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French Film Festival

Welcome to Scotland's second French Film Festival. Last year thousands of people enjoyed a unique opportunity to view an unparalleled range of French cinema and meet a selection of filmmakers and guests from the French industry. The 1993 Festival has been extended to ten days and offers an exciting and challenging collection of British premieres and special tributes in both Glasgow and Edinburgh.

Blessed with a system of subsidy that is the envy of Europe, France produced or co-produced 144 films in 1992 and yet only a relatively small percentage of that total will make the journey to British screens. The French Film Festival exists as a showcase for those unseen gems that might never otherwise reach Scotland or the rest of the UK.

This year we are proud to host the British premiere of the sensational comedy success *Les Visiteurs* as well as new films from Bertrand Blier, Coline Serreau, Claire Devers and Jean-Loup Hubert. The Festival continues its strong commitment to new talent and has expanded its horizons to forge links with the Festival du Film Court de Brest thus ensuring that Scotland also sees the best new short films from France and has the first chance to talent spot. Highlights of the 1993 programme include tributes to film-makers Claude Chabrol and Jean-Paul Rappeneau.

We hope you will enjoy this opportunity to view a rich cross-section of the very best that French cinema has to offer and join us in expressing gratitude to our patrons Jeanne Moreau and Claude Sautet for their generous support and encouragement.



Jeanne Moreau who over your plans to make her third film as a director.

«The cinema has been my passion for more than 40 years. I am delighted in particular that audiences for the UK's only festival devoted exclusively to French cinema should share that passion in sufficient numbers to ensure the fledgling event shows every sign of becoming a sturdy infant and will continue to grow and develop. As the current president of the Commission d'Avance sur Recettes, the subsidy system which takes a percentage of the French box office and ploughs it back into supporting script development and film-making, I applaud the initiative of the organisers in giving you, the audience, the chance of seeing an even wider selection of le cinema francais from first films by young talents to new projects by established directors. Take a chance on them all, indulge your passion, vive le cinema, and here's to next year! »

«I am delighted to join Jeanne Moreau as a co-patron of the French Festival. When I came over to Glasgow earlier this year to present *Un Coeur en Hiver* I was impressed not only by the warmth of the welcome but also by the enthusiasm for, and appreciation of, French cinema. I hope it spreads to other European cities. This was my third trip, and each time I notice enormous changes, not just in the cityscape but in the spirit of the people. I am proud to be associated with the event and to lend any support I can to ensure its continued vitality. I hope to be able to return soon with a new film, although I realise that *Un Coeur en Hiver* will be a difficult act to follow. Bonnes projections et tous mes vœux. »



Claude Sautet, whose career puts him in most French critics' lists of top ten directors.

Patrons: Jeanne Moreau, Claude Sautet / **Directors:** Alain Humer and Richard More / **Glasgow Film Theatre:** Ken Inglis / **Edinburgh Filmhouse:** Jim Hamilton / **Institut Français d'Ecosse:** Alain Bourdon, René Levy / **Délegation Culturelle Française:** Benedette Madone / **Administrateur:** Alison Denholm / **Financial adviser:** Steve Catterall / **Jobs Murray WS solicitors:** Richard Findlay / **Sponsorship:** Barbara Lynch Vicky Masterson / **Paris:** Vincent Gaillet, Nathalie Grateau / **New York:** Biarritz, Nicole / **London:** Ben M. Denton / **Programme liaison:** Theresa White. **French Film Festival Ltd** Registered Office: 66 Queen Street, Edinburgh EH2 4NE. A company limited by guarantee and registered in Scotland no 117686. French Film Festival Limited is recognised by the Inland Revenue. Programme designed and produced by Gemini Communications Ltd, 74 Northumberland Street, Edinburgh. Logo by Pure Design Consultants Ltd, 8 Darnaway Street, Edinburgh.



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Les Visiteurs

jean-marie poire



jean-marie poire: Son of producer Alain Poire, he began his career on Gaumont newsreels before making a couple of diversions as a fashion photographer then a rock singer/composer. Born in 1945, he was reared on the same vaudeville tradition at the cafe-theatre Splendid as Justiane Balasko, Gerard Jugnot, Michel Blanc, Thierry Lhermitte, and Patrice Leconte. With Christian Clavier, he made such cult hits as Les Hommes Préfèrent les Grosses (1981), Le Père Noël est Une Oreille (1982) followed by Papy Fait de la Résistance (1983), all with members of the Splendid team. Critics vote his best film as Mes Meilleurs Copains (1988). A self-confessed populist, he scored commercial success with a spy spoof, Operation Corned Beef (1990) with Les Visiteurs team of Reno, Clavier, and Lemercier.



Awacky, time-travelling romp in the Monty Python vein has broken all French box office records for the last ten years, convulsing more than four million cinemagoers. It has been hailed as return to the great days of comedy characterised by the likes of Louis de Funès and Bourvil. The simple premise pitches a 12th-century knight and his servant (inventively sustained performances by Jean Reno, one of Luc Besson's favourite actors from *Le Grand Bleu* and *Nikita* and Christian Clavier who co-wrote the script) into present day France after supping a magic potion. Director Jean-Marie Poire stirs a heady mix of buffonery, action, romance and satire. The pair, shades of Don Quixote and Sancho Panza, confront technology, plumbing, telephones, and disappointment about the lack of 20th-century progress: the castle has become an upmarket hotel run by the servant's camp descendant (Clavier again). The marvellous Valérie Lemercier twitters to fine effect as a bourgeois airhead who also strangely resembles the knight's betrothed.

The film has been credited with marking a return to the cinema of comedy in France which was almost moribund due to the rival claims of television. Poire discovered his scribbled four-page outline of the idea in one of his old school exercise books when he moved house. He has little in sympathy with the clerics of the *Nouvelle Vague*, pledging himself unashamedly to subjects with popular appeal. The success of *Les Visiteurs* must have exceeded his wildest expectations.

Dir: Jean-Marie Poire. Prod: Alain Jezzim. Prod Co: Gaumont, Alpines Productions, Amigo Productions, France 3 Cinema production in association with Canal Plus and Langue-de-Rousillon région. Sc: Jean-Marie Poire and Christian Clavier. Phot: Yves Le Menet. Mus: Eric Levi. Ed: Catherine Keller. International sales: Gaumont, 50 Ave Charles de Gaulle, 92000 Neuilly-sur-Seine (46 43 20 21). UK dist: Arrow, 78 Watford Rd, Rickens, Herts WD7 8LE (0923 858306) 1993 105mins.

Cast: Christian Clavier, Jean Reno, Valérie Lemercier, Marie-Anne Chazel.



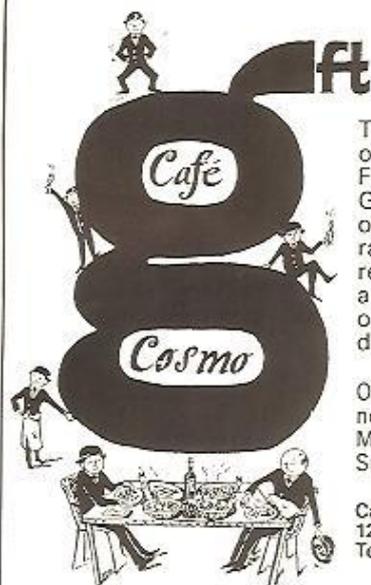
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Glasgow Film Theatre

Un Deux Trois Soleil

bertrand blier



bertrand blier: Born Paris, 1939, the son of actor Bernard Blier. An assistant-director and writer, he made his directorial debut with Hitler? Connais Pas!(1963). Films include: Les Valseuses (1973), the Oscar-winning Préparez Vos Mouchoirs (1978), Notre Histoire (1984), Tenue De Soirée (1986), Trop Belle Pour Toi (1989), Merci La Vie (1991) and now Un Deux Trois Soleil (1993).



Only released in France in August, *Un Deux Trois Soleil* finds Blier offering one of his warmest and most appealing views of humanity. Set deep in the heart of the Marseilles suburbs, the film focuses on the world of Victorine, a young woman in search of life, love, a normal mother and a father who doesn't have quite such a fond relationship with his past.

However, as Blier explains "in the suburbs a young girl's smile soon turns into a closed fist" and as Victorine develops into a woman "she'd set the whole region on fire if she didn't control herself". As she grows like poison ivy, "limbing out to the right, hitting out to the left", she experiences passion with Petit-Paul and motherhood with Maurice whilst still believing in that better world where love matures, a drunken father can remember his way home and hope never dies.

Dir/Sc: Bertrand Blier. Prod Co: Cine Valse/Gavronet/France 3 Cinema. Prod: Patricia Leduc. Plot: Gérard De Battista. Ed: Claudine Merck. World Sales: Geouxco, 39 Avenue Charles De Gaulle, 92210 Neuilly-Sur-Seine. Tel: 010 33 1 46 43 20 21/22. Fax: 010 22 1 46 43 20 33. 1993 10mins

Cast: Anouk Grinberg, Marcello Mastroianni, Olivier Martinez, Myriam Boyer, Jean-Pierre Marielle, Claude Brasseur



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The Oscar winning *Chariots of Fire*, Holyrood Park.



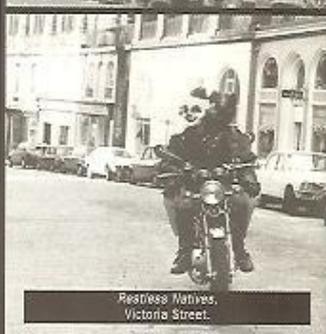
The Prime of Miss Jean Brodie - Maggie Smith in Henderson Row.



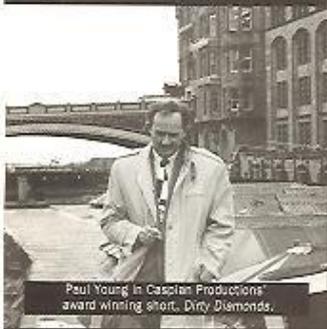
The Gang from *Cormorant Films' Tickets for the Zoo*.



STV's *The Advocates*, Isla Blair, Michael Kitchen at the High Court.



Restless Natives, Victoria Street.

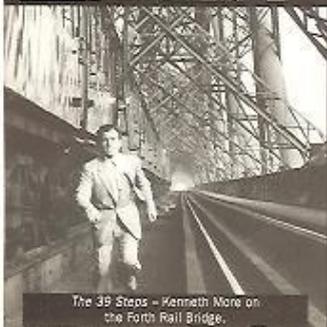


Paul Young in Casplan Productions' award winning short, *Dirty Diamonds*.



Gerda Stevenson in *Blue Black Permanent* at the Playfair Steps.

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The 39 Steps - Kenneth More on the Forth Rail Bridge.

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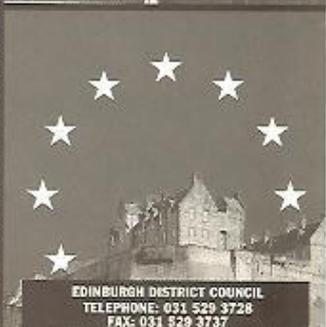
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La Crise

coline serreau



coline serreau: Born in Paris in 1947 Serreau has carved a niche for herself as an anti-establishment figure with certain Utopian ideals. She studied music, literature, and theatre, and spent ten years on stage as an actress before embarking on her first fiction film, Pourquoi Pas? (1977) dealing with an idealistic free love affair between two boys and a girl. She made two documentaries, Mais qu'est-ce qu'elles veulent (1978) and Grand-mère d'Islam (1979). Then came her biggest hit Trois Hommes et un Couffin (1985) which subverted all the traditional notions of role playing and family values as three men cope with an infant thrust upon them. She followed it with the beguiling Roméo et Juliette (1989) about an oddball romance between Daniel Auteuil's wealthy businessman and Fanny Ardant as the black cleaner and mother of five, Serreau is a singular talent who stays true to her philosophy of life while drawing an enthusiastic public.



Another huge hit from the writer-director of *Trois Hommes et un Couffin* (remade in the US as *Three Men and a Cradle*) in which Vincent Lindon plays a corporate lawyer who loses his wife and his job on the same day — and then his troubles start in earnest. Friends and relatives with whom he seeks succour and sympathy are all discovered to be suffering from discontent and troubles of their own and have little time to give him any consolation.

In any case, Serreau suggests, no-one pays a blind bit of attention to anyone else any more. Lindon's illusions crumble, forcing him to undertake some serious soul-searching as he encounters such characters as the hysterical wife of a doctor (Michèle Laroque), a hopelessly infatuated 50-year-old (Mario Pisu) who happens to be his mother, and Patrick Timsit as a kind and gentle down and out possessed of limpid-like tenacity.

Serreau catalogues the catastrophes with style, wit and insight, suggesting the quicker we return to more human values and actually listen to each other, the better for all our stress levels. *La Crise* struck chords, stormed the box office top ten, and inevitably, negotiations proceed for an English language remake.

Dir/Sc: Coline Serreau. Prods: Les Filles Aïcha Sarda/TF1 Paris/Leader Cinematografica/RaiDue (Rome). Phot: Robert Altmann. Mus: Saverio Mercuri. Ed: Catherine Renaud. Distribution: World Marketing Film, 8 Rue de Lenoir, 75008 Paris (42 25 84 20). 1992 95mins.

Cast: Vincent Lindon, Patrick Timsit, Zérou, Mario Pisu, Yves Robert, Catherine Wilkening, Michèle Laroque, Gilles Perrot.

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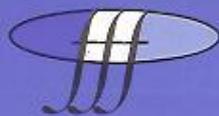
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Max Et Jeremie

claire devers



*claire devers: Born in 1955 in Paris. Devers studied at the IDHEC and worked as a journalist. She made three short films prior to her feature-length debut *Noir Et Blanc* (1986) which won the Camera D'Or for best first feature at the Cannes Film Festival. Her subsequent films are *Chimère* (1989) with Beatrice Dalle and *Max Et Jérémie* (1992).*



Based on the novel *Max Trueblood And The New Jersey Desperado* by American thriller writer Terry White, *Max Et Jérémie* is a vigorous 'buddy' movie that expertly teams the refined lugubriousness of Philippe Noiret with the youthful vim and vigour of Christophe Lambert.

Noiret is Max. A hired killer of the old school; elegant, reserved and a meticulous professional, he now lives in luxurious retirement. Lambert is Jeremie. A reckless, hotblood who acts first and thinks afterwards, he shares Max's profession of assassin but they have little else in common.

When Jérémie is hired to kill Max, he changes his mind and sticks around to become his apprentice. Together they attempt to fulfil a Mafia contract and evade the constant pursuit of cop Almeida who has been dogging Max's footsteps for almost forty years. As the bullets and punches fly a friendship develops that provides Jérémie with a mentor and Max with a new lease of life.

The worlds of Jean-Pierre Melville and Lethal Weapon collide in this pulsating 'polar' that boasts some irresistible team work from the two principals.

Dir: Claire Devers. Prod Co: Les Films Alain Sarda. Sc: Claire Devers and Bernard Stora. Phot: Bruno De Keyser. Cast: Philippe Sardo. Ed.: International Sales: Claude Nouvel. World Marketing Films, 8 Rue De Livoury, 75008 Paris Tel: 010 33 1 42 25 84 20/ Fax: 010 33 1 42 25 67 52. 1992 115mins

Cast: Philippe Noiret, Christophe Lambert, Jean-Pierre Mariolle, Christophe Odier, Thérèse Cholopin-Auvic



claude chabrol

THREE decades have passed since the heady days of la nouvelle vague when Chabrol and his fellow filmmakers rode the crest of a wave with *Le Beau Serge*, *Breathless*, *Hiroshima Mon Amour* and *Les quatre cents coups*. Chabrol, 63, remains as industrious as ever although he has been under-represented in Britain until the recent belated release of *Madame Bovary* (1991). In the



States, *Une Affaire de Femmes* (1988), and *Betty* (1992) have been widely acclaimed, while in France his documentary *L'Oeil de Vichy* (1993), using propaganda news-reels, has stirred controversy. Currently working on *L'Enfer*, Chabrol returns with *Emmanuelle Beart* and Francois Cluzet to the indiscreet charms of the bourgeoisie and a couple caught up in an all-consuming web of jealousy. He dares to be a man who is "devoid of fantasies. My films are made to please others, not me." We hope that the trio of films chosen to

represent him during the festival will perform precisely that wish and will ensure that Chabrol's reputation returns to the forefront in Britain.

Une Affaire de Femmes

Set against the same background as the documentary, *L'Oeil de Vichy* (Petain's wartime France) Chabrol takes as his point of departure the true case of the last woman to be guillotined in France for illegally procuring abortions to examine male intolerance and women's rights in an incisive psychological and social study which unfolds among ordinary people coping with wartime difficulties. Chabrol provides a superb role for Isabelle Huppert (from *Madame Bovary* and *Violette Nozire*) as the woman who was denounced by the Vichy Government, arrested, tried, and sentenced to death.

Huppert, who had not made a film in France for four years, responds superbly with a portrayal that displays all the nuances of her character's determination, charm, spontaneity, naivety, and eventual despairing solitary resignation. She is surrounded by similarly high calibre performances from Francois Cluzet as her husband, Marie Trintignant and Nils Tavernier. The critics at home and in the States were virtually unanimous in their praise which makes inexplicable and shameful its non-appearance in Britain until now.

Dir: Claude Chabrol. Prod: Marin Karmitz for MK2/France 2/Finances de Carrel/La Sept/Solita Selinger. Sc: Colo Tavernier d'Hagen. Phot: Jean Robert. Mus: Mathieu Chabrol. Ed: Monique Farbois. International sales: John Kochman, MKL, 55 Rue Traversiere, 75012 Paris (42 07 15 10), 1988, 100mins.

Cast: Isabelle Huppert, Francois Cluzet, Nils Tavernier, Marie Trintignant, Vincent Gauch, Dalila Le Poulain, Francois Morel.

Betty

Hailed as a return to top form by Claude Chabrol with his second adaptation of a book by Georges Simenon (the first was *Les Fantomes du Chapelier* in 1982), he casts Marie Trintignant as a lonely woman in the big city who drinks too much and has affairs after being spurned by her husband's family. In a black dress and cheap make-up she strives to create a false sense of happiness, while turning into a treacherous and tragic heroine. She finds solace and companionship with Stephane Audran who invites her to stay for as long as she wishes in the hotel where she lives. Betty stands alongside Chabrol's *Violette Nozire* (with Isabelle Huppert as a teenager who poisons her parents) as a portrait of evil incarnate. Marcelle Clements of *Premiere* magazine has said it will "surely stand as one of Chabrol's most brilliant, fully realised films," while *Positif* critic describes it as, "one of Chabrol's best in years."

Dir: Claude Chabrol. Prod: MK2 Productions/LeO Productions/FR3 Films/Canal Plus. Claude Chabrol adapted from Simenon's 1950 novel. Phot: Bernard Zucerman. Mus: Mathieu Chabrol. Ed: Monique Farbois. International sales: MK2 Diffusion (John Kochman), 55 Rue Traversiere, 75012 Paris (42 07 09 74), 1992, 100mins.

Cast: Marie Trintignant, Stephane Audran, Jean-Francois Gouzeau, Yves Lambert.

L'Oeil de Vichy

The director's first documentary uses archive material and newsreels, all selected and approved by the Vichy Government's censors for the cinema-going public in the 1940s who escaped the dark days of rationing and curfews at the movies. Chabrol attempts to reshape it into an "open" work, inviting new and, if necessary, conflicting judgements. Chabrol has said: "I don't want to impose anything on the audience. What I wanted to achieve is a film that stimulates, keeps people on their guard. The audience is left to its own conclusions." Chabrol's two-hour montage starting with the German invasion of France in 1940 and ending with the liberation of Paris in 1944, is based on the principle of the chronicle, where time advances to the rhythm of the newsflashes.

Dir: Claude Chabrol. Prod: F11 Productions/Institut National de l'Audiovisuel/F11 Films/Canal Plus/Solita/Solita Solita/Banques Centre National de Cinematographie. English narration: Brian Cox. French narration: Michel Bouquet. Ed: Frederic Lussignat, 1992, 110 mins. (VO and subtitles).

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La Vie de Château

Rappeneau made his feature debut with this charming comedy, which marked him out as a director of warm humour and skilled sensitivity. Set in 1944, it was partly inspired by nostalgia for the period. Catherine Deneuve and Philippe Noiret star as a couple whose chateau is a refuge from the war. Conflict is reduced to the level of jealous bickering. When a stranger appears, the war makes a dramatic and farcical intrusion into their daily lives.

Dir: Jean-Paul Rappeneau. Prod Co: Ancêtre/Cobalt/Films De La Gueville. Prod: Nicole Stéphane. Sc: Jean-Paul Rappeneau, Alain Cavalier and Claude Sautz. Phot: Pierre Lhomme. Mus: Michel Legrand. Ed: Pierre Gillette. 1965 93 mins.

Cast: Catherine Deneuve, Pierre Brasseur, Philippe Noiret, Henri Garcin, Carlos Thompson.

Les Mariés de l'An Deux

After the success of *La Vie De Château*, Rappeneau rejected other offers and remained loyal to his own project, which unfolds as a journey through revolutionary France. Five years later he released this swashbuckler, featuring one of Jean-Paul Belmondo's most appealing performances. Belmondo plays an anti-Royalist who had fled to America and now returns to seek out his wife and obtain a divorce. A tongue-in-cheek adventure, and a vastly entertaining period piece.

Dir: Jean-Paul Rappeneau. Prod Co: Gaumont International/Rizzoli Films/Bucaresti Film. Prod: Alain Pavis. Sc: Jean-Paul Rappeneau with Claude Sautz, Maurice Clavel and Daniel Boulanger. Phot: Gilbert Rouyer. Ed: Pierre Gillette. Art Dir: Alessandro Trovati. Mus: Michel Legrand. 1970 100 mins.

Cast: Jean-Paul Belmondo, Martine Jobert, Michel Audoir, Sami Frey, Laura Antonelli, Pierre Brasseur, Georges Wilson.

Le Sauvage

Rappeneau's third feature is a throwback to the screwball comedies of Hollywood's Golden Age. Yves Montand is the harassed executive of his wife's perfume company who flees in disgust at the oppressive power of wealth to become a latterday Robinson Crusoe on a deserted tropical island. Catherine Deneuve is the pouting, runaway heiress who winds up sharing his haven. The comedy is also laced with a more profound commentary on the madness of the world.

Dir: Jean-Paul Rappeneau. Prod Co: LesFHM Prod Raymond Daron. Sc: Jean-Paul and Elisabeth Rappeneau and Jean-Loup Dabadie. Phot: Pierre Lhomme. Mus: Michel Legrand. Ed: Marie-Joséphine Yoyotte. 1975 105mins. V.D.

Cast: Yves Montand, Catherine Deneuve, Luigi Vannucchi, Dora Myrta.

Tout Feu, Tout Flamme

A great popular success in France, this comedy drama combines the charisma of Yves Montand and Isabelle Adjani in the story of a wayward father and his serious-minded daughter. Montand is the roguish Victor Valance, who returns to France to express regret at his selfishness and seek a reconciliation with his family. Perhaps they might even help him to purchase a humble abode...

Dir: Jean-Paul Rappeneau. Prod Co: Philippe Dussan Productions/IFIFilms. Prod: Sc: Jean-Paul and Elisabeth Rappeneau and Jeyan Dussan. Phot: Pierre Lhomme. Ed: Marie-Joséphine Yoyotte. Mus: Michel Berger. 1981 108mins.

Cast: Yves Montand, Isabelle Adjani, Lauren Hutton, Alain Bouillon, Jean-Luc Bideau.

Cyrano de Bergerac

The first play ever seen by an eight-year-old Rappeneau was a production of Rostand's *Cyrano De Bergerac* at the Comédie-Française. The memory never dimmed and eventually inspired him to create one of the most popular French-language films of all time. Gérard Depardieu gives a performance of great presence. Supported by an excellent cast and lavish locations, he provides the heart and soul in a flawless production of an oft-performed text.

Dir: Jean-Paul Rappeneau. Prod Co: Hachette Promovideo/GoEurope 1/Correia One/Itres AZ/OD Productions/UGC. Exec Prod: René Driessens. Prod: Michel Seydoux. Sc: Jean-Paul Rappeneau and Jean-Claude Carrière from the play by Edmond Rostand. Phot: Pierre Lhomme. Mus: Jean-Claude Petit. Ed: Noëlle Boisson. UK dist: Ambival Eye, 211 Cannon Hill Street, London NW1 7BT (021 267 8099). Dist. U. 1990 158 mins.

Cast: Gérard Depardieu, Jacques Weber, Anne Brochet, Vincent Perez, Roland Blotin, Philippe Morlet-Genou.



jean-paul rappeneau

Familiar to British audiences as the director of *Cyrano De Bergerac*, Rappeneau is one of the great storytellers and craftsmen of French cinema.

In over 25 years as a director, he has made only five

films but each one has been meticulously prepared, cast with top stars and has gone on to achieve immense success. He entered the industry as assistant to established directors, among them Edouard Molinaro, who encouraged him. Soon employed as a screenwriter, he worked with Louis Malle and Philippe de Broca. He turned to direction with *La Vie De Château* (1965). Since then a Rappeneau film has become an event.

In April he is scheduled to begin his first since *Cyrano*. From the novel by Jean Girou, *Le Hussard Sur La Toit* is set in the 19th-century against the background of a cholera epidemic. We are proud that Rappeneau will hon-our us with his presence for this rare retrospective and hope that you take this opportunity to see his films and meet him.



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Louis Enfant Roi

roger planchon



roger planchon: Born at Saint-Chamond in 1931, Planchon is one of France's most distinguished theatre directors who has only rarely ventured into the world of cinema. His films as a director include the Molière adaptation Dandin (1988) and Louis Enfant Roi (1992).



Set amid the splendour and intrigue of 17th-century France, *Louis, Enfant Roi* is a lavish \$11 million epic that charts the formative years of the future Sun King Louis XIV. It lets history unfold in the same pell-mell, bewildering manner in which it must have appeared to the infant King. Forced to flee Paris in January 1649, Louis's view of the world is forged in the alliance between his mother, the Spanish Anne Of Austria, and the Prime Minister Mazarin who was Italian. Louis experiences the betrayals and compromises of the adult world and grows to appreciate the responsibilities of power. An ambitious, beautifully-realised production.

Dir: Roger Planchon. Prod: Margaret Ménégoz. Prod Co: Les Films Du Louvre/Le Centre Européen Cinématographique Rhône-Alpes/SEF Productions/Téléno/La Sept Cinéma/France 2 Cinéma/Cinéal +/Le Ministère De La Culture Et De La Communication/Le Centre National De La Cinématographie/Le Réseau Rhône-Alpes/ Sofimage/Sofica Investimage 3/ Prorip/Sakre Films. Sc: Roger Planchon and Katharina Beronay. Mus: Gérard Seron. Ed: Isabelle Desnick. Mix: Jean-Pierre Fouquet. World Sales: Rainy Films, 10 Avenue George V, 75008 Paris. (Tel: 010 33 1 47 23 61 07/Fax: 010 33 1 47 23 79 88). 160mins.
Cast: Carmen Maura, Paolo Bonolis, Maxime Mercier, Jocelyn Quivrin.

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Le Petit Prince à Dit

christine pascal



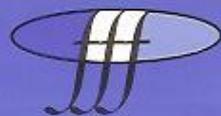
christine pascal: Began her career acting in films by Bertrand Tavernier, a fellow native of Lyon where Pascal was born in 1953. She also worked with Andrzej Wajda on *Les Demeiselles de Wilko*. She continues to work as an actress but in 1978 made her first excursion behind the camera for *Felicité* followed by *La Garce* (1983) with Richard Berry and Isabelle Huppert, and *Zanzibar* (1988).

Lacenaire

francis girod



francis girod: Born at Soubliancy in 1944. An assistant to such directors as Jean-Pierre Mocky and Roger Vadim, he also worked as a journalist and a television producer. Committed to creating a body of work that reflects life in contemporary France he has been constantly drawn to stories inspired by the lives of criminals. His most notable films are *Le Trio Infernal* (1974), *René-La Canne* (1977), *Le Grand Frère* (1982) and *Lacenaire* (1990).



A funny, touching and life-affirming study of how a separated couple (played by Anémone and Richard Berry) re-unite to face the imminent death from an inoperable brain tumour of their 10-year-old daughter (Marie Kleiber). Her father takes her on a trip from Lausanne to Milan, Genoa and finally the family house in Provence where his ex-wife joins them. Pascal explores how dramatic incidents appear to have a unique ability to repair family ties in a film that succeeds in avoiding all the tear-jerking pitfalls inherent in the material.

Dir/Sc: Christine Pascal. *Prods:* Côté Manufacture/French Production/Alto Film/TV Suisse Romande. *Phot:* Pascal Marti. *Ed:* Jacques Comets. *Mus:* Bruno Coulais. *Sales:* Pyramide International, 6 rue Cécile Mendès, 75017 Paris (42 67 44 11). *UK Dir:* Cinema City, Cambridge, 1991. 104 Mins. *Cast:* Richard Berry, Anémone, Marie Kleiber, Lucie Phao, Nasta Prechoc, Claude Marat.

Hailed by *Variety* as "the next masterpiece of French cinema", this is an enthralling portrait of legendary thief andascal Pierre-François Lacenaire, played by Daniel Auteuil with a mixture of fox-like cunning and sardonic wit.

Readily recalled as a character in Marcel Carné's *Les Enfants Du Paradis*, Lacenaire was in fact a real person. A sinister dandy, failed playwright, petty thief, cynical seducer, ruthless killer and eternal opportunist, he exploits scandalized and entertained the whole nation. Drawn to crime more as a philosophy than from expediency, he assiduously courted capture and execution. Girod's epic film captures the many facets of a man who proudly boasted of his love for no-one and was irresistibly drawn to the notion that life was to be spent in constantly cheating fate of his inevitable appointment with the guillotine blade.

Dir: Francis Girod. *Prod Co:* Partners Production/UGC/ Cine 5/Michette Première. *Prod:* Ariel Zeitoun. *Sc:* George Caedon and Francis Girod from the memoirs of Pierre-François Lacenaire. *Phot:* Bruno De Keyser. *Ed:* Genevieve Weidling. *Mus:* Laurent Pellygriard. *Foreign Sales:* Claude Mouchi, World Marketing Films, 8 Rue Lincoln, 75008 Paris, tel: 010 33 1 42 25 84 20/Fax: 42 25 87 52. 1990. 125mins.

Cast: Daniel Auteuil, Jean Poiret, Jacques Weber, François Peric, Marie-Armelle Deguy, Massimo La Basso.



Following the warm critical and commercial welcome for his debut feature *La Discrete*, writer-director Christian Vincent ventures into Eric Rohmer territory with his deft study of the relationships between four young medical students who hire a seaside villa for revision prior to some crucial exams. Constructed through a process of improvisation and dramatisation with his fresh young cast, Vincent has captured the ebb and flow of everyday existence. This is a film of quiet looks and wry smiles, larded dialogue and nervous laughter.

Dir: Christian Vincent. Prod: Alice Baux. Prod Co: Les Productions Larmes/Car. Film: Alice Baux. France 3 Cinema/ Fox-Luxembourg/TV5. Producers: Carol Pico/ Solal Investments. Sc: Christian Vincent and Philippe Alouf. Music: Denis Lelercq. Ed: François Dupuy. Set: Philippe Péro. 2 Rue Lantier. 75008 Paris. Tel: 01 42 23 11 67/02 82 20 70/01 42 52 48 51. 1997 92 mins.

Cast: Isabelle Carré, Judith Bony, Gila Zylberstein, Estelle Lavigne, Frédéric Belard.

A powerful and hypnotic account of a couple whose child drives them apart. The man, a lorry driver who begins to harbour jealousy towards his son, adopts a dog which becomes a constant companion. Meanwhile his wife retreats into a dream world while the child is left to his own devices. Lebrune creates a claustrophobic world of suppressed emotions which erupt into the inevitable tragedy in a film that will linger long after the end titles have faded.

Dir: Jeanne Lebrune. Prod: French Productions/Artlight/Movielux (France)/Orion/ABC 200 (Belgium)/New Wave International (Italy). Prod: André Basso. Ed: Guy Lacroix. Mus: Anne-Marie Fort. Set: Sylvainde International. 4 Rue Gauthier-Madeux. 75017 Paris. Tel: 01 42 67 44 111. 1997. 86 mins.

Cast: Lu, Rom, Martin, Nicole Prie.

Beau Fixe

christian vincent

From the same graduate year at the IDEC film school in Paris as Eric Rochant, Louis Cisar, Arnaud Desplechin and Eric Barbier, Vincent (born in 1955) made an auspicious debut with *La Discrete* (1990) after working on three shorts all of which won awards at various festivals. *Beau Fixe* (1992) is his second feature.



Sans Un Cri

jeanne lebrune

Began as a director in TV, aged 26, in 1976 with such titles as *Fenêtres*; *Les Prédateurs* (1982), *La Digne* (1984) and *La Part de l'Autre* (1985). She has written numerous scripts, notably *Coup de Vent* and *Aimer Peuvent-ils*. After diverse documentary work, her first cinema feature was *De Sable et de Sang*. *Sans Un Cri* is her second.



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anne fontaine



anne fontaine: After studying philosophy at university in Paris, Fontaine decided to carve out a career as a dancer and actress. She worked with Fabrice Lucchini (*Riens du Tout* and *La Discrète*) on *Voyage au bout de la Nuit* and in the Renand-Bareault Theatre Company. This is her first film.

A Cause d'Elle

jean-loup hubert



jean-loup hubert: Born in 1949. Best known in Britain for *Le Grand Chemin* (1987) his other films include *L'Année Prochaine Si Tout Va Bien* (1981), *La Smala* (1984) with Josiane Balasko, *Après La Guerre* (1988) and *La Reine Blanche* (1990).



An acerbic comedy about relationships from Anne Fontaine, her first feature, which delves into the complicated emotional world of a Parisian theatre usharette who wants the best of all worlds. She is engaged to a young law student who is working his way through university as a taxi driver. Then she falls in love with an actor, and dreams of going on stage. Inevitably a choice looms, but decision-making is not her strong point and as the title suggests "love stories generally end badly." Observant, insightful and fresh with a cast of new faces including Kara, Eric Metayer and Jean-Claude Drayfus, it has already received recognition by winning the 1993 Prix Jean Vigo, and was part of the Cannes Critics' Week selection.

Dir: Anne Fontaine. *Prod:* Hugues Desmichelle/Philippe Carasso/Orion/CNC. *Sc:* Anne Fontaine and Claude Arnaud. *Phot:* Christophe Pallot. *Mus:* Sidi Moussabou. *Jean-Pierre Costelin.* *Ed:* Sylvie Godmar. *International sales:* Pyramide International, 6 Rue Cavolle Mendès, 75017 Paris (42 67 44 66) 1993 85mins.

Cast: Kara, Alain Fromager, Sami Bouajila, Eric Metayer, Jean-Claude Drayfus.

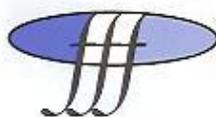
Set in 1963, this semi-autobiographical film from the director of *Le Grand Chemin* is a powerful and touching account of adolescent love and life in the French provinces of the time. The director's son plays fourteen year-old Antoine Hervy, a 'professional full-time dreamer', whose academic progress stalls as he surrenders to more appealing notions of forming a rock band, making short films and developing an interest in the aloof and well-to-do Olivia.

When he is hospitalised with a broken leg, the studious Olivia becomes a substitute teacher, coaching him in literature and introducing him to classical music. Painfully formal in each other's company, an awkward romance develops that drives Antoine to despair when he discovers that her feelings lack the intensity of his own.

Told with telling detail and great feeling, *A Cause d'Elle* takes a familiar topic and transforms it into a very personal and moving boy's story, impeccably acted and brimming with honest emotion.

Dir: Jean-Loup Hubert. *Prod Co:* Gby 2000/ Cassero Naira/TF1/ Canal Plus.Sc: Jean-Loup Hubert. *Phot:* Claude Lorette. *Ed:* Raymond Geyer. *Mus:* '50 & '60s hits. *UK Sales:* Gby 2000, 10 Stephen's News, London W1. 1992, 106mins.

Cast: Antoine Hubert, Olivia Manoz, Thérèse Lissard, Jean-François Stévenin, Romero Bohringer.



Shorts

MANY of the greats of French cinema took their first creative steps by making shorts, among them Alain Resnais, Maurice Pialat, Bertrand Blier, Francois Truffaut, Jacques Tati, to the current generation of Leos Carax, Christian Vincent, Eric Rochant and the Deli-caleson team of Jeunet and Caro. More than 300 court-metrages are made in France every year. The French Film Festival, in seeking to support new talents, has forged a special link with the Festival du Film Court de Brest to bring you the best of the bunch including the following complete shorts programme by names you will now recognise:

Les Mistons

francois truffaut – Five youngsters in Nimes follow around a couple in love (Bernadette Lafont and Gerard Blain).
Dir: Francois Truffaut. Prod: Les Films du Carrosse. 1958. 20mins. Cast: Bernadette Lafont, Gerard Blain.

Presence Feminine

eric rochant – A woman arrives at home with two suitcases... then the mystery deepens in first film from the director of *Un Monde sans Pitié*.

Dir: Eric Rochant. Prod: L'Espresso. 1987. 16mins. Cast: Isabel Ochoa, Marc Berrant.

Fontaines

jean-pierre jeunet – A wacky blast from the man who went on to make *Delicatessen* with Marc Caro.
Dir: Jean-Pierre Jeunet. Prod: Zanthrop Productions. 1985. 8mins. Cast: Dominique Pinon (from *Delicatessen*).



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Ubloz

guy jacques – Misadventures of two children on Christmas Eve.
Dir: Guy Jacques. Prod: Tapes Films. 1990. 13mins. Cast: Myriam Marone, Jean-Bertrand Guillard, Mado Masrin, Colin Betsky, Damien Jacques.

Dialogue Des Sourds

bernard nover – Two handicapped brothers win an exotic travel prize but which one will go?

Dir: Bernard Nover. Prod: Professor Desnickelle. 1986. 10mins. Cast: Pierre Richard, Jacques Willet, Gerard Martin.

Ce Qui Me Meut

cedric klepisch – The Academy of Sciences pays tribute to an eminent scientist ... from the director of *Riens du Tout*.

Dir: Cedric Klepisch. Prod: L'Espresso. 1991. 1988. 20mins. Cast: Marc Gorman, Manra Rodriguez Tomic.

Les Arcandiers

manuel sanchez – Three youths decide to hold the Vatican in ransom in the short that inspired the feature (page 21).

Dir: Manuel Sanchez. Prod: Glenda Films. 1987. 11mins. Cast: Charles Schneider, Philippe Rousselet, Pierre Barquet.

These shorts will accompany our feature (see programme grid, page 22, for details):

La Grosse

francoise decaux-thomelet – Nadine, ciggie between her lips, watches youngsters cavorting in front of her caravan. Dream on...

Dir: Francoise Decaux-Thomelet. Prod: Michel Guibou. L'Espresso. Bretagne. 1991. 13mins. Cast: Caroline Florenty, Michel Sermonet.

L'Echange

vincent perez – First short by the actor who was the object of Catherine Deneuve's attention in *Indochine*. The lives of a man and a woman in adjoining phone boxes change course...

Dir: Vincent Perez. Prod: Why Not Productions. 24 rue des Petits Hâtes, 75010 Paris. 8mins. Cast: Dominique Blanc, Andrzej Seweryn, Marianne Denicourt, Astorja Foster.

Cauchemar Blanc

mathieu kossowitz – In a Parisian suburb a gang await their immigrant victims but, for once, the tables are turned.

Dir: Mathieu Kossowitz. Prod: Labenne. 1992. 11mins. Cast: Vivian Azaï, Françoise Toussaint, Roger Souza, Jean Pierre Demassen, Roger El Khar.

Kaddish

serge zeitoun – Richard Berry (Le Petit Prince a Dit) is the son of a Jewish family who returns home for his father's funeral. The rituals of death draw him closer to his mother, played by a wonderful veteran stage actress Marthe Villalonga.

Dir: Serge Zeitoun. Prod: Orig Passions Productions. 1992. 12mins. Cast: Richard Berry, Marthe Villalonga, Jean Benguiga.

Menage

pierre selvedori – Blanche has an obsession for housework... and Colette, after a night on the tiles, is on her way to visit her.

Dir: Pierre Selvedori. Prod: Les Films Pelosse. 1992. 12mins. Cast: Sandrine Damas, Blanche Pelosse.

Clin d'Oeil

olias barco – A man buys a packet of biscuits and sits down to await his brain, then a black man helps himself to the first biscuit.

Dir: Olias Barco. Prod: Baiser Productions. Prod: Thierry Adolphe. Et: Jean Louis Maki and Olias Barco. 1992. 5mins. Cast: Mark Sowers, Yvan Gualaud.

Fierrot Le Pou

mathieu kossowitz – Solange and a gauche Parisian work out at the gym. She is oblivious to him - until his antics attract her.

Dir: Mathieu Kossowitz. Prod: Les Productions Labenne. Prod: Georges Danc. 1991. 8mins. Cast: Solange Labenne, Alan Bruno Lombry, Mathieu Kossowitz.

Omnibus

sam karmann – A man whose life revolves around his job, depends on the railway. Then the timetables are changed...

Dir: Sam Karmann. Prod: L'Espresso. 1992. 10mins. Cast: Damien Rajet, Jacques Marbel, Christian Roth, Brigitte Auber, Patrick Jamin.

Le Jour du Bac

thomas bardinet – The adventures of two teenagers on the day they receive their exam results.

Dir: Thomas Bardinet. Prod: Serenade Productions. Ed: Marie Heliers. 1992. 20mins. Cast: Yohan Costantini, Joachim Lambert, Veronique Petit.

La Saga des Glaises

david terre – A sleepy swamp is disrupted by a young girl and her merciless pursuers but the soul of the marsh rises up.

Dir: David Terre. Dir:ax: Thierry Lipprey. Prod: Video Adige. 1991. 15mins. Cast: Veronique Chere, Jean Baptiste Malarte, Christian Fene, Christian Van Acker.



A delightful comedy with tall-tale touches, set in a fading Parisian department store where a new manager has been hired to drag it into the 20th century by applying American-style training methods. Fabrice Luchini as the new broom soon has the staff doing "trust exercises". Klapisch has created an ambitious ensemble piece with more than two dozen characters which casts an estate eye for the quirks and foibles of staff-management relations. Klapisch, a contemporary of Eric Rohmer and Christian Vincent, expanded the feature from a film school short shot at *Woody's in New York*.

Dir: Cedric Klapisch. *Prod:* AM2/Travaux & Champs/Les Productions Licenses/Leino Europe/Géométries/Alain Alary/Le Centre National de la Cinématographie/Canal Plus/Sécher Sédur/Sécher 2/Photo Kevin Markey/Ed. Focaine/Serifano/Mac. *Art:* Jeff Cohen. *Dist/Rel:* John Radburn. *MUS:* SS Rue Transsylvanie. *2002 Prod:* (43 87 75 10). *1992. Photos:* Luc-Alexandre Luchini, David Rulland, Odette Lamy, Marc Ferrero, Olivier Roche, Antoine Clavier, Elizabeth Mousset, Marc Moray.

An exhilarating debut road movie about three day-dreamers who steal the statue of Saint Bernadette in Nevers, and try to flag it during a series of picturesque adventures in the Loire valley. Produced by Alain Kocq who discovered Eric (Un Monde sans Pitié) Rohmer, and Christian Vincent. Adapted from a short of the same name, also showing in the festival, it boasts fine performances from Dominique Pinon (from *Dekalog*), Simon de la Brosse, and Charles Schneider.

Dir: Manuel Sanchez. *Prod:* Les Productions Courtes/783 Films/Productions ODD/Laetia Phe/Sécher Collège. *Sc:* Manuel Sanchez. *Phot:* Miguel Jordano. *Music:* Olivier Ferré/John Ed. Vokac/Novel. *International public:* Prud'homme (Paris) (Distributeur des Shows), 21 Rue Louis Pasteur, 75008 Paris (45 82 82 21). *1992. Photos:* Luc-Alexandre Luchini, Dominique Pinon, Charles Schneider, Genevieve Pellerin, Yves Alléaume.

Riens Du Tout

cedric klapisch

*Klapisch attended the University of New York where, between 1983 and 85, he made his first shorts. In 1986 *In Transit* was lauded at festivals in Grenoble and Clermont Ferrand. He worked (as electrician) on Leos Carax's *Mauvais Sang* and continued to make shorts, notably *Ce Qui me Ment*. *Riens du Tout* is his first feature.*



Les Arcandiers

manuel sanchez

*Les Arcandiers was made on home territory - Nevers - where he was born in 1958. Sanchez spent time in Columbia where he made 16 mm documentaries on street children, bounty hunters, and Siamese twins. The short of *Les Arcandiers* (see Courts-Métrages section) won several prizes. The feature-length version of *Les Arcandiers* is his first.*



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GFT	3.00 Cinema 2 GENERATION COURT	2.00 Cinema 2 LA VIE DE CHATEAU + TOUT FEU TOUT FLAMME	2.00 Cinema 2 SAUVAGE (VO) + LES MARIÉS DE L'AN DUX	3.00 Cinema 2 MAX ET JEREMIE + MENAGE	3.20 Cinema 2 L'OEIL DE VICHY + INTRODUCTION	3.00 Cinema 2 CYRANO DE BERGERAC	3.00 Cinema 2 LACENAIRE + KADISH	3.00 Cinema 2 A CAUSE D'ELLE + LE JOUR DU BAC	3.00 Cinema 1 SANS UN CRI + LA SAGA DES GUNSES	
	5.45 Cinema 2 BEAU FIXE + ONNIBUS	6.00 Cinema 2 LES HISTOIRES D'AMOUR + FERROT LE POU	6.00 Cinema 2 GENERATION COURT	5.45 Cinema 2 UN DEUX TROIS SOLEIL + ECHANGE	5.45 Cinema 2 L'OEIL DE VICHY + INTRODUCTION		5.45 Cinema 2 BETTY + CAUCHEMAR BLANC	6.00 Cinema 2 A CAUSE D'ELLE + LE JOUR DU BAC	5.45 Cinema 2 LES ARCANDIERS + LA GROSSE	
	8.00 Cinema 1 LES VISITEURS	8.00 Cinema 1 LA CRISE + CLIN D'OEIL	8.00 Cinema 1 LACENAIRE + KADISH	8.00 Cinema 1 LE PETIT PRINCE A DIT	8.15 Cinema 2 MAX ET JEREMIE + MENAGE	7.00 Cinema 2 CYRANO DE BERGERAC	8.00 Cinema 2 LOUIS ENFANT ROI	8.45 Cinema 2 UN DEUX TROIS SOLEIL + L'ECHANGE	8.00 Cinema 2 RIENS DU TOUT	7.30 Cinema 1 UNE AFFAIRE DE FEMMES

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Sun-Fri evenings £3.70 (concs 2.80) Sun-Fri
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Disabled Facilities

Full disabled facilities, including induction
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Food from 12 noon-7.30 pm Mon-Sat. Bar
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It is advisable to book in advance for the
wheelchair spaces. Both cinemas are equip-
ped with induction loops.

Cafe Bar

Open 10am Monday - Saturday, 12 noon on
Sundays. Food and drinks.

CREDITS The Festival thanks the following individuals and organisations for their help, support and encouragement: Christie Thomson, Neil Agnew (Artery Film Distributors), Sarah Harbord (Cape Information Centre), Yvonne Braxton (Edinburgh National Economic Development Partnership), Amanda Brown (Glasgow School), David Green (Scottish Film Council), Martin Clancy, Justin Clark, Gill Crowther (British Film Institute), Muel Beetsma (Centre National de la Cinematographie), Barbara Reid (British Council Paris), Nick Corry (Virgin Video), Allan Eiler, Bruce Harvey, Stephen Ferguson, Jill Forbes (Strathclyde University), Stephanie Ferguson (Pyrénées Intermedia), Shirley Gibson (Filmhouse), Ingrid Gillingham (Glasgow Parks), Ian Gracie (Edinburgh National Economic Development Partnership), Robin Hodge (The Arts), Andrew Jordan (Scotland on Screen), Maurice Kennedy (The Scottish Publishers Ltd), George Kervick, Jonathan Kirkwood, Alan Knowles (Scottish Film Council), John Kuchan (MOC Paris), Robert McCall (SFW), Bernard McKay (Air France), Ian McEwan (SFW), Iain MacKenzie (Air France), Susan Marwick (Discovery Film Theatre), Stephen Melkison (Belvalica), Ross Murray (City 2000), Claire Niccoli (World Marketing Film), Arnette O'Neill, Robert Palmer (Glasgow Department of Partnership Arts), Trevor Pate, Linda Pearson (SFW Scotland), Joyce Pilling (British Film Institute), Andrew Raftery (The Arts), Lisa Kinnings (Media Company), Ian Reid (Edinburgh University), Jean Claude Richard (Le Centre General de France), Jean Pascal Salomon (Glasgow Partners), Will Semmens (British Film Institute), Neil Stewart, John Swire, David Toscan de Plantier (Glasgow International), Colin Turner (Air France), Christine Turner (Air France), Paolo Viscusi (Glasgow Film Theatre), Richard Walsh, Douglas Walton (Centre National de la Cinematographie), Larry Wilson, Alan Wylie, Glenn Wood, Christine Yendall (Le Studio Canal +), plus all our exhibitors, sponsors and overseas at Edinburgh Filmhouse, Glasgow Film Centre, Air France, the Scottish Film Council, BFI, The BFI, the Institut Francais d'Etudes, the Institut Culturel Franco-Britannique, and Scotland on Screen. Special thanks to Jim Hickey.

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