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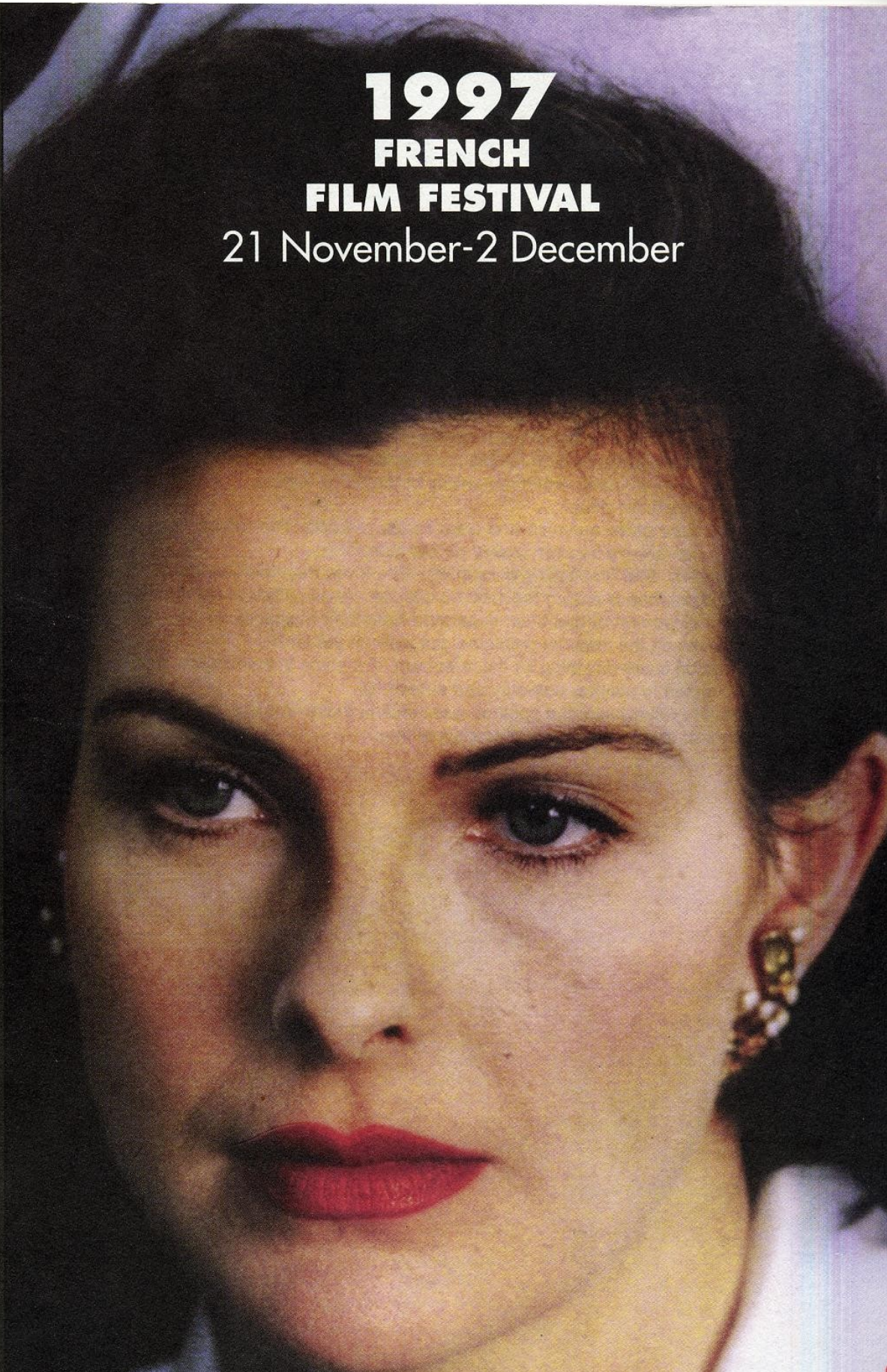
● Dundee  
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Theatre



# 1997

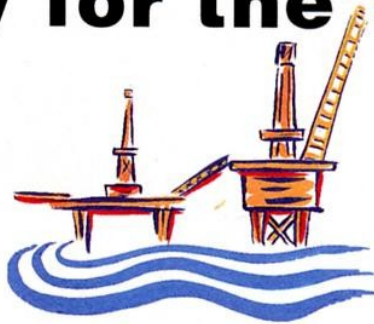
## FRENCH FILM FESTIVAL

21 November-2 December





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# French Film Festival 21 November – 2 December 1997

## C'est du Cinéma!

**A**S THE French return to the cinema in record numbers (more than 140 million admissions expected this year, the best for a decade), the sixth French Film Festival in Glasgow, Edinburgh, Aberdeen and Dundee from 21 November to 2 December presents a wide panorama of many of the new films they have been going to see plus a host of special guests.

The festival was founded on the ideals of providing a showcase for many of the 150 or so French features a year that fail to be seen on our screens which, despite the resurgence of British films, continue to be dominated by American "product," squeezing out the films of our European neighbours and cinema from the rest of the world. Only in the context of a festival can you have the opportunity to explore more fully the cinematic culture of other countries.

The festival supports the emergence of new talent as part of the Hennessy Audience Award for the best feature by a first or second time director – and already names to have emerged from the ranks of contenders have included Mathieu Kassovitz (whose latest film *Assassin(s)* is part of our Panorama selection) and Cedric Klapisch (represented in the current edition by *Un air de famille*).

Strong links have been forged with France which enabled a contingent of Scottish film-making talent to travel to Paris last month to attend a Festival du Cinéma Ecosais in association with Scottish Screen which was instigated at the invitation of Claude Lelouch, a guest last year. A selection of Scottish films from *Mrs Brown to Stella Does Tricks* and many shorts were shown to audiences at Le Cinéma des Cinéastes in the heart of Montmartre. The French Film Festival was delighted to be able to reciprocate, and forge a genuine two-way traffic of films and film-makers, which looks set to continue.

So what of this year's crop? The following pages give you full details but the mix is as varied, challenging and engaging as ever from the broad sweep of such

wide canvasses as *Les caprices d'un fleuve*, a visually breathtaking account of Africa during the Ancien Regime starring Bernard Giraudeau who also writes and directs; Claude Berri's Resistance epic *Lucie Aubrac* with Carole Bouquet and Daniel Auteuil; Jean Reno in the boulevard hit *Le Jaguar*, to FFF patron Isabelle Huppert as Marie Curie in *Les Palmes de M Shutz*. Witness the astonishing directorial debut of one of French cinema's icons, Michel Piccoli in *Alors Voilà*; the Reservoir Dogs-ish *Dobermann* by Jan Kounen; the ever youthful Jean-Luc Godard springing surprises in *Forever Mozart*, and an agile double role by Catherine Deneuve in *Généalogies d'un crime*. Marion Vernoux contributes a witty account of an amour fou in *Love Etc* (from Julian Barnes novel); Laurence Ferreira Barbosa makes an arresting first film, *J'ai horreur de l'amour*, and at long last we have secured screenings of actress Nicole Garcia's second feature as a director *Le fils préféré* with a stellar cast of Giraudeau, Jean-Marc Barr and Gérard Lanvin. Discoveries also include Pascal Ferran (*Petits arrangements avec les morts*), Manuel Poirier (*Marion*), Laetitia Masson (*En avoir ou pas*), and from Marseilles Robert Guédiguian (*À la vie, à la mort*).

We introduce to this side of the Channel the talents of actor/director Philippe Harel with a focus on two of his recent films – the outdoor comedy, *Les Randonneurs* and the intimate drama of infidelity, *La femme défendue*, in both of which he appears. Harel's films deserve to travel.

To remind you of some of the great moments of previous festivals, photographer Lloyd Smith's portraits of guests from Jean-Paul Rappeneau to Didier Bourdon and Marion Vernoux will be on show at Glasgow Film Theatre. This year we hope to welcome Carole Bouquet, Pascal Ferran, Jan Kounen, Bernard Giraudeau, Christophe Rossignon, Olivia Lancelot from Unifrance, and many others.

Co-directors Richard Mowe and Allan Hunter wish you the best of festivals, and gratefully acknowledge the continued support of the Alliance française, l'Institut français d'Ecosse, Total, Hennessy, Air France, Scottish Screen, The Point Hotel, Europa Cinemas, the Ambassade de France and all our advertisers, supporters, and helpers listed more comprehensively elsewhere.  
**Caméra, moteur, action!**

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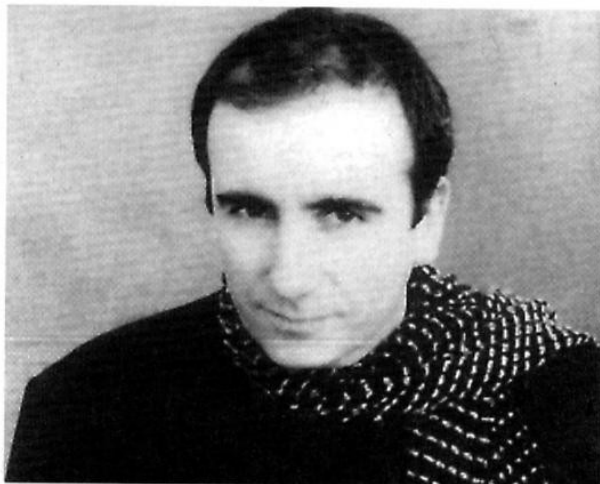
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● Films in the New Waves selection are eligible for the Hennessy Audience

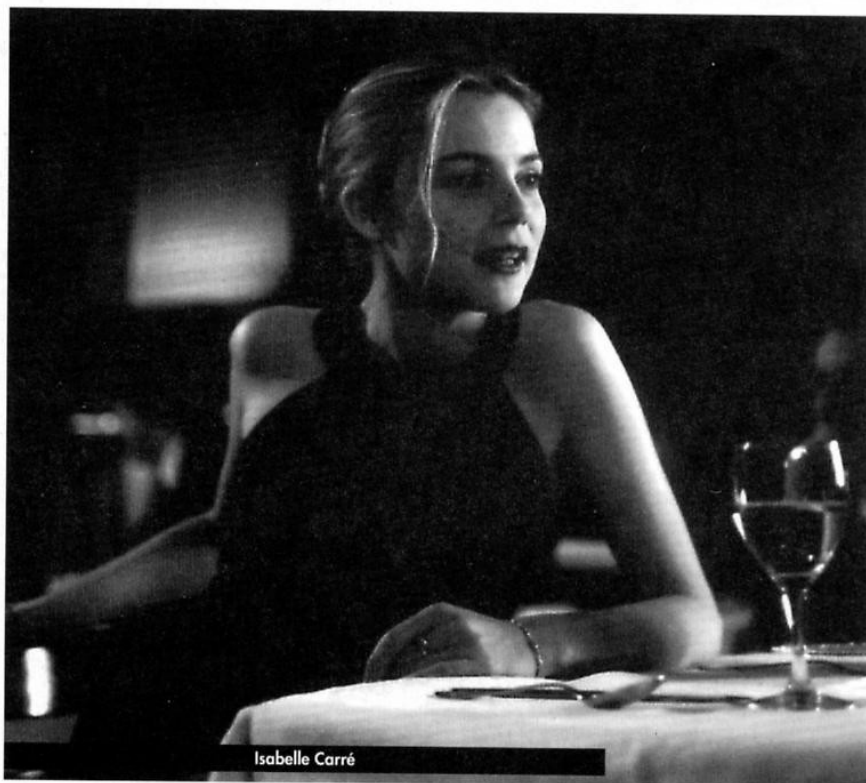


## PHILIPPE HAREL



**P**HILIPPE Harel has had a chequered career on both sides of the camera, starting out on a series of short films including *Tentative d'échec* in 1980 and then winning prizes for *Fin de série*, *Deux pièces/cuisine* and César nomination last year for *Une visite*. His feature debut came in 1992 with *Un été sans histoires* followed two years later by *L'histoire du garçon qui voulait qu'on l'embrasse*. He appeared as an actor in Jacques Audiard's *Un héros très discret* in last year's festival and co-wrote *Les apprentis* for Pierre Salvadori. *Les randonneurs* is his first big box office hit. He says: "After making films about individuals or couples, I wanted to tell the story of a group of friends. I didn't want it to take place in Paris like every other French film, but felt the need for the wide open spaces. Then it came to me – Corsica and the GR 20, one of the most demanding hiking routes in Europe where they could be put to the test in difficult situations – and their true characters would be revealed." For his next film, *La femme défendue*, which divided opinion at the Cannes Film Festival earlier this year, Harel returned to much more intimate territory focussing virtually on one claustrophobic relationship. He has just finished filming a documentary on political and financial scandals, *Journal intime des affaires en cours*. The festival is proud to salute a singular and original talent.

## La Femme Défendue



Isabelle Carré



**A**T FIRST Philippe Harel's film appears to be planted in the classic tradition of French cinema, dealing with a married man's covert affair with a younger woman. However the device he uses sets it apart. The man is never seen, and the narrative is related in the second person through his eyes. After the hugely popular *Les Randonneurs* Harel has constructed an intense chamber piece which is carried by the remarkable performance of Isabelle Carré (seen in supporting roles in *Le Hussard sur le toit* and *Beaumarchais*) who is on screen throughout, while Harel himself plays the husband. They meet by chance when he offers her a lift home, and his intentions are clear. She resists but he soon love signs

an intensity that proves totally hypnotic in its tracing of the impossible arce of a love affair from first meeting to final parting.

**Dir:** Philippe Harel. **Prod:** Les Productions Lazennec, Lazennec Britany, Les Films du Tresor, La Sept Arte, Michel Guilloux. **Scr:** Eric Assous, Philippe Harel. **Ph:** Gilles Henry. **Ed:** Benedicte Teiger. **Int sales:** President Films, 2 rue Lord Byron, 75008 Paris, Tel 00 33 1 45 62 82 22/fax 45 63 40 56. 100mins. 1997. **Cast:** Isabelle Carré, Philippe Harel, Nathalie Conio, Sophie Niedergang, Julien Niedergang.



## PHILIPPE HAREL

### Les Randonneurs



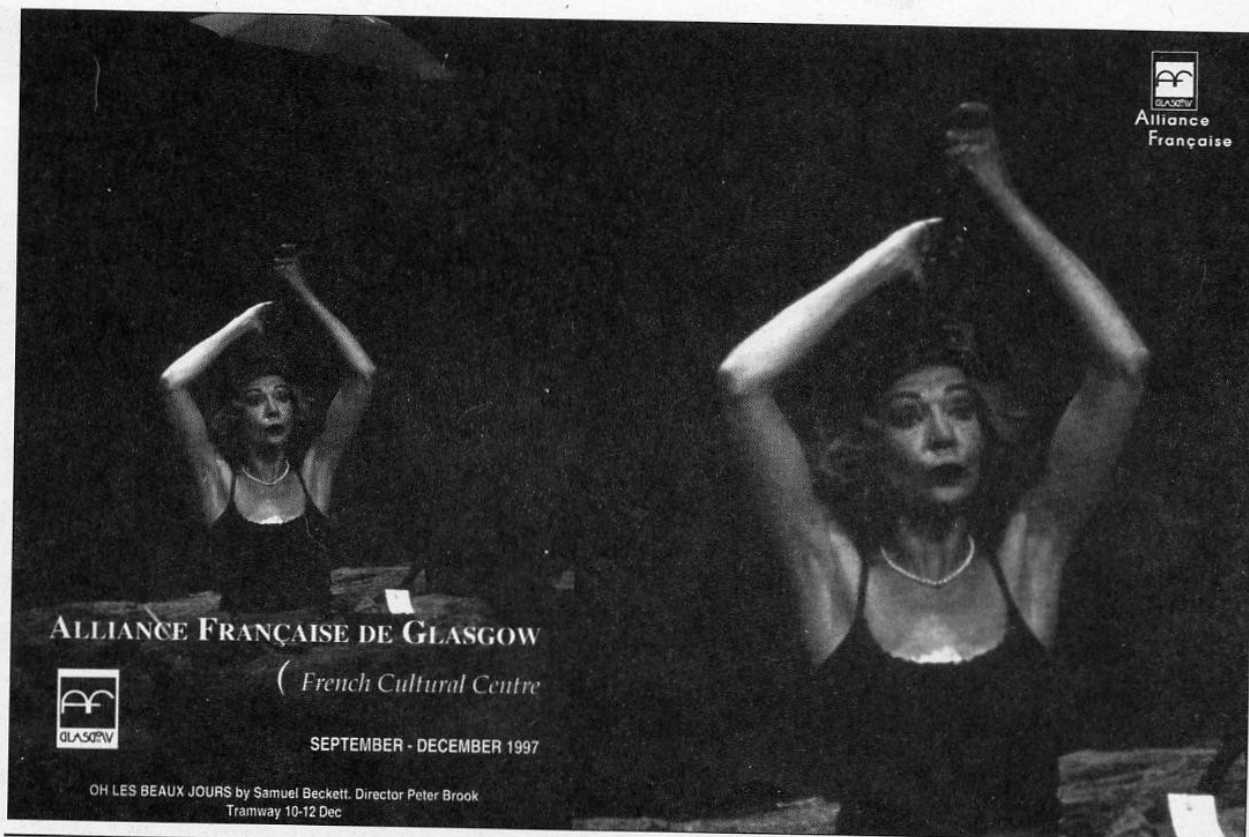
Benoît Poelvoorde, Philippe Harel


**T**HREE hree men and two girls go backpacking in Corsica and find out about their true selves and relationships. Nadine (Géraldine Pailhas) loves Eric (Benoît Poelvoorde, the killer in *Man Bites Dog*), but he is already married and comes hiking as a way of escape, Louis (Philippe Harel himself) is having a stormy affair with an English girl whom he left behind in Paris, and seems to be allergic to nature, and group ethos. Mathieu (Vincent Elbaz) chats up everyone, and knows no shame, while Cora (Karin Viard) dreams of her Prince Charming. As the leader of the pack suggests: It is here that you will discover who you really are. They're all here for good reasons which have nothing to do with the great outdoors, and they have to take it all one step at a time. From the same director as this year's official Cannes selection, *La femme défendue* (also in the festival), the film is very much in the style of his previous two movies, *Un été sans histoires* and *L'histoire du garçon qui voulait qu'on l'embrasse* – an everyday situation filmed simply where every quirk takes on a comic counterpoint. Together they face fatigue, thunder, and getting lost. The mood seems light because Harel provides plenty of humour – but underneath is a plea for tolerance and acceptance of other people's foibles and failings.

**Dir:** Philippe Harel. **Prod:** Adeline Lecailler, Studio Canal +, TF1 Films, Lazennec Films, Stuo Images 3. **Scr:** Philippe Harel Eric Assous, Nelly Ryher. **Adaptation:** Dodine Herry. **Ph:** Gilles Henry. **Ed:** Benedicte Teiger, Jean Gargonne. **Mus:** Philippe Eidel. **World Sales:** TF1 International, 105 Avenue Le Jour Se Lève, 92656 Boulogne Cedex, France, tel 0033 1 41 41 12 34/fax 41 41 21 33. 1997. 95mins.


**Cast:** Benoît Poelvoorde, Géraldine Pailhas, Karin Viard, Philippe Harel





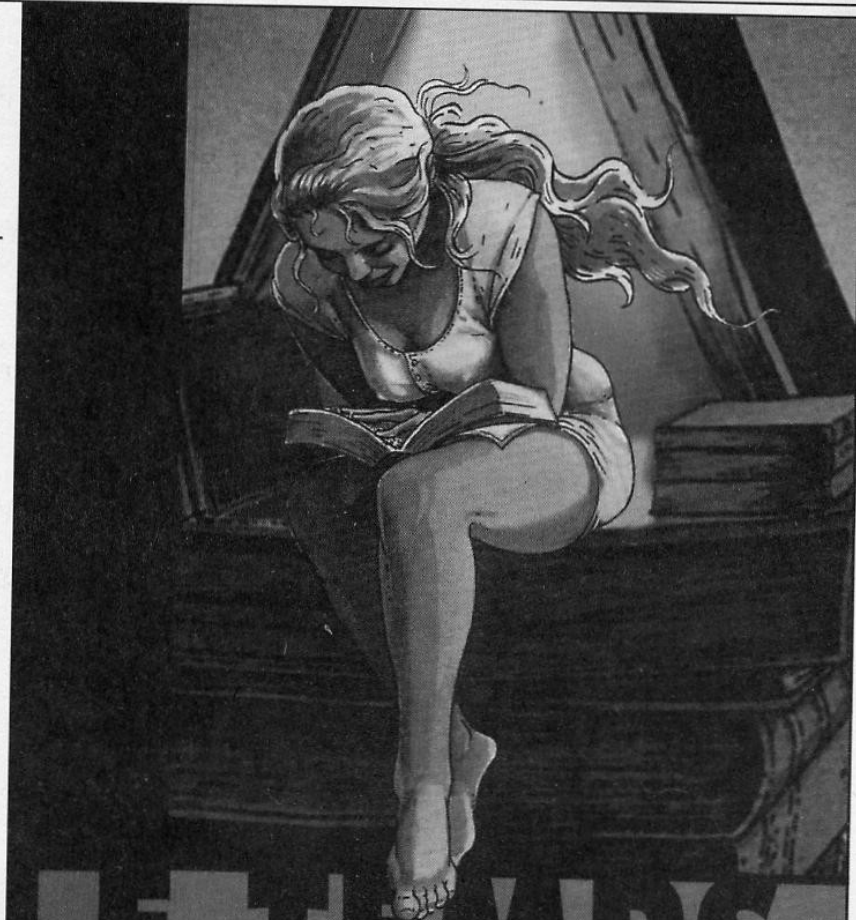
  
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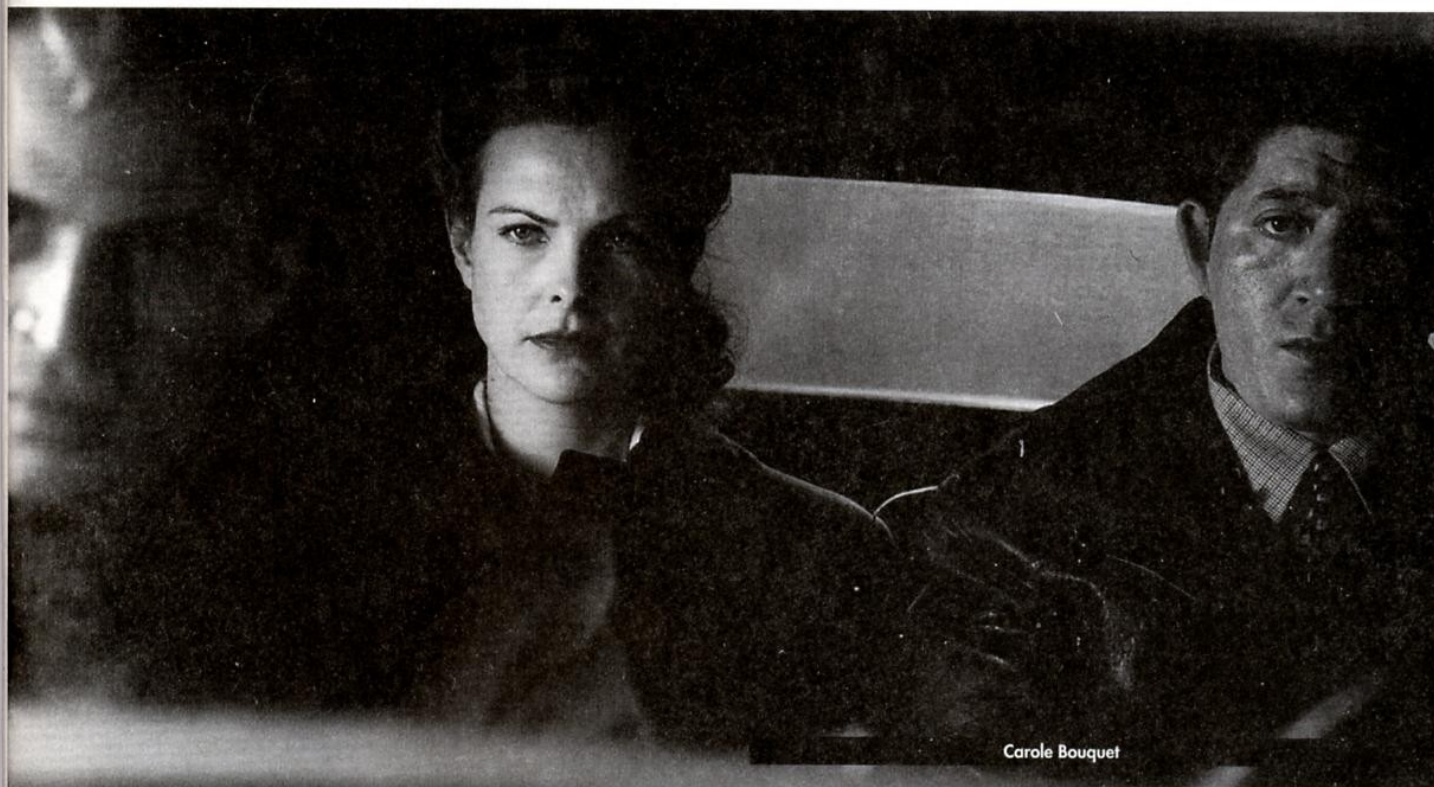




## PANORAMA

John + Helen, Judy + Dave

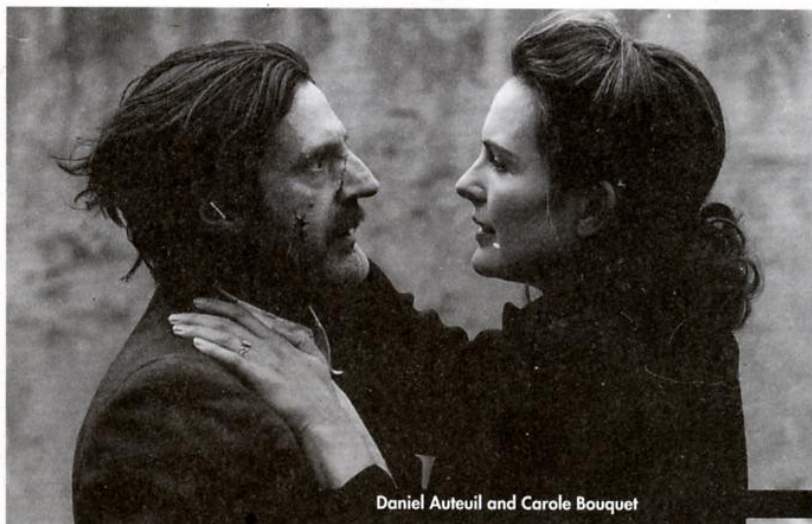
### Lucie Aubrac



Carole Bouquet

**C**AROLE Bouquet gives the performance of her career as the wife of a resistance hero who will stop at nothing to try to free her husband (played by Daniel Auteuil) after he has been arrested by the Gestapo. Set in Lyon in 1943 and based on a real case, Lucie Aubrac has caused considerable controversy in France over its historical stance. The film opens in March 1943 when Raymond Samule – Aubrac is the underground pseudonym – and his wife Lucie are active in the Resistance. On June 21 Raymond, a Jew, is arrested at Caluire, at the house of a doctor named Dugoujon, along with Jean Moulin. Lucie, a history teacher at a girls' school, tries everything in her power to bring him back in a film that wears with pride its heart and passion on its sleeve.

**CAROLE BOUQUET:** After a religious secondary school education, she moved on swiftly to the Sorbonne and then the Conservatoire. Luis Bunuel chose her for one of his heroines in *That Obscure Object of Desire*, which proved a singular start. She appeared on television in several series before achieving international recognition as a willowy James Bond girl in *For Your Eyes Only* in 1981. One of her best incarnations was as the stunningly beautiful spouse of Gérard Depardieu in Bertrand Blier's *Trop Belle pour toi*, who cannot understand her husband's philandering with dumpy Josiane Balasko. In common with other French actresses she became identified as the face of a fashion and perfume house, Chanel. With family of her own, both sons, she has been a forthright campaigner on behalf of abused children. "I met Lucie Aubrac several times, and never enough, because you do not tire of listening to her speak. At 84



Daniel Auteuil and Carole Bouquet

**Dir:** Claude Berri. **Prod:** Renn Productions, TF1 Films, Rhone Alpes Cinéma, DA Films, Pricel. **Scr:** Claude Berri, Arlette Langmann. **Ph:** Vincenzo Marano. **Mus:** Philippe Sarde. **Int sales:** Président Films, 2 Rue Lord Byron 75008 Paris, tel 00 33 1 45 62 82 22/fax 45 63 40 56. Guild Entertainment, Kent House, Market Place, London, W1N 8AR Tel 0171 434 3132/fax 0171 631 3568. 1997 115mins. **Cast:** Carole Bouquet, Daniel Auteuil, Eric Boucher, Patrice Chéreau.

## PANORAMA

### Le Jaguar



Patrick Bruel, Patricia Velasquez and Jean Reno

**A** POLISHED and hugely enjoyable comedy adventure from Francis Veber who is back working in France after a decade in Hollywood. He teams up two wildly popular French talents – singer Patrick Bruel as a Parisian playboy in debt who is recruited by Jean Reno (as an Amazon-Indian interpreter) to save a native leader's soul, known as the jaguar due to his reported ability to turn into a powerful jungle cat. They meet up by chance in the elevator of a luxurious Paris hotel when Bruel displays a natural reluctance to be part of the enterprise. But before long he's persuaded and finds the inhabitants of the rain forest just as threatening as the mob that's after him in France. This light-hearted blockbuster trades on the mismatched partnership between Bruel and Reno, blending the ingredients of classic farce, and pure adventure. It is filmed on breathtaking locales in Brazil and Venezuela, wrapped in an exotic score by Vladimir Cosma, all of which conspires to make it hardly surprising that Veber found his cinematic homecoming shot up the box office charts.

**FRANCIS VEBER:** He began his career in medicine but switched to become a reporter with Radio Luxembourg where he began writing sketches for the likes of Guy Bedos as well as articles for such magazines as *Lui* and *Marie-France*. One of the articles formed the basis of his first feature, *Le Jouet*. He wrote plays many of which also became films including *L'Enlèvement* (*Appelez-moi Mathilde* in the cinema), and *Le Contrat* (*L'Emmerdeur*). He wrote many films for such directors as Georges Lautner, Henri Verneuil and Jean-Jacques Annaud before turning to directing himself.



**Cast:** Jean Reno, Patrick Bruel, Harrison Lowe, Patricia Velasquez, Danny Trejo, Roland Blanche, François Perrot, Francis Lemaire, Alexandra



## PANORAMA

Helen & Sarah

### Les Palmes de M Shutz



Isabelle Huppert as Marie Curie

**B**ANISH images of Greer Garson and Walter Pidgeon finding love over a bunsen burner. This is no worthy period piece but a delightfully breezy adaptation of Jean-Noël Fenwick's hit play on the early struggles of Pierre and Marie Curie. More comedy than costume drama, it features spry performances from Isabelle Huppert and Charles Berling and a characteristically scene-stealing turn from incorrigible veteran Philippe Noiret.

Retaining the claustrophobic feel of the theatre, director Claude Pinoteau concentrates on the sparkling dialogue and the outstanding acting. Noiret is the Schutz of the title, a man determined to win the recognition of the French National Academy Of Science And Education at whatever the cost. Research scientists Pierre Curie and Gustave Bemont continue to toil in obscurity bearing the brunt of his frustrated ambition. Then a young, spirited researcher called Marie Skłodowska arrives from Poland to join the team and the stage is set for misunderstandings, verbal fireworks, mutual esteem and a scientific revolution.

**CLAUDE PINOTEAU:** The veteran director was born in 1925 in Boulogne sur Seine, and started his career as an assistant to Jean-Pierre Melville, Jean Cocteau, Max Ophüls, Henri Verneuil, Philippe de Broca and Claude Lelouch. He worked as assistant director to René Clair on *Les Fêtes galantes* and *Tout l'or du monde*. Pinoteau has garnered a reputation as a mainstream director of talent and style, whose big budget successes included a series of films featuring Lino Ventura. He was responsible for introducing Sophie Marceau to the cinema in the youth hit *La Boum* and its sequel.

**Dir:** Claude Pinoteau. **Prod:** Emmanuel Schlumberger. L Films, France 2 Cinéma, Sofineurope, Canal +. Prod: Emmanuel Schlumberger.

**Scr:** Claude Pinoteau, Jean-Noël Fenwick, Richard Dembo. **Phot:** Pierre Lhomme. **Ed:** Marie-Josèphe Yoyotte. Mus: Vladimir Cosma. Int sales: Le Studio Canal +, 17 Rue Dumont d'Urville, 75116 Paris, tel 00 33 1 44 43 98 00/fax 47 20 29 58. 1996 106mins.

**Cast:** Isabelle Huppert, Philippe Noiret, Charles Berling, Christian Charmetant.

## PANORAMA

### Marion

**G**AINING a reputation as France's answer to Mike Leigh, writer-director Manuel Poirier makes films that celebrate the extraordinary drama to be found in the most ordinary of lives. Set largely in a Normandy village, *Marion* is an exquisitely observed account of the tensions between two married couples. One couple are rich but childless. The other couple are blessed with four children but struggle to meet the financial demands upon them. Carefully observed, wise and witty, the film sheds light on the reality of life in modern rural communities, a facet of France rarely depicted on screen.

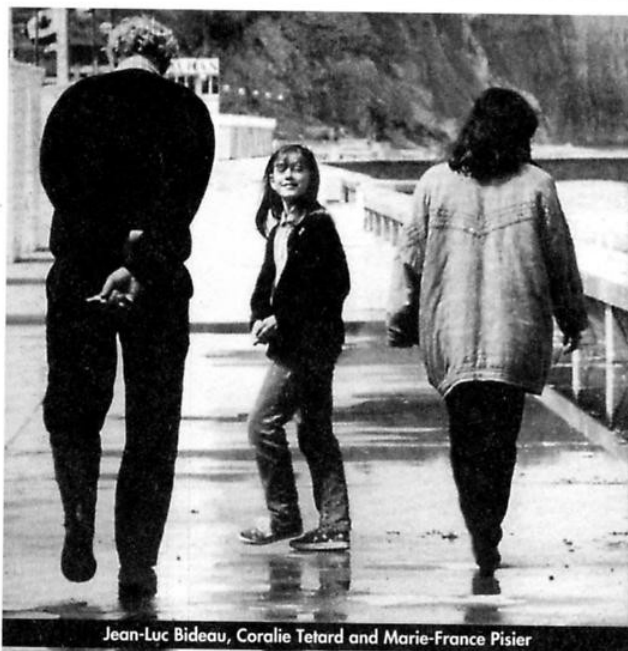
Ten year-old Marion, her parents and three siblings are recent arrivals in the village where her father spends much of his time renovating their new home. City slicker Audrey (Marie-France Pisier) and husband Jean-Luc Bideau, dubbed "the Parisians" take a real shine to Marion. Soon, they shower her with piano lessons, fine food and the luxuries that their income can provide. It's only natural that Audrey should conclude that Marion would have a much better start in life if she came to live with them on a permanent basis.

Poirier explores the subsequent clash of classes and aspirations with sympathy, insight and rare good humour.

**Dir:** Manuel Poirier. **Prod:** Vertigo/Le Studio Canal +/France 2 Cinema. **Prod:** Aissa Djabri, Farid Lahouassa, Manuel Munz. **Scr:** Jean-François Goyet, Manuel Poirier, Céline Poirier. **Phot:** Nara Keo Kosal. **Ed:** Yann Dedet. **Mus:** Anne-Marie Fijal. **Int sales:** Le Studio Canal +, tel 00 33 1 46 10 12 00. 1997 106 mins  
**Cast:** Marie-France Pisier, Jean-Luc Bideau, Coralie Tétard, Pierre Bérriau, Elisabeth Commelin.

### Gillie en vacances

A man attempts to find out more about his partner by observing her on holiday. Gradually he builds up a picture of who she is by watching her through a camera lens ... but can we trust his point of view. Are we learning more about Gillie ... or about him?



Jean-Luc Bideau, Coralie Tétard and Marie-France Pisier

**Dir:** James Henry. **Prod:** Hair in the Gate Productions 0141 337 1669. **Scr:** James Henry. **Ed:** Lynn Morrison, Chris Buckland. **Mus:** David Goodall. **Translation:** David Goodall, Frabrice Maufrais. Glasgow Film Office financial support. 1997. 7mins.

● **GLASGOW:** 22 Nov 6.30pm  
● **EDINBURGH:** 28 Nov 6.00pm

## À la vie, à la mort



Jean-Pierre Daroussin as Papa

**T**HE director Robert Guédiguian is one of French cinema's best kept secrets who until this year was relatively unknown – even at home. As a result of *Marius & Jeanette* (shown in Cannes and sold all over the world including the UK) his profile suddenly has been hoisted into the limelight. His tender observation and attention to the detail of his characters have emerged as his trademarks – especially in *Marius & Jeanette* about an affair in the shadow of tragedy. His previous film

all manage to hang in together against whatever life throws at them, taking refuge in a nightclub called the Blue Parrot. Guédiguian uses many of the same rep company of actors, including his partner Ariane Ascaride, Jacques Boudet, Jean-Pierre Daroussin, Jacques Gamblin, Gérard Meylan, Pascale Roberts, Jacques Pieiller and Laetitia Presenti.

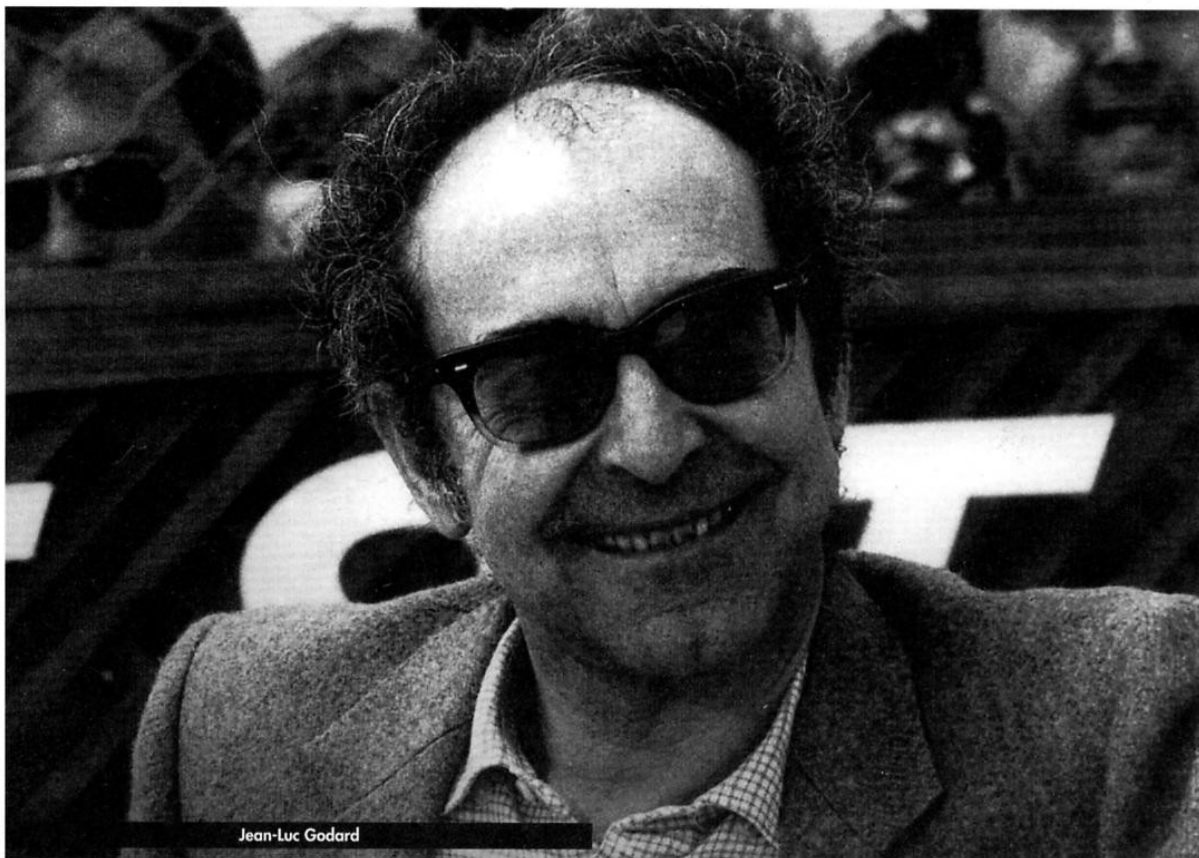
**ROBERT GUÉDIGUIAN:** Born in Marseilles in 1953, Guédiguian work as a script writer on René Féret's *Fernand* in 1979 before turning to directing a year later with *Dernier Été, Rouge midi, Ki lo sa?, Dieu vomit les tièdes, L'argent fait le bonheur, À la vie, à la mort* and *Marius and Jeannette*. He has been shooting *À la place du coeur* over last summer. He says: "Like all people born in Marseilles, I come from a mixed background. My father in Armenian and my mother German. I was born in Estaque, a small port surrounded by factories where the Impressionists and the Cubists painted at the beginning of the century. I only work with friends who share my point of view...that enables me to perpetrate my original tribe. The art I love most is enshrined in reality, and that is the reason I only film in Marseille where I have made six small films with little money and a cast of unknowns."

**Dir:** Robert Guédiguian. **Prod:** Agat Films et Cie. **Scr:** Robert Guédiguian. **Ph:** Bernard Cavalié. **Mus:** Strauss, Mendelssohn, and Carlos Puebla. **Int sales:** Pierre Grise. 1995. 100mins.



## PANORAMA

### Forever Mozart



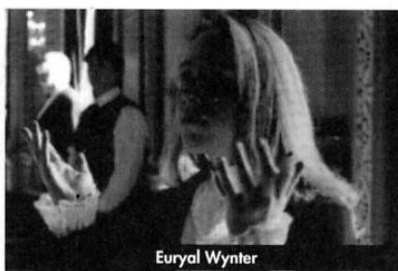
Jean-Luc Godard

**A**RT, politics, Bosnia, and cinema are just some of the matters preoccupying the great Jean-Luc Godard in his latest cinematic essay. Structured as four connected short films, *Forever Mozart* examines the inadequacy of culture in the face of history. The focus is on two ill-fated artistic enterprises. In one, the Director agrees to help produce one of Musset's plays in Sarajevo, a venture that falters when the actors become embroiled in the war. In the other, the Director is planning a film in Spain that becomes bogged down in casting problems and his increasing frustration at being unable to coax an actress into saying a word. Eventually, he takes refuge in the opening bars of a Mozart concerto being played by a young man. Mozart, it seems, is the only cultural perennial.

A typically iconoclastic work this questions our relationship to the images that cinema creates and also our relationship to a world that so many of us take for granted. The youthful cast are clearly destined for greater things and even if Godard has become marginalised from the mainstream of French cinema he remains forever provocative.

**JEAN-LUC GODARD:** Now 67 this son of a Franco-Swiss bourgeois family still manages to stay true to his radical traditions with a body of work that takes no prisoners. He studied anthropology before he began writing about film for *Cahiers du Cinéma*. His first feature *À bout de souffle/Breathless* in 1960 set the tone of the New Wave with jumpy editing, detours to American cinema, and two new stars in Jean Seberg and Jean-Paul Belmondo. In the Sixties he displayed a sharply satirical

*Masculin féminin*. His most experimental period came in the late sixties with such challenging exercises as *La Chinoise* and *Weekend* and continued through *Le gai savoir*, *Pravda* and *Vent d'Est*. His recent work has been more sporadic and variable – his *King Lear* made in the States in 1987 with Burgess Meredith, Peter Sellers, Norman Mailer, Woody Allen et al was deemed a disconnected mess. He redeemed himself in 1990 with the ironically titled *Nouvelle Vague* featuring Alain Delon. The French honoured him with a César for life achievement in 1986. *Forever Mozart* proves he has no intention of retiring from the fray.



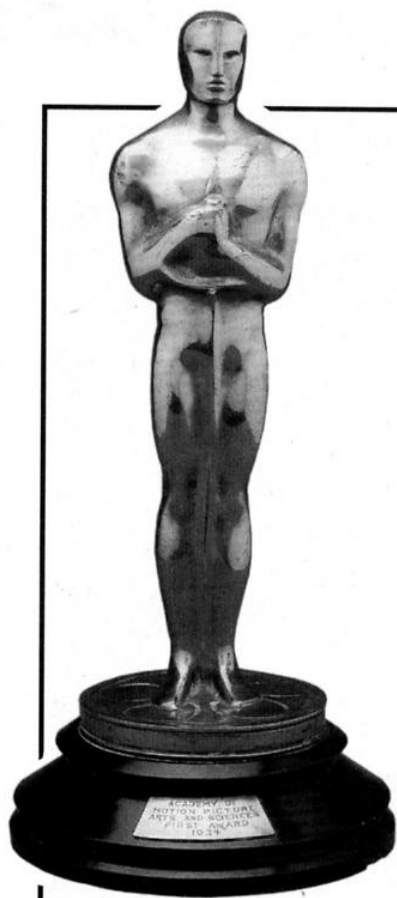
Euryal Wynter

**Dir:** Jean-Luc Godard. **Prod co:** Vega Film/Avventura Films/Peripheria/ECM/Franc 2 Cinema, CNC, Eurimages. **Exec prod:** Jean-Luc

Godard. **Prod:** Alain Sarde, Ruth Waldburger. **Ph:** Christophe Pollock, Katell Dijan, Jean-Pierre Fedrizzi. **Mus:** David Darling, Ketil Bjornstad, Jon Christensen, Ben Harper, Gyorgi Kurtag, Beethoven, Mozart. **Int Sales:** Les Films Du Losange, Regine Vial 22, Avenue Pierre 1er de Serbie, 75016 Paris. Tel 00 33 1 44 43 87 15/Fax 49 52 06 40. 1996. 85 mins

**Cast:** Madeleine Assas, Bérangère Allaux, Ghalia Lacroix, Vicky Messica, Frédéric Pierrot, Harry Cleven.

- **Glasgow: 23 Nov 6.00pm**
- **Edinburgh: 26 Nov 6.00pm**
- **Aberdeen: 28 Nov 6.00pm**



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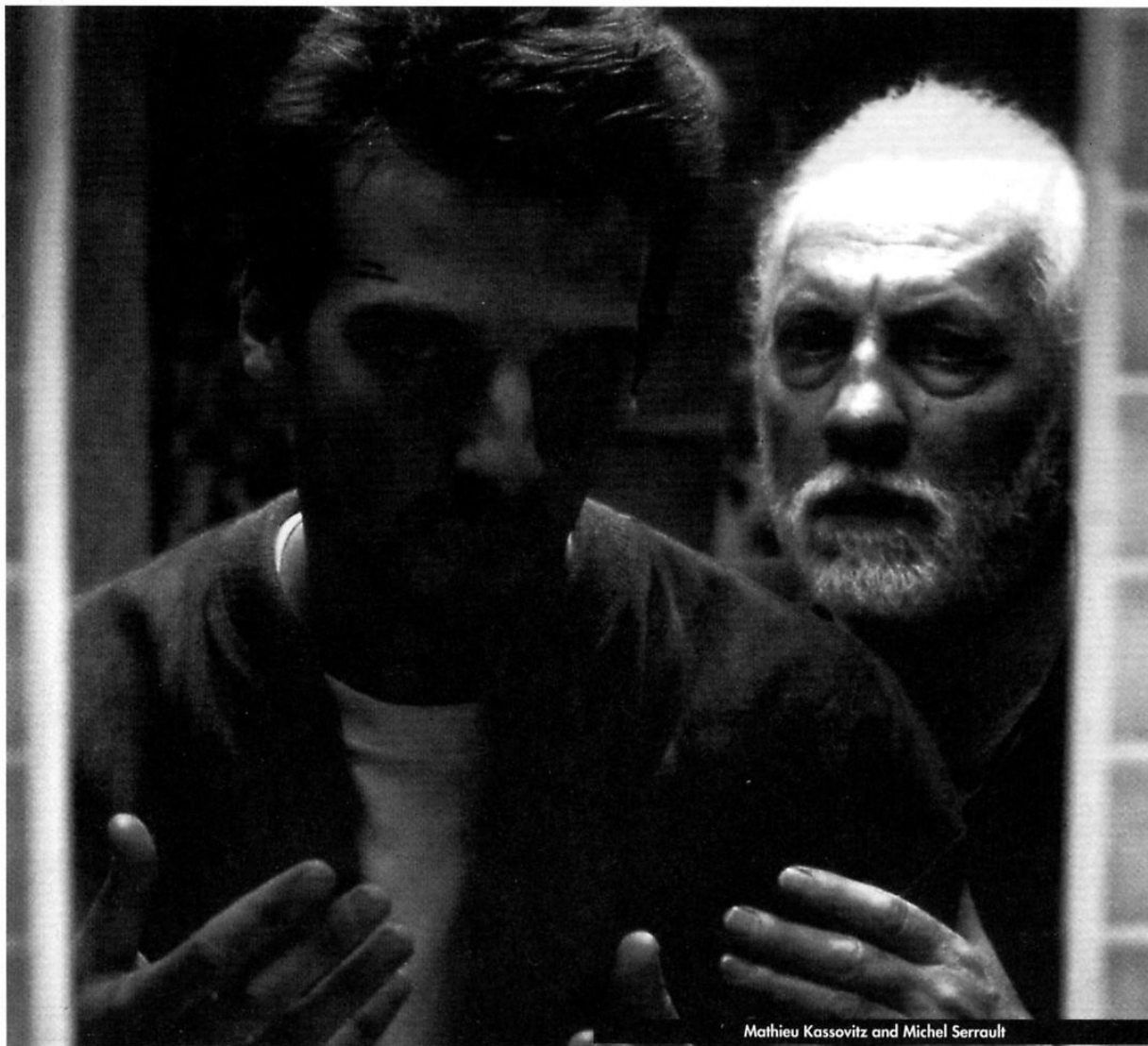
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## PANORAMA

### Assassin(s)



Mathieu Kassovitz and Michel Serrault

**M**ATHIEU Kassovitz's much anticipated third feature stirred a tidal wave of controversy during Cannes for its depiction of society and its attitude to violence. The media came under attack ... and fought back. Now with the benefit of distance, the French Film Festival offers the chance for cool reassessment. Michel Serrault gives his customary considered performance as a professional killer who's retired. He surveys the scene with a certain disenchantment – he is an old man and times have changed. Mass murderers are commonplace. Until he meets Max (played by Kassovitz) he believes he may be a dying breed, but the youngster seems to have all the prerequisites of a successor ... and he takes him under his wing to teach him all he knows, and even his strange sense of ethics. Kassovitz believes that the talk of ethics from a murderer is ambiguous. "But it's equally ambiguous coming from a politician. Everyone talks about ethics. Everyone thinks they have a sense of honour. The old man isn't trying to win a popularity contest. He says what he thinks and he does what he says. He kills people. It's a question of money, but at least he does it well. The young guy I play doesn't have a passion or desires. Nothing really excites him. Obviously the disgust

**CHRISTOPHE ROSSIGNON:** Kassovitz's producer has worked with him on his three features, *Métisse*, *La Haine*, and now *Assassin(s)* which has been expanded from an early short. Kassovitz had talked to him about the idea before he made *La Haine*, and it could have been his second film. "Our professional relationship is becoming more mature, and we communicate very rapidly because we know each other very well. There's a genuine complicity between us. Let's just say that while he's breaking into the safe, I'm standing guard."

**Dir:** Mathieu Kassovitz. **Prod:** Lazennec Films, in association with Le Studio Canal+, La Sept Cinéma, TF1 Films Production, Kasso Inc. **Prod:** Christophe Rossignon. **Scr:** Mathieu Kassovitz, Nicolas Boukhrief. **Ph:** Pierre Aim. **Ed:** Mathieu Kassovitz, Yannick Kergoat. **Mus:** Carter Burwell. **Int Sales:** Le Studio Canal +, 6 Boulevard de la République, 92514 Boulogne Billancourt Cedex (France), 00 33 1 46 10 12 00 and fax 46 10 12 20. 1997. 134mins.

**Cast:** Mathieu Kassovitz and Michel Serrault

## PANORAMA

### Généalogies d'un crime

**T**HIS intriguing psychological murder mystery finds Catherine Deneuve in a dual role: first as an eminent psychiatrist studying murderous tendencies in her nephew (Melville Poupaud), then as a lawyer defending him on a murder charge, allegedly witnessed by a fellow therapist who is weirder still. Ruiz, in one of his most accessible films, delves into the Chinese puzzle with practised skill, playing games with philosophy and psychology. The surface is elegant and entertaining, while Deneuve brings her trademark panache to the two roles, providing proof, as if it were needed, of why she can still command a sense of awe and respect as one of the enduring icons of le cinéma français.

**Dir:** Raoul Ruiz. **Prod:** Paulo Branco. **Scr:** Raoul Ruiz, Pascal Bonitzer. **Ph:** Stefan Ivanov. **Ed:** Valéria Sarmiento. **Int sales:** Gemini Films, 73 rue Saint Denis, 75001 Paris, tel 00 33 1 40 39 03 75/fax 42 33 12 13. 1997. 111 mins.

**Cast:** Catherine Deneuve, Michel Piccoli, Melvil Poupaud, Bernadette Lafont, Andrzej Seweryn. Gemini.

● **Glasgow:** 30 Nov 8.15pm  
● **Edinburgh:** 1 Dec 6.00pm



Catherine Deneuve

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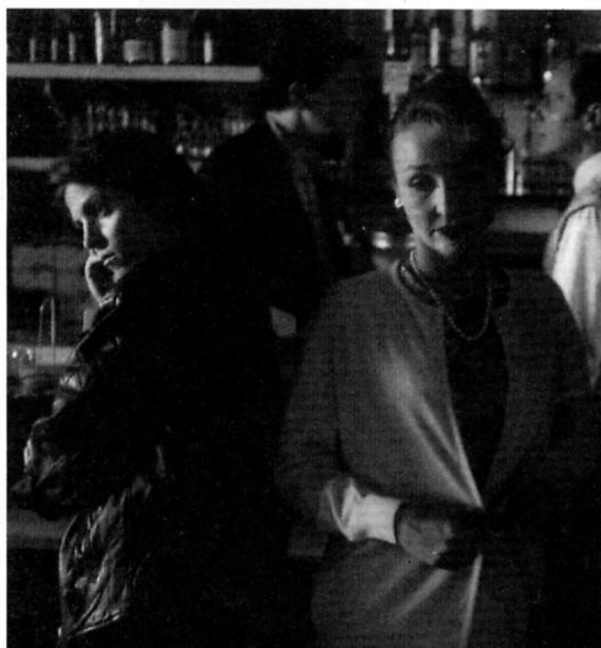


## PANORAMA

### Un air de famille



Catherine Frot and Jean-Pierre Darroussin



**M**INOR irritations erupt into full-blown emotional fireworks in Klapisch's deft comedy and multi-César winner, adapted from a stage play. Once a week the Ménard family gather for dinner. The mother, sister, two brothers and their wives meet up in a café belonging to one of the sons. On this occasion, however, the son's wife is conspicuous by her absence. This is a cue for fun and games from the director of *When the Cat's Away/Chacun cherche son chat* whose previous work including shorts films has been championed by the French Film Festival. In 1993 the festival presented *Riens de tout*, his first feature, about big business taking over a fading Parisian department store.

**CÉDRIC KLAPISCH:** He attended the University of New York where, between 1983 and 85 he made his first short films. In 1986 *Transit* was lauded at festivals in Grenoble and Clermont Ferrand. He worked on Leos Carax's *Mauvais Sang* and continued to make shorts, notably *Ce qui me meut*. *Chacun cherche son chat* and *Un air de famille* have propelled him to prominence.

**Dir:** Cédric Klapisch. **Prod:** Charles Gassot. Téléma, Le Studio Canal +, France 2 Cinéma. **Scr:** Cédric Klapisch, Jean-Pierre Bacri, Agnès Jaoui. **Ph:** Benoît Delhomme. **Ed:** Francine Sandberg. **Mus:** Philippe Eidel. **Int sales:** Le Studio Canal +. **British distributors:** Metro Tartan, 79 Wardour Street, London W1V 3TH, tel 0171 734 8508/fax 287 2112. 1996. 110mins. **Cast:** Jean-Pierre Bacri, Agnès Jaoui, Jean-Pierre Darroussin, Catherine Frot, Claire Maurier, Wladimir Yordanoff.

**Hennessy Cognac** is sponsoring, for the third consecutive year, the Audience Award for the best first or second time director at the French Film Festival, matching the very best in French cognac with the cutting edge of French films in 1997.

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## NEW WAVES

**FONDATION GAN**  
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**1987-1997**

The Fondation Gan was created in 1987 to preserve France's cinema heritage through the restoration of silent classics. Since then the Fondation has broadened its aims by actively encouraging audiences to go to the cinema, and helping new film-makers to establish themselves. The French Film Festival has shown many films with the Gan imprint over the years, among them Tonie Marshall's *Enfants de Salaud*, Agnès Merlet's *Le fils du requin*, Régis Wargnier's *Indochine*, and the restored version last year of Jacques Tati's *Jour de Fête*. This year we are proud to present two films that have received Gan support – *Les Caprices d'un fleuve* and *L'élève*.

### Les caprices d'un fleuve

**A** VISUALLY breathtaking account of Africa during the Ancien Regime in which Bernard Giraudeau plays a nobleman who is banished from France to be exiled for murder on the African coast. There he becomes governor of a trading colony, finding his own standards receive a shake-up in the seductive locales resulting in a plea for tolerance that might have shocked his contemporaries at home. Giraudeau films on the grand scale of which David Lean would have approved. The film won César nominations for Jean-Marie Dreu (photography) and music René-Marc Bini. It marks a significant step in Giraudeau's career behind the camera, only his second venture after his first film *L'autre*.

**BERNARD GIRAUDEAU:** Born in La Rochelle in 1947, Giraudeau joined the Marines and spent some time at sea and then diverse jobs including a foreman in a factory and running a publicity agency before settling on an acting career. His handsome looks earned him considerable personal success on stage in Paris in such hit as *Pauvre France* alongside Jacques Fabbri. He was quick to demonstrate his versatility appearing in work by Joe Orton, Arrabal and Kleist. He achieved early success in the movies in such comedies as *Et la tendresse, bordel!* but again he divided his time between the commercial and more demanding fare including Ettore Scola's *Passione d'amore* and *Bras de Fer* by Gérard Vergez. In 1984 he hit the jackpot in Patrice Leconte's *Les Spécialistes* with Gérard Lanvin. He gives a remarkable performance in another film in the festival, Nicole Garcia's *Le fils préféré* and worked with Leconte again on *Ridicule*. He takes as role models some of the greats of British acting among them Laurence Olivier, John Gielgud and John Hurt, appreciating in particular their restraint and sensitivity, a style he seeks to emulate. Giraudeau who has two children with actress Anny Duperey, still manages to divide his time almost equally between the theatre and cinema and currently is appearing on stage in Paris in Éric-Emmanuel Schmitt's *Le Libertin* with Christiane Cohendy, which has received no less than six Molières nominations.

**Dir:** Bernard Giraudeau. **Prod:** Jean-François Lepetit, Philippe Schwarz. Flach Films, les films de la Saga, Le Studio Canal +, France 2 Cinéma, Cecchi Glori Group, Eurimages, Fondation Gan.

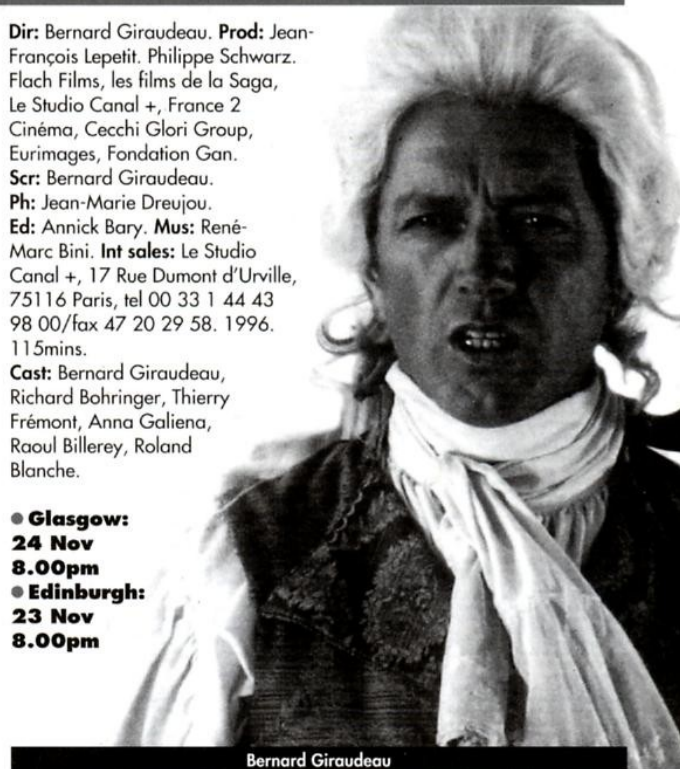
**Scr:** Bernard Giraudeau.

**Ph:** Jean-Marie Dreu.

**Ed:** Annick Bary. **Mus:** René-Marc Bini. **Int sales:** Le Studio Canal +, 17 Rue Dumont d'Urville, 75116 Paris, tel 00 33 1 44 43 98 00/fax 47 20 29 58. 1996. 115mins.

**Cast:** Bernard Giraudeau, Richard Bohringer, Thierry Frémont, Anna Galiena, Raoul Billerey, Roland Blanche.

● **Glasgow:**  
**24 Nov**  
**8.00pm**  
● **Edinburgh:**  
**23 Nov**  
**8.00pm**



Bernard Giraudeau

### L'élève

**T**HE *Portrait of A Lady*, *The Wings Of The Dove* and the forthcoming *Washington Square* confirm that Henry James has now replaced Jane Austen as every filmmakers' favourite bedside reading. Olivier Schatzky's second feature is an elegant adaptation of James' novel *The Pupil* and one costume drama that manages to balance visual opulence with emotional conviction.

Now established as the chameleon man of French cinema, Vincent Cassel follows *La Haine*, *Dobermann* and recent hit *L'Appartement* with another memorable performance as a tutor hired by an aristocratic family to teach their gifted 11 year-old son Morgan. Set on the French Riviera at the turn of the century, the film reeks of wealth but all is not what it appears. The sickly lad, wise beyond his years, has been virtually abandoned to his fate. The family are flat broke and Cassel grows to realise that the family expect him to take the boy off their hands.

Beautifully played by both Cassel and young Caspar Salmon, the film charts the mutual esteem that grows between pupil and teacher with great economy and a welcome avoidance of sentimentality.

**Dir:** Olivier Schatzky. **Prod Co:** Ocelot Prods/Blue Films/La Sept Cinéma/Rhones-Alps Cinema. **Prod:** Josee Benabent-Loiseau. **Scr:** Schatzky and Eve Deboise from the novel by Henry James. **Phot:** Carlo Varini. **Ed:** Jean-François Naudon.

**Mus:** Romano Musumarra. **Int sales:** Pracidant Films. 1996. 92 mins.



## NEW WAVES

John + Helen + Alexis

### Didier

**B**EST remembered as the hapless husband in Josiane Balasko's *Gazon Maudit*, Alain Chabat turns director with this irresistible rib-tickler based on the premise that it really is a dog's life. Much gentler than his bursts of inspired lunacy with *Les Nuls*, this is an entertaining comedy that's eager to please.

Didier is a labrador who has been left to the tender mercies of angst-ridden football club owner Jean-Pierre Bacri. Bathed by a mysterious beam of light, the dog awakens to find himself trapped in a man's body. Chabat may appear human but his instincts are totally canine as he has to be restrained from sniffing passers-by and utilising tree trunks. He is however a natural born football player and a whizz as an agony aunt. Soon, Bacri's new-found playmate has transformed his love life and set his team on the road to victory in a hilarious sequence filmed at the Parc des Princes.

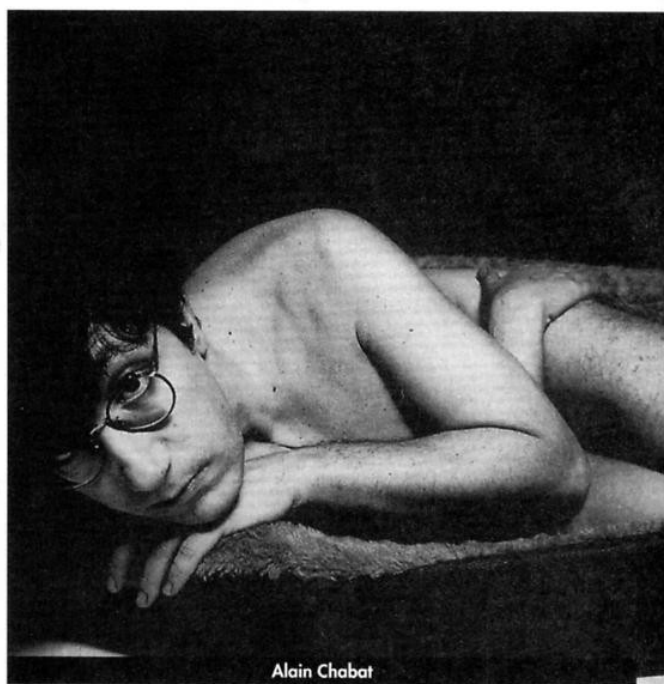
Lush camerawork, a lovely chemistry between Chabat and Bacri along with supporting roles for Josiane Balasko and Nuls regular Dominique Farrugia add up to a thoroughly enjoyable shaggy dog comedy. Let's just hope Robin Williams doesn't get to hear about it.

**Dir:** Alain Chabat. **Prod co:** Katharina/Renn/ TF1 Films/Wam/Canal +. **Prod:** Claude Berri. **Scr:** Alain Chabat. **Ph:** Laurent Dailland. **Ed:** Roland Baubeau, Annick Filley. **Mus:** Philippe Chany. **Int sales:** President Films. 1997. 105mins.

**Cast:** Alain Chabat, Jean-Pierre Bacri, Isabelle Gélinas, Caroline Cellier, Josiane Balasko

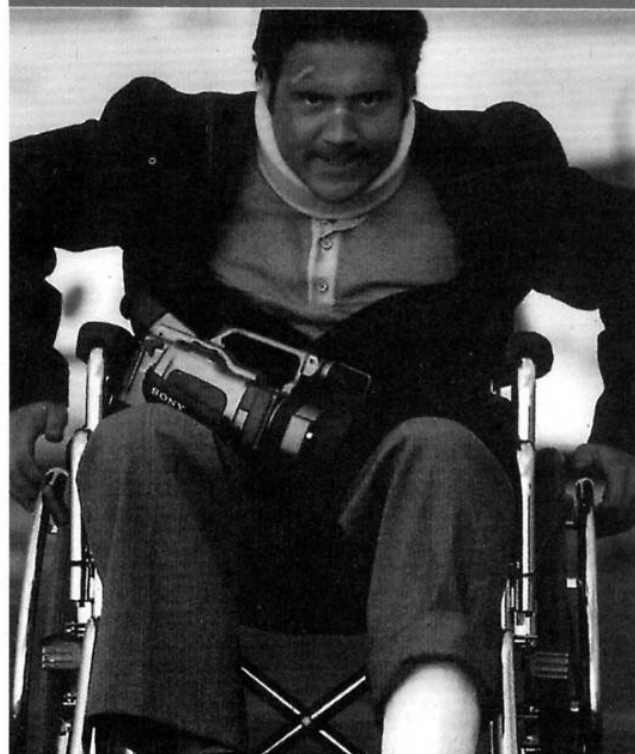
● **Glasgow:** 30 Nov 2.00pm

● **Edinburgh:** 25 Nov 2.30 and 8.15pm



Alain Chabat

### Tout doit disparaître



**F**eydeau would have approved of this farce which proceeds at a fast and furious pace, featuring the quirky talents of last year's special FFF guest Didier Bourdon (*Les trois frères*) in a comedy of marital mistrust. He plays a businessman who is having an affair with his secretary while plotting the downfall of his wife. She becomes suspicious and hires a private detective to keep an eye on him. Meanwhile he has decided the best way of eliminating her is to ask a young author specialising in crime fiction to plot the perfect crime for him to copy ... by the time all the loose ends unravel confusion reigns in classic comic tragedy which evokes memories of some of the great comedies of the sixties and seventies by Georges Lautner and Michel Audiard of which *Les tontons flingueurs* is a prime example. Bourdon and his fellow Inconnu Bernard Campan have just written, directed and starred in *Le Pari*.

**Dir:** Philippe Muyl. **Prod:** Christian Fechner, TF1 Films and Canal +.

**Scr:** Philippe Muyl and Philippe Le Dem. **Ph:** Luc Drion. **Ed:** Françoise Berger-Groult. **Int sales:** TF1 International, Perrine Tezé, tel 00 33 1 41 41 15 04/fax 41 41 31 44. 1997. 95mins.

**Cast:** Didier Bourdon, Emile Semoun, Yolande Moreau, Ophélie Winter, José Garcia.



## NEW WAVES

*Jean + Helan Judy + Dave*

### J'ai horreur de l'amour



Jeanne Balibar

**A**N OUTLANDISH, angst-ridden comedy of manners about life, hypochondria and modern love, this is a hugely entertaining new feature from the director of the 1993 gem *There's Nothing Special About Normal People*. Premiered to great acclaim at this year's Cannes Film Festival, it mixes Woody Allen-style wit with sunny Paris locations and three terrific performances from the lead actors.

Jeanne Balibar is the thirtysomething doctor who has decided to remain in Paris during the dog days of summer. Jean-Quentin Chatelain is an actor she meets one night at a dinner party. Intense, obsessive and self-absorbed, he has an aversion to strong displays of emotion after a previous girlfriend tore out a clump of her hair as a token of her affection. The central trio is completed by Lurent Lucas as a reformed drug addict who is now HIV-positive. Fatalistic about his future, he sees no point in even trying to fight his illness.

The relationships that develop around the trio richly illustrate the problems and pitfalls we all face in showing just that little bit more sympathy towards the struggles of others. This is a funny, touching film that never turns to tearjerking to prove its point.

**Dir:** Laurence Ferreira Barbosa. **Prod co:** Gemini Films, France 2 Cinéma, Canal Plus, CNC. **Prod:** Paulo Branco. **Scr:** Laurence Ferreira Barbosa and Denyse Rodriguez Tomé. **Phot:** Emmanuel Machuel. **Ed:** Emmanuelle Castro. **Int sales:** Gemini Films, 73 rue Saint Denis, 75001 Paris, tel 00 33 1 40 39 03 75/fax 42 33 12 13.1997. 133mins. **Cast:** Jeanne Balibar, Jean-Quentin Chatelain, Laurent Lucas, Bruno Lochet, Alexandra London.

● **Glasgow:** 25 Nov 5.45pm  
● **Edinburgh:** 1 Dec 3.00 and 8.15pm

### Love Etc

**A**SORT of *Jules et Jim* for the nineties as Yvan Attal, Charlotte Gainsbourg and Charles Berling meet, part, change places, and finally come together at the turn of the millenium. Benoit is a banker who responds to Marie's personal ad ... and three months later they are married. Then Benoit's childhood friend comes on the scene and falls for Marie...and sets up a chain of emotional conundrums. How do you tell your oldest and closest friend that you are in love with his wife? A fresh and original take on one of the cinema's oldest equations, deftly adapted by Marion Vernoux in her second feature film outing from Julian Barnes's novel *Talking It Over*. Although dealing with an amour fou, the tone is gentle, and the playing, specially Charlotte Gainsbourg's performance, is neatly understated. An experience to be savoured and sipped from the director who attended the French Film Festival two years ago with *Personne ne m'aime*.

**Dir:** Marion Vernoux. **Prod:** Patrick Godeau, Alicéleo, France 3 Cinéma, Le Studio Canal +, Studio Images 3, Cofimage 7, CNC, European Script Fund and Procirep. **Scr:** Marion Vernoux, Dodine Henry. **Ph:** Eric Gautier. **Ed:** Jennifer Augé. **Mus:** Alexandre Desplat. **Int sales:** UGC, 24 Avenue Charles de Gaulle, 92200 Neuilly sur Seine, tel 00 33 1 46 40 44 30/fax 46 24 37 28. Guild Entertainment, Kent House, Market Place, London, W1N 8AR Tel 0171 434 3132/fax 0171 631 3568. 1997. 105mins.

**Cast:** Charlotte Gainsbourg, Yvan Attal, Charles Berling.

● **Glasgow:** 25 Nov 1.30pm and 8.45pm  
● **Edinburgh:** 26 Nov 2.30pm and 8.15pm



## NEW WAVES

### Dobermann



Monica Bellucci and Vincent Cassel

**T**HE clash between Al Pacino and Robert De Niro in *Heat* has nothing on the titanic struggle that takes place between Public Enemy Number One Vincent Cassel and evil copper Tcheky Karyo in this blistering, hi-octane pulp fiction from first time director Jan Kounen.

Based on the *Dobermann* crime novels, the film moves like a bat out of hell taking an undisguised glee in its rollercoaster ride of crime and punishment. Cassel, in another stunning characterisation, is the leader of one of the most notorious gangs in France. Former model Monica Bellucci, plays his deaf-mute girlfriend and partner in crime Nat La Gitane.

The film opens with a bloody bank heist in a high-rise Paris suburb and never lets up as the gang are hotly pursued by the forces of law and order. They escape and its then that the chilling Karyo embarks on a personal vendetta to end their reign of terror.

The kind of maniac with a badge who makes *Dirty Harry* look like a wimpy liberal, Karyo eventually stalks them to a transvestite nightclub called Jo Hell where the final showdown strides boldly into Sam Peckinpah territory.

A film of amazing energy and attitude, this guarantees that Kounen is a talent you won't easily forget. According to one critic, *Dobermann* is "ultra-violent, sexist, scatological and drug-drenched, and with as much redeeming social value as a land mine". Don't say you haven't been warned.

**Dir:** Jan Kounen. **Prod co:** Noe Prods/La Chauve Souris/Tawak Pictures/Studio Canal Plus/Polygram Audiovisuel/France 3 Cinema/Comstock. **Prod:** Frederique Dumas, Eric Neve. **Scr:** Joel Houssin. **Phot:** Michel Amathieu. **Ed:** Benedicte Brunet. **Mus:** Schyzomniac. **Intl sales:** Canal Plus. 1997. 103 mins  
**Cast:** Vincent Cassel, Tcheky Karyo, Monica Bellucci, Antoine Basler.

### Le Missionnaire

He arrives on their doorstep with a mission: to teach them self-defence to preserve the family unit. No price is too high for the zealous Franck Martin as the Gomez's submit to the rituals in a short film of dark originality.

**Dir:** Arnaud Duprey. **Prod:** Valérie Duvauchelle. **Scr:** Isabelle Le Grix. **Ed:** Arnaud Duprey, Stéphane Henry. **Ph:** Guy Chanel. 1997. 10mins.  
**Cast:** Ludovic Jan, Michel Smolianoff, Franck Simon, Violette Ferrer, Jean Fornerod, and Sylvia Vaudano.

● **Glasgow:** 29 Nov 7.45pm  
● **Edinburgh:** 28 Nov 3.00 and 8.00pm

### En avoir ou pas

**A**N ASTONISHINGLY assured debut feature from Laetitia Masson who had worked with Cédric Kahn on *Trop de bonheur* before making two shorts, *Vertiges de l'amour* and *Nulle part*. Her two protagonists both down on their luck in Boulogne and Lyon meet up and eventually allow their mutual attraction to surface. Sandrine Kiberlain demonstrates a depth and maturity to her performance that belies her years.

**Dir:** Laetitia Masson. **Prod:** François Cuel, CLP, Georges Benayoun, Dacia Film. **Scr:** Laetitia Masson. **Ph:** Caroline Champetier. **Ed:** Yann Dedet. **Intl sales:** Pyramide, 5 Rue Richempanse, 75008 Paris, tel 00 33 1 42 96 02 20/fax 40 20 05 51. 1996. 90mins.

**Cast:** Sandrine Kiberlain, Arnaud Giovaninetti, Roschdy Zem, Calire Denis, Didier Flamand, Lise Laméttrie, Laetitia Palermo, Nathalie Villeneuve. Venice Film Festival 1996, official selection. *Écran large*.

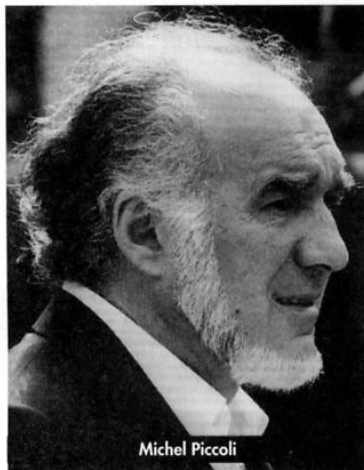




## NEW WAVES

John + Hera + Lennox - Left after 45 minutes!

### Alors voila



Michel Piccoli

**V**ETERAN actor Michel Piccoli's first venture behind the camera, shown in this year's Venice Film Festival selection, he uncovers a world of crazy desires which borders of the magical. Constantin has three sons ... which three families and their children. They all live in the same building, apart from Constantin. This ruthless patriarch, joker and lover of life, keeps his brood under surveillance. He lives by shady businesses and a band of equally shifty associates. Events take a

turn for the histrionic when the families pool together to buy a truck. Piccoli springs surprises with a deft hand, makes ambitious narrative leaps, and manages to be both affectionate, disturbing, delightful, sentimental, and thoroughly engrossing as he forays into the maze of extended family relationships. Piccoli, 71, has taken his time before finally taking the directorial plunge - the result has touches of Luis Bunuel and Jacques Tati but with a spirit all of his own.

**MICHEL PICCOLI:** Son of a musical family of Italian extraction, the young Piccoli found his true vocation after appearing in a school play. After the war he teamed up with some fellow students and lecturers to take over a small theatre in Paris where they staged plays by Beckett, Ionesco and Strindberg. Piccoli always demonstrated a desire to take risks. In 1948 Louis Daquin chose him to play a coal miner and political agitator in *Le Point du jour*, a role that made its mark. He continued to choose wisely throughout his 100-plus films. He has worked with some of the greats including Bunuel (*La mort en ce jardin*), Le Mépris (Godard), and starring Brigitte Bardot), Francis Girod (*L'Etat sauvage*), Marco Ferreri (*La Grande Bouffe*), Jacques Doillon (*La Puritaine*), Louis Malle (*Milou en mai*) and especially with Claude Sautet (*Vincent, François, Paul et les autres, Les choses de la vie*). He is a star without any pretensions who took under his wing such emerging talents as Jane Birkin and Sandrine Bonnaire. During



Michel Piccoli's cinema troupe

his unstoppable film career, he missed the stage and returned under Peter Brooks' direction in *The Cherry Orchard*, and also worked with Patrice Chéreau at the Théâtres des Amandiers at Nanterre. He has been fascinated for a considerable time by the demands of "mise en scène" and helped to produce a film *Le Général de l'armée morte* by Luciano Tovoli. He directed a short film for Amnesty about an Iranian political prisoner before deciding the time was ripe to delve behind the camera for a full-length feature. Piccoli says: "Picasso suggested that it takes a long time to become young. It's that spirit which helps me to keep a child-like joy about life. Age has nothing to do with it."

**Dir:** Michel Piccoli. **Prod:** Paulo Branco, Gemini Films, Madragoa Filmes, Light Night Production, Le poisson volant, WDR. **Scr:** Michel Piccoli, Thomas Cheysson. **Ph:** Laurent Machuel. **Ed:** Emmanuelle Castro. **Mus:** Arno. 1997. 97mins.

**Cast:** Maurice Garrel, Dominique Blanc, Roland Amstutz, Arno, Bernard Bloch, Pascal Elso, Michèle Gleizer, Roger Jendly, Elisabeth Margoni, Nathalie Eno.

• **Glasgow:** 27 Nov 6.30pm  
• **Edinburgh:** 30 Nov 8.00pm

## Corps inflammables

**A**N acerbic love tangle for the nineties in which a quartet of Parisian night owls seek enlightenment ... and each other. First feature from Jacques Maillot (whose second short is paired in the programme) deals with the havoc caused by consuming desire. The double bill ran for months at a Left Bank cinema, and scored unprecedented success.

**Dir:** Jacques Maillot. **Prod:** Magouric Productions, Éléfilm. **Scr:** Jacques Maillot. **Ph:** François Paumard. **Ed:** Frédéric Kretzky, Andrée Sedlackova. **Mus:** Allie Delfau. **Int sales:** Magouric Productions, 9 rue de Clignancourt, 75018 Paris, tel 00 33 1 42 52 24 34/fax 42 52 35 48. 1995. 40 minutes. **Cast:** Olivier Py, Aurélie Rusterholtz, Céline Carrère, Philippe Demarle.



Parisian party animals

## 75 centilitres de prière

FOUR friends decide to play wishing games then discover they may have strayed out of their depth.

**Dir:** Jacques Maillot. **Prod:** Laurent Bénégui, Movimento, Magouric. **Scr:** Jacques Maillot. **Ph:** François Paumard. **Ed:** Frédéric Kretzky. **Mus:** Frédéric Renaud. **Int sales:** Magouric Productions, 9 rue de Clignancourt, 75018 Paris, tel 00 33 1 42 52 24 34/fax 42 52 35 48. 1994. 30mins. **Cast:** Alain Beigel, Eric Bonicatto, Philippe Macaigne, Laure Mana, Olivier Py, Sascha Rau, Myriem Roussel, Pierre Merat.

• **Glasgow:** 26 Nov 8.45pm  
• **Edinburgh:** 25 Nov 6.00pm

## NEW WAVES

### Le fils préféré



Bernard Giraudeau and Gerard Lanvin

**T**HREE formidable actors, Bernard Lanvin, Bernard Giraudeau, and Jean-Marc Barr in a study of the relationship between three brothers. Garcia surprised critics four years ago with her directorial debut *Un weekend sur deux*. Now she confirms her talents, one of which undoubtedly is using her stage experience to extract fine performances from her trio of actors who share a love-hate relationship with their ageing father, an Italian immigrant living in the south of France. Two of the sons have left home, one of them making a lucrative living in Italy, the other coming to terms with his homosexuality. The third brother is the father's favourite who is trying to finance the building of a dance club. He commits a forgery, the discovery of which alienates him from his father's affections. Roberto Herlitzka is superb as the decaying patriarch. Michel Ciment says: "Reveals the subtle complexities of the relationship

between three brothers in a tone reminiscent of Sautet and the confirms the talent of this remarkable actress behind the camera."

**Dir:** Nicole Garcia. Production: Cinea, Les Films Alain Sarde, France 3, Angel's Company. **Scr:** Nicole Garcia, Francois Dupeyron and Jacques Fieschi. **Phot:** Eric Gautier. **Ed:** Agnes Guillemot and Yann Dedet. **Mus:** Philippe Sarde. **Int sales:** Le Studio Canal+, Paris, Tel 46 10 12 00. 1994. 110 mins.

**Cast:** Gerard Lanvin, Bernard Giraudeau, Jean-Marc Barr, Roberto Herlitzka, Margherita Buy, Pierre Mondy, Antoinette Moya.

● **Glasgow:** 24 Nov 5.45pm  
● **Edinburgh:** 27 Nov 6.00pm

### Petit arrangements avec les morts

**W**INNER of the Camera D'Or for the best first feature at the Cannes Film Festival of 1994, this has been top of our most wanted list ever since. Set on a beach in Brittany, the film weaves a delicate spell around the subject of bereavement as experienced by a disparate group whose lives have been profoundly touched by death.

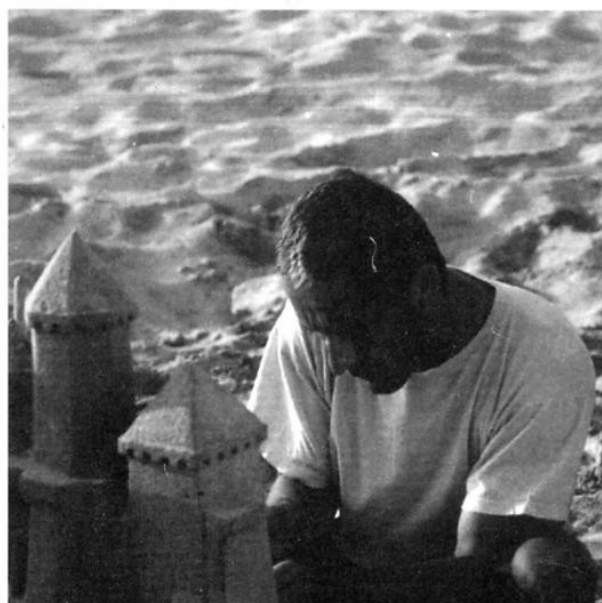
Ferran's sympathy with her actors, sensitivity to mood, and skill at framing and pacing a scene marked her out as an extraordinary new talent. The film itself has the power to move even the hardest of hearts.

On the beach, Vincent (Didier Sandre) is constructing the most elaborate of sandcastles. When he leaves, a nine year-old promises to watch over it and save it from the sea. The two are linked by death. The boy's best friend has died, and Vincent lost his sister as a child. Further along the beach, we discover Vincent's brother (Charles Berling) and sisters Saza (Catherine Ferran) and Suzanne (Sabrina Leurquin).

Weaving together their many stories, Ferran creates an insightful drama tinged with a clear understanding of our deepest emotions and fears. We cannot recommend this highly enough.

**Dir:** Pascale Ferran. **Prod co:** Eclipsa Films, La Sept Cinema, Cinea, Pan Europeene. **Scr:** Pierre Trivodic, Pascale Ferran. **Phot:** Jean-Claude Larrieu. **Ed:** Guy Lecomte. **Int Sales:** Mainstream, 34 Rue Poncelet, 75017 Paris. Tel 00 33 1 44 40 05 55/fax 47 63 07 62. Tel 44 40 05 55. 1994. 108 min.

**Cast:** Didier Sandre, Catherine Ferran, Charles Berling, Guillaume Chazotte, Sabrina Leurquin, Alexandra Zonta, Antoinette Moya.



## NEW WAVES

### Bouge!



Stars are born at Bercy

**N**OT many French films are targeted specifically at the 12-18 age group – here is an exception. Newcomer Ambre Boukebza plays the young girl who wants to gain the affection of her estranged father by entering the world of showbusiness. She comes to Paris and tries her luck with a dance group – and suddenly finds she has talent after all. And her father, an impresario, couldn't be happier. The film capitalises for its crowd scenes on the huge concerts that the TV channel M6 stage twice a year at Bercy stadium where more than 17,000 youngsters dance the night away. This Gallic *Flashdance* pulsates with energy and exuberance.

**Dir:** Jérôme Cornuau. **Prod:** Gilles De Maistre, Miguel Courtois. Tétr Média, M6 Films, Canal+ and TPS Cinéma. **Scr:** Emmanuel List.

**Ph:** Bernard Zitzermann. **Ed:** Juliette Welfling. **Mus:** Henri Belolo.

**Int sales:** 1997. 99mins.

**Cast:** Ambre Boukebza, Patrick Forster-Delmas, Ophélie Winter, Bernard Le Coq, Léa Drucker, Elisabeth Depardieu, Edouard Montoute, Samy Naceri, Tara Romer, Ashanti, Alain Beigel, Didier Cauchy, Anthony Decadi, Philippe Corti, Mickael Winter.

- **Glasgow: 21 Nov 1.30pm, 22 Nov, 2.00pm, 26 Nov 1.30pm**
- **Edinburgh 23 Nov 2.30pm**
- **Aberdeen 29 Nov 2.30pm**

## L'Auberge

RESTAURANT FRANÇAIS

During the French Film Festival come for dinner before the screenings at the Filmhouse and enjoy our dîner-ciné.

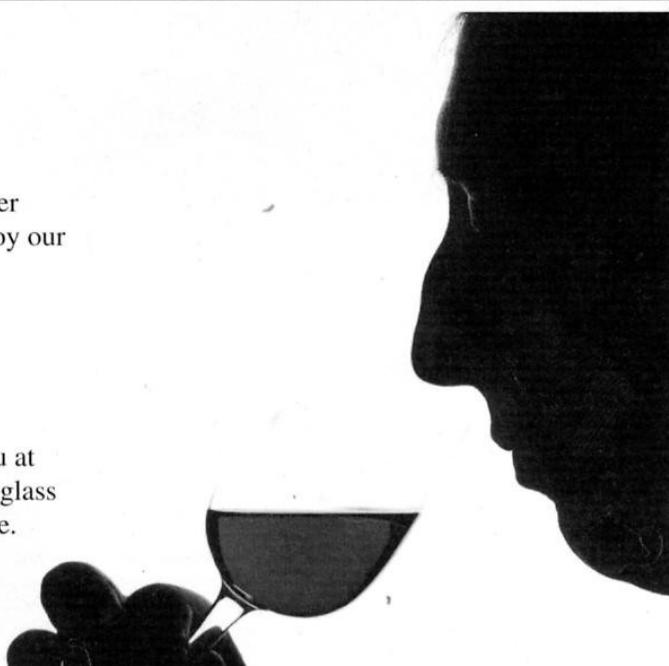
Two courses: **£10**

Three courses: **£12.50**

*both including a complimentary glass of wine.*

Or after the show sample our table d'hôte menu at £26.50 and we will offer you a complimentary glass of kir on presentation of the festival programme.

L'Auberge Restaurant,  
56-58 St Mary's Street,  
Edinburgh.





## Exhibition



Actress Laia Forte who visited GFT and Filmhouse, Edinburgh, earlier this year for the Italian Film Festival

## Les portraits de Lloyd Smith

**D**URING the six years of the French Film Festival, and the four years of the Italian Film Festival photographer Lloyd Smith has kept a pictorial record of visitors who have come to Scotland to present their films – from such established names as Jean-Paul Rappeneau, Michel Deville, Claude Lelouch, Didier Bourdon, Ricky Tognazzi, Carlo Verdone, and Mario Martone to the new generation represented by such talents as Antoine Desrosières, Laia Forte, Mathieu Demy and Manuel Flèche. Smith's work has been published in *The Observer*, *Scotland on Sunday* and some of his portraits of famous Scots have found their way into the archives of the National Portrait Gallery. He

harbours a particularly keen interest in film generally, and French cinema in particular. For the pictures in this exhibition he has evoked a soft focus technique that is reminiscent of the star portraits prevalent in the Forties. The French Film Festival is delighted to have this opportunity to present a fusion of both photography and film in one show. The original photographs in a limited edition are for sale, framed as seen, at £100 each. Smith gratefully acknowledges the help of Ideal Format (Edinburgh) and Kodak UK.

● **Les Portraits de Lloyd Smith** on show on the walls of GFT Café Cosmo for the duration of the French Film Festival.

## Credits & Tickets

**Directors:** Richard Mowe, Allan Hunter.

**Chair:** Jame Steel.

**Deputy director:** Jeanne Marchalot.

**Institut Français d'Écosse, Edinburgh:**  
Jean-Marc Terrasse.

**Alliance Française, Glasgow:** Alain Michel.

**Glasgow Film Theatre:** Ken Ingles

(director), Liana Marletta, Marion Pearson, Allison Gardner, Barney McCue, Vanessa Paynton, Sophie Crabb.

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

**Financial Adviser:** James McKenzie.

**Legal Services:** Richard Findlay, Tods Murray WS

**Paris:** Vincent Gaillot and Nathalie Gratteau.

**London:** Olivier Poivre d'Arvor, le Conseiller Culturel, and Jean-François Danis, l'attaché audio-visuel, Ambassade de France.

**Photographic Exhibition:** Lloyd Smith.

**Film Transport:** Nicola Morton, Scottish Express International.

**Courtesy cars:** Ian Skelly Dealership, Glasgow.

**French Film Festival Ltd:** Registered Office - 66 Queen Street, Edinburgh EH2 4NE; A company limited by guarantee and registered in Scotland No 137686. Recognised as a charity by the Inland Revenue. Capital Group member.

**Festival Administration:** Institut français d'Ecosse, 13 Randolph Crescent, Edinburgh, EH3 7TT, Tel 0131 225 5366/fax 0131 220 0648.

The programme was designed by Maureen Braidwood and Michael Gill and produced by Grange Communications Ltd, 74 Northumberland Street, Edinburgh, EH3 6JG.

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**Festival liaison:** Mark Chappell; Marie Claveau; Amélie Ducourant;

### GLASGOW FILM THEATRE,

12 Rose Street, Glasgow G3 6RB.

Admin Tel: 0141 332 6535

Box office: 0141 332 8128.

Mon-Sat 12noon-9pm. Sun box office opens 30 minutes before performance.

Postal bookings should be accompanied by cheque payable to GFT. Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation of a performance.

#### Ticket Prices

Sun-Fri evenings £4.25 (concs £3.00) Sun-Fri matinees £3.25 (concs £2.00) Sat matinees £3.25 (concs £2.00) All double-bills £4.25 (concs £3.00). Saturday eves £4.25 (no concs). Festival Keycard: See all the films for £36/£24 concessions. Or select any 6 films for the bargain price of a Festival saver (£18/£12). Gala offer for *La femme défendue* & *Les randonneurs* £5 (£4.0) on 21 November.

#### Disabled facilities

Full disabled facilities, including induction loops and infra-red loops. See GFT brochure for full details.

#### Cafe Cosmo

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

### FILMHOUSE,

88 Lothian Road, Edinburgh EH3 9BZ.

Admin tel: 0131 228 6382

Box office tel: 0131 228 2688 Box office hours: Sun 3pm (or 30 mins before first screening) until 9pm. Mon-Sat: noon-9pm. Postal bookings should be accompanied by sae with cheque made payable to Filmhouse Ltd. Credit card bookings charged at 50p per transaction. Tickets booked in advance cannot be exchanged nor money refunded except in the event of cancellation.

#### Ticket Prices

Sun-Thurs: matinees £2.70(concs £1.50). Early evening £3.70 (concs Sun-Thurs only £2.50). Main evening £4.70 (concs Sun-Thurs £3.50). Friday and Saturday: Friday Bargain matinee £1.20. Saturday matinee £2.70. Early evening £3.70. Main evening £4.70. Festival Pass: See all the films for £36/£24concessions. Or select any 6 films for £18/£12 concs.

#### Disabled access

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

#### Cafe-bar

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

### Aberdeen Odeon

Two days of French Film Festival highlights

November 29 and 30

Aberdeen Odeon,

Justice Mill Lane,

Aberdeen AB1 2EG

Box office and information: 01224 587434

Tickets £4/£4.60 (£2.90 and £3.10 concs)

### Dundee Steps Theatre

Two days of highlights

December 1 and 2

Steps Theatre,

Wellgate,

Off Victoria Road,

Dundee DD1 1DB



## Programme guide



EDINBURGH FILMHOUSE

Friday 21 Nov	Saturday 22	Sunday 23	Monday 24	Tuesday 25	Wednesday 26	Thursday 27	Friday 28	Saturday 29	Sunday 30	Monday 1 Dec
2.30 Les palmes de M Schutz (12)	2.30 Un air de famille (15)	2.30 Bouge (PG)	2.30 Lucie Aubrac (12)	2.30 Didier (PG)	2.30 Love etc (15)	2.30 Les randonneurs (15)	3.00 Dobermann (18)	3.00 En avoir ou pas (15)	3.00 À la vie, à la mort (15)	3.00 J'ai horreur de l'amour (15)
6.00 Le jaguar (12)	8.00 La femme défendue (15)	8.00 Les caprices d'un fleuve (15)	6.00 Tout doit disparaître (15)	6.00 Corps inflammables (15)	6.00 Forever Mozart (15)	6.00 Le fils préféré (15)	6.00 Marion (15)	6.15 L'élève (15)		6.00 Généalogies d'un crime (15)
8.40 Les palmes de M Schutz (12)	8.00 Les randonneurs (15)		8.00 Lucie Aubrac (12)	8.15 Didier (PG)	8.15 Love etc (15)	8.15 Assassins (18)	8.00 Dobermann (18)	8.00 Petits arrangements (18)	8.00 Alors voilà (15)	8.15 J'ai horreur de l'amour (15)

GLASGOW FILM THEATRE

Friday 21 Nov	Saturday 22	Sunday 23	Monday 24	Tuesday 25	Wednesday 26	Thursday 27	Friday 28	Saturday 29	Sunday 30	Monday 1 Dec
1.30 Bouge (PG)	2.00 Bouge (PG)	2.30 Le jaguar (12)	1.00 Le jaguar (12)	1.30 Love etc (15)	1.30 Bouge (PG)	2.00 Assassins (18)	2.00 Petits arrangements (18)	2.30 Assassin(s) (18)	2.00 Didier (PG)	
3.30 La femme défendue (15)	4.15 Les palmes de M Schutz (12)	6.00 For Ever Mozart (15)	5.45 Le fils préféré (15)	5.45 J'ai horreur de l'amour (15)	4.15 En avoir ou pas (15)	6.30 En avoir ou pas (15)	5.45 À la vie, à la mort (15)	5.30 Un air de famille (15)	6.00 L'élève (15)	
5.45 La femme défendue (15)	6.30 Marion (15)	7.45 Lucie Aubrac (12)	8.00 Les caprices d'un fleuve (15)	8.45 Love etc (15)	6.30 Alors voilà (15)	8.45 Corps inflammables (15)	8.00 Petits arrangements (18)	7.45 Dobermann (18)	8.15 Généalogies d'un crime (15)	
8.00 Les randonneurs (15)	8.45 Les palmes de M Schutz (12)				8.45 Tout doit disparaître (15)					

### Christmas at Montpeliers

#### Christmas Lunch

Spiced parsnip and apple soup.  
Feta, spinach and leek parcel with cherry tomato salad.  
Chicken liver terrine with pear chutney.  
Warm beef and cashew salad.  
Turkey with sage, apple and onion stuffing and cranberry balsamic sauce.  
Charred salmon with lime and chilli.  
Roast lamb with spinach, tomato and basil sauce.  
Venison in red wine, baby onions, garlic, bacon and juniper berries.  
Roast aubergine, courgette, mushroom, garlic and tomato pasta.

Christmas Pudding with brandy cream.

Chocolate and hazelnut cheesecake  
Apple sponge with mince meat topping.

Mixed berry pavlova.  
Coffee and filo parcels.

£13.95

Available 8th-24th December

#### Christmas Dinner

Broccoli, stilton and almond soup.  
Feta, spinach and leek parcel with cherry tomato salad.  
Chicken liver terrine with pear chutney.  
Spicy stir fried prawns on mixed leaves.  
Turkey with sage, apple and onion stuffing and cranberry balsamic sauce.  
Fettuccine with monkfish and mussels in a spiced mushroom and coriander sauce.  
Panfried venison with sour cherry and port sauce.  
Spinach, red onion and mushroom strudel.  
Grilled duck breast with plum sauce.

Christmas Pudding with brandy cream.

Chocolate and hazelnut cheesecake  
Apple sponge with mince meat topping.

Mixed berry pavlova.  
Coffee and filo parcels.

£17.95

Breakfast Fizz Menu

Available 8th-31st December and 1st January

10% discretionary service charge will be added

Contact: Kendal White, our Christmas Co-ordinator, on 229 3115

159-161 Bruntsfield Place, Edinburgh EH10 4DG  
Tel: 0131 229 3115 Fax: 0131 221 0809

### ABERDEEN ODEON

Two days of  
French Film Festival  
highlights  
Saturday 29 November  
Sunday 30 November

Aberdeen Odeon,  
Justice Mill Lane,  
Aberdeen AB1 2EG

Box office and information:  
01224 587434

Saturday 29	Sunday 30
2.30 Bouge (PG)	2.30 Le jaguar (12)
6.00 Forever Mozart (15)	6.00 Love etc (15)
8.00 Lucie Aubrac (12)	8.30 Les randonneurs (15)

### STEPS THEATRE DUNDEE

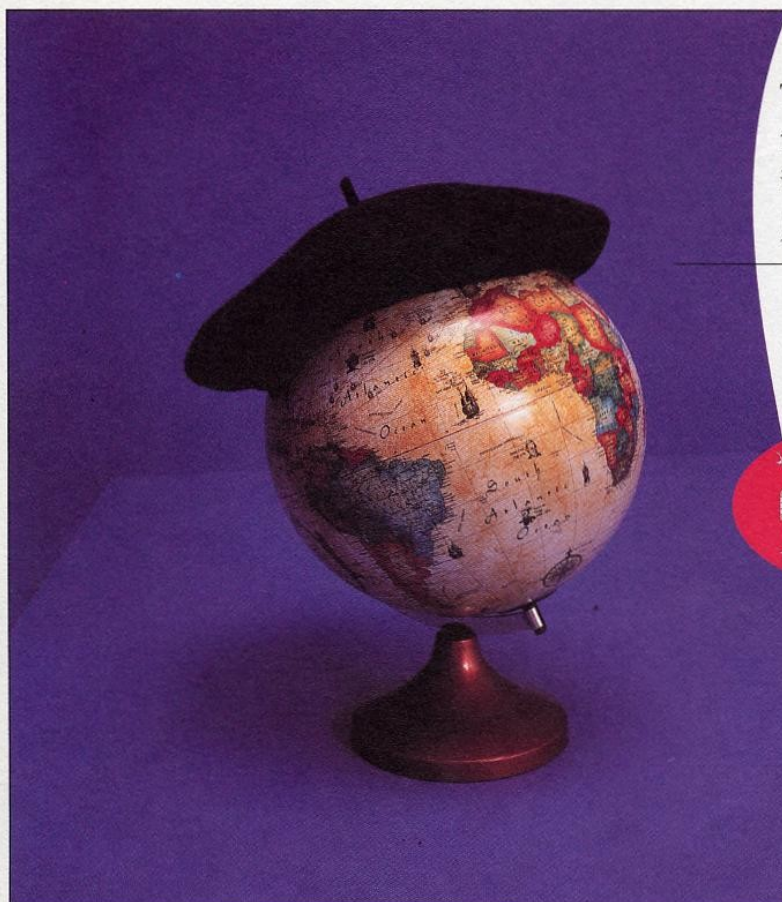
Two days of  
French Film Festival highlights  
Monday 1 December  
Tuesday 2 December

Steps Theatre,  
Central Library, The Wellgate,  
Dundee DD1 1DB

Box office and information:  
01382 434 037

Monday 1 Dec	Tuesday 2 Dec
7.30 Le jaguar (12) brac (12)	7.30 Forever Mozart (15)





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