

# French Film Festival

20 - 29 November 1998

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# Seven of the best

**A**FTER seven years, the French Film Festival in Glasgow, Edinburgh and Aberdeen from 20 to 29 November 1998, proudly remains the only UK event dedicated totally to le cinéma français.

For this vintage edition you can find everything from a silent film classic with piano accompaniment played by composer Raymond Alessandrini to mark the centenary of the birth of the legendary René Clair to a big budget action spectacular reuniting after 30 years two Gallic icons Alain Delon and Jean-Paul Belmondo... and guest appearances by Antoine de Caunes and Elsa Zylberstein, our cover stars.

The festival has always fearlessly mixed boulevard hits with auteur cinema. Among this year's guests will be Claude Miller and his producer-partner Annie Miller. As well as a personal choice from his filmography you can find his latest film *La classe de neige*/Class Trip, a brooding thriller which was one of the hits of this year's Cannes Film Festival, and which will be screened during the closing weekend.

The event will open with a visit from Patrice Chéreau who will present in person one of the most lauded and controversial entries from this year's Cannes Festival, *Ceux qui n'aiment prendre le train*/Those Who Love Me Can Take the Train with Pascal Greggory, Jean-Louis Trintignant, Valeria Bruni Tedeschi and Vincent Perez. Two of France's biggest box office hits of 1998, *Le dîner de cons*/The Dinner Game, about a parlour prank that spirals hilariously out of control and the blockbuster *Les couloirs du temps*/Corridors of Time, a sequel to *Les Visiteurs* look certain to be among the crowd-pleasers. They contributed considerably to the 50 million tickets sold for French films during the year. In a different register Eric Rochant's political comedy, *Vive la République* offers a humorous take about life on the dole while Bertrand Tavernier's long-awaited

*Capitaine Conan* finds the director in his element. Michel Deville also is back with a wild romp, *La divine poursuite*/The Gods must be Dancing.

New talents who will be competing for the Hennessy Audience Award include Olivier Dahan, director of *Déjà Mort/Already Dead*, an assured account of the hedonistic youth of the Côte d'Azur; Vincent Ravalec for his ambitious feature *Cantique de la racaille*/Melody for a Hustler with Yvan Attal; *L'homme est une femme comme les autres*/A Man is a Woman, a comedy of the sexes featuring Antoine de Caunes; Jean-François Richet's hard-edged *Ma 6T va crack-er*/Crack 6T; and Christian Vincent's *Je ne vois pas ce qu'on me trouve*/What's So Funny About Me. Emmanuelle Béart stars in actor Jacques Weber's directorial debut *Don Juan* while France's colonial past looms large in Dominique Cabrera's *L'autre côté de la mer*/The Other Side of the Sea with Claude Brasseur and Roschdy Zem. Director Danièle Dubroux mixes seduction, murder... and Kierkegaard in her philosophical comedy, *Le journal du séducteur*/The Diary of a Seducer with Chiara Mastroianni and Melvil Poupaud and will be among our guests.

The art of the short film will be celebrated by the visit of Claude Duty, a highly original film-maker from Rouen and also in a series of short films around sexual mores in the age of Aids, *L'@mour est à réinventer*/Reinventing Love.

In all, more than 25 features will be shown over ten days, alongside an array of accompanying star guests from the French film industry.

We hope you will take the opportunity to make the most of the ten-day festival which can only exist thanks to the generous help of a myriad sponsors, advertisers, volunteers and well-wishers in three cities and to whom we extend our sincere appreciation and gratitude.

## Guest Call

The seventh French Film Festival extends a warm welcome to:

Claude Miller  
Annie Miller  
Patrice Chéreau  
Antoine de Caunes  
Elsa Zylberstein  
Raymond Alessandrini  
Claude Duty  
Olivier Dahan  
Zoé Félix

Joëlle Prigent, President Films  
Catherine LeCoq, Fondation Gan  
Jeanne Marchalot, Horizon Productions  
Lisa Nesselson, Variety  
Glenn Myrent  
Jeanne Moreau biographer Marianne Gray

and other guests to be confirmed

Introduction

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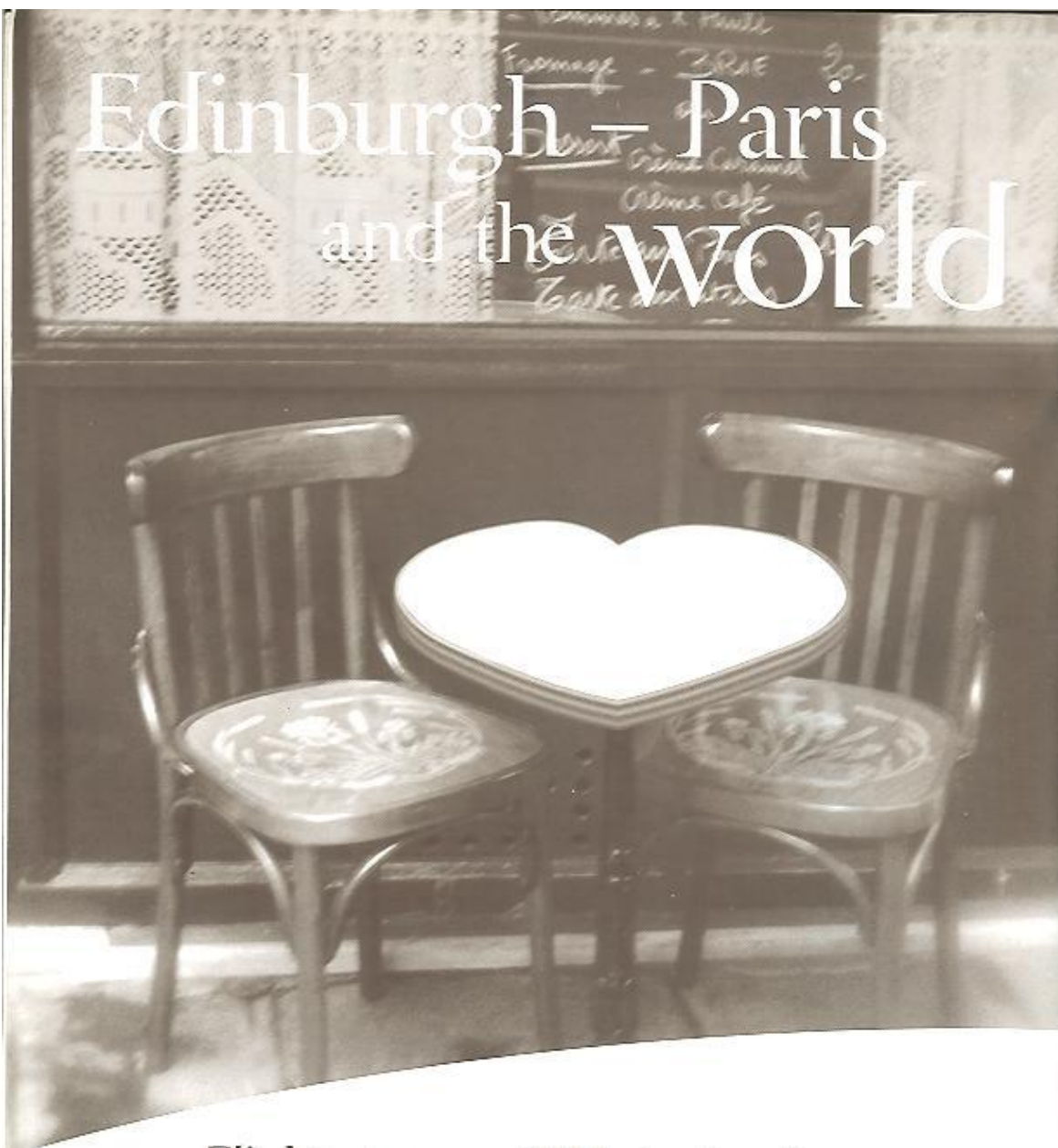
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Cover image: Antoine de Caunes and Elsa Zylberstein in *L'@mour est une femme comme les autres*





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WINNING THE HEARTS OF THE WORLD **AIR FRANCE**

Claude Miller represents a highly original force in French film – work of a consistently high quality which has achieved both box office and critical success yet always managed to stay true to his own sensibility. Richard Mowe profiles Miller as the festival welcomes him with his latest film and a retrospective.

## Child of the cinema

**T**HE world of Claude Miller is full of twists, turns, contradictory desires, troubled psyches, difficult personal relationships and sudden surprises. He has established a reputation as a formidable director of actors, not just his principal cast but right down to the smallest cameo.

Miller, born in Paris in 1942, spent his formative years as a production assistant to François Truffaut to whom he acknowledges considerable debts, and also Marcel Carné, Robert Bresson, Jacques Demy and Jean-Luc Godard. At film school he graduated top of his year in 1965. He made three shorts, then worked in television before his first two features (*La meilleure façon de marcher*/The Best Way to Walk in 1975 and *Dites-lui que je l'aime*/This Sweet Sickness in 1977) marked him out as a singular craftsman.

The examination of psychological elements form a fundamental part of his preoccupations through such tormented characters as Patrick Bouchitey in *La meilleure façon de marcher*, Gérard Depardieu in *Dites-lui que je l'aime*, and Michel Serrault as the prime suspect in *Garde à vue*/The Inquisitor and as the obsessive private eye in *Mortelle randonnée*/Deadly Run.

He has turned a particularly sensitive eye on the world of youth and childhood, especially in *La meilleure façon de marcher* and *L'Étranger* which easily can be considered as one of the screen's best evocations of youthful yearning and confusion.

He returns to that very world in his latest film *La classe de neige*/Class Trip which represents the first film to be produced as part of a newly revived slate by Warner Bros's French subsidiary. Miller's solid reputation as a box office draw enhanced the attraction.

Francis Boespflug, Warner France's President, suggests that Miller is "a very talented and reliable filmmaker. The theme of *Class Trip*, a thriller which involves a teenager, is very powerful and Claude is marvellous with actors, especially children."

Adapted from Emmanuel Carrère's best selling novel, the film follows in the Miller tradition of literary adaptations. *Dites-lui que je l'aime* came from Patricia Highsmith's *This Sweet Sickness*, *Garde à vue* from John Wainwright's *Brainwash*, and *Mortelle randonnée* from Marc Behm's *The Eye of the Beholder*.



Claude Miller

Miller explains "I like Anglo-Saxon type storytelling, which is always very cinematic. *La classe de neige* is a psychological thriller. It is the story of a teenage boy faced with a chilling secret, a life-threatening situation which he confronts successfully, and grows up in the process."

The cast includes no known names because Miller wanted there to be no distractions from the children who are the true heroes. "The youngster who plays the lead, Clément Van Den Bergh, 13, has been acting since he was 8. He is very professional, and he can express a great depth of feeling and an incredible intensity," says Miller.

Some of the themes in *La classe de neige* share common ground with *La meilleure façon de marcher*, *L'Étranger* and *La petite voleuse*. Miller's obsession with childhood also has preoccupied his own thoughts recently. He suggests that childhood and the end of childhood represents "the most tormented, feverish, passionate period of my life."

He adds "I've also experienced torment and passion in my adult life, but they didn't affect me as much as my childhood



Emmanuel Carrère



Annie Miller

experiences. My parents were quite charming people. I didn't have a difficult childhood like François (Truffaut). It's just that my memories of childhood are of anguish, fear and various complexes. They weren't halcyon days for me. I didn't have to endure religious constraints – my parents didn't raise me to live in fear of sin – but I knew about sin and my experiences were fraught with worry."

Miller finds that his characters who may well be considered bizarre, tortured, over the top, and angst-ridden are actually like everyone else... that is abnormal. "We all have a side we show to others, and we all have our fantasies, our secret garden. My characters act out their fantasies, because I'm a film-maker. There has to be a certain amount of dramatic content, after all."



## Claude Miller

► And as nothing happens to happy people, I portray unhappy people. Either they act out their fantasies or their inner world takes a beating."

The director works with his wife Annie as his producer who accompanies him to the festival. Their company, Les Films de la Boissière produces not only his work but the work of other film-makers. The relationship is mutually supportive. "Working with Claude is different, that's for sure. I don't produce films by other directors in the same way. With Claude and especially with his films, I'm in a special position because I understand all his expectations and his fears. I know the difficulties that a subject like this poses for him. But it's my impression that *La classe de neige* is the end of a cycle and that it will be his last film on childhood," she says.

Miller who as president of the professional body ARP (Association des Réalisateurs et Producteurs) has acted as an ambassador for the French cinema, knows it will be a difficult film to follow. Presented to considerable acclaim at the Cannes Film Festival, he was awarded a special jury prize by Martin Scorsese. Such recognition was only fitting for a director whose body of work we are proud to salute. In an age when the power of the moving image is taken for granted, Miller makes his choices meticulously, and never insults the intelligence of his audience. These qualities deserve your attention.

### Claude Miller filmography:

- 1971 *Camille ou la comédie catastrophique* (original screenplay)
- 1975 *La meilleure façon de marcher/The Best Way to Walk* (Original screenplay and César, 1976)
- 1977 *Dites-lui que je l'aime/This Sweet Sickness* (from Patricia Highsmith's novel)
- 1981 *Garde à vue/The Inquisitor* (adapted from the novel *Brainwash* by John Wainwright. Screenplay and dialogue by Michel Audiard; three Césars and Louis Lumière Grand Prix du Cinéma, Méliès prize)
- 1982 *Mortelle randonnée/Deadly Run* (adapted from the novel, *The Eye of the Beholder* by Marc Behm)
- 1985 *L'effrontée/An Impudent Girl* (original screenplay, César and Louis Delluc prize)
- 1988 *La petite voleuse/The little thief* (adapted from the screenplay by François Truffaut, Méliès prize)
- 1992 *L'accompagnatrice/The Accompanist* (adapted from the novel by Nina Berberova)
- 1994 *Le sourire/The Smile* (Original screenplay)
- 1998 *La classe de neige/Class Trip* (adapted from the novel by Emmanuel Carrère)

### PROJECTS:

- 1998 *La petite Nina* (adapted from Anton Chekhov's *The Seagull*)
- 1998 *Montreuil* (feature length documentary)



In a class of his own, Claude Miller rehearses his youthful cast

## La classe de neige/Class Trip

Glasgow: Sat 28 Nov 8.15pm

Edinburgh: Fri 27 Nov 8.15pm

A GRIPPING study of youthful angst which works both as a psychological thriller and an intriguing portrayal of the gulf between adults and their perception of the world of children. François Roy plays the overbearing father who has turned his son into a shy and timid boy and forces him to take refuge in a fertile fantasy world. When one of his classmates disappears on a trip to a ski resort, he takes his friend off on an adventure which turns into nightmarish reality when it is revealed that a child molester has been prowling the area. Based on a novel by Emmanuel Carrère, in turn based on a news item, Miller returns to the territory of some of his best work - *The Best Way to Walk*, also set in a holiday camp,

*An Impudent Girl* and *The Little Thief*. He draws remarkable performances from his two young leads - Clement Van Den Bergh as the troubled son and Lakman Nalcakan as the wild spirit he befriends. Presented in the official competition of this year's Cannes Film Festival, it marks an auspicious notch in Miller's filmography.

Dir: Claude Miller. Prod: Annie Miller; Les Films de la Boissière, Warner France, France 3, CNC, Région Rhône Alpes; Canal Plus. Scr: Emmanuel Carrère, based on his novel. Ph: Guillaume Schiffman. Ed: Anne Laforge. Mus: Henri Texier. Int sales: Flach Pyramide, 5 Rue Richemont, 75008 Paris, tel 00 33 1 42 96 02 20/fax 40 20 05 51. British distribution: Blue Light, 231 Portobello Road, London W11 1LT. Tel 0171 792 9791/Fax 792 9871. 1998, 96mins

Cast: Clement Van Den Bergh, Lakman Nalcakan, François Roy, Tina Sportolet, Yves Verhoeven, Emmanuelle Bertet.



Clement Van Den Bergh

French Film Festival - 1998



Jean-Pierre Marielle, Richard Bohringer and Emmanuelle Seigner in *Le sourire*

## La meilleure façon de marcher / The Best Way to Walk

Glasgow: Sat 28 Nov 4.30pm

Edinburgh: Sun 29 Nov 2.00pm

A SARDONIC tale of adolescent sexual identity with Patrick Dewaere as the macho summer camp instructor who strikes up an ambiguous relationship with Patrick Bouchitey as the son of the camp owner whom he discovers in make-up and drag, and thereafter bullies him mercilessly. Won a César award for best original screenplay.

Dir: Claude Miller. Prod: Contrechamp/Speciality. Scr: Claude Miller, Luc Béraud. Ph: Bruno Nuytten. Mus: Alain Jonny. 1976. 90mins

Cast: Patrick Dewaere, Patrick Bouchitey, Christine Pascal, Claude Piéplu.

## Garde à vue / The Inquisitor

Glasgow: Sat 28 Nov 4.30pm

Edinburgh: Sun 29 Nov 2.00pm

The consummate Michel Serrault plays the wealthy lawyer who becomes a prime suspect in a case of child rape and murder. He is detained for questioning by Lino Ventura's inquisitor on New Year's Eve. Miller cleverly plays with truth and lies so

that the pendulum of guilt and innocence swings back and forth. The truth of Serrault's soured marriage to Romy Schneider (the last film she made before she committed suicide) also is revealed in a tantalising game of cat and mouse.

Dir: Claude Miller. Prod: Les Films Ariane, TF1 Films. Scr: Claude Miller, Jean Herman. Ph: Bruno Nuytten. Mus: Georges Delerue. 1981. 88mins

Cast: Lino Ventura, Michel Serrault, Guy Marchand and Romy Schneider.

## L'effrontée / An Impudent Girl

Glasgow: Sun 22 Nov 2.00pm

Edinburgh: Sat 28 Nov 2.00pm

MILLER again treats the problems of adolescence as Charlotte Gainsbourg's 13-year-old yearns for a better life, driving her father and brothers to distraction. Shy, withdrawn and unloved she relies on the housekeeper (Bernadette Lafont) for company. When a famous piano prodigy of her own age (Clotilde Baudon) comes to town to give a concert, Gainsbourg pursues her devotedly. And her life begins to look up, with unexpected results. A fine role for the youthful Gainsbourg.

Dir: Claude Miller. Prod: Olympe Films, A2, Telema, Montyfilm Films. Scr: Claude Miller, Annie Miller, Luc Béraud, Bernard Stora. Ph: Dominique Chapuis. Mus: Alain

Jonny with extracts from piano concertos by Beethoven, Mozart and Mendelssohn.

Cast: Charlotte Gainsbourg, Bernadette Lafont, Jean-Claude Briaud, Raoul Billerey, Clotilde Baudon, Julie Glenn and Jean-Philippe Ecoffey. 1986. 97mins

## Le sourire / The Smile

Glasgow: Sun 22 Nov 2.00pm

Edinburgh: Sat 28 Nov 2.00pm

JEAN-PIERRE Marielle plays a doctor obsessed by death who falls in love with a young woman (Emmanuelle Seigner). She's about to perform half-naked in a local fair. Miller mixes buffoonery and pathos, sex and poetry in a bold style that marks a radical departure.

Dir: Claude Miller. Prod: Les Films de la Baissière, Film Par Film. Scr: Claude Miller. Ph: Guillaume Schiffman. Mus: Pierre Buscheron, Antoine Ouvreir, Vincent Glenn. 1994. 90mins

Cast: Jean-Pierre Marielle, Richard Bohringer, Emmanuelle Seigner, Nadia Barentin, Nathalie Cordone.

Previously the festival has honoured: Jean-Paul Rappeneau, Agnès Varda, Claude Lelouch, Claude Chabrol, Claude Sautet, Josiane Balaska, Abel Gance, the Lumière Brothers, Jacques Tati, Gérard Jugnot, Didier Bourdon and Philippe Harel.

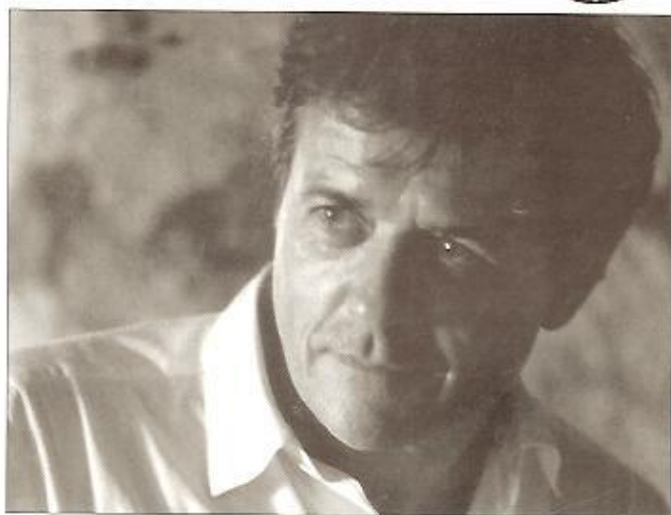


Patrice Chéreau

# Courtier of controversy

This is the year that Patrice Chéreau, celebrated man of theatre and opera, has come of age in his film career by directing the second of two important films in a row.

Richard Mowe traces his remarkable progress from stage to screen



**I**F PATRICE Chéreau had wanted an easy life, he would not have gone into the arts. A distinguished talent in theatre and opera, Chéreau came relatively late to the movies.

"You have to push yourself, and if I didn't have that drive then I wouldn't have done films like *la Reine Margot* or *Ceux qui m'aiment prennent le train* which were both hugely complicated, much more so than when I did *The Ring* at Bayreuth," he says.

That production of Wagner's four opera saga also caused controversy in the ranks of the public and critics alike. Yet Chéreau doesn't mind arousing strong feelings. "In any case I get the sense that I'm more appreciated abroad than I am at home. I have been around for a long time, so perhaps after 30 years or so I'm beginning to bore people."

He has been working on stage since the early sixties, sharing with Roger Planchon the directorship of the Théâtre National Populaire in Lyon during the 70s before moving to the Théâtre des Amandiers at Nanterre in 1982. He worked in Milan with Giorgio Strehler before making his mark at Bayreuth. His most recent opera success was a version of *Don Giovanni* at the Salzburg Festival in 1996.

His film career received an auspicious start with an adaptation of James Hadley Chase's novel, *La chair de l'orchidée*,

which proved an exemplary exercise and demonstrated his highly individual style. Chéreau's characters usually find themselves confronting society and their own solitude, and the journeys are frequently highly personal.

In the first year of the French Film Festival, *L'homme blessé* (1983) was shown, a frank, semi-autobiographical and challenging examination of how a young man in a provincial suburb comes to terms with his homosexuality without any support from his unsympathetic family. "It was my life, absolutely. First because it talks about homosexuality, and secondly because it deals with the deep sadness of adolescence. What interested me was that homosexuality was never explained. It is a fact of life, that's all, and that's how I like it. The film was ahead of its time and came out of a ghetto."

He was born in Lezigne in the Loire but the family moved to Paris when he was five. With a painter father and a designer mother he grew up in Bohemian circles. He recalls his first stirrings of interest in the theatre, aged 12. "I had no ambitions to be an actor, but once I found out that there was someone who pulled everything together as a director, I wanted to be that person."

Chéreau prefers to work with the same collaborators, among them writers Bernard-Marie Koltès, Rolf Strauß, and Danièle

Thompson and such actors as Pascal Greggory. With Koltès and Greggory he created a stunning production of *Dans la solitude des champs de coton* which toured to the 1986 Edinburgh International Festival.

He knew the author, Koltès, who died in 1989 of Aids aged 41 and at the peak of his creative powers. Chéreau was the first person to recognise and champion Koltès's work, staging productions when he was director at Nanterre. He gave up the post eight years ago because, "I wanted back my liberty and when you have a building to cope with it is a heavy burden. I am happy not to have that weight," he says. While he was there he helped to give stage breaks to the likes of Jane Birkin, Jean-François Anglade, Laurent Grevill, Valérie Bruni-Tedeschi, Charlotte Rampling and Vincent Perez.

For *Those Who Love Me Can Take the Train* he has teamed up again with Thompson (*la Reine Margot*) and Greggory, and also enlisted Pierre Trividie who attended last year's FFF with Pascal Ferron [*Petits arrangements avec les morts*]. Chéreau says that the title soon became one of the basic elements. "A man, an artist, who has spent his whole life in Paris, decides to be buried in Limoges. His statement 'Those who love me can take the train' is a posthumous injunction to the survivors: if you love me, you can at least



sacrifice a day of your life to accompany me to my last resting place. It also implies a division between those who will take the train and those who won't. I heard this sentence and wanted to use it as our title; it is long, but mysterious, it sounds like an order, but actually a rather gentle order, and it instills a competitive spirit in the survivors that is present throughout."

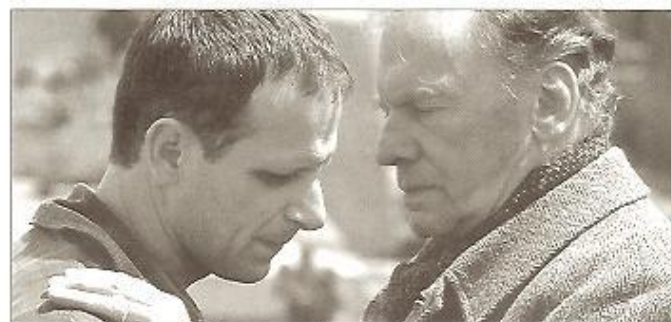
Chéreau admits that the painter character was inspired by his father, but he also feels that he himself is present in many of the characters. "Part of me is in the couple made up of Charles Berling and Valéria Bruni-Tedeschi. I am also in the diabolical triangle of Pascal Gregory, Bruno Todeschini and Sylvain Jacques."

After *La Reine Margot*, he claims he had a new-found confidence, even to begin a film with as complex a structure as *Those Who Love Me ...* "The making of *La Reine Margot* had the same effect on me as did directing Wagner's *Ring* in Bayreuth. These are undertakings that are so huge that one emerges from them stronger, hardened, at home in all aspects of production and better at weathering crises."

"I now know what the cinema brings me, what I can find only in the cinema. The cinema and the theatre should not be such distinctly separate worlds as they are. So when I meet people who ask me what my plans are, and I reply that I've just finished a film and am writing another - which happens to be the case they say 'What about the theatre?' When I say 'No immediate plans', they reply, 'What a pity.' But it's not a pity at all. The cinema and theatre are not incompatible or separate worlds, whatever people say."

#### Patrice Chéreau filmography:

- 1975 *La chair de l'orchidée* with Charlotte Rampling, Simone Signoret.
- 1978 *Judith Thorpaiva* with Simone Signoret, and Philippe Léotard
- 1983 *L'homme blessé* with Jean-Hugues Anglade.
- 1987 *Hôtel de France* with Valéria Bruni-Tedeschi and Vincent Perez.
- 1993 *Le temps et la chambre* with Anouk Grinberg, Pascal Gregory.
- 1994 *La Reine Margot* with Isabelle Adjani, Pascal Gregory, Vincent Perez, Jean-Hugues Anglade.
- 1998 *Ceux qui m'aiment prendront le train*



Charles Berling and Jean-Louis Trintignant

1998 - French Film Festival



Charles Berling, Valéria Bruni-Tedeschi and Delphine Schiltz in *Ceux qui m'aiment prendront le train*

## Ceux qui m'aiment prendront le train / Those Who Love Me Can Take The Train

Glasgow: Sat 21 Nov 7.45pm + PA  
Edinburgh: Fri 20 Nov 2.30 & 7.45pm + PA  
A MASTERLY and soul-searching study into the bonds of friendship, family and lovers, inspired by autobiographical elements from the director's own life and based around the funeral of a painter, played by Jean-Louis Trintignant. There are nearly a dozen characters on the journey who have

problems with drugs, fidelity, suicide, unwanted pregnancy and HIV - and their collective grief brings out grievances. François, played by Pascal Gregory, travelling with his lover (Bruno Todeschini), has the cynicism to allow him to float above the fray with a detached serenity.

Meanwhile his partner becomes smitten with a youngster (Sylvain Jacques). As the criss-crossing of characters progresses on the journey to Limoges, home of Europe's largest cemetery, it becomes clear that the dead man was both manipulative, and possessed of a sexuality that attracted both men and women alike. Chéreau directs with dazzling imagery and showy emotional setpieces which exert a hypnotic power. Finely crafted by Chéreau and his co-writer Danièle Thompson, it was greeted with considerable acclaim at the Cannes Film Festival earlier this year.

Dir: Patrice Chéreau. Prod: Charles Cassot, Telem, Studio Canal Plus, France 2 Cinéma, France 3 Cinéma, Azor Films, CNS, Procrep. Scr: Patrice Chéreau, Danièle Thompson, and Pierre Trividie (JFF guest 1997). Ph: Eric Gautier. Ed: François Cedigier. Int sales: Joëlle Prigent, President Films, 2 Lord Byron, 75008 Paris. Tel 00 33 1 45 62 82 22/Fax 45 63 40 56 Paris. 1998. 122mins

Cast: Pascal Gregory, Jean-Louis Trintignant, Valéria Bruni-Tedeschi, Charles Berling, Bruno Todeschini, Sylvain Jacques, Vincent Perez, Roschdy Zem, Dominique Blanc, Delphine Schiltz and Marie Daems

René Clair

# The light fantastic

The master of the art of cinematic light and shade was born 100 years ago. Allan Hunter salutes René Clair's genius

**O**NE of the great pioneers of French cinema, René Clair was born in Paris on 11 November 1898. The French Film Festival is proud to be able to salute his centenary with a special screening of a restored version of the silent classic *Un chapeau de paille d'Italie* (*An Italian Straw Hat*) which provided his first

big commercial success in 1927. A member of the Ambulance Corps during the First World War, Clair wrote for the Paris newspaper *L'Intransigeant* and entered movies by accident.

In 1922 he recalled "I was a young reporter on a daily newspaper, and I had some friends who were making a small

amateur picture, with a troupe of girl-dancers. One of them thought that for this particular little film they were making they needed a young man who liked girls. And I was very interested – not in pictures but in girls. I played a little part for a few days, and then I was offered a job by a real company. Although the motion picture company was not very rich, it could pay much more than journalism. And so I was almost forced to change in order to make more money. I was not interested at all in being an actor, I hated that business – but I saw it was a very interesting medium. And I thought if I have to do something, better





behind the camera than in front of it. Then I went back to my former business of writer and I wrote my first scenario."

Clair made his directorial debut with the comic fantasy *Paris qui dort* / *The Crazy Day* (1923) and his close involvement with the then burgeoning avant-garde movement was reflected in the playful, surrealist nonsense of *Entr'acte* (1924). This was followed by *Un chapeau de paille d'Italie*. One of the screen's jazziest, most inventive forces, it has been described as Clair's silent masterpiece. Adapted from the play by Eugène Labiche and Marc Michel, the film is set in 1895 and offers a hellier-skelter mix of mistaken identity, social satire and physical fireworks as one small incident escalates into a symphony of comic misadventures. Albert Préjean is the bridegroom journeying to the happiest day of his life when his horse eats a lady's straw hat. The lady is married and has been out dallying with a handsome young officer. Returning home without the hat would arouse the suspicions of her blissfully ignorant husband and so the hat must be replaced at all costs. The desperate search for a replacement fuels a work of metronome-like precision in which, according to the *International Dictionary of Films*: "The satire is kind and gentle and the characters are so delightfully created with a disarming innocence about their follies and pretensions. Substituting many of the play's verbal jokes with visual ones, *Un chapeau* is a key work in Clair's development as a filmmaker. Many of the actors would become part of his repertory company over the years and it is also the artistic stepping stone to his great period at the beginning of the sound era when he was able to orchestrate the bustle of the streets and exuberance of his characters into fanfares for the common man."

Films like *Sous les toits de Paris* (1929), *Le million* (1931), *A nous la liberté* (1931)



and *Quatorze juillet* (1932) would reveal his groundbreaking use of music and natural sounds, fluid camerawork and mastery of cinematic comedy. Richly atmospheric and inventive, they present the most sparkling of whimsy that solves the vicissitudes of everyday life and the camaraderie experienced by the denizens of a never-never land evocation of Paris.

It was this group of films that would secure Clair's reputation as the equal of Jean Renoir and Marcel Carné as one of the cornerstones of French cinema's golden age in the 1930s. In later years he would describe that time as "the most enchanting part of my career. We had a very small studio at the time. And we had to make miracles. A very large picture like *A nous la liberté* was made in a very small studio. In that time our stage was so small that we had to build the new sets during the night, sleeping in the studio, all living together like monks."

In the same interview from the early 1970s, Clair was asked if he had a favourite from among his films. He replied "Not a whole film – only parts. There is not one film I have made which I consider perfect. I am sentimental perhaps but I like my Parisian pictures." Clair's career in the industry lasted over forty years and included the elegant fantasy *The Ghost Goes West* (1935) in Britain and a wartime sojourn in Hollywood where he made such lighthearted concoctions as *I Married a Witch* (1942) and *It Happened Tomorrow* (1944). He resumed his French career with *Le silence est d'or* (*Silence is Golden*) (1947) a bittersweet elegy for the silent cinema era, and enjoyed some measure of success with the time-hopping fantasy *Les belles de nuit* (*Night Beauties*) (1952) and *Les grands manœuvres* (*Summer Manoeuvres*) (1955). An ironic romantic comedy, it displayed an unusually serious overtone in its story of a dragoon whose "Don Juan" reputation scars his genuine love for a haughty divorcee.

Clair retired from the cinema after *Les fêtes galantes* (1965) and died in Neuilly in 1981. The rise of the Nouvelle Vague saw his reputation suffer and the elegant, studio-bound artifice and gossamer-light gaiety of his genuinely innovative early work dismissed as old-fashioned and superficial.

Perhaps the centenary of his birth will allow for a more generous re-appraisal of a master of light comedy whose work still sparkles and entertains seventy years after its initial creation.

## Un chapeau de paille d'Italie / An Italian Straw Hat

Glasgow: Sun 22 Nov 6.30pm

Edinburgh: Sat 21 Nov 12noon & 6.00pm

CLAIR made this version of the Labiche-Michel 19th century farce into a classic of silent film comedy, substituting many of the play's verbal jokes with visual ones, such as using an object to introduce each character in the chain of events. Made with clockwork precision, it ticks along at a fine pace, culminating in the hilarious wedding scene. Copy restored with the support of the Fondation Gon.

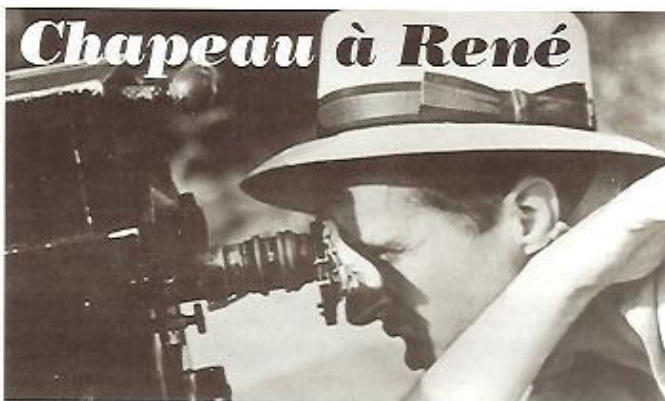
Dir. René Clair. Prod. Albatros. Scr. René Clair. Ph. Maurice Desfossieux, Nicolas Roudakoff. 1927. 75mins

Cast: Albert Préjean, Ota Tschechowa, Marisa Maïa, Alice Tissot, Yvonneck.

**Raymond Alessandrini:** He will accompany the screenings with a specially composed score. Alessandrini became involved in film music by playing piano in a studio orchestra, working frequently for Georges Delerue, for whom he has a deep admiration. He prefers simplicity, clarity and economy of scale in his work which has included scores for *L'hirondelle et la mésange* (Antoine), and *L'escalier C* and *Travelling avant Jean-Charles Tachella*.



René Clair, pionnier du cinéma, faiseur d'images, a cent ans.  
Martine Pierquin retrace les grandes étapes de sa vie



**A** Paris, pour fêter le centenaire de la naissance de René Clair, la Cinémathèque Française présente une rétrospective complète de ses films. À Edimbourg et Glasgow, le French Film Festival offre le privilège de rendre hommage à l'illustre inconnu qui est devenu, avec le temps, ce grand homme du cinéma français. Le film choisi pour la circonstance est *Un chapeau de paille d'Italie*, farce muette de 1927, récemment restaurée, inspirée d'une pièce de Labiche et dont l'accompagnement musical sera assuré par le pianiste et compositeur, Raymond Alessandrini. Mais, souvenons-nous d'abord de l'auteur.

Depuis l'enfance, René Clair veut être écrivain. Le hasard, pourtant, en décide autrement. À vingt ans, il débute dans le journalisme et, dans l'espoir de gagner assez d'argent pour se consacrer à l'écriture d'un premier roman, il "fait l'acteur" dans quelques films depuis tombés aux oubliettes. C'est ainsi qu'il commence à s'intéresser à la réalisation cinématographique. Il passe bientôt de l'autre côté de la caméra, place qu'il occupe avec brio pendant plus de quarante ans. De 1923 à 1965, entre la France, l'Angleterre, Hollywood et l'Italie, René Clair tourne vingt-sept films dont beaucoup deviennent de grands succès internationaux. Il est, jusque dans les années cinquante, le cinéaste français le plus connu dans le monde. René Clair, dès le début de sa carrière, ne craint pas de se lancer dans des créations audacieuses.

C'est après une pipe d'opium (pratique alors aussi répandue qu'aujourd'hui la consommation d'un "joint") que lui vient l'idée de son premier film *Paris qui dort*. Il s'agit, avant la lettre, d'un conte de science-fiction traité sur le mode burlesque: un soir peut-être à la fois immobiliser les êtres et les choses dans Paris puis remettre la ville en mouvement en utilisant une machine de son invention. Avec ce scénario fantaisiste, René Clair semble vouloir rappeler [déjà]

que le cinéma est avant tout un art du mouvement. Il s'inscrit aussi dans une tradition comique du cinéma français qui depuis Méliès utilise l'in vraisemblance comme ingrédient de base. Ce trait se retrouve dans presque tous ses films.

Le deuxième film de René Clair est l'occasion d'un beau scandale. Il s'agit d'un court-métrage commandité par le peintre Francis Picabia pour servir d'intermède entre les deux actes d'un ballet qu'il a concocté avec la complicité d'Erik Satie. Entr'acte est une loufoquerie dans laquelle des gents blancs boivent sur fond d'écran noir, un carillonneur est tiré par un chapeau, une partie d'échecs entre Marcel Duchamp et Man Ray est balayée au jet d'eau par Picabia! Tout cela n'est pas pour déplaire aux dadaïstes et autres surréalistes de l'époque et le film est autant applaudi que sifflé. Entr'acte est aussi, grâce à Erik Satie, le premier film muet dont l'accompagnement musical est composé image par image.

Auteur complet et revendiquant ce statut, René Clair écrit presque toujours ses propres scénarios et dialogues, assure la mise-en-scène et, jusqu'à *Sous les toits de Paris* (son premier film sonore) en 1930, monte lui-même ses films. Avec *Un chapeau de paille d'Italie*, son sixième film, il s'essaye à

l'adaptation d'une pièce de théâtre. Art périlleux s'il en est, puisque bien des réalisateurs ne réussissent souvent à "servir" aux spectateurs que du vulgaire théâtre filmé. Pour éviter cet écueil, il faut trouver des équivalences visuelles à l'éloquence verbale de Labiche et donc, explique René Clair, "recréer" l'œuvre initiale. Une des qualités de ce film est aussi l'utilisation économe des sous-titres. Enfin, le choix d'un style fin de siècle (1895) en 1927 fait que les personnages du film semblent, pour le public de cette époque, sortir de leur propre album de famille. Le film est un succès.

En 1930, *Sous les toits de Paris* lui donne l'occasion d'offrir une démonstration magistrale de ce qu'un peut faire aux antipodes du bavardage incessant des premiers films "100% parlants". Le film, acclamé au festival de Berlin, n'est pas bien reçu en France. Une technique en particulier ne "passe" pas: celle de couvrir la voix des personnages avec de la musique. René Clair, avec ses dialogues réduits au minimum et ses films en chansons, est jugé rétrograde, prisonnier du muet. Ce qui rétrospectivement l'amusera beaucoup lorsque, trente ans plus tard, il retrouve ce style dans certains films de la Nouvelle Vague!

René Clair fait encore oeuvre de pionnier en choisissant parmi le "petit" peuple de Paris ses personnages principaux. Il ouvre ainsi la voie au réalisme poétique de Marcel Carné et Julien Duvivier. Faisons, puisque l'espace manque ici pour citer tous ses films, avec *A nous la liberté*, réalisé l'année suivante, film superbe, tendre et anarchoïste dont certaines scènes seront plagiées par Chaplin dans *Les temps modernes/Modern Times*.

Apprécions donc à sa juste valeur, cet écrivain de cinéma qui inspira aussi Jacques Tati, Jacques Demy et bien d'autres. Ce cinéaste qui a su conserver le goût du rire et de la vie après avoir, en 1917, à dix-huit ans seulement, fait l'expérience effroyable de la guerre en se portant volontaire comme ambulancier pour secourir les blessés du front. Ce n'est peut-être pas par hasard si, dès le début, René Clair se détourne du réalisme.

## Clair in focus

The University of Edinburgh Centre for Continuing Education will present a French Film Festival Saturday School on 21 November, at The Filmhouse, Edinburgh, and at the Institut français d'Écosse, lead by tutor Martine Pierquin and also involving Glenn Myrent, the Paris-based film historian.

The day will unfold as follows: 10am - Coffee and croissants at the Filmhouse; 10.30am lecture by tutor Martine Pierquin on a background to French cinema, and an introduction to the life and work of René Clair; 12noon, screening of *Un*

*chapeau de paille d'Italie*; 1.30pm lunch, La Cuisine d'Odile, in the Institut français (not included in the course fee); and 2.30pm to 4.30pm, lecture and discussion at the Institut including a detailed analysis of Clair, and extracts from *Quatorze Juillet*, *A nous la liberté* and *Belles de nuit*.

The cost is £15. To enrol and for further information contact, the University of Edinburgh Centre for Continuing Education, Tel 0131 650 4400/Fax 0131 667 6097. email: cce@ed.ac.uk; 11 Buccleuch Place, Edinburgh, EH8 9LW.



# C'est formidable!

**P**ANORAMA is devoted to some of the best work by France's established stars and directors - from the reunion of two icons Alain Delon and Jean Paul Belmondo to Bertrand Tavernier's war masterpiece as well as the successor to the biggest box office hit in the history of le cinéma français. You will find films by both recent and established names - Pierre Salvadori, Benoît Jacquot, Danièle Dubroux, Christian Vincent, Francis Veber and Michel Deville. You can discover first and second time directors in the next section, New Waves.



Philippe Torreton as Captain Conan

## Capitaine Conan / Captain Conan

Glasgow: Fri 27 Nov 2.00 & 8.15pm  
Edinburgh: Sat 28 Nov 2.30pm  
Sun 22 Nov 8.30pm

SET in the Balkans in 1918, Bertrand Tavernier homes in on a group of men who fought to help secure an allied victory on the Salonika front. Instead of concentrating on the heat of battle,



Reunited: Alain Delon and Jean Paul Belmondo in *Une chance sur deux*

Tavernier focuses on a more insidious kind of violence during the frigid fortnight of armistice. Conan, played by Philippe Torreton, does not allow the war to interfere with his pursuit of wine, women and song. He leads a bunch of commandos on the front lines of the Bulgarian border. His blood lust serves him well in battle but when a peace treaty is signed and the soldiers are shipped to Bucharest to await further orders, Conan emerges as a creature of war operating by his own outlaw moral code. Torreton won a best actor César for his performance as the unconventional commando, insisting that he is a warrior not a soldier, but Samuel Bihan deserves equal accolades as the intellectual struggling to maintain his ethics in the aftermath of war. Based on Roger Vercel's 1934 autobiographical novel, the film inexplicably has failed to be seen in the UK until now. It ranks alongside *Saving Private Ryan*, *All Quiet on the Western Front* and Tavernier's *La vie et rien d'autre* among the great war films of the cinema.

Dir: Bertrand Tavernier. Prod: Les Films Alain Sarde, Little Bear, TFI Films Alain Sarde, Frédérique Bourboulon. Scr: Jean Cosmos, Bertrand Tavernier. Ph: Alain Chaquart. Ed: Luca Grunewaldt, Laure Blanche, Khadicha Bartha-Simsolo. Mus: Oswald d'Andrea. Int sales: Le Studio Canal +, 17 Rue Dumont d'Urville, 75116 Paris. Tel 00 33 1 44 43 9800/Fax 47 20 29 58. 1996. 130mins.

Cast: Philippe Torreton, Samuel La Bihan, Bernard Lecoq, Claude Rich, Catherine Rich, François Berliand, André Falcon, Claude Brasseur.

**Bertrand Tavernier:** Born in Lyon in 1941, he has always been one of France's most

committed and engaged film-makers. He started his career as a critic, specialising in American cinema, then became a press attaché. His first film was based on a book by Georges Simenon, *L'horloger de Saint-Paul*. He has spanned genres - from the historical *Que la fête commence* (1975), *La Passion Béatrice* (1987), *La vie et rien d'autre*, 1989; thrillers including *Coup de torchon* in 1981; science fiction in *La mort en direct* (partly shot in Glasgow in 1979); socio-political dramas including *Des enfants gâtés* in 1977, *Une semaine de vacances* in 1980 and *L'appât* in 1995. He took on the jazz era in *Round Midnight* with Dexter Gordon... and rollicking adventure in *La fille de d'Artagnan* with Sophie Marceau in 1994.

## Une chance sur deux / Half a Chance

Glasgow: Sun 22 Nov 8.15pm  
Edinburgh: Tue 24 Nov 2.30 & 8.30pm

AFTER a gap of almost 30 years two French film icons Jean Paul Belmondo and Alain Delon reunite for Patrice Leconte's thriller caper which plays around with their past images including a direct reference to their last appearance together in *Borsalino*. Vanessa Paradis plays the ex-con who isn't sure which one of the semi-retired businessmen might be her father. The trio become involved in Russian mob intrigue along the Côte d'Azur, all attractively shot in widescreen. Leconte encourages them to mock their previous screen incarnations, and the chemistry works, while Paradis proves a comedic delight. After the

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*Jim Craig*

**'Circuses' (extract)**

"What about the circus?" I ask. She is watching me through the mirror. Her nostrils flare like a bull with steam coming out. The knees of her leggings stop shaking. She lifts her hand, a deadly missile, the side of my head its target.

*Martha Sills*

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► sophisticated satirical delights of *Ridicule* Leconte goes to the opposite extreme with this buddy-buddy take, all wrapped in a humorous score by Alexandre Desplat who mischievously plays around with the *Borsalino* theme as the veterans launch themselves once more into the fray. Both Belmondo and Delon started their careers around the same time – the former in Godard's *Breathless* and the latter in René Clément's *Plein Soleil*. Coincidentally they have both been on stage in Paris this autumn, Belmondo in *Trédénick ou le Boulevard du crime* at the Théâtre Marigny and Delon in a play by Eric-Emmanuel Schmitt, *Variations énigmatiques* at the Théâtre de Paris. Leconte has just embarked on another film with Vanessa Paradis, *La fille sur le pont*, written by Serge Frydman, responsible for *Les grands ducs* (FFF 1996). He describes his 16th feature film as a road-boat comedy. Meanwhile settle down for big budget thrills and spills.

Dir: Patrice Leconte. Prod: Christian Feuchner, UGC/TFT International. Exec prod: Hervé Truffaut. Scr: Patrick Dewolf, Patrice Leconte, Serge Frydman. Story idea: Bruno Tardio. Ph: Steven Pastier. Ed: Joëlle Hoche. Mus: Alexandre Desplat. 1998. 109mins

Cast: Jean-Paul Belmondo, Alain Delon, Vanessa Paradis, Eric Defosse, Alexandre Jakovlev, Valéry Gatarev, Michel Aumont



Patrice Leconte built a reputation as a master juggler of crowd-pulling comedies such as *Les Bronzés*, about a group of noisy tourists in a Club Med style holiday camp, as well as the

inevitable sequel, *Les Bronzés font du ski* a year later in 1979. He continued in similar vein with *Viens chez moi, j'habite chez une copine*, and *Circulez, y'a rien à voir*. He changed register with his brooding adaptation of George Simenon's murder thriller, *Monsieur Hire*, and the poetic essay of love and desire, *Le mari de la caiffeuse/The Hairdresser's Husband* with Jean Rochefort and Anna Galiena. In 1995 he made two films back to back ... the theatrical comedy *Les grands ducs*, featuring the formidable trio of Philippe Noiret, Jean-Pierre Marielle and Jean Rochefort (shown at the FFF in 1996) and the stylish and witty costume drama, *Ridicule* with Tonny Ardant, Jean Rochefort and Charles Berling. For *Une chance sur deux* he was united with two of his idols, Jean-Paul Belmondo and Alain Delon as well as Vanessa Paradis. Leconte has said that he tries to avoid making any film longer than 90 minutes. He lives with a deep anxiety about boring people. It's the most serious crime a film-maker can commit. To ensure that he remains fresh, he has completed recently his 16th film in black and white CinemaScope, also with Paradis, which he describes as a road-boat movie and unlike anything he has previously attempted.



Marie Trintignant and Guillaume Depardieu in *Comme elle respire*

## Comme elle respire / White Lies

Glasgow: Sun 29 Nov 8.45pm  
Edinburgh: Sat 21 Nov 2.30pm

A WACKY and off-beat comedy devised by Pierre Salvadori in the refreshing tradition of *Les Apprentis/The Apprentices* three years ago and his splendidly dark *Cible émauvante/Wild Target* in 1993. He teams up with Marie Trintignant, Guillaume Depardieu and Jean-François Stevenin for his third feature. Trintignant gives an engagingly humorous performance in which she dumps her boyfriend in Bordeaux, flies to Paris, inveigles her way into a chauffeur-driven car intended for someone else, then picks up a guy in a café. In rapid succession she gets hired (and fired) as a pizza delivery girl and as a waitress in a sedate tearoom. Then an elderly woman

takes her on as an *au pair* ... and her admirer (Depardieu) decides to treat them both to a meal. Meanwhile his accomplice is busy breaking into the old dear's house. Depardieu shows his true colours when he is told that the girl's parents are rich – and he holds her to ransom. But complications ensue when they really fall for each other. Are you with it so far? The title, just to set the tone, comes from a French expression for someone who lies through their teeth – lying comes to her as naturally as breathing. In any language it's heaps of fun.

Dir: Pierre Salvadori. Prod: Les films du Losange, Les Films Pelleas, Glem Film, La Sept Cinéma, France 2 Cinéma, Canal +, CNK and Procinap. Philippe Martin and Girard Louvin. Scr: Pierre Salvadori, Marc Syrigas and Danièle Dubroux (See *Le journal du séducteur*). Ph: Gilles Henry. Ed: Hélène Viard. Mus: Camille Bozoz. Int sales: Hoch Pyramide, 5 Rue Richemont, 75008 Paris. Tel 00 33 1 42 96 02 20/Fax 40 20 05 51. 1998. 107mins

Cast: Marie Trintignant, Guillaume Depardieu, Jean-François Stevenin, Serge Riaboukin, Blanchette Brunoy, Michèle Moretti and Bernard Verley

## Les couloirs du temps: Les visiteurs 2 / The Corridors of Time

Glasgow: Mon 23 Nov 8.15pm  
Edinburgh: Wed 25 Nov 2.30pm & 8.30pm  
Aberdeen: Sun 29 Nov 2.00pm

THE time travelling tandem are back – Jean Reno and Christian Clavier star in the sequel to the biggest box office hit in French film history, which became a cultural phenomenon. The sequel (not really a French tradition) may not quite match its predecessor but it broke all records on its opening day earlier this year, taking



Back into the fray: Christian Clavier and Jean Reno in *Les visiteurs 2*



► a smash \$2.5million. The director had initially tried to persuade Gaumont to shoot both films back to back, but they shied away from the risk hence the five-year hiatus between the two. To turn the clock back (or forward), Reno is about to marry his beloved Frédérique de Pouille but he requires to return to this century to find his sidekick (Clavier) who at the end of *Les Visiteurs* seemed to have taken a liking to our times. Valérie Lemercier's absence is a disappointment - her 'OK' became a national catchphrase, but Muriel Robin makes a valiant effort in filling her shoes with downtrodden Christian Bujou (FFF visitor in 1993 for the original) as her twitish husband. Again much of the humour turns on the duo's confrontations with modernity in the shape of plumbing and plastic-wrapped sandwiches, and also on their hilarious brand of Old French which may be lost on non-natives. The gags arrive mercilessly at the rate of one a minute which leaves no time to question or, indeed, to recover composure. An unashamed romp, executed with élan and brio. No wonder the Americans, thwarted from pursuing a dubbed version in the hands of Mel Brooks, are now contemplating a complete remake.

Dir: Jean-Marie Poiré. Prod: Gaumont. CineComie, France 3 Cinéma, CNC, Conseil Général de la Dordogne. Exec: prods: Alain Terzian, Patrick Ledoux, Christian Clavier, Jean-Marie Poiré. Scr: Jean-Marie Poiré, Christian Clavier, Ph: Christophe Beauchamp. Ed: Catherine Kelber, Jean-Marie Poiré. Mus: Eric Levi. Int sales: Gaumont, 30 Avenue Charles de Gaulle, 92200 Neuilly-sur-Seine. Tel 00 33 1 46 43 20 00/Fax 46 43 20 33. 1998. 116mins.

Cast: Jean Reno, Christian Clavier, Muriel Robin, Marie-Anne Chazel and Christian Bujou.

## Le dîner de cons / The Dinner Game

Glasgow: Fri 20 Nov 1.30 & 8.45pm  
Edinburgh: Sat 21 Nov 8.30pm  
Fri 27 Nov 2.30pm

Aberdeen: Sun 29 Nov 6.30pm  
EVERY Wednesday Pierre Brochant and his friends hold a dinner - to which they invite a poor victim they consider to be an idiot and proceed to have fun at his expense. Tonight Brochant has found a wally in a class of his own - François Pignon, an accountant in the Treasury who arrives like a lamb to the slaughter. Before long, however, he has turned the tables on his tormentors. The parlour game is played out adeptly by an agile cast, especially Jacques Villeret as Pignon [who played the role in the theatre for some 600 performances] and Thierry Hermitte as Brochant. The material may bear the hallmarks of its stage origins (originally a boulevard hit and translated to the London stage by Ray Cooney), but it's none the worse for that. Francis Veber (who directed last year's *Le Jaguar*) handles the material with aplomb,



Jacques Villeret in *Le dîner de cons*.

and observes all the proper conventions. Add in an alienated best friend (Francis Huster), his mistress (the fabulously dizzy Catherine Frot) and a tax inspector on the scent of fiscal fraud, and the stage is set for fast and furious farce of the highest order.

Dir: Francis Veber. Prod: Alain Poiré. TFI Production, TPS Cinéma, EIVE. Scr: Francis Veber. Ph: Luciano Tovoli. Ed: Georges Klotz. Mus: Vladimir Cosma. Int sales: Gaumont, 30 Avenue Charles de Gaulle, 92200 Neuilly-sur-Seine. Tel 00 33 1 46 43 20 00/Fax 46 43 20 33. British distribution: Pathé, Kent House, Market Place, London W1N 6AR. Tel 0171 323 5151/Fax 631 3568. 1998. 100mins.

Cast: Thierry Hermitte, Jacques Villeret, Francis Huster, Daniel Prévost, Catherine Frot, Alexandra Vandemoot and Christian Pereira.



Jackie Berroyer in *Je ne vois pas ce qu'on me trouve*.

## La divine poursuite / The Gods Must Be Dancing

Glasgow: Tue 24 Nov 1.30 & 8.45pm  
Edinburgh: Mon 23 2.30 & 8.30pm

THE war between men and women is viewed through the acerbic eyes of Michel Deville in a sardonic look at the rat race of work and love. A small golden statue worth one million dollars is chosen from a museum in Mali, and infiltrated through customs by being mixed in with cheap replicas. Their destination is Lyon where the copies are to be funnelled to the founding members of a new squash club. The priceless original is routed to a couple of crooks. Antoine de Caunes plays the delivery man who accidentally gives the real statue to one of the club members. Thereafter fast and furious complications ensue as characters weave in and out of each other's lives in an intriguing and hugely enjoyable comedy of multiple errors involving a skillful cast including this year's Cannes best actress Elodie Bouchez, and the prolific Roschdy Zem. Based on Donald Westlake's novel, *Dancing Aztecs*, it's pleasurable to find a veteran director such as Michel Deville, an FFF guest four years ago for *Aux petits bonheurs*, enjoying himself with such intriguing material.

Dir: Michel Deville. Prod: Rosalinde Deville. Eléfilm, France 3 Cinéma, Le Studio Canal +, Cofimage 8, Studio Images 3, CNC and Procierep. Scr: Rosalinde and Michel Deville. Ph: André Diat. Ed: Raymonde Guyot. Mus: Quentin Damamme. Int sales: UGC International, 6 Bvd de la République, 92514 Boulogne-Billancourt Cedex. Tel 00 33 1 46 10 1200/Fax 46 10 12 20. 1997. 102mins.

Cast: Antoine de Caunes, Emmanuelle Seigner, Elodie Bouchez, Denis Podalydès, Robert Plagnol, Roschdy Zem, Hubert Koundé.





Melvil Poupaud and Michèle Presle in *Le journal du séducteur*

## **Je ne vois pas ce qu'on me trouve / What's so Funny About Me**

Glasgow: Fri 20 Nov 3.45pm

Sun 29 Nov 4.15pm

Edinburgh: Sat 28 Nov 6.00pm

STAND-UP comic and co-writer Jackie Berroyer plays a local boy turned famous comic who returns as guest of honour to an all-night comedy marathon in his home town in the North of France, and then finds all kinds of ghosts from the past come to haunt him. Karin Viard plays the woman who begged him to attend the opening of a newly refurbished cultural centre, and who has become the object of his fantasies, even before meeting her. Dumped by the festival into a series of impromptu interviews and receptions and continually cornered by mores and childhood acquaintances of whom he has no recollection, the comic suddenly decides to become demanding. His minder, meanwhile, gives him just enough encouragement to think he might stand a chance. Deftly directed by Christian Vincent, the film cleverly gives his actors free rein in a bitter-sweet story.

Dir: Christian Vincent. Prod: Lazennec, Studio Canal, France 3 Cinéma, Bertrand Faivre. Scr: Christian Vincent, Jackie Berroyer, Olivier Dazat. Ph: Hélène Louvart. Ed: Francine Sandberg. Int sales: Le Studio Canal +, 17 Rue Dumont d'Urville, 75116 Paris. Tel 00 33 1 44 43 9800/Fax 47 20 29 58, 1998, 99mins.

Cast: Jackie Berroyer, Karin Viard, Tara

Romer, Estelle Lorrivaz, Zinedine Soualem, Daniel Duval, Gregory Flament.

**Christian Vincent:** From the same graduate year at film school in Paris as Eric Rochant, Leos Carax, Arnaud Desplechin and Eric Barbier, Vincent (born in 1955) made an auspicious debut with *La Discrete* in 1990 featuring a winning performance from Fabrice Luchini. His second feature, also a comedy, *Beau fixe* was presented at the 1993 FFF. His next film was a poignant drama of a marriage on the rocks, *La Séparation* with Daniel Auteuil and Isabelle Huppert. His forte though appears to be on the lighter side, plotting twists and turns, mistaken identities and misconstrued circumstances in an engaging manner.

## **Le journal du séducteur / The Diary of a Seducer**

Glasgow: Tue 24 Nov 6.15pm

Edinburgh: Mon 23 Nov 6.00pm

SEDUCTION, murder ... and Kierkegaard emerge as the patent components of this philosophical comedy. If Claire (Chiara Mastroianni) had known when she found a copy of *The Diary of a Seducer* that someone had left on a bench, just where it would lead her, then perhaps she would never have picked it up. The book belongs to Grégoire (Melvil Poupaud), and Claire is won over by him. He is a born seducer who takes hold of her heart without really trying. Dubroux who likes strange characters on the edge of reason, invests it with an air of

mystery and a lightness of touch. Danièle Dubroux's fourth feature is highly original and completely engrossing.

Dir: Danièle Dubroux. Prod: Paulo Branco, Gemini Films, Margaret Menegoz, Madragoa Films, CNC, Studio Canal+. Asst dir: David Léotard. Ph: Laurent Machuel. Ed: Jean-François Naudon. Mus: Jean-Marie Senia. Int sales: Gemini, 73 rue Saint-Denis, 75001 Paris. Tel 00 33 1 40 39 03 75. Fax 00 33 1 42 33 12 13. 1997, 95mins.

Cast: Chiara Mastroianni, Melvil Poupaud, Hubert Saint Macary, Serge Merlin, Mathieu Amler, Danièle Dubroux, Jean-Pierre Léaud, Micheline Presle, Karin Viard, Denis Podalydès.

**Danièle Dubroux:** She began as a *Cahiers du Cinéma* critic from 1976 to 1984, and also taught cinema at university and film school. She pursued a feminist agenda, looking at gender issues. Born in Paris in 1947, she has always been preoccupied by relationships between the sexes. In her first feature *Les amants terribles* she examined different sets of couples who met, tore each other apart and left in confusion. Her most commercial success was *La petite allumée* with Alice Papiersky, Roland Girard, David Léotard and Pierre Arditi. Before *Le journal* she made *Border Line* with André Dussolier, David Léotard, and Jacques Nolot. She says "People in love interest and amuse me ... it's an exceptional state to be in, and therefore captivating. I prefer people in this condition to the daily grind. People in love are even strangers to themselves ... and in this film they all seem to become a little mad." ►



Relationship under scrutiny: François Berléand and Sandrine Kiberlain in *Le septième ciel*

## ► *Le septième ciel / Seventh Heaven*

Glasgow: Thu 26 Nov 1.30 & 8.45pm

Edinburgh: Sun 29 Nov 1.45 & 9.00pm

A YOUNG woman (played by the consistently superb Sandrine Kiberlain) finds she can no longer cope, resorting to shoplifting, fainting fits, and an inability to work. Her husband, a surgeon, doesn't notice... or care. Eventually she decides to sort out her problems, meeting a doctor who puts her under hypnosis. She rallies round – the doctor, though, may be simply a useful figment of her imagination. As she improves her husband begins to deteriorate, unable to recognise the new woman in his life. The film is Jacquot's ninth feature, although until this year he was one of France's best kept secrets. The Toronto Film Festival honoured him in 1988. He has now received the high profile attention he so richly deserves after his latest film, *L'école de chair* with Isabelle Huppert, was screened in the official competition at the Cannes Film Festival.

Dir: Benoît Jacquot. Prod: Georges

Benayoun, Philippe Carcassonne, Dacia Films, Cinio, Le Sept Cinéma, Canal +, and the CNC. Scr: Benoît Jacquot, Jérôme Beaujour. Ph: Romain Winding. Ed: Pascale Chavance. Int sales: Flash Pyramide, 5 Rue Richemont, 75008 Paris. Tel 00 33 1 42 96 0220/Fax 40 20 05 51. 1997. 91 mins.

Cast: Sandrine Kiberlain, Vincent Lindon, François Berléand, Francine Bergé, Pierre Cassagnard, Philippe Magnan, Florence Loiret, Léo Le Bevilan, Sylvie Loillet.

**Benoît Jacquot:** For many years he worked as an assistant to Marguerite Duras before making his first short films in the Seventies then side-stepping into television. Born in Paris in 1947, his first feature, *L'Assassin* (musician was warmly received on release in 1975).

Subsequent films have included *Les Enfants du placard* in 1977, *La désenchantée* in 1990, and *A Single Girl* in 1995. His appearance in the Cannes competition with *L'école de chair* has marked a significant step forward in his progress.

## *Vive la République*

Glasgow: Mon 23 Nov 6.15pm

Tue 24 Nov 3.45pm

Edinburgh: Sun 22 Nov 6.00pm

A GROUP of unemployed workers decide to take matters into their own hands and start a political party of their own in Eric Rochant's new comedy. Set in La Marse, best known for its race track, the group decide to shake up the town and the rest of the country with their ideas. Hippolyte Girardot who appeared as a disaffected Parisian youth in the director's first film, *Un monde sans pitié*, plays the secretary of the group; Amén Kelif, the treasurer, and Antoine Choppey, the president. They're joined by Aure Atika, Florence Pernel, Mathilde Seigner and Roschdy Zem who have plenty of energy to add to the cause. Rochant throws a humorous and tender eye on the plight of his protagonists as they try to change society's attitudes. Ken Loach would be proud of him.

Dir: Eric Rochant. Prod: Lazennec in association with France 2 Cinéma, and Le Studio Canal +. Alain Rocco. Scr: Eric Rochant. Ph: Christophe Pollock. Int sales: Le Studio Canal +, 17 Rue Dumont d'Urville, 75116 Paris. Tel 00 33 1 44 43 98 00/Fax 00 33 1 47 20 29 58. 1998. 90mins.

Cast: Aure Atika, Antoine Choppey, Hippolyte Girardot, Amén Kelif, Florence Pernel, Mathilde Seigner, and Roschdy Zem.

**Eric Rochant:** The French Film Festival has always supported the work of this highly original film-maker, and in the past has presented everything from his short film, *Présence féminine* which won him a César, to his last film *Anna Oz* with Charlotte Gainsbourg. He was the first to reveal the talents of Yvan Attal in *Un monde sans pitié* which won heaps of awards, followed by *Aux yeux du monde* with Attal again. *Les Patriotes* was a big budget portrayal of the secret service agency through the eyes of an innocent Frenchman who soon realises no one can be trusted.



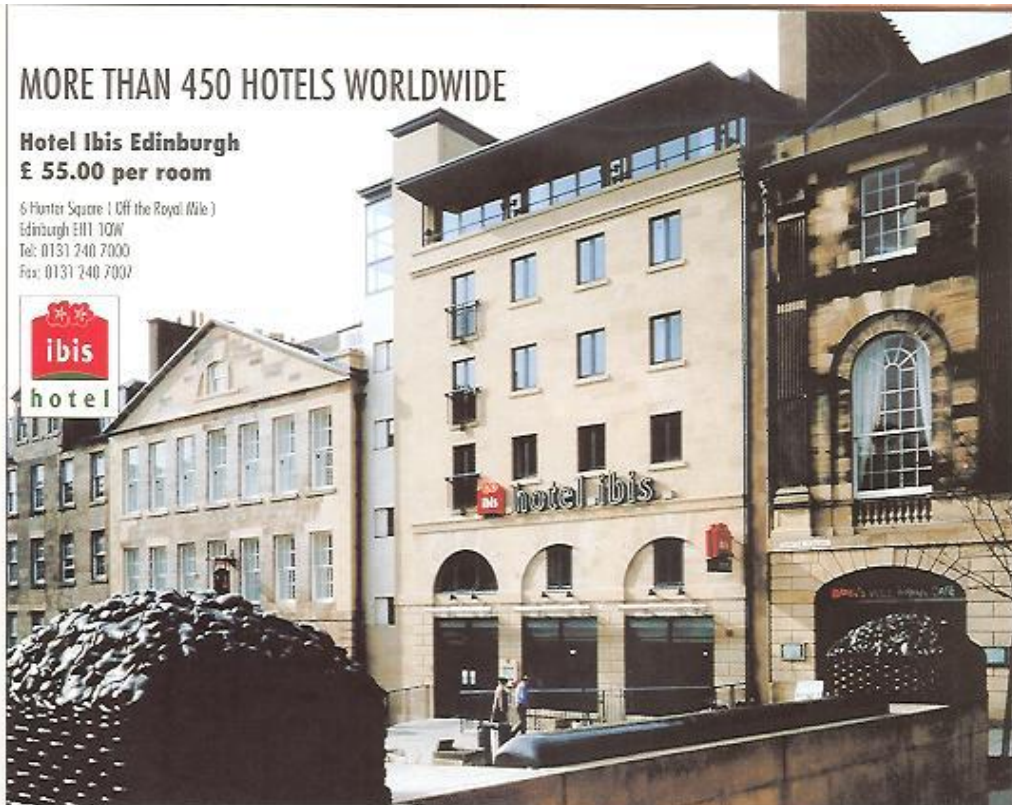
Benchmark of democracy in *Vive la République*



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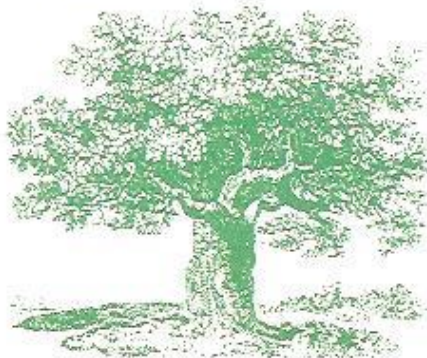


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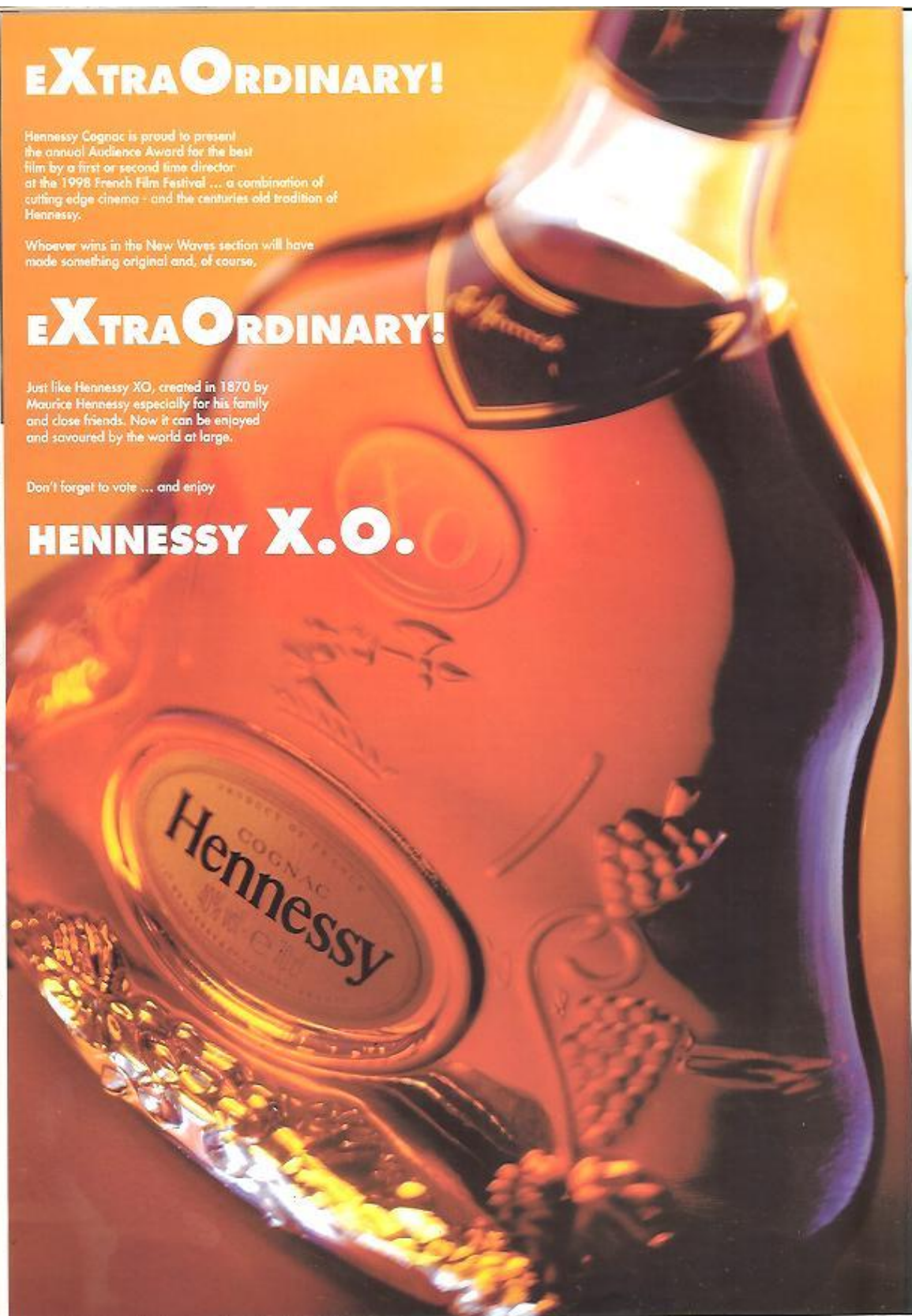
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# The serious side of a Euro-prankster

**B**OOBS, bums and willies have been the stock in trade of Antoine de Caunes, who strangely is the British idea of the archetypal Frenchman. Yet there's much more to him than his seeming Eurotrash preoccupation with lewd humour would suggest.

The myth is of an urbane and sophisticated Frenchman who can turn on the charm, send grown women weak at the knees, and give most television professionals a run for their money. In reality Antoine de Caunes professes to be a loner, preferring the rural life at his home near Trouville, Normandy, while never once regretting his decision to renounce the demands of a prime live weekday television show for the French pay TV channel Canal Plus.

In France De Caunes has faded more into the background, having given up his satirical programme *Nulle part ailleurs* to devote himself to writing (already one crime thriller has been published) and carving a career as an actor with some distinction. "You could say I've suddenly got a life," he says, looking pleased with himself. "I had reached the point where I was up to here with television. I'd been doing the live show for the last seven years, and I had been working regularly on television since 1978. I knew I'd given my best, and it was just a matter of doing it all again in the same job. I think in this profession you need to keep placing yourself in danger, otherwise you wither. I guess I was just tired of it all. Anyway giving it up was like a burden being lifted."

In a sense he was reclaiming his own persona. Ever since he was a child it had always been assumed he would follow his parents into television. His father Georges was a high-profile presenter, and his mother Jacqueline was a continuity announcer.

"So being famous," he says, "was nothing special. It was actually a relief not to be in the public eye every day, and to go back into the shadows. I keep on doing Eurotrash because it's very easy for me to do, and we have this company set up in Britain which depends on it. There is no danger of running out of material. There are enough weirdos out there to keep us going for ten years or more. The sense of humour is more British - it's too rude to work in France. People say we exploit the participants and that we're sexist. I think it's rather like belonging to a mischievous family and that we all behave like rather naughty schoolboys. We don't want to hurt anyone... and our weirdos may be strange but they're also quite nice."

Trying to reinvent himself hasn't been that

He has a reputation as a bit of a joker, but Antoine de Caunes tells Richard Mowe how he has begun to reclaim his life as an actor



simple, yet now the serious offers have been materialising from such established film directors as Michel Deville (*La divine poursuite*, Page 16), Philippe de Broca, Claude Chabrol and Jean-Jacques Zillmann.

The latter gave him a satisfyingly challenging role in *A Man is a Woman* for which his posterior was bared on the poster all over the Paris metro and elsewhere - not to mention the cover of this magazine - as his co-star Elsa Zylberstein (his current girlfriend) appeared to kneel before him for an inspection of his private parts.

"It's a very black comedy. I don't much care for the romantic hero image. I prefer to play roles which are the reverse of my nature," he says. "On the first reading of the script, I felt great affinity with the character of Simon and his out of synch way of existing in the world. I found him tender, funny, manipulative, and magical with respect to the norm in the same way that I am, if for different reasons. I also liked the theme of the impostor who is taken over by his own guise to the point of no longer knowing what he wishes."

Although he has pilloried such Gallic icons as Sacha Distel, De Caunes has his

own fan following among British females. How does it manifest itself? "You know. They send me things," he says looking as embarrassed as only a host of Eurotrash can. What kind of things? "Just let your imagination work... there are some very strange women in England."

His new found spirit of tranquility suits him. He might have managed his personal life better had it descended earlier. He was married only briefly yet his two relationships broke up partly because of the demands of the profession. He dates on both his offsprings - Louis 11, and Emma, 21 - who earlier this year won a best newcomer acting César (the French Oscar) to his great pride. "When I write I need to be alone," he says going all Garboesque. "Then when you're on a film it is a hectic and shambolic life with everyone fussing around you. When it stops you need to be by yourself to recover. I enjoy long walks or bike rides. I could have ended up completely crazy. People in TV think they are the centre of the world and everything has to relate to them. They never meet real people. They become obsessive. When I used to do the television stuff it was a never-ending routine, which makes it hard."



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► for someone to share it with you unless they are in the same kind of work."

He becomes cautious about revealing too many personal details, professing amazement at the effrontery of the British media in demanding such information. French journalists, he suggests, never ask straight out; they ferret out the details behind the scenes.

He remains unstintingly grateful to Janet Street Porter when she was head of BBC's youth programmes. She was responsible for importing *Rapido*, devoted to European music and style, in 1981. De Caunes' trademark *Franglais* launched a legion of imitators and admirers. "She convinced me to host it which I thought at the time was a crazy idea. It seemed to me to be irrelevant for a French company to come to British TV with a rock show. It would have been like if a British equivalent had come to France with a food programme," he says.

He enjoys his solitude yet also has a need for company. He cycles around the country highways and byways, frequently ending up in his favourite watering hole. The legendary *Les Vapeurs* restaurant in Trouville, also much favoured by Gérard Depardieu, if he had to live in a city again he would choose London.

He has been putting the finishing touches to a script which he hopes will be made later this year. The premise involves a third-rate French singer who tours around small halls in Britain. "He's a bad singer, a bad lover, and to make money he also helps to smuggle over dogs and breaks the quarantine laws. It's called *Mad Dogs and Frenchmen*..."

#### Filmography:

- 1989 *Pontonville* (dir. Tonie Marshall)  
 1995 *Les deux papes et la maman* (dir. Jean-Marc Longval)  
 1996 *C'est pour la bonne cause* (dir. Jacques Fansten)  
 1996 *La divine poursuite* (dir. Michel Deville)  
 1997 *L'homme est une femme comme les autres/Man is a Woman* (dir. Jean-Jacques Zillbermann)

### **L'homme est une femme comme les autres / A Man is a Woman**

Glasgow: Sat 28 Nov 2.00pm +PA

Edinburgh: Sun 22 Nov 1.45pm

Sat 28 Nov 8.00pm +PA

Aberdeen: Sun 29 Nov 8.45pm

THE latest in a long line of French movies snapped up for an American remake - this time by Steven Spielberg's Dreamworks company - finds Antoine de Caunes as a gay Jewish clarinetist who has long renounced his religious upbringing and family in favour of his interest in men. Elsa Zylberstein is a Yiddish soprano who falls in love with him during a concert tour without being aware of the potential



Elsa Zylberstein in *L'homme est une femme comme les autres*

difficulties. In spite of their differences their paths cross with the man's mother determined to marry off her son at last. She does her best to bring them together. Logically though any marriage between the two can only lead to disaster. Or will it? From Jean-Jacques Zillbermann, the same director as *Tout le monde n'a pas eu la chance d'avoir des parents communistes* with Josiane Balasko. The comedy deals with gender issues in a thought-provoking and thoroughly entertaining way.

Dir: Jean-Jacques Zillbermann. Prod: M6 Films, Canal+, CNC. Régine Konckier, Jean-Luc Ormières. Scr: Jean-Jacques Zillbermann, Gilles Taurand. Les Films Balenciaga. Ph: Pierre Aim. Ed: Monica Coleman. Int. Sales: 24, avenue Charles de Gaulle 92522 Neuilly-sur-Seine Cedex. Tel: 33 1 46 40 45 50. Fax: 33 1 46 40 45 51. 1998. 100mins.

Cast: Antoine de Caunes, Elsa Zylberstein, Michel Aumont, Gad Elmaleh, Judith Magre, Maurice Benichou, Catherine Hiegel.

### **Ma 6T va crack-er / Crack 6T**

Glasgow: Mon 23 Nov 3.45pm

Wed 25 Nov 6.15pm

Edinburgh: Thu 26 Nov 5.45pm

A HARD-edged urban exposé in *La Haine* mould in which youthful unrest flares into violence. Arco, Malik, and Mustapha have been failed by school and parents. Their only outlet is in victimising other youngsters in the neighbourhood. Meanwhile their older brothers remain caught in the same vicious spiral - their only interest is in confrontation, mainly with other gangs. One night the tension mounts during a hip-hop club dance. There is a shooting, and the police intervene. The situation turns into a riot. Richet reveals a side to French culture and racial conflict that too often is ignored by the cinematic establishment.

Dir: Jean-François Richet. Prod: Why Not Productions, Actes Proletariens, La Sept Cinéma, Canal+. Scr: Jean-François Richet

and Arco C Descat. Ph: Vainie Le Gurun. Ed: Jean-François Richet. Mus: White Spirit and Jean-François Richet. Int sales: IFF International, 305 Avenue le Jour se Lève, 92100 Boulogne. Tel 00 33 1 41 41 15 04/Fax 00 33 1 41 41 3144. 1997. 105mins.

Cost: Arco C Descat, Jean-Marie Robert, Malik Zeggou, Mustapha Ziad, Pete Rasta, Karim Rezag, Hamouda Bouras, Jean-François Richet.



Streetwise... *Ma 6T va crack-er*



Claude Brasseur and Roschdy Zem in *L'autre côté de la mer*

# ► *L'autre côté de la mer / The Other Side of the Sea*

Glasgow: Thu 26 Nov 6.15pm

Edinburgh: Wed 25 Nov 6.00pm

A FRENCHMAN born in Algeria and an Algerian born in France meet in Paris in Dominique Cabrera's examination of two souls yearning for their roots. Claude Brasseur brings a veteran actor's depth and insight to the character of the French Algerian industrialist in Paris for the first time who agonises over a cataract operation; Roschdy Zem, who has cut himself off from his own Algerian background, takes the role of the ophthalmologist in charge of his case. The contact between them forces both to make important decisions about their lives.

Dir: Dominique Cabrera. Prod: Bloody

Mory Productions, France 2 Cinéma. Ph: Hélène Louvart. Ed: Sophie Brunet. Mus: Béatrice Thérinet. Int sales: Claudia Roe Colombani, Art Box Productions, 18 rue de Marignan, 75008 Paris. Tel 00 33 1 53 53 07 55/Fax 45 61 77 97. 1997. 89mins

Cast: Claude Brasseur, Roschdy Zem, Marthe Villalonga, Agoumi, Catherine Hiegel, Marilynne Canto, Slimane Benaissa, Abbès Zohmani, Fatouma Ousiba Bouamari, Ariane Ascaride and Antoinette Moya

**Dominique Cabrera:** Born in Relizane in Algeria in 1957 she has lived in France since 1962. She completed an arts degree before enlisting at the film school, l'IDHEC. She worked as a news editor on regional television before making her first short, *L'air d'aimer*. She wrote two scripts – *Mélimélo* for Jean-Louis Comolli and *Folle Embellie*. Since then she has worked mainly on documentaries for television, notably *Chronique d'une banlieue ordinaire*, and *Rester là-bas*, both 1992, and *Une poste à la Courneuve* in 1994. *L'autre côté de la mer* is her first feature.

**Filmography:** *L'air d'aimer* (1984, short); *ici là-bas* (1986 short); *Un balcon au Val Fourré* (documentary, 1990); *Chronique d'une banlieue ordinaire* and *Rester là-bas* (both documentaries, 1992); *Traverser le ardin* (short, 1993); *Rêves de ville* (documentary, 1993); *Une poste à la Courneuve* (documentary, 1994); *L'autre côté de la mer* (1997) and *Demain et encore demain* (documentary, 1997).

# *Cantique de la racaille / Melody for a Hustler*

Glasgow: Sun 29 Nov 6.15pm

Edinburgh: Mon 30 Nov 6.00pm & 8.30pm

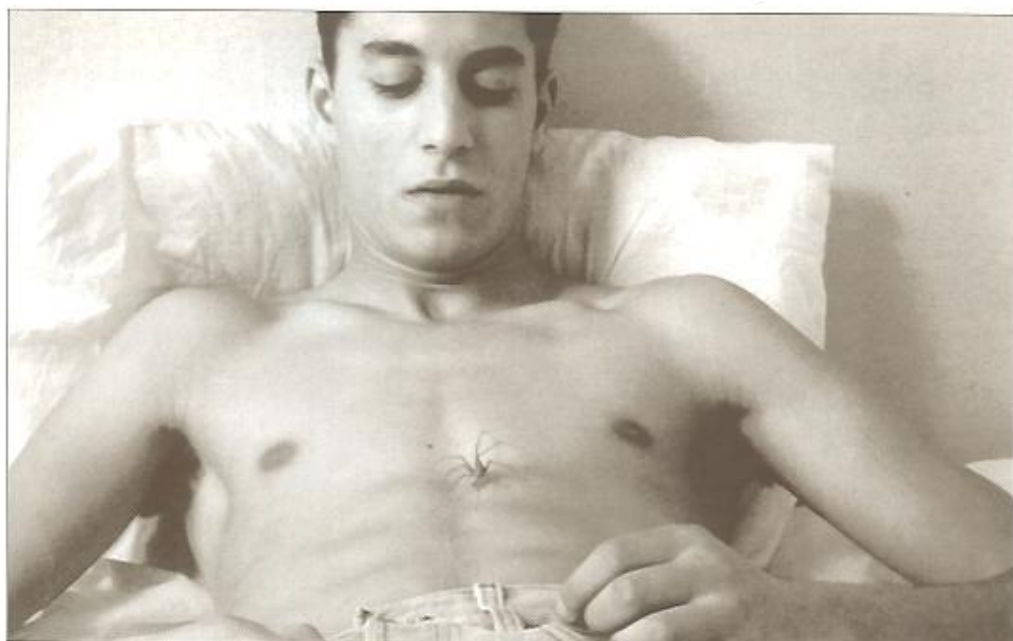
AN ambitious first feature from debut director Vincent Ravalec, a novelist, which works on several levels. Yvan Attal plays a Parisian small time crook whose luck suddenly changes when he propels himself into the big time alongside the girl of his dreams (newcomer Virginie Lacroix). Initially he pretends to her that he is a millionaire – but actually he lives in a seedy flat and makes his money by trading stolen goods. He graduates to bigger heists, and by sheer power of persuasion and dexterity finds himself installed in a comfortable upper middle class neighbourhood. It all seems perfect – perhaps too perfect – as nagging paranoid doubts begin to surface and our hero descends into a nervy state. The denouement involves police investigations, kinky sex, and violence. Ravalec whose targets are business culture, shoots with flair and style, while Attal's performance already has been compared to a young Robert De Niro in intensity and charm. Lacroix acquits herself exceptionally well as a sensual ingenue. Shown as part of Cinémas en France at this year's Cannes Film Festival.

Dir: Vincent Ravalec. Prod: April Films, M6, Studio Images 4, Arcapix, Pracinex, CNC, Jean-Pierre Alessandri, Martine Ventura, Vincent Ravalec. Scr: Vincent



Yvan Attal and Virginie Lacroix in *Cantique de la racaille*





Yasmine Belmadi in *Les corps ouverts*

Ravalec, Ph: Philippe Lesourd. Ed: Yvon Lemiere. Mus: Robert Miny. Int sales: Christine Ghazarian, Intermedia Arc Pictures, 9-13 Grosvenor Street, London, W1X 9PB. Tel 0171 495 3322/Fax 0171 495 3993, 1998. 104mins.

Cast: Yvan Attal, Virginie Lacroix, Yann Collette, Benoissa Alaoui, Samy Naceri, Marc Lavoine and Claire Nebout.

**Vincent Ravalec:** Working as both a novelist and assistant director (on more than 100 features) Ravalec also has directed and produced several shorts. *Contique de la racaille* is based on his first novel which won the Prix de Flore in 1994.

**Filmography:** *Les mots de l'amour* and *Par-delà l'ère glaciaire* (both 1994), *Never Twice*, *Le dur métier de policier* and *Parlons des hommes qui se branlent* (all 1995); *Joséphine et les gitans* (1996), *Conséquence de la réalité des morts* (1996) and *Le Masseux* (1997).

## Les corps ouverts / Open Bodies

**Showing with L'@mour est à réinventer**  
Glasgow: Sun 29 Nov 2.00pm  
Edinburgh: Tue 1 Dec 6.00pm  
RIMI, an 18-year-old French born Arab, played by newcomer Yasmine Belmadi, divides his time between school, his family, and his friend Thomas. His life appears monotonous and uneventful. One day, out of curiosity, he attends an audition where the director is as much taken with his acting as his physique. He ends up not only appearing in the film but also in his bed.



Yasmine Belmadi and Margot Abascal in *Les corps ouverts*

The youngster becomes confused about his sexual identity, engaging in encounters with both men and women as well as trying to prove he is a good son by tending to his invalid father. Is he trying to lose himself – or prove something? Sébastien Lifshitz tackles his themes with a refreshing candour and lack of cliché. Winner of the Prix Jean Vigo for the best short this year, and also presented in Cinéma en France at Cannes.

**Dir:** Sébastien Lifshitz. **Prod:** Lancelot Films and Michka Productions. **Scr:** Sébastien Lifshitz. **Ph:** Pascal Poucet. **Ed:** Stéphanie Mahet and Joanne Moutard. **Int sales:** Lancelot Films, 65 rue de Faubourg St Denis, 75010 Paris. Tel 00 33 1 53 09

93 10/Fax 00 33 1 42 02 35 48, 1998. 47mins.

**Cost:** Yasmine Belmadi, Pierre-Loup Rajot, Margot Abascal, Mohamed Damraoui, Malik Zidi

**Sébastien Lifshitz:** After studying art he worked on various exhibitions at the Pompidou Centre. He then became an assistant to photographer Suzanne Lafont. He directed his first film, *Il faut que je l'aime* in 1995 followed by a documentary, *Claire Denis la vagabonde* in 1996. *Les corps ouverts* has been widely seen on the festival circuit including Belfort, Clermont-Ferrand, Festival de Pantin, and Rencontres de Premiers Films in Paris.

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*Dine*





Benoît Magimel, Clément Sibony and Zoé Félix in *Déjà mort*

## ► *Déjà mort / Already Dead*

Glasgow: Fri 27 Nov 5.45pm

Edinburgh: Thu 26 Nov 2.30 & 8.00pm

A HIGHLY accomplished feature debut from Dahan. This French cousin of *Rebel Without a Cause* is set among the hedonistic youth of the Côte d'Azur with the remarkable Zoé Félix as the young girl from a small town who decides her one chance to escape her background is to allow herself to become embroiled in the dubious money making schemes of two wealthy youths from Nice. Sex, drugs, and rock'n'roll flow freely in Dahan's world as nihilistic emotions run rife, much of it reminiscent of the novels of Bret Easton Ellis. Seductively photographed to reflect the emptiness beneath the glossy surface. Fine playing from a relatively unknown cast including Romain Duris, Benoît Magimel, Clément Sibony and Isaac Sharry. They are definitely names to watch.

Dir: Olivier Dahan. Prod: Yves Attal and Romain Bremond, Iris Films, 12 rue de Seine, 75006 Paris. Tel 00 33 1 44 32 03 03/Fax 44 32 03 00. Scr: Olivier Dahan and Olivier Massant. Ph: Pierre David. Ed: Juliette Welfling. Mus: Bruno Coulais. Int

soles: UCC Int, 2 rue des Quatre Films, 75003 Paris. Tel 00 33 1 40 29 89 00/Fax 40 29 89 10. 1998. 108mins. Cast: Romain Duris, Benoît Magimel, Zoé Félix, Clément Sibony, Isaac Sharry, Carla Brandt.

**Olivier Dahan:** Born in a suburb of Marseille, Dahan took an arts course at the Ecole d'Art de Marseille. He directed his first short, *La petite ville* in 1988, and subsequently has directed six, including *Les fantômes du samedi soir*, also worth showing. He directed a TV film, *Les frères* for the series, *Tous les garçons et les filles de leur âge*, and also has directed video clips for among others The Cranberries. He says, "Three years ago, on a trip back to the town where I was born, La Ciotat, I met with some friends I'd known since I was a child. One of them told me that a boy we hung out with of the age of eight was dead. He hadn't just died, he had been killed in a shoot-out a few years earlier. He was 21 years old. The news that he was dead gave me a strange feeling. A young man had died but the only images of him I could dredge up were those of a ten-year-old boy. It was this sentiment that was at the origin of the film - destiny, fate, and the difficult passage to adulthood."

## *Dieu seul me voit / God's Got My Number*

Glasgow: Fri 20 Nov 6.15pm

Wed 25 Nov 3.45pm

Edinburgh: Fri 27 Nov 5.40pm

A DISTINCTLY quirky and totally captivating account of an indecisive hero (played by the director's brother Denis Podalydès) who's thrown into confusion by such burning questions as 'Shall I cross the road or not?' - and 'Am I absolutely sure I like fondue?' During a local election campaign he meets three women who are decisive and determined. In fact, everything he is not. How will they change his life? Podalydès yoyos back and forth between the protagonists in a hugely entertaining style to deliver a comedy that is by turns fresh, insightful, constantly surprising and wry with distinct overtones of Claude Sautel and François Truffaut. It is a joyously unstructured narrative which includes such delights as a disastrous shooting of ads for candidate mayors; a musical visit to the blood bank; and an unfortunate premiere of an avant-garde nature documentary. The showbiz Bible, *Variety* described the film as a Gallic *Seinfeld*. It's said to be part of



Head over heels: Jeanne Balibar and Denis Podalydès in *Deux se valent*

► a trilogy devoted to their home town which started with *Versailles Rive Gauche* a few years ago. And the brothers Podalydès (Denis besides starring also co-wrote the script) have discovered a major new star in Jeanne Balibar.

Dir: Bruno Podalydès. Prod: Why Not Productions, Le Studio Canal +, France 2 Cinéma. Scr: Bruno Podalydès. Ph: Pierre Stoeber. Ed: Joëlle Van Effenterre, Suzanne Koch and Marie-Françoise Cuenot. Int sales: UCC International, 2 rue des Quatre-Fils, 75003 Paris. Tel 00 33 1 40 29 89 00/Fax 00 33 1 40 29 89 10. 1998. 118mins. Cast: Denis Podalydès, Jeanne Balibar, Isabelle Candelier, and Cécile Bouillot.

**Bruno Podalydès:** Born in Paris in 1961, Podalydès graduated from the audio-visual course at IMAC in Paris before embarking on a series of training films featuring his brother in the role of Albert Copon, *The Man with a Hundred Jobs*. In 1992 his first feature, *Versailles Rive Gauche* in which a planned romantic evening spins wildly out of control, scored on the festival circuit, and picked up an award for best screenplay. It was presented to great success at the first French Film Festival in 1992.

## L'échappée belle / Beautiful Escape

Glasgow: Sat 21 Nov 5.45pm

Mon 23 Nov 1.45pm

Edinburgh: Fri 20 Nov 5.45pm

Aberdeen: Sun 29 Nov 12noon

A FAMILY comedy featuring Jean-Marc Barr and Anémone as divorced parents in a custody dispute. Dad who's obsessed with flying, employs hilarious means to convince the judge of his suitability as the guardian of the children. A first film of lightness and charm plus the added bonus of the engaging performances of Barr and Anémone.

Dir: Etienne Dhaene. Prod: MKI for Lozonac. Alain Rocca, Adeline Lecallier, Christophe Rossignon. Scr: Gérard Rossini. Ph: Philippe Pavans de Cecatty. Ed: Pascale Fenouillet. Mus: Thierry Delattre. Int sales: Gemini Films, 73 rue Saint Denis, 75001 Paris. Tel 00 33 1 40 39 03 75/Fax 42 33 12 13. 1996. 84mins.

Cast: Jean-Marc Barr, Anémone, Olivia Bonamy, Antoine Durely, Laurence Masliah.

**Etienne Dhaene:** He worked as an assistant director with among others Lewis Gilbert on *Moonraker*, Patrice Leconte on *Les*

*spécialistes* and *Tango*, and Josiane Balaska on *Ma vie est un enfer* (FTF, 1991). Dhaene, 51, also has directed two films for television and was technical adviser on *Fanfan* and *Le zèbre*.

## Zonzon / The Slammer

Glasgow: Sat 21 Nov 1.30pm

Thu 23 Nov 3.45pm

Edinburgh: Sun 29 Nov 6.00pm

THE word means prison in French slang - which gives Laurent Bouhnik's second film an intriguing hook. He puts three detainees together in a cell and observes from close quarters just how the balance of the relationships changes. Gaël Morel plays the young student, whose slightly effeminate ambiguity acts as a catalyst, and provides echoes of such a behind bars classic as Jacques Becker's *Le Trou*. His cell mates are Franky, a thug who's in for ten years, and Kader, a perpetual delinquent serving a two year sentence for theft. The combination provides confrontations, both dramatic and humorous. Whatever else, Bouhnik who scored with his first film *Select*



Hôtel two years ago, puts a true value on the price of freedom.

Dir: Laurent Bouhnik. Prod: Thierry Boscheron, Etienne Comar, Jean Cottin and Playtime. Scr: Laurent Bouhnik, Patrick Delassagne. Ph: Gilles Henry. Ed: Hervé de Luze. Mus: Jérôme Couller. 1998. 102mins.  
Cast: Pascal Greggory, Gôel Morel, Jamel Debbouze, Fabienne Babe, Véra Briole, and Elodie Bouchez.

### Don Juan

Glasgow: Wed 25 Nov 1.30 & 8.35pm

Edinburgh: Tue 24 Nov 6.00pm

Aberdeen: Sun 29 Nov 4.15pm

A SERIES of bloody wars have ravaged 17th century Spain... Don Juan is on the run with his valet. He had promised to marry Donna Elvira, but spurned her. Now her brothers are after him to avenge the insult to their family's honour in actor turned director Jacques Weber's debut, set against stunning and breathtaking backdrops. Weber plays Don Juan himself with much lusty cavorting while Michel Boujenah steals the show as his faithful servant. A free hand is taken to Molière's text which enables Weber to cut a dashing and indulgent figure, surrounded by a stalwart cast of Boujenah, Emmanuelle Béart as the saintly Elvira and Michel Lonsdale as the don's father. A lavish costume epic of much style and substance.

Dir: Jacques Weber. Prod: Gérard Jourdain, Blue Dahlia, Tornasol Films, Moto Production, Rand Movies, Canal Plus, Jean-Yves Asselin, Mariela Besuievsky, Christophe Jannet. Scr: Jacques Weber, based on Molière's *Don Juan*. Ph: Josa Luis

Alcaïne. Ed: Jacques Witta. Mus: Bruno Coulais. Int sales: France Télévision Distribution, Le Borjau, 1 Boulevard Victor, 75015 Paris. Tel 00 33 1 44 25 01 40 / Fax 44 25 01 42. 1998. 104mins.

Cast: Jacques Weber, Emmanuelle Béart, Michel Boujenah, Michael Lonsdale, Penelope Cruz, Ariadna Gil, Denis Lavant.

**Jacques Weber:** A celebrated theatre actor, Weber began his screen career in *Faustine et le bel été*, directed by Nina Companeez in 1971. He's managed to make both box

office hits and films d'auteur, including in the first category such costume epics as *Cyrano de Bergerac*, *Lacenaire* and *Beaumarchais l'insolent*. He worked with Joanne Moreau on *L'Adolescente* in 1978, *L'escalier C*, directed by Jean-Charles Tacchella and *Le Crime d'Antoine* by Marc Rivière. He has been on stage in Paris recently in a stage version of Ettore Scola's film *Uno gronata particolare/A Special Day* alongside Françoise Fabian in the roles originally created in the memorable movie by Marcello Mastroianni and Sophia Loren.



Jacques Weber and Penelope Cruz in *Don Juan*



Emmanuelle Béart in *Don Juan*

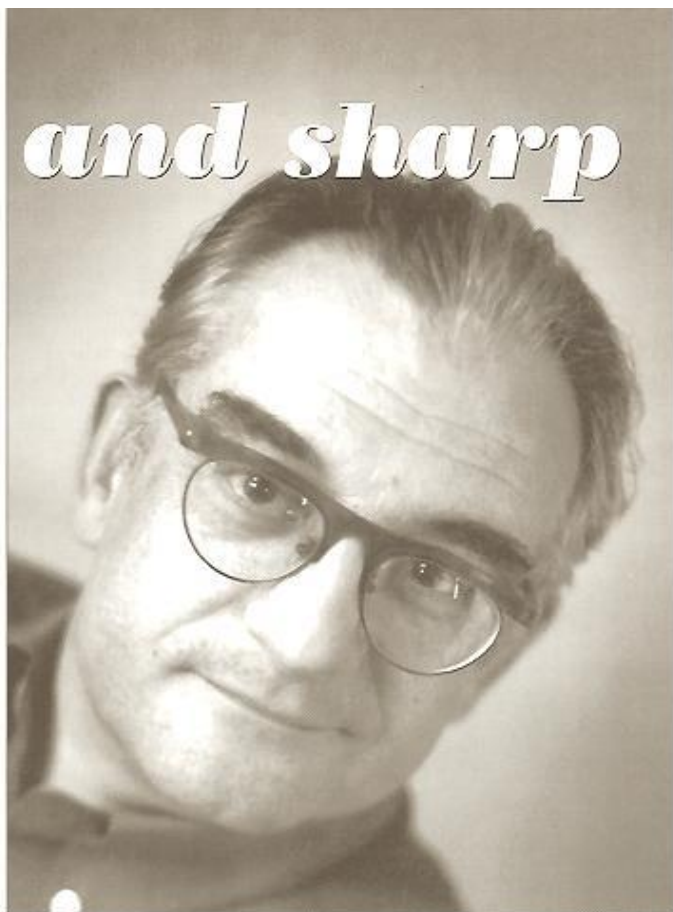
Shorts

# Short and sharp

Brevity has given Claude Duty the freedom to experiment

**C**LAUDE Duty began making short films in the seventies ... and in the beginning they were very short, often just made with friends, on a collective basis. He hasn't lost sight of his passion for the short film art, although his techniques have become highly professional. His sensibility is closer to a Peter Greenaway than such a fellow countryman as Maurice Pialat. He hasn't ventured into features, and probably never will. He prefers to hold on to his amateur status - and maintain the freedom to experiment. Born in Tunis in 1946, Claude Duty followed graphic design at university in Rouen, where he lives, and has become a regular member of the festival circuit in France, leading debates at such events as the Clermont Ferrand Short Film Festival, and the celebration of Acteurs sur l'Ecran at Saint Denis in Paris. He is one of the organisers of the animation festival at Annecy. The French Film Festival is delighted to welcome this highly original talent and his films to this year's event.

Glasgow: Sat 21 Nov 3.45 pm  
Edinburgh: Sun 22 Nov 2.30pm



## La pucelle des zines

A delightful musical-comedy in which a girl who works in a café bar decides to stage a one-woman crusade against the invasion of Anglo-American fast food by upholding French culinary traditions.

Dir: Claude Duty. Prod: Stelloire Productions. Scr: Claude Duty and Alain Ade. Ph: Willrid Sempé. Mus: Loïc Louvel. Lyrics: Alain Ade. Ed: Agnès Mouchel. 1995. 20mins.  
Cast: Maxime Leraux, Maureen Diot.

## Stigmates

Marc and Bruno work in a religious environment. Into their lives come a young girl and a mystic with a passion for Christ.



La pucelle des zines

Under the influence of these encounters, they find their faith is put into question and choices have to be made.

Dir: Claude Duty. Prod: Les Films du Saint. Scr: Claude Duty, Jean Louis Gonnat et Germain. Ph: Pierre Milon. Ed: Hélène Plemionikov, Guillaume Germaine. 1996. 28mins.

Cost: Fabien André, Guillaume Verdier, Christel Barbier, Guy Durand.

## Poids et mois

For anyone who's ever been on a diet or worried about their size - a thriller that weighs heavily upon the mind and the psyche.

Dir: Claude Duty. Prod: Stelloire Productions. Scr: Claude Duty and Alain

Ade. Ph: Willrid Sempé. Ed: Agnès Mouchel. 1997. 6mins.

Cast: Claire-Lise Gaudichon, Joël Brisse.

## Ménage à froid

The daily life of a couple comes under scrutiny within the close confines of a fridge in Claude Duty's surreal short which won the audience prize at the Grenoble Festival in 1991.

Dir: Claude Duty. Ph: Guy Jacques. Ed: Agnès Mouchel. Prod: AAA. 1991. 4 mins.  
Cast: Brigitte Giryamar, Jean-Philippe Barrau, Eric Girard.

## Les énervés de Jumièges

Inspired by a famous painting of the same name, Claude Duty takes off on a widescreen journey of mythical proportions along the banks of the Seine to a primitive and faraway land. Prize winner at festivals in Oberhausen, Chalon sur Saône and Albi.

Dir: Claude Duty. Prod: AAA. Ph: François Chenivresse. Ed: Agnès Mouchel. 1986. 20mins.  
Cast: Serge Granberardino, Jean-Philippe Sarthou.



## Tattoo

Showing with *Le dîner de cons*  
Glasgow: Fri 20 Nov 1.30 & 8.45pm  
Edinburgh: Sat 21 Nov 8.30pm  
Aberdeen: Sun 29 Nov 6.30pm

A young actor on his stag night makes a drunken decision that will change his life for ever. The festival is delighted to premiere the short of promising new talents - the result of a genuine *entente cordiale* between the UK and France.

Dir: Grigori Baquet. Prod: UK/French co-production, Little Venice Pictures, 161 Bolham Hill, Clapham South, London SW12 9DJ. Tel/fax 0181 675 7779. Cast: Cédric Dumont and Yann Galerne. 1998. 10mins.

## L@mour est à réinventer / Reinventing Love

Showing with *Les corps ouverts*  
Glasgow: Sun 19 Nov 2.00pm  
Edinburgh: Tue 1 Dec 6.00pm  
Directors include François Dupeyron, Pierre Salvadori, Anne Fontaine, Françoise Decaux-Thomélet (FFF guest 1993); Marion Vernoux (FFF 1995); Jean-Claude Guiguet and Paul Vecchiali. Prod: Lesbian & Gay Pride Films, Little Bear, in association with Lancelot Films, Sunday Morning Prods plus

participation from Studio Canal Plus, La Sept/Arte, M6 and CNC. Int sales: Avanti Films, Paris.

This selection of short films tagged *Ten Love Stories in the Age of Aids* follow 3000 *Scenarios to Combat a Virus*, presented at the FFF in 1995 and based on scripts submitted by school age youngsters. This time Lesbian and Gay Pride Films opened up the competition without an age limit, and received more than 4000 outlines in four months. One hundred were submitted to a jury headed by Patrice Chéreau who offered the pick of 27 treatments to assorted volunteer directors.

**François Dupeyron:** Two mutually attracted women wrestle with the specter of HIV at the end of a successful date.

**Pierre Salvadori:** The director of *Comme elle respire* (page 15) shows how two men throw caution to the wind in the heat of passion.

**Philippe Faucon:** Much wry comic material is extracted from the situation when one partner in a male couple announces he is pregnant, and craves caviar.

**Anne Fontaine:** A poignant interlude between a young male hustler and his older and married client.

**Françoise Decaux-Thomélet:** In *Pregnant or Lesbian?* a teenage girl comes out to her parents by asking her parents which they'd prefer her to be.

**Marion Vernoux:** A solo tour de force by actor Eric Caravaca in which he reveals his

regrets, by the director of *Love etc.*

**Merzak Allouache:** A hint of budding romance as two pals set off in a convertible for a weekend away.

**Nils Tavernier:** A touching glimpse of a relationship in embryo between two women.

**Jean-Claude Guiguet:** All the beauty of a relationship in a few broad brushstrokes  
**Paul Vecchiali:** An account of a bisexual idyll with an HIV-positive man.

The shorts will accompany appropriate main features throughout the festival.

**WORLD AIDS DAY:** Filmhouse will present a showing of *Les corps ouverts* (Page 25) plus a selection of shorts from *L@mour est réinventer*. Glasgow Film Theatre will show the same programme as part of The Pink Triangle on Sunday 29 November.



Anne Fontaine



13 Randolph Crescent, Edinburgh EH3 7TT Tel: 0131 225 5685

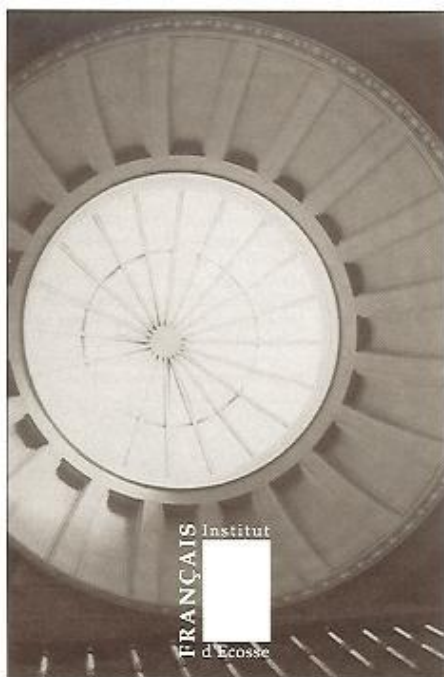
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## THE LIST GLASGOW AND EDINBURGH EVENTS GUIDE

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## THE LIST GLASGOW AND EDINBURGH EVENTS GUIDE





The arts have it... Jan Kounen, the director of *Dobrymorn* (due for Jan 1999 release by Metro Tarent) of the 1997 French Film Festival

## In the eye of the camera

Seven years of the French Film Festival through the roving lens of Lloyd Smith

**D**URING the seven years of the French Film Festival, and the five years of the Italian Film Festival, photographer Lloyd Smith has kept a pictorial record of visitors who have come to Scotland to present their films – from such established names as Jean-Paul Rappeneau, Michel Deville, Claude Lelouch, Didier Bourdon, Jan Kounen, Ricky Tognazzi, Carlo Verdone, and Maria Martone to the new generation represented by such talents as Antoine Desrosières, Iain Forte, Mathieu Demy and Manuel Flèche. Lucie Aubrac, The Resistance heroine, was also the subject of Smith's lens. His work has been published

in *The Observer*, *Scotland on Sunday* and some of his portraits of famous Scots have found their way into the archives of the National Portrait Gallery. He harbours a particularly keen interest in film generally, and French cinema in particular. For the pictures in this exhibition he has evoked a soft focus technique that is reminiscent of the star portraits prevalent in the Forties. The French Film Festival is delighted to have this opportunity to present a fusion of both photography and film in one show. Lloyd Smith's portraits will be on show on the walls of the Institut français d'Ecosse for the duration of the French Film Festival.



Photograph: Paul Hannigan

### Paris in pictures

THE GFT's Café Casmio will host, in conjunction with the French Film Festival, a selection of work by Scottish photographer Paul Hannigan. Paris is a city that continues to captivate both photographers and film-makers with its timeless beauty. Paul Hannigan (Tel 0141 840 2570) is a professional photographer who divides his time between commissions and personal projects.

# Les films de ma vie



From left: Chantal Akerman, Dominique Hoff, Ken Loach, Richard Branson and Bernard Rüdén.



**W**HAT'S your favourite French film? Sally Williams put a selection of critics, film-makers, writers and actors on the spot. If you feel inspired, send us your nominations and why – and the French Film Festival organisers will pick a winner, and award a dinner for two at the Grain Store in Edinburgh. Don't forget to include your name, address, and telephone number. The closing date for entries is 29 November 1998. Post them to the Institut français d'Ecosse, 13 Randolph Crescent, Edinburgh, EH3 7TT. Bonne chance!

**CHANTAL AKERMAN:** Film Director  
I was inspired to embark on a film career after watching Jean-Luc Godard's *Pierrot le fou* (1965) as an impressionable 15-year-old. Although that was influential, the film that has the most to say to me is Robert Bresson's *Pickpocket* (1959) which he made in black and white. It is incredibly real, powerful and relentlessly haunting.

**RICHARD BRANSON:** Entrepreneur  
*Emmanuelle* (dir. Just Jaquin, 1974) because the language isn't that important!

**MARK COUSINS:** Presenter of *Moviedrome* and *Scene by Scene* for the BBC.

Of the films of joy, I adore Melville's *Les enfants terribles* and Godard's *Deux ou trois choses que je sais d'elle*. No films are better at the terror of being alive than Lanzmann's *Shoah* and Franju's *Le sang des bêtes*. Recently I saw *La maman et la putain* (dir. Jean Eustache, 1973) and ever since, as I walk down the street, I think of

Jean-Pierre Léaud, as I look at people in a café, I think of Françoise Lebrun. There is joy in their feelings for each other, but I'm told that Eustache was a bastard (he burnt his girlfriend's arm with cigarettes) so there is terror between them too. My favourite French film is now this one. It shows that cinema is nothing to do with spectacle.

**LIZZIE FRANCKE:** Director, Edinburgh International Film Festival

I would say that it's Godard's *A bout de souffle* (1959) because of the amazing impact it had on French cinema and culture in the 60s and because of its freshness, excitement, sexiness – it's a jump-start kind of film. I could pick 100 other films and I simply can't leave out Bresson whose *Journal d'un curé de campagne* (1950) remains one of my favourites. The first Bresson film you see takes you somewhere else – in a quiet way, Bresson demonstrates an alternative style of film-making. More recently, I would choose *La vie de Jésus* (dir. Bruno Dumont, 1997), an extraordinary film, stylistically austere in a Bressonian kind of way and which says much about contemporary France.

**PHILIP FRENCH:** Film critic of *The Observer* and author of *Malle on Malle*.

About 50 years ago, I started to watch most of the classics of French cinema, films which introduced me to a sophisticated, witty, ironic, erotic world I recall whenever I hear an accordion, catch a whiff of a gauloise or get a glimpse of black lingerie. Duvivier's *Pépé le Moko* (1935), Carné's *Le jour se lève* (1939), Clouzot's *Le carreau* (1943), Renoir's *La grande illusion* (1937), Delannoy's *Macao*, *L'enfer du jeu* (1939-42), Cocteau's *Orphée* (1949) were special favourites. Then came the excitement of the Nouvelle Vague, through the two French directors of the past 30 odd years I most admire stood a little apart in the way they respected and renewed tradition – Louis Malle and Bertrand Tavernier. Their best films are concerned with war, though neither features a battle scene. Forced to choose between Tavernier's *La vie et rien d'autre* (1989) and Malle's *Au revoir les enfants* (1987), I'd have to select Malle's semi-autobiographical movie because I am an exact contemporary of the young protagonists,

though my wartime schooldays on this side of the Channel did not expose me to comparable dangers and challenges.

**DOMINIQUE HOFF:** Programmer, Ciné Lumière, Institut français, London.

I don't have a favourite French film, but the one I am willing to watch more than once is *Préparez vos mouchoirs* by Bertrand Blier (1978). This challenging film 'reinvents' love by upsetting its rules as imposed by our contemporary western society. Blier's dialogues are most colourful, intelligent and honest and Depardieu, Dewaere and Riton are unforgettable! Blier said that Cinema must be magical – he definitely proved it with this sharp, incisive and poetic comedy.

**KEN LOACH:** Film Director

An impossible task to pick just one film from so many favourites. *Les Enfants du paradis* (dir. Carné 1943-44), the films of Renoir and Bresson, the excitement of the New Wave. One that has stayed in my mind is *Les quatre cents coups* (dir. François Truffaut, 1959) for all the reasons that are self-evident. Maybe *Jules et Jim* (1962) is more enjoyable, but – if pushed – I'll choose the former.

**DEREK MALCOLM:** Film critic and writer

I can't recall another film, from any nation, which contains so perfect a mixture of comedy and tragedy as Renoir's *La règle du jeu* (1939). A well-known British newspaper once boasted that all human life was there within its pages. You could say the same for this wonderfully performed film which, while loving life, regards it as a mixed blessing and, while respecting its characters, sees their faults and virtues so clearly.

**MORRIS PATON:** Scottish Literary Tour Co.

*Les nuits fauves* is one of those rare films where life meets Art or vice versa, who can say? Actor/director Cyril Collard's startling first (and last) film conveys passion and vitality as it reveals the complex and often dark sides of love and relationships, whilst at the same time permitting a voyeuristic journey through a subterranean world of nihilism and self-abasement. I felt relief at the end and a sense of gratitude: my own life was relatively safe and uncomplicated.





From left: Olivier Poivre d'Arvor, Philip French, and Mark Cousins.

**OLIVIER POIVRE D'ARVOR:** Cultural Attaché, French Embassy, London

Mon film préféré est *Tous les matins du monde* (dir. Alain Corneau, 1992). Ce film a extraordinairement accompagné la découverte en Europe de la musique Baroque et j'ai comme des millions de spectateurs fait ce chemin avec lui. Rarement à l'image, la musique avait accompli cet exploit de faire un enfant au cinéma. Et quel bel enfant! C'est bouleversé que j'ai découvert, un soir d'hiver, ce film qui passait dans un vieux cinéma de Prague et depuis ses images et ses sonorités reviennent souvent me hanter.

**BERNARD RUDDEN:** Film-maker

The flick of a button opens a jacket,

fingers deftly remove a wallet, stolen items are passed from hand to hand in dizzying, balletic sequences. There is great control at work – a simple, precise rhythm informing us that we are in the hands of a master. With each viewing, *Pickpocket* (dir. Bresson, 1959) bristles with life anew. Bresson tracks Michel's progress from novice to master thief which is simultaneously also the journey of his soul. Michel moves from existential outsider to a new realm of being as the film steers towards its transcendent finale. Captured, Michel kisses Jeanne through prison bars. He has ignored her for so long. Now they touch, press against each other, radiate – and we hear Michel's voice: "What a strange road I had to take to reach you". It never fails to

move me because it's so enduringly breathtaking

**ROSCDY ZEM:** Actor

Je vous appelle du plateau de mon nouveau film. Je n'ai pas beaucoup de temps pour réfléchir, mais si vous insistez, *The Godfather* est le meilleur film de ma génération. Cependant, vu qu'il s'agit ici de mon film français préféré, alors c'est *Vincent, François, Paul et les autres* (dir. Claude Sautet, 1974). Plus je le vois, plus je l'aime. Ce sont quatre grands acteurs du cinéma français – Montand, Piccoli, Reggiani et Depardieu ainsi qu'un des meilleurs réalisateurs français, Sautet. La voix d'une génération, la chronique chaleureuse d'une société.

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## Glasgow Film Theatre

12 Rose Street, Glasgow G3 6RB

Admin Tel: 0141 332 6535

Box Office Tel: 0141 332 8128 (open Mon-Sat 12noon-9pm, Sun 3pm for 30 mins before first screening) until 9pm.

Postal bookings should be accompanied by cheque payable to GFT.

Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation of a performance.

### Ticket Prices

Sun-Fri Matinees: £3.25. Cones £2.00

Sat Matinees: £3.25. Cones £2.00

All double-bills: £4.25. Cones £3.00

Sat evenings: £4.25 (no Cones)

Festival Pass: see all films for £39. Cones £26

6 Film Pass for £18. Cones £12

### Disabled facilities

Full disabled facilities, including induction loops and infrared loops. See GFT brochure for full details.

### Cafe Cosmo

Food from 12 noon-7.30pm Mon-Sat, Bar 12noon-9pm (Bar open 30 minutes prior to first performance on Sundays).

GFT: [www.gft.org.uk](http://www.gft.org.uk)

### On the web:

Full details of the French Film Festival available on the web:

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## Edinburgh Filmhouse

88 Leithian Road, Edinburgh EH3 9BZ

Admin Tel: 0131 228 6382

Box Office Tel: 0131 228 2688 (open Mon-Sat 12noon-9pm, Sun 3pm for 30 mins before first screening) until 9pm.

Postal bookings should be accompanied by a sae with cheque made payable to Filmhouse Ltd.

Credit card bookings charged at 50p per transaction.

Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation.

### Ticket Prices

Matinees: Full price £2.90

Cones (Sun-Thurs only) £1.60

Special Fri Borgoin Matinee: £1.20

Early Evening Screenings: Full price £3.90

Cones (Sun-Thurs only) £12.60

Main Evening Screenings: Full price £4.90

Cones (Sun-Thurs only) £3.60

Festival Pass: see all films for £39

Cones £26

6 Film Pass for £18

Cones £12

### Disabled access

Ground floor cafe-bar and toilet. Lift access to Cinema 1, Cinemas 2 and 3 direct access. Advance booking for wheelchair spaces. See Filmhouse brochure for full details.

### Cafe-bar

Open 10am-late Mon-Sat, 12 noon-late on Sundays. Food and drinks.

Filmhouse: [www.filmhouse.demon.co.uk](http://www.filmhouse.demon.co.uk)

## Aberdeen Virgin Cinemas

Queen's Link Leisure Park, Links Road, Aberdeen AB11 5BT

Tel: 01224 572228

Advance booking: French Film Festival hotline 0131 225 6191

Postal bookings should be accompanied by a sae with cheque made payable to the French Film Festival Ltd.

Send to: Institut français d'Ecosse,

13 Randolph Crescent, Edinburgh EH3 7TT

Tel: 0131 225 6191 (direct line) or 225 5366.

Fax: 0131 220 0648

No credit card bookings.

Tickets booked in advance cannot be exchanged or money refunded except in the event of cancellation.

### Ticket Prices

Full price £5.50; children under 12 £3.50; Cones £4.50

See three films for £10

Group discounts available on request.

FFF Box Office open in the cinema on the day from 11.30am

### Disabled access

Full disabled facilities.

### Cafe-bar

Open during normal cinema hours.





L'équipe de mise: Sally Williams, Richard Mowe and Ilona Morison

## CREDITS

**Directors:** Allan Hunter, Richard Mowe

**Deputy Director:** Sally Williams

**Associate Director:** Ilona Morison

**Chair:** James Steel

**Edinburgh Filmhouse:** Jim Hamilton (Director), James McKenzie, Stephen Palmer, Rod White, Shirley Gilmour, Shiona Wood, Scott Colgan, Lucy Keller, Andy Forrest

**Glasgow Film Theatre:** Ken Inglis (Director), Lona Marletta, Marion Pearson, Allison Gardner, Barney McCue, Vanessa Paynter, Sophie Crabb

**Institut français d'Ecosse:** Jean-Marc Terrasse (Director)

**Alliance française de Glasgow:** Alain Michel (Director)

**Ambassade de France, Londres:** Olivier Poivre d'Arvor (Conseiller culturel)

**Consulat de France, Edimbourg:** Anita Jimido (Consul), Pierre Fabre (Conseiller commercial)

**Financial Advisor:** James McKenzie  
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**Media Relations:** Gillian Donaldson  
**Photographer:** Lloyd Smith

**Ciné Lumière, London:** Dominique Hoff  
**Paris liaison:** Vincent Garillot, Nathalie Gratteau

**Film liaison:** Shirley Gilmour  
**Film Transport:** Iona Grant at Omega Securicor International

**Courtesy Cars:** Renault UK

The programme was designed by Michael Gill and produced by Grange Communications Ltd, Hudson House, 8 Albany Street, Edinburgh EH1 3QB. Edited by Richard Mowe, Allan Hunter, Sally Williams, Ilona Morison and Martine Pierquin. Additional programme notes: Lisa Nesselson.

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ARP • Michel Gomez • Art Box/Bloody Mary Productions • Claudia Rae-Colombani • Blue Light • Geoff Cox • Canal+ Image • Antoine

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**Festival Administration:** l'Institut français d'Ecosse, 13 Randolph Crescent, Edinburgh EH3 7TT. Tel: 0131 225 6191 (direct line) or 225 5366, Fax: 0131 220 0648.

Programme timetable

**Glasgow Film Theatre: 20-29 Nov 1998**

12 Rose Street, Glasgow G3 6RB

Friday 20	Saturday 21	Sunday 22	Monday 23	Tuesday 24	Wednesday 25	Thursday 26	Friday 27	Saturday 28	Sunday 29
1.30pm Le dîner de cons + Tattoo (12)	1.30pm Zonzon (18)	2.00pm L'affrontée + Le sourire (18)	1.30pm L'échappée belle (PG)	1.30pm La divine poursuite (15)	1.30pm Don Juan (15)	1.30pm Le septième ciel (15)	2.00pm Capitaine Conan (18)	2.00pm L'homme est une femme comme les autres (18) <small>personal appearance: Antonio de Courtes &amp; Eric Zylberstein</small>	2.00pm Les corps ouverts + Aids shorts (18)
3.45pm Je ne vois pas ce qu'on me trouve (15)	3.45pm Claude Duty shorts (15) <small>personal appearance: Claude Duty (18)</small>		3.45pm Ma 6T va crack-er (18)	3.45pm Vive la République (12)	3.45pm Dieu seul me voit (15)	3.45pm Zonzon (18)			4.15pm Je ne vois pas ce qu'on me trouve (15)
6.15pm Dieu seul me voit (15)	5.45pm L'échappée belle (PG)	6.30pm Un chapeau de paille d'Italie (PG) <small>personal appearance: Pierre Delanoë (18)</small>	6.15pm Vive la République (12)	6.15pm Le journal du séducteur (15)	6.15pm Ma 6T va crack-er (18)	6.15pm L'autre côté de la mer (15)	5.45pm Déjà mort (18) <small>personal appearance: Olivier Dubois (18) and Del Falso</small>	4.30pm Garde à vue + La meilleure façon de marcher (18)	
8.45pm Le dîner de cons + Tattoo (12)	7.45pm Ceux qui m'aiment prendront le train (18) <small>personal appearance: Pierre Delanoë (18)</small>	8.15pm Une chance sur deux (12)	8.15pm Les couloirs du temps: Les visiteurs 2 (15)	8.45pm La divine poursuite (15)	8.45pm Don Juan (15)	8.45pm Le septième ciel (15)	8.15pm Capitaine Conan (18)	8.15pm La classe de neige (18) <small>personal appearance: Claude Miller (18)</small>	6.15pm Contique de la racaille (18)
									8.45pm Comme elle respire (15)

**Edinburgh Filmhouse: 20-29 Nov 1998**

88 Lothian Road, Edinburgh EH3 9BZ

Friday 20	Saturday 21	Sunday 22	Monday 23	Tuesday 24	Wednesday 25	Thursday 26	Friday 27	Saturday 28	Sunday 29
	12noon Un chapeau de paille d'Italie (PG) <small>personal appearance: Pierre Delanoë (18)</small>	1.45pm L'homme est une femme comme les autres (18)							1.45pm Le septième ciel (15)
2.30pm Ceux qui m'aiment prendront le train (18)	2.30pm Comme elle respire (15)	2.30pm Claude Duty shorts (15) <small>personal appearance: Claude Duty (18)</small>	2.30pm La divine poursuite (15)	2.30pm Une chance sur deux (12)	2.30pm Les couloirs du temps: Les visiteurs 2 (15)	2.30pm Déjà Mort (18)	2.30pm Le dîner de cons + Tattoo (12)	2.00pm L'affrontée + Le sourire (18)	2.00pm Garde à vue + La meilleure façon de marcher (18)
5.45pm L'échappée belle (PG)	6.00pm Un chapeau de paille d'Italie (PG) <small>personal appearance: Pierre Delanoë (18)</small>	6.00pm Vive la République (12)	6.00pm Le journal du séducteur (15)	6.00pm Don Juan (15)	6.00pm L'autre côté de la mer (15)	5.45pm Ma 6T va crack-er (18)	5.40pm Dieu seul me voit (15)		6.00pm Zonzon (18)
7.45pm Ceux qui m'aiment prendront le train (18) <small>personal appearance: Pierre Delanoë (18)</small>	8.30pm Le dîner de cons + Tattoo (12)	8.30pm Capitaine Conan (18)	8.30pm La divine poursuite (15)	8.30pm Une chance sur deux (12)	8.30pm Les couloirs du temps: Les visiteurs 2 (15)	8.00pm Déjà mort (18) <small>personal appearance: Olivier Dubois (18) and Del Falso</small>	8.15pm La classe de neige (18) <small>personal appearance: Claude Miller (18)</small>	8.00pm L'homme est une femme comme les autres (18) <small>personal appearance: Antonio de Courtes &amp; Eric Zylberstein</small>	9.00pm Le septième ciel (15)
<b>Extra! Monday 30 November</b> – 6.00pm and 8.30pm: Contique de la racaille (18) <b>Tuesday 1 December</b> – 6.00pm: Les corps ouverts + Aids shorts (18)									

**Aberdeen: 29 Nov 1998**

Virgin Cinemas, Queen's Link Leisure Park, Links Road, Aberdeen AB11 5BT

Sunday 29				
12.00noon L'échappée belle (PG)	2.00pm Les couloirs du temps: Les visiteurs 2 (15)	4.15pm Don Juan (15)	6.30pm Le dîner de cons + Tattoo (12)	8.45pm L'homme est une femme comme les autres (18)

GUESTS: Due to the human element, all guests are subject to final confirmation

All films with sub-titles, except where otherwise indicated.



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