

ADVANCE PRAISE FOR CLAUDE CHABROL'S 'THE BRIDESMAID'

"Deliciously twisted! ... (A) deceptively understated and finally ferocious film." – *New York Times*

"Insidiously chilling ... Magimel is flawless, Smet eats up the screen ... Chabrol, doling out the edginess with the cool assurance of the master he is, has never seemed more hitchcockian." – *Boston Globe*

"Chabrol sets us up... which is half the fun, and the experience is a delight for lack of pomposity (his visual storytelling remains no-nonsense) as well as genre expertise." – *Village Voice*

"The film flawlessly glides along as bodies start piling up." – *NY Post*

"Uses the extraordinary craft Chabrol has acquired over the decades to insinuate itself inside our psyches in unexpected and potent ways." – *Los Angeles Times*

"Chills with a sophisticated touch... makes a deep, dark impression." – *New York Newsday*

"Eerily serene... a delight." – *SF Weekly*

"★★★★! Deliciously dark, highly recommended... Chabrol has found his most chillingly persuasive psycho-siren since Isabelle Huppert." – *London Times*

"Vintage Chabrol noir... *The Bridesmaid* is the most compelling film I have seen this year." – *Andrew Sarris, NY Observer*

"Very spooky... slowly horrific... masterfully established tension." – *Hollywood Reporter*

"A slyly enjoyable thriller with echoes of Hitchcock... quietly menacing... Smet delivers an impressive performance, suggesting her character's seductive sensuality and sinister stillness... Chabrol's perverse humour is still very much intact." – *BBC*

"(Chabrol) once again has achieved greatness... don't miss it." – *San Francisco Examiner*

"A potent if very classic blend. ... gradually raises the tension until film's final revelation." – *Variety*

"A real gift to cineastes." – *Onion A.V. Club*

"Compellingly sexy, macabre!" – *Guardian UK*

"Sexually charged, intriguing!" – *Time Out London*

"Absorbing thriller ... (that) stalks the audience!" – *Film Inside Out (UK)*

Rendell and Chabrol brilliantly keep leading us on... they never lose sight of the fact that it's not the "what" of a mystery story that's important, but the "who" and the "why." And sometimes, most scarily, the "why not"?" – *NJ Star Ledger*

"Packs a punch... the carnal Smet, in true femme fatale fashion, heats up the screen by exuding sensuality and danger in every frame." – *Buffalo News*

"Creepy, with hints of Hitchcock... pleasantly perverse." – *Filmcritic.com*

"★★★★! Neo-noir masterpiece." – *Kam Williams*

★★★★! "His best new film in years." – *Oakland Tribune*

"Drifts tautly, step by step, into foreboding tension... I was thoroughly swept away in the experience." – *Indieville.com*

"An intimate, polished drama about murder most foul." – *Channel 4 Film (UK)*

"A prickly, twisted, mean-spirited, borderline crazy and highly seductive picture." – *Salon*