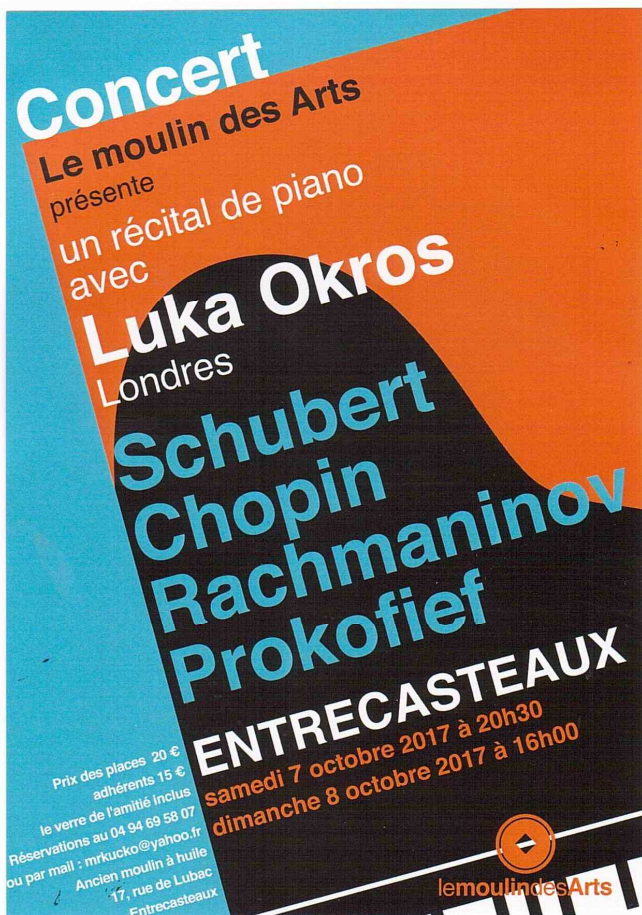


Var Village Voice

THE Var's English Language Newsletter

SAN REMO

OCTOBER 2017



CONCERT PIANO RECITALS – ENTRECASTEAUX – LE MOULIN DES ARTS – 7 & 8 OCTOBER

Luka Okros, Georgian pianist from Tbilisi, now resident in London, will give two piano recitals at the Moulin des Arts, Entrecasteaux, 7 & 8 October. The Programme includes works by Schubert, Chopin, Rachmaninov and Prokofief. Tickets 15 € or members 20 € for non member, including glass of wine.

Reservations Sylvie Brignone au 04 94 69 58 07 and/or mrkucko@yahoo.fr



ART NORDIQUE EN PROVENCE – OPEN DAY ART SHOWS 7 & 8 OCTOBER

Saturday 7 & Sunday 8 October, a group of Nordique Artists living in this area are throwing open their workshops to visitors, from 10h to 18h. 13 Artists, spread amongst 4 villages.

Saturday 7 October, from 10h to 13h – 7 artists around the village of Rougiers will have their works on show and a vernissage – watercolours of Johan Nasstrom, oils of lena Bregeon, various works by Brit Sola, oils by Robert Hejelt, and Tony Wahlander, watercolours of lars Brostrom, and embroideries and jewellery of Gun Frank.

In the village of Bras, Saturday 7th from 15h to 15h Sunday, there will be a Vernissage at 2 rue Professeur Roux, les Farraionun – Inger Utholm, jean-Pierre Saracco, waercolours, and Gunwor Brinck, materials.

Saturday 7th October there will be a vernissage at La Bastide des Granges, 491 Chemin des Hauts Saints, the atelier of Ragnar Simonsson, 14h – 18 in Les Arcs, at 185 Chemin de St. Martin, workshop of Inger Klintstam and of Anne de Suede.

More details on website; www.artnordique.eu.



FOOD TRUCK FESTIVAL – CHATEAU DE BERNE – LORGUES – 8 OCTOBER

Fifteen or so food trucks, offering all sorts of foods, from burgers, to foods from all four corners of the world, and including vegetarian dishes and provencale specialities. Fun for all the family.



OPERA DE TOULON

Vaudeville Operette by Herve – «Mam’zelle Nitouche»

**Friday 13 October, 20h & Sunday 15
October 14h30**

A production of Herve’s most famous work, and his claim to fame, takes form in new a collaboration between the opera companies of Toulon Angers/Nantes, Limoges and Rouen Normandie with the Opera orchestre national of Montpellier, Mamzelle Nitouche offers a fun evening of operette and vaudeville.

The Professor of music at a Convent moonlights as a light composer at the local Operetta company, one of his star students, inspired by him becomes “Mamzelle Nitouche” and seduces the Lieutenant of the local Military establishment, the Dragons.



SAN REMO COACH TRIP SATURDAY 18 NOVEMBER Book Now!

Well the season is almost over - I hope it was a good one for everyone despite the extreme temperatures!! It’s now time to start thinking about our annual ‘amicale’ day out to San Remo which this year will be Saturday 18th November - going a week earlier than usual worked really well last year so we’ll do the same this year.

As always we have an early start ensuring plenty of time to enjoy browsing round the market stalls, the fabulous covered market with all the wonderful and very reasonably priced Italian specialities and not forgetting the high street shops. There is time for a nice relaxing lunch in one of the many restaurants before we leave San Remo and head home via Ventimiglia and the Eurodrink supermarket where we stop for approximately 45

mins so you can stock up with supplies (alcohol and cigarettes still being slightly more reasonably priced in Italy than France).

The times of departure are as follows :

07h20 - Les Arcs-sur-Argens

07h30 - Le Muy Peage (no. 36)

07h45 - Frejus Peage (no. 38)

(return times are between 18h and 19h depending on the time we leave and the traffic)

The cost of this trip is 28 € per person.

In the first instance, please email me and let me know **as early as possible** if you are interested in joining us so that I can add your name to the passenger list and as soon as we have enough people to go **then** I will confirm departure and payment details.

Many thanks as always for your help and support - I look forward to hearing from you and hope to have the pleasure of your company again soon.

Kindest regards CAROLYN

CAROLYN MOULET

RIVIERA TOURS

Email : riviera.tours@orange.fr

Mobile : 06 80 08 87 47

Quartier Le Plan

1018 Route des Arcs

83460 TARADEAU

TRAVELLING BOOK SWAP – OCTOBER 18

The October Travelling Book Swap happens October 18th, chez Sandra Carruthers – 26 Lot les Jardins de Flayosc, Flayosc.

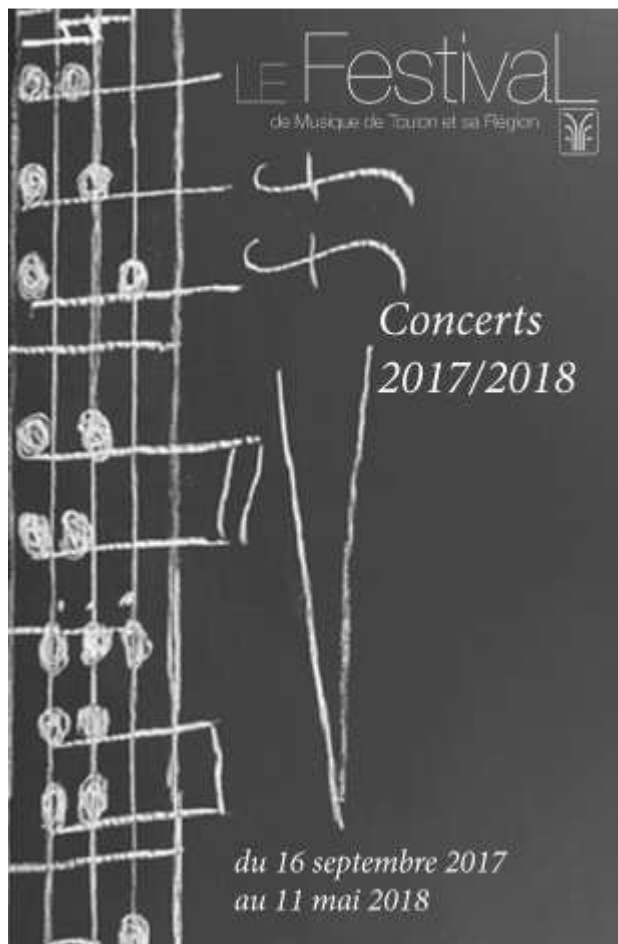
sandracarruthers@gmail.com 06 32 35 31 24 and 04 94 84 64 89
10.00 - 12.00 - coffee/ tea available & a good selection of books, CDs & DVDs. - all welcome - just follow the balloons!!
email Mim Kay on mimi4opp@aol.com for further info.

OTHER EVENTS OF INTEREST

15 OCTOBER – Grimaud – Eglise St. Michel, organ recital 18h

15 October – Frejus, organ recital 16h

29 October – St. Tropez, Eglise organ recital, 17h.



CONCERTS – TOULON MUSIC FESTIVAL - OPERA DE TOULON CONCERT SATURDAY 21 OCTOBER 20H

« Pastorale » with Ioulianna Avdeieva, piano, and the Orchestre Symphonique de l'Opéra de Toulon. Programme : *Kilar Orawa / Tchaïkovski Concerto pour piano n°1 en si bémol mineur, opus 23 / Beethoven Symphonie n°6 en fa majeur, opus 68 « Pastorale »*

CONCERT SUNDAY 29 OCTOBER 15H – OPERA DE TOULON.

«Babar Forever» concert for children.

With Renaud-Marie Leblanc, and Orchestre Symphonique de l'Opéra de Toulon.

Poulenc, Histoire de Babar le petit elephant, and teh Voyage of Babar.



www.operadetoulon.fr, and 04 94 92 70 78



YOU CAN BREATHE OUT NOW BY TRENCHERMAN

I seem to have reached that time of life when I am always in between a 'procedure' and an 'intervention'. It is, I guess, the price to pay for living giving rise to that old maxim: 'if you wake up in the morning and nothing hurts, it means that you are dead'.

So far so good then.

A byproduct of this time is that one finds oneself travelling the road less travelled, with uncommon frequency.

French villages have often been very good at pigeon-holing themselves, those in the Dordogne, for example, as perfect places to live the French Idyll without having to speak French, those in the alps for those seeking the invigorating experience of fresh air without having to speak at all. St Tropez for those seeking a fashionable tan whilst pretending to read a summer best seller, dining late and then in the early morning returning to their rented villa, leaving all the doors unlocked and windows open to make it easy for the burglars, and then complain that this would never have happened in the Cotswolds, where they would never leave a door unlocked or a window open.

Ste Maxime is perfect for those of a certain age to spend their time on the South facing seafront lapping up the warming winter rays.

Other villages have developed a commercial identity, Isle Sur La Sorgue, for those bent on bargain hunting, the villages of the Vaucluse for those chasing Peter Mayle's paradise, and for those searching for that little known vineyard where a wine lover can claim a 'discovery' there are all the villages along the Rhone valley, as long as the wind isn't blowing.

Closer to home we have Cogolin, where every medical speciality and service is to be found, specialist shops are full of prosthetics, laboratories produce results in double quick time, and for many of a certain age, it becomes the road often travelled, waiting rooms where a long out of date Country Life would be highly prized - and perhaps even prompt a return, smiling and extremely competent Medécins abound and nurses are there to keep all in check.

However, we should not dismiss this essential enclave, it has excellent shops, a good market, two supermarkets, plenty of parking and a larder load of good restaurants; many of my frequently visited favourites, and so following another minor procedure on a Monday, I was delighted to find another.

On the rue Jean Jaurès, facing the Place de la Marie, sits 'Open Bistro', a curious choice of name which has in the recent past deterred me from going in, but on a Monday the hungry must take what is available. And so it was that she, who must be fed

and watered, and I took our chances at 1.30pm and stood in the restaurant waiting for a table to become available.

The staff had no problem with this and the busy kitchen, which is open to the diners, just carried on being busy and the rest of the room just carried on being buzzy.

I am not by nature a patient patient, but as I watched the plates emerging, my enthusiasm found a new pace and my anticipation was whetted.

Seated after a mere five minutes, wine list delivered and the large blackboard posted where we could see it, the question became which of their offerings I was going to order, there were several contenders all of which promised a good lunch.

She, who can be predictable, declined a starter (she always helps herself to mine) and ordered oven roasted Turbot on a bed of Purée Ancienne, as a main course.

Knowing that half my entrée would disappear, I ordered the home made Foie Gras with an Haricot salad with truffle. It was up there with the gods' own.

An amuse bouche had arrived to help with my decision making, and unusual for me, I ordered the Chateaubriand of Filet steak served with sauté potatoes and Trompettes de Morts. Delicious, a decision well made. All was washed down with a bottle of Siouvette red;

Dessert was an individual Lemon Meringue Pie, I was transported to my youth when my mother would make it as a treat after Sunday lunch.

The impatient patient had become a happy bunny and I hopped back to my car with a satisfied grin.

The set lunch is €32 and to my mind it represents good value, certain offerings bring a supplement but they too seemed reasonable.

The secret is to try and make your consultation mid morning and finish before lunch.

Pip, pip



OPERA NEWS

By ROBERT TURNBULL

It was hardly business as usual at Bayreuth this year as the festival unveiled its latest production of Wagner's Die Meistersinger. Since the last staging of the opera – by the composer's great -granddaughter – so spectacularly flopped, the Festival sought a sure-fire success this year by hiring one of the most talented directors working in opera, the Australian Barry Kosky.

Kosky presently runs the Komische Oper in Berlin and has done an admirable job at reinvigorating the company with, among other things, some eminently revivable non-standard repertoire.

Openly gay and Jewish, Kosky is a virtuoso director of lively spectacles infused with his special brand of irreverent humour. It's a refreshing approach to the presentation of opera, especially in Germany where stagings can be ridiculously pretentious. He's wonderful with big ensembles and large choruses but not so good at conveying the operatic repertoire's core human relationships, some of which it seems he has a problem taking seriously.

All this was evident in his new **Meistersinger**. Kosky clearly had no interest in respecting Wagner's wishes that the opera be about Nuremberg, an idealistic community of craftsmen trying to define the roles of romance, culture and justice in the social fabric. He even rejects the idea that Durer's native city had been like that at all, as opposed to a cutthroat community of commercial interests that became mythical for the wrong reasons

For Kosky the opera is only about one thing: the ego and narcissism of its creator, Richard Wagner himself, focusing on one of his major obsessions, namely that of racial impurity and anti-Semitism. That conformed nicely to the festival's 'theme' this year: Bayreuth's own historical record of anti-semitism under Wagner's arch racist widow Cosima, revealed also in pop-up exhibitions around the Festspielhaus as well as something more substantial at Wahnfried, Wagner's home.

It began brilliantly. Wagner sweeps into the library at Wahnfried to the mayhem of a household all competing to attend to his needs. There are presents to open, speeches to make, duets to play (with Franz Liszt), children to organize and Christian prayers to be made on bended knee (alongside the very reluctant Hermann Levi, the conductor of the Parsifal premiere who was Jewish). All this takes place to a background of Cosima barking orders to maids running around like headless chickens, while little versions of Richard Wagner come clambering out of the grand piano.

At the opening of the first act the narratives get fused. Wagner becomes Hans Sachs, Liszt becomes Pogner, Cosima morphs into Eva and Hermann Levi to Beckmesser, who in this production is obviously Jewish and a scapegoat. The Meistersingers are not the usual group of puffed up dignitaries but almost cartoonish in their buffoonery. As all and sundry scramble to get the master's attention, an atmosphere of farce is created that is at once beautifully 'choreographed' and very funny.

Sadly it was not sustained. Provocatively enough, a puppet caricature of a Jewish head deflates on stage during the riot scene as Beckmesser gets set upon by the crowd, but otherwise the second act made little impact. For one, setting it in Wahnfried's garden as opposed to the winding streets of Medieval Nuremberg was dramatically dull. Michael Volle as Sachs didn't help matters by going through his usual

paces almost indifferently, without for a moment conveying any of Sach's moving predicament and leaving it to Anne Schwanewilms to present a frivolous, irritating characterization of Eva. The singing, as is often the case at Bayreuth was not premiere cru. Volle suffered a bad night and made an announcement, while Schwanewilms was vocally miscast as Eva. Klaus Florian Vogt sang Walter sounded as usual like a superannuated choirboy, with a top register that cannot finesse the problematic intonation. All this made for a very painful quintet at the opening of the third act, so out-of-tune and you couldn't wait for it to end. Musically the evening belonged, as it usually does, to the Bayreuth's magnificent chorus and orchestra, led this time by the superbly supple conducting of Armin Jordan. It sounded almost like chamber music, a non-hierarchical conversation between instruments.

Act three I had been told the back drop would feature the Nuremberg Trials courtroom. Shock – horror! This turned out to be a total anticlimax as the only thing that ended up in the dock in this production was the famous portrait of Cosima. It hardly made sense. The mood during this act is purely celebratory as the Meistersingers trudge in for the Prize Song to the usual accompaniment of peasant merrymaking and trumpet fanfares.

As usual Beckmesser demolishes his stolen prize song and the white boy gets the white girl. All ends happily ever after. At the very end Wagner returns to conduct the final moments of the opera, his arms waving madly in front of an orchestra and chorus placed on the stage.



PARIS ART SHOW – France: Monet's 'secret' art collection on show for first time – to January 2018

For those readers contemplating a visit to Paris, the following art exhibition will be worth taking allocating a side trip.

French art historians spent four years tracking down the startling collection of work by contemporaries including Renoir, Cezanne, Pissarro and Delacroix that Monet secretly bought.

"I am selfish. My collection is for myself only... and for a few friends," the master once told journalists who called on him at his country home at Giverny in Normandy, whose remarkable gardens draw half a million visitors a year.

"We knew really very little about the collection," said Marianne Mathieu, one of the curators of the show at the **Marmottan Monet Museum**, which has brought together the bulk of the collection.

"Monet didn't speak about his private life and kept his art collection just as private," she added.

He kept the paintings upstairs in his private apartments at Giverny far from prying eyes, Mathieu said, and he didn't keep records of what he bought.

While the great and good came to visit him as he painted his famous water lilies, only a privileged few were allowed a peek at the canvasses he kept for himself.

An inventory was taken by experts when Monet died in 1926 but it was destroyed during World War II.

Mania for privacy

So Mathieu and her colleague Dominique Lobstein had to hunt down the 120 works, which included several by Manet and Boudin and more than 20 albums of prints by the Japanese artist Hokusai.

Monet began building his collection when he was still on the breadline with gifts from other painter friends like Renoir and Manet. Even then his mania for privacy was evident. He was reluctant to sit for Manet with his wife and model Camille, and in the unfinished "The Painter Monet in His Studio" that Manet later gave him, his face is only sketched.

His beloved Camille died of TB in 1879 with her husband immortalising her on her deathbed. Poignantly, Monet kept a Renoir picture of her with their son to his own dying day.

Mathieu said the artist was a "determined and secretive" collector who was not averse to digging in his heels, particularly when he traded works with his contemporaries.

When he lent Pissarro 15,000 francs to buy a house he demanded his acclaimed 1891 painting "Peasant Women Planting Stakes" in return.

But Pissarro's wife Julie -- to whom the painter had already gifted it -- would not let it go. A stand-off ensued that Monet eventually won.

Big spender

But the struggle was all the more surprising given that the painting was more in the Neo-Impressionist style of Seurat and Signac, whom Monet had pointedly refused to exhibit alongside, Mathieu told AFP.

"This shows there was a dichotomy between what he said publicly and what he collected," she said. In fact, Monet kept four watercolours by Signac until his death.

Clearly, however, he was not overly fond of Degas, acquiring only one small pastel by the aristocratic artist who had cold shouldered him from his own enormous collection.

As soon as he had the cash, Monet began collecting work by his "masters" -- Delacroix, Boudin and Corot -- although he did not acknowledge their influence on his work until late in his life.

But from the 1890s onwards as he became rich and famous, Monet concentrated his efforts buying on Renoir and Cezanne, Mathieu added.

And tellingly, for the privacy of own rooms at Giverny, he bought a series of nudes from Renoir, a subject he never dared tackle himself. He also splashed out on Orientalist works, paying 10,000 francs -- a small fortune in 1881 -- for Renoir's "The Mosque (Arab Festival)".

Most of the works in the show, which runs until January 2018, come from the Marmottan Monet Museum's own vaults, which hold more Monets than any other gallery in the world. But the curators also managed to persuade the Sao Paulo Museum of Art to lend them the first of the 12 Cezannes Monet acquired, including the rarely seen "The Negro Scipio", whose title grates on modern ears.



FOOD IN FRENCH AIRPORTS

Readers may remember my rant some months ago about the appalling standard of food in Nice Airport. My cries have been echoed recently by other reports, and now it appears that one of the UK's favourite TV chefs is on the griddle. The Local reported as follows.

""It's an age old complaint and even Britain's top celebrity chef can't seem to improve the abysmal food on offer at airports in France.

Britain's top celebrity chef Jamie Oliver has been panned for the poor quality of food served up at his new deli at Nice airport. The slating might have come as a shock given Oliver's reputation as a culinary-extraordinaire, but to anyone who knows airports in France, it will hardly have raised an eyebrow.

The super chef might have opened acclaimed restaurants, written best-selling cook books, hosted popular cooking programmes and encouraged thousands of young British men to don an apron but he is clearly powerless against to do anything about the curse of French airport food.

No sooner had Jamie's Deli opened at Nice airport promising to "tantalise passenger taste buds" with "delicious freshly-baked cakes and pastries" he was being bombarded by angry customers on Twitter.



An offering - is one surprised! Yuck!!

The food was "dry", "bland" and overpriced and the coffee was "undrinkable", according to just a few angry diners who took to social media to sound off.

But should we really be surprised?

Any hungry passengers who have ever passed through Charles de Gaulle or Orly airports in Paris will know that expecting to find something decent, let alone tasty is a futile task.

Granted you can find a Paul, an Exki, a Pret-a-Manger and a Brioche Doree not to mention a Starbucks and McDonald's but let's face it, the airport vending machines often seem more appealing. As does waiting for the in-flight grub.

Basically everything on offer just seems "dry", "bland" and "overpriced".

OK, at Charles de Gaulle there's the plush I Love Paris (if you happen to be in terminal 2E), named the best fine dining airport restaurant by one site. But surely anyone who wants fine dining in Paris heads to the city centre, not terminal 2E?

Complaining about the paucity of food on offer at French airports is nothing new of course.

In a blog post back 2011 popular Paris-based food writer David Lebovitz asked: Why is the food so abysmal at Charles de Gaulle Airport?" Lebovitz rightly asked why Paris airports don't have creperies, wine and cheese bars, Champagne bars or even outlets of some of the capital's best bistros.

Surely those leaving the gastronomic capital of the world would be desperate to spend their last euros on one final steak tartare, beouf bourguignon or salade de chèvre chaud?

Compared to what's on offer at other airports elsewhere around the world, the choice in Paris is pitiful.

Where's the wood fired pizzas, the sushi, the noodles, the freshly cooked Italian pasta, the Whetherspoons chicken Tikka Massala? Joke. Paris has been opening itself up to international food in recent years, but the airports are still sticking stubbornly with "le sandwich mixte" (ham and cheese on stale bread).

It seems airport chiefs in France haven't quite worked out that there's money to be made from hungry passengers who are having to spend more and more time in airports.

In April an annual ranking of airports around Europe saw France's hubs marked down.

Among passengers' gripes were "the lack of comfort in the waiting areas, and the lack of seats and electrical plugs."

But their main bone of contention was, yes you guessed it, the poor quality of restaurants and bars.

Angry diners at Jamie's Deli in Nice airport (which incidentally has one of the most spectacular approaches in the world) have called on Oliver "to get down there" and sort it out.

It's not clear whether the celebrity chef, who also opened a Jamie's Italian restaurant at the airport, has been spurred into booking a ticket to the Riviera resort but if does feel shamed into bringing his deli up to standard, then perhaps he can visit all of France's airports*.

Indeed if Oliver can successfully campaign to change the culture of school dinners in the UK, surely he can sort out French airport food?"

I am totally in agreement with the writer, my last experience of food at Nice Airport was the usual grim recital. I had decided to arrive especially early, as the flight I was to catch was the only one, and I was not about to risk overbooking. Having checked in, got past security etc, I was starving hungry, and funnelled into the cheap part of Terminal 2 the Easyjet side, I tried to find sustenance. There was one sort of café, I cannot remember the

name, but it seemed only to serve various kinds of coffee, the caffeine in which upsets me, I desperately tried to understand its other offerings, choosing something off the board, plus a packed sandwich. The so-called drink, which the ever helpful, but rather incompetent staff had not labelled correctly, turned out to look like and taste like mud slurry – literally Mud Slurry!! I left it on the table, returning to wrangle the covering off my sandwich which was so moist that it virtually fell to pieces, I had to wrap a paper napkin round to eat it. It was just about eatable, but I was starving, and knew I was not getting to my destination until 10.30 at night. Thank goodness my flight with Croatian airlines was pretty good, civilised, efficient, and blissfully, half full.

As I reported in my previous article, whenever possible, wherever possible, I head for **Pruniers, Maison de Caviar, SEAFOOD BARS**, they are so wonderful, havens of good food, and well chilled wine. They are in both embarkation terminals at Gatwick, North and South, in Terminal 3, 4, 5 at Heathrow, several in Roissy, and also there is now a branch at Orly Ouest. There is even a branch now in Stansted. Believe me it is worth looking up before you fly to check if you can find one in your departure airport. As far as I am concerned it is well worth making time to get there early, so as to have a pleasant, satisfying meal, with wine, chez eux, before a flight. One can downwind after security and relax, in the peaceful haven they provide.

No it is not cheap, not Pret a Manger prices, but then again it is value for money, the menu offers a variety of smoked salmon, grav lax etc. always served with good bread and butter, and a good wine list. One leaves their counter in a happier state of mind, prepared and relaxed for the coming flight.

Apart from Pruniers Seafood Bars, the only other decent place I have come across in airports, was in Rome, where if you have to change planes, it is a central hub, make for the Ferrari Salad and wine bar, nice simple salads and an excellent choice of well chilled wines, with good service, very much like Pruniers. So one wonders why the hell can't Nice Airport get its act together and provide a decent eatery. Good god they boast of how many millions arrive in and depart out of this Airport, why oh why is the food so abominable.

And dear oh dear, why oh why, has Jamie Oliver let the side down so disastrously?

www.caviarhouse-prunier.com/royaume-uni-bars?language=fr



Britain and EU reach agreement over expats' state pension after Brexit

British pensioners who live in the EU will continue to see their state pension payments increased each year after Brexit, the Government has indicated.

There had been fears that millions of expats who live in Europe would see their pensions "frozen", meaning their value would be steadily eroded over time. This is the situation in countries such as Canada, Australia and New Zealand, where British state pension payments to expats are not increased each year in line with inflation.

But an official update, published quietly last month, confirms that the British government intends to continue increasing state pensions to expats in the EU after the UK leaves the EU in 2019. The update showed that Britain and the EU had the same position on annual increases: that they would continue to be made as now after Brexit.

In addition, National Insurance contributions made while abroad will also continue to count towards the state pension. You get the full state pension, worth £159.55 a week, if you have 35 or more "qualifying" NI years on your record.

James Walsh, of the Pensions & Lifetime Savings Association, a trade body, said: "The UK and EU have agreed that the UK will continue paying and uprating state pensions to UK citizens living in EU countries after Brexit – and vice versa.

"This means, for example, that British pensioners living in Spain will continue to get the same annual inflation increases they would have got in the UK. The same will apply to Spanish pensioners resident in Britain."

The agreement also covers people in countries that are part of the European Economic Area – Norway, Iceland and Lichtenstein – as well as Switzerland.

The state pension is increased by the "triple lock", meaning payments rise each year by the highest of earnings, inflation or 2.5pc. The mechanism has ensured pensioners' income keeps pace with the rising cost of living.

However, by 2020 the Conservatives want to remove the 2.5pc underpin leaving a so-called "double lock". In July the Government announced it was to push back the state pension age, meaning around six million people will retire later than under previous plans.

As with other policy areas, the whole Brexit deal will have to be approved by British and European parliaments and governments. But it is thought the agreement over state pension is unlikely to be a sticking point now a deal has been struck.

"The fact they have been agreed so early in the process indicates they are seen as uncontroversial which will come as a relief to pensioners across the EU," said Mr Walsh. Experts had warned that pensioners who retire overseas could have been up to £50,000 worse off if an agreement had not been reached.



MEPs censor anti-EU cartoons from European Parliament exhibition

NOTHING so totally encapsulates the EU's attitude towards Democracy, and criticism – even constructive criticism – than the latest row about an impending show of satirical political cartoons

Dear oh Dear, the shades of Rowlandson, Hogarth, Gerald Scarfe et al will be rolling around in disgust.

Anti-EU cartoons about Brexit and the Greek crisis have been censored from an exhibition in the European Parliament by MEPs, sparking a row over free speech in Brussels. Catherine Bearder, the Liberal Democrats' only MEP, blocked 12 of 28 cartoons by Greek and French cartoonists submitted for display in Brussels next week to mark the 60th anniversary years of the signing of the Treaty of Rome.

Most of the cartoons criticise the EU and Germany's handling of the Greek crisis. One showing EU leaders on a plane with Britain outside chopping off the wing also fell foul of the euro-censors.



Photos obtained by The Telegraph showed that Mrs Bearder marked each offending cartoon with an X on the headed post-it note of her pan-EU ALDE group. The liberal group is led by the parliament's lead MEP on Brexit, Guy Verhofstadt.

This cartoon is a homage to Sergei Eisenstein's 'Battleship Potemkin' with Tsarist guards replaced with EU goons. Mrs Bearder, who supported Remain in the EU referendum, told MEPs that the cartoons had too much "controversial content". According to the exhibition organisers, she said that some cartoons depicting Angela Merkel could interfere with the German election, even though the exhibition will not be held until after Sunday's vote.



The European Parliament told The Telegraph that the cartoons had been censored for breaking EU rules on exhibitions.



The spectre of Nazism...

"Cultural events and exhibitions shall not in any way undermine the dignity of parliament. Cultural events and exhibitions shall under no circumstances be offensive or of an inflammatory nature or contradictory to the values on which the Union is founded or likely to give rise to disturbances in the designated exhibition areas", a spokesman said.



This contentious image was also deemed to much by the Lib Dems

Hard-left MEPs Stelios Kouloglou and Patrick Le Hyaric, wrote to European Parliament President Antonio Tajani on Friday to appeal the decision. "Political humour and satire are an essential part of democracy since Aristophanes' times.

"They censored our exhibition under the pretence of it violating European values, but freedom of speech is the fundamental value of the European Union," said Mr Kouloglou, of Greece's Syriza party. "Therefore, Mr Tajani has to decide whether he stands with the decision or with democracy," he added. The left-wing GUE/NGL grouping, whose euro MPs have organised the event, called the move an "unprecedented censorship decision" and demanded it be overturned immediately.

Greek MEP Stelios Kouloglou raged: "Political humour and satire are an essential part of democracy since Aristophanes' times. They censored our exhibition under the pretence of it violating European values, but freedom of speech is the fundamental value of the European Union."



Throwing down the gauntlet to the EU parliament president Mr Tajani, he added: "Therefore, Mr Tajani has to decide whether he stands with the quaestors' decision or with democracy."

In a joint letter to the Italian Mr Kouloglou said he and his fellow event organiser, French MEP Patrick Le Hyaric, had been shocked by the rejection of the cartoons, calling it "anti-democratic".



They added that Ms Bearder had rejected some of the cartoons on the basis they were critical of Mrs Merkel, just as she faces a re-election battle in her homeland.

The organising MEPs insisted that none of the cartoons fell into these categories, and branded the decision to remove them from the exhibition "an act of violent censorship".

Justified satire – or illegal criticism!! You decide!

Dictatorship – or What?

The decision will raise questions over the ability of the European Parliament to take criticism. Just last week Commission President Jean-Claude Juncker said funding rules would be tightened to prevent EU money flowing into the coffers of eurosceptic parties such as UKIP.

JUNCKER'S STATE OF THE UNION ADDRESS; DREAM ON, JUNCKER – DREAM ON!! YET MORE PIE IN THE SKY!!

As Columnist Janet Daley wrote recently:

"Ha! Every time Mr Juncker opens his mouth, millions of Britons remember why they voted Leave."

Jean-Claude Juncker delivered his annual State of the Union address several weeks ago, in which the European Commission president set out his future vision for the European Union.

Peter Foster, Telegraph Political columnist commented as follows; with analysis!

Visionary it indeed was.

Certainly no-one listening could accuse Mr Juncker of lacking ambition as he dreamt out loud about creating a new, happy, unified European ship sailing serenely into the future under a merged Commission and Council captaincy. (His metaphor).

""My hope is that on 30 March 2019, Europeans will wake up to a Union where we all stand by our values.

Where all Member States firmly respect the rule of law. Where being a full member of the euro area, the Banking Union and the Schengen area has become the norm for all EU Member States. Where we have shored up the foundations of our Economic and Monetary Union so that we can defend our single currency in good times and bad, without having to call on external help. Where our single market will be fairer towards workers from the East and from the West.

Where we managed to agree on a strong pillar of social standards. Where profits will be taxed where they were made. Where terrorists have no loopholes to exploit. Where we have agreed on a proper European Defence Union.

Where a single President leads the work of the Commission and the European Council, having been elected after a democratic Europe-wide election campaign.""

So that is what Mr Juncker aspires to...but here we look at the current reality of the situation.

Migration - The dream

Mr Juncker praised Italy for "saving Europe's honour" in the Mediterranean and Europe as a whole for accepting 720,000 migrants last year. He also noted Europe's €2.7bn Africa investment fund that aims to create more opportunities to keep would-be African migrants from seeking better lives in Europe.

The Reality

As Mr Juncker pointed out, the EU member states have contributed just €150m to the Africa fund. That number reflects both tight EU national budgets after a decade of austerity, and a

basic lack of faith that pouring money into the EU is a way to fix anything. Italy will not be fobbed off by compliments and is increasingly furious that France and others will not do more to help. And when it comes to burden sharing, the EU resettlement programme is an empty vessel, with less than a 25 per cent of the agreed-upon 120,000 migrants resettled since a plan was agreed nearly two years ago. Hungary and Poland still flatly refuse to take any migrant quotas despite legal threats from Brussels.

UPDATE:

27 Sept. The EU Commission has proposed a new two-year programme to bring at least 50,000 asylum seekers into Europe.

The European Commission has just unveiled a new plan that would allow for 50,000 refugees- mostly from a host of African countries - to be resettled to Europe over the next two years.

The proposal by the European Union's executive branch involves admitting asylum seekers under the bloc's resettlement programme, which was introduced at the height of a major refugee crisis in 2015. The commission said that it had set aside 500 million euros (\$590m) to support the resettlement effort. Member states will be free to participate in the scheme on a voluntary basis.

Democracy - The dream

Mr Juncker envisions Europe-wide democratic conventions across Europe in 2018 organised by Emmanuel Macron and post-Brexit 2019 European elections, with transnational candidates, reinvigorating the EU after the UK leaves the month before.

The Reality

Mr Macron's conventions are optional and little more than a publicity stunt. In an era of rising nationalist sentiment in Europe there is little appetite for more EU 'democracy'.

The reality is that the last EU elections in 2014 had the lowest turnout on record, at 42.5 per cent, compared with 62 per cent in 1979 when EU democracy began. Most people have no idea who their MEP is, presumably transnational MEPs will be even more distant from the people.

The Single Currency - The dream

That all member states join the euro, as they agreed to on accession. Only the UK (soon to be leaving) and Denmark have an opt-out, and Sweden has been let off from continuing on the road to convergence. However Mr Juncker wants to turbo-charge the process for the stragglers with a new "Euro-accession Instrument, offering technical and even financial assistance".

The reality

The Czech Republic, Croatia, Poland, Bulgaria, Romania and Hungary are all currently yet to adopt the Euro, and are not set to meet the economic criteria any time soon, or want to give up



the economic instruments on debt issuance and interest rate setting that they need to manage their economies in Europe. Rising nationalism in Hungary and Poland make the politics even more complicated, as leaders voice fears that they will become "second class" states if the Eurozone converges and leaves them behind. For some Federalists, like Martin Selmayr, this is exactly the plan - to leave smaller states a non-choice between joining and marginalisation. The risk, as the Polish president Andrzej Duda recently warned, is that this could collapse the EU as we know it.

Defence - The dream

That this new EU President presides over a hefty European Defence Fund and as Europe pools its defence resources through Permanent Structured Cooperation (PESCO), ultimately creating a fully-fledged European Defence Union in 2025.

The reality

At this point France and Germany - the key two players in the post-Brexit EU- disagree fundamentally on what PESCO should look like. Berlin wants to create a broad intra-EU defence bureaucracy, while Paris wants hard, deployable capabilities that it de facto leads and others (Germany) help to pay for.

It remains to be seen how big the EU defence budget will become, but ultimately it will require some member states to sacrifice indigenous defence industries on the altar of pan-EU efficiency. This will not be easy.

Nor will raising additional funds at a time when Brexit takes €10bn a year from the EU budget. A meaningful EU defence profile is realistically some way off, if it ever can overcome domestic politics of member states.

Eurozone governance - The dream

A European Minister of Economy and Finance to promote "structural reforms in our Member States", but Mr Juncker wants to keep this inside the Commission bureaucracy at vice-president level, rather than allow eurozone states to create a parallel structure.

The Reality

The gap between the rhetoric and the reality is likely to be huge.

Emmanuel Macron and Angela Merkel are committed to doing more to deepen Eurozone integration, including perhaps a eurozone finance minister or a eurozone budget. But fundamentally, there is still a deep divergence in outlook between Berlin, which sees this as a means to enforce fiscal rectitude on the EU, and Paris that wants to deepen the mutualisation of eurozone debt and create shared mechanism to combat any future financial shock. The gap between the rhetoric and the reality is likely to be huge.

UPDATE:

The result of the recent German elections with Chancellor Merkel battling to form a coalition government leaves such plans in total disarray,

A new EU president - The dream

Mr Juncker is currently EU Commission president. He heads the EU executive. Donald Tusk is currently EU Council president, which is the forum for heads of the 28 EU member states who tell the executive what to do.

Mr Juncker wants a single, democratically elected president to merge both roles and create, effectively, a President of Europe.

The reality

EU member states are already wary of how the EU executive uses the labyrinthine bureaucracy and legal structures to quietly aggregate powers to itself.

A recent Bertelsmann Institute survey showed just 34 per cent of Europeans were satisfied with the direction of the EU, including 28 per cent of Germans and just 17 per cent of Italians.

The idea that these same publics will want to formally centralise and entrench EU power by creating a President of Europe that will partly emasculate their own leader is, well, exactly that: a dream.

COMMENTS

Marke Rutte, the Dutch Prime Minister, said of Mr Juncker's speech: "We all have our own style and in politics I am not such a romantic. I am more of a: 'when you have visions, go see a doctor' kind of guy".

Mr Vilimsky, vice-chair of the Europe of Nations and Freedom (ENF) party, voiced his dissatisfaction with Mr Juncker's vision for Europe. "And to change the directions, well we don't agree with it. And I don't think you are allowed to make the decisions, it's the people, it's the citizens in the free voting system who are able to make decisions about the direction."

He name-checked Mr Juncker, levelling his discontent directly at the bureaucrat. Mr Vilimsky (Austrian MEP) said: "And that's the thing, what Mr Juncker said today goes exactly against that."

Julian Jessop is chief economist at the Institute of Economic Affairs

... "Finally, the EU's attempts to accelerate free trade deals with the rest of the world – including an agreement in principle (only) with Japan – merely emphasise how slow the EU has been in the past. The EU still does not have a trade deal with the US, China or India. Mr. Juncker announced his intention to open trade negotiations with Australia and New Zealand. But if I were a betting man, my money would be on the UK doing a deal with these countries first. And he illustrated the EU's protectionist instincts by proposing a new EU framework for screening foreign investment. **In sum, Mr. Juncker still fails to see that the drive towards greater EU integration has often exacerbated economic and social problems, rather than alleviated them. The UK should soon have a chance to expose the weaknesses of this project further.**

Sponsored by

BLEVINS  FRANKS
INTERNATIONAL TAX & WEALTH MANAGEMENT



Simon Eveleigh of Blevins Franks hands ECC President Maurice Mitchem a cheque

The Blevins Franks 7-a-side Tournament at Entrecasteaux Saturday 23rd September 2017

On a sultry September morning, under the threatening gloom of dark and thunderous clouds and the resplendent chateau which dates back to the XI century, Entrecasteaux welcomed the seven other teams to play for the championship of France in this 7-a-side version of the game of cricket.

So the eight teams, 5 from France and 3 from England were divided into two leagues before the action could begin. The rules are broadly similar save that each innings is limited to six overs and every member of the fielding side must bowl one over; effectively meaning that a bowler can only bowl one over and consequently, it is very much the batsmen on whom glory may shine.

The draw for league 1 put Marseille, Cote d'Azur Cricket Kings, Stage and the hosts together, whilst league 2 was made up by Cadogan Tate, Baginnings, Monte Carlo and Beausoleil. At that stage in the proceedings it seemed that league 2 was the tougher of the 2 leagues and that there would be a repeat of 2016's epic final when a combined total of 228 runs had been scored.

League 2 did produce the forecast finalists when Cadogan Tate defeated Monte Carlo, the contenders, in the 15.00 hrs game on the football pitch by 62 runs, thereby underlining their superiority. Cadogan Tate's force lies in the power of their opening batsmen Wilson and Bywater, who between them amassed 193 runs in the 3 innings. Baginnings took the wooden spoon with zero points but definitely took first prize for their wit on the pitch, more usually known as sledging. Beausoleil are always a force to reckon with and their margin of defeat to both Monte Carlo and Cadogan Tate was no more than 10 runs in each game.

League 1 was supposed to go to Entrecasteaux but with their 16.00 hr game against the Cote d'Azur Cricket Kings on the flix mat surface on the football pitch it was known that whichever team won would proceed to the final. This was after Entrecasteaux had inflicted defeats on Stage by 63 runs and 6 wickets when playing Marseille. Cote d'Azur Cricket Kings had won their games but less impressively, beating Marseille by 5 runs and Stage by 17 runs.

Cote d'Azur batted first and with a total of 54 runs scored in their innings the punters on an Entrecasteaux victory were already queuing at the bookies pay out desk. Surely Edwards, who had scored a combined 97 runs not out in his previous two innings would need no help. But then, in the first over of Entrecasteaux's response, Edwards received a ball, which is reliably reported as having risen no more than the height of a short hair split down the middle and sanded on both sides - now that is no great height and so his middle stump crashed to the ground. There then followed the kind of collapse which suggests they were lemming like, with only Harland (14) reaching double figures and so Entrecasteaux were bowled out with their total on 44. Such is the treachery of the flix mat, Cote d'Azur had won by 10 runs.

To get to the final in the first year of incorporation was an impressive performance but Cote d'Azur's naivety was reflected in their batting when they amassed an unchallenging 51 runs. Wilson and Bywater, who in 2016 don't forget had made a partnership of 112 in the final, breezed to their target in the fifth over when Bywater, requiring only one run for victory, smashed the ball over the mid on boundary. Cadogan Tate had won by 6 wickets and so retained the Blevins Franks trophy for the third successive year.

It was a great day, with much fun being had by many people, perhaps some changes to the matches/rules need to be made, such as the boundary on the football pitch and indeed the flix mat itself, but that is for the powers that be to discuss and deliberate, all suggestions welcome. One thing that does not need to be changed is the fab dinner that Suzy Perera cooks for us after the exertions. It was better than ever, so thank you, and a massive shout of thanks to Yvonne Slack and Ann Mitchem, who to my mind organise just about everything else. There are of course many more to thank, Maggie Lomax and Pauline for running the liquid refreshments tent (a life saving component), to Hannah and Charlotte, to Mike, Maurice, Simon Eveleigh, David Coates, Trevor Yeoman and Rod Joyce for umpiring and to all of you for turning up and playing the game and making the day what it is. Finally we thank our sponsors Blevins Franks, in the persona of Simon Eveleigh, you make it all possible and worthwhile, as we hope it is for you.

Sponsored by

BLEVINS

FRANKS

INTERNATIONAL TAX & WEALTH MANAGEMENT

NEITHER HOT NOR COLD

Rugby News

By SIMON EVELEIGH

September was a strange month for Toulon supporters, with cause for hope and cause for concern in equal measure. Having begun their campaign with a thumping home win over Pau, round two saw Toulon make the daunting trip to the Auvergne to play last year's Top 14 champions, Clermont. In a game that never really took off, Toulon will have been slightly disappointed that they did not take their chances, but then Clermont could say the same. A narrow 21-16 defeat at least enabled Toulon to come home with a losing bonus point and there are probably not many teams that will do that at Stade Marcel Michelin this season.

The weekend after that Toulon entertained Toulouse and the visitors looked the better side for large parts of the match, but Toulon ran out 20-16 victors.

When the fixture list came out there was one match that jumped off the page, Toulon's trip to Montpellier on the fourth weekend. The reason for that was the presence in the Toulon coaching staff of Fabien Galthié.

Galthié left Montpellier in acrimonious circumstances and the rift between him and Montpellier president, Mohamed Altrad, is far from being healed. Toulon's visit was the first time Galthié had been back to Montpellier since he left in 2014 and he would have been determined to show Altrad that he made a huge mistake in letting him go.

The problem for Toulon was that Montpellier have spent heavily and recruited some top class players in their bid to win the club's first ever *Bouclier de Brennus*. Possibly the biggest recruit Montpellier have made, however, is their head coach, Vern Cotter. The New Zealander spent 8 years at Clermont, helping them to their first French title in 2010, after losing in the final in the three previous years. When he left Clermont, he spent three years in charge of the Scottish national side and certainly left them in better shape than when he started.

Altrad is a very rich man and, like his counterpart at Toulon, Mourad Boudjellal, he has spent a lot of his own money in creating a team capable of challenging the best.

There is a strong South African influence at Montpellier, a legacy of Jake White's time as head coach. This legacy includes some very good players, but also a reputation for a certain style of rugby, which for years has also been the South African *marque de fabrique*, ie "direct". Cotter's sides have always played a freer style of rugby but he is also a pragmatic man and will not throw away Montpellier's known strengths in some romantic gesture, but we can expect him to tack some more flowing rugby on to the good basics that Montpellier already possess.

If he is successful in this, the rest of the Top 14 had better watch out and the initial omens are good for Montpellier supporters, as they sit top of the table after five games.

Toulon gave a fairly good account of themselves and were only four points behind with less than 20 minutes to go. However, Toulon paid very dearly for two high tackles. Firstly, former Montpellier player, Mamuka Gorgodze, was yellow-carded for one and then minutes later English winger Chris Ashton was judged to have tackled high and prevented a try, leading to a penalty try.

This gave Montpellier the momentum they needed and they eventually ran out 43-20 winners.

The week after the Montpellier defeat, Toulon won their first away fixture of the season with a narrow victory at Stade Français, but with a bonus point to boot.

The winning try came with only five minutes to go and was set up by teenage debutant Louis Carbonnel, who had only been on the pitch for a couple of minutes. Carbonnel has already been capped at Under 20 level and Toulon (no, French rugby) has very high hopes that he will develop into the world class fly half France has been seeking for so long.

Carbonnel replaced another young player who has been talked about as a future international, Anthony Belleau, which just goes to show that despite the array of international stars, Toulon are also developing home-grown talent.

After going to press Toulon will host La Rochelle, the surprise package of last season, who are hot on the heels of Montpellier at the top of the table. Toulon are currently sixth and, even at this early stage of the season, the result against La Rochelle will tell us much about their prospective chances.

October continues with a match at Bordeaux on 7th, before the Top 14 takes a break and Toulon open their European campaign with a home game against Scarlets (Llanelli in old money) on Sunday 15th.

Scarlets won the Pro 14 last season and have started this season well. They play an exciting brand of rugby and include the British & Irish Lions player of the series this summer, Jonathan Davies, in their line-up. To add further spice to the occasion, Leigh Halfpenny, who left Toulon in the off season, having been told he was not wanted by Boudjellal, now plies his trade with Scarlets.

There is a strong likelihood that the second-placed team in Toulon's group will progress to the quarter-finals, as perennial whipping boys, Benetton Treviso will be their opponents on the second weekend, but it is important that they get their campaign off to a positive start.

The other team in this group is Bath.

After the European interlude, Top 14 action returns with a trip to Brive on the last weekend of the month.

Much has been written recently about the impact of head injuries in rugby and the general physical toll put on players. Law changes have been made to protect players and schools in England are turning against the game. Rugby is a great game and one of its attractions is the physical combat, but when highly tuned muscle-packed athletes run into each other at full pelt, there is always the prospect of physical harm, so protecting players is absolutely essential.

The problem is that professional sport is driven by the money and more matches and longer seasons have an appeal from that point of view. However, less is more is probably right when it comes to top level rugby. Proper rest is necessary to perform consistently at the very top level and it is ironic that one of England's leading players, Billy Vunipola, voiced his concerns

only a few days before injuring a knee, which will keep him out of the game for four months.

It is interesting that the emphasis in children's rugby is now very much on avoiding contact rather than looking for it. After all if you can run around someone, why would you try to run through them?!

As spectators we all enjoy the big hits, but seeing players like Jason Robinson and Shane Williams is something very special. Rugby has always been proud that it is a sport for all shapes and sizes and long may that continue.

Next month we will report on the fixtures mentioned above, as well as looking forward to the autumn internationals, as the might of the southern hemisphere comes to test themselves against the best in the north.

THE BEREAVEMENT SUPPORT NETWORK OF THE VAR (BSN)

This organisation exists to support not only the bereaved, but also those who are terminally ill, & their families/friends.

If you, or someone you know, could benefit from our confidential support, then please contact Sandra- 04 94 84 64 89 / 06 32 35 31 24 -

email info@bsnvar.org-

or go to our web site www.bsnvar.org for further information.

L'Oasis Christian Fellowship

LORGUES

Part of the Anglican Church

of Lorgues with Fayence

2nd Sunday at "Arc-en-Provence"

1801 Chemin des Pailles Lorgues

4th Sunday at Notre Dames des Anges

17 Avenue des Quatre Pierres - Lorgues followed by bring & share lunch.

Contact Rev Peter or Shirley Massey

04 94 73 93 37 or 06 87 94 04 83

Website www.lorgueswithfayence.org

Fellowship of the Ascension

MONTAURoux

Part of the Anglican Church

of Lorgues with Fayence

1st, 3rd Sundays 11 an at The Presbytery Montauroux 37 Rue St Brigitte, followed by bring and share lunch

Contact Rev Peter Massey 0494 739337

or Hilary Rost at 0494 477067

Website www.lorgueswithfayence.org

St. John the Evangelist –

Ave Paul Doumer - St Raphaël

Holy Communion every Sunday at 10.30 a.m. followed by refreshments.

Details Andrew Hayward Andrew.hayward@sfr.fr 04 94 60 88 07

Or: 04 94 60 87 05

Grimaud Village Church

1st Thursday each month 11am

Ring 04 94 60 87 05 for details

www.sjevar.com

Is ALCOHOL a problem for you?

Did you know that there are local

Alcoholics Anonymous meetings in English,

weekly in Lorgues, St. Tropez &

St. Raphael. Information

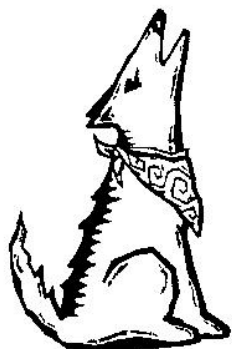
08 20 200 257

& www.aariviera.org

Var Village Voice

Read all about what happens in the Var, where and When! with the VAR VILLAGE VOICE! Plus entertaining articles! Plus important News for Expats.

Why not give it as a Gift?



Don't forget Subscribers can advertise their rental property for FREE on the VVV Website

www.varvillagevoice.com

"Villa Rentals"

Don't miss out - Use the VVV website - Look at the Stats. hits going up by the

month!

Tell your friends -
So easy to subscribe:

€20 only Internet issue

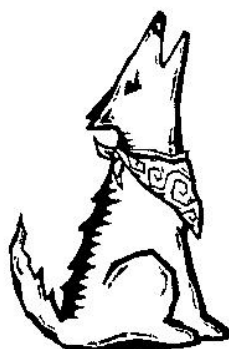
contact Editor:

**Anita Rieu-Sicart,
1142 Route des Miquelets,
83510 LORGUES.**

anita@varvillagevoice.com

or: 04 94 04 49 60

www.varvillagevoice.com



Looking to expand your portfolio?

How do you recognise a suitable investment from a risky one?

Your portfolio should be carefully designed around your objectives, circumstances, time horizon and risk profile, with assets chosen accordingly. Avoid unregulated investments – consumers have lost substantial amounts of money with them in recent years.

Blevins Franks carries out thorough due diligence on all the funds we recommend and have helped our clients avoid 'toxic products'. Contact us for advice on new investments or a review of your current portfolio.

Talk to the people who know

04 88 78 21 03

aix@blevinsfranks.com

www.blevinsfranks.com

BLEVINS  FRANKS

**INTERNATIONAL TAX ADVICE • INVESTMENTS
ESTATE PLANNING • PENSIONS**

Blevins Franks Group is represented in France by the following companies: Blevins Franks Financial Management Limited (BFFM) and Blevins Franks France SASU (BFF). BFFM is authorised and regulated by the Financial Conduct Authority in the UK, reference number 179031. Where advice is provided overseas, via the Insurance Mediation Directive from Malta, the regulatory system differs in some respects from that of the UK. Blevins Franks France SASU (BFF), is registered with ORIAS, registered number 07 007 4016, and authorised as "Conseil en Investissements Financiers" and "Courtiers d'Assurance" Category II (register can be consulted on www.orias.fr). Member of ANACOF-CIS BFF (registered office: Parc Immolet, 2 Rue du Goff, CS 60032, 93211 Montreuil - RCS 834 400 436 AYS 60027. Garantie Financière et Assurance de Responsabilité Civile Professionnelle conforme aux articles L. 611-3 du Code de Monnaie et Financier and L. 611-4 and L. 611-7 du Code des Assurances (assurée MMA).