

Mongrel Media
Presents

JEAN-CLAUDE DREYFUS LUCY RUSSELL

THE LADY & THE DUKE

A FILM BY ERIC ROHMER

***TORONTO FILM FESTIVAL 2001
VENICE FILM FESTIVAL 2001
NEW YORK FILM FESTIVAL 2001***

2001. France. 129 min. In French with English subtitles.

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THE LADY AND THE DUKE

CREW

Director ERIC ROHMER

Producer FRANÇOISE ETCHEGARAY

Executive Producers

FRANÇOIS IVERNEL

ROMAIN LE GRAND

LÉONARD GLOWINSKI

Associate Producers

PIERRE RISSIENT

PIERRE COTTRELL

ROLAND PELLEGRINO

DIETER MEYER

Director of Photography DIANE BARATIER

1st Assistant Cameraman FLORENT BAZIN

Sound Engineer PASCAL RIBIER

Editor MARY STEPHEN

Historical Research HERVÉ GRANDSART

Art Director ANTOINE FONTAINE

Chief Constructor JÉRÔME POUVARET

Paintings JEAN-BAPTISTE MAROT

Props LUCIEN EYMARD

Wardrobe Design PIERRE-JEAN LARROQUE

Wardrobe Mistress NATHALIE CHESNAIS

Hair Stylist ANNIE MARANDIN

Make-up Artist JACQUES "PAILLETTE" MAISTRE

Production Manager ANTOINE BEAU

Administrator JULIEN SABOURDIN

Production Secretary DELPHINE BERROYER

Assistant Production Manager ANTOINE MOUSSAULT

CAST

Grace Elliott LUCY RUSSELL
Le Duc d'Orléans JEAN-CLAUDE DREYFUS
Dumouriez FRANÇOIS MARTHOURET
Champcenetz LÉONARD COBIANT
Nanon CAROLINE MORIN
Duc de Biron ALAIN LIBOLT
Madame Meyler HÉLÉNA DUBIEL
Section Miromesnil - Officer LAURENT LE DOYEN
Section Miromesnil - President GEORGES BENOÎT
Section Miromesnil - Aide SERGE WOLFSPERGER
Justin the Doorman DANIEL TARRARE
Pulcherie the Cook CHARLOTTE VERY
Fanchette ROSETTE
Madame Laurent MARIE RIVIERE
Chabot MICHEL DEMIERRE
Vergniaud SERGE RENKO
Guadet CHRISTIAN AMERI
Osselin ERIC VIELLARD
Robespierre FRANÇOIS-MARIE BANIER
Meudon City Hall Clerk HENRY AMBERT
Vaugirard Gate - Officer 1 CHARLES BORG
Vaugirard Gate - Officer 2 CLAUDE KOENER
Vaugirard Gate - Officer 3 JEAN-PAUL ROUVRAY
Carmes Convent - Passerby 1 AXEL COLOMBEL
Carmes Convent - Passerby 2 GÉRARD MARTIN
Boulevard Saint-Martin Man GÉRARD BAUME
Rue de Lancry Doorman MICHEL DUPUY
Versailles Patrol Officer JOËL TEMPLEUR
Guards - Soldier 1 BRUNO FLENDER
Guards - Soldier 2 THIERRY BOIS
Guards - Drunk WILLIAM DARLIN
Madame de Gramont ANNE-MARIE JABRAUD
Madame du Châtelet ISABELLE AUROY
Street Singer JEAN-LOUIS VALERO

MUSIC

OPENING CREDITS

The tune of "Carillon National", a quadrille by Bécourt, to which the various versions of the famous song "Ah, ça ira !" were set: arrangement for forte-piano by Citizen Claude Balbastre (1729-1799), performed by Jean-Louis Valero.

END CREDITS

" Marche lugubre " by François-Joseph Gossec (1734 -1829), composed for the memorial ceremony for the victims of the Nancy affair on Champ de Mars, September 20, 1790. It was played again, most notably at Mirabeau's funeral (April 4, 1791) and at the transferral of Voltaire's ashes to the Panthéon in July, 1791.

Performed by the Orchestre de La Grande Ecurie et la Chambre du Roy, conducted by Jean -Claude Malgoire.

THE LADY AND THE DUKE

SYNOPSIS

The tale of a beautiful royalist English gentlewoman living perilously in France during the Revolution, and her sometimes affectionate, sometimes tempestuous relationship with Philippe, Duke of Orleans, a cousin of King Louis XVI but nonetheless a supporter of revolutionary ideas. The Lady manages to persuade the Duke to rescue an outlaw, but fails to keep him from voting for the King's execution.

HISTORICAL NOTES

Grace Elliott was born into an old Scottish family in about 1760. After studying in France, she married Sir John Elliott but was quickly divorced from him and became the mistress of the Prince of Wales, the future of George IV, to whom she bore a daughter. Then Prince Phillippe, Duke of Orleans, noticed her and brought her to France in 1786. Their romance was over by the time the Revolution began, but despite their political differences, they remained close friends. The film was inspired by Grace Elliott's memoirs, "Journal of My Life During the French Revolution", specifically the passages describing the author's relationship with the Duke, which focus on five crucially important dates in the chronology of the French Revolution.

-1-

July 14, 1790

THE FEDERATION RALLY

The first anniversary of the fall of the Bastille was celebrated with great pomp and ceremony on the Champ de Mars. The Duke of Orleans, recently back from a mission to England, attended the festivities alongside his hated cousin, the King. To prepare for the great event, Parisians of every social class flocked to labour on the earthworks, mustering their strength by chanting the famous song "Ca ira" ("Good Times Are Coming") in chorus to the tune of a popular dance. At that time, the words carried no hostile undertones and merely celebrated the King's loyalty to the Constitution. The words that followed, "String up all the aristocrats", were coined some time later.

"Good times are coming!

We all have sworn to stand united

The whole universe will be told

Of this glorious oath our hearts uphold."

-2-

August 10, 1792

THE FALL OF LOUIS XVI

On this day, the Tuileries Palace was stormed by the people of Paris and the revolutionary delegates from the provinces. Louis XVI was imprisoned in the Temple Jail. Grace Elliott managed to escape Paris to her country house in Meudon, beyond the city limits.

-3-

September 3, 1792

THE SEPTEMBER MASSACRES

During the first days of September, it was rumored that a conspiracy against the Nation was being hatched in the jails. Gangs, more or less organized and to some extent manipulated, broke into the prisons and massacred the political prisoners, especially the priests, after cursory trial. On this day, at the request of one of her woman friends, Grace returned to Paris to help a fugitive. We find her being driven in a cab past the Carmes Prison and meeting a procession of “sans culottes” brandishing the head of Princess de Lamballe, the Queen’s friend and the Duke’s sister-in-law, on a stake. Grace discovers that the fugitive is none other than the governor of the Tuileries Palace, a personal enemy of the Duke of Orleans and a man she personally despises. Nonetheless, she hides him in her home at great risk to her own life. Despite his dislike for the man, the Duke arranges for him to be conveyed safely back to England.

-4-

January 21, 1793

EXECUTION OF KING LOUIS XVI

Grace was unable to prevent the Duke, now a member of the Revolutionary Convention and nicknamed “Deputy Equality”, from voting for the King’s death. She witnesses a monarch’s execution at a distance, from the terrace of her house in Meudon. At this point it seems that Grace and the Duke’s friendship is broken beyond repair, but a month later we find them partially reconciled. As the situation steadily worsens, the Duke tries to use his political contacts to obtain a passport for Grace, but fails.

-5-

April 1, 1793

GENERAL DUMOURIEZ’S BETRAYAL

Under threat of trial by the Convention, General Dumouriez defects to the enemy, taking with him his adjutant, who is Phillippe Egalite’s own son, the Duke of Chartes and the future King Louis-Phillipe. The Orleans family is banished and the Duke himself is placed under surveillance, then arrested, taken to Marseilles and a few months later brought back to Paris, tried and executed. Grace was arrested once but released, ironically, on Robespierre’s own orders. She was arrested again, but the film does not cover her stay in the revolutionary jails. With more luck than her friend Orleans, she escaped the guillotine and died in 1823, after having lived in England under the Empire and again in France during the Restoration.

INTERVIEW WITH ERIC ROHMER

How did the idea of “The Lady and the Duke” come to you?

While on holiday about ten years ago, I came across a digest of the memoirs of Grace Elliott in a history magazine. This English lady had been the mistress of the Duke of Orleans, King Louis XVI’s cousin, and had written an account of her life during the French Revolution. The article mentioned that her town house was still standing at such-and-such a number on Rue Miromesnil. I have always been interested in places and was particularly struck by the idea that this house could still be seen at a certain address. That gave me the idea of making a film that would be set in that particular spot in Paris and would play on the relationship between the peaceful apartment, which served Grace as a kind of hideout, and the rest of the city in the throes of revolutionary turmoil. Strangely enough, I found out later that the article in the history magazine was wrong: the house on Rue Miromesnil had been built after the Revolution, so Grace Elliott couldn’t have lived there! But without that mistake, I’m not sure the article would have sparked off the idea in me. The portrayal of Paris was the driving force behind the film.

Yes, and I had to find a way of depicting historical Paris. I’m often frustrated when I watch period pieces set in Paris. People always tend to go off and film in Le Mans, Uzès or other towns with well-preserved historic neighborhoods. I can always tell it’s not Paris, which has its own specific architecture. I didn’t want that, nor did I want to make do with filming the same handful of old carriage doorways that always feature in period films. I wanted to show a big city with big open spaces like Place Louis XIV (now Place de la Concorde), which was a focal point of the Revolution, and the parts of town that Grace Elliott mentions in her memoir: Boulevard Saint-Martin, Rue Saint-Honoré, down which she is taken on her way to the Surveillance Committee, and so on. When she says she walked all the way to Meudon via the Invalides, she had to cross the Seine somewhere!

So what was the solution you came up with?

I had shot two period films before: *The Marquise of O* in real locations and *Perceval le Gallois* entirely in the studio. I knew that neither of these methods would give an authentic portrayal of Paris. So I had the idea of inserting real-life characters into scenic backgrounds that I would have specially painted, based on the layout of the city at that time. Inserting characters into sets is one of the oldest tricks in the filmmaker’s book. Méliès was probably the first to do it. But ten years ago, when I first started thinking about the project, digital technology was still in its infancy. If the characters and scenery had been composited on film, each new layer would have incurred a loss of picture quality. Kinescoping, i.e. transferring from video to 35mm film, wasn’t very satisfactory either in those days. Now both of these techniques have been perfected.

How did you have the scenic backgrounds made?

They were painted by Jean-Baptiste Marot. We designed them together in the appropriate period style and according to the requirements of the *mise-en-scène*. Hervé Grandsart did the preliminary documentary research. We worked from pictures and engravings, but also from street maps of the period. The interiors are not real locations. They were all built in an adjoining studio by the set designer, Antoine Fontaine, and the rigger, Jérôme

Pouvaret. To me, this work was not just a matter of being meticulous, it was about striving for an authenticity that underpins the whole film. At heart, I wasn't especially intent on making a film about the Revolution. I don't much like being pegged as an 18th century buff! Even though I've sometimes been compared to Marivaux, it isn't my favorite century.

Was your approach comparable to the way you made “Perceval”: using pictures from the period to depict the period itself?

Yes. I don't much care for photographic reality. In this film, I depict the Revolution, as people would have seen it at the time. And I try to make the characters more like the reality you find in paintings. The opening scenes of the film are pictures, and I'd be pleased if the uninformed spectator thought they were period paintings and was surprised when they suddenly come to life.

One is also reminded of your work in educational television.

I didn't make this film for any political reasons. I don't use it to defend any party, royalist or anti-royalist. On the other hand, I would like to help cultivate a taste for history in audiences, both old and young. I have heard it said that France is the country that publishes the largest number of history magazines, whereas the English-speaking world has more taste for historical novels. There is a huge potential interest in history in France, but period films have often been rather lax about historical exactitude. In fact, my scrupulousness is the reason why I have only made three period films. I pay close attention to the language of a period and it's very difficult to write dialogue in the words of a different era. It keeps the characters from expressing themselves. If I used my own style to write a story in the past, it would be a pastiche. It wouldn't be any good. Here, Grace Elliott's story gave me a very sound basis, right down to the dialogue.

Did you watch other historical films again before starting on “The Lady and the Duke”?

I watched three period pictures: D.W. Griffith's *Orphans of the Storm* (which is set during the French Revolution), Abel Gance's *Napoleon* and Jean Renoir's *La Marseillaise*. All three films are admirable for different reasons. For example, for a long time Renoir was praised for making his characters speak as they did in the 1930s and not bothering about 18th-century speech. That's a myth, unless we believe that the language of the 1930s was closer to the 18th century than our own! Griffith made me realize something else: I was wondering how to film the exteriors, i.e. how to insert the characters into the scenery. Would I film sequence shots or reverse angle shots, which would make the process even more complicated to set up? Seeing *Orphans of the Storm* again, I realized that most of the time, its strength is that each shot is static. So I took static shots, and closer shots with a second camera.

Were you always sure that the characters could be keyed in as you wanted?

We ran tests. We had to know how the characters would fit into the scenery, so we filmed a test with extras going through a doorway and it worked. We sometimes had to adapt a little, especially when the set was deeper than the length of the studio. For instance, the view down Rue Saint-Honoré had to be 200 meters long, while the sound stage was only

40 meters wide. We had to shoot that sequence in several parts with cutaway shots in-between. It was a constraint, of course. I normally decide how to shoot each scene as I come to it, whereas here I had to design the shots very precisely beforehand. But the advantage is that the result is truer than if I had edited it all together from little bits of houses and roofs framed from odd angles to cut out the TV aerials. That wouldn't have interested me. I like to show the scenery as it is. On the set, I often hear people say "We'll cheat it." I don't like cheating. I like to take reality the way it is, even if it's a reality I created through painting, like here. Truth comes from the painting, not the editing. You could say I'm faithful to Bazin's teachings, even if he was too hidebound regarding depth of field and the sequence shot. And I do think that resorting to a highly visible artifice gives me truth.

To return to the story itself, what appealed to you in Grace Elliott's memoirs?

My researcher found me a complete copy of the text, which had been published several times in France. Grace Elliott was born in 1760 and died in 1823. Her journal begins on 14th July 1789 and ends just before she was let out of prison, after the fall of Robespierre. Over and above its undeniable historical interest (it contains a few minor errors in dates, but most of it has the ring of truth), there is something striking about it, as though it had already been written as a script, with scenes, sequences and even dialogue. It has a very different tone from the other journals I have read. Memoir-writers mostly tend to write about themselves, their fears and hopes, but Grace Elliott includes herself in the picture, though always maintaining a certain detachment and distance. We see her acting and moving around, but the other characters also live in a very powerful way, especially the Duke of Orleans, of whom we have very few first-hand reports.

Was it her loyalty to her commitments that touched you?

No, it was more her British stiff upper lip: a certain modesty and self-control, a completely unaffected way of talking about herself and above all, a way of looking at events that makes her the heroine of a novel. Perhaps this is how it happens when History overturns the lives of individuals. Few other historical characters have ever seemed so close to us, and so moving. I can only talk about my intentions, not about the result, but the details of her private life that appear in the book, which I kept in the film, create an effect of reality. For example, I'm thinking about the moment when Orleans looks at his watch. We're in the present, in the moment. That's what makes it filmic. The past is the tense of the novel; the present is the tense of cinema.

You were also interested in the light the characters shed on the events of the Revolution.

What interests me is their lack of fanaticism. Grace stands up for the King but she is not an extremist. She doesn't want to leave France. She has Republican friends such as Orleans and Biron. She is probably actually less of a royalist than she says, given that she wrote her book in anti-Revolutionary England. As for Orleans, he is often shown in a totally negative light, but there is a mystery, an ambiguity, a duality about him that interests me. He was vindictive and he didn't like Louis XVI, but he was also sincerely attracted to new ideas. I have added some details drawn from his own correspondence and the testimony of his son, Louis-Philippe.

The audience might be inclined to condemn the killing of the King, as Grace does.

I think that at the time, everyone wanted the King dead for fear of appearing reactionary. It was the trend then, rather as it is the trend nowadays to claim to be an environmentalist. I wanted to make my film with Grace Elliott's story, not against it. If anyone wants to pass judgement on historical grounds, they should judge the book on which the film was based, not the film itself.

How did you choose the actors?

By intuition, as always. I audition one person, he or she reads the lines, and that's it! I had difficulty casting the Englishwoman. A casting director known to Margaret Menegoz sent me photos of actresses and an audiotape of their voices. The only tape I liked was of an actress who said she knew Grace Elliott's book and wanted to play her. Her voice appealed to me before her photo did, and when I met her, I found the actress even more attractive than her picture! As for Jean-Claude Dreyfus, I didn't think of him at first, but I was looking for a strong personality. I needed somebody big and stout, even if he didn't physically resemble the Duke of Orleans all that closely. I am very pleased with the cast. My directing of actors, as usual, went no further than giving them technical instructions. Feelings are the actor's business. All I did was tell them to enunciate clearly so that they would be understood. They didn't let me down.

Do you think the film will surprise audiences used to your Comedies and Proverbs and Tales of Four Seasons?

No, and besides, whenever I have made slightly different films, be they historical or political, like *The Tree*, *the Mayor and the Media Center*, the audience has followed. I wouldn't want to limit myself to overly psychological topics or romantic comedies, even if that's where I feel most personally involved. I like to get out from time to time.

Interview by Aurélien Ferenczi

INTERVIEW WITH FRANÇOISE ETCHEGARAY

What technology went into the making of “The Lady and the Duke”?

After making a number of tests, Rohmer opted to shoot in video, digital beta to be precise, as the medium that would yield the most poetry and pictorial sheen once the characters had been keyed in and the composite image transferred to 35mm film. It was an artistic decision, absolutely not a financial one. The technology matched his intentions perfectly, since the artifice would, paradoxically, produce a more truthful result.

How was the film shot?

We filmed for thirteen weeks, from April to the end of June 2000, at Duboi Studios in Saint-Ouen, the Paris suburb. We began by filming the “exteriors”, i.e. the actors, extras, horses and carriages that would subsequently be keyed into the 37 backgrounds painted by Jean-Baptiste Marot over two years prior to the shoot. The painted backgrounds (streets, bridges, squares and buildings) were projected onto the floor by laser beam and mapped with physical markers (green, since we were shooting against a green screen), which served as guidelines for all the movements. This took three weeks. Then we moved on to the interiors. The Art Director, Antoine Fontaine, and Rohmer designed a single, movable structure with an array of painted drops and sliding walls that could represent the eight sets needed for the film (Grace’s apartment, the Palais Royal, the prison and the court-room).

ERIC ROHMER

FILMOGRAPHY

Features

1959 LE SIGNE DU LION

“ Six contes moraux ” (Six Moral Tales)

1962 LA BOULANGÈRE DE MONCEAU

1963 LA CARRIÈRE DE SUZANNE

1967 LA COLLECTIONNEUSE

1969 MA NUIT CHEZ MAUD (MY NIGHT AT MAUD'S)

1970 LE GENOU DE CLAIRE (CLAIRE'S KNEE)

1972 L'AMOUR L'APRÈS-MIDI (CHLOE IN THE AFTERNOON)

1975 DIE MARQUISE VON O (La marquise d'O) (MARQUISE OF O)

1978 PERCEVAL LE GALLOIS (PERCEVAL)

“ Comédies et Proverbes ” (Comedies and Proverbs)

1980 LA FEMME DE L'AVIATEUR (THE AVIATOR'S WIFE)

1981 LE BEAU MARIAGE

1982 PAULINE A LA PLAGE (PAULINE AT THE BEACH)

1984 NUITS DE LA PLEINE LUNE (FULL MOON IN PARIS)

1985 LE RAYON VERT (SUMMER)

1987 L'AMI DE MON AMIE (BOYFRIENDS AND GIRLFRIENDS)

1986 QUATRE AVENTURES DE REINETTE ET MIRABELLE (FOUR ADVENTURES OF REINETTE AND MIRABELLE)

“ Contes des quatre saisons ” (Tales of the Four Seasons)

1989 CONTE DE PRINTEMPS (A TALE OF SPRINGTIME)

1991 CONTE D'HIVER (A TALE OF WINTER)

1996 CONTE D'ÉTÉ (A SUMMER TALE)

1998 CONTE D'AUTOMNE (AUTUMN TALE)

1992 L'ARBRE, LE MAIRE ET LA MEDIATHÈQUE

1995 LES RENDEZ-VOUS DE PARIS (RENDEZVOUS IN PARIS)

2001 L'ANGLAISE ET LE DUC (THE LADY AND THE DUKE)

Activities as a Writer

Critic for the Revue du cinéma, Les Temps modernes, La Parisienne, Arts.

Editor-in-chief: La Gazette du cinéma, Les Cahiers du cinéma.

Author: Hitchcock, with Claude Chabrol.

Theatre

1979 CATHERINE DE HEILBRONN

By Heinrich Von Kleist. Théâtre des Amandiers

1988 LE TRIO EN MI BEMOL

Théâtre du Rond-Point

Television

Educational Programs (1964-1969).

Les Cabinets de physique au XVII e siècle,

Les Métamorphoses du paysage industriel, Perceval,

Don Quichotte, Edgar Poe, Pascal, La Bruyère,

Mallarmé, Le béton dans la ville, Les Contemplations,

Hugo architecte, Louis Lumière.

1965 CARL DREYER

LE CELLULOID ET LE MARBRE

1974 VILLE NOUVELLE

1979 CATHERINE DE HEILBRONN

1988 LES JEUX DE SOCIETE

Cinema

Short films

1951 PRESENTATION OU CHARLOTTE

ET SON STEAK

1958 VERONIQUE ET SON CANCRE

1964 NADJA A PARIS

1965 PLACE DE L'ETOILE

1966 UNE ETUDIANTE D'AUJOURD'HUI

1967 FERMIERE A MONTFAUCON

FILMOGRAPHY

JEAN-CLAUDE DREYFUS

1978 LE SUCRE - Jacques ROUFFIO

1979 LA DÉROBADE - Daniel DUVAL

1981 ALLONS Z'ENFANTS - Yves BOISSET

1982 FITZCARRALDO - Werner HERZOG

1983 LE PRIX DU DANGER - Yves BOISSET

1984 CANICULE - Yves BOISSET

THE CORSICAN BROTHERS - CHEECH and CHONG

LISTE NOIRE - Alain BONNOT

LE FOU DU ROI - Yvan CHIFFRE

NOTRE HISTOIRE - Bertrand BLIER

1986 BLACK MIC MAC - Thomas GILOU

1987 TANDEM - Patrice LECONTE

1989 RADIO CORBEAU - Yves BOISSET

1990 IL Y A DES JOURS ET DES LUNES - Claude LELOUCH

- LA TRIBU - Yves BOISSET
- 1991 DELICATESSEN - Jean-Pierre JEUNET and Marc CARO
TOUS LES MATINS DU MONDE - Alain CORNEAU
- 1992 LA BELLE HISTOIRE - Claude LELOUCH
UN VAMPIRE AU PARADIS - Abdelkrim BALHOUL
LA VOIX - Pierre GRANIER-DEFERRE
COYOTE - Richard CIUPKA
LA FILLE DE L'AIR - Maroun BAGDADI
- 1993 PÉTAIN - Jean MARBOEUF
L'OMBRE D'UN DOUTE - Aline ISSERMANN
LES HISTOIRES D'AMOUR FINISSENT MAL EN GENERAL - Anne FONTAINE
- 1994 BONSOIR - Jean-Pierre MOCKY
CACHE-CASH - Claude PINOTEAU
KRIM - Ahmed BOUCHALA
UNE TROP BRUYANTE SOLITUDE - Vera CAIS
- 1995 LA CITÉ DES ENFANTS PERDUS - Jean-Pierre JEUNET and Marc CARO
EN MAI FAIT CE QU'IL TE PLAÎT - Pierre GRANGE
- 1996 LES AVENTURES DE PINOCCHIO - Steve BARON (in English)
LA CIBLE - Pierre COURREGE
LE RÊVE DE LA CAROTTE - Vincent de BRUS
- 1997 TIRÉ A PART - Bernard RAPP
MONSIEUR M ET CYBERMAGE - Anita and John HUDSON. Futuroscope
- 2001 L'ANGLAISE ET LE DUC - Eric ROHMER
NOURRIR LA LUNE - Jacques BARATIER

LUCY RUSSELL

- 1998 FOLLOWING - Christopher NOLAN
- 1999 SUPERSTITIOUS MINDS - Kim BAILEY
- 2001 LEFT TURN - Shaun ELLIS
FAR FROM CHINA - Christian LEIGH
L'ANGLAISE ET LE DUC - Eric ROHMER