* (due from I B Tauris later this year). He has recently finished an article on Resnais's *L'année dernière à Marienbad* as sado-masochistic text – an approach that incorporates his interest in critical theory (in this case the work of Deleuze) and in gender studies.

The latter approach largely underpins his monograph, co-authored with Rachel Edwards, on *The Papin Sisters* (Oxford University Press, 2001). He has a particular interest in the work of Jean Eustache.

His current project builds on a developing interest in the area of cultural topography, by way of a cultural history of the Bastille/Faubourg Saint-Antoine area of Paris.

Keith Reader will introduce and talk about Jean Eustache at screenings of *The Mother and the Whore* at The Filmhouse, Edinburgh on 24 November at 1.15pm and at Glasgow Film Theatre on 23 November at 4.00pm.



Tahar Rahim in *A Prophet*
by Jacques Audiard

uniFrance

Promoting French cinema worldwide

unifrance.org

French Film Festival in UK

preview

On the next two pages you can find four French films that will be seen in UK cinemas in the wake of the Festival. You have the chance to see them here first and then spread the word. The quartet of titles are varied and distinctive, of exceptional cinematic quality and doubtless will find both critical and audience approval on these shores. Mia Hansen-Love's *The Father of My Children* is a warm portrait of emotional conflicts set against the background of the film industry; Jacques Audiard's *A Prophet* represents a prison drama taken to its maximum emotional heights with a stunning debut performance by Tahar Rahim; Martin Provost's *Séraphine* shows a painterly affection for an outsider artist with certain threads in common with Susan Boyle while Philippe Lioret's *Welcome* displays true grit and seat-edge storytelling amid the would-be immigrants in Calais. Prepare to be moved, challenged, enthralled and informed. The French Film Festival gratefully acknowledges the collaboration of various UK distributors listed against their titles.

THE FATHER OF MY CHILDREN
LE PÈRE DE MES ENFANTS (15) **8**
UK DISTRIBUTOR ARTIFICIAL EYE
RELEASE DATE TBC

A PROPHET
UN PROPHÈTE (18) **8**
UK DISTRIBUTOR OPTIMUM
RELEASE DATE 15 JANUARY 2010

SÉRAPHINE (PG) **9**
UK DISTRIBUTOR METRODOME
RELEASE DATE 27 NOVEMBER

WELCOME (15) **9**
UK DISTRIBUTOR CINEFILE
NOW ON SELECTED RELEASE



THE FATHER OF MY CHILDREN *LE PÈRE DE MES ENFANTS* (15)

Film producer Grégoire Canvel has everything a man could want. A wife he loves, three delightful children and a stimulating job. His job involves discovering talented filmmakers and developing films that fit his conception of cinema – free and true to life. He devotes almost all his time and energy to his work.

Grégoire commands admiration. He seems invincible. Yet his prestigious production company, Moon Films, is on its last legs and the storm clouds are gathering. One day he is obliged to face the facts. In one word: failure. He is overwhelmed with fatigue which soon, secretly, turns into despair.

Mia Hansen-Love's 2007 debut, *All Is Forgiven*, movingly explored and ultimately reconciled the gulf between a separated father and daughter. Here the writer-director pushes this premise to less consoling extremes, patiently observing the devastating consequences of a father's act of desperation. Marked by moments of remarkable stillness amid its emotional tumult, the film's classy, perceptive treatment of potentially maudlin material merits attention and it confirms Hansen-Love as a noteworthy new talent.

Cast **Louis-Do de Lencquesaing, Chiara Casselli, Alice de Len**

Director **Mia Hansen-Løve**

2009. 120 mins

UK Distributor **Artificial Eye**

"The film confirms Hansen-Love as a talent worthy of a following both on and beyond the festival circuit." *Variety*, Justin Chang

Edinburgh Filmhouse	14 November	8.30pm
Gala Durham	19 November	6.30pm
Dundee DCA	21 November	6.00pm
Glasgow Film Theatre	22 November	8.00pm
Aberdeen The Belmont	25 November	6.30pm
Cornerhouse Manchester	2 December	6.00pm



A PROPHET *UN PROPHÈTE* (18)

Made with Jacques Audiard's trademark emotional intensity and ability to elevate traditional genre material to exceptional heights, *A Prophet* was the most universally admired work at this year's Cannes Film Festival and won the grand prix. It will now go forward as France's foreign language Oscar contender.

First-time actor Tahar Rahim brilliantly embodies Malik El Djebena, a wayward Arab youth who lands in prison at the tender age of 19, unable to read or write. Upon arrival, he does not realise any of the dangers and is at the mercy of all. The first half-hour of the film depicts the ever-present violence, assorted humiliations and constant struggle for survival that pervade prison.

Forced under threat of death by the Corsican gang that effectively runs the prison to befriend and kill a fellow Arab, Malik is thenceforward aligned with the Corsicans, whom he serves as a kind of slave in exchange for their protection. As the years pass, however, Malik educates himself in so many different ways, both legitimate and illegitimate, that he ultimately manages to challenge the prison's power structure and, by playing different groups off each other in the outside world, begins to construct a little empire of his own.

Cast **Tahar Rahim, Niels Arestrup, Adel Bencherif, Reda Kateb, Hichem Yacoubi**

Director **Jacques Audiard**

2009. 150 mins

UK Distributor **Optimum**

"Immensely detailed both in its accounts of prison life and of the politics of organized crime, *A Prophet* comes across as both a realistic film and a deeply cynical one." *Screen*, Jonathan Romney

London Ciné Lumière	11 November	8.30pm
Edinburgh Filmhouse	13 November	8.15pm
Glasgow Film Theatre	20 November	5.50pm
Cornerhouse Manchester	4 December	8.00pm



SÉRAPHINE (PG)

In this magical and moving odyssey, Yolande Moreau is startlingly emotive in the almost nonverbal role of Séraphine de Senlis, a poor housekeeper in a pre-First World War backwater.

Martin Provost's beautiful biography of the rediscovered outsider artist, reveals her, at first glance, to be an obsequious, seemingly stunted employee. It is only after Provost takes us well into the narrative that her secret talent is revealed, and her eccentric behaviour is suddenly reinterpreted. Moreau's victory as a performer is that we never simply pity her even after she breaks our hearts and succumbs to madness. Her vitality survives in the art she leaves behind and in the vision Provost bequeaths to us of a soul still capable of ecstasy. The movie has a painterly vision of its own.

The latter part is more straightforwardly biographical, but just as absorbing, when the inspired painter is discovered by Wilhelm Uhde (Ulrich Tukur), the German champion of modern and "primitive" artists. The film scooped no less than seven awards at the 34th edition of the Césars (France's equivalent to the Oscars) including best picture.

Cast **Yolande Moreau, Ulrich Tukur, Anne Bennent, Geneviève Mnich, Nico Rogner, Adélaïde Leroux, Serge Larivière, Françoise Lebrun, Sophie Raive, Corentin Lobet**

Director **Martin Provost**

2008. 125 mins

UK Distributor **Metrodome**

"The long French tradition of thoughtful, intelligent films of quality for adults is alive and well here, and that is reason to rejoice."

Los Angeles Times, Kenneth Turan

London Ciné Lumière	19 November	8.30pm
Edinburgh Filmhouse	20 November	8.35pm
Glasgow Film Theatre	21 November	8.15pm
Dundee DCA	22 November	6.00pm



WELCOME (15)

A 17-year-old Kurdish youth Bilal (Firat Ayverdi), has travelled through the Middle East and Europe to join his girlfriend, freshly immigrated to England. But his journey comes to an abrupt end when he is stopped on the French side of the Channel.

After an abortive attempt to stow away, he decides to swim across. Bilal goes to the local swimming pool to train where he meets Simon (Vincent Lindon), a swimming instructor in the midst of a divorce. To impress his estranged wife (Audrey Dana) and win back her heart, Simon decides to risk everything by taking Bilal under his wing, and give him shelter and swimming lessons. Although Simon and Bilal develop a sincere father-son relationship, Simon takes the risk of being arrested for helping an illegal immigrant.

An ode to the abandoned immigrants trapped on the shores of Calais and the good Samaritans who take risks to help them, the ironically titled *Welcome* is one of the best French films of this or any other year.

Cast **Vincent Lindon, Firat Ayverdi, Audrey Dana, Derva Ayverdi, Thierry Godard**

Director **Philippe Lioret**

2009. 110 mins

UK Distributor **CINEFILE**

"Welcome is another example of gritty French cinema that will provoke a storm..." *The Observer, Jason Burke*

L'école du cinéma screenings for schools: Page 40

Glasgow Film Theatre	from 6 November	(various times)
Edinburgh Filmhouse	from 6 November	(various times)
Warwick Arts Centre	20 November	6.30pm

LES VACANCES DE MONSIEUR HULOT

a film by Jacques Tati (1953)

restored by The Groupama Gan Foundation for Cinema,

Thomson Foundation for Film & Television Heritage,

Les Films de Mon Oncle and with the support of La Cinémathèque française





totally Tati

“Comedy is the summit of logic” Jacques Tati

The French Film Festival UK's special tribute celebrates the genius of one of cinema's most celebrated comedians and influential icons, Jacques Tati (1907 – 1982) who worked as actor, writer and director.

JOUR DE FÊTE (U)	15
M HULOT'S HOLIDAY LES VACANCES DE MONSIEUR HULOT (U)	15
MON ONCLE (U)	16
PLAYTIME (U)	16
TRAFFIC (U)	17
PARADE (U)	17
THE MAGNIFICENT TATI (U)	18
TATI SHORTS (U)	18

With the participation of: La Fondation Groupama Gan pour le Cinéma, la Fondation Thomson pour le Patrimoine du Cinéma et de la Télévision, les Films de Mon Oncle, la Cinémathèque française, the British Film Institute and TV5Monde.



TV5MONDE



The one-man show who left his legacy on the art of comedy

David Bellos whose biography *Jacques Tati. His Life and Art* (published by Harvill) is considered one of the most authoritative explorations of the legendary comic's genius, will be in attendance during the French Film Festival UK to talk about Tati's achievements. Here he sets the scene.

The Totally Tati tribute offers a rare opportunity to see the almost complete works of France's unique master of comedy film, from his early shorts to his masterpiece, *Playtime*, Tati was a loner and didn't belong to any school except his own. He kept his distance from other directors and from ideas like the *cinéma d'auteur*. Yet his four main features, made with meticulous care between 1947 and 1968, were created almost entirely by him, as writer, director, and star.

What's special about Tati's vision is that the camera never tells you to look at the main action. Often, there is no main action! But something is going on in every part of the screen. Using mostly long shots, Tati invites you to see not the comedian, but comedy itself. That's why he's given us the adjective "tatiesque" to describe the delicious absurdity of people behaving... well, as they do!

Who was Jacques Tati? Born in 1907 and brought up in a well-to-do home in the west of Paris, he was not a bright boy. In fact, he was so hesitant with words that even when he was a famous film director many people thought him a bit dim. The village-idiot postman act that he performs in his first slapstick feature, *Jour de fête*, is also stylised self-mockery.

Tati left school at 16 and went to work as a trainee picture-framer. Some of Tati's concern with the composition of his frames on screen can be traced back to what he found a miserably tedious occupation. He also played rugby, and because he was tall and fast on his legs, he turned out to be good at it. But when he started to mime the exploits of his team-mates, he found his first great gift. He left home and job around the age of 25 to seek his fortune as a mime on the music-hall stage. Fame came in 1935 when Colette wrote a rave review of his performance as a horse and rider – Tati using his great long legs to mimic the horse, and his trunk and arms to mimic the rider.

Mime is integral to Tati's idea of what film comedy should be. Using only amateur actors in all his movies, he directed them to imitate him as he mimed their own movements and postures. The ballet-like movements of the characters in his masterpieces of the 1950s – *Les vacances de M Hulot* and *Mon Oncle* – are the direct result of long-drawn-out mime lessons given on set every day of the shoot. Out of those exaggerated postures and outsize legs came the Ministry of Silly Walks and Mr Bean.

“Jacques Tati has a feeling for comedy because he has a feeling for strangeness”

Jean-Luc Godard



Tati's clumsiness with speech is also faithfully represented in all his films. His characters do speak, but what they say is fragmentary and inconsequential, more like vocal gestures than proper speech. The nonsense-announcement on the station PA at the start of *Les vacances* sums up Tati's attitude to words: incoherent noises making people run here and there, usually in the wrong direction. Monty Python never did it better!

Tati's sound-tracks are nonetheless extraordinarily subtle compositions, made of music, ambience and a wide range of effects, each one of which was recorded separately and dubbed in. The farm noises of *Jours de fête*, the sound of a swing door in *Les vacances*, the bouncing plastic bowl in the kitchen of *Mon Oncle*, and the clack of Giffard's heels in *Playtime* (which are actually the sounds of human actors, a cello string, a sink plunger and ping-pong balls, respectively) are high points in the art of hand-made, synthetic sound. *Playtime* will be seen in its original and sumptuous format on 70mm panoramic film, for only the second time ever in the UK in Edinburgh, Glasgow, and Cambridge only.

All Tati's films celebrate leisure, as his titles announce: *Jour de fête*, *Les vacances*, *Playtime*.... The world of work is only represented in *Mon Oncle*, where it serves mainly to show M Hulot's

incapacity to settle in without turning everything upside down. (Watch the street-sweeper in the old town sequences of *Mon Oncle* to see Tati's revolutionary perspective on the nobility of labour!) Tati's films also seem to celebrate the old and the quaint, and to berate the modern. But it would be a complete mistake to see Tati as a reactionary anti-modernist. True, he is nostalgic for the pleasures of childhood – seaside holidays, jam-filled pancakes, and playground roundabouts, magically recreated in the coda to *Playtime* – but he is also unambiguously admiring of modern architecture, even when stylised to the point of absurdity.

Tati took infinite pains with all aspects of his work, driving many of his staff wild with frustration at the delays. But he knew what he was doing. Why do you look like a sad dog? he was once asked in a TV interview. He looked straight at the lens and replied slowly, in his own kind of English: I am difficult to make me laugh. That is why he laboured so hard to ensure that now, and always, his films would make us laugh too.



THE NEW RENAULT LAGUNA COUPÉ. QUIET IS THE NEW LOUD.

No shouting, no posturing, no showing off. The new Laguna Coupé's fluid lines exude confidence. With 4-wheel steering* giving you an exceptional ride, 3-litre V6 dCi 235 engine with an automatic 6-speed gearbox and combined fuel consumption of an impressive 39.2mpg. Take a quiet moment to see for yourself. Call **0800 52 51 50** or visit **www.renault.co.uk** today.



The official fuel consumption figures for the New Renault Laguna Coupé V6 dCi 235 Automatic FAP in mpg (l/100km): Urban 26.6 (10.6), Extra Urban 49.5 (5.7), Combined 39.2 (7.2). CO₂ emissions 192g/km. *Available in GT model only. **Renault** 



JOUR DE FÊTE (U)

“Everyone loves *Jour de fête* . . . [Tati’s] first masterpiece,” declared Anthony Lane, in *The New Yorker*. Godard said of Tati’s debut: “With him, French neorealism was born. *Jour de fête* resembled *Rome Open City* in inspiration.” Tati plays a village postman who sees a newsreel championing the super-efficient U.S. mail system. His attempts to modernise his own delivery methods make for high velocity comedy.

The film was shot on now-extinct Thomson colour stock and released first in black and white and then in an unsatisfactory hand stencil-tinted version. Tati’s daughter turned to Raul Ruiz’s cinematographer to help her in the seemingly impossible task of restoring the film to its original colour version. Their hard-won success, in which the colour scheme was reconstructed shot by shot, means that we can now see *Jour de fête* as Tati intended and which he could only dream of; he died without ever seeing the project completed.

Cast **Jacques Tati, Paul Frankeur**

Director **Jacques Tati**

1949. 90 mins

“A masterpiece by one of the key figures in the history of cinema”

Chicago Reader, Jonathan Rosenbaum

L’école du cinéma screenings for schools: Page 40

Glasgow Film Theatre	15 November	5.30pm
London Ciné Lumière	1 December	3.00pm
Edinburgh Filmhouse	20 December	6.00pm

**M HULOT’S HOLIDAY
LES VACANCES DE MONSIEUR HULOT (U)**

Is there a funnier film than *Les vacances de Monsieur Hulot*? “The importance of *Les vacances de Monsieur Hulot* should not be underestimated,” André Bazin pronounced. “It is not only the most important comic work in world cinema since the Marx Brothers and W.C. Fields, it is an event in the history of sound film.” A pivotal work of modernist cinema – such critics as Noël Burch, Jean-André Fieschi and Kristin Thompson give it pride of place in the vanguard – it has become a populist classic of screen comedy.

There have been many comedies about the hell that holidays can be, but none as transcendently absurd as this. Monsieur Hulot, who was to become Tati’s alter ego for the rest of his career, makes his first appearance here. Hulot’s seaside vacation begins badly – the choreographed confusion at the train station is priceless – and gets worse. Hulot tilts from mishap to mishap in what one critic called a state of “Zen-like serenity,” innocently causing damage and distress wherever he goes. It took four years for Tati to make *Les vacances de M Hulot* and it shows: its “symphony of slapstick” is orchestrated with Swiss precision. This newly restored copy was first shown at this year’s Cannes Film Festival.

Cast **Jacques Tati, Nathalie Pascaud, Micheline Rolla, Valentine Camax, Louis Perrault, André Dubois, Lucien Frégis, Raymond Carl, René Lacourt, Marguerite Gérard**

Director **Jacques Tati**

1954. 114 mins

“Tati’s most consistently enjoyable comedy, a gentle portrait of the clumsy, well-meaning Hulot on vacation in a provincial seaside resort” *Time Out*, Geoff Andrew

Warwick Arts Centre	21 November	2.00pm
Glasgow Film Theatre	22 November	5.30pm
London Ciné Lumière	25 November	8.40pm
Dundee DCA	28 November	1.00pm
Edinburgh Filmhouse	29 November	6.00pm
St Andrews NPH	6 December	6.00pm



MON ONCLE (U)

Delirious – Tati at his wittiest. Winner of both the Academy Award for Best Foreign Language Film and the Jury Prize at Cannes, *Mon Oncle* was an enormous international success.

It is a brilliant satire about the impersonality, tedium, mechanism and sterility of modern life. Tati plays the “uncle” of the title, whose casual, shambling abode is contrasted with that of Monsieur Arpel, a plastics manufacturer. The latter is a white horror of hygienic perfection, with a pristine yard, an arsenal of gadgets, and a fountain that reminds one not of nature but of the factory that produced it. Bringing chaos into this cold, soulless place with its forbidding gate and garden, Tati delights his nephew with his aptitude for accidents.

Tati orchestrates some of his best gags – malfunctioning garage doors, a sexually charged party, a very long car trying to manoeuvre into a small parking space – to comment on the way modern life traps humanity within its contrivances. Ironically, the film’s visual compositions and soundtrack are precisely (and technologically) designed to achieve Tati’s effects, thereby indulging in what the director is criticising.

We will be presenting both the English version of *Mon Oncle* (not dubbed – Tati made it in both languages) as well as the original.

Cast **Jacques Tati, Jean-Pierre Zola, Adrienne Servantie, Lucien Frégis, Betty Schneider, Jean-François Martial, Dominique Marie, Yvonne Arnaud, Adelaide Danieli, Alain Bécourt, Régis Fontenay, Claude Badolle, Max Martel**

Director **Jacques Tati**

1958. 120 mins

“Slapstick heaven” *The New York Times*, Vincent Canby

Dundee DCA	21 November	1.00pm
Glasgow Film Theatre	26 November	6.00pm
London Ciné Lumière	4 December	3.00pm
Edinburgh Filmhouse	6 December	5.45pm

PLAYTIME (U)

A work of inexhaustible invention, *Playtime* cannot be seen too often or praised too highly; it is one of the glories of the cinema. M Hulot, affectless as ever, wanders through a modernist maze of glass and steel full of American tourists. He ends up at the opening of a chic new night club, which, in what is perhaps Tati’s greatest set piece, collapses, quite literally, into anarchy. This awe-inspiring sequence took seven weeks to shoot.

Decor and design predominate in Tati’s densely composed images of modern Paris; the frames abound with rigorously planned, simultaneous and sometimes subliminal gags, and the soundtrack is a precisely orchestrated musique concrète of clicking heels, whooshing chairs, and cocktail music. Look at or listen to one thing and you’ll miss another joke unfolding in another part of *Playtime*’s teeming screen and soundtrack. Critic David Kehr said: “*Playtime* is alone a lifetime’s achievement – a film that liberates and revitalizes the act of looking at the world.”

Cast **Jacques Tati, Barbara Dennek, Rita Maiden, France Rumilly, France Delahalle, Valérie Camille, Erika Dentzler, Nicole Ray, Yvette Ducreaux, Jaqueline Leconte, Oliva Poli, Alice Field, Sophie Wennek, Evy Cavallaro, Laure Paillette**

Director **Jacques Tati**

1967. 124 mins

“Among the greatest screen comedies of all time.”

The New York Times, Vincent Canby

MacRobert Stirling	18 November	7.30pm
London Ciné Lumière + Shorts	2 December	2.00pm
Edinburgh Filmhouse	25 November	8.45pm
Glasgow Film Theatre	29 November	1.00pm



TRAFFIC (U)

Trafic rivals *Playtime* as the most beautifully designed and wildly funny of Tati's films. M Hulot is a car designer whose company sends his latest creation, a camper car decked out with all manner of ridiculous gadgetry, in a convoy from Paris to the Amsterdam Motor Show. Pursued by the company's brash, "swinging" American publicist, Hulot heads north into an endless series of accidents and misfortunes. A slow motion car crash is as funny and beautiful as the traffic jam in Godard's *Weekend*.

Though Tati intends the automobile to signify the impersonality of modern life, he is obviously transfixed by the dream-like stream of traffic on the superhighway or by a gleaming acre of auto chrome on a parking lot.

Cast **Jacques Tati, Marcel Fraval, Honoré Bostel, Francois Maisongrosse, Tony Knepper, Franco Ressel, Mario Zanuelli, Maria Kimberley**

Director **Jacques Tati**

1971. 96 mins

"Splendidly funny . . . exuberantly entertaining . . . Traffic is the very special work of a filmmaker with a unique gift for visual comedy"

The New York Times, Vincent Canby

Edinburgh Filmhouse	15 November	3.30pm
Dundee DCA	22 November	1.00pm
Glasgow Film Theatre	25 November	6.15pm
London Ciné Lumière + Tati Shorts	29 November	2.00pm



PARADE (U)

Tati's final feature is a carnival of jugglers, yodellers, duff tricks and early 70s fashion, playing children, cossack dancers, an oompah band and blink-and-you'll-miss-them visual jokes. As the audience enters, a decorator backstage paints a flower in a lion's mouth, and Tati cuts to the same flower on a woman's dress.

Later, a props man puts a 'professional' magician to shame, with their own duel disrupted by a member of the audience who turns a few neat tricks of his own. To the consternation of his wife, a suited man jumps out of the audience to ride a bucking mule, while a toddler with red and white stripy tights enters a door to applause from inside. Tati is then shown wearing the same colour socks as he performs his impressions sportives – the mime acts with which he began his career.

Offering gloriously funny visual gags that flow beautifully from one act to another – including several of his most famous pantomimes – *Parade* is the perfect final stage for Tati's comic genius.

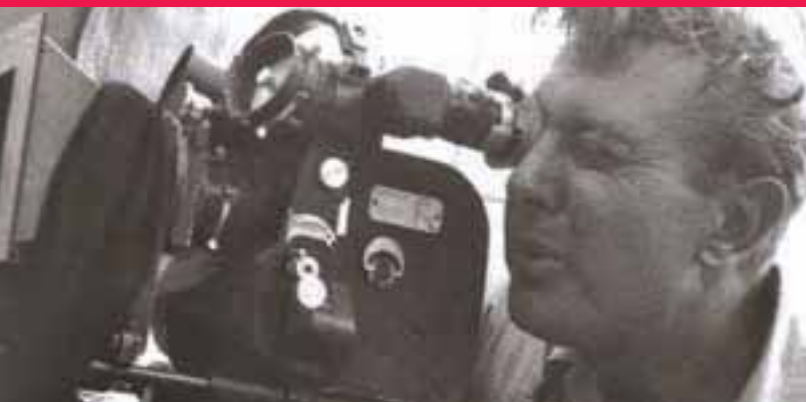
Cast **Jacques Tati, Karl Kossmayer, Pierre Bramma, Michèle Brabo, Pia Colombo, Johnny Lonn, Bertilo, Jan Swahn, Bertil Berglund, Monica Sunnerberg**

Director **Jacques Tati**

1973. 83 mins

"It's a sublime and awesome coda to the career of one of this century's greatest artists" *Chicago Reader*, Jonathan Rosenbaum

London Ciné Lumière	27 November	6.30pm
Glasgow Film Theatre	3 December	6.30pm
Edinburgh Filmhouse	13 December	6.15pm



THE MAGNIFICENT TATI (U)

We are delighted to present the world premiere of a new factual film on the life and work of Jacques Tati. This documentary tells of Tati's rise and fall in the world of cinema. From his origins as a mime on the Parisian music-hall stage to his Oscar winning film *Mon Oncle* the film then tells how Tati lost it all on his masterpiece *Playtime*.

The film includes clips from every Tati film and interviews with Tati experts and those who worked with Tati. It culminates with clips of contemporary artists paying tribute to Tati's work. Featured are: Sylvain Chomet, Mike Mills, Frank Black, Professor David Bellos, Marie-France Sielger, Stephane Goudet, Gamarjobat, Craig McCracken, Sparks, Macha Makieff, Martine Beugnet and Tati himself.

Director **Michael House**

2009. 60 mins

Edinburgh Filmhouse	26 November	6.15pm + intro
Glasgow Film Theatre	27 November	6.00pm + intro

TATI SHORTS Three short films by Jacques Tati

Watch Your Left / *Soigne ton gauche* (U)

A country bumpkin tries his luck at boxing and becomes an overnight success.

1936. 11 mins

School for Postmen / *L'école des facteurs* (U)

A post office official instructs three postmen on how to deliver the mail.

1947. 14 mins

Evening Classes / *Cours du soir* (U)

A comedy professor teaches class.

1967. 26 mins

Glasgow Film Theatre 2	7 November	6.00pm + The Magnificent Tati
Edinburgh Filmhouse	28 November	2.00pm/4.00pm
London Ciné Lumière (+ Playtime)	2 December	2.00pm

Giving Hulot a fresh face

A unique partnership between the Thomson Foundation for Film & Television Heritage and the Fondation Groupama Gan pour le Cinéma has made possible the freshly minted restored print of *M Hulot's Holiday*, which was selected for Cannes Classics 2009 and then released in French cinemas as well as abroad.

The original elements of the film were damaged and weakened by the repeated re-editing process, as well as by numerous changes performed by the director during 25 years. The restoration project undertaken in 2009 is based on the last version that Jacques Tati edited in 1978. Thanks to the photochemical process and digital tools, the original image quality of the picture and the richness of the sound have been successfully recreated.

The restoration project started at the end of 2008 with the setting up of an unusual project team. "Restoring a film is a singular act, consisting of giving back life to a work without betraying the intentions of its author. The exercise is difficult and fascinating" say Gilles Duval, Managing Director of Fondation Groupama Gan and Séverine Wemaere, Managing Director of Thomson Foundation.

"The restored version of *M Hulot's Holiday* is the result of a highly fruitful encounter between two foundations acting for film heritage, the Thomson Foundation and the Fondation Groupama Gan, les Films de Mon Oncle - the Jacques Tati rights owners - and the Cinémathèque française." The image restoration work has been done at Technicolor, Los Angeles and the sound has been restored at L.E. Diapason, Epinay (France).

One of the Thomson Foundation's objectives is to promote *M Hulot's Holiday* internationally in order to better raise the audience's awareness about the importance of the film heritage and the risks to films when not properly stored.

www.thomsonfilmfoundation.org





*an independent showcase
for the very best in French,
European and World cinema.
Now refurbished and revamped.*

CINÉ LUMIÈRE

Ciné lumière at the Institut français
17 Queensberry Place, London SW7 2DT
T. 020 7073 1350 - www.institut-francais.org.uk



Alliance Française

Official French language
reference centres

Alliance Française de
Cambridge

60 Hill Road, Cambridge, CB2 1LA
01223 561 854, www.alliance-cam.co.uk

Alliance Française de
Glasgow

3 Park Circus, Glasgow, G3 6AX
0141 331 4080, www.afglasgow.org.uk

Alliance Française de
Manchester

Churchgate House, 4th Floor
56 Oxford Street, Manchester, M1 6EU
0161 236 7117,
www.alliancefrancaisemanchester.org



The star attraction

Mercure Point Hotel Edinburgh



Mercure Point Hotel Edinburgh
34 Bread Street EDINBURGH EH3 9AF UK
Tel (+44)131/2215555
Fax (+44)131/2219929
Email H6989@accor.com

Located 2 minutes walk from the Filmhouse



panorama

This is the part of the French Film Festival UK where you can find a selection of the most successful films of the past year or so by name directors such as Claude Chabrol (united for the first time with Gérard Depardieu), Robert Guédiguian marking Glasgow's Marseilles connection, Pascal Thomas with another of his stylish Agatha Christie adaptations *à la française*, the formidable Josiane Balasko working with Nathalie Baye, Anne Fontaine (the *Coco Avant Chanel* director) delivering a comedy as light as a soufflé and redoubtable Bruno Podalydès with the final part of a trilogy that started with *Versailles Rive Gauche* many French Film Festivals ago. Factor in wacky black humour by Samuel Benchetrit, more eccentric satire featuring the magnificent Yolande Moreau (see also *Séraphine* in Preview), a pair of bluffing foreign correspondents, and a dash of Woody Allen-esque romance and there is something to appeal to all tastes and predilections. Finally we pay tribute to the turbulent times of writer Françoise Sagan with Diane Kurys's take on her life and a rare chance to see Otto Preminger's version of her first novel.

BELLAMY (15)	22
THE BEAUTIFUL PERSON / LA BELLE PERSONNE (15)	22
CRIME IS OUR BUSINESS / LE CRIME EST NOTRE AFFAIRE (15)	23
A FRENCH GIGOLO / CLIENTE (18)	23
I ALWAYS WANTED TO BE A GANGSTER / J'AI TOUJOURS RÊVÉ D'ÊTRE UN GANGSTER (15)	24
THE GIRL FROM MONACO / LA FILLE DE MONACO (15)	24
THE JOY OF SINGING / LE PLAISIR DE CHANTER (15)	25
LADY JANE (15)	25
LOUISE-MICHEL (15)	26
PARK BENCHES / BANCS PUBLICS (15)	26
PLEASE, PLEASE ME / FAIS-MOI PLAISIR (15)	27
SPECIAL CORRESPONDENTS / ENVOYÉS TRÈS SPÉCIAUX (15)	27
FRANÇOISE SAGAN HOMAGE	
SAGAN (15)	28
BONJOUR TRISTESSE (15)	28



BELLAMY (15)

As has become his custom, police commissioner Paul Bellamy (Gérard Depardieu in his first role for veteran Claude Chabrol) takes his annual summer break in the south of France, staying with wife Françoise's family in Nîmes.

This confirmed workaholic would rather be back in Paris fighting crime and certainly has no enthusiasm for his wife's holiday plans. Fortunately, he is rescued by the unexpected arrival of two men – his good-for-nothing brother Jacques and a 40-something stranger, Noël Gentil, who is in desperate need of his help. The former takes a perverse delight in raking over old family grievances whilst the latter intrigues Paul with a bizarre tale involving a murder and faked insurance claim. This is the kind of holiday Bellamy prefers...

This is a movie where people seem to be thinking about plots, schemes, and relationships that exist outside the story. The film is assuredly a dedicated character piece, with the story seeming to be one long series of extended conversations with deliciously sketched "types," ranging from Jacques Gambelin's schemer suffering moral mania to Clovis Cornillac's hunkered down cliché of the family's black sheep.

Cast **Gérard Depardieu, Clovis Cornillac, Jacques Gamblin, Marie Bunel, Vahina Giocante, Marie Matheron, Adrienne Pauly, Yves Verhoeven, Bruno Abraham-Kremer, Thomas Chabrol**

Director **Claude Chabrol**

2009. 110 mins

Int. Sales **TF1 International**

"Nothing is as it seems in Claude Chabrol's 58th film, a playful dramatic murder mystery offering Gerard Depardieu one of his more sympathetic roles." *Screen*, Mike Goodridge

Edinburgh Filmhouse	29 November	8.30pm
Glasgow Film Theatre	30 November	8.15pm
London Ciné Lumière	5 December	8.40pm

THE BEAUTIFUL PERSON LA BELLE PERSONNE (15)

Based on the French classic *La Princesse de Clèves* Christophe Honoré's film is set in a contemporary French high-school. After the death of her mother, Junie arrives at her cousin Mathias' school in the middle of the year. A beautiful girl, she quickly attracts the attention of Mathias' male friends, who compete to win her heart.

Although she starts a relationship with shy and reserved Otto (Grégoire Leprince-Ringuet), soon a mutual passion develops between Junie and Italian teacher Nemours (Louis Garrel), an incorrigible seducer already involved in an affair with a fellow teacher and a student. While Junie resists what she sees as an illusion of love and remains faithful to Otto, Nemours becomes increasingly confused and falls in love with her.

Honoré brings to the mix a heartfelt empathy for the emotional enormity and painful yearning that are part and parcel of teenage relationships.

Cast **Léa Seydoux, Louis Garrel, Grégoire Leprince-Ringuet, Estéban Carjaval, Simon Truxillo, Agathe Bonitzer**

Director **Christophe Honoré**

2008. 97 mins

Int. Sales **Le Pacte**

"Combines an earnest respect for literature with a romantic, pop sensibility." *NY Times*, A.O. Scott

SHOWING WITH THE BAKER'S DAUGHTER (15)

The baker's daughter has news for her father – news of love and self tolerance.

Cast **Céline Hilbich, Joseph Cohen-Sabban**

Director **Claudine Bourbigot**

2009. 8 mins

Edinburgh Filmhouse	14 November	6.15pm
Dundee DCA	24 November	6.00pm
Warwick Arts Centre	26 November	8.30pm
Gala Durham	30 November	8.30pm
Glasgow Film Theatre	2 December	8.45pm
St Andrews NPH	4 December	6.00pm



CRIME IS OUR BUSINESS *LE CRIME EST NOTRE AFFAIRE* (15)

The latest adventures of Belisaire and Prudence Bersford, adapted stylishly from Agatha Christie, find the pair enjoying peaceful days in their château but Prudence is bored and longs for a crime. Bringing back most of the cast and crew from his two previous Christie yarns, *By the Pricking of My Thumbs* and *Towards Zero*, writer-director Pascal Thomas adds another instalment to a consistently entertaining series.

Based primarily on the short story *The House of Lurking Death*, which appeared in the author's 1929 collection *Partners in Crime*, but also including shades of *4:50 From Paddington*, Thomas brings back that uncanny duo Prudence (Frot) and Belisaire Beresford (Dussollier), last seen Sherlocking together in *Thumbs*.

With Belisaire now retired from the secret service and the couple living tranquilly in the stunningly photographed Rhône-Alpes region, bored Prudence is just dying for a new crime to solve. Her wish is soon granted when visiting Auntie Babette (Annie Cordy in an engaging cameo) arrives on a train, on which she claims to have witnessed a murder.

Cast **Catherine Frot, André Dussollier, Chiara Mastroianni, Hippolyte Girardot, Annie Cordy**
Director **Pascal Thomas**

2008. 108 mins

Int. Sales **Tamasa**

“Ingenious coda, highlighting Prudence’s and Belisaire’s opposing investigatory methods, works like a warm digestif to make the whole meal go down smoothly.” *Variety*, Jordan Mintzer

Aberdeen, The Belmont	24 November	6.30pm
Edinburgh Filmhouse	2 December	8.45pm
Glasgow Film Theatre	3 December	6.30pm



A FRENCH GIGOLO *CLIENTE* (18)

A successful middle-aged woman (Nathalie Baye) decides to avoid emotional entanglements and instead uses male escorts for her sexual needs in this classy, spirited and satisfying comedy, directed, written and co-starring Josiane Balasko (a regular previous guest of the festival).

It emerges as a delightfully droll look at sexual mores with Baye excelling as TV presenter Judith who believes she’s found a way to have a satisfying sexual life amidst her chaotic professional life: instead of messy relationships. Opting instead for straightforward sexual servicing through a series of male escorts she chooses on the Internet she incurs the wrath of her sister Irene (Balasko) who couldn’t disagree more about her sister’s strategy. Judith, however, is adamant this laissez-faire arrangement works.

And it appears to work for her until unconventional escort Patrick (Eric Caravaca) enters her life. Handsome in a suburban way and new to the servicing game, Patrick and Judith hit it off beautifully. The great acting of the three leads adds enormously the pleasure quotient. The word *cliente* denotes a female customer without specifying of what.

Cast **Nathalie Baye, Eric Caravaca, Isabelle Carré, Josiane Balasko**

Director **Josiane Balasko**

2008. 100 mins

Int. Sales **Wild Bunch**

“Director and co-star Josiane Balasko’s intelligent take on how the need for money and/or sex dictates human behaviour is consistently engaging and never sordid.” *Screen*, Lisa Nesselson

Gala Durham	16 November	8.30pm
Edinburgh Filmhouse	18 November	8.45pm
Glasgow Film Theatre	21 November	1.00pm
Inverness Eden Court	23 November	8.30pm



I ALWAYS WANTED TO BE A GANGSTER *J'AI TOUJOURS RÊVÉ D'ÊTRE UN GANGSTER* (15)

Samuel Benchetrit takes the helm for this laid-back crime comedy that weaves together four stories which all eventually convene at a roadside diner. Franck (Edouard Baer) is a petty criminal who is currently pondering the prospect of holding up a remote diner. When observant waitress Suzie (Anna Mouglalis) eventually realises that Franck has more than a meal on his mind, she reveals that she too had considered robbing the place.

Set on the outskirts of Paris, the lives of several characters intersect... an amateur female thief, whose victim is herself an apprentice hold-up artist, two kidnappers who abduct a suicidal young teenage girl who keeps begging them to kill her and whose father refuses categorically to pay a ransom, and a singer suffering from creative block.

Cast **Anna Mouglalis, Edouard Baer, Jean Rochefort, Laurent Terzieff, Jean-Pierre Kalfon, Venantino Venantini, Roger Dumas**

Director **Samuel Benchetrit**

2007. 113 mins

Int. Sales **Wild Bunch**

"Played with a *Pulp Fiction* style of humour, minus the nastiness."

Variety, Jay Weissberg

SHOWING WITH **THE BARREL OF THE DANAÏDES** *LE TONNEAU DES DANAÏDES* (15)

In the burning vastness of the desert, a man is buried up to his neck in the sand ...

Cast **Benoît Rabillé, Sandrine Pottier, Claire-Estelle Murphy**

Director **David Guiraud**

2009. 12 mins

Warwick Arts Centre	23 November	8.30pm
Inverness Eden Court	26 November	6.25pm
Dundee DCA	28 November	8.00pm
Edinburgh Filmhouse	1 December	8.45pm
Glasgow Film Theatre	2 December	6.15pm

THE GIRL FROM MONACO *LA FILLE DE MONACO* (15)

Bertrand Beauvois (Fabrice Luchini) is a brilliant lawyer hired to defend criminal Edith Lassalle (Stéphane Audran) at a high-profile trial in Monaco. Given the sensitive nature of the case, the overzealous bodyguard Christophe (Roschdy Zem) is assigned to protect him. However, the danger seems to come less from organised crime than from local weather girl Audrey Varela (newcomer Louise Bourgoin, a real life personality on TV channel Canal +). A stunning beauty, Audrey seduces and enthralls the otherwise austere lawyer, who falls head over heels for her.

Luchini, 57, who has appeared in dozens of FFF UK-featured films, has over the years refined an adaptable persona that is recognisable across genres and periods. His startled-looking eyes, delicate chin and slight overbite convey a mixture of cynicism and cluelessness, as mature worldliness seems to do battle with childlike credulity.

Anne Fontaine (who made *Coco Avant Chanel* and was the subject of a French Film Festival focus in her presence in 1999), is clearly, at least in part, offering up a satire on male sexual vanity and the capacity for self-delusion it creates.

Cast **Fabrice Luchini, Roschdy Zem, Louise Bourgoin, Stéphane Audran, Gilles Cohen, Jeanne Balibar, Pierre Bourgeon**

Director **Anne Fontaine**

2008. 95 mins

Int. Sales **Pyramide International**

"Luchini, who could read the phone directory and make it sound exciting, has completely nailed the soft-skinned, flabby, middle-aged lawyer who hides his hang-ups behind a barrage of verbiage." *Screen*, Dan Fainaru

Edinburgh Filmhouse	12 November	8.00pm
Warwick Arts Centre	22 November	4.00pm
Glasgow Film Theatre	26 November	8.45pm
Inverness Eden Court	28 November	8.15pm



THE JOY OF SINGING *LE PLAISIR DE CHANTER* (15)

Fasten your seatbelts for this witty spy-caper musical involving a missing key, duplicitous, bed-hopping spies and a seriously unusual singing class.

Odd is the first word that springs to mind when describing this effervescent French spy comedy, with the words witty, unpredictable, delightful and original following close behind. Secret agents Muriel (Marina Fois) and the boyish Philippe (Lorant Deutsch) are sent on a mission to find a USB key possibly hidden by Constance (Jeanne Balibar), the fetching widow of a recently killed black market uranium salesman.

In an effort to get close to the widow, the two are forced to enroll in Constance's singing class.

Cast **Marina Fois, Lorant Deutsch, Jeanne Balibar, Nathalie Richard, Julien Baumgartner, Caroline Ducey, Dominique Reymond, Guillaume Quatravaux**

Director **Ilan Duran Cohen**

2008. 96 mins

Int. Sales **Pyramide Distribution**

"Delightful, funny and refreshingly unpredictable, *The Joy of Singing* is a sexy comic caper that brings to mind John Huston's classic genre-twister *Beat the Devil*." *Variety*, Jay Weissberg

Edinburgh Filmhouse	26 November	8.45pm
Glasgow Film Theatre	28 November	8.45pm
Inverness Eden Court	30 November	8.30pm
St Andrews NPH	6 December	2.00pm



LADY JANE (15)

This recent offering from celebrated writer/director Robert Guédiguian who made the recently released *The Army of Crime* as well as *The Town Is Quiet*, *Marius & Jeanette*, *Marie Jo and Her Two Lovers*, *The Journey to Armenia* and *The Last Mitterand* is a character-rich film noir, set in a wintry Marseille.

Muriel (Ariane Ascaride), François (Jean-Pierre Darroussin) and René (Gerard Meylan) are three childhood friends from a working class neighbourhood, who robbed banks together back in the 80s but now see very little of each other. That is, until the day Muriel's son is kidnapped. As Muriel's request for help goes out, the friends are soon united once again to set about gathering the ransom. And one thing quickly leads to another...

Featuring a twisting narrative and sharp editing, *Lady Jane* (shown to mark Glasgow's twinning with Marseilles) has an edgy, frenetic feel, but in his first foray into the genre, Guédiguian has more than *noir* in mind. Existentialism deepens the darkness, along with the irretrievable loss that surfaces when we revisit the past. His talented trio of actors (all Guédiguian regulars) are terrific, with Darroussin (FFF UK guest in 2008) again stealing the show.

Cast **Ariane Ascaride, Jean-Pierre Darroussin, Gerard Meylan**

Director **Robert Guédiguian**

2008. 104 mins

Int. Sales **Films Distribution**

"The dark side of Marseilles: Guédiguian goes *noir* in a captivating thriller." *Hollywood Reporter*, Gregory Valens

With the support of the Glasgow Marseilles Twinning Fund

MacRobert Stirling	17 November	7.30pm
Edinburgh Filmhouse	19 November	2.30pm/8.45pm
Aberdeen The Belmont	21 November	4.00pm
Dundee DCA	26 November	6.00pm
Glasgow Film Theatre	27 November	8.45pm



LOUISE-MICHEL (15)

After the sudden shutdown of their company, the factory workers, led by Louise (played by the iconic Yolande Moreau, 2009 César for Best Actress in *Séraphine* featured in Preview on Page 5), are determined to get their revenge on the boss responsible for the relocation.

They hire Michel (Bouli Lanners), an incompetent hit man who proves unable to do the job. Louise decides to take matters in her own hands and teams up with Michel to hunt down the "boss." Along the way, the eccentric duo encounter a mad scientist (Benoît Poelvoorde), a singer (French pop artist Philippe Katerine) and a farmer played by writer-director-actor Mathieu Kassovitz who also co-produced the film.

The slowly leaked revelation that both Louise and Michel are cross-dressers furthers the lunacy, as well as epitomizes the filmmakers' portrait of modern France as a place where inequality and unjustness compels people to mutate and/or deny their fundamental identities, a point that lends the bizarre tale an underlying strain of sadness.

Cast **Yolande Moreau, Bouli Lanners, Benoît Poelvoorde, Albert Dupontel, Philippe Katerine, Mathieu Kassovitz, Pierre Broodthaers, Terence Debarle Robert Dehoux, Hervé Desinge, Yannick Jaulin, Jacqueline Knuysen, Francis Kuntz, Sylvie Vanhiel**

Director **Benoît Delépine**

2008. 94 mins

Int. Sales **Funny Balloons**

"Side-splittingly funny and constantly outrageous." *Variety*, Jay Weissberg

Aberdeen The Belmont	26 November	6.30pm
Dundee DCA	27 November	8.00pm
Glasgow Film Theatre	29 November	5.15pm
Edinburgh Filmhouse	30 November	8.45pm
London Ciné Lumière	2 December	6.15pm
Cornerhouse Manchester	6 December	4.00pm



PARK BENCHES BANCS PUBLICS (15)

Bruno Podalydès' fifth feature is an ensemble film that has been lauded for its poetic humour which borders on the absurd and explores themes of urban solitude.

As she does every morning, Lucie joins her colleagues at the office. Between games of solitaire and adverts on the Internet, it's a working day just like any other. Then all activity in the office stops. All attention is turned towards the window of the building opposite and a banner reading: Man Alone. A hoax? A cry for help? What lies behind this mysterious message?

The film's very loosely connected glimpses of a few dozen people in an office, a local park and a home-improvement store might be useful as a primer on current French film stars because it features everyone from Pierre Arditi, via Thierry Lhermitte and Josiane Balasko to Catherine Deneuve, Emmanuelle Devos, Mathieu Amalric and Chiara Mastroianni.

The title literally translates as *Park Benches (Versailles – Right Bank)*, which explicitly ties the film to Podalydès' debut, *Versailles – Left Bank* shown at the French Film Festival in 1992.

Cast **Sabine Azema, Emmanuelle Devos, Pierre Arditi, Chiara Mastroianni, Josiane Balasko, Olivier Gourmet, Hippolyte Girardot, Thierry Lhermitte, Julie Depardieu, Nicole Garcia, Mathieu Amalric, Vincent Elbaz, Amira Casar, Michael Lonsdale, Florence Muller, Claude Rich, Catherine Deneuve, Benoît Poelvoorde**

Director **Bruno Podalydès**

2008. 110 mins

Int. Sales **Wild Bunch**

"A stellar cast brings Podalydès' sparkling comedy to vibrant life."
Ioncinema, Eric Lavalée

Aberdeen The Belmont	20 November	8.45pm
Glasgow Film Theatre	22 November	2.30pm
Dundee DCA	25 November	6.00pm



PLEASE, PLEASE ME *FAIS-MOI PLAISIR* (15)

Emmanuel Mouret, a French Film Festival guest in 2004, has been described as a French Woody Allen because of the madcap style of his series of romantic comedies such as *Change of Address* and *Shall We Kiss*.

In his latest *Ariane* (Frédérique Bel) believes that her partner Jean-Jacques (Mouret) is fantasising about another woman. Hoping to free him from his obsession, she asks him to have an affair with the woman in question (Judith Godrèche), who turns out to be the daughter of the French President!

The film then launches into an extended bout of gags during which Jean-Jacques does his best to play it cool and hopefully go all the way. Blending his character's squeamish timidity with David Faivre's colourful set designs, Mouret uses the simplest setups to elicit maximum laughs.

Despite all the twists and turns nobody manages to fulfil the promises of desire in this comedy of manners and errors, set to a catchy score that mixes classical tunes with cheesy '60s background music.

Cast **Judith Godreche, Frédérique Bel, Deborah François, Emmanuel Mouret**

Director **Emmanuel Mouret**

2009. 90 mins

Int. Sales **Pyramide International**

"Part Woody Allen, part Buster Keaton and 100% certified French, Emmanuel Mouret expands his impressive oeuvre of minimalist, burlesque takes on life and love with this romantic comedy."

Variety, Jordan Mintzer

Edinburgh Filmhouse	28 November	8.30pm
Glasgow Film Theatre	29 November	3.15pm



SPECIAL CORRESPONDENTS *ENVOYÉS TRÈS SPÉCIAUX* (15)

Just as they are about to be sent to Iraq where the conflict is intensifying, a star radio journalist Franck (played by Gérard Lanvin) and his sound technician Poussin (Gérard Jugnot) lose their plane tickets and money for the trip. This leads them to pull off a major bluff: the duo hide in the Barbès area of Paris, where they pretend to report live from Baghdad. Lying low in a friend's Parisian apartment, they manage to broadcast "live" from Basrah and Baghdad via a satellite phone and lots of cleverly inserted sound effects.

The routine gets out of hand when Franck's so-called war stories begin affecting the actual conflict. Things also get complicated when Franck inadvertently sleeps with Poussin's wife (Valérie Kaprisky) before their mission. As the team's antics come dangerously close to being uncovered, Poussin's marital crisis places an immovable wedge between the two "correspondents."

Cast **Gérard Lanvin, Gérard Jugnot, Omar Sy, Valérie Kaprisky, Anne Marivin, Serge Hazanavicius, Bertrand Lacy, Guillaume Durand**

Director **Frédéric Auburtin**

2009. 93 mins

Int. Sales **Europa Corp Distribution**

"A hilarious wartime satire that mocks the media's obsession with all things jihad." *Variety*, Jordan Mintzer

London Ciné Lumière	15 November	3.00pm
Edinburgh Filmhouse	23 November	8.45pm
Glasgow Film Theatre	1 December	6.30pm

In 1954, without her parents' knowledge, 18-year-old Françoise Quoirez published a novel that was to earn her instant celebrity and a revered place in French literature. That novel was *Bonjour Tristesse*; its writer is better known by her nom-de-plume, Françoise Sagan. The French Film Festival UK marks Sagan's life and work by screening Diane Kurys's new film with Sylvie Testud and Otto Preminger's celebrated adaptation of *Bonjour Tristesse* with Jean Seberg.



SAGAN (15)

Novelist Françoise Sagan (a feisty César-nominated performance by Sylvie Testud), became an overnight cultural sensation when she published her first novel *Bonjour Tristesse* in the Fifties, garnering a slew of prizes and catapulting her to the top of the bestseller list. Her life thereafter which the film follows until her death in 2004, is depicted as one long, intoxicated downhill ride, marked by scandals, arrests and the occasional drugs overdose.

Testud gives an energetic yet understated performance, reveling in the writer's legendary witty, straight talk, which she delivers with excellent timing and finesse.

Sagan was originally conceived and shot as a mini-series for French television, consisting of two 90 minute episodes. When producer Luc Besson saw the film, he bought the rights and gave it a theatrical cinema release a few months before its TV screening. Kurys, one of France's most respected female filmmakers, is best-known for her acclaimed 1983 film *Coup de foudre*.

Cast **Sylvie Testud, Pierre Palmade, Jeanne Balibar, Arielle Dombasle, Lionel Abelanski, Guillaume Gallienne, Denis Podalydes, Margot Abascal, Silvie Laguna, Gwendoline Hamon, Chantal Neuwirth, Samuel Labarthe, William Miller, Victor Sevaux, Alexis Michalik**

Director **Diane Kurys**

2008. 120 mins

Int. Sales **EuropaCorp**

"Diane Kurys, focuses on Sagan's angst-driven, jet-setter lifestyle ... a feisty, engaging performance from Sylvie Testud." *Variety*, Jordan Mintzer

London Ciné Lumière	14 November	6.00pm
Edinburgh Filmhouse	22 November	6.00pm
Warwick Arts Centre	24 November	6.30pm
Glasgow Film Theatre	28 November	1.30pm

BONJOUR TRISTESSE (15)

Jean Seberg plays Sagan's teenage socialite Cecile, off to another high-society soiree in a black-and-white Paris. Playboy dad David Niven is her nightly partner for drinking and dancing. Cut for colour and a summer interlude the previous year on the Riviera, the sun-dappled idyll between fun-loving daughter and father, united in plush hedonism, may harbour darker undertones (Mylène Demongeot, as Niven's newest fling, calls them "the perfect marriage"), though their frivolity to Preminger is less immoral than amoral, their blissful complacency just a cocoon for a childlike ignorance of the instability of relationships, life and the world.

Seberg's proper godmother, Deborah Kerr, is invited for a few days and ends up as Niven's bride, as well as a potential spoilsport for their lifestyle. Told not to see her beau (Geoffrey Horne) again, Seberg rushes up to her room and sticks pins on a doll before chiding herself in the mirror; next, she's tallying up points against Kerr and decides the woman must go.

Cast **Deborah Kerr, David Niven, Jean Seberg, Geoffrey Horne, Mylene Demongeot**

Director **Otto Preminger**

1958. 93 mins

Int. Sales **Park Circus**

"Jean-Luc Godard was one of the film's early champions – and he even cast Seberg the following year in his debut *Breathless*."

Slant Magazine, Eric Henderson

Edinburgh Filmhouse	22 November	3.30pm
Glasgow Film Theatre	28 November	4.00pm

ROMY
SCHNEIDER

HENRI-
GEORGES
CLOUZOT'S

INFERNO

FROM 6 NOVEMBER

ICA ciné kumise II

AND SELECTED CINEMAS



University of St Andrews

St Andrews, Fife, KY16 9AJ, Scotland

DEPARTMENT OF FILM STUDIES



The University of St Andrews offers Joint Honours degrees (MA), as well as postgraduate courses (MLitt and PhD), in Film Studies. Film Studies at St Andrews has a strong emphasis on studying the diverse cinemas from around the world.

To find out more about Film Studies at Scotland's first university, please visit <http://www.st-andrews.ac.uk/filmstudies/> and <http://www.st-andrews.ac.uk/>.



Vue sur le Lac du Bourget depuis la Chambotte
© RA Tourisme/C. Martelet

Rhône-Alpes

rhonealpes-tourisme.com



Vieux Lyon – Terrasses de restaurant ©P. Blanc



Grignan et son château – Drôme Provençale
©RA Tourisme/P. Fournier

From Mont Blanc and Lake Annecy to Lyon, the Beaujolais vineyards and the beginning of Provence, Rhône-Alpes is a region of outstanding cultural sites and a rich historic past.

Since prehistoric times, the Rhône Valley has provided a natural trade route that you can still enjoy in our cities and sites. It is deservedly famous for the largest ski area in the world with resorts such as Chamonix and Val d'Isère. Its easy access, world-renowned cuisine, winter sports and summer activities, museums and festivals provide many reasons to come and spend the holiday of your dreams in Rhône-Alpes.

Lyon, its capital, a UNESCO World Heritage site, gave birth to one of the greatest inventions of the modern world: Cinema. In fact the Lumière brothers' first film was shot in Lyon.

Rhône-Alpes and Lyon possess a cinematic beauty and vistas all of their own. Being there is almost as good as starring in your own film.



Place des Terreaux – © RA Tourisme/ S. Mavie



Ski à Chamonix Mont Blanc (74) ©RA Tourisme/P. Lebeau



Les berges du Rhône ©RA Tourisme/P. Blanc



Massif du Mont Blanc (74) ©RA Tourisme/JL. Rigaux



Rhône-Alpes cinéma

Co-producer of fiction feature-length films shot in region

Since its creation in 1990, Rhône-Alpes Cinéma co-produced more than 180 feature-length films, all shot significantly in region. Located in Villeurbanne, Rhône-Alpes Cinéma

is a cinematographic production public company which Rhône-Alpes Region council is a shareholder.

Rhône-Alpes Cinéma is investing money in the production of 10 to 15 films a year, in compensation of a percentage on the negative part of receipts.

Rhône-Alpes Cinéma is also active before the production phase, thanks to an aid in the writing and development phase of projects. Finally, this structure ensures that co-produced films are largely broadcasted in region and participates in the cultural animation of the region.

This aid concerns films that were significantly shot in region.

Dedicated to production companies, it eases the writing and development phase of fiction feature-length projects which are significantly shot in Rhône-Alpes region.

Rhône-Alpes Cinéma is financed by the Rhône-Alpes Regional Council and the French Ministry of Culture (CNC).

Rhône-Alpes Cinéma has coproduced more than 180 movies directed by Cédric Klapisch, Jacques Audiard, Pascal Thomas, Laurent Cantet, Arnaud Desplechin, Michel Deville, Patrice Leconte, Jean Becker, Christian Carion, Lucas Belvaux, Philippe Lioret, André Téchiné, Claude Chabrol, Eric Rohmer, etc.....

Rhône-Alpes Film Commission (www.comfilm-rhone-alpes.fr)

An offer of free services :

- Research of sets
- Link with technical contractors and qualified technicians of the region
- Help in getting shooting authorization and logistical support.

Tools :

- A database of more than 2,000 sets.
- Access to more than 700 sheets of qualified technicians in direction, image and sound, sets, etc.
- A file of technical contractors.

Rhône-Alpes Film Studios (www.rhone-alpes-studios.fr)

Rhône-Alpes Cinéma is in charge of managing 3 studio-sets in Villeurbanne (900 m2 – 860 m2 – 380 m2)


Rhône-Alpes Region (www.rhonealpes.fr)

Rhône-Alpes is a driving region for cinema and broadcasting and the supporting fund for cinematographic and broadcasting creation.

This fund of regional aid aims at supporting cinematographic and broadcasting projects from their writing to their production phase. Aids to production are open to producers based or not in Rhône-Alpes.

In order to receive them, producers undertake to justify a part of their production expenditures in Rhône-Alpes : short films (fiction or animation), original documentaries, live show captures, animation for television, TV Films, TV series.





www.swissfilms.ch

your link to swiss films

SWISSFILMS

Neugasse 6, Postfach
CH-8031 Zürich
T 043 211 40 50 F 043 211 40 60
info@swissfilms.ch

SWISS FILMS Genève
Maison des Arts du Grütli
16, rue Général Dufour
CH-1204 Genève
T 022 308 12 40 F 022 308 12 41
geneva@swissfilms.ch

discovery

In this section of the French Film Festival UK you can admire new talents who are breaking through the ranks and making their respective marks in festivals and in cinemas on their home turf. For this edition we expand horizons to welcome an arresting feature from Switzerland, *Another Man*, to be presented in person by its director Lionel Baier. Belgium is to the fore as the star of *Eldorado*, a wacky road odyssey by and with the omni-present Bouli Lanners (see also *Louise-Michel* in Panorama). And there are a couple of comedies dealing with integration – *The First Star* and box office hit *Neuilly, sa mère*. Family issues of a different nature are raked over in *Grown-ups*. Finally you can appreciate in *Versailles* one of the last screen appearances by the late Guillaume Depardieu, proving that at long last he had emerged from out of his father's significant shadow.

ANOTHER MAN / UN AUTRE HOMME (18)	34
ELDORADO (15)	34
THE FIRST STAR / LA PREMIÈRE ÉTOILE (15)	35
GROWN-UPS / LES GRANDES PERSONNES (15)	35
NEUILLY, YO MAMA / NEUILLY, SA MÈRE (12)	36
VERSAILLES (18)	36



ANOTHER MAN
UN AUTRE HOMME (18)

This is an intriguing psychological drama about a young, inexperienced film reviewer who falls for the charms of a well-established female colleague. In the course of the relationship the director Lionel Baier offers a challenging look at the essence of film criticism as well as an erotic encounter between two un-equals.

François moves with his respectable girlfriend to Vallée de Joux, where she teaches at a secondary school. He finds a job as film critic with the local paper, where he thinks he can raise the level of reporting by writing film reviews with a high level of analysis. In reality, he copies them from a highbrow Paris magazine and is guilty of plagiarism. Then he meets Rosa, a celebrated film reviewer with a respected newspaper who is out to get the newcomer. An erotic game starts in which Rosa is the manipulative spider spinning a merciless web for him.

Baier, who says that this film is his most personal, resorts to film noir, but gives his own twist to this game of desire and deception. He is primarily interested in the harsh, insensitive sides of desire, which are expressed in the film in sharp contrasts between city and countryside, truth and lies, lust and love.

Cast **Robin Harsch, Natacha Koutchoumov, Elodie Weber, Georges-Henri Dépraz, Brigitte Jordan, Olivia Csiky Trnka, Bulle Ogier**
Director **Lionel Baier**
2008. 89 mins
Int. Sales **Wide Management**

“**Natacha Koutchoumov is always a bewitching presence but here she is a true standout talent...**” *Variety*, Jay Weissberg

With the support of the Office of the Swiss Consul General

Inverness Eden Court	19 November	6.30pm
Aberdeen, The Belmont	22 november	4.00pm
Edinburgh Filmhouse	27 November	6.00pm
Glasgow Film Theatre	28 November	6.30pm



ELDORADO (15)

Bouli Lanners wrote the script and stars as Yvan, an overweight and unkempt car dealer who arrives home one night to discover that an incompetent young burglar named Elie (Fabrice Adde) has broken in.

Weary and philosophical, Yvan does not call the police and ends up consoling the intruder, who says he only needed money to make his way home to see his mother (Francoise Chichery). Still grieving over the death by overdose of his younger brother, Yvan knows a smack-head when he sees one, and after a couple of mishaps he agrees to give Elie a ride.

Never has Belgium appeared so spacious, as the two of them set off for the border with France, crossing vast areas of farmland and rushing waters.

Cast **Bouli Lanners, Fabrice Adde, Philippe Nahon, Didier Toupay, Françoise Chichéry, Stefan Liberski, Baptiste Isaïa, Jean-Jacques Rausin, Renaud Rutten, Jean-Luc Meekers**
Director **Bouli Lanners**
2008. 85 mins
Int. Sales **Films Distribution**

“**Bouli Lanners’ funny and melancholy road picture boasts widescreen images that suggest the American West and a soundtrack to match.**”
Hollywood Reporter, Ray Bennett

SHOWING WITH VANILLE (15)

Paris, the city of love, romance and passion, a place which brings together the pure and not so pure... Music by Glasgow band Little John Rocket.

Cast **Philippe lavot, Stephane Otero, Safia Monney, Franck Mallez**
Director **Mark Sloss**
2009. 17 mins

Inverness Eden Court	21 November	5.45pm
Dundee DCA	29 November	8.00pm
Glasgow Film Theatre	1 December	8.40pm
Edinburgh Filmhouse	3 December	8.45pm
Cornerhouse Manchester	5 December	6.00pm



THE FIRST STAR *LA PREMIÈRE ÉTOILE* (15)

Jean-Gabriel lives with wife Suzy and three children on the outskirts of Paris. Despite his modest income, Jean-Gabriel still has money to buy drinks and bet on the horses. One day, he promises his daughter that he will take the whole family on a skiing holiday. Although Jean-Gabriel is clearly unable to afford such an excursion, his wife gives him an ultimatum – if he breaks his promise, she will leave him. Raising questions of family, displacement, racism, and the construction of national and ethnic identity, the film moves swiftly from the West Indies to the snowy peaks.

A huge box office hit, it marks the directorial debut by actor and dubbing artist Lucien Jean-Baptiste, and is set in the 1980s. Jean-Baptiste plays the father who makes a bet with his wife (Anne Consigny) that he will be able to supervise the skiing holiday with their children. This challenge leads to an eventful sojourn for the French-West Indian family who use their resourcefulness to adapt to the white world of the ski slopes.

Cast **Firmine Richard, Lucien Jean-Baptiste, Anne Consigny, Michel Jonasz, Bernadette Lafont, Astrid Berges-Frisbey, Jimmy Woha Woha, Ludovic François, Loreyna Colombo, Gilles Benizio**

Director **Lucien Jean-Baptiste**

2008. 90 mins

Int. Sales **Other Angle Pictures**

“A light-hearted and unpretentious comedy that is deeper than it seems on the surface. It manages to slalom through the clichés and avoids being deluged in an avalanche of sentimentality.”

Le Monde, Isabelle Regnier

Glasgow Film Theatre	24 November	12.45pm
St Andrews NPH	5 December	2.00pm



GROWN-UPS *LES GRANDES PERSONNES* (15)

Single father Albert (Jean-Pierre Darroussin) likes to take his daughter Jeanne (Anaïs Demoustier) on vacation trips across Europe every year. Although she tags along, those journeys are less designed for her than to fulfill Albert's own interests, including an adolescent passion for treasure hunting.

For her 17th birthday, he takes her to Sweden (the director is of Franco-Swedish origin) to look for the lost treasure of a famous Viking. Upon arrival, they realise that the house they have rented is already occupied by Annika and Christine. This sudden change of plans destabilises Albert's well organised vacation, to the sheer delight of his daughter, who opens up to a new world through the presence of these two emancipated women.

Albert proves to be an affectionate but fussy and pedantic father unwilling to allow his daughter to explore her adolescent longings. Jeanne, naturally enough, is becoming interested in boys, and there are plenty on the scene to satisfy that interest.

Cast **Jean-Pierre Darroussin, Anaïs Demoustier, Lia Boysen, Jakob Eklund, Björn Gustafsson, Judith Henry, Anastasios Soulis**

Director **Anna Novion**

2008. 84 mins

Int. Sales **Memento Films International**

“A clever multilingual screenplay by Anna Novion, Beatrice Colombar and Mathieu Robin pokes gentle fun at problems of communication.” *Variety*, Alissa Simon

Edinburgh Filmhouse	24 November	8.45pm
Warwick Arts Centre	21 November	6.30pm
Glasgow Film Theatre	30 November	6.00pm
Cornerhouse Manchester	3 December	6.00pm



NEUILLY, YO MAMA NEUILLY, SA MÈRE (12)

Samy Seghir plays an Arab teen from one of the suburbs who moves in among the blond-haired, blue-eyed, foie gras-eating set, in director Gabriel Julien-Laferrrière's debut feature. The director manages to sustain the laughs and peppers the proceedings with cameos by several Gallic comedians among them Valerie Lemercier and Josiane Balasko.

Sami, although he enjoys a bit of rough and tumble with his mates, is a rather sweet and studious youngster. When his mum (Farida Khelfa) gets a job on a transatlantic cruise ship, he's forced to move in with his aunt (Rachida Brakni) and uncle (Denis Podalydès) in the swanky Parisian quartier of Neuilly. Sami is forced to face up to his over-privileged and extremely overzealous teenage cousin, Charles (Jeremy Denisty), whose one ambition is to grow up to be the next Nicolas Sarkozy. Sami's other nemesis is the elitist private school he transfers into, whose students are either bullying, wannabe white rappers (Mathieu Spinosi) or else brainy blondes such as Marie (Josephine Japy), who satisfies his adolescent obsession with actress Charlize Theron.

More than one million people have seen the film and it became a cultural phenomenon over the summer. Sarkozy who is usually sensitive to mockery, said that he planned to see the film. Pierre, his eldest son who is a pop music producer in Neuilly and is imitated in the film, said that he enjoyed it.

Cast **Samy Seghir, Denis Podalydès, Rachida Brakni, Jérémy Denisty, Joséphine Japy, Mathieu Spinosi**

Director **Gabriel Julien-Laferrrière**

2009. 909 mins

Int. Sales **Other Angle Pictures**

"A bittersweet coming-of-age comedy that mocks President Sarkozy's pompous hometown of Neuilly-sur-Seine." *Variety*, Jordan Mintzer

Edinburgh Filmhouse	16 November	2.30pm/6.15pm
Glasgow Film Theatre	23 November	8.30pm

VERSAILLES (18)

Debut writer-director Pierre Schoeller uses the device of an abandoned child to explore true sentiment rather than mere sentimentality in a sort of Gallic take on *Cathy Comes Home*.

A young destitute mother (Judith Chemia), who lives on the streets with her five-year-old son (Max Baissette de Malglaive), comes across a vagabond (Guillaume Depardieu), who inhabits a makeshift hut in the woods near Versailles Palace. Despite his own homelessness, she sees in the man a kindness and probably a greater sense of responsibility than he himself imagines. After spending the night with him, she vanishes, leaving behind her boy.

A season changes, and the man and boy bond. Just how they resolve the conundrum of the relationship and their future only the film will tell.

Versailles marks one of the final screen appearances of Guillaume Depardieu who died in October 2008.

Cast **Guillaume Depardieu, Max Baissette de Malglaive, Judith Chemla, Aure Atika, Patrick Descamps, Matteo Giovannetti, Brigitte Sy, Franc Bruneau, Philippe**

Director **Pierre Schoeller**

2008. 113 mins

Int. Sales **Les Films de Losange**

"Thoughtful, cumulatively affecting portrait of three social outcasts – including a very young boy – at critical junctures in their lives. Performances are excellent." *Screen*, Lisa Nesselson

London Ciné Lumière	12 November	8.40pm
Edinburgh Filmhouse	17 November	8.45pm
MacRobert Stirling	19 November	7.30pm
Dundee DCA	20 November	6.00pm

Life is Magnifique

Live a magnifique experience



SOFITEL LONDON ST JAMES

8 WATERLOO PLACE, LONDON SW1Y 4AR
TEL: +44 (0)20 7747 2200 • E MAIL: LO3144@SOFITEL.COM
WWW.SOFITEL.COM



SOFITEL
LUXURY HOTELS

docu

Producer / director Jacques Perrin has been responsible for some of the most stunning documentaries of recent years, including *Himalaya* and *Winged Migration*. Currently he is working on *Oceans* about the mysteries and dangers of the deep and due for release next year. His nautical leanings find added expression in Pierre Marcel's film about France's sailing superstar Eric Tabarly.



TABARLY (PG)

The legendary Eric Tabarly was a Gallic naval officer who set a remarkable string of speed and distance records in his sailing boats, each of which he christened Pen Duick.

Overnight he became the toast of France, was awarded the *Légion d'honneur*, and received a parade down the Champs-Élysées before being congratulated by General De Gaulle. Born in 1931, he went missing at sea in June 1998 en route to a Regatta in Fife. After his body was found it was concluded that he had been accidentally knocked out cold during a massive swell, and pitched overboard.

Director Pierre Marcel and producer Jacques Perrin (*Microcosmos*, *Himalaya* and *Winged Migration*) chart the sailor's incredible life journey and his mysterious disappearance. Arguably he was Europe's most influential sailor of the 20th Century.

Those entranced by the recent documentary *Deep Water* will find much to enjoy in this film, which was César nominated for best documentary. It is memorable in particular for its stunning cinematography and a new score by award-winning composer Yann Tiersen who wrote the music for *Amélie*.

Most of the footage finds Tabarly sailing aboard the various Pen Duicks as he takes one world championship after another. It has been edited in a brisk, no-nonsense style and includes thrilling shots of tremendous waves washing over the boat during storms.

Even when things go badly, such as a race cut short after Tabarly's boat is slammed by a cargo ship in fog, he shows perseverance and resilience. On an around-the-world race he loses a mast, effectively putting him out of a win. But he doesn't quit, pressing on after repairs to compete in the remaining three legs of the race. Handsome, charismatic and looking remarkably fit, at one point he climbs up the sails in a bathing suit in rough seas to make adjustments.

On June 29, 1976, we again see him arriving triumphantly in Newport Harbour after winning another solo North Atlantic race, beating the odds by skipping a boat designed for a 14-man crew. Out of contact for days, he was feared lost at sea, but managed to come in ahead of his one-time star pupil and despite having to pass through the worst storm in the history of the race. But it's hardly the end of Tabarly's career. There is still a 75-year-old world record to be broken on a sail from New York to England in 1980...

Director **Pierre Marcel**

2008. 90 mins

Int. Sales **Pathé France**

"The story of one man's obsession and his dreams, is an exciting film that even those who don't go to sea will find inspirational."

The Providence Journal, Michael Janusonis

Dundee DCA	19 November	6.00pm
Glasgow Film Theatre	20 November	8.45pm
Edinburgh Filmhouse	21 November	6.00pm
London Ciné Lumière	22 November	6.15pm



Jacqueline Tabarly, president of the Eric Tabarly Association:

"I have often been asked for my approval for films depicting my husband or his life. I have never agreed to do so until now. Pierre Marcel presented a project that was unique. He suggested recounting Eric's life and career through the film footage, interviews, photographs and other original archives on him. Pierre did not know Eric. But he penetrated his character, bit by bit, by reading books, spending time in our house and taking out each boat of the Pen Duick fleet. He even skippered the original Pen Duick."



PIERRE MARCEL will present the film in person in Dundee, Glasgow, Edinburgh and London (see *Guests on Page 4*):

This 29-year-old professional sailor, born and raised in St Malo on the coast of Brittany, was still a teenager when Eric Tabarly died and never met his subject. He started shooting film as an amateur and made a short film for the Eric Tabarly Association about a season aboard Pen Duick I, from its commissioning in the yard to sailing in several regattas. It eventually earned him the assignment from producer Jacques Perrin who gave him six weeks to edit the full-length Tabarly film. Tabarly was notoriously shy before the cameras and a man of few words, but Marcel soon had in hand some 400 hours of Tabarly footage and more than 60 hours of audio. "It took me one year and two months to edit the film," Marcel said. "Jacques Perrin just kept telling me to go back and edit some more."

Schools screenings are supported by free Learning Resources prepared by Alliance Française de Glasgow, Institut Français d'Ecosse and Glasgow Film Theatre. These are available to download online at <http://www.frenchfilmfestival.org.uk/2009education.html>



JOUR DE FÊTE^(U)

Director **Jacques Tati** | 1949 | 90 mins | colour version | French with subtitles

Recommended for Primary 5-7 and Secondary 1-3 | Free Learning Resource available online

Jacques Tati plays a clumsy village postman inspired by a newsreel championing the super-efficient U.S. mail system. His hilarious attempts to modernize his own rural delivery methods make for high-speed slapstick comedy. *Showing at DCA, Filmhouse, GFT, Lonsdale and Robert Burns Centre.*



WELCOME⁽¹⁵⁾

Director **Philippe Lioret** | 2009 | 119 mins | French, English and Kurdish with subtitles

Recommended for Secondary 4-6 | Free Learning Resource for Higher and Advanced Higher French available online

17 year old Bilal has travelled through the Middle East and Europe to join his girlfriend in England. His journey comes to an abrupt end when he is stopped on the French side of the Channel. Having decided to swim across, Bilal goes to the local pool to train with swim instructor Simon.

Showing at Belmont, DCA, Filmhouse and GFT also public showing at Robert Burns Centre Film Theatre, Dumfries, on 20 Nov, 5.50pm



MICHOUD'AUBER^(PG)

Director **Thomas Gilou** | 2007 | 115 mins | French with English subtitles

Recommended age 12+ | Free Learning Resource available online

When Messaoud's mother falls ill, he is placed with a host family. With the war in Algeria at a critical point, Messaoud's host mother Gisèle hides his Arab identity. All is well until his secret is revealed.

Showing at Warwick Arts Centre and St Andrews NPH plus public shows at Robert Burns Centre Film Theatre, Dumfries, on 20 Nov, 5.50pm and Ciné Lumière, London, on 5 Dec, 2pm

French director exchange

To celebrate the launch of the French Film Festival GFT Learning is delighted to welcome a French film director to Scotland. **Raphaël Chevenement** will be visiting schools in Glasgow to discuss his short film *Une leçon particulière* with French pupils between Tuesday 1 and Thursday 3 December.

If you would like your class to participate in a class discussion with the director, please contact Paul Macgregor, Learning Officer on 0141 352 8604 or info@gft.org.uk.

Supported by Dieppe Scène Nationale, GFT and Alliance Française de Glasgow.

DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences

Live Lessons for Languages: French Short Films

DCA 22nd and 27th October at 10am

Funny, thoughtful and historical, these three short films will spark imagination and language learning for P7-S2. *Skhizein*, *L'occupant*, and *Arrosez Les Bien*, will be accompanied by a live language lesson from a native French speaker. Screenings are also supported by specially developed teaching resources.

Live Lessons for Languages is a project being developed by Discovery, Scottish Screen and LTS to support the Curriculum for Excellence.

Discovery is held at DCA. Free Schools transport is available courtesy of Stagecoach. For full festival listings see www.discoveryfilmfestival.org.uk. Booking: 01392 909 900.

Venues and booking information:

Please contact your nearest venue for further details.

The Belmont Picturehouse, Aberdeen

For more information contact Paul Foy on 01224 493 012 or email maboyfoy@aol.com

DCA Cinema, Dundee

To book online go to www.dca.org.uk or phone box office on 01382 909 900

For information and enquiries please contact katharine.simpson@dca.org.uk

Filmhouse, Edinburgh

For more information and to book please contact Fiona Henderson on 0131 623 8031 or e-mail foh@filmhousecinema.com

GFT (Glasgow Film Theatre)

To book online go to www.gft.org.uk/schools. For enquiries please contact Paul Macgregor on 0141 352 8604 or e-mail info@gft.org.uk

Robert Burns Centre Film Theatre, Dumfries and Lonsdale Cinema, Annan

To book call Kate Beattie on 01387 720774 or e-mail katebe@dumgal.gov.uk

CINE-FAMILLE

These titles are especially recommended for family audiences



LADS AND JOCKEYS *LADS ET JOCKEYS* (PG)

Lushly filmed and moving equestrian documentary from debut director Benjamin Marquet looking at the strict regime and dedication of those involved in a school designed to train aspiring jockeys.

It is September 2006 and a new school year has begun in France. Thirty 14-year-old boys and girls in Chantilly enter a boarding school specialised in the education of jockeys and stable lads and girls. For many of them, the first contact with the reality of the job they have chosen is very hard. They find themselves in a world where time means nothing and the needs of the horses are everything.

Marquet follows the lives of the whole class, focusing particularly on Steve, Flavian and Florian. Most of them have in common first loves, mobiles, mp3 players and dreams of fame and fortune. We have an opportunity to watch them develop till the final race at the end of the school year. Then they may be they will get the chance to become real jockeys...

Director **Benjamin Marquet**

2008. 100 mins

Int. Sales **Les Films du Losange**

"Lads and Jockeys shows how in the glamorous, monied world of racing horses there is an entire community dedicated to the grueling, demanding discipline of horsemanship."

Japan Times

Edinburgh Filmhouse	15 November	6.00pm
Dumfries Film Theatre	19 November	1.30pm/6.00pm
Glasgow Film Theatre	29 November	1.15pm

MAGIC! *MAGIQUE!* (PG)

The title says it all – the film deals with the magic of laughter and of love. Betty (Marie Gillain), a young woman raising her ten-year-old son, Tommy (Louis Dussol), alone on an isolated farm. The boy has never known his father and imagines him to be an astronaut. Each night, Tommy watches the sky, waiting for his father's return – Betty hasn't the heart to tell him the truth as she has problems of her own: Indeed, she struggles to earn enough money, while her online attempts to find a male companion have so far been in vain.

She's a sad, silent woman, always in a state of melancholy. And they are faced with being evicted because she can't pay the rent. Yet, *Magique!* slowly brings laughter in to her life. Tommy plans to use his own brand of magic to bring his mother out of her sad state and finds the perfect opportunity to do just that when the circus comes to town.

The beautiful scenery with lush cinematography is a pleasure to watch. *Magique!* can also be considered a musical as the songs tend to emphasise a certain point, or call attention to ideas or feelings. A sheer delight from Philippe Muyl who made *Le Papillon* and *La vache et le Président*. Muyl won the Alice in the City award given by a jury of eight- to 12-year-olds at the Rome International Film Festival 2008.

Cast **Marie Gillain, Cali, Antoine Duléry, Louis Dussol, Benoît Brière, Holly O'Brien, Rachel Gauthier, Stéphane Breton, Evelyne de la Chenelière.**

Director **Philippe Muyl**

2008. 91 mins

Int. Sales **Wild Bunch**

"Totally charming, captivating and spell-binding." *Film Monthly*

London Ciné Lumière	12 December	2.00pm
Edinburgh Filmhouse	14 November	1.00pm
Glasgow Film Theatre	21 November	3.15pm

Triumphs and tragedies of an outsider



His film career was a roller coaster of triumph, struggle and, ultimately, tragedy. Jean Eustache remained the perpetual outsider who yearned to join the mainstream and become as popular and respected as Jean Renoir, one of his many mentors. **Martine Pierquin** (retrospective curator), puts his life and work into perspective.

The cinema of Jean Eustache is determined by his equal interest in fiction and documentary and by the playful and experimental blurring of boundaries between the two, while tackling subjects that were linked to his personal life and origins.

Eustache was born in 1938 in Pessac, a small town near Bordeaux. Like the main character in his second feature, *My Little Loves / Mes petites amoureuses* (1974), he was brought up by his grandmother, to whom he devoted a two-hour documentary *Numéro Zéro* (1971).

When Eustache was 14, his mother, with whom he had hardly ever lived, asked him to come and live with her in Narbonne. Soon after, he was taken out of school and sent on an apprenticeship. He first worked as an electrician and in the building trade before getting a job at SNCF (French railways).

An autodidact, he was known as an avid reader and keen cinemagoer. After moving to Paris in 1957, he soon looked for opportunities to train in film. Eventually, he was offered a post at ORTF (French public television) in the research department. He then met his wife, Jeanne Delos, who was a secretary at Cahiers du Cinéma.

Picking her up after work and hanging out in the corridors of Cahiers, Eustache soon became acquainted with New Wave directors, in particular Eric Rohmer, François Truffaut and Jean-Luc Godard. Inspired by Rohmer, friends for a while with Truffaut, helped by Godard at the start of his career, Eustache remained a Cahiers favourite even after he distanced himself from the New Wave movement.

In his tragically shortened career, Jean Eustache made 15 films. Two of them, rarely mentioned, are shorts that were made to accompany a French TV series on classic cinema. One is on F W Murnau and the other one on Jean Renoir, two directors considered by Eustache as his masters in cinema.

Eustache also worked as a film editor for, among others, Jacques Rivette, again on a film about Jean Renoir. On other occasions, for cash or for fun, Eustache took on small acting parts and he can be seen as a hitch-hiker in Godard's *Weekend* (1967) and as a "man in a bar" in Wim Wender's *The American Friend* (1977).

His blurring of boundaries between fiction and fact are apparent early on. His first two shorts, *Du côté de Robinson* (1963) and *Santa Claus Has Blue Eyes / Le Père Noël a les yeux bleus* (1966), which

III JEAN EUSTACHE RETRO



are meant to be screened together under the title *Bad Company / Les mauvaises fréquentations* portray working-class youths and have an autobiographical flavour. When he turns to documentary, he films traditional events linked to his provincial origins. *La Rosière de Pessac* (1968, 1979), which he made twice, is the neutral recording, at a ten-year interval, of the annual election of the most virtuous girl in Pessac, Eustache's birthplace.

The documentaries stress the incongruity, in 1970s France, of a tradition of medieval origins which nevertheless brings the community together. *Le Cochon* is the recording of one of the last instances of the killing of a pig by a local slaughterman in rural France. The two films are fine examples of the direct cinema documentary school (think Wiseman in the US, Brault and Perrault in Quebec).

More personal, *Numéro Zéro*, is also usually defined as a documentary although Eustache saw it as his first feature film. The film is unique in Eustache's career as it was initially not made for public viewing. It was nonetheless meant to serve as a blue print for his future films. Indeed, there are elements of *Numéro Zéro* that can be found in his next film and masterpiece, *The Mother and the Whore / La Maman et la putain* (1973). Shot in black and white, long takes and with a static camera they hark back to the 'primitive' cinema of the Lumières. In both, the subject matter is a subtle blend of personal and collective history, with Eustache working, as critic Serge Daney once put it, as "an ethnologist of his own reality".

Even after the triumph at the Cannes Film Festival and the unexpected box-office success of *La Maman et la putain*, Eustache, whose ambition was to become a director with a wide popular audience à la Jean Renoir, felt unfairly treated by the film establishment.

He complained regularly of being relegated to an intellectual ghetto, even though his films were by no means abstruse. When he killed himself it was said that his suicide was due to the realisation that he could not survive in a commercially-oriented film industry.

At the time of his death, when emotions were raw, contemporary filmmaker Philippe Garrel declared: "C'est le système qui l'a tué" meaning the Establishment killed him. On the other hand, critic Jean Douchet, who was also close to him, argues that Eustache was not an 'artiste maudit' as he always managed to work in conditions of professional standard. One thing is sure: despite a short career, Eustache is one of the most influential directors of the post-New Wave.

This retrospective of seven films by Jean Eustache (six of them UK premieres) was made possible thanks to the financial support of: Filmhouse, Edinburgh; the French Film Festival UK and its sponsors; The French Consulate, the Institut Français d'Ecosse, the Alliance française de Glasgow; the Service Culturel of the Ministère des Affaires Etrangères and the University of Edinburgh.



Cinémoi, the edgiest movie channel since Film 4

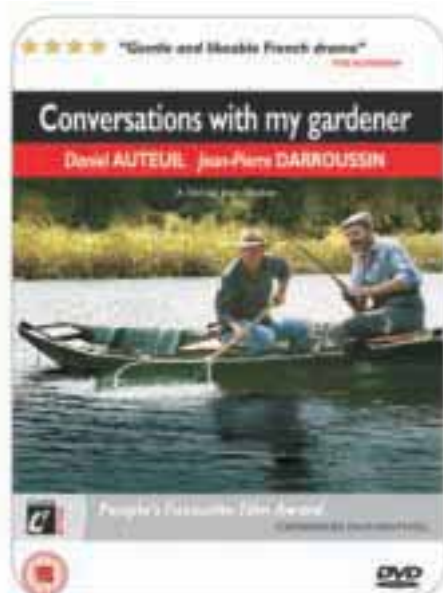
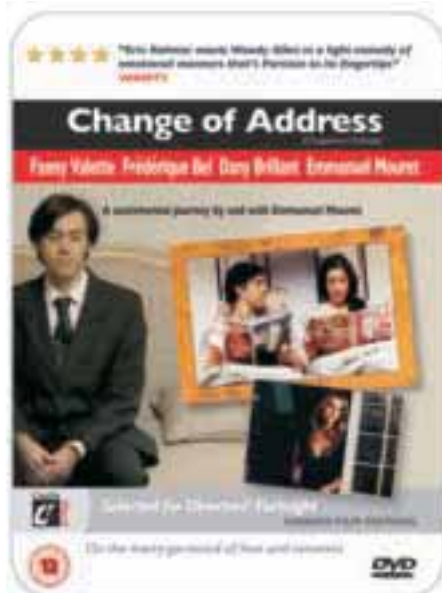
Find us on **SKY channel 343**.

12 hours of back to back films, interviews and exclusive features every day.

"I watch it all the time now"

Michael Caine

A film lovers dream
www.cinemoi.tv



OUT NOW
on DVD
Two
French Film
Festival
Hits!

Cinefile World DVDs are available on Amazon | www.cinefile.co.uk





BAD COMPANY DU CÔTÉ DE ROBINSON (15)

This is Jean Eustache's first film. In typical New Wave style, it is shot on location with young unknown actors. The storyline also allows for ample documentary footage of everyday Paris: on an idle Sunday afternoon, two working-class and penniless youths set out picking up girls on the streets of Montmartre.

With observational rigor, the camera tracks the two friends as they try hard to impress a young woman. She finally agrees to accompany them to a local dance hall, the Robinson, but when things do not go as expected, they take revenge.

On its release, the critics at *Cahiers du Cinéma* gave it unanimous praise and Jean-Luc Godard generously provided a penniless Eustache with left over stock, costumes and film crew from the just completed *Masculin-Féminin* so that Eustache could make his second film, *Le Père Noël a les yeux bleus*.

Cast **Aristide, Daniel Bart, Dominique Jayr**

Director **Jean Eustache**

1963, 42 min

Print Source **Tamasa Distribution**

"Eustache's greatness was evident right from the start."

Film Society of Lincoln Center

London Ciné Lumière + <i>Santa Claus Has Blue Eyes</i>	8 November	2.00pm
Edinburgh Filmhouse	14 November	3.45pm



SANTA CLAUS HAS BLUE EYES LE PÈRE NOËL A LES YEUX BLEUS (15)

New Wave actor Jean-Pierre Léaud is here Eustache's screen alter ego for the first time (Léaud will spectacularly resume the role six years later as Alexandre in *La maman et la putain*). From its early days the cinema of Jean Eustache is steeped in the director's personal experiences.

As such, *Le Père Noël a les yeux bleus*, set in Narbonne where Eustache spent his teenage years, centres around the character of Daniel, an unemployed but fashion-conscious youth determined to buy himself a trendy duffle-coat. This, he reckons, should greatly improved his prospects with girls.

To this end, Jean-Pierre Léaud's Daniel takes up a job with a photographer as a street Santa and, in disguise, finds a new audacity with women. As in *Du côté de Robinson*, the film's premise is an opportunity to observe, with direct cinema distance, the frustrating lives of working-class teenagers, this time in a provincial town.

Cast **Jean-Pierre Léaud, Gérard Zimmermann**

Director **Jean Eustache**

1966, 47 min

Print Source **Tamasa Distribution**

"An affectionate and not uncritical exploration of small-town life in France." *All Movie Guide*, Clarke Fountain

London Ciné Lumière + <i>Bad Company</i>	8 November	2.00pm
Edinburgh Filmhouse	14 November	3.45pm

PROGRAMME 2



THE PIG *LE COCHON* (18)

Co-directed with Jean-Pierre Barjol, this documentary shows the slaughter of a pig on a small farm in Cévennes, in south Massif Central. Eustache's and Barjol's cameras never shy away from the killing and ensuing processing of the animal into various meat products. "With scrupulous respect for popular traditions, the film features an amazing soundtrack in which the source and originality of natural voices remains captivating, even though the thick patois and onomatopoeic accents make the actual spoken words incomprehensible" (Luc Moullet, *Film Comment*). This is why the film does not require subtitles.

As in the best of *direct cinema* documentaries, the uncompromising but sympathetic observational style brings a poetic dimension to the film. Beyond the recording of a fast disappearing tradition for posterity, one of Eustache and Barjol's motives for *Le Cochon* was to make a truly collective film, thus dismissing the notion of *cinéma d'auteur*. Although not for the faint-hearted, this is a unique ethnographic document.

Director **Jean Eustache Jean-Michel Barjol**

1970, 50 min NB no subtitles

Print Source **Tamasa Distribution**

"The film features an amazing soundtrack in which the source and originality of natural voices remains captivating."

Film Comment, Luc Moullet

PROGRAMME 3



NUMÉRO ZÉRO (15)

A two-hour interview of Eustache's grand-mother, Odette Robert, who brought him up after his parents' divorce marks a reversal of roles, as she is now nearly blind, and lives with Jean in Paris. The interview takes place in their apartment. With this film, Jean Eustache breaks away from the observational approach of *Le Cochon* and *La Rosiere de Pessac* (1968). In *cinéma vérité* style, the distance between the 'objective' filmmaker and his subject dissolves.

Eustache appears on screen (although turning his back to the camera), prompting his grandmother to speak about his childhood and some traumatic events in her life.

"...in maintaining the footage of clapperboard marks – often, interrupting Odette in mid thought to signal the necessity of a reel change – Eustache also creates a sense of intersecting reality, briefly disengaging Odette (and the spectator) from the reality of her vivid memories towards the parallel reality of her role as storyteller..." (*Film Fest Journal*).

Director **Jean Eustache**

1971, 110 min

Print Source **Tamasa Distribution**

"An amazing documentary about the tumultuous life of the director's grandmother."

Film Journal, Emmerick West

London Ciné Lumière	15 November	2.00pm
Edinburgh Filmhouse	18 November	6.15pm

Edinburgh Filmhouse	19 November	6.00pm
Glasgow Film Theatre	24 November	6.00pm

PROGRAMME 4



THE MOTHER & THE WHORE *LA MAMAN ET LA PUTAIN* (18)

Alexandre (Jean-Pierre Léaud) is poor and financially dependent on his lover Marie (Bernadette Lafont). He also feels miserable as he is still in love with Gilberte, his ex-girlfriend. One day, he meets a girl, Veronika (Françoise Lebrun), outside the Left Bank café *Les Deux Magots*.

Eustache based the film on his own, complex, love life. The film indeed captures Alexandre's conversations with friends and lovers, in Parisian locations, streets, cafés, Jean Eustache's own apartment. Gender issues come to the fore when the three protagonists are trapped in a destructive love triangle. Shot in minimalist visual style, the film records the verbal mannerisms and bohemian lifestyle of the May 68 generation. It is also a stern (some say reactionary) re-examination of that generation's defeated dreams.

Now a cult film, *La maman et la putain* won the Grand Jury and International Critics Prizes at the 1973 Cannes Film Festival, while some critics condemned it for obscenity. The conservative broadsheet *Le Figaro* even described the film as "an insult to the nation". A key film in the history of French cinema.

Cast Jean-Pierre Léaud, Bernadette Lafont, Françoise Lebrun, Isabelle Weingarten

Director Jean Eustache

1973, 218 min

Print Source Tamasa Distribution

"The most beautiful French film of the decade." *Libération*, Serge Daney

Edinburgh Filmhouse	21 November	1.15pm + Intro
Glasgow Film Theatre	23 November	4.00pm + Intro

PROGRAMME 5



MY LITTLE LOVES *MES PETITES AMOUREUSES* (15)

Based on Eustache's teenage years and first loves, *Mes petites amoureuses* is, in style and content, Jean Eustache's delayed response to Truffaut's *400 Blows*. Like Antoine Doinel's distant mother in Truffaut's film, Daniel's mother has little interest in her teenage son. However, the parallel stops here. When Antoine plays truant and roams the streets of Paris, Daniel reluctantly leaves school to work in a small garage. To this introvert and marginalised adolescent, cinema comes as a saviour.

Eustache had written the script for *Mes petites amoureuses* ten years before but only after the success of *La maman et la putain* could he afford to go into production. Unfortunately, by then, Jean-Pierre Léaud, his initial choice for the role of Daniel, was too old. Instead, Martin Loeb gives a superb performance and there is also a cameo appearance by Eustache on a park bench, looking at his younger self.

Cast Martin Loeb, Ingrid Caven, Jacqueline Dufranne, Dionys Mascolo, Maurice Pialat

Director Jean Eustache

1974, 123 min

Print Source Tamasa Distribution

"Told with an intensity that slow-burns its way into the imagination." *Evening Standard*, Derek Malcolm

Edinburgh Filmhouse	24 November	5.45pm + Intro
Glasgow Film Theatre	25 November	8.15pm



A DIRTY STORY UNE SALE HISTOIRE (18)

This is the same anecdote told twice: first in the 'fiction part' (35mm) by professional actor Michaël Lonsdale and second, in the so-called 'documentary part' (16 mm), by Eustache's friend Jean-Noël Picq. A man tells a group of mostly female friends how he used to go to a café where, lying down on the filthy basement floor, he had a direct view, from a hole in the toilet door, on women's vaginas.

Story-telling here works as a substitute for impossible images on a ludicrous tale. To his dismay, Picq, after the film, was sometimes shamed by people and accused of being a pervert. But why believe Picq more than Lonsdale? What can be said of the relationship between film and reality? Eustache tricks and confuses the audience by filming the same story in two different genres.

Cast "Fiction": **Michaël Lonsdale, Jean Douchet, Douchka**

Cast "Document": **Jean-Noël Picq, Françoise Lebrun, Virginie Thévenet**

Director **Jean Eustache Jean-Michel Barjol**

1977, 49 min

Print Source **Tamasa Distribution**

"Not to be missed." *The Village Voice*, Amy Taubin

Edinburgh Filmhouse

29 November

4.00pm

Study Film at the University of Edinburgh Masters, PhD and short courses



**Expand your understanding and knowledge
of the theory and practice of film**
Acquire practical and vocational skills
Cultivate your love of cinema!

MSc and PhD in Film Studies

Combine the study of film theory, criticism, aesthetics, and the exploration of specific themes, movements, national cinemas, and various forms of moving image culture.

Film in the Public Space

(MSc in Film Exhibition and Curatorship)

Gain expertise and outreach skills in film exhibition and curatorship. Explore Edinburgh's unique film culture and its exhibition and festival infrastructures. Meet professionals and acquire practical experience within local organizations

For further information: **contact Prof. Martine Beugnet**
(m.beugnet@ed.ac.uk), **Dr. Kriss Ravetto** (K.Ravetto@ed.ac.uk),
or **Kate Marshall** (Kate.Marshall@ed.ac.uk)

<http://www.filmstudies.llc.ed.ac.uk>

Short courses (credit and non credit)

From Introduction to Film Studies to An Insight into Edinburgh International Film Festival, the Open Studies programme offers evening, daytime and intensive film courses open to all.

For further information: **contact the Course Organiser**
(m.pierquin@ed.ac.uk) or check the Open Studies website:
<http://www.ed.ac.uk/openstudies>

The University of Edinburgh is a partner to the 2009 French Film Festival on the Jean Eustache retrospective



Rediscover the magic of France



TRAVEL ★ PROPERTY ★ FOOD ★ WINE ★ LANGUAGE ★ LIFESTYLE ★ LEARNING

FREE TICKETS

Book now at www.thefranceshow.com

Or call the ticket hotline: 0907 015 4443* Offer ends 1 December 2009.
After 1 December tickets will be on sale at £10 per person.

*You must be at least 18 years of age to use this service. Calls cost £1 per minute from a BT landline. Other networks may cost.
Interswitch only. Please get permission from the 0907 015 4443 before calling. This call should not be longer than 2 minutes. Response for
longer than 2000 445 4452 for the ticket ordering. This service is provided by 0907 015 4443.

The France Show 2010

6-10 JANUARY, LONDON EARLS COURT

IN ASSOCIATION WITH **telegraphmedia**group

cast and crew

French Film Festival UK 2009

12 Sunbury Place, Edinburgh

Tel: **+44 131 225 6191**

Email: **info@frenchfilmfestival.org.uk**

www.frenchfilmfestival.org.uk

Patron: Sylvain Chomet

Director and Co-founder: Richard Mowe

Deputy Director: Ilona Morison

Associate Director: Jaki McDougall

Associate Programmers: Allison Gardner, Rod White

Chair: James Steel

Sponsorship and Advertising: Nabil Chemrouki

Media, Public Relations: Gregor Murdoch

Logistics and Scheduling: James Rice

Finance: John Beattie, Alexis Beattie

Design: Emma Quinn

Print: 21 Colour

Website: Ilona Morison (frenchfilmfestival.org.uk)

Guests and hospitality: Heather Imrie

Social networks: Mikey Malak

Translator: Karin Macrae

Jacques Tati Tribute

Fondation Groupama Gan pour le Cinéma:

Gilles Duval / Dominique Hoff

Thomson Foundation for Film & Television Heritage:

Séverine Wemaere

Les films de Mon Oncle, Paris: Philippe Gigot

British Film Institute: Andrew Youdell

Jean Eustache Retro

Edinburgh University, Open Studies

Film, Media & Contemporary Cultures:

Martine Pierquin

Edinburgh University, Film Studies:

Prof Martine Beugnet

Tamasa Distribution, Paris: Laurence Berbon

Rhône-Alpes Gala Screening

Rhône-Alpes Tourisme:

Isabelle Faure (Promotions Manager,
Northern and Central Europe)

Rhône-Alpes Cinéma:

Mireille Ferrand (Responsable de la diffusion
et de la promotion)

Atout France: Hélène Frelon (PR executive,
France Tourism Development Agency).

Institut Français du Royaume-Uni, Ciné Lumière

17 Queensberry Place

London SW7 2DT

+44 207 073 1350

www.institut-francais.org.uk

Laurence Auer (Director), Xavier Guérard (Deputy Director and

Audiovisual Attaché), Guillaume Silvy-Leligois (Programmer

Ciné Lumière), Natacha Antolini (Head of Marketing and

Communication), Agathe Morisse (Audiovisual Assistant)

Ambassade de France au Royaume-Uni, London

His Excellency Maurice Gourdault-Montagne

Ambassador to the United Kingdom

Consul Général de France, Edinburgh

Hervé Bouché

Unifrance

Anne de la Hamelinaye, Antoine Khalife

Institut Français d'Écosse (Edinburgh)

Etienne Louÿs (Secretary General), Azziza Ouardini

(Deputy Director), Evelyn Haughey (Director's Assistant),

Fatiha Kammoussi (Education Officer / Courses Director),

Pascale Scott (Media Center)

Alliance Française de Glasgow

Jérôme Richalot (Director)

Alliance Française de Manchester

Georges Louf (Director)

CINEMAS

Filmhouse, Edinburgh:

Ginnie Atkinson (CEO), James McKenzie, Rod White, Theresa

Valtin, Jenny Leask, Richard Moore, Allan MacRaild, Morvern

Cunningham, Fiona Henderson, Jayne Fortescue, Cathi

Hitchmough, David Boyd, David Barclay, Ali Clark, Ally McCrum,

Ali Blaikie, Denise McGee, Robert Howie, James Rice.

Glasgow Film Theatre:

Jaki McDougall (Director), Allison Gardner, Marion Pearson,

Emily Munro, Jen Davies, Seonaid Frame, Angela Freeman,

Paul MacGregor, Richy Freeman, Rachael Loughlan,

David Sweeney, Bryan Wilson, Barney McCue, Malcolm

Brown, John Cunningham, David Wylie, Sadie McCue,

Margaret Lynch, Helen Hence.

Dundee Contemporary Arts:

Clive Gillman (Director), Alice Black (Head of Cinema),

Fraser Reid, Katharine Simpson, Ian Banks, Simon Dwyer

The Belmont, Aberdeen:

Dallas King (General Manager), Euan Baird, Neil Davidson,

Paul Foy, Kenny Gold, Euan Henderson, Alasdair Macaskill,

Harry Rafferty, Jo Stuart

The Norman McLaren filmhouse, macrobert, Stirling:

Liz Moran, (Artistic Director), Fiona Hall, Kevin McCallum,

Laura Cuffe, Elizabeth Fuller

Eden Court Theatre, Inverness:

Colin Marr (Director), Paul Taylor, Jamie Macdonald,

Kevin Douglas

Warwick Arts Centre, Coventry:

John Gore (Director)

Ciné Lumière London:

Guillaume Silvy Leligois (Cinema Programmer),

Agathe Morisse

Cornerhouse Manchester:

Rachel Hayward (Programme Manager), Sarah Perks

Gala Theatre & Cinema Durham:

Simon Stallworthy (Gala Director), Robin Byers, Anna Tallon,

Ruth McClure, Tamara Anderson, Laura Whiteley, Kristen

Hopper, Joanne Alexander, Carol Scullion, Catherine

Ditchburn, Neil Robinson, Sarah Lyness, Thomas Robinson

NPH, St Andrews:

David Morris (Managing Director), Paul Carey,

Maureen Waters

Cambridge Arts Picturehouse:

Tony Jones (Director), Paula Beegan, Isabelle McNeill

Robert Burns Centre Film Theatre, Dumfries:

Alice Stilgoe (Film Officer), Kate Beattie, Alex Murray,

Susan Kenny, Elaine Paterson, Bill Cunningham,

Jennifer Taylor, Donald MacLachlan

cast and crew

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

Bailie Liz Cameron (Chair, Culture and Sport – Glasgow City Council); Scott Taylor (Glasgow City Marketing Bureau); Corinne Cleret (Sofitel Saint James); Sambrooke Taylor (Scottish Screen); Andrew Hogg and Sandra L McIntosh (Total E & P UK PLC); Sarah Holder (TV5Monde); Marc Pichot (Mercure Point); Laura Lambert (Glasgow Marseille Twinning); Jean-Michel Gauffre (La Garrigue, Edinburgh).

We also wish to extend our thanks to these companies and bodies who have provided the French Film festival UK 2009 with films, help and advice: Adam Hotchkiss (Optimum); Amelie Garin-Davet (Wide Management); Ariane Buhl (Gaumont); Ben Luxford (Artificial Eye); Catherine Piot (TF1 International); Esther Devos (Wild Bunch); Jeniffer Fattell (Europacorp); Kahloon Locke (Peccadillo Pictures); Laurence Berbon (Tamasa Distribution); Laurence Shonberg (Other Angle Pictures); Marion Klotz (Memento Films); Martin Caraux (Films Distribution); Nicholas Varley and John Letham (Park Circus); Paul Richer (Pyramide International); Peter Danner (Funny Balloons); Saya Huddleston (Pathe International); Thomas Petit (Les Films du Losange).





Le Di-Vin, a welcome wine bar for the West end

If you haven't already done so why not come down to the new wine bar at 9 Randolph Place serving light lunches daily or treat yourself to a charcuterie and cheese board and a bottle of wine - a great way to end the week!

An abundance of seats whether at the long bar, around the periphery or in the open space, mean Le Di-Vin is equally suitable for a quick glass of wine with your partner or several bottles of wine with friends and family.

Le Di-Vin is a very welcome addition to Edinburgh's wine scene and provides a quiet, enjoyable and welcoming recess from the hustle and bustle (not to mention tram disruption!) of Edinburgh city centre.

La P'tite Folie - The Little Madness

can now be enjoyed at 2 locations in the heart of Edinburgh's New Town. Wherever you choose to dine both restaurants continue to provide delicious traditional French cuisine such as moules marinières, breast of barbery duck with prunes and armagnac sauce and char-grilled sirloin steak with beurre "Maitre d'hotel".

Le Di-Vin Wine Bar

Both restaurants are open for lunch between 12 and 3pm and for dinner between 6 and 11pm with an extensive range of fantastic wines from across the globe as well as an excellent selection of quality French wines.

Opening Times

Lunch: 12pm - 3pm

Dinner: 6pm - 11pm

Both restaurants closed on Sundays except during the Festival.

Both Restaurants can be hired for private parties. Menu Can be arranged as well.

West End

0131 225 8678

Tudor House, 9 Randolph Place, Edinburgh

New Town

0131 225 7983

61 Frederick Street, Edinburgh



EDINBURGH FILMHOUSE 0131 228 2688 12 Nov to 20 Dec

THU 12 THE GIRL FROM MONACO (15) 8.00pm + Q & A	FRI 13 A PROPHET (18) 8.15pm	SAT 14 MAGIC (PG) 1.00pm BAD COMPANY (15) + SANTA CLAUS HAS BLUE EYES (15) 3.45pm THE BEAUTIFUL PERSON (15) 6.15pm + SHORT THE FATHER OF MY CHILDREN (15) 8.30pm	SUN 15 TRAFIC (U) 3.30pm LADS AND JOCKEYS (PG) 6.00pm	MON 16 NEUILLY SA MERE (12) 2.30pm/6.15pm	TUE 17 VERSAILLES (18) 8.45pm
WED 18 THE PIG (18) 6.15pm A FRENCH GIGOLO (18) 8.45pm	THU 19 LADY JANE (15) 2.30pm/8.45pm NUMERO ZERO (12) 6.00pm	FRI 20 SERAPHINE (PG) 8.35pm	SAT 21 MOTHER & THE WHORE (18) 1.15pm TABARLY (12) 6.00pm + Q & A	SUN 22 BONJOUR TRISTESSE (15) 3.30pm SAGAN (15) 6.00pm	MON 23 SPECIAL CORRESPONDENTS (15) 8.45pm
TUE 24 MY LITTLE LOVES (15) 5.45pm + Intro GROWN-UPS (15) 8.45pm	WED 25 PLAYTIME (U) 8.45pm	THU 26 MAGNIFICENT TATI (U) 6.15pm + Intro THE JOY OF SINGING (15) 8.45pm	FRI 27 ANOTHER MAN (18) 6.00pm + Q & A	SAT 28 TATI SHORTS (U) 2.00/4.00pm PLEASE PLEASE ME (15) 8.30pm	SUN 29 BELLAMY (15) 8.30pm A DIRTY STORY (18) 4.00pm M HULOT'S HOLIDAY (U) 6.00pm
MON 30 LOUISE-MICHEL (15) 8.45pm	TUE 1 I ALWAYS WANTED TO BE A GANGSTER (15) 8.45pm + SHORT	WED 2 CRIME IS OUR BUSINESS (15) 8.45pm	THU 3 ELDORADO (15) 8.45pm	FRI 4	SAT 5
SUN 6 MON ONCLE (U) 5.45pm	SUN 13 PARADE (U) 6.15pm	SUN 20 JOUR DE FETE (U) 6.00pm			

GLASGOW FILM THEATRE 0141 332 6535 15 Nov to 3 Dec

SUN 15 JOUR DE FETE (U) 5.30pm	MON 16	TUE 17	WED 18	THU 19	FRI 20 A PROPHET (18) 5.50pm TABARLY (12) 8.45pm + Q & A
SAT 21 A FRENCH GIGOLO (18) 1pm MAGIC (PG) 3.15pm SERAPHINE (PG) 8.15pm	SUN 22 PARK BENCHES (15) 2.30pm M HULOT'S HOLIDAY (U) 5.30pm FATHER OF MY CHILDREN (15) 8.00pm	MON 23 MOTHER & THE WHORE (18) 4.00pm NEUILLY SA MERE (15) 8.30pm	TUE 24 FIRST STAR (15) 12.45pm NUMERO ZERO (15) 6.00pm	WED 25 TRAFIC (U) 6.15pm MY LITTLE LOVES (15) 8.15pm	THU 26 MON ONCLE (U) 6.00pm THE GIRL FROM MONACO (15) 8.45pm
FRI 27 THE MAGNIFICENT TATI (U) 6.00pm + Intro LADY JANE (15) 8.45pm	SAT 28 SAGAN (15) 1.30pm BONJOUR TRISTESSE (15) 4.00pm ANOTHER MAN (18) 6.30pm + Q & A THE JOY OF SINGING (15) 8.45pm	SUN 29 PLAYTIME (U) 1.00pm LADS AND JOCKEYS (PG) 1.15pm PLEASE PLEASE ME (15) 3.15pm LOUISE-MICHEL (15) 5.15pm	MON 30 GROWN-UPS (15) 6.00pm BELLAMY (15) 8.15pm	TUE 1 SPECIAL CORRESPONDENTS (15) 6.30pm ELDORADO (15) 8.40pm + SHORT	WED 2 I ALWAYS WANTED TO BE A GANGSTER (15) 6.15pm + SHORT THE BEAUTIFUL PERSON (15) 8.45pm + SHORT
THU 3 PARADE (U) 6.30pm CRIME IS OUR BUSINESS (15) 8.00pm					

WHAT'S ON WHERE AND WHEN

ST. ANDREWS NEW PICTURE HOUSE 01334 474902 3 to 6 Dec

THU 3 MICHOU D'AUBER (PG) 3.00pm	FRI 4 THE BEAUTIFUL PERSON (15) 6.00pm + SHORT	SAT 5 FIRST STAR (15) 2.00pm	SUN 6 THE JOY OF SINGING (15) 2.00pm
			M HULOT'S HOLIDAY (U) 6.00pm

DUNDEE CONTEMPORARY ARTS CINEMA 01382 909900 19 to 29 Nov

THU 19 TABARLY (12) 6.00pm + Q & A	FRI 20 VERSAILLES (18) 6.00pm	SAT 21 MON ONCLE (U) 1.00pm	SUN 22 TRAFIC (U) 1.00pm	MON 23	TUE 24 THE BEAUTIFUL PERSON (15) 6.00pm + SHORT
		FATHER OF MY CHILDREN (15) 6.00pm	SERAPHINE (PG) 6.00pm		
WED 25 PARK BENCHES (15) 6.00pm	THU 26 LADY JANE (15) 6.00pm	FRI 27 LOUISE-MICHEL (15) 8.00pm	SAT 28 M.HULOT'S HOLIDAY (U) 1.00pm	SUN 29 ELDORADO (15) 8.00pm + SHORT	
			I ALWAYS WANTED TO BE A GANGSTER (15) 8.00pm + SHORT		

THE BELMONT PICTURE HOUSE, ABERDEEN 01224 343534 20 to 26 Nov

FRI 20 PARK BENCHES (15) 8.45pm	SAT 21 LADY JANE (15) 4.00pm	SUN 22 ANOTHER MAN (18) 4.00pm	MON 23	TUE 24 CRIME IS OUR BUSINESS (15) 6.30pm	WED 25 FATHER OF MY CHILDREN (15) 6.30pm	THU 26 LOUISE-MICHEL (15) 6.30pm
--	---	---	---------------	---	---	---

STIRLING NORMAN MCLAREN FILMHOUSE MACROBERT 01786 466666 17 to 19 Nov

WED 17 LADY JANE (15) 7.30pm	THU 18 PLAYTIME (U) 7.30pm	FRI 19 VERSAILLES (15) 7.30pm
---	---	--

INVERNESS EDEN COURT THEATRE 01463 234234 19 to 30 Nov

THU 19 ANOTHER MAN (18) 6.15pm	FRI 20	SAT 21 ELDORADO (15) 5.45pm + SHORT	SUN 22	MON 23 A FRENCH GIGOLO (18) 8.30pm	TUE 24
WED 25	THU 26 I ALWAYS WANTED TO BE A GANGSTER (15) 6.15pm + SHORT	FRI 27	SAT 28 THE GIRL FROM MONACO (15) 8.15pm	SUN 29	MON 30 THE JOY OF SINGING (15) 8.30pm

DUMFRIES ROBERT BURNS CENTRE FILM THEATRE 01387 264808 19 & 20 Nov

THU 19 LADS AND JOCKEYS (PG) 1.30pm / 6.00pm	FRI 20 MICHOU D'AUBER (PG) 5.30pm
---	--

LONDON CINE LUMIERE 0207 073 1350 8 Nov to 12 Dec

SUN 8 BAD COMPANY (15) + SANTA CLAUS HAS BLUE EYES (15) 2.00pm	MON 9	TUE 10	WED 11 A PROPHET (18) 8.30pm	THU 12 VERSAILLES (18) 8.40pm	FRI 13
SAT 14 SAGAN (15) 6.00pm	SUN 15 THE PIG (18) 2.00pm	MON 16	TUE 17	WED 18	THU 19 SERAPHINE (PG) 8.30pm
	SPECIAL CORRESPONDENTS(15) 3.00pm				
FRI 20	SAT 21	SUN 22 TABARLY (12) 6.15pm + Q & A	MON 23	TUE 24	WED 25 M HULOT'S HOLIDAY (U) 8.40pm
THU 26	FRI 27 PARADE (U) 6.30pm	SAT 28	SUN 29 TRAFIC (PG) 2.00pm	MON 30	TUE 1 JOUR DE FETE (U) 3.00pm
WED 2 PLAYTIME (U) + TATI SHORTS (U) 2.00pm	THU 3	FRI 4 MON ONCLE (U) 3.00pm	SAT 5 BELLAMY (15) 8.40pm	SAT 12 MAGICI (PG) 2.00pm	
LOUISE-MICHEL (15) 6.15pm			MICHOU D'AUBERT (PG) 2.00pm		

WARWICK ARTS CENTRE 024 765 24452 20 to 25 Nov

FRI 20 WELCOME (15) 6.30pm	SAT 21 M HULOT'S HOLIDAY (U) 2.00pm	SUN 22 GIRL FROM MONACO (15) 4.00pm	MON 23 I ALWAYS WANTED TO BE A GANGSTER (15) 8.30pm + SHORT	TUE 24 SAGAN (15) 6.30pm	WED 25 MICHOU D'AUBERT (PG) 6.30pm
	GROWN-UPS (15) 6.30pm				THE BEAUTIFUL PERSON (15) 8.30pm + SHORT

DURHAM GALA THEATRE & CINEMA 0191 332 4041 Nov 16, 19, 30

MON 16 A FRENCH GIGOLO (18) 8.30pm	TUE 17	WED 18	THU 19 FATHER OF MY CHILDREN (15) 6.30pm	FRI 20	SAT 21
SUN 22	MON 23	TUE 24	WED 25	THU 26	FRI 27
SAT 28	SUN 29	MON 30 THE BEAUTIFUL PERSON (15) 8.30pm + SHORT			

MANCHESTER CORNERHOUSE 0161 200 1500 2 to 6 Dec

Please visit www.cornerhouse.org for confirmed screening times.

WED 2 THE FATHER OF MY CHILDREN (15) 6.00pm	THU 3 GROWN-UPS (15) 6.00pm	FRI 4 A PROPHET (18) 8.00pm	SAT 5 ELDORADO (15) 6.00pm	SUN 6 LOUISE-MICHEL (15) 4.00pm
--	--	--	---	--

CAMBRIDGE ARTS PICTUREHOUSE 0871 704 2050

FOR FILM SELECTION, DATES AND TIMES see cinema brochure or website (www.picturehouses.co.uk)

tickets and booking

GLASGOW FILM THEATRE 12 Rose Street, Glasgow G3 6RB

Box Office **0141 332 6535**

Sun to Fri from 12 noon. Sat 11am

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

Advance Booking

Advance booking tickets available online from
www.gft.org.uk

You can also purchase tickets for any screening or event during Box Office hours by coming into Box Office in person or calling (0141) 332 6535 (note that at busy times or if Box Office is closed you will be asked to leave a contact number). Postal bookings should be accompanied by a cheque made payable to 'GFT' and accompanied by an SAE.

www.gft.org.uk

Ticket Prices

Full: **£6.50** Concessions: **£5**

Concession tickets apply to full-time students, claimants, senior citizens, children under 16 and disabled people. Please bring ID when purchasing a ticket.

Friday matinees and Tuesday 12.45 screenings
– all tickets £3.50

CineCard holders £1 off every ticket.

Saver tickets: See 5 films for £28.25 / £21

Tickets valid for 3months.

Café Cosmo

Sun to Fri from 12 noon. Sat 11am. Café Cosmo closes 15 minutes after the start of the final film.

Access Information

There is level access from Rose Street to GFT. Box Office, Café Cosmo and Cinema 2 are located on the ground floor. Cinema 1 is accessible via the passenger lift from the ground floor. The Balcony Bar and Education Room are currently inaccessible by wheelchair users. For more detailed information on access at GFT contact the Manager (0141) 352 8601/8603 or email: manager@gft.org.uk.

FILMHOUSE, EDINBURGH 88 Lothian Road, Edinburgh EH3 9BZ

Box Office **0131 228 2688**

Programme Info Line **0131 228 2689** Daily 12 noon – 9pm

Book online at **www.filmhousecinema.com**

Credit card bookings charged at £1.50 per transaction.

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

Ticket Prices

Matinees (shows prior to 5pm): **£4.90** Concs **£3.30**

Fri bargain Matinee: **£3.60** Concs **£2.10**

Evening screenings (after 5pm): **£6.50** Concs **£4.90**

Access Information

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 10am – late, 7 days. Food & drinks.

THE BELMONT PICTUREHOUSE, ABERDEEN 49 Belmont Street, Aberdeen AB10 1JS

24hr Information **01224 343536**

Booking **0871 704 2051** open 9.30am – 8.30pm.

[£1.50 booking fee per transaction for online and telephone bookings. This fee is waived for Friends].

belmont@picturehouses.co.uk
www.picturehouses.co.uk

Ticket Prices

Before 5pm Mon – Fri: Full Price **£6.50**

Friends **£4.50**, Concessions **£4.50**

Weekends and Evening: Full Price **£7.50**

Friends **£5.50**, Concessions **£5.00**

Child (under 15) **£4.50**

Access Information

Lift access to screens 2 & 3 and Basement Cafe/ Wine Bar.

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

Advanced booking for wheelchair spaces recommended.

See the Belmont brochure for full details.

BASEMENT CAFE/ WINE BAR Open every day from 1pm.

DUNDEE CONTEMPORARY ARTS CINEMA 152 Nethergate, Dundee DD1 4DY

Box Office **01382 909900**

Box Office opening hours:

By tel: Mon – Sat 10am – 8.50pm

Sun 12 noon – 8.50pm

In person: Mon – Sat 10.30am – 8.50pm

Sun 12 noon – 8.50pm

Bookings can be made online at **www.dca.org.uk**

No booking fees for credit card bookings.

Tickets cannot be exchanged or money refunded except in the event of a cancellation of the programme.

Ticket Prices

Monday – Thursday **£5.40**

Friday – Sunday **£6.00 on or after 5pm**

Promotions

Seniors & Unwaged Mondays **£3.20**

Student Sundays **£3.20**

French Film Pass: Your passport to French Cinema
– see any five French Films for **£20**.

Access Information

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

JUTE CAFÉ-BAR 10.30am midnight, seven days

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

Box Office **01463 234234**

The Box Office is open every day from 10am – 10pm.

www.eden-court.co.uk

Advance Booking

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

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

By phone: Call 01463 234 234.

By post: Please ensure you include full details of the show and the number of tickets required with a cheque made payable to Eden Court. Tickets can be reserved during Box Office hours by visiting the Eden Court Box Office or calling 01463 234 234. Reserved tickets are held for 3 working days or up to 30 minutes prior to the film start time, whichever is sooner.

Ticket Prices

Adults **£6.00**. Reduced rate **£5.50**

All tickets before 5pm **£4.50**. Under 18s **£4**

SPECIAL OFFER Cinema Pass (any 3 films)
Save £1 per film.

Access Information

The public areas of Eden Court have full wheelchair access. Wheelchair spaces are available at every performance. Please request a designated wheelchair space when booking. Our cinemas are equipped with two-channel infrared equipment for the sensory impaired. Special receivers are available at Box Office.

EDEN COURT CAFÉ BAR AND RESTAURANT

Open daily from 10am – 1pm. Food served until 9pm

Relax with a drink... Enjoy a light lunch or an evening meal with friends... Phone 01463 732 688 for reservations.

THE NORMAN MCLAREN FILMHOUSE macrobert, University of Stirling, Stirling FK9 4LA

Tickets & Information: Tel: **01786 466666**

Daily 9am to 8.30pm

Book online at **www.macrobert.org** to purchase tickets in advance.

You can also make bookings in person.

Ticket prices: Full price **£3.95** Concession **£3.45**

Free parking on University Campus

Cafe Bar.

NEW PICTURE HOUSE (NPH CINEMA) 117 North Street, St Andrews KY16 9AD

Box Office: **01334 474902** **www.nphcinema.co.uk**

Advance Booking

Tickets can be purchased morning and evenings from credit card machine in cinema foyer also from Box Office in the evening. Online purchases from our website www.nphcinema.co.uk tickets can be collected anytime from ATM in cinema foyer. **ALL TICKETS £5**

Access Information

Wheelchair access and toilet facilities available. Infra red receivers available from Box office. Disabled patrons with CEA card admits companion free of charge. Cinema shop and cafe open evenings. Licence covers beer and wine purchased from cinema shop being consumed in auditorium.

DUMFRIES ROBERT BURNS CENTRE FILM THEATRE Mill Road, Dumfries DG2 7BE

Box Office: **01387 264808** Tue – Sat 10am – 1pm,
2pm – 5pm and during film screenings.

Tickets cannot be refunded unless the screening is cancelled. Tickets can be exchanged is 48 hours' notice is given, subject to availability.

Ticket prices £5.50 Concs £4.10

School screenings free of charge

Education books via Kate Beattie, Curriculum Leader
Modern Languages Tel: 01387 720774

E-mail: katebe@dumgal.gov.uk

Access information

Easy wheelchair access. Ground floor WC. Advance Booking advisable for wheelchair spaces.

tickets and booking

WARWICK ARTS CENTRE

The University of Warwick, Coventry CV4 7AL

Box Office **024 765 24452**

Box Office open Mon – Sat 9.30am – 9pm, Sun 2pm – 8pm

Advance Booking

You can purchase tickets for any screening or event in person during Box Office hours. Postal bookings should be accompanied by a stamped addressed envelope and cheques made payable to The University of Warwick. You can reserve tickets during Box Office hours by calling 024 765 24452, or online **www.warwickartscentre.co.uk**

Reservations should be collected no later than 20 minutes prior to the film start time. Tickets purchased in advance cannot be exchanged nor money refunded except in the event of cancellation.

Ticket Prices

Full: **£6.50**. Discounts (60+ in full time retirement, Passport to Leisure holders): **£5.25** Groups of 5+: **£4.75** each. Full time students, under 16s, registered unemployed: **£4.25**. University of Warwick students: **£3.00**
Weekday matinees: **£4.25**

Access Information

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

CAFÉ BAR Open Mon – Sat 9.30am – 9pm, Sun 2pm – 8pm

EAT RESTAURANT To reserve a table call 024 7652 2900. For opening hours please see www.gowarwick.ac.uk

THE ARTS PICTURE HOUSE

38 – 39 St Andrews Street, Cambridge CB2 3AR

Box Office: **0871 704 2050**

www.picturehouses.co.uk

Ticket Price

Saturday and Sunday (and Bank Holidays):

Adults £7.60

Members £5.60

Concessions £5.70

Monday to Friday

Performances commencing before 5pm and all day Mon:

Adults £6.60

Members £4.60

Concessions £5.70

Performances commencing at or after 5pm:

Adults £7.60

Members £5.60

Concessions £5.70

Friday and Saturday Late Shows:

Performances commencing after 10.30pm:

Adults £6.60

Members £4.60

Concessions £5.70

OTHER TICKETS

Big Scream (babies free!) £5.00

Children (3-14) (at all times) £5.10

Thursday Silver Screen (before 5pm) £3.70

Over-60 only – price includes cup of tea/coffee (£1.00 surcharge for hot chocolate and espresso drinks)

Autism Friendly Screenings £3.00 (all tickets)

Kid's Club Members £3.40

Kid's Club non-Members £4.40

Kid's Club Accompanying Adults Free*

*Adults only admitted to Kid's Club screenings when accompanying children

Advance web/phone booking fee £1.50 per transaction

Concessionary tickets cannot be booked over the telephone or online.

YOU MUST ARRIVE 15 MINUTES PRIOR TO THE FILM TO COLLECT YOUR TICKETS

LONDON CINE LUMIÈRE

Institut Français

17 Queensberry Place London SW7 2DT

Box Office: **0207 073 1350**

box.office@ambafrance.org.uk

www.institut-francais.org.uk

Box office opens Monday – Friday from 8.30am. Saturday from 10.00am and Sunday from 1.30pm. Box office closes 15 minutes after the start of the final performance.

Advance Booking

You can purchase tickets for any screening or event in person during Box Office hours. Postal bookings should be accompanied by cheques made payable to Institut Français du Royaume-Uni. You can reserve tickets during Box Office hours by calling 0207 073 1350.

Online booking: www.institut-francais.org.uk

Reservations should be collected no later than 20 minutes prior to the film start time. Tickets purchased in advance cannot be exchanged nor money refunded except in the event of cancellation.

Ticket Prices

£9 full price / £7 concessions

Double Bill: £12 full price / £10 concessions

Concessions apply to full time students, the unemployed, senior citizens, registered disabled people, French teachers and children under 16, BFI Southbank members, ICA members, Riverside Studios members, Flying Blue members, students of the Instituto Cervantes, the Italian Cultural Institute and Goethe-Institut London, ResCard, Staffcard and Lifestyle holders, members of CILIP. Please bring proof of eligibility when buying tickets. Tickets do not reserve a specific seat.

Access Information Disabled Access: Access to the ground floor is by a ramp. Ciné Lumière can be accessed by lift and has two wheelchair positions and a dedicated disabled toilet. Call the box office to discuss your needs: 020 7073 1350

BISTROT DE L'INSTITUT

Tuesday – Friday: 11.30am – 8.30pm

Saturday: 10.00am – 8.30pm

Sunday, Monday: closed

CORNERHOUSE

70 Oxford Street, Manchester M1 5NH

Box Office: **0161 200 1500** Daily 12 noon – 8.00pm.

Minicomp: **0161 236 6184**.

General Information & Administration: **0161 228 7621**

www.cornerhouse.org

Prices Concessions available to students, the unemployed, disabled and OAPs on production of relevant proof.

Ticket Prices

Matinees (before 5.00pm) **£5.00** full / **£3.50** concessions.

Evenings (from 5.00pm) **£7.00** full / **£5.00** concessions.

Please note all cinema screenings have unreserved seating. Tickets are sold for 15 minutes only after the printed start time. Cornerhouse reserves the right not to admit latecomers once the screening has started. Events and special screenings prices vary, they are indicated with the events. Group bookings: Buy 9 tickets for the same screening get the 10th free.

Access Information

Cinema 1: Galleries, Café&Bar are fully accessible.

Cinema 2: steps – wheelchair lift available.

Cinema 3: steps – ramped access available.

Accessible toilets are on the ground floor in the main building and in Cinema 1. All cinemas have induction loops and are equipped with infra red audio description equipment. Please call Box Office to reserve your headphones. Films and events available with audio description, subtitles for hard of hearing and BSL are indicated in the listings and calendar.

Parking Discount

Validate your parking ticket for the NCP Whitworth Street or NCP Oxford Street at Box Office and get 25% discount. Cornerhouse's cinemas are programmed in association with the Independent Cinema Office www.independentcinemaoffice.org.uk.

GALA THEATRE & CINEMA

Millenium Place, Durham, DH1 1 WA

Box Office: **0191 332 4041**

Mon-Sat 10am – 8.30pm; Sun 2.30pm-8.30pm

Book online at **www.galadurham.co.uk**

Tickets may be exchanged for other performances (for a fee of £1 per ticket) up to 24 hours before the performance begins, at the management's discretion. Unless and event is cancelled, all tickets are non-refundable.

Ticket Prices

Matinees (before 5pm): **£5.50** (full), **£4.75** (conc.), **£4.50** (friend)

Evening screenings (after 5pm): **£6.00** (full), **£5.25** (conc.), **£5.00** (friend)

Mondays: **all seats £4.50**

Access Information

The Gala is fully accessible throughout with lifts to all levels. Accessible toilets are located throughout the building. See Gala brochure for full details.

Intervals Café

Open from 10.00am on Monday-Saturday, and from 3.00pm on Sundays; food and drinks

remerciements

The FRENCH FILM FESTIVAL UK relies on the support, goodwill and generosity of many companies, organisations and funding bodies. Here we salute their contributions to the festival. Should you wish to join them seek out the sponsorship contacts on our website www.frenchfilmfestival.org.uk. We will be happy to talk and outline all kinds of exciting opportunities for 2010. Be part of it!

funders



sponsors



TOTAL

TV5MONDE

media partners



associates



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Consulate General of Switzerland in Edinburgh

partners



PRESTONFIELD
EDINBURGH

SOFTTEL ST JAMES LONDON



Mercure Point Hotel



Commitment to discovery

Imagine if a sustainable energy future also depended
on the discovery of new oil resources



Although oil resources are still plentiful, to satisfy growing demand both now and in the future Total continues to make significant discoveries. Relentlessly seeking to increase the productivity of oil field reserves, we innovate to exploit new resources of fossil fuel. But because oil is precious, it will be vital to focus its usage in those areas where it is hardest to replace: in transportation and petrochemicals. www.total.com

Our energy is your energy



TATI IN HD



Join Sky Arts this December for a season of classic French films by the legendary Jacques Tati. Screenings include *Mon Oncle*, *Les vacances de Monsieur Hulot*, *Play Time* and *Jour de fête* all beautifully restored in magnifique high definition.

Sky Arts offers great arts and culture programming every day across four television channels, including two in spectacular high definition.

Proud media partner to the French Film Festival 2009.

skyARTS | 2 HD

www.skyarts.co.uk

To subscribe to Sky, please call 0844 2410598