



# Le Temps qui reste

## Time to Leave

**François Ozon**

FRANCE, 2005  
French

90 minutes ■ Colour/35mm  
Production Company: **Fidélité Productions/France 2 Cinema**  
Executive Producer: **Olivier Delbosc, Marc Missonnier**  
Producer: **Olivier Delbosc, Marc Missonnier**  
Screenplay: **François Ozon**  
Cinematographer: **Jeanne Lapoirie**  
Editor: **Monica Coleman**  
Production Designer: **Katia Wyszok**  
Sound: **Brigitte Taillandier, Aymeric Devoldere, Gwenolé Le Borgne, Jean-Pierre Laforce**  
Music: **Arvo Parth, Valentin Silvestrov, Marc-Antoine Charpentier**  
Principal Cast: **Jeanne Moreau, Melvil Poupaud, Valéria Bruni-Tedeschi, Daniel Duval, Marie Rivière, Christian Sengewald**  
Print Source: **Les Films Séville, 147 rue St-Paul Ouest, Suite 200, Montréal QC H2Y 1Z5 Canada. T (514) 841-1910 F (514) 841-8030 info@sevillepictures.com**  
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*Le Temps qui reste* is the second work in a trilogy about death and mourning created by François Ozon, one of France's most talented filmmakers. The first, *Sous le sable*, featured Charlotte Rampling as a widow unable to accept the drowning death of her husband. The film decisively showed that Ozon, primarily a maker of teasing social comedy up to that point, had an even fuller command of cinema than was first thought. It also exhibited a mature, fiercely contemporary approach to death that never drifted into melodrama or easy levity.

In this second film, a handsome, successful fashion photographer (Melvil Poupaud, strong in a role any young actor would covet) passes out during a gruelling shoot. When doctors come to deliver the bad news, his first instinct as a gay man is to assume he has AIDS. In fact he has a fully metastasized, untreatable cancer that will soon kill him. Hiding his diagnosis, he proceeds to alienate his family – in a cruelly funny sequence – then to go home and dump his young boyfriend (Christian Sengewald) immediately after they have sex. This guy, you're thinking, is a real jerk.

An odd, touching moment with a waitress in a roadside café, however, makes you reconsider his motives. And then we come to the astonishing, perfectly conceived centrepiece of the film: a short stay with his grandmother (Jeanne Moreau, who has rarely been better), where his vulnerability is met with a big heart and sound advice. He has saved his confessions for her because, as he points out, she will also die soon.

The film hits a second grace note as he reconnects with the waitress, Jany (played by the wonderful Valéria Bruni-Tedeschi), and strikes an unusual bargain that provides a happy, playful dimension to the proceedings.

A master of emotional control, Ozon keeps the mood surprisingly light and breezy between the moments of sadness. While *Le Temps qui reste* could be read as a satire of selfishness in gay men, as well as their complicated connection to the idea of the modern family, Ozon is after something much more direct: a brutally honest evaluation of how a young man goes about dying. He succeeds with quiet authority.

■ **Noah Cowan**

**François Ozon** was born in Paris and studied there at l'École Nationale Supérieure des Métiers de l'Image et du Son (FEMIS). He has made several short films, including *La Petite Mort* (95), *Une Robe d'été* (96), *Scènes de lit* (97) and *X2000* (98). His feature films are *Regarde la mer* (97), *Sitcom* (98), *Les Amants criminels* (99), *Gouttes d'eau sur pierres brûlantes* (00) – which won the Teddy Award at the Berlin International Film Festival – *Sous le sable* (00), *8 Femmes* (02), *Swimming Pool* (03), *5 x 2 – Cinq fois deux* (04) and *Le Temps qui reste* (05).

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