

Micmacs

France 2009

A film by

Jean-Pierre Jeunet

ScreenplayJean-Pierre Jeunet
Guillaume Laurant**Dialogue**

Guillaume Laurant

Director of Photography

Tetsuo Nagata

Original Music

Raphael Beau

Cast*Bazil*

Dany Boon

*Nicolas Thibault de
Fenouillet*

André Dussolier

Mama Chow

Yolande Moreau

Buster

Dominique Pinon

105 minutes Subtitles

After tonight's screening will be our AGM. We hold records for the speed with which we can race through an agenda so stay if you can! It's a great opportunity to ask questions and reflect your opinions directly to the Committee. Thanks for all your support in 2011. Festive greetings!

The actors are perfectly in tune with the movie's eccentric vision. The director, Jean-Pierre Jeunet, has previously deployed his whimsical sensibility in such pictures as *Amélie*, *Delicatessen* and the dreamlike *City of Lost Children*. Here, once again, he stages some memorably strange moments. We leave the theatre hoping there'll be a sequel — we don't want to let these characters go. The movie's chief revelation may be its star. Dany Boon — a former animator, and a writer and director himself — has a distinctive theatrical presence that warms this one-of-a-kind picture and draws it together. Like the great clowns of silent film (there are occasional shadings of Chaplin and Keaton here), he can touch you with the smallest gesture or a mournful glance — he doesn't have to speak. He *can*, of course — he has a sweet, muted delivery — but he doesn't have to. He's like a mime you don't want to shoot.

Kurt Loder, MTV

It has been five long years since Jean-Pierre Jeunet's last film, *A Very Long Engagement*, but the wait has been worth it. In a way, *Micmacs* is a love letter to the movies Jeunet and his co-writer Guillaume Laurent hold dear. Many wacky traits embellish all of the characters; in Bazil's daffy, extravagant plan for revenge; and in Aline Bonetto's production design, particularly in the metallic hovel that is the junk dealers' headquarters. Like *Amélie*, *Micmacs* is visually dazzling, the ravishing images coming courtesy of *La Vie en Rose* cinematographer, Tetsuo Nagata. But strip away all the oddball touches and visual splendor and what is left may be Jeunet's most compelling movie yet, witty, poignant, and altogether magical.

Pam Grady, *Box Office Magazine*

For some, Jeunet's work is indigestible, and you can understand why: His films are like eating a rather rich French meal accompanied by a little too much wine. But any post-prandial discomfort is surely made worthwhile by the enjoyment of the feast itself. Jeunet's films are always a joy for the film buff. His work may be simplistic as he creates a world where good triumphs over evil, but it's an engaging and beautifully realised fairytale that he tells.

David Stratton, *The Australian*

Our next screening...

Animal Kingdom (Aus)

Tue 10 January 2012

Dir: David Michôd

Family crime down under –
Oscar nominated and a
winner at Sundance.

Voting for *American: The Bill Hicks Story*: A-20 B-20 C-4 D-1 E-0 Attendance: 57 Rating: 82.8%