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"Farewell My Queen" is new drametical movie. It is directed by BenoÃ®t Jacquot. It i produced by Jean-Pierre GuÃ©rin, Kristina Larsen. Movie i written by BenoÃ®t Jacquot, Gilles Taurand, Chantal Thomas. Watch online Farewell My Queen movie in Full HD/DVD/ipod/divX All Qualities are Here

Movie Review (Synopsis):

Versailles in July 1789. Thereâ€™s growing disquiet at the court of King Louis XVI: the people are defiant and the country is on the brink of revolution. Behind the scenes at the royal palaces emergency plans are being made. Although nobody believes that this spells the end of the established order everyone is talking of escape, including Queen Marie Antoinette and her entourage. One of Marie Antoinetteâ€™s ladies-in-waiting is Sidonie Laborde who, as the Queenâ€™s reader, is a member of the monarchâ€™s inner circle. Concerned that her escape might fail, the queen gives instructions for the girl to step into her carriage dressed in the queenâ€™s clothes while the queen herself is to escape from the palace unseen at night. At first Sidonie is proud to have such an honour bestowed upon her â€“ but she soon realises that her mistressâ€™ request has nothing to do with her affection for her.

It is drama about Marie Antoinette (Diane Kruger) during the first days of the French Revolution, centers on Sidonie Laborde (LÃ©a Seydoux), the Queenâ€™s intellectually nimble but socially naÃ¯ve young reader, who, like everyone else at the court of Versailles, is looking for a means of escape ahead of the bloodthirsty hordes en route from Paris. The Queen herself spends the end of her reign obsessed with her needlepoint, her jewelry, and, above all, her relationship with Gabrielle de Polignac (Virginie Ledoyen), ostensibly a governess, whose reputation for sexual adventure sets the royal circleâ€™s licentious tone and fuels its scandalous reputation. Jacquot gazes avidly at this closed-in world of women.

Based on a novel by Chantal Thomas, the concise screenplay traces the routing of Franceâ€™s 18th-century aristocracy a bit from the perspective of the decadent blue bloods themselves but more often from the p.o.v. of their downstairs maids, who are smartly individualized and believable. Maybe the filmâ€™s biggest intuition is casting the brooding, modern face of Lea Seydoux (Inglourious Basterds, Mission: Impossible â€“ Ghost Protocol) in the role of Sidonie Laborde, the haughty young reader to Marie Antoinette who becomes embroiled in the Queenâ€™s love affair with Mme. de Polinac (Virgine Ledoyen).

Locked in their fantasy world at Versailles, in whose mirrored and gilded halls much of the film was shot, the wiggy nobles go about business as usual: adultery, food, clothes, jewels and embroidery. Jacquot sets the scene in less than 20 minutes before the enjoyably idyllic tone changes to one of red alert. Word that things are seriously amiss reaches the court with news that the Bastille has fallen and the rebelling populace is demanding not just bread, but power. In Paris, a list has been drawn up of 286 aristo heads set to roll. And people on the street have not only stopped showing respect for the king, many are waving pitchforks and torches in his direction. Itâ€™s July 14, 1789, and within days, their world will be turned upside down.

the film stars Lea Seydoux as one of Marie's ladies-in-waiting, seemingly an innocent but quietly working her way into her mistress's special favors, until history tosses her fate onto a decidedly different path. With the action moving effortlessly from the gilded drawing rooms of the nobles to the back quarters of those who serve them, this is a period film at once accurate and sumptuous in its visual details and modern in its emotions. Diane Kruger's gives her best performance to date as the

ill-fated Queen and Virginie Ledoyen is the Queen's special friend Gabrielle de Polignac."

At times, the film plays like one of those overwrought studies of friendship, betrayal and Sapphic longing in a boarding school. (Certain scenes are strangely reminiscent of Jordan Scottâ€™s underrated girlsâ€™ school drama Cracks.) Marie Antoinette comes across like the head girl. She has a crush on Gabrielle De Polignac (Virginie Ledoyen), who pretends to return her devotion but whose real obsession is herself. Marie Antoinette is distracted and agitated, not just because her life is under threat but because she canâ€™t trust Gabrielle. Sidonieâ€™s job is to read to the Queen and to console h when Gabrielle is out of reach.

If the perspective is one reason this film bucks the period trend, its pacing and aggressive nature are real reasons to praise it. This is no dry wheeze where polite society hems and yawns through subtext and things unspoken. Itâ€™s direct. Itâ€™s nasty. Beyond forcing the main perspective and ancho into the lower class, it pivots off of a vision of perfection that is rarely seen. Opulence is hard to take seriously when it demands that dozens of loudly-dressed patrons shuffle-run down the hall in order to appear poised and proper like statues who have always stood in the place where the King and Queen are about to emerge.

Sadly, the movie falls off its pedestal for two reasons. For one, Jacquot (and/or his cinematographer Romain Winding) approach the camera work like a fidgeting little child tugging on his motherâ€™s dress in church. Itâ€™s as if they received a shot-style-of-the-day calendar and just had to use it. The best segments come when the director calms down and lets the dialogue move on its own. The lack of cohesion is irritating, but why it shifts back and forth from steady to handheld is baffling. No matter the answer, it injures the overall product and gives the appearance that Jacquot had the camera move simply because he didnâ€™t know what else to do while people were engrossed in long bouts of talking.

For two, a handful of the scenes feel staged and overly produced. Thereâ€™s a false-feeling choreography to some of it that tends to value a poetic movement of people over something that would feel more natural â€“ especially considering how organic the core of the story emerges.

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Characters are playing roles as:

Diane Kruger is playing as Marie Antoinette

LÃ©a Seydoux is playing as Sidonie Laborde

Virginie Ledoyen is playing as Gabrielle de Polignac

Xavier Beauvois is playing as Louis XVI

NoÃ©mie Lvovsky is playing as Mme Campan

Michel Robin is playing as Jacob Nicolas Moreau

Julie-Marie Parmentier is playing as Honorine (as Julie-Marie Parmentier de la ComÃ©die FranÃ§aise)

Lolita Chammah is playing as Louison

Vladimir Consigny is playing as Paolo

Dominique Reymond is playing as Mme de Rochereuil

Anne BenoÃ®t is playing as Rose Bertin

HervÃ© Pierre is playing as L'abbÃ© HÃ©rissÃ© (as HervÃ© Pierre SociÃ©taire de la ComÃ©die FranÃ§a

Aladin Reibel is playing as AbbÃ© Cornu de la BaliviÃ¨re

Jacques Nolot is playing as Monsieur de Jolivet

Jacques Herlin is playing as Marquis de Vaucouleurs

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