French Film Festival

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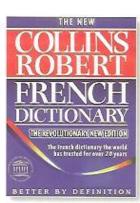


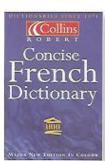
Essential French

Caté,

croissants,









Le cinéma on cloud nine

ESPITE the vagaries of changing fortunes the French remain Europe's must avid cinemagners. Increasingly, however, even they are spending more of their money on a few big hits, frequently American, to the detriment of their own films. Over the summer months the French box office experienced and of its worst periods with only two films (Les destinées sentimentales by Olivier Assayas, and the current UK release Harry, un ami qui vous veur du bien by Dominik Moll) attracting a reasonable cudience.

Yet mercifully French production continues to flourish with almost 200 features being made according to the latest available. Figures, Of those on release in France a total of 173 were French and 159 American. Abroad French cinema holds its own better than any other European country ofthough in the UK the availability of French film remains patchy and unpredictable. Astérix and Obelix, one of France's biggest recent hits, was refeased belatedly in a dubbed version here and failed to make its mark whereas such astablished diretors as Patrice Leconte (with two titles La fille sur le pant and to verse de 5t Piezre) scored favourably.

Inexplicably, however, equally respected names such as Claude Chobnol [Au coour du mensonge] and Gérard Depardieu on his directorial debut (Un part entre deux rives) lamentably failed to find any distribution despite the presence of stellar casts and accessible subjects.

Against this background the continuing presence of the French Film Festival, still the UK's only festival (rather than a tour or a sidebar focus) devoted exclusively to le cinëma français, continues to flourish and expand in its mith year of aperation.

The wealth of experience and the contacts made during almost a decade of tringing in French films, both new and classic clongside a wide range of guests from actors and directors to industry insiders and representatives at such arganisations as Unifrance and the Fondetion Gen, has helped to ensure that audiences will be able to have a real sense of the precise pulse of French cinema each and every year.

As part of the natural evolution of the

As part of the natural evolution of the event next year will mark the advent of Cinéfrance, a new distribution orm of the festival which will expand the range of French film on British screens with titles from Claude Miller and also actress turned director Agnès Jacui (both being showcased in this year's selection). The initiative has received a warm welcome from our likeminded confréres across the Channel who share our belief and possion in widening the

scope of French films available to UK

cinemagoers.

Also his year the festival has a significantly larger presence in Aberdeen through sponsorship from TotalFinaElf and specific support from Scotlish Screen, anabling us to present ten days of film at the recently opened The Belmant (operated by City Screen, new partners in the festival). The TotalFinaElf intilative also will mean French film events throughout the year, not only in Aberdeen but also at the venues in Edinburgh (The Filmhause), Glasgow (GFT), and Dundee (Contemporary Arts). The festival holds its Landon launch at the Ciné Lumière in Knightsbridge on 27 October where a highlights selection will be shown to complement this cinema's activities in the promotion of French film all year round.

The main theme of this 2000 festival revolves around "polars" or thrillers which have always been a stople part of French cinema. This year there has been a revival of the genre through I farry, an ami qui vous veut du bien (on show in the run-up to the festival) and also through a slew of fingling titles from such established names as Claude Chabrol (Au coeur du mensonge starring Jacques Gamblin, Sandrine Bonnaire, Antoine de Caunes and Valeira Bruni-Iodaschi); Alain Corneau with Le Cousin featuring Alain Chabral and Patrick Timsit; Total Western from Eric Rochant, as well as new nomes Frédéric Schoendoerfter with Scèires de crime and Bernard Rapp with Une affaire de goût. In addition a special treat lies in store with a rare print of the Hanni-Georges Clauzat classic Quai des Orléwes, mode in 1947 and starring Lauis Jauvet, Suzy Delair and Bernard Blier.

Blier's son Betrand is also à l'affiche with Les acteurs featuring a veritable who's who of Gallic notables, among them Pierre Arditi, Josiane Balasko, Jean-Paul Belmando, Dominique Blanc, Alain Delon, Jean-Pierre Morielle, Michel Serrault, Gérard Depardieu, Claude Brasseur, Michel Piccali – and, of course, Blier himself.

Other films will showcase the crâme de la crâme of French acting tolent among them Vincent Perez, Michele Laraque, Vincent Elbaz, Roschdy Zem, Karin Viard and many more, Some of these films and guests will only

Some of these films and guests will only come your way once. Make a special effort to catch them while you can. Don't forget to vote for the best first or second-time director as part of the Swiftcall Audience Award in the New Wayes section. At the same time applaud the efforts of all our sponsors, supporters, advertisers, and volunteers and look forward already to a special tenth anniversary vintage in 2001.

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Cover image: Isabelle Huppert in L'école de la chair.

Photograph by Jeremie Nassif

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Master of mystery

He has been steeped in French cinema since the Fifties and the New Wave. Today Claude Chabrol is as busy as ever, particularly in his favourite domain – thrillers. As the French Film Festival celebrates "polars" **Richard Mowe** talks to a master of the genre

OR someone who has explored the darker sides of human nature with leracity and fidelity, Cloude Chabrol emerges as jovial, chipper, and a mischievous joker behind the trademark dark-rimmed glasses and murky puffs from his perpetual pips. His relaxed demeanour suggests he has nothing to prove. He has made more than 40 films for the cinema, 20 or so far television, and has been involved in a couple of theatrical sorties.

He apologics for a lack of precision, after a certain point you can be forgiven for a 270, he remains as prolific and unpredictable as ever, although he has been under represented in Britain until the recent releases of United to the properties of the

Chabral asserts that he is a being who is "devoid of fantosies. My films are made to please others, not me," and he takes a philosophical view of the drubbings he has received at the hands of some critics. He understands the game: he worked in the late Filties as a reviewer for Cahiers du Cinema before he decided to invest a small inheritance to make his first feature, Le Beau Serge which was so successful that he started work an Les Cousins a year later in 1959. He was the first of the band which included Truffaut, Resnuis and Godard, to make the transition from writing to film-making.

He has been in and out of vague so often that his current status, whatever that might be, concerns him not a jut. "I know if my films are any good, or if they are failures. I



Claude Chabral whose style is "as casely recogniseable as a Magnite" believes that shrillers are an integral part of the world's Resource

don't need critics to tell me. But samatimes I fool htem," he says, eyes glinting wickedly, "and I make a film I don't like which receives wanderful reviews. It is not terrible to make bad films as long as you know they're bad. The problem comes if you stop realising it." The thought prompts gales of leacher.

laughter,
More than anything "polars" or thrillers represent a genre which appeals to Chobrol's sensibilities. "Thrillers are an integral part of the world's literature. They're also so universal, and can be both comic and political. You can describe Crime and Punishment as a roman policier if you want; or even the Bible for that matter."

Like same of his contemporaries he was influenced by Hitchcock, about whom he wrote a definitive book with Eric Rohmer. "But you know I think we influenced Hitchcock a little bit too," he says. His feworite film of the moment – he changes choices according to whatever has floated back into his field of vision – is Hitch's Frency, about a necktie marderer. One critic thought the investigating police inspector's observance of meditimes was a reverse homage to Chabral as characterised by Jean Poiret's meticulous Inspector Lavardin.

He chuckles with some satisfaction at the thought. As a director who has always believed in subtlety, close attention to detail, and a distinctive style, hailed by critic

Pouline Koel as "as easily recogniseable as a Magritte," he regards current cinema with a joundiced eye. "I do not like violence, and I'm not a violent man myself which mokes it difficult for me to show it. To be honest every time I see a punch-up in a film, it makes me laugh. And although blood is better now – I suppose some computer has refined it! – it is still not credible."

He has never sought to follow fashion on the theory that if you do so at the start of filming by the end of it tostes will surely have changed. Before the less than auspicious. Over Days in Cleiry, full of Henry Miller's macho posturing, he had turned his attention to examine male intolerance and women's rights in Use allaine de featmes, again with Huppert as the woman who was denounced by the Viciny government, arrested, tried and sentenced to death for illegally procuring abortions.

This return to form was maintained by Betty, his second adaptation of a book by Georges Simenon, and starring Nadine Trintignant and Stephane Audran, his exwile. Audran and he divorced some five years ago after more than 25 years as ane of the cinema's most enduring husband and wile teams.

Chabrol has said: "My rapport with Stephane as an actress is more agreeable now than when we were married." Currently he lives with Aurore, his third wife and a 'script girl' on every one of his films since 1968, in their rural retreat at Gennes, on the Luire near Angers. They also have a flat the Left Bank in Paris. He has laur children, two of whom have worked on his films - Matthieu has composed scores and daughter Cecile acts as his assistant. Chabrol relishes his continuing ability to attract controversy and ruffle the feathers of the bourgeoisie.

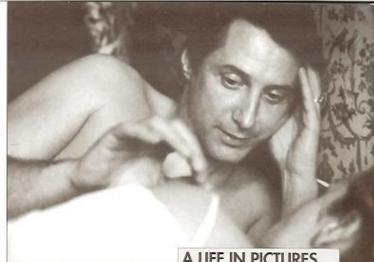
Some of his compatriots were unamused by the portrait of France "as Pétain and the people of the Vichy regime wanted it to be seen" in L'Oeil de Vichy, his first documentary, shown at the second French Film Festival. "The French are scared of that period. I used only propagando material which now looks obsurd. I think that it did people good to see exactly how ridiculous it really was." Some of the critics complained that it was dangerous because there was very little commentary and it did not take a paint of view. He believes the dangers of such manipulative material in the media remain taday: "Images do not always tell the truth, we must take care."

During the Occupation he was a teenager living in the Creuze region and his parents were among the first in the area to join the Resistance.

For his production of L'Enfor with Emmanuelle Béart and François Cluzet, Chabrol resurrected a script by his late friend and bridge partner Henri Georges Clouzot about a couple cought up in an allconsuming web of jealousy. "Clauzot managed to complete ten days of filming before he fell ill and subsequently diad. And his lead actor Sorge Reggioni fell ill as well — it seemed it was jinxed. His widow thought I would be interested in it – and it's add really because I am not at all a jealous kind of person. The jealousy here, however, is like a button to an illness lurking underneath." Clouzot's classic Quai des Orféwes is part of the festival's polar focus.

Chabrol has had a few skirmishes with the stage. His production of Strindberg's The Dence of Death was a big hit in Paris i 1984 although a production of Macbeth proved ill-fated. After that experience he declined to return, admitting he has a problem with theatrical egos. "The theatre director has to assert himself and his vision all the time but in the cinema it is taken for granted that the director is a despot - and I am on obsolute despot," he says.

You can imagine that when the eyes stop twinkling Chabral could become difficult. He declines to work with stars because "they would want to be in charge," preferring instead to surround himself with sympathetic performers. Alan Bates says his style is exceedingly economical while actiess Jennifer Beals suggests he knows exactly what he wants "then makes you feel you've discovered it for yourself," And Ginette Vincendeau, Professor of Film Studies at Worwick University and author of the BFI's The Companion to Execti Cirema comments: "With his lish adaptation of Madame Bovary, Chabral made an excursion into the heritage cinema genre, though subsequently he has returned to the



The discreet charm of Autoine de Counes with Sondrine Recognie

genis thrillers. Ironically, given Chabrol's critical beginnings, there is a comfortable "quality" to his films, which is,

however, for from unpleasurable." He continues to keenly depict bourgeois values as a hot-bed for hypocrisy and violence. Chabrol's latest film Merci pour le chocolat with Huppert and Jacques Dutronc has just been released in France, but was too recent for inclusion in the festival

Chabrol's expression lights up when he talks about his creations. He says of the central character in Au coeur du mensonge: "Kené is a wounded soul who lears that he may be dead. All his efforts have a negative connotation. He must not give in to despair, he must not stop working. And, above all, he must not lead his young wife into the bottomless pit that both attracts him and makes him dizzy. Day in, day out, he strives not to vanish but has the feeling that the ground is irrexorably giving way beneath his teat. However, accasionally, he reveals the mon that he was and that he could become again. He has a single remaining obsession: his love for his wife. For him, having her at his side is a miracle." Perhaps Chabrol feels the same way about Aurore.

He harbours this love hate relationship with his performers. He pronounces out of nowhere that "all the actors in this film manipulate me while pretending to make me believe that they think I'm manipulating

He claims to be happiest behind the comera rather than in the editing suite or writing or in the preparative stages. His wife, he says, possesses an inbuilt clock which tells him precisely how much to shoot, and how to put rhythm into the film at the time of shooting. Editing becomes simply a formality.

When pressed, he admits candidly that some of his films were made out of necessity to pay taxes and make money rather than as labours of love. Four docades on since to Novvelle Vague Chabrol can luxuriate in the knowledge that the only mativating force left is his own amour low for cinema.

AL	IFE IN PICTURES
2000	Merci pour le chocolat
1999	Au coeur du mensonge
1997	Rien ne va plus
1995	La cérémonie
1994	L'enfer
1993	L'oeil de Vichy
1992	Belly
1991	Madame Bavary
1990	Docteur M
1990	Jours tranquilles à Clichy
1988	Une affaire de femmes
1987	Le cri du hibou
1986	Masques
1985	Inspecteur Lavardin
1984	Poulet au vinaigre
1984	Le sang des autres
1982	Les fantômes du chapelier
1980	Le cheval d'orgueil
1978	Violette Nozière
1977	Les liens de sang
1976	Alice ou la dernière fugue
1975	Folies bourgeoises
1975	Les magiciens
1974	Les innocents aux mains sales
1974	Une partie de plaisir
1973	Nada
1972	Les noces rouges
1972	Docteur Popaul
1971	La décade prodigieuse
1970	Juste avant la nuit
1970	La rupture
1969	Le boucher
1969	Que la bête meure
1968	La femme infidèle

Les biches

Le scandale La ligne de démarcation

La route de Corinthe

Le Tigre se parfume à la dynamite

Marie Chantal contre Docteur Kah

Le Tiare aime la chair fraîche

1967

1966

1966

1965

1965

1964

Au coeur du mensonge / The Colour of Lies

Edinburgh: 17 Nav., 4.00pm & 23 Nov, 8.45pm Glasgow: 18 Nov, 6.00pm Aberdeen: Sat 25 Nov, 8.45pm & 26 Nov, 3.45pm london: 1 Dec, 6.30pm & 2 Dec, 8.00pm

IN a small Britanny fishing village some children discover the corpse of a ten-year old girl named Eloise. She has been raped

and strangled.

She was on her way home from her art taucher René Sterne (Jucques Gamblin), a cynical and once famous ortist who has fallen on hard times and gives drawing lessons to children to make ends meet. As the last person to see her alive immediately ha comes under suspician. But in the outer circles of the atherwise quiet village, there are more truths hiding than are at first revealed. Frédérique Lesage (Valéria Bruni-Tedeschi), a young police wuman who has just been appointed insportor, starts questioning the villagers. And people like to

Although René and particularly his wife, Viviane (Sandrine Bonnaire), a nurse whose perpetual good cheer is the exact apposite of his personality, are accepted by the other villagers, they are not really considered a part of the community because they have moved there from somewhere else. René, who is possionately devoted to his wife, remains the prime suspect in the absence of any real clues. Meanwhile, Frédérique becomes better acquainted with the accentric residents of the town, including Germain-Roland Desmot |Antoine de Counes|, a journalist turned wealthy media celebrity. Viviane is also

enchanted by the charming Germain... Chabrol takes us into the darkest heart of untrothfulness and shows us the most vulnerable thing – love. René and his wife Viviane mean everything to each other but lying pushes itself into their home and hearts. Their love is partly built on illusions. But every lie has its weak point and can easily burst. Like David Lynch's Twin Peaks this is a story about an isolated society and the rumours and suspicions that arise. All the characters know each other but wear masks and cover their tracks. Chabrol is on vintage territory, dealing with the effects of

not knowing the one you love, and being surprised by yourself.

The director's intelligence and presence make themselves felt on every scene. And the complicated relationships on view seem to have become the exclusive property of French film-makers. Only Claude Chobrol could fashian this kind of tout suspense drama and then leaven it with such sly humour.

Dir: Cloude Chabral, Prod: MK2 Prod. Franc 3 Cinéma, with Canal Plus. Ser: Odile Barski, Claude Chabral. Mus: Mathieu Chabral. Ph: Eduardo Serra. Int.

sales: MK2 Diffusion, 55 rue Traversière, 75012 Poris, tel 00 33 1 44 67 30 11/18, fax 43 41 32 30. email: sales@mk2.com. 1998 113mins Cast: Jacques Gamblin, Sondrine Bonnaire, Antoine de Counes, Bulle Ogier, Bernard Verley, and Valéria Bruni Todeschi.

Une affaire de goût / A Question of Taste

London: 27 Oct, 7.30pm AN appetising and delectable two-hander finds a wealthy businessman (Bernard Giraudeau| hiring a young waiter |Jean-Pierre Loriff to be his personal food taster as

TV presenter and film writer Bernard Rapp directs with skill and finely attuned attention to atmosphere and detail. The film, which received the Grand Prix at the Cognoc festival of thrillers, seems a natural stable mate to Rapp's first feature Tiré à part which also dealt with power and monipulation.

Dir: Bernard Rapp. Prad: CDP/Le Studio Canal Plus, France 3 Cinéma, Rhone Alpes Cinéma, Catherine Dussart, Chantal Perrin. Scr: Gilles Taurand, Bernard Rapp. Ph: Gérard de Bottisto. Ed: Juliette Welfling. Mus: Jean-Philippe Goude, Int sales: Aribox, 1, bvd Victor, 75015 Paris |Cloudio Roe-Columbani), tel 00 33 1 44 |25 01 49 fax 44 25 01 95, 1999 91mins



Hearts of durkness: Jean Pierre Leaud, Phillippe Korsand and Irêne Jarob in Coffsive Marconelle

part of several stronge faibles – and then their game esculates. It's told in flashback through an investigating magistrate (Jean Pierre Léoud) who tries to fathom an incident in which the young man has landed in prison. The magistrate interviews rarious witnesses and also listens in to the detainee's sessions with a prison psychiatrist. The narrative begins to unfold as

tantalising marsals are dropped to keep the interest whethed. The businessman eventually seems to be able to read his protego like a book, anticipating his every move. Audiences may be able to see the denouement coming but the real enjoyment is savouring each course as it arrives - and it's a sumptoous feast. Both Giraudeau and Larit acquit themselves with distinction in a cat and mouse scenaria that affords highly seasoned pleasures.

With this - his second film as director -

Cost: Bernard Giraudeau Jean-Pierre Larit Flarence Thomassin, Charles Berling, Jean-Pierre Léaud, Laurent Spielvogel, Elisabeth Macacco, and Anne-Marie Philipa.

L'affaire Marcorelle / The Marcorelle Affair

Glasgow: 24 Nov, 6.15pm + PA with Serge Le Péror Edinburgh: 25 Nov, 6.00pm + PA with Serge Le Péran Aberdeen: 22 Nov, 6.15pm & 26 Nov, 6.15pm Dundee: 27 Nov, 8.30pm ONE of the most playful entries from the new generation of French thrillers, L'affaire Marcorolle is anchored by a delightful

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And, as you can see, neither have we



performance from new wave veteran Jean-Pierre Léaud as an investigating judge confronted by a series of events that challenge him to redefine his notion of

Once a student revalutionary, Leaud's Judge François Marcorelle would now seem to be a pillor of the establishment. One evening whilst dining alone in a Turkish restaurant he is befriended by mysterious Polish waitress Agneska (Jacob). Back at her place, the romantic mood is shattered by a violent argument with Agneska's father and an incident that leaves one dead body and one guilty judge. Urged to flee the scene of the crime, Marcorelle complies but is tormented by what he has done and whether there are consequences to come. His edgy anxiety intensifies when an ambitious young lawyer (Amalric) sets out to ruin his reputation.

A farmer editor of the esteemed Cahiers do Cinema, writer-director Serge Le Péron exercises the little grey cells as well as the funny bone in a murder mystery filled with sly jokes and knowing references to the classics of the genre. Blessed with a fine cast, his film was one of the highlights of the Directors' Fortnight at this year's Connes Film Festival.

Dir: Serge le Péron. Prod: Daniel Toscan du Plantier, Frédéric Sichler, Euripide Productions, Rhône-Alpes Cinéma with the participation of Canal Plus and the CNC Scr: Serge le Péron, Ph; Ivan Kozelka, Ed: Janice Jones, Mus: Antaine Duhamel, Int sales: Euripide Distribution, 15 rue Vézeloy, 75008 Paris, tel 00 33 1 56 43 64 00, fax 56 43 64 01, email: sbrasseur@euripide.com. 2000. 94mins. Cast: Jean-Pierre Léaud, Irène Jacob, Mathieu Amalric, Philippe Korsand, Héléne Surgère



DIRECTOR QUOTE: "In the last." few years I directed several documentaries. One of them was about the Bruay-en-Artois

case. It was the laste 1970s and the appearance of what would be called 'the red judges".

"On this case Judge Pascal pretends to be defending the people against the bourgeoisie, and so he has the Maoists of the period behind him. He accused a notary – wrongly, it is more or less clear now – of hoving murdered the child of a miner. In directing this docuentary as well as another one (L'offaire Spaggian in 1997), I met many investigative judges and I learned that they were no longer untauchable, no longer protected by their rituals, their class, their cast, and by their culture. It's a profession that has undergone enormous change, becoming more saciable, more human and the field has been opened up more to women. I felt there was a film in there – not about the wheels of justice, but about magistrates as characters, with their impulses, their clans, the traps one clique lays for another. All of those elements which are very precisely at odds with justice." - Serge le Péron.



It's an unfair rog... Potrick Timst and Wein Chebet in Le roosin

Le cousin

Edinburgh: 18 Nov, 8.30pm Glasgow: 19 Nov, 8.15pm

London: 1 Dec, 8.45pm AFTER the suicide of a friend and colleague, Gérard (Alain Chabat), chief detective of the anti-drug squad, decides to make a deal with the victim's main informer ('cousin' in French police slang). He gets more than he bargained for in Nounours (or Teddy Bear), played by Patrick Timsit, the garrulous informer who is as charming as he is slippery, cheerfully whisking his wife and young daughters out of the way as junkies show up for their purchases. The informer's special arrangement with the police means he gets 10 per cent of the drugs seized thanks to his help.

Meanwhile Judge Lambert is uncovering the illegal practices and the trail seems to lead to Gérard, and also to Nounours as the source of heroin that led to recent cases of deadly overdoses. Nounours promises Gérard increasingly bigger calches which he is intent on realising before he is forced to reveal who Nounours is to Lambert. The friendship between the two men causes both of them to risk everything in this intense buddy film from the director of Tous les matins du monde. Corribau reveals the harsh and disturbing realities the French police prefer to keep quiet.

Dir; Alam Corneau. Prod: Le Studio Canal+, Les Films Aloin Sorde, DivaLia Films, Compagnie Cinematographique Prima. Scr: Michel Alexandre, A. Corneau. Ph: Michel Amathieu. Ed: Thiarry Darocles. Int sales: Le Studia Canal Plus, 17 rue Dumont d'Urville, 75116 Paris, tel 00 33 1 44 43 98 00, fax 47 20 29 58, 99 mins.1998 112mins.

Cast: Patrick Timsit, Alain Chabat, Samuel Le Bihan, Caroline Proust, Mehdi El Glaovi Christophe Peyroux, Marie Trintignant, Agnés Jaour, Fabienne Trianttet, Philippe Magnan.



Alain Corneau who was burn in Orléans in 1943, started out by being a jazz fanatic before diverting into cinema
He studied at the IDHEC, the calebrated

Parisian film school before finding employment as an editor and then assistant director to such established names as Marcel Camus, Costa-Govros and Michel Droch

He cut his directorial teeth on action movies, often inspired by Hollywood thrillers rather than French 'policier'. This part of his career reached its peak with évie Naire, set in the suburbs but which also had a pactry about its harsh realism

Corneou flirted unhappily with a big budget production (Le Môme), then changed register in 1989 with Nocture Indien from Antonio Tabucchi's novel, a



journey into contemporary India. His next film Tous les matins du monde from a text by Pascal Quignard which dealt with the absolute importance and rigaors of baroque music in the 12th century, met with universal acclaim

But it was with thrillers that the director carved his speciality. His Série Naire [1979], based on a Jim Thampson novel, A Helf of a Waman, was set in "one of those Paris suburbs where life flushes its human waste." It starred Patrick Dewacre as Frank Poupart, a human ferret scorrying around the bleak edges of nowhere, trying to sell cheap trinkets door-to-door and collect on small mob debts. When he stumbles across a gargeous teenager (Marie Trintignant) with a rich and repulsive aunt, Dewaere gets sucked into a dark palpitating void with no visible means of escape or

This is definitely one of the best movies made from a Jim Thompson novel to date and Dewaere as a demented third/murderer/child molester is as close to a real Jim Thompson

redemption

character as an actor could get. In Police Python 357 [1975] Yves Montand starred as a middle-aged cap who falls for a young and mysterious photographer, femme fatale Stefania Sandrelli, without realising that she's already the mistress of his unstable boss. An icy calm Simone Signorel also stars as the emotionally and physically crippled wife of Montand's boss The film contains two murders, one suicide, one supermarket hold up, a number of muggings and a lot of mail-order psychoanalysis

After returning to the mean streets of Paris for Le Cousin two years ago, this year Comeau is back with a big budget adventure Le Prince du Pacifique featuring some of his favoured actors including Marie Trintignant, Patrick Timsit and Thierry Chemitte in an adaptation of Martinos, Go Home!, from the science fiction novel by Frederic Brown,

FILMOGRAPHY:

Police Python 357 1976

La Menace 1979

Série Noire

1981 Le Choix des armes 1984

Fort Saganne 1986 Le Môme

1988 Médecins des hommes (TV Series)

1989 Nocturne indien

1991 Tous les matins du monde

1991 Contre l'oubli

1995 Lumière et compagnie 1995

Les Enfants de Lumière Le Nouveau monde 1995

1002 Le Cousin

Le Prince du Pacifique (in post 2000

Scènes de crime / Crime Scenes

Aberdeen: 17 Nov, 6.15pm & 18 Nov, 8.45pm Edinburgh: 22 Nov, 2.30pm & 24 Nov, 8.45pm Glasgow: 26 Nov, 8.30pm London: 30 Nov, 7.30pm

THE search for a gruesome serial killer provides the substance of Scenes de Crime, but first time director Frédéric Schoendoerffer eschews the overheated melodrama and overwrought histrionics of the Hollywood approach for a sombre, painstaking account of the police professionals whose working lives are spent in search of the one piece of evidence that can solve a case.

The story begins when a teenage girl disappears from her family's roadside cafe. DNA testing confirms that blood found at the cafe belongs to the girl. The family dog is discovered buried nearby Later, two bodies are found in a shallow grave minus their heads and hands. monner of their murder provides a link to a series of unsolved killings in Belgium where 17 young women have been reported

missing over the past seven years. Police officers Georges (Berling) and Jaan-Louis (Dussollier) are charged with

unravelling the case and finding the missing girl ar what remains of her. Coping with the personal problems and family issues, they embark an the quest for the killer.

Reminiscent of the high quality we have come to expect and admire in British television thrillers like Cracker and Silent Witness, Scènes de come is an absorbina mystery case pitched at a very human and given substance by the seasoned skills of the two stars.

Dir: Frédéric Schoendoerffer. Prod: La Chauve-Souris/Le Studio Canal Plus, Telfrance, Mó Films, Eric Neve. Scr. Frèdéric Schoendoerffer, Yonn Brion, Olivier Douyere, Pht Jean-Pierre Sauvaire, Ed: Dominique Mazzoleni. Mus: Bruno Coulais. Int sales: UGC, 2, rue des Quatre-Fils, 75003 Paris, tel 00 33 1 40 29 89 03, fax 40 29 89 10. 101 mins. 2000. Cast: Charles Berling, André Dussollier, Eva Darlan, Camille Japy, Elodie Novorre, Hubert Saint Macary, Jacques Perrin, Serge Riabaukine, Blanche Ravalõe and Denise Cholem.

Total Western

Edinburgh: 21 Nov, 8.00pm + PA with Eric Rochant, & Mon, 27 Nov, 6.15pm Glasgow: 22 Nov, 8.30pm + PA with Eric Rochant Dundee: 23 Nov, 8.15pm Aberdeen: 24 Nov, 9.30pm & 25 Nov. 6.30pm

London: 2 Dec, 6.00pm

JOHN Woo moets Sergio Leone in Eric Rochant's blood-spattered romp deep in the heart of the French countryside, previously titled The Form or The Hunted Man. This is high-octane cinema for lovers of both the thriller and western genres with a stellar performance from a relative newcomer to British audiences, Samuel Le Bihan. Last seen in Emilie Deleuze's man-meets bulldozer buddy pic Poou neuve, Le Bihan's career has exploded with recent roles in Le cousin (page 9), A vendre (page 26)and Jer Set, plus the hatly anticipated Le pacte des loops, due out early next year.

In Total Western, Le Bihan plays Bédé, the right-hand man of a Paris gang boss, whose apparently routine assignment of a drugs exchange goes pear shaped when a trigger-happy thug starts a shoot-out. As the sole survivor in passession of both the narcatics and the money, Bédé becomes a hot larget. Using a tip from a friend, he goes on the lam to a farm in the middle of nowhere, a softly-softly correctional facility for drug addicts and wild street kids. But whilst he just doesn't cut it as a social worker, Bédé's criminal experience prov invaluable when the bad guys from the rival gang – seriously evil – track him down in search of the drugs, the cash and violent retribution. Cue spaghetti-style slaughter



Web of sespicion ... Louis Jouvet and Sury Delair in Good des Orlémas

Terrific entertainment and a change of pace from Eric Rochant, best known for On monde sans pité and Les patriates, whose last two features, Vive le République and Anna Oz, have played at previous festivals.

Dir: Eric Rochant. Prad: Lazzenec/UGC Images, Canal Plus, Studio Images 6, Gimages, Alain Rocca, Said Ben Said, Adeline Leccalier, Bertrand Faivre. Ser: Laurent Chalumeau, Eric Rochant. Ph. Vincenzo Marana, Yves Agoshin. Ed: Pascale Fenouillet. Must: Murca Prince Int sales: Mó Draits Andiovisuels, 89 avenue Charles de Goulle, 92575 Neuilly sur. Seine Cedex, France, tel 00 33 1 41 92 68 66, lax 41 92 68 69. 2000. B4mins. Cast: Samuel Le Bihan, Jean-François Stevenin, Kahena Saighi and Christophe Heman.

Classic policier

Quai des Orfèvres

Glasgow: 28 Nov, 6.00pm
Edinburgh: 29 Nov, 7.15pm + Polar event
THIS classic and highly accomplished thriller,
presented in a rare print, observes human
frailty with a mixture of wit and compassion.
The transevork provides the outer shell for an
exposure of relationships and an observation
of a particular milieu. Suzy Delair plays the
music hall entertainer who believes she may
have killed a lactivious old man. Her
husband, played by Bernard Blier, who
intended to kill him, arrives to find him
already dead. Each conceals the experience
from the other – and the husband becomes
the prime suspect.

The late, great Louis Jauvet takes the

role of the worldly-wise policeman who is determined to wrap up this one last case before his retirement. His nature is part cynical and part sentimental – and he also has a motherless, half-caste son to cope with. This seminal thriller, written and directed by Henri-Georges Clouzat pays homage to an honourable tradition now showing every sign of being alive and well. Winner of the best director award at the Venice Film Festival in 1947.

Dir: Henri Georges Clauzat, Prad; Majestic. Scr: Henri-Georges Clauzat, Jean Ferry. Pht. Armand Thirard. Must: Francis Lopez. 1947. 105mins. Cast: Louis Jouvet, Suzy Delair, Bernard Blier and Simone Renant.





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The enfant terrible

From a who's who of French stars to two films by Benoît Jacquot as well as a new Claude Miller and the latest from Gérard Jugnot: prepare for a **Panorama** of delights. But first, meet Bertrand Blier

F any director can be said to have two sides to his personality it has to be Bertrand Blier, whose background is steeped in the tradition of French cinema writes Richard Mowe).

His father was the venerable character actor Bernard Blier who appeared memorably in Hötel du Nord and Quai des Orfevres [page 11] and was also directed by his son in, among other titles, Buffer fraid in 1979.

Blier Ms has said: "I can be extremely reasonable - thut's my classical bourgeois education. On the other hand I've inherited a kind of false from my father and from straw business. But the job of director calls for someone who is calm and collected: when you make a film, you're in charge of a dangerous mission like a military landing, and you have to keep your head. I'm wild and excitable when I'm writing, that is when I am alone."

His career took off with Les Valseuses in 1973 which helped to launch Gérard Departéeu, Mico-Miou and Patrick Dewarte. The two men played hoodlums on the run in a film that set aut to shock with its ambivalent and free-whoeling sexual

shenonigans.

In 1977 Blier won an Oscar for best foreign film for Préparez vos mouchairs again with Depardieu and Dewaere, the former as a husband who finds his wife sexually unresponsive and who decides to find her a lover in Dewaere. He's equally unlucky in love, and it tokes a teerage boy to stir her amour - and make her pregnant.

Blier's cynical and absurdist streak was seen to even greater effect in Tenue de sanée with Depardieu as a macho, gay criminal who finals himself drawn into a ménage a trois with Michel Blanc and Mōou-Miou.

"When I started I had two extraordinary actors in Depardieu and Dewacere and kept working with them. At that time there were few actresses; now there are many. I also think that at the time there was a series of propriety in that I was too young to portray women from the inside. Since then I have lived a lot, and I have a doughter."



Split personality: Bertrand Blier in thoughtful made

His biggest international success came with Irop belle pour for in 1989 with Departies in a loveless marriage with Corole Bouquet, from whom he seeks escape with his dumpy secretary played by Josiane Balasko. It wan him a special jury prize at Cannes in 1989.

For Merci laviv in 1991 he learned Charlotte Gainsbourg and Anauk Grinberg as two young women who seduce various males, Grinberg became his muse for a while and they have a daughter together. Les activus is his first film since Mon hamme in 1995.

"I had this strange idea," Blier explains.
"I've always wanted to make a film on my profession to show actors the way I see them when we work together. I thought it would be amusing to invent a story where they could finally play their own roles. Of course, it has nothing to da with their personal life," he adds. "It's the legend, the

myth, that interests me how, actors are able to penetrate into their audience's imagination."

Not surprisingly, Blier's cast of 'veterans', as he puts it, ranges from 50 years old to 70-something. "I chose this generation because it's my own," he explains, 'but also because the older they get, the furnies and more moving octors became. Their faces have been sculpted by life. They've finally mastered their ort, but still act like a bunch of kids."

Describing his film as a "post-Bunuel" bordering on vaudeville, Blier has gleefully obliged his cast to include in their wildest dreams, no motter how puerile. Depardieu, who has a motoscycle crash on the Champs Elysées, belligerently tells off the cops; Pierre Arditi attempts to strangle a gusty matron admirer who is trailing him; Jacques François, on elderly distinguished character actor, holds up a restaurant and curses at

Panorama

 the top of his lungs; Sami Frey stoals the wheelchair of a legless wor veteran and amuses himself in rush-hour traffic, feigning spastic convulsions.

"Whenever actors promote their films, fivey always say, "Oh, it was marvellous", whether it was or not," Blier smirks. "In this film, it's never marvellous. The actors confinually ask each other; "So, how are things?" and the answer is always the same. "Terrible!"

Les acteurs / The Actors

Edinburgh: 20 Nov, 2.30pm

& 25 Nov, 8.30pm + PA with Bertrand Blier Aberdeen: 23 Nov, 8.30pm

Aberdeen: 23 Nov, 8.30pm & 24 Nov, 6.15pm Glasgow: 26 Nov, 5.45pm + PA with Bertrand Blier

Dundee: 28 Nov, 8.30pm IN his first film since Mon Hamme in 1995 Bertrand Blier gathers a dream cast for a romp around the nation that "an actor

nobody listens to is a lost soul".

Blessed with a breathtaking who's who of French talent, the latest feature from comoclastic veteran Bertrand Blier is sheer delight as it both celebrates and solirises the actor's life. In a series of inspired.

sketches, monologues and multi-star shaggy dag stories, Blier offers bittersewet reflections on the state of the French entertainment industry, pausing along the way to comment on the God-like resilience of Gérard Depardieu, honour acting giant Jean Gubin and rant against the national cinema's tendency for grimly realistic epics set in the bleakest parts of the country and populated by casts of non-professionals. Which films can he possibly mean?

The fun and games begin in a cafe with André Dussollier and Jacques Villeret mercilessly taunting fellow veteran Jean-Pierre Marielle by claiming his complete lack of authority in demanding a pot of hot water has led to an interminable wait for the return of their waiter. As the numbers swell, the action proceeds along the Champs Elysées and grows to encompass touching manologues from Alain Delon and Maria Schneider, a hysterical interlude with Jean-Paul Belmando and the extraordinary sight of Jasiane Balaska playing Dussolier when the others decide that he really can't go on playing himself.

A must for admirers of the incorrigible Blier and all lovers of French cirrema right down to the final, moving coup de theore.

Dir: Bertrand Blier. Prod: Alain Sarde, Planete A, TF1 Films, Le Studio Canal Plus Scr: Betrand Blier. Ph: François Catonne.
Ed: Claudine Merlin, Philippe Heissler.
Mus: Martial Salal. Int sales: In Studio
Canal Plus, 17 rue Dumont d'Urville,
75116 Paris, let 00 33 1 44 43 98 00,
lax 47 20 29 58.1999. 99 mins.
Cast: Pierre Ardit, Iosiane Balasko, JeanPaul Belmando, Dominique Blanc, Bertrand
Blier, Claude Brasseur, Jean-Claude Brioly,
François Berléand, Alain Delon, Sami Frey,
Michael Lonsdale, Jean-Pierre Marielle,
Ticky Holgodo, Maria Schneider, Michel
Serrault, Jacques Villaret, Jean Yanne,
Gérard Depardiev, Claude Brasseur,
Claude Rich, Michel Piccoli.

Là-bas ... mon pays /Return to Algiers

Glasgow: 17 Nov, 2.00pm & 18 Nov, 3.00pm Edinburgh: 20 Nov, 6.15pm & 21 Nov, 2.30pm

& 21 Nov, 2.30pm

Dundee: 30 Nov, 8.30pm

AIGERIA has never been far from the concerns of director Alexandre Arcady who left the country when he was 13, but has frequently returned there through his films. Antoine de Caunes (FFF guest in 1998) plays Pierre Nivel, a celebrated television journalist who by chance catches sight of



his first love Leila whom he left behind in Algaria when he was 17. She appears on a newscast concerning an Islamic Front demonstration. He tries to find her – and uses his position to help her. Avcody portroys a country in turmail which still has not come to terms with the demons of the past. For the French Algeria holds a place in the national psyche as Vietnam does for resent American history.

recent American history.

Earlier this year the French government acknowledged for the first time that the conflict was a war – and decided to bonour the war dead. Aready has fashioned a film that stands comparison with such reflective war films as The Deer Hunter, Apocalypse New and Coming Hame.

The story is consistently engaging, freely adapted from a novel by Rene Bonnell and an-written by Antoine Lacomblez, a previous French Film festival guest. The performances reach a high calibre with de Counes in particular shining as the man trying to make up for the errors of history and fronçois-Kavier Nouh as his younger incornation, a boy who loves books and who through his Arab friends and his relationship with tellar is much more involved in the local culture than his Franco French school friends. Samy Nacári from Jaxi shows up as one of Pierre's grown-up friends from childhood.

Dir: Alexandre Arcady, Prod: Alexandre Films/TF1 Films Production, Le Studio Conal Plus, Canal Plus, Studio Images 6. Exec prod: Robert Benmussa. Ser: René Bannall, Antoine Lacomblez, Alexandre Arcady (from René Bonnell's novel) with the collaboration of Bernard Stoco, Ph. Robert Alexandr. Ed. Joele von Effenterre. Mus: Philippe Sarde. Int sales: Le Studio Canal Plus, 17 Ruo Dumont d'Unville, 75116
Paris, tel 00 33 1 44 43 98 00, fax 47 20 13 58. French and Arabic diologue. 1999

Cost: Antoine de Caunes, Nozha Kharadra, Samy Nocëri, Said Amadis, Mathilda May, François-Xavier Noath, Wadeck Stanczak, Pierre Vaneck

La chambre des magiciennes / Of Women and Magic

Glasgow: 21 Nov, 6.15pm Edinburgh: 23 Nov, 6.00pm

CLAIRE studies anthropology – and at 30 seems something of an eternal student. Her life is one big collection of anxieties and frustrations, her parents are small-minded, her younger sister is always gatting into trouble; her lover is a married man who is having a hard time coming to terms with his adultery and she is facing the terrifying prospect of having to defend her PhD.

Claire transforms all this into physical symptoms and talls ill. Bacause of her terrible migraines, her doctor has her admitted to a hospital neurology department.



Love arross fire great divide: Northa Koundra in Lo-bos. . . mon pays

Claude Miller – who was an FIT guest two years ago with Classe de Néige as well us a celebration of his active, concentrates on the month that Claire [Anne Brochet] spends in the hospital. She shares her room with a young women, Odelte (Mothide Seigner) who is paralysed in both legs, and an old woman, Eleonore (Annie Noel) in the early stages of dementic. Despite the depressing circumstances Claire cames out of it, curiously heoled and more moture in no small measure due to her experience of other people's suffering.

It is part of a new series Petres cameras for the TV channel ARTE which, under the direction of Jacques Fansten, is to open up to such film professionals as Claude Miller the possibilities of new digital technology.

Dir: Claude Miller. Prd: Le Sept ARTE, Les films de la Boissière and Telecip. Scr: Claude Miller after a short story by Sin Hustwock The Blooffold. Ph; Philippe Weldt. Ed: Veronique Lange. Mus: Hubert Persat. UK Distributor: Cinefrance, 12 Sunbury Place, Edinburgh EHA 38Y, let 00 44 [1]31225 6191; fax 225 6971, email: cl@frenchfilmfestival.org.uk. 2000. BOmin. Cost: Anne Brochet, Mathilde Seigner, Annie Nael, Yves Jacques, Edouard Boer, Jacques Mauclair, Edith Scab.

 La chambre des magazennes will be widely seen in the UK next year through fire French Film Festival's affiliate Cinéfrance.



Bissful interlude: Charles Berling and Emmonselle Béart in Les destinées sontmontales

Les destinées sentimentales / Sentimental Destinies

Glasgow: 25 Nov, 2.00pm Edinburgh: 26 Nov, 2.00pm

AN exquisite literary adaptation, Les destinées servimentales brings à tender regard and a painterly sensibility to exoking the bittersweet substance of a man's existence. Beginning in 1900 and passing through more than 30 years in the life of Charles. Berling's Joan Barnery, the film has an extraordinary richness and attention to detail caupled with the kind of beautiful images that deserve to be frozen and framed.

First seen as a parish priest married to the stem Nothalie (Huppert), Barnery will abandon his faith, his wife and his vacation. A second marriage to Pauline (Béart) brings a blissful idyll in the Swiss mountains living a life of quiet devoton to each other and later their son Max.

Unable to accept the happiness that has

Unable to accept the happiness that has came to him, a restless Barnery eventually rebels against his contentment, switching his energies to the development of the family parcelain business in Limages. War,



Emafional emergencies in La chombre des maginiernes

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Stars in writing: Gerard Jugnot with his protegis in Medicor

economic adversity and the burden of personal regrets define the years of his

Crafted with loving care, this is an ambitious departure for writer-director Olivier Assayas with impressive performances from Berling and Böart, Their characters belong to an age and a

class in which feelings are rarely articulated and appearances can count for everything. A spirited Béart convinces us that Pauline has the inner steel to disregard such conventions but also the resolve to stand by the man fate has chosen as her soulmate.

Berling also has the ability to convey his inner turmail through a look, a gesture or the flickers of pain that sting at his expressive eyes. Together, they provide the heart and soul of a true epic.

Dir: Olivier Assayos. Prod: Bruna Pesery, Arena Films. Scr. Olivier Assayas, Jacques Fieschi based on the novel by Jacques Chardon, Ph; Eric Gautier, Ed: List Barnier, Prod des: Katia Wyszkop, Mus: Guillaume Lekeu. UK distrib: Pathé Distribution, Kent House, 14-17 Market Place, Great Titchfield Street, Landon W1N, tel 0207 7323 5151, fax 020 7631 3568, 2000, 180 mins. Cost: Erimanuelle Béart, Charles Berling, Isabelle Huppert, Olivier Perrier, and Julie

L'école de la chair / School of Flesh

Glasgaw: 22 Nov, 6.00pm Edinburgh: 19 Nov, 2.30pm & 24 Nov, 6.15pm

ISABELLE Huppert gives one of the finest performances of her long and distinguished career in this tense, expertly judged adoptation of a novel by Jopanese writer Yukio Mishima. Gripping with all the force of a thriller, it offers a complex, compelling portrait of the relationship between an older woman and a younger man.

An intelligent, independent woman

working for a Japanese clothes designer, Huppert's Daminique is instantly drawn to handsome young ladies man Quentin [Vincent Martinez]. The attraction is mutual and soon the couple are living tagether. Struggling to bridge the differences in age and class, they also face intolerable pressures from friends, a wider society and two strong individual wills that resist the need to

compromise in order to keep their love clive. Refusing to includge in the cliches of romantic melodromo, Benoît Jacquot's admirably restrained feature cuts straight to the heart of the matter, depicting with raw truth and honesty the emotional price the couple must pay if their happiness is to survive. Never presenting herself as a victim, Huppert portrays Daminique with customary intelligence and insight as well as an aching, heartfelt vulnerability

Dir: Benaît Jacquot, Prod: Orsans Productions, VMP, La SEPT Cinema, Bel Age Distribution, Samsa Film Fabierine Vaniar. Scr: Jacques Fieschi based on the novel by Yukio Mishima. Ph: Caroline Champetier. Ed: Luc Barnier. Intl sales: Flach Pyramide International, 5 Rue Richepanse, 75008 Paris, tel 00 33 142 96 02 20, fax 40 20

05.51, 1998, 105mins. Cast: Isabelle Huppert, Vincent Martinez, Vincent Lindon, Marthe Keller, François Berléand.

Meilleur Espoir Féminin / Best Female Newcomer

Glasgow: 17 Nov, 8.30pm + PA with Gérard Jugnat Edinburgh: 18 Nov, 8.30pm + PA with Gerard Jugnot & 23 Nov, 2.30pm Aberdeen: 19 Nov 6,15pm & 21 Nov, 5,45pm Dundee: 29 Nov, 8,30pm

AS an actor-writer-director, Gérard Jugnot is a formidable takent, and his latest social camedy aelebrates the cinema by exploring its allure through the plot device of a lather-daughter relationship. Jugnot plays a small town hairdresser, Yvon Rance, who rules the roost in his native Brittany over his flock of little old ladies But his reason for living, his mosterpiece, is his daughter Laetitia (Bérénice Baja).

As a single parent, he has planned a glorious luture for her as a stylist in a grand salon in a larger regional town. But on the guiet - ie: all the locals know except Yvon she has been auditioning for the movies, and she's finally been selected for a lead role to the great excitement of friends and neighbours. Now there remains the simple problem of telling Yvon and getting him to sanction his beloved daughter's radically different choice of career

Needless to say, the silver screen has its Year last to say, the silver screen has its wicked way with Laetitia... but not before Year milks his parental indignance for a law laughs and subjects the mavie moghuls to some billing social satire. Gérard Jugnat presented his fourth feature out of seven as a director, Une époque formidable, at the 1st French Film Festival in 1992

Dir: Gérard Jugnot, Prod: RF2K Prods, Novo Arturo Films, Les Films Ariane, TF1 Films Production, with the participation of Canol+, Olivier Granier and Daminique Forrugia. Scr: Gérard Jugnat and Isabelle Mergault. Ph: Pascal Gennesseoux. Ed: Catherine Kelber, Must Khalil Chahine, Int sales: UGC International, 2, rue des Quatre Fils, 75003 Paris, tel 00 33 1 40 29 89 00, fox 40 29 89 10, 2000, 100 mins,

Cast: Gérard Jugnot, Bérénica Bejo, Sabine Houdepin, Chantal Lauby, Antoine Dulary, and Didier Flamand

Pas de scandale/ Keep it Quiet

Edinburgh: 19 Nov, 8.45pm Glasgow: 20 Nov, 6.00pm Aberdeen: 22 Nov, 8.30pm & 23, 6,15pm Dundee: 25 Nov, 8,30pm

THE main focus is a well-to-do middle-aged businessman and owner of a company who has just been released from jail. Played by Fabrica Lucchini, the man, Grégaire, has a charming wife and children, and is evidently well-mannered and considerate. Being in jail has transformed him in a subtle way. While his family tries to readjust to his presence, largely by pretending that nothing has changed, Grégoire wants to talk about

those things that previously went unsaid. His wife (Isabelle Hupport) and her brather (Vincent Lindon) are concerned with appearances, managing the news of his release and saving face. Grégoire, an the other hand, has developed an athical conscience. He is like a child in some respects, curious to explore a new world: this impulse brings him into contact with a young hairdresser, the attractive Stephanie (Vahina Giocante] Jacquot has created a telling and beautifully suggestive film. Grégoire, like Dostoesvsky's Prince in The Idiof, has the power to unsettle everyone around him.

The films of Benoît Jacquat have rarely penatrated the UK market with restricted estival screenings being an undeserved fate for a filmmaker who offers such a penetrating analysis of French uppe bourgeois society. Surface glass and Alist star performances frequently collide with disturbing and bleak content as Jacquat's characters try to make sense of the duplicitous worlds in which they live.

Dir: Benoît Jocquot, Prod: Ciné b/IMA Films, France 3 Cinéma, Philippe Carcassonne, Georges Benayoun, Scr. Jérome Bequiour, Be enoît Jacquot. Ph: Romain Winding, Ed: Poscale Chavance, Mus: Benjamin Britten, Int sales: President Films, 2 rue Lord Byron, 75008 Paris, rel 33 1 45 62 82 22, fax 45 63 40 56. 1999, 103mins.

Cast: Fabrice Lucchini, Isabelle Huppert, Vincent Lindon, and Vahina Giocante.



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Classe de cinéma!

THE French Film Festival continues to offer a range of education events to accompany the festival. Students in \$1-3 across Scotland are invited to screenings of La vache et la président and will be supplied with a study pack affering activities to work on before the screening, points to consider while watching the film and a range of follow-up activities. In Clasgow and Edinburgh S5-6 students

are being offered the opportunity to view Le prof and to participate in discussion afterwards. There is also a range of informal education activities occompanying screenings at individual venues, including Aberdeen and Dundee. Contact the venue nearest you for more details.

Glasgow school events:

13 Nov La vactie et la président at 10am La vactie et le président at 10am 14 Nov Le prof at 10am Contact Nicola Fitzhenry and Alison Bell at Glasgow Film Theatre 0141 332 6535 for further details

Edinburgh school events:

17 Nov Le profat 1.30pm (public screening with director) Le prof at 10am 20 Nov 22 Nov La vache et le président at 10am 23 Nov La vache et le président at 10am

Contact Beverley Nicolson at Edinburgh Filmhouse on 0131 623 8031 as soon as possible to reserve seats.

Tickets for La vache et le président and the 20 Nov screening of Le profate £1.20 laccompanying teachers are freel. For the 17 Nov screening of Le prof please contact the box-office on 0131 228 2688 to reserve your seats which are \$2.20 for teachers and students.



Class act: lean-Hagues Anglede in te oraf



We and my own: Bernard Yerles in La wache et le président

Le prof / The Prof

Edinburgh: 17 Nov, 1.30pm + PA with Alexandre Jardin & 18 Nov, 2.30pm Glasgow: 17 Nov, 6.00pm + PA with Alexandre Jardin

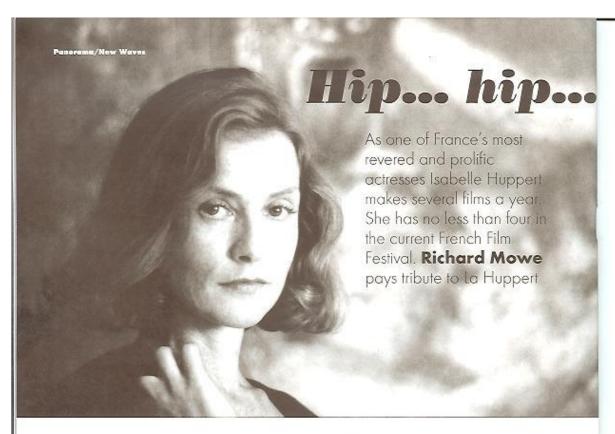
TWO life-long friends (Jean-Hugues Anglade and Yvan Attal) are teachers at the same school. In addition to finding themselves in competition for the same girl (Hélène de Fougerolles), they have very differing views on appraaches to education. Should students be allowed to find themselves and explore their imagination, their senses and their views on contemporary issues? Or should they follow a rigid curriculum that will leave no room for individuality and argument but will ensure that they definitely pass the dreaded 'bac'. Charming, funny and thought provoking, Le prof harks back to the idealistic glory of 1968 Paris and looks at maturing friends who use different means to seek the same end. Jean-Hugues Anglade is irresistible as the idealistic teacher and you can't help but take sides and re-examine your own values and assumptions. Based on his own navel, Alexandre Jordin's film pravides a fresh spin on Dead Pacts Society territory and emerges with an original and provoking springboard on educational politics.

Dir: Alexandre Jardin. Prod: Alter Films, Le Studio Canal Plus, France 2 Cinéma, Alain Tarzian, Scr. Hélène Jousse, Alexandre Jordin, based on the novel to polit souvage by Alexandre Jordin. Ph: Manuel Teran. Ed: Veronique Parnet. Mus: Jean-Claude Petit. Int sales: Le Studio Conol Plus, 17 rue Dumont d'Urville 75116 Paris, 00 33 1 44 43 98 00, fax 47 20 29 58: 2000, 100mins Cast: Jean-Hugues Anglade, Yvan Attal,

Hélène de Fougeralles, Odette Loure, Jean-Marie Winling, Thierry thermitte, Jean-Louis Richard, Dominique Besnehard, Samuel Dupuy, Aissa Maiga and Charly Sergue.

La vache et le président / The Cow and the President

Glasgow: 18 Nov, 1.00pm & 23 Nov, 6.00pm + PA with Philippe Muyl Aberdeen: 20 Nov, 4.30pm & 21 Nov, 8.00pm + PA with Philippe Muyl Dundee: 24 Nov, 8.30pm + PA with Philippe Muyl Edinburgh: 22 Nov, 6.15pm + PA with Philippe Muyl & 25 Nov, 2.30pm A BOY whose father is a farmer in Brittany, adopts a young caw as a pet - then has to fight to save the animal when another cow is diagnosed with mad cow dispase. The whole herd of 20 animals is ordered to be destrayed but the boy knows how to work miracles. The cow, a Galloway with big black ears, has been nicknamed Maeva, the name of a Polynesian island where young Lucus dreams of travelling with his beloved par, This delightful coinedy is a rare treat for both children and adults. Dir: Philippe Muyl. Prod: Alain Poiré, Goumont, TT I Films, with Canal Plus, Scr. Philippe Muyl, Philippe to Dem. Ph: Pascal Gonnesseaux, Ed: Catherine Kelber, Mus. Vladimir Cosma. Int sales: Gaumont International, 30, ove Charles de Gaulle, 92200 Nevilly-sur-Seine, tel 00 33 1 46 43 20 00, fax 46 43 20 33, 2000, 90mins, Cast: Bernard Yerles, Florence Pernel, Christine Bujeau and Bernard Bloch.



THE advance warnings suggest she can be a cool and difficult customer. Previous attendants of her court have returned with such penned impressions as 'cool', 'distant', and 'secretive'.

As part of the armoury you prepare yourself for the worst. In the event the fears prove groundless, La Huppert, dressed in greys, blacks and stripey dark lights with her reddy to fairlish hair loasely combed, does not have the regard of a woman about to submit to an ordeal.

She laughs a lot, which makes some of those famous freckles dance, leaps up apologetically to take a string of phone calls, and indulges in playful banter with her teenage son Lorenzo.

At the Cannes Film Festival earlier this year

At the Connes Film Festival earlier this year she represented two films, Olivier Assayas's Destriees Sentimentales in the official competition and Patricia Mazzy's Saint Cyr in the Un Certain Regard saction both of which appear in the line-up for this year's French Film Festival. She also will be seen in two contemporary roles, both directed by Benoît Jacquat – L'écale de la chair which she made two years ago, and lost year's Pas de Scandale in which she played Vincent Lindon's elegantly bored wite.

In the Assayas film from an autobiograph-

In the Assayas film from an autobiographical novel by Jacques Chardonne she plays Nothalie, the hero's unhappy first wife whem her husband (Charles Berling) costs off in favour of the radiant Emmanuelle Béart. On a wider convos the film follows the fortunes of the landed gentry from 1905 to 1938 and deals with the Protestant religious minarity in the Cognac region and in Limages. "Nothalie is the most Protestant character in the film, and has the most trogic destiny," says Huppert. "She protests constantly and wallows in her misery."

In SuintCyr, also a literary adaptation from the novel by Yves Dangerfield, Huppert plays Madame de Maintenon, Louis XIV's favourite, whom he wed in secret. Maintenon is a woman of incredible energy, who created a school on the marshes near Versailles for the doughters of nobles impoverished by the war – a progressive boarding school to give them a luture. Huppert says: "It's not just about theories on women's education in the 17th century; we get right to the heart of the women's issue."

She likes working with other women, "Both the women directors I warked with this year were more obsessive and precise in their work than the men. Women filmmakers tend to fight for recognition which gives them a different kind of relationship to cinema. Men have mere distance because they've had a more comfortable position. Women have to go out and win."

Huppert specialises in playing strong warners. When she played Mary Swart in Schiller's play at the National Theatre in London she confessed to an affinity for certain aspects of the British way of life and was attracted to being part of the great tradition of English theatre, which she holds in some awe. "My mother taught English so there was always this English sensibility, and as a child I came a lot to England,

Scotland and Ireland. Most French people find your country very exotic – maybe because you remain altached to certain traditions more than we do in France. There is a sense of the past which is much stranger". That sense of the past may impinge again. She is a favourite to play the monarch in a new film written by Jiminy McSawern.

She found the Americans even more relaxed when she went to work as a frontier town hooker with Michael Cimino in the ill-lated Heaven's Gate, and returned at the request of cultish independent director Hal Hartley to play a mysterious nun who turns parnagrapher in Ameteur. He pursued her for the role ofter she had laxed to compliment him an his previous film, Trust. He returned the compliment by writing the part with her in mind, describing her as the ideal Hitchaek herome – "cold and distant".

She can detect a direct line of descent

She can detect a direct line of descent from Mary to Floubert's Emma Bovary whom she created for Cloude Chabrol, a favourite director and kindred spirit. "The way Mary dreams of that impossible and improbable love with Leicester is very Bovary and she thinks all these men are going to save her, and there is the yearning for freedom from the same kind of chains. Chabrol is a master of ambiguity which means that people in his films are never quite good and never totally bad. He does not attempt to idealise them and allows them to give way to all sorts of contradictory shadowings."

Huppert!

Her role in Chabral's La Cérémone (based on Ruth Rendell's A Judgement in Stane) gave her the chance to break out from those demure and introspective contemporary haroines and to become a psychopathic petit-bourgeais post-mistress, who induces the illiterate maid (Sandrine Bannaire) ta exact a terrible revenge on her employers

The story may have been very dark and the ending rather bleak, but the character was quite light and funny. She seemed to have a charge of electricity running

through her," she observes.

Perhaps more typically Huppert was her pairing with Daniel Auteuil in La Séparation os the wife who embarks on an offair, tells her husband, then tries to carry on a normal life.

She stayed with Chabrol for Rien ne va alus, an anginal screenplay which she describes as a light-hearted philosophical tale about two small-time thieves - she plays one, the other is the voteran Michel Serrault.

Unlike such contemporaries as Isabelle Adjani, Emmanuelle Béart or Béatrice Dalle she finds it easy to flit back and forth between cinema and theatre. She triumphed on stage in Paris in Virginia Wasli's Orlands for one of Britain's foremost rising theatrical talents and now a close friend, Deborah Womer, and also was a hit in a French production of Ibsen's A Dall's House. The classic ploy's central character Nora, a 19th-century liberated woman alread of her times, fits the Huppert catalogue of grondes dames.

She made her first significant impression

with a character who was anything but grande. The Parisian hairdresser in Claude Goretta's La Dentellière in 1977, nicknamed Pamma because of her weakness for apples, was a passive young woman whose breakdown is observed against the background of an ill-fated haliday affair. The role won her a Bafta award and the following year she scooped best actress at Cannes as the psychotic heroine of Chabrol's Violette Nozière.

Huppert has always regarded her creations as people rather than characters. "A character is always limited as an invention or a fiction and I want to play them as real people, and not allow acting to get in the way, which involves a rigarous pruning back to the truth all the time," she says.

She admits to working from the inside out, drawing on parts of herself but always preserving a personal arona to which she can retreat, "If you don't keep a space then it could stop being acting and border on to - insanity. So you have to tread very cautiously. With the kind of roles I tackle have a heightened sense of awareness of haw dangerous it could be if all of a sudden you began to believe that what you play is your life."

That partly explains why Huppert, 45, profers to keep herself away from prying eyes. Normally she lives in Paris with the children – Lorenzo has an elder sister lolita, aged 16 – and their father is director Ronald Chammah.

She was born in Paris in 1955, the congest of four sisters. Her father worked in the safe-manufacturing business; her mother taught English. Her sisters also have come to work in the same field - one is a theatre director, ane is a writer, and the third a film and IV director.

"Maybe that's because our upbringing vas quite creative and liberal," she says. "But although I was the youngest I was the first to do this sort of work and the others followed," she takes core to point out.

She always researches har subjects with an obsessive thoroughness which makes her autput all the more impressive. She suggests that she "devours" roles with ar all consuming possion. She works with both

established and untried directors with alacrity. This year she has also played a a woman who is desparate to have a child in Laurence Feirrera Barbosa's La vie moderne. And I've also been in another Chabrol, Merci pour le chacalat which is just out in France, and before that there was Raul Ruiz's Fils de deux mères and another film with Benefit Jacquot, to lausse suivante. It's not hard," she suggests with great modesty and understatement, "You just need a little energy." Originally she studied at the Conservatoire National in Paris before embarking on a round of jobs that earned her a reputation as a workaholic. Yet at the start she was by no moans sure her course was correct: "You do not decide yourself that you are an actress - others have to make that docision. You offer yourself up without exactly knowing that you are making the right choice."

In the end, the offer could not be

refused.

The bonds of feministy; kohelle Happert in Saint Cyr. (right)



A whift of scendar Fabrice Localitri with Happert in Pos de Stondale (below)



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French Film Festival





On the run: Mathieu Demy in Bengueroute

New waves

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Banqueroute / Bankrupt

Edinburgh: 17 Nov, 6.30pm & 29 Nov, 2.30pm Glosgow: 19 Nov, 1.30pm & 20 Nov, 3.00pm

A GUIRKY romantic thriller with a French twist, shat in atmospheric black and white. Nicolas lanson, o young stockbroker (shades of Nick Leesan®) works hard and plays hard. One day his high risk initiatives cause a bank to collapse. He flees Paris with a price on his head. On the run, he meets Charlotte, a drifter, pregnant by a man who does not want her. In this charming Gallic-style road movie, the two ocolytes find themselves last and found again and finish up near Biarritz to be confronted with reality. Antoine Desrosières was a guest at the 1996 French Film Festiival with his first film A la belle étoile

Dir: Antoine Desrosières. Prod: La Vie est Belle Associés, Les Films en Hiver, Elison, Horizan Mars, Les Productions de l'Amour Fou, Céline Maugis. Scr: Philippe Barassat, Gwennola Botharel, Antoine Desrosières. Ph: Gérard Lechaptois. Ed: Nicola Le Du. Must Dominique A. Int Sales: Celluloid Dreams 24 rue Lomortine, 75009 Paris, tel 00 33 1 49 70 03 70 lax 49 70 03 71

Cast: Mothieu Demy, Gwennola Bothorel,

Antoine Chappey, Zinedine Soualem, Howard Vernon, Lourent Tuel and Pascale

Epouse-moi / Marry Me

Glasgow: 19 Nov, 6.15pm & 24 Nov, 2.00pm Edinburgh: 27 Nov, 8.45pm WHEN Oriane Roche's [Michèle Laroque] marriage hits the rocks she visits a psychic but



Hitting the high spots: Vincent Percz in Epouse-mail

likes little of what he tells her. She decides, therefore, to take her future into her own hands. This proves a difficult task since her architect partner (Vincent Perez) is conducting an experiment atop the Eiffel Tower which is also being scaled at the same time by a doshing young mountaineer whose francée is waiting below. The question is who will fall, and into whose arms?

This airy French confection à la Sliding Doors or perhaps à sunnier Run, Lala, Run charts the possible futures of the lovesick heroine, spiritedly played by Michèle Loroque, via the malleable visions of a fortune teller's crystal ball. Relax into a fastpaced and charmingly complex fluff of a film which has been crisply directed by firsttimer Harriet Marin who makes the most of her high-altitude locations.

Dir: Harriet Marin, Prod: Jean Claude Fleury, Sidonia Dumas, Sar: Maggie Perlado, Ed: Luc Barnier Ph: Gerard Simon |a.f.c.| **Mus:** Brano Coulais I**nt sales:** Gaumant International, 30, ave Charles de Gaulle, 92200 Neuilly sur Scine, tel 00 33 1 46 43 20 00, fex 46 43 20 33, 2000.

Cast: Michele Laroque, Vincent Perez, Miki-Manojlovic, Arnoud Giovaninetti, and Audrey Tautou.

Le goût des autres / It Takes All Kinds

Edinburgh: 17 Nov, 8.45pm

Glasgow: 18 Nov, 8.30pm FOR her first film as a director Agnès Jacoi delivers a cross-section of characters who should never have got together. The cultural barriers come tumbling down in a patent mix of a scenario she cowrote with her partner Jean-Pierre Bacri. It proved to be one of the most successful French films of the year.

Castella, an unpolished industri reluctantly attends Rocine's tragedy Berenice to see his niece play a bit part. The actress performing the title role, Claro, who is also the English tuition teacher whom he fired that afternoon, deeply moves Castella. He decides to sign up for language lessons but Clara is convinced that he is just an illtempered philistine.

The film shows who these people are in the social scheme of things as soon as they open their mouths, as surely as the characters in Alain Resnais's On connot to chaison, another Janui Bacri screenplay. Bocri's provincial business type lives in a hearts and flowers house, decorated by his wife (Christiane Miller). During the time it takes to sign a big deal, he has been assigned a bodyguard (Gerard Lanvin) and a chauffeur (Alain Chobatl, both dour buffoons.

At the theatre cafe, bodyguard and chauffeur fall under the spell of the waitress, played by Japui. The director moves from distanced theatricality to burlesque, juxtoposing the vulgar rich with their inferiors. The hoi polloi wins at first, but ultimately nobody ends up on top. Bacri's small-town tycoon may be crude, but artists can be mean

When he treats his beloved actress and her friends to dinner, they make fun af his cultural gaps. By the end, however, he has emerged from the rough.

Dir: Agnés Jaoui. Prod: Charles Gassot for Telema, Films A4, France 2, Canal+. Scr: Agnès Jaoui, Jean-Pierre Bacri. Ph: Lourent Dailland, UK Distributor: CinéFrance, 12 Sunbury Place, Edinburgh EH4 38Y, tel 00 44 (1)31225 6191, fax 225 6971, email: cf@frenchfilmfestival.org.uk. 2000 112mins Cast: Anne Alvaro, Jean-Pierre Bacri, Brigitte Catillon, Alain Chabat, Agnès Jaoui, Gérard Lanvin, Christiane Millet

 La goût des autres will be widely seen in the UK next year through the French Film Festival's affiliate CinéFrance.

La parenthèse enchantée / The Enchanted Interlude

Glasgow: 19 Nov, 3,15pm & 21 Nov 3.00pm Edinburgh: 24 Nov, 2.30pm & 28 Nov, 6.15pm

THE author Française Giroud once described the 15-year span from 1967 to 1981 as la parenthèse enchantée, the era when the sexual revolution raged in France. It began with the legalisation of the birth control pill and ended with the down of the Aids pandemic.

Michel Spinosa's affecting drama examines the lives and loves of five people who lived through the period. Longtime friends Paul (Roschdy Zem, FFF guest, 1999) and Vincent (Vincent Elbaz) meet Eve (Karin Viard) and Alice (Clotilde Courou) while on vacation in 1969.

Paul and Eve's first night together results in her becoming pregnant, and soon they decide to marry. Vincent is attracted to Alice, but she disappears until the day he marries Marie (Geraldine Pailhas). Several years later, Eve is bared with Paul and feels

sexually unsatisfied; Paul tries to learn how to be a better lover by reading the latest selfhelp books, while Eve begins having an affair with Vincent, who is unhappy with Marie. Alice, meanwhile, becomes an outspoken feminist activist after underganig an illegal abortion.

Spinosa catches perfectly the mood of a generation in a film that has an appeal across the generations but particularly for today's thirty, forty, or lifty somethings.

Dir: Michel Spinosa. Prod: Georges Benayoun, Docia Films. Scr. Michel Spinosa. Pht Antoine Roch. Mus: Pierre Mertens, Int Sales: UGC International, 2 rue des Quatre-Fils, 75003 Paris, tel 00 33 1 40 29 89 00, fax 40 29 89 10 1999, 88mins. Cast: Clotilde Courau, Vincent Elbaz, Géraldine Pailhas, Karin Viard and Roschdy

 Michel Spinosa who came to Scotland to present his first feature Emmen 1995, was born in Marseilles in 1965 and directed three shorts before Er was also co-writer on Gilles Bourdos's

Petite chérie / Little Darling

Aberdeen: 19 Nov, 3.45pm & 20 Nov, 7.00pm Glasgow: 25 Nov, 8.15pm + PA with Anne Villaceque Edinburgh: 26 Nov. 8.15pm + PA with Anne Villaceque & 27 Nov, 2.30pm LOVE blooms late for 31 year old Sibylle (Coringe Debonnière) who still lives with her parents, works in a bank, reads cheap novels, and happens to be a virgin. She's also no great beauty, with a severe hair-do and a sense of madesty that means she takes off her bra under her night gown. She lives with her well-meaning mother (Laurence Février) and her loving but rather austere father (Patrick Préjean) in a rather drab house in the suburbs. When she moets Victor Janathan Zacal) her romantic novels suddenly appear to leap to life. He is good

looking, caring and personable, suggesting that they take time to deal with her virginity. She's over the moon, and so are her parents. But there's more to Victor than meets the eye. And just why does he tie the knot for no discernible reason? Anne Villacèque with her first feature

extracts fine performances from her cast, Debanniere according to Variety's Parisbased critic Lisa Nesselson acquits herself as the best clueless virgin this side of Heather Matazrazzo in Welcome to the Dollhouse. The film looks impressive and it's been carefully and thoughtfully assembled. Georgy Girl ary your heart out. And, on a partisan note, the idea for the piece came to Anne Villacéque while she was studying in Edinburgh a couple of years ago.

Dir: Anne Villacèque. Prod: Tadrart Films, 3D Productions, Arte France Cinéma, Ognon Pictures with the participation of Canal Plus, Gan Cinema Foundation, Jean Brehat, Rachid Bouchareb, Scr. Anne Villaceque, Elisabeth Barrière Marquet. Pho Pierre Milon. Ed: Anne Riegel, Int sales: Celluloid Dreams, 24 rue Linartine, 75009 Paris, tel 00 33 1 49 70 03 70, fox 49 70 03 71, email: info@celluloid-dreams.com. 2000, 108mins.

Cast: Corinne Debonnière, Jonathan Zaccaï, Lourence Février, Patrick Préjean.



billin is a Western, a John Ford Western. There have to be very long shots. Shots that show

distance and reveal something else. The film's rhythm arises from the ellipses, and the way in which time is managed throughout the story. There are short cuts but also genuine jumps in the tale. It was Sibylle's face that had to carry the film. I had to find a face, a look unlike any other, that was sulficiently powerful to avoid making the character appear pathetic. Corinne Debonnière was the natural choice, right from our first meeting Jonathan Zacca brings wonderful energy. He gives Victor an explosive and physical side whereas I had probably imagined him more sinuous and feminine at first." – Anna Villacegue.

Her previous three films were documentaries: Marrakech Toranto, un after simple (2000); les infartanés de la verta, and Trais histoires d'amour de Vanessa (both 1998).

Un pont entre deux rives / The Bridge

Aberdeen: 17 Nov, 8.45pm & 18 Nov, 6.15pm Edinburgh: 21 Nov, 5.45pm & 22 Nov, 8.45pm Glasgow: 24 Nov, 8.45pm Dundee: 26 Nov. 6.15pm

GÉRARD Depardieu makes a rare excursion behind the camera as the co-director and costar of this exquisitely acted, small-scale drama set in a provincial French town of the early 1960s.



Spellbound ... Gérard Lonen, Agnés Joosé and Alain Chabat in Le goût des autres

He plays an unemplayed builder who finds work on the construction of a new bridge. His obserices leave wife Carole Bouquet and their teenage son to find their own amusement with regular visits to the local cinema and the joys of escaping into big screen musicals like West Sale Story. At and visit, she meets the bridge's architect Charles Berling. Charmed by his attention, she finds the kind of easy conversation and deep connection that appears to have gone from her marriage. A clandestine offair begins in which Bauquet blassoms and finds fulfillment. The uncomfortable camplicity of her son and the balfled pain of Depardieu's abandoned husband are beautifully conveyed in a film with a sure sense of time and place as well as a deep compassion for the emotions felt by individuals trapped in un all too familiar situation. Handled with delicacy and insight, the film's triumph is to make an old familiar stary bath fresh and itterly coptivating. Carole Bouquet has never been better

Dir: Gérard Depardieu, Frédéric Auburtin. Prod: DD Prods, TF1 Film, Roissy Films, Compagnie Cinématographique Prima, Jacques Bar, Scr. François Dupeyron, based on the novel by Alain Leblanc, Ph: Pascal Ridao, Ed: Noelle Boisson, Mus: Frédèric Auburtin Int sales: Roissy Films, 10 ave Georges V, 75008 Paris, lel 00 33 1 53 23 95 00, fax 40 70 95 02 1999, 88mins Cast: Gérard Depardieu, Carole Bouquet, Charles Berling, Stanislas Crevillen, Daminique Reymond, Melanie Laurent.

Le premier du nom / First of the Name

Glasgaw: 26 Nov, 1.00pm + PA with Sabine Franci Edinburgh: 26 Nov, 6,00pm + PA with Sabine Franel & 30 Nov., 6.00pm IN September 1987, nearly 100 people of differing backgrounds and ages (from eight to 88) from all over France gathered for a weekend.

All were related, most had never met. They journeyed to the place where their common ancestor, Moise Blin, a Jewish peddler, (born in 1768 in Fort-Louis, died in Hagenau in 1820) had spent his days. The reunion was organised by two of Moise Blin's descendants, who had been brought tagether by a shared interest in genealagy. In this Shoah style documentary made up of archive footage and interviews, Sobine Franel charts the journey of her ancestors and creates a fascinating history of French Jewry. Selected for Un Certain Regard, Connes 2000.

Dir: Sobine Francl. Prod; Humbert Balsan, Ogrian Pictures, JMH Prods with Conol Plus, CNC, Eurimages and the Société civile des autours multimedia. Scr. Sobine Franel and Nicolas Marel, Ph. Jimmy Glosberg.Ed: Anne Weil and Yannick Kergont Mus; Jean-Pierre Fauquey, Int sales; FPI (Eric Lagesse), 5 rue Richepanse, 75008 Paris, tel 00 33 1 42 96 02 20,



Marriage wees.... Carole Bauquet and Gérord Depardieu in Illa port entre deux rives

fax 40 20 05 51, www.pyramidefilms.com 2000, 112mins

Narrator; Gilles Biard.

 Screening sponsored by the Edinburgh Jewish Literary Society.



 ➤ Director quate: "Twenty-live." years ago I made a film called Boots of the Deceased about an auction in a provincial town

where I was working at the time. I did not realise until years later what it was that had inspired to make that film. Similarly it has taken me 12 years to know why I set out to make First of the Name, Starting a film project is a mysterious business. I've never regarded film-making as a job. There has to be an unstoppable need. We wanted to combine amateur' footage with accomplished shots, to mix a variety of textures and types of borrowed image.

I've long been interested in such combinations, The screenplay was 140 pages long. The story is highly structured. I collaborated with Nicolas Morel, a writer, who used my initial script as a starting point, and then took it a step further. He convinced me that I should have to appear in the film myself. I was not at all keen on this at the start, even although I knew in my heart of hearts that it was inevitable. I feel that the film has made me much more talerant, more serene". - Sabine Franel

Saint-Cyr / The King's Daughters

Edinburgh: 20 Nov, 8.45pm Glasgow: 21 Nov, 8.15pm THIS austere, stark and disturbing historical

drama is set in Normandy during the rule of Louis XIV, Madame de Maintenon (Isabelle Hupperf) mistress to the King uses her social position, gained as a courtesan, to build an

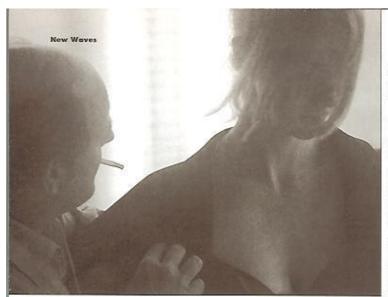
approved school for daughters of noble birth, whose parents have follen upon hard times. Madame de Mointenon wants to provide an environment where the girls can expand their minds and have the advantages of a more liberal upbringing. However, as her social experiment goes wrong Madame de Maintenan turns on the girls and begins her descent into modness. The strong relationship between two of the girls (reminiscent of Peter Jackson's Heavenly Creatures) forms the centre of this forceful drama. The performances by newcomers Nina Meurisse and Morgane Moré as tha girls Lucie de Fontenelle and Anne De Grandcamp, and the ever fascinating Isabelle Huppert turn this drama into compelling and intriguing slice of history, which excels in showing the complex relationship between the women. The film was presented in Un Certain Regard at this year's Cannes Film Festival and also won the prestigious Prix Jean Vigo 2000.

Dir: Patricia Mazey, Prod: Denis Freyd, Archipel 35 Prod. Lichtblick film Produktion. Entre Chien et Loup, Arte France Cinéma, France 2 Cinéma, Cinéart, Les Films du Camélia with the support of Eurimages, UGC International. Ser: Patricia Mazuy and Yves Thomas from the novel La Maison d'Esther by Yves Dongerfield. Ph: Thomas Mauch, Ed; Ludo Troch, Mus; John Cale. Int sales: UGC International, 2 rue des Quatre Fils, 75004 Paris, tel 00 33 1 40 29 89 00, fax 40 29 89 10, 2000.

Cast: Isabelle Huppert, Jean Pierre Kolton, Jean-François Balmer, Simone Reggiani, Anne Marev, Nina Meurisse, Morgane Moré.



Director quote: "When I first Director quote: "When I fi talked about the film with Isabelle Huppert I described it as 'a bit like Full Metal Jacket in



Potent performance.... Sandrine Kiberlain with Sergia Costellito in A readys

petticoats." It was in 1992 when the producer Denis Freyd first approached me saying he had taken an option on the novel La Maison d'Estrior by Yves Dangerfield. Originally I thought he was talking about

Saint-Cyr, the military academy, then I found out that it was actually about a girls' school started by Madame de Maintenan. I no doubt agreed partially out of bravado. I wanted to see if the producer was going to be capable of making a film that seemed so difficult, and then partly to see if I was capable of doing it. I didn't realise what an enormaus jub it was going to turn out to be. The screenplay was co-written by Yves Thomas, and it took us a long time to get it into an acceptable form, Maintenan is a woman of power, and a courtesan at the same time. She feels sullied and wants to cleanse herself. With her wonderful project for an avant-garde school she thinks she con make up for her sins but when she begins to feel that she has created a bunch of little 'whores' – exactly what she did not want to do – she goes over the edge into madness. It is all the more destructive as she still maintains her power". - Patricia Mazuy whose first cinema feature was the highlyregarded Peau de Voche.

T'aime / Love You

Glasgow: 22 Nov, 3.00pm & 26 Nov, 3.45pm Edinburgh: 19 Nov, 6.15pm & 28 Nov, 2.30pm

THE sins of the father return to haunt a younger generation in Patrick Sebastion's bruising fusion of uncompromising psychodrama and star crossed romance. Martall, an affluent, upwordly mobile businessman has consistently ignored the emotional needs of his teerage daughter Marie (Denarroud) and denied the importance of her mother, an embittered drunk he abandoned during his rise to the top. The open secrets and guilty lies of the past are known by the whole community. Annie Girardot. A vendre / For Sale

Cast: Patrick Sebastien, Jean-François Balmier, Michel Duchaussay, Myriam Bayer, Samuel Dupuy, Marie Denomaud,

Glasgow: 20 Nov, 8.30pm Edinburgh: 28 Nov, 8.30pm

THE second collaboration between director. Loetitia Masson and actress Sandrine Kiberlain after En avair ou pas, A vendre is a corefully structured, quietly compelling investigation into a young woman's life that received considerable acclaim at its Cannes Film Festival screening in 1998.
The tale begins with a jilled bridegroom

who hires a friend to find his missing bride and bring her back to his side. A melanchaly, lovelorn private investigator, Luigi (Sergio Castellitto) seems to relish the assignment. He ambles around the country. visiting the girl's family, friends and lovers, piecing together a mosaic of a wifully independent woman called France (Kiberlain), restlessly searching for some unattainable happiness.

Masson shows an assurance with both the pacing and tone of an attractively photographed film that boasts potent performances from Castellitto, Chiara Mastraianni as France's prostitute pal und especially Kiberlain who dominates tha screen as she balances the character's

strength and vulnerability.
Presented in Un Cortain Regard at the Cannes Film Festivol in 1998 Dir: Laelilia Massan. Prod: Cuel Lavalette Productions, François Cuel, François Marquis, Scr. Laetilia Masson, Ph. Antaine Heberle, Ed. Ailo Auguste, Mus. Siegfried, Intl sales: Flach Pyramide International. 1998, 120 mins

Toyo, 120 mins Cast: Sandrine Kiberkain, Sergio Costellitto, Jean-François Stévenin, Chiara Mastroianni, Aurare Clâment, Roschdy Zem, Mireille Perrier, and Samuel Le Bihan.

Zef (Dupiry), a young retarded boy, is immediately drawn to the charm and innacence of Marie. Glimpsing a strange, sodo-mosochistic relationship he believes all love is based on violence and winds up savagely attacking Marie. Traumatised by the experience Marie retreats into her own world whilst Zef is transported to a bleak institution from which there appears to be no return. Writer-director Sebastion co stars as the

kindly psychiatrist trying to build bridges between the victim and her misunderstand attacker. In the process, he must challenge the outhority of Morie's lather and address all the duringge the past has inflicted on the present,

Dirt Patrick Sebastian. Prod: France 2 Cinéma, Case Productions, LM Television, Conal Plus. Ser: Patrick Sebastien. Mus: Renë Call. Int sales: Président Films, 2 rue lord Byron, 75008 Poris, tel 00 33 1 45 62 82 22, fax 45 63 40 56, 2000, 96mins.

Vivre sa vie / It's My Life Glasgow: Mon 13 Nov 7,00pm Edinburgh: Tue 14 Nov 6.00pm



installation and sculpture.

When she can't pay her rent, Nana S. (Karina) a girl from the provinces, is gradually initiated into prostitition in Paris, finally becoming experienced. Using interview techniques, direct sound, long takes, texts, qualations and statistics, Gadard gives this probing and dazzling examination of prostitution a documentary tone. But, above all, if is a passionate celluloid love letter to Karina, the director's then wife. Close-ups of her are reminiscent of Lauise Brooks, Lillian Gish and Falconetti, the latter tearfully watched by Karina in Dreyer's The Passion of Joan of Arc. It own the special jury prize at the Venice Film Festival in 1962.

Dir: Jean-Luc Godard (above). Prod: Les Films de la Pléiade. Ser: Jean-Luc Godard. Ph: Raoul Cautard. Mus: Michel Legrand, 1962, 85mins. Cast: Anna Karina, Sady Rebbot, André Labarthe and Brice Parain.

26

Cast and Crew











Ren Ingles

Directors: Allan Hunter, Richard Mowe

Deputy Director: Ilona Marison

Associate Directors: Ken Ingles and Jaki McDaugall

Chair: James Steel Edinburgh Filmhouse: Ken Ingles (Director), James McKenzie, Rod White, Shirley Gilmaur, Shiana Wood, Victoria Robertson, Beverley Nicolsan, Scatt Colgan, Jenny Leask, Russell Ferguson, Andy Forrest, Roy Ballantyne, David Barclay, Ali Clark, Robert Howie Glasgow Film Theatre: Jaki McDougall (Director), Allison Gardner, Marion Pearson, Mhairi Douglas, Nicola Fitzhenry, Alison Bell, Barney McCue, Emma Taylor, Angela Freeman, Malcolm Brown, John Cunningham, Steven Boyle, Helen Hence, louro Howell, Sadia McCue and Rosemory Campbell

The Belmont, Aberdeen: Adam Clark, Neil Davidson, Jill Dixon, Alastair Dave, Pam Green, David Hardy, Simon Hepple, Tony

Jones, Sarah McGarva Dundee Contemporary Arts: Thomas Gerstenmeyer, Mairi Thomas Ciné Lumière: Dominique Hoff Institut français d'Ecosse: Jean-Marc Terrasse (Director) Alliance française de Glasgaw: Patrick Girard |Director| Ambassade de France, Londres: Xovier North (Conseiller culturel) Consulat de France, Edimbourg: Anita Limicko (Consul), Pierre Fabre (Conseiller commercial) Scottish Screen: Alan Knowles Financial Advisor: James McKenzie Legal Services: Richard Findley/David Smith, Tods Murray WS Paris liaison: Lisa Nesselson, Glenn Myrent and Vincent Gaillot Film logistics: Shirley Gilmour

The programme was designed by Neil Braidwood [CMYK Design] and produced by G Grange Communications Ltd.,

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Courtesy Cars: Remault UK

The FFF thanks the following individuals and organisations for their support, help and encouragement:

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Alex Clua • Brian Connely (MLA North Lanarkshirel . Stéphanie Constand (Exanel Nathalie d'Amerval (Exane) • Reinald de Meyer • Barbara Dent |British Council, Paris) • Paula Durward (Total Fine Elf) • Andrew Doolan [The Point Hotel] . Kureen Flovell-Smith [Osprey Holidays] • J. Donald Gowdy (Franco-Scottish Business Club) • Marianne Groy • Amanda Hargreaves • Evelyn Haughey • Sandra Hebron (London Film Festival) • Robin Hodge [The List) • Michael Hodges (Renault) • Elizabeth Holt (The European Commission Representation in Scotland) • Sophie Humarau (France 3) · Antoine Khalife (Unifrance) · Simon Ladenburg (Pernot-Ricard) • Patrick Ladenburg (Pernot-Ricard) • Patrick Lamassoure (Unifrance) • Tanya Layton (Vivra sa via) • Cotherine le Coq (Fondation Gán) • Cyril Le Mercier (SwiffCall) • Waltraud Logos (LFF) • Joe Martinez [The Noble Grape] • Jean Nisbet, [MLA East Ayrshire] • Maureen O'Connor (Air France) • Muriel Pernet • Odile Pétre • Mylene Pezier (Air France) • Martino Pierquin • Ian Revie (University of fidinburgh| • Marion Riva |Unifrance| • David Roy (Service Point) • Alex Solmond MSP • Elaine Samuel (Edinburgh Jewish Literary Society) • Pauline Shirlaw and Liz Smith (The Point Hotell • Richard Tallaran • Colin Thrower (Air France) • Nicola Trew |Malmaison| • Anne-Marie Usher • Tamara Van Strijthem • Daniel Wencker (Daniel's Bistrot, Leith) • Ian Wilson (Service Point)

Festival liaison: Sylvia Davidson, Elise Gay and Richard Tallaron

We also wish to extend our thanks to the film companies who have provided the FFF with films, help and advice Art Box: Cloudic Rae-Colombani, Cyril Perrin • Cellulaid Dreams: Pascale Ramonda • Film Distribution: Alexandra Cheyko • Films de la Boissière Annie Miller • Flach Pyromide: Poul Richer • Faumont: Elsa Guyot, Ariane Toscan du Plantier • Gautte Distribution: Poscale Harnus • Le Studio Conal Plus: Arme Wizniewski • Mó DA: Catherine Dessagnes • MK2: Yann Marchet • Pathe International: Pascal Diat, Jenny Scheubeck Roissy Films: Dominique Rayrolles • TF1 International: Nicolas Eschbach, Catherine Piot • Timing: Raphaelle XXX • UGC:

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French Film Festival Office: 12 Sumbory Place, Edinburgh EH4 3BY Tel: +44 131 225 6191 Fax: +44 131 225 6971 email:fff@frenchfilmfestival.arg.uk website: www.frenchfilmfestival.org.uk

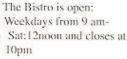
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Thursday 23	Friday 24	Saturday 25	Sunday 26	Monday 27	Tuesday 28	Wednesday 29	Thursday 30
8,15pm Total Western (18)	8.30pm La vache et le président (PG) + potrilipe days	8.30pm Pas de scandale (1.5)	6.15pm Un pont entre deux rives (15)	8,30pm L'affaire Marcorelle (18) + pa Sergele Péron	8.30pm Les acteurs (12)	8.30pm Weilleur Espoir Feminin (12)	8.30pm Lá-bas mon pays (15)

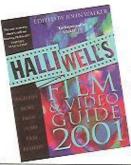
Aberdeen Belmont: 17-26 November 2000 49 Belmont Street, Aberdeen AB10 1JS

Friday 17	Saturday 18	Sunday 19	Monday 20	Tuesday 21	Wednesday 22	Thursday 23	Friday 24	Saturday 25	Sunday 26
6.15pm Scènes de crime (18)	6.1 Spm Un pont entre deux rives (15)	3.45pm Petite chérie (18)	4.30pm La vadhe et le président (PG)	5.45pm Meilleur Espoir Feminin (12)	6.15pm L'affaire Marcorelle (18)	6.15pm Pas de Scandale (15)		6.30pm Total Western (18)	3.45pm Au coeur du mensange (18)
8.45pm Un pont entre deux rives (15)	8.45pm Scènes de crime (18)	6.15pm Meilleur Espoir Feminin (12)	7.00pm Petite chéric (12)	8,00pm La vadne et lle président (PG) - ps thilipe Majl,	8.30pm Pas de scandale (15)	7,00pm Les acteurs (12)	9.30pm Total Western (18)	8.45pm Au toeur du mensonge (18)	6.15pm L'affaire Marcorelle (18)

Glasgow Film Theatre: 17-28 November 2000 12 Rose Street, Glasgow G3 6RB

Friday 17	Saturday 18	Sunday 19	Monday 20	Tuesday 21	Wed 22	Thursday 23	Friday 24	Saturday 25	Sunday 26	Tuesday 28
2.00pm La-bas mon pays (15)	1.00pm La vache et le président (pg) 3.00pm Le-bas man pays (15)	1.30pm Bonqueroote (15) 3.15pm to parenthèse enthantès (15)	3.00pm Banqueroute (15)	3.00pm La parenthèse exchantée (15)	3.00pm Feime (18)		2.00pm Epouse-mai	2.00pm Les destinées sen- timentales(12)	1.00pm Le Premier du Nom (12) + po Soline Frank 3.45pm Traine (18)	
6.00pm Le prof (15) - pr Mesandre Janda	6.00pm Au coeur du mensonge (18)	6.15pm Epause-mai (12)	6.00pm Pas de scandale (15)	6.15pm La diambre des magiciennes (15)	6.00pm L'école de la cheir (18)	6.00pm La vache et le président (pg) - po tralippe Meyl	6.15pm L'affaire Marcorelle (18)		5.45pm Les acteurs (12) + po termed tiler	6.00pm Quai des Orfevres (pg)
8.30pm Meilleur Espoir Feminin (12) • on Gened Inquit	8.30pm Le gout des Autres (15)	8.15pm Le Cousin (18) + pr Alcie Cerecon	8.30pm A Vendre (18)	8.15pm Scint- Cyr (18)	8.30pm Total Western (18) + patisk Redoor		8.45pm Un pont entre deux rives (15)	8.15 Petite chârie (18) + pa Anne Marique	8.30pm Scénes de crime (18)	Delivery management of the second

PA: indicates Personal Appearance, although due to the human element, guests subject to confirmation



Winner all the way

You can win a copy of HALLIWELLS FILM AND VIDEO GUIDE 2001, Edited by John Walker and normally priced at £19.99 by answaring these three questions designed to test your knowledge of the French Film Fastival's focus on thrillers.

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- 2 The serials of Louis Feuillade are said to have storted the crime genre in France. Cite just one of the titles in the series.
- 3 Jacques Becker directed one of the classic policier in 1954 and started a wave of policier. In English the film was called Honour Among Thieves. What was the French title?

London Ciné Lumière at the institut français: 30 Nov-2 Dec 2000 17 Queensberry Place, London SW7

Thursday 30 Nev Friday 1 Dec Saturday 2 London lounds of the 6.30pm 6.00pm French Film Festival Au coeur du Total Western (18) 7.30am 7.30pm mensonge (18) Une affaire de goût Scènes de crime (18) (18) 8,00pm 8.45pm Au coeur du In the presence of Le Cousin (18) mensonge (18) Jean-Pierre Lorit

French title?

Send your entries marked 'competition' to the French Film Festival, 7 Regent Terrace, Edinburgh EHV 3RN to crow not later than 4 December 2000f. The winners will be gridshed in the appropriate winner brochers of each city.

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Edinburgh Filmhouse: 17-30 Nov 2000

88 Lothian Road, Edinburgh EH3 9BZ

Friday 17	Seturday 18	Sunday 19	Monday 20	Tuesday 21	Wed 22	Thursday 23	Friday 24	Saturday 25	Sunday 26	Monday 27	Tuesday 28	Wed 29	Thursday 3
1.30pm Le prof (15) • pc Sconde lords	2.30pm Le prof (15)	2.30pm L'école de la cheir (18)	2.30pm Les acteurs (12)		2.30pm Scienes de crime (18)	2.30pm Meilleur Espair Fominin (12)	parenthése enchantée	2.30pm La vache et le président (PG)	2.00pm Les destinées sentimentales (12)	2.30pm Petite chérie (18)	2.30pm Taime (18)	2.30pm Banqueroute (15)	
4.00pm Au coeur du mensonge (18)													
ó.30pm Banqueroute (15)	6.00pm Le cousin (18) - pe Kein Caraco	6.15pm l'aime (18)	6.15pm Le-bas mon pays (15)	5.45pm Un pont entre deux rives (15)	6.15pm Lo vache et le président (PG) + po Psilipe Ray	6.00pm La chambre des magiciennes (18)	L'école de la chair (18)	6.00pm L'affaire Marcorelle (18) - po Serge Le	nom (12) + po Soline Frond	6.15pm Total Western (18)	6.15pm La parenfhése enchantée (15)	7.15pm Quai des	6.00pm Le premier du nom (12)
8.45pm Le goût des outres (15)	8.30pm Meilleur Espoir Feminin (12) + pa Good Japan	8.45pm Pas de scandale (15)		8.00pm Total Western (18) + ps for Bedoart		8.45pm Au coeur du		8.30pm Les acleurs (12) + ps Botand SSe	8.15pm Petite chéric (18) - po Amo Vilostore	B.4Spm Epouse-moi (12)	8.30pm A vendre (18)		

All films with sub-titles except where otherwise indicated in the credits

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49 Belmont Street ABTO TJS

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