

9 November – 7 December 2011

Catherine Deneuve & Chiara Mastroianni in *Beloved*

UK Premiere:
Beloved
by Christophe Honoré

www.frenchfilmfestival.org.uk

La fête du CINEMA



french film festival UK

Opening Gala:
**Romantics
Anonymous**
by Jean-Pierre Améris

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Bienvenue and welcome

“Acting is working with people who invite you into their dreams and trust you with their innermost being.” So said Catherine Deneuve who has had a few invitations in her time most recently from Christophe Honoré to appear alongside her daughter Chiara Mastroianni as *mère et fille* in *Beloved* premiered as part of the official selection for this year’s 19th French Film Festival UK, a celebration of Francophone cinema from France, Quebec, Switzerland, Belgium, and Luxembourg (and, indeed, any country where French is spoken).

Honoré, just one of many guests noted on the pages to follow, will be on hand to talk about the collaboration in a special focus on his work.

Daniel Auteuil invited himself into his own dream of remaking Marcel Pagnol’s classic *The Well-Digger’s Daughter* (he acts and directs) and will talk to London audiences about the experience while in Scotland another Daniel (Armogathe, President of the Marseille Cinematheque) will share his Pagnol insights at screenings of the film in Edinburgh and Glasgow.

Following the festival’s recent celebrations of Jacques Tati and, last year, Pierre Etaix, we salute in their presence a Belgian burlesque duo in the same tradition Fiona Gordon and Dominique Abel and their Cannes hit *The Fairy*.

For many of the titles this may be your last chance to see them: they do not have a UK release in prospect. A handful, however, will be distributed in the coming months including the delightful opening choice of *Romantics Anonymous* starring Isabelle Carré and Benoît Poelvoorde and directed by Jean-Pierre Améris who will accompany his film at most screenings.

The mix is as engaging and varied as ever: from superb documentaries such as *Oceans*, *Special Flight*, *Think Global* and a portrait of Charlotte Rampling (*The Look*) through animation (Zep’s colourful *Titeuf* and *A Cat in Paris*) to significant new works by Alain Cavalier, André Techniné, Philippe Claudel, Danielle Arbid and Philippe Le Guay.

Classic cinema has not been neglected: seek out: Jean Delannoy’s collaboration with Jean Cocteau *Love Eternal* and *Fantomas* by Louis Feuillade, the first great master of feature length film-making, accompanied with a live electronic score by two cult Parisian DJs.

Besides Christophe Honoré (Breton born and bred) we focus on one of France’s most independent regions as part of a special year at the French Institute in Edinburgh, culminating in presentations of films made there by the late great Claude Chabrol, as well as shorts and a Scottish link with the British Film Festival in Dinard whose director is given carte blanche to choose his favourite film of our festival.

We salute the continuing loyalty of our audiences, funders, sponsors, advertisers, supporters, industry colleagues and volunteers in helping to sustain your annual *Fête du Cinéma*.

Que la fête commence!

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

Cover image: *Catherine Deneuve and Chiara Mastroianni in Beloved*

Certificates in this brochure, apart from the Preview Section, are advisory

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guests

Guests are a valued bonus to the French Film Festival UK – we extend a warm welcome to them all. At informal question and answer sessions after screenings you can meet and interact with directors, actors, and other personalities to talk about their work. Not all of them can make it to every date and location so check out the details on these pages. Some can be added at the last minute: see the website for updates. Occasionally, due to unforeseen circumstances, some guests drop out. Apologies in advance should that occur.

www.frenchfilmfestival.org.uk is the place to check out the latest information.



Daniel Auteuil

Over the years, Daniel Auteuil has established himself as a performer at ease in any number of genres, ranging from period dramas to romantic comedies to crime thrillers. The son of opera singers, he was born in Algeria on January 24, 1950. He started his career in musical comedy and made his film debut in 1972. His breakthrough was playing the scheming farmer Ugolin in *Jean de Florette* (1986). He won a Best Actor César and a Best Supporting Actor BAFTA for his portrayal, and that same year he earned further acclaim for his work in the film's equally popular sequel, *Manon des sources*. It must have been predestined that he would himself choose a Pagnol novel for his first assignment behind the camera as a director.

He will introduce the UK premiere screening of *The Well-Digger's Daughter* at the Ciné Lumière, London on 11 November at 19.00



Christophe Honoré

Christophe Honoré, born in Carhaix, Finistère in 1970, moved to Paris in 1995. He wrote articles in *Les Cahiers du Cinéma* before starting to write books, mainly aimed at young people. His 1996 novel *Tout contre Léo / Close to Leo* talks about HIV which he made it into a film in 2002. He wrote other books for young adults throughout the late 1990s. His first play, *Les Débutantes*, was performed at Avignon's Off Festival in 1998. In 2005, he returned to Avignon to present his latest creation, *Dionysos impuissant*. His 2006 film *Dans Paris* has led him to be considered by French critics as the heir to the Nouvelle Vague. In 2007, *Love Songs* was selected for the competition at the Cannes Film Festival. He returned there this year with *Beloved* in the official selection as the closing film. Many of his features, as a writer or director, among them *Les filles ne savent pas nager*, *Dix-sept fois Cécile Cassard* and *Ma mère*, have been shown at previous French Film Festivals.

Christophe Honoré will attend screenings of *Beloved* at Ciné Lumière, London on Fri 18 Nov at 18.15; at Filmhouse Edinburgh on Sat 19 Nov at 20.00 and at Glasgow Film Theatre on Sun 20 Nov at 19.00.

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Retrospective Page 13



Jean-Pierre Améris

After studying at the Paris film school L'IDHEC he returned to his native Lyon to make three shorts, one of which *Interim* won a major prize at the Clermont-Ferrand short film festival. He has directed 11 feature films since 1993. Unlike *Romantics Anonymous* the majority of his subjects are more realistic, dealing with more serious themes such as a teacher working under the Occupation in *Le Bateau de mariage*, prison in *Les Aveux de l'innocent* and dying in *C'est la vie*. Since *Call Me Elisabeth* in 2006, a film about childhood fears, he has moved away from realism. With *Romantics Anonymous*, Améris (born in 1961) was keen to create a slightly unreal world: a childlike, timeless place. He professes a love for certain American comedies like Lubitsch's *The Shop Around The Corner*, Blake Edwards' *Victor, Victoria*, Billy Wilder's *Irma La Douce* as well as some of Woody Allen's output.

Jean-Pierre Améris will be present for screenings at London Ciné Lumière on Wed 9 Nov at 20.40; Edinburgh Filmhouse on Thu 10 Nov at 20.30 and Glasgow Film Theatre on Fri 11 Nov at 18.00.



Fiona Gordon & Dominique Abel

Real life couple Dominique Abel, a Belgian, and Fiona Gordon, an Australian-born Canadian have lived and worked in Brussels for many years. Together with Frenchman Bruno Romy, the couple have directed three features: *L'iceberg*, *Rumba* and *The Fairy*. After several years as stage actors, Gordon and Abel have kept their burlesque roots as a source of inspiration for their films. Acclaimed in international festivals for their shorts, they burst on the film scene with their first feature, *L'iceberg* in 2005. Then they directed *Rumba* where they repeated the formula that made their first movie a singular success, stringing together a series of surreal yet unfailingly hilarious gags with little music or dialogue to deflect from the clever slapstick. *The Fairy* follows in the same tradition.

Fiona Gordon and Dominique Abel will be present for screenings at Filmhouse, Edinburgh on Tue 22 Nov at 20.15; Glasgow Film Theatre on Wed 23 Nov at 20.00 and Dundee DCA on Thurs 24 Nov at 18.30. Fiona Gordon and Dominique Abel will be in conversation with Director and Programme Leader Paul Holmes at Screen Academy Scotland in Edinburgh on Nov 25th from 2-5pm. This event is free but booking is essential. Please reserve your place online: www.screenacademy.scotland.ac.uk/events



Bouli Lanners

Self-taught painter, Bouli Lanners (born in 1965) took various positions and jobs on films before becoming popular with *The Snuls* on Canal+ Belgium. Since then, he's made several features as a director and played supporting roles in some prominent productions in France and Belgium: *Les convoyeurs attendent*, *Un long dimanche de fiançailles*, *Cowboy*, *Astérix aux jeux Olympiques*, *J'ai toujours rêvé d'être un gangster*, *Louise Michel*, and *Où est la main de l'homme sans tête...* In 1999, Bouli wrote and directed *Travellinckx*, a road movie shot in black and white super 8mm film, that has toured festivals. Two years later, *Muno* confirmed the singularity of the director and he was selected for the Directors' Fortnight at Cannes. In 2005 he directed his first feature film *Ultranova*, a tender and ironic portrait of a group of misfits. Lanners's second feature *Eldorado* was followed this year's *The Giants*.

At the time of going to print Bouli Lanners was unable to confirm his planned personal appearances at screenings of *The Giants* in Glasgow Film Theatre on Sat 3 Dec at 18.00; Edinburgh Filmhouse on Fri 2 Dec at 18.00 and Dundee DCA on Sun 4 Dec at 19.00. He hopes to be able to attend if shooting commitments allow.

The Giants / Les géants Page 21

Between heartbreak and hilarity Page 17



Danielle Arbid

Danielle Arbid was born in the Lebanon in 1970 but left her native Beirut in 1970 to come to live in Paris. She studied literature and worked as a stringer for various newspapers. She has been making films for the last 14 years. *Dans les champs de bataille*, her first feature, was selected for the Cannes Directors' Fortnight in 2004. Her other films, in particular *Seule avec la guerre*, *Aux frontières* and *Conversation de salon*, were warmly received and won several prizes including the Video Gold Leopard Prize at the Locarno Film Festival. In 2008 she presented *A Lost Man / L'Homme perdu* with Melvil Poupaud at the French Film Festival UK.

She returns for screenings of her latest film *Beirut Hotel* at Edinburgh Filmhouse on Tues 29 November at 20.30 and Glasgow Film Theatre on Mon 28 November at 18.00.

Beirut Hotel Page 19



Daniel Armogathe

The president of the Marseille Cinematheque will talk on adapting the work of Marcel Pagnol to the cinema with particular reference to Daniel Auteuil's new version of *The Well-Digger's Daughter*.

Daniel Armogathe will attend screenings at Edinburgh Filmhouse on Sat 12 Nov at 20.30, Glasgow Film Theatre on Sun 13 Nov at 19.30 and at Alliance Française Glasgow on Mon 14 at 18.00.

Justin de Marseille Page 46



Jamie Sives

This Scottish actor has an impressive number of TV credits, including an episode of *Doctor Who*. He appeared together with Rory McCann (Sandor Clegane) in *Rockface*, and with Joseph Mawle (Benjen Strak) in *The Passion*. He featured in several films, such as *Willbur Wants to Kill Himself* (2002), *Love and Other Disasters* (2006), *Valhalla Rising* (2009), and the recent *Get Him to the Greek* and *Clash of the Titans*.

He hopes to be present for the screening of a short film he made in Paris, *Tremblay-in-France* at Glasgow Film Theatre on Sat 12 November at 15.30 (TBC) and Filmhouse, Edinburgh on Sat 26 November at 14.45 (TBC).

Shorts Page 35



Jean-Yves Leloup and Éric Pajot

The DJ and sound-artist duo from France, Jean-Yves Leloup and Éric Pajot (known as RadioMentale) have worked on radio, clubs, urban spaces, web, galleries and art centres. From 1992 and for ten years RadioMentale has been broadcasting their own cult-show in Paris on Radio FG (also broadcasted on Swiss station Couleur 3 and Japanese Shibuya FM). They work now on very different media: environmental pieces for contemporary art exhibitions, film soundtracks, sound installations, specific sound pieces for radio shows, websites, CDs or urban spaces, multimedia movie performances and also sound-design for bars.

RadioMentale will accompany screenings of the silent film *Fantomas* at Bo'ness Hippodrome on Fri 2 December at 20.00 and at Dundee DCA on Sat 3 December at 14.00.

Sounds of Silence Page 31

Fantomas Page 30

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Psychologies

Romantics Anonymous

BY THE DIRECTOR OF
JEAN-PIERRE AMÉRIS

IN CINEMAS FROM 2 DECEMBER

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Opening Gala



Romantics Anonymous *Les Emotifs anonymes* (12A)

This modest, but absolutely delicious, confection is packed with bittersweet humour and genuine charm. A sprightly tale of two exceptionally shy individuals with a shared professional interest in chocolate – and neither of them realises the other also suffers from the constant tension of heightened emotional sensitivity. For both central characters – chocolate-maker Angelique (the sublime Isabelle Carré) and chocolate company owner Jean-René (Benoît Poelvoorde) – the obstacles of everyday life consists of repeatedly overcoming a permanent case of stage fright.

Jean-René seems to be paralysed by the ringing of his own phone, while Angelique panics or faints when her qualities are recognised. The pair could certainly be soul-mates, but when they're together neither has a clue how to communicate without being at cross purposes. When they attend a chocolate trade show together and are mistakenly booked into the same hotel room, the duo would rather take a long walk in a downpour than navigate the emotional minefield of the situation.

Carré and Poelvoorde inhabit their offbeat romance with subtle comic skill. Co-screenwriters Jean-Pierre Améris and Philippe Blasband have prepared a deliciously witty script filled with rich characters that are packed with honesty and humour.

Cast **Benoît Poelvoorde, Isabelle Carré, Loretta Cravotta, Lise Mamétrie, Swan Arlaud, Pierre Niney, Stephan Wojtowicz**
Director **Jean-Pierre Améris** | 2010 | 80 mins | Int. sales **STUDIOCANAL** | UK distributor **Picturehouse Entertainment**



Director **Jean-Pierre Améris** will present the film and meet audiences afterwards in London, Edinburgh and Glasgow. He says: "I have always suffered from shyness and that's why this film is the most autobiographical of all my films. It seems there must be a link between shyness and being a movie lover. At the movies, you're safe in the darkened cinema. You get to live vicariously adventures you'd never dare experience in real life. The trigger for this movie was my own discovery of Emotions Anonymous in 2002, a discussion group based on the same principles as Alcoholics Anonymous. There, I met people of all ages and from all social classes for whom, like me, shyness is a real handicap to social

relationships. I was very moved to realize that so many people suffer this affliction, without necessarily being able to confess it to their loved ones or their co-workers. Right from that moment, I was convinced there was a film to be made on this subject that would be very moving. I think we are all afraid of what other people think, to a greater or lesser degree."

London Ciné Lumière	Wed 9 Nov	20:40 + Q&A
Edinburgh Filmhouse	Thu 10 Nov	20:30 + Q&A
Glasgow Film Theatre	Fri 11 Nov	18:00 + Q&A
Aberdeen Belmont	Fri 18 Nov	19:00

preview

The majority of the films in the French Film Festival do not have UK distributors but the titles on this page and overleaf will be seen on release – if you cannot catch them now watch out for them at a cinema near you.

ANGELE & TONY

ANGELE ET TONY (15)

8

UK DISTRIBUTOR **PECCADILLO PICTURES LTD**

UK RELEASE DATE: 11 MARCH 2012

THE FAIRY

LA FÉE (12)

8

UK DISTRIBUTOR **VERVE PICTURES**

UK RELEASE DATE: EARLY 2012

THE LOOK

THE LOOK (12)

9

UK & IRELAND DISTRIBUTOR **PARK CIRCUS**

DVD / BLU-RAY RELEASE DATE: EARLY 2012

ROMANTICS ANONYMOUS

LES EMOTIFS ANONYMES (12A)

7

UK DISTRIBUTOR

PICTUREHOUSE ENTERTAINMENT

UK RELEASE DATE: 2 DECEMBER 2011

THE WELL-DIGGER'S DAUGHTER

LA FILLE DU PUISATIER (12)

9

UK DISTRIBUTOR **PATHE UK**

UK RELEASE DATE: 9 DECEMBER 2011



Angele & Tony *Angèle et Tony* ⁽¹⁵⁾

A touching portrayal of love against the odds. First time director Alix Delaporte displays real skill in this depiction of unconventional love set against the backdrop of a small fishing village in Normandy. Angele and Tony are not an obvious romantic couple; theirs will never be one of the great love stories. Yet anchored by two refreshingly naturalistic performances and a cleverly constructed narrative, this gently paced drama leads to a surprisingly heartwarming and strangely satisfying conclusion.

Angele & Tony was a sleeper hit at the French box office in early 2011, quickly expanding across the country on the back of overwhelmingly positive critical and public response. With her quiet, intimate approach, Delaporte allows the actors to shine, and the pitch-perfect, wholly naturalistic performances from Hesme and Gadebois elevate this absorbing and sensitive drama, as does the magnificent coastal scenery.

Cast **Clotilde Hesme, Grégory Gadebois, Evelyne Didi, Jérôme Huguet, Antoine Couleau, Patrick Descamps, Lola Dueñas**

Director **Alix Delaporte** | 2010 | 88 mins | UK distributor **Peccadillo Pictures Ltd**
UK release date **11 March 2012**

With her low-key approach and quiet mastery of all technical elements, director Alix Delaporte allows the actors to shine... *Variety*

The Fairy *La Fée* ⁽¹²⁾

At once poised and headily anarchic, the visual absurdism of Abel, Gordon and Romy is one of the most distinctive comic styles in today's cinema. Following *Iceberg* and *Rumba*, their new feature takes their laid-back eccentricity into the realms of the magical. Dom (Abel) is a receptionist in a small seaside hotel. One night, a woman named Fiona (Gordon) checks in, announces that she's a fairy, and grants Dom three wishes – of which he promptly chooses the first two. Romance soon blossoms between a pair clearly made for each other – partners in a series of elaborately crafted, audaciously executed sight gags that showcase the duo's Keatonesque acrobatic prowess and gawky grace.

A sort of cartoon fantasia, except with human actors, *The Fairy* is an idiosyncratic flight of fancy – an oddly fastidious blend of slapstick, circus, dance and trompe l'oeil illusionism. Among the highlights: an underwater ballet with plastic-bag jellyfish, and a hair-raising race to save a baby in peril. Utterly sophisticated yet somehow winningly innocent, *The Fairy* sees Abel, Gordon and co-director Romy (who plays a myopic café owner) casting a spell that's entirely their own. (Jonathan Romney / London Film Festival).

Cast **Dominique Abel, Fiona Gordon, Bruno Romy, Philippe Martz**

Directors **Dominique Abel, Bruno Romy, Fiona Gordon** | 2011 | 93 mins
Int. sales **MK2** | UK distrib **Verve Pictures** | UK release date **Early 2012**

Dishing out another slew of colourfully anarchistic sight gags, Belgium-based trio Dominique Abel, Fiona Gordon and Bruno Romy are back with their latest Keystone-style romp. *Hollywood Reporter*

Glasgow Film Theatre Thu 17 Nov 20:30

Edinburgh Filmhouse	Tue 22 Nov	20:15 +PA
Glasgow Film Theatre	Wed 23 Nov	20:00 +PA
Dundee DCA	Thu 24 Nov	18:30 +PA
Aberdeen Belmont	Mon 21 Nov	18:30



The Look *The Look* (12)

Throughout her nearly half-century career, actress Charlotte Rampling has rarely shied away from exposing herself onscreen. In this engaging documentary she bares it all yet again, but this time in a series of compelling discussions with different artists, writers, photographers and filmmakers.

It emerges less of a standard biographical study than a free-wheeling tête-à-tête separated into thematic chapters with titles like *Demons*, *Desire* and *Death*.

Director Angelina Maccarone (*Vivere*) accompanies Rampling on visits to various artists-cum-friends, with whom she chats about her unique approach to working in front of the camera – from early nude work with Helmut Newton to her controversial portrayal of an S&M practicing concentration camp survivor in Liliani Cavani's 1974 shocker, *The Night Porter*.

Cast **Peter Lindbergh, Paul Auster, Barnaby Southcombe, Juergen Teller, Frederick Seidel, Frankie Diago, Anthony Palliser, Cynthia Fleury, Joy Fleury**
Director **Angelina Maccarone** | 2011 | 95 mins | UK & Ireland Distributor **Park Circus**
DVD / Blu-Ray release date: **Early 2012**

Extremely watchable film about actress Charlotte Rampling... a fascinating series of discussions between her and a series of photographers, writers and filmmakers. *Screen*

Edinburgh Filmhouse	Fri 18 Nov	18:00
London Ciné Lumière	Sat 19 Nov	18:30
Glasgow Film Theatre	Mon 21 Nov	20:30



The Well-Digger's Daughter *La Fille du puisatier* (12)

Twenty-five years after he made his name acting in Claude Berri's adaptations of two of Marcel Pagnol's most famous novels, *Jean de Florette* and *Manon des sources*, Daniel Auteuil returns to the world of simple country life in Provence (and the place of his own childhood) for his first feature as a director.

La fille du puisatier, originally made as a film by the writer himself in 1940, deals with an unmarried girl, Patricia (Astrid Berges-Frisbey), the daughter of the well-digger Pascal Amoretti (Auteuil), who gets herself pregnant just after turning 18. The father-to-be, Jacques (Nicolas Duvauchelle) is not around, having been called up as a fighter pilot in the war and he has gone missing, presumed dead. Since he is also the son of a wealthy businessman, Mr Mazel (Jean-Pierre Darroussin), the chances are that since the young couple were only together on two occasions, neither the boy nor his family – and certainly not his mother (Sabine Azéma) – are likely to admit to having anything to do with the pregnant daughter of a humble well-digger.

It's beautifully shot in perpetual sunshine and superbly scored by Alexandre Desplat (*The King's Speech*), who makes fine use of early 1940s period songs to heighten the atmosphere. The simplicity of Auteuil's direction gives the film its truly authentic charm.

Cast **Daniel Auteuil, Kad Merad, Sabine Azéma, Jean-Pierre Darroussin, Emilie Cazenave, Nicolas Duvauchelle, Astrid Berges-Frisbey**
Director **Daniel Auteuil** | 2011 | 107 mins | Int. sales **Pathe Distribution**
UK Distrib **Pathe UK** | UK release date **9 December 2011**

A perfectly packaged kick-off to actor-turned director Daniel Auteuil's reboot of four works by Marcel Pagnol.

Hollywood Reporter

London Ciné Lumière	Fri 11 Nov	19:00 + Q&A
Edinburgh Filmhouse	Sat 12 Nov	20:30 + Q&A
Glasgow Film Theatre	Sun 13 Nov	19:30 + Q&A
Warwick Arts Centre	Sat 3 Dec Sun 4 Dec	11:00 – 15:30 (part of Film Talk) 16:00

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Man of many letters

Raised far from the madding crowd on the Côtes d'Armor in the North of Brittany, Christophe Honoré, since he moved to the clamour of Paris more than a decade and a half ago, has carved out a special niche not only in French cinema but also literature, theatre and screenwriting. With his latest ambitious film *Beloved / Les Bien-aimés* receiving acclaim in film festivals from Cannes to Toronto and now on these shores, the French Film Festival UK, a long-time supporter of his work, is delighted to welcome him to our midst.

PROFILE by Richard Mowe

Actors who work with Christophe Honoré always seem to want to come back for more. He has built around him, either by accident or design, an extended family of players who are happy to accept any challenge he throws in their direction.

The clan includes Chiara Mastroianni, Louis Garrel, Ludivine Sagnier, Romain Duris, composer Alex Beaupain with whom he has collaborated on several projects and director Gael Morel (Honoré has worked on several of his films as a screenwriter).

When Honoré was celebrating his 41st birthday in April this year some of the "family" turned up for a special concert in Rennes where I watched them perform a musical odyssey from his films in the Magic Mirror tent pitched in the city's verdant Jardins du Thabor as part of a focus on his work under the umbrella of Transversales *Cinematographiques*, a new festival in the city's firmament devoted to the relationship between cinema and other art forms.

Honoré who studied modern literature and cinema at the University of Rennes, was the perfect first inaugural candidate. On his arrival in Paris in 1995 he worked as a critic in time-honoured fashion for the magazine *Cahiers du Cinéma* as well as becoming a prolific writer of children's books. One of

them, for teenagers, dealt with Aids, which later he turned in to an early film *Close to Leo* (about the eldest of four brothers, and his relationship with his parents and siblings).

One of the major influences on his work was the writings of Georges Bataille. "I grew up with the works of Bataille, with his conviction that literature exists to give something to the world that it wouldn't have otherwise. I see echoes of him in contemporary writers such as Bret Easton Ellis, Dennis Cooper and Sarah Kane. And those three have influenced me just as much as Bataille."

At the time he ventured in to cinema with his first full-length feature *17 Times Cécile Cassard* with Béatrice Dalle, he was conscious that he did not want to be considered as a writer making a film. "I wanted to avoid words as much as possible, whether in terms of structure or dialogue. I wanted to make a film owing merely to lighting, actors and music. My determination was naïve and childish. I ended up understanding that what might be interesting in my film-making was that actually I did have a foot in literature and a foot in cinema."

His adaptation of Bataille's *Ma mère* (with Garrel and Isabelle Huppert) was part



Christophe Honoré: Literary leanings

of that realisation. "He exposes the incestuous situation in a very dry manner and very few scenes. Very quickly, it seemed evident that I didn't want at all to film early 20th Century folklore about brothels and red rouge. I transported the novel to today and tried to see what of the story's transgressive side persisted."

His latest film *Beloved / Les Bien-aimés* also grew out of his literary leanings. "I was actually writing a novel, originally, but I didn't know how to get to the end of it, so I got in touch with Alex Beaupain who did the music for me in *Love Songs (Chansons d'amour)*. Personally, I didn't want to do another musical comedy. In France, if you do musicals then you are considered to be following Jacques Demy who was the standard-bearer of that genre. But through songs, I felt it was easier to express love and feelings than just through text.



Christophe Honoré

"I gave him a page of dialogue with the message to see if he could write a song about it, and he did, and that's how we came up with the notion of turning the idea of the book into a musical comedy-drama.

"There are some similarities between *Love Songs* and *Beloved* in that they share the genre of the musical but they are very different. *Love Songs* was a portrait of young people in Paris in a specific period of time.

"In *Beloved*, we have two heroines (Catherine Deneuve and Chiara Mastroianni) in a way representing two different eras, and the painting of these two portraits is much more detailed, the imagery is more detailed, and so are the feelings of love and the development of these feelings.

"Also, in *Love Songs* the character played by Louis Garrel in a way embodied the fact that he was experiencing two very different types of feelings at the same time: both the loss of a loved one and the discovery of a new form of love. In *Beloved*, I think the relationship is much more focused on time and the emotion of love. It's much more focused on love, and the sentimental life of the characters, because that's what I was interested in. I didn't want to deal with anything else, I only wanted to deal with love and gain a deeper insight to the way I feel and understand it."

Honoré's inspiration in casting real life mother and daughter, Deneuve and Mastroianni as *mère et fille* pulses at the heart of the film. "I would be lying if I said that when I see Chiara and Catherine in the same scene I don't think they're daughter and mother. But it's interesting to see how their real-life relationship

influences their acting, the way they look at each other, the tenderness that might arise, or in some cases the irritation. This can only enrich the characters they are portraying."

In many of Honoré's films the sexuality of his characters is fluid, often challenging traditional stereotypes. "I think for a gay director of my generation, it's not necessary to do something about coming out. It's not important to us. It's more important to try and represent more complex relationships between men and women and the blurring of gender.

"I think for women today, it's hard to recognise a gay male, the typical rules that may have existed before aren't true any more mostly. And actually, this is also the same phenomenon for gay men. They can have a desire for straight men because not everyone knows right away. Gays don't need to exist in a gay ghetto to be happy now."

These few months have provided a rare respite for Christophe Honoré who has taken a break from film-making to concentrate on a theatre production for the Avignon Festival next year.

For the man of many letters there is rarely a moment of relaxation and Honoré gives the distinct impression he would not have it any other way.

Chapter and verse

Christophe Honoré was born in Carhaix (Finistère) on 10 April 1970 and grew up in Rostrenen (Côtes d'Armor). He is a novelist, playwright and filmmaker. His films include *My Mother* (2004), *In Paris* (2006), *Les Chansons d'amour* (2007), *La Belle personne* (2008), *Making Plans for Lena* (2009), *Man at Bath* (2010) and *Beloved* (2011). Honoré has been the screenwriter for some of Gaël Morel's films. He has also directed Romain Duris in five different films. His first play, *Les Débutantes*, was performed at Avignon's Off Festival in 1998. In 2005, he returned to Avignon to present *Dionysos impuissant*.



Christophe Honoré



Beloved *Les Bien-aimés* (15)

After working with Chiara Mastroianni in his last film (*Making Plans for Lena*), Christophe Honoré in a stroke of inspiration has teamed her with her mother Catherine Deneuve as Madeleine and Vera (*mere et fille*) in his globe-trotting musical extravaganza with distinct shades of Jacques Demy.

Based on several love stories set at different times, ambitiously it spans different cities over more than four decades from Paris and Prague in the Sixties to contemporary London and Montreal. Ludivine Sagnier portrays the stylishly haughty shoe saleswoman (and occasional prostitute), Madeleine, of the '60s, while Catherine Deneuve is the Madeleine of the '90s in her second marriage, but still has the occasional tryst with her first husband, played by Milos Forman. Chiara Mastroianni, is the adult version of her on-screen daughter, Vera, in the '90s and early 2000s. Like her mother in the film, she meanders in and out of the lives of the men she loves with all the frivolity, fun, bitterness and pain love possesses.

Honoré working on a vast canvas compared to *Love Songs* with the same composer Alex Beaupain looks at how the passage of time changes realities related to emotions in a film that unashamedly wears its heart and its music on its sleeve.

Cast **Chiara Mastroianni, Catherine Deneuve, Ludivine Sagnier, Louis Garrel, Milos Forman**
Director **Christophe Honoré** | 2011 | 138 mins | Int sales **Celluloid Dreams**

London Ciné Lumière	Fri 18 Nov	18:15 + Q&A
Edinburgh Filmhouse	Sat 19 Nov	20:00 + Q&A
Glasgow Film Theatre	Sun 20 Nov	19:00 + Q&A

Honoré at the French Institute

As part of the focus on the career of Christophe Honoré the French Institute, 13 Randolph Crescent, Edinburgh EH3 7TT (0131 225 5366) will screen a selection of his films. Admission is free, but places should be reserved in advance by telephone.

Close to Leo *Tout contre Léo* (15)

Leo is the eldest of four brothers, of whom Marcel, age 10, is the youngest. With their young parents, they are a happy and close-knit family. One evening, Marcel overhears the family discussing something about Leo that they wish to keep a secret from him. Although he yearns to know the truth, nobody can bring themselves to speak openly about it.

Cast **Yaniss Lespert, Pierre Mignard, Marie Bunel**
Director **Christophe Honoré** | 2002 | 90mins | UK Distributor **Peccadillo**

A strikingly intimate drama... moving and poignant *Variety*

Institut français d'Ecosse Mon 14 Nov 18:00

In Paris *Dans Paris* (15)

It's right before Christmas and Paul (Romain Duris), devastated by the recent break-up with his girlfriend Anna (Joana Preiss), retreats to the Paris apartment that his free-spirited brother Jonathan (Louis Garrel) shares with their divorced father (Guy Marchand). Holing up in Jonathan's room, Paul refuses to get out of bed, despite the entreaties of his father and his brother's doomed attempts to cheer him up.

Cast **Louis Garrel, Romain Duris, Guy Marchand, Joana Preiss**
Director **Christophe Honoré** | 2007 | 89 mins | UK Distributor **Artificial Eye**

Institut français d'Ecosse Tue 15 Nov 18:00

Love Songs *Les Chansons d'amour* (15)

This modernist musical about love and loss in Paris centres around a young couple, Ismael and Julie, who in the hope of sparking their stalled relationship, enter a playful yet emotionally laced threesome with Alice. When tragedy strikes, these young Parisians are forced to deal with the fragility of life and love. For Ismael, this means negotiating through the advances of Julie's sister and a young college student – one of which may offer him redemption.

Cast **Louis Garrel, Ludivine Sagnier, Clotilde Hesme, Chiara Mastroianni**
Director **Christophe Honoré** | 2007 | 95 mins | UK Distributor **Artificial Eye**

Institut français d'Ecosse Fri 18 Nov 18:00

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The language of laughs

After Jacques Tati and Pierre Etaix the French Film Festival UK now salutes the work of a Belgian duo from the same tradition: Clowns, comedians and filmmakers, Dominique Abel and Fiona Gordon. They will introduce their latest foray *The Fairy*. Eduoard Notte looks at their oddball roots.



If most of French-language Belgian films produced today are narrative dramas, the country famous for surrealism also produces its fair share of odd comedies.

It would be safe to say that none are quite as distinctively unusual as those made by real life couple Dominique Abel, a Belgian, and Fiona Gordon, an Australian-born Canadian both established in Brussels for a long time.

After several years as stage actors, Gordon and Abel have kept their burlesque roots as a source of inspiration for their movies. Well acclaimed in international festivals for their shorts, they seduced the audience with their first feature, *L'iceberg* in 2005. They directed *Rumba* where they repeated the formula that made their first movie a wide success, stringing together a series of surreal yet unfailingly hilarious gags with little music or dialogue to deflect from the clever slapstick.

This year their latest feature *The Fairy / La Fée* made its first appearance at the Cannes Film Festival in the Directors' Fortnight.

Dominique and Fiona first met in the 1980's where both of them were working on movement and visual performance in Paris. The Belgian-Canadian couple quickly established themselves in the bustling area of Brussels called Les Marolles, still well-known for the legendary flea market offering an abundance of treasures. Having such a daily markets at the corner of their street meant an easy access to stylized accessories for their performance. It was also a great source of inspiration for their very distinctive oeuvre that has its origin on stage and is now rejuvenating the big screen with its infinite dose of invention.

With their background in mime, theatre and burlesque comedy, Abel, Gordon and Romy

have come up with a consistent work, which takes advantage of the big screen by using conventions such as back projection. The use they make of those recognisable process shots is part of their unique approach toward comedies. Combined with a vein of mockery and more serious issues such as suburban happiness and illegal immigration, the camera techniques contribute to hilarious effects.

Part of their oeuvre rely on static long shots not only to allow the performers to carefully choreograph scenes unfolding without jarring cuts, but also to literally keep the audience at a certain distance in a way that is reminiscent of watching live performances. Colours and a somewhat stylized set design also play an important role, though like in the films of Tati, their worlds are not stylized to the extent that they become uninhabitable.

COMIC CUTS

Besides co-directing and co-producing, Abel and Gordon are also the main stars of their films. They have played a couple in three features (Romy always appears in a smaller supporting role). Apart from the duo and Bouli Lanners, there are no real actor-directors in this generation of Belgian filmmakers. If Lanners got his start as an actor, he didn't star in his directorial debut *Ultranova* whereas Abel and Gordon have written, directed and starred in all their own projects, and their acting résumés outside of their own films are negligible. If this gives the impression that the duo runs their own little cinematic circus that is in many ways detached from the rest of Belgian.

"We're a bit like Chaplin's grandchildren. We love the world of clowns. There's a whole world of artists that use their flaws to make people laugh, and we are part of this family." In a sense it is debatable whether "acting" is the proper term for what they do in their films, as the loosely interconnected scenes are almost entirely made up of slapstick, silent comedy, carefully choreographed movements and offbeat sight gags. Performing might be a more adequate term.

Although dialogue does not play a major role, there is a French word, also used in English that perfectly covers the kind of things that constantly befalls Abel and Gordon's onscreen personas: "Contretemps," embarrassing or unfortunate occurrences, unplanned mishaps. But even if their house burns down or they get stuck in a restaurant freezer overnight, the characters bravely soldier on.

Part of the successful effect on the audience relies also on the little budget of their films. Having to do certain things themselves will always be a creative way to find alternative solutions for the directors. Both of them are very fond of the DIY approaches in movie making and in their daily lives as well since



they had to refurbish a formal pushchair factory to turn it into their home. Some of their best scenes are really closed to the dream-like and surrealistic parts of Pierre Etaix's films and to the situational comedy style of Jacques Tati.

With few resources Abel and Gordon's cinema remains very powerful emotionally and visually. As mimes and acting performers, the two directors have been used to develop a world through objects, costumes and colours reminding us Etaix's oneiric scenes. With the camera those features are complemented by special effects and filming techniques reminiscent of Méliès' art. Here special effects give off a kind of complicity; the audience seems to be part of your play. "In theatre, if you don't have this understanding with the audience, you die on stage. We try to make films that create this link – where people laugh because they see themselves in the characters, because we show a bit of clumsiness, and because there's self-mocking," says Abel.

What makes their films so universal and able to travel. Nathanaël Karmitz of the film company MK2 says: "Their cinema is truly

universal and very exportable. It is an expressive cinematic form with simple and very human stories based on body language and gestures and with very few dialogues. These films are just as comprehensible in Europe as they are in Asia, the United States or anywhere else."

**Fiona Gordon and Dominique Abel
will be in conversation with Director
Paul Holmes at Screen Academy Scotland
in Edinburgh on Nov 25th from 2-5pm.
This event is free but booking is essential.
Please reserve your place online:
www.screenacademyscotland.ac.uk/events**

**Edouard Notte is a lecturer in French
language and literature at Edinburgh
University**

*Organised in collaboration with WBI (Ministry of
Foreign Affairs of the Francophone Community)*

***The Fairy / La Fée* Page 8**

Bouli Lanners

Between heartbreak and hilarity

Bouli Lanners is one of the rising talents of “new” Belgian francophone cinema and has helped to contribute to its international success. *Edouard Notte* profiles the man and his movies.



Being born in a Belgian town called Moresnet-Chapelle located on the borders between Germany and Holland where it is normal to speak three languages in one single conversation, probably helps to cultivate an open-minded approach to your social life.

Bouli Lanners, though, has much more to offer than a genuine openness. Through his film career he manages to turn a multi-cultural heritage into an instinctive and highly sensitive approach, portraying contemporary characters caught up in their humble existence and framed in beautifully crude landscapes.

As in his films everything has unfolded by chance in Lanners' artistic development. After completing a degree in fine arts, he dedicated himself to painting while earning his life as a set decorator for TV. When agreeing to join somewhat by accident the group of TV actors *Les Snuls* he did not know that he would be catapulted to instant fame in Belgium.

Within a few weeks *Les Snuls* became one of the most famous programme on Canal +. The series consisted of sequences of often hilarious sketches that essentially satirized and mocked all things Belgian... an attitude which defines pretty well the essence of the national sense of humour: self-derision. Every Belgian TV viewer of a certain age would remember having laughed at the jokes of Bouli's dazed characters or at the nonsensical domestic experiments of Professor Decodor and Miss Bricola.

Despite the fact that *Les Snuls* and the Belgian type of humour normally find it difficult to jump the French border, Lanners quickly made a name for himself as a jovial and comic actor with a strong physical presence, which was very well appreciated across the border.

He acted in big budget French productions such as *A Very Long Engagement* and *Asterix at the Olympic Games*. For the Belgian audience, *Ultranova*, his 2005 feature debut as a director, must have come as something of a surprise. A painterly portrait of introspection and loneliness set in the bleak, semi-industrial flatlands of the Liege region, the film betrays Lanners' earlier calling as a landscape painter and his previous behind-the-scenes work at *Les Snuls*.

On these shores he was discovered in the French Film Festival UK's showing of *Eldorado* in 2010. This second feature, an unusual road trip through the Ardennes, was shot in gorgeous widescreen, accentuating the flatness of the horizon contrasting with the enormous expanse of the sky. His new film *The Giants* (in the Panorama Horizons section) looks equally stunning, relating the exhilarating freedoms and jarring dangers of adolescent experience.

"I come from a background in painting so I always want things to be very spacious and airy. To me, the key to the narrative is the development of a character in a certain landscape," he says.

Lanners' painterly eye generates very subtle shots framing characters somehow in tuned with the landscapes. The surroundings and the sound track come to supplement what the audience do not get from the sparse dialogue. Behind what looks like a very natural way of filming lies a huge amount of work where there is little scope for improvisation.

Lanners carefully composes a steadfast, melancholy tone and uses spare bone-dry humour that often serves as a release valve while highlighting the absurdity of a situation.

"It's enjoyable to write funny things. It's situational comedy, not verbal comedy. It's important for the spectator to laugh in a way that means he'll be better absorbed by the true emotion afterwards. Laughing opens the diaphragm and if we cry afterwards, we'll cry much better."

Personal appearances: At the time of going to print Bouli Lanners was unable to confirm his planned personal appearances at screenings of *The Giants* in Edinburgh (Fri 2 Dec), Glasgow (Sat 3 Dec) and Dundee (Sun 4 Dec). He hopes to be able to attend if shooting commitments allow. Updates will appear on cinema and festival websites. Currently he is filming with Jacques Audiard on *Rust and Bone*, an adaptation of Canadian writer Craig Davidson's short story collection.

The Giants / Les Géants Page 21

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panorama horizons

With films in the mix by veteran directors such as André Techiné and Alain Cavalier standing shoulder to shoulder with the younger generation of Danielle Arbid, Xavier Durringer, Romain Goupil, Michel Leclerc, Zabou Breitman and Philippe Le Guay, the section devoted to films by established directors shows a vibrant diversity. Whether dealing with politics in sardonic fashion (*The Conquest* and *Pater*), youngsters on the front line (*Hands Up* and *No and Me*) or noirish passion and intrigue in Lebanon and Venice (*Beirut Hotel* and *Unforgivable*) the myriad visions are guaranteed to snare your attention and emotions. Add in the pure delight of *Service Entrance* in which a bourgeois businessman finds a new joy in his life thanks to a Spanish invasion on the top floor of his apartment block and a charming and resonant Quebec road movie *Route 132* and who could ask for anything more?

BEIRUT HOTEL (18)	PAGE 19
THE CONQUEST LA CONQUÊTE (15)	PAGE 20
THE GIANTS LES GÉANTS (15)	PAGE 21
HANDS UP LES MAINS EN L'AIR (12A)	PAGE 21
THE NAMES OF LOVE LE NOM DES GENS (15)	PAGE 22
NO AND ME NO ET MOI (15)	PAGE 22
PATER (15)	PAGE 23
ROUTE 132 ROUTE 132 (15)	PAGE 23
SERVICE ENTRANCE LES FEMMES DU 6ÈME ÉTAGE (12A)	PAGE 25
UNFORGIVABLE IMPARDONNABLES (15)	PAGE 25



Beirut Hotel (18)

She's a young Lebanese singer (Darine Hamze) trying to break free from her ex-husband's influence. He's Mathieu (Charles Berling), a French lawyer on business, who despite himself is tracked down and suspected of spying. Over ten days, they experience an affair made up of fear and desire, intrigue and violence. *Beirut Hotel* is a romance on the edge, mirroring a country wavering between war and peace, where at any moment everything could be turned upside down...

The lawyer is visited by Abbas (Fadi Abi Samra), an acquaintance who helped him out of a difficult situation three years earlier. Now Abbas needs Mathieu to return the favour. He's got information on Lebanese premier Rafik Hariri's assassination and wants to sell what he knows to the French government for a visa out. Mathieu finds himself followed by competing security services, one headed by the singer's uncle.

Arbid who was a French Film Festival guest for her previous film *A Lost Man* and developed the script as part of a Cinéfondation Workshop at the Cannes Film Festival, is adept at portraying the game of loyalties and betrayals that's become a feature of the country's political and social landscape.

Cast **Darine Hamze, Charles Berling, Fadi Abi Samra, Rodney El Haddad, Colette Abboud-Scatton, Carole Ammoun, Jinane Dagher, Beatrice Harb, Sabine Sidawi Hamdan, Karl Sarafidis, Karim Saleh**

Director **Danielle Arbid** | 2011 | 99 mins | Int. Sales **Films Distribution**

Arbid's camera is certainly attuned to everyday life and the divisions rife in Beirut society. *Sight & Sound*

Inverness Eden Court	Sun 20 Nov	19:45
Glasgow Film Theatre	Mon 28 Nov	18:00 + Q&A
Edinburgh Edinburgh Filmhouse	Tue 29 Nov	20:30 + Q&A

The Conquest La Conquête (15)

Writer-director Xavier Durringer's chronicle of President Nicolas Sarkozy's rise to power, caused a media scrum in France. This amusing political farce offers up for lampoon many of France's most famous contemporary political figures. Durringer and co-writer Patrick Rotman appear to relish depicting all the conniving, backstabbing, and fork-pointing which are part and parcel of any electoral battle. The talented Comédie Française actor Denis Podalydès provides a pitch-perfect imitation – he nails everything from the duck-like shuffle to the erratic hand gestures to the gruff speech patterns.

The film cuts back and forth between the hours on May 7, 2007, which show Sarkozy awaiting the results of an election he was sure to win, and the years leading up to that moment, which explain how he got there.

As the sleazy former president, Bernard Le Coq delivers the film's most laugh-out-loud moments.

Cast **Denis Podalydès, Florence Pernel, Bernard Le Coq, Hippolyte Girardot, Samuel Labarthe, Mathias Mlekuz, Gregory Fitoussi, Pierre Cassignard, Saïda Jawad**
Director **Xavier Durringer** | 2010 | 105 mins | Int. Sales **Gaumont**

The real-life French president never made a secret of wanting to become one, and this kind of raw honesty and drive is expertly portrayed here by Denis Podalydès. *Variety*

London Ciné Lumière	Sat 12 Nov Mon 14 Nov	20:00 20:40
Edinburgh Filmhouse	Sun 20 Nov	20:30
Aberdeen Belmont	Wed 23 Nov	18:30
Glasgow Film Theatre	Fri 25 Nov	18:30
Dundee DCA	Sun 27 Nov	18:00
Inverness Eden Court	Wed 30 Nov	18:15



The Giants *Les Géants* (15)

Belgian director Bouli Lanners was a painter before he turned to acting and filmmaking, and there's ample evidence of that background in the sumptuous visuals of *The Giants*, with lush landscapes and a wooded river setting that show the majestic beauty of nature at its most seductive. Three appealing young actors bring unforced charm, buoyancy and vulnerability to this coming of age story.

Written by Lanners and Elise Ancion, *The Giants* is a European take on modern Hollywood films about the exhilarating freedoms and jarring dangers of adolescent experience, such as *The Outsiders* or *Stand By Me*. The film is more focused on mood and on suggesting the inner lives of its characters than on their adventures and adversities, and its unvarnished depiction of the harsh betrayals and disappointments of the world provides glimmers of a grittier brand of social realism. It's also slickly packaged with high-sheen production values.

Two brothers in their mid-teens, Zak (Zacharie Chassieraud) and Seth (Martin Nissen), are left to their own devices and dwindling funds by an absentee mother working abroad. Shacked up for the summer at the rural cottage of their late grandfather, they strike up a warm friendship with another unsupervised local teenager, Dany (Paul Bartel) and the gang hatch plans and go joyriding in grandpa's beat-up car.

Cast **Zacharie Chassieraud, Martin Nissen, Paul Bartel, Karim Leklou, Didier Toupy, Gwen Berrou, Marthe Keller**

Director **Bouli Lanners** | 2011 | 84 mins | Int. Sales **Memento Films International**

A joyous heartwarmer with an endearing Mark Twain meets Ken Loach vibe. *Screen*

Edinburgh Filmhouse	Fri 2 Dec	18:00 + PA
Glasgow Film Theatre	Sat 3 Dec	18:00 + PA
Dundee DCA	Sun 4 Dec	19:00 + PA



Hands up *Les Mains en l'air* (12A)

The story of a group of a group of Parisian youngsters who band together in 2009 in order to protect their undocumented Chechen classmate from being deported, features a charmingly observed world (complete with a free-spirited left-wing mother, played by Valeria Bruni-Tedeschi, ironically Nicolas Sarkozy's sister-in-law); and well-observed settings including a bohemian apartment and a picturesque country house).

It is by turns tender, engaging and bracingly militant drama. The terrific cast of youngsters is headed by Linda Douadaeva and Jules Ritmanic, who are remarkably straight-faced and moving.

Framed as the recollection of a Chechen woman named Milana, Romain Goupil chronicles her classmate Youssef's near-deportation at the age of ten, all part of France's controversial treatment of illegal immigrants.

Known primarily in France for his 1982 Camera d'Or winner *To Die at 30*, actor-director Goupil has since made a handful of politically charged and stylistically challenging works, including the 2002 faux documentary *Purely Coincidental*.

Cast **Valeria Bruni Tedeschi, Hippolyte Girardot, Linda Douadaeva, Jules Ritmanic, Louna Klanit, Louka Masset, Jeremie Yousaf, Drama Sarambounou**

Director **Romain Goupil** | 2010 | 91 mins | Int. Sales **Les Films du Losange**

There's a simple, cruel truth to be found in this socio-political allegory, and Romain Goupil brings it out without constantly shoving it in our faces. *Variety*

Aberdeen Belmont	Tue 22 Nov	18:30
Edinburgh Filmhouse	Sun 20 Nov	15:30
Glasgow Film Theatre	Wed 23 Nov	17:45



The Names of Love *Le Nom des gens* (15)

This award-winning romantic comedy stars Sara Forestier as a free spirit practicing a peculiar form of "embedded" political activism. Confident in her ability to convert any conservative man to her liberal opinions through sex, she sees as a duty to sleep with any man who has conservative political views.

She is extremely successful at it and goes from one conquest to the next until she meets the uptight, neurotic Arthur Martin, played by Jacques Gamblin. Sure to have spotted a particularly severe case, she immediately seduces him and enters like a tornado in Arthur's life.

Out of this basic premise erupts a bubbly comedy that appropriately turns more serious toward the end, when the various secrets are revealed. Baya is an insouciant fast-talker, sometimes painfully reminiscent of Ellen Page's *Juno*. She is also very comfortable with and in her body, and loves to show it, even in front of scandalized Islamic fundamentalists in the Paris metro.

At the political climax of the film, the former socialist prime minister Lionel Jospin makes a hilarious cameo appearance.

Cast **Jacques Gamblin, Sara Forestier, Zinedine Soualem**

Director **Michel Leclerc** | 2010 | 104 mins | Int. Sales TF1 International

Delightful, sexy, and often audacious crowd-pleaser...

Hollywood Reporter

Stirling MacRobert	Wed 16 Nov	19:30
Glasgow Film Theatre	Sat 19 Nov	17:50 + PA
Inverness Eden Court	Thu 24 Nov	18:15
Dundee DCA	Sat 26 Nov	18:00
Edinburgh Filmhouse	Wed 30 Nov	18:15
Warwick Arts Centre	Fri 2 Dec	21:00



No and Me *No et moi* (15)

Actress-director Zabou Breitman (*Someone I Loved* – FFF 2010) delivers a heartfelt story of a teenage girl's relationship with a 19-year-old vagabond she welcomes into her family's home. Breitman approaches her subject with a certain delicacy, extracting credible performances from a young cast and gracing the screen with her usual stylistic flourishes.

Based on a novel by Delphine de Vigan and adapted by Breitman and regular co-writer Agnes de Sacy, the narrative follows precocious 13-year-old Lou (Nina Rodriguez), a straight-A student who suffers from the emotional vacuum left in her family by the death of an infant sister.

While preparing a school report on the homeless she meets Nora, nicknamed "No" (Julie-Marie Parmentier), a feisty street urchin who spends her days in and around the Gare d'Austerlitz station. Nora reluctantly accepts to be interviewed by the serious-minded child, marking the start of their oddball relationship.

Cast **Julie-Marie Parmentier, Nina Rodriguez, Antonin Chalon, Bernard Campan, Zabou Breitman, Gregorie Bonnet, Guilaine Londez, Eric Valero**

Director **Zabou Breitman** | 2010 | 105 mins | Int. Sales Roissy Films

A fine tandem of actresses (Julie-Marie Parmentier and little Nina Rodriguez) give a youthful zest to a tale of insight and feeling. *Figaro*

London Ciné Lumière	Tue 15 Nov	18:15
Glasgow Film Theatre	Fri 18 Nov	18:00
Edinburgh Filmhouse	Wed 23 Nov	20:30



Pater (15)

It's witty, urbane and quintessentially French. *Pater* is a game two famous adult men play with the camera in an offbeat film closer to documentary than to fiction.

Veteran Alain Cavalier and his friend, actor Vincent Lindon, film themselves as they pretend to be businessmen-politicians campaigning for office. The politics are so tongue-in-cheek and the protagonists so articulate and funny that the film works.

Cavalier's rare film work now revolves around diary-style films (*Lives, Le Filmeur*) he shoots himself using a small DV cam and the help of his companion and co-editor Francoise Widhoff.

Though both Cavalier and Lindon mention their fathers, the *Pater* of the title seems to refer to a political dynasty that just goes on and on, whoever wins the elections.

Cast **Vincent Lindon, Alain Cavalier, Bernard Bureau, Jonathan Duong, Huber-Ange fumeu, Jean-Pierre Lindon, Manuel Marty, Claude Uzan**

Director **Alain Cavalier** | 2011 | 105 mins | Int. Sales **Pathe International**

It is a verbose film – yet with interesting things to say. It satirises the patriarchal system of political power...

The Guardian

London Ciné Lumière	Thu 10 Nov	20:40
Glasgow Film Theatre	Mon 14 Nov	18:30
Edinburgh Filmhouse	Thu 17 Nov	18:00
Dundee DCA	Thu 1 Dec	18:00

Route 132 Route 132 (15)

Louis Belanger's tale of a father devastated by his five-year-old son's death, never hits a wrong note, thanks to standout performances and a script that patiently builds characters. Adroitly interweaving a classic genre, the buddy road movie, with adults' shattered reactions to their children's deaths (a theme examined by fellow Canadian Atom Egoyan's *The Sweet Hereafter*), the film drives its universal themes through a closely observed, and very specific Quebec setting.

Gilles (François Papineau), the father whose young son suddenly dies from meningitis, runs away from the doctor, the funeral, his university teaching job and the whole city, thanks to a chance meeting with disreputable old pal Bob (co-scripter Alexis Martin).

Route 132 feels like a French Canadian *Five Easy Pieces*, blending comic road-movie encounters with emotionally resonant prodigal son reunions.

Cast **François Papineau, Alexis Martin, Sophie Bourgeois, Alice Morel-Michaud, Bobby Beshro, Andrée Lachapelle, Benoît McGinnis**

Director **Louis Bélanger** | 2010 | 113 mins | Int. Sales **FunFilm Distribution**

The ability of family to effortlessly transcend class and generational differences is a constant in Quebecois filmmaking... yet the themes are universal. *Variety*

Stirling MacRobert	Mon 14 Nov	19:30
Edinburgh Filmhouse	Tue 15 Nov	20:30
London Ciné Lumière	Wed 16 Nov	18:30
Aberdeen Belmont	Sun 20 Nov	18:30
Glasgow Film Theatre	Mon 21 Nov	17:45

CHARITY SCREENING + TALK

Virginie Brouard will talk of her personal experiences of working with refugee children in Ethiopia before a screening of ***Live and Become*** (15) at the French Institute, 13 Randolph Crescent, Edinburgh EH3 7TT (0131 225 5366) at 18.00 on Wednesday 30 November.

Tickets are free but you will be invited to donate to Daughters of Charity.

To be followed by drinks and nibbles at Le Di-Vin, 9 Randolph Place, Edinburgh EH3 7TE



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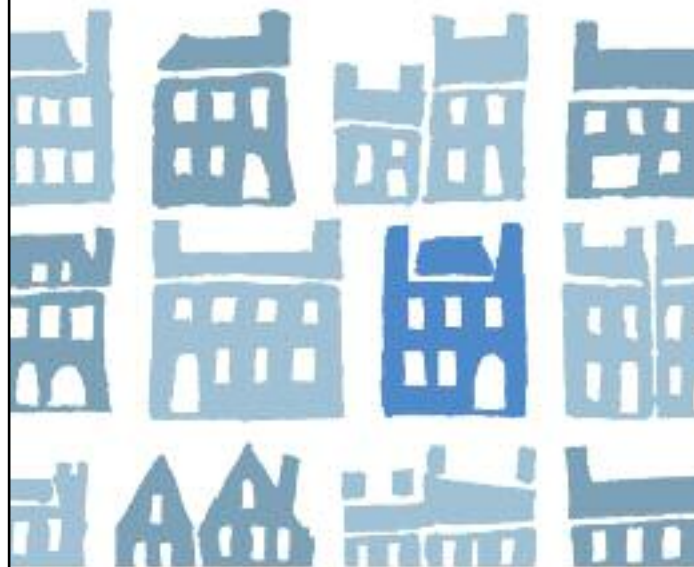
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Service Entrance *Les Femmes du 6ème étage* (12A)

In this splendid comedy from director Philippe Le Guay (who made *Three By Eight*), stockbroker Jean-Louis Joubert (the always marvellous Fabrice Luchini) lives a peaceful yet boring bourgeois existence with his socialite wife (Sandrine Kiberlain) in 1960s Paris.

But when a flock of exuberant Spanish maids moves into the sixth floor servants quarters, Jean-Louis' world is turned upside down, particularly by beautiful Maria (Natalia Verbeke), whose irrepressible passion for life threatens to shake Jean-Louis from his staid foundation. Indeed he spends so much time on the 6th floor that his neurotic, pampered wife Suzanne grows convinced he is cheating on her with a glamorous socialite client. So she kicks him out.

Shorn of a loveless marriage that has produced two snobbish boarding-school brats, Jean-Louis is now free to discover the joys of life with an achingly beautiful Spanish maid as his guide. He moves into a 6th-floor cubbyhole and has never been happier.

Featuring strong support from veteran Pedro Almodóvar muses Carmen Maura and Lola Dueñas, *Service Entrance* is, in any language, a big-hearted delight.

Cast **Fabrice Luchini, Sandrine Kiberlain, Natalia Verbeke, Carmen Maura, Lola Dueñas, Berta Ojea, Nuria Sole, Marie-Armelle Deguy, Audrey Fleurot**

Director **Philippe Le Guay** | 2010 | 106 mins | Int. Sales **SND Groupe M6**

A sentimental Gallic version of *Upstairs, Downstairs* which unashamedly is built for laughs. *Hollywood Reporter*

Edinburgh Filmhouse	Fri 11 Nov	15:30 / 20:30
Sponsored by Franco-Scottish Society (Edinburgh Branch)		
Glasgow Film Theatre	Sat 12 Nov	20:30
Aberdeen Belmont	Sat 19 Nov	18:30
Dundee DCA	Fri 25 Nov	18:00
Inverness Eden Court	Fri 2 Dec	18:00
Cornerhouse Manchester	Fri 2 Dec	18:20 + PA



Unforgivable *Impardonnables* (15)

A successful novelist comes to Venice for peace and quiet to write his next book – but tranquility is the last thing veteran André Techiné (FFF UK special focus last year) has on his mind. His adaptation transforms Philippe Djian's novel into a dense, fast-moving narrative with his unique style and many of his familiar signature themes.

The seductive setting (atypical images of Venice and the nearby remote, verdant island of Sant' Erasmo, all superbly shot) lend a mesmeric atmosphere.

There are extraordinary performances to appreciate, especially André Dussollier's Francis, a famous, womanizing, older novelist out of touch with his feelings, who manages to get writer's block whenever he falls in love. Carole Bouquet is consistently watchable as the gorgeous, butch, bisexual Judith, a younger empathetic, tough, and unconstrained model-turned-real estate agent.

Techiné invests it all with the pitch-perfect pace of a thriller, which packs an emotional punch.

Cast **Andre Dussollier, Carole Bouquet, Mélanie Thierry, Adriana Asti, Mauro Conte**
Director **André Techiné** | 2011 | 111 mins | Int. Sales **TF1 International**

A beautifully played take on complex emotions and issues embraces love, desire, parenthood and fidelity. It's pure Techiné from one of France's most humanist and consistently excellent directors. *Variety*

Edinburgh Filmhouse	Sun 13 Nov	18:00
London Ciné Lumière	Sat 19 Nov	14:00
	Sun 20 Nov	17:00
Glasgow Film Theatre	Tue 22 Nov	20:20
Cineworld Aberdeen	Sun 27 Nov	19:00
Warwick Arts Centre	Tue 6 Dec	18:15



Jean Dujardin and Alexandra Lamy, Cannes 2011 (c) Jojo Presse for Cinémoi

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discoveryhorizons

A quartet of films by first or second time directors reveal a remarkable range of ideas, styles and subject matter in our Discovery Horizons selection where you can sample an early taste of film-makers whose career trajectories will be tracked in future festivals.

Watch out for Philippe Claudel's warm-hearted comedy-drama with Stefano Accorsi; a surefire cult Belgian road movie with the great Olivier Gourmet; a first feature of ingenuity and tension around a hostage situation, and a fresh coming of age story from Quebec which has distinct shades of *Pot Luck* (aka *L'Auberge espagnole*).

ALL THE SUNS

TOUS LES SOLEILS (12A)

PAGE 28

ROBERT MITCHUM IS DEAD

ROBERT MITCHUM EST MORT (15)

PAGE 28

TOP FLOOR, LEFT WING

DERNIER ÉTAGE, GAUCHE, GAUCHE (15)

PAGE 29

2 FROGS IN THE WEST

2 FROGS DANS L'OUEST (15)

PAGE 29



All the Suns *Tous les soleils* (12A)

After the novelist Philippe Claudel's dazzling 2008 directorial debut, *I've Loved You So Long* there has been eager anticipation about his next sortie. This time, he tries his hand at a comedy centred on an Italian widower (Stefano Accorsi) who teaches baroque music and lives in Strasbourg with his 15-year-old daughter (Lisa Cipriani), as well as his brother (Neri Marcoré) but he has neglected his own love life.

With its warm and romantic charm, the film has won over many critics. One of the film's many treasures is Anouk Aimée's performance as an older woman he visits in hospital and with whose daughter (Clotilde Courau) he strike up a relationship at the same time as his own daughter discovers the first flutters of love. Alessandro's world is turned upside down.

Claudel puts it simply: "For me, family matters, secrets, the unspoken and the difficulty in communicating remain continuous subjects of exploration..."

Cast **Stefano Accorsi, Neri Marcoré, Lisa Cipriani, Clotilde Courau and Anouk Aimée**
Director **Philippe Claudel** | 2011 | 105 mins | Int. Sales **TF1 International**

Philippe Claudel has made a sentimental, sweet and uplifting comedy-drama... *Figaro*

London Ciné Lumière	Sun 13 Nov	20:00
	Mon 14 Nov	18:15
Edinburgh Filmhouse	Mon 28 Nov	18:00
Glasgow Film Theatre	Wed 16 Nov	18:00
Stirling Macrobert	Thu 17 Nov	19:30
Cineworld Aberdeen	Fri 25 Nov	19:00
Edinburgh Filmhouse	Mon 28 Nov	18:00
Warwick Arts Centre	Mon 5 Dec	21:00



Robert Mitchum is Dead *Robert Mitchum est mort* (15)

Debut directors Olivier Babinet and Fred Kihn have made a road-movie in the vein of Jim Jarmusch's *Down by Law* that has moments of great charm, packed with movie references. Dealing to some extent with the nature of filmmaking its quirkiness may bring it a cult following.

The story hinges on a depressive Z-list actor called Franky (Pablo Nicomedes) and his manager Arsene (Olivier Gourmet) who, in a last-ditch bid for fame and fortune, set off in a stolen car to travel to a mid-summer film festival inside the Polar Circle. The objective is to track down the legendary director George Sarrineff (Nils Utsi) and convince him of the bankability of their latest project. Along the way they pick up Douglas (Bakary Sangaré), a mysterious traveller sporting a sculpted Afro haircut and given to gnomish utterances.

With passing nods at Jarmusch, Aki Kaurismäki, David Lynch, Jean-Luc Godard, B-movies, zombie movies, and rockabilly music, this has a wide-ranging appeal.

Cast **Olivier Gourmet, Pablo Nicomedes, Bakary Sangaré, André Wilms**
Directors **Olivier Babinet, Fred Kihn** | 2010 | 91 mins | Int. Sales **M-Appeal**

What the movie does best is pastiche. Gourmet contributes a fine performance... *Hollywood Reporter*

Showing with: **Le plein d'aventure** (12A)

An eight-year-old boy called Basil suddenly has to face a reality check with Mickey Mouse during a summer camp with his classmates. It's sad that children don't seem to dream any more...

Cast **Albert Chassagne, Philippe Grand Henry, Jean-Michel Balthazar, Lea Thonus, Aurelio Ippolito, Valentin Discolo, Quentin Désirant, Eric Remi, Sam Beun**
Director **Dominique Reding** | 2009 | 22 mins

Glasgow Film Theatre	Tue 22 Nov	18:00
Cineworld Aberdeen	Thu 24 Nov	19:00
Edinburgh Filmhouse	Fri 25 Nov	20:45
Cornerhouse Manchester	Sat 3 Dec	16:20



Top floor, left wing *Dernier étage, gauche, gauche* (15)

When a planned hostage-taking turns in to a botched job the quirky sparks start to fly in this oddly compelling comedy drama. Director Angelo Cianci's first feature has an ingenious script that bends genres in its pursuit of laughs and tension in more or less the same measure.

Enthusiastically received at the Berlin Film Festival earlier this year, part of the film's hold comes from the entertaining twists in the relationship between the three men who end up barricaded in a suburban council flat together; part comes from spot-on casting and bravura no-holds-barred performances – especially that of Aymen Saidi as a hothead French-Algerian delinquent.

Top Floor, Left Wing emerges as an extremely likeable and watchable curio that augurs well for the director's next assignment. Punctuated by tightly edited sequences of white-knuckle tension and astutely photographed in claustrophobic widescreen by Laurent Brunet (*Séraphine*), Clanci delivers a deft blend of genre elements and a shrewd critique of bureaucracy and prejudice.

Cast **Hippolyte Girardot, Fellag, Aymen Saidi, Judith Henry, Michel Vuillermoz, Thierry Godar, Lyes Salem, Julie-Anne Roth, Georges Siatidis, Bruno Henry**

Director **Angelo Clanci** | 2009 | 93 mins | UK Distributor **Memento Films International**

Grippingly clever hostage drama-cum-sociopolitical satire... deftly directed and energetically acted scenario.

Variety

Glasgow Film Theatre	Thu 24 Nov	18:15
Cineworld Aberdeen	Sun 27 Nov	19:00
Dundee DCA	Wed 30 Nov	18:00
Dumfries Robert Burns Centre Film Theatre	Wed 30 Nov	19:30

2 Frogs in the West *2 Frogs dans l'Ouest* (15)

Actor Dany Papineau directs and stars in this fish-out-of-water-meets-coming-of-age story about Marie (Mirianne Brulé), a strong willed but naive young French Canadian girl who decides to ditch college and hitchhike to the west coast to hang out, ski, and "make it" in Whistler. The journey is a bit bumpy but all seems well until her stuff is stolen at her Whistler hostel. She's taken in by a friendly orderly, Jean-François (or JF, played by director Dany Papineau), another Francophone expat from the east who lets her stay with him and his two roommates – a bi-polar sexpot named Gaby (Jessica Malka) and their fun gay buddy, Brad (Brandon Barton).

As Marie quickly realises, life in Whistler is all feast or famine. In the off-season, jobs are scarce and everyone spends their time scraping their pennies together in order to get high and party. When the first snow falls (or "dumps"), the jobs and money roll in, and the parties get even wilder. As it turns out, finding oneself in the mountains isn't as easy as it seems...

Based on a short that Papineau made in 2004, both leads give honest and charming performances.

Cast **Mirianne Brulé, Dany Papineau, Jessica Malka, Germain Houde, Diane Lavallé, Anik Vermette, Valérie Chevalier**

Director **Dany Papineau** | 2010 | 97 mins | Int. Sales **TBC**

2 Frogs could become the cult film of an entire generation. *CinemaQuébec.com*

Stirling MacRobert	Tue 15 Nov	19:30
Inverness Inverness Eden Court	Thu 17 Nov	18:00
Edinburgh Filmhouse	Thu 24 Nov	20:30
Glasgow Film Theatre	Sun 13 Nov	15:15

Sounds of silence



Juve Against Fantomas *Juvé contre Fantômas* ⁽¹²⁾

From Abel Gance's *La Roue* to Renoir's *Au bonheur des dames*, the French Film Festival UK always has shown a keen interest in the roots of cinema from the silent era. This year we have secured the second instalment in Louis Feuillade's five-part *Fantômas* serial celebrating its centenary this year. Accompanied with a live score by cult Parisian DJs RadioMentale it sees a substantial shift towards the more familiar action thriller, making a spectacular contrast to the first in the series born in 1911.

Juvé contre Fantômas has many pleasures, most notably the rapid sequence of action scenes. Within minutes of escaping a terrible train disaster, our heroes are fighting for their lives amidst a raging inferno at a distillery, and more is to come! Tom Cruise and Matt Damon look to your laurels. The characters of Juvé and Fantômas are also more fully developed and it is clear that what is developing is a bitter fight to the death. Less spectre-like and abstract than in the first film, *Fantômas* is now revealed to be a dangerous, fully-fledged villain, thoroughly consumed by evil.

The relentless pace is breathtaking, and it is quite remarkable that Feuillade had achieved such a mastery of the suspense thriller so long before Hitchcock and other masters of the genre, and with comparatively primitive film-making technology. The film ends with a truly brilliant cliff-hanger in the manner of all astute serials of the period.

Cast **René Navarre, Edmund Breon, Georges Melchior, Renée Carl**
Director **Louis Feuillade** | 1913 | 61 mins | Print Gaumont / Notetour

Bo'Ness Hippodrome	Fri 2 Dec	20:00
Dundee DCA	Sat 3 Dec	14:00

Sounds of silence



RadioMentale: DJ and sound-artist duo from France, Jean-Yves Leloup and Éric Pajot have worked on radio, clubs, urban spaces, web, galleries & art centres. From 1992 and for ten years Radio Mentale has been broadcasting their own cult-show in Paris on Radio FG (also broadcasted on Swiss station Couleur 3 and Japanese Shibuya FM). They work now on very different media: environmental pieces for contemporary art exhibitions, film soundtracks, sound installations, specific sound pieces for radio shows, websites, CDs or urban spaces, multimedia movie performances and also sound-design for bars.

Organised in collaboration with Notetour: Based in Paris, Notetour is a company specialised in visual and musical projects, mainly live accompaniments to classic silent films or to recent films with sparse dialogue.



The first great movie experience...



René Navarre (1877–1968) was a star of the French silent cinema. He appeared in 109 films between 1910 and 1946. Navarre is best remembered as the mysterious master criminal *Fantômas*.

Louis Feuillade was a master director and the first great master of feature length film-making. He was also the only person who successfully invented, maintained and personified a new medium within the cinema; that of the serial. Mention serials now and visions of cheap Flash Gordon offerings with Buster Crabbe or Superman or even B westerns of the Thirties are conjured. Yet it was in France where the genre had its zenith, with Feuillade its founding father. He made four major serials; *Fantômas*, *Les Vampires*, *Judex* and *Tin Minh*. *Fantômas* first set the rules, and remains very much the father of all classic serials, not to mention crime films in general.

David Thomson, in his Biographical Dictionary of Film, refers to *Fantômas* as "the first great movie experience." *Fantômas* consists of five films made between 1911 and 1914; *Fantômas in the Shadow of the Guillotine*, *Juvé versus Fantômas*, *The Murderous Corpse*, *Fantômas versus Fantômas* and *The False Magistrate*.

The first finds him making a robbery at the Royal Palace Hotel, gaining an accomplice in English aristocrat Lady Beltham and escaping from prison after being captured; the second finds him in constant battle with Inspector Juvé, which leaves the latter presumed dead; the third finds a series of crimes being supposedly committed by a dead man; the fourth sees Juvé's inability to put *Fantômas* behind bars seeing Juvé suspected of being *Fantômas* himself; and finally, Juvé tries to get *Fantômas*, jailed for crimes in Brussels, imprisoned in Paris for his crimes in France.

It's impossible to imagine the impact Feuillade's five part epic serial must have had – but these screenings with live electronic music allow you to sample the heady atmosphere of cinema at its most visceral.

CHABROL IN BRITTANY

The bon viveur of cinema

He was one of the most prolific of the French New Wave directors – and many of his films were made in Brittany, always in proximity to a suitably decent restaurant. This short season of films made in the region which has been the subject of a year-long Edinburgh French Institute focus across the creative spectrum including the culinary arts, celebrates the memory of Chabrol, who died last year aged 80. RICHARD MOWE recalls the man and his appetites.

He may have been born in Paris, but Claude Chabrol loved the rugged coastline and pastoral simplicity of Brittany. He lived most of the time close to Le Croisic, a summer holiday town on the southern Brittany coast near St Nazaire. His local restaurant of choice was *L'Océan*, renowned for its seafood and whose panoramic windows overlook the sea.

One of France's most beloved film-makers, appreciated over more than 50 years for his sardonic reflections on the bourgeoisie, he was seen rarely without his trademark pipe or cigar.

When he died on September 12, 2010 the Brittany newspaper *Le Télégramme* opined: "He hid behind apparent simplicity but was incredibly complex, and seemed to take a certain dark pleasure in filming cruelty."

Between 1969 and 2004 he made no less than seven of his most revered films in the region, including Hélias's *The Horse of Pride / Le cheval d'Orgueil*. Featured in the programme are: *Inspector Lavardin / Inspecteur Lavardin*; *A Judgment in Stone / La Cérémonie*; *The Colour of Lies / Au cœur du mensonge* and *Grand manège, qu'est-ce qui fait tourner Claude Chabrol*. He provided plum roles for some of France's finest actresses among them Stéphane Audran (a former wife), Isabelle Huppert, and Emmanuelle Béart.

He remained in his later years as prolific and unpredictable as ever, particularly the collaborations with his favourite actress Isabelle Huppert. They worked together on no less than seven occasions.

Huppert once told me: "We have been working together for 20 years, although there was a 12 year gap. He gives me a lot of freedom which is very precious for any actor. I have never felt constrained by a particular role or character or by a precise description."

Chabrol asserted that he was a being who was devoid of fantasies. "My films are made to please others, not me," he told me once. He took a philosophical view of the drubbings he received at the hands of some critics. He understood the game: he worked in the late Fifties as a reviewer for *Cahiers du Cinéma* before he decided to invest a small inheritance to make his first feature, *Le Beau Serge* which was so successful that he started work on *Les Cousins* a year later in 1959. He was the first of the group, which included Truffaut, Resnais and Godard, to make the transition from writing to film-making.

He had been in and out of vogue so often that he ceased to care. "I know if my films are any good, or if they are failures. I don't need critics to tell me. But sometimes I fool them and I make a film I don't like which receives wonderful reviews. It is not terrible to make bad films as long as you know they're bad. The problem comes if you stop realising it."

More than anything *polars* or thrillers represented a genre, which appealed to Chabrol's sensibilities. "Thrillers are an integral part of the world's literature. They're also so universal, and can be both comic and political. You can describe *Crime and Punishment* as a *roman policier* if you want; or even *The Bible* for that matter."

As a director who has always believed in subtlety, close attention to detail, and a distinctive style, hailed by critic Pauline Kael as "easily recognisable as a Magritte," he regarded current cinema with a jaundiced eye. "I do not like violence, and I'm not a violent man myself which makes it difficult for me to show it."

It is credit to his directorial sleight of hand that you would never have guessed it.



Chabrol, the young directorial turk, in action.



Chabrol with one of his favourite actresses Isabelle Huppert

CHABROL IN BRITTANY

Le clan breton

Claude Chabrol was not the only director to relish filming in Brittany. Alain Resnais set his film *Mon oncle d'Amerique* in his native Morbihan while Jean-Pierre Jeunet used the area as his location for the war-time tale *A Very Long Engagement* with Audrey Tautou. Philippe Lioret's *The Light / L'Equipier* (shown at the FFF in 2006) with Jacques Gamblin was shot in the remote Ouessant while Manuel Poirier found the setting appropriate for his road movie *Western*. St Marc on the Loire Estuary was put on the map by Jacques Tati in *Les vacances de M Hulot* while in another era Roman Polanski used Brittany for Cornwall in *Tess*.

More recently *17 Filles* by sisters Muriel and Delphine Coulin was filmed in their home-town of Lorient while Julie Delpy came to Paimpol to make her new film *Skylab*. Another recent visitor was Régis Wargnier for *The Straight Line / La ligne droite*.

What attracts film-makers whose ranks also embrace everyone from Marcel Carné and René Clément, to Jacques Demy and Bertrand Tavernier, is the quality of the light as well as the dramatic scenery and seascapes.

Chabrol in Brittany / Chabrol en Bretagne from 8 to 11 November 2011 at the French Institute in Edinburgh.



Inspector Lavardin *Inspecteur Lavardin* (15)

Following the success of *Poulet au vinaigre*, Claude Chabrol and actor Jean Poiret bring back the film's protagonist, Inspector Lavardin, in this assured sequel. Raoul Mons, a renowned catholic writer living in a small town in Brittany, is visited by a concerned delegation, which wants to ban a blasphemous play. Mons fulfils his promise to them and the performances do not take place. But when his naked body is found on the beach, it seems as if he has paid a high price for his intervention. Inspector Lavardin is soon on the scene to shed light on the matter. Chabrol returns the unconventional and controversial Lavardin to the screen with renewed vigour. Having set up much of the back-story and characterisation in the first film, the director lets loose with an even more beguiling narrative here, complete with twists and revelations.

Cast Jean Poiret, Jean-Claude Brialy, Bernadette Lafont, Jean-Luc Bideau
Director Claude Chabrol | 1986 | 97 mins | French with English subtitles

Institut Français d'Ecosse, Edinburgh | Tues 8 Nov | 18.00 | Admission free



A Judgment in Stone *La Cérémonie* (18)

Shot in the dead of winter near Saint-Malo and adapted from the Ruth Rendell novel, Chabrol's film is brilliantly shaped and paced, with a devilishly clever ending. *La Cérémonie* is an amalgam of the director's two long-term genre concerns, emerging as both slow-burning thriller and bleak observation on class power play. The way in which Chabrol aligns the characters played by Sandrine Bonnaire and Isabelle Huppert is brilliantly subtle. These isolated, unstable ladies are drawn to each other through the revelation of their mysterious pasts.

Cast Isabelle Huppert, Sandrine Bonnaire, Jacqueline Bisset, Jean-Pierre Cassel and Virginie Ledoyen
Director Claude Chabrol | 1995 | 109 mins | In French with English subtitles

Institut Français d'Ecosse, Edinburgh | Wed 9 Nov | 18.00 | Admission free



The Colour of Lies *Au coeur du mensonge* (18)

Set in a Breton fishing town, it ostensibly concerns the violent murder of a 10-year-old schoolgirl, and the suspicion that falls upon René (Jacques Gamblin), an art teacher, and the last person to see the child alive. The police investigation, led by new broom Lesage (Valeria Bruni Tedeschi), and the gossip around town inevitably put a strain upon René, whose confidence is already on the teeter-totter now that his wife Viviane (Sandrine Bonnaire) is keeping company with local celeb Desmot (Antoine de Caunes). Gradually, it emerges that Chabrol's interest lies not in murder but in the dynamics of a marriage, which, as usual, enfolds its own mystery.

Cast Jacques Gamblin, Sandrine Bonnaire, Antoine de Caunes, Valeria Bruni Tedeschi, Bernard Verley, Bulle Ogier
Director Claude Chabrol | 1999 | 113 mins | French (no subtitles)

Institut Français d'Ecosse, Edinburgh | Thu 10 November | 18.00 | Admission free



Grand Manège (15)

A documentary tribute to the late great Claude Chabrol. The director is invited for an interview during a luxury dinner with the illustrious company of such greats as Stéphane Audran, Sandrine Bonnaire, Michel Bouquet, Suzanne Flon and Thomas Chabrol, the film-maker's son.

Cast Stéphane Audran, Sandrine Bonnaire, Michel Bouquet, Suzanne Flon, Thomas Chabrol, Claude Chabrol, Jacques Gamblin, Gwenaëlle Gouvello, Bernadette Lafont and Benoît Magimel

Director Olivier Bourbeillon | 2010 | 52mins | In French with English subtitles

Institut Français d'Ecosse, Edinburgh | Fri 11 November | 18.00 | Admission free

Followed by:

We celebrate Chabrol's hedonism and the end of this tribute to his cinema with a buffet de campagne with wine following the screening, in partnership with l'Escargot Blanc/ L'Escargot Bleu restaurants.

Members of the French Institute: £5 Non members: £8



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Shorts

Shorts give budding directors an early chance to hone their skills before their first feature. In this collection you can spot the Audiards and Vardas of tomorrow. Apart from Vincent Vizioz (*Tremblay-en-France*) all the film-makers are from Brittany.

Glasgow Film Theatre
Edinburgh Filmhouse

Sat 12 Nov
Sat 26 Nov

15:30 + PA TBC
15:30 + PA TBC

Tremblay-en-France (15)

A stubborn Scotsman with a limited knowledge of French sets off on a mission in Paris. Scots actor Jamie Sives from *Wilbur Wants to Kill Himself* and television's *Game of Thrones* stars – and won best actor award for his work at the Jean Carmet Festival in Moulins, Sives says of the experience: "We filmed for three weeks in and around the darker reaches of Paris, mostly through the night. We went all along a canal and out to the suburbs. There was all manner of things going on along that canal in the wee small hours. Short film crews work through incredibly hard conditions and invariably for free. Just for the love of it. Quite something really." Winner of the grand prix at the Clermont Ferrand short film festival.

Cast Jamie Sives, Marie Denearnaud | Director Vincent Vizioz | 2010 | 22 mins | Int. sales 4 A 4 Productions

Bad Seed Mauvaise Graine (12)

Maxime, 15, has run away from home. Bruno, his father, refuses to admit that he is worried on the basis that young people do it all the time. By chance, Bruno finds his son in front of a church. Maxime and his friends are drinking beers while waiting for their daily fight with the police. Father and son attempt a reconciliation...

Cast Jean-Marc Talbotm Maxime Hébert, Martin Legros, Bertille Bodineau, Marie Martin-Guyonnet, Sorana Dobré, Michel Vivier, Guylaine Cosseron, Lou Cosseron

Director Bénédicte Pagnot | 2010 | 21 mins | Int. sales Mille et Une Films

The corpse that didn't want to be buried Le Cadavre qui ne voulait pas qu'on l'enterre (15)

Bernard is a man of good will, who humanely puts to sleep his Breton wife, Maryvonne, and then drowns her because she was so depressed. He comes back to Brittany from Paris to scatter her remains on the sea, respecting what he thought was her dying wish. But you don't hang around in Brittany after night has fallen unless you want strange encounters...

Cast Marc Fayet, Yves Pignot, André Penvern | Director Jean-Christophe Lebert | 2000 | 11 mins

Cold Shower Douche froide (15)

Through a confrontation with her daughter, a woman realises the dangers that Aids still represents.

Cast Nanou Garcia, Laëtitia Mentec, Jean-Yves Varin, Laurent Poitrenaux

Director Nicolas Leborgne, Denis Rollier | 7 mins | 2002 | Int. sales Spirale Productions

Enez Eusa (12)

Maele is six, her little brother is dead. On the Isle of Ouessant, paced by winds, Maele tries to maintain her place within a saddened family.

Cast Soline Tesson, Ozan Thouvenin, Marjorie Blériot, Dominique Davous, Robert Joubin

Director Marthe Sébille | 2009 | 13 mins | Int. sales Premium Films

Painting the Town Red Les princesses de la piste (15)

One Saturday night in Brest, Katia and Céline bump into a sign that says: "All women have a right to love", followed by a phone number. They dial the number and Jean-Marc answers...

Cast Sandrine Bodénès, Muriel Riou, Catherine Riaux

Director Marie Hélie | 2005 | 36 mins | Int. sales Paris-Brest Productions

documentary



Océans (PG)

Threading your way at ten knots through a shoal of tuna on the hunt, accompanying dolphins in their joyous rush, swimming with a great white shark, shoulder to fin... Watching this superbly fascinating documentary is like being a fish among the fishes.

After *Winged Migration / Le Peuple migrateur*, Jacques Perrin and Jacques Cluzaud lead us, thanks to new and ingenious film shooting techniques, to the heart of the oceans on the path of discovery of unknown or neglected marine creatures.

Océans asks serious questions about the imprint mankind imposes on wildlife and responds with images and emotions. We ignore its message at our peril.

Director **Jacques Perrin** | 2007 | 103 mins | Int. sales **Pathe International**

The filmmakers work tirelessly to parallel their undersea world with the larger universe, offering genteel reminders of our mutual dependence

New York Times

London Ciné Lumière	Wed 16 Nov Thu 17 Nov	20:40 15:00
Edinburgh Filmhouse	Mon 21 Nov	18:00
Glasgow Film Theatre	Tue 22 Nov	12:45
Cineworld Aberdeen	Sat 26 Nov	15:00
Inverness Eden Court	Sat 26 Nov	14:00

documentary



In search of the living world

In 1989, *The Monkey Folk* allowed us entry into the lives of our closest cousins, giving us a unique intimacy with them.

In 1996, *Microcosmos* invited us to stroll through a prairie in the south of France and examine up close what appeared to be an impenetrable jungle. It aimed to reveal the proximity of the inaccessible world of insects and to give adults a dose of the curiosity they had as children. A whole universe opens up and spreads out between the blades of grass, the universe of the infinitely small, of miniscule beings necessary to nature, even if only for pollination.

With *Winged Migration* in 2001, we skimmed across our planet on the wing tips of migrating birds of different species. Birds live in a world without borders; they are symbols of freedom. If this film depended on a complex, innovative technique, it also corresponded to a profound human desire: to fly with birds for the first time. Jacques Perrin wanted to follow the birds in their aerial trajectories, go with them to the farthest horizons, and perhaps come to understand the unicity of our planet. Every year, in the face of adversity – bad weather, hills and mountains, ocean expanses, deserts, traps set by man – these birds undertake what is truly an odyssey. Every year is a struggle for survival.

With *Oceans* we cross the last natural frontier of our planet, the deep reaches of the sea which are still greatly unknown and misunderstood.

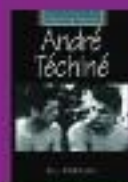


Dubbed “the white knight of French film production” by film critic Danièle Heymann, Jacques Perrin never looks back. “My life consists of projects,” he says, “I run after them and build them. Cinema is the third eye that never sleeps. Cinema is an artistic spectacle, a source of emotion, but it can also function as a weapon to serve and defend the most noble causes, not the least of which is nature.”

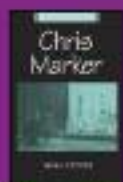
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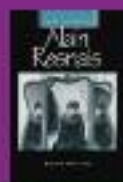
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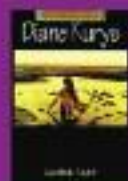


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the French Film Festival, including The Cornerhouse
in Manchester.

documentary



Informing without blaming seems to have been Coline Serreau's intention, signing a strong work which leaves you empowered and hopeful.

20 Minutes

Think Global, Act Rural *Solutions locales pour un désordre global* (PG)

In what's already been called a "radical and exhilarating" documentary manifesto, the unstoppable Coline Serreau (forever linked to her early hit *Three Men and a Baby*) digs into the problem of industrialised agriculture, quizzing farmers and philosophers alike, across the globe. "Films full of warnings and disasters have been made and have served their purpose, but now it is time to show that solutions do exist," states Coline Serreau. "It is time to hear what farmers, philosophers and economists have to say. While explaining why our social model has got bogged down in the ecological, financial, and political crises that we all know about, these people invent and try out alternatives."

Serreau interviews farmers, microbiologists and agricultural engineers who measure the vastness of the problem and the limited efficacy of small-scale solutions. She highlights her experts' amiable charisma as they expound on destructive practices and propose organic alternatives.

She paints a series of grim pictures: an abandoned French countryside; 150,000 farmers committing suicide in India; jobless generations in Morocco; a once self-sufficient food chain reduced to a single-crop commodity dependent on chemical enhancements and large machinery; and dead soil and sick plants wherever you look.



London Ciné Lumière	Tue 22 Nov	18:15
Edinburgh Filmhouse	Mon 14 Nov	17:45 + PA
Glasgow Film Theatre	Tue 15 Nov	18:30 + PA

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documentary



Special Flight *Vol Spécial* ⁽¹⁵⁾

With its reputation for economic stability and neutrality, it is not surprising that Switzerland remains a tempting haven for refugees from Africa and Eastern Europe. However, according to a Swiss law passed via referendum, those without documentation can be abruptly arrested, held without recourse to a lawyer for up to 24 months and summarily bundled onto a plane back to their country of origin. No warning is necessary, and there is no appeal.

A follow-up to his award-winning *The Fortress*, *Special Flight* finds docu helmer Fernand Melgar again exploring issues surrounding undocumented immigrants in Switzerland. Melgar maintains a "pure" documentary style with no voiceover, barely any explanatory titles and no investigation. As a collective portrait of a group of hapless men held in detention with deportation looming, *Special Flight* is an affecting work.

Rejected asylum seekers and illegal migrants are jailed at the administrative detention centre Frambois near Geneva. Behind the closed prison doors, tension builds day by day. On one side there are wardens full of humanist values, on the other there are men defeated by fear and stress. Relations of friendship and hate, respect and revolt are formed until the announcement of the deportation, which is experienced like a stab. Those who refuse to leave are handcuffed, tied up and forcibly put in a plane. Winner of the Ecumenical Prize at the Locarno Film Festival.

Director **Fernand Melgar** | 2011 | 100 mins | Int. sales **Association Cîmage**

A vibrant portrait of human endeavour ... a haunting and controversially nuanced documentary. *The Arts Desk*

Glasgow Film Theatre	Sat 19 Nov	13:00
Edinburgh Filmhouse	Sat 19 Nov	15:30

Fernand Melgar:

"More than 150,000 stateless persons live in Switzerland. The great majority of them work, pay their taxes and make their social security contributions. They look after our senior citizens, mind our children, and clean our homes and hospitals. Without them, many hotels and building sites would close for lack of low-cost labour. Both stateless persons and those who have been denied asylum live with a Damoclean sword over their heads.

"They could be arrested at any moment, held for months or even years, and then expelled from Switzerland without any form of hearing. Alternatively and it's a farce they might be released only to be re-arrested a few months later. I knew I had to continue the work and the ideas I started at Vallorbe, to continue further and further down the same path to take La Forteresse full circle. I wanted to try to capture better the balancing act between hope and despair that is so typical of these migrants stories. I hope that the film will raise the awareness of a wide audience, and facilitate a debate on a difficult subject that we would prefer to ignore."

In collaboration with



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Embassy of Switzerland in the United Kingdom

animation

A Cat in Paris *Une Vie de chat* (PG)



How often have cat owners pondered the inscrutable nighttime antics of their feline companions? *A Cat In Paris* parts the curtains on one such mystery, illuminating the nocturnal escapades of a black cat named Dino. He shares his life between two houses. During the day, he lives with Zoé, the only daughter of Jeanne, a police captain. During the night, he clambers over the roofs of Paris in the company of Nico, a very skillful thief.

Jeanne is on edge. Not only must she must arrest the cat burglar responsible for numerous jewelry thefts, but she also has to oversee the surveillance of the Colossus of Nairobi, a giant statue coveted by public enemy number one, Victor Costa. The gangster is also responsible for the death of a police officer, Jeanne's husband and Zoé's father. Since this drama, the little girl has withdrawn into silence and hasn't uttered a word. Events will escalate the night that Zoé comes across Costa and his gang by surprise. A chase ensues which continues until dawn and will lead the characters to cross paths, and to help or fight each other, all the way to the rooftops of Notre-Dame.

In this unique throwback to the traditional art form, every cell of the film has been hand-painted with an exquisite soft palette that mirrors the magic and whimsy of the city of lights. *A Cat In Paris* will enchant fans of felines, animation, mystery, and adventure young and old. The original title, by the way, is a play on the French expression "a dog's life."

Voices **Dominique Blanc, Bruno Salomone, Jean Benguigui, Bernadette Lafont**

Directors **Alain Gagnol, Jean-Loup Felicioli** | 2010 | 70 mins | Int. sales **Films Distribution**

An unexpected pleasure, in which a cat, a burglar, a child and her mother's lives are transformed one by the other.

San Francisco Examiner

The creative team:

Alain Gagnol's first ambition was to create comic books. Jean-Loup Felicioli is a graphic designer who originally studied painting and fine arts all over France. Gagnol and Felicioli have been collaborating on animated shorts at the Folimage animation studio since 1996. *A Cat in Paris* is their first feature-length creation.

"Originally it was not set in Paris but we decided that it should be, partly because the studio thought it would work better in international markets. But the other issue that came up is that the thieves go across the roofs and there is a particular colour and design of the roofs of Paris. It seemed like a natural choice: that way we could use the Eiffel Tower and Notre Dame," says Gagnol. His colleague Felicioli adds: "We have a technique that makes the images seem to vibrate and that is what gives the beautiful look. They seem to vibrate even when they are stationary because each image is actually three drawings."

Edinburgh Filmhouse	Sat 12 Nov	13:00
	Sun 13 Nov	11:00
Glasgow Film Theatre	Sat 19 Nov	11.30 Take 2 & 16:00
London Ciné Lumière	Sun 27 Nov	16:00
Dumfries Robert Burns Centre Film Theatre	Wed 30 Nov	15:00

animation



Titeuf *Titeuf, le film* (PG)

He's a national treasure in France, where his comic books have topped the charts for years. Titeuf's childlike view of the adult world is equal parts naiveté and early-teen rebelliousness. Now he hits the big screen in both 3D and 2D versions, marking the feature debut of Swiss comicbook artist Zep (pseudonym of Philippe Chappuis), adapting his own material.

It is mostly confident and frequently very funny. So what's the premise? Nadia is celebrating her birthday and Titeuf (voiced by Donald Reignoux) isn't invited! Why? How could she have forgotten him when he takes care over his ultra-seductive attitude each time he crosses paths with her? But an even greater upheaval will shake up Titeuf's life and tip it into chaos. Adults, once again, really are useless. They do everything they can to complicate life. Titeuf is tossed back and forth between his granny in the countryside, sessions with his psychiatrist, and the conferences in the schoolyard. Zep integrates some spectacular setpieces that allow him to take advantage of the animated medium more fully; these include a dinosaur-era prologue and an impressive musicvid-like sequence, set atop a moving train, in which Titeuf duets with Gallic rock legend Johnny Hallyday (who does his own singing). Appropriately, music plays quite a large role in the whole film.

Titeuf, the same as ever, will try to understand what is happening to him and will multiply disastrous stratagems to fix up his life – while never losing sight of his objective: to be invited to Nadia's birthday!

Voices **Donald Reignoux, Maria Pacôme, Jean Rochefort, Zabou Breitman, Mélanie Bernier, Michael Lonsdale, Sam Karmann, Nathalie Homs, Jean-Luc Couchard, Danièle Hazan**

Director **Zep** | 2010 | 87 mins | Int. sales **Pathé Distribution**

Overall animation quality is high.. clearly inspired by the original comic-books. *Variety*

London Ciné Lumière	Sat 12 Nov	14:00
Dundee DCA	Sat 26 Nov	13:00 + PA
Glasgow Film Theatre	Sun 27 Nov	16:45 + PA
Cineworld Aberdeen	Sun 27 Nov	15:00
Edinburgh Filmhouse	Sun 27 Nov	13:00 + PA

The eternal child

Born in Switzerland in 1967, Zep – whose real name is Philippe Chappuis – got his pen name from a Led Zeppelin fanzine he created at the age of 12. He started drawing and making up stories very young. He published his first drawings in Swiss newspapers when he was 14. Then he attended the School of Decorative Arts in Geneva. In 1992, Zep set his childhood memories down in a sketchbook, and the character Titeuf, who would become the most famous little boy in French comics, was born.

Titeuf has since become a publishing phenomenon popular with children and their parents, with 12 books so far which have sold millions of copies, and an animated series on the air since 2001 in 240 countries and 35 languages. *Titeuf* is also one of the hottest licensed properties on the French market, with more than 30 kinds of products.

But Zep is also the author of many other works for children and adults alike. He is, famously, the author of the *Sexual Guide to Willies* (with his wife Hélène Bruller), a practical handbook that humorously explains sexuality to young readers.

In 2004, Zep received the Grand Prix d'Angoulême – the most prestigious prize for a European comics creator – for his body of work. A fan of rock and all music, Zep contributed, from 2004 to 2008, to many anthologies devoted to famous musicians, among them a collection of songs by Bob Dylan (published in an English translation by Norton in 2009 as *Bob Dylan Revisited*). In 2009, Zep published *Happy Sex* with Editions Delcourt. This accessible and acerbic take on couplehood charmed more than 400,000 readers in France, and has since been widely translated. *Happy Sex* kicked off a humorous series known as the *Happy Books*, which take on girls and their effect on guys (*Happy Girls*), and rock music, concerts, and fans (*Happy Rock*, soon to be released).

Titeuf's Scottish links

Bob Last's Dundee-based Ink Digital animation studio who were behind Sylvain Chomet's *The Illusionist* worked on the 15 million dollar production of *Titeuf*. Some of the animators who worked on the project will attend the screening at DCA on Sat 26 November to talk about their work.

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Light out of the darkness

As part of the French Film Festival's annual classic choice our programmers have selected Jean Delannoy's collaboration with Jean Cocteau *Love Eternal / L'Eternel retour*. JAMES STEEL will introduce screenings of the film, looking at it in the wider context of an example of a creatively buoyant product of a country under the German Occupation.

The French cinema under the Occupation is a cinema of paradox and ambiguity. Contrary to what one would expect, the antisemitic laws passed by the Vichy government as early as October 1940, did not decimate the French film industry. Although a number of producers, film directors and actors left France, mostly for America, either as self-imposed exile (Jean Renoir; Julien Duvivier René Clair, Jacques Feyder and so on) or because they were Jewish (Luchachewitch, Marcel Dalio etc). In other words, most of the best film directors with the notable exception of Marcel Carné, left France, thus making way for newcomers and talented directors who had been waiting in the wings for any opportunity to step onto the stage.

For instance Henri-Georges Clouzot, Claude Autant-Lara, Robert Bresson, Jacques Becker. Scriptwriters including Jacques Prévert, already at the peak of his art in the 1930s, Charles Spaak, Jean Aurenche, Pierre Bost and Henri Jeanson remained in France.

Both the cultural policies of Vichy and the decision by the German authorities to invest in the French Film Industry contributed to creating a favourable climate for the flourishing of the arts in general and the cinema in particular.

The launching of the film producing firm, *La Continental* in November 1940, injected German capital into the French film industry. *La Continental* was created by Goebbels who appointed Alfred Greven, a well-known

francophile and a personal friend of Goering as its director. The (in)famous trips by French artists to Berlin during the war were only continuing a trend started in the 1930s when cultural exchanges between Paris and Berlin were frequent, even after Hitler's accession to power.

We should not forget that in the grand scheme of things, Germany was keen to create, with the French, a European film industry capable of rivalling Hollywood. The Germans knew they needed the French, particularly their artistic capacity and the universal appeal of their cinema.

It nevertheless comes as a surprise to see that Paris under the Occupation was undeniably the cultural capital of Europe and that, despite most difficult working conditions, (shortage of raw material, electricity cuts, no heating in freezing studios, strict rationing of cellulose etc etc), the French produced a string of memorable films: among which Marcel Pagnol's *La Fille du puisatier* (1940 and remade by Daniel Auteuil in this year's Preview section on Page 9), Jean Grémillon's *Remorques* (1941), Marcel Carné's *Les Visiteurs du soir* (1942), Autant-Lara's *Le Mariage de Chiffon* (1942), Clouzot's *Le Corbeau*, (produced by *La Continental*, 1943), Jean Delannoy's *L'Eternel retour* (which launched heartthrob Jean Marais's career in 1943), Marcel Carné's *Les Enfants du Paradis*, (1943–1945) and Robert Bresson's *Les Dames du Bois de Boulogne* (1945).



Jean Marais... an actor at the height of his powers in *Love Eternal*

The isolation of French cinema, the banning of American films (after 1942 in the Free Zone) provided the French film industry with a free market with no real competition since German films were not particularly good or appealing to a French audience with the exception of *The Postmaster* and *Le Juif Süss*. Added to this, the relative indulgence of both the Vichy and the German censorship go a long way to explaining the originality and the variety of French films produced at the time. On the other hand, Vichy and the German authorities controlled tightly Newsreels and shorts, which were ideal vehicles for ideological propaganda.

To a certain extent it is nevertheless to the credit of the industry that among the 220 feature films produced under the Occupation, there were no films openly pro-Vichy and certainly none pro-Nazi. The war was never mentioned (with the exception of *La Fille du puisatier*, the first French feature film released under the Occupation) and there is not a single German soldier on screen, even in films shot in Paris).

Therefore French cinema was not required to endorse or contribute to the war effort contrary to its counterparts in belligerent countries, making it as a result one of the most free film industry in the world at war. Consequently it sought its inspiration in medieval tales, love stories (often of a doomed nature), musical comedies, thrillers, horror films and swashbuckling adventures. In a word: escapism.

Not surprisingly the French wanted and expected entertainment from their cinema, not a mirror image which would have demoralised them even more and certainly not the gloom and doom of the poetic realism of the 1930s.

Watching the entire 220 feature films (over the same period, Britain barely managed to produce 129 feature films), it is impossible to imagine that they were produced by a country at war and occupied by the enemy.

Yet another paradox is that female actors tended to land the best roles, often challenging the social structure of Vichy France and displaying the shoots of French feminism which was to emerge at the end of the 1940s. Over 2 million young French men were sent to Germany either as POWs or as voluntary workers or as part of compulsory work service. None of these potential subjects are dealt with in French films. The working class is also conspicuously absent, with the exception of Gremillon's *Lumières d'été*.

The question remains however as to whether, albeit unintentionally, the French film industry under the Occupation did in fact contribute to the maintenance of Law and Order, as Goebbels thought it would, thus facilitating the occupation of France. The jury is still out.

JAMES STEEL is chair of the French Film Festival UK



Loye Eternal *L'Éternel retour* (15)

One of the many towering cinematic achievements that miraculously came out of France's darkest hour, *L'Éternel retour* unites the creative talent of director Jean Delannoy and writer Jean Cocteau. The result is an intensely moving film about love, jealousy and malice, captivating in its lyrical charm, yet haunting in its assessment of the worst in human nature.

The film is based on the timeless story of Tristan and Isolde, updated to a contemporary France setting. The film's title derives from Cocteau's belief that the same stories recur again and again in history, without the protagonists realising.

Perhaps not surprisingly, given the time at which the film was made, this is one of Delannoy's darkest films. It features one of his most brilliant and terrifying creations, the dwarf Achille (brought to life by a remarkable performance from Pierre Piéral). The sheer wickedness of Achille heightens the nobility of Patrice and the blonde Nathalie, who are portrayed by Jean Marais and Madeleine Sologne, both actors at the height of their powers in mesmerising performances.

Cast **Madeleine Sologne, Jean Marais, Jean Murat, Junie Astor, Roland Toutain, Jane Marken, Jean d'Yd, Pierre Piéral, Alexandre Rignault, Yvonne de Bray**
Director **Jean Delannoy** | Scr **Jean Cocteau** | Mus **Georges Auric** | **1943** | **107mins**
Restored digital print courtesy of Europe's Finest

Edinburgh Filmhouse	Wed 16 Nov	18:00
Glasgow Film Theatre	Thu 17 Nov	17:45
Dundee DCA	Sun 27 Nov	13:00

Classic



Justin de Marseille [12A]

With its gangster brawls and familiar good guy-bad guy crooks, Justin de Marseille is typical of the 1930s gangster film popular on both sides of the Atlantic before the Second World War which has continued through such international titles as French Connection and Borsalino. Although most of the film is an obvious pastiche of its American counterpart, it does contain elements of what would now be considered film noir. In some respects the film is ahead of its time, particularly in its extensive and imaginative use of real locations.

A respected gangster, Justin, finds himself in a deadly feud with his rival, the unscrupulous Esposito. The latter plans to steal a cargo of opium bound for China and to have Justin killed...

Directed by Maurice Tourneur, who gained his reputation whilst working in America between 1914 and 1926 before returning to France after he became disillusioned with the American filmmaking process. Tourneur made a number of films, which, although less striking artistically, were more commercially successful.

Cast **Antonin Berval, Pierre Larquey, Alexandre Rignault, Ghislaine Bru, Line Noro, Paul Ollivier, Raymond Aimos, Armand Larcher, Paul Amiot and Tino Rossi**

Director **Maurice Tourneur | 1935 | 95 mins**

Alliance française Glasgow | Mon 14 Nov | 18:00
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A Cat in Paris

Director **Jean-Loup Felicioli, Alain Gagnol** | 2011 | 1h15m | French with Subtitles
Recommended for **Primary 4 – 7** and **Secondary 1 – 4 N/C 8+**
CfE: **French, Literacy, Expressive Arts**

Dino the cat leads a double life: by day he is the loyal tabby to little Zoé, by night, he joins the nocturnal adventures of cat burglar Nico. Hand-drawn in a cheerful picture book style, this is a warm and humorous film, great for young French language-learners.

Free Learning Resource for Primary and Secondary schools developed by Discovery Film Festival and Institut français d'Ecosse available now at:
<http://www.discoveryfilmfestival.org.uk/resources/a-cat-in-paris-teacher-s-resource.html>

Showing at Belmont Picturehouse, Filmhouse, GFT, DCA, Eden Court, Robert Burns Centre Film Theatre and Ciné Lumière.



Hands Up

Director **Romain Goupil** | 2010 | 1h45m | French with subtitles
Recommended for **Secondary 1 – 6 N/C 12+**
CfE: **French, Literacy, Health and Wellbeing, Social Studies**

Decades in the future, a woman named Milana looks back at her experience at the age of 10 as the daughter of Chechen immigrants in Paris. When her family is faced with deportation under France's current immigration policies, Milana, Blaise and friends intrepidly take action into their own hands, camping out for days in their secret lair, and causing a national stir.

Free Learning Resource available online developed by Institut français d'Ecosse and Glasgow Film Theatre. Resource available at end of October.

Showing at Belmont Picturehouse, Filmhouse, GFT, DCA and Eden Court.

Venues and booking information

A number of cinemas participating in the French Film Festival Education Programme run educational events around French films all year round.

For schools dates and ticket prices, please contact your nearest venue for further details.

The Belmont Picturehouse, Aberdeen
For more information contact Paul Foy on 01224 493012 or email maboyfoy@aol.com

Ciné Lumière, London
For more information and to book places, please call box office 020 7073 1350 or visit <http://www.institut-francais.org.uk/>

DCA, Dundee
To book online go to www.dca.org.uk or phone box office on 01382 909900. For information and enquiries please contact katharine.simpson@dca.org.uk

Eden Court, Inverness
For more information and to book places please contact Paul Taylor on 01463 239841 or email ptaylor@eden-court.co.uk

Filmhouse, Edinburgh
To book please call 0131 228 2688 and ask for the Duty Manager. For further information please contact nicola.kettlewood@edfilmfest.org.uk

Glasgow Film Theatre, Glasgow
To book places please go to: www.glasgowfilm.org/schools. For any enquiries please contact Box Office on 0141 332 6535 or e-mail boxoffice@glasgowfilm.org

Robert Burns Centre Film Theatre, Dumfries
For more information and to book places, please call Fiona Wilson on 01387 262084 or e-mail RBCT@dumgal.gov.uk



Le Di-Vin

Wine Bar

In the heart of Edinburgh's West End discover **Le Di-Vin** wine bar at 9 Randolph Place.



Besides hosting such glamorous events as the French Film Festival UK's opening soirée (main image) we offer light lunches daily or a charcuterie and cheese board and bread as the perfect way to unwind for the weekend.

Le Di-Vin is suitable for a quick glass of wine with your partner or several with friends and family.

Le Di-Vin "famillle" also comprises two fabulous French restaurants, serving such delicacies as moules marinières, or breast of Barbary duck with prunes and armagnac sauce as well as vegetarian options. **La P'tite Folie** (The Little Madness) adjoins the wine bar at 9 Randolph Place and the original is still at 61 Frederick Street.

Opening Times:

Lunch 12pm – 2pm

Dinner 6pm – 11pm

Closed on Sundays

Both restaurants can be hired for private parties.
Menus can be arranged.

West End: **Le Di-Vin and La P'tite Folie, Tudor House, 9 Randolph Place, Edinburgh EH3 7TE**

New Town: **La P'tite Folie, 61 Frederick Street, Edinburgh EH2 1LH**

à table



BON APPÉTIT Traditional and modern French cuisine in a classic brasserie atmosphere.

22 – 26 Exchange Street, Dundee DD1 3DL
01382 809000 www.bonappetit-dundee.com



ZUCCA is an Italian Café style restaurant in the heart of Edinburgh's theatre district.

15 – 17 Grindlay Street, Edinburgh EH3 9AX
01312219323 www.zuccarestaurant.co.uk

10% off your total bill on presentation of this advert, through out November 2011.

A selection of great places to eat



PIERRE VICTOIRE is simple, fast, spectacular and tasty.

18 Eyre Place, Edinburgh 0131 556 0006
chezpierreresaurant.co.uk



LE PETIT PARIS A restaurant with true Parisian charm in Edinburgh's historic Grassmarket, delighting Scottish Francophiles with its authentic French cuisine.

38–40 Grassmarket, Edinburgh 0131 226 2442
www.petitparis-restaurant.co.uk



CHEZ JULES BISTRO offers fresh & traditional French food in the city centre of Edinburgh.

109 Hanover Street, Edinburgh 0131 226 6992
www.chezjulesbistro.com



L'ESCARGOT BLEU

Multi-award French restaurant in the heart of Edinburgh, using only the best from the Scottish larder.

56 Broughton Street, Edinburgh EH1 3SA
0131 557 1600 lescargotbleu.co.uk



L'ÉPICERIE AT L'ESCARGOT BLEU

Spécialités de macarons et de fromages affinés; vins et spiritueux.

56 Broughton Street, Edinburgh EH1 3SA
0131 556 1680 lepicerie.co.uk



L'ESCARGOT BLANC

Based in the West End and specialising in *cuisine de terroir*. A unique experience.

17 Queensferry Street, Edinburgh EH2 4QW
0131 226 1890 lescargotblanc.co.uk



London in Style

The Mint Hotel Tower of London
7 Pepys Street, London EC3N 4AF
Telephone: + 44 207 709 1000

Opened at the tail end of 2010, the Mint Hotel Tower of London is situated at the eastern end of the City just a few minutes' walk from the Tower itself. Its 583 bedrooms are all kitted out with the chain's signature iMacs & includes nine suites with stunning views. Bright function rooms with floor-to-ceiling windows make attractive propositions for daytime meetings, but the stand-out space is the rooftop SkyLounge, which holds five VIP entertainment spaces with dramatic views of the city. Restaurant City Café is another highlight, serving British cuisine in business-friendly surrounds. Tower Hill and Fenchurch Street stations are both five minutes away.



PROUD TO SUPPORT THE FRENCH FILM FESTIVAL UK

cast + crew

French Film Festival UK 2011

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: **Marc Yvert**

Media, Public Relations: **Marvin Bayol**

Logistics and Scheduling: **Hélène Scherer**

Interns: **Marvin Bayol, Adrien Boulon, Julia Ehman, Valerianne Lebeau, Elisa Pelz, Hélène Scherer, Marc Yvert**

Finance: **John Beattie, Alexis Beattie**

Design: **Emma Quinn**

Website: **Ilona Morison (frenchfilmfestival.org.uk)**

Guests and hospitality: **Marvin Bayol**

Official Photographers: **Michele Dillon, Pascaline Hofmann, Otto Koota (Stevenson College Edinburgh)**

Social networks: **Adrien Boulon**

Translator: **Karin Macrae**

Christophe Honoré Focus: **Sebastien Levy, Pascale Ramonda (Celluloid Dreams).**

Fantomas: **Sophie Suissa, Notetour, Paris / Alison Strauss, Falkirk Council**

Belgian Focus: **WBI (Ministry of Foreign Affairs of the Francophone Community) and Edouard Notte, lecteur de langue et littérature française at Edinburgh University.**

Brittany Liaison: **Jean-François Le Corre (Vivement Lundi); Hussam Hindi (director British Film Festival, Dinard); Adeline Le Dantec (Paris-Brest productions)**

Swiss Presentations: **Franziska Heimgartner Trilling, Head of Culture, Embassy of Switzerland in the United Kingdom**

Institut Français du Royaume-Uni, Ciné Lumière, London: **Laurent Burin des Roziers (Director), Xavier Guérard (Deputy Director and Audiovisual Attaché), Charlotte Saluard (Programmer Ciné Lumière), Natacha Antolini (Head of Marketing and Communication), Naomi Crowther (Marketing & PR Assistant), Camille Tenneson (Marketing Project Manager), Camille Lemaire (Webmaster),**

Agathe Morisse (Audiovisual Assistant), Jonathan Faure & Loïc Lefrileux (Projectionists)

Ambassade de France au Royaume-Uni, London: **His Excellency Bernard Emié, Ambassador to the United Kingdom**

Consulat Général de France, Edinburgh: **Pierre-Alain Coffinié**

Institut Français d'Écosse (Edinburgh): **Vincent Guérin (Director), Marie-Christine Thiébaud (Education Officer/Courses Director)**

Alliance Française de Glasgow: **Nathalie Korkmaz (Director)**

Alliance Française de Manchester: **Xavier Lavry (Director)**

Cinemas

Filmhouse, Edinburgh:

Ken Hay (Interim CEO), Rod White, Diane Henderson, James Rice, Nicola Kettlewood, Holly Daniel, Graeme Davies, Victoria Rycroft, Ross Perth, Gavin Crosby, Jenny Leask, Jayne Fortescue, Neil Fox, Ken Mill, Edith Young, Robert Howie, Richard Moore, Emma Boa, Johanna Hofferdt, David Boyd, Ali Clark, Ally McCrum, Ali Blaikie

Glasgow Film Theatre:

Jaki McDougall (CEO), Allison Gardner, Marion Pearson, Tamara Anderson, Julie Cathcart, Carolyn Mills, Angela Freeman, Paul Macgregor, Andi Denny, Rachael Loughlan, Fiona Shaw, Bryan Wilson, Barney McCue, Malcolm Brown, John Cunningham, David Wylie, Sadie McCue, Margaret Lynch

Cornerhouse Manchester:

Rachel Hayward (Programme Manager)

Ciné Lumière, London:

Charlotte Saluard (Cinema Programmer), Agathe Morisse

Dundee Contemporary Arts:

Clive Gilman (Director), Alice Black (Head of Cinema), Kris Bryce, Ian Banks, Katharine Simpson, Stuart Livingstone

The Belmont Picturehouse, Aberdeen:

David Jane (General Manager) / Carol McKay (Programmer)

Cineworld Union Square Aberdeen:

Steve Buchan

Eden Court Theatre, Inverness:

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

Warwick Arts Centre, Coventry:

John Gore (Film Programmer)

The Norman McLaren filmhouse, macrobert, Stirling: **Liam Sinclair, (Artistic Director and Chief Executive), Alice McGrath (Director of Creative Development, Participation & Research), Darrell Williams (Commercial Director), Mark Ritchie (Head of Production and Technical) Markus Stitz (Marketing Manager)**

Robert Burns Centre Film Theatre, Dumfries:

Alice Stilgoe (Film Officer), Alex Murray, Susan Kenny, Elaine Paterson, Bill Cunningham, Jennifer Taylor, Donald MacLachlan

The Hippodrome, Bo'ness:

Alison Strauss (Arts Development Officer, Film and Media), Astrid Shearer (Cultural Services Marketing Officer), Lisa Bennie/ Stewart McPherson (Venue Supervisors), Colin Proudfoot (Technical Team Leader), Caroline Black (Box Office Supervisor) and box office team

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

City of Edinburgh Council: Councillor and Convener of Culture and Leisure Committee, Deidre Brock; Glasgow Marseille Twinning: Laura Lambert; Le Di-Vin Wine Bar: Virginie Brouard & Ghislain Aubertel; Le Petit Paris: Philippe Bachelet; L'Escargot Bleu: Fred Berkmiller, Betty Jourjon; Mint Hotel: Patrick O'Connell; Novotel: Marc Pichot, Kirsty Francis; Prestonfield House Hotel: James Thompson, Gavin Hughes; SkyArts: Daniel Bougourd; Total E&P UK PLC: Sandra L McIntosh, Virginie Jegat

We also wish to extend our thanks to these companies and bodies who have provided the French Film Festival UK 2011 with films, help and advice:

Association Climage: Elise Shubs; Celluoid Dreams; Violaine Pichon, Johan de Faria & Pascale Ramonda; Films Distribution: Sanam Madjedi; FunFilm inc: Emmanuelle Dessureault; Gaumont: Ariane Buhl; Les Films du Losange; Thomas Petit; M-appeal: Anne Wiedlack; Charles Macdonald; Memento Films: Marion Klotz; Notetour: Sophie Suissa; Park Circus: Nicholas Varley; Pathé UK: Emma Dunn, John Fletcher; Pathé; Camille Krieg & Themba Bhebhe; Picturehouse; Carol McKay, Sara Frain, Micalar Walker, Clare Binns; Roissy Films; Celine Pagetti; Premier PR Emily Foat; SND; Pieter Geusens & Anne Claire Caurier; TFI: Catherine Piot & Leslie Vuchot

tickets and booking

FILMHOUSE , EDINBURGH

88 Lothian Road, Edinburgh EH3 9BZ

Box Office Open Daily 10:00 – 21:00 **0131 228 2688**

Programme Info Line **0131 228 2689**

Book online at **www.filmhousecinema.com**
– no online booking fee!

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

Ticket Prices

Mon – Thu Matinees (shows prior to 5pm): **£5.60**

Concs **£3.60**

Fri bargain Matinee: **£4.20** Concs **£2.60**

Sat – Sun Matinees and Evening screenings (after 5pm):

£7.50 Concs **£5.50**

Access Information

Ground floor cafe-bar and disabled toilets.

Lift access to all cinemas.

One wheelchair space in Cinema Two and Three, two wheelchair spaces in Cinema One.

Advance Booking advisable for wheelchair spaces, please call the box office.

See Filmhouse brochure for all details.

CAFÉ BAR Open 10am – late, 7 days. Food & drinks.

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.glasgowfilm.org

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).

www.gft.org.uk

Ticket Prices

Full: **£7.00** Concessions: **£5.50**

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 **£4.00**

3D **£1.50** on top of ticket prices

French Film Festival 5 ticket deal – **£25**

no further discounts apply

French Film Festival 10 ticket deal – **£45**

no further discounts apply

CineCard holders **£1 off every standard ticket**

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.

CINÉ LUMIÈRE , LONDON

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 9.00am.

Saturday from 10.00am and Sunday from one hour before first event. Box office closes 15 minutes after the start of the final performance.

Advance Booking

Advance tickets available online from

www.institut-francais.org.uk or over the phone during box office hours: **0207 073 1050**. You can also purchase tickets in person at the box office. 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

£10 full price / **£8** concessions

Double Bill: **£12** full price / **£10** concessions

Preview screenings/special events with guests £12, conc £10 or £15, conc. £12. Animation films: £8, conc. £6. Concessions apply to full time students, the unemployed, senior citizens, registered disabled people, French teachers and children under 18, BFI Southbank members, ICA members, Riverside Studios 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 – Saturday: 11.30am– 8.30pm

Saturday: 10.00am– 8.30pm

Sunday: 1.00pm – 8.30pm

Monday: closed

DUNDEE CONTEMPORARY ARTS CINEMA

152 Nethergate, Dundee DD1 4DY

Box Office **01382 909900**

Box Office opening hours: By tel: Mon – Sat 10am – until 15 minutes after the start of the final film. Sun 12 noon – until 15 minutes after the start of the final film.

In person: Mon – Sat 10.00am – until 15 minutes after the start of the final film Sun 12 noon until 15 minutes after the start of the final film 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 Before 17.00 **£5.00** After 17.00 **£6.00**

Friday – Sunday **£6.50** Before 17.00 **£5.50** After 17.00 **£6.50**

French Film Pass: Your passport to French Cinema (any six French Film Festival screenings for £30)

Seniors – Mon all day and Mon – Thur before 17.00 **£4.00**

Unwaged – Mon all day and Mon – Thur before 17.00 **£4.00**

Students & Under 15s – Sundays all day and Mon – Thur before 17.00 **£4.00**

Disability – Free carer's ticket on production of valid CEA card.

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

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.

tickets and booking

CINeworld UNION SQUARE ABERDEEN **Guild Square, Aberdeen AB11 5RG**

Cineworld telephone booking line **0871 200 2000**

(only 10 pence per minute from a BT landline, mobile and other providers may vary). For all advance bookings, purchasing gift cards and film information:

www.cineworld.co.uk

Ticket Prices

Adult (after 5pm all week) **£8.50**

Adult (before 5pm all week) **£7.20**

Child (14 & Under) / Student / Senior **£5.30**

Family (after 5pm Mon – Fri, all day Sat – Sun) **£24.00**

Family (before 5pm Mon – Fri) **£23.00**

Movies for Juniors (Sun am) **£1.10**

Weekend prices apply to Bank Holidays

Adult – additional £2.10 for 3D films. Child / Student / Senior/Unlimited – an additional £1.50 for 3D films. Family Ticket – an additional £5.60 per family ticket for 3D films
3D Glasses 80p per pair.

Access Information

All screens are wheelchair accessible. Disabled Parking: Designated spaces are available in the car park.

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

Box Office **01463 234234**

The Box Office is open every day from 10am – 9pm.

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 234234.

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 234234. 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 **£7**. Reduced rate **£6.50**

All tickets before 5pm **£6.00**. Under 18s **£5**

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 732688 for reservations.

WARWICK ARTS CENTRE **The University of Warwick, Coventry CV4 7AL**

Box Office **024 765 24524**

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

www.warwickartscentre.co.uk

Ticket Prices (inclusive of booking fee)

Full: **£7.10**

Discounts (60+ in full time retirement, Passport to Leisure holders): **£5.85**

Groups of 5+: **£5.30** each

Full time students, under 16s, registered unemployed: **£5.30**

University of Warwick students: **£3.50**

Weekday matinees: **£4.85**

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

GUSTO RESTAURANT To reserve a table call 024 7652 2900.

For opening hours please see www.gustooovenandbar.co.uk

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 **£5.75** Concession **£5.25**

Free parking on University Campus

Café Bar.

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

Advance booking is recommended.

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

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

Ticket prices **£6.10** Concs **£4.50**

www.rbct.co.uk

Access information

Easy wheelchair access. Ground floor WC. Advance booking is advisable for wheelchair spaces.

Hullabaloo Restaurant. To reserve a table call 01387 259679. Opening times available at **www.hullabaloorestaurant.co.uk**

CORNERHOUSE **70 Oxford Street, Manchester M1 5NH**

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

Minicor: 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.

THE HIPPODROME, BO'NESS **10 Hope Street, Bo'ness EH51 0AA**

01324 506850

hippodrome@falkirk.gov.uk

www.falkirkcommunitytrust.org

Box Office and Booking Information

The Hippodrome Box Office is open Saturdays 10:15am – 2:30pm and also opens 45 minutes before, and closes 15 minutes after the start of each screening. There is usually no need to book, but tickets can be booked in advance during the open hours OR from the Steeple Box Office (Tel: 01324 506850), Monday to Saturday, 9:30am – 4:45pm. Telephone bookings are subject to a 50p booking fee. Reserved tickets must be paid for within 3 days, or no later than 30 minutes prior to the screening. Tickets will be released for re-sale otherwise. Tickets will not be exchanged or money refunded after purchase except in the event of cancellation of screening/activity by Falkirk Community Trust.

Refreshments

The Hippodrome Café and Licensed Bar opens 45 minutes before each screening and closes at the start of the screening. Popcorn, ice-cream, sweets, tea, coffee and soft drinks are available from the Café. Beer, wine, and spirits are available from the Licensed Bar.

Tickets Prices

Tickets for Fantomas special event are £8.50 full / £6.30 conc.

Access Information

3 wheelchair spaces on lower floor accessible toilet infra red sound transmission induction loop (in cinema and at box office) Please advise Box Office staff of any access requirements when booking.

EDINBURGH FILMHOUSE 0131 228 2688

Thu 10 Nov Romantics Anonymous (12A) 20:30 + PA	Fri 11 Nov Service Entrance (12A) 15:30/20:30	Sat 12 Nov A Cat in Paris (PG) 13:00	Sun 13 Nov A Cat in Paris (PG) 11:00	Mon 14 Nov Think Global, Act Rural (PG) 17:45	Tue 15 Nov Route 132 (15) 20:30	Wed 16 Nov Love Eternal (15) 18:00
The Well-Digger's Daughter (12) 20:30 + PA			Unforgivable (15) 18:00			
Thu 17 Nov Pater (15) 18:00	Fri 18 Nov The Look (12) 18:00	Sat 19 Nov Special Flight (15) 15:30	Sun 20 Nov Hands up (12A) 15:30	Mon 21 Nov Oceans (PG) 18:00	Tue 22 Nov The Fairy (12) + PA 20:15	Wed 23 Nov No and Me (15) 20:30
		Beloved (15) 20:00 + PA	The Conquest (15) 20:30		2 Frogs in the West (15) 20:30	
Fri 25 Nov Robert Mitchum is Dead (15) 20:45	Sat 26 Nov Shorts Prog + PA 15:30	Sun 27 Nov Titeuf (PG) 13:00	Mon 28 Nov All The Suns (12A) 18:00	Tue 29 Nov Beirut Hotel (18) 20:30	Wed 30 Nov The Names of Love (15) 18:15	Fri 02 Dec The Giants (15) 18:00 + PA

GLASGOW FILM THEATRE 0141 332 6535

Fri 11 Nov Romantics Anonymous (12A) 18:00 + PA	Sat 12 Nov Service Entrance (12A) 20:30	Sun 13 Nov 2 Frogs in the West (15) 15:15	Mon 14 Nov Pater (15) 18:30	Tue 15 Nov Think Global, Act Rural (PG) 18:30 + PA	Wed 16 Nov All The Suns (12A) 18:00
		Shorts Prog 15:30 + PA	The Well-Digger's Daughter (12) 19:30 + intro		
Thu 17 Nov Love Eternal (15) + intro 17:45	Fri 18 Nov No and Me (15) 18:00	Sat 19 Nov Special Flight (15) 13:00	Sun 20 Nov Beloved (15) 19:00 +PA	Mon 21 Nov Route 132 (15) 17:45 + intro	Tue 22 Nov Oceans (PG) 12:45
Angele and Tony (15) 20:30		A Cat in Paris (PG) 16:00		The Look (12) 20:30	Robert Mitchum is Dead (15) 18:00
		The Names of Love (15) 17:50 + intro			Unforgivable (15) 20:20
Wed 23 Nov Hands Up (12A) 17:45	Thu 24 Nov Top Floor, Left Wing (15) 18:15	Fri 25 Nov The Conquest (15) 18:30	Sun 27 Nov Titeuf (PG) (3D) 16:45 + PA	Mon 28 Nov Beirut Hotel (18) 18:00 + PA	Sat 03 Dec The Giants (15) 18:00 + PA
The Fairy (12) 20:00 + PA					

INVERNESS EDEN COURT 01463 234234

Thu 17 Nov 2 Frogs in the West (15) 18:00	Sun 20 Nov Beirut Hotel (18) 19:45	Thu 24 Nov The Names of Love (15) 18:15	Sat 26 Nov Oceans (PG) 14:00	Wed 30 Nov The Conquest (15) 18:15	Fri 02 Dec Service Entrance (12A) 18:00
Hands up (12A) 10:00					

LONDON CINÉ LUMIÈRE 0207 073 1350

Wed 9 Nov Romantics Anonymous (12A) 20:40 + PA	Thu 10 Nov Pater (15) 20:40	Fri 11 Nov The Well-Digger's Daughter (12) 19:00 + PA	Sat 12 Nov Titeuf (PG) 14:00	Sun 13 Nov All The Suns (12A) 20:00	Mon 14 Nov All The Suns (12A) 18:15	Tue 15 Nov No and Me (15) 18:15
			The Conquest (15) 20:00		The Conquest (15) 20:40	
Wed 16 Nov Route 132 (15) 18:30	Fri 18 Nov Beloved (15) 18:15 + PA	Sat 19 Nov Unforgivable (15) 14:00	Sun 20 Nov Unforgivable (15) 17:00	Tue 22 Nov Think Global, Act Rural (PG) 18:15	Sun 27 Nov A Cat in Paris (PG) 16:00	
Oceans (PG) 20:40		The Look (12) 18:30				

STIRLING MACROBERT 01786 466666

Mon 14 Nov Route 132 (15) 19:30 + intro	Tue 15 Nov 2 Frogs in the West (15) 19:30	Wed 16 Nov The Names of Love (15) 19:30	Thu 17 Nov All The Suns (12A) 19:30
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ABERDEEN BELMONT 01224 343536

Fri 18 Nov Romantics Anonymous (12A) 19:00	Sat 19 Nov Service Entrance (12A) 18:30	Sun 20 Nov Route 132 (15) 18:30	Mon 21 Nov The Fairy (12) 18:30	Tue 22 Nov Hands up (12A) 18:30	Wed 23 Nov The Conquest (15) 18:30
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CINEWORLD ABERDEEN 0871 200 2000

Thu 24 Nov Robert Mitchum is Dead (15) 19:00	Fri 25 Nov All The Suns (12A) 19:00	Sat 26 Nov Oceans (PG) 15:00 Top floor, Left wing (15) 19:00	Sun 27 Nov Titeuf (PG) 15:00 Unforgivable (15) 19:00
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WARWICK ARTS CENTRE 024 7652 4452

Fri 02 Dec The Names of Love (15) 21:00	Sat 03 Dec The Well-Digger's Daughter (12) 11:00 - 15:30 (part of Film Talk)	Sun 04 Dec The Well-Digger's Daughter (12) 16:00	Mon 05 Dec All The Suns (12A) 21:00	Tue 06 Dec Unforgivable (15) 18:15
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DUNDEE DCA 01382 909900

Thu 24 Nov The Fairy (12) 18:30 + PA	Fri 25 Nov Service Entrance (12A) 18:00	Sat 26 Nov Titeuf (PG) 13:00 The Names of Love (15) 18:00	Sun 27 Nov The Conquest (15) 18:00 Love Eternal (15) 13:00	Wed 30 Nov Top Floor, Left Wing (15) 18:00	Thu 01 Dec Pater (15) 18:00	Sat 03 Dec Fantomas (12) 14:00	Sun 04 Dec The Giants (15) 19:00 + PA
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THE HIPPODROME BO'NESS 01324 506850

Fri 02 Dec Fantomas (12) 20:00

ALLIANCE FRANCAISE DE GLASGOW 0141 331 4080

Mon 14 Nov Justin de Marseille (12A) 18:00

INSTITUT FRANCAIS D'ECOSSE 0131 225 5366

Tue 08 Nov Inspector Lavardin (15) 18:00	Wed 09 Nov A Judgment in Stone (18) 18:00	Thu 10 Nov The Colour of Lies (18) 18:00	Fri 11 Nov Grand Manège (15) 18:00	Mon 14 Nov Close to Léo (15) 18:00	Tue 15 Nov In Paris (15) 18:00	Fri 18 Nov Love Songs (15) 18:00
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DUMFRIES ROBERT BURNS CENTRE 01387 264808

Wed 30 Nov Top Floor, Left Wing (15) 19:30

A Cat in Paris (PG) 15:00

CORNERHOUSE 0161 200 1500

Fri 02 Dec Service Entrance (12A) 18:20 + PA	Sat 03 Dec Robert Mitchum is Dead (15) 16:20
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films en bretagne

UNION DES PROFESSIONNELS

This year the French Film Festival UK showcases five shorts from Brittany...



Bad Seed (*Mauvaise Graine*)

Bénédicte Pagnot | 2010 | 21mins | Mille et Une. Films

The corpse that didn't want to be buried (*Le cadavre qui ne voulait pas qu'on l'enterre*)

Jean-Christophe Lebert | 2000 | 11mins | Candela Productions

Cold Shower (*Douche froide*)

Nicolas Leborgne, Denis Rollier | 7mins | 2002 | Spirale Productions

Enez Eusa

Marthe Sébille | 2009 | 13mins | Iloz Production

Painting the Town Red (*Les princesses de la piste*)

Marie Hélia | 2005 | 36mins | Paris-Brest Productions

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the dynamism of the audiovisual
arts and the cinema of Brittany?

If you need to know what's going on, or find professionals (scriptwriters, producers, actors and technicians, media organisations and festivals, location organisers, etc) or just discover films, simply go to **www.filmsenbretagne.com**. Get in touch!

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Films Bretagne is an association supported by the Brittany Region, Cap Lorient and the regional assembly of the Cotes d'Armor. It brings together and supports film professionals.

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