



Press Articles 2010

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CINÉMOI
(343)

On location

Cannes

From lavish soirées to flash hotels – as the Cannes Film Festival swings into action on Cinémoi, we check out the hottest spots of the A-list...

NEW THE 63RD CANNES FILM FESTIVAL
From Thu 13, 8pm, Cinémoi (343)



Cate and Harrison

Cannes – the place where directors' names are made, films get that first whiff of hit or miss, and stars go to parties with so many other stars they realise that even the A-list has its own B-list! *Pulp Fiction* debuted here. As did *Sex, Lies and Videotape*. Even, lest we forget, *Spice World: The Movie*. More recently, it was the turn of *Indiana Jones and the Kingdom of the Crystal Skull* (starring Harrison Ford and Cate Blanchett) and *Inglourious Basterds*.

As this year's 63rd Festival begins (people are fake-tanning as we speak!) Cinémoi, the French movie channel, will be reporting from the red carpet, interviewing the stars and bringing you clips of all the hotly anticipated films as they create a buzz over 12 ultra glamorous days. But don't worry if you don't know your Grand Auditorium from your Palme d'Or – **sky magazine** is here to show you around...

● DID YOU KNOW? The Cannes Festival was originally conceived in 1939 as an alternative to the then-Fascist influenced Venice Film Festival.



LOCATION: THE PREMIERES

If there's one thing Cannes is about, it's glitzy premieres. Big red-carpet events such as the *Inglourious Basterds* premiere last year, which was attended by star Brad Pitt and his partner Angelina Jolie (above), are held at the Grand Auditorium Louis Lumière, named after the groundbreaking filmmaker. The rest are held in the 25,000 square-metre Palais des Festivals et des Congrès, built specifically for the annual event.

LOCATION: THE PARTIES

Two big bashes slug it out here – the Vanity Fair party and the fund-raising amfAR do. The former fell victim to the credit crunch last year, but in 2008 it was held at the legendary Hotel du Cap and featured the likes of Sean Penn, Steven Spielberg, Shia LaBeouf and Natalie Portman. Meanwhile, amfAR, which raises money for AIDS research, is held at Le Moulin de Mougins, and has seen Robert Pattinson auctioning kisses! The little brother of all this glam is the MTV party, held last year at the VIP Rooms and attended by Paris Hilton (right).



WORDS: STUART INSHUKI PHOTOS: RED FEATURES, STANSTOCK PHOTOGRAPH, GETTY IMAGES, PRESS ASSOCIATION IMAGES



Will *Drizzel* be there this year?

LOCATION: THE BOUTIQUES

Days before the Festival gets going, the chic Hotel Martinez is swamped with luxury brands setting up outposts in order to service the stars (such as supermodel Naomi Campbell, right) who will flaunt their wears on the red carpet. There's the Jimmy Choo suite, the Armani salon (all three to four rooms of it), the Alberta Ferretti and the Sergio Rossi rooms – to name just four regulars. Ferretti's fashion house alone regularly carts over 100 gowns from Milan, while Armani usually have 50 or so to loan out. No excuses for not looking sharp, people!



Supermodel Eva Herzigova ready to party

LOCATION: THE YACHTS

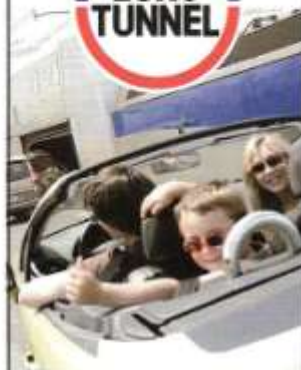
As exclusive as many of the Cannes parties are, there's always that niggling problem for the stars: namely, the swarm of non-stars descending on the buffet! The solution: a lavish yacht party held swimming distance away from local stalkers. The most exclusive in recent years has been held by Microsoft co-founder Paul Allen on his 301-foot *Tatoosh*. It has featured the likes of Natalie Portman, George Clooney and Edward Norton on the guest list. Other notable yacht parties include those held by P Diddy (below), Elton John's husband David Furnish and Dolce & Gabbana – David's hit the headlines in 2009 after Paris Hilton (who else?) was ejected.



CANNES ON CINÉMOI
WHAT'S ON...

Throughout the film festival, movie expert Julien Planté hosts daily shows at 8pm, featuring interviews with the stars and all the latest gossip. At cinemol.tv, you can catch daily web reports for more news and insights, and access clips of the nominated flicks. Cinémoi normally costs £9.99 a month, but during Cannes Week, Sky subscribers can view for free. To subscribe and for full terms and conditions, visit cinemol.tv.

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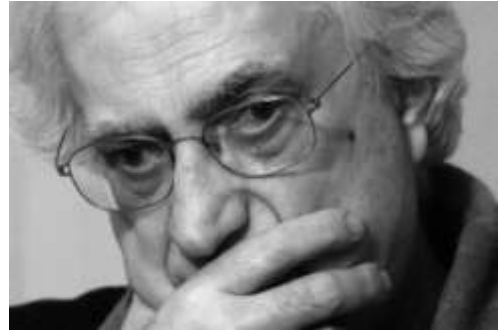
THE WORLDWIDE? NOT A WORD FOR DRIVING THE CHANNEL.

19.03.2010

Circulation: 30,000

The legendary French director talks about directing Tommy Lee Jones, invoking the spectre of American guilt and why the truth is always stranger than fiction

The legendary French auteur Bertrand Tavernier has spent a lifetime making films shot through with humanity, compassion and social conscience, and last night in London he hosted a screening of the director's cut of his 2009 masterpiece *In The Electric Mist*. Starring Tommy Lee Jones as a southern lawman haunted by the past, the murder mystery evokes the spectre of the American Civil War to explore collective guilt and the psychological legacy of slavery. The packed-out event was organised by the French film channel [Cinemoj](#) and attended by the directors Ken Loach and Stephen Frears, among others. Before everyone took their seats Dazed Digital took some time out with Bertrand to talk ghosts, guilt and why the truth is always stranger than fiction.



Dazed Digital: Something that seems to come through *In The Electric Mist* is a sense of collective American guilt. Is that something that interests you? Do you think America still has a hard time facing up to its history?

Bertrand Tavernier: You are putting your finger on one of the points of making the film, and one of the points that is most important for (author) James Lee Burke. For Burke that was the art of the story; the key of the story, and in what we call 'The French Cut' there are three more scenes with the ghosts of the confederate generals. The guilt in America comes back to slavery, and to the fact that people have not looked at the past properly. It is expressed in the scene between Dave Robicheaux (Tommy Lee Jones) and Twinkie LaMoyné (Ned Beatty) when LaMoyné says, 'We are not the same people now,' and Robicheaux replies, 'I think we are...' I'm very proud of that scene because with Tommy Lee we condensed five pages of the book into 15 lines, and they are the key lines of the movie. Tommy Lee has an incredible sense of dialogue and is obsessed by the music of language. He also shares with Burke that sense of the importance of the past.

DD: You invoke a powerful spectre of the American Civil War... Bertrand Tavernier: After the film was released in France, a friend working at the BBC sent me an interview with Bob Dylan in which he says what makes the south so special is the fact that it is haunted by the ghosts of The Civil War – all the people who are wandering between heaven and hell, trying to look for forgiveness or somebody to whom they can tell their grief. When Burke discovered where I was staying in Louisiana, he directed me to an oak tree where he grew up, and there are still pieces of iron in the tree because it's where slaves were tied up to be sold in New Orleans. Burke says that when the past is full of blood and crime, you can touch it. He said to me, 'Bertrand, go and touch that oak. If you do not understand that you can touch the past in Louisiana, you will not understand Louisiana.'

DD: Is human cruelty a key investigation for you? Bertrand Tavernier: Absolument. And I keep trying to understand, and trying to learn. I want to learn when I make a film. It's like exploring an unknown land. I have no maps and I am trying to discover and find out my opinions. And it is the excitement of that learning I want to communicate. I want to communicate the pleasure and the surprise, because I think if it can surprise me, it can surprise a few people.

DD: Tommy Lee Jones seems to share that impulse for investigating what it is to be human. He has an incredible humanity etched into his face... Bertrand Tavernier: I've never seen anybody who can create such feeling by doing so little. Just in the way that he says his lines or moves his head, you feel there is a sorrow. For me, Tommy Lee is one of, if not the greatest American actor alive. Peter Sarsgaard, whom I love as an actor, said that just by the way Tommy Lee looked at the other actors, and his attitude, he forced everyone to give their best. Tommy Lee can be tough with people in the crew and he can be tough with journalists, but with the actors he makes everything great. He says, 'I am not there to win the award for the nicest guy on the set, I am here to give the best performance!' What pleased me a lot was that when I sent Tommy Lee the DVD of my cut he said, 'Bertrand, you have found the essence of southern Louisiana, and paid a real and beautiful tribute to the writing of Burke. I compliment you for this very fine film.' For a man as economical as Tommy Lee to give such a compliment, it feels like you have written *Paradise Lost*.

DD: In the past, you have cast non-actors in roles, such as the jazz musician Dexter Gordon in *Round Midnight*. Is that a search for authenticity? Bertrand Tavernier: Yes, but it's not only to be naturalistic. There is an authenticity that

gives a great life to the drama; gives a new colour. There is something unique in Dexter Gordon. After all, Dexter received a letter from Marlon Brando saying it was the first time in the last 15 years that Brando felt he learned something about acting. When I met Jon Goodman he told me that because of *Round Midnight* he almost quit acting. He felt he would never be able to get that incredible feeling of truth, but of course, he is a superb actor.

DD: Do you believe truth is sometimes stranger than fiction? Bertrand Tavernier: Sometimes truth can be much more exciting dramatically than an invention of the screenwriter. When I was talking with an expert on the history of America, I learned a lot about The Alamo. Santa Anna was actually a dictator like Hitler – raping girls and killing civilians – but at the same time, he was so afraid to cross a river that he was taking something like cocaine every time he had to do it. When I heard that, I thought, ‘Oh my god! This is brilliant. What a fantastic idea!’ In such a case, the truth is much better than what the screenwriter can produce. I mean, do you know about Doc Holliday? He died very young, and before dying he converted himself to both Catholic and Protestant in the same week. What a scene! What a gamble! Nobody in 75 years has explored that. It’s the truth that is most exciting.

JULIEN PLANTÉ: BEYOND THE NEW WAVE

The man who has programmed over a thousand European film festivals tells us why he's now on a one-man mission to bring arthouse cinema to the masses



French cinema is undoubtedly the greatest in the world, from the early experimentalism of masters such as Varda, Godard and Truffaut to the fairytale-like vision of Jeunet and the stark brilliance of Jacques Audiard, there is arguably no other culture that has consistently produced such rich and varied cinematic fare. Unfortunately, many of these films are still only ever seen by a minority outside of film festivals and their native France, which is why the renowned cinephile Julien Planté has been devoting his time to curating the first television channel to be devoted solely to French film. Headed up by Left Bank royalty Jane Birkin and premiering myriad rare shorts and films unavailable before in this country, the result is a refreshing proposition in a vast sea of tele-visual dross, curated by a genuine expert. We took some time out with Planté to find out why he is on a mission to bring Cinemoi to the masses.

Dazed Digital: What do you think makes French Cinema so unique?

Julien Planté: In France, we really respect the point of view of the director as the auteur and we are the

only country in the world where the director has the final cut. Also, many French directors try to provoke and challenge the audience rather than entertain them, and I think that is very important. For me, a filmmaker has done their job if the film makes you cry, laugh or vomit. I mean, you can refuse to see a film like *Irreversible*, but the director has a duty to provoke something in you.

DD: Who do you consider to be the greatest French director?

JP: Agnes Varda. In my mind, Varda was a precursor of the New Wave. One of her very early shorts is just made up of photos – pictures of the homeless people in Paris at the end of The 50s – all of which are as good as any of Bresson's. Fifty

years later she made *The Gleaner's Eye*, which looks at these people who throw away potatoes. It's amazing, but she can really make a story out of nothing.

DD: Do you think there is an experimental aesthetic missing from modern cinema?

JP: I think there are certainly some things that have disappeared in the way we make film. Haneke's *White Ribbon* is probably the closest modern film that has come close to some of the black-and-white films of the 60s in its purity. I think perhaps some directors now are more drawn to employing technology to tell their story, but often the technology does not serve the story. If you have a tracking shot that starts at the top of a mountain and slowly swoops down to a man drinking a coffee who has nothing more interesting to say than 'Can you pass the sugar?' What is the point of it really? The script is the most important element and perhaps that has been lost. Jean Renoir said, 'Banality filmed with elegance can reach the universal.' I think that's quite true. The great French directors make films about the small things in life and reveal incredible universal truths.

DD: Do you think there are any directors today taking the risks directors like Godard and Truffaut were?

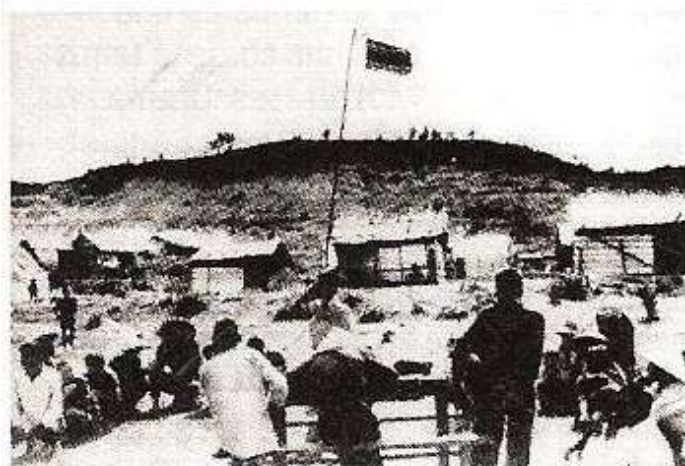
JP: A few, but it's at the boundaries of art and we tend to call it experimental cinema, which instantly creates walls. Every film should be seen by the widest possible audience.

DD: Is that what you are trying to do?

JP: I am very interested in us showing a lot of films that would not be seen otherwise. Since I started to curate this channel, we have shown at least 75 films that have never been seen before in this country and I have done the subtitles for over 40 films. I mean, I did a season on Belmondo, and made subtitles for three of his titles that have never been seen here before.

Click [here](#) to find out more about Cinemoi

We Love We Hate



We Love... We've all been there. The day before **Valentine's night**, you're facing tomorrow night on your own and really don't fancy watching lovers frolicking through meadows, or whatever it is that happy couples do. Thank God

for TV, eh? Okay, so tomorrow's telly does offer high-quality romance with 'Les Amants' at 6.30pm on Cinémoi or 'Pretty Woman' on Sky Movies Drama at 8pm for the terminally loved-up. But how about 'Rabbit-Proof Fence' (10.55pm, BBC1), Piers Morgan interviewing Gordon Brown (10.15pm, ITV1) and **'Four Hours in My Lai'** (9pm, Military History)? Surely a trinity of horror to satisfy even the most jaded miserabilist. *Gabriel Tate*

We Hate... You're out innocently doing your shopping, you get out of the car and a bloke jumps into your face with a microphone. 'Do you know what your car is worth?' he shouts. What?! Why should I care! Stop bothering me! Those idiotically annoying **Carspotter adverts** prove the ad downturn is so serious that it seemingly costs tuppence to get on telly these days. Each appearance makes me spontaneously combust with futile rage at the atrociousness of the acting, the pointlessness of the product and the state of the modern world! *Lyndsey Winship*



Cinémoi shows what Cannes can do

THE CANNES FILM FESTIVAL NEVER FAILS TO SURPRISE AND EXCITE WITH ITS PARADE OF TOP CELEBRITIES. FOR THE SECOND YEAR, CINÉMOI HAS JOINED THE PARTY.

Cinémoi, The French Movie Channel, has made its mark at the Cannes Film Festival by treating its viewers to in-depth interviews with the stars and news about the Festival's events. Coverage of this year's Cannes (the second time the Channel has participated) was as exciting and immediate as ever. Viewers saw interviews with Diane Kruger, Juliette Binoche, Ken Loach, Gael Garcia Bernal, Mathieu Amalric, Bertrand Tavernier, Isabelle Hupert, Gaspard Ulliel, Rachid Bouchareb, American producers such as Lawrence Bender (who produced all Tarantino movies), and many more.

In addition to the interviews, Cinémoi carried seven half-hour programs broadcast on Cinémoi channel itself. These were syndicated to a global market including several nations in Europe and Asia via partner channels such as Sundance Channel, VH1 and Silver. Alongside this, eight condensed short online edits were produced every other day for Cinémoi's own website and social media platforms such as Youtube and facebook and syndicated to other popular websites with huge global audiences, such as Sky Movies, Hello Magazine, Hollywood Reporter and Finch Quarterly. Cinémoi coverage was sponsored throughout by Renault, who in turn received unprecedented exposure across the global broadcast and Media platforms above.

Not to be caught out by the latest technology, Cinémoi's 2010 coverage included the first ever Cannes iPhone application 'Cinémoi Cannes'. This allows anyone in the world to keep up to date with all of the festival's news and glamour through beautiful daily updated images provided by Cinémoi's official photographer.

This year's programming was significantly expanded through additional cameras, presenters and editors, making sure every aspect of the festival was covered - from the Croisette to the Red Carpet, from fashion to food, from business to art. Cinémoi's Artistic Director Julien Planté once again anchored the



programming but was aided this year by additional presenters, such as Canal Plus Rebecca Lefler, who attempted to 'get under the skin of the festival' through interviews with fashion designers, chefs, celebrities, night club owners and all the other characters that help bring the festival to life. Next year, and every year after, Cinémoi will of course return to Cannes with more and more ambitious and comprehensive coverage. ■

www.cinemoi.tv
Cinémoi: Sky Channel 343
Photo credits: Ki Price

Juliette Binoche's path to happiness

SHE HAS APPEARED IN MORE THAN 40 FILMS. SHE WON A CÉSAR AWARD AND A VENICE FILM FESTIVAL, BOTH FOR BEST ACTRESS IN THREE COLORS: BLUE (1993). OTHER PERFORMANCES INCLUDE DAMAGE (1992), THE ENGLISH PATIENT (1996) AND CERTIFIED COPY (2010) FOR WHICH SHE RECEIVED THE BEST ACTRESS AWARD AT THE 2010 CANNES FILM FESTIVAL, MAKING HER THE FIRST ACTRESS IN HISTORY TO WIN THE EUROPEAN 'TRIPLE CROWN'. CINÉMOI HAS SPOKEN TO HER.

Cinémoi: Could you please tell us about your character in Abbas Kiarostami's film, *Copie Conforme* (Certified Copy)? This woman is very complex. At the beginning she seems to be happy but at the end we're not so sure anymore.

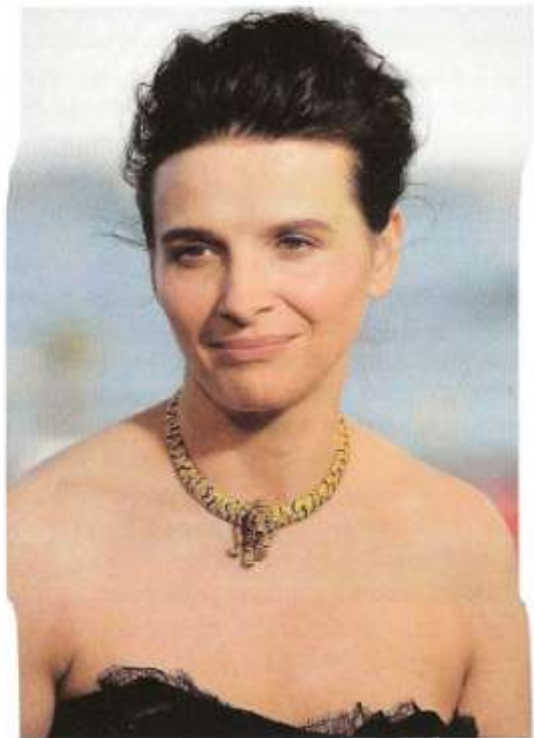
Juliette Binoche: Can we really be happy? That's a good question! She's trying to find a way to reach this man and suddenly reaches something in her through him. She is relentless, she goes on and on until the end. The first time when I rehearsed with Abbas Kiarostami, he asked for a DVD player and a TV, he put a DVD in the player, and I found out that it was actually the film that he had already shot with assistants and producers reading the text out loud. He had shot everything and he had edited everything so I saw the whole movie starting with this beautiful landscape and going through different places in the village. It was amazing to see the film before shooting it and it helped me somehow to find out that my character was going to one place, which is, I think, at heart with her sexuality.

Cinémoi: This is a multilingual movie: it is in both Italian and English. How hard was it for you to switch from a language to another? Was it natural when you played?

Juliette Binoche: Acting is not easy, it requires a lot of work but at the same time a lot of passion, so when you have the passion you don't feel the work, you enjoy it! So going from one language to the next one, required work but while shooting, it felt different but quite natural at the same time. The real challenge was to sound fluent during the scenes in Italian. I haven't spoken Italian in more than 20 years and I had to pretend to be a woman who has lived in Italy for years so that was quite an exercise.

Cinémoi: Abbas Kiarostami usually doesn't work with professional actors. How was it to work with him? How did he behave with you?

Juliette Binoche: He was very open and very loving. I was



Juliette Binoche

freaking out because I had so much text to learn although he always tried to make me feel comfortable. On the film set, I felt a mix of desire and fear at the same time. Each morning I kept telling myself that I shouldn't be so stressed but I really wanted him to be proud of my work.

Cinémoi: Is it important for you that *Copie Conforme* was shown in Cannes this year?

Juliette Binoche: Of course! This is very important as it means that the film will be shown in a lot of different countries. That is of course very meaningful to me. Abbas Kiarostami was really pushed in this festival for the first time as I was as well 25 years ago so it's very meaningful in that way to be there next to him. ■