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L'amour du cinéma



A warm welcome to the third FRENCH FILM FESTIVAL, a unique annual showcase in the UK for the very best of *le cinéma français*. France loves the movies to the tune of £250 million a year, the sum the Government contributes to support the industry while last year more than 150 films were made, compared with a fraction of that in Britain. The continuing aim of the festival is to allow you to see a wider selection of French films than the dozen or so which find their way into cinemas in this country every year.

The 1994 edition of the FFF in Glasgow and Edinburgh over ten days from 21-30 October brings you a varied programme of premieres, first films, and shorts from the third largest film producing country in the world after India and America. Where film going in support of the indigenous Seventh Art is seen as much as a patriotic duty as pure entertainment. France's public financing of cinema has to be the envy of most other European countries which made the spirited and victorious defence against US-promoted deregulation in the Gatt negotiations entirely understandable. The mood of buoyancy in France, where admissions have risen from 117 million to 120 million was helped in 1993 by the success of *Les Visiteurs*, presented at last year's festival, which topped the annual box office ratings with Claude Berri's *Germinal* in third position.

Among the attractions are *À la Folie*, a new yet classic sexual conundrum from Diane Kurys, and *Les Marmottes*, a hit comedy directed by Elie Chouraqui and featuring an all-star cast of Jean-Hugues Anglade, Anouk Aimée, Jacqueline Bisset, and Marie Trintignant, Andre Techiné's *Les Roseaux Sauvages* in which his young cast confront their destinies and sexuality, the latest Eric Rohmer, a new Godard, plus a host of outstanding first films for a focus on the new *Nouvelle Vague* including *À la Belle Étoile* featuring a hero who has distinct shades of Truffaut's Antoine Doinel. Most features will be accompanied by a selection of offerings from the BREST SHORT FILM FESTIVAL in a fruitful link that was forged last year.

Besides the film programme and a variety of guests, the festival is delighted to host an exhibition in association with the Institut Français d'Ecosse, of classic star portraits from the fabled HARCOURT STUDIOS in Paris which are on show at the Royal Museum of Scotland in Edinburgh and Artworks Gallery in Glasgow.

We salute the efforts of our patrons Jeanne Moreau, Claude Sautet, and Jean-Paul Rappeneau (one of our guests last year), and our principal commercial sponsors Paribas Limited, for all their support, help and encouragement in mounting this event.

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À LA FOLIE (Six Days, Six Nights)



Director Diane Kurys (left) in conversation with actress Béatrice Dalle

A classic French sexual melodrama from Diane Kurys, the director of *Entre Nous*, *A Man in Love*, and *Après l'amour*. Sisters Anne Parillaud and Béatrice Dalle are passionately involved in each other's lives - and perhaps no-one else will make them truly happy. On the first day that Parillaud makes the break and moves in her young lover (Patrick Aurignac), her sister shows up on her doorstep, having left husband and children. She also installs herself in the flat, subjecting her sibling to emotional blackmail, and apparently proceeds to thrive on the atmosphere of suspicion, jealousy and confusion. But who is manipulating whom? Kurys, with her partner Alexandre Arcady as producer, spins her conundrum of tortured emotions and treachery as if she were at the wheel of an accelerating rollercoaster. Fasten your seat belts...

Diane Kurys: Her reputation as a director is based on a series of intensely personal films from *Diabolo Menthe* (1977), through *Cocktail Molotov* (1980), *Coup de Foudre* (*Entre Nous* in the States) to *La Baule les Pins* (*C'est la Vie* in the UK) and *Après l'amour* (1992). She began her career as an actress working with the Compagnie Renaud-Barrault and toured the States in *The Miser*, aged 23. She made her first film when she was 29 on a government grant. This personal account of a rebellious girl at a claustrophobic high school proved a surprise hit in France. It was hailed with the same level of enthusiasm as Truffaut's similarly autobiographical *Les quatre cents coups*; she knew Truffaut, living within a few streets of each other at one time in Montmartre.

Her breakthrough in the States was with *Coup de Foudre* (1983), which earned an Oscar nomination (best foreign language film) for its exploration of the friendship between Isabelle Huppert and Miou-Miou and the break-up of their respective marriages. Her first film in English, *A Man in Love* (1987) starred Peter Coyote and Greta Scacchi as illicit lovers during the making of a film in Rome with Jamie Lee Curtis as the suspicious wife. Curtis and Kurys subsequently have become firm friends.

She drew on her own background and her parents' divorce for her next film, *La Baule les Pins* (after the resort which provides the Fifties setting). Nathalie Baye played the mother whose callous streak causes so much pain for the two sisters.

Après l'amour was also an autobiographical drama, about the troubled love life of a writer played by Isabelle Huppert. Kurys whose parents were of Russian-Jewish origins, attributes part of her fiercely independent nature to her strong-willed mother.

Dir: Diane Kurys. Prods: Alexandre Arcady Scr: Antoine Lacomblez Phot: Sabio Conversi Ed: Luc Barnier Mus: Michael Nyman Sales: Lumiere Pictures, 167-9 Wardour Street, London 071 413 0838/fax 071 287 3642. UK Distributors: Entertainment, 27 Soho Square, London W1V 5FL. 1994. 110mins.

Cast: Anne Parillaud, Béatrice Dalle, Patrick Aurignac, Alain Chabat, Bernard Verley.

John + Helen Judy + Dave
27/10/94

L'ARBRE, LE MAIRE ET LA MÉDIATÈQUE

PARTI SOCIALISTE



Julien DECHAUM



Fabrice Luchini as the Socialist mayor with grandiose ideas

A witty, elegant and ironic reflection on the politics of life from a master of the art Eric Rohmer who examines the role of chance in History, and in the progress of a village in the Vendée where the socialist mayor has a grandiose project - to establish an arts and sports centre called a "médiathèque." His Parisian connections enable to raise the required funds, and everything seems to be on stream until fate intervenes. Rohmer has made a "political" film which has no partisan axe to grind as three of his favourite actors, Arielle Dombasle, Fabrice Luchini, and Pascal Grégori, pursue the delicately constructed fable which sometimes borders on documentary even although the events described are pure fiction. It will undoubtedly win over a new generation of Rohmer devotees.

Eric Rohmer. Because Rohmer who was born at Tulle (Corrèze) in 1920, experienced the same apprenticeship as François Truffaut, Jean-Luc Godard, Claude Chabrol and Jacques Rivette on *Cahiers du Cinéma* magazine, he has been

him alongside the more traditional values of Robert Bresson and Jean Renoir. As a professor of literature, critic and author of a book on Hitchcock (with Claude Chabrol), sense of irony and meticulous attention to detail have been hallmarks in such enterprises as his six *Contes moraux* (among them *Le Genou de Claire*, *Ma Nuit chez Maude* and *Collectionneuse*) followed by a series of *Comédies et proverbes* (*La Femme de l'aviateur*, *Le Beau Mariage*, *Pauline à la Plage* and *Les nuits de la pleine lune*). His latest film proves that influence may possess more durability than some of contemporaries.

Dir: Eric Rohmer. *Prods:* La Compagnie Eric Rohmer and France Etchegaray, Les Films du Losange. *Scr:* Eric Rohmer. *Phot:* Diane Barat. *Ed:* Mary Stephen. *Mus:* Sébastien Erms. *Sales:* Roissy Films, 10 Avenue Georges V, 75008 Paris. (010 33 1 47 23 61 07/fax 47 23 79 88). *Festivals:* Locarno 1993, Forum Berlin, 1994. 1993. 115mins.

LES ROSEAUX SAUVAGES (Wild Reeds)



Gaël Morel and Stéphane Rideau as André Téchiné's youthful protagonists

Coming of age tale with distinctly different origins in which a young exiled Algerian arrives at a boarding school in south-west France, and disrupts the lives of those around him, forcing each of the characters to confront their own destinies and sexuality against a background of the political turmoil of 1962. Freshly and frankly handled by André Téchiné and his young cast, continuing some of the preoccupations raised in *J'Embrasse Pas*, and *Ma Saison Préférée* but with a story that essentially is closer to the director's own adolescence. Set to a Sixties soundtrack of Del Shannon, the Beach Boys, The Platters...and Strauss and Samuel Barber, his protagonists talk of Algeria, politics, the looming bac exam, the cinema, and, of course, *l'amour* in all its guises.

This rich, passionate and highly personal piece possesses the freshness and vitality of a first film and is all the more touching for that. It's almost as if Téchiné had been waiting all these years for the right moment to explore his formative year.

André Téchiné's work, apart from *J'Embrasse Pas*, and most recently *Ma Saison Préférée* has been virtually ignored in Britain, and therefore seems ready for "rediscovery". Born in Valence in 1943, he grew up at the time of the Nouvelle Vague, and for some years ran a radical cine-club which championed Bergman and Antonioni. Catherine Deneuve who has worked with him several times believes he makes films that are both intimate and cover a wide breadth of emotion. They have much in common with the films of Jacques Demy, very lyrical and also very simple," she says. Téchiné himself has summed up his philosophy of life as "Être vivant, c'est être en mouvement." "Living means keeping on the move." His first film, *Pauline s'en va* (specifically made with actress Bulle Ogier's personality in

Festival but did not emerge into the cinemas until five years later. He followed it by *Souvenirs d'en France* (Jeanne Moreau, Michel Auclair in a family saga set in the South West of France, 1975), *Barocco* (Isabelle Huppert, Gérard Depardieu in a dark thriller, 1976), and a historical biography with *Les Soeurs Bronte* (Isabelle Adjani, 1979). Having established a fine reputation as an excellent director of a string of top actresses, he cast Catherine Deneuve in *Hotel des Ameriques* (with Patrick Dewaere), Juliette Binoche in *Rendez-vous* with Lambert Wilson and a relationship inspired by Romeo and Juliet, which scored best director at Cannes, 1985; Deneuve again in *Le Lieu du Crime* (1986), Sandrine Bonnaire in *Les Innocents* (with Simon de la Brosse), Emmanuelle Béart in *J'Embrasse Pas* (Philippe Noiret, Manuel Blanc, and Ivar Denby as the innocent from the country who turns Parisian rent boy, 1991), and *Ma Saison Préférée* (Deneuve, Daniel Auteuil as a brother and sister brought together again by their mother's illness, 1992). The latter was told without any lurking nostalgia because of the director's belief that "it is always in the present that we construct our past."

All the films share Téchiné's ability to choreograph his narratives, enabling the commonplace to be raised to a higher plain. The French Film Festival is delighted to present his latest work, placed in context with a special focus by Ian Revie (Edinburgh University).

Dir: André Téchiné. Prod: Ima Films, Les Films Alain Sarde, Canal +, La Sept/Arte Productions, SFP Production. Scr: André Téchiné, Gilles Taurand, Olivier Massart. Phot: Jeanne Lapoirie. Ed: Martine Giordano. Dist: Pan Européenne, 107 Bd Péreire, 75017 Paris (010 33 1 44 15 66 66/fax 47 64 36 38). Int. Sales: Le Studio Canal+, 6 Bd de la République 92514 Boulogne-Billancourt Cedex (010 33 1 46 10 12 00/fax 46 10 12 20) 1994. 110mins.

Cast: Elodie Bouchez, Gaël Morel, Stéphane Rideau, Frédéric

LES MARMOTTES (The Groundhogs)



Designing woman, Marie Trintignant demands greater commitment from Jean-Hugues Anglade

One of the most popular French films of the last year, *Les Marmottes* is a hugely entertaining sweet and sour comedy with a starry cast headed by Jean-Hugues Anglade and Jacqueline Bisset. The 'Marmottes' of the title are a group of friends and family who holiday together each Christmas on the snow-custed slopes of Chamonix. This particular year the see-sawing romantic fortunes of the main couples are to take precedence over any desire to ski. Widower Leo (Daniel Gelin) announces his marriage to longtime companion Françoise (Anouk Aimee) whilst his son Max (Gerard Lanvin) watches his marriage to Marie-Claire (Christine Boisson) continue to crumble. Max's brother Simon (Andre Dussolier) seems blissfully happy with his wife Frederique (Jacqueline Bisset) but that doesn't prevent him inviting his mistress along for the ride. Meanwhile, friend of the family Stephane (Jean-Hugues Anglade) is faced with his girlfriend's demands for a greater degree of commitment and that's before the burgeoning affair between Simon's son and Max's daughter or the inevitable holiday romance. Deftly interweaving the fates of these characters with a warm, like-

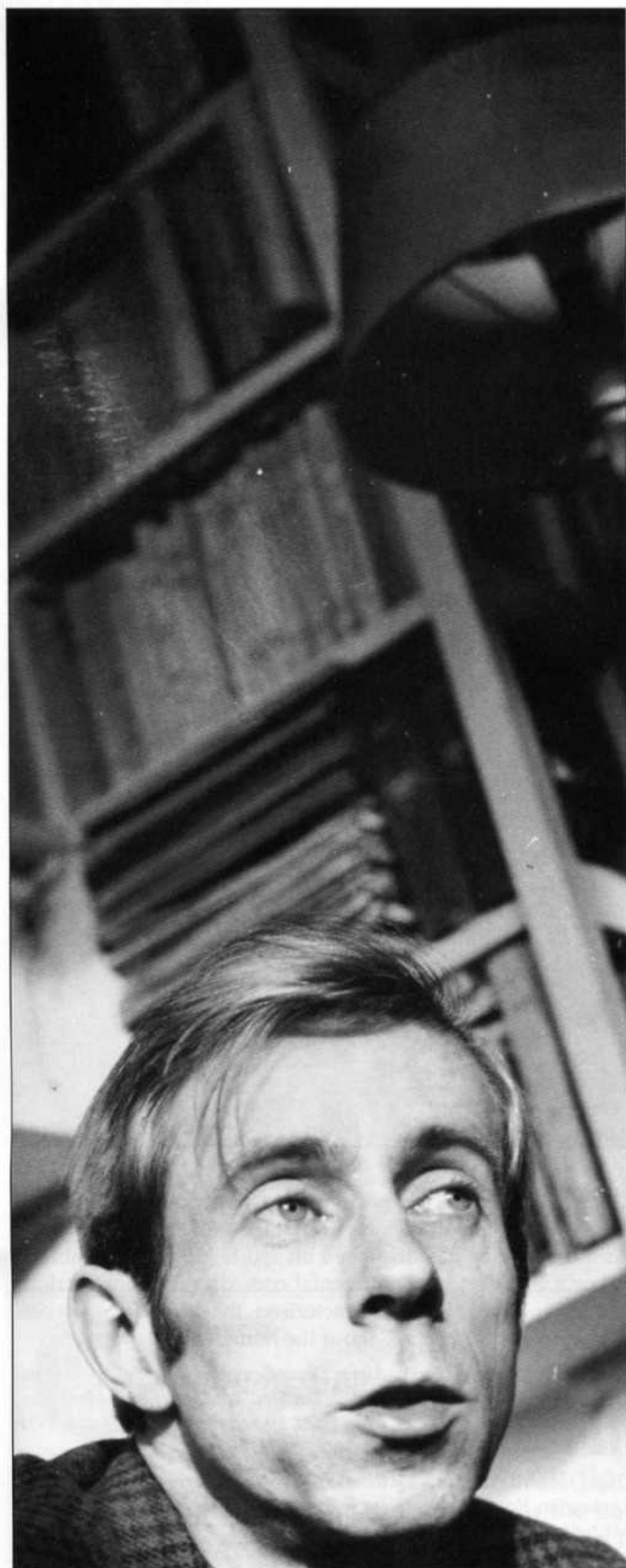
Elie Chouraqui: Born in 1950, he began his career as assistant to Claude Lelouche, Claude Pinoteau and Ari Mnouchkine and his films always possess a surface gloss charm which hide deeper emotions running underneath. undoubted professionalism has been showcased in four features: *Mon premier amour* (1978), *Qu'est-ce que fait courir Da* (1981), *Paroles et musique* (1984), *Man On Fire* (1987), and course, *Les Marmottes* (1993).

Dir: Elie Chouraqui. **Prod:** Robert Benmussa. **President Films/7 F Cinems/TF1/Canal Plus.** **Scr:** Daniele Thompson, Elie Chouraqui. **Phot:** Robert Alazraki. **Ed:** Martine Giordano. **Mus:** Gabriel Yared. **Sales:** President Films, 2 Rue Byron, 75008 Paris (010 33 1 45 62 82 22 45 63 40 56) 1993. 103 mins.

Cast: Jean-Hugues Anglade, Jacqueline Bisset, Christine Boisson, Andre Dussolier, Gerard Lanvin, Marie Trintignant, Anouk Aimee, Daniel Gelin.

John, Helen + Lennox

AUX PETITS BONHEURS



Michel Deville...a master storyteller at work in a labyrinth of intrigue

In a rambling country house four women (Nicole Garcia, Hanna Schygulla, Michele Laroque and Anémone) and a handful of men, friends, husbands, and lovers (André Dussolier, Xavier Beauvois, François Marthouret) take stock of their lives over four eventful days. They are all round about forty, an age when people are supposed to have made it, when the die is said to be cast. But life, full of unflagging desire and doubt, means constant questioning. Deville working from a script by his wife Rosalind Deville observes the changing relationships with an unflagging and perceptive eye for human foibles. Ariane and Pierre have been married for twenty years and believe themselves to be extremely close but perhaps they're too close for comfort. Sabine is married to Matthieu: she wants a child, he doesn't. Meanwhile Léna mourns and finds she cannot let go of her late husband. Where will she find happiness? With Bertrand or with her young lover, Marc, or with both of them? And finally there's Hélène who wants to find a man she met twenty-five years earlier. It seems like a good idea, so everyone joins the search which becomes a game on a broad emotional canvas.

Michel Deville: His catalogue of films have proved intriguing exercises in the art of telling stories purely for the pleasure of how they unravel as much for the narratives themselves.

He relishes breaking the tone he sets so carefully, by turning comedy into drama in a way that has been compared with a Hitchcock script being directed by Ernst Lubitsch. Deville who was born in 1931 in Boulogne-sur-Seine, trained as an assistant to the veteran Henri Decoin over a dozen films before establishing a working partnership with writer Nina Companeez, lasting for more than a decade, including the costume romp with Pierre Clémenti, *Benjamin Or the Diary of an Innocent Young Man*. He received unanimous critical acclaim for *Dossier 51*, a complex spy thriller from Gilles Perrault's best-seller. One of his more recent films to receive a showing in Britain was *Death in a French Garden*, a stylish tangled web of deception and featuring two of his favourite actresses Anémone and Nicole Garcia who both appear in his latest offering.

Dir: Michel Deville. *Scr:* Rosalinde Deville. *Prod:* Rosalinde Deville
Co-Producers: Eléfilm, France 3 Cinéma, AMLF. *Ph:* Martial Thury
Ed: Raymonde Guyot. *Int sales:* Le Studio Canal+, 6 Bvd de la République
92514 Boulogne Billancourt Cédex (Tel 010 33 1 46 10 12 00/fax 46 10 12 21). 1994. 103 mins.

Cast: Anémone, Xavier Beauvois, André Dussollier, Nicole Garcia, Sylvie Laporte, Michèle Laroque, François Marthouret, Hanna Schygulla, Victor Milétic.

SHORT: LES MORTS ONT DES OREILLES (Corpses Have Ears)

A shady priest dishes out a dubious contract and the hired assassin does not know how to react. With Émilien Tessier, Rozenn Fournier, Guy Abrial, Pierre Allot, Michel Saint-Martin, and Christoph Lemoine. Directed by Pierre-François Lebrun. 17 mins.

CASQUE BLEU

Extra



Another fine mess...Gérard Jugnot goes to war

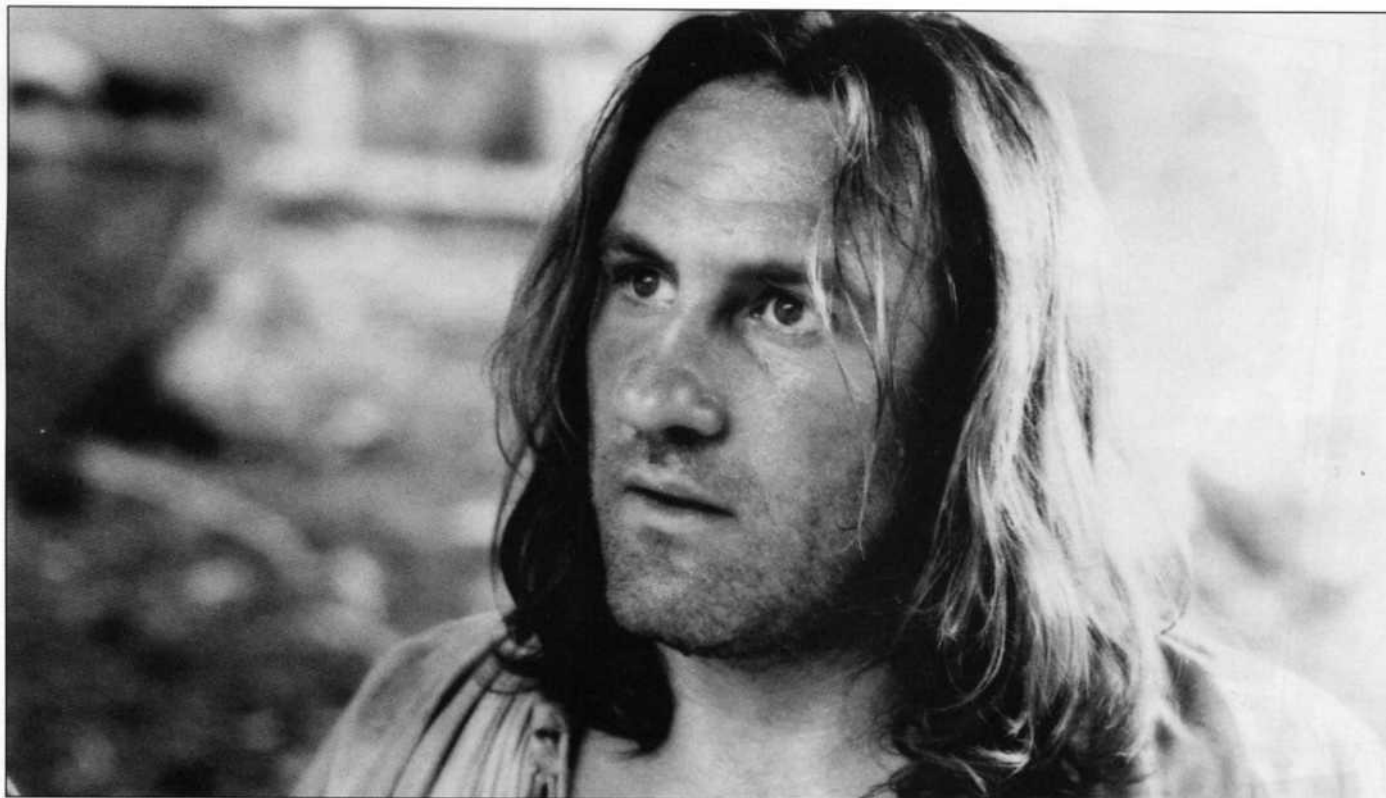
Directed by and starring Gérard Jugnot (FFF guest in 1992 with the hit comedy, *Une Époque Formidable*), *Casque Bleu* is also a comedy with a tough edge, set on Malta with Jugnot as an errant husband who offers his wife (Victoria Abril) a second honeymoon as a means of consolation for his misdemeanours, and ends up in a war situation. Survival then becomes the name of the game for them and a whole host of equally ill-equipped tourists as hostilities break out around them. The comedy turns on the collision of "bourgeois expectation with brutal reality." With Valerie Lemercier (from *Les Visiteurs*), Jean-Pierre Cassel, Micheline Presle, and Jean-Noël

Gérard Jugnot: As an actor he has appeared in dozens of films, many with his cohorts from the Café Théâtre Splendide. As a director he has displayed an astute gift of being able to balance and blend unsentimental comedy with more serious concerns, all of which characterised the box office success of *Une Époque Formidable*, about the homeless.

Dir: Gérard Jugnot. **Prod:** Alain Depardieu. **Scr:** Gérard Jugnot, Christian Biegalski. **Phot:** Gérard de Battista. **Ed:** Catherine Kelber. **Yves de Bujadoux.** **Int. Sales:** CiBy Sales, 10 Stephen Mews, London, 1PP, (071 333 8877/fax 071 333 8878). 1994. 101 mins.

Cast: Gérard Jugnot, Victoria Abril, Jean-Pierre Cassel, Valérie

HÉLAS POUR MOI (Oh, Woe is Me)



Gérard Depardieu on a Godardian journey into the joys and woes of being human

Never before seen in this country, *Hélas Pour Moi* combines the mighty talents of Gérard Depardieu and Jean-Luc Godard in an elegantly filmed, intellectually challenging meditation on the meaning of life complete with aphorisms, puns, political commentary and references to the Bosnian situation.

Inspired by the Greek legend of Alcmene and Amphitryon about a God who wants to experience human desire, pleasure and pain, and a text by the Italian poet Leopardi about the anguish of man's journey through life, the film features Depardieu as a mysterious, God-like figure who arrives in a sleepy village by a Swiss lake. Unfolding by the lake and a nearby railway station, the film follows his encounters with students, pastors, doctors and citizens as he attempts to navigate the map of the mortal heart and understand the joys and woes of being human.

Jean-Luc Godard. Born Paris, 1930. A former delivery boy, publicist, critic for *Cahiers du Cinema* and founding father of the *Nouvelle Vague* his many films include *A Bout De Souffle*

(1959), *Vivre Sa Vie* (1962), *Alphaville* (1965), *Le Weekend* (1967) *Tout Va Bien* (1972), *Sauve Qui Peut (La Vie)* (1980), *Nouvelle Vague* (1990).

Dir/Scr/Ed: Jean-Luc Godard. *Prod:* Ruth Waldburger for Vega Film(Zurich) /Les Films Alain Sarde/Peripheria(Paris). *Phot:* Carolin Champetier. *Mus:* Bach, Beethoven, Shostakovich, Tchaikovsky, Honegger *Sound:* François Musy. *Int Sales:* Claude Nouchi, World Marketing Films 8 Rue de Lincoln, 75008 Paris. Tel: 010 33 1 42 25 84 20/Fax: 42 25 67 52 1993. 85 mins.

Cast: Gérard Depardieu, Laurence Masliah, Bernard Verley, Jean Louis Loca, François Germond, Jean-Pierre Miquel, Anny Romand Roland Blanche, Marc Betton.

SHORT: ARENE (Arena)

Violetta dreams of becoming a matador and trains with the son of her father's best friend. On his first day in the ring, he suffers pangs of fear...and she goes in his place. Directed by Nicolas Cuche with Adeline Bodo, Aurélien Wiik, Élisabeth Grozé and Arnaud Giovaninetti. 18 mins.



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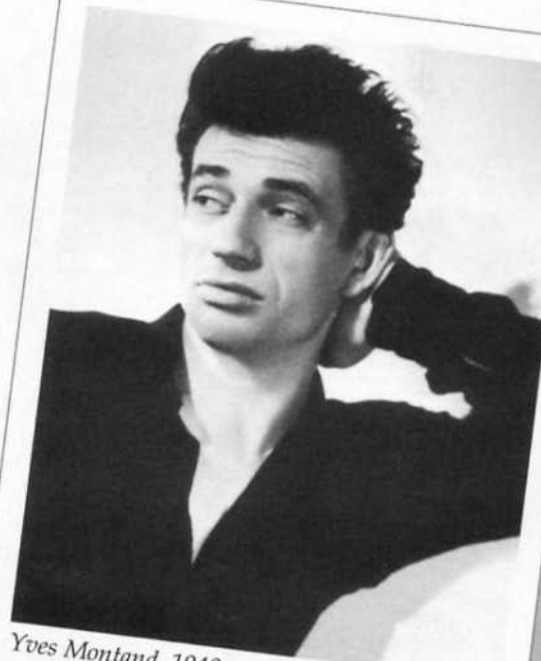
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Audience Prize

EXHIBITION: THE HARCOURT STUDIOS...



Marlene Dietrich, 1959



Yves Montand, 1948



Brigitte Bardot, 1954



Jean Cocteau, 1937

In France, you were not considered a fully-fledged member of the acting profession unless you had been photographed by the Harcourt Studios," wrote the essayist and intellectual Roland Barthes.

Such all-pervading influence may have waned from the hey-day of Harcourt, but the influential legacy remains in a half century of images from four million negatives taken from sessions involving more than 300,000 celebrities from all walks of life, particularly the cinema theatre, and show-business.

The exhibition provides an illuminating perspective on the Harcourt house style set by the brothers Jean and Jacques Lacroix, Robert Ricci, and Cose Harcourt (the pseudonym for Parisian-born English woman Germain Hirschfield) who established their business in a prestigious town house at Avenue d'Iéna in 1938, rapidly becoming an obligatory stop on the itineraries of the top Paris. They employed more than 50 photographers and "retoucheurs."

Among those who pass through the portfolio were actors Jean Gab

Edouard Gribouze Michel M...

... PASSPORT TO THE STARS



Cosette Harcourt



Simone Signoret, 1947

writers Jean Cocteau, Paul Claudel, and Paul Valéry; dancers Maurice Bejart and Roland Petit; entertainers Josephine Baker, Yves Montand, Luis Mariano, and, from the world of politics, General de Gaulle, François Mitterrand and Jacques Chirac.

Being photographed by Harcourt bestowed a cachet and exclusivity which contributed to star myths. The tacit collusion between photographer and subject in a ritual which ensured that the commonplace was banished and the subject always was pictured in the most flattering and striking light, became a Harcourt hallmark.

Cosette Harcourt, a Coco Chanelish figure who kept her guiding influence on the studios until the end of the 1970s, already had made her mark on another influential photographic salon run by the Manuel brothers before she teamed up with her collaborators. Long before marketing became a buzz word, Harcourt set out to ensure the name was to the fore all over the country by renewing the photographs in theatres and cinemas every time the programme changed.

Viability and profile was further assured when they obtained the agreement of the press agency Agence France-Presse as part of a move to replenish their portrait files. Such tactics reaped commercial dividends: in 1940 the studios could count 8000 clients; a year later they had 13,000 and rising by 5000 more in the Fifties.

In 1968 the brothers Lacroix retired from the business and



Micheline Presle, 1941

eight years later Cosette Harcourt vanished from the scene. The studios passed from one owner to another until October 1992 when they were taken over by Geraldine Dupin and two associates. Their aim has been to restore Harcourt's reputation, a mission which has met with some success as such personalities as Andrea Ferreol, Marie-Sophie Lelouch and Yves Simon have found their way to the new premises in the Rue des Acacias.

Unquestionably the entrepreneurial skills and enterprise of the new owners would meet with the approval of the

founding spirits of Studio Harcourt whose archives, for posterity's sake, now have been taken under the wing of the Ministry of Culture.

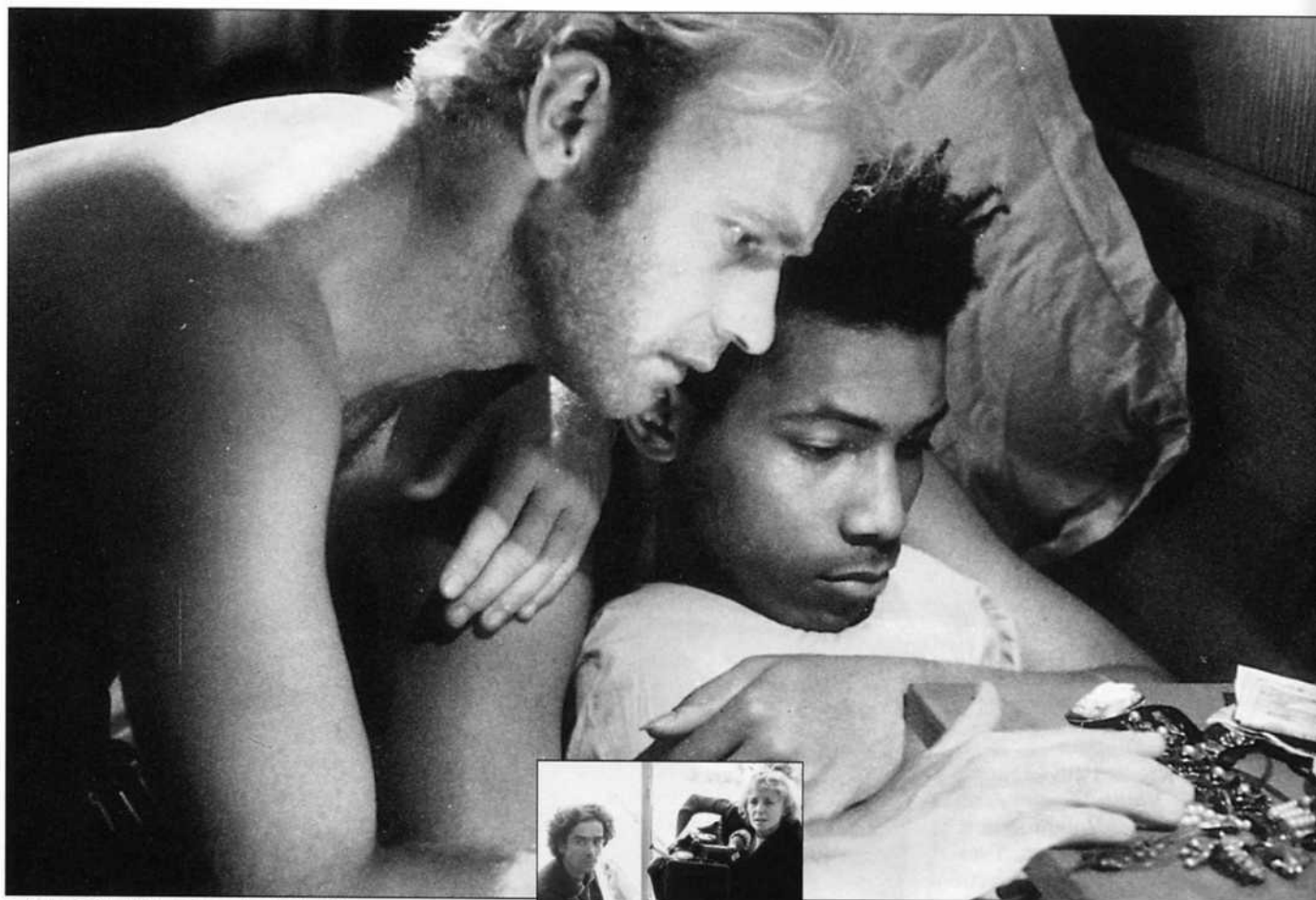
This exhibition which was first seen from November 20, 1991 to March 1, 1992 at the Palais de Tokyo in Paris, is presented in association with the Institut Français d'Ecosse.

Opening times :

Royal Museum of Scotland, Chambers Street, Edinburgh, Tel: 031 225 7534: October 15 to November 27, 10am to 5pm Mon to Sat; 12noon-5pm Sun.

Artworks Gallery, 121 Douglas Street, Glasgow G2 4HF, Tel: 041 353 1221: 7.30am-6pm Mon-Fri (Tues/Thurs 7pm); Sat 9am - 6pm.

J'AI PAS SOMMEIL (I Can't Sleep)



Paris by night...Richard Courcet and Alex Descas

Claire Denis plunges into Paris by night and the world of the exile by examining the intertwining lives of a Lithuanian who arrives in her old car in the hope of realising her dreams of becoming an actress, and an extended family from Martinique. One of them sings in a gay club in drag while underneath the surface sympathy the director elicits, is revealed to have a drug problem plus a vicious habit of breaking into apartments and murdering old ladies to fund his exotic lifestyle. Claire Denis of *Chocolat* fame whose *S'en Fou la Mort* was shown at the first FFF, depicts her characters without judgement or comment - they can equally be perpetrators or victims - as they go about the business of survival in an anti-septic world. She has gathered a fine cast including two newcomers Richard Courcet as the confused killer, Katherina Golubeva as the chain-smoking actress plus Béatrice Dalle as the wife fighting to have her husband stay in France rather than return to the Caribbean and Line Renaud as the lively veteran who instructs a martial arts class.

Claire Denis, bracketed with *la generation 90*, including Claire Devers. Francois Dupeyron. Étienne Chatiliez and



Action! Claire Denis and her film crew

Her debut feature, *Chocolat*, looked at colonialism through the eyes of a French woman who returns to her childhood home in the Cameroons while *S'en fout la mort* dealt with two exiles trying to make a living out of clandestine cock-fighting. *J'ai Pas Sommeil* continues her concerns.

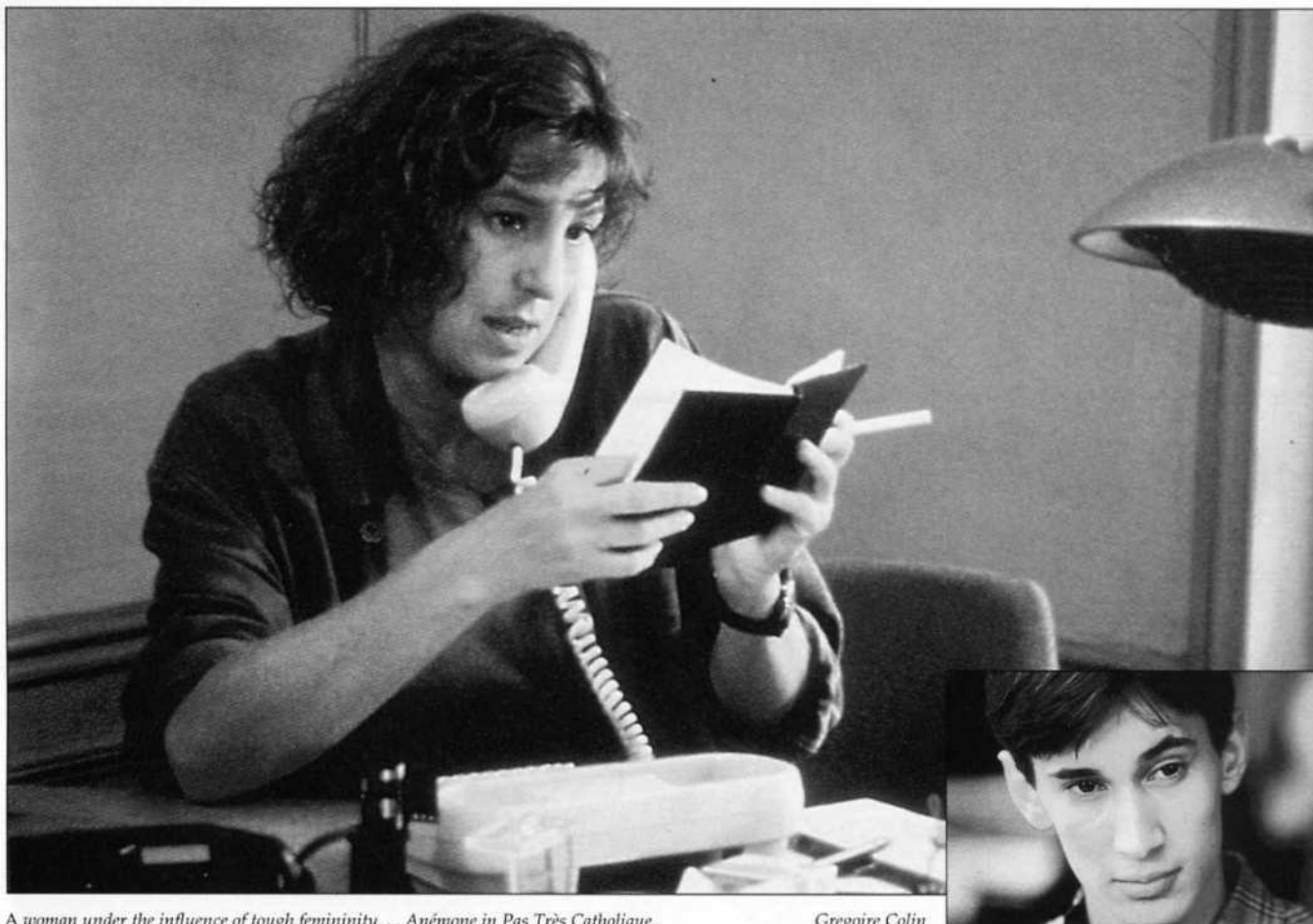
Dir: Claire Denis. **Prod:** Arena Films/Orsans Productions Pyramide, Les Films de Mindif, France 3 Cinema, MC Films, Agora Film, Vega Film. **Scr:** Claire Denis, Jean-Pol Fargeau. **Phot:** Agnès Godard. **Ed:** Nelly Quettier. **Mus:** John Pattison. **Int. Sales:** Pyramide International, 6 rue Catulle Mendès, 75017 Paris (010 33 1 42 67 44 66/fax 42 67 80 28). 1994. 110 mins.

Cast: Béatrice Dalle, Katherina Golubeva, Richard Courcet, Alex Descas, Line Renaud, Sophie Simon, Irina Grjebina, Tolsty, Vincent Dupont, Patrick Grandperret.

SHORT: REVE D'AMOUR (Love Dream)

A young woman refuses to stop loving even although she has accepted that the relationship has broken up in Nick Quinn's romantic comedy with Elisabeth Vitali, Sophie Mincot, Vincent Winterhalter, Alain Fromager and Bernard Pousat. 17mins.

PAS TRES CATHOLIQUE (Something Fishy)



A woman under the influence of tough femininity. . . Anémone in *Pas Très Catholique*.

Grégoire Colin

A refreshing portrait of a 40-year-old woman who has decided to cast aside conventional morality, and now lives only for herself. Anémone who has a reputation for her portrayals of tough femininity, plays the character who has sacrificed everything for "a crazy kind of liberty." This is director Tonie Marshall's second film as a director (after *Pentimento*, which starred Mr Rapido, Antoine de Caunes) although she has had a long career as a dancer and actress. Her mother, Micheline Presle, has a cameo role. The film owes much of its inspiration to John Cassavetes's movies of the 60s and 70s, especially *A Woman Under the Influence*. In the words of Anémone, her character is "this kind of foul-mouthed ferret who has been celibate for years, attaches no importance to anything which might make life more pleasant, living like a hermit in a seedy apartment. Her professional enquiries bring her into contact with her past, and force her into a strange situation where she must call upon her conscience in unexpected ways."

Tonie Marshall: She began her career as a dancer for Jimmy Hendrix in the seventies, became a well-known stage and screen actress, and then in 1989 was given the opportunity to direct her first feature film, *Pentimento*, a screwball comedy about which one critic said: "Marshall shows us that the genre is not the exclusive domain of male directors."

Anémone: She has always played female characters with edge and attitude, among them Willy Russell's *Educating Rita* on stage in Paris in 1982, and she has worked with such directors as Patrice Leconte, Jean-Marie Poiré and Michel Deville (*Aux Petits Bonheurs* - Page 11).

Dir: Tonie Marshall. **Prod:** Michel Propper, Frédéric Bourboulon. **AB Films, Les Productions du 3ème Etage, M6 Films, Planetes et Compagnies, Sofica Bymages 2, Candal+.** **Dist:** Ariane Distribution. **Scr:** Tonie Marshall. **Phot:** Dominique Chapuis. **Ed:** Jacques Comets. **Int. sales:** Huu Morgan, CiBy Sales, 10 St Stephen Mews, London W1P 1PP (tel 071 333 8877/fax 071333 8878). 1994. 100mins.

Cast: Anémone, Roland Bertin, Grégoire Colin, Denis Podalydes, Bernard Verley, Michel Didym, Christine Boisson, Michel Roux, Micheline Presle.

SHORT: DÉCROCHE PÉNELOPE

A girl waits anxiously and in vain for her loved one to phone in an acerbic comedy from Sylvie Flepp and Didier Fontan with Michel Bompoll, Gilles Gaston-Dreyffus, Rose Thiery and Sylvie Flepp 13mins.

TOMBÉS DU CIEL (Lost in Transit)

First
Film



The man who came to earth... Jean Rochefort in transit

Anyone who has ever survived a close encounter with the unsmiling face of modern bureaucracy will appreciate the sly, pointed humour of Philippe Lioret's prize-winning comedy. A former collaborator of Robert Altman and Gérard Jugnot, Lioret transforms his own experience into an off-beat charmer of universal appeal. Best known to British audiences for his role in Patrice Leconte's *The Hairdresser's Husband*, veteran actor Jean Rochefort gives a tour de force performance as the hapless, Tati-like traveller Arturo. Robbed of his shoes, his luggage and his passport in Montreal before boarding a plane for France, Arturo immediately falls foul of passport control when he arrives in Paris. Suspicious of a man with dual Franco-Canadian citizenship the authorities are further confounded by the fact that he lives in Rome and is married to a Spaniard. The situation cannot be resolved until after the weekend, except it's New Year's Eve and Arturo seems doomed to spend his Hogmanay wandering the aisles of Charles De Gaulle airport. However, he is not alone. Also lost in transit are such eccentric human flotsam as a former mercenary, a political refugee and an enigmatic Abyssinian. Arturo's increasingly surreal weekend has only just begun. Breezy, lighthearted fun that offers a witty retort to a tide of xenophobia, this is a truly European film for the 90s.

Philippe Lioret: Born Paris 1955. He began his career as sound engineer for both television and the cinema, working for such directors as Coline Serreau, Robert Altman, Michel Deville and Gérard Jugnot on *Une Époque Formidable* (1991) which was premiered at the first FFF. *Tombés du Ciel*, his first feature, won the Silver Shell award for best director and the prize for best screenplay at the 1993 San Sebastian Film Festival. Films: *Tout Doit Disparaître* (1985) (short), and *Tombés du Ciel* (1993).

Dir: Philippe Lioret. Prods: Gilles Legrand, Frederic Brillion. Epithet: Filmania / Bymages/CNC Procirep/Canal +/Sogepaq. Scr: Philippe Lioret, Michel Ganz. Phot: Thierry Arbogast. Ed: Laurent Quaglio. Mus: Jean Cohen. Sales: CiBy Sales, 10 Stephen Mews, London W1P 1PP (071 33 8877/fax 071 333 8878) 1993. 91 mins.

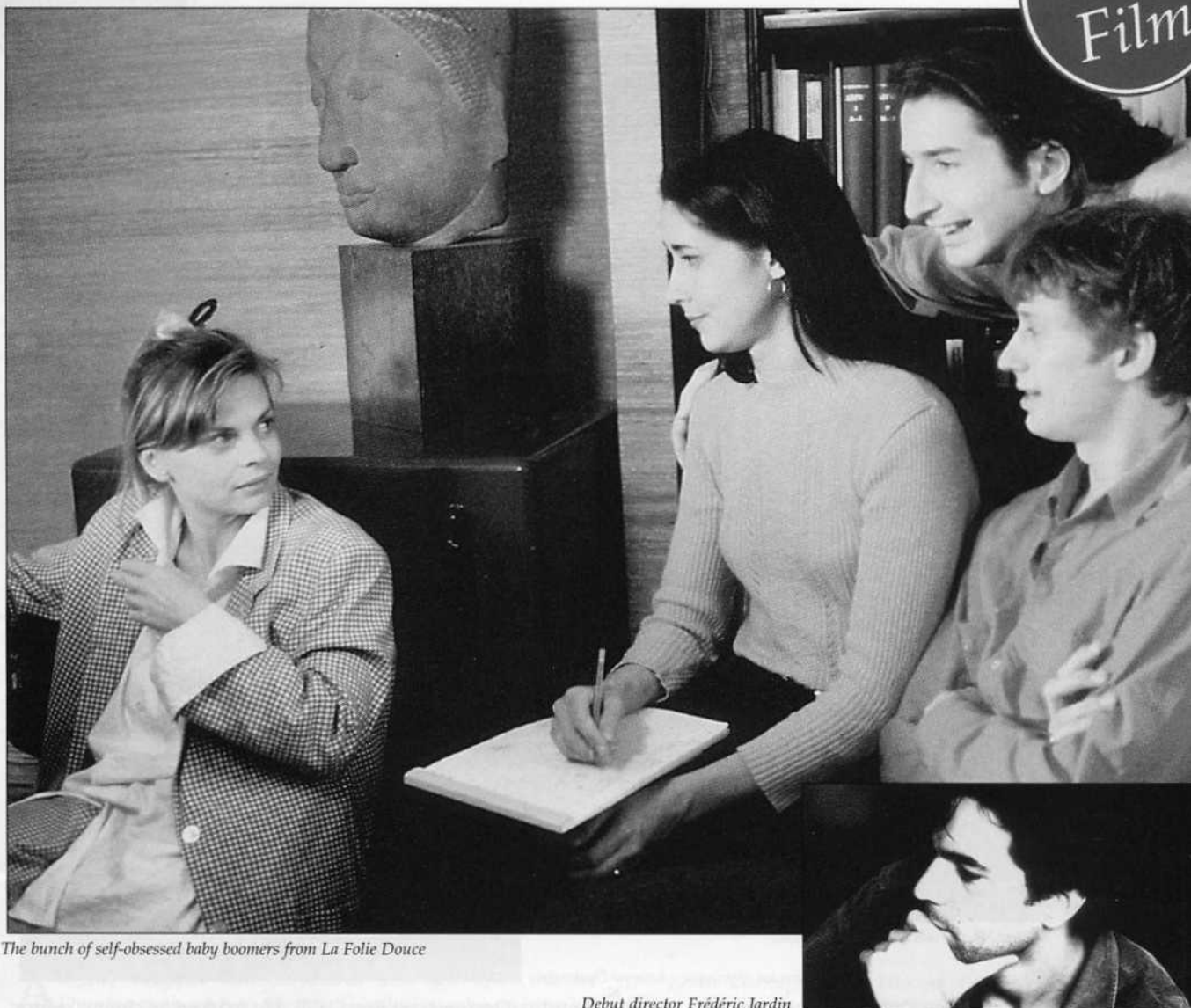
Cast: Jean Rochefort, Marisa Paredes, Ticky Holgado, Laura Del Sol, Sotiguy Kouyate, Ismaela Meite.

SHORT: LA VIS (The Screw)

An oddball comedy about a handyman who prepares to do battle with bureaucracy over a missing slot on a crucial screw for his current construction—an I.O.U. or Intentionally Unidentifiable Object. Directed by Didier Flamand, with Jean Reno, Maité Nahri, Verno Doherty, Lionel Goldstein and Georges Claisse. 18 mins.

LA FOLIE DOUCE (Loose Screws)

First
Film



The bunch of self-obsessed baby boomers from *La Folie Douce*

Debut director Frédéric Jardin

Filmed in three weeks on the streets of Paris by 25-year-old Frédéric Jardin, this is a polished, critically-acclaimed first feature that takes an exuberant, freewheeling look at life, love and laughter among a petulant band of self-centred Gallic baby boomers.

Dashingly cynical Edouard hosts a lonelyhearts show on a hip radio station and acts as agony uncle to his twenty-something friends. His ex-girlfriend Lotte is now besotted with strong, silent Roman. Boyish Eric and worldly Louise break up when she falls for fifty-something intellectual Landrieu and he falls head over heels for shoe saleswoman Vera. Older couple Gloria and Josef are married, except he's cheating with Julie and she's getting more than an extra refill from Franck, the manager of the local coffee shop.

As the characters weave their way through a minefield of romantic complications, Jardin masterminds an airy, finely-paced mixture of snappy dialogue, beguiling locations and

Frédéric Jardin: Born 1969. A former assistant director to Jean Luc Godard, Jacques Doillon and FFF Patron Claude Sautet this is Jardin's debut as a feature director.

Dir: Frédéric Jardin. *Prod:* Alain Sarde. Sara Films/Investimage 4 Cofimage 5/Canal+/Procirep. *Scr:* Frédéric Jardin, Fabrice Roger-Lacan. *Phot:* Christophe Pollock. *Ed:* Catherine Quesemond. *Int Sales:* Alain Sarde Productions, 78 Champs-Élysées, 75008 Paris. 1994. 90 mins

Cast: Geraldine Pailhas, Bernard Verley, Edouard Baer, Isabella Nanty, Joseph Malerba, Emmanuelle Lepoutre, Cristina Cascarde Aude Amiot.

SHORT: L'ORANGE AMERE (Bitter Orange)

Simon has lost the place and becomes involved in romantic complications when he tries to date several girls at once in a comic look at the trials and tribulations of adolescence. Directed by Olivier Sadock with Michael Cohen. 8 mins.

À LA BELLE ÉTOILE (Blue Moon)

First
Film



Incurable romantics... Mathieu Demy and Chiara Mastroianni

A director of promise... Antoine Desrosières

François Truffaut's Antoine Doinel is alive and well in this spirited first feature from twenty-something auteur Antoine Desrosières. Developed in collaboration with lead actor Mathieu Demy, the film plunges the viewer headlong into the frenetic world of lovelorn 17-year-old Thomas. Shy, sincere and far from worldly wise, Thomas is an incurable romantic, in love with the idea of being in love even if he's not entirely sure yet exactly what that entails. He'll even throw himself in the Seine in a bid to emphasise the intensity of his feelings. The mere sight of Marion makes his heart skip a beat and all his pent-up emotions are projected onto this apparently unobtainable object of desire. Desrosières expresses the fever in his blood through the comic chaos of Thomas's everyday existence among family, friends and schoolmates. Here, growing up is almost more bother than its worth. Then he meets the magical Hannah, an aspiring tightrope walker.

Filmed with a youthful energy and dash, *À La Belle Étoile* is a

Antoine Desrosières: Born 1971. He worked as cinema editor of the listings magazine *7 A Paris* before directing a number of prize-winning short films. *À La Belle Étoile* is his first feature film. *Scenes Sur Seine* (1985) (short), *Made In Belgique* (1986) (short), *L'Hydrolution* (1989) (short), and *À La Belle Étoile* (1993).

Dir/Scr: Antoine Desrosières. *Prod:* Frédéric Robbes. *Frédéric Robbes Productions/Prd.* Crittin Thiebaud SA. *Phot:* George Lechaptois. *Ed* Catherine Bonnetat. *Art Dir:* Cyr Boitard. *Mus:* Bojan Zulfikarpasic, Julien Lourau. *Sales:* Mercure Distribution, 43 Rue De La Colonie, 75008 Paris (010 33 1 45 89 80 00/fax 45 81 05 32) 1993, 85 mins

Cast: Mathieu Demy, Julie Gayet, Aurélia Thierrée, Chiara Mastroianni, Camila Mora, Melvil Poupaud, Lilianne David-Dreyfus, Luc Mollet, Simon Reggiani.

SHORT: JOUR DE FAUCHE (Nicking Day)

A burlesque comedy directed by Vincent Monnet which hinges on the theft of a bike, and is populated by a host of acrobats. Was the

LA NAGE INDIENNE (Side-stroke)

First
Film



Swing time... Gérard Laroche and Antoine Chappey in *La Nage Indienne*

A highly original and successful first film from Xavier Durringer about two friends (Gérald Laroche making his screen debut, and Antoine Chappey, seen in *Riens du tout*) and the girl in their lives (Karin Viard) who all seem to be in waiting for another world, and another era. They exist in a sort of limbo land where they appear never to take seriously their desires and feelings.

Durringer moves them from a seedy peep show in Pigalle to the shores of Lake Annecy to examine relationships, love and the nature of friendship. Durringer who began his career in the theatre, belongs to the new breed of French cineastes among them Philippe Harel (*Un Été sans histoires*), Laurence Ferreira Barbosa (*Les gens normaux n'ont rien d'exceptionnel*), Pascale Bailly (*Comment font les gens*) and Mathieu Kassovitz (*Métisse* - Page 23) who share the same independent spirit, eschewing tried and tested formulas and clichés and reinventing their craft. At the moment Durringer and his band may be too adventurous to attract a large and enthusiastic following but with maturity these denizens of the new *Nouvelle*

Dir: Xavier Durringer. Prod: Film par Film, BVF, Sedif, Orly Films, France 3 Cinéma, le Centre Européen Cinématographique Rhône-Alpes, Canal+, and Centre National de la Cinématographie. Scr: Xavier Durringer. Phot: Laurent Machuel. Ed: Delphine Desfons. Dist: AFMD, 18 Rue Troyon, 75017 Paris. Int. Sales: Roissy Films, 10 Avenue George V, 75008 Paris (010 33 1 47 23 61 07/fax 47 23 79 83). Official selection Berlin Film Festival Panorama. 1994. 92mins.

Cast: Karin Viard, Gérard Laroche, Antoine Chappey, Eric Savin, Sherif Scouri, Aude Amiot and Florence Joubert.

SHORT: EMILIE MULLER

A young actress goes through that ultimate test of nerves, ambition and talent: an audition. Veronika Varga who plays the debutante is directed by Yvon Marciano. 20 mins.

LE BATEAU DE MARIAGE (The Marriage Boat)

First
Film



Going to the chapel...Florence Pernel and Laurent Grevill

Director - Jean-Pierre Améris

A comedy full of charm and suffused with a certain wartime nostalgia as a shy teacher, played by Laurent Grevill, refuses to conform to the pressures thrust upon him by the Vichy government. The woman who helps to strengthen his force of rebellion (Florence Pernel) teaches him a few lessons in proper values. This first film by Jean-Pierre Améris switches agilely between a sentimental affection for the period while at the same time portraying the austerity of conflict. The characters he has drawn refuse to be like everyone else. In the knowledge that "happiness is never given but earned" they fight for their rights across the board. Much of the film's success depends on the delightful performance of Florence Pernel who made such an impression in Kieslowski's *Blue* while Améris clearly is a talent to watch.

Dir: Jean-Pierre Améris. Prod: CLC Productions, Centre Européen Cinématographique Rhône-Alpes, Zagora Films, Sept Cinéma, Télévision Suisse Romande, Centre National de la Cinématographie, Cana Investimage 4, Sofiarp. Scr: Jean-Pierre Améris, Caroline Bottaro, Jean Gruault. Phot: Yorgos Arvanitis. Ed: Yves Deschamps. Mus: Pierre Adenot. Int. Sales: Pathé Télévision, 3-5 Bvd Malesherbes, 75008 Paris (010 33 1 24 43 33, fax 49 24 43 50). Selected for Panorama section, Berlin Film Festival. 1993. 96mins.

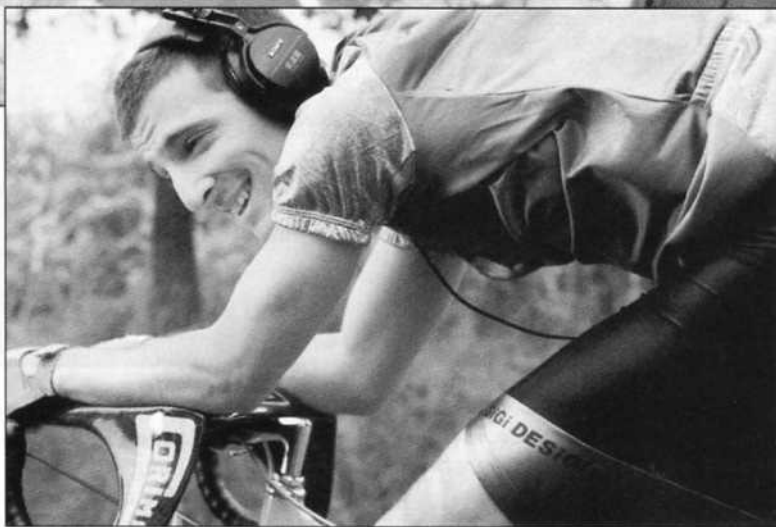
Cast: Florence Pernel, Laurent Grevill, Marie Bunuel.

MÉTISSE (Blended)

First
Film



Multi-racial eternal triangle... Mathieu Kassovitz, Julie Mauduech and Hubert Kounde



In the fast lane... Mathieu Kassovitz as the feisty Jewish bike courier

Hailed as a comic auteur in the tradition of Spike Lee and Woody Allen, twenty-five year-old Mathieu Kassovitz is the talent behind *Métisse*, a streetwise, furiously paced interracial comedy.

Kassovitz is Felix, a feisty Jewish bike courier living in a tiny apartment in a housing project. Jamal is the pampered law-graduate son of African parents. They have only one thing in common - their West Indian girlfriend Lola. When Lola announces her pregnancy but isn't quite sure who the father is, both suitors respond with typical masculine aggression. Ultimately however they agree to differ for the sake of Lola and the baby and the three are soon sharing a luxury apartment conveniently vacated by Jamal's parents.

Although a strong anti-racist message bubbles just below the surface, this remains a smart, sassy urban fairytale grounded in the reality of multi-ethnic city life and blessed with a jaunty rap-flavoured score.

Mathieu Kassovitz: Born 1968, Kassovitz began his film career by making publicity films. He also became an actor and took roles in several features with his father Peter Kassovitz in *Au bout du bout du banc* in 1978 and with Jean-Loup Hubert in *L'Année prochaine, si tout va bien* in 1981. His first short as a director *Fierrot le Pou* was shown at last year's FRENCH FILM FESTIVAL. Kassovitz's life style is reflected in the milieu portrayed in *Métisse*.

Dir: Mathieu Kassovitz. **Prod:** Christophe Rossignon. *Les Productions Lazennec/SFP Cinema/Nomad Films/Canal +/CNC.* **Scr:** Mathieu Kassovitz. **Phot:** Pierre Aim, Georges Diane. **Prod Des:** Pierre Andre Roussotte. **Ed:** Colette Farrugia, Jean-Pierre Segal. **Mus:** Assassin, Marie Daulne, Jean-Louis Saulne. **Int Sales:** President Films, 2 Rue Lord-Byron 75008 Paris, Tel: 010 33 1 45 62 82 22/Fax: 45 63 40 56 1993. 95 mins

Cast: Julie Maudech, Hubert Kounde, Mathieu Kassovitz, Vincent Cassel, Tadek Lokcinski, Jany Holt, Jean-Pierre Cassel, Brigitte Bémol.

CACHE CASH



Child's play and a bunch of robbers... Aurelien Wilk and Joséphine Serre

Set in the heart of rural France, *Cache Cash* is a beautifully filmed, highly entertaining children's film that involves a bank heist, absent parents, the animal kingdom, strong women, evil men and two excellent juvenile performances. It's a rare example of the kind of intelligent family fare that kids will love and that adults can't help but enjoy.

Eleven-year-old Antoine's lazy summer looks set to brighten up with the arrival of ten year-old Liza, a Canadian girl on holiday in the Sologne. Viewing the world from his tree-house in a tall oak, things become even more exciting when he witnesses robbers hiding their 40 million franc haul. As one of the men is Liza's father, Antoine doesn't report the incident but decides to re-appropriate the money for his own use. Soon, the two youngsters are having the time of their lives in swanky Biarritz with the disgruntled robbers in hot pursuit. Danger is evaded with the help of Antoine's tough-as-nails governess Clemence as the film builds towards a breathless finale in a house of horrors fairground ride.

Claude Pinoteau: Born in 1925, Pinoteau had an auspicious training with such directors as Jean-Pierre Melville, Jean Cocteau, Max Ophuls, Henri Verneuil and Philippe de Broca and with René Clair he co-directed *Tout l'or du Monde* and *Les Fêtes Galantes*. He hit gold with the youth cult movies *La Boum* (1981) and *La Boum 2* (1985) which helped to make a star of Sophie Marceau.

Dir: Claude Pinoteau. **Prod:** Alain Poiré. Gaumont/Gaumont Production Canal +. **Scr:** Guy Lagorce, Claude Pinoteau, Jean Veber from the novel *Les Dieux Provisoires* by Guy Lagorce. **Pho:** Jean Tournier. **Pro des:** Hugu Tissantier. **Ed:** Marie-Joséphine Yoyotte. **Music:** Vladimir Cosma. **Int Sale:** Gaumont, 30 Avenue Charles De Gaulle, 92200 Neuilly-Sur-Seine (010 1 46 43 20 22/fax 46 43 20 33). 1994. 90 mins.

Cast: Aurelien Wilk, Joséphine Serre, Rose Thierry, Sophie Broust, Jean Carmet, Jean-Claude Dreyfus, Georges Wilson

SHORT: L'EXPOSÉ

A nine year old youngster has to write an essay on his home country

CREDITS

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	Saturday 15 Oct	Friday 21 Oct	Saturday 22 Oct	Sunday 23 Oct	Monday 24 Oct	Tuesday 25 Oct	Wednesday 26 Oct	Thursday 27 Oct	Friday 28 Oct	Saturday 29 Oct	Sunday 30 Oct	Saturday 5 Nov
Filmhouse		3.00 Les Marmottes			3.00 Helas Pour Moi	3.00 Metisse	3.00 À La Belle Etoile	3.00 J'ai pas Sommeil	3.00 Aux Petit Bonheurs	3.00 Cache Cash		
		5.45 Les Roseaux Sauvages	6.00 Helas Pour Moi		6.15 Tombés du Ciel	6.15 Le Bateau de Mariage	6.00 Le Bateau de Mariage	6.00 À La Folie	6.00 Aux Petit Bonheurs	5.45 La Nage Indienne		
	Preview 9.00 Metisse	8.00 À La Folie	8.15 Les Marmottes	8.15 Pas Tres Catholique	8.45 La Folie Douce	8.15 Pas Tres Catholique	8.00 À La Belle Etoile	8.15 J'ai pas Sommeil	8.30 Aux Petit Bonheurs	7.45 Les Roseaux Sauvages	8.30 L'Arbre, Le Maire...	Extra! 7.30 Casque Bleu
GFT	Sunday 16 Oct		2.30 La Nage Indienne	3.00 Cache Cash								Sunday 6 Nov
		6.00 Metisse	5.15 Le Bateau de Mariage	5.45 Les Marmottes	6.00 L'Arbre, Le Maire...	6.00 Helas Pour Moi	6.00 La Nage Indienne	5.45 Le Bateau de Mariage	5.45 Les Marmottes	6.00 Pas Tres Catholique	4.45 Aux Petit Bonheurs	
	Preview 8.30 Metisse	8.30 L'Arbre, Le Maire...	7.45 À La Folie	8.30 À La Folie	8.30 Pas Tres Catholique	8.45 La Folie Douce	8.45 Tombés du Ciel	7.45 À La Belle Etoile	8.15 J'ai pas Sommeil	8.30 Aux Petit Bonheurs	7.45 Les Roseaux Sauvages	Extra! 8.00 Casque Bleu



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FILMHOUSE, 88 Lothian Road, Edinburgh EH3 9BZ. Admin tel: 031-22 6382 Box office tel: 031-228 2688 Visa/Access during normal box office hours: Sun 3pm (or 30 mins before first screening)-9pm. Mon-Sat: noon-9pm. Postal bookings should be accompanied by SAE with cheque made payable to Filmhouse Ltd. Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation.

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Festival Keycard: See all the films for £30 (concs £18) or select any 6 film for £18 (concs £12).

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Dancing at Lughnasa

by Brian Friel

30 September-15 October

Death and the Maiden

by Ariel Dorfman

21 October-5 November

Twelfth Night

by William Shakespeare

11 November-3 December

Princess and the Goblin

by Stuart Paterson

9 December-7 January

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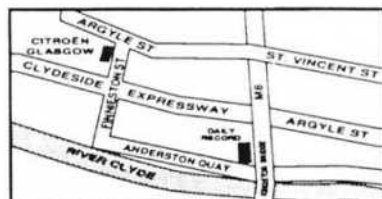
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