





FESTIVAL DE MUSIQUE DE TOULON – TOUR ROYALE – Toulon - SIX FOURS Collegiale & PLEIN AIR

Wednesday 4 July - 21H30 - Tour Royale

« POLYCHRONIES : 20 ANS DE PERCUSSIONS »

Ensemble Polychronies Bernard Boellinger, Bernard Pereira,
Mathieu Schaffer, percussions, Ravel, Piazzolla

Sunday 8 July - 21H30 - Tour Royale

Sunday – 8 July « ARPÈGES ANDALOUS » Xavier de Maistre,
harpe, Lucero Tena, castagnettes, Albeniz, Grenados, De Falla

Monday 9 July - 21H30 - Tour Royale

« DEBUSSY / RAVEL : IMPRESSIONS NOCTURNES »

Trio Karénine

Thursday 12 July - 21H30 - Tour Royale

« FUNAMBULES » Thomas Encho, piano, Vassilena
Serafimova, marimba – Bach, Mozart, trad. Macedonian

In case of bad weather – concerts move to Opera de Toulon.

Wednesday 18 July 20H30 - Collégiale Saint-Pierre, « RÉCITAL
BAROQUE », Veronica Cangemi, soprano, Ensemble Matheus,
Vivaldi, Haendel

Friday 20 July - 20H30 - Collégiale Saint-Pierre, « DIXIT
DOMINUS / GLORIA ». Choeur Mélismes. Ensemble
Matheus, Vivaldi, Haendel

Entrance at bottom of Collegiel, no vehicles, parking free,
Navettes.

Saturday 21 July - 14H30 - Parc Jean Robert, CONCERT DE
JAZZ, Ensemble Matheus - FREE

Saturday 21 July - 21H - Parc de la Méditerranée,
BAROCK'N'ROLL » Ensemble Matheus / Jean Matheus -
Followed by Fire – Fireworks, bring picnics. FREE

Navettes Info: www.festivalmusiquetoulon.com



CONCERTS - QUAI DE LA PESQUIERE – ST. TROPEZ 3, 4 & 5 July - FREE



JAZZ CONCERTS – CHATEAU DE BERNE – LORGUES – 5 JULY - 24 AUGUST

THURSDAY JULY 5 : TONY PETRUCCIANI
QUARTET (groove jazz)

Influenced by guitarists Wes Montgomery, Barney Kessel and Joe
Pass, Tony Petrucciani is acclaimed for his magical solo riffs,
swinging style and glorious harmonics. Pre-sale €26 / On-site €30
/ free for children under 12 years. Free welcome glass of rosé.

THURSDAY JULY 19 : BOMBA TITINKA (swing jazz &
electro) An exotic marriage of old-fashioned swing and cutting-
edge electronics lends this band a unique musical entente that
simply makes you want to get up and dance. Pre-sale €26 / On-
site €30 / free for children under 12 years. Free welcome glass of
rosé.

THURSDAY JULY 26 : THE ZEMBLAS (soul music)

The Zemblas have gone back to their roots to offer jazz lovers a groovy and powerful blend of soul and rhythm'n'blues reminiscent of the Swinging Sixties! Pre-sale €26 / On-site €30 / free for children under 12 years. Free welcome glass of rosé.

THURSDAY AUGUST 2 : MUDDY'S & THE MAG (jazz & blues). The spirit of the blues in its purest form. Pre-sale €26 / On-site €30 / free for children under 12 years. Free welcome glass of rosé.

THURSDAY AUGUST 9 : THE SHOESHINERS BAND (30's swing jazz). The Shoeshiners orchestra was born out of the young generation's desire to renew ties with the origins of Count Basie swing, Jimmie Lunceford and Chick Webb. Pre-sale €26 / On-site €30 / free for children under 12 years. Free welcome glass of rosé.

THURSDAY AUGUST 24 : CHINA MOSES (jazz & funk) Graced with her mother's boundless energy and vocal prowess, Dee Dee Bridgewater's daughter China Moses offers us her incomparably beautiful voice. Pre-sale €39/ On site 5. Free for children under 12, yearsl. Free welcome glass of rose. Info, Ticket sales. www.jazzaberne.com



FESTIVAL CUBAIN BAYAMO – FORT BALAGUIER – LA SEYNE 5 – 20 JULY

The Cuban Bayamo Festival this year moves to Fort Balaguier, la Seyne, and kicks off 5 July with the inauguration of an art show of the works of Lazaro Silveira Noa, the show opening accompanied by one of the principal participating bands Cana Santa.

From the 19 – 21 July, concerts every evening at 20h. with the trio Cana Santa, plus two musicians.

19 July – 22h. Mulatason (son)

20 July – 22h NG la Banda (timba)

21 July – 22h. Manolin el Medico de la Salsa (salsa)

Off events, include Salsa classes at Maison jean Bouvet, **15, 21 & 22 July** Buvette, petite Restauration available.

Information : 06 28 90 24 76

www.bayamo.fr



3ÈME ÉDITION
DU 6 AU 9
JUILLET
2018
MILONGAS
INITIATIONS
CONFÉRENCES
MASTERS CLASSES
Peinture par Christina Manzoni

Tango Argentino

Fiesta - Festival International d'Été de Spectacle et Tango Argentin
Hommage à Hippolyte Bouchard

BORMES LES MIMOSAS

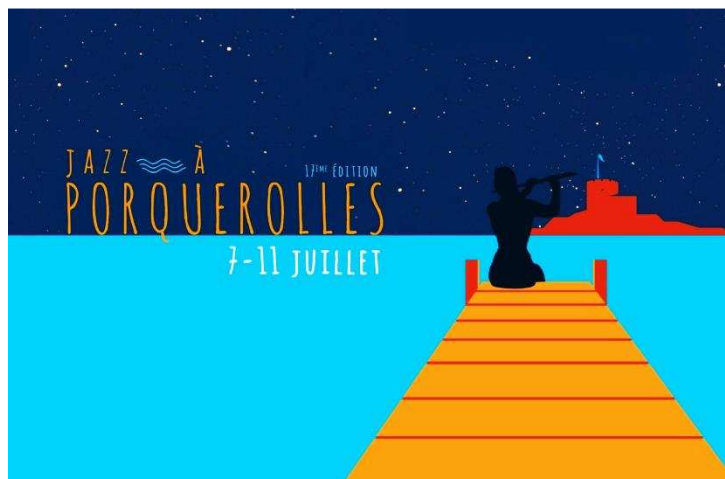
RENSEIGNEMENTS
Office de tourisme 04 94 01 38 38
www.bormeslesmimosas.com

TANGO FESTIVAL – BORMES LES MIMOSAS - 6 – 9 JULY

Spectacles, and master classes, everything a would-be tango fan desires, wonderful dancing, and teaching.

Information: 04 94 01 38 38

www.bormeslesmimosas.com/fr/agenda/les-grands-evenements/festival-de-tango



JAZZ A PORQUEROLLES – FORT STE AGATHE, ILE DE PORQUEROLLES, HYERES 7 – 11 JULY

Saturday 7 July – Aldo Romano Trio, & Hermeto Pascoal 6tet.

Sunday 8 July – Changer le Monde (Creation)

Monday 9 July – Harold Lopez Nussa Trio

Tuesday 10 July – Archie Shepp & his band

Wednesday 11 July – Yonathan Avishai Trio & BCUC.

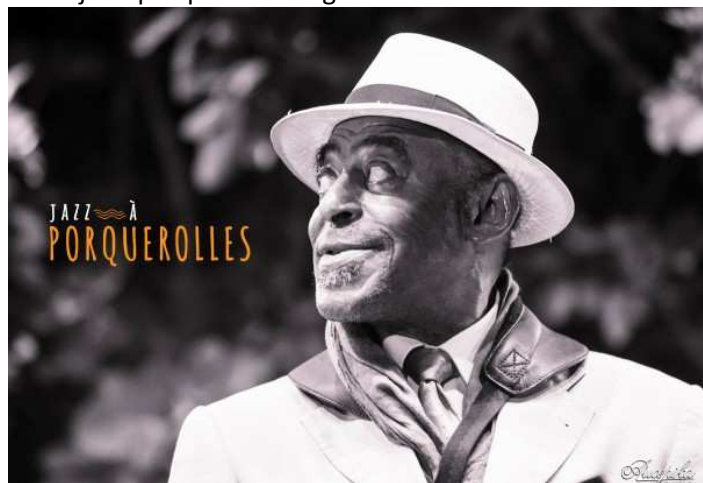
Fort Sainte Agathe, Ile de Porquerolles, Hyeres.

Navettes available, tickets for all concerts, see website.

Tickets 06 31 79 81 90

<https://jazz-a-porquerolles.festik.net>

www.jazzaporquerolles.org



FESTIVAL DE JAZZ – TOURETTES

7 & 9 JULY - Place du château

Friday 7 July - 20h30 : NEW MEETING QUARTET,

22h00 : LES VOICE MESSENGERS

Saturday 8 July - 20h30 : JEAN-PAUL DAROUX

QUARTET, 22h00 : AWEK

Du 9 au 22 juillet

8 communes s'associent pour

le 9^e Festival



Aups - lundi 9 juillet

St Antonin - samedi 14 juillet

Moissac - dimanche 15 juillet

Villecroze - mardi 17 juillet

Quinson - mercredi 18 juillet

Regusse - jeudi 19 juillet

Aiguines - vendredi 20 juillet

Baudinard - dimanche 22 juillet

Concerts gratuits

21h30



SOIREE ROMANTIQUES – DOMAINE DU RAYOL – RAYOL CANADEL 9 JULY – 13 AUGUST

The gardens of the Domaine de Rayol Canadel welcome a super series of concerts – mainly piano recitals - in the open air, facing the Mediterranean, what could be more Romantic ?

Monday 9 July – 21h - Quintette Lethic, strings with clarinet, programme includes works by Bach-Mozart, Brahms

Monday 16 July – 21h – Julien Brocal, piano, Chopin & Schumann

Monday 23 July - 21h – Herve Billaut & Guillaume Coppola, piano a quatre mains, Debussy, Ravel, Faure, Chabrier.

Monday 30 July – 21h – Abdul Rahman El Bacha, piano, Beethoven, Schumann, Ravel.

Monday 6 August – 21h – Emmanuelle Swiercs-Lamoure, piano, Chopin, Beethoven,

Monday 13 August – 21h – TAZIRI – music from the Mediterranean, played by Titi Robin, Bouzouq, guitar, & Mehdi Nassouli, Guembri, drums.

Tickets 36 €, Dinner (reservations required) 35€

www.domainedurayol.org – 06 21 71 56 62



FESTIVAL DE JAZZ NEW ORLEANS – ST RAPHAEL

13 – 16 JULY – Esplanade Delayen

With more than 50 free concerts scheduled along with 350 musicians in 23 different locations.



Concerts Palais de Congres :

15 July – Calypso Rose

16 July - Kenny Garrett



FESTIVAL GLORIANA – LES ARCS – 14 JULY – 2 AUGUST

Chateau Ste. Roseline, Les Arcs & Bormes les Mimosa

Saturday 14 July – Le Romantisme Lyrique Francaise – 19h00
Chateau Ste. Roseline, Les Arcs.

Thursday 19 July – Nuit du Piano - - 19h.00 Chateau Ste Roseline, Les Arcs.

Friday 20 July – Hommage a Debussy – 21h – Eglise St.

Trophyme, Rue Carnot 2, Bormes les Mimosas.

Thursday 26 July - Une Nuit a l'Opera – Chateau Ste Roseline, les Arcs



Tuesday 31 July – 21h00 - Compagnie Flamenco vivo avec Louis de la Carrascas – Place Clinchard, Les Arcs

Wednesday 1 August – 18h00 – Rossfelder Guitar Quartet – Chapelle Ste Roseline, les Arcs

Thursday 2 August – 21h00 – Rossfelder Guitar Quartet – Eglise St. Trophyme, Rue Carnot 2, Bormes les Mimosas.

www.festivalgloriana.fr

Info & Tickets: Festival Gloriana, 2632 Chemin du petit Train. 83510 St. Antonin du Var. E : festivalcloriana@aol.com



FESTIVAL DE MUSIQUE ANCIENNE DE CALLAS - 17 – 24 July

Tuesday 17 July – CALLAS – Eglise N.D. de l'Assomption 21h
Fiesta Cubano, Fuoco e Cenere, 2 sopranos, 6 musicians, Caribbean Music de Fete

Thursday 19 July – CALLAS – Eglise N.d. de l'Assomption 21h,
Acarat, Canticcum Novum, 2 singers, and 9 instruments, French Armenian works

Friday 20 July – MONTFERRAT – Espace Culturel 21h – The High Road to keilkeny, Les Musiciens de St. Julien, 1 tenor, dancer and 5 instruments, Gaelic songs of the 17 & 18 c.

Sunday 22 July – CHATEAUDOUBLE – Eglise N.D. de l'Annonciation 18h

Le Juif errant musicien, de Jerusalem a New York, aller simple
La symphonie du Marais, diaspora musicale
Tuesday 24 July -CALLAS - Eglise N.D. de l'Assomption, 21h
Orientalisme a la Cour, Hesperis. Soprano & 3 instruments of the orient.



<http://callas-festival.pagesperso-orange.fr/A9RC638.jpg>
www.callas-festival.com/



NUITS MUSICALES DE MAZAUGUES – 20 JULY – 7 AUGUST

Friday 20 July – Theatre de la Verduire – Abdel Rahman El Bacha, pinao, Ravel, Beethoven, Schumann
Tuesday 24 July – Thatre de la Verduire – Quatuor Parisii – Haydn, Mozart, Debussy
Tuesday 32 July -21h – Theatre de la Verduire, piano and Lyrque, Beethoven, Chopin, Litz, Berlioz
Wednesday 7 August – 21h. Theatre de la Verduire – Emmanuelle Jaspert, piano, Olivier Charlier, violin, Debussy, Ravel, Faure

Info: 04 94 86 90 67

<http://www.festivalmazaugues.com/>



FESTIVAL DE NEOULES – 19 – 21 JULY

Several Bands each night kicking up a storm.

Bastide Châteauloin quart Valettes, Néoules

Phone: 04 94 72 78 70

<https://festival-de-neoules.fr/category/festival2018/>



FESTIVAL DE JAZZ A TOULON – FREE 20 – 29 JULY

Great Jazz groups every night from 20 to 29 July playing Aperó jazz concerts, 17h30, in various places around Toulon, with evening concerts at 21h30 Pick your evening, then see the website for details of each concert, Tooooo many to list.

<https://www.jazzatoulon.com/>



LES RENCONTRES INTERNATIONALES DU THORONET – 21 – 28 JULY

ACADEMIE 13 – 21 JULY THORONET VILLAGE & ABBAYE

Saturday 21 July – 21h - Abbaye du Thoronet
ACADEMIE DE MUSIQUE ANCIENNE, "Les Escholiers de Paris", Le paysage musical parisien au XIII^e siècle : chansons de trouvères, motets, rondeaux et estampies

Sunday 22 July – 21h – Place de l'Eglise - Le Thoronet-village,
LE COR DE LA PLANA – Polyphonies populaires des Pays d'Oc

Monday 23 July – 21h – Eglise de Saint-Raphaël,
TROXALIDA, Missa "Ista est speciosa" de Pierre de la Rue (1452-1518)

Tuesday/Mardi 24 Juillet 21h – Eglise du Thoronet-village
LES JARDINS DE COURTOISIE, "Je loe amour" – Chansons de la cour de Bourgogne au XV^e siècle.

Thursday 26 July – 17h - Abbaye du Thoronet,
VIVA BIANCALUNA BIFFI, voix et vièle "Fermate il passo"

Friday 27 July 21h - Abbaye du Thoronet
CAFFE ZIMMERMANN & DAMIEN GUILLON, contre-ténor,
"Lamento" Répertoires allemands des XVII^e et XVIII^e siècles.

Saturday Samedi 28 Juillet 21h – Abbaye du Thoronet
ENSEMBLE GILLES BINCHOIS

"Magnalia Dei" - Répertoires grégorien, ambrosien, vieux-romain et création contemporaine sur le thème de la Création (X^e - XXI^e siècles)

Le Thoronet, 04 94 60 10 94 tourisme@lethoronet.fr

Front Cover: Watercolour of Entrecasteaux Chateau by Debbie Laidlaw, who together with other members of their family who have lived in Entrecasteaux these past many years, were going to put on a show 40 years of paintings! Unfortunately it has had to be postponed. So hoping it will come about next year.

MOISSALINE PROD PRÉSENTE
**LA LONDE
JAZZ
FESTIVAL**
WWW.LALONDEJAZZFESTIVAL.COM

24 > 29 JUL 2018
CONCERTS GRATUITS
PLAGE DE L'ARGENTIÈRE
18H30 APÉROS-JAZZ
21H30 CONCERTS
23H15 JAM

CÔTES DE PROVENCE
la londe
vins de
provençe



DATE SPÉCIALE AU JARDIN DES OLIVIERS - PRÈS DU CENTRE VILLE
24 APÉRO-JAZZ 19h + **MAYFAIR ELECTRO JAZZ PROJECT** 21h
25 PROJECTION FILM **WHIPLASH**
26 BIG BAND **VINTAGE ORCHESTRA** FEAT. KEN NORRIS
27 **MOUTIN FACTORY** 5TET
28 **10 YEARS ALL STAR** FEAT. ROBIN MCKELLE & MARACA VALLÉ
29 **LOS JOVENES CLASICOS DEL SON** CUBA

LA LONDE DES MAURES JAZZ FESTIVAL – 24 – 29 JULY

Apero Jazz 18h30, Concerts 21h, & Jam 23h15

Stars include Whiplash, Vintage Orchestra – FREE concerts ,



Moutin Factory, 10 Years All Stars, & les Jovenes Clasicos del Son
– all on the most incredible Beach setting at La Londe des Maures
<http://lalondejazzfestival.com>



FESTIVAL DU CHATEAU – SOLLIES PONT – 25 – 29 JULY

Wednesday July 25 – Patrick Fiori

Thursday July 26 – Julien Dore

Friday July 27 – Francis Cabrel

Saturday July 28 – Bigflo& Oli

http://www.ville-sollies-pont.fr/fr/evenement.htm?_ref=1477



SOIREE MUSICALES DE L'ABBAYE DE LA CELLE – BRIGNOLES – 27 July – 7 August

Friday 27 July – 21h15 – Concert dans les Vignes – Conservatoire des Coteaux Varois en provence – with Orchestre de Cannes Provence Alpes Maritime – Music from films

Tuesday 31 July – 21h15 – Cloître de l'Abbaye – Galliano solo – Richard Galliano, accordéon, works by Debussy. Piazzola,

Friday 3 August – 21h15 – Cloître de l'Abbaye – Recital de piano, Mikhail Rudy, Bach, Wagnern, Litz, Chopin.
Sunday 5 August – 21h15 – Cloître de l'Abbaye – Suites de Jean Sebastian Bach, Marc Coppey, cello
Tuesday 7 August – 21h15 – Cloître de L'Abbaye, Soiree Anniversaire
<http://www.soireesmusicales-lacelle.com/#partenaires>



LES NUITS BLANCHES – LE THORONET 27 - 29 JULY

Several bands, singers each night 27, 28 & 29 July in the village,

Tickets : <https://www.lesnuitsblanches.org/>

<https://www.lesnuitsblanches.org/>

www.tourisme-lethoronet.com



MUSIQUE CORDIALE – FAYENCE – 28 JULY – 11 AUGUST

Saturday 28 July - CONCERT DE MIDI

LES JEUNES CHORISTES DE MUSIQUE CORDIALE

Seillans, Eglise Saint Leger, 12h00 - Free

19h00 - CONCERT D'OUVERTURE DU FESTIVAL:

CHANSONS ET AIRES POUR UNE NUIT D'ÉTÉ

Mons, Eglise Saint Pierre et Saint Paul, works of Mozart,

Schubert, Faure - 20€ / 30€

11h30 POP & ROCK DES ANNÉES 60S & 70S

Mons, Restaurant Le Petit Bonheur,

Gary McAusland, *guitare* - FREE

Monday 30 July - SOIRÉE MUSIQUE, DÎNER ET VIN

Seillans, Chapelle des Selves, 20h00, Charlotte King, *voix*

Rebecca Taylor, *piano*, Martin Ludenbach, *contrebasse*

Gary McAusland, *guitare*, 40€ réservation required

Tuesday 31 July - 12h00 CONCERT DE MIDI

Seillans, Chapelle de Notre Dame de l'Ormeau, FREE

See Website for full details of huge programme.

www.musiquecordiale.com



**SOIREE ROCK & BLUES CONCERT –
DOMAINE ESTELLO – LORGUES
TUESDAY 31 JULY**

In collaboration with Domaine des Aumedes
Concert with Les "WATTS" at 21h
Parade of classic motors, aperitif at Domaines with Socca!
Food Trucks, burgers, Socca, etc.
Tickets form both Domaines, €17 from either Domaine.
Estello: 04 94 73 22 22 Domaine des Aumedes 06 81 21 88 56
Only room for 250, book early, no tickets with payment

**BEATLES CONCERT – ENTRECASTEAUX – LE
GRAND JAS -TUESDAY 31 JULY – 21H.**

With Francois Marvy Orchestra playing all the Beatles Hits,
Tickets 20€ on the night from 20h.



**CONCERT - ABBAYE DU THORONET –
VAR'S MUSICA & KINGS SINGERS –
31 July – 19h30**

Celebrating 15 years of Var's Musica, and 50 years of the Kings
Singers. Programme, Byrd, Monteverdi, Tallis.

LATE NEWS

**CHOIR CONCERTS 40 IN 39 VILLAGES
–see Website**

<https://www.aicler-provence.fr/festivals-france/choeurs-2018-1er-partie/>

**CONCERT PLAN DE LA TOUR -
FRIDAY 20 JULY 21H00**

Tango encounters Jazz – « Libor Tango » by Quatuor Calliente at
the Chateau des Chenes.

Tickets 25€ 06 03 35 77 22 – Info: 04 94 55 20 50



CAVEAT EMPTOR BY TRENCHERMAN

There has been extensive reporting of the assertion that farmed salmon is now the most toxic food on the planet.

This is bigger than eggs are bad for you, dairy produce is bad for you, don't eat red meat and all the other soundbite opportunities produced by tired media from time to time knowing that readers are always concerned for their health.

There does, however, seem to be some substance to back up the claim about farmed salmon. Even though they are raised in cold, fresh seawater in tidal areas where the action of the moon clears them out twice a day, they still attract sea lice and, it is reported are fed on antibiotics to keep other diseases at bay, or preferably out of the bay.

So what of fish farmed in warmer waters without the cleansing benefit of tides, and polluted with every piece of jetsum available. I speak of course about the dorades and seabass which adorn most menus in our region.

Not that all of them are farmed, line caught fish are still to be found and precious they are too. How can you tell? Well, if they are line caught or otherwise 'sauvage' the restaurant or fish merchant will gleefully inform you, but if several people at your table order, for example, "Dorade au four", and they all turn up the same size, then you can be pretty certain that they are farmed.

This was brought to my attention recently at another new restaurant in the village of La Garde Freinet; it is a restaurant made up of two restaurants which were not very good into a much larger and more stylish restaurant which is also not very good.

I went to try it out with a friend who is a committed carnivore and had been to the restaurant a week before.

To say I was surprised when he ordered a stuffed aubergine was of the -knocked me down with a feather- level.

I had ordered an Escalope Milanese, traditionally a fillet of veal beaten out, breaded and fried. Mine had been so finely beaten that if it were not for the bread crust, it could have been used instead of glass in a window. It looked and tasted like the packaging of a DVD I had received that morning from Amazon, but, I suspect, without the same nutritional value.

I asked my carnivorous chum why he had not ordered a meat dish, many were on offer. He replied that the last occasion he was there he had ordered the magret de canard and it had turned up almost raw and cold. He sent it back and it returned hot and almost raw. I mentioned my disappointment to a newly arrived friend who later told me that she had been to that restaurant I had warned her against and that I was right. Phew!

Whilst I was struggling with my escalope, I noticed a nearby table of Bikers with Hog jackets on, had ordered the "Daurade au four", and like the bike riders themselves, they all arrived exactly the same size, quite small. Hmmm.

So the week went on with she who needed to be hospitalised, out and recovering and the annual meeting with our accountant approaching rapidly, I decided that a small treat was in order, and so I reserved a table at La Bouillabasse, on the beach in St Tropez.

Private parking is always a temptation and the view of the gulf is always entertaining.

I have been there many times over the years and rarely been disappointed. I well remember the first occasion, now lost in the mists of time: we had been at the Polo all day and had ended up at Bouillabasse for late refreshment; the sea looked inviting and with out a discussion, myself and a younger male member of our party ran down the beach leaving various bits of clothing in our wake. The sea was a perfect temperature and our overheated bodies were soon back at temperate level. So we decided that a cool drink was next on our list and made our way back to shore.

There upon we noticed that our clothes had mysteriously disappeared. Our cries for help were heard and the step mother of my younger companion rushed down towards us with a tablecloth, while she who has a sense of humour, came towards me with a napkin!

No such adventures this time, I started with a lobster ravioli in a rich and taste laden sauce while she who had left our accountant with a pat on her back, shared a dish of crisp fried baby octopus. I followed with an excellent steak tartar poel   and a disappointing dessert. Siouvette blanc et rouge saw to our thirsts, the view was perfect, the service charming and the bill bearable.

If you want more information on the first restaurant I wrote of, then take a walk on by and look for one that used to be two.
Pip, pip



Heroes Square, Budapest, setting for the Trianon Opera

THOUGHTS ON HUNGARY By ROBERT TURNBULL

Sadly, illness prevented me from attending Hungary's latest theatrical crowd-pleaser: *Trianon, the Rock Opera*. The open air event in Heroes Square last week was meant to "commemorate"

the near centenary of the infamous treaty signed in Versailles's Palais de Trianon in 1920, an occasion that many Hungarians feel triggered what they call 'Trianon Trauma'.

For those who need reminding, the 1920 treaty decided the fate of Hungary by removing over two-thirds of its territory and therefore as much as one third of its national population.

Hungary suddenly became landlocked. The loss of natural, mineral treasures, farmland, forests, rivers, railways, factories, and cultural institutions had a devastating effect.

It seems that the US President at the time Woodrow Wilson was ambivalent about signing the treaty, which he feared would stir up ethnic tensions; but his French counterpart Clemenceau thought otherwise and was especially keen to punish the 'losing side.' The Hungarians had no choice than to sign.

For the Hungarians, Trianon has remained an open wound that looms large in the national consciousness. They may have been – twice now- on the wrong side of modern history but the sense of victimization runs deep and has been thoroughly and systematically exploited by nationalist politicians, foremost among which is, of course, the current populist Prime Minister Victor Orban.

Trianon: the rock opera will certainly have been supported by Orban's Fidezs party. Composed by Gergely Koltay, with literally hundreds of dancers and even horses joining local rock stars, the intention, according to the producers, is to keep people informed and engaged as to what happened 100 years ago. The other agenda is to help fuel one of Fidezs's long-held fantasies, namely to roll back the borders imposed on the country back then. But how?

'Due to the change in the East-Central European system in the last decade of the last century and the European Union's accession, the situation has improved considerably through the interoperability of borders', according to the organizers. By interoperability they presumably mean the kind of permeability impossible under Communism.

But there's a staggering irony here regarding the country's relationship to Brussels. The EU has contributed billions towards Hungary's infrastructure only to have Orban compare it to the Soviet Union, both, in his view, colonial and aggressive powers intruding on Hungarian sovereignty. It hardly stands to reason. When the Franz Liszt Academy of Music, one of the world's great musical institutions reopened in 2017, Orban attempted to take the credit for the results though 95% of the renovation costs were actually provided by the EU. During the opening ceremony he gave only subdued thanks the EU for its generosity, as he well might, given the large numbers of EU diplomats present. Orban's grandstanding on immigration may now be alarming the EU establishment, but for years Merkel *et al* turned a blind eye to Orban's attempts to recreate something resembling the old empire. When on a trip to Poland he expressed a wish that one day the two countries could 'once again share a border', it went virtually unnoticed.

Even the arts are part of the plan. The Hungarian State Opera, a government-run institution, has offered free tickets to Hungarians living abroad and even unveiled a marketing campaign in the form of CDs and DVDs directed at mothers and their offspring from Hungarian minorities in countries like Rumania and Serbia.

Nostalgia for the old Hungary has resulted in radical measures. Under Orban as many as 1.2 million Hungarians in Rumania and

Serbia have been eligible to vote in the Hungarian national election, tipping the balance of power towards his own party. Orban's Visegrad Group seeks to unite many former Communist countries into a broad anti-immigrant coalition against the Merkel-Macron faction to protect the sovereignty of Europe's border, as they see it. He is serious:

"The unification of the nation across borders was not only a gesture on our behalf — a past due reparation — it was more of an everyday act to allow us to shape our destiny together, to determine our own future.

DIESELGATE SCANDAL – UPDATE



Volkswagen cars wait to be shipped at the harbour in Bremerhaven, northern Germany, on June 2018.

SIGNIFICANT VICTORY FOR LONE VW BUYER – IN AUSTRIA!

A Vienna court has ordered a car dealer to reimburse a customer who bought a Volkswagen car because it was fitted with software designed to cheat emissions tests, the buyer's lawyers said early June.

"If the plaintiff had known that software designed to cheat emissions tests had been installed on the vehicle concerned, she wouldn't have bought it," the Commercial Court said according to part of the ruling cited by the Poduschka law firm, who represented the customer.

The judgement, if not overturned on appeal, will mean that the car dealer will have to take back the vehicle, bought for €26,500 in 2012, and to pay out a refund with interest totalling €29,000. The plaintiff's lawyers said the judgement was the most favourable decision from the Austrian courts to date for a car buyer.

In autumn 2015 Volkswagen admitted that it had equipped 11 million of its diesel vehicles with software capable of falsifying the results of anti-pollution tests and covering up emissions up to 40 times over authorised limits.

The scandal has already cost the car giant more than €21 billion in vehicle recalls and legal cases. Several other car manufacturers have since also been investigated over similar practices.

Will this mean that individual buyers can now sue, and win? Without having to resort to Class Action suits, as so many VW buyers both in the UK and the EU have been forced to do to get compensation! Wow!



PAUL RICARD – A BRIDGE OVER TROUBLED WATERS

By JULIET YOUNG

"Midi et quart, Sept heures et quart - L'heure du Ricard". So ran one of the most successful advertising slogans in France's history. And why? Because nothing is as sacred as the *apéro*, especially here in the sunny south, where the tradition clearly springs from the cloudy waters of pastis.

You might think that Marseille-based, motor-racing, ocean-loving, self-professed genius Paul Ricard, might not qualify for an article in the VAR Village voice, but, in the midst of all his other jobs and hobbies, he found time to be mayor of Signes for eight years, so he just sneaks in on that qualification.

But, of course, it is his invention of pastis which started the legend, born from the absence of *absinthe*.

We all know that *absinthe* (invented by Henri-Louis Pernod in Marseille in 1803) was the favourite tippie amongst the quill and paintbrush-pushing brethren of the artistic underworld. The 'green fairy' is credited with driving Van Gogh to cut off his ear, and poet Paul Verlaine to shoot his lover, Arthur Rimbaud. Oscar Wilde, yet another retrobate admirer, described its effect thus: "After the first glass you see things as you wish they were. After the second you see things as they are not. Finally you see things as they really are, and that is the most horrible thing in the world".

Despite, or perhaps because of *absinthe* making the brain grow fonder, its popularity - along with its violent side-effects - continued to grow, until, concerned that it was rotting the fabric of French society, in 1915 the government banned it by

law. The cafés and bars around Le Vieux Port in Marseille drew their curtains, and the stills went underground.

Born, in 1909, into a family of wine-merchants, Paul Ricard began his career by peddling brasserie equipment to bars all through France during the *absinthe* prohibition, but in private he'd got out his chemistry set, and was setting about trying to create a lower alcohol version of the much-mourned *fée verte*. So, in 1932, when the ban was relaxed, and aniseed alcohol allowed up to 40°, his was the first named brand of pastis onto the market.

Within 8 months he'd sold over a quarter of a million bottles through a flurry of publicity, all organised by him. He designed the labels (blue for the Mediterranean, yellow for Provence's sun), created the advertising, and, all his life, he continued to come up with various ostentatious stunts to keep the Ricard name out in front.

During the petrol shortages of the Suez crisis, instead of using lorries he made his deliveries to his Paris clients using camels - all bearing the Ricard name prominently on the humps of what he called his *caravanes du soif*. He made France's first colour film (about the Tour de France, sponsored, naturally, by Ricard, so the majority of the colour turned out, surprise, surprise: yellow and blue); and, in 1961, when Pope John 23rd was elected, he filled a train with all his workers and a guards' van of pastis, and sent it off to Rome, to receive the blessing of the new pope. The cardinals' red was instantly obliterated in a sea of yellow and blue.

After 1940 he refused to refresh the occupying Germans with his precious nectar, so he voluntarily closed down his factories - though he still paid all his workers until the liberation. He started widening his interests, and bought rice fields in the Camargue, got into animal farming and mineral water, and, giving two-fingers to General Pétain, whom he liked to *emmerder*, he supplied the Resistance with distilled fruit juice, using his spirits to keep their spirits going, so to speak.

Ricard died in 1997, after nearly 90 years of energetic enterprise and eccentricity, fighting politicians, defending the environment, and building his physical legacy: the Oceanographic Institute on the Ile des Embiez, numerous art



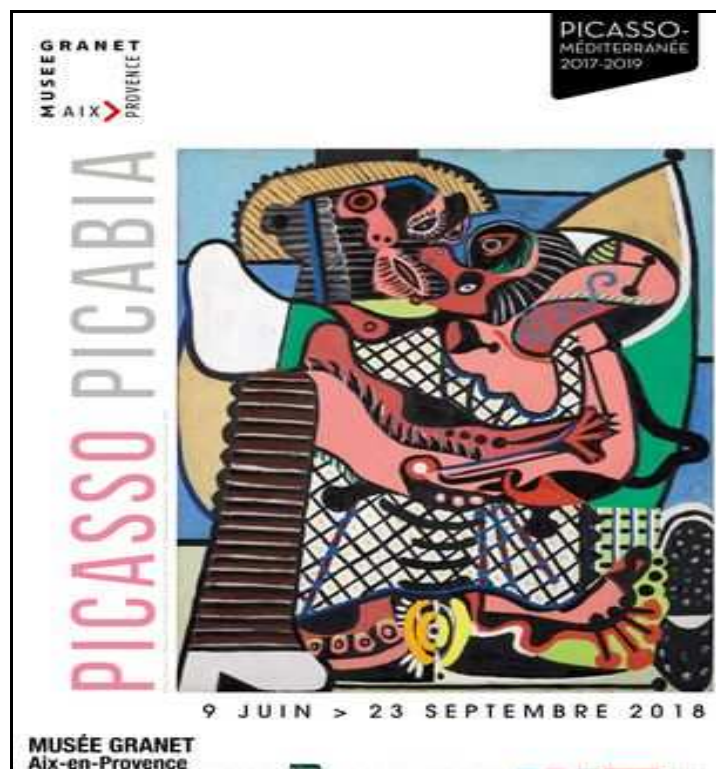
galleries and museums, the purchase of the Ile de Bendor, sponsoring free music concerts and bull-fighting events, and creating the motor racing circuit up at Le Castellet, which, for 20 years hosted the French Grand Prix. (The circuit was later bought by Formula One's Bernie Ecclestone who has recently transformed it into a very advanced High Tech Test Track - with a posh hotel/pitstop welcoming the racing Who's Who, headed by Michael Schumacher, who frequently downs a pastis before dinner at what he and his chums affectionately call "Bernie's

Inn"). This year, 21 years after Ricard's death, the French Grand Prix took place once again, at the Ricard Circuit.

The greatest gift Ricard left the French nation was the ritual of the apéritif hour - that glass of cloudy pastis, the bowl of glistening purple olives, and the clunk of colliding *boules* under the shade of the plane trees... And although a myriad of competitors now line up along the mirrored shelves behind the still-smoke-smearing windows of the bars of Marseille, there's no doubting the byline on the bottle that only Ricard makes "the true pastis of Marseille".

For his epitaph, however, we could, more modernly, rephrase Ricard's advertising claim "*Il n'y a qu'un Ricard*" as "There's only one Paul Ricard" - with which, I feel, the great self-publicist himself would not, for once, take issue....

For Ernest Hemingway's daring take on pastis, try this cocktail: 5 parts champagne : 1 part Ricard, which, for obvious reasons, he called Death in the Afternoon...



GRANET MUSEUM – AIX EN PROVENCE - PICASSO – PICABIA 9 JUNE – 23 SEPTEMBER

When **Picabia** declared, in 1922, that "**Picasso** is the only painter I love", was it simply another example of Picasso's gravitational pull? A measure of his decisive influence over 20th century artists?

Painting a more complicated picture, this exhibition aims to reflect the fact that, in addition to his love, Picasso was also the target of Picabia's witticisms and pastiches.

The first exhibition to compare their work, *Picasso-Picabia* offers an insight into an artistic tandem unprecedented in the history of 20th century painting. Exploring fifty years of rich, diverse and uninterrupted artistic production, it features both masterpieces and sometimes lesser-known works by these two artists of Spanish heritage. Presented in an 800 sq.m. temporary exhibition space, some 110 works by these two artists echo but also occasionally clash and combine with each other.

This history of painting, strewn with conflict and rivalry, but also unsettling similarities, sheds light on the founding pictorial practices and movements of Modernity: Cubism and Orphism, Dada machines and Ingresque Classicism, mid-1920s "monster Surrealism" in the South of France, portraits of women in the 1930s, and the vital role played by photography in their work. Enjoying the same artistic freedom, Picasso could well have said - as Picabia did of himself - that he was an "artist in all genres",



and both men changed the face of painting in the 20th century.

This exhibition forms part of [Picasso Méditerranée](#), an international cultural event that runs from spring 2017 to spring 2019. More than sixty institutions have come together to create a program around Pablo Picasso's stubbornly Mediterranean work. On the initiative of the [Musée National Picasso-Paris](#), this

journey in the creation of the artist and in the places that inspired him offers an unprecedented cultural experience, wishing to tighten the links between all the banks.

Musée Granet, Place Saint Jean de Malte

13100 Aix-en-Provence Museegranet-aixenprovence.fr



PICASSO AND THE SPANISH MASTERS / FLOWER POWER - POP CULTURE Carrières de Lumières – Les Baux de Provence

From March 2018 to 6 January 2019

The Carrières de Lumières in Les Baux-de-Provence opened its new digital and immersive exhibition: ('Picasso and the Spanish masters') March 2018 and it runs to 6 January 2019. Digitised masterpieces by Picasso, Goya, and Sorolla create a dialogue to the sound of music on the immense limestone surfaces of the Carrières. A veritable invitation to go on a journey of discovery, this original multimedia show retraces a century of Spanish painting, providing visitors with an intense artistic experience.

The immersive exhibition, which focuses on Spain, brings together works by the great masters of modern Spanish painting. The first part of the show highlights portraits and scenes of daily life painted by Goya, Rusiñol, Zuloaga, and Sorolla. The second part focuses on Picasso, who was unquestionably one of the most influential great masters in twentieth-century art, and provides viewers with a panorama of his incredibly rich and creative oeuvre. From the royal court to Goya's rustic scenes, Rusiñol's enchanting gardens, Zuloaga's portraits, and Sorolla's luminous beach scenes, visitors are invited to go on a journey of discovery and then immerse themselves in the rich and captivating pictorial world of Picasso and his masterpiece. The distinctive forms of the *Demoiselles d'Avignon* (1907), the soothing pink and blue of *The Pipes of Pan* (1923), the menacing potency of *Guernica* (1937), and the Mediterranean shores of *The Joy of Life* (1946) take the viewers into the heart of the artist's creative genius.

Designed as a journey of discovery of Iberian art in the twentieth century, the digital and immersive exhibition 'Picasso and the Spanish masters' presents thousands of moving images of digitised works, which are brought to life via the cutting edge AMIEX® technical equipment. Hence, the white limestone walls are transformed into masterpieces lit up by around a hundred projectors. The visitors are invited to stroll around freely in the monumental spaces of the Carrières in order to discover in their own time the dynamic projections around them. A vibrant selection of music, ranging from Albeniz to jazz, help enrich the emotional experience of the visitor.



"FLOWER POWER - POP CULTURE" BETWEEN 2 PROJECTIONS OF PICASSO AND THE SPANISH MASTERS

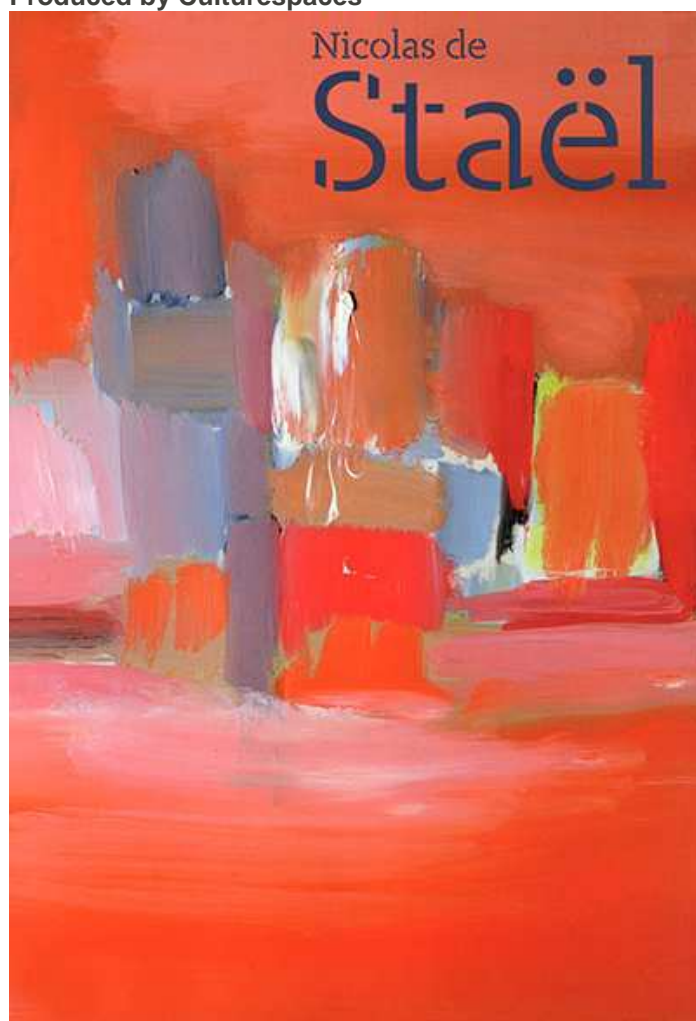
Between two projections of Picasso and the Spanish masters, a short program is dedicated to the quintessence of the Flower Power movement. The Carrières de Lumières are transformed into an imaginary city, around which the viewers are invited to stroll and lose themselves as they follow in the footsteps of the

idealistic generation at the end of the 1960s, which changed the world.



These exhibitions are incredibly exciting, innovative, and as they say, utterly immersive experiences of the art works. As the weather gets warmer it is a good time to visit les Carrières, limestone caves, which can be exceedingly cool. Take a cardigan to enjoy to the most.

Created by Gianfranco Iannuzzi - Renato Gatto - Massimiliano Siccardi - with the musical collaboration of Luca Longobardi
Produced by Culturespaces



**HOTEL DE CAIMONT – AIX EN
PROVENCE**

NEW ART EXHIBITION

- Nicolas de Staël in Provence

From 27 April to 23 September

Presenting 71 paintings and 26 drawings from prestigious international public and private collections, the exhibition focuses—for the first time and exclusively—on the development of Nicolas de Staël's work during his Provençal period, between July 1953 and June 1954.



Nicolas de Staël's Provençal period was an important turning point in the painter's life and work. Between July 1953 and June 1954, the artist drew new inspiration from Provence. His discovery of the midday Provençal sun, the exceptional beauty of the landscapes, his love affair with a woman, and the intense experience of solitude that enabled him to produce works for his future exhibition at the Paul Rosenberg Gallery in New York were all experiences that nourished his imagination and the incredible pace of his artistic work. Nicolas de Staël's international fame grew in the heart of Provence.

In Lagnes (July 1953), he attained his quest for light in his work. The landscape motifs were depicted faithfully and with greater observation of the light as it changed during the day. In August, the painter travelled to Sicily. His exploration of the landscapes, archaeological sites, and museums enabled him, when he returned to Lagnes, to begin working on a series of paintings—some of the most significant works in his career—, based on notes made in his sketchbooks at Agrigento, Ragusa, Syracuse, Catania, Taormina, and Fiesole. During this period, his interest in nude studies found complete expression in the large-scale paintings of figures and nudes that interacted with the landscapes.

In 1954, following a year of intensive work, the painter was confident that he had done his best. When he was preparing for his exhibition in New York, he wrote to Paul Rosenberg: *'What I've given you should ensure that you can hold the finest ever exhibition of my work.'* The exhibition 'Nicolas de Staël in Provence' highlights the summit of Staël's pictorial work. In these works close observation resulted in highly innovative representations of nature.



And of course one can make a visit to this Museum a complete day's outing, housing as it does a very sophisticated collection of 18th c artefacts, pictures, furniture, tapestries, everything that complimented life in that era, plus there is a charming courtyard, gardens, and café cum restaurant serving appetising snacks lunches an immersive experience, total culture.

<http://www.caumont-centredart.com/en>

located just a few steps from the Cours Mirabeau

Ouvert de 10 a.m. to 6 p.m.

3 rue Joseph Cabassol 13100 Aix-en-Provence



Annonciade Museum – St. Tropez

The Annonciade Museum in St. Tropez is one of the treasures of the Riviera, housing as it does a superb collection of post impressionist works by the principally Fauvist (savage) artists of the day. It is my favourite Museum, which I can visit with pleasure time and time again. It has not staged any new exhibitions for a while, one suspects due to budgetary concerns, not only is it expensive to mount such shows, but the insurance is prohibitive - but its collection is such that every visit yields more pleasure.



St. Tropez and its Museum owe its beginnings to the artist Paul Signac – above his painting *L'olympia* - at the beginning of the XXth Century, who, on board his ship called *L'olympia*, discovered

this little fishing harbour in 1892. He fell under the spell of the place, bought a house, la Hune, which he turned into his studio and invited many other painters to join him: Cross, Matisse, Derain, Marquet.

The collection on show, ranges from 1890 to 1950 and is both of surprisingly high standard and homogeneity. The artists displayed have based their work upon the study of colour as well as shape, the whole collection is composed of top range pictures, essentially belonging to the pointillist, Nabis and Fauvist movements.

More than 20 international paintings are exposed at the Annonciade Museum, and include works by Andre Derain (painted in London), Matisse, Bonnard, Bracque, Seurat, Hencri Edmund Cross, one of my favourites, Manguin, Camoin , Dufy, Van Dongen, Maillol, Vuillard, and the superb Maurice de Vlaminck. It is as I say a total treasure house of paintings of that era, full to the brim of colour, excitement, reflecting the excitement these painters found in this region of the Mediterranean.

It is very well worth organising a visit to the Annonciade before, hopefully, the tourist crowds descent. It is right on the old Harbour, facing all those ghastly, huge, yacht dinosaurs, but close to the Harbour parking.

2 Rue de l'Annonciade, Place Georges Grammont, 83990 Saint-Tropez. · Opens 10AM Phone: 04 94 17 84 10

Musée Bonnard – Le Cannet



Another lovely Museum to visit not too far away is the Bonnard Museum in Le Cannet, just up from Cannes, houseing as it does a fine collection of Bonnard works.

Pierre Bonnard lived in le Cannet from 1922 to 1947, eventually acquiring the villa Le Bosquet, up on the heights of the town.

He loved and painted the light of the Midi, which formed his inspiration, and produced over 300 paintings of the region.

16 boulevard Sadi Carnot , 06110 LE CANNET, +33

(0)4.93.94.06.06 <http://www.museebonnard.fr/>

A small museum, delightful, spread over three floors, a pleasure to visit, but a good idea to check out the parkings in the area beforehand.

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IRELAND STILL FLYING HIGH

By SIMON EVELEIGH



Eddie Jones & Danny Cipriani

With the domestic season behind us and preparations for the new season already well underway, June is time for the northern hemisphere sides to travel and try to show that the gap between the north and the south is not as great as it is sometimes made out to be. Unfortunately, with the odd notable exception, year in year out, the south proves that there is a very good reason why only one of the eight World Cups that has taken place has ended up with a northern winner.

Last year The Lions proved that the All Blacks are not quite invincible and in 2016 England won their series in Australia 3-0. (Remember when Eddie Jones could do no wrong?!) This summer, it was the turn of Ireland to be the north's standard bearers.

Having proved that they are the best in Europe by completing the Grand Slam in this year's 6 Nations and with Leinster having won the Champions Cup, Ireland set off down under in good spirits. However, they lost the first test and the nay sayers reminded Irish supporters that it was 39 years since Ireland had last won a test in Australia and that no matter how much they ruled the roost in the north, that counted for nothing in places like Brisbane, Melbourne or Sydney.

Ireland regrouped in the days after that defeat and won two epic encounters to win the series 2-1. The fact that both teams scored 55 points across the three games shows just how evenly matched they were.

Incidentally, that first test defeat is the only time James Ryan has lost a match in his professional career, which is now 26 games old!

This series victory allowed Ireland to cement their place at number two in the world, but they are still a way off the number one side, New Zealand, who, as expected, beat France 3-0.

The French showed glimpses of better things to come and after 40 minutes of the series led 11-8. Unfortunately, 44 unanswered points in the second half showed the gulf between France and The All Blacks.

In the second test French full back Benjamin Fall was shown a red card early on for making contact with Beauden Barrett in the air, with Barrett landing on his head and leaving the field concussed. It is true that Fall's act was not a deliberate one, but the laws are there to protect players and the red card was the correct decision, even if Fall did not have to serve any form of ban, with the commissioners agreeing that the sending off alone was sufficient punishment.

When New Zealand scored two tries in quick succession after Fall's departure, a serious drubbing looked on the cards. France, however, held on manfully and New Zealand were some way off their imperious best and the scoreline of 26-13 was not one you would have put money on after 30 minutes' play.

The third test allowed All Black coach Steve Hansen to blood a few new players and France again started strongly but ran out of steam.

When you have consistently finished in the bottom half of the 6 Nations for the last few years and have regularly been embarrassed by the southern hemisphere giants, straws are what you clutch at and that is what is happening in France at the moment. It is true that there were brief periods when France played good rugby and competed with the New Zealanders and they also did not seem to get much of the rub of the refereeing green, but there is still plenty of work to be done if they are to challenge the best teams in the world.

The gloss was already well and truly off the Eddie Jones' halo before England travelled to South Africa, having lost three matches in a row at the end of the 6 Nations and finishing sandwiched between the French and the Italians at the foot of the table.

Jones, as is his wont, talked up England's chances and when they started the first test in scintillating style, scoring three tries and racing into a 24-3 lead, people started to believe him. However, in an incredible match which saw both sides score 5 tries, South Africa came back at England and ran out 42-39 winners.

The second test followed a similar pattern; England starting with a bang and finishing with a whimper.

The fact that the first two tests were both played at altitude and England based themselves on the coast must have had something to do with England running out of steam, no matter how much Jones denies it.

In the dead rubber third match, South Africa made a few changes and England recalled Danny Cipriani for his first international start for 10 years. In dreadful conditions, England ground out a much needed win, which welcome as it is, did not stop the detractors wondering whether England need a change of direction (ie new head coach) before the World Cup in Japan next year.

England have had a pretty horrible first half of 2018 and some of that can be put down to some of their star players struggling with the amount of rugby they are expected to play. Jones has a reputation as a fixer rather than a long term builder of teams and he certainly righted a sinking ship post the 2015 World Cup and those first two years will ensure there is some goodwill in the bank, but England have both the playing and financial resources to compete with New Zealand and should be doing much better than they currently are.

Scotland and Wales took the opportunity to give international experience to some younger players on their Summer tours.

Wales beat a second string South African side in Washington DC before winning 2-0 against a dreadfully poor Argentinian side.

Despite the relative weakness of the opposition, Wales will be pleased with the rugby they played and the fact that they have added another layer to their strength in depth.

Scotland thrashed Canada and Argentina but also lost to USA.

This seems to be a familiar story with the current Scottish side, as one step forward is instantly followed by two back.

These international players will return home for a brief holiday before pre-season begins, with the coming season being even more important for anyone who wants to stake a claim for a place in Japan at the end of 2019.

As far as Toulon are concerned, after a pretty disappointing 2017-18 season, head coach Fabien Galthié was not sacked but has been given a new role and former La Rochelle coach Patrice Collazo has replaced him.

On the pitch, New Zealand winger Julian Savea has signed for next season, but there are rumours of one or two departures, including the up and coming star of French rugby, Louis Carbonnel, fresh from having helped France win the Under 20 World Cup for the first time ever.

By the time I next write the rumours will either have been confirmed or quashed and we will be into the new season with a new squad which RCT supporters will hope can put up a better showing in both the Top 14 and the Champions Cup.

Incidentally, the groups have just been drawn for the European competitions and Toulon find themselves in a pool with Montpellier, Newcastle and Edinburgh. This is not a walk in the park, but looks easier than it could have been for Toulon.

Enjoy the Summer break and I look forward to talking rugby with you again at the beginning of September.



Penka – the Beauteous Bulgarian Cow! Latest EU Star!

Have you read about Penka the Bulgarian (pregnant) cow that walked over the border into non-EU Serbia, and was being threatened with being put down, as she did not have the proper papers to re-enter Bulgaria, the EU in all its splendour. Her Bulgarian owner was tearing his hair, as Penka, was one of his seven cows ! that ensured him with nice EU subsidies. Some bureaucratic Jobsworth stepped in, she had be put down, heaven knows what she might had tracked back to Bulgaria in the way of infection. Can you imagine. Some intelligent person raised a petition to save her! 30,000 signed, and Penka was saved. I just could not resist this story!

A bright yellow patio umbrella is positioned in the upper right corner, casting a shadow over a modern black outdoor sofa and armchair. The furniture is situated on a light-colored gravel patio. In the background, there is a dense green forest. To the left, another yellow umbrella is partially visible. In the distance, a body of water and more outdoor seating can be seen.

I hear a new restaurant has opened up at the back of St. Antonin, just off the Chemin du Petit Train, not far from Chateau Govotty. Follow the signs for **STATION ROSALIE!** How welcome it is! The owner Hugo Carmona– former Michelin chef - together with his wife Lorraine offer an interesting palate of dishes, all fresh, in what looks to be a really intriguing and charming forest setting. They can cater for between 30 to 40 – there is a large table that caters for parties tucked under the pine trees and umbrellas – plus tables for 2 or 4. Plus one can hire by the hour quaint two seater chariots to explore the nearby forest paths. Hugo and Lorraine sound pretty entrepreneurial, so hooray, it might be a super place to lunch or dine tucked away in rural forest setting, how cool!. Reports say good, reasonable prices. No website as yet, but coming.

Phone No: 06 95 88 96 20

Email: carmonahugo.bruno@gmail.com

Another watercolour of the Entrecasteaux region by Debbie Laidlaw. The Morris Adams family hope to organise an art show next summer, selling prints and postcards of artworks for the benefit of a local charity. Something to look forward to.



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