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*French  
Film  
Festival*

24-31  
October 1992

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## French Film Festival October 24th - 31st 1992

Welcome to Scotland's first French Film Festival which provides audiences with a unique opportunity to view an unparalleled range of French cinema over the course of eight days in Glasgow and Edinburgh.

Commercially and artistically, French national cinema remains one of the most buoyant in the world producing over one hundred feature films each year. Despite the huge popularity of such films as *Cyrano de Bergerac* and *Delicatessen*, British audiences still see only a very small percentage of this impressive total. One of the Festival's prime aims is to redress that balance by screening a spectrum of recent work that ranges from *IP5*, the latest epic production of *Betty Blue* director Jean-Jacques Beineix, to the smash-hit box-office comedy *Une Époque Formidable* and *Versailles Rive Gauche*, the acclaimed directorial debut of a fresh new talent.

Some of these films will eventually enter British distribution and return to Scottish cinemas, many others will be seen only during this special occasion.

Throughout the Festival we expect to welcome a selection of filmmakers and guests from the French industry and hope that the audience response is warm enough to transform the Festival into an annual event in the Scottish cinemagoer's calendar.

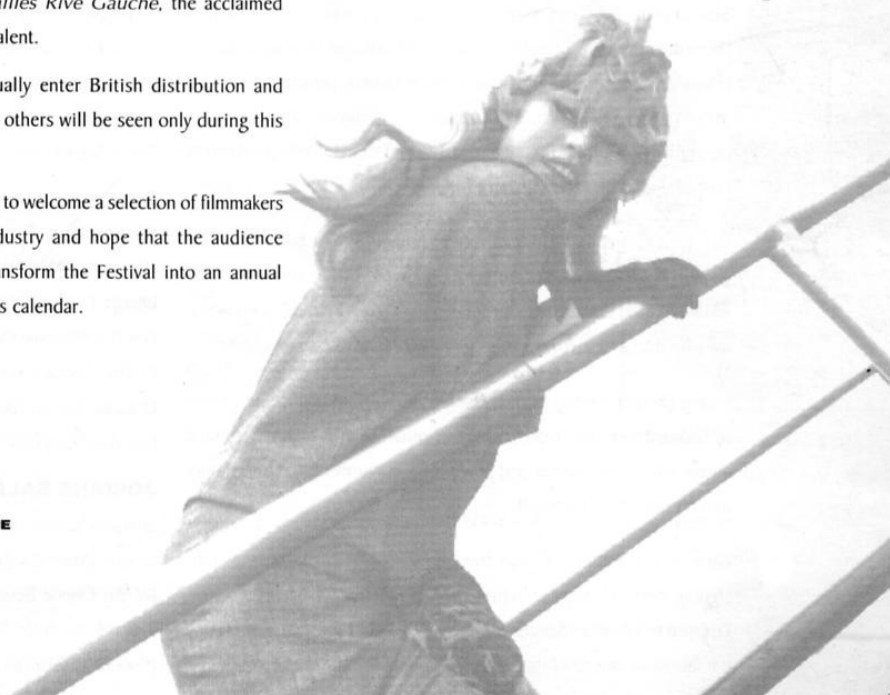
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*Vive le cinéma!*





# Ma Vie Est Un Enfer

Josiane Balasko

My Life Is Hell



Best known in Britain as the plain secretary who catches Gérard Depardieu's eye in *Trop Belle Pour Toi!*, Josiane Balasko is one of France's most versatile, gifted and popular comedy performers. Here as writer, director and star, she creates an outrageous Faustian romp co-starring Daniel Auteuil and a host of special-effects wizardry masterminded by Terry Gilliam's frequent collaborator Kent Houston.

Her Leah is a classic feminist victim; bullied by her boss, taken for granted by her glamorous mother and ignored by her shrink, her one admirer is next door neighbour Mr. Chpil, a coke-snorting, porn movie fan who doesn't exactly measure up to her fantasy of an ideal man.

Facing another solitary birthday with only the sounds of Chpil's video to torment her, she reads the description on a grotesque antique mirror left by her mother and unwittingly conjures up the maliciously mischievous Abar (Auteuil).

On a soul-searching mission from the Devil, Abar harries her into signing her soul away in return for the granting of her every wish. Dressed to kill as a stunning blonde, she sets out to exact her revenge but fate has a different future in store for both her and the hapless Abar.

A sprightly mixture of *She Devil*, *Mephistopheles* and *The Witches Of Eastwick*, this energetic romantic comedy features an accomplished supporting cast, charismatic leading performances and a mixture of warmth and humorous invention that Hollywood might well emulate. Devilish good fun.

**Dir:** Josiane Balasko. **Prod Co:** Ciby 2000/TFI/Les Films Flam/GPFI.

**Executive Prod:** Farid Chaouche. **Sc:** Josiane Balasko and Joel Houssin. **Phot:** Dominique Chapuis. **Ed:** Catherine Kelber.

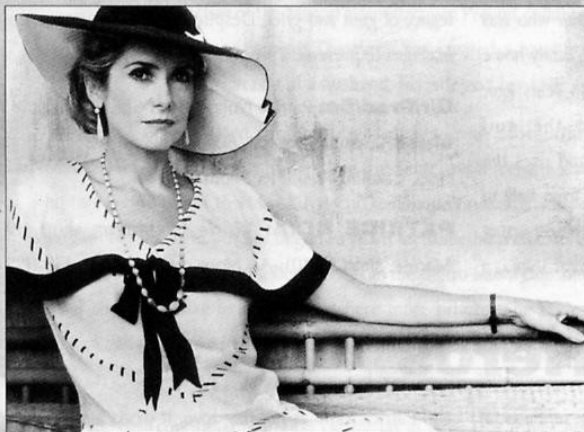
**Mus:** The Rita Mitsouko. **UK Sales:** Tristan Whalley, Marketing Director, Majestic Films International, Gloucester Mansions, Cambridge Circus, London WC2H 8HD. (tel:071 836 8630). 105 mins. 1991.

**Cast:** Josiane Balasko, Daniel Auteuil, Richard Berry, Michel Lonsdale, Catherine Samie, Jean Benguigui, Luis Rego.

**JOSIANE BALASKO:** born in Paris in 1952, Josiane Balasko is one of France's most renowned comedy actresses. As a performer her films include Polanski's *Le Locataire* (1976), Patrice Leconte's *Les Bronzés* (1978), Claude Berri's *Le Maître D'Ecole* (1981) and Bertrand Blier's *Trop Belle Pour Toi!* (1989). As a director, she has made *Sac De Nœuds* (1985), *Les Keufs* (1987) and *Ma Vie Est Un Enfer* (1991).

# Indochine

Régis Wargnier



David Lean may be dearly departed but the sweep and scale of his later work lives on in this opulent 1930s epic which emphatically proves that old-fashioned romance never goes out of fashion.

A stunningly dressed and coiffeured Catherine Deneuve stars as a Vietnamese-born French colonial who runs a rubber plantation with her widowed father. Calm and intimidating in her sense of self-possession, she finally unwinds in the arms of handsome naval officer Vincent Perez. However, his attention wanders to her adopted Vietnamese daughter and the two young lovers soon take flight from the oppression of the world around them. The bulk of the film of then places the heartache of their personal destiny against the tumultuous events of a country ignited by revolution.

Seen by over half a million Parisians since its opening there in April, *Indochine* is a technical triumph of impeccable production design and flawless reproduction of 1930s Vietnam. Stunningly photographed

locations, lush orchestration from Scotland's Patrick Doyle, the breathtaking presence of Deneuve and the allure of Perez (Christian in *Cyrano*) make this one of the big screen's most irresistible romantic wallows since Rhett Butler met Scarlett O'Hara.

**Dir:** Régis Wargnier. **Prods:** Eric Heumann, Jean Labadie.

**Prod Co:** Paradis Films/ Generale D'Images/BAC Films/ Orly Films/ Ciné-Cinq. **Sc:** Erik Orsenna, Louis Gardal, Catherine Cohen, Régis Wargnier. **Phot:** François Catonne. **Mus:** Patrick Doyle.

**Ed:** Genevieve Winding. 1992 156 mins. **Cast:** Catherine Deneuve, Vincent Perez, Linh Dan Pham, Jean Vanne, Dominique Blanc.

**RÉGIS WARGNIER:** born 1948. An assistant to Claude Chabrol on such films as *La Decade Prodigieuse* (Ten Days' Wonder) (1972) starring Orson Welles, he also worked with Volker Schlöndorff and Margarethe Von Trotta before making his directorial debut with *La Femme De Ma Vie* (1986).

# Au Nom Du Père Et Du Fils



Patrice Noïa

Inspired by a dramatic and tragic event in his own life involving his father who was murdered in the family home near Bordeaux 14 years ago, Noïa realised the gulf between them and uses the

film to explore a father-son relationship during a journey from Italy to France. Noïa's own son plays the boy, and they both shared a best acting award at the La Baule Festival of European Cinema last year. Noïa, a

sound technician turned director and scriptwriter, shows polish and talent aplenty as he addresses such human concerns as filial love and the legacy of guilt and grief. Despite his personal interest, as a director he manages to preserve a proper distance.

**Dir/Prod/Sc:** Patrice Noïa. **Dist:** Sirius. **Phot:** Armand Marco  
**Mus:** Alexandre Desplat. 80min. 1992. **Cast:** Patrice Noïa, Judicaël Noïa, Carolina Rosi, Pier Paolo Capponi.

**PATRICE NOÏA:** *Vu de l'Extérieur*, short (1978); *Vive la Mariée*, short (1980); *Au Nom du Père et du Fils* (1991).

# Mon Père Ce Héros



Gérard Lauzier

An unashamedly sentimental comedy which without the stellar presence of Gérard Depardieu would probably never have found a British distributor. Sumptuously shot on Mauritius, it explores the relationship between Depardieu, as a 40-year-old

divorced father, and his teenage daughter during their sacrosanct annual holiday together. The girl who has fallen in love with a boy of her own age, decides to increase her allure and stature amongst her friends by weaving a wonderful fiction around her dad, pretending he is actually her lover who is suffering a serious illness, and, for good measure, is being hunted by the police. He agrees to the deceit, and the gentle comedy turns on the complications which ensue. Depardieu made the movie just before he turned his attention to Alain Corneau's *Tous les Matins du Monde* and Ridley Scott's Columbus saga, 1492. He is partnered by a Belgian newcomer, Marie Gillain as his daughter

and Patrick Mille as her first love. It treats a slight subject that could have been banal, with a subtle and light touch.

**Dir/Sc:** Gérard Lauzier. **Prod:** Jean-Louis Livi. **Dist:** Kenneth Rive/Nick Hoare, Gala Film Distributors, 26 Danbury Street, London, NI 8JU (Tel 071 226 5897). **Phot:** Patrick Blossier. **Mus:** François Bernheim. 102min. 1991. **Cast:** Gérard Depardieu, Marie Gillain, Patrick Mille, Catherine Jacob, Charlotte de Turckheim.

**GÉRARD LAUZIER:** born in 1932, he made his name in animation in the Sixties before he embarked on his first cartoon feature film as a scriptwriter of *Je Vais Craquer*, a collaboration with François Lettieri. His first directorial assignment was an inauspicious rendering of the stage play, *Le Garçon d'Appartement* followed by a boulevard comedy, *T'empêches tout le monde de dormir!* He found a more acceptable satirical style in *P'tit con* and *La Tête dans le Sac* while *Mon Père, Ce Héros* has been singled out for its tenderness and sense of fun. Films: (as scriptwriter), *Je Vais Craquer* (1980); (as director), *T'empêches tout le monde de dormir!* (1981); *P'tit Con* (1983); *La Tête dans le Sac* (1984); *Mon Père, Ce Héros* (1991).



François Dupeyron

Brigitte Roüan

## Un Coeur Qui Bat

Your Beating Heart

Inspired by the emotional starkness of Rossellini and winning comparisons with the fatalistic romanticism of the Marcel Carné/Jacques Prévert collaboration, François Dupeyron has created a haunting Parisian tale of a husband, his wife and her lover.

Married to an antiques dealer, with a beautiful houseboat moored on the Seine and a teenage son

who flits in and out of their lives, Mado (Dominique Faysse) is still in love with her husband but has begun to yearn for something else. One day Yves (Thierry Fortineau) follows her from the Métro into a cafe and asks if she would like to retire somewhere more private. She leaves with him and they make love. She has no desire to see him again but he insists on giving her his phone number and one day she calls him.

Losing her self-control, she is soon caught up in affair that leaves her paralysed by indecision and cowardice but also tempted by the prospect of a satisfaction that her marriage no longer seems to provide.

## Outremer

Actress Brigitte Roüan who has played fragile and vulnerable women in such film as Bertrand Tavernier's *Que la Fête Commence*, Alain Resnais's *Mon Oncle d'Amérique* and Daniele Dubroux's *La Petite Allumeuse*, displays her directorial strengths in her first feature after winning a César for the humorous short *Grosse* (as a pregnant actress struggling for work) five years ago. Based on her own childhood recollections, *Outremer* tells of the interwoven destinies of her mother and two aunts growing up under the stern eye of her grandfather in Algeria during the independence struggles in the Fifties. Nicole Garcia plays the elder of the trio, who lives only for her naval officer husband; Marianne Basler is the middle sister who yearns for love and liberty and becomes the mistress of an FLN soldier, and Roüan herself plays the youngest, helping to hold together the bonds of family. The events are

Atmospherically capturing the smells and sights of the 18th arrondissement and a side of the French capital that is little seen in the cinema, Dupeyron has made an enjoyable, carefully composed and sensitively performed love story.

**Dir/Sc:** François Dupeyron. **Prod Co:** Hachette Première Et CIE/UGC/Avril S.A. **Phot:** Yves Angelo. **Ed:** Francoise Collin.

**Mus:** Jean-Pierre Drouet. **UK Dist:** Artificial Eye, 211 Camden High Street, London NW1 7BT. (071 267 6036). 100 mins. 1991. Cert: 15.

**Cast:** Dominique Faysse, Thierry Fortineau, Jean-Marie Winling, Christine Pichon, Steve Kalfa, Coralie Seyrig, Régis Le Rohellec.

**FRANÇOIS DUPEYRON:** a focus-puller, editor, author of militant documentaries, corporate films and prize-winning shorts, he finally made his feature-length directorial debut with *Drôle Endroit Pour Une Rencontre* (1988) starring Catherine Deneuve and Gérard Depardieu and released in Britain as *A Strange Place To Meet*. *Un Coeur Qui Bat* (1991) is his second feature.

viewed through the perspectives of each of the women in a first film that is sensitively wrought, and consistently engaging.

**Dir:** Brigitte Roüan. **Prod:** Serge Cohen-Solal, Paradise Films (tel 010 33 1 40 95 26). **Dist:** Films Number One. **Sc:** Brigitte Rouan, Philippe Le Guay, Christian Rullier, Cedric-Emmanuel Kahn. **Phot:** Dominique Chapuis. 100min. 1990. **Cast:** Nicole Garcia, Brigitte Roüan, Marianne Basler, Philippe Gallan, Yann Dedet.

**BRIGITTE ROÜAN:** (as an actress) *Que la Fête Commence* (Bertrand Tavernier, 1975); *Mon Oncle d'Amérique* (Alain Resnais, 1980); *La Petite Allumeuse* (Daniele Dubroux, 1987) and *Charlie Dingo* (Gilles Béhat, 1987). Actress/director *Outremer* (1990); Roüan has started work on her second film as director, *Bon À Tirer*, about a married woman's passionate affair which threatens to destroy her life.

## Montalvo Et L'Enfant

Montalvo And The Child

This powerful and yet subtle film could be described as *Distant Voices* out of *Blood Wedding*. Shot in lustrous black and white, it tells in flashback a story of a boy's gradual awakening to the realities of adult life. A lyrical opening sequence is fractured when the boy's 'uncle', Montalvo, slaughters his pet lamb for the family gathering. As the party assembles, watch out for the superbly executed entrance of Pandora. After the meal, just when the boy is prepared to forgive Montalvo, he is cast aside as the men at the party respond to the flirtatious Pandora. The fluent camera-work and strong acting carry the story without need for dialogue and as passions are aroused, the communication medium becomes dance, beautifully realised. And by the end we understand how the boy's world has been changed.

**Dir/Sc:** Claude Mourieras based on the choreography *Pandora* by Jean-Claude Gallotta. **Prod:** Gilles Sandoz. **Prod Co:** CND Prods. **Phot:** (B & W Panavision): Walther Van Den Ende. **Mus:** Arvo Part. **Ed:** Monique Dartonne **UK Dist:** BFI, 21 Stephen Street, London W1P 1PL. (tel: 071-255-1444). 1990 75 mins. **Cast:** Mathilde Altaraz, Christophe Delachaux, Robert Seyfried, Jean-Claude Gallotta, Michel Ducret.



## L'Homme Blessé

A frank and challenging examination of how a young man in a provincial suburb tries to come to terms with his homosexuality without any support from his antipathetic family or meaningful friendships. Chéreau, to his credit, refuses to descend into the voyeuristic traits his subject matter could easily have dictated. Vittorio Mezzogiorno plays the leader of a drugs and prostitution ring based around the anonymous town's station who leads the enamoured youth (Jean-Hugues Anglade) into a violent twilight world. As portrait of gay life on the streets, it emerges as courageous precursor of Gus Van Sant's *My Own Private Idaho* and has become something of a *cause célèbre* in Paris, running at one cinema for more than five years. The fragility of characters caught up in desperate situations has long been a Chéreau preoccupation, which finds eloquent expression in *L'Homme Blessé*.

**Dir:** Patrice Chéreau. **Dist:** Chantal Girondin, UGC (tel 010 33 1 46 40 44 30). **Sc:** Patrice Chéreau. **Phot:** Renato Berta. **Mus:** Albert

Ayler. 110min. 1983. **Cast:** Jean-Hugues Anglade, Vittorio Mezzogiorno, Roland Bertin, Lisa Kreuzer.

**PATRICE CHÉREAU:** one of France's best-known theatre directors came relatively late to the cinema after sharing with Roger Planchon the directorship of the Théâtre National Populaire in Lyon during the 70s before moving to the Théâtre des Amandiers in Nanterre. Born in 1944 at Lezigne in Maine et Loire, his first film *Le Chair de l'orchidée*, a thriller from a James Hadley Chase novel, proved an exemplary adaptation and showed he a highly individual cinematographic style. Chéreau's characters usually find themselves confronting society and their own solitude. His latest project, *La Reine Margot*, produced by Claude Berri, finds Isabelle Adjani as Marguerite de Valois alongside Patrick Bruel as Henry of Navarre in an adaptation of Alexandre Dumas's novel. Films: *Le Chair de l'Orchidée* (1975); *Judith Therpauve* (1978); *L'Homme Blessé* (1983); *Hotel de France* (1987); *La Reine Margot* (1992).



# Patrick Dewaere

Ten years ago, in July 1982, Patrick Dewaere took his life with a self-inflicted gunshot wound. One of the most popular and influential French stars of his generation, he was only 35 and just about to film Claude Lelouch's *Edith Et Marcel*. Best known in Britain for his work on the Bertrand Blier films *Les Valseuses* (1973) and *Préparez Vos Mouchoirs* (1978) and for Claude Miller's *La Meilleure Façon de Marcher* (1975), his extensive screen credits include collaborations with Depardieu, Claude Sautet, Yves Boisset, Jean-Jacques Annaud, Alain Corneau and Philippe De Broca.

Born to act, he made his stage debut at the age of four and was a movie star in his twenties, hailed by many as the commercial successor to Belmondo and the sensitive artistic heir of Montgomery Clift and Gérard Philippe. However, personal tragedies, an abrasive relationship

with the media, box-office failures and a lack of recognition from such awards as the Césars partly serve to explain his still mysterious suicide and illuminate his influence on a generation of young French stars.

**Dir:** Marc Esposito. **Prod Co:** PXP Production/Les Films De La Colline/PCC\*Productions Cinevalse/Summertime/INA Enterprise. **Photo:** Eric Weber. **Music:** Patrick Dewaere/Murray Head. **Foreign Sales:** Pan Europeenne, II, Impasse Bouvery, 94250 Gentilly. **Tel:** 45.46.13.13. 85 mins 1992. **Cast:** Bertrand Blier, Miou-Miou, Alain Corneau, Claude Sautet, Elsa Dewaere.

**MARC ESPOSITO:** one of the Directors of the highly respected cinema magazine *Studio*, Esposito has previously made a short film *L'Homme Qui Pleurait Tous Les Matins* and directed a couple of commercials.

## Préparez Vos Mouchoirs

Get Out Your Handkerchiefs



Bertrand Blier

Long unavailable in Britain, this surprisingly tender black comedy from writer/director Bertrand Blier reunited Patrick Dewaere with his *Valseuses* partner Depardieu and won an Oscar as the year's Best Foreign Film.

Initially inspired by a Mozart concerto, the film once again finds Blier addressing the difficulties of communication between men and women and the fragility of the male ego. Depardieu as Raoul is besotted with his beautiful wife Solange (Carole Laure) who appears to have grown weary of his devotion and lost the radiant smile that once illuminated her features. He impetuously vows to cheer her up by asking handsome stranger Stephane (Dewaere) to join them in a ménage-a-trois. Her mood remains unchanged but the two men become good friends and attempt to fathom the root of

Solange's unhappiness. They decide that what she really desires is a child but she remains unable to conceive until her interest in an adolescent boy becomes more than maternal.

**Dir/Sc:** Bertrand Blier. **Prod Co:** Les Films Ariane/CAPA/Belga/SODEP. **Prod:** Georges Valon. **Phot:** Jean Penzer. **Ed:** Claudine Merlin. **Mus:** Georges Delerue, Mozart & Schubert. 108 mins. 1978. **Cast:** Gérard Depardieu, Patrick Dewaere, Carole Laure, Riton Liebman, Michel Serrault.

**BERTRAND BLIER:** films: *Hitler, Connais Pas!* (1963), *Même Si J'Étais Un Espion* (1967), *Les Valseuses* (1973), *Calmos* (1976), *Préparez Vos Mouchoirs* (1978), *Buffet Froid* (1979), *Beau-Père* (1981), *La Femme De Mon Pôte* (1983), *Notre Histoire* (1984), *Tenue De Soirée* (1986), *Trop Belle Pour Toi!* (1989), *Merci La Vie* (1991). Currently shooting an untitled project in Marseilles with Marcello Mastroianni and Anouk Grinberg.

# IP5



Jean-Jacques Beineix

The sudden death of Yves Montand of a heart attack during the final days of shooting last

year has given the latest film from the director of *Betty Blue*, Jean-Jacques Beineix, a certain poignancy and notoriety. Sentiments cannot help but be stirred by the performance of Montand, as an enigmatic old man with a heart disease who encounters two youthful delinquents (Olivier Martinez as a graffiti artist and Sekkou Sall as his rapping sidekick). Montand is a refugee from an old folks' home, meandering the countryside in search of a long lost love, who, in the eyes of the youngsters becomes a fabled and mystical figure ready to impart some of the secrets of the universe before departing this mortal coil. Montand triumphs over any inconsistencies in the script in a quietly dignified portrait of old age in the face of a generation gulf which never steals the thunder from the fresh-faced humour and originality of the two newcomers. The breath-taking imagery, especially the initial encounter under a gothic cathedral of forest foliage, is stunning, accompanied by a stirring and

inventive score by Gabriel Yared. Beineix recounts his tale with a lyrical simplicity which takes him a long way from *Diva*.

**Dir/Prod:** Jean-Jacques Beineix. **Prod:** Cargo Films. **Dist:** Gaumont. 30 Avenue Charles de Gaulle, 92200 Neuilly, France. **Sc:** Jacques Forgeas and J-J Beineix. **Phot:** Jean-Francois Robin. **Mus:** Gabriel Yared. 159 min. 1991. **Cast:** Yves Montand, Olivier Martinez, Sekkou Sall, Geraldine Pailhas, Colette Renard.

**JEAN-JACQUES BEINEIX:** one of the enfant terribles of contemporary French cinema, Beineix, born in Paris in 1946, has found his reputation veering from acclaim for such films as *Diva* and *Betty Blue* to brickbats for the indulgent excesses of *Moon in the Gutter*. He had the best possible training ground as an assistant to such pillars as Jean Becker, Gérard Brach, Claude Berri, and Claude Zidi with whom he developed his highly imaginative visual style. Films: *Le Chien de Monsieur Michael* (short 1971); *Diva* (1980); *La Lune Dans Le Caniveau* (*The Moon in the Gutter*) (1983); *37°2 Le Matin* (*Betty Blue*) (1986) *Roselyne Et Les Lions* (*Roselyne And the Lions*) (1989); *IP5* (1991).

# Madame Bovary



Claude Chabrol

Fêted for their collaborations on the true life crime stories *Violette Nozière* and *Une Affaire De Femmes*, director Claude Chabrol and leading French actress Isabelle Huppert have now combined for a strikingly faithful version of Flaubert's most famous novel which is distinguished by its sumptuous attention to period detail, sense of irony and potent central performance.

Fascinated by Flaubert's vision of the innate stupidity in mankind and finding an affinity with his own studies of social

repression, Chabrol has created a lavish romantic epic that places the pretensions and foibles of 19th bourgeois society under almost microscopic scrutiny.

Huppert's Emma is a fiery social rebel whose outward determination masks the struggles of a woman doomed to tragedy as she falls victim to her own dreams and society's harsh penalty for overstepping the bounds of conventional propriety. When marriage to decent, respectable provincial country doctor Charles dulls, she embarks with giddy enthusiasm on a full-blown love affair that provides a taste of the excitement and romance that her life has singularly lacked. However, within the first thrill of passion lies the seeds of her own destruction.

Vowing to 'make a film that corresponds to the one Flaubert might have come up with if he were doing the film today',

Chabrol has created a work that stands alongside Merchant-Ivory in the league of distinguished cinematic literary adaptations.

**Dir/Sc:** Claude Chabrol from the novel by Gustave Flaubert.

**Prod Co:** Marin Karmitz-MK2 Productions S.A./CED Productions/FR3 Films Production. **Phot:** Jean Rabier.

**Ed:** Monique Fardoulis. **Mus:** Matthieu Chabrol. 140 mins. 1991. **Cast:** Isabelle Huppert, Jean-Francois Balmer, Christophe Malavoy, Jean Yanne, Lucas Belvaux, Christiane Minazzoli.

**CLAUDE CHABROL:** born Paris, 1930. A student of pharmacy and law, he became a distinguished critic of *Cahiers Du Cinema*, co-writing a study of Hitchcock with Eric Rohmer. An influential voice in the Nouvelle Vague his many films include *Le Beau Serge* (1958), *Les Cousins* (1959), *Les Biches* (1968), *Le Boucher* (1969), *Violette Nozière* (1977), *Poulet Au Vinaigre* (1984), *Inspecteur Lavardin* (1986) and *Une Affaire De Femmes* (1988).





Claire Denis

Bertrand Van Effenterre

## S'En Fout La Mort

No fear, no die

In France to get a bit of cash, an African (Isaach de Bankolé, seen recently in Jim Jarmusch's *Night On Earth*) and an Antillian (Alex Descas), are both in cahoots with the boss of a local club

and on to a good deal: clandestine cock-fighting. In this country nothing goes exactly as they had thought. They must live in hiding in the store-rooms of the club, then, under orders of the proprietor, they must arm their cocks with spurs of steel. Another unforeseen occurrence; Alex has his eyes on the blonde girlfriend of the boss but he isn't the only one. Then everything begins to go wrong. What is really outstanding in this film is the reality that throbs at every level. Claire Denis spices her narrative with the salt of a documentary. Pascal Martin

and Agnes Godard have done wonders with the photography: night shooting, striped with white feathers and creatures of the night. The film shows-that's all. Lousy life, grim death.

Note: The Director states that no cocks were injured during filming.

**Dir:** Claire Denis. **Prod:** Philippe Carcassonne. **Prod Co:** Cinea/Camera One/Pyramide/Les Films De Mindif/Nef Filmproduktion/La Sept. **Dist:** Pyramide International, 6 Rue Catulle Mendes, 75017 Paris. **Sc:** Claire Denis, Jean-Pol Fargeau. **Phot:** Pascal Marti, Agnes Godard. **Mus:** Abdullah Ibrahim. **Ed:** Dominique Auvray. 91 mins. 1990. **Cast:** Isaach De Bankolé, Alex Descas, Jean-Claude Brialy, Solveig Dommartin, Christopher Buchholz.

**CLAIRE DENIS:** *Chocolat* (1988), *Man No Run* (1988) *S'En Fout La Mort* (1990), shorts *Chroniques de France* (1973-74), *Jacques Rivette le Veilleur* (1989).

## Tumultes

A powerful family saga in which four women are reunited for the funeral of the man who was both son and brother. The director who has a reputation for exploring female sensibilities with sympathy, explores the family relationships with a probing sincerity, drawing a quartet of impressive performances from Nelly Borgeaud as the mother seeking refuge in a nervous breakdown, Laure Marsac as the youngster and twin of the deceased, Julie Jezequel as the responsible elder daughter, and Clotilde de Bayser as the middle off-spring who made the break. Bruno Cremer as the father is the only male in the household of women. Filmed in a family house on the rugged coast of Brittany, it is full of powerful echoes from the past, all uncovered with engrossing insight by a director whose work has rarely travelled to Britain.

**Dir:** Bertrand Van Effenterre. **Prod:** Mallia Films/Renn Productions/Paradise Films. **Dist:** Claudie Cheval/Stephanie Fregnac,

Pyramide International, 6 Rue Catulle Mendes, 75017 Paris, France.

**Sc:** Van Effenterre and Claire Alexandrakis. **Phot:** Yves Angelo.

**Mus:** Cherubini. 89min. 1990. **Cast:** Bruno Cremer, Nelly Borgeaud, Julie Jezequel, Clotilde de Bayser, Laure Marsac.

**BERTRAND VAN EFFENTERRE:** the Parisian-born director, age 46, has dealt almost exclusively with 'l'univers des femmes' in such films as *Erica Minor* with Brigitte Fossey, Edith Scob and Juliet Berto and *Mais ou et donc Ornica?* earning a reputation as an intuitive director of actresses. He scored a change of pace with *Le Bâtard*, (from a novel by Erskine Caldwell), centred around a Chaplinesque vagabond played by Gérard Klein. His early groundwork was as an assistant to Alain Tanner, Jean Eustache, and Jacques Rivette. Films: *Erica Minor* (1973); *Mais ou et donc Ornica?* (1979); *Le Bâtard* (1983); *Côte Coeur, Côte Jardin* (1984); *Tumultes* (1990).



# Tandem

Patrice Leconte

Originally known in France as the director of such populist, lightweight comedies as *Les Bronzés* and *Les Bronzés Font Du Ski*, Patrice Leconte has subsequently stunned international audiences with the style and substance of works like *Monsieur Hire* and *Le Mari De La Coiffeuse* (*The Hairdresser's Husband*). *Tandem*, made in 1987, is a richly enjoyable buddy movie that marked the transition in his career from the purely comic to the more substantial works of his cinematic maturity.

Gérard Jugnot, also to be seen in *Une Epoque Formidable*, stars as Bernard Rivetot, driver, companion, wet nurse and willing Man Friday to Jean Rochefort's Michel Morte, radio celebrity extraordinaire as the host of 'La Langue Au Chat'. Travelling the highways and by-ways of France, the two men have developed a dependency and friendship that supersedes the casual entanglements and transitory relationships that are established during their peregrinations. Rivetot's loyalty is so strong that when he learns that Morte is to be replaced, he does everything in his power to keep the news from the man he serves and admires.

*Down Your Way* meets *The Dresser* in this entertaining, dark-edged comedy that *Variety* hailed as 'fresh, funny-sad and maliciously ironic'. Jugnot and Rochefort display a compelling camaraderie as the inseparable tandem of the film's title.

**Dir:** Patrice Leconte. **Prod:** Philippe Carcassonne, René Cleitman.

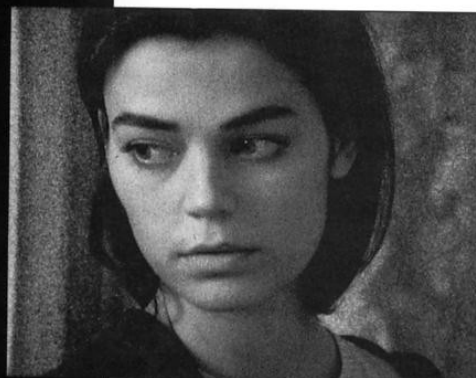
**Prod Co:** Cinea-Hachette Premiere Et Compagnie-Films A2. (Contact: M.Guy, Chantier Distribution Gitanes, tel: 010 43 29 14 48)

**Sc:** Patrice Leconte and Patrick Dewolf. **Phot:** Denis Lenoir. **Mus:** Francois Bernheim. **Ed:** Joelle Hache. 1987 90 mins.

**Cast:** Jean Rochefort, Gérard Jugnot, Sylvie Granotier, Julie Jezequel, Jean-Claude Dreyfus, Marie Pillet, Albert Delpy, Gabrile Gobin.

**PATRICE LECONTE:** born in Paris, 1947 and a student at IDHEC. His feature Films: *Le Veces Etaient Fermés De L'Intérieur* (1975), *Les Bronzés* (1978), *Les Bronzés Font Du Ski* (1979), *Viens Chez Moi, J'Habite Chez Une Copine* (1980), *Ma Femme S'Appelle Reviens* (1981), *Circulez, Y'A Rien A Voir* (1982), *Les Specialistes* (1985), *Tandem* (1987), *Monsieur Hire* (1989), *Le Mari De La Coiffeuse* (1990), *Tango* (1992).





## La Vie Des Morts

A remarkable first film which chronicles the shockwaves and ramifications of a suicide bid on a bourgeois family, among them five sisters, four husbands and innumerable children. All critical eyes were on

**Mus:** Marc Sommer. 54min. 1991. **Cast:** Thibault de Montalembert, Roch Leibovici, Marianne Denicourt, Bernard Ballet, Suzel Goffre, Emmanuelle Devos.

**ARNAUD DESPLECHIN:** he belonged to the same graduate year at IDHEC film school in Paris as Léos Carax, Eric Barbier, Christian Vincent and Eric Rochant. Desplechin, 32, adapted the script and was chief cameraman on the latter's *Un Monde Sans Pitié*, after which he started work on *La Sentinelle*. Films: (as cameraman) *Un Monde Sans Pitié*; (as director) *La Vie des Morts* (1991); *La Sentinelle* (1992).

Desplechin's next film *La Sentinelle*, presented in competition at Cannes this year, which failed to match expectations, but in its preoccupation with death (in this case a shrunken human head mysteriously in the possession of a forensic medical student) provided plenty of intrigue. *La Vie des Morts* is directed with finesse and panache and has drawn comparisons with the style of Bertrand Van Effenterre's *Tumultes*. Clearly Desplechin has earned his place in the next generation of French movie brats.

**Dir/Sc:** Arnaud Desplechin. **Prod:** Nicole Arbid, Why Not Productions, 24 Rue des Petits Hotels, 75010 Paris (tel 010 33 1 48 0101 33). **Dist:** Odessa Films. **Phot:** Eric Gauthier, Valerie Mathieu.



### Plus...

## Versailles Rive Gauche

The zany humour of the Marx Brothers or Jerry Lewis and a touch of Tintin is apparent in a planned romantic evening which spins wildly out of control in a heavily populated tiny flat. It was seized upon with glee in the Cinemas en France season at Cannes and has been warmly received at Festivals in Clermont Ferrand and Chamrousse, marking an auspicious debut for director Bruno Podalydes who was born and still lives in Versailles. His brother Denis plays the much put-upon Arnaud whose quiet tête à tête with Claire (Isabelle Candelier) remains tantalisingly at arm's length. Not a frame is wasted in this economic comedy.

**Dir/Sc:** Bruno Podalydes. **Prod:** Eric Mistler, Flagrant Delit Productions, 9 Villa Rose, 92250 Paris. **Dist:** CTV International.

**Phot:** Pierre Stoeber. **Mus:** Dominique Paulin. 47min. 1991.

**Cast:** Denis Podalydes, Isabelle Candelier, Michel Vuillermoz, Philippe Uchan.

**BRUNO PODALYDES:** born in Versailles in 1961, he graduated from the audio-visual course at IMAC in Paris before making a series of training films. *Versailles Rive Gauche* is his first feature.

# Une Epoque Formidable

Wonderful Times



Gérard Jugnot

One of France's biggest popular hits of the past year, Gérard Jugnot's skilled comedy is entertaining and perceptive without ever lapsing into sentimentality or bashing the audience over the head with its pointed social message.

Fired from his well-paid employment, middle-aged, middle-class executive Jugnot tries to act as if nothing untoward has happened. The eternal optimist, he assumes the gravity of the situation will soon pass and rather than acknowledge the galling truth or share his misfortune, he squeezes the last ounce of plastic credit to lavish his loved ones with gifts. Eventually the day of reckoning arrives and he finds his world turned upside down as he faces life on the streets with no job, no home and no family.

Befriended by the roguish Richard Bohringer and his reprobate chums, he embarks on a poignant odyssey through the down-and-outs of Paris that finds him begging for money, sharing shelter in the Métro and learning how the other half survives.

Sensitively handled throughout, Jugnot the director displays a fine judgement in his bittersweet blending of laughter and tears whilst Jugnot the actor captures the heart with his portrait of guileless innocence growing up in public. A real delight.

**Dir:** Gérard Jugnot. **Prod:** Alain Depardieu. **Prod Co:** Arturo Productions/Ciby 2000/TFI Films-GPFI with Canal Plus, Sofiarp, Soficas Investimage 2 et 3, Soficas Valor 1 et 2. **Sc:** Gérard Jugnot & Philippe Lopes-Curval. **Phot:** Gérard De Battista. **Ed:** Catherine Kelber. **Mus:** Francis Cabrel. **Int Sales:** Jacques Eric Strauss, President Films, 2, rue Lord Byron, 75008 Paris. (tel: 45.62.82.22.) 96 mins. 1991. **Cast:** Gérard Jugnot, Richard Bohringer, Victoria Abril, Ticky Holgado, Chick Ortega, Eric Prat.

**GÉRARD JUGNOT:** born in Paris, 1951. As an actor he has appeared in dozens of films including *Les Valseuses* (1973), *Le Locataire* (1976), *Des Enfants Gâtés* (1977), *Les Bronzés* (1978), *Le Père Noël Est Un Ordure* (1981), *Les Rois Du Gag* (1985) and *Tandem* (1987). His films as director comprise: *Pinot*, *Simple Flic* (1984), *Scout Toujours* (1985), *Sans Peur Et Sans Reproche* (1988) and *Une Epoque Formidable* (1991).

## Air France Exhibition

One of the major sponsors of this first French Film Festival, **Air France** have a long history of involvement with the cinema, one aspect of which is vividly recorded in this unique exhibition selected from the gallery of more than 1,500 photographs that currently reside in their archive.

Starting in 1955, Air France employed a photographer from the 'Tele Photos' Agency to capture portraits of celebrities in transit at the special Air France stand at Orly Airport. Roland Briens was the first photographer to enjoy the extraordinary privilege of exclusive access to movie stars, politicians, singers, writers, poets and painters. Given carte blanche, he could capture them alone in the plane after the other passengers had departed, ascending the steps before departure or mugging for the crowd. The sole provision on the part of his employers was that the name of Air France should appear somewhere in the

photograph. Thus, Hitchcock is seen commandeering a luggage trolley en route to Cannes for a screening of *North By Northwest*, Brigitte Bardot is captured en route to Seville to find a co-star for *La Femme Et Le Pantin* in 1958 whilst Elizabeth Taylor stops off in Paris with husband Mike Todd to buy a Dior dress.

From Simone Signoret and Yves Montand to young lovers Alain Delon and Romy Schneider, from Fernandel to Jacques Tati, Maurice Chevalier to Johnny Hallyday, the good and the great of French cinema are represented in this fascinating, nostalgic exhibition that covers the period 1955 to 1970.

Admission free.

Edinburgh Filmhouse, 88 Lothian Road.

Glasgow Film Theatre, 12 Rose Street.

## Lumière Lecture



Almost a century ago on December 28th 1895 at the Salon Indien in the Grand Café on the Boulevard Des Capucines in Paris, people gathered for the first public screening of an amazing new invention by the Lumière Brothers called moving pictures.

It's difficult now to imagine the sense of expectation and innocence that prevailed as that first amazed audience of cinemagoers witnessed a programme of short films that captured the sights and sensations of the world around them. In retrospect, that night can be said to have changed

history and ensured France a special place in the pages of cinema's story. In recognition of the key role played by Auguste and Louis Lumière as pioneers in the development of the Twentieth Century's greatest art form, the French Film Festival has invited Bernard Chardère to visit Scotland as one of the special guests at the inaugural Festival.

The Director of the Institut Lumière in Lyon, he will give an illustrated

lecture providing a unique insight into the innovations and inventions of the Brothers and including excerpts from their most famous creations including *La Sortie Des Usines*, one of the films featured in that evening of 1895.

Glasgow Film Theatre, Cinema 2, Thursday October 29 at 6.30pm

Edinburgh Filmhouse, Cinema 2, Wednesday October 28 at 6.45pm

Running throughout the Festival within Edinburgh's Filmhouse there will also be an exhibition *Images From The Lumières* which consists of over 100 photographs arranged in five sections. Originally part of the summer season at the Ironworks Gallery at the Summerlee Heritage Trust, the exhibition shows stills from the brothers' first moving images, describes both pictorially and in detail how such images were produced, concentrates on the inventions of Auguste and Louis Lumière and features scenes from the Lumières' family life.

EXHIBITION: Filmhouse, 88 Lothian Road, October 24-31.

Admission Free.

**NB:** This lecture will be given in French with a translation provided.



# Films

Au Nom Du Père Et Du Fils (15)	4
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Une Epoque Formidable (PG)	13
L'Homme Blessé (18)	6
Indochine (12)	3
IP5 (15)	8
Ma Vie Est Un Enfer (18)	2
Madame Bovary (PG)	9
Mon Père, Ce Héros (PG)	4
Montalvo Et L'Enfant (15)	6
Outremer (12)	5
Patrick Dewaere (12)	7
Préparez Vos Mouchoirs (18)	7
S'En Fout La Mort (18)	10
Tandem (12)	11
Tumultes (15)	10
Versailles Rive Gauche (12)	12
La Vie Des Morts (15)	12



Patron: Jeanne Moreau

## Ticket Information

### GLASGOW FILM THEATRE

12 Rose Street, Glasgow G3 GRE. Tel: 041-332 6535 Box-Office : 041-332 8128

Sunday-Friday Matinees £2.80 (concessions £1.80) Evenings £3.70 (concessions £2.80)

Saturday £3.70 (concessions, matinees only £2.80)

### EDINBURGH FILMHOUSE

88 Lothian Road, Edinburgh EH3 9BZ. Tel: 031-228-6382. Box-Office: 031-228-2688.

Matinees £2 (concessions Monday-Friday only £1.50) Early Evening Screenings £2.50

(concessions Sunday-Friday only £2) Main Evening Screenings £3.30

## Festival Pass

Normal Glasgow Film Theatre and Filmhouse ticket prices apply throughout the French Film Festival but the Festival is able to offer a special pass allowing unlimited access to all Festival films and interchangeable between the two venues. Purchase a Festival Pass at either venue and the box-office will automatically reserve a ticket for each film. To collect your ticket for any film, you simply have to present your Festival Pass at the box-office up to ten minutes before the specific performance. Festival Pass holders enjoy priority over any queue at the Box-Office. Tickets not redeemed ten minutes before any performance will be made available to the queue. Festival Pass holders are also entitled to free admission to the Lumière Brothers Lecture.

Full Price: £36.00 Concessions: £27.00

## Acknowledgments

*The Festival would like to thank the following individuals and organisations for their help, support and encouragement:* Carol Baker (Majestic Film International), Nigel Billen (Scotland On Sunday), Patrice Buyle, Lynda Clark, Gay Cox (Filmhouse), Emma Davie (Electric Pictures), Gill Donaldson, Adam Elder, Pam Engel (Artificial Eye), Stephen Ferguson, Elfrida Filippi, Rod Fleming, Shirley Gilmour (Filmhouse), Garry Gilmour, Bob Gordon, Jim Hamilton (Glasgow Film Theatre), Andrew Jaspan (Scotland On Sunday), Maureen Kennedy (Scotsman Publications), Jonathan Kirkwood, Ben McDermott, Bernard McCoy (Air France), Euan Mackenzie (Air France), Norman Macleod, Stephen Melchiori (Unifrance), Rafael Prado, Lisa Macioicia, Liana Marletta (Glasgow Film Theatre), Huw Morgan (Ciby 2000), Jayne Pilling (British Film Institute), Ian Revie (Edinburgh University), Kenneth Rive (Gala Films), Wilf Stevenson (British Film Institute), David Toscan Du Plantier (Gaumont International), Colin Thrower (Air France), Paula Visocchi (Glasgow Film Theatre), Richard Walker, Shiona Wood (Filmhouse) and everyone at Edinburgh Filmhouse, the Glasgow Film Theatre, Air France, the British Film Institute, the Institut Français Ecosse, the Délégation Culturelle Française, the European Arts Festival and Compress.

Design and origination by **Compress Ltd** Tel: 031 553 6957

# French Film Festival October 24th - 31st 1992

## Filmhouse 1

IPS 8pm

Préparez Vos Mouchoirs 3pm

Indochine 8pm

L'Homme Blessé 3.30pm

L'Homme Blessé 5.45pm

Ma Vie Est Un Enfer 8pm

Outremer 2.30pm

Tumultes 6.30pm

Au Nom Du Père Et Du Fils 8.30pm

Ma Vie Est Un Enfer 3.30pm

Versailles Rive Gauche  
& La Vie Des Morts 6pm

S'En Fout La Mort 8.30pm

Montalvo Et L'Enfant 2.30pm

Ma Vie Est Un Enfer 6pm

Madame Bovary 8.15pm

Mon Père Ce Héros 2.30pm

Mon Père Ce Héros 6.30pm

Une Epoque Formidable 8.45pm

Tandem 5.15pm

Mon Père Ce Héros 7pm

Mon Père Ce Héros 9pm

## Filmhouse 2

Un Coeur Qui Bat 6pm

Un Coeur Qui Bat 8.30pm

Patrick Dewaere 3pm

Versailles Rive Gauche  
& La Vie Des Morts 8.45pm

L'Homme Blessé 8.45pm

Une Epoque Formidable 3pm

Lumière Lecture 6.45pm

Outremer 8.45pm

Mon Père Ce Héros 3pm

Montalvo Et L'Enfant 8.45pm

Tandem 3pm

Patrick Dewaere 6.30pm

Au Nom Du Père Et Du Fils 8.30pm

## GFT 1

Sat

25

Mon

27

Wed

29

Fri

31

## GFT 2

Indochine 8pm

Ma Vie Est Un Enfer 8pm

Ma Vie Est Un Enfer 3.30pm

Un Coeur Qui Bat 6pm

IPS 8pm

Tandem 4pm

Mon Père Ce Héros 6.15pm

S'En Fout La Mort 8.30pm

Au Nom Du Père Et Du Fils 2.30pm

Tandem 6pm

Au Nom Du Père Et Du Fils 8.30pm

L'Homme Blessé 3.30pm

L'Homme Blessé 6pm

Tumultes 8.45pm

Versailles Rive Gauche

& La Vie Des Morts 3.30pm & 5.45pm

Madame Bovary 8.15pm

Patrick Dewaere 3.30pm

Préparez Vos Mouchoirs 6pm

Une Epoque Formidable 8.30pm

Montalvo Et L'Enfant 4.30

Montalvo Et L'Enfant 6.30

Lumière Lecture 6.30pm

Outremer 6.45pm

Outremer 6.45pm

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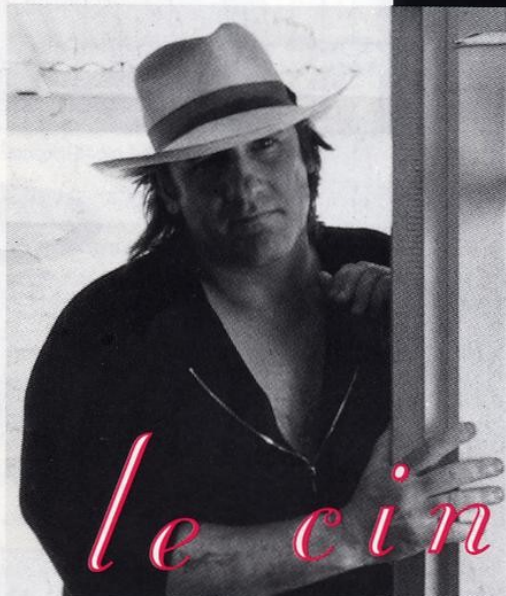
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*Vive le cinéma!*