



7 t h A n n u a l

french FILM

f e s t i v a l

Welcomes special guests, French directors, actors and producers

Claude Pinoteau, Guila and Patrick Braoudé, Régis Royer, Annie Miller, Roger Kahane, Gabriel Auer, American director Robert Tregenza and French film critic Suzanne Liandrat-Guigues.

March 27-28, 1999

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Director/founder
Dr. Peter S. Kirkpatrick

Co-director
Dr. Françoise Ravaux-Kirkpatrick

Graphic designer
Belinda Sabato Burnham

Art direction
Kevin Schindler

Event coordinators
Patricia Worley
Kari Grimes

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Annette Savage

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Edward Howard

Special thanks to
Sue Ann Messmer

Thierry Lhermitte

Jean-Loup Hubert

Patrick Braoudé

Eric Walters

Lazare Paupert

Dominique Malicet

Jacqueline R. Francis

Patricia Ferguson
Michel Gomez
Marie Le Gac
Antoine Khalife
Bruno Berthemy

Dr. Antonio Masullo
Susan News
Debbie Niemeier

Clément Denicourt
Joe Cusumano
Barbara Priebe

Cathy Turner
Amy de Graff
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Coordinators of assistants
Dr. Richard Priebe

Farouk Chaabi
Dr. Angelina Overvold

Dr. Kapanga M. Kasongo

Festival photographer
Pierre Courtous

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A partial list of films featured in
past VCU French Film Festivals

"Le Souper"
"Les Millés"

"Dames Galantes"

"EL Che"

"Marquise"

"Tonka"

"Les Randonneurs"

"Quatre Garçons Pleins d'Avenir"

"Marthe"

"X,Y"

"Le Zèbre"

"Les Misérables"

"Louis, Enfant Roi"

"Hiver '54: Abbé Pierre"

"Fanfan"

"Germinal"
"Le Nombrel du Monde"
"La Poudre aux Yeux"
"Génial, Mes Parents Divorcent!"
"Neuf Mois"

"Le Bateau de Mariage"

"Hélás, Pour Moi"

"JLG par JLG"

"Ils ont tué Jaurès"

"Le Périt Jeune"

"Le P'tit Bal"

"Manivelle"

"Deus ex machina"

"Marielle et Barnabé aimeraient bien

en avoir un"

"Se pendre à son cou"

"La vie à rebours"

"Cyrano de Bergerac"

"Les sables mouvants"

"Les aveux de l'Innocent"

"Amour et Confusions"

"Le rendez-vous des quais"

"Romaine"

"L'Enfant noir"

"Le Bel été de 1914"

Participants in past
VCU French Film Festivals

Thierry Lhermitte

Jean-Hugues Anglade

Patrick Braoudé
Jean-Paul Rappeneau
Claude Rich

Jean Loup Hubert
Sébastien Grill

Véra Belmont
Jean-Paul Lilienfeld

Laurent Bézéguil
Jean-Luc Gaget

Vincent Mayrand
Daniel Cattan

Gérard Depardieu
Roger Planchon

Lambert Wilson
Alexandre Jardin

Ariel Zeitoun
Maurice Dugowson

Jean-Pierre Améris
Pamela Soo

Robert Tregenza
Jean-Louis Leutrat

Suzanne Llandrat-Guigues
Philippe Meunier

Sylvie Coulombe
Laurent Chevallier

Paul Capita
Pierre Kalfon

Luc Pagès
Gianni Marchesi

Information

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Saturday, March 27, 1999

- 11 a.m. "Lautrec" presented by French actor Régis Royer (directed by Roger Planchon and starring Régis Royer, Elsa Zylberstein, Anémone, Claude Rich, Jean-Marie Bigard).
- 2 p.m. "Mère Agitée" presented by French director Guila Braoudé and French actor Patrick Braoudé (directed by Guila Braoudé and starring Elsa Zylberstein, Frédéric Diefenthal, Patrick Braoudé and Alain Bashung).
- 4:15 p.m. "Les Palmes de M. Schutz" presented by French director Claude Pinoteau (directed by Claude Pinoteau and starring Isabelle Huppert, Philippe Noiret and Charles Berling).
- 7 p.m. **Official Festival Reception** with French directors, actors and producers Claude Pinoteau, Guila and Patrick Braoudé, Régis Royer, Annie Miller, Roger Kahane, Gabriel Auer, American director Robert Tregenza and French film critic Suzanne Liandrat-Guigues at Virginia Museum of Fine Arts.
- 8:30 p.m. **Gala dinner** with the stars in the Members Suite of the Virginia Museum of Fine Arts.

Sunday, March 28, 1999

- 11 a.m. Short-film: "Marseille sans soleil" (directed by Paul Carpita).
- 11:20 a.m. "Haut Bas Fragile" presented by French film critic Suzanne Liandrat-Guigues and American director Robert Tregenza (directed by Jacques Rivette and starring Marianne Denicourt, Nathalie Richard and Laurence Côte).
- 2:30 p.m. "Classe de neige" presented by French producer/director Annie Miller (directed by Claude Miller and starring Clément Van Den Bergh, Lokman Nalcakan, François Roy, Yves Verhoeven, Emmanuelle Bercot, Tina Sportolaro).
- 4:45 p.m. "Je suis vivante et je vous aime" presented by French director Roger Kahane and French producer Gabriel Auer (directed by Roger Kahane and starring Jérôme Deschamps, Agnès Soral, Alain Cauchi, Yvette Merlin, Olivier Gourmet & "le petit" Dorian Lambert).
- 6:15 p.m. "Clôture du Festival"

Theater

The Byrd Theatre is located at 2908 W. Cary St. in Richmond. A parking deck is located directly behind the theater.

Official Festival Reception and Dinner

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 Theatre. The museum's parking entrance is on the Grove Avenue side.

Lodging

Those coming to Richmond for the weekend should stay at the historic Linden Row Inn located at the corner of First and Franklin streets.



A special thanks to Dominique Malicet (French Linguistic Attaché of the French Embassy in Washington, D.C.) and to his office for making 20 scholarships available to French High School Teachers in Virginia so they may attend the VCU graduate course associated with the VCU French Film Festival.

Lautrec

French actor Régis Royer presents this North American AVANT-PREMIERE screening of "Lautrec." Winner of two French Césars-1999.

English Description

On a beautiful stormy night, in 1864 in the town of Albi, Henri de Toulouse-Lautrec, last heir of the Counts of Toulouse who participated in the First Crusade, appeared on this planet.

Our film is the apprenticeship and the life of this stunted genius who is the best known French painter in the world.

It is a beautiful love story between Henri (Régis Royer) and Suzanne Valadon (Elsa Zylberstein), an unmarried mother, daughter of an unmarried mother, and model for the greatest painters of the period – Puvis de Chavannes, Degas, Renoir – who was to become herself a great French painter. It is the story of their famous love scenes and quarrels, love at first sight, betrayals, breaking up, forgiveness and separation – all this to the tune of a polka.

This sumptuous period still fascinates us today. Le Moulin Rouge and its French Cancan, La Goulue, La Môme Fromage, Grille d'Égout, Nini pattes-en-l'air and Valentin-le-Désossé, le Chat Noir with Bruant and his couplets reminiscent of Montmartre cobblestones, Yvette Guilbert's theaters where she is dressed with her black gloves and armed with her savory mouth, Montmartre with its bars and popular dance rooms, its laundry women, maids, seamstresses, ladies-of-the-night and pimps. These are the houses-of-pleasure, the big bordellos of Paris visited by princes and the rich and powerful of the world where Henri spends long weeks painting.

The film also evokes the great pictorial revolution of the last century, the emergence of our "modernity" in painting, the meeting of Lautrec with Van Gogh, Degas ...

But the film is above all the princely elegance of Henri, his spiritual dilemma, his humor, his goodness, who, after having burned the candle at both ends, died in the arms of his mother at the age of Mozart.

A show, secretly personal.

Lautrec

réalisateur/director Roger Planchon starring Régis Royer,
produced by Margaret MENEGOZ production Les Films du Losange,
scénario original Roger Planchon



Actor Régis Royer as Toulouse-Lautrec

French Description

Par une belle nuit d'orage, à Albi, en 1864, Henri de Toulouse-Lautrec, dernier héritier des comtes de Toulouse qui firent la Première Croisade, a surgi sur cette planète.

Notre film, c'est l'apprentissage et la vie du nabot de génie qui, dans le monde entier, est le plus connu des peintres français.

C'est la belle histoire d'amour entre Henri (Régis Royer) et Suzanne Valadon (Elsa Zylberstein), une fille mère, et fille de fille mère, "modèle" des grands peintres de l'époque – Puvis de Chavannes, Degas, Renoir... – qui allait devenir elle-même un grand peintre français. C'est le récit de leurs prodigieuses scènes d'amour et de ménage -coup de foudre, trahisons, ruptures, pardons et séparation-, le tout sur un air de polka.

Cette époque somptueuse fascine encore nos contemporains. Le Moulin Rouge et son French Cancan, la Goulue, La Môme Fromage, Grille d'Égout, Nini pattes-en-l'air et Valentin-le-Désossé, le Chat Noir avec Bruant et ses couplets qui sentent bon le pavé de la Butte, les théâtres avec Yvette Guilbert, la "diseuse" aux gants noirs, Montmartre avec ses bistrots et ses bals populaires, ses blanchisseuses, ses boniches, ses couturières, ses putains, ses macs. Ce sont les boxons, les grands lupanars de Paris fréquentés par les princes et les puissants du monde entier où Henri, lui, s'installait de longues semaines pour peindre.

Le film évoque aussi la grande révolution picturale du siècle dernier, le surgissement de notre "modernité" dans la peinture, la rencontre de Lautrec avec Van Gogh, Degas...

Mais le film, c'est d'abord l'élegance princière d'Henri, son combat spirituel, son humour, sa bonté, qui, après avoir brûlé sa vie par les deux bouts, mourut dans les bras de sa mère à l'âge de Mozart. Un spectacle, secrètement intimiste.

Elsa Zylberstein, Anémone, Claude Rich, Jean-Marie Bigard
Studio Canal +, France 3 Cinéma, Societad General de Cine

Lautrec

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director Roger Planchon

Films Directed

- 1992 *Louis, Enfant Roi* – Sélection Officielle de Cannes
1987 *George Dandin*

actor Régis Royer

Films Since 1988

- 1992 *Louis, Enfant Roi de Roger Planchon*
1989 *Le Grand Ruban de P. Roussel*
1988 *La Lectrice de Michel Deville*

actress Elsa Zylberstein

(see film description for "Mère Agitée")

actress Anémone

Films Since 1984

- 1996 *Marquise de Véra Belmont*
La Cible de Pierre Courrèges
1995 *Enfants de salaud de Tonie Marshall*
Les Bidochons de Serge Korber
1994 *L'Échappé Belle de Étienne Dhaene*
1993 *Pas très catholique de Tonie Marshall*
Aux petits bonheurs de Michel Deville
1992 *Coup de jeune de Daniel Gélin*
Poisson lune de Bertrand Von Effentere
1991 *La Belle histoire de Claude Lelouch*
Loulou Graffiti de Christian Lejale
Le Petit Prince a dit de Christine Pascal
1990 *Après après-demain de Gérard Frot-Coutaz*
1989 *Maman de Romain Goupil*
Sans peur et sans reproche de Gérard Jugnot
1987 *Les Baisers de secours de Philippe Garrel*
Envoyez les violons de Roger Andrieux
Le Singe fou de Fernando Trueba
1986 *Le Grand Chemin de Jean-Loup Hubert*
Poulet Frites de Luis Régo
I Love You de Marco Ferreri
1985 *Le mariage du siècle de Philippe Galland*
Les Nanas de Annick Lanoëde
1984 *Péril en la demeure de Michel Deville*
Tranches de vie de François Leterrier

actor Claude Rich

Films Since 1975

- 1997 *Nel Profondo Paese Straniero de Fabio Carpi*
1995 *Capitaine Conan de Bertrand Tavernier*
Le Bel Eté 1914 de Christian de Chalonge
Désiré de Bernard Murat
1994 *Dis-moi oui de Alexandre Aready*
1993 *Le Colonel Chabert de Yves Angelo*
La Fille de d'Artagnan de Bertrand Tavernier
1988 *Le Souper de Edouard Molinaro*
L'Accompagnatrice de Claude Miller
Les Cigognes n'en font qu'à leur tête de Didier Kaminka
Le Grand Secret de Jacques Treboute
Histoire de France de Alexander Stonesett
1984 *Escalier C de Jean-Charles Tacchella*
1983 *Les mots pour le dire de José Pinheiro*
1982 *Un Matin rouge de Jean-Jacques Ablanc*
1979 *La guerre des polices de Robin Davis*
1977 *Le Crabe Tambour de Pierre Schoendorffer*
1975 *Adieu Poulet de Pierre Granier Deferre*



French director Guila Braoudé and French actor, director and producer Patrick Braoudé present this World AVANT-PREMIERE screening of "Mère Agitée."

English Description

At 24, Eva is one of the youngest architects in France. Her original new architectural design for a retirement home has already been realized. At such a young age, a marvelous career is clearly ahead of her. And naturally, her work takes priority over everything else. She has no time for dates, boyfriends and least of all a husband. Babies, diapers and children are absolutely "not her thing." That lifestyle is a horrible cliché that she is planning to avoid at all costs. Eva's latest project is a new hospital in Strasbourg. The European Commission has set up an official competition for this public building and the ever-ambitious Eva toils on her design day and night. The day she finally submits her project to the jury, she is so frazzled, she faints, and like a fairy-tale, wakes up in the arms of a man: Philippe. The timeless cliché ... will Eva fall under Philippe's spell or not? Philippe instantly becomes the love of her life. The hospital competition is delayed due to lack of funds but will become part of Eva's life five years later ... a husband and two kids later! Would any official jury take seriously a candidate showing up with a baby strapped around her?

French Description

A 24 ans, Eva est la plus jeune architecte de France. Elle a déjà pu mettre en oeuvre un concept architectural nouveau pour une maison de retraite. Elle entre à peine dans la vie active et déjà une carrière formidable s'ouvre à elle. Son métier passe avant tout, et elle ne laisse aucune place aux "jules," aux "fiancés" et encore moins à un "mari." Les bébés, les enfants, les couches culottes, "ce n'est pas son truc!" C'est un cliché dans lequel elle n'entrera jamais. Eva travaille jour et nuit sur un concours d'idée lancé par une commission européenne pour construire un hôpital pilote à Strasbourg. Elle est épuisée, et le jour où elle remet son projet à des jurés, elle tombe dans les pommes ... et comme dans un conte, elle se réveille dans les bras d'un homme: Philippe. Le cliché immuable

réalisatrice/directeur Guila Braoudé produced by Alain Sarde and Braoudé, Alain Bashung production Les Films Alain Sarde, music Jacques Davidovici



Actor Frédéric Diefenthal as Philippe and actress Elsa Zylberstein as Eva

du coup de foudre, ancré depuis des générations, va-t-il épargner Eva? Non, pas de raison, Philippe est l'homme de sa vie. Pour des raisons administratives, le projet de l'hôpital ne va pas voir le jour tout de suite. Il va réapparaître dans la vie d'Eva cinq ans plus tard ... un mari et deux enfants plus tard! Est-on crédible pour un jury professionnel quand on porte un bébé en kangourou?



Patrick Braoudé starring Elsa Zylberstein, Frédéric Diefenthal, Patrick L'Arbre et la Colombe, M6 Films scénario original Guila Braoudé

Mère Agitée

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director Guila Braoudé

Guila Braoudé brings a broad and diverse experience to movie-making. She started out with a series of acting lessons in the 1980's which soon had her directing a play for the Avignon Theatre Festival in 1982. She later became set designer for music videos. Soon after she turned her creative talents to film editing where she worked for the French television stations Antenne 2 and TF1 in 1986 and 1987. She also was artistic director for a television production company before she went on to co-script episodes for the very successful 1991/92 summer series for TF1 "Les Grandes Marées."

Today Guila Braoudé has graduated to the big screen. Having already worked closely with her husband, Patrick Braoudé, in this field, she was his assistant on "Génial Mes Parents Divorcent," in 1990, "Neuf Mois" in 1993 and "Amour et Confusions" in 1996, all of which have been featured in previous years at the VCU French Film Festival in Richmond, Va.

"Mère Agitée," a film written and directed by Guila Braoudé, is her first feature length work.

actress Elsa Zylberstein

- 1997 Lautrec de Roger Planchon
L'homme est une femme comme les autres
de Jean-Jacques Zilberman
- 1996 Métroland de Philippe Tsadil
XXL de Ariel Zeitoun
Tenue correcte exigée de Philippe Lioret
- 1995 Un samedi sur la terre de Diane Bertrand
Portraits chinois de Martine Dugowson
- 1994 Jefferson à Paris de James Ivory
Farinelli de Gérard Corbiau
- 1993 Mina Tannenbaum de Martine Dugowson
- 1992 Comment font les gens de Pascale Bailly
Beau fixe de Christian Vincent
- 1991 L'amoureuse de Jacques Doillon
Soutien de famille de Simon Reggiani
- 1990 Van Gogh de Maurice Pialat
Génial mes parents divorcent de Patrick Braoudé
- 1988 Baptême de René Ferret

actor Frédéric Diefenthal

- 1997 *Taxi de Gérard Pirès*
- 1996 *Le match de ma vie de Henri-Paul Korchia*
- 1995 *Capitaine Conan de Bertrand Tavernier*
- 1994 *Une histoire d'amour à la con de Henri-Paul Korchia*
Douce France de Malik Chibane
- 1993 *Parlez après le signal sonore de Olivier Jahan*
Les gens normaux n'ont rien d'exceptionnel de Laurence Ferreira-Barbosa
- 1991 *La totale de Claude Zidi*
- 1990 *Voyage d'un jour de Benoît Dayne*
Max le voyou de Henri-Paul Korchia

actor/director/writer/producer Patrick Braoudé

- 1996 Amour et confusions
- 1994 Une femme au-dessus de mes moyens
- 1993 Neuf mois
- 1990 Génial mes parents divorcent
- 1988 Un père et passe
de Sébastien Graal
- 1987 L'oeil au beurre noir
de Serge Meynard
- 1984 Black Mic Mac
de Thomas Gilou
- 1983 La malédiction des cocotiers



actor/musician Alain Bashung

- Attends-moi de F. Luciani
- Ma soeur chinoise de A. Mazars
- L'Ombre du doute de A. Issermann
- Des cornichons au chocolat de M. Clement
- Déshabillés fatals de J. Marboeuf
- Rien que des mensonges de P. Muret
- Jusqu'à ce que le jour se lève de B. Villiot
- Le Beauf de Y. Amoureux
- Nestor Burma de J.L. Miesch
- Le cimetière de voiture de F. Arrabal



The Festival thanks UNIFRANCE for its support and assistance with the travel arrangements for Guila and Patrick Braude.



French director Claude Pinoteau presents this North American AVANT-PREMIERE screening of "Les Palmes de M. Schutz."

English Description

When the prestigious award for scientific research is bestowed upon the University of Science for its research on hyperphosphorescence, the director of another research institute, Schutz, is raging with jealousy. Ambitious and glory-seeking, he pressures his two researchers, Pierre Curie and Bichro to produce some significant findings. They enlist the aid of the newly arrived young Polish research assistant, Marie Skłodowska. Pierre discovers Marie's impoverished condition but is impressed by her high level of scientific knowledge. Falling under her charms, he proposes a white wedding in order to facilitate her situation in France. However a genuine love grows between them. Meanwhile Schutz is pressured by his director to come up with the ground-breaking research. Pierre tricks them into believing he is further along than is the case.

Their research on uranium has progressed, but not significantly enough to publish their findings. Marie manages to get a three-month extension. The two researchers ascertain that the phenomenon of hyperphosphorescence is not chemical, as everyone believes, but based on principles of physics. Schutz is impressed by the revolutionary quality of their discoveries, now known as radioactivity. Although not entirely convinced, Schutz takes the risk of supporting their findings. He brings them before the academy in order to demonstrate their theories. The Curies' findings are met with general excitement. The two young lovebirds then leave for their honeymoon ... on bicycles. Meanwhile Schutz receives the coveted award, the Palmes Académiques.

A few months later, the Curies' learn their findings have been contested. English scientists have discovered a vein of uranium in an Austrian stone whose radioactivity is inconsistent with the Curies' findings. Meanwhile Schutz is a candidate for a prestigious seat on the Board of the Science Academy. Now the Curies are under pressure to substantiate the findings of the Austrian ore with their own theories ... in other words, prove that the ore contains foreign elements compromising the quality of the radioactivity. Producing only infinitesimal quantities of pure uranium, they order two tons of ore from Schutz.



To make matters worse, they must find a way of separating the primary elements from the stone. Toiling endlessly, their health is destroyed; Marie virtually abandons her baby and they manage to alienate their co-workers as they try to stall Schutz who is in deep trouble with the academy. Finally, on the verge of exhaustion after analyzing kilos of ore ground by hand, they isolate a new metal – the "radium," confirming their own findings. They end up receiving the Nobel Prize for all their research.

French Description

En cette toute fin du 19ème siècle, Pierre Curie (Charles Berling) coulerait des jours paisibles et studieux dans son laboratoire de l'Ecole de Physique et Chimie de Paris, en compagnie de son collègue Gustave Bémont (Christian Charmetant), si le directeur de l'école, M. Schutz (Philippe Noiret), obsédé par les honneurs, n'essayait par tous les moyens de lui extorquer des communiqués destinés à faire bonne impression sur les membres de l'Académie des Sciences, afin d'obtenir – pour son compte personnel – les prestigieuses Palmes Académiques.

Dernière trouvaille de Schutz pour doper le rendement du labo: une étudiante polonaise du nom de Marie Skłodowska (Isabelle Huppert), que Pierre Curie est bien obligé d'accepter.

De ce chercheur timide, intègre et réservé, Marie ne fera qu'une bouchée. Avant même de réaliser ce qui lui arrive, Pierre voit son laboratoire transformé en cuisine où mitonnent des plats slaves, où se fabrique de la dynamite destinée aux résistants polonais et où macère une vodka aux herbes, aux vertus tout aussi explosives.

Ces quelques facéties passées, Pierre découvre chez Marie de grandes aptitudes scientifiques et, autant pour satisfaire aux exigences de Schutz que pour relever les défis les plus hardis que la science de leur temps dresse devant eux, Pierre et Marie vont s'atteler à la tâche et découvrir successivement la radioactivité, le radium et, en chemin, le très grand amour.

Les Palmes de M. Schutz

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director Claude Pinoteau

- 1993 Cache Cash
- 1991 La Neige et le feu
- 1988 L'Etudiante
- 1984 la 7ème Cible
- 1982 La Boum 2
- 1980 La Boum
- 1978 L'Homme en colère
- 1976 Le Grand Escogriffe
- 1974 La Gifle
- 1972 Le Silencieux

actor Philippe Noiret

- Over 100 films including
- 1996 Soleil de Roger Hanin
 - Marianna Ucria de Roberto Faenza
 - 1995 Fantôme avec chauffeur de Gérard Oury
 - Facciamo Paradiso de Maro Monicelli
 - Les Grands Ducs de Patrice Leconte
 - 1994 Les Milles de Sébastien Grall
 - Il Postino de Michael Radford/Massimo Troisi
 - 1993 La Fille de D'Artagnan de Bertrand Tavernier
 - Le Roi de Paris de Dominique Maillet
 - 1992 Tango de Patrice Leconte
 - Max et Jérémie de Claire Devers
 - 1991 J'embrasse pas de André Téchiné
 - 1990 Uranus de Claude Berri
 - 1989 Ripoux contre ripoux de Claude Zidi
 - 1988 La vie et rien d'autre de Bertrand Tavernier
 - Cinema Paradiso de Giuseppe Tornatore
 - 1987 Chouans de Philippe de Broca
 - Les Lunettes d'or de Giuliano Montaldo
 - 1986 La Famille de Ettore Scola
 - Masques de Claude Chabrol
 - 1985 Autour de minuit de Bertrand Tavernier
 - Twist again à Moscou de Jean-Marie Poiré
 - Pourvu que ce soit une fille de Mario Monicelli
 - 1984 Souvenirs Souvenirs de Ariel Zeitoun
 - Les Ripoux de Claude Zidi
 - 1983 Fort Saganne de Alain Corneau
 - 1982 L'Africain de Philippe de Broca
 - 1981 L'Etoile du Nord de Pierre Granier-Defere
 - Coup de torchon de Bertrand Tavernier
 - Il faut tuer Brigitte Hass de Laurent Haymann



actress Isabelle Huppert

Films Since 1981

- 1998 L'Ecole de la Chair de Benoit Jacquot
- 1996 Rien ne va plus de Claude Chabrol
- 1995 Les Affinités électives de Paolo et Vittorio Taviani
- La Cérémonie de Claude Chabrol
- 1994 La Séparation de Christian Vincent
- 1993 Amateur de Hal Hartley
- 1992 L'Inondation de Igor Minaev
- 1991 Après l'amour de Diane Kurys
- 1990 Madame Bovary de Claude Chabrol
- Malina de Werner Schroeter
- 1989 La Vengeance d'une femme de Claude Chabrol
- 1988 Une Affaire de femmes de Claude Chabrol
- 1987 Migrations de Alexandar Petrovic
- Milan noir de Ronald Chammah
- Les Possédés de Andrzej Wajda
- 1986 The Bedroom Window de Curtis Hanson
- 1985 Cactus de Paul Cox
- 1984 Sac de noeuds de Josiane Balasko
- Signe Charlotte de Caroline Huppert
- 1983 La Garce de Christine Pascal
- La Femme de mon pote de Bertrand Blier
- 1982 La Storia de Piera de Marco Ferreri
- Coup de foudre de Diane Kurys
- La Truite de Joseph Losey
- 1981 Eaux profondes de Michel Deville
- Coup de torchon de Bertrand Tavernier
- Passion de Jean-Luc Godard

actor Charles Berling

- 1998 L'Ennui de Cédric Kahn
- 1996 Obsession de Peter Sehr
- Love etc. de Marion Vernoux
- Ridicule de Patrice Leconte
- 1995 Nelly & Mr. Arnaud de Claude Sautet
- Un dimanche à Paris de Hervé Duhamel
- Pullman paradis de Michelle Rosier
- 1994 Dernier stade de Christian Zerbib
- Consentement mutuel de Bernard Stora
- Petits arrangements avec les morts de Pascale Ferran
- 1993 Couples et amants de John Lwolff
- 1992 Just Friends de M.H. Wajnberg
- Les vaisseaux du cœur de Andrew Birkin
- 1991 Vacherie de François Christophe
- 1990 Meurtre à domicile de Marc Lobet



The Festival thanks the Cultural Services of the French Embassy in Washington, D.C. (Monsieur Lazare Paupert) for their support and assistance with the travel arrangements for Claude Pinoteau.



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Marseille sans soleil

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Festival Director Dr. Peter S. Kirkpatrick presents this North American AVANT-PREMIERE screening of "Marseille sans soleil."

English Description

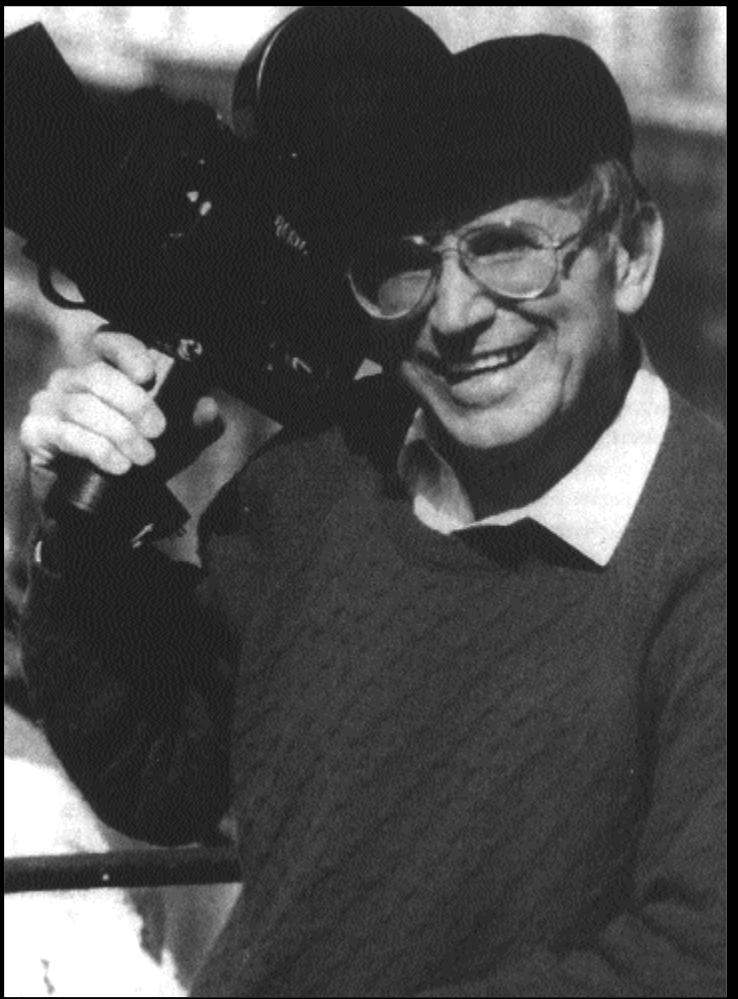
Authentic Marseilles, stripped of her clichés, seen through the eyes of three filmmakers. After filming, Jean-Pierre, drafted and sent to Algeria, will never see his film which will be edited and completed by his two friends. The images are a hymn to the beauty of Marseilles. Through off-screen voices, a couple communicates their refusal to see their love destroyed by the war. It is also a statement on Paul Carpita's filming method: draft of a shooting-script, improvisation because images exist ... they just need to be gathered.

French Description

Un Marseille vrai, débarrassé de ses clichés, vu par trois jeunes cinéastes. A la fin du tournage, Jean-Pierre, appelé en Algérie, ne verra jamais son film, dont le montage sera achevé par ses deux compères. Les images sont un hymne à la beauté de Marseille. En voix off, un couple communique son refus de voir son amour détruit par la guerre. C'est aussi une réflexion sur la méthode du cinéaste Carpita: un brouillon de découpage, pas de plan de travail, car les images existent, il suffit de les cueillir.

director Paul Carpita

- | | |
|------|----------------------------|
| 1995 | Les Sables mouvants |
| 1982 | SOS Pollutions |
| 1990 | Vallées du Rhône |
| | La Colère |
| | Des sous-marins |
| | Hommes et techniques |
| | Le Rhône |
| | La Mer |
| | Danger |
| | Pollutions |
| | Chez nous à Pointe-à-Pitre |
| 1981 | Des fleurs de glaïeul |
| 1978 | La Visite |
| 1970 | Adieu Jésus |



Director – Paul Carpita

- | | |
|------|--|
| 1967 | Demain l'Amour |
| 1966 | Des lapins dans la tête |
| 1961 | Graines au vent |
| 1957 | La Récréation |
| 1956 | Rencontre à Varsovie |
| 1955 | Le Rendez-vous des quais |
| 1951 | Je suis né à Berlin |
| 1950 | Bande d'actualités sur la grève des dockers de Marseille |
| 1948 | Pour que nos joues soient toujours roses |
| 1947 | Nous voulons vivre |
| 1946 | Vers la Lumière |
| | Rencontre Jeunesse avec Pablo Picasso |

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French film critic Suzanne Liandrat-Guigues and American director Robert Tregenza present this screening of Jacques Rivette's "Haut Bas Fragile."

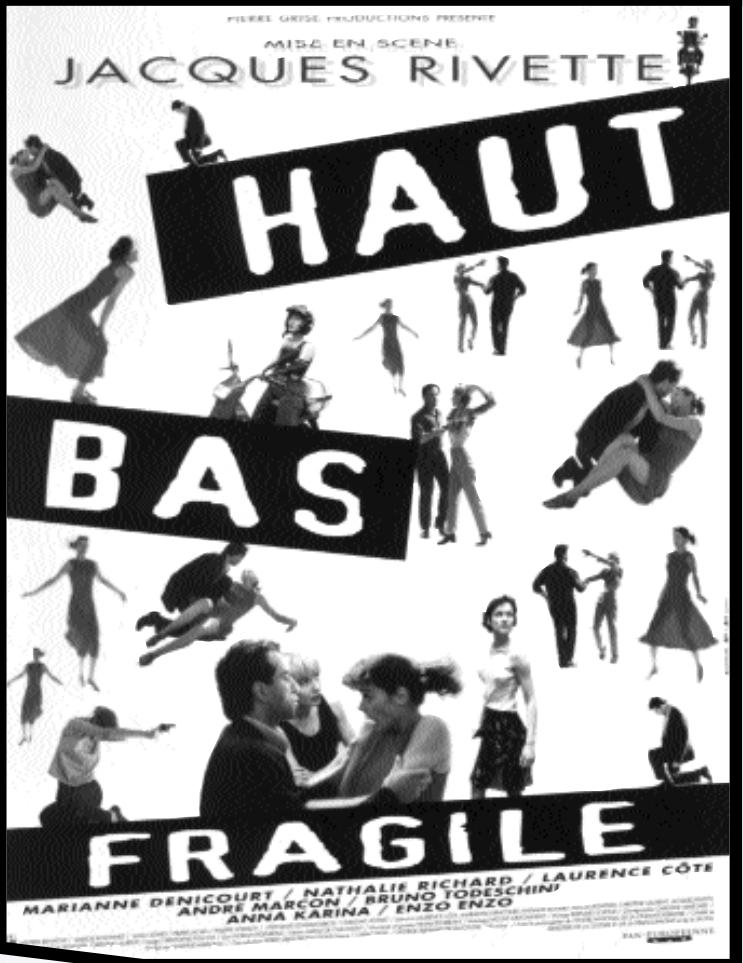
English Description

Three modern Parisian women form the basis of this epic musical comedy from famous director Jacques Rivette. The story is set in summer and follows the predestined path of each woman. Louise has just awoken from a five-year coma and has been released from the hospital. She moves to a hotel where she learns from talking to her father on the phone that her late aunt has bequeathed her a large chateau in Paris. Ninon works as a courier. She has recently run away from her creepy boyfriend, a criminal, and though she is trying to go straight, she can't help but rob the company cashbox and use the money to go out dancing. The third woman, Ida, is a librarian in a decorative-arts reading room. As a child, she was adopted and now wants to find her real parents. Her only clue to finding her mother is an old song that she vaguely remembers.

French Description

Trois Parisiennes modernes sont le sujet de cette comédie musicale du célèbre réalisateur Jacques Rivette. L'histoire a lieu en été et s'attache au destin de chacune de ces trois femmes. Louise vient juste de sortir d'un coma de cinq ans et de quitter l'hôpital. Elle s'installe dans une chambre d'hôtel où son père lui apprend par téléphone que sa tante lui a légué un château à Paris. Ninon est coursière. Elle vient de quitter son ami, un voyou et un criminel, et essaie de s'attacher une conduite, mais cela ne l'empêche pas de piquer de l'argent dans la caisse de son employeur pour sortir en boîte le soir. La troisième femme, Ida, est bibliothécaire dans une salle de lecture d'art décoratif. Elle a été adoptée quand elle était petite, et elle voudrait retrouver ses véritables parents. Le seul indice qu'elle ait pour retrouver sa mère, c'est une vieille chanson dont elle se souvient vaguement.

réalisateur/director Jacques Rivette starring Marianne Denicourt,
production Pan Européenne producer Pierre Grise and Martine Mariganc,



Nathalie Richard and Laurence Côte scénario original Jacques Rivette
distributor Cinema Parallel (www.cinemaparallel.com)

Haut Bas Fragile

Virginia Commonwealth University

7th Annual
french
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director Jacques Rivette

- 1998 Secret Defense
1994 Jeanne La Pucelle
1991 La Belle Noiseuse
1990 Jacques Rivette Le Veilleur
1988 La Bande des Quatre
1985 Hurlevent
1984 L'Amour par terre
1983 Merry-Go-Round
1981 Le Pont du Nord
1979 La Mémoire courte
1976 Noroit
1975 Duelle
1974 Naissance et Mort de Promethee
Out One Spectre
Essai sur l'agression
Céline et Julie vont en bateau
1968 L'Amour fou
1966 Jean Renoir, le Patron
La Religieuse
Paris nous appartient
1956 Le Coup du berger
1952 Divertissement
1950 Le Quadrille
1949 Aux Quatre coins

For more on Rivette, read Suzanne Liandrat-Guigues' new book "Jacques Rivette, critique et cinéaste" published in the collection "Etudes Cinématographiques."

actress Laurence Côte

- 1998 Le Monde à l'envers de Roland Colla
1997 Transatlantique de Christine Laurent
1996 Encore de Pascal Bonitzer
Les Voleurs de André Téchiné
Romaine de Agnès Obadia
1995 Circuit Carole de Emmanuelle Cuau
Au Petit Marguery de Laurent Bénégui
Après la pluie de Jacques Dubuisson
1993 Offre d'emploi de Emmanuelle Cuau
1991 L'Amour en deux de Jean-Claude Gallota
1990 La Vie des morts de Arnaud Desplechin
Dames Galantes de Jean-Charles Tacchella
Nouvelle Vague de Jean-Luc Godard
1989 Vengeance d'une femme de Jacques Doillon
1988 La Bande des Quatre de Jacques Rivette
1987 Travelling avant de Jean-Charles Tacchella



actress Marianne Denicourt

- 1997 Le Jour et la nuit de Bernard-Henry Lévy
1996 Comment je me suis disputé de Arnaud Desplechin
Passage à l'acte de Francis Girod
1995 Innocent Lies de Patrick de Wolf
1992 Amoureuse de Jacques Doillon
L'Instinct de l'ange de Richard Dembo
La Sentinelle de Arnaud Desplechin
1991 La Belle Noiseuse de Jacques Rivette
L'Echange de Vincent Perez
Pierre qui roule de Marion Vernoux
1990 La Vie des morts de Arnaud Desplechin
1988 La Lectrice de Michel Deville
1987 Hôtel de France de Patrice Chéreau

actress Nathalie Richard

- 1998 Fin août, début septembre de Olivier Assayas
1997 Eau douce & quelqu'un de Marie Vermillard
1996 Jeunesse sans Dieu de Catherine Corsini
Irma Vep de Olivier Assayas
1994 Jeanne La Pucelle de Jacques Rivette
Les Amoureux de Alain Baudy & Catherine Corsini
1993 Weep No More My Lady de Michel Andrieu
1992 Cest trop con de Jean-Pierre Darroussin
1991 Bar des rails de Cédric Kahn
Les Doigts dans le mur de Catherine Corsini
Interdit d'amour de Catherine Corsini
1989 L'Enfant de l'hiver de Olivier Assayas
1988 La Bande des Quatre de Jacques Rivette

French producer Annie Miller presents this North American AVANT-PREMIERE screening of "La Classe de neige." Official Selection Cannes Film Festival – Jury Prize-1998.

English Description

At 12, Nicolas is small for his age: timid and anxious, he does his utmost to avoid getting noticed ... In both his sleeping and waking hours, Nicolas dreams, telling himself terrifying tales. One day, the children in the ski school learn that a child has vanished from a nearby village. Dipping into his stock of nightmares, Nicolas leads his roommate, Hodkann, off on a suspense-filled adventure, until their terrors give way to a devastating reality. A reality that hits Nicolas hard, in the very depths of his being. A reality that he has to face alone.

French Description

A 12 ans, Nicolas est plus petit que son âge: craintif, anxieux, il fait tout pour ne pas se faire remarquer ... Endormi ou éveillé, Nicolas rêve, se raconte des histoires terrifiantes. Un jour, les élèves de la classe de neige apprennent qu'un enfant du village voisin est porté disparu. Puisant dans le stock de ses cauchemars familiers, Nicolas entraîne son voisin de dortoir, Hodkann, dans un scénario à suspense. Jusqu'à ce que leurs frayeurs enfantines laissent la place à la réalité dévastatrice. Une réalité qui touche Nicolas de très près, au plus intime de lui-même et que nul ne pourra l'aider à affronter.

LACLASSEDE NEIGE

réalisateur/director Claude Miller starring Clément Van Den Bergh, Sportolaro scénario Claude Miller & Emmanuel Carrère music Henri Texier Cinéma, Rhône-Alpes Cinéma & Canal + producer Annie Miller

14



Lokman Nalcakan, François Roy, Yves Verhoeven, Emmanuelle Bercot, Tina production Les Films de la Boissière, PECF, Warner Bros., France 3

Classe de neige

Virginia Commonwealth University

7th Annual
french
FILM
festival

director Claude Miller

- 1994 Le Sourire (The Smile)
1992 L'Accompagnatrice (The Accompanist)
Les Heures blanches
1988 La Petite Voleuse (The Little Thief) **César Award Nomination**
1985 L'Effrontée (An Impudent Girl) **César Award Nomination**
1982 Mortelle Randonnée (Deadly Run)
1981 Garde à vue (Under Suspicion) **César Award**
1977 Dites-lui que je l'aime (Tell Him I Love Him)
1975 La Meilleure façon de marcher (The Best Way to Walk)
1971 Camille ou la Comédie catastrophique

Interview with Claude Miller

Q: How did you get the idea of adapting "Class Trip" for cinema?

A: I knew Emmanuel Carrère's work. I'd read and liked very much his novel "La Moustache" which various filmmakers were considering as a possible film. That was how I met him and we got along well, especially since he is interested in cinema and used to be a film critic. As a result, we worked together on an adaptation for a TV movie which, unfortunately, I was unable to finish as I was forced to attend to other urgent business.

I was very pleased when Emmanuel Carrère sent me "Class Trip," but I didn't read it right away (you tend to have this casual kind of attitude with people you like). One year later when going on a trip and, by an amazing stroke of luck, I took the book with me to read on the plane. I was at once enthralled, and I was angry with myself for not having read it sooner.

I immediately called Emmanuel to tell him how overwhelmed I was, that there was a film in this and ... that I was the best person to do it! He just said, "Well, about time! At last you've made your mind up!" I then asked him to start work on a screen adaptation by himself since I was busy with another project. He hesitated, wondering whether he was the best person to adapt his own novel. I managed to persuade him that he was. We then spent three days together re-reading the book and trying to find cinematic solutions. He was more timid than I was, more reticent to get stuck into the main character's fantasies. I think I managed to impart some of my enthusiasm.

Q: This reaction "Well about time! At last you've made your mind up!" May be explained not only by your friendship, but also by the fact that the novel is quite close to some of your recurring themes: the summer camp ("La Meilleure façon de marcher"), childhood and adolescence ("L'Effrontée" and "La Petite Voleuse"). You seem very obsessed by childhood.

A: It's true! I'm often asked this question ... and I often ask myself the same question. Let's just say that childhood, the end of childhood, for me, represents the most tormented, feverish, passionate period of my life. I've also experienced torment and passion in my adult life, but they didn't affect me as much as my childhood experiences. However, I was not abused as a child by my parents, who were quite charming people. I didn't have a difficult childhood like François (Truffaut). It's just that my memories of childhood are of anguish, fear and full

of various complexes. They weren't halcyon days for me. I didn't have to endure religious constraints – my parents didn't raise me to live in fear of sin, but ... I know about sin, and my experiences were fraught with worry.

Q: Did your long collaboration and friendship with François Truffaut not also contribute to this fascination for the world of childhood?

A: You're on the wrong track there. François didn't influence me in the choice of themes, but more in the way to handle a professional career: to be the author and the producer of one's films, to try to control all the elements of filmmaking. In a word, to be independent. As for the content of the films, he influenced me less in the way one can describe childhood than love between adults. At least, on a conscious level, though there are unconscious influences.

Q: It goes almost without saying that this film would not be as moving without all the things that the adult actors bring to the film. Where do they come from? How did you choose them?

A: It was obvious to me that I needed to find unknown actors.

Q: But very natural, all the same.

A: That's the absolute minimum. I therefore chose actors I knew – real actors, not amateurs. Their naturalness – which is also due to the fact that their lines are deliberately simple, realistic, unaffected, without any authorial asides – is in total contrast to the excesses of the imagined or dream scenes.

producer/director Annie Miller

Short Films Directed

- 1994 La Bicoque
1992 Nénette
1989 Réveille-moi à midi
1987 Paris Orly Paris
1982 Les Petits mots du matin

Films Produced

- 1997 Paroisse, Paroissien,
Paroissienne
de Marie-Claude Treilhou
1996 Calino Maneige
de Jean-Patrick Lebel
1995 Les Passieurs
de Anne Peyregne et Valérie Denesle
1994 Le Sourire de Claude Miller
1993 Au fond, tout au fond de Nathan Miller
1992 Les Heures blanches de Claude Miller
Nénette de Annie Miller
Vagues à l'âme de Michel Such
1991 La Philosophie dans le boudoir de Olivier Smolders
1990 Pensées et visions d'une tête coupée de Olivier Smolders
1989 Eli-Fat-Mat de Michel Such
1987 Paris Orly Paris de Annie Miller



The Festival thanks the Cultural Services of the French Embassy in Washington, D.C. (Monsieur Lazare Paupert) for their support and assistance with the travel arrangements for Annie Miller.

Je suis vivante et je vous aime

Virginia Commonwealth University

French director Roger Kahane and French producer Gabriel Auer present this North American AVANT-PREMIERE screening of "Je suis vivante et je vous aime" Prix du Public au Forum – Festival de Cannes 1998.

English Description

March 1944. A railroad worker checks one by one the axles of a train full of deportees. A small paper falls from a loaded boxcar. On one side of the message is an address; on one side, these simple words quickly jotted down, "I am alive and I love you, Sarah."

Julien does not know it but his destiny is sealed. Day by day, a strange love story begins to develop and ties him to this Sarah that he has never seen.

At the address indicated on the message, the elderly parents of Sarah have also been taken, but the son of Sarah, a four year old boy, is spared from the raid and roundup. Julien and the boy start a long journey together up to the end of the war. Up to Sarah...

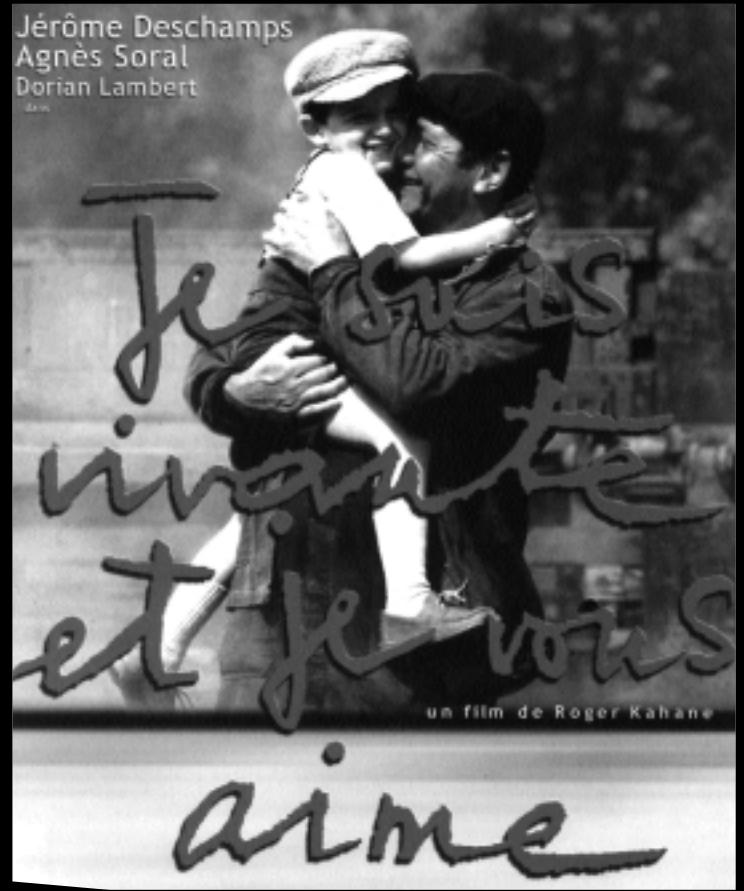
French Description

Mars 1944. Un cheminot vérifie un à un les essieux d'un train de déportés. Un papier tombe d'un wagon plombé. Le message porte une adresse avec au dos ces simples mots hâtivement tracés, "Je suis vivante et je vous aime, Sarah."

Julien ne le sait pas mais son destin est scellé. Au fil des jours, une étrange histoire d'amour va se développer et le lier à jamais à cette Sarah qu'il n'a jamais vue.

A l'adresse indiquée, les vieux parents ont disparu eux aussi, mais le fils de Sarah, un gamin de quatre ans, a échappé à la rafle. Julien va se lancer avec l'enfant dans une longue cavale qui le conduira jusqu'à la fin de la guerre, Jusqu'à Sarah.

réalisateur/director Roger Kahane starring Jérôme Deschamps,
"le petit" Dorian Lambert scénario original Roger Kahane & Roger Virigny
Eurimage and CNC producer Gabriel Auer and Paul Saadoun



Je suis vivante et je vous aime

Virginia Commonwealth University

7th Annual
french
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director Roger Kahane

- 1996 Une femme d'honneur (Une ombre au tableau)
- 1990 Histoires d'amour, côté coeur
- 1989 Le Masque
- 1980 Papa Poule

actor Jérôme Deschamps

- 1996 La vie en rouge de *Pavel Lungin*
- 1994 La Séparation de *Christian Vincent*
- 1992 Maigret et les caves du Majestic de *Claude Goretta*
- 1987 Un homme amoureux de *Diane Kurys*

actress Agnès Soral

- 1998 Comme une bête de *Patrick Schulmann*
- Blague à part de *François Greze*
- 1997 C'est la tangente que je préfère de *Charlotte Silvera*
- Le Roi des aulnes de *Volker Schlöndorff*
- 1996 Hommes, femmes, mode d'emploi de *Claude Lelouch*
- 1995 Catherine the Great de *Marvin Chomsky et John Goldsmith*
- 1994 Target of Suspicion de *Bob Swaim*
- Salades russes de *Yuri Mamin*
- Ballon d'or de *Cheik Douhouré*
- 1990 Après après-demain de *Gérard Frot-Coutaz*
- 1989 Bonne espérance de *Pierry Lary et Philippe Monnier*
- Australia de *Jean Jacques Andrien*
- 1988 Prisonnières de *Charlotte Silvera*
- Paura e amore de *Margarette von Trotta*
- 1986 Twist again à Moscou de *Jean-Marie Poiré*
- I Love You de *Marco Ferreri*
- Bleu comme l'enfer de *Yves Boisset*
- 1985 Diesel de *Robert Kramer*
- Killing Cars de *Michael Verhoeven*
- 1983 Tchao, pantin! de *Claude Berri*
- 1981 Réveillon chez Bob de *Denys Granier-Deferre*
- 1979 C'est grand chez toi de *Patrick Jamain*
- 1977 Un moment d'égarement de *Claude Berri*





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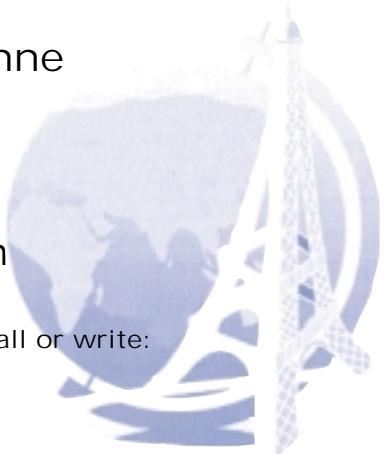
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Dr. Peter S. Kirkpatrick
Dr. Angelina E. Overvold



Noted French actor and first-time director Jean-Hugues Anglade and actress Pamela Soo were among the leading French theater stars who came to Richmond last year as part of the festival, founded by Dr. Peter Kirkpatrick, associate professor of foreign languages.

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