

2007 French Film Festival



With a little bit of magic, a young boy is granted his wish and becomes a professional soccer player in this fairy tale from French New Guinea. Bandian, who lives in a poor village, seems to have a knack for playing soccer. The village witch doctor helps him by rubbing magical herbs upon his legs. His math teacher tells him that he will have to haul wood after school for 320,000 days before he will be able to afford a real leather soccer ball. He is given one by a European doctor. After that, the boy's success is assured. The story is enhanced by local African music. ~ Sandra Brennan, All Movie Guide



It's a story of two love affairs. A father's love for his five sons. And one son's love for his father, a love so strong it compels him to live a lie. That son is Zac Beaulieu, born on the 25th of December 1960, different from all his brothers, but desperate to fit in. During the next 20 years, life takes Zac on a surprising and unexpected journey that ultimately leads him to accept his true nature and, even more importantly, leads his father to love him for who he really is. A mystical fable about a modern-day Christ-like figure, "C.R.A.Z.Y" exudes the beauty, the poetry and the madness of the human spirit in all its contradictions. Written by [Jean-Marc Vallée](#)



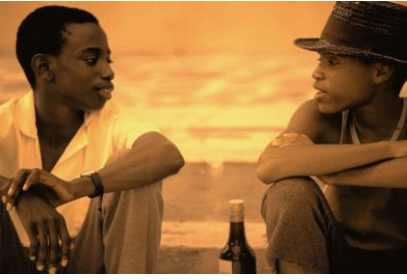
Jerome Bonnell's *Le Chignon d'Olga* looks at the lives of a French family after the death of their beloved mother. Her son Julien (Hubert Benhamdine) deals with the grief in part by losing an interest in his musical studies. Daughter Emma (Florence Loiret) begins to experiment with her sexuality. Husband Gilles (Serge Riaboukine) faces a brutal case of writer's block. ~ Perry Seibert, All Movie Guide.



Michele, a divorced aerobics instructor with a gambling addiction, loses her job and seeks refuge with a childhood friend, Janine, who lives in a seemingly comfortable middle-class suburban neighborhood. Michele's rebellious teenage daughter, Marguerite, and Janine's shy and reserved daughter, Gabrielle, become friends, leading to unforeseen tensions that force both generations to reassess their values.



Gilles' wife, Elise, who smiles when she thinks of him, cooks and scrubs and cheerfully makes love to him, suspects during her third pregnancy that he is having an affair with her coquettish younger sister, Victorine. Elise suffers, usually in silence. She listens to her husband rave; she asks her priest; she breaks picture frames; she weeps. She decides on a strategy to keep him. Will she succeed? Written by jhailey@hotmail.com



Against the backdrop of poverty, fear and the brutal dictatorship of Haiti in 1971, 'On the Verge of a Fever' ('Le goût des jeunes filles') is about Fanfan, a 15-year-old boy who just wants to experience life for himself with his streetwise friend Gégé. Having lived a somewhat sheltered life with his protective mother, Fanfan experiences a bizarrely terrifying incident involving a Tonton-Macoute. As a result, he decides to hide out at his beautiful neighbor's house for the weekend. There, he is trapped between his fear of being caught and the fulfilling of his deepest fantasy



An allied bomberplane is shot down over Paris by the Germans. Its crew (Terry Thomas as a flight captain) land there by parachute. With the help of some French civilians (Louis de Funès in the role of a conductor and Bourvil as a house painter) they try to escape over the demarcation line into the southern part of France, still not occupied by the Germans. Written by [Gerard Bader {badergac@wxs.nl}](mailto:badergac@wxs.nl)



The Tunisian-French Laura is a young woman that lives with her Orthodox Jewish family in the Jewish community in the suburbs of Paris. Her mother is a widow that left Tunisia; her sister Mathilde is having troubles in her marriage because she repressed her sexual desire based on her misunderstandings of the principles of her religion. Laura is an open minded student of philosophy and works cleaning a school in the nightshift. While Laura feels a strong passion and desire for her Muslin Algerian colleague, her sister finds that her husband had an affair with a woman and looks for an advisor that helps her to interpret the true meaning of love and the duties of a married woman. Written by [Claudio Carvalho, Rio de Janeiro, Brazil](#)



Michel, a Parisian artist, is being hounded by numerous impatient creditors. To make things worse, when he is embracing the woman whose portrait he is painting, he is surprised by his indignant fiancée Béatrice. Suddenly, Michel learns that he holds the winning ticket in the Dutch Lottery. But when he goes to retrieve the ticket from the pocket of his jacket, he finds that Béatrice has given the jacket to a stranger who was in need. Now everyone has a keen interest in finding that jacket. Written by [Snow Leopard](#)



Menilmontant, the best known and the most impressive film of the Russian émigré cellist, Dimitri Kirsanoff, takes its title from the working-class district of Paris where its drama occurs. This short film is remarkable for the honesty with which it represents seduction, jealousy, and prostitution, and, even more so, for its economical and powerful use of montage to narrate a complex story completely within intertitles.

The film opens with an unexplained axe murder, brilliantly conceived in a montage of violent details. The remainder of the film describes the life of the two daughters of the murdered couple, who both fall in love with a Parisian thug; one ends up with a baby and the other becomes a prostitute. In the final moments of the film they are reconciled and return to their first job in a sweatshop, while the thug, unbeknownst to them, is murdered in an obscure brawl, the mystery and violence of which reflect the opening murders.

A series of hand-held views of Paris, together with superimpositions, simultaneously propels the story elliptically and gives us insights into the psychology of the two girls. The first such sequence marks the abrupt transition from the country to the city, and conveys in its rhythm the excitement Paris possesses for the two new arrivals. When the sister who eventually will have a baby spends her first night with her lover, another moving camera sequence, superimposed over the other sister, vividly portrays her jealousy, and her fantasy, of her sister's initiation into the excitements of the city. A gloomier version of the same dynamic camera movement is superimposed over the face of the young mother when she leaves the maternity ward, thinking (as the montage makes perfectly clear) of killing herself and her baby. The final round of this stylistic trope introduces the idea of prostitution and culminates in the meeting of the two sisters.

They had become estranged when the first one to be seduced saw, from a distance, her sister also seduced by the thug. Kirsanoff brilliantly emphasizes her shock by cutting to a series of progressively closer shots of her face, in precisely the manner that he had earlier edited the scene in which she comes upon her slaughtered parents. By reserving this figure for those two scenes alone, he urges the viewer to connect the two traumas psychologically. The entire film is constructed around an elaborate network of such cinematic figures, making it one of the most interesting psychological narratives of its period.



[The Crazy Ray \(Paris qui Dort\)](#) was a wild [Rene Clair](#) daydream which he deftly translated into his very first directorial effort. Deliberately invoking the early "chase" films which distinguished the French cinema, [Clair](#) weaves an improbable tale of a genially looney scientist who utilizes a magic ray (an effect created with stop-motion photography) on the unsuspecting citizens of Paris. The ray causes its victims to freeze in bizarre and often embarrassing positions. Those not affected by the ray take the opportunity to lift everything that isn't nailed down. [Clair](#)'s original director's cut of [The Crazy Ray](#) ran a brisk thirty minutes. Unfortunately, several foreign distributors decided to pad the picture out with arbitrary and pointless cutaway shots; while watching one of these "improved" versions late in life, [Clair](#) muttered "I don't know where the hell that came from." ~ Hal Erickson, All Movie Guide



Yolande Moreau is better known as a theater actress and in 1982 wrote a monologue called "Sale Affaire, du Sexe et du Crime" (Nasty Business: Sex and Violence) where she plays a woman that killed her lover and confesses to the public. In *Quand la Mer Monte*, that she co directed with Gilles Porte, she plays Irene an actress in the road that plays her monologue from town to

town.

There is more to the story as when her car broke down, a passerby helps her and gets tickets for her show. He goes to her show once and many more times until things get complicated.

This is a very French movie and if you like theater Yolande Moreau is a great performer and her monologue is outstanding. As a matter of fact the movie shows real monologue representations and these scenes are totally interwoven into the main story.

This movie has 6 wins and 3 nominations in French and European awards and festivals, including the 2005 César for Best First Work and another César for Best Actress to Yolande Moreau.

Honestly I enjoyed more the monologue scenes than the movie, but this drama has its moments with great scenes in French and Belgium countryside's and some surrealism.

This movie is not for all audiences, as you really have to like road movies and enjoy French cinema.



What starts as a documentary on ski resorts becomes a work of cultural anthropology and cinematic archaeology about leisure, cinema and the aluminum industry, using specially treated film stock



A film by Etienne Chatiliez

You're such a cutie... You can live here with us forever if you want..." Little do Paul and Edith Guetz know that this effusive declaration to their baby in his cot will prove to be prophetic. 28 years later, and Tanguy is still at home. He's brilliant (holds a degree in philosophy, Japanese and is finishing off a thesis in Chinese), charming (everyone loves him), attractive (apart from his fiancée Marguerite, Paul and Edith can't keep up with the number of women he brings home) and just loves living with his parents. Although Paul is the first to joke about the situation and their "big baby", all appears to be harmonious at the Guetz's place. On the surface at least. In fact, Edith can no longer stand Tanguy. She's even seeing a psychiatrist on the quiet and feels guilty about feeling like this about her own son. Fortunately, once his

Chinese thesis is finished, Tanguy will be off to live in Peking. Edith is counting the days. On the outside, she's the perfect loving, smiling mother, while inside she's cracking up. Then Tanguy drops the bombshell about how he's taking a year off from his thesis. It's too much, Edith breaks down and divulges all to Paul who is astounded. No, she's not happy. Yes, it's true that in the past her only fear was that Tanguy would leave. Now her only fear is that he'll stay, forever! The couple decide to horrify Tanguy, that way he'll leave of his own accord. At first timid, they then discover they're rather talented at making their son's life hell. But when you've been "perfect" parents, making your offspring understand you want him out proves to be a more difficult undertaking than imagined. Not even the law can come to their aid; they're going mad! No, these days, you can't get rid of your son just like that. Particularly when he's called Tanguy Guetz.