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B E T T Y

A FILM BY CLAUDE CHABROL

AN MK2 PRODUCTIONS USA RELEASE

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BETTY

CAST

Betty.....MARIE TRINTIGNANT
Laure.....STÉPHANE AUDRAN
Mario.....JEAN-FRANÇOIS GARREAU
Guy Étamble.....YVES LAMBRECHT
Madame Étamble.....CHRISTIANE MINAZOLLI
The doctor.....PIERRE VERNIER
Odile.....NATHALIE KOUSNETOFF
Frédéric.....PIERRE MARTOT
Schwartz.....THOMAS CHABROL
Phillippe.....YVES VERHOEVEN
Florent.....JEAN-MARC ROULOT
Odette.....BRIGITTE CHAMANRANDE
The lawyer.....RAOUL CURET
Elda.....JULIE MARBEUF
Thérèse.....MÉLANIE BLATT

BETTY

CREDITS

Director.....CLAUDE CHABROL
Producer.....MARIN KARMITZ
Screenplay (Based on the novel Betty by Georges Simenon).....CLAUDE CHABROL
Director of Photography.....BERNARD ZITZERMANN A.F.C.
Editor.....MONIQUE FARDOULIS
Sound.....JEAN-BERNARD THOMSSON
MAURICE GILBERT
Production Design.....FRANÇOISE BENOIT-FRESCO
Costumes.....CRISTINE GUEGAN
Assistant Director.....ALAIN WERMUS
Production Manager.....YVON CRENN
Hair and Makeup.....LYDIA PUJOLS
MICHEL DEMONTEIX A.C.M.P
Art Direction.....JEAN-PIERRE LEMOINE
PIERRE GAILLARD
Chief Electrician.....JEAN-PIERRE BARONSKY
Music.....MATTHIEU CHABROL

BETTY
SYNOPSIS

On a rainy night in Paris, Betty (MARIE TRINTIGNANT) exits a bar with a man she has just picked up. Drunk, with only the clothes she is wearing and a purse, she has spent hours traipsing about the city in search of some company and a place to spend the night. The evening's escapades eventually bring her to the aptly-named restaurant in Versailles, "The Hole," where she finds company in the bar's strange patrons, and continues to drink herself into oblivion.

Her helplessness attracts the attentions of Laure (STÉPHAN AUDRAN), an older, well-dressed woman who has been a regular patron of The Hole since she became a widow three years ago. The seedy dive has become the one place where she feels at home, especially since the owner, Mario (JEAN-FRANÇOIS GARREAU), is her lover.

Laure saves Betty from a potentially disastrous pick-up, and tries to find out more about her. Betty slowly recalls how the evening began in her sumptuous apartment near the Parc Monceau. Her husband (YVES LAMBRECHT) and his family had banished her forever from their lives, forcing her to sign an agreement to give up all rights to her children. Laure, both sympathetic and curious about the young woman, offers a room for her at the hotel where she has lived for years, the luxurious Trianon Palace in Versailles.

Upon waking the next day, Betty finds herself the welcome recipient of Laure's maternal care. The two women begin talking, and Laure is able to piece together Betty's story bit by bit. It soon becomes obvious that she simply has nowhere to go. She is strangely detached in her recounting of recent events, as if she feels no pain. Laure insists that she stay and rest as long as she wants. Betty lies in bed, sleeping, dreaming, her memories darting in and out of her consciousness like cruel parodies of her twisted life.

She has only vague recollections left, like thoughts of Phillippe (YVES VERHOEVEN), the saxophone player she lured to her apartment in sheer self-destructive provocation. It was Phillippe's visit which proved her undoing as the happily married bourgeoisie housewife. She tells all this to Laure, who is increasingly intrigued at this woman's distinct lack of remorse.

Mario comes often to the hotel to meet Laure after closing time at The Hole; Betty cannot help but envy the passion and affection between them. In a moment of concern, Mario comes to Betty's bedside at the hotel. Yet her eyes betray not the pain and sadness of a helpless waif in need, but a hunger and mischief that both shock and delight him.

When her husband, worried and missing her, comes to the hotel, Betty firmly but politely dismisses him. “He asked me back,” she explains to Laure.

“So..?” Laure asks.

Suddenly it occurs to her that she could start her life over again - all the elements are there for the taking...

Laure proves to be an annoying obstacle in Betty’s pursuit of Mario. When Laure realizes what is happening, she leaves the hotel for good. A few days later, the consequences of Betty’s psychopathic behavior are documented in the local press. Meanwhile, the survivor frolics with Mario in the early evening hours at the bar...

BETTY

PRODUCTION NOTES

The following comments have been translated from an interview with director Claude Chabrol, in which he discusses Georges Simenon's novel, BETTY, and how he approached the material for his film:

"I remember two long conversations with Georges Simenon that went on into the night. For Simenon, it was not our intelligence that proved the superiority of the 'human animal,' (he loved this term). At this time - this was in the sixties - he was more fascinated with man's survival instinct, a topic which greatly inspired him. It was during this time that he wrote Betty."

"What I find particularly admirable in Simenon's writing is the ambition of the subject matter combined with his modest approach. His writing is about nothing less than exploring humanity - as thoroughly and as completely as possible. He touches upon all aspects of being human - the psychological, the physical, the social and the ontological - with equal measure."

Simenon asked Chabrol why film directors did not make more films without plots, to utilize the great advantage actors have over a blank page. He was convinced that one could thrill spectators with nothing but characters and good construction.

"In many of Simenon's novels, the central mystery, and the one that is never completely resolved, is the human spirit. This is consistent with his creation of Betty, the character and the novel: a human being to be explored, yet whose secrets could not be fully known or understood."

Simenon had a particular method of writing, taking weeks on end, even months, to develop ideas for a novel and to establish specifics about the characters and mood. This was followed by a quick, almost relentless period of writing in seclusion for a couple of weeks. Finally, a good month of revisions and corrections completed the work. Simenon's writing process reminded Chabrol of the birth of a film, the only notable difference being the time involved.

"The strangest thing in this affair is that from the moment I started working on the adaptation of the novel, which meant analyzing Simenon's work, it was impossible for me to find a trick, some sort of operating process. I found myself in the same situation as the writer. I was forced to dive into this woman's character as if into unclear waters. Even during the shooting, I had the feeling I identified with Betty, or Marie identifying herself with Betty. All the other characters had to be seen through Betty's eyes. I wasn't trying to understand Betty, I accepted her the way she was. I, like Simenon, wanted to make her survive at any cost."

In so doing, both Chabrol and the actresses had to address many questions during the course of the project, questions that he hopes those who see the film will ask of themselves. For example, how can one explain Betty, or understand her? How can one accept the sale of her children? What sort of impression has the memory of Thérèse left her with? Did Betty secretly wish for scandal, and why? What role does alcohol hold in the drift of these two women? Why does Betty's survival bring on Laure's death? What are Betty's feelings towards her husband? Towards the men she treats herself to? Towards Mario? What is the significance of the "social weights" Laure speaks about?

"My answers to these questions have no more weight than anyone else's. It is asking the questions, rather than answering them, which pushes us, as Simenon had wanted, to look a little closer, with a more lucid and indulgent eye, at the 'human animal'."

GEORGES SIMENON
Author, BETTY
(translated from a personal memoir)

in 1960...

A few days after being operated on for my appendicitis, I am told I can go home. The doctor insists that I spend a few weeks in a clean, peaceful place.

"Versailles, for example?" I say. I know of an excellent hotel there on the outskirts of the park.

Why did the word Versailles jump from my lips? I had only seen the palace in question from afar, nestled in the greenery. My friend, Marcel Achard, had told me about it. He takes refuge there when he has a play to write. He had praised the quiet, the comfort, and the kindness of the manager and staff.

So here I am 'en route' for Versailles with my friends. In the afternoons, we walk together in the park, with slow steps. After two or three days, I can walk around alone, on foot, in the peaceful and provincial streets of the town. Soon after I am even well enough to go alone to a night club, which I think Marcel told me about as well.

The place is crowded, and we are pushing up against each other. I notice men and women of all sorts. There are austere bourgeois from the city right next to some very unsavory looking characters.

A stranger, who had come as well, is drunk, and is confiding in me. In need of escape, she has left her husband and her children in an apartment on an avenue close to l'Etoile. She is staying in the same hotel as I. I suspect that aside from drinking to excess, she takes drugs as well, but I don't have any proof of this and I don't ask her about it.

"I don't give a damn what I'll be doing tomorrow, or in a week's time. I could go home and my husband would probably forgive my running away, because he's not a vicious man... He has an important position. I have money as well... I don't give a damn what will happen when I don't..."

She talks and talks, orders drink after drink, always double whiskeys, and the bartender looks on, concerned yet reproachful.

"Anything - I'll do anything but go back there, to that big apartment where I can't breathe."

"Your children... You told me that you have two children..."

"I don't give a damn about them either... They'll become men as serious and annoying as their father..."

She sways dangerously, yet speaks with a clear, calm voice. I think of leaving, of paying for the drinks while her eyes are closed.

Are you staying at the Palace?"

"Yes."

"Are you going back there?"

"Yes."

"You wouldn't want to take me back there, would you? The doormen are used to it..."

We get into a taxi. When we arrive at the hotel, the woman, whose name I will never know and whom I will never see again, is snoring, her head resting on my shoulder. The doorman is not surprised.

"It's nice of you to have brought her back. Sometimes, the police have to drive her all the way back here."

What a year! I slowly rid myself of the obsessing image of this woman adrift, run aground in Versailles, her destiny unsure - by writing a novel of which she is the heroine, and which I will title, BETTY.

Georges Simenon
Intimate Memoirs

MARIE TRINTIGNANT

(Betty)

The daughter of famous French leading man, Jean-Louis Trintignant, and director Nadine Trintignant, Marie was only three years old when she made her début in MON AMOUR, MON AMOUR, a film directed by her mother. As a youngste, she appeared in two more of her mother's films, ÇA N'ARRIVE QU'AUX AUTRES and DÉFENSE DE SAVOIR.

Her first real role came in 1979 in Alain Corneau's, SERIE NOIRE, opposite Patrick Dewaere. She played a wild and miserable woman who stops at nothing to get what she wants. With this role, her decision to become an actress was cemented.

In the following year she starred with her brother, Vincent, in PREMIER VOYAGE, again under the direction of her mother. At the same time she made her theatre début in Toulon, in an adaptation of Dostoyevsky's, "Les Nuits Blanches."

In 1982, she continued to secure roles in the films of young writer/directors, such as Iradj Azami's, LES ILES and Jean-Jacques Aublanc's, UN MATIN ROUGE. She also acted on stage and in Alain Corneau's television production, "Medecins des Hommes."

In 1987, she played the two characters for which she is best known: Isabelle, the mysterious young woman in Pierre Garnier Defferre's NOYADE INTERDITE, and Martine, in MAISON DE JEANNE, directed by Magalie Clément. Audiences may also remember her performance in last year's, ALBERTO EXPRESS.

Marie Trintignant makes her home in Uzes, a quiet province in the south of France.

MARIE TRINTIGNANT

Filmography

1973	DEFENSE DE SAVOIR	Nadine Trintignant
1978	SÉRIE NOIRE	Alain Corneau
1979	PREMIER VOYAGE	Nadine Trintignant
	LA TERRASSE	Ettore Scola
1981	UN MATIN ROUGE	Jean-Jacques Aublanc
1982	LES ILES	Iradj Azami
1984	L'ÉTÉ PROCHAIN	Nadine Trintignant
1987	NOYADE INTERDITE	Pierre Garnier Deferre
	LA MAISON DE JADE	Magalie Clément
1988	UNE AFFAIRE DE FEMME	Claude Chabrol
1989	LES AILES DE LA RENOMÉE	Otakar Votocek
	NUITS D'ÉTÉ EN VILLE	Michel Delville
1990	ALBERTO EXPRESS	Arthur Joffe
1991	BETTY	Claude Chabrol

STÉPHANE AUDRAN

(Laure)

Born Colette Suzanne Dacheville, the daughter of a Versailles doctor, Stéphane Audran recalls playing in the Palace gardens as a child.

Briefly married to actor Jean-Louis Trintignant, Audran studied drama with Charles Dullin, Tania Balachova, Michel Vitold and René Simon. She appeared in a short film directed by Eric Rohmer, and made her feature debut in Hervé Bromberger's, *LA BONNE TISANE*.

In the late 1950's, Audran was introduced to Claude Chabrol - a journalist and critic who had recently made his directorial debut with *LE BEAU SERGE* - by two of the actors who appeared in that film, Gérard Blain and Jean-Claude Brial. Impressed with Chabrol's writing in *Arts* and *Cahiers du Cinema* and eager for work, Audran asked Chabrol for a part in his next film. Though her role was small, *LES COUSINS* became one of the pioneer films of the French "New Wave," and marked the beginning of a remarkable collaboration between the actress and the director, who were married in 1964.

After starring in *LE SIGNE DU LION*, Eric Rohmer's first feature, in 1959, Audran played leading parts in such Chabrol projects as *LES BONNES FEMMES* (1960), *LE SCANDALE* (1966) and *LES BICHES* (1968), opposite her ex-husband, Jean-Louis Trintignant, and for which she won the Best Actress Prize at the 1967 Berlin Film Festival. Other roles included *LA FEMME INFIDELE* (1968) and *LE BOUCHER* (1969), which earned her the Best Actress Award at the San Sebastian Film Festival.

In these and many other roles, Audran established an on-screen persona as the quintessential French bourgeoisie - chic, shrewd, detached and sophisticated. Commenting on her work in *The New York Times* in 1971, critic Vincent Canby wrote: "Miss Audran, it seems to me - at least under her husband's superb direction - comes very close to being - or, at least, to exerting the aura of - the kind of old-fashioned movie star everyone says they don't make like they used to....She possesses a quality that I promise not to ascribe to anyone else within the next five years - namely glamour."

Though she would continue to work with Chabrol until well into the 1980s, after their marriage ended, by 1969 Audran felt the need to work with other directors on an international basis. This led to projects in England, Italy, Germany and the United States, with such directors as Anatole Litvak, Samuel Fuller, Claude Sautet, Ivan Passer, Anthony Harvey, Alain Jessua and Claude Miller. She was named Best Actress by the Society of Film and Television Art for her work in Luis Bunuel's *THE DISCREET CHARM OF THE BOURGEOISIE* (1972), and is remembered by many for her spirited performance as Philippe Noiret's unfaithful wife in Bertrand Tavernier's, *COUP DE TORCHON* (1981), an adaptation of the Jim Thompson novel *Pop.1280*. In 1979, Audran won a César for her performance as the mother of the murderous Isabelle Huppert in Chabrol's, *VIOLETTE*.

Audran has worked often in the theater and on television in France and is a familiar face to American television audiences for her performances as Laurence Olivier's sympathetic mistress in "Brideshead Revisited," and as Farrah Fawcett's friend, Paulette, in "Poor Little Rich Girl: The Barbara Hutton Story," which aired on NBC in November of 1987.

To her role as the enigmatic Babette in Gabriel Axel's, BABETTE'S FEAST, the charming adaptation of the short story by Isak Dinesen, Audran brought her customary grace, composure and dignity. Though playing a 19th-century housekeeper to a pair of elderly sisters on Denmark's desolate northern coast, Audran exudes an unmistakable sense of style, dressed in a costume designed by her old friend, Karl Lagerfeld.

Audran's more recent projects include Jean-Pierre Mocky's, LES SAISONS DU PLAISIR and Tonino Cervi's, THE SPIDER'S NEST.

STÉPHANE AUDRAN

Filmography

1957	LA BONNE TISANE	Hervé Bromberger
1958	LES COUSINS	Claude Chabrol
1959	LE SIGNE DU LION	Eric Rohmer
	LES BONNES FEMMES	Claude Chabrol
1960	ST. TROPEZ BLUES	Marcel Moussy
	LES GODELUREAUX	Claude Chabrol
1961	THE THIRD LOVER	Claude Chabrol
1962	LANDRU	Claude Chabrol
1963	LES DURS A CUIRE	Jack Pinoteau
1964	LTIGRE AIME LA CHAIR FRAICHE	Claude Chabrol
1965	MARIE-CHANTAL CONTRE LE DOCTEUR KHA	
		Claude Chabrol
	SIX IN PARIS	Claude Chabrol
1966	LA LIGNE DE DÉMARCACTION	Claude Chabrol
	CHAMPAGNE MURDERS	Claude Chabrol
1968	LES BICHES	Claude Chabrol
1969	LA FEMME INFIDÈLE	Claude Chabrol
	LA DAME DANS L'AUTO AVEC DES LUNETTES	
		Antoine Litvak
1970	LE BOUCHER	Claude Chabrol
	LA RUPTURE	Claude Chabrol
	AUSSI LOIN QUE L'AMOUR	Federic Rossif
1971	JUST BEFORE NIGHTFALL	Claude Chabrol
	WITHOUT APPARENT MOTIVE	Philippe Labro
1972	A MURDER IS A MURDER...IS A MURDER	Etienne Perier
	UN PIGEON MORT DANS LA BEETHOVEN STREET	Samuel Fuller
	THE DISCREET CHARM OF THE BOURGEOISIE	
		Luis Bunuel
1973	LES NOCES ROUGES	Claude Chabrol

STÉPHANE AUDRAN

Filmography (Cont.)

1974	VINCENT, FRANÇOIS, PAUL ET LES AUTRES LE CRI DU COEUR TEN LITTLE INDIANS B MUST DIE THE BLACK BIRD	Claude Chabrol Claude Lalleman Peter Collison Jose Luis Boran David Giler
1975	CHI DICE DONNA, DICE DONNA	T. Cervi
1976	FOLLIES BOURGEOISES THE SILVER BEARS THE DEVIL'S ADVOCATE	Claude Chabrol I. Dasser G. Green
1977	MORT D'UN POURRI BLOOD RELATIVES VIOLETTE	Georges Lautner Claude Chabrol Claude Chabrol
1978	THE BIG RED ONE LE SOLEIL EN FACE LE GAGNANT	Samuel Fuller Pierre Kast Christian Gion
1979	LE COEUR A L'ENVERS LES PLOUFFE	Franck Appredris Gilles Carle
1980	BRIDESHEAD REVISTED	M.-Lindsay Hogg
1981	COUP DE TORCHON	Bernard Tavernier
1982	BOULEVARD DES ASSASSINS PARADISE FOR ALL LE CHOC	Boramy Tioulong Alain Jessua Robin Davis
1983	MORTELLE RANDONNEE LA SCARLATINE	Claude Miller Gabriel Agion
1984	LE SANG DES AUTRES LES VOLEURS DE LA NUIT	Claude Chabrol Samuel Fuller
1985	POULET AU VINAIGRE	Claude Chabrol
1987	BABETTE'S FEAST	Gabriel Axel
1990	JOURS TRAQUILLES A CLICHY	Claude Chabrol
1992	BETTY	Claude Chabrol

CLAUDE CHABROL

(Director)

Widely credited as one of the masters of French New Wave cinema, Claude Chabrol has been making films for over three decades. His first film, *LE BEAU SERGE* (*BITTER REUNION*), is considered the first popular success of the famous New Wave movement which was to completely revolutionize and reshape production methods and modes of expression in French cinema. His films became known for their intimate yet cynical examination of mediocrity and ignorance, especially within the French "Bourgeoise." In the U.S. he is perhaps best known for his thrillers of both a psychological and spy nature, many of which will be featured in a series this summer at the Film Society of Lincoln Center in New York.

Born in Paris, on June 24, 1930, Claude Chabrol spent his childhood during the war at the village of Sardent in central France. He was bitten by the cinema bug very early. He rented a projector and held public showings in barns. When the war ended, he returned to Paris to study. After obtaining a Masters in literature, he began studying pharmacy, the family profession. He completed his military service in the army health department, but later turned away from "serious" careers and decided to satisfy his irresistible attraction to the movies, spending the greater part of his time at the film library.

He worked briefly as a newsman for Fox, then began writing for the magazine *Cahiers du Cinéma*. Soon he became one of its most virulent critics. François Truffaut and Jean-Luc Godard also got their start as part of the loosely organized group of young filmmakers working at *Cahiers du Cinéma*.

Soon, the group's first short works were beginning to appear. Chabrol wrote the script for Jacques Rivette's short film, *LE COUP DU BERGER*. A rather large, unexpected inheritance from his wife gave him the chance to go further. "I had a little money and was able to choose my own actors, my own subject, and a film capable of being produced with a limited budget. Of all the themes I had in mind, I chose the one that was certain not to lead to financial disaster. I filmed *LE BEAU SERGE* (*BITTER REUNION*) without a problem in eight weeks in a village that I know well in central France." He used natural scenery, young unknown actors and former childhood friends.

The novelty of his first film, with its spontaneity and contempt for cinematic taboos of that time, earned a warm ovation from the critics. Its popularity set the New Wave going. *LE BEAU SERGE* won a prize at the Locarno Film Festival in 1958. Although Chabrol now calls it "unbearable," and it does have awkward moments, it remains a major work because of its historical importance and its sincerity. His technical mastery (all the more surprising since he had no technical background) was again obvious in his second film, *LES COUSINS* (*THE COUSINS*), which beat out works by Truffaut, Malle and Godard to win the coveted Golden Bear at the Berlin Film Festival in 1959.

With exclusive first-runs in Paris and recent fame from the Berlin Festival, Claude Chabrol became a celebrity. Robert and Raymond Hakim chose him to direct a color film, *A DOUBLE TOUR (WEB OF PASSION)* (1959).

Meanwhile, he became a producer in his own right, setting up his own company, Ajym Film. He began helping his friends, Eric Rohmer (with whom he had co-authored a book on Hitchcock), Jacques Rivette and Philippe de Broca, among others. He served as technical advisor on Godard's first full-length film, *A BOUT DE SOUFFLE (BREATHLESS)* in 1960. He also acted in several films.

A DOUBLE TOUR was selected by the Venice Festival, but the critics were divided. "A DOUBLE TOUR is a film about the destruction of beauty," said Chabrol. This aggressiveness continued in *LES BONNES FEMMES*, which was praised by some, panned by others. He was accused of showing contempt not only for the public but for mankind itself. "I had to tell people they are stupid, because it's true," Chabrol replied. But he goes on to say, "Just because I like to have fun in my films, people think I'm making fun of everybody." One biographer describes him as "liking pranks, contradictions and tongue-in-cheek remarks. With his wild hair, his ironic mouth and those glasses on his pointed nose, he always looks like a schoolboy skipping class. What's more, he claims to write his scripts while playing pinball machines."

There was criticism as well as praise. With screenwriter Paul Gogauff, he filmed *LES GODELUREAUX* - but this time he met with failure. An interview in *Paris-Jour*, September 1961, dwells on "Claude Chabrol's MEA CULPA." It is tongue-in-cheek from beginning to end: "This ordeal has produced a new Chabrol; his youth had to end some time and now it has."

In 1962, he wrote the screenplay for *L'OEIL DU MALIN* and filmed it in Germany. Then came *OPHELIA*, a Shakespearian obsession, and *LANDRU*, his attempt at black humor, tempered with tenderness. Chabrol had said he wanted to appeal to the public, and he did so with several commercial crime thrillers, some of which show rare technical skill, such as *MARIE-CHANTAL CONTRE LE DOCTEUR KAH*.

LA LIGNE DE DÉMARCATIION (DEMARCATIION LINE), in 1966, showed a return to more serious subjects, while *LE SCANDALE (CHAMPAGNE MURDERS)*, addressed the savage and tragic. In *LA ROUTE DE CORINTHE (ROAD TO CORINTHE)* and *LES BICHES (THE DOES)* Chabrol is at his most intimate, exploring relationships in that curiously detached way. Perhaps his style is best described by Bernadette Lafont in *LE BEAU SERGE*: "You watch us as if we were insects."

In the U.S., Chabrol's films are perhaps best known for their affinity toward strong female characters. Critics have praised *VIOLETTE NOZIÈRE*, a story focusing on personal redemption. Starring Isabelle Huppert, the film details the life of a wild young woman who, after being condemned to death for her selfish crimes, is able to rehabilitate herself, both emotionally and socially.

The intense 1988 film, UNE AFFAIRE DE FEMMES (STORY OF WOMEN) is about the life of Marie Latour (again Huppert), the woman who performed illegal abortions in order to survive during wartime rural France. In 1943 the French government, to make an example of her, condemned her to death. She was the last woman to suffer the guillotine in France.

"What interested me was to make a truly moving film, about a woman who was alone, lost - and who understood nothing about the ramifications of what she was doing." Remarkably, Chabrol's direction does not take sides; rather, he portrays a woman for whom the notion of good or evil does not exist. Through extraordinary close-ups, he depicts Huppert as a victim - of both her own poverty-stricken condition and of the restrictive code placed upon women's lives during that time period.

Audiences will recall last year's MADAME BOVARY, Chabrol's faithful adaptation of Flaubert's novel. The director had thought many times about doing the screen adaptation, but claims he had always dropped it for fear of not remaining loyal to the writer: "I always found good excuses, and I always posed impossible problems to my collaborators because I had such a fear of betraying the book. All the dialogue, all the phrases of the film, are taken, almost to the comma, from the book. I wanted to make a film that Flaubert could have made himself. After all, you can't *improve* upon a book like this; Flaubert was a screenwriter before his time. His writing is more visual than oral. He had included in this book all the prerequisites of filmmaking."

CLAUDE CHABROL

Filmography

1957	LE BEAU SERGE
1958	LES COUSINS
1959	A DOUBLE TOUR
1960	LES GODELUREAUX
1960	LES BONNES FEMMES
1962	L'OEIL DU MALIN
1962	LES SEPT PÉCHÉS CAPITAUX
1963	LANDRU
1963	OPHELIA
1964	LES PLUS BELLES ESCROQUERIES DU MONDE
1964	LE TIGRE AIME LA CHAIR FRAICHE
1965	LE TIGRE SE PARFUME A LA DYNAMITE
1965	MARIE CHANTAL CONTRE LE DOCTEUR KAH
1965	PARIS VU PAR...
1966	LA LIGNE DE DEMARCATION
1967	LA ROUTE DE CORINTHE
1967	LE SCANDAL
1968	LA FEMME INFIDELE
1968	LES BICHES
1969	QUE LA BETE MEURE
1970	LA RUPTURE
1970	LE BOUCHER
1971	JUSTE AVANT LA NUIT
1972	DOCTEUR POPAUL
1972	LA DECADE PRODIGIEUSE
1973	LES NOCES ROUGES
1973	NADA
1974	LES INNOCENTS AUX MAINS SALES
1974	LES MAGICIENS
1974	UNE PARTIE DE PLAISIR
1975	FOLIES BOURGEOISES
1976	ALICE OU LA DERNIERE FUGUE
1978	VIOLETTE NOZIERE
1978	LES LIENS DE SANG
1980	LE CHEVAL D'ORGUEIL
1982	LES FANTOMES DU CHAPELIER
1984	LE SANG DES AUTRES
1985	POULET AU VINAIGRE
1986	INSPECTEUR LAVARDIN
1987	MASQUES
1987	LE CRI DU HIBOU
1988	UNE AFFAIRE DE FEMMES
1990	JOURS TRANQUILLES A CLICHY
1990	DOCTEUR M.
1991	MADAME BOVARY
1992	BETTY