

The Fifth Annual **VCU**
French
Film
5
Festival

Welcomes special guests,
French actors & directors

Patrick Braoudé
Jean-Pierre Améris
Laurent Chevallier
Paul Carpita
Gianni Marchesi
Luc Pagès

French Film Scholars
Jean-Louis Leutrat

President of l'Université de Paris III
Suzanne Liandrat-Guigues
Université de Paris VII



Patrick Braoudé in
"Amour & Confusions"

Program



April 5 and 6, 1997

All Films Have English Subtitles

**Ellwood
Thompson's**
NATURAL MARKET



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VCU French Film Festival

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A Partial List of Films Featured in Past VCU French Film Festivals

"Le Souper"	"Le Bateau de
"Les Milles"	Mariage"
"Dames Galantes"	"Hélas, Pour Moi"
"X,Y"	"JLG par JLG"
"Le Zèbre"	"Ils ont tué Jaurès"
"Les Misérables"	"Le Péril Jeune"
"Louis, Enfant Roi"	"Le P'tit Bal"
"Hiver '54: Abbé Pierre"	"Manivelle"
"Fanfan"	"Deus ex machina"
"Germinal"	"Marielle et Barnabé
"Le Nombri du Monde"	aimeraient bien
"La Poudre aux Yeux"	en avoir un"
"Génial, Mes Parents	"Se pendre à son cou"
Divorcent"	"La vie à rebours"
"Neuf Mois"	"Cyrano de Bergerac"

Participants in Past VCU French Film Festivals

Thierry Lhermitte	Renaud
Jean-Paul Rappeneau	Ariel Zeitoun
Claude Rich	Maurice Dugowson
Sébastien Grall	Patrick Braoudé
Jean-Paul Lilienfeld	Jean-Pierre Améris
Laurent Bénégui	Robert Tregenza
Jean-Luc Gaget	Jean-Louis Leutrat
Vincent Mayrand	Suzanne Liandrat-
Daniel Cattin	Guigues
Gérard Depardieu	Philippe Meunier
Roger Planchon	Sylvie Coulomb
Lambert Wilson	
Alexandre Jardin	

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- "Ada sait pas dire non"
- "Entre ciel et terre"

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Visit the VCU French Film Festival Internet Site at:
<http://www.fln.vcu.edu/dept/fff.html>

Schedule

And Event Information

Saturday, April 5, 1997

- 11:00 am Discussion in the Byrd Theatre**
"Recent directions in French cinema" with French Film Scholars **Jean-Louis Leutrat** (President of l'Université de Paris III) and **Suzanne Liandrat-Guigues** (Université de Paris VII) and Peter Kirkpatrick (VCU)
- 12 noon A Series of French Short Films Presented by French actor/director Luc Pagès**
"Le bus"
 (Directed by Jean-Luc Gaget)
"Ada sait pas dire non"
 (Directed by Luc Pagès)
"Entre ciel et terre"
 (Directed by Jacques Maillot)
- 1:00 pm "Les sables mouvants" Presented by French director Paul Carpita** (Directed by Paul Carpita and starring Beppé Clerici, Daniel San Pedro, Ludivine Vaillat and Philippe Dormoy)
- 3:00 pm "Les aveux de l'Innocent"**
Presented by French director Jean-Pierre Améris (Directed by Jean-Pierre Améris and starring Bruno Putzulu, Elisabeth Depardieu, Michèle Laroque and Jean-François Stévenin)
- 5:00 pm "Amour et Confusions"**
Presented by French actor and director Patrick Braoudé (Directed by Patrick Braoudé and starring Patrick Braoudé, Kristin Scott-Thomas, Ticky Holgado and Jeanne Moreau)
- 7:00 pm Official Festival Reception** with French actors and directors **Patrick Braoudé, Jean-Pierre Améris, Paul Carpita, Laurent Chevallier, Luc Pagès** and Swiss director **Gianni Marchesi** at the Virginia Museum of Fine Arts (Friends of the Festival VIP Pass required -see last page of program)
- 8:30 pm Gala Dinner** with the Stars in the Members Suite of the Virginia Museum of Fine Arts (Friends of the Festival VIP Plus Pass required—see last page of program)
- Midnite "Le rendez-vous des quais" Presented by French director Paul Carpita** (Directed by Paul Carpita and starring Roger Manunta, André Maufray and Jean Moretti)

Do not forget to move your watch ahead one hour. Daylight savings day begins Sunday.

Sunday, April 6, 1997

- 12 noon "Au pays des Bisses" Documentary.**
Presented by Swiss director Gianni Marchesi (Directed by Gianni Marchesi and English subtitles by Jennifer Gore)
- 1:00 pm "Romaine" Presented by French actor Luc Pagès** (Directed by Agnès Obadia and starring Agnès Obadia, Eva Ionesco, Luc Pagès, Laurent Bénégui, Jean-Luc Gaget, Martine Delumeau and Laurence Côte)
- 3:00 pm "L'Enfant noir" Presented by French director Laurent Chevallier** (Directed by Laurent Chevallier and starring Baba Camara, Madou Camara and Moussa Keita)
- 5:00 pm "Le Bel été de 1914" Presented by Film Scholar Jean-Louis Leutrat (President of l'Université de Paris III).** (Directed by Christian de Chalonge and starring Claude Rich, Maria Pacôme, Hippolyte Girardot, Judith Henry and Marianne Denicourt)
- 6:45 pm Drawing for two Air France tickets to Paris.**
 Drawing by Anthony Graystone, District Manager—Air France



Dr. Peter Kirkpatrick awards last year's winner, Sharon Garner (Collegiate School) two Air France tickets to Paris

Theater

Byrd Theatre is located on 2908 W. Cary Street in Richmond. There is a parking deck located directly behind the theater.

Official Festival Reception and Dinner

These special events for Friends of the Festival passholders will be held at the Virginia Museum of Fine Arts, located at the corner of Grove Avenue and the Boulevard, a short two blocks away from the Byrd Theater. The Museum's parking entrance is on the Grove Avenue side.



The VCU French Film Festival
1997

Lodging

For those who will be coming to Richmond for the weekend, a special Festival rate has been arranged with the historic Linden Row Inn located at the corner of First and Franklin Streets. For Festival rates and reservations call 1-800-348-7424.

All Films Have English Subtitles

French director Luc Pagès presents this North American AVANT-PREMIERE screening of

A Series of French Shorts

Descriptions

Directed by **"Le bus" (The bus)**
Jean-Luc Gaget
Will they catch it?

Descriptions

"Le bus"
L'attraperont-ils?

Directed by **"Ada sait pas dire non" (Ada just can't say no)**
Luc Pagès
Ada has a rough life, she just can't say no.

"Ada sait pas dire non"
Ada n'a pas la vie facile. Elle sait pas dire non.

Directed by **"Entre ciel et terre" (Between heaven and earth)**
Jacques Maillot
Martin and Cécile, who lead reckless lives, are very much in love with each other. But one morning, something unexpected happens...

"Entre ciel et terre"
Insoucians, Martin et Cécile s'aiment beaucoup. Mais ce matin, il y a un imprévu...

Jean-Luc Gaget

1996 *LIBERTÉ CHÉRIE*
APRÈS LE BIP
ROMAINE d'Agnès Obadia
1995 *LA FENÊTRE OUVERTE*
1993 *SE PENDRE À SON COU*
1989 *LES PETITS PORTEURS*
1986 *DOUCE FRANCE*
1983 *LE PERROQUET DES ÎLES*

Alain Beigel and Pierre-Loup Rajot in the short "Le Bus"



Screening: Saturday, April 5, 12 noon

French director Luc Pagès will answer questions
after the screening

Jean-Jacques Bakery is
proud to support the visit
of Luc Pagès

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Ada Navrot in "Ada sait pas dire non"

Luc Pagès

- 1996 ROMAIN D'AGNÈS OBADIA
- 1989 FORTE EST LA TENTATION DE GEORGES
- 1984 ATAXIE PASSAGÈRE
- 1981 WALKMAN TRAGÉDIE



Jacques Maillot

- 1994 CORPS INFLAMMABLES
- 1993 75 CENTILITRES DE PRIÈRES
- 1991 DES FLEURS COUPÉES

Eric Bonicatto and Louise Duby in "Entre ciel et terre"

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The VCU French Film Festival
1997

French director Paul Carpita presents this North American AVANT-PREMIERE screening of

Les Sables Mouvants

Directed by

Paul Carpita

Starring

Beppé Clerici
(Monsieur Roger)
Daniel San Pedro
(Manuel)
Guy Belaidi
(Mouloud)
Ludivine Vaillat
(Mado)
Philippe Dormoy
(Jean Mercier)
Laurence Ragon
(Jacqueline Mercier)

Produced by

Patrick Deshayes

Description

Mixed up in a group of seasonal workers from Spain in route for hard work in the rice fields, Manuel finds himself in the Camargue region of southern France one morning in the fall of 1958. He risks life in prison. He is fleeing his country, Franco's Spain, where he is wanted for having seriously wounded a police officer during the suppression of a strike on the pit-head of the mines in Bilbao.

With no papers and no resources he falls into the hands of Roger, a brutal and alcoholic "man-dealer", who shamelessly exploits immigrants working illegally in France. Manuel discovers, little by little, that beneath this rugged exterior lies an unhappy man, eager for affection. A complicity will be established between these two men, whose roles make them enemies. But Roger himself is nothing more than a marionette in the hands of an unscrupulous property developer, Jean Mercier, who has come to the Camargue to build a vast real estate complex on a protected reserve.

At "Chez Fonce", the restaurant in which these foreign labor transactions take place, Manuel meets Mado, a bubbly young girl of 15. Through Manuel, she's in for an awakening, to life and to love...

These two young people are led to take Mouloud under their protective wing. A 28 year old Moroccan, Mouloud is rather stupid, lost in the violent world of adults.

With this trio of friends, we will experience moments of intense emotion.

In this film, set in the spellbinding "Pays du bout-du-Rhône", Manuel will expose, in spite of himself, contradictions and social disintegration; he will become the wrench in the works. Strike-breakers, they are alternately despised and humiliated, causing internal dissension amongst the migrant workers. But together, these men raise their heads high and discover the exaltation of a real fraternity of men. A catalyst capable of bringing down a carefully organized social structure, this young Spaniard becomes nonetheless, in the eyes of Mercier, the man to kill.

Description

Mêlé à un convoi de travailleurs saisonniers venant d'Espagne et destinés aux durs travaux des rizières, Manuel, se retrouve en Camargue, un matin d'automne 1958. Il risque la prison à vie. Il fuit son pays, l'Espagne franquiste, où il est recherché pour avoir grièvement blessé un garde civil, lors de la répression d'une grève sur le carreau des mines de Bilbao.

Sans papiers et sans ressources, il tombe entre les mains de Roger, "marchand d'hommes" brutal et alcoolique, qui exploite sans vergogne les travailleurs saisonniers en situation irrégulière. Manuel découvre peu à peu, sous cet être fruste, un homme malheureux, avide d'affection. Une complicité va s'établir entre ces deux hommes que tout oppose. Mais Roger n'est lui-même qu'une marionnette entre les mains d'un promoteur sans scrupule, Jean Mercier, venu édifier en Camargue, sur un site protégé, un vaste complexe immobilier.

"Chez Fonce", le bistro où transite la main d'oeuvre étrangère, Manuel rencontre Mado, pétillante gamine de 15 ans. Au contact de Manuel, la jeune fille va, peu à peu, s'éveiller à la vie, à l'amour...

Les deux jeunes gens sont amenés à prendre en charge, pour le protéger, Mouloud, un Marocain de 28 ans, un peu simplet, perdu dans le monde violent des adultes.

Avec ce trio d'amis, nous allons vivre des moments d'intense émotion.

Dans le décor envoûtant de ce Pays du bout-du-Rhône, Manuel va devenir, malgré lui, le révélateur des contradictions et déchirures sociales, le grain de sable dans la machine. Tour à tour, briseurs de grève, méprisés, humiliés, dressés les uns contre les autres, ces hommes vont, ensemble, relever la tête et découvrir l'exaltation d'une réelle fraternité d'homme. Grain de sable susceptible de gripper une structure sociale savamment agencée, le jeune Espagnol devient désormais, aux yeux de Mercier, l'homme à abattre.

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Screening: Saturday, April 5, 1:00 pm
**French director Paul Carpita will answer
questions after the screening**

Director Paul Carpita

- 1996 *LES SABLES MOUVANTS*
1990-82 *S.O.S. POLLUTIONS*
VALLÉE DU RHÔNE, LA COLÈRE
LE RHÔNE, LA MER, DANGER!
1981-1971 *ADIEU, JÉSUS*
LA VISITE
LES FLEURS DE GLAIS (d'après F. Mistral)
1970-1957 *LA RÉCRÉATION*
MARSEILLE SANS SOLEIL
GRAINES AU VENT
DEMAIN L'AMOUR
DES LAPINS DANS LA TÊTE
1953 *RENDEZ-VOUS DES QUAI*
(Premier long-métrage de fiction 35mm.
Film interdit et saisi en 1955)
1951 *JE SUIS NÉE À BERLIN*
1948 *LES MESSAGERS DU CIEL*
(contre la bombe atomique)
1947 *NOUS VOULONS VIVRE!*
1946 *RENCONTRE JEUNESSE*
(documentaire avec Pablo Picasso)



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The VCU French Film Festival
1997

French director Jean-Pierre Améris presents this North American AVANT-PREMIERE screening of

“Les Aveux de l’Innocent”

Directed by

Jean-Pierre Améris

Starring

Bruno Putzulu
Elisabeth Depardieu
Michèle Laroque
Jean-Francois Stévenin

Awards

Festival de Cannes 1996:
Prix de la Jeunesse
Prix de la Semaine de la
Critique
Grand Rail d'or

Description

Serge Perrin always said he would escape from his modest yet comfortable surroundings. He would do great things, maybe even become an actor...

At 24, this tiny-towner lands in Paris, homeless and jobless.

To sum up: his situation is far from outstanding.

But Serge Perrin, a modern Candide, never gives up, he has energy and imagination to spare. He wants to exist and break out of his solitude.

His big adventure begins when he walks through the door of a police station.

At last, he's found his leading role...

Description

Serge Perrin l'avait toujours dit, sa vie ne serait pas banale, il échapperait à son milieu modeste et pourtant généreux. Il ferait de grandes choses, acteur peut-être...

A 24 ans, ce provincial échoue à Paris, sans logement, sans travail, le bilan n'est pas très brillant.

Mais Serge Perrin, moderne Candide, ne baisse jamais les bras, il a de l'énergie et de l'imagination à revendre. Il veut exister et briser sa solitude.

Quand il pousse la porte d'un commissariat, sa grande aventure commence.

Il trouve enfin un premier rôle...

French actor Bruno Putzulu interprets the role of Serge Perrin

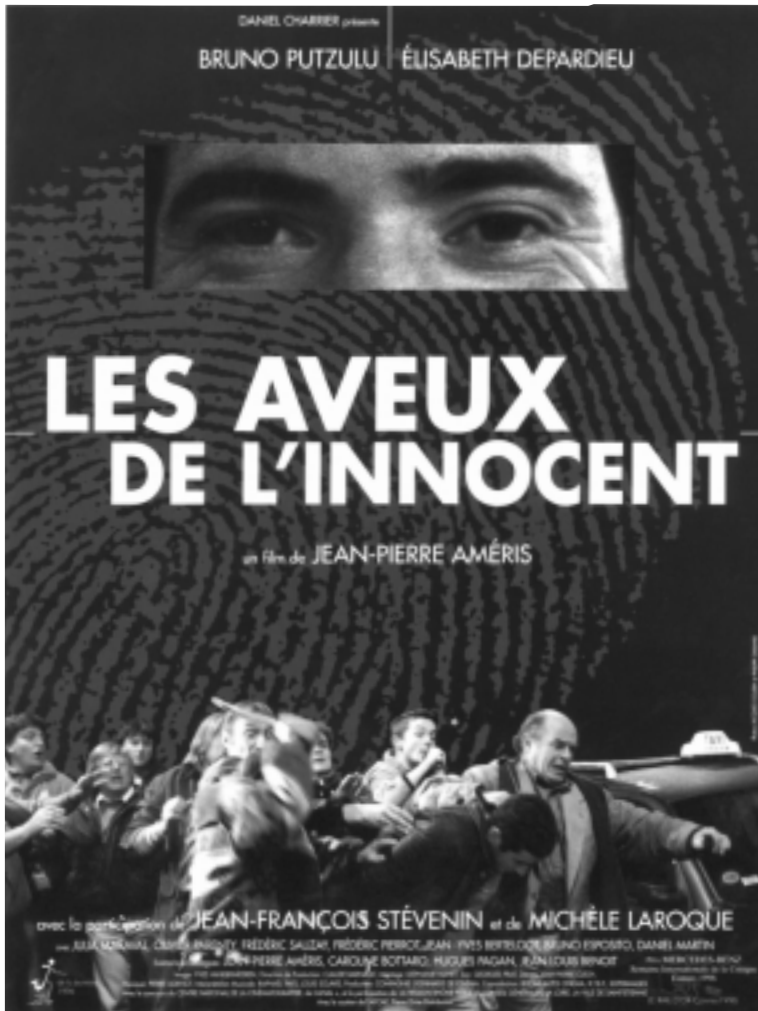


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La Maison Française
at the French Embassy in
Washington, D.C. is proud
to support the visit
of Jean-Pierre Améris

Screening: Saturday, April 5, 3:00 pm
**French director Jean-Pierre Améris will
answer questions after the screening**



Bruno Putzulu

- 1995 "LA PROPRIÉTAIRE"
- "UN HÉROS TRÈS DISCRET"
- 1994 "JEFFERSON À PARIS"
- "L'APPÂT"
- "MARIE-LOUISE"
- "EMMÈNE-MOI"
- 1993 "MÉCANIQUES CÉLESTES"

Elisabeth Depardieu

- 1986 "JEAN DE FLORETTE"
- "MANON DES SOURCES"
- 1985 "ON NE MEURT QUE DEUX FOIS"
- "L'AMOUR OU PRESQUE"
- 1984 "LE TARTUFFE"
- 1967 "DES GARÇONS ET DES FILLES"

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The VCU French Film Festival
1997

“Les Aveux de l’Innocent” continued



Jean-Pierre AMERIS, Filmography

- 1995 “LE VOYAGE DES CINÉASTES”
- 1994 “LES ENFANTS DU JUGE”
- 1992 “LE BATEAU DE MARIAGE”
- 1991 “UNE VIE NOUVELLE”
“APRÈS LA FRONTIÈRE”
- 1990 “APRÈS LA NUIT”
- 1989 “LA PASSION D’ALEXANDRE LENOIR”
- 1988 “FIGURES LIBRES”
- 1987 “INTERIM”
“SANS-ABRI”
- 1983 “L’HÔTEL DES CIMES”
- 1982 “LA VISITE”
- 1981 “LE RETOUR DE PIERRE”

An Interview with Jean-Pierre Améris

A News Item

In the spring of 1986, I read in the paper a story about a young man who had confessed to the murder of a taxi driver, done a few months in jail and then withdrew his confession. The article gave several details about the personality of this young fellow: 24 years old, he’d left his small hometown and went to Paris with dreams of greatness in his head, only to find himself very soon homeless, broke and unemployed.

I was greatly moved by this short article and felt very close to this young man. The overriding impulse to make a film about him just wouldn’t go away.

Justice

I’ve always been fascinated by the judicial world, where, more than anywhere else, the human soul is laid bare. The courts are a theater in which the human comedy plays itself out, where lies are in endless conflict with the truth and where the pathetic frequently stands side by side with the absurd. This is admirably demonstrated by Raymond DEPARDON in his film “Délits Flagrants”.

Fiction

At first, I was tempted to link my desire to tell this story with my very strong urge to make a “whodunnit”. The idea occurred to me to call upon Hugues PAGAN, a detective writer I like very much. But then, after having finished the first draft, I had the feeling that I’d strayed too far from my first impulse, which had been simply to paint the portrait of this young man.

With Caroline BOTTARO and Jean-Louis BENOIT we centered the focus on him, stressing in particular the absurdity, indeed craziness, of his adventure. Needless to say, I have projected onto this character certain personal aspects related to myself.

The Character

We’ve named him Serge PERRIN.

What I like about him is that he’s an extremely positive, active character who refuses to resign himself to breaking with his adolescent dreams. In spite of everything, his social condition, the constraints imposed on us all and sheer bad luck, he never throws in the towel. He intends to do everything he possibly can to avoid leading a dreary, meaningless life. He longs for an adventure in which he is the protagonist.

Stepping out of anonymity is not so much a vain search for celebrity as it is a thirst to use the word “I”, to be heeded, adopted, liked. Of course, it can be asserted that his act is absurd, even ludicrous. But who is the crazy one, he who resigns himself to an unobtrusive role, or he who fights to exist?

A Symbol of Today’s Youth?

It would be quite presumptuous of me to say that I intended to make a film about THE youth of today. Let me say again that my resolve was to give life and breath to this character and to recount his foolish adventure.

But it is true that the majority of young people today are asking themselves two crucial questions: what is our place in society, and what is our role? One must admit, society no longer has much of a response to offer.

Before shooting the film I spent a lot of time in jails and was dismayed to note that, in the case of many offenders, it was the only place where they seemed to find any kind of social life, a roof over their heads, enough to eat, work to do...

At La Talaudière Penitentiary, near Saint-Etienne, where we shot the film, 80% of the inmates had already served a sentence before, simply because they were no longer able to live on the outside. There was just no longer, had never been, any room for them there.

A Tale of Initiation?

By putting on an act, by telling lies, Serge PERRIN will gradually discover the reality of the world around him and, at the same time, find his own truth.

At the close of the film, the only thing he has gained is his having opened up to others. He has acquired a feeling of compassion for people like Mathieu, his cellmate, who are far more unfortunate than he is. He has discovered too that he was really loved, by his mother, and by his family. And I leave him at the end of the film with a renewed, invaluable strength. This is the idea I so cherished—that through putting on an act, by inventing a fiction for oneself, it is possible to reach out to a certain truth in human relations and find oneself.

Choosing the Actor

I was so fond of this character that I absolutely had to find an actor who touched me to the same extent, of whom I was equally fond. I knew I had found him when I discovered Bruno PUTZULU in Bertrand Tavernier's "L'APPÂT". Bruno is tremendously talented as an actor and has a fantastic way of moving people. His face and his gaze call to my mind Harlequin or even Charlie Chaplin, his way of being both cunning, sly, always ready to scoff at the established order, and yet innocent, the innocence of childhood and of the joy of acting.

The Other Cast Members

What I really love doing is shooting the actors' faces.

Elisabeth DEPARDEU, who plays Serge PERRIN's mother, has a face that deeply moves me, as does the contrast between her frail figure and the unbelievable strength that it reveals. And God knows that this mother possesses strength aplenty, as we see when she comes to visit her son in jail and, believing her son to be a murderer, tells him that she still loves him as much as ever.

In the case of the committing magistrate, I was seeking an actress capable of revealing the absurd, comic aspects of the situation, in which she must struggle to convince the accused that he is innocent. Michèle LAROQUE thoroughly fulfilled my every hope, so great is her ability to be comical and authentically human.

Jean-François STEVENIN brings to the character of the police officer all the human warmth and charm of his own self, and to make a film with this fellow director whose two films I admire just added to my enjoyment.

In this film there are a large number of characters that excellent actors accepted to come and play for just a day or two: Frédéric PIERROT, Jean-Yves BERTLOOT, Daniel MARTIN and Frédéric SAUZAY...

Let me also mention young Julia MARAVAL, Serge's little sister, who possesses remarkable maturity and à propos. And, finally, there is Olivier PARENTI, Serge's cellmate, a revelation who appears on screen here for the first time.

The Shooting

As with my first film, "LE BATEAU DE MARIAGE", I immediately had an urge to return to the Loire, and especially to Saint-Etienne, a somewhat scarred city, but where a real popular warmth pervades amongst the people, like in the North of France. I insisted absolutely on shooting at the actual locations with a large number of non-professionals.

This met a true need for me, since, by shooting this movie, I was sort of in the same situation as Serge PERRIN: I was going off with my dream of a movie, with my fiction in my head, taking the risk of plunging into these sites, like the jail and the homeless shelter, where reality is so basic, so crude that faking it was out of the question. Above all, I insisted upon making sure that those scenes in which Serge PERRIN finally succeeds in mixing with groups would be full of life, showing the joy, his joy, at no longer being alone.

Un Entretien avec Jean-Pierre Améris

Un fait-divers

Au printemps 1986, j'ai lu dans la presse l'histoire d'un jeune homme qui s'était accusé du meurtre d'un chauffeur de taxi, avait fait quelques mois de prison, puis s'était rétracté. L'article donnait quelques détails sur la personnalité de ce garçon: 24 ans, provincial monté à Paris avec de grands rêves en tête, s'étant très vite retrouvé sans foyer, sans argent, sans travail. J'ai été bouleversé par ce fait-divers, je me suis senti très proche de ce jeune homme et l'envie de lui consacrer un film ne m'a plus quitté.

La justice

J'ai toujours été fasciné par l'univers juridique où, plus qu'ailleurs, se révèle l'âme humaine. La justice est un théâtre où se joue la comédie humaine, où le mensonge le dispute sans cesse à la vérité, où le pathétique côtoie souvent l'absurde.

La fiction

J'ai d'abord tenté de lier mon désir de raconter cette histoire à une envie très forte de faire un polar... puis, au terme d'une première écriture, j'ai senti que je m'étais trop éloigné de mon envie première: tout simplement faire le portrait de ce garçon.

Nous avons alors tout recentré sur lui et, surtout, nous avons mis l'accent sur le caractère absurde, voire même loufoque, de son aventure.

Le personnage

Ce que j'aime en Serge Perrin, c'est qu'il est un personnage extrêmement positif, actif, qui refuse de se résigner à tirer un trait sur ses rêves d'adolescent. En dépit de tout, de sa condition sociale, des contraintes qu'on nous impose, de la malchance, il ne baisse jamais les bras. Il entend tout mettre en oeuvre pour que sa vie ne soit pas banale. Il veut vivre une aventure dont il aura le premier rôle.

Un symbole de la jeunesse actuelle?

Je trouverais bien présomptueux d'affirmer avoir voulu faire un film sur LA jeunesse actuelle... Mais il est vrai que, pour une majorité de jeunes aujourd'hui, deux questions actuelles se posent: quelle place trouver et quel rôle jouer dans la société?

Un récit initiatique?

En jouant la comédie, en mentant, Serge Perrin va peu à peu découvrir la réalité du monde qui l'entoure et aussi sa propre vérité.

Le tournage

Comme pour mon premier film, "Le Bateau de Mariage", j'ai tout de suite eu envie de revenir dans la Loire, et plus particulièrement, à Saint-Etienne. C'est une ville un peu meurtrie mais où règne, un peu comme dans le Nord, une authentique chaleur populaire. Je tenais impérativement à tourner dans des lieux réels et en faisant appel à de nombreux non-professionnels. Cela correspondait à une vraie nécessité pour moi car, en tournant ce film, j'étais un peu comme Serge Perrin: je partais avec mon rêve de film, avec ma fiction en tête, et l'enjeu était de me risquer, de m'immerger dans ces lieux comme la prison ou les foyers de sans-abris où la réalité est si crue qu'il n'est plus possible de tricher. Avant tout, ce que j'ai voulu faire, c'était de montrer les scènes dans lesquelles Serge Perrin réussit finalement à se mêler à des groupes, comme des scènes pleines de vie, et d'exposer la joie, sa joie de ne plus être seul.

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The VCU French Film Festival
1997

The Cultural Services of
the French Embassy in
Washington, D.C. is
proud to support the visit
of Patrick Braoudé

Amour et Confusions

The French director and actor Patrick Braoudé presents this North American AVANT-PREMIERE screening.

Description

A man and a woman make love.

They discover each other, they smile at each other, they are in love.

This story is not about sex, however; this is the birth of a true love story. Sarah and Dan are made for one another, and neither of them has any doubt about it. It's a simple fact - this only happens to you once in your life. But at dawn, we see Sarah get up quietly and get dressed. She would rather slip away before Dan even wakes up.

She is happy, so happy she's scared. Scared of being wrong about Dan, about his real intentions. She's scared of being had, like many women, which is why she prefers to steal away, after having left her phone number on a trinket they'd won together the night before at a street fair.

So she leaves, profoundly hoping (almost certain!) that Dan would call her that day. Dan, in turn, wakes up. He hears some noise in the living room. He thinks it's Sarah, and, happy, makes a clownish entrance to make her laugh. But it's not Sarah, it's the cleaning lady, who, frightened by Dan's abrupt entrance, knocks over the trinket, which breaks into a thousand pieces. Dan was, therefore, unable to see that Sarah's number was on the bottom of it. Absurdity, par excellence!

He realizes that Sarah has run off and sets about searching for a piece of paper, anything where she might have left him a message. In vain, of course...

He doesn't understand. He so had the impression that she was the woman of his life. But he's forced to realize that she didn't leave him her number and that if he is to see her again, the whens and ifs will depend on her.

This, he just can't accept. He thought he was involved in a real love affair, where man is woman's equal, like Adam and Eve in the garden of Eden. He must have been wrong, of course. Hence, his great disappointment.

Sarah is no less disappointed. She, too, is forced to admit that she was had. She's furious with all men.

They no longer expect to see each other again, nor do they hope to, for that matter...

Will they become definitively estranged from one another after a fight, or will they be able to find each other again and love each other, for better or for worse? In spite of our society's paranoia, is communication between men and women still so "simple"?

Description

Un homme et une femme font l'amour.

Ils se découvrent, s'aiment, se sourient.

Ce n'est pas une histoire de sexe, c'est une vraie histoire d'amour qui est en train de naître. Sarah et Dan sont faits l'un pour l'autre. Ils n'ont aucun doute. C'est l'évidence qu'on ne rencontre qu'une fois dans sa vie. Au petit matin, Sarah se lève discrètement. Elle se rhabille et préfère s'éclipser avant que Dan n'ouvre les yeux.

Elle est heureuse, tellement heureuse qu'elle a peur. Peur de s'être trompée sur Dan et ses réelles intentions. Peur de s'être fait avoir... comme beaucoup de femmes. C'est pourquoi elle préfère s'en aller après avoir laissé son numéro de téléphone sur un bibelot qu'ils ont gagné ensemble la veille dans une fête foraine.

Elle s'en va... mais avec le profond espoir, presque la certitude de recevoir un appel de Dan dans la journée. Celui-ci se réveille à son tour. Il entend du bruit dans le salon. Il croit que c'est Sarah et, heureux, fait une entrée clownesque pour la faire rire. Mais ce n'est pas Sarah, c'est la femme de ménage. Et celle-ci, que l'intrusion brusque de Dan effraie, fait tomber le bibelot qui se brise en mille morceaux. Dan n'a donc pas pu voir qu'il y avait les coordonnées de Sarah dessus. L'absurde, par excellence!

Il s'aperçoit que Sarah s'est éclipcée et se met à chercher un papier où elle aurait laissé un message. En vain, évidemment...

Il ne comprend pas. Il avait tellement l'impression que c'était la femme de sa vie. Mais il est obligé de constater qu'elle ne lui a pas laissé son téléphone et que s'il doit la revoir, c'est parce qu'elle l'aura décidé et quand elle le décidera.

Et cela, il n'arrive pas à l'admettre. Il croyait être parti dans une vraie histoire d'amour où l'homme est l'égal de la femme comme Adam et Eve dans le jardin d'Eden. Il a dû se tromper, forcément. D'où sa forte déception.

Celle de Sarah n'en est pas moins forte. Elle est obligée de constater elle aussi, qu'elle s'est fait avoir. Elle est furieuse contre les hommes.

Ils n'attendent plus de se revoir, ne l'espèrent pas d'ailleurs...

S'éloigneront-ils définitivement après une lutte à mort ou arriveront-ils à se retrouver et s'aimer pour le meilleur et pour le pire? Malgré la paranoïa de notre société, la communication entre l'homme et la femme est-elle encore une "évidence"?

Screening: Saturday, April 5, 5:00 pm
French director Patrick Braoudé will
answer questions after the screening

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Patrick Braoudé

XY de Jean-Paul Lilienfeld
NEUF MOIS de Patrick Braoudé
GÉNIAL, MES PARENTS DIVORCENT de Patrick Braoudé
L'OEIL AU BEURRE NOIR de Serge Meynard
L'ÉTÉ EN PENTE DOUCE de Gérard Krawczyk
SALE DESTIN de Sylvain Madigan
JE HAIS LES ACTEURS de Gérard Krawczyk
FEMMES DE PERSONNE de Christopher Franck
TRAIN D'ENFER de Roger Hanin
UNTIL SEPTEMBER de Richard Marquand

Kristin Scott Thomas

1996 *REVENGERS COMEDIES* de Malcom Mowbray
1995 *MISSION IMPOSSIBLE* de Brian de Palma
THE ENGLISH PATIENT d'Anthony Minghella
RICHARD III de Richard Loncraine
1994 *LE CONFESSIOAL* de Robert Lepage
ANGELS AND INSECTS de Philippe Haas
THE POMPATUS OF LOVE de D.J. Paul
1993 *FOUR WEDDINGS AND A FUNERAL* de Mike Newel
UN ÉTÉ INOUBLIABLE de Lucien Pintilie
1991 *LUNE DE MIEL* de Roman Polanski
1990 *AUX YEUX DU MONDE* d'Eric Rochant
1989 *LE BAL DU GOUVERNEUR* de Marie-France Pisier
DR GRAESSLER de R. Faenza
1988 *FORCE MAJEURE* de Pierre Jolivet
BILLE EN TÊTE de Carlo Cotti
1987 *AGENT TROUBLE* de Jean-Pierre Mocky
LA MÉRIDIENNE de Jean-François Amiguet
A HANDFUL OF DUST de Charles Sturridge
1985 *UNDER THE CHERRY MOON* de Prince



Patrick Braoudé (Dan) and Kristin Scott Thomas (Sarah)

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The VCU French Film Festival
1997

Romaine

French actor Luc Pagès presents this North American AVANT-PREMIERE screening.

Directed by

Agnès Obadia

Starring

Agnès Obadia
Luc Pagès
Laurent Bénégui
Jean-Luc Gaget
Martine Delumeau
Eva Ionesco
Laurence Côte
Gérald Laroche
Alain Beigel

Produced by

Laurent Bénégui

Co-produced by

Charles Gassot

Description

Romaine is a three sketch adventure, always funny, often cruel and sometimes tender, narrating the story of a tall, unlucky girl.

First adventure: Romaine has gone on vacation alone because she doesn't have any friends and meets three lumbering guys, a bald one, a fat one and one with gray hair.

Second adventure: Romaine looks for experience because she has no passions in her life and meets two girls. A guilt-ridden short-change artist and a rep for the "Dumplings & Co." bra company.

Third adventure: Romaine loses her memory, a good thing after her two previous adventures. She can start a new life, great idea, but who with?

Description

Romaine, ou trois aventures toujours drôles, souvent cruelles, parfois attendrissantes, d'une grande fille, un tantinet «ramasse-pois».

Première aventure: Romaine part seule en vacances, parce qu'elle n'a pas d'amis, et rencontre trois garçons un peu lourds: un chauve, un gros, et un qui a les cheveux gris.

Deuxième aventure: Romaine veut faire des stages, parce qu'elle n'a pas de passion, et rencontre deux filles: une arnaqueuse, qui culpabilise, et une représentante en soutien-gorge «comme des brioches».

Troisième aventure: Romaine perd la mémoire, et c'est tant mieux, quand on a vu les deux premières aventures. Elle va pouvoir refaire sa vie, bonne idée, mais avec qui?

*Agnès Obadia interprets
the role of Romaine*



**Jean-Jacque's Bakery
is proud to support the
visit of Luc Pagès**

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Screening: Sunday, April 6, 1:00 am

**French Actor Luc Pagès will answer questions
after the screening**

Luc Pagès (Gabriel), Laurent Bénégui (Justin) and Jean-Luc Gaget (André)



Luc Pagès

1989 *Forte est la tentation de Georges*
1984 *Ataxie Passagère*
1981 *Walkman Tragédie*

Agnès Obadia

Films directed:

1992 *NANIE, GARDIENNE D'UNE FORTERESSE*
1991 *FILM DE VACANCES*
1989 *ROMAINE, UN JOUR OÙ ÇA VA PAS*

Acted in:

1997 *MAUVAIS GENRE* de Laurent Bénégui
LA DIVINE POURSUITE de Michel Deville
1995 *AU PETIT MARGUERY* de Laurent Bénégui
1993 *MIREILLE ET BARNABÉ AIMERAIENT BIEN EN AVOIR UN*
de Laurent Bénégui
1991 *UN TYPE BIEN* de Laurent Bénégui

Interview with Agnès Obadia

Romaine was the result of my desire to create a character, an outline, a girl who'd be no dumber than any other, not exactly pretty but not ugly, a girl with pros and cons.

It all started with my first short film, «*Romaine, un jour où ça va pas*». I wanted to tackle something I was familiar with: one infernal day in the life of a Parisian student, one of those days when the minor problems just pile up and you end up thinking you'd have been better off staying in bed.

And so *Romaine* started passing through life with her eternal «*So what...*», her way of putting a distance between herself and everything that happens to her. A «*why bother*» tossed aside to others and herself as if to say «*Right, these things land on me, it's normal, it doesn't matter*».

Her «*so what...*» is her strength, her freedom, her way of overcoming fate.

The day I got things right was when I decided to play her part. I didn't have to go to much trouble, she imposed herself naturally in her way of facing the world: her shoulders hunched, her face a little surly, a lanky, bewildered, incomplete beanstalk of a girl.

The way *Romaine* always ends up in the soup makes me laugh. I've made fun of her and a little of myself too. She is hidden somewhere within me and simply demands to be let out from time to time.

She's a funny girl and a girl who's funny. You could say she has one foot in tragedy and the other in burlesque comedy. I love her, I hate her but she has always moved me. We've come a long way together so obviously we've ended up getting along.

Interview avec Agnès Obadia

Romaine est née de l'envie d'un personnage, d'une silhouette, un genre de fille pas plus connue que la moyenne, pas très jolie mais pas vilaine, une fille avec du pour et du contre.

Il y a eu mon premier court-métrage, «*Romaine, un jour où ça va pas...*». J'avais envie de parler d'une chose que je connais bien: la journée poisseuse d'une étudiante parisienne, une de ces journées où les petites misères s'accumulent et où on finit par se dire qu'on aurait mieux fait de rester sous sa couette.

Alors, *Romaine* s'est mis à traverser la vie avec son éternel «*de toute façon...*», manière détachée de prendre tout ce qui lui arrive. Un «*à quoi bon*» lancé aux autres et à elle-même pour dire «*oui c'est normal que ça me tombe dessus, ça n'a pas d'importance*».

Son «*de toute façon...*», c'est un peu sa force, sa liberté, une manière de conjurer le sort.

Là où je ne l'ai pas ratée, c'est le jour où j'ai décidé de l'interpréter. Je n'ai pas eu beaucoup d'efforts à faire, elle s'est imposée toute seule, dans sa manière de se présenter au monde: les épaules basses, la mine un peu renfrognée, avec cette allure de grande fille décalée, longiligne et pas tout à fait terminée.

Romaine me fait rire avec son côté «*ramasse poisse*». Je me suis moquée d'elle et un peu de moi par la même occasion. Elle est cachée quelque part en moi et ne demande qu'à sortir de temps en temps.

C'est une fille drôle et une drôle de fille. Elle a pour ainsi dire un pied dans la tragédie et l'autre dans le burlesque. Je l'aime, je la déteste mais elle m'a toujours touchée. On a fait un bout de chemin ensemble, alors forcément on a fini par s'apprécier.

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The VCU French Film Festival
1997



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Festival.

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Painting: Peasant Life, 1925
Marc Chagall
from his Paris period

The French director Paul Carpita presents this North American AVANT-PREMIERE screening.

Le rendez-vous des quais

Directed by

Paul Carpita

Starring

Roger Manunta
André Maufray
Jeanine Moretti
Albert Mannac
Annie Valde
Louisette Cavolino
André Atarof
Rose Dominiquetti
Florent Munoz

Produced by

Profilm
Films du Soleil and
Cinéma Alhambra
Marseille

Description

Marseilles during the 1950s and France's involvement in the Indochina war set the scene of this story of a young couple faced with economic hardships and with the social crisis gripping the port. On the waterfront, dockers unload wounded soldiers and coffins coming back from Indochina and then load the ships with canons and tanks. Strikes break out in the port and the police clamp down on the movement.

Between 1953 and 1955 with little means, non-professional actors and amongst angry dockers with a camera in hand, Paul Carpita gave the French cinema one of its rare neo-realist testimonies. A story which the public will have to wait for more than thirty years to see. The film was forbidden by the French government when it was released and deemed a public danger.

Thought to have been lost, the film was found in 1988 and restored. More than getting back at idiotic censorship, the resurrection of this film permitted the discovery of a remarkable talent brutally stifled on October 2, 1955.

Description

Dans le Marseille des années cinquante, sur fond de guerre d'Indochine, l'histoire d'un jeune couple confronté aux difficultés économiques et à la crise sociale qui secoue le port. Sur les quais on décharge les blessés et les cercueils revenant d'Indochine, on embarque des canons et des chars. Les grèves éclatent dans le port, durement réprimées par la police...

Entre 1953 et 1955 avec des moyens de fortune, des acteurs non professionnels, parmi les dockers en colère et caméra au poing, Paul Carpita donnait au cinéma français un de ses rares témoignages néo-réalistes. Un témoignage que le public attendra plus de trente ans, le film étant interdit dès sa première représentation pour trouble de l'ordre public.

Réputé perdu, ce film était retrouvé en 1988, et rénové. Plus qu'une revanche sur la censure imbécile, la résurrection de ce film permettait de découvrir un remarquable talent brutalement baillonné le 2 octobre 1955.

Director Paul Carpita

- 1996 *LES SABLES MOUVANTS*
- 1990-82 *S.O.S. POLLUTIONS*
VALLÉE DU RHÔNE, LA COLÈRE
LE RHÔNE, LA MER, DANGER!
- 1981-1971 *ADIEU, JÉSUS*
LA VISITE
LES FLEURS DE GLAIS
(d'après F. Mistral)
- 1970-1957 *LA RÉCRÉATION*
MARSEILLE SANS SOLEIL
GRAINES AU VENT
DEMAIN L'AMOUR
DES LAPINS DANS LA TÊTE
- 1953 *RENDEZ-VOUS DES QUAI*
(Premier long-métrage de fiction 35mm.
Film interdit et saisi en 1955)
- 1951 *JE SUIS NÉE À BERLIN*
- 1948 *LES MESSAGERS DU CIEL*
(contre la bombe atomique)
- 1947 *NOUS VOULONS VIVRE!*
- 1946 *RENCONTRE JEUNESSE*
(documentaire avec Pablo Picasso)



Screening: Saturday, April 5, midnight
**French director Paul Carpita will
answer questions after the screening**

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Au Pays des Bisses

The Swiss director Gianni Marchesi presents this North American AVANT-PREMIERE screening.

Description

For their survival in the arid valleys of the central Alps, the inhabitants of the Valais region of Switzerland have for generations designed, built, maintained and modernized an elaborated system of irrigation canals, called "les Bisses", which lead water, by various and convoluted routes, from the glaciers out onto the sunny slopes. This prize-winning film is a testimony to the know-how and courage of the men whose dedication and ingenuity have allowed for the continued existence and preservation of these mountain canals.

Description

Afin de survivre dans les vallées arides du centre des Alpes, les habitants du canton du Valais en Suisse ont conçu, construit, maintenu et modernisé un système élaboré de canaux d'irrigations, les Bisses, qui amènent l'eau des glaciers par des chemins vertigineux jusque sur les côteaux ensoleillés. Ce film de nombreuses fois primé est un témoignage de tout le savoir-faire et le courage des hommes dont le dévouement et l'ingéniosité ont permis à ces canaux d'exister jusqu'à ce jour et d'être préservés.

Directed by

Gianni Marchesi

Switzerland 1995
51 minutes

Awards

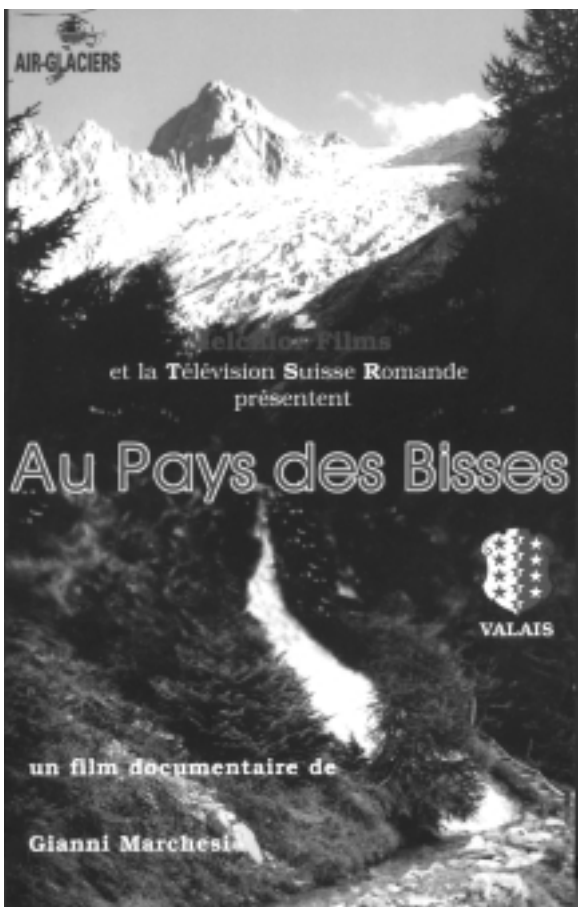
Festival du Film Alpin
LES DIABLERETS
(Switzerland)

Festival de la Vie
de l'Eau à Rodez
(France)

Festival du Monde Rural
à St-Flour/Aurillac
(France)

Festival du Film
de Montage à Trento
(France)

Festival du Film
Ethnographique à
Thonons-les-Bains
(France)



In September at Thonons-les-Bains (France) Dr. Peter Kirkpatrick, member of the film jury, selects "Au pays des Bisses" and announces the award to Gianni Marchesi.



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The VCU French Film Festival
1997

The VCU Club Français and
VCU Student Activities are
proud to support the visit
of Gianni Marchesi

Screening: Sunday, April 6, 12 noon
**Swiss director Gianni Marchesi will
answer questions after the screening**

Subtitles by Jennifer Gore
(French Major at Virginia
Commonwealth University)
Project funded by VCU
Undergraduate Research Grant
through the Office of the Vice
Provost for Academic Affairs.

L'Enfant noir

The French director Laurent Chevallier presents this North American AVANT-PREMIERE screening.

Directed by

Laurent Chevallier

Starring

Baba Camara
Madou Camara
Moussa Keita

Produced by

Rhea Productions
and Office National
du Cinéma de la
République de Guinée

Based on the novel

L'Enfant noir
by Camara Laye

Description

Coming of age narrative, this film is a story of exile, the one every man experiences when parting from his childhood. In his native village of Kouroussa, Baba learns about life in a harmonious way, thanks to his father Madou, the best of mechanics, his sweet mother, Kouda, and his bunch of friends. It is time for Baba to leave for the capital city of Conakry to live with his uncle.

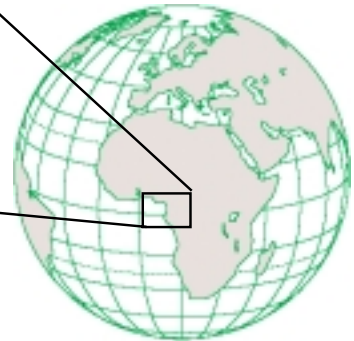
Description

Récit initiatique, ce film est une histoire d'exil, celle que vit tout homme qui se sépare de son enfance. A Kouroussa, son village natal, entre Madou son père, roi des mécaniciens, Kouda sa mère si douce, et sa bande de copains, Baba fait son apprentissage de la vie. Mais, Baba est en âge de rejoindre la capitale pour continuer ses études. Il traverse alors toute la Guinée et se rend chez son oncle à Conakry.

Baba looks upon life



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Sponsor of all films

Screening: Sunday, April 6, 3:00 pm
French director Laurent Chevallier will answer questions after the screening



Author Camara Laye (1928-1980)

Camara Laye was born in Guinea. Student in France while working in the Simca factories, he returned to his country at the time of Independence (1958). Unhappy with the governmental regime that was established, he settled definitively in Senegal.

Camara Laye est né en Haute-Guinée. Etudiant en France tout en travaillant aux usines Simca, il rentre dans son pays au moment de l'indépendance (1958). En désaccord avec le régime, il se fixera définitivement au Sénégal.

Director Laurent Chevallier

1991 DJEMBEFOLA
1991 AU SUD DU SUD

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The VCU French Film Festival

1997

Le Bel Été de 1914

Film Scholar and President of l'Université de Paris, Jean-Louis Leutrat presents this North American AVANT-PREMIERE screening.

Directed by

Christian de Chalonge

Starring

Claude Rich
Maria Pacôme
Hippolyte Girardot
Judith Henry
Marianne Denicourt

Produced by

Margaret Menegoz and
Yves Marmion

Based on the novel:

*Les Voyageurs de
l'Impériale*
by Louis Aragon

Description

Aragon, in this chapter of *The Travelers of the Imperial* appears to be an inside witness to a perverse funny and pathetic game whose rules he has invented.

On the eve of the 1914-1918 war, everything appears so peaceful and quiet when vacation time arrives for the Mercadier family. As usual, every year they leave Paris to visit their uncle, the count of Sainteville: nothing seems to have altered the old castle's charms nor its memories, the heartland of rural France is bucolic, with its torrid and luminous summer and its magic mountain.

The new tenants from Lyon who have come for the summer season are there, it is true, but these intruders are only the spark that ignites the machine and provoke a real epidemic: the children discover their first emotions of sensuality and jealousy. Love is contagious: the parents abandon their cynical facades, and rapidly all become aware of their failed marriages and give themselves up to passion. There is also nostalgia for love: the older ones become ferocious or fearful.

All appearances are shattered. Every one seems to delight in lies and treachery.

The situation becomes a sort of mixing of partners, a ballet among three generations who copy, spy and envy one another. It seems as though each person feels that this summer is their last chance to be happy, that they have to hurry up and live before it is too late.

In fact the worms are already in the fruit. These sunny days of a torrid summer will not hide the process of decomposition for very long. In an insidious way, the irreparable realities blossom.

The children foresee the decomposition of their parents' relationship as couples. For them this is their last vacation and the end of their childhood.

The adults do not have the courage to live out their passions and find themselves faced with their last illusions, the end of their youth. The older people struggle against death or ruin, the count of Sainteville has to sell his land. A sanitarium is built and the tuberculosis patients begin to invade the grounds.

These contradictory characters, weak and romantic, touching yet pitiless, reveal, each in their own way, that they sense the coming end of a certain world. Worn out, the old chatelain finally ends up saying: "I hope that they will have to deal with war".

Description

Aragon, dans ce chapitre des *Voyageurs de l'Impériale* semble être le témoin privilégié d'un jeu pervers, drôle et pathétique, dont il a lui-même inventé les règles.

À la veille de la guerre 14-18, tout est beau et lisse quand arrive le temps des vacances pour la famille Mercadier qui, comme chaque année, débarque de Paris chez leur oncle, le Comte de Sainteville: le vieux château n'a rien perdu de son charme ni de ses souvenirs, la campagne de la France profonde est bucolique, l'été torride et lumineux, la montagne magique.

Il est certes la présence encombrante de nouveaux locataires lyonnais venus pour la belle saison, mais ces intrus ne font qu'emballer la machine et provoquer une véritable épidémie: les enfants font la découverte des premiers émois de la sensualité et de la jalousie.

Contagion de l'amour: les parents abandonnent leur cynisme de façade, prennent brusquement conscience de l'échec de leurs mariages respectifs et s'essayeront à la passion. Nostalgie de l'amour: les plus vieux se font féroces ou effrayés.

Les apparences volent en éclats. Tous semblent prendre un délicieux plaisir dans le mensonge et la trahison. C'est une sorte de marivaudage, un ballet entre trois générations qui se copient, s'épient, s'envient. On dirait que chacun pressent qu'il joue sa dernière chance, qu'il faut être heureux, qu'il faut se dépêcher de vivre avant qu'il ne soit trop tard.

De fait, la belle mécanique est enrayée: ces journées rayonnantes d'un été caniculaire ne cachent pas longtemps leur pourriture. Quelque chose affleure, quelque chose dérape, inéluctablement.

Les petits devinent la décomposition des couples de leurs parents, pour eux ce seront les dernières vacances, et la fin de l'enfance.

Les adultes n'ont pas le courage de vivre leurs passions, et ce sont les dernières illusions, la fin de leur jeunesse. Les plus vieux luttent contre la mort ou la ruine, le Comte de Sainteville est obligé de céder ses terres pour la construction d'un sanatorium dont les tuberculeux commencent à envahir le parc.

Ces personnages contradictoires, lâches et romantiques, touchants et impitoyables, ont à leur manière le pressentiment de la fin d'un monde.

Screening: Sunday, April 6, 5:00 pm
President Jean-Louis Leutrat (Université de Paris - Sorbonne Nouvelle) will answer questions after the screening

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Claude Rich

(Selection of Films)

- 1996 *CAPITAINE CONAN* de Bertrand Tavernier
- 1995 *DESIRE* de Bernard Murat
- 1994 *DIS-MOI OUI* d'Alexandre Arcady
- LE COLONEL CHABERT* d'Yves Angelo
- LA FILLE DE D'ARTAGNAN* de Bertrand Tavernier
- LE SOUPER* d'Edouard Molinaro
- 1992 *L'ACCOMPAGNATRICE* de Claude Miller
- 1990 *PROMOTION CANAPE* de Didier Katinka
- 1989 *FRANCE IMAGES D'UNE REVOLUTION* d'Alec Costandinos
- LES CIGOGNES N'EN FONT QU'A LEUR TETE* de Didier Kaminka
- 1987 *L'ARCHE ET LES DELUGES* de François Bel
- 1985 *ESCALIER C* de Jean-Charles Tacchella
- 1984 *MARIA CHAPDELAINE* de Gilles Carle
- 1983 *LES MOTS POUR LE DIRE* de José Pinheiro
- 1982 *UN MATIN ROUGE* de Jean-Jacques Aublanc
- 1981 *LA REVANCHE* de Pierre Lary
- 1979 *LA GUERRE DES POLICES* de Robin Davis
- 1977 *LE CRABE-TAMBOUR* de Pierre Schoendoerffer
- 1975 *ADIEU POULET* de Pierre Granier-Deferre
- LE FUTUR AUX TROUSSES* de Dolore Grassain
- 1974 *STAVISKY* d'Alain Resnais
- 1973 *LA RACE DES SEIGNEURS* de Pierre Granier-Deferre
- L'IRONIE DU SORT* d'Edouard Molinaro
- LA FEMME DE JEAN* d'Yannick Bellon
- 1970 *NINI TIRE BOUCHON* de Marcello Fondato
- 1969 *UNE VEUVE EN OR* de Michel Audiard
- 1968 *JE T'AIME, JE T'AIME* d'Alain Resnais
- LA MARIEE ETAIT EN NOIR* de François Truffaut
- 1967 *MONA L'ETOILE SANS NOM* d'Henri Colpi
- OSCAR* d'Edouard Molinaro
- 1966 *LES COMPAGNONS DE LA MARGUERITE* de Jean-Pierre Mocky
- PARIS BRULE-T-IL?* de René Clément
- MONSIEUR LE PRESIDENT-DIRECTEUR GENERAL* de Jean Girault
- 1965 *UN MILLIARD DANS UN BILLARD* de Nicolas Gessner
- L'OR DU DUC* de Jacques Baratier
- 1964 *LES COPAINS* d'Yves Robert
- LE REPAS DES FAUVES* de Christian-Jaque
- LA CHASSE A L'HOMME* d'Edouard Molinaro
- 1963 *CONSTANCE AUX ENFERS* de François Villiers
- LES TONTONS FLINGUEURS* de Georges Lautner
- 1961 *LE CAPORAL EPINGLE* de Jean Renoir
- TOUT L'OR DU MONDE* de René Clair
- LA CHAMBRE ARDENTE* de Julien Duvivier
- 1957 *NI VU, NI CONNU* d'Yves Robert
- 1956 *C'EST ARRIVE A ADEN* de Michel Boisrond
- 1955 *LES GRANDES MANOEUVRES* de René Clair



Hippolyte Girardot

- LE PARFUM D'YVONNE* de Patrice Leconte
- QUAND J'AVAIS 5 ANS, JE M'AI TUÉ* de Jean-Claude Sussgeld
- LES PATRIOTES* d'Eric Rochant
- TOXIC AFFAIR* de Philomène Esposito
- LA FILLE DE L'AIR* de Maroun Bagdadi
- APRÈS L'AMOUR* de Diane Kurys
- CONFESSIONS D'UN BARJOT* de Jérôme Boisvin
- HORS LA VIE* de Maroun Bagdadi
- UN MONDE SANS PITIÉ* d'Eric Rochant
- LES PYRAMIDES BLEUES* d'Arielle Dombasle
- DESCENTE AUX ENFERS* de Francis Girod
- L'AMANT MAGNIFIQUE* de Mine Isserman
- MANON DES SOURCES* de Claude Berri
- L'AMOUR OU PRESQUE* de Patrice Gautier
- FORT SAGANE* d'Alain Corneau
- LE BON PLAISIR* de Francis Girod
- PRÉNOM CARMEN* de Jean-Luc Godard
- LE DESTIN DE JULIETTE* d'Aline Isserman
- LA FEMME DE JEAN* de Yannick Bellon



Judith Henry

- LES APPRENTIS* de Pierre Salvadori
- A LA CAMPAGNE* de Manuel Poirier
- GERMINAL* de Claude Berri
- NOVEMBRE* de Lukasy Karwowski
- ADIEU PRINCESS* de Jorge Paixao da Costa
- LA DISCRÈTE* de Christian Vincent
- TRANSIT* de René Allio
- L'AMOUR* de Philippe Faucon
- APRÈS LA GUERRE* de Jean Loup Hubert
- UN MÉDECIN DES LUMIÈRES* de René Allio

Director Christian de Chalonge

- 1991 *LE VOLEUR D'ENFANT*
- 1989 *DOCTEUR PETIOT*
- 1982 *LES 40E RUGISSANTS*
- 1980 *MALEVIL*
- 1979 *L'ARGENT DES AUTRES (PRIX LOUIS DELLUC. CÉSAR 1979)*
- 1970 *L'ALLIANCE*
- 1967 *O SALTO (PRIX JEAN VIGO. FESTIVAL DE VENISE)*

19

The VCU French Film Festival
1997

Come join the VCU French Film Festival
and the VCU Department of Foreign Languages
in celebrating

The 30th Anniversary of the College of Humanities and Sciences

The Department of Foreign Languages invites you to its anniversary events:

- Dr. William Beck lectures on the history of the Department of Foreign Languages
- Open House of the Multimedia Language Center
- Former VCU Language Majors share the importance knowing foreign language skills in today's job market
- Department of Foreign Languages Information & Celebration Table in the Student Commons
- Demonstrations on using Technology to teach and learn foreign languages



on the weekend of
April 18-20, 1997
on the Academic Campus

The French Professors of VCU invite you to:

Visit the poster exhibit on the literary, political and cultural life of André Malraux displayed in Cabell Library March 23 - April 13, 1997



ALLIANCE FRANÇAISE

If you are a Francophone or a Francophile living in the Greater Richmond area
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The Alliance Française de Richmond, formerly known as Chapitre Rochambeau,
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- French Journalists
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Couple	\$40.00

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- French Film (Spring 1998)
- French Contemporary Culture (Fall 1998)
- Commercial French (Spring 1998)

French and Francophone Literature courses

- Francophone Literature (Spring 1998)
- The Middle Ages (Fall 1998)
- The Sixteenth Century (Spring 1999)
- The Seventeenth Century
- The Eighteenth Century
- The Nineteenth Century (Fall 1997)
- The Twentieth Century (Spring 1998)
- Survey of French Literature (every semester)
- Explication de textes (Fall 1997)

French Language and Grammar courses

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- Advanced French Grammar and Composition (every semester)
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- French Phonetics (Fall 1997)

Internships in French

- French Film Subtitling Project (every Spring semester)
- French Film Festival Intern (every Spring semester)
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and more...

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Tel: 804-828-2200

French Major Advisors:
Dr. Peter S. Kirkpatrick
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Student Activities Center
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Foundation FACSEA

(Society for French American
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FACSEA is a nonprofit foundation which was created in 1955 by the Cultural Services Division of the French Embassy in the United States. The mission of FACSEA is to promote French language and culture in the United States through the medium of French films.

The catalog, Eclairage, contains approximately 200 French feature, documentary, theater, and animation films that are available for sale in videotape format to the general public.

In 1995, with the support of the Centre National du Cinéma and the French Foreign Affairs Ministry, a grant program, called Tournées, was established in order to promote the viewing of 16 and 35mm formatted contemporary French films on college and university campuses. The films for the Tournées program are made available for rental through nontheatrical distributors in the United States.

FACSEA is located at:
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Toll Free: 800-W-FRENCH
Fax: (212) 439-1455
Email: 74671,1217@compuserve.com
Web: www.facsea.org

**If you are VCU student
and are *CRAZY* about French**

Join Le Club Français of VCU

The Club Français organizes and sponsors
French language and cultural events
on campus.

This year Le Club Français brought on campus:

The 1996 Fall French Film Series (with the support of FACSEA)

- "Le Hussard sur le toit"
- "Le Colonel Chabert"
- "Milou en mai"
- "La vie et rien d'autre"

Join now and be part of the planning committee
for next year's activities

For more information contact:
Jennifer Gore, Le Club Français President
820 W. Franklin Street
The Bird House
Virginia Commonwealth University
Richmond, Virginia 23284-2021
Tel: 828-2200

The visit and lectures of **Denise
Vogeleisen** (President of the Centre de
recherche ethnologique de Strasbourg)
and the screening of her documentary
"Les mariniers, de l'Eau à la Terre"
(funded by Student Activity Fees)

Le Club Français is a VCU Student organization
registered with the VCU Student Activity Center

The visit of French director
Gianni Marchesi who will present his
documentary **"Au pays des Bisses"** at
the 5th Annual VCU French Film Festival
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Frequent French roundtable
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Memories from last year's French Film Festival



French Director Daniel Cattin and
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French Actor Thierry Lhermitte
at the Gala Dinner



French Cultural Attaché Bernard Braem and
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✂

Registration

For the 5th Annual VCU French Film Festival and Its Special Events

Friends of the Festival VIP Pass

\$25.00

Includes guaranteed seating to all screenings, the Reception with the actors and directors and one chance in the Air France "Two Roundtrip tickets to Paris" drawing.

\$20.00

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At The Door

The Byrd Theatre will be selling tickets before each screening. The price at the door for each film is \$4.00.

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(deadline for Gala reservations: March 25, 1997)

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