



FRENCH FILM FESTIVAL

in association with
FESTIVAL FRANÇAIS D'ÉCOSSE AND ALLIANCE FRANÇAISE

24 November-3 December 1995

La passion du cinéma!

avec les femmes françaises: Emmanuelle Béart

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FRENCH FILM FESTIVAL 24 November -3 December 1995

La passion du cinéma!

Vibrant proof that French cinema is alive and kicking, despite outside assaults, can be found in all parts of the 1995 French Film Festival programme which proves that France's vociferous defence of its industry and buoyant system of subsidies, has reaped dividends. With an output of 135 films a year and 35 per cent of the national market, the industry remains economically viable.

The critical prophets of doom have bemoaned the passing of its various golden ages but that veteran of the New Wave, Claude Chabrol has opined that "French cinema is a lot healthier now than it was at the time of the *Nouvelle Vague*. Of the 50 or so films made in 1958, 80 per cent were just trash," while Bertrand Tavernier has pointed out that if French cinema is allegedly in the doldrums "why do the Americans endlessly remake our films?" Remake-itis embraces two festival films - *Neuf mois* and *Un indien dans la ville*.

The final selection for the fourth event reflects the health, richness and diversity of contemporary French cinema in which such veterans as Claude Sautet, and Jean-Paul Rappeneau and Chabrol work side by side with confidently emerging newcomers, among them Mathieu Kassovitz, a discovery from last year's festival for *Métisse* who was named best director at this year's Cannes Film Festival for *La Haine*, a dazzlingly original Parisian street movie with a committed social conscience. We are delighted to pay tribute to his talents with the first full focus of his work as a director and actor including Jacques Audiard's *Regarde les hommes tomber* with Jean-Louis Trintignant.

The bold conjunction of Kassovitz and Claude Lelouch, the festival's other featured director in the wake of previous luminaries including Rappeneau, Chabrol and Michel Deville, could not be more different. Lelouch who always has kept one eye on box office receipts, unfailingly scores with the public if not the critics, most recently this year with *Les Misérables*, a sumptuous epic with Jean-Paul Belmondo which earned approval on all sides. You can see it and a selection of other titles including the hugely popular, Oscar-winning romance between script girl Anouk Aimée and racing driver Jean-Louis Trintignant, *Un homme et une femme*.

We celebrate the centenary of the birth of cinema with screenings of *Les cent et une nuits* featuring Michel Piccoli as a grand old man of the movies and a who's who cast of French stars, and an exhibition of rare posters representing the output of the Gaumont studios from early beginnings to the present success of films such as *Les Visiteurs* (sequel set to be made next year), *Leon*, and *Les anges gardiens*. We welcome the participation of a relatively new force in French film distribution in Britain, Guild, part-owned by the French company Chargeurs, who are represented by three strong titles *Gazon maudit*, *Une femme française* and *Nelly et M. Arnaud*.

You can have a first taste of the new generation in our strand of innovative first and second films including Xavier Beauvois and *N'oublie pas que tu vas mourir*. Or sample the original French version of *Nine Months*, and even flashback to Sophie Marceau's cult classic *La Boum*. Women directors are prominent - from Agnès Varda and Josiane Balasko to Christine Pascal and Marion Vernoux while *les femmes françaises*, under the watchful gaze of our patron Jeanne Moreau, hold pride of place on screen with the presence of Emmanuelle Béart, Miou-Miou, Catherine Deneuve, Dominique Blanc, Bulle Ogier, Bernadette Lafont, to cite just a few.

Continuing our commitment to encourage short film-making, we mark the week of World Aids Day (December 1), by showing a selection of shorts from ideas submitted by French youngsters and made by a mixture of both new (Philippe Lioret) and established directors (Gérard Jugnot), and originally shown at the Brest Short Film Festival before going into the cinemas and television as part of a safe sex campaign.

We hope you enjoy the films... and give a warm welcome to our French guests.

Vive le cinéma!

* In common with leading figures in France's artistic community, among them Sandrine Bonnaire and Isabelle Cluppert, the directors of the French Film Festival have written to the French Government, protesting about nuclear testing.

Cover: Emmanuelle Béart
This page: Jeanne Moreau



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CLAUDE LELOUCH

Claude Lelouch

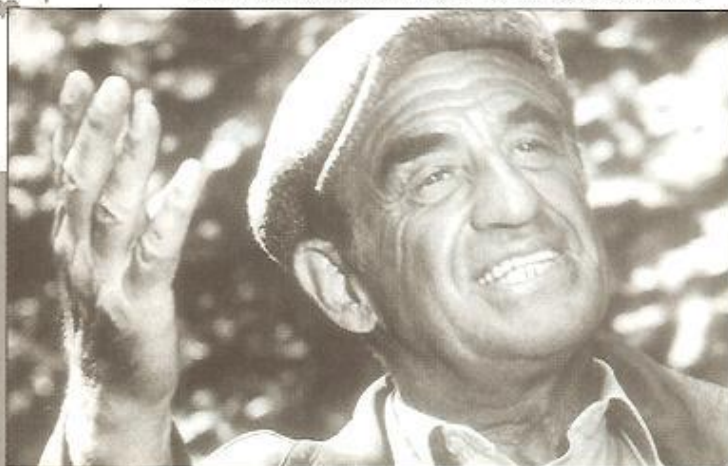
Claude Lelouch has carved a reputation as a pioneer in bringing French cinema to the attention of a wider world. When *Un homme et une femme*, the film with which he has become most identified, won two Oscars in 1966 and shared the Cannes Palme d'Or, was released it became

one of the most seductive romantic films of all time. It was glossy, gimmicky yet undeniably potent and truthfully touching as it traced the affair between Anouk

Aimée as a script girl and Jean-Louis Trintignant as her racing driver lover. The freedom with which Lelouch, used his camera inspired imitators and became his house style in a packed filmography in which the entertainment quotient was high. This most commercial of directors who set up his own production company, Les Films 13 and normally acts as producer, co-editor and co-writer, often has incurred the wrath of the critics but the public in France always have supported him through *Un homme qui me plaît*, *Le Voyageur*, *Tout va bien*, *Edith et Marcel*, and *Partir, revenir*. Born in Paris on October 30, 1937, he learned his craft on the job by making shorts as a "cine reporter" and filming an early form of pop promo called "scopitones" which were shown on a type of jukebox. He has worked with many of the French acting greats including Yves Montand, Robert Hossein, Anouk Aimée, Catherine Deneuve, Michèle Morgan, Jean-Louis Trintignant, Michel Piccoli, Gerard Lanvin and Fabrice Luchini. Earlier this year he returned to form with public and critical acclaim for *Les Misérables* which Warner Bros will distribute in Britain and the States. The French Film Festival is proud to show it alongside two of his recent films not seen widely outside France (*Il y a des jours et des lunes*, and *Tout ça, pour ça*) as well as offering you the chance to luxuriate in the big screen embrace of *Un homme et une femme*. Lelouch whose movie preoccupations have been in the genres of romance, crime and liberal politics, is planning his next film on the saga of Bernard Lapie, the former business magnate and cabinet minister who faced allegations of rigging a football match and attracted a flurry of law suits and bankruptcy hearings. The rags to riches tale contains all the components Lelouch holds close to his heart.

LES MISÉRABLES

Claude Lelouch teams together a cast of hundreds to populate his free-wheeling and lavish adaptation of Victor Hugo's monumental novel. Set for the most part in the first half of this century, Jean-Paul Belmondo not only plays Hugo's Valjean, but also Henri Fortin, a former boxing champion who emerges as a mixture of Candide and Schindler as he leads the Zimman family to a safe haven in German-occupied France. His towering performance dominates although highlights include Annie Girardot and Philippe Léotard as a peasant couple who turn nasty and boorish, and there's much mileage to be had in the



Double take: Jean-Paul Belmondo in *Les misérables*.

CLAUDE LELOUCH



Free-wheeling comedy as the cast of *Il y a des jours... et des lunes* hit the road.

crowd-pleasing canons from the likes of Jean Marais, Darry Cowl, Micheline Presle, and even Daniel Toscan du Plantier (head of Unifrance, the official French film organisation) as a ruined aristocrat. Costume and period detail are impeccable on a lavish budget of 96 million francs. Not to be confused, of course, with the musical although Francis Lai, Michel Legrand and others contribute an impressively rich and varied score. It's a witty and sumptuous exercise in the art of glorious story-telling that Lelouch marshals with customary skill.

Dir: Claude Lelouch. **Prod:** Les Films 13, TF1 Films. **Scr:** Claude Lelouch. **Ph:** Philippe Ravans de Ceccatty. **Ed:** Helene de Laze. **Des:** Jacques Bufton. **Mus:** Francis Lai, Didier Barbelivien, Philippe Serrain, Erik Berchot, Michel Legrand. **Int sales:** Les Films 26, Jean Paul de Vidas, Paris. Tel 44 13 11 13. **Dist:** Warner Bros, 135 Wadsworth Street, London, W1V 4AP, tel 0171 743 8400/fax 171 437 5521, 1993, 175mins.

Cast: Jean-Paul Belmondo, Michel Boujenah, Alessandra Martines, Salomé Lelouch, Anne Girardot, Philippe Leotard, Clementine Celarie, Philippe Khorsand, Jean Marais, Micheline Presle, Darry Cowl, Daniel Toscan du Plantier.

GLASGOW: SAT 25 NOV, 12.30PM & 6.45PM
EDINBURGH: FRI 24 NOV, 2PM & 8PM

IL Y A DES JOURS... ET DES LUNES

Lelouch plays with comedy and paroxysm as the full moon and the complications of the switch to summer time combine to exert their grip on behaviour patterns as his characters mix and separate in the same spontaneous manner as Robert Altman's *Nashville*. Lelouch gives full rein to his love of image, unashamed sentimentality, and his talent for directing a host of actors, among them Francis Huster, Gérard Lanvin, Patrick Chesnais and Annie Girardot. As light as a soufflé and full of unexpected pleasures.

Dir: Claude Lelouch. **Prod:** Les Films 13, TF1 Films. **Scr:** Claude Lelouch, Valérie Bonnier and Marc Rosenbaum. **Ph:** Jean-Yves Le Mener. **Ed:** Sophie Bhand and Hélène de Laze. **Mus:** Francis Lai. 1989, 117mins.

Cast: Gérard Lanvin, Patrick Chesnais, Vincent Lindon, Francis Huster, Annie Girardot, Marie-Sophie L, Philippe Leotard, Gérard Darmon, Christine Boisson, Serge Reggiani, Paul Préboist.

GLASGOW: SUN 26 NOV, 3.30PM
EDINBURGH: SAT 25 NOV, 2.30PM

TOUT CA... POUR CA!

All divorce statistics peak in July and August when most of France goes on holiday. And so does the suicide rate. Lelouch, in his 30th film, records a series of stressed encounters as three suicide survivors meet in hospital. He manages to combine marital comedy at the same time as the picaresque adventures of three small-time crooks in a comedy that demonstrates a consummate lightness of touch after the portentous historical epic *La Belle Histoire*. This unqualified success earned him the Grand Prix National du Cinéma in 1993. Lelouchisme at its most bubbly and joyful.

Dir: Claude Lelouch. **Prod:** Les Films 13, TF1 Films, Sofitap, Centre Européen Cinématographique Rhône-Alpes, Canal+. **Scr:** Claude Lelouch. **Ph:** Philippe Ravans de Ceccatty. **Ed:** Hélène de Laze. **Des:**

Laurent Tescyre. **Mus:** Francis Lai, Philippe Serrain. **Songs:** Philippe Leotard. **Int sales:** Les Films 26, 15 Ave Hoche, 75008 Paris. Tel 44 13 11 13/fax 44 13 11 00. 1993, 120mins.

Cast: Vincent Lindon, Gérard Darmon (César, best supporting actor), Jacques Gamblin, Evélyne Bouris, Marie-Sophie L, Francis Huster, Alessandra Martinez, Fabrice Luchini, Salomé Lelouch.

GLASGOW: SUN 3 DEC, 2.15PM
EDINBURGH: SAT 2 DEC, 2.30PM

UN HOMME ET UNE FEMME

With its insistent "daba-daba-da" musical theme by Francis Lai and its glossy images, Claude Lelouch's reputation as a commercially-driven director was established with this chic love story of the hesitant affair between a racing driver widower (played by Jean-Louis Trintignant) and script girl Anouk Aimée. Their liaison starts when they visit their respective children at the seaside resort of Deauville. When he made it in 1966 Lelouch's production company was so impoverished that the "artistic" use of sepia was in fact because he ran out of funds for colour stock. Lelouch's currency almost immediately improved when his modest mega hit became a recipient of best foreign film Oscar and a share of the Cannes Film Festival's Palme d'Or. The *New York Times* hailed it as "a first-rate demonstration of the artfulness of a cameraman and the skill at putting together handsome pictures and a strongly sentimental musical score. There is nothing around any better than Claude Lelouch's *Un homme et une femme*." It was followed two decades later by *Un homme et une femme: vingt ans déjà*, reuniting its two stars.

Dir: Claude Lelouch. **Prod:** Les Films 13, Claude Giroux. **Scr:** Claude Lelouch and Pierre Uytterboeren. **Ph:** Claude Lelouch. 1966 102mins

Cast: Jean-Louis Trintignant, Anouk Aimée, Pierre Barouh, Valérie Lagrange, Simone Paris.

GLASGOW: SAT 2 DEC, 2.15PM
EDINBURGH: SUN 3 DEC, 2.30PM

Fabrice Luchini (right) defends his corner in *Tout ça... pour ça*



MATHIEU KASSOVITZ

Amid some heavyweight competition, Mathieu Kassovitz won this year's Cannes award for best director for *La Haine* - an amazing coup for someone whose film career has been devoted to giving a voice to urban angst and the lot of outsiders. Born in 1968, Kassovitz began in time honoured fashion by gaining experience on publicity films. He has always mixed directing with writing scripts and then became an actor. He took roles in several features with his director father Peter Kassovitz among them *Ar bout du bout du banc* in 1978, and with Jean-Loup Hubert in *L'année prochaine, si tout va bien* in 1981. He makes a significant impact as an actor in *Regarde les hommes tomber*, directed by Jacques Audiard.

We are delighted to give due recognition to an emerging and considerable talent. The festival discovered him in 1993 with his first short as a director *Fierrot le pou* which has been included in the programme alongside another short as an actor, *La sieste*, directed by Philippe Lioret, winner of the FFF audience prize last year for *Tomber du ciel*. We marked Kassovitz's progress last year by giving an airing to *Métisse* now brought back as part of this special focus. Kassovitz stands tall as one of the most original young cineastes of his generation. Watch this space.

Filmography: Born August 3 1968 in Paris. Shorts: *Pierrot Le pou* (1990), *Peuples du monde*, *Fonton David* (music clip, 1990), *Canehemar blanc* (1991), *Assassins* (1992), *Métisse* (act/dir 1993), *Regarde les hommes tomber* (act, 1994), *La Haine* (1995).

REGARDE LES HOMMES TOMBER

Superbly acted and directed *film noir* with Jean Yanne abandoning his wife to find the men who have murdered a young friend, interwoven with a parallel story about the killers (Mathieu Kassovitz and Jean Louis Trintignant). Audiard has a formidable reputation as a writer of scripts for the cinema and television, and has worked with such directors as Denys Granier-Deferre, Gerard Morillat, Edouard Grynbaum and Josiane Balasko. Adapted from Teri White's novel, *Triangle*, this is his first feature as a director. Yanne's character is an unsuccessful salesman who to relieve the monotony of his existence occasionally helps out a friend, a gay cop called Mickey (Yvon Back). One day Mickey is shot, falls into a coma, and Yanne leaves his job to try to track down the attackers. The performances from the three leads are riveting, especially Trintignant as the faded hood, and Mathieu Kassovitz as the slow-witted youth.

Dir: Jacques Audiard. **Prod:** Bloody Mary Productions, France 3 Cinema, CEC Rhone Alpes. **Scr:** Alain Le Henry, and Jacques Audiard. **Ed:** Juliette Welfing, Monique Dartonne. **Prod Design:** Jacques Rozzel. **Mus:** Alexandre Desplat. **Int. sales:** Movicine, 47 Rue de la Colonie, 75013 Paris. Tel 45 89 80 00/fax: 45 65 07 41, 1994, 100mins.

Cast: Jean-Louis Trintignant, Jean Yanne, Mathieu Kassovitz, Bulle Ogier, Christine Pascal, Yvon Back, Yves Verhoeven, Roger Mollien.



One of the most original talents of his generation: Mathieu Kassovitz.

Showing with: FIERROT LE POU

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

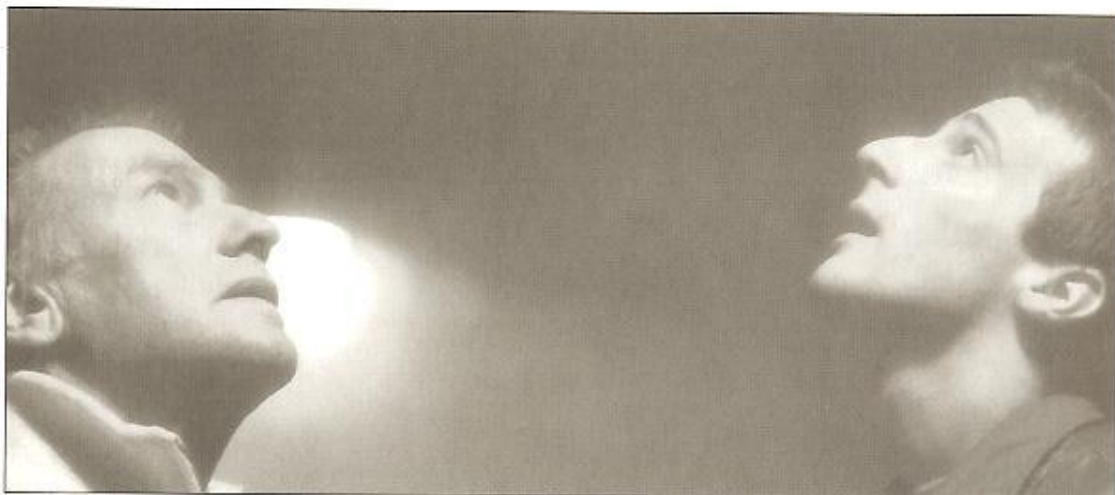
Dir/scr: Mathieu Kassovitz. **Prod:** Les Productions Lazennec, Phi Georges Diane, 1991, 8mins.

Cast: Solange Labonne, Alain Brema Labinsky, Mathieu Kassovitz.

GLASGOW: FRI 1 DEC, 2PM & 8PM
EDINBURGH: THUR 30 NOV, 8.30PM

LA HAINE

Three French homeboys become caught up in the violent events on a concrete desert of a suburban housing estate on the outskirts of Paris in a street movie which won Mathieu Kassovitz a best director award at the Cannes Film Festival. Gritty and controversial the film details the events that follow the beating up of a 16-year-old Arab boy while in police custody. The three youths - Vincent Cassel (son of veteran actor Jean Pierre Cassel), Hubert Koundé and Said Taghmaoui - have different ways of dealing with their desperate lives. Hubert tries to keep the peace, Vincent believes violence is the key to survival and Said survives on small time drug deals which keep going wrong. Filtered through with moments of humour, *La Haine* was made in stark black



The odd couple: Jean-Louis Trintignant and Mathieu Kassovitz in *Regarde les hommes tomber*.

MATHIEU KASSOVITZ



Boys 'n the hood...Vincent Cassel, Said Taghmaoui and Hubert Koundé in *La Haine*

and white, Kassovitz says: "It takes the kids' side fairly and squarely while doing its best to maintain the necessary detachment. But facts are facts, and, these days, it's always the same side that ends up paying for everything. Things are not too serious, not yet anyway, because, so far, so good...It's like that story of the guy who falls off the top of a 50-storey building. Every time he goes past a window, the people inside hear him saying So far, so good...so far, so good...so far, so good... It's not the falling that's the problem. It's the landing."

Dir: Mathieu Kassovitz. *Prod:* Les Productions Lazennec, co-produced by Le Studio Canal +, La Sept Cinéma, Kasso Inc Productions. *Scr:* Mathieu Kassovitz. *Ph:* Pierre Aïm. *Ed:* Mathieu Kassovitz, Scott Stevenson, Dese Giuseppe Ponturo. *Int sales:* Studio Canal +, 6 Bd de la République, 92514 Boulogne, France. Tel +6 10 12 00/fax +6 10 12 20. *British distributors:* Mero Tartan, 79 Wardour Street, London, W1V 3TH. Tel 0171 734 8508/fax 287 2112. 1995. 95mins.

Cast: Vincent Cassel, Hubert Koundé, Said Taghmaoui, Karim Belkhadra, Edouard Montoute, François Levantal.

SHOWING AT GLASGOW FILM THEATRE ONLY FROM 17 NOV TO 7 DEC - CHECK GFI'S OWN PROGRAMME

MÉTISSE

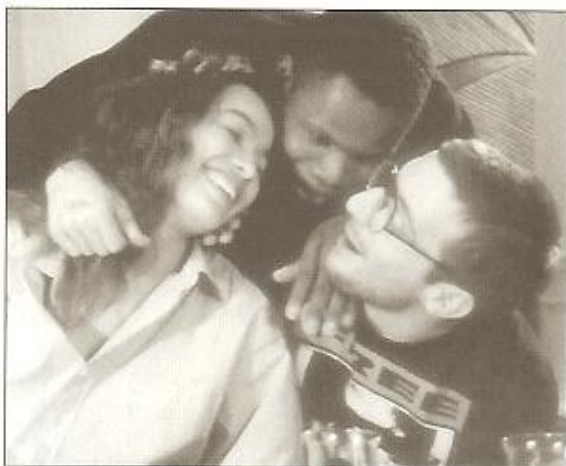
Mathieu Kassovitz's first feature as a director in which he also stars, shows him to be a comic *enfant* in the tradition of Spike Lee and Woody Allen. *Métisse* is a streetwise and furiously paced inter-racial comedy which displays to advantage some of the same actors he went on to work with on *La Haine* - Vincent Cassel and Hubert Koundé. Kassovitz plays a feisty Jewish bike courier living in a small apartment on a housing estate. Jamal is the pampered law-graduate son of African parents and they have only one common thread - their West African girlfriend Lola. When she announces her pregnancy no-one is sure who is the father - but both suitors respond with typically aggressive masculine behaviour. Soon however they agree to differ for the sake of Lola and the baby and the trio share a luxury apartment conveniently vacated by Jamal's parents. The strong anti-racist message simmers below the surface, but at face value this remains a smart and sassy urban fairy tale.

Dir: Mathieu Kassovitz. *Prod:* Christophe Rossignon. *Co-Producers:* Les Productions Lazennec, La SFP Cinéma, Nomad Films avec la

participation de Canal +, du Centre National de la Cinématographie, et l'aide de la Communauté Française de Belgique. *Ph:* Pierre Aïm, Georges Diane. *Ed:* Colette Farrugia, Jean-Pierre Segal. *Mus:* Assassin, Marie Daubie, Jean-Louis Saulne. *Int Sales:* President Films, 2 Rue Lord Byron, 75008 Paris. Tel +5 62 82 22/fax +5 63 56 56. French distrib: M.K.I. pour Lazennec Diffusion. 1995. 95 mins.

Cast: Julie Maudech, Hubert Koundé, Mathieu Kassovitz, Vincent Cassel, Tadek Lokcinski, Jany Holt, Jean-Pierre Cassel and Brigitte Barmel.

GLASGOW: MON 27 DEC, 5.45PM
EDINBURGH: SUN 3 DEC, 6PM



Eternal triangle: Julie Maudech, Hubert Koundé and Mathieu Kassovitz in *Métisse*.

NELLY ET M. ARNAUD

Veteran French director Claude Sautet is improving like a fine wine. Now in his seventies, each new feature reveals the growing refinement of his artistry and the increasing subtlety of his ability to explore the most delicate and complex of human relationships. After the award-winning *Un coq en hiver*, this latest film reunites him with Emmanuelle Béart and is an elegantly acted tale of friendship and desire. Béart is Nelly, a twenty-something woman who is unlucky in love and struggling to make ends meet. One day she meets Arnaud (Michel Serrault), a retired magistrate in the autumn of his years. He offers her a job helping him to type his memoirs. It is a spontaneous gesture but one that will have a profound effect on both of them as they develop a friendship and an understanding that threatens to become something much more meaningful. Only just released in Paris, this is one of the major French achievements of the year.

Dir: Claude Sautet. Prod: Les Films Alain Sarde, TF1 Films, Cecchi GoriCinematografica, Prokino. Prod: Alain Sarde. Scr: Claude Sautet, Yves Ulmann. Photo: Jean-François Robin. Ed: Jacqueline Thiedot. Mus: Philippe Sarde. International Sales: Roissy Films. British distributors: Guild, 14-17 Market Place, Great Titchfield Street, London W1N 8AR, tel 0171 323 5151, fax 631 3568. 105 mins.

Cast: Emmanuelle Béart, Michel Serrault, Jean-Hugues Anglade, Charles Berling, Daniele Lebrun, Michael Lonsdale, Michel Alberrini, Michele Laroque, Olivier Pajon.

Claude Sautet. Born in Paris in 1924, Sautet was educated at the Ecole Des Arts Decoratifs. He was later a music critic for the newspaper *Combar* and worked as an assistant director to the likes of Georges Franju and Jacques Becker before directing the short film *Nous n'avons plus au bois* (1951). Features include: *Les choses de la vie* (1969), *César et Rosalie* (1972), *Une histoire simple* (1978), *Garçon* (1983), *Quelques jours avec moi* (1988) and *Un coq en hiver* (1991).

GLASGOW: MON 27 NOV, 8PM
EDINBURGH: TUE 28 NOV, 8.15PM/
WED 29 NOV, 6PM



Friendship and desire...Emmanuelle Béart faces Michel Serrault.



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UNE FEMME FRANÇAISE



Marital disharmony: Daniel Auteuil and Emmanuelle Béart.

Another sumptuous cocktail of love and lush locations from the director of the Oscar-winning *Indochine* (FFF 1992), *Une femme française* is a true epic that turns the story of Wargnier's mother into a metaphor for the French nation between 1940 and 1955.

Married just as war is declared, sensuous beauty Emmanuelle Béart scarcely gets to know husband Daniel Auteuil before he sets off to defend his country. Possessed of an almost insatiable lust for life, she cannot bear the solitude of his absence and so takes comfort in the arms of another. He tries to forget these wartime indiscretions and they make a fresh start in Berlin. There Béart falls in love with a sensitive industrialist. From Indochina to the Middle-East, Auteuil is always the one prepared to forgive and forget as their tempestuous union is marked by a succession of infidelities and broken hearts.

Strikingly photographed on a series of globetrotting locations and enhanced by another richly varied score from Scots composer Patrick Doyle, this is the film that incurable romantics have been waiting for.

Dir: Régis Wargnier. **Prod:** UGC Images, TF1 Films, DA Films, Recorded Pictures, Studio Babelberg, Farinages, British Screen, CNC, Sofimage 2/3. **Scr:** Régis Wargnier, Alain Lelloupy. **Phot:** François Catonné. **Ed:** Genevieve Winding, Agnes Schwab. **Dis:** Jacques Baffron, Dieter Dohl, Jean Poirat. **Mus:** Patrick Doyle. **Int. sales:** UGC, 24 Avenue Charles de Gaulle, 92200 Neuilly-sur-Seine, tel 46 40 44 32. **British distributors:** Guild, 14-17 Market Place, Great Titchfield Street, London W1N 8AR, tel 0171 323 5151, fax 631 3568. 1995, 100mins.

Cast: Emmanuelle Béart, Daniel Auteuil, Gabriel Byrne, Jean-Claude Brialy, Genevieve Casile, Michel Etcheverry.

Patrick Doyle. A former actor, composer Doyle is best known for his collaborations with Kenneth Branagh on films like *Henry V* (1989), *Dead Again* (1991), *Much Ado About Nothing* (1993) and *Frankenstein* (1994). One of the most prolific talents on the international film scene his many scores include *Indochine* (1992), *Carlito's Way* (1993), *Needful Things* (1994) and *The Little Princess* (1995).

GLASGOW: FRI 24 NOV, 8.45PM
EDINBURGH: SAT 25 NOV, 8PM/SUN 26 NOV, 2.30PM

FAUT IL AIMER MATHILDE?

This sensitive portrait of a woman who cannot make up her mind about the man she wants to live with, features an outstanding performance by Dominique Blanc, often hailed as the French Bette Davis, who illuminates every facet of her character. She shows her being hurt, and being hurtful. Sometimes she is a victim, and sometimes she emerges victorious. She can be loving, seductive, off the wall, wise and untrustworthy. Mathilde knows how to play life's games with a consummate skill. Should we really love her, though? That's for you to decide in a film whose tone is said to recall Duvivier and Renoir although director Edwin Baily claims his film roots are mostly contemporary and Anglo-Saxon. "I'm very impressed by the work of Hal Hartley or Jane Campion, but my true love is British cinema...Terence Davies, Ken Loach, and Mike Leigh." It was selected for the *Semaine de la Critique* at Cannes and Blanc won a best actress award donated by the *Fondation Gan pour le cinéma*.

Dir: Edwin Baily. **Prod:** JB Productions, CRRW, Square Productions, Canal+, CNC, Paradise Films, Hamster Productions. **Scr:** Edwin Baily, Luigi de Angelis. **Phot:** Pierre-Laurent Clements. **Ed:** Dominique Gallieni. **Mus:** Arno. **Int. sales:** Pathe Television, 3-5 Rue Malesherbes, 75008 Paris, Tel 49 24 43 33, Fax 49 24 43 50. 1993, 95mins.

Cast: Dominique Blanc, Paul Craucher, Andre Marcon, Anne-Marie Cappelletti, Florence Masnre and Marc Duret.

LES PIEDS SOUS LA TABLE

Maurice and Lucien both live in the same street. When Lucien loses his wife, Maurice tells him to come over for a meal. Since then Lucien has barely been out of Maurice's house. Wonderfully warm and comic double act between father and son, Jerome and Hubert Deschamps.

Dir: Marc Henri Dufresne and François Morel. **Prod:** Lazenme Court. **Scr:** François Morel and P. J. Cheven. **Ph:** Eric Aublard. **Ed:** Marion Forestier. **Mus:** Alain Rablat. 1994 8mins.

Cast: Hubert Deschamps, Jerome Deschamps.

GLASGOW: WED 29 NOV, 6PM
EDINBURGH: SUN 26 NOV, 5PM



Dominique Blanc...the French Bette Davis.

GAZON MAUDIT

A wry relationships comedy about the effect on Victoria Abril's marriage to chauvinistic Alain Chabat when he finds out she's fallen for the free spirited Balasko (FFF guest in 1992). Not only a huge box office hit in France earlier this year, it also received a favourable critical reception, and already is the subject of American remake interest. Chabat plays a typically macho husband and father who believes that cheating is strictly a male prerogative. His affairs are known by all and sundry except his Spanish wife (Victoria Abril). When the cigarillo-smoking Balasko turns up out of the blue and provides the sensitivity and affection that Abril lacks with her husband, the scene is set for a quirky take on a classic love triangle. Balasko does not pretend to depict homosexuality or heterosexuality in a serious light, rather she makes her points with a deft blend of the politically correct...and incorrect. The comedy emerges naturally in the performances of Abril, Chabat, and especially Balasko who is both funny and tender. Balasko's previous outing as director/writer/star, *Ma Vie est un Enfer* was presented in her presence at the first French Film Festival. *Gazon Maudit* represents a significant milestone for one of French cinema's most original talents.

Director: Josiane Balasko. Prod: Renu Productions, TF1 Films, Les Films Flam. Claude Berri. Ph: Gerard de Battista. Ed: Claudine



Girls just wanna have fun: Victoria Abril and Josiane Balasko.

Merlin. Design: Carlos Conti. Mus: Manuel Malon. Int Sales: President Films, 2 Rue Lord Byron, 75008 Paris. Tel 45 62 82 22/fax 45 63 40 56. British distributors: Guild, 14-17 Market Place, Great Titchfield Street, London W1N 8AR, tel 0171 323 5151, fax 011 3568, 1995, 105mins.

Cast: Josiane Balasko, Victoria Abril, Alain Chabat, Ticky Holgado, Miguel Bose.

GLASGOW: SUN 3 DEC, 8.45PM

EDINBURGH: SUN 26 NOV, 8.30PM/MON 27 NOV, 2.30PM

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NEUF MOIS

You saw Hugh Grant strut and blush his inimitable way through the American remake *Nine Months*, now savour a rare opportunity to enjoy the original. Like Coline Serreau's *Trois hommes et un couffin* (*Three Men and a Cradle*), it proves infinitely superior. When girlfriend Philippine Leroy-Beaulieu informs him she is pregnant, Sam (Patrick Braoudé) drives off the road, and then begins to have angst in earnest. Friends and family have already convinced him that the only bundle of joy he wants in his life is his girlfriend. His best mate, painter Marc (Patrick Bouchette) has just left his wife because she wants kids and he doesn't. Marc's sister Dominique (Catherine Jacob) meanwhile is expecting her fourth. Soon, Sam is plagued by nightmares of insects munching on their mates.


Backed by a jaunty musical score Patrick Braoudé's hilarious, scatological romp looks at parenthood from the perspective of the expectant father and was a huge hit on its home territory. Accept no substitutes - this is the real thing.

Dir: Patrick Braoudé. Prod: AFCL Productions, UGC Images, France 2 Cinema, Canal+, Soficis Sofimergie 2 and 3. Scr: Patrick Braoudé and Daniel Russo. Ph: Jean-Yves Le Mener. Ed: Georges Klotz. Des: Emmanuel Sorin. Mus: Jacques Davidovici. Int sales: UGC (Martine

Drucelle). 24 Ave Charles de Gaulle, 92200 Neuilly sur Seine. Tel 46 40 44 30/fax 46 24 37 28. 1994. 107 mins.

Cast: Patrick Braoudé, Daniel Russo, Philippine Leroy-Beaulieu (from *Trois hommes et un couffin*), Catherine Jacob, Patrick Bouchette, Pascal Légitimus, Louise Vincent.

Patrick Braoudé has carved a reputation as a writer-actor. His roles have included *Vive la sociale* (Gérard Mondillart, 1983), *Je hais les acteurs* (Gérard Krawczyk, 1986), and he has written the scenarios for *Black Mic-mac* (Thomas Gilou, 1985), and *Local au bonheur* (Serge Meynard, 1985). He scored a popular success with *Génial, mes parents divorcent* (1990) with many of the *Neuf Mois* team, Patrick Bouchette, Daniel Russo, and Pascal Légitimus.

 THE GREAT REMAKE DEBATE: Some of the *Neuf mois* team and other members of the film community will take part in a debate on remakes after the screenings in Edinburgh and Glasgow. This event is supported by the European Commission in Scotland.

GLASGOW: SUN 3 DEC, 5PM
EDINBURGH: THUR 30 NOV, 2.30PM/SAT 2 DEC, 8PM



Pregnant pause before the storm: Catherine Jacob and Louise Vincent.

DIS MOI OUI



A complete change of register for Jean-Hugues Anglade (after the the characters on the edge he created most recently in *Killing Zoe* and *La Reine Margot*) as a doctor who finds his world turned upside down when a runaway 12-year-old girl bursts into his life - and refuses to go away. Anglade's performance is light and full of charm while Julia Maraval brings a fresh and wide-eyed innocence as the girl who reaches him true values. An unsung gem.

Dir: Alexandre Arcady. Scr: Antoine Lacomblez. (A la folie, TFI, 1994). Prod: New Light Films. Int sales: Lamière, 64 Rue Segnier, 75006 Paris, tel 00 33 1 43 26 73 29/fax 43 26 78 84. 1995. 111 mins.

Cast: Jean-Hugues Anglade, Julia Maraval, Claude Rich, Valérie Kaprisky, Anouk Aimée, Marie Laforet, Nadia Farès.

GLASGOW: SUN 3 DEC, 2.30PM
EDINBURGH: THUR 30 NOV, 6PM

Turning the tables: Jean-Hugues Anglade and Julia Maraval.

LES CENT ET UNE NUITS

What better way to celebrate the centenary of cinema than in Agnès Varda's star-studded salute featuring Michel Piccoli as the living embodiment of the silver screen's first hundred years. Piccoli's wheelchair-bound centenarian Simon Cinema lives in a splendid chateau overflowing with movie memorabilia. His own memory however is not what it once was and so film student Camille (Julie Gayet) is hired to visit him once a day for 101 days to share his recollections of an illustrious life and times. This is the hook to unleash a barrage of clips, merry japes and a cast of thousands that ranges from Depardieu and Deneuve to De Niro and Harrison Ford. A charming, eccentric fantasy that cannot fail to captivate even the most anniversary-satiated appetites.

Dir: Agnès Varda. Prod: *Cine Tamaris with Recorded Pictures, London*. Scr: Agnès Varda. Ph: Eric Gautier. Ed: Hugues Darmas. Prod design: Cyr Boileau. Cedric Simonneau. Int sales: Gaumont, 30 Ave Charles de Gaulle, 92200 Neuilly sur Seine, Paris. Tel: 46 43 20 00/fax 46 43 20 33. 1994. 125 mins.

Cast: Michel Piccoli, Marcello Mastroianni, Henri Garcin, Julie Gayet, Emmanuel Salinger, Mathieu Demy, with Anouk Aimée, Fanny Ardant, Jean-Paul Belmondo, Romane Bohringer, Sandrine Bonnaire, Jean-Claude Brialy, Alain Delon, Catherine Deneuve, Robert De Niro, Gérard Depardieu, Harrison Ford, Gina Lollobrigida, Jeanne Moreau, Hanna Schygulla, Sabine Azema, Jane Birkin, Arielle Dombasle, Andrea Ferreol, Daryl Hannah, Jean-Pierre Léaud, Martin Sheen and Harry Dean Stanton.

Agnès Varda. Born in Brussels in 1928, Varda's first film *La Pointe Courte* (1954) inspired a generation of French filmmakers and she has frequently been called the "grandmother of the New Wave". A student of art history and photography, her career encompasses drama and documentaries. Married to Jacques Demy, she is the mother of Mathieu Demy (FFF visitor in 1994). Selected films: *Cleo de cinq à sept* (1961), *Le Bonheur* (1966), *Black Panthers* (1968), *Lune chantée*, *L'autre pas* (1977) and *Vagabonde* (1985). She has made three films on the life and work of her late husband Jacques: *Jacques de Nantes* (1990), *The Young Girls Turn 25* (1992) and the recent *L'univers de Jacques Demy* (1995).

GLASGOW: WED 29 NOV, 8.15PM
EDINBURGH: MON 27 NOV, 8.15PM/
TUE 28 NOV, 2.30PM



Making movie history...Mathieu Demy (FFF, 1994), Michel Piccoli and Julie Gayet.

PERSONNE NE M'AIME



On the road for sisterly revenge...Bernadette Lafont.

A funny, tender and at times absurdist female road movie involving two sisters who could not be more different. After a series of romantic disasters, they decide that the only thing they have in common is a joint desire to seek revenge on the male of the species. Spurred by the notion that one of their husbands is cheating, they are joined in their mission to track him down by two kindred spirits - and the quartet waste no time in planting the seeds of panic on the highways and byways of France in an intriguing and impressive first film by debutant director Marion Vernoux. The dialogue is by turns tender and moving while Vernoux is superbly served by her four actresses - Bernadette Lafont and Bulle Ogier as the sisters, and Michèle Laroque and Maïké Jansen as their fellow travellers.

Dir: Marion Vernoux. Prod: Didier Houdepin, Bloudy Mary Prod, France-2 Cinéma, Canal+, and the CNC. Scr: Marion Vernoux. Ph: Eric Gautier. Ed: Patricia Ardouin. Mus: Arno. Int Sales: Mercure Distribution, 47 Rue de la Colonie, 75013 Paris. Tel: 45 89 80 00/fax 45 65 07 47. 1994 95mins. Original version: no sub-titles.

Cast: Bernadette Lafont, Bulle Ogier, Lio, Michèle Laroque, Jean-Pierre Léaud, Maïké Jansen.

GLASGOW: THUR 30 NOV, 6PM
EDINBURGH: WED 29 NOV, 2.30PM

UN INDIEN DANS LA VILLE



Hitting the heights...Ludwig Brand on the warpath.

A triumphant comedy, directed by Hervé Palud about a 13-year-old, raised in the Amazon valley who is brought to Paris by his long-lost father (Thierry Lhermitte). His life is complicated by his involvement with two women, one of them his wife Miou Miou and the other Arielle Dombasle.

The slight yet charming family comedy ran neck and neck with Disney's *The Lion King* for popularity at the box office, part of the attraction being the agreeable performances from the lead players. Lhermitte plays a commodity broker intent on marrying a New Age bimbo, who goes to the Amazon to seek out his wife before severing the connection. She walked out on him when she became pregnant 13 years earlier. He takes his son (Ludwig Brand) back to Paris for a visit, where his untamed antics create havoc among friends, his business partner (Patrick Timsit), and, on occasions it seems, the whole populace of the city. His father learns the lesson that there is more to life than bimbos and wheeling and dealing, leading the way to the obviously happy ending. The young Brand clearly has a future as a Gallic Macaulay Culkin.

Dir: Hervé Palud. **Prod:** Louis Becker, Les Films, TFI Films, Canal+. **Princip:** Sc: Hervé Palud, Igor Aptekman. **Adaptation and dialogue:** Hervé Palud, Thierry Lhermitte, Philippe Bruneau, Ph: Fabio Conversi. **Ed:** Roland Barthelemy. **Des:** Jean Maussion. **Mus:** Mann Katch, Geoffrey Orjenna, Tonton David. **Int sales:** TFI Entreprises. 1 Quai du Port du Jour, 92656 Boulogne Cedex Tel 41 41 15 04/fax 41 41 21 33. 1995. 89mins.

Cast: Thierry Lhermitte, Patrick Timsit (*La Crise*, FFF 1993), Miou Miou, Arielle Dombasle, Tolsty.

Hervé Palud: He worked for eight years as an actor, on stage, television, café-theatre, and in films. Born in Paris in 1953, his first film as writer/director (with Niels Arestrup), *Des blues dans la tête*, was dubbed a French *Bonnie and Clyde*. *Un Indien dans la ville* has thrust him into the A list of bankable film-makers.

Thierry Lhermitte: A leading man of considerable charm who has been likened in his lightness of style to Cary Grant. He made his stage debut with the troupe from the café-theatre Splendid whose illustrious ranks included Gérard Jugnot, Josiane Balasko, and Christian Clavier whom he had known since school.

Born in Paris in 1952, Lhermitte shot to fame with the rest of the team in the nudcap comedy *Les Bronzés*, and then the cult hit, *Père Noël est un ordure*. One of his most agreeable roles was as the correct young cop to Philippe Noiret's shambling roué in *Les rimes* and its sequel. He is now in the enviable position of being able to develop projects for himself.

Thierry Lhermitte (right), Hervé Palud and Louis Becker will be present at the screenings.

GLASGOW: SAT 25 NOV, 4PM/
SAT 2 DEC, 8PM
EDINBURGH: SAT 2 DEC, 11AM/
SUN 3 DEC, 8.30PM



LA BOUM

This is the cult hit that set Sophie Marceau, aged 14, on the road to super stardom reaching the giddy heights of a co-starring role this year alongside Mel Gibson in *Braveheart*. Made in 1981, *La Boum* (and its follow-up *La Boum-2*) broke all box office records in France, and led to fan-clubs in Japan for Marceau who became a symbol for disaffected youth as she rebounds from her middle class parents (played by Claude Brasseur and Brigitte Fossey), who also find themselves at a difficult age. Watch out for Denise Grey as Marceau's witty lip and eccentric grandmother in a comedy that crosses the generations. It caught the mood in the same way as *Saturday Night Fever* or *Risky Business*. Pinoteau made the film "to focus on a period in childhood which is a real crossroads. At the age of 15, according to Daudet, the printing of a human being is completed; and so, in these days when the age of maturity seems to be dropping, it's interesting to talk about the world that parents don't see." At the time, Pinoteau said of Marceau: "Perhaps she'll be tempted to continue. If she's well directed she has every chance of making a career; she has talent." The poster from *La Boum* is part of a celebration in posters of the output of the Gaumont Studios over 100 years...page 18.

Dir: Claude Pinoteau. **Prod:** Société de Production des Films, Marcel Dassault, Gaumont, Alain Poiré. **Sc:** Danièle (La Reine Margot) Thompson. **Ph:** Edmond Séchan. **Mus:** Vladimir Cosma. 1980. 100mins.

Cast: Brigitte Fossey, Claude Brasseur, Denise Grey, Sophie Marceau, Bernard Giraudeau, Dominique Lavanant.



Teen dreams...Sophie Marceau and beau.

Claude Pinoteau: Born in 1925, Pinoteau had an auspicious start with directors such as Jean-Pierre Melville, Philippe de Broca, Jean Cocteau, Max Ophüls, and Henri Verneuil. With René Clair he co-directed *Tout for du monde*, and *Les fêtes galantes*. He hit gold with *La Boum*, and returned to youthful frolics in last year's *Catche-Cash*.

LAUBE À L'ENVERS

Two solitary beings in Paris and Warsaw find their fates inextricably linked in actress Sophie Marceau's first film as a writer/director.

Dir: Sophie Marceau. **Prod:** Sepia Production. **Sc:** Sophie Marceau. **Ph:** Patrick Blossier, Pavel Edelman. **Mus:** Stanislas Syrewicz. **Ed:** Marie-Sophie Dubus. 1995. 89mins.

Cast: Judith Godrèche, Jerzy Grulek, Anna Nehrebecka.

Sophie Marceau: After those unlikely beginnings in *La Boum*, Marceau (born in Paris in 1966) has progressed to become one of France's most respected actresses with roles as varied as in Alain Corneau's *Fort Saganne*, Andrzej Zulawski's *L'Amour braque*, and on the wild side with Gérard Depardieu in *Police*. She's just completed Antonioni's *Beyond the Clouds* with John Malkovich. She proved she could out-swash the musketeers in Bertrand Tavernier's costume romp, *La fille d'Artagnan* before becoming Mel's belle in *Braveheart*. She won a Molière, France's highest theatrical award, for her performance on stage in Paris as Racine's *Eurydice*, directed by Lambert Wilson.

GLASGOW: FRI 24 NOV, 6.15PM/SAT 2 DEC, 2PM
EDINBURGH: TUE 28 NOV, 5.45PM

N'oubliez pas que tu vas mourir



Love on the edge...Chiara Mastroianni and Xavier Beauvois.

After the rough and uncompromising *Nord*, Beauvois tackles an equally demanding subject - an HIV-positive student, played by Beauvois himself, chooses to cope with his condition by exploring the acute perception and heightened awareness that only the certainty of death can bring. He takes a dream trip to Italy where he meets Chiara Mastroianni - and the possibility of a new life opens up as he comes to term with his fate. Their idyll is abruptly interrupted when he is drawn back into the drug scene. Sexually candid, the film is dominated by Beauvois's bravura performance but both Mastroianni and Bulle Ogier are outstanding as girlfriend and mother. Chosen for the official competition at the Cannes Film Festival, it won the jury prize. Special screenings for the week of World Aids Day.

Dir: Xavier Beauvois. Prod: Why Not productions, 102 Rue du Faubourg

Potssimere, 75010 Paris. Tel 53 20 04 56/fax 53 20 02 06. Scr: Xavier Beauvois, Anne-Marie Sanzeau, Emmanuel Salinger, Zoubir Thgpi. Ph: Caroline Champetier. Des: Denis Barbier. Ed: Agnès Guallemot. Mus: John Cale. Int sales: Leonor Films, 8 Rue Lincoln, 75008 Paris. Tel 42 25 84 20/fax 42 25 67 52. British distributors: RCA Projects (Simon Fields), 12 Carlton House Terrace, London SW1Y 3AF. Tel 0171 930 0493/fax 0171 430 0170. 1995, 121 mins.

Cast: Xavier Beauvois, Chiara Mastroianni, Roschdy Zem, Bulle Ogier, Emmanuel Salinger.

*Eligible for the Hennessy Audience Award.

GLASGOW: THUR 30 NOV, 8.15PM
EDINBURGH: FRI 1 DEC, 2.30PM & 8.30PM

AIDS SHORTS

3000 SCÉNARIOS CONTRE UN VIRUS

As part of an Aids awareness campaign French cinemagoers and tv viewers have been watching a selection of short films, all less than five minutes, and made by both established and new directors from ideas for scripts submitted by youngsters (up to age 21). The impact on the public and the media was considerable - and the festival is proud to present a selection which, when screening times allow, will be shown before most main features. The selection will include:

AVANT...MAIS APRÈS / BEFORE...BUT AFTER

Two teenagers talk about making love and taking precautions - in the playground. Thank god it's Friday. Vincent gives Louis some condoms for his weekend date. Then Monday comes...

Dir: Jeanie Marshall. Prod: Les Productions du Jeune étage. Scr: Marc Milan. Ph: Dominique Chapuis. Ed: Jacques Comets.

LA SIRÈNE

Dir: Philippe Lioret. Cast: Daniel Gelin, Patachou, Mathieu Kassovitz.

LE RAP DU SIDA

Dir: Michel Meyer

BAVARDAGES EN SIDA MINEUR

Dir: Virginie Therenet. Cast: Chiara Mastroianni, Mervil Poupaud.

AFFREUX, BÊTES, ET TRÈS MÉCHANTS

Dir: Jacky Carlier

SIDAPOLIS

Dir: Sébastien Grall. Cast: Jérôme Bonaldi

I LOVE YOU

Dir: Fernand Moszkowicz. Cast: Nils Tavernier, Emmanuelle Laborit.

LE POISSON ROUGE

Dir: Cédric Klapisch. Cast: Valeria Bruni-Tedeschi, François Berleand.

LA PHARMACIE

Dir: Gérard Jugnot. Cast: Martin Lamotte, Adèle Jacques

LA CHAMBRE

Dir: Cédric Klapisch

3000 Scénarios contre un Virus sponsored by Crijps Ile de France, Médecins du Monde and EAESSA.

Vive le cinéma...and don't forget to vote!
All the feature films described on this and the following pages are eligible for the



Hennessy
AUDIENCE PRIZE



Awarded to the director for the best first or second film in the festival as a result of your votes. Don't forget to return your voting slips to the usher or the ballot boxes situated outside the cinema exits or by the box office. If you fill in your name and address, your voting slip will be entered for a prize draw of Hennessy Cognac - or some delicious Beaujolais Crus.

Last year's winner: Philippe Lioret for *Tombés du ciel*.

CONSENTEMENT MUTUEL



Break up or make up? Anne Brochet and Richard Berry.

Described as a cross between *Gaslight* and *Kramer vs Kramer*, Bernard Stora dissects a marriage on the rocks, while lambasting the French legal system for depriving a woman of her rights, especially when things go wrong. Initially the divorce between Romain (Richard Berry) and Jeanne (Anne Brochet) appears civilised and amicable. Their young daughter will live with her mother, but Romain will have unlimited access. Jeanne begins to enjoy her new found freedom until Romain starts to get jealous, claiming that his ex-wife's carefree lifestyle makes her an unfit mother. After a stalemate, he begins to try to take over the child's life, by castigating his former spouse to teachers, grandparents and even her employer. Gradually they begin to think that she is indeed the irresponsible mother he would have the rest of the world believe. Berry and Brochet both give convincing performances across the great

divide in a film that raises pertinent questions about the current universal state of marriage and relationships.

Dir: Bernard Stora, Prod: Luzernec, France 3 Cinema, Adeline Lecaille, Sc: Bernard Stora, Philippe Delannoy, Phot: Romain Winding, Ed: Jacques Cometz, Design: Arnaud de Moleron, Int sales: President Films, 2 Rue Lord Byron, 75008 Paris. Tel 45 62 82 22/fax 45 63 40 56, 1994, 105 mins.

Cast: Richard Berry, Anne Brochet, Adrienne Winling, Jean-Claude Bouillon, Marine Delecorme.

*Eligible for the Hennessy Audience Award.

GLASGOW: SAT 2 DEC, 5PM
EDINBURGH: WED 29 NOV, 8.30PM

DIEU, L'AMANT DE MA MÈRE...



God, My Mother's Lover, And The Pork Butcher's Son is a delightfully gaily comedy of mischievous children and wayward adults from the director of the highly acclaimed *Comme du sucre*. Lighthearted where the earlier film was sombre, this is also something of a family affair with Issermann using her son and assorted nieces and nephews to portray the troublesome little devils at the heart of the story. An amateur production of Moliere's Don Juan is the setting for this ensemble comedy starring Lio as the restless wife of local doctor Francis Huster. Cast as Elvire, she finds fact and fantasy blurring as womanising co-star Bohringer works his charms on her. Flattered by his attentions, she begins to contemplate the unthinkable and only her children seem to sense a mother on the verge of infidelity. Desperate situations call for desperate measures and soon the kids have a fool-proof plan involving poison, a pig and some on-stage clonazepam. Their best laid schemes go completely awry in a breezy small town farce.

Dir: Aline Issermann, Prod: CIBY 2000, Eric Langlois, TF1 Films, Candal +, Pyromages 111, 24 Images, Sc: Aline Issermann, Ph: Philippe Buvans de Gexatry, Ed: Marie-José Andraud, Mus: Gipsyland, 1995 91 mins.

Cast: Richard Bohringer, Lio, Francis Huster, Jean Pierre Kalfon, Guy Montagie, Lais Issermann, Marie Issermann, Anne Issermann, Martin Issermann, Emmanuelle Riva.

*Eligible for the Hennessy Audience Award.

GLASGOW: TUE 28 NOV, 5.45PM
EDINBURGH: FRI 1 DEC, 6PM



Blurring fact and fantasy... Lio.

MARIE-LOUISE OU LA PERMISSION



A delicious and frothy romance about an American girl falling in love with a French soldier on weekend leave in Paris. Flèche stirs the elements of confusion, joy and misfortune with all the skill of a soufflé chef. The tempo is kept at breakneck speed as Marie-Louise rushes around trying to find her heart while fate seems to conspire to keep them apart. Handsomely shot in Cinemascope, and set to a rumbustious quirky score by Alexandre Desplat, this is an unashamedly feel-good feast and none the worse for that. This could be the Paris of Stanley Donen, while Flèche makes the odd nudge in the direction of such cinematic 'romantics' as Claude Lelouch. Freshly played by a spirited cast of British actress Kate Beckinsale as Marie-Louise, and Eric Ruf as her Prince Charming.

Dir: Manuel Flèche. **Prod:** Eric Atlan (Clara Films), André Fierrogi, Gérard Louvin, Glen Film, Philippe Bedrossian, Canal+. **Scr:** Manuel Flèche. **Phot:** Darius Khondji, Florent Monconquiol. **Ed:** Nathalie Le Guay. **Mus:** Alexandre Desplat. **Int. sales:** Clara Films, 18 rue Pradier, 75019 Paris. Tel: 40 18 18 54/fox 40 18 30 66. 1995. 85mins.

Cast: Kate Beckinsale, Eric Ruf, Marie Caries, Pascal Ternisien, Yann Collette, Roméo Escala, Bronto Putzulu, Atmen Kelif, François Genty, Michele Gleizer, Jacques Boudet, Garance Clavel, and Marie Desgrange.

In person: We are delighted to welcome Manuel Flèche and Kate Beckinsale as our guests. Flèche worked as an assistant director to Christine Pascal and Philippe Garrel, and has made several shorts including *La Malheureuse*, *Une Femme pour l'hiver*, and *Courtes classes*. *Marie-Louise ou la permission* is his first feature.

*Eligible for the Hennessy Audience Award.

GLASGOW: SUN 26 NOV, 8.15PM
EDINBURGH: MON 27 NOV, 6PM



She loves Paris...Kate Beckinsale seeks her Prince Charming.

FAST



Aspirations in the fast lane...Frédéric Gelard.

A beguiling and frothy comedy, *Fast* tells of a country youth who stumbles into the big city to find the sexy Parisienne who seduced him during a brief sojourn in his village. To sustain his quest he finds work in a fast food franchise where, to the amazement of his colleagues, he works his way up the hierarchy with unlikely speed. His qualities of directness and spontaneity born of naivety are perceived as being the pre-requisites of an ambitious mover and shaker, and his progress becomes even more meteoric. Karin Viard (of *Emmène-moi* and *Adultère*) who seems to be emerging as one of France's most sought after young actresses, plays the love goddess who ravishes him, and the gangly youth is played by Frédéric Gelard whose astute physical comedy style has earned him comparisons with Jacques Tati. The humour is biter-sweet, insightful and deftly manipulated, while the production values, including a fine score, disguise what might have been slim and flimsy. An unadulterated delight.

Dir: Dante Desarthe. **Prod:** Les Films Pelleas, Les Films du Bois Sacre, La Sept Cinema, MoFilms, King Prods with Canal Plus, CNC and SACEM, Philippe Martin. **Scr:** Dante Desarthe, Jackie Berroyer, Dodine Henry. **Phot:** Arsane Damaï. **Dein:** Morrissey. **Ed:** Martine Mory. **Mus:** Kriszta Levy. **Int. sales:** Pierre Grise Distribution. 99mins.

Cast: Frédéric Gelard, Jean-François Stevenin, Karin Viard, Nathalie Schmidt, Georges Claisse, Paul Crauchet, Gael Baron, Edouard Montoute, and Zinedine Soualem.

*Eligible for the Hennessy Audience Award.

GLASGOW: FRI 1 DEC, 5.45PM
EDINBURGH: FRI 24 NOV, 5.45PM

ADULTÈRE, MODE D'EMPLOI



Paris when it stazes...for her fifth outing as a director, actress Christine Pascal whose *Le petit prince a dit* was shown during the festival two years ago, traces the public and personal lives of a couple, both architects, who test the strength of their relationship over a day of infidelity, jealousy, assignation and deceit. Karin Viard, rapidly becoming a sought-after new acting talent (see also *Fast*) and Vincent Cassel as the handsome hedonist who can also be seen in *La Haine*, contribute performances that are both in your face...and vulnerable as Pascal turns up the heat for her user's guide to adultery and follows them through the streets of Pigalle as their complicated love life unfurls.

Dir: Christine Pascal. Prod: Pan Européenne/Cine Manufacture/XP Prod/France 2 Cinema/Teleclub/CNC and Canal+. Scr: Christine Pascal and Robert Boner. Pb: Renato Berta. Ed: Jacques Comets. Mus: Bruno Coulais. Int sales: Pan Européenne. 1995 95mins.

Cast: Karin Viard, Vincent Cassel, Richard Berry, Emmanuelle Béart, Liliane Rovère, and Anny Ronand.

Christine Pascal began her career acting in films by Bertrand Tavernier, a fellow native of Lyon where she was born in 1953. She also worked with Andrzej Wajda on *Les Dames de Wilno*. She continues to work as an actress (see *Regarde les hommes tomber*), but in 1978 she made her first excursion behind the camera for *Félicité*, followed by *La Garce* (1983), with Richard Berry and Isabelle Huppert, *Zanzibar* (1988), and *Le petit prince a dit* (1991), also with Berry and Anémone.

**Eligible for the Hennessy Audience Award.*

GLASGOW: TUE 28 NOV, 8.15PM
EDINBURGH: SAT 2 DEC, 5.45PM



Hedonism at large...Vincent Cassel and friend.

TROP DE BONHEUR



In the same youth series as André Téchiné's *Les roses sauvages*, *Trop de bonheur* centres on four youngsters, one of them of French-Arabic descent, over an afternoon and evening as they discuss exams, sex, and an uncertain future. The four some are joined by one of the boys' older brother, provoking emotional crises during a party at the home of a girl whose parents are away. Expertly evoking the tiny tensions and claustrophobia of contemporary French regional life, the film shows Kahn to possess a sharp eye and sympathetic ear for the concerns of his adolescent protagonists, and does not shirk the racial issues beneath the surface. Reminiscent of *A la belle étoile* (Antoine Drosières, FFF 1994), *Trop de bonheur* reveals a batch of promising new talents and has received both the Prix de la Jeunesse at the 1994 Cannes Film Festival and the prestigious Prix Jean Vigo.

Dir: Cedric Kahn. Prod: IMA Films, La Sept/Arte, SFP Production, Sony Music Entertainment, France. Scr: Ismael Ferroukhi and Cedric Kahn. Pb: Antoine Roch. Ed: Yann Dédet, Nathalie Hubert. Des: Philippe Combastel. Int sales: IMA Production, 11 Rue Christiani, 75018 Paris. Tel 42 23 01 01/fax 42 62 57 07. 1995. 85 mins.

Cast: Estelle Perron, Caroline Troussellard, Malek Bechar, Didier Borge, Naguine Bendidi, Salah Bonchouareb, Leticia Palermo, Emmanuel Gautier.

**Eligible for the Hennessy Audience Award.*

GLASGOW: SUN 26 NOV, 6.15PM
EDINBURGH: SAT 25 NOV, 6PM



Promising new talent...Estelle Perron and Caroline Troussellard.



GAUMONT CENTS ANS DE CINÉMA



To celebrate the centenary of the birth of cinema which in France was marked this year leading up to the anniversary on December 28 of when the Lumière Brothers showed their amazing new invention, moving pictures, to an audience in the Salon Indien in the Grande Café on the Boulevard des Capucines in Paris, we are delighted to host an exhibit of historic film posters at the French Institute Gallery, 13 Randolph Crescent, Edinburgh and on the walls of the GFT foyer in Glasgow.

The posters trace the development of one of France's major companies, Gaumont who, along with their rivals Pathé, were around from the birth of the movies. Leon Gaumont, manager of an optic and photographic equipment company, began his film activities at the Buttes-Chaumont studios in Paris, choosing a *marguerite* (daisy) for his emblem while Charles Pathé, symbolised by a proud cock, set up his studios at Vincennes, Montreuil and Joinville. By 1907 France had become the world's pre-eminent film producer until the First World War intervened and allowed Hollywood to reign supreme.

After the Second World War the two companies rationalised their activities through a joint operation which embraced studios and laboratories. Gaumont took the lead over Pathé in production in the 70s and 80s, and at about the same time they merged their cinema interests (more than 600 screens) until they were forced apart by the government mergers' commission. They have both celebrated their centenary - Gaumont at the Cinémathèque française, and Pathé at the



Pompidou Centre. Gaumont was more interested in technology than fiction, and entrusted directing to his young secretary Alice Guy, said to be the first woman film-maker, who between 1896 and 1906 made more than 200 films, many shot in her boss's garden on the outskirts of Paris. Her epic swan song for Gaumont was *The Life of Christ* in 1906, after which she moved to Chronophone while Etienne Arnaud and later Louis Feuillade took over at Gaumont. Feuillade was responsible for, among many, *Bébé au Maroc* (1912), *Fantomas*, and *Les Vampires* (both 1914).

The range of 34 posters on view comprises such classics as Jean Vigo's *L'Atalante*, Sacha Guitry's *Si Paris nous était conté*, through such unashamedly commercial offerings as *Le grand blond avec une chaussure noire* (1972), *La Boum* (1980), and *Les Visiteurs* (1993), to cult hits among them *37°2, le matin* (Betty Blue) (1988) and *Le grand bleu* (The Big Blue) (1988).

Now that Gaumont has a joint distribution deal with Buena Vista and a slate of new titles including the Gerard Depardieu/Christian Clavier star *Les anges gardiens*, and a sequel to France's biggest hit ever, *Les Visiteurs* set to roll next year, the *marguerite* seems set to bloom indefinitely.

Exhibition organisers: in Scotland - Martine Beugnot and Jennifer Howis. In Paris - Mire Claude Unger.

Opening times: L'INSTITUT FRANÇAIS D'ECOSSE, 13 RANDOLPH CRESSENT, EDINBURGH, EH3 8TX, MON-FRI, 10AM-8PM.

CREDITS

Directors: Allan Hunter, Richard Mowe.

Administrator: Jennifer Howis.

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Edinburgh Filmhouse: Jim Hamilton (director), James McKenzie, Charlie Cartwright, Shirley Gilmour, Shiona Wood, Vicki Patterson, Scott Colgan, Rod White, Andy Forrest.

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	FRIDAY 24 NOV	SATURDAY 25 NOV	SUNDAY 26 NOV	MONDAY 27 NOV	TUESDAY 28 NOV	WEDNESDAY 29 NOV	THURSDAY 30 NOV	FRIDAY 1 DEC	SATURDAY 2 DEC	SUNDAY 3 DEC
FILMHOUSE									11am Un indien dans la ville (dubbed)	
	2.00 Les Misérables	2.30 Il y a des jours...et des lunes	2.30 Une femme française	2.30 Gazon maudit	2.30 Les cents et une nuits	2.30 Personne ne m'aime	2.30 Neuf mois	2.30 N'oublie pas que tu vas mourir	2.30 Tout ça... pour ça!	2.30 Un homme et une femme
	5.45 Fast	6.00 Trop de bonheur	6.00 Faut-il aimer Mathilde?	6.00 Marie Louise + PA	5.45 La boum	6.00 Nelly et M. Arnaud	6.00 Dis moi oui	6.00 Dieu, l'amant de ma mère	5.45 Adultère, mode d'emploi	6.00 Métisse
	8.00 Les Misérables	8.00 Une femme française	8.30 Gazon maudit	8.15 Les cents et une nuits	8.15 Nelly et M. Arnaud + PA	8.30 Consentement mutuel	8.30 Regarde les hommes tomber	8.30 N'oublie pas que tu vas mourir	8.00 Neuf mois + debate	8.30 Un indien dans la ville + PA
GFT	La haine is showing at GFT from 17 Nov. to 7 Dec. Check GFT's own programme for details	12.30 Les Misérables							2.00 La boum	2.15 Tout ça... pour ça!
		4.00 Un indien dans la ville	3.30 Il y a des jours...et des lunes					2.00 Regarde les hommes tomber	2.15 Un homme et une femme	2.30 Dis moi oui
	6.15 La boum		6.15 Trop de bonheur	5.45 Métisse + shorts	5.45 Dieu, l'amant de ma mère	6.00 Faut-il aimer Mathilde?	6.00 Personne ne m'aime + PA	5.45 Fast	5.00 Consentement mutuel	5.00 Neuf mois + debate
	8.45 Une femme française	6.45 Les Misérables	8.15 Marie Louise + PA	8.00 Nelly et M. Arnaud + PA	8.15 Adultère, mode d'emploi	8.15 Les cents et une nuits	8.15 N'oublie pas que tu vas mourir	8.00 Regarde les hommes tomber + PA	8.00 Un indien dans la ville + PA	8.45 Gazon maudit

All films with English sub-titles, except *Personne ne m'aime*, some shorts and the special dubbed screening of *Un indien dans la ville* (Filmhouse, 2 Dec, 11am).

GLASGOW FILM THEATRE

12 Rose Street, Glasgow G3 6RE. Admin Tel: 0141 332 6535 Box office 0141 332 8128 Visa/Access 12 noon-7pm (Mon-Sat only). Sun box office opens 30 minutes prior to first performance. Advance booking is available for all performances by booking in person or by post. Postal bookings for all full price tickets only should be accompanied by a SAE and an open cheque/PO payable to GFT (GFT regrets that credit card phone bookings are currently suspended). NB. Advance bookings can be made up to 90 minutes before the start of a performance. Tickets do not reserve a specific seat, so please arrive early. Tickets booked in advance cannot be exchanged nor money refunded except if a performance is cancelled.

Ticket Prices

Sun-Fri evenings £4 (cones 3.0), Sat evenings £4 (no cones). Matinees £3 (cones £2). Festival Keycard - see all films for £30 (cones £18) or select any 6 films for the bargain price of a Festival Saver at £18 (cones £12).

Disabled facilities

Cinema 2 has full disabled facilities including ramped access, 2 designed wheelchair spaces, an infra-red loop (headsets available on application to box office) and an adapted toilet nearby. Advance booking for wheelchair spaces is recommended.

Cafe Cosmo

Opening hours are midday until 9.30pm from Monday to Saturday, 5pm until 9.30pm on Sunday. Tapas dishes/salads/chilli available until 7.30pm (last food orders 7.15pm/soup only available thereafter).

EDINBURGH FILMHOUSE

88 Lothian Road, Edinburgh EH3 9BZ. Admin tel: 0131 228 6382 Box office tel: 0131 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.

Ticket Prices

Mon-Fri matinees £2.20 (cones 1.50)/Sat and Sun matinees 2.20 Early evening £3.50 (cones Sun-Fri only 2.20) Main evening £4.20 (cones Mon-Thurs 3.50). No concessions Saturdays Festival Keycard: See all the films for £30/£18 concessions, or select any 6 films for £18/£12 cones.

Disabled access

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

Cafe-bar

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

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