

7 November to
7 December 2013

La fête du
CINEMA

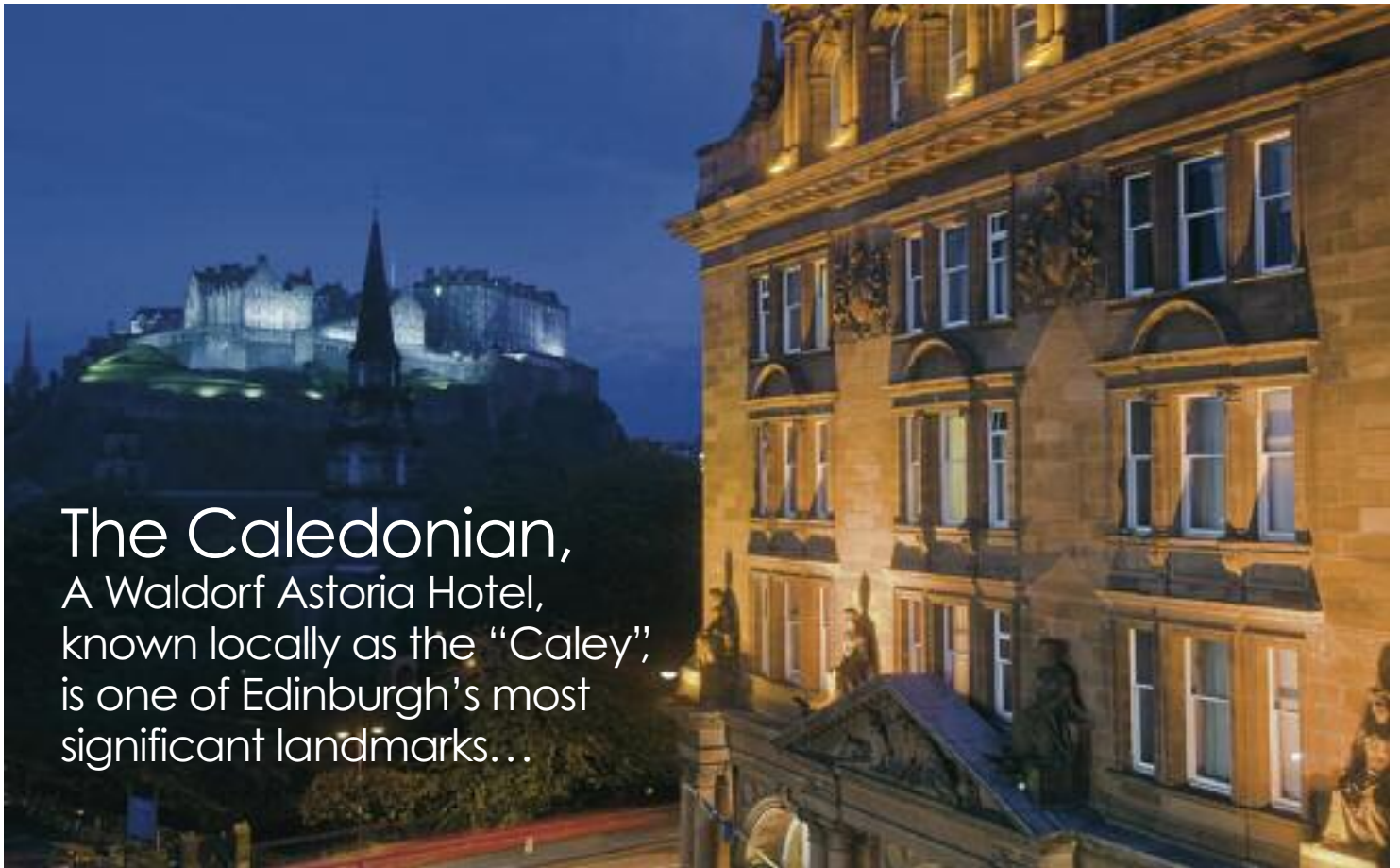


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Crème de la crème!

After last year's celebration of two decades of the *crème de la crème* of French and Francophone cinema, this year's French Film Festival UK (7 November to 7 December 2013) comes of age at 21. Among the delights, treasures and surprises in store for an equally auspicious anniversary are more than 30 new films, UK premières, classics, documentaries, animation, shorts, and a wide range of guests.

Highlights include the return of **Sylvain Chomet**, the Festival's honorary patron who gave us the animated joy of *Belleville Rendez-vous* and *The Illusionist*, for the UK premiere of *Attila Marcel*, his first live action feature.

Actor turned director **Daniel Auteuil** takes a brief detour to London from his current stage appearance in Paris to support the impending UK release of the first two parts of the *Marius-Fanny-César* trilogy by **Marcel Pagnol**. This Marseille masterwork will be widely seen including Marseille's twin city Glasgow.

A beautifully restored version of *Lola*, **Jacques Demy's** debut, is set to enchant all over again. **Fondation Gan** and **Fondation Technicolor** in collaboration with Demy's widow **Agnès Varda**, his son **Mathieu Demy** and **Ciné Tamaris** have all helped to make it possible with screen legend **Anouk Aimée** set to appear in London.

Jean-Pierre Améris, a previous festival guest for *Romantics Anonymous*, delivers in person around the country a gloriously theatrical adaptation of Victor Hugo's classic novel, *The Man Who Laughs* with **Gérard Depardieu**.

The multi-faceted Belgian actress **Yolande Moreau** also makes an appearance – for her second film as a director *Henri*.

Maurice Pialat, the seminal director who passed away ten years ago after working with some of the greats of French cinema, among them, Sandrine Bonnaire, Gérard Depardieu, Isabelle Huppert, and Nathalie Baye, will be remembered in special tribute screenings of *Loulou* (with Depardieu and Huppert).

Comedy genius **Louis de Funès** receives a special focus to mark the 30th anniversary of his death with screenings of two of his greatest hits plus the world premiere of a documentary *Louis de Funès Forever*, directed by **Gregory Monro** and **Catherine Benazeth** who will attend to talk about him.

Meanwhile the late **Bernadette Lafont**, one of the most iconic actresses of the New Wave, will be seen in her final two memorable screen appearances in the popular hit *Paulette* as well as *Attila Marcel*.

Philip French, the doyen of film reviewers and now retired after 50 years, will present his favourite French film of all time while **Jean-Michel Frodon** (a former editor of film bible *Cahiers du Cinéma*) has chosen his best Francophone Film of the Year.

Add in documentaries from the likes of **Nicolas Philibert**, the talents of tomorrow on show in an eclectic programme of award-winning short films, as well as a host of encounters with actors and directors, and audiences have an *embarras de richesses*.

Such a feast would not happen without the support of audiences, funders, sponsors, cinema and industry colleagues, volunteers, interns, and donors to whom we are pleased to record our sincere appreciation.

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

Cover image Anouk Aimée in *Lola* © 2012 Ciné-Tamaris – Fondation Groupama Gan – Fondation Technicolor

Certificates in this brochure are advisory

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gala premiere

Chomet on the fast track

When the French Film Festival's patron Sylvain Chomet attended the 20th edition last year and received an honorary degree from the University of Edinburgh he promised to return this year with the UK premiere of his new film *Attila Marcel*. As good as his word, his first live action feature is this year's gala opening in his presence. Emmerick West finds out about the transition from animation.

The title of *Attila Marcel* came from a song director Sylvain Chomet wrote for his animated hit *The Triplets of Belleville*. He describes it as an ersatz Edith Piaf number, which he discovered many people cover straight-faced on YouTube.

He explains: "I had the title and I knew it was going to be a film but at that time I didn't know if it would be an animated film or a live-action film. When I started to write the script it was definitely going to be live action," he continued. "I hadn't been used to writing dialogues in my animated films – I don't like to write lip-synced material – but soon realised how nice it was to write dialogues for real actors."

Chomet said he did not storyboard his shots in advance and tried to keep post-production tinkering to a minimum. Working with cinematographer Antoine Roch along with production designer Carlos Conti, he tried to keep what was captured on the day as close as possible to what audiences would see. Among the film's most arresting images are raindrops falling on a ukulele, gently plucking notes from its strings.

"There is something really nice about live action," Chomet said. Previously he had made a live-action short as part of *Paris, je t'aime* (a portmanteau film with a range of directors shooting in different parts of the city and shown at the French Film Festival UK in 2007). "I really discovered the magic of working with actors while I was shooting it, and I appreciated the relationship between a director and the actors. They really bring so much to the film."

Chomet also said on his animated films he prefers to hand each major character off to a different animator so that they become deeply involved with the character in the same way an actor would with a role.

"I've always made animation as if it was a live-action film. I try to make it look almost real, the way it's edited is not really like an animated film," he said. "I try to have continuity in between the shots like live action."

"I was always thinking of live action but came to live action through animation. That was a way for me to get into live action. Animation is filmmaking, it's the same thing. And you really train as a director when you do animation. You get the eye, the sense of composition and timing."

Chomet doesn't think of *Attila Marcel* as a musical but rather "a film with a lot of music." He had a hand in composing the music for the film himself, along with Franck Monbaylet.

Recalling the long production process of *The Illusionist* he said: "Live action is very similar to animation apart from the fact that animation takes ages and live action goes really fast."



Sylvain Chomet – "I really discovered the magic of working with actors..."

gala premiere



Attila Marcel (15)

Sylvain Chomet evokes memories of Buster Keaton and Jacques Tati in his first live-action film, about a mute, sweet-natured man-child whose reawakened childhood memories unleash marvellous musical fantasies. With *The Triplets of Belleville* and *The Illusionist*, Chomet created animated films of unusual wit and delicacy, charming audiences with stories and characters that seemed to emerge from some gentler era. Now for his first live-action feature film, Chomet recreates that era with all the visual invention of his animated work.

Paul is a sweet man-child, raised – and smothered – by his two eccentric aunts in Paris since the death of his parents when he was a toddler. Now 33, he still does not speak. Paul's aunts have only one dream for him: to win piano competitions. Although Paul practices dutifully, he remains unfulfilled until he submits to the interventions of his upstairs neighbour. Suitably named after the novelist, Madame Proust offers Paul a concoction that unlocks repressed memories from his childhood and awakens the most delightful of fantasies.

Guillaume Gouix (a guest at last year's French Film Festival UK for *Mobile Home*) plays Paul as an innocent lifted from a silent comedy, his face welcoming the strangest of sights with simple, open curiosity. And Chomet gives Paul much to witness. The rails of a staircase become a musical instrument. Ukuleles take on totemic force. A tango-dancing scene between Paul's parents shifts to wrestling, and back again.

Designing this live-action film with the same grace he brought to his animation, Chomet wraps Paul's adventure in deadpan absurdity that draws comparisons to Buster Keaton and Jacques Tati. As with those directors Chomet's whimsy carries serious intent. *Attila Marcel* is a sad comedy about time passing, memories recalled, and the ephemeral beauty of life.

CAMERON BAILEY (*Toronto Film Festival* catalogue)

Cast **Guillaume Gouix, Anne Le Ny, Bernadette Lafont, Helene Vincent, Luis Rego, Fanny Touron, Kea Kaing, Jean-Claude Dreyfuss, Cyril Couton**

Director **Sylvain Chomet** | 2013 | 106 mins | Int. sales **Pathé International**

A modern fairytale – with nods to Jacques Tati, as well as Jacques Demy – the story of a 33-year-old pianist who hasn't uttered a word since he witnessed, as a baby, the death of his parents, turns out to be a gently humorous satire... *Screen*

London Ciné Lumière	Thu 7 Nov 20:40 + PA
Edinburgh Filmhouse	Fri 8 Nov 20:15 + PA
Glasgow Film Theatre	Sat 9 Nov 13:00 + PA
Dundee DCA	Sun 10 Nov 18:00

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 outwith our control, some guests drop out. Apologies in advance should that occur.

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



Anouk Aimée

Anouk Aimée

Her Jewish parents were both involved in theatre, but it was veteran director Andre Cayatte who noticed her, aged 15, walking with her mother in the street, and offered her a role in *La maison sous la mer* in 1947. Writer Jacques Prévert was so entranced with her that he gave her the name Anouk Aimée (she was born Françoise Sorya), and cast her two years later as a contemporary Juliet in *Les amants de Vérone*. The Rank Organisation in Britain gave her a contract and a role as a French girl to appear with Trevor Howard in the thriller *The Golden Salamander*.

She has worked with many of the greats including Jacques Demy (*Lola*), George Cukor (*Justine*), Sidney Lumet (*The Appointment*), Federico Fellini (*La Dolce Vita* and *8½*) and Bernardo Bertolucci (*Tragedy of a Ridiculous Man*). She has appeared in more than 70 films over seven decades.

Anouk Aimée will introduce and talk about *Lola* at London Ciné Lumière on 15 November at 20.40

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*



Daniel Auteuil

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 Marcel Pagnol novel for his first assignment behind the camera as a director *The Well-Digger's Daughter*. He continues his passion for Pagnol with the first two parts of his trilogy, *Marius and Fanny*.

Daniel Auteuil will introduce and talk about *Marius and Fanny* at London Ciné Lumière on 18 November at 18.15. The film also screens in Edinburgh, Glasgow and Inverness.

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. The majority of his subjects are more realistic, dealing with 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 – in his last film *Romantics Anonymous*, Améris was keen to create a slightly unreal world in a story that had autobiographical roots. Its box office success enabled him to embark on a lavish adaptation of Victor Hugo's *The Man Who Laughs*



Jean-Pierre Améris



Sylvain Chomet

which he will introduce and talk about at **London Ciné Lumière on 16 November at 18.15, Glasgow Film Theatre on 17 November at 16.00 and Edinburgh Filmhouse on 17 November at 20.30**

Sylvain Chomet

The award-winning filmmaker, Sylvain Chomet made his first feature film, *Belleville Rendezvous*, in Quebec. It was a hit on both sides of the Atlantic and secured a couple of Oscar nominations. Chomet visited Edinburgh when the film screened at the Edinburgh International Film Festival in 2003, and "fell in love" with the city. He worked in Scotland for five years on *The Illusionist* which was based on a script by the legendary Jacques Tati. Chomet also managed to find time to complete his first live action short film: part of a portmanteau project set around the French capital *Paris je t'aime*. It was presented at the French Film Festival in 2007 in the presence of Chomet who had become patron of the event, and Amélie producer Claudie Ossard. Three years ago he returned to France to work on his first live action feature *Attila Marcel*, a musical comedy set in Paris involving a herbal remedy that will allow the hero to travel back to the very beginning of his memory and discover what happened to his parents.

Sylvain Chomet will introduce and talk about *Attila Marcel* at London Ciné Lumière on 07 November at 20.40, Edinburgh Filmhouse on 08 November at 20.15 and Glasgow Film Theatre on 09 November at 13.00.



Gregory Monro

Gregory Monro

As a boy, Gregory Monro loved watching films by Louis de Funès who was responsible for his eventual career path. Even as early as nine years old he was developing comic techniques and he began making his first short films at 13. It seemed a natural progression that he should help to devise a documentary of his boyhood hero on the occasion of the 30th anniversary of de Funès's death.

Monro graduated from the l'École Supérieure de Réalisation et d'Audiovisuel in Paris and proceeded to work with Jack Waltzer at the Actor's Studio in Paris and New York. His short films *Rose or the mute liars* (2013), *Choose or Lose* (2000), or *Behind* (2005), were chosen by film festivals in Rio de Janeiro, Bolzano, Lausanne, Hamburg, Puchon, Seoul, Strasbourg, Rennes, and Orlando, among others.

Because of his interest in the history of the American West he became a specialist in some of the notable women of the period, among them Calamity Jane. He managed to obtain the rights to the celebrated manuscript *Letters to the Daughter of Calamity Jane* which he plans to turn into a feature film. Meanwhile he supervised its publication in France through publishers Payot et Rivages. He continued on the theme with the publication in French of *Calamity Jane – Memories of the West* (editions Hoëbeke) with an associated exhibition in Paris. He has plans to turn it into a documentary film for the French-German TV channel Arte.

Gregory Monro and Catherine Benazeth will introduce and talk about *Louis de Funès Forever* at London Ciné Lumière on 16 November at 14.00; Edinburgh Filmhouse on 17 November at 15.45 and Glasgow Film Theatre on 18 November at 18.00.



Catherine Benazeth

Catherine Benazeth

After completing a business school diploma, Catherine Benazeth gained marketing and communications experience at Publicis and publications group Hachette Filipacchi where she worked for seven years.

With keen visual sense, she decided to go into the film world, becoming director at the Boulogne Billancourt studios in Paris, and then marketing director at the global promotional body Unifrance during the presidency of the late Daniel Toscan du Plantier. She joined Jean-Jacques Aillagon as director of productions for the Year 2000 Millennium celebrations, organising cultural events and co-producing many TV and film programmes, mainly in the documentary sector.

Inspired by television that had a cultural remit, she created and edited a magazine *Philosophie* for France 5 and was editor in chief of the publication for two years. For the last ten years she has devoted her energies to writing and directing in the audiovisual and film fields, working for such channels as Arte, France 5 and Canal+.

Her film *Télécoms, le grand chambardement* was shown on Arte in November 2010. Her collaboration with Gregory Monro, *Louis de Funès Forever / Monsieur de Funès* will be shown on Arte and France 4 at the end of this year.



Yolande Moreau

Yolande Moreau

Yolande Moreau (born on 27 February 1953) is a Belgian comedian, actress and film director. In 1989 she joined Jérôme Deschamps and Macha Makeieff's troupe, of which she became one of the stars, especially with the TV programme, *Les Deschiens*.

She played a concierge in Jean-Pierre Jeunet's *Amélie* and Mama Chow in the same director's *Micmacs* as well as playing a mime for Sylvain Chomet's segment in *Paris, je t'aime*. Earlier in her career she was seen as a lovesick woman in *Vagabond (Sans toit, ni loi)*, 1985) directed by Agnès Varda. She subsequently appeared in films by Dominique Cabrera, Jean-Pierre Améris, Yves Angelo, Jean-Pierre Jeunet, Benoît Delépine, Gustave Kervern and Noémie Lvovsky.

She featured in the French horror thriller *The Pack*, which premiered at the 2010 Cannes Film Festival. She won two Césars for her first film as a director *Quand la mer monte ...* and a third for her performance in *Seraphine* (Martin Provost 2009), a partly fictionalised biography of the painter. Her latest film *Henri*, which she wrote and directed, was screened to acclaim in the Directors' Fortnight section at the 2013 Cannes Film Festival.

Yolande Moreau will introduce and talk about *Henri* at Edinburgh Filmhouse on 7 November at 20.30

**Talents of Tomorrow:
Short Film Guests Page 44/45**

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preview

Critics and audiences will be talking about the films featured on the next five pages when they are released in the coming weeks and months – you have the chance to see them in the Festival before everyone else. They range from Daniel Auteuil's first two parts of his Pagnol trilogy, to a stunning opera documentary, and Juliette Binoche starring as the fated sculptress and mistress of Rodin. Cédric Klapisch delivers the much anticipated final part of his *Pot Luck* trilogy (which started with *L'auberge espagnole*) and is set in New York while the Big Apple is the starting point for the romantic comedy *Love is in the Air* with the vivacious Ludivine Sagnier. And François Ozon, after *In the House*, has devised a *Belle de Jour* for our times.

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YOUNG & BEAUTIFUL (18)	PAGE 14

Sons of the South

Marcel Pagnol grew up in Marseille and devoted his life to commemorating the region and its exuberant, resilient characters. The *Marius-Fanny-César* trilogy is seen by many as his masterwork and Daniel Auteuil has filmed the first two parts and is working on the third to be released in France at Christmas (writes Richard Mowe).

The three instalments of the trilogy started life as stage plays, before being filmed by Pagnol and others in the early 1930s. They tell of Fanny, a shellfish seller on the Old Port; César a bar-owner, and Marius his son, who impregnates Fanny, then runs off to pursue the real love of his life, the sea. Auteuil takes the role of César while rising stars Raphaël Personnaz and Victoire Belezzy play Marius and Fanny.

The films have been shot partly in the studio in Paris and partly on location on Marseille's Old Port, the salty, exuberant location indelibly identified with the trilogy.

The actor shot to fame playing Ugolin, the dim and shifty peasant opposite Gérard Depardieu, Yves Montand and Emmanuelle Béart in Claude Berri's 1986 film versions of *Jean de Florette* and *Manon des Sources*.

Auteuil eventually made his own debut as a director in 2011 with a film of Pagnol's *The Well-Digger's Daughter/La Fille du Puisatier*, which was given its British premiere at that year's Festival.

"Pagnol who was born in Aubagne, gave Provence its identity," Auteuil has said. "The words we hear, the words we say come from him. I discovered some of his plays at the Avignon Festival. But I didn't realise at first the

universal scope of his work. He was regarded as a regional writer.

"When I arrived in Paris I started to read Pagnol and [Jean] Giono. And then one day I was offered the role in *Jean de Florette*." Auteuil's performance in that film earned him a César (a French Oscar) and proved to be the breakthrough role of his career.

Auteuil spent his own childhood in Avignon (he was a pied noir, born in Algeria) and still maintains an apartment there. He has remained in touch with the Pagnol family ever since *Jean de Florette*, and it was they who encouraged him to return to the writer for his own first film, *The Well-Digger's Daughter*.

How did he feel finally about turning to directing? "For two years, I can say I thought of nothing else. I slept four hours a night; I would wake at two in the morning and work on the script breakdown again. It was as if it had released something within me. I didn't know I could be so stubborn, so determined."

"But, oddly, perhaps because everything found an echo within me, was all so familiar and took me back to such personal things, to people I've known, to feelings I've experienced, to relationships I'm familiar with, to landscapes I love, I rarely thought throughout this whole adventure that it was a first film. I always felt that it followed on from those I had made as an actor, that it was part of a logical sequence, that it was the consequence of them..."

The French Film Festival and Pathé UK are delighted to welcome back Daniel Auteuil who will appear in person at the Ciné Lumière, in London, on 18 November at 18.15.



Marcel Pagnol: *Masterwork*



Daniel Auteuil: "I didn't know I could be so stubborn." (Portrait at the Ciné Lumière by Otto Koota)

with the support of



preview Marcel Pagnol



Marius (12A)

Daniel Auteuil continues his fascination with Marcel Pagnol's masterpieces in this superbly performed and polished romantic drama, *Marius*. Part one of the great French playwright/filmmaker's Marseille trilogy the emotional love story between a would-be sailor and a local girl is carried by young stars Raphael Personnaz and Victoire Belezzy, with Auteuil lending support in a role first famously portrayed by the legendary Raimu.

The graceful performances, unbeatable Marseillais accents (Auteuil's especially) and beautifully rendered scenery all do justice to the source material, allowing the text to speak for itself.

Set along Marseille's bustling Old Port in the 1920s, the story follows the amorous travails of Marius (Personnaz), who, when he's not working at the café of his straight-talking dad, César (Auteuil), has his eyes on 18-year-old Fanny (Belezzy).

Alexandre Desplat's simple yet effective melodies evoke the drama, and feature Charles Trenet's classic, *La Mer*.

Cast **Daniel Auteuil, Victoire Belezzy, Jean-Pierre Darroussin, Raphael Personnaz, Marie-Anne Chazel**

Director **Daniel Auteuil** | 2013 | 93 mins | UK distributor **Pathé UK**
Int. sales **Pathé International**

A superbly acted adaptation of Marcel Pagnol's classic play. *Hollywood Reporter*

Inverness Eden Court	Sun 10 Nov 14:30 (Inverness Film Festival)
Warwick Arts Centre	Sat 16 Nov 18:15
London Ciné Lumière	Mon 18 Nov 18:15 + PA
Edinburgh Filmhouse	Tue 19 Nov 18:15
Glasgow Film Theatre	Wed 20 Nov 18:00
Aberdeen The Belmont	Thu 21 Nov 19:00



Fanny (PG)

The second part of Daniel Auteuil's Marseille trilogy revival, begins where the last story ended, concentrating on the heroine's efforts to survive back home while her lover sails the seven seas. Like its predecessor, this handsomely mounted production is marked by magnificent performances from Daniel Auteuil, Victoire Belezzy and especially Jean-Pierre Darroussin as a kindhearted widower looking to cash in on Fanny's predicament.

Auteuil (who starred in Claude Berri's 1986 adaptations *Jean de Florette* and *Manon des Sources*) shot parts one and two of the trilogy simultaneously, using the same crew, sets and actors – although Raphael Personnaz, who plays Marius, has less of a role here. With Marius departed for a five-year voyage across the South Seas, Fanny (Belezzy) is left to her own devices back in Marseille. She's thus an easy prey for the sad, gentle and considerably older Panisse (Darroussin), a local sail manufacturer with a sizeable fortune he hopes to pass on to his future children.

At its best *Fanny* reveals to what extent Pagnol really was one of France's great 20th century dramatists, creating fervent yet extremely light-hearted scenarios, where passions are forever confronted with the realities of daily life.

Cast **Daniel Auteuil, Victoire Belezzy, Jean-Pierre Darroussin, Raphael Personnaz, Marie-Anne Chazel**

Director **Daniel Auteuil** | 2013 | 102 mins | UK distributor **Pathé UK**
Int. sales **Pathé International**

Terrific performances. *Hollywood Reporter*

Inverness Eden Court	Sun 10 Nov 16:45 (Inverness Film Festival)
Warwick Arts Centre	Sun 17 Nov 16:00
London Ciné Lumière	Mon 18 Nov 20:40 + PA
Edinburgh Filmhouse	Tue 19 Nov 20:30
Glasgow Film Theatre	Wed 20 Nov 20:30
Aberdeen The Belmont	Sat 7 Dec 18:30



Becoming Traviata *Traviata et nous* (15)

This riveting documentary follows French theatre/opera director Jean-Francois Sivadier and celebrated soprano Natalie Dessay through rehearsals for *La Traviata*. How can emotion come to light on the opera set? Does it come from singing, acting or music?

What makes this an extraordinary process to view, listen to, and study is the impassioned concentration of Sivadier, the delicately nuanced direction of his orchestra conductor Louis Langrée, and – most importantly – the voice and presence of the virtuoso Dessay as *La Traviata*'s beguiling Violetta.

Cast **Natalie Dessay, Jean-Francois Sivadier, Louis Langrée, Charles Castronovo, Adeline Scarabelli, Ludovic Tezier**

Director **Phillippe Béziat** | 2012 | 112 mins | UK distributor **Axiom**

Of interest for any aesthete curious about the interaction between director and performer. *Hollywood Reporter*

Glasgow Film Theatre	Sun 24 Nov 17:45
Edinburgh Dominion	Fri 29 Nov 16:15 & 18:30

Camille Claudel 1915 (18)

Bruno Dumont tackles the later life and times of the tragically gifted turn-of-the-century sculptress, whose long affair with Auguste Rodin eventually drove her to the madhouse. She remained there until dying from malnutrition at the height of the Second World War.

Inspired by correspondence between the artist and her younger brother, Paul (theatre actor Jean-Luc Vincent), himself a famous poet and dramaturge, the story begins where the Isabelle Adjani version ended, taking up with Claudel after she's already been at the asylum for two years, and focusing on the short period leading up to Paul's visit – one which carries with it the hope of family affection and, possibly, Camille's release.

Boasting a mesmerisingly intense yet controlled lead by Juliette Binoche, whose portrayal of the ill-fated artist is a study of restraint peppered with brief outbursts of emotion in a truly riveting performance.

Cast **Juliette Binoche, Jean-Luc Vincent, Robert Leroy, Emmanuelle Kauffman, Marion Keller**

Director **Bruno Dumont** | 2013 | 95 mins | UK distributor **Soda**

A measured, moving account of a brief period in the later life of the troubled sculptress... played by a mesmerising Juliette Binoche. *Variety*

Dundee DCA	Mon 11 Nov 18:00
Warwick Arts Centre	Mon 18 Nov 20:45
Glasgow Film Theatre	Sun 24 Nov 15:40



Chinese Puzzle *Casse-tête chinois* (15)

After Barcelona for *Pot Luck (L'auberge espagnole)*, London and St-Petersburg for *Russian Dolls (Les poupées russes)*, Cédric Klapisch this time takes his characters to New York and Paris. This third opus gives Romain Duris, Audrey Tautou, Cécile de France, Kelly Reilly, a cast whose adventures marked an entire generation, the chance to meet again.

Xavier (Romain Duris) is 40. Father of a family, he still finds his life very complicated. As Wendy, the mother of his two children, moves to New York City, Xavier cannot imagine living far away from the kids. So he decides to go there too and on arrival will face a real Chinese puzzle...

Cast **Audrey Tautou, Kelly Reilly, Romain Duris, Cecile De France, Kevin Bishop**
Director **Cédric Klapisch** | 2012 | 117 mins | UK distributor **StudioCanal**

Cédric Klapisch returns to New York where he studied cinema, for the final chapter in his trilogy spanning Barcelona, Moscow and London. *Le Figaro*

Dundee DCA	Sat 16 Nov 18:30
Glasgow Film Theatre	Sat 16 Nov 20:15
London Ciné Lumière	Thu 21 Nov 20:40
Edinburgh Filmhouse	Fri 22 Nov 20:30

Love is in the Air *Amour et turbulences* (15)

One bright sunny New York morning, soon-to-be-married Julie (the effervescent and charming Ludivine Sagnier) rushes around, making sure that she has taken care of everything before returning to Paris. Handsome Casanova Antoine (Nicolas Bedos, in his first starring role), on the other hand, awakens late, handcuffed, surrounded by empty bottles and nameless ladies.

By chance, they are seated next to each other in first class, though it isn't a welcome arrangement – he broke her heart three years prior, and they haven't spoken since. Over the next seven hours, their initial verbal sparring gives way to genuine reminiscences and awkward silences. Told both in real-time and flashbacks to their love affair, this is a breezy and decidedly glossy Gallic take on the classic comedy of remarriage, ripped right from the pages of a Hollywood romantic comedy playbook.

Cast **Ludivine Sagnier, Nicolas Bedos, Jonathan Cohen, Arnaud Ducret, Brigitte Catillon**
Director **Alexandre Castagnetti** | 2013 | 96 mins | UK distributor **Swipe**

Ludivine Sagnier – rare combination of effervescence and casual intelligence. *Variety*

with the support of

AIRFRANCE 

Glasgow Film Theatre	Sat 16 Nov 17:45
London Ciné Lumière	Sat 16 Nov 20:40
Inverness Eden Court	Fri 22 Nov 20:30
Edinburgh Dominion	Mon 25 Nov 16:15 & 18:30



Young & Beautiful *Jeune & jolie* (18)

François Ozon who has a deserved reputation for extracting strong female performances, delves into the burgeoning sexuality of teenager Isabelle – from her loss of virginity on holiday to her secretive liaisons with prostitution when she returns to Paris. Her mother (Géraldine Pailhas) and stepfather (Frédéric Pierrot) have given her a comfortable home where she has plenty of freedom. The money from her extra-curricular activities simply accumulates in her wardrobe.

With its resonances of a junior version of Luis Buñuel's *Belle de Jour*, Ozon has found a luminous new face in former model Marine Vacth, who combines teenage rebelliousness and mature seductiveness. The scenes between her and Pailhas have a deep subtlety and intimacy.

Cast **Marine Vacth, Geraldine Pailhas, Frederic Pierrot, Fantin Ravat, Charlotte Rampling**
Director **Francois Ozon** | 2013 | 95 mins | UK distributor **Lionsgate**

Actress and model Marine Vacth appears in what could prove to be a star-making turn.

Daily Telegraph

Inverness Eden Court	Thu 7 Nov 20:30 (Inverness Film Festival)
Edinburgh Dominion	Fri 15 Nov 16:15 & 18:30
Glasgow Film Theatre	Thu 21 Nov 20:30

The final part of Cédric Klapisch's trilogy

CASSE TETE CHINOIS CHINESE PUZZLE

screens at the French Film Festival 2013



The tandem of **Pot Luck** (*L'auberge espagnole*) and **Russian Dolls** (*Poupées russes*) crosses the generations in a cultural melange of fun, frolics and growing up. Catch up with them on DVD on Amazon or simply watch it on tv.cinefile.co.uk



cinéfile



Maurice Pialat: His method gives his films a sense of authenticity that is unique in French cinema.

The angry maverick

Martine Pierquin profiles the director often described as “the French Cassavetes” in a special focus to mark the 10th anniversary of his death.

After abruptly renouncing his first artistic vocation as a painter, Maurice Pialat turned to cinema in the 1950s. Unlike the French New Wave directors Pialat did not rise to instant fame and only made his first feature film, *Naked Childhood/L'enfance nue* (1968), at the age of 43.

Co-produced by François Truffaut, the film was awarded the Prix Jean Vigo in 1969 but failed to attract audiences, which can be explained by its challenging subject matter: set in the North of France in working class Lens and initially planned as a documentary on foster services, the film is a pared-down fiction on deprived childhood, reminiscent of Truffaut's *Les 400 Coups* (1959) for its focus on a young, unloved protagonist, but with a more elliptical and much bleaker narrative.

According to film critic Adam Bingham Pialat's first feature film can now be recognised as “a key figure in the development of that austere, uncompromising strain of

French cinema... which today finds its nadir in such figures as the Belgian Dardenne brothers and Bruno Dumont.”

Despite its commercial failure, the film opened doors for Pialat and in 1971 he was offered to direct a TV drama series about children refugees during the First World War. In *La Maison des Bois* Pialat paints a social fresco of rural France during the Great War. Outdoor scenes are reminiscent of both Renoir the Impressionist and Renoir the filmmaker with Jean Renoir's *Partie de Campagne* (1936) a clear reference.

For Pialat, the series was also an anti-New Wave statement in its exploration of a more social realist trend of filmmaking. However, while developing further his own brand of naturalism, Pialat would then find inspiration in more autobiographical material, for instance revisiting a stormy love affair in *We Won't Grow Old Together/Nous ne vieillirons pas ensemble* (1972).



Tribute Maurice Pialat

The film was an instant hit, no doubt supported by the well-established popularity of its two leading stars, Marlène Jobert and Jean Yanne who won the Best Actor award in Cannes. For those who knew Pialat's life and personality it was surprising that the director, who had acting experience, didn't play the part himself. However, Pialat always judiciously cast other actors and extracted unforgettable performances from them.

Whether Jean Yanne in *We Won't Grow Old Together*, Philippe Leotard in *The Mouth Agape/La Gueule Ouverte* (1974), Guy Marchand in *Loulou* (1980) or even Jacques Dutronc in *Van Gogh* (1991) they all play intense, easily angered characters reminiscent of Pialat. It is well-known that Pialat often fell out with his actors and crew members, a notorious example being Jean Yanne shunning the award ceremony in Cannes and not collecting his award.

Taking an immense risk after such resounding success, Pialat next chose to tackle an even more sensitive and deeply personal topic: his third film, *The Mouth Agape*, is indeed inspired by his mother's death. Because of its subject matter, the film has been contrasted to Ingmar Bergman's *Cries and Whispers* (1972) made two years earlier. But whereas Bergman's film explores the spiritual dimension of death, Pialat's unadorned mise-en-scene and Nestor Almendros's restrained cinematography just lay bare the physical ordeal of the dying woman and the selfish denial of the men in her life. This is explicit in the film's title itself as 'crever la gueule ouverte' is a slang expression in French for 'being left to die'. Unsurprisingly, the film, although praised by critics, was a commercial failure.

In *Graduate First/Passe ton Bac d'abord* (1979), *Loulou* (1980), *A Nos Amours* (1983), *Police* (1985) *Sous le Soleil de Satan* (1987), *Van Gogh* (1991) and *Le Garçu* (1995) Pialat continues to disregard traditional plot development, aiming instead at capturing significant moments in the life of his characters.



Naked Childhood: Pialat's first feature film can now be recognised as "a part in the development of that austere, uncompromising strain of French cinema."

More interested in raw emotions and tensions within the shot than in narrative continuity Pialat has sometimes been called "the French Cassavetes." It is undeniable that Pialat's method gives his films a sense of authenticity that is unique in French cinema.

Pialat can also be credited for discovering Sandrine Bonnaire and boldly giving an inexperienced 16-year-old a leading role in *A Nos Amours* that launched her career.

A maverick filmmaker, Pialat never belonged to any trend or film movement and never tried to please anyone in the film industry. When, in 1987, *Sous le Soleil de Satan* received the Palme d'Or in Cannes but was booed by many in the audience, he simply retorted: "... if you don't like me, I can tell you that I don't like you either."

Through the screening of *Loulou* (see opposite page) audiences can appreciate a major and influential auteur of French cinema.

Martin Pierquin is Open Studies Course Organiser, The University of Edinburgh, Office of Lifelong Learning and she will introduce the screening of *Loulou* at Filmhouse on Saturday 24 November at 20.45. James Steel will introduce the film at Glasgow Film Theatre on Wednesday 20 November at 15.15.

La Maison des Bois is available on the Institut National de l'Audiovisuel, INA's website <http://www.ina.fr/>

Tribute Maurice Pialat



Loulou (18)

An absorbing example of the awkward beauty of the work of Maurice Pialat, *Loulou* deals with those eternal obsessions: love, sex and class.

A young accountant (Isabelle Huppert, in one of her most sensual performances) leaves her incredulous, angered bourgeois husband for the bed of an earthy, unemployed petty ex-con (a superbly cocksure Gérard Depardieu). Pialat's technique has echoes of an unholy marriage of, say, Cassavetes and Bresson.

Sex with *Loulou* is great and life is never boring in his extended demi-monde of drinkers, idlers and petty criminals. At first Nelly does not mind being the one who pays all the bills while her work-shy partner stays at home. But when she falls pregnant, all the tensions in their relationship rise to the surface, as it becomes unclear whether *Loulou* will ever be more than Nelly's bit of rough, or indeed whether she wants him to be more.

With its love-triangle story arc, its heavy consumption of food, wine and Gitanes, its frankness about sex, and the presence of Depardieu and Huppert, Pialat's *Loulou* may be the quintessential French film, but it is nonetheless concerned with that most British of obsessions, class.

Cast Isabelle Huppert, Gérard Depardieu, Guy Marchand, Humbert Balsan, Bernard Tronczyk, Christian Boucher, Frédérique Cerbonnet

Director Maurice Pialat | 2006 | 110 mins | Print source Gaumont

Even if *Loulou* could be watched without dialogue, without subtitles, without Paris, there would be no mistaking this movie for anything other than a French film.

New York Times

London Ciné Lumière	Sun 17 Nov 16:15
Glasgow Film Theatre	Wed 20 Nov 15:15
Edinburgh Filmhouse	Sun 24 Nov 20:45



The Mouth Agape *La gueule ouverte* (12)

Few filmmakers could rival Maurice Pialat's facility for transforming autobiographical material into the stuff of Art, and his third feature-film, *La gueule ouverte*, stands as one of the director's most intensely personal and most lacerating works. It is a film about illness: a condition of the body, and a name for the capacity to injure the ones who love us most. Monique Mélinand portrays a woman in the late stages of terminal illness.

She and her prone body become the locus around which gather her son Philippe, his wife Nathalie, and Monique's husband Roger. In short order, Monique recedes into the background of Philippe's and Roger's network of respective adulteries. But as the final, crushingly eloquent succession of shots starts to unreel, we are once more reminded that, in the work of Maurice Pialat, that which seems absent ultimately makes its presence felt with terrible force.

Cast Nathalie Baye, Hubert Deschamps, Philippe Léotard

Director Maurice Pialat | 1974 | 82 mins | Print source Gaumont

Without a trace of sentimentality or easy effect, this seemingly semi-autobiographical work is as intense in its way as *The Mother and the Whore*, and unforgettable.

Time Out

London Ciné Lumière	Sun 10 Nov 14:00
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Tribute Louis de Funès

The shy superstar

On the 30th anniversary of his death the French Film Festival UK salutes a comedic master.

LOUIS DE FUNES was successful all over Europe for many years, but remained almost unknown in the English-speaking world. In a 1968 poll, he was voted France's favourite actor.

de Funès was born in Courbevoie, Hauts-de-Seine to parents from Seville. His father, Carlos Luis de Funès de Galarza had been a lawyer in Spain, but became a diamond cutter upon arriving in France. His mother, Leonor Soto Reguera was of Spanish and Portuguese extraction. Since the couple's families opposed their marriage, they settled in France in 1904.

Known to friends and intimates as "Fufu", de Funès spoke French, Spanish and English well. Eventually became a pianist, working mostly as a jazz pianist in Pigalle. There he made his customers laugh each time he pulled a face.

He studied acting for one year at the Simon acting school. There he made some useful contacts, including Daniel Gélin among others. During the Occupation of Paris in the Second World War, he continued his piano studies at a music school, where he fell in love with a secretary, Jeanne Barthelémy de Maupassant, a grandniece of author Guy de Maupassant.

She had fallen in love with "the young man who played jazz like god"; they married in 1943 and remained together for 40 years, until de Funès' death in 1983. They had two sons: Patrick and Olivier.

He performed in 130 film roles over more than 20 years. De Funès's collaboration with director Gérard Oury produced a memorable tandem of Funès with Bourvil, notably *La Grande Vadrouille/Don't Look Now, We're Being Shot At*, France's largest grossing film at the time, drawing an audience of 17.27 million.

Unlike the characters he played, de Funès was said to be a very shy person in real life. Capable of an extremely rich and rapidly changing range of facial expressiveness, de Funès was nicknamed "the man with 40 faces a minute."

EMMERICK WEST



Louis de Funès Forever *Monsieur de Funès* (PG)

Known as "the man with 40 faces a minute" Louis de Funès is remembered in this documentary by his collaborators, his family and especially by those comedians (among them some of the top stars of today) who were inspired by him to go into comedy.

The film-makers Gregory Monro, who had the original idea of the special portrait to mark the 30th anniversary of his death, and Catherine Benazeth, have fashioned a multi-faceted tribute to a man whose abiding wish was "to make adults laugh as much as children."

Cast **Olivier Nakache and Eric Toledano, Jamel Debbouze and Alexandre Astier**

Directors **Gregory Monro, Catherine Benazeth** | 2013 | 90 mins | Int. sales 100% Distribution

London Ciné Lumière	Sat 16 Nov 14:00 + PA
Edinburgh Filmhouse	Sun 17 Nov 15:45 + PA
Glasgow Film Theatre	Mon 18 Nov 18:00 + PA

Tribute Louis de Funès



Pigs across Paris *La traversée de Paris* (12)

While sneaking four suitcases of precious pork across a blacked-out occupied Paris, blackmarketeer Bourvil nervously watches as painter Jean Gabin hilariously talks his way past French police and German soldiers. Louis de Funès plays the penny-pinching butcher in one of his first significant roles.

Pigs across Paris plays the German occupation for slapstick comedy. The film begins with newsreel footage of the Nazis marching down the Champs-Élysées and ends with the city's liberation. In between, the odd couple Gabin and Bourvil, who have met by chance in a bar, struggle to move their contraband – fending off an assortment of dogs, drunks, and cops.

Cast **Anouk Ferjac, Jacques Marin, Jeanette Batti, Louis de Funès, Bourvil, Jean Gabin, Harald Wolff**

Director **Claude Autant-Lara** | 1956 | 83 mins

Special screening at the French Institute,
13 Randolph Crescent, Edinburgh followed
by a charcuterie (in suitcases) buffet

Thu 14 Nov 18:00

Tickets (£15/£13) include one glass of wine
Booking is essential: 0131 225 5366



Delusions of Grandeur *La folie des grandeurs* (12)

After the success of *La grande vadrouille/Don't Look Now, We're Being Shot at* director Gérard Oury was eager to make another film featuring the popular pairing of Bourvil and Louis de Funès. Starting with a Victor Hugo play *Ruy Blas*, he developed a comic-historical film set in 16th century Spain.

The production came close to being abandoned after the tragic death of its lead actor, Bourvil. Oury, however, decided to persevere with the film, now re-written and entitled *La folie des grandeurs*. Singer-actor Yves Montand was cast to replace Bourvil in a somewhat unlikely partnership yet he and de Funès work perfectly well together, often complementing each other perfectly.

Lavish, beautiful costumes, authentic period-piece production designs and timeless satire about human foibles deliver an unparalleled absurdist comedy.

Cast **Louis de Funès, Yves Montand**

Director **Gérard Oury** | 1971 | 105 mins | Print source **Gaumont**

London Ciné Lumière

Sun 17 Nov 14:00

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panorama horizons

From the world of high finance to equestrian high jumps... from legendary icon Jeanne Moreau as an engaging monster... to affairs of the heart from Emmanuel Mouret... and a gloriously theatrical literary adaptation from a Victor Hugo classic: this year's Panorama section proves that variety is the spice of cinema. Mix in a volatile tale of sons swapped at birth, the late great Bernadette Lafont in one of her final roles... a rich emotional drama with Olivier Gourmet and critical guru Jean-Michel Frodon's top Francophone Film of the Year and you are spoilt for choice.

CAPITAL (15)	PAGE 22
HIDDEN BEAUTIES (15)	PAGE 22
JAPPELOUP (12)	PAGE 23
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LOVERS (15)	PAGE 24
THE MAN WHO LAUGHS (15)	PAGE 24
THE OTHER SON (12)	PAGE 25
PAULETTE (15)	PAGE 25
TENDERNESS (15)	PAGE 26
TODAY (15)	PAGE 26



Capital *Le Capital* (15)

Costa-Gavras is back in familiar form with a boardroom thriller in which French finance comes under threat from American invaders. The hero of *Capital* ends up only slightly less compromised than his elders. Inspired by the French novel by corporate insider Stephane Osmont, Costa-Gavras works from a cleverly twisty script he co-wrote with Jean-Claude Grumberg and Karim Bouckercha.

Capital opens as sex, wealth and power collide. The chief of Phenix Bank collapses in agony on the golf course. The cause is a testicular tumour. As colleagues gather like vultures, the dying man names a provisional successor, Marc Tourneuil (Gad Elmaleh), a media savvy tactician with a sneer that doesn't change through almost two hours of non-stop backstabbing. The film boasts slick production values and a first-rate supporting cast.

Cast **Gabriel Byrne, Gad Elmaleh, Natacha Regnier, Céline Sallette, Liya Kebede, Hyppolite Girardot, Daniel Mesguich, Bernard Le Coq**

Director **Costa-Gavras** | 2012 | 114 mins | Int. Sales **Elle Driver**

A cracking good melodrama set in a contemporary world of high finance and low cunning. *Variety*



Hidden Beauties *Millefeuille* (15)

Tunisian director Nouri Bouzid latches onto the political turmoil following the Tunisian revolution and attempts to transfer some of the momentum for reform to the cause of improving women's rights.

Two lifelong friends Zaineb (Nour Mziou) and Aisha (Souhir Ben Amara) decide to stand up for themselves and what they believe in amidst the chaos of the Arab Spring. Following a post-revolution amnesty, Zaineb's fundamentalist brother, Hamza (Bahram Aloui), comes home from prison and is furious to find his sister living a relatively independent life that includes not wearing a hijab...

The political and social turmoil of his homeland is a topic very close to the veteran director, who was jailed by the Ben Ali regime for five years.

Cast **Bahram Aloui, Lofti Ebdelli**

Director **Nouri Bouzid** | 2012 | 105 mins | Int. Sales **Other Angle Pictures**

Undeniably heartfelt and certainly topical given the pressures many women in the Muslim world face to put on a headscarf. *Variety*

Showing as part of *Africa in Motion* film festival

Kirkcaldy Adam Smith Theatre	Tue 12 Nov 15:00
Edinburgh Filmhouse	Wed 13 Nov 15:00 & 20:40
Glasgow Film Theatre	Tue 19 Nov 20:20

Glasgow Film Theatre	Wed 30 Oct 20:15
Edinburgh Filmhouse	Sat 2 Nov 20:30

panorama horizons



Jappeloup (12)

An invigorating sports story in the style of *Seabiscuit*, Christian Duguay's film captures the fluctuating fortunes of the Olympics-bound career of legendary equine star Jappeloup and his troubled rider (played by Guillaume Canet), locked in a tense relationship with his horseman father (Daniel Auteuil) and forever uncertain of his own skills as an equestrian.

Written by and starring Canet (*Tell No One, Blood Ties*), this polished period drama from Quebecois Duguay (*The Art of War*) provides a diverting and engaging account of the titular French show jumper's rise from puny underdog to Olympic champion.

Canet, from a family of horse breeders, became an accomplished rider before switching to acting in his early 20s. Auteuil gives a memorable performance as the jockey's warm and understanding father.

Cast **Guillaume Canet, Daniel Auteuil, Marina Hands, Lou de Laage and Tchéky Karyo**

Director **Christian Duguay** | 2012 | 130 mins | Int. Sales **Pathé**

Guillaume Canet wrote and stars in this exhilarating story of one of France's greatest equestrian exploits.

Hollywood Reporter

Kirkcaldy Adam Smith Theatre	Sun 10 Nov 15:00
London Ciné Lumière	Wed 13 Nov Food & wine tasting 19:00 Film 20:40
Edinburgh Filmhouse	Thu 14 Nov 15:00 & 17:50
Glasgow Film Theatre	Fri 15 Nov 15:15
Aberdeen The Belmont	Wed 27 Nov 18:30

A Lady in Paris Une Estonienne à Paris (15)

Jeanne Moreau inhabits completely the part of an ageing Parisian at odds with those around her in Ilmar Raag's touching tale. The two-hander begins with Anne (Laine Magi), divorced from an oafish husband and caring for her ailing mother in Estonia. When Anne loses her last parent she's both upset and alone – her children are loving but have their own lives – so she agrees to come to France to care for Frida (Moreau), a long-time Estonian expatriate who needs assistance. She is at once trying to recreate the circumstances she knows and seeking a new beginning.

This is a film that revolves around its central performances, and they're appealing and well judged. Moreau has the showier part and she gives an energetic portrayal of the peremptory, volatile Frida, an engaging monster who eventually unbends. Magi, as the put-upon Anna, who begins to discover a new sense of self, has less to work with but is no less convincing.

Cast **Jeanne Moreau, Laine Magi and Patrick Pineau**

Director **Ilmar Raag** | 2012 | 94 mins | Int. Sales **Pyramide Int**

The sheer star quality of Jeanne Moreau shines through and illuminates *A Lady In Paris*, an elegant comedy-drama. *Screen*

London Ciné Lumière	Tue 12 Nov 20:40
Edinburgh Filmhouse	Thu 14 Nov 20:45
Warwick Arts Centre	Fri 15 Nov 20:45
Glasgow Film Theatre	Thu 21 Nov 15:15



Lovers *Une autre vie* (15)

Emmanuel Mouret writes, directs and frequently acts in his films, among them *Change of Address* and *The Art of Love*, gaining a reputation for witty dialogue and burlesque situations. The tone until now has been light-weight, whereas *Une autre vie* marks a distinct change of register although affairs of the heart remain a fascination. If comparisons have to be made Douglas Sirk could be a point of reference.

Instead of froth cue in high drama involving an eternal triangle of a talented young pianist (Jasmine Trinca), a jealous shoe shop assistant (Virginie Ledoyen) and her long-term partner, an electrician (played by French rapper turned actor Joey Starr).

Mouret structures the film in a similar style to his romantic comedies with time jumps and flashbacks, revealing just enough of the narrative to nudge an audience along each twist and turn. It has the hallmarks of an old-fashioned weepy – and none the worse for that.

Cast **Joey Starr, Virginie Ledoyen, Jasmine Trinca**

Director **Emmanuel Mouret** | 2013 | 95 mins | Int. Sales **Kinology**

Lush, lingering and moodily melodramatic. *Screen*

Edinburgh Dominion

Sat 30 Nov 16:15 & 18:30

The Man Who Laughs *L'homme qui rit* (15)

From the director of *Romantics Anonymous* comes a gloriously theatrical and liberal adaptation of Victor Hugo's classic novel. A wandering orphan cruelly deformed at the hands of villains whose identities and motives remain unsatisfactorily murky throughout, Améris' Gwynplaine (Marc-André Grondin) finds his freakish looks make him a valuable showbusiness attraction thanks to the promotional skills of the kindly, larger-than-life mountebank Ursus (Gérard Depardieu). After years of enjoyable toil as a travelling-show attraction Gwynplaine learns that he's actually a wealthy aristocrat and is catapulted to a life of castle-dwelling luxury.

Set in an unspecified epoch sometime just before the French Revolution, Guillaume Laurant's screenplay departs from Hugo's text by having Gwynplaine (Marc-André Grondin) use his new status to bewail the lot of the poor and downtrodden: "*Je suis un misérable!*" he yells in Parliament.

Dépardieu emerges on top form, imparting the well-named Ursus with a bearish physical presence, considerable humour and no small measure of pathos.

Cast **Gérard Depardieu, Christa Thérét, Marc-André Grondin, Emmanuelle Seigner**

Director **Jean-Pierre Améris** | 2012 | 93 mins | Int. Sales **EuropaCorp**

Builds stealthily to a surprisingly moving finale.

Hollywood Reporter

London Ciné Lumière Sat 16 Nov 18:15 + PA

Glasgow Film Theatre Sun 17 Nov 16:00 + PA

Edinburgh Filmhouse Sun 17 Nov 20:30 + PA

Aberdeen The Belmont Wed 4 Dec 18:30



The Other Son *Le fils de l'autre* (12)

An original tale of two young men – one Israeli, the other Palestinian – accidentally switched at birth and raised on the wrong side of the struggle, the film features terrific performances from its multinational cast and an overtly positive message that never succumbs to sentimentalism.

Joseph (Jules Sitruk), is an 18-year-old musician hoping to join the Israeli air force, though his real goal is to be a folk singer along the lines of Dylan. His parents, physician Orith (Emmanuelle Devos) and army commander Alon (Pascal Elbé), live in a comfortable suburb of Tel Aviv. All seems fine until a blood test for Joseph's military service reveals that he's not, in fact, their son.

A meeting with a doctor in Haifa quickly resolves the mystery: during the Gulf War, Joseph was evacuated from a clinic along with another baby and they were mixed up and given to the wrong families. While the Palestinian Joseph went home with the Jewish couple, their actual Jewish son, Yacine (Medhi Dehbi), followed Arab couple Said (Khalifa Natour) and Leila (Areen Omari) back to the West Bank.

Cast **Jules Sitruk, Mehdi Dehbi, Emmanuelle Devos, Pascal Elbé, Areen Omari, Bruno Podalydes**

Director **Lorraine Levy** | 2012 | 105 mins | Int. Sales **Roissy**

Touching, thoughtful and heartbreaking. *Screen*

London Ciné Lumière	Tue 19 Nov 20:40
Glasgow Film Theatre	Thu 21 Nov 18:15
Edinburgh Dominion	Thu 28 Nov 16:15 & 18:30

Paulette (15)

Paulette, played by late Nouvelle Vague muse Bernadette Lafont in her penultimate role, lives alone in a housing estate on the outskirts of Paris. She struggles to make ends meet on her meagre pension. Since everyone around her appears to be making easy money by dealing in drugs she decides that she will start selling cannabis. By combining her flair for commerce with her skill as a cook, she soon manages to make a success of her new venture... Hired by the boss of the local gang, she soon finds an ingenious way to sell her product, shaking up the district's trade in the process.

The comedy has a backdrop of social criticism of the conditions senior citizens face – especially those who turn delinquent because their pensions don't cover their modest expenses. Paulette shoots her mouth off about things that are distinctly politically incorrect turning her into an aged rebel with a cause. Lafont is wonderfully curmudgeonly throughout. In her final film, Sylvain Chomet's *Attila Marcel* (Page 5) she plays a controlling aunt.

Cast **Carmen Maura, Bernadette Lafont and Dominique Lavanant**

Director **Jérôme Enrico** | 2013 | 87 mins | Int. Sales **Gaumont**

Bernadette Lafont: still insolent after all those years.

The Guardian

Wild Child of the New Wave Page 27

Edinburgh Filmhouse	Sat 9 Nov 18:15
Kirkcaldy Adam Smith Theatre	Sun 10 Nov 13:00
London Ciné Lumière	Fri 15 Nov 18:15 & Sun 17 Nov 20:30
Glasgow Film Theatre	Mon 25 Nov 17:30



Tenderness *La tendresse* (15)

Ski instructor Jack (Adrien Jolivet) has injured his leg in a snowboarding accident with his girlfriend in the French Alps and needs his long divorced parents, Frans (Olivier Gourmet) and Lisa (Marilyne Canto) to drive from Belgium to collect him and his van.

The film is a subtle character study of two old friends who have progressed beyond the bitterness of their divorce. They irritate each other, in some ways still love each other, and have the interests of their son to bind them. Marilyne Canto gives a delightful performance as an intelligent independent woman with a pleasant hint of zaniness whilst Olivier Gourmet blends middle-aged arrogance with a gruff good nature.

Marion Hänsel's production – the first based on her own script – is a magnificently mature piece of work driven by thoughtful and engaging performances by Canto and Gourmet. To be seen and savoured.

Cast **Marilyne Canto, Olivier Gourmet, Adrien Jolivet, Sergi Lopez, Margaux Chatelier**
Director **Marion Hänsel** | 2013 | 81 mins | Int. Sales **Doc&Film**

A work of rich emotion and light drama...
Tenderness is all about love. *Variety*

Edinburgh Filmhouse	Sun 10 Nov 13:30 & 18:15
Glasgow Film Theatre	Sat 16 Nov 13:30
London Ciné Lumière	Wed 20 Nov 20:40
Aberdeen The Belmont	Sat 23 Nov 18:30

Today *Aujourd'hui* (15)

Critic's Choice: **Jean-Michel Frodon**

Alain Gomis has created a captivating, visually lush, and poetic portrait of Senegal through one day in the life of a man facing atonement and reckoning.

This story of the last day of a man's life plays out in a vibrant city – presumably Dakar – where an otherwise healthy Satche (the American poet-musician Saul Williams, who wrote and starred in *Slam*) prepares to join the spirit world that evening.

Unfolding in a vein that might be described as impressionistic and heightened naturalism, the French-Senegalese production draws attention to its quite studied visual aesthetic. And there's a spirituality and soulfulness to the simple allegorical story that makes it mesmerising.

Cast **Saul Williams, Aïssa Maïga, Anisia Uzeyman**
Director **Alain Gomis** | 2011 | 88 mins | Int. Sales **Wide Management**

Alain Gomis' gentle but beguiling drama. *Hollywood Reporter*

Disciple of the Moving Image Page 43

This film has been especially selected by Jean-Michel Frodon, former editor of *Cahiers du Cinéma* and Film Studies visiting lecturer at the University of St Andrews as his "Best Francophone Film of the Year."

Glasgow Film Theatre	Mon 18 Nov 15:15
Edinburgh Filmhouse	Mon 18 Nov 20:45
Inverness Eden Court	Thu 28 Nov 20:30

Tribute Bernadette Lafont



Bernadette Lafont
in her days as a
New Wave muse.



Bernadette Lafont
- remembered for
her joie de vivre,
spontaneity and a
rebellious streak.

Wild child of the New Wave

The late Bernadette Lafont, the actress whose sensuality and ebullience made her a muse of the New Wave in the late 1950s and early '60s, lives on in this edition of the French Film Festival UK with her final screen appearances. She died in August, aged 74.

In *Paulette* (page 24) she appears as a feisty pensioner who dreams up a novel way of boosting her finances, while in Sylvain Chomet's *Attila Marcel* (page 5) she relishes the role of a controlling aunt to the titular hero.

At 19, Lafont starred in François Truffaut's seminal 26-minute short, *Les Mistons/The Mischief Makers*, (1957). Lafont had joie de vivre, spontaneity and a rebellious streak. Truffaut called her a "wild child". In 1958 she appeared as a promiscuous teenager in Claude Chabrol's drama *Le Beau Serge*, about a man returning to his hometown. Her co-star in both was Gérard Blain, her husband from 1957 until their divorce in 1959.

Although she appeared in more than 100 films, on French television and onstage, Lafont was best known for her work with New Wave auteurs. Her other films with Chabrol included *À double dour/Leda* (1959), starring Jean-Paul Belmondo; *Les bonnes femmes* (1960); and *Les godelureaux/Wise Guys* (1961).

For Truffaut, she played a talkative murderer in *Une belle fille comme moi/A Gorgeous Girl Like Me* (1972). In Jean Eustache's erotic drama

La maman et la putain/The Mother and the Whore (1973) she was cast as the mother. She was a vengeful servant in Nelly Kaplan's 1969 satire *La fiancée du pirate/A Very Curious Girl* and a cheeky one in Louis Malle's crime film *Le voleur/The Thief of Paris* (1967).

In 1986 Lafont won a César, the French equivalent of the Oscar, as best supporting actress for her role as a housekeeper in *L'effrontée/The Impudent Girl*, starring Charlotte Gainsbourg. She received an honorary César, for lifetime achievement, in 2003.

Lafont was born on 28 October 1938, the daughter of a Protestant chemist and a Catholic mother. Her mother had wanted a boy and always called her "Bernard". She studied ballet and performed at the local opera house before beginning her film career.

She had three children with her second husband, Diourka Medveczky, a Hungarian sculptor. She is survived by her son, David Lafont, and a daughter, Elisabeth Lafont. Another daughter, Pauline Lafont, died in a climbing accident in 1988 and the actress threw herself into her work as a way of coping. "Film and theatre saved me completely," she said at the time.

Her career was one of her main priorities. "My work is the motor of my existence," she wrote in *Le roman de ma vie: Souvenirs*, her 1997 memoir. "My opium, my cocaine, my Prozac."

Lafont took "refuge and consolation" in the theatre. She appeared in plays by Sacha Guitry and Marcel Pagnol, and in *The Vagina Monologues*. In Julie Delpy's *Le Skylab* (2011), she was as attractive and expansive as ever as a grandmother at a family gathering.

Her persona in *Paulette* has been described as "still insolent after all those years," which seems a fitting epitaph.

RICHARD MOWE



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Reborn after labours of love

Masterfully choreographed camera movements and a penchant for colourful decorative elegance are the trademarks of Jacques Demy's cinematic style (writes **Richard Mowe**).

At the centre of many of his films is music: Demy's frequent collaborations with composer Michel Legrand give another distinctive quality to his melancholic tales of love.

From his debut in crisp monochrome with *Lola* to the spectacular opening of *Bay of Angels*, in which the electrifying score accompanies a tracking shot along the French Riviera, to the sung-through recitative of *The Umbrellas of Cherbourg* or the expressive dance numbers of *The Young Girls of Rochefort*, Demy's cinema is one of harmony and grace.

His use of location shooting – in his hometown of Nantes, Cherbourg, as well as Los Angeles in *Lion's Love* – reveals his love for locale. Demy's world is steeped in tender emotion, his eye for cinema an extension of his love of life.

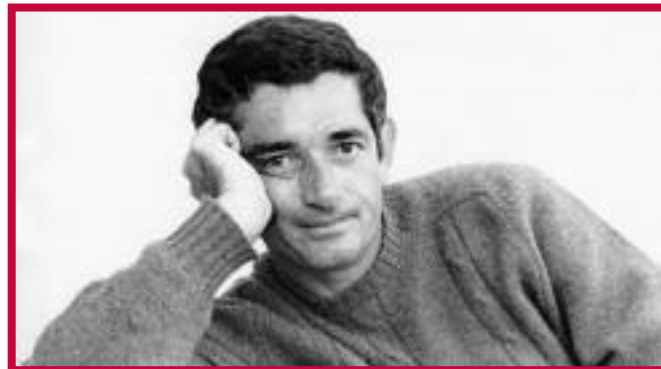
The original negative of his debut film *Lola* from 1960 was destroyed in a laboratory fire in 1970 along with the optical sound and the internegative.

After the restoration, in colour, of Georges Méliès' 1902 *Trip to the Moon* (shown at last year's French Film Festival), the Technicolor Foundation and Groupama Gan Foundation – the only two foundations in France working for cinema – decided to restore *Lola* in collaboration with Demy's widow Agnès Varda and her production company Ciné Tamaris.

In 1999, Bruna, the widow of Georges de Beauregard, a film producer, transferred all of the old film stock and its associated rights to Demy's son actor Mathieu Demy. But there was no negative.

Agnès Varda began her researches by questioning a dozen film institutes. The goal was to find a release print taken from the original negative of *Lola*, one that had been printed in the Sixties, before the fire, so that it could be used to produce a new negative.

JACQUES DEMY (1931–1990) was one of the most gifted filmmakers to emerge during the French New Wave.



Jacques Demy: his world is steeped in tender emotion

A copy that had been delivered to the BBC in 1961 was found at the British Film Institute in London. In those days, new copies of films were given to television channels, printed in low-contrast, since the televisual effect contrasted the images. They were not (or rarely) screened afterwards. This print was therefore in good shape.

Based on this copy, it was possible for the Archives Françaises du Film (CNC) to create a new 35mm internegative by contact with Agnès Varda and cinematographer Raoul Coutard supervising the colour grading.

For years, this sound-and-image internegative had been used to print the copies required for certain re-releases and master copies for television broadcasts. These were new copies, of course, but some sequences were too pale or lacked nuances.

The painstaking restoration was completed and featured in the Jacques Demy retrospective at the Cinémathèque Française earlier this year and on release in French cinemas. Now French Film Festival UK audiences have an exclusive chance to see *Lola* – born again.

CLASSIC



Lola (PG)

Jacques Demy's bittersweet tale of lost youth frustrated or rewarded by fate is unfolded gently and compassionately.

A tribute to director Max Ophüls, it was described by the director as a "musical without music." Shot in Nantes (Demy's home town) it features a young man, Roland Cassard (Marc Michel, who later reprises the role of Roland in *The Umbrellas of Cherbourg*) who is letting his life waste away until he has a chance encounter with Lola (Anouk Aimée in a role that marked her career), a woman he used to know as a teenager before the Second World War and who is now a cabaret dancer.

Though Roland is quite smitten with her, Lola is preoccupied with her former lover, Michel, who abandoned her and her seven-year-old son years before. Also vying for Lola's affections is an American sailor, Frankie (Alan Scott)...

Although Lola was supposed to be a musical, Demy couldn't get the necessary funding for a large scale production. So he pared down the script and with a skeleton crew and with five weeks to shoot went to work. Even though this isn't a musical, music is hugely important in the film and it laid the foundations for his whole career.

This film was restored by Ciné-Tamaris, Fondation Groupama Gan pour le Cinéma and Fondation Technicolor pour le Patrimoine du Cinéma.

Cast **Anouk Aimée, Marc Michel, Jacques Harden, Alan Scott, Elina Labourdette, Annie Duperoux, Margo Lion, Catherine Lutz, Corinne Marchand**

Director **Jacques Demy** | 1961 | 90 mins | Print source **Ciné Tamaris, Fondation Gan / Fondation Technicolor**

At its heart lies a wistful awareness that happiness in love is both transient and largely dependent on chance. *Time Out*

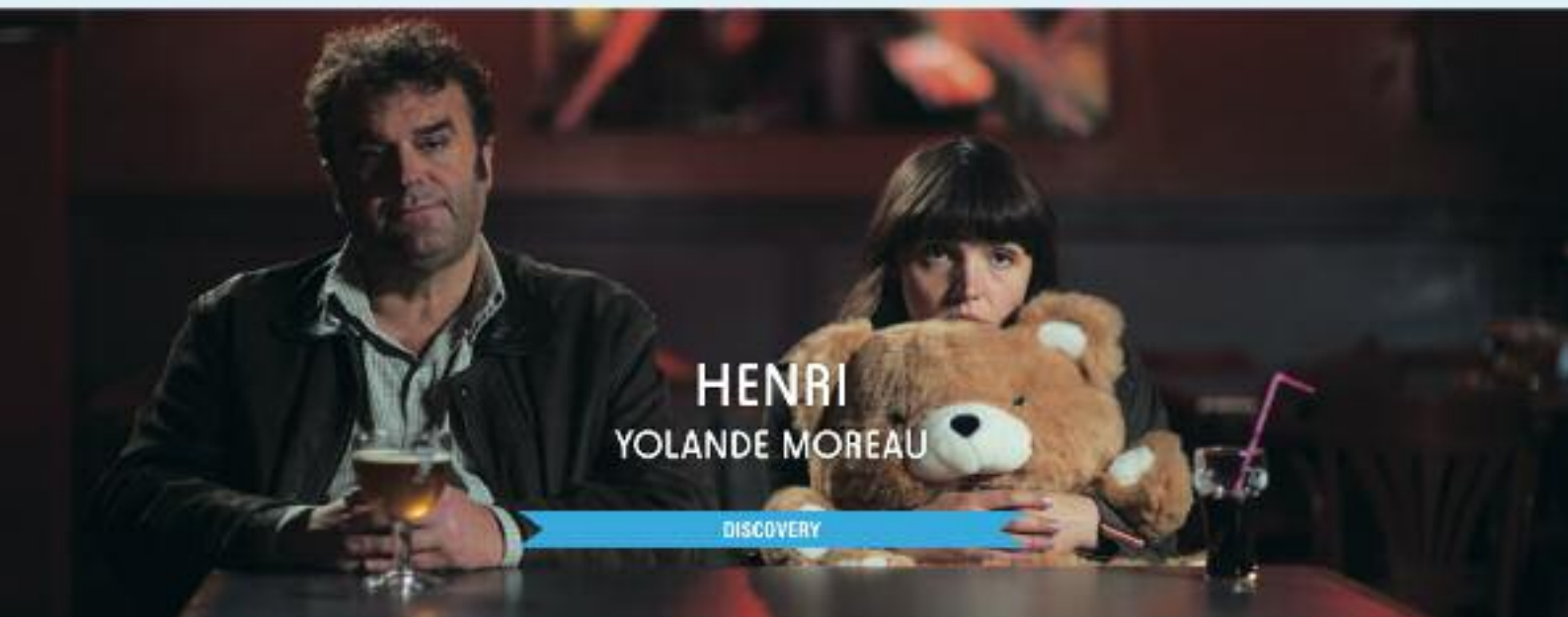
Kirkcaldy Adam Smith Theatre	Wed 13 Nov 15:00
London Ciné Lumière	Fri 15 Nov 20:30 + PA
Glasgow Film Theatre	Tue 19 Nov 18:15
Edinburgh Filmhouse	Thu 21 Nov 20:25
Glasgow Film Theatre	Wed 27 Nov 17:40
Bo'ness Hippodrome	Sat 30 Nov 19:30





TENDERNESS
LA TENDRESSE
MARION HANSEL

PANORAMA



HENRI
YOLANDE MOREAU

DISCOVERY

discovery horizons

More than a third of all French films every year come from first or second time directors: this is the place to make discoveries such as producer Philippe Godeau venturing behind the camera for a cracking heist tale and Thierry de Peretti's smouldering Corsican thriller, both based on real events. Parent-child relationships come under the scrutiny of Carine Tardieu while Quebec film-maker Sebastian Pilote delivers a pastoral family drama about the end of an era. The wonderful actress Yolande Moreau on her second directorial outing even manages a cameo role in an unusual love affair while Guillaume Gallienne directs and takes two roles (as himself and his mum) in his madcap directing debut. Emmanuelle Bercot goes on a road trip with Catherine Deneuve, and Louis Malle's daughter Justine contributes a semi-autobiographical first feature that is tender and touching. After last year's *World Without Women* we take pleasure in presenting Guillaume Brac's new take on an *amour fou*, confirming his promise as a film-maker to follow.

11.6 (15)	PAGE 34
APACHES (15)	PAGE 34
THE DANDELIONS (12)	PAGE 35
LE DEMANTELEMENT (15)	PAGE 35
HENRI (15)	PAGE 36
ME, MYSELF AND MUM (15)	PAGE 36
ON MY WAY (15)	PAGE 37
YOUTH (15)	PAGE 37
TONNERRE (18)	PAGE 38
THE RETURNED (18)	PAGE 38



11.6 (15)

The figure of the title represents the 11.6 million euros that a security driver managed to snaffle from his employers' safe custody in what became a cause celebre in France in 2009.

The driver (played by François Cluzet) ditched his armoured van before escaping to Monaco in what has been described as "the crime of the century." More interested in the psychology of the protagonist rather than contributing a traditional heist scenario, this is a must see thriller with film noir overtones.

Freely adapting a book-length reportage by Alice Geraud-Arfi, Philippe Godeau constructs a Rubik's Cube portrayal of one man's quixotic attempt to break free of the shackles of deadening routine and possible class prejudice.

Cast **François Cluzet, Bouli Lanners, Corinne Masiero**

Director **Philippe Godeau** | 2013 | 102 mins | Int. Sales **Wild Bunch**

Intouchables star Francois Cluzet delivers the goods in this noir-style replay of a real-life heist. *Hollywood Reporter*

Edinburgh Filmhouse	Sun 10 Nov 15:45 & 20:20
Dundee DCA	Thu 14 Nov 18:00
Glasgow Film Theatre	Fri 15 Nov 20:30
Inverness Eden Court	Sat 23 Nov 18:00

Apaches Les Apaches (15)

Loosely based on real events, *Apaches* takes place at the southern tip of Corsica, birthplace of the film's director and co-writer Thierry de Peretti. It played in the Directors' Fortnight strand in Cannes, and emerged as a quietly engrossing tale of crime and punishment. *Apaches* gradually draws the viewer into an ever-tightening noose of creeping dread and impending tragedy.

Thierry de Peretti contrasts the seemingly senseless murder of a local teen by a group of his friends with the tourist-friendly party vibe preceding the tragedy. The director is keen on depicting the social friction between the classes. Like Larry Clark's films, *Apaches* feels clued in to the generation described, offering a seemingly authentic portrait of how teens in this situation would behave.

Cast **Aziz El Hadachi, François-Joseph Cullioti, Hamza Mezziani, Maryne Cayon, Joseph-Marie Ebrard**

Directors **Thierry de Peretti** | 2013 | 82 mins | Int. Sales **Pyramide Int**

This sexy adolescent thriller masks much darker themes than its sunburnt style might suggest. *Variety*

Edinburgh Filmhouse	Tue 12 Nov 15:00 & 20:40
London Ciné Lumière	Wed 20 Nov 18:15
Glasgow Film Theatre	Thu 28 Nov 20:40



The Dandelions

Du vent dans mes mollets (12)

Rachel Gladstein (Juliette Gombert), a shy nine-year-old girl, wants to be like any other girl of her age, but grows under the overprotective watch of her mother Colette (Agnes Jaoui). Her father Michel (Denis Podalydès), on the other hand, doesn't even bother to take an interest in her affairs. Her frequent visits to a child psychiatrist (Isabella Rossellini) doesn't seem to solve her problem either.

Rachel's world, however, turns upside down when she befriends the brazen and intrepid Valerie (Anna Lemarchand) at school. Together, they indulge in several mischiefs and share all their intimate thoughts with each other. Cracks start showing up gradually in the family, and how they cope with it forms the rest of the story.

This adaptation of a novel by co-writer Raphaela Moussafir continues the directors' exploration of parent-offspring relationships from a female viewpoint.

Cast **Agnes Jaoui, Denis Podalydès, Isabelle Carre, Isabella Rossellini, Judith Magre, Elsa Lepoivre, Juliette Gombert, Anna Lemarchand**

Director **Carine Tardieu** | 2012 | 89 mins | Int sales **Gaumont**

A crowd-pleasing film that is also moving and thought-provoking. *Jerusalem Post*

Glasgow Film Theatre Fri 15 Nov 18:15
Edinburgh Filmhouse Sat 16 Nov 15:30



Le Démantèlement (15)

An elegantly simple family pastoral drama, *Le Démantèlement* is a bucolic tale about the end of an era, as a taciturn and genial farmer has to make the tough decision to sell off his family farm. The younger brother of Quebec director Denys Arcand, Gabriel Arcand's subtle and gently moving performance as a man willing to change his life completely in a bid to try and help his family is outstanding.

The world-weary 63-year-old divorcee carves a bare-bones living on the isolated sheep farm he inherited from his father in the impoverished rural fringes of French-speaking Canada. Meanwhile his self-absorbed grown-up daughters, suburban housewife Marie (Lucie Laurier) and aspiring actress Frédérique (Sophie Desmarais), both live hours away in Montreal and rarely come home to visit. Then one day his life is turned upside down.

Cast **Gabriel Arcand, Lucie Laurier, Sophie Desmarais, Gilles Renaud, Dominique Leduc**
Director **Sebastien Pilote** | 2013 | 111 mins | Int sales **Entertainment One**

Lovingly crafted pastoral reverie from Quebecois writer-director Sebastien Pilote. *Hollywood Reporter*

London Ciné Lumière Sun 17 Nov 18:15
Edinburgh Dominion Tue 26 Nov 18:00



Henri (15)

Henri, in his 50s, runs a small restaurant on a side road in Belgium. Henri's life is suddenly cast asunder when he hires Rosette, a handicapped young girl. With her youth, enthusiasm and singular way of seeing the world, she will stir Henri and bring him back to life.

After a misunderstanding, however, former cycling champion Henri smashes up his restaurant and they both go on the lam to Middelkerke, where they take in the joys of the local funfair and start to fall in love.

This represents a second outing as writer-director for the ever-popular Belgian actress Yolande Moreau, who has been a colourfully lively presence in French cinema for nearly three decades. Moreau's own virtuoso cameo as a motormouth party-organiser, meanwhile, provides a welcome burst of hilarity.

Moreau enjoyed great personal success with *When The Sea Rises* (2004), co-written and co-directed with Gilles Porte. She landed César awards for Best Actress and Best First Film. She later found her signature role as the eponymous housekeeper-turned-painter in Martin Provost's *Seraphine* (2009), scoring a second Best Actress César.

Cast **Pippo Delbono, Candy Ming, Jackie Berroyer**

Director **Yolande Moreau** | 2013 | 107 mins | Int. Sales **Le Pacte**

A low-key charmer with its heart in the right place.

Hollywood Reporter

Edinburgh Filmhouse	Thu 7 Nov 20:30 + PA
Glasgow Film Theatre	Sun 17 Nov 13:45
London Ciné Lumière	Thu 21 Nov 18:15

Me, Myself and Mum *Les garçons et Guillaume, à table!* (15)

A cheerful and inventive comic confessional about Guillaume Gallienne's upbringing, his relations with his mother, and his eventual embracing of his inner heterosexual after growing up as a female-identified boy whom everyone assumes is gay.

The 41-year-old Gallienne plays himself from school-age child to awkward adolescent to young man. He also doubles up in drag to play his own mother, looking uncannily like Dustin Hoffman in *Tootsie*, often acting opposite himself in smoothly blended split-screen scenes. An unshakable presence in his psyche, *Mommy Dearest* materialises to advise the timid hero at key moments, whether he is receiving a life-changing enema from Diane Kruger's stern German health-spa nurse or unwittingly signing up for a group-sex orgy at a bacchanalian gay nightclub.

This is an intelligent but unashamedly crowd-pleasing film.

Cast **Guillaume Gallienne, André Marcon, François Fabian, Nanou Garcia, Diane Kruger**

Director **Guillaume Gallienne** | 2013 | 95 mins | Int sales **Gaumont**

Stage star Guillaume Gallienne turns sexual anguish and family friction into charming confessional comedy.

Hollywood Reporter

Edinburgh Filmhouse	Mon 11 Nov 15:00 & 20:30
Inverness Eden Court	Thu 14 Nov 18:15
Dundee DCA	Fri 15 Nov 18:30



On My Way *Elle s'en va* (15)

Emmanuelle Bercot's road trip will delight all Catherine Deneuve admirers who will appreciate her stepping bravely into the third age, even satirising her past glamour, while holding her head high and never batting an eye.

Deneuve plays Bettie, a woman in her 60s in charge of a family restaurant in a small Brittany town. A widow whose husband died many years ago suffocating on a chicken bone, she shares a flat with her mother (Claude Gensac) and through her, she finds out that her lover has just left her for a much younger woman. Cue for a road trip when Bettie decides to go missing for five days, at the end of which she is reunited with all the members of her family.

Full of tributes not only to François Truffaut, André Techiné and other directors Deneuve has acted for earlier in her career, the film is dedicated to the memory of the late Claude Miller. Its high spirits are completely infectious.

Cast **Catherine Deneuve, Claude Gensac, Mylène Demongeot, Gérard Garouste, Hafsia Herzi and singer Camille**

Director **Emmanuelle Bercot** | 2013 | 113 mins | Int. sales **Elle Driver**

Bercot's happy-go-lucky romp. *Screen*

Glasgow Film Theatre	Sat 23 Nov 17:00
Inverness Eden Court	Wed 27 Nov 18:15
Edinburgh Dominion	Sun 1 Dec 18:30
Aberdeen The Belmont	Mon 2 Dec 18:30

Youth *Jeunesse* (15)

The late, great Louis Malle explored parent-child relationships with a generosity and sensitivity that never slipped into sentimentality. His middle daughter, Justine, gives evidence that she inherited the same clear-eyed knack in her semi-autobiographical debut feature.

This is a self-effacing study of an inexperienced college student navigating her way through unfamiliar emotional terrain. Juliette, played by Esther Garrel (daughter of director Philippe and sister of actor Louis), like many a teenager is in no hurry to attain adulthood. On a date with a classmate – part attraction, part distraction – she confides, "I've been in love three times. Every time it's been horrible." The new couple forges a connection from awkwardness and sexual attraction, then Juliette is walloped by a thunderbolt: her filmmaker father has a terminal degenerative disease. The film was shot in Louis Malle's house in Cahors.

Cast **Esther Garrel, Didier Bezace, Emile Bertherat, Lucia Sanchez, Christele Tual**
Director **Justine Malle** | 2013 | 75 mins | Int. sales **Pyramide International**

A tender portrait of a young woman who comes of age just as her father prematurely passes away. *Screen*

Glasgow Film Theatre	Sat 16 Nov 15:30
London Ciné Lumière	Sat 16 Nov 16:15
Edinburgh Dominion	Wed 27 Nov 18:30



Tonnerre (18)

Tonnerre means thunder in French but the title refers as well to a small village in Burgundy which is close to the director's heart – some of his relatives still live near by. The town may be small but Guillaume Brac's themes have wider horizons as he follows the return to his roots of 33-year-old musician Maxime (Vincent Macaigne).

Back living with his father in an uneasy relationship he has a passionate and romantic encounter with the 20-year-old Melody (Solène Rigot), who is on the rebound from her boyfriend.

For Maxime it's an amour fou, which spirals out of control, leading to Melody's abduction and an assault on her footballer boyfriend. From this mid-point in the film the thunder-clouds hover with a brooding menace.

On this evidence (and his previous film *World Without Women*, FFF UK 2012) Brac has emerged as one of the most exciting of a new generation of French directors.

Cast **Vincent Macaigne, Solene Rigot, Bernard Menez, Jonas Bloquet**

Director **Guillaume Brac** | 2013 | 106 mins | Int. Sales **Wild Bunch**

Brac reveals himself as a director with an intimate grasp on his material. *Eye for Film*

Edinburgh Filmhouse Mon 11 Nov 18:15
Glasgow Film Theatre Fri 22 Nov 17:15



The Returned *Les Revenants* (18)

The hit Channel 4 series from France *The Returned* had zombies, a series of gruesome murders and a cannibalistic serial killer and was based on the film *Les Revenants* made in 2004. Now you have the chance to sample the original in all its big screen splendour.

What would happen to the world if all people that passed away in the last ten years came back to life and started to re-inhabit the planet? In the case of *Les Revenants*, the focus is on the personal problems of a loved one returned (a husband, a wife, a child) and the pressure of continuing the relationship where it left off. Besides the emotional problems, *Les Revenants* also deals with more practical issues, such as where would all these people stay and what would happen when most of them want to be reinstated in their jobs.

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

Cast **Géraldine Pailhas, Jonathan Zaccà, Frédéric Pierrot**

Director **Robin Campillo** | 2004 | 110 mins | Int. Sales **Films Distribution**
UK distributor **Arrow Films**

Understated, offbeat and entirely engaging in its tackling of tough themes, *The Returned*, is a welcome and original addition to the zombie genre. *Cinétalk*

Edinburgh Filmhouse Sat 23 Nov 20:45
Glasgow Film Theatre Tue 26 Nov 20:30



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Documentary



La Maison de la Radio (PG)

Radio France is a massive 24/7 operation, a national network, which explores every aspect of life from breaking news to live cultural events. Putting a face to the voices behind the behemoth that is Radio France, Nicolas Philibert's fly-on-the-wall documentary is an enchanting exploration of the inner workings and tireless professionals whose efforts resound over the airwaves of one of France's premiere cultural institutions.

Not unlike the director's *In the Land of the Deaf*, which used images to explore a soundless world, or *Louvre City*, which raised the lid on the famous Parisian museum, the film is a textured portrait of human beings and the jobs they do, offering scant commentary but much to chew on, not to mention plenty of laughs – no small feat in a movie dedicated to something as dry-sounding as “public radio.”

The most entertaining of the participants is France Inter news manager Marie-Claude Rabot-Panson, who sifts through a series of grisly *fait divers* (news briefs) with all the delicacy of a stand-up comic. Then there's Marguerite Gateau, who sits behind a mixing panel directing radio plays and readings, offering wry commentary while listening in with all the attention of a hawk stalking its prey.

Director **Nicolas Philibert** | 2012 | 103 mins | Int. sales **Les films du Losange**

Hearing is believing in this captivating behind-the-scenes portrait of French public radio.

Hollywood Reporter



Thu 28 Nov 18:30 Free screening.

Alliance Française de Glasgow, 3 Park Circus, Glasgow G3 6AX

Bookings AF: 0141 331 4080 or admin@afglasgow.org.uk

afglasgow.org.uk



Manet Portraying Life (PG)

The documentary maker Phil Grabsky and his colleague Ben Harding go in front and behind the scenes at the Manet exhibition, which ran at the Royal Academy in London earlier this year. The show featured about 50 portraits and related works by Manet, the 19th-century French realist who is considered, as “the father of modern painting.”

Grabsky's formula is relatively simple: hire a capable host (the art historian Tim Marlow); line up smart people to say smart things in front of the paintings, not just experts, but notable artists, writers and performers; interview them in rapid succession during the show's opening reception; weave in additional interviews and segments that detail the artist's life, visit his hometown and duck behind the scenes to reveal how shows of this kind come together.

Those who know little about Manet will find it a more than useful introduction to the man and his art and a useful insight in to the Masters of Impressionism exhibition continuing until 5 January at the Burrell Collection, Glasgow. The vividly told life story is in place, often detailed by Kathleen Adler, a Manet biographer, and further buoyed by enticing location shots of Paris, the Seine and the upper-middle-class apartment building where Manet was born in 1832. A recurring movie-star-handsome photograph of him also helps.

Director **Phil Grabsky** | 2013 | 80 mins | Int. sales **Exhibition on Screen**

Those who know and love Manet's paintings will be grateful for glimpses of some of the less accessible ones.

New York Times

Tues 12 Nov 18:30

Alliance Française de Glasgow, 3 Park Circus, Glasgow G3 6AX

Free for AF members, £5 for non-members.

Bookings AF: 0141 331 4080 or admin@afglasgow.org.uk

Screening introduced by Vivien Hamilton, Research Manager, Glasgow Museums

Critic's Choice Philip French



Flashback: Philip French with a French Film Festival brochure in 1994

Master craftsman of criticism

The doyen of British film critics Philip French has retired after 50 years (writes *Euan Hunt*). To mark the occasion the organisers of the French Film Festival UK asked him to select his top Francophone film of all time – and his choice is Bertrand Tavernier's *Life and Nothing But*.

When he announced that he would cease writing his regular column for *The Observer*, film industry personalities the world over commented on the quality of his prolific writing and output.

Life and Nothing But is one of Tavernier's most ambitious films. With this impressively photographed anti-war epic, the director (FFF UK 2006 retrospective) examined the emotional hurdles that separate rich from poor, men from women, history from truth and regret from hope. Tavernier regular Philippe Noiret won a French César for his performance opposite the "ravishingly gifted actress" (*Washington Post*) Sabine Azéma as Iréne.

French was born in 1933 in Liverpool, attending Exeter College in Oxford to read Law before beginning a scholarship at Indiana University School of Journalism. He wrote his first *Observer* film review in 1963. He became the first critic to receive a BAFTA lifetime honorary membership in 2008. He retired on the anniversary of his very first *Observer* column at the age of 80.

Director Danny Boyle has said: "I've read critics for the best part of 40 years and no one has achieved this balance as exquisitely as Philip French, while fellow film-maker John Boorman stated: "His astonishing memory allowed him to put each new film in a historical perspective. It is that grasp of the whole that will be irreplaceable."

Meanwhile Martin Scorsese suggested: "Whenever I read Philip French's elegant and thoughtful criticism, I felt like I was in the company of someone who not only loved cinema but who felt a sense of responsibility toward it as an art form."



Life and Nothing But *La vie et rien d'autre* (15)

How do you make a movie about the horror, absurdity and futility of war without glamourising heroism, re-creating the excitement of battle or celebrating patriotic sacrifice? The French cinema has pulled off the trick twice with two masterpieces about the Great War. The first is Renoir's *La Grande Illusion* (1938), made two decades after the war, which turns aside from scenes of combat and centres on POWs on either side of the on-going conflict. The second and infinitely bleaker, is Tavernier's *La vie et rien d'autre*, made 70 years after World War One and dealing with the physical and moral landscape after the battle. The great Philippe Noiret gives his hundredth (and some think finest) performance as the grizzled Major Dellaplanne who's charged with identifying the endless soldiers killed or missing after the horrors on the Western Front. He refuses to select an "Unknown Soldier" for burial beneath the Arc de Triomphe and reluctantly joins forces with two women (the aristocratic Sabine Azéma, the working-class Pascale Vignal) searching for information about their husbands. Set in 1920 in a bleak autumnal countryside, this deeply humane movie is rich in irony about class, race, public hypocrisy and private suffering.

Cast Sabine Azéma, Maurice Barrier, Jean-Pol Dubois, Michel Duchaussoy, Jean-Roger Milo, Philippe Noiret, Christophe Odent, François Perrot, Pascale Vignal

Director Bertrand Tavernier | 1989 | 135 mins | Int. sales Little Bear

Philip French will present the film in person at London Ciné Lumière.

London Ciné Lumière Tue 19 Nov 18:10 + PA

Critic's Choice Jean-Michel Frodon



Jean-Michel Frodon... fighting against the idea that the moving image is accelerating towards a cultural cul-de-sac.

Disciple of the moving image

As former editor-in-chief of *Cahiers du Cinéma*, the preeminent journal of film criticism in France, Jean-Michel Frodon has helped define the role of film and film criticism (writes *Armine Pillikan*).

He has been a fascinating presence in the world of cinema for much of his life, starting his career as a critic for the French weekly *Le Point* in 1983, moving onto the leading French daily *Le Monde* in 1990, and then joining *Cahiers du Cinéma* in 2003. He currently works for *Slate*, where he runs the film criticism blog "Projection Publique."

Born Jean-Michel Billard, Frodon chose his pseudonym not from any particular identification with the power-hungry, hairy-footed hobbit from J.R.R Tolkien's *The Lord of the Rings*, but, first of all to distinguish himself from his father, Pierre Billard, a prominent film critic in France, and, secondly because of his genuine love for stories.

Frodon actually possesses more of a Gandalf-esque aura, sporting a scruffy silvery beard and radiating phenomenal wisdom. He joined the Film Studies department of the University of St Andrews as a Professorial Fellow in September 2012 and has selected Alain Gomis's Senegalese film *Aujourd'hui / Today* as his best Francophone film of the year, part of this year's French Film Festival UK Panorama Horizons selection.

According to Frodon, the images we see on screen change how we see the people in our lives. In every cinematic journey, a relationship builds between the viewers and the oversized people on screen, whether it's bred of opposition or admiration, of power or submission, of sympathy or disgust. We develop our sense of empathy because we immediately relate to each scene, each interaction. Before we know it, the characters in the story transform into actual individuals, bridging that troublesome gap between non-fiction and fiction: "they are real human beings, and this always brings up something more," said Frodon.

Clearly, watching a movie isn't just a nice way to spend Saturday night – it's a mind-opening experience. "It is a part of this idea, this larger idea that art is this object that is constantly opening these questions: who we are, where we go, how do we relate to others, to friends, children, neighbours... and these issues are constantly brought to light, not finished," said Frodon.

Frodon believes movies are fueled by this eternal, restless human need – "the need of storytelling." With each work, the filmmaker announces: "I'm going to tell you a story, and you're going to listen to my story." And, despite

modern conveniences, we go out of our ways to hear those stories, "we go, all of us, out of our home, into the cold... we have to be in the car, in traffic jams, in the train, but we go to theatres and we keep doing it." So this love of movies, of storytelling and listening, will never subside. "It is not something that can be reduced. My opinion is that we are absolutely not ready to abandon this relationship," said Frodon.

But to keep this relationship going steady, some things have to change. Frodon fights against the belief that cinema is dying, that the moving image is accelerating towards a cultural cul-de-sac. He must even struggle with those who truly love film, because they "love cinema so much they will not acknowledge that to keep cinema, for it to remain alive, it has to evolve deeply." So long as filmmakers continue to adapt, to tell engaging stories in fresh forms, they'll continue to enchant audiences virtually everywhere.

Jean-Michel Frodon's Francophone Film of the Year – Page 26

Short Cuts

France can, with some justification, claim to have invented the whole concept of cinema. Film historians call *The Arrival of a Train at La Ciotat Station*, the 50-second short film by the Lumière brothers first screened in 1895, the birth of the medium. Short films continue to hold pride of place, providing a way in to a career for many of today's established directors. The French Film Festival UK's own short film corner Short Cuts showcases the talents of tomorrow with an eclectic programme that demonstrates true creativity and boundary-leaping imagination. Many of the film-makers will be attending in person.

Programme curated by Simon Fauret and Bastien Martin-Morisson.



The Runaway *La fugue* (15)

In a detention centre for young offenders in Marseille, Lakdar, a committed young social-worker, is looking for Sabrina, one of the young people in his care. Today the court will pronounce judgement on Sabrina's past offences.

At first she doesn't want to go and then they are delayed. It's getting late, but Lakdar is confident that things will work out. Sabrina is not so sure – she doesn't even know what would be good for her. She needs more time and takes it. Lakdar refuses to give in. Their journey through suburban Marseille is an excursion into another world.

Cast **Adel Bencherif, Médina Yalaloui**
Director **Jean-Bernard Marlin**
2013 | 22 mins



The Lobster's Cry *Le cri du homard* (12)

Natalia, a six-year-old Russian girl who now lives in France with her parents is waiting impatiently for her beloved brother to return from the war in Chechnya. When he finally arrives, she hardly recognises him.

Awards: **Cesar for Best Short Film 2013; Magritte for Best Short Film 2013; Festival Tous Courts Aix en Provence 2012; Festival Européen du Film court de Brest 2012; Brussels Short Film Festival 2012.**

Cast: **Claire Thoumelou, Anton Kouzemin, Tatiana Gontcharova, Boris Rabey, Miglen Mirtchev, Jana Bittnerova**

Director/writer **Nicolas Guiot**
2012 | 31 mins



It's Not a Cowboy Film *Ce n'est pas un film de cowboys* (15)

This film takes a superbly original approach to a provocative theme. And the result is so witty and telling that it deserves to be widely seen. In a school on the day after *Brokeback Mountain* is aired on television, pupils gather in the toilets to talk about their reactions. Young Moussa (Yakou) isn't allowed to watch TV, so he asks the older Vincent (Oldfield) if it's as good a Western as he has heard. "No, it's a fag Western," Vincent replies, but as he goes on to describe the plot, admitting that the film deeply moved him and worrying that this might mean that he's gay too.

Meanwhile in the girls' toilets, Nadia (Marillier) gets tired of her slapper friend Jess (Choukri) referring to the cowboys as "fags". "Say 'gay' or 'homo'," she says, defending the fact that her own father came out as gay later in life because he had been repressed like the men in the film.

This is an expertly shot, realistically

acted film that's funny and jarring, telling and provocative.

Awards: **Festival du Film de Sarlat 2012; Festival de Saint Jean de Luz 2012; Festival de Cannes 2012; Festival de Varsovie 2012; Clermont Ferrand Internation Short Film Festival 2012; Nominated for a César 2013**

Cast **Malivaï Yakou, Finnegan Oldfield, Leïla Choukri, Garance Marillier, Damien Pinto-Gomes**

Director **Benjamin Parent** | 2012 | 12 mins



Frank-Etienne Towards Grace

Franck-Etienne vers la béatitude (15)

Frank-Étienne is a door-to-door salesman on a mission to sell empty boxes in the middle of nowhere. Things go awry when he meets a young woman who is determined to take advantage of his kindness and his car. Unable to resist her, Frank-Étienne finds himself in an increasingly absurd situation with the woman, her lover, and his dog.

Meyer who has attracted an all-star cast, says: "I wrote this story specifically for Depardieu and Fois. I wanted to put them in an absurd situation and let the humour come out of their physicality. I thought of them as an unlikely Bonnie and Clyde set in a stylized black and white universe. My desire was to create a world that could be simultaneously comical and sad."

Cast: **Gérard Depardieu, Marina Fois, Samir Guesmi**

Director **Constance Meyer**
2012 | 15 mins



A Birthday Surprise *Un grand moment de solitude* (12)

Today it is the father's birthday. All the family is gathered around the cake. Between revelations over a dinner guests turn up with numerous surprises. But on this special occasion nobody can top the surprise mum has in store.

Cast **Philippe du Janerand, Anne Loiret**

Director/writer **Wilfried Méance**
2010 | 8 mins



Thank You Very Much Bradley Cooper *Merci beaucoup Bradley Cooper* (12)

A struggling actress comes across an English teacher who she mistakes for *Silver Linings Playbook* actor Bradley Cooper. She convinces him to accompany her to the Cannes Film Festival as her date to impress industry insiders in hopes of kick-starting her career as an actress.

Caro wrote, directed and starred in this her first short film, which has been selected in five International Film Festivals including Sonoma, Newport Beach, and Cannes.

Cast **Anne-Christine Caro, Nicolas Bozzi**
Director **Anne-Christine Caro**
2012 | 12 mins

Short Cuts

The Names to Watch

These directors represent the future of French cinema. Already they're gaining attention with awards and appearances in festivals around the globe. Some will accompany their films to the shorts screenings in Edinburgh Filmhouse on 20 November at 20.25 and Glasgow Film Theatre on 19 November at 15.15 as well as an Encounters session with Paul Holmes (and open to all) at Edinburgh Napier University Screen Academy Scotland on 18 November at 18.15. This Encounters event is free but booking is essential. Please reserve your place online: www.screenacademyscotland.ac.uk/events

Screen Academy Edinburgh 18 Nov 18:15 (Encounter)

Glasgow Film Theatre Tue 19 Nov 15:15 + PA

Edinburgh Filmhouse Wed 20 Nov 20:25 + PA



Constance Meyer (Franck Etienne Towards Grace / *Franck-Etienne vers la béatitude*)

Before becoming a filmmaker and photographer, Meyer studied literature and history at La Sorbonne. After receiving her MA she started to work in theatre and film in France. In 2010 she moved to New York where she entered New York University's graduate film program. *Franck-Etienne* is her second short film.



Benjamin Parent (It's Not a Cowboy Film / *Ce n'est pas un film de cowboys*)

The director who was born in Meaux in 1975 came to attention at last year's Cannes Film Festival when his short film was chosen for the Critics' Week / La semaine de la critique. The title also was nominated for the Césars earlier this year and he travelled with the film to Festivals in Melbourne and Zagreb. He is writing his first feature in tandem with Hugo Gélin and he is also preparing a TV series on adolescents with Joris Morio, a collaborator on *It's Not a Cowboy Film*.



Jean-Bernard Marlin (The Runaway / *La fugue*)

Born in 1979, Marlin grew up in Marseille before moving to Paris to study and enrolling at the Ecole Louis Lumière and La Fémis film school. His first short film has screened at numerous festivals.



Nicolas Guiot (The Lobster's Cry / *Le cri du homard*)

Guiot was born in 1978 Lille, and then studied film in Antwerp after graduating with a Diplôme National Supérieur d'Expression Plastique from the Ecole des Beaux-Arts in Nantes. *The Lobster's Cry* won the César for best short film earlier this year while actress Claire Thoumelou won a best actress accolade at the Brest Short Film Festival last year.



Anne-Christine Caro (Thank You Very Much, Bradley Cooper / *Merci beaucoup Bradley Cooper*)

Anne-Christine Caro is a French actress, writer, director and singer. As an actress she worked on various plays and short films, receiving critical success and an award for her role of Aglae in *The Fear of Hits* by Georges Courteline. Caro moved to Madrid where she studied acting in Spanish with Dany Diez for a year and wrote her first bilingual screenplay in French and Spanish. In 2009, she was chosen to play the lead part in the feature horror film *Video*, directed by Nicolas Keitel. In 2012, Anne-Christine wrote, directed and starred in her first short *Thank You Very Much, Bradley Cooper* which has been selected in various film festivals including Sonoma, Newport Beach, and Cannes.



Wilfried Méance (A Birthday Surprise / *Un grand moment de solitude*)

Wilfried Méance is a 25-year-old director, whose *A Birthday Surprise* is his second comedy short after *Pintame* which scored much success in film festivals in France and around the world. He is now preparing his first feature film, also a comedy, called *Not Everyone is the Son of a Bastard* (On est pas tous des enfants de salauds).

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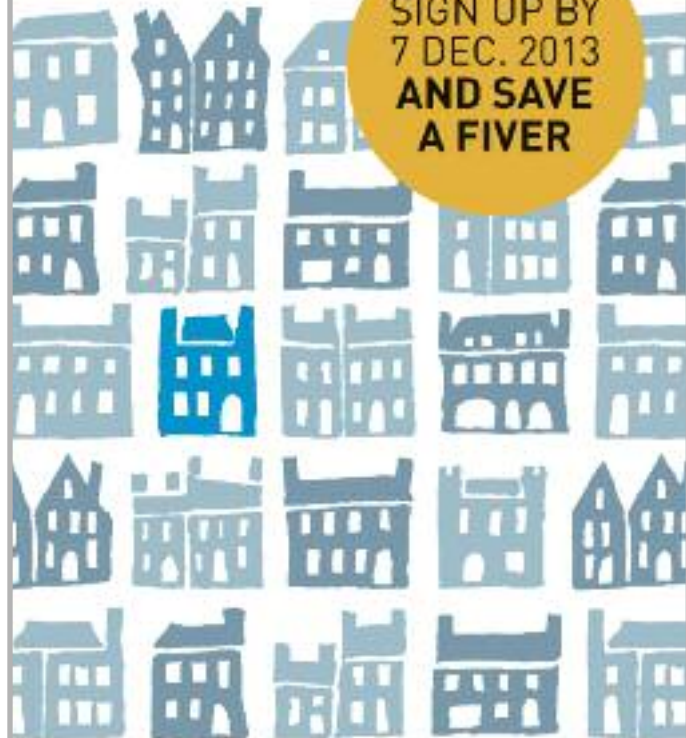
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The Skinny propose une couverture exhaustive de l'industrie cinématographique sur l'année, en réunissant une gamme éclectique de films, des grosses productions internationales aux perles locales à petit budget en tous genres, avec un accent particulier sur la programmation spécialiste des festivals qui se produisent à divers endroits, tout au long de l'année. Nous sommes très fiers d'être partenaires de La Fête du Cinéma pour sa 21ème édition.

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Illustration: Emer Tumilty

Learning *L'école du cinéma*

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School screenings are supported by free Learning Resources prepared by the Institut français d'Ecosse and Glasgow Youth Festival. These resources have been designed in accordance with the Modern Languages outcomes and experiences for the Curriculum for Excellence. Resources will be available to download online as PDFs. The programme for this edition has been co-ordinated by Nicola Kettlewood, Knowledge & Learning Events Manager, Edinburgh Filmhouse, +44 (0)131 228 6382, nicola.kettlewood@cmi-scotland.co.uk



Youthful audiences enjoy taking classes at the cinema as part of our screenings for schools and teachers.

VENUES AND BOOKING INFORMATION

A number of cinemas participating in the French Film Festival Learning Programme also run educational events around French films all year round. For schools dates and ticket prices, including this year's selection please contact your nearest venue for further details.

Adam Smith Theatre, Kirkcaldy, Fife KY1 1ET

Contact Box office 01592 583302
Evan Henderson (Programme Manager)
Mark Wheelwright (Operations Manager)

The Belmont Picturehouse, Aberdeen

For more information contact Paul Foy on 01224 901174 or email maboyfoy@aol.com

Ciné Lumière, London

For more information and to book places, please call box office 020 7871 3515 or visit www.institut-francais.org.uk

DCA, Dundee

To book please phone the Box Office on 01382 909900. For any enquiries please contact mike.tait@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@cmi-scotland.co.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

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Learning *L'école du cinéma*

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Little Lion *Comme un lion*

Little Lion takes place in the milieu of soccer, but it isn't about "the beautiful game" so much as a fable of escape, shared sacrifice, wounded pride, cultural values, and redemption. Like many Senegalese kids Mitri dreams of playing soccer for one of the big European clubs. When a talent scout passes through the village and sets his sights on Mitri, the naïve 15 year-old can't believe his luck. But the unscrupulous scout's promises of fame come with a catch – Mitri must pay a recruitment fee, and his own travel and living expenses in Europe.

With some help from unexpected places, Mitri finds the money, but once in Europe, his dream gets turned inside out. Mitri is left to fend for himself in a harsh new reality of schemers and cheats. Luckily, he crosses paths with Serge – a fallen former pro portrayed with remarkable depth by a gruff Marc Barbé – who takes him under his wing. Despite their differences, the two men realise that that they have a lot to teach each other.

Cast **Marc Barbé, Mytri Attal, Anne Coesens, Jean-François Stévenin, Marc Berman**

Director **Samuel Collardey** | 2013 | 101 mins | Int sales **Pyramide**

Suitable for P7 – S4. In French and Senegalese with English subtitles. Curriculum for Excellence subjects: Literacy / French / Social Studies / Religious and Moral Education

The use of non-professional actors gives the film an edge of unpredictability that's frequently intriguing. *Hollywood Reporter*

Kirkcaldy Adam Smith Theatre Thu 14 Nov 10:00
Edinburgh Filmhouse Sat 23 Nov 13:00

Day of the Crows *Le jour des corneilles*

Deep in the forest, a boy and his father lead a wild life in complete isolation. The child grows up with the forest spirits as his only companions until the day he finds a village where he meets a young girl and discovers the existence of love. From that moment on, he becomes obsessed with finding the place where his father's love has been hiding. This charming and fast-paced animation is a joy to experience.

Opting for the airily fantastic in an age of big-budget, CGI-enhanced hyperrealism, this hand-drawn film should captivate children and adults alike. It combines elements of Shrek and Truffaut's *The Wild Child* – with touches of M Night Shyamalan's *The Village* and, in the final third, Ken Loach's *Kes*.

Note that it was the final credit for Nouvelle Vague legend Claude Chabrol, who recorded his vocal contribution not long before his death in September 2010.

Cast **Jean Reno, Lorant Deutsch, Isabelle Carré, Claude Chabrol**
Director **Jean-Christophe Dessaint** | 2012 | 96 mins | Int sales **Le Pacte**

Suitable for 8+, P5-S2. In French with English subtitles. Curriculum for Excellence subjects: Literacy / French / English / Sciences / Religious and Moral Education
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Charming without undue whimsy, expressive without inordinate schmaltz, and dealing with the true stuff of fairy tales ... *Variety*

Dundee DCA Sat 16 Nov 13:00
Edinburgh Filmhouse Sun 24 Nov 11:00



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EDINBURGH FILMHOUSE 0131 228 2688 7 – 24 November

Thu 7 Nov Henri (15) 20.30 + PA	Fri 8 Nov Attila Marcel (12) 20.15 + PA	Sat 9 Nov Paulette (15) 18.15	Sun 10 Nov 11.6 (15) 15.45 & 20.20 Tenderness (15) 13.30 & 18.15	Mon 11 Nov Me, Myself and Mum (15) 15.00 & 20.40 Tonnerre (15) 18.15	Tue 12 Nov Apaches (15) 15.00 & 20.40	Wed 13 Nov Capital (15) 15.00 & 20.40
Thu 14 Nov A Lady in Paris (15) 20.45 Jappeloup (12) 15.00 & 17.50	Sat 16 Nov The Dandelions (12) 15.30	Sun 17 Nov Louis de Funes Forever (12) 15.45 + PA The Man Who Laughs (15) 20.30 + PA	Mon 18 Nov Today (15) 20.45	Tue 19 Nov Marius (12) 18.15 Fanny (PG) 20.30	Wed 20 Nov Short Films 20.25 + PA	Thu 21 Nov Lola (PG) 20.25
Fri 22 Nov Chinese Puzzle (15) 20.30	Sat 23 Nov The Returned (12) 20.45 Little Lion (PG) 13.00	Sun 24 Nov Day of the Crows (PG) 11.00 Loulou (18) 20.45				

EDINBURGH DOMINION 0131 447 4771 15 November – 1 December

Fri 15 Nov Young and Beautiful (18) 16.15 & 18.30	Mon 25 Nov Love is in the Air (15) 16.15 & 18.30	Tue 26 Nov Le Demantelement (15) 18:00	Wed 27 Nov Youth (15) 18:30	Thu 28 Nov The Other Son (12) 16.15 & 18.30	Fri 29 Nov Becoming Traviata (15) 16.15 & 18.30	Sat 30 Nov Lovers (15) 16.15 & 18.30	Sun 1 Dec On my Way (15) 18.30
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GLASGOW FILM THEATRE 0141 332 6535 9 – 26 November

Sat 9 Nov Attila Marcel (12) 13.00 + PA	Fri 15 Nov Jappeloup (12) 15.15 The Dandelions (12) 18.15 11.6 (15) 20.30	Sat 16 Nov Tenderness (15) 13.30 Youth (15) 15.30 Love is in the Air (15) 17.45 Chinese Puzzle (15) 20.15	Sun 17 Nov Henri (15) 13.45 The Man Who Laughs (15) 16.00 + PA	Mon 18 Nov Today (15) 15.15 Louis de Funes Forever (12) 18.00 + PA	Tue 19 Nov Short films (15) 15.15 + PA Capital (15) 20.20	Wed 20 Nov Loulou (18) 15.15 Marius (12A) 18.00 Fanny (PG) 20.30	Thu 21 Nov A Lady in Paris (15) 15.15 The Other Son (12) 18.15 Young & Beautiful (18) 20.30
Fri 22 Nov Tonnerre (18) 17.15	Sat 23 Nov On My Way (15) 17.00	Sun 24 Nov Camille Claudel 1915 (18) 15.40 Becoming Traviata (15) 17.45	Mon 25 Nov Paulette (15) 17.30	Tue 26 Nov The Returned (12) 20.30	Wed 27 Nov Lola (PG) 17.40	Thu 28 Nov Apaches (15) 20.40	

DUNDEE CONTEMPORARY ARTS 01382 909900 10 – 16 November

Sun 10 Nov Attila Marcel (15) 18.00	Mon 11 Nov Camille Claudel 1915 (18) 18.00	Thu 14 Nov 11.6 (15) 18.00	Fri 15 Nov Me, Myself and Mum (15) 18.30	Sat 16 Nov Day of the Crows (PG) 13.00 Chinese Puzzle (15) 18.30
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INVERNESS EDEN COURT 01463 244234 14 – 28 November

Thu 7 Nov Young & Beautiful (18) 20.30	Sat 10 Nov Marius (12A) 14.30 Fanny (PG) 16.45	Thu 14 Nov Me, Myself and Mum (15) 18.15	Fri 22 Nov Love is in the Air (15) 20.30	Sat 23 Nov 11.6 (15) 18.00	Wed 27 Nov On My Way (15) 18.15	Thu 28 Nov Today (15) 20.30
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ABERDEEN THE BELMONT 01224 343536 21 November – 7 December

Thu 21 Nov
Marius (12A)
19.00

Sat 23 Nov
Tenderness (15)
18.30

Wed 27 Nov
Jappeloup (12)
18.30

Mon 2 Dec
On My Way (15)
18.30

Wed 4 Dec
The Man Who Laughs (15)
18.30

Sat 7 Dec
Fanny (PG)
18.30

KIRKCALDY ADAM SMITH THEATRE 01592 583302 10 – 14 November

Sun 10 Nov
Paulette (15)
13.00

Tue 12 Nov
Capital (15)
15.00

Wed 13 Nov
Lola (PG)
15.00

Thu 14 Nov
Little Lion (PG)
10.00

Jappeloup (12)
15.00

BO'NESS HIPPODROME 01324 506850 30 November

Sat 30 Nov
Lola (PG)
19.30

LONDON CINÉ LUMIÈRE 020 7871 3515 7 – 21 November

Thu 7 Nov
Attila Marcel (12)
20.40 + PA

Sun 10 Nov
The Mouth Agape (12)
14.00

Tue 12 Nov
A Lady in Paris (15)
20.40

Wed 13 Nov
Jappeloup (12)
19.00 Food & Wine tasting
Film 20.40

Fri 15 Nov
Paulette (15)
18.15

Sat 16 Nov
Louis de Funes Forever (12)
14.00 + PA

Sun 17 Nov
Delusions of Grandeur (12)
14.00

Lola (PG)
19.30 + PA

Youth (15)
16.15

Loulou (18)
16.15

The Man Who Laughs (15)
18.15 + PA

Le Demantelement (15)
18.15

Love is in the Air (15)
20.40

Paulette (15)
20.30

Mon 18 Nov
Marius (12)
18.15 + PA
Fanny (PG)
20.40 + PA

Tue 19 Nov
Life and Nothing But (15)
18.10 + PA
The Other son (12)
20.40

Wed 20 Nov
Apaches (15)
18.15
Tenderness (15)
20.40

Thu 21 Nov
Henri (15)
18.15
Chinese Puzzle (15)
20.40

WARWICK ARTS CENTRE 024 765 24524 15 – 18 November

Fri 15 Nov
A Lady in Paris (15)
20.45

Sat 16 Nov
Marius (12A)
18.15

Sun 17 Nov
Fanny (PG)
16.00

Mon 18 Nov
Camille Claudel 1915 (18)
20.45

INSTITUT FRANCAIS D'ECOSSE 0131 225 5366 14 November

Thu 14 Nov
Pigs Across Paris (12)
18.00

ALLIANCE FRANCAISE DE GLASGOW 0141 331 4080 12 & 28 November

Tue 12 Nov
Manet (PG)
18.30

Thu 28 Nov
La maison de la radio (PG)
18.30

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 17.00): £6.50

Concs £4.50

Fri Matinee: £5 Concs £3.50

Sat – Sun Matinees and Evening screenings (after 17.00):

£8.20 Concs £6

£2 surcharge for 3D screenings

Access Information

Ground floor café-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 8am – late (Mon-Fri), 10am – late (weekends)

GLASGOW FILM THEATRE 12 Rose Street, Glasgow G3 6RB

Box Office **0141 332 6535**

Sun to Fri from 12 noon. Sat from 11am.

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

Ticket Prices

Full: £8.00 Concs: £6.50

CinéCard holders: £1 off every standard ticket

No further discounts apply

FFF ticket deal: 10 tickets for £60/£45 concession or 5

tickets for £35/£27.50 concession (no further discounts apply, valid on standard priced screenings only)

Advance Booking

Online: www.glasgowfilm.org/theatre (no booking fee)

Phone: during Box Office hours call **0141 332 6535**

(at busy times you will be asked to leave a contact number). Please note that booking by phone incurs a £1.50 booking fee.

Access Information

There is level access from Rose Street to GFT. Box Office 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 Learning Space are currently inaccessible by wheelchair users. For more detailed information on access at GFT contact the Manager on 0141 352 8603 or dutymanager@glasgowfilm.org

DUNDEE CONTEMPORARY ARTS CINEMA 152 Nethergate, Dundee DD1 4DY

Box Office **01382 909900**

Box Office opening hours: By tel: Mon – Sun 10.00

– until 15 minutes after the start of the final film.

In person: Mon – Sun 10.00 – 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 to Sunday Before 17.00 £5.50 After 17.00 £6.50

French Film Pass: Your passport to French Cinema

(any Five French Film Festival screenings for £25)

Seniors – Mon all day and Mon – Thur before 17.00 £4.50

Unwaged – Mon all day and Mon – Thur before 17.00 £4.50

Students & Under 15s – Sundays all day and Mon – Thur

before 17.00 £4.50

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 Mon – Sun: 10.00 – 00.00

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

Booking **0871 902 5721** open 9.30 – 20.30

belmont@picturehouses.co.uk

www.picturehouses.co.uk

Ticket Prices

Peak: Mon-Fri From 5pm, Sat, Sun & Bank Holidays

Adult £8.50

Members £6.50

Concessions £5.50

Children (Under 15) £4.50

Family of Four £21.00

Matinees: Mon-Fri before 5pm

Full Price £7.00

Concessions £5.00

Children £4.50

Family of Four £21.00

Access Information

Lift access to Screens 2 & 3 and Basement Café/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 CAFÉ/WINE BAR Open every day from 11am.

EDEN COURT Bishop's Road, Inverness IV3 5SA

Box Office **01463 234234**

The Box Office is open every day from 10.00 – 21.00.

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 £8 Reduced rate £7.50

All tickets before 5pm £7.00. 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 10.00 – 22.00. Food served until 9pm

Phone 01463 732688 for reservations.

ADAM SMITH THEATRE Kirkcaldy, Fife KY1 1ET

Box Office: **01592 583302**

Box Office open 10am – 5.30pm Mon – Sat

www.onfife.com

Tickets £5.50, concs £4.50.

Access Information

Four wheelchair spaces available in the main auditorium. Advance booking recommended. Notify Box Office of any special requirements.

DOMINION CINEMA, EDINBURGH 18 Newbattle Terrace, Edinburgh EH10 4RT

Box Office: **0131 447 4771**

open from 15.00 to 21.00 daily.

www.dominioncinemas.net

Ticket Prices £8.95

Gold two £8.75 adult / £7.50 conc

Gold four £8.75 one price

Box-Office times

Fri, Sat, Sun, Wed, Thurs 1pm – 9pm

Mon & Tues 3pm – 9pm

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

01324 506850 arts@falkirkcommunitytrust.org

www.falkirkcommunitytrust.org

Box Office and Booking Information

The Hippodrome Box Office is open Saturdays 10:15 – 14:30 and also opens 45 minutes before, and closes 15 minutes after the start of each screening. Some film shows can be very busy so we recommend you book in advance to avoid disappointment.

Tickets can be booked in advance during the open hours OR from the Steeple Box Office (Tel: 01324 506850), Monday to Saturday, 9:30 – 16:45. Tickets will not be exchanged or money refunded after purchase except in the event of cancellation of screening/activity by Falkirk Community Trust.

Tickets Prices

£6 (E4.55 concessions)

Access Information

Three 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. The entrance to The Hippodrome has a ramp and handrails. A number of wheelchairs can be accommodated in the lower auditorium. Please advise Box Office staff when purchasing tickets if these are required. An induction loop is available at the box office and in the auditorium, and infra red sound transmission is fitted in the cinema. An adapted WC is located on the ground floor. Parking for disabled patrons is available on Hope Street and Hamilton Lane. An Audio Description (AD) is available for selected screenings.

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.

CINÉ LUMIÈRE, LONDON
Institut français 17 Queensberry Place,
London SW7 2DT

Box Office: 020 7871 3515

box.office@institutfrancais.org.uk

www.institut-francais.org.uk

Box office opens Monday to Friday from 9.00am to 9pm.

Saturday from 10.00am and Sunday from one hour before final 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: 020 7871 3515. 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

Regular screenings: £10/£8 conc.

Events and Q&As: £12/£10 conc. Classics: £8/£6 conc.

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 7871 3515.

BISTROT DE L'INSTITUT

Mon-Fri: 9am – 8.30pm, Sat: 11.30am – 8.30pm

Sun: 1.15pm – 8.30pm

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

www.warwickartscentre.co.uk

Box Office 024 765 24524

Box Office Opening: Mon – Sat 9.30 – 21.00 Sun 14.00 – 20.00

Ticket Prices (inclusive of booking fee)

Full: £8.25, Discounts (60+ in full time retirement, recipients of

job seekers allowance, Passport to Leisure holders): £6.80

Full time students, Under 18s: £5.75, University of Warwick

students: £4, Weekday matinees: £5.10, Groups of 5+: £5.95 each

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

LE GUSTA OVEN & BAR To reserve a table call 024 7652 2900.

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

ALLIANCE FRANÇAISE DE GLASGOW
3 Park Circus, Glasgow G3 6AX

Free for AF members, £5 for non-members (Manet only).

Bookings AF: 0141 331 4080 or admin@afglasgow.org.uk

INSTITUT FRANCAIS D'ECOSSE
13 Randolph Crescent, Edinburgh EH3 7TT

www.ifecosse.org.uk

Film + charcuterie buffet: £15/£13

Booking is essential: 0131 225 53 66



Le Di-Vin

Wine Bar



Discover **Le Di-Vin** wine bar in the heart of Edinburgh's West End

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 "famille" 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**

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hot tickets from the team

Here is the insider track and top tips for this year's edition from some of the French Film Festival UK team



Marie Pesesse Administrator

I'm Belgian and I love the work of my compatriot Marion Hänsel. Her latest film *Tenderness* is touching and moving. Don't miss it.



Simon Fauret Manager

I'm always excited by seeing short films because you can make discoveries. The selection looks fantastic – not just because I helped to make the choice.



Sylvain Manabera Guest co-ordinator

Jeanne Moreau is one of those legends that you cannot help but watch whenever she is on screen. Her performance in *A Lady in Paris* is simply extraordinary.



Max Markus Film-maker

I adore films in monochrome – which in part is why I chose the format for my graduation short. Jacques Demy's *Lola* looks stunning and Anouk Aimée completely sublime.



Ilona Morison FFF UK co-director

I was privileged to see some of the early rushes of Sylvain Chomet's *Attila Marcel* in Paris during the filming – and I can't wait to see the end result.



Dawn Marie Jones Photographer

As a photographer I appreciate films with a strong visual sense and the amazing imagery on display in Jean-Pierre Améris's *The Man Who Laughs* took my breath away. It has to be seen to be believed.



Richard Mowe FFF UK director

My favourite genre is *film noir* – a contemporary example is the crime thriller *11.6* by Philippe Godeau. Beautifully accomplished and superbly acted by François Cluzet.

cast+crew

French Film Festival UK 2013

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**

London co-ordinator: **Marianne Gray**

Administrator: **Marie Pesesse**

Manager: **Simon Fauret**

Finance: **John Beattie, Alexis Beattie**

Design: **Emma Quinn**

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

Guests and hospitality: **Sylvain Manabera**

Photographers: **Dawn Marie Jones, Stan Stoyanov**
assisted by students from Edinburgh College

Press and media: **Euan Hunt**

Trailer/Film assignments: **Max Markus**

Documentary: **Radim Letovsky**

Translators: **Lise Morel, Karin Macrae**

Transport coordinators: **Avril Kunzel, George Ormiston**

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

Lola restoration: **Fondation Technicolor – Séverine Wemaere, Pascale Bouillo. Fondation Gan – Dominique Hoff. CineTamaris – Mathieu Demy, Agnès Varda.**

Carte Blanche Donors: **Christine and Paul Jones**

Learning Programme: **Nicola Kettlewood (Knowledge & Learning Events Manager Centre for the Moving Image), Marie-Christine Thiébaud (Education Officer for Scotland / Courses Director Institut d'Ecosse)**

Institut Français du Royaume-Uni, London: **Laurent Burin des Roziers (Director), Philippe Boudoux (Deputy Director and Audiovisual Attaché)**

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



French Film Festival UK 2013 core team: (from left) Max Marcus, Flm-maker; Marie Pesesse, Administrator; Simon Fauret, Manager; Dawn Marie Jones, Photographer; Sylvain Manabera, Guest Co-ordinator; Richard Mowe, FFF UK Co-founder and Director; and Ilona Morison, FFF UK Co-Director.

Consulat Général de France, Edinburgh:
Pierre-Alain Coffinier

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

Alliance Française de Glasgow:
Nathalie Korkmaz (Director)

Cinemas

Filmhouse, Edinburgh:
Ken Hay (CEO), **Rod White**, **James Rice**, **Evi Tsiligaridou**, **Marjolein den Bakker**, **Nicola Kettlewood**, **Holly Daniel**, **Graeme Davies**, **Julianne Reddin**, **Kristin Wyman**, **Ross Perth**, **Gavin Crosby**, **Jenny Leask**, **Alison Hope**, **Neil Fox**, **Edith Young**, **Cathi Hitchmough**, **Ian Dickson**, **Robert Howie**, **Richard Moore**, **Emma Boa**, **Johanna Hoffert**, **David Boyd**, **Ali Clark**, **Ally McCrum**, **Ali Blaikie**, **Mark Dailly**.

Glasgow Film Theatre:
Jaki McDougall (CEO), **Allison Gardner**, **Marion Pearson**, **Liana Marletta**, **Julie Cathcart**, **Carolyn Mills**, **Jane Hartshorn**, **Angela Freeman**, **Jonny Thompson**, **Lee MacPherson**, **Karlean-marie Bourne**, **Bryan Wilson**, **Emily Munro**, **Helen Wright**, **Malcolm Brown**, **David Wylie**, **Robbie Duncan**, **Margaret Lynch**

Ciné Lumière, London:
Charlotte Saluard (Cinema Programmer), **Natacha Antolini (Head of Marketing and Communication)**, **Justine Goy (Marketing & PR Assistant)**, **Camille Tenneson (Marketing Project Manager)**, **Camille Lemaire (Webmaster)**, **Sophie D'Ambroso (Audiovisual Assistant)**, **Jonathan Faure & Loïc Lefrileux (Projectionists)**

Adam Smith Theatre, Kirkcaldy:
Evan Henderson (Programme Manager, ON at Fife), **Mark Wheelwright (Operations Manager)**; **Ann Mudie**, **Tracy Pettigrew**, **Irene Smith (box office)**; **Paul Robertson (Projectionist)**, **Alyson Hynd Front Of House Supervisor**

Dominion Cinema, Edinburgh:
Mike Cameron, **Al Cameron (directors)**

Dundee Contemporary Arts:
Clive Gillman (Director), **Alice Black (Head of Cinema)**, **Katy Brignall (Events & Visitor Services Manager)**, **Mike Tait (Cinema Youth Development Officer)**, **Simon Lewis (Cinema Co-ordinator)**

The Belmont Picturehouse, Aberdeen:
David Jane (General Manager) / Carol McKay (Programmer)

Eden Court Theatre, Inverness:
Colin Marr (Director), **Paul Taylor**, **Jamie Macdonald**, **Kevin Douglas**

Warwick Arts Centre, Coventry:
John Gore (Film Programmer)

The Hippodrome, Bo'ness:
Falkirk Community Trust staff including: Alison Strauss, Arts Development Officer (Filmand Media), **Astrid Shearer (Cultural Services Marketing Officer)**, and all the **Venue Supervisors, Venue Technicians, Venue Assistants and Box Office staff**

The French Film Festival UK thanks the following individuals and organisations for their support, help and encouragement: **Caledonian – Waldorf Astoria Hotel, Edinburgh: Robin Stewart, Anwen Dobson; City of Edinburgh Council: Councillor and Convener**

of Culture and Leisure Committee, Richard Lewis; Glasgow City Council and Chair of Glasgow Film Theatre Bailie Liz Cameron; Glasgow Marseille Twinning: Laura Lambert; Le Di-Vin Wine Bar: Virginie Brouard & Ghislain Aubertel; L'Escargot Bleu: Fred Berkmler, Betty Jourjon; Novotel Edinburgh: Marc Pichot, Karine Lamberto; Novotel Glasgow: Craig Munro; Prestonfield House Hotel: James Thompson, Gavin Hughes; Sofitel St James London: Corinne Cleret; Total E&P UK PLC: Sandra L McIntosh, Virginie Jegat; University of Edinburgh: Martine Pierquin, Pasquale Iannone

We also wish to extend our thanks to these companies and bodies who have collaborated with the French Film Festival UK 2013:
100% Distribution: Betty Sully-Johnson; British Film Institute: Andrew Youdell; Doc&Film: Hwa-Seon Choi; The Festival Agency: Claire Thibault; Elle Driver: Angeline Nicolai, Justine de Silvestre; Europa Corp: Antoine Bertrand-Hardy; Films Distribution: Sanam Madjedi; Gaumont: Ariane Buhl, Caroline Pan, Jenna Suru; Kinology: Gregoire Graesslin; Lionsgate: Marie-Claire Benson, Matt Smith, Nicola Pearcey; Le Pacte: Arnaud Aubelle; Man's Films: Marion Hânsel; Pathé UK: Emma Dunn, John Fletcher, Kate Morris, Bridie McKie, Sophie Glover; Picturehouse: Carol McKay; Pyramide International: Ilaria Gomasasca; Soda Pictures: Eve Gabereau, Edward Fletcher, Nathan Gilligan; Swipe Films: Frank Mannion; StudioCanal: Adam Hotchkiss, Leo Draper, Candy Vincent-Smith; Wallonie Bruxelles Images: Eric Franssen, Geneviève Kinet, Julien Beauvois; Wide Management: Matthias Angoulvant; Wild Bunch: Elodie Sobczak, Esther Devos

Advance team: **Jeremie Bretin, Julie Christin, Julie Lafrance, Bastien Martin-Morisson, Bianca Morvan**

remerciements

The **FRENCH FILM FESTIVAL UK** relies on the support, goodwill and generosity of many companies, organisations and funding bodies. Here we salute their contributions to the festival and for this edition extend an especially warm welcome to newcomers Citroën Glasgow and Air France. Should you wish to join them seek out the sponsorship contacts on our website www.frenchfilmfestival.org.uk. We will be happy to talk and outline all kinds of exciting opportunities for 2014 and, as a taster, invite you to exciting events in this year's edition. **Be part of it!**

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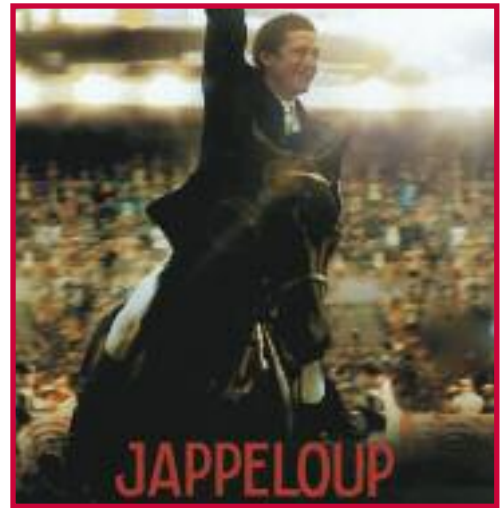


partners



Join the Celebration!

As a sponsor you receive **VIP invitations** to screenings and receptions – and have the opportunity to meet directors and stars such as Daniel Auteuil (below) who takes time out from mingling to carry out a television interview. Contact us via the website (frenchfilmfestival.org.uk) to Join the Celebration.



Dordogne Food & Wine Tasting

CinéLumière, London

Institut français, 17 Queensberry Place
London SW7 2DT

Wed 13 Nov

Food & wine tasting: **7.00pm** Film: **8.40pm**

£12, conc. £10

Preceded by a tasting of Dordogne food and wine,
courtesy of The Dordogne Departmental Council.

*Jappeloup was shot in the Dordogne in 2011
with the support of the Dordogne Film Fund.*



à table

A selection of great places to eat



LE DI-VIN

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 (left) we offer light lunches daily or a charcuterie and cheese board and bread as the perfect way to unwind with our wonderful wines. Le Di-Vin "famille" 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.

0131 538 1815 www.ledivin.co.uk



KINTAIL LODGE HOTEL Kintail Lodge Hotel, Ross-shire is situated on the shores of Loch Duich on the A87 road to the Isle of Skye. This privately owned Hotel, with beautiful loch views, has quality accommodation and outstanding cuisine. All our menus are designed around the fresh produce that is sourced in this area – fresh seafood, venison off the hills, local lamb and free range pork.

We have two wonderful settings for you to enjoy a relaxing intimate A La Carte Dinner or a vibrant stress free Lunch accompanied by some of the worlds best wines, something we love at Kintail!

Kintail Lodge Hotel,
Glenshiel Bridge by Kyle of Lochalsh IV40 8HL
Tel: +44 (0)1599 511275
Email: reception@kintailodgehotel.co.uk



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

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