

THE TOURNÉES FESTIVAL

2012 / 2013



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The Tournées Festival is a program of FACE (French American Cultural Exchange), in partnership with the Cultural Services of the French Embassy, which aims to bring contemporary French cinema to American college and university campuses. The program distributes close to \$200,000 in grants annually to encourage schools to begin their own self-sustaining French film festivals. Now in its 17th year, *The Tournées Festival* has partnered with more than 400 universities, making it possible for more than 500,000 students to discover French-language films.

We are pleased to offer a wide variety of films that represent the best of contemporary French cinema. The films span generational and geographic borders, offer a range of genres and subjects, and showcase innovations in both style and storytelling. There are films by first-time directors alongside those from respected and revered figures in French cinema.

This year, we are pleased to announce that *The Tournées Festival* will partner with **CampusFrance**, the NGO in charge of promoting studies in French universities. Campus France is looking forward to meeting professors and students alike and to introducing them to the various study programs available to foreign students in France. Please see the “Eligibility & guidelines” section for details on how this partnership will affect requirements.

In this brochure you will find application information and guidelines, descriptions of the films selected for this year’s program, as well as a list of films from previous years that are alternative options for your festival.

Please note the two application deadlines:

June 30, 2012 for those who wish to present the program in the fall semester, and
October 1, 2012 for those planning a spring program.

The Tournées Festival is made possible with the generous support of:

Cultural Services of the French Embassy in the U.S., Centre National de la Cinématographie et de l’Image Animée, Florence Gould Foundation, CampusFrance, Grand Marnier Foundation and highbrow entertainment.

We hope you will be inspired by the selection of films, and we look forward to receiving your application.

A bientôt!

Elisabeth Hayes, Executive Director
Delphine Selles, Program Officer

Film Selection Committee:

Melissa Anderson, Livia Bloom, Adrienne Halpern, Richard Peña and Jean Vallier.

FACE wishes to thank Muriel Guidoni Deregnaucourt, Head of Film, TV and New Media Dept. and Sonia Drouhliole for their collaboration on *The Tournées Festival* program. *The Tournées Festival* brochure was designed by Laurent Auffret.

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ELIGIBILITY & GUIDELINES

To be eligible for a grant, you must be affiliated with an American college or university with a non-profit status. Candidates must plan to show the films as part of a festival consisting of a minimum of five films, and the screenings must take place within a one-month period. The films may be presented as part of a larger film festival. Candidates are eligible to receive *The Tournées Festival* grant for a maximum of five consecutive years, but they must reapply each year.

Schools that show all five films in 35mm will receive a grant of \$2,300, and schools that show all the films on digital format will receive a grant of \$1,800. Schools that show a combination of 35mm and digital will receive a grant corresponding to each film's format (\$460 per film shown in 35mm and \$360 per film shown in digital format). Please note that the grant is paid retroactively, upon receipt by FACE of all necessary post-screening documents and materials (Please see "Submitting Post-Screening Materials" for details).

Application Procedure

1 - SELECTING THE FILMS

Choose a minimum of five films from among the "Featured Films" and "Alternative Choice" titles and prepare a tentative schedule for the screenings. Films must be shown in either 35mm, Beta SP, Blu-ray, DCP, Digibeta, DVCAM, DVD, or HDcam. Not all films are available in all formats, so choose according to both your projection equipment capabilities, and the availability of the films. Since digital format is generally available later than film, we encourage you to check our website (www.facecouncil.org/tournees) on a regular basis for updates on releases. In this brochure, video formats are indicated when available. Also note that some 35mm films are in CinemaScope, so be sure that your projectionist is aware of the different formats. Please note that *The Tournées Festival* grant does not cover films shown on VHS. Films are in French with English subtitles (unless otherwise noted).

2 - APPLYING

Complete the application form online at www.facecouncil.org/tournees. Be as detailed as possible about your proposed festival and screening dates. If you receive a grant, we realize that the dates and film selection that you initially choose may change and we simply ask that you provide us with the updated information. Please explain why you are interested in this program, if you will be working with other academic departments, and if you already show foreign films on your campus. Collaboration with other departments is strongly encouraged.

There are two deadlines for application: June 30, 2012 & October 1, 2012.

We will only accept one application per institution per year. Late applications will not be considered. You will receive notification by regular mail within three weeks of the respective deadlines.

If accepted: How to organize the screenings on your campus

3 - CONTACTING THE DISTRIBUTORS

Contact the U.S. distributor of each film and arrange for the reservation, shipping, and payment of projection rights for all films, including those shown in digital (Beta SP, Blu-ray, DCP, Digibeta, DVCAM, DVD, or HDcam). Be sure to contact the distributor before finalizing your program dates. You can organize your film festival whenever you like during the academic year, between September 1, 2012 and June 30, 2013. Be sure to tell the distributors that you are participating in *The Tournées Festival*.

4 - RAISING ADDITIONAL FUNDS

The Tournées Festival grant may not cover all of your expenses. In addition to the rental fees (which range from \$250 to \$600 per film) you will be responsible for the shipping costs. Rental rates are subject to distributors' discretion and are beyond our control. However, they may be negotiable.

We recommend that you collaborate with other academic departments or student groups, or seek private commercial sponsors in your community in an effort to find additional funding. You may also charge admission for your screenings.

5 - PUBLICIZING YOUR SCREENINGS

In order to insure as large an audience as possible, you must actively promote your festival. We suggest that you publicize the program in your community. Contact other academic departments and nearby cultural institutions that might be interested in co-presenting the program. Place an ad in your local or student newspaper. Display posters and distribute flyers on campus. Create a festival website and use social networks.

We will provide approximately 10 posters to be customized by participants according to their film selection and screening dates. We suggest displaying these in heavily trafficked areas such as student centers, theaters, coffee shops, etc. Additionally you will find on our website templates for an email blast, postcards, and flyers. Their use is required in order to receive the grant:

- Email: Participants can customize the electronic template and must cc us at:

tourneesfestival@facecouncil.org when sending it to their community.

- Postcard and Flyer: Like the email, we will provide customizable electronic templates. You may use one or the other, but ideally a combination of both.

All publicity materials must include the following credit line(s):

“The Tournées Festival was made possible with the support of the Cultural Services of the French Embassy in the U.S. and the Centre National de la Cinématographie et de l’Image Animée.”

In the event that *The Tournées Festival* films are being shown as part of a larger festival, the following must be included after each *Tournées Festival* film description:

“presented as part of The Tournées Festival.”

CampusFrance promotional film: Participants are required to screen the short promotional video from our new partner, CampusFrance, before the opening film of their festival. A DVD of the film will be sent to you with the posters and acceptance letter.

Please note: Your grant is contingent upon the distribution of the posters, the email, a combination of the postcards and flyers, and mention of the above credit line(s). We would be grateful if you could also add the names of *The Tournées Festival* sponsors to your promotional materials:

“Florence Gould Foundation, CampusFrance, Grand Marnier Foundation, highbrow entertainment.”

6 - SUBMITTING POST-SCREENING MATERIALS

The deadline for submitting post-screening materials is June 30, 2013.

Upon completion of your festival, please submit the following documents:

- post-screening form (to be completed online)

- a copy of your festival budget (included as an attachment to the post-screening form)

- copies of the distributors’ invoices (or box office report)

- 1 hard copy of the customized *Tournées Festival* poster provided by the program (see above for requirements)

- 1 hard copy of the customized flyers and/or postcards provided by the program (see above for requirements)

- 1 hard copy of any other publicity materials that you created for your festival

- any reviews or newspaper articles related to the screenings

Please be as detailed as possible when completing the post-screening form. We will use this to consider your participation in *The Tournées Festival* should you apply in the future. Payment of your grant is contingent upon the receipt of the above-mentioned materials by the Program Officer. You will receive payment within a month after that date.

Log on to facecouncil.org/tournees for quick and easy access to a range of resources.

The site includes a list of all eligible films with descriptions and credits, links to reviews, distributor contact information and downloadable forms.

17 FILLES

17 Girls



Inspired by the true story of high-school students in a Massachusetts fishing town who made a pact to get pregnant and raise their babies together, *17 Girls*, set in a French seaside village, intelligently examines, but never judges, the motivations of its adolescent protagonists. In their first film, sisters Delphine and Muriel Coulin explore the dynamics of a clique of girls led by Camille, who announces to her classmates during gym class that she's expecting a baby. The members of her inner circle (and those who'd like to be part of this select group) announce that they will get pregnant, too, in solidarity. Their promise may be inspired by childish wishes for popularity, quasi-feminist, utopian notions of "sisterhood," or by the desire to feel that *something* beyond the humdrum is possible for them in their small, dead-end town. Yet *17 Girls* isn't interested in providing answers to what ultimately can't be explained; instead of making sociological pronouncements, the film more intriguingly observes the teenagers' often contradictory concepts of freedom, the future, parenthood, and autonomy.

"Impressively, the rookie scribe-helpers' sense of equilibrium is unerring and also surprisingly subtle. The Coulins, who also wrote the screenplay, do not take sides, simply observing the teens as they deal with and react to what is happening around and inside them. The narrative neatly balances slightly surreal events with a realistic setting."

Boyd van Hoeij, *Variety*.

DIRECTOR

Delphine & Muriel Coulin

SCREENPLAY

Delphine & Muriel Coulin

CAST

Camille: Louise Grinberg
Julia: Juliette Darche
Florence: Roxane Durand
Clémentine: Yara Pilartz
Mathilde: Solène Rigot

GENRE

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME

90' PRODUCTION France, 2011

RATING

Not Rated

GAUGE 35mm, Blu-ray,

Digibeta, HDCam, DVD

L'APOLLONIDE (SOUVENIRS DE LA MAISON CLOSE) House of Pleasures



"I'm so tired I could sleep for a thousand years," one of the prostitutes of the Apollonide, an upscale Parisian brothel, sighs in the beginning of writer-director Bertrand Bonello's hypnotic *House of Pleasures*, which traces the final months of the *maison* at the dawn of the twentieth century. The lamentation immediately establishes the film's powerful, trancelike mood; languid and decadent, *House of Pleasures* has a narcotic effect, unspooling as a hallucination, a dream, occasionally a ghostly nightmare. Some scenes and lines of dialogue are repeated right after they've ended, a time-stuttering effect that liberates this gorgeously photographed (by José Deshaies, Bonello's wife) period piece from the hidebound qualities usually associated with the genre. Time may open up, but space is constricted. Except for two scenes (and the coda), Bonello's film takes place entirely within the walls of the bordello, divided between the luxe parlor, where the well-heeled clients discuss the Dreyfus affair and the opening of the Métro while stroking a black panther, and the rooms upstairs, where the "commerce," as the prostitutes call their work, is transacted. The mise-en-scène may be sumptuous, but Bonello makes no attempts to glorify the profession; the employees of the Apollonide are all too aware of their enslavement.

"In fact, it's here, in the intersection of space and time, that "House of Pleasures" realizes its supreme achievement, the creation of a mode of historical address that works to convey the experience of its subject in its time while maintaining an awareness of its subjunctive relationship to all the histories that will follow it."
Phil Coldiron, Slant Magazine.

DIRECTOR

Bertrand Bonello

SCREENPLAY

Bertrand Bonello

CAST

Samira: Hafsia Herzi
Clotilde: Céline Sallette
Julie: Jasmine Trinca
Léa: Adèle Haenel
Madeleine: Alice Barnole
Pauline: Iliana Zabath
Marie-France: Noémie Lvovsky

AWARDS

Best Costume Design, Anaïs Romand – César Awards (2012)

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 125'

PRODUCTION France, 2010

RATING Not Rated (nudity, sexual scenes)

GAUGE 35mm, Blu-ray, DVD

LES CONTES DE LA NUIT

Tales of the Night



The esteemed animator Michel Ocelot, best known for *Kirikou and the Sorceress* (1998) and *Azur and Asmar* (2006), returns with *Tales of the Night*, his first film shot in 3D. This collection of six marvelous, visually bold fairy tales is rendered in a “shadow puppet style,” with silhouetted characters set against gorgeously colored, Day-Glo backgrounds. Propelling the stories in motion are a young actor and actress, who meet with an older screenwriter to bring their imaginative fables to life, inserting themselves into their own fantasies. These stories span the globe and historical eras, taking place in the Caribbean, medieval Europe, an Aztec kingdom, Africa, Tibet—and the Land of the Dead. Each episode introduces a host of amazing creations: werewolves, giant bees, dragons, sorcerers, talking horses, rival kings. And each, in telling the tale of how a young man overcomes obstacles to win the hand of a princess, takes a decidedly wry, ironic turn.

“Six freshly conceived fairy tales are rendered instantly timeless through Michel Ocelot’s signature silhouette style in “Tales of the Night.” An extension of the shadow-puppet approach employed in “Princes and Princesses,” enhanced this time around by a stereoscopic presentation that aids in separating Ocelot’s distinctive figures from their richly colored backgrounds. There’s something wonderfully old-fashioned about Ocelot’s style, which reaches back even before cinema to the classic camera obscura tradition.”

Peter Debruge, *Variety*.

DIRECTOR
Michel Ocelot

SCREENPLAY
Michel Ocelot

VOICES
Julien Bérarnis
Marine Grisot
Michel Elias
Olivier Clavier

GENRE
Animation

DISTRIBUTOR
GKids

RUNNING TIME 84’
PRODUCTION France, 2011
RATING Not Rated
GAUGE DCP, HDcam, Blu-ray,
DVD, 3D: DCP

CURLING

Curling



Denis Côté's singular fifth film, set in a bleak, rural town in Quebec, focuses on the odd, touching relationship between Jean-François and his 12-year-old daughter, Julyvonne. Painfully shy Jean-François works as a handyman at a bowling alley and as a cleaner at a roadside motel; Julyvonne, confined to the house by her pathologically overprotective father, keeps herself occupied by reading and, occasionally, by talking to the corpses she finds in the woods near her home. Though the reason is never made explicit, Jean-François's irrational decision to forbid his daughter even to attend school may have something to do with his wife's imprisonment for an unspecified crime. Jean-François begins to loosen his tight control over Julyvonne after the arrival of Isabelle, the spirited teenage relative of his bowling-alley boss. Isabelle slowly draws out both Jean-François and Julyvonne from their isolation; their tentative steps toward socializing help father and daughter discover that though dangers still exist in the world, plenty of kindness does, too.

"It remains a mysterious, open film, uncluttered by any of the reassuring revelations or explanations that might console us and allay our fear of anything really imaginary."

Jean-François Rauger, *The Guardian*.

DIRECTOR

Denis Côté

SCREENPLAY

Denis Côté

CAST

Jean-François Sauvageau:
Emmanuel Bilodeau
Julyvonne Sauvageau:
Philomène Bilodeau
Kennedy: Roc Lafortune
Isabelle: Sophie Desmarais
Odile: Muriel Dutil

AWARDS

Silver Leopard for Best Actor (Emmanuel Bilodeau) and Best Director – *Locarno International Film Festival* (2010)

GENRE

Drama

DISTRIBUTOR

New Yorker Films

RUNNING TIME 92'

PRODUCTION Canada, 2010

RATING Not Rated

GAUGE 35mm, DVD, Blu-ray

DANS LA VILLE DE SYLVIA

In the City of Sylvia



José Luis Guerín's mysterious, enthralling film unfolds with the simplest of premises. An anonymous young man returns to the unnamed French city where he first saw, six years ago, a beautiful woman named Sylvia. He sits in a café, where he people-watches, eavesdrops, and occasionally sketches in his notebook. Spotting a woman he's convinced is Sylvia, he follows her; she finally tells him she's not the one he's searching for. But the seeker is not to be deterred: The next day, he continues his ritual of café-visiting, wandering around, and looking. Though its plot may be minimal, *In the City of Sylvia* is a film filled with intriguing ideas about the act of looking, memory, time, dreams, and desires. In other words, it is a movie about the very power of cinema itself, which requires us to gaze intently, listen, lose ourselves in reverie, and always search for patterns of recognition.

"Imagine, if you wish, Alain Resnais' "Last Year in Marienbad" filtered through the senses of Eric Rohmer, and you have a feel for "In the City of Sylvia" by Spanish filmmaker José Luis Guerín."
V.A. Musetto, New York Post.

DIRECTOR

José Luis Guerín

SCREENPLAY

José Luis Guerín

CAST

Her: Pilar López de Ayala
Him: Xavier Lafitte

GENRE

Drama

DISTRIBUTOR

New Yorker Films

RUNNING TIME 84'

PRODUCTION France,
Spain, 2007

RATING Not Rated

GAUGE DVD

DOMAINE

Domain



Fearless performer Béatrice Dalle, who made her screen debut at age 21 as the self-mutilating title character in *Betty Blue* (1986), has, in the past decade, played a cannibal, the Queen of the Northern Hemisphere, and a fetus-snatcher. As Nadia in writer-director Patric Chiha's bold first feature, *Domain*, Dalle might have a more cerebral profession—a mathematician who specializes in Gödel—but her capacity for destruction, both of herself and others via bottomless glasses of white wine, remains just as infinite. “Words are disorder,” the magnetic intellectual announces—one of the many insights that draw her 17-year-old nephew, Pierre, to her. Forgoing peers his own age, Pierre joins his impeccably stylish aunt for Saturday strolls in the park; at nightclubs where, in the film's best set piece, the mixed gay-straight crowd dances with dreamlike slowness; and at cafés where Nadia's alcoholism unleashes a lacerating tongue. As his aunt's dissipation eclipses her charm, Pierre starts to distance himself from her, finally responding to the blond, bearded guy who's been eyeing him for weeks. Dalle unravels inexorably but with decadent dignity, and Chiha's singular film never relies on cliché in its examination of illness, disappointment, and abandonment.

“A formidable screen presence who suggests a sexy, gap-toothed hybrid of Sade and Fran Drescher, Ms. Dalle exudes a tortured erotic gravitas.”
Stephen Holden, The New York Times.

DIRECTOR
Patric Chiha

SCREENPLAY
Patric Chiha

CAST
Nadia: Béatrice Dalle
Pierre: Isaïe Sultan
Samir: Alain Libolt
John: Raphaël Bouvet
Barbara: Sylvia Rohrer

GENRE
Drama

DISTRIBUTOR
Strand Releasing

RUNNING TIME 110'
PRODUCTION Austria,
France, 2010
RATING Not Rated
GAUGE Digibeta, DVD

LES ÉMOTIFS ANONYMES

Romantics Anonymous



This delightfully inventive romantic comedy takes on two unlikely topics: social anxiety and chocolate. Angélique is a supremely gifted chocolatier, but she's so self-effacing that any compliment sends her into great distress—a condition she tries to alleviate by attending 12-step meetings for people with social-anxiety disorder. She seeks out employment at the Chocolate Mill, whose owner, Jean-René, is so uncomfortable around others that he's afraid to answer his own telephone. Neither suspects that the other suffers from the same ailment—a predicament leading to very funny results during their first date. Yet in their love of chocolate they are blissfully in sync, uniting to create a new specialty product to keep Jean-René's company from going bankrupt. Director and co-writer Jean-Pierre Améris gracefully finds the humor in Angélique and Jean-René's shared affliction while also showcasing their bravery in trying to overcome it—she with the help of her support group, he with the aid of a patient psychotherapist. Exceptional comedic performers, Carré and Poelvoorde imbue their characters with both dignity and daffiness.

"Romantics Anonymous is about the private comfort of sweets, and, as a romance that gently coddles the fantasies of shut-ins, it is the cinematic equivalent of its subject."

Nick Pinkerton, The Village Voice.

DIRECTOR

Jean-Pierre Améris

SCREENPLAY

Jean-Pierre Améris & Philippe Blasband

CAST

Jean-René Van Den Hugde:
Benoît Poelvoorde
Angélique Delange: Isabelle Carré
Magda: Lorella Cravotta
Suzanne: Lise Lamétrie

GENRE

Romantic Comedy

DISTRIBUTOR

Tribeca Film

RUNNING TIME

80'
PRODUCTION France,
Belgium, 2010

RATING

Not Rated

GAUGE

HDCam, Blu-ray, DVD

LES FEMMES DU 6^{ÈME} ÉTAGE

The Women on the 6th Floor



A Parisian captain of industry learns that there's much more to life than turning a profit in Philippe Le Guay's charming movie about friendship across class and language divides. Set in 1962, *The Women on the 6th Floor* centers on the transformation of third-generation stockbroker Jean-Louis, husband of a brittle, insecure woman from the provinces and father of two boarding-school brats. The self-centered businessman starts to discover his altruistic side after he's made aware of the inferior plumbing and other, graver hardships endured by the half-dozen Spanish maids, refugees from Franco's regime, who live above him. Among the sextet is recent arrival María, who stirs deep compassion in Jean-Louis, her new employer, with her stories of working 15 hours a day as a teenager at a tobacco factory back home. The kindnesses Jean-Louis bestows on his new *amigas*, led by the marvelous veteran Spanish actress Carmen Maura, do not go unreciprocated: They introduce to him to many Iberian pleasures, including paella, Malaga wine, and *coplas*.

"More charitably, Jean-Louis comes across as a child of circumstance who became a man of property and then its prisoner and then something else altogether. He should have been insufferable and, intentionally or not, he's not entirely likable and even little creepy, which makes him more interesting. Mr. Luchini, with his caught-in-the-headlights stare and a toothy smile that seems welcoming and worried, ensures that he's irresistible."

Manohla Dargis, The New York Times.

DIRECTOR

Philippe Le Guay

SCREENPLAY

Philippe Le Guay & Jérôme Tonnerre

CAST

Jean-Louis Joubert:
Fabrice Luchini
Suzanne Joubert:
Sandrine Kiberlain
Concepción Ramirez:
Carmen Maura
María Gonzalez: Natalia Verbeke

AWARDS

Best Supporting Actress, Carmen Maura – César Awards (2012)

GENRE

Comedy

DISTRIBUTOR

Strand Releasing

RUNNING TIME 104'

PRODUCTION France, 2010

RATING Not Rated

GAUGE 35mm, DCP, HDcam, Digibeta, Blu-ray, DVD

FILM SOCIALISME

Film Socialisme



The éminence grise of French cinema, Jean-Luc Godard tackles nothing less than the history of Europe and intractable conflicts around the globe in his latest profound cine-essay. The first hour of *Film Socialisme* is set on a Mediterranean cruise ship, which docks in ports in Egypt, Greece, Spain, and Italy, among others; at each stop, passengers reflect on both the horrors of Europe's past—the Inquisition, the Holocaust—and its uncertain future. In its second half, the focus shifts to a rural gas station whose owners appear to be in the midst of a marital crisis. Yet here, too, larger sociopolitical issues— the Israel-Palestine conflict, for instance—are never far from the characters' thoughts. Stunningly shot primarily on high-definition video, *Film Socialisme*, like all of the great auteur's works, is a provocative experiment in image and sound, juxtaposing narratives about Europe's bloody past with shots of the ship's passengers seeking out pleasure in the vessel's casino or at the all-you-can eat buffet. Always challenging his viewers, Godard provides deliberately abstract English translations throughout *Film Socialisme*, inventively complicating meaning and interpretation.

"Jean-Luc Godard's place in late-20th-century French cinema is not unlike Pound's in midcentury Anglophone poetry: endlessly influential and perpetually controversial, a longtime resident of the middle ground between sage and crank. "Film Socialisme", is, like many of its predecessors, an assemblage of vignettes, allusions and tracts, a three-part invention in which music, voices and pictures are arranged in a loose, contrapuntal pattern that is by turns provocative, grating, gorgeous and tiresome. In typical Godardian fashion the film manages to be both strident and elusive, argumentative and opaque."

A. O. Scott, The New York Times.

DIRECTOR

Jean-Luc Godard

SCREENPLAY

Jean-Luc Godard

CAST

Otto Goldberg: Jean-Marc Stehlé
Catherine: Catherine Tanvier
Jean-Jacques Martin: Christian Sinniger
Patti Smith: Herself
Bernard Maris: Himself

AWARDS

Best Independent /
Experimental Film and Video
– Los Angeles Film Critics
Association Awards (2010)

GENRE

Drama

DISTRIBUTOR

Kino Lorber Edu

RUNNING TIME 101'

PRODUCTION France, 2010

RATING Not Rated

GAUGE DVD, Blu-ray

LE GAMIN AU VÉLO

The Kid with a Bike



Jean-Pierre and Luc Dardenne's sublime tale of love and redemption begins with an 11-year-old boy in frantic, desperate motion. Refusing to acknowledge that he's been abandoned by his father, Cyril escapes the children's home where he's been living, hoping to be reunited with his dad—and to find his lost bicycle. He returns to the apartment complex where they once lived, only to find a deserted flat. As the authorities from the children's home catch up with him and try to bring him back, Cyril, refusing to return, tightly grips a total stranger, a kind, patient woman named Samantha, who will prove to be the heartbroken boy's savior. Samantha becomes the parent that Cyril so desperately needs, one who will soothe him during his rages and help him cope with the devastating news that his father never wants to see him again. The ferociously determined young protagonist of *The Kid With a Bike*, which is set, like most of the Dardennes' films, in Seraing, Belgium, shares an iron will similar to that of the teenage title character in the brothers' *Rosetta* (1999). Yet their latest film makes their most powerful exploration of human bonds—of selfless, unconditional caring.

"One thing that makes the Dardennes' work so vibrant, at once new and seemingly timeless, is that they ask the most urgent questions we can ask of ourselves — including, what is it to be human — and in nondoctrinaire, nonproscriptive terms."
Manohla Dargis, *The New York Times*.

DIRECTOR

Jean-Pierre & Luc Dardenne

SCREENPLAY

Jean-Pierre & Luc Dardenne

CAST

Cyril Catoul: Thomas Doret
Samantha: Cécile De France
Guy Catoul: Jérémie Renier
The Librarian: Fabrizio Rongione

AWARDS

Grand Prize of the Jury –
Cannes Film Festival (2011)

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME

87'
PRODUCTION Belgium, France,
Italy, 2011

RATING

PG-13
GAUGE 35mm, Blu-ray, DVD

LA GROTTTE DES RÊVES PERDUS

Cave of Forgotten Dreams



Werner Herzog's breathtaking documentary—the estimable German director's first film to be shot in the 3D format—gives viewers an unprecedented look at, as he accurately describes it, “one of the great discoveries in the history of human culture”: the prehistoric drawings in the Chauvet-Pont-d'Arc Cave in the south of France. First discovered in 1994, the images—including depictions of lions and mammoths—were made 30,000 years ago and are the earliest known human art. Herzog and his tiny crew were granted special permission to enter the cave, which remains off-limits to the public, by the French minister of culture; the director's interviews with Gallic historians, scientists, and other experts help provide context for this extraordinary site. Yet no one is a better guide for this fascinating expedition than Herzog himself, astutely noting that the cave drawings form a “proto-cinema.” And yet, for all the wonder these images of the past instill in us, Herzog cautions us to be mindful of the future. A nuclear power plant close to the cave has produced mutant albino crocodiles—creatures even more bizarre than the extinct ones sketched by our forebears thousands of years ago.

“What a gift Werner Herzog offers with “Cave of Forgotten Dreams”. Much like this anthropologist and Ms. Deschamps, the explorer who cried out, “They were here” on seeing a painted mammoth, many of the researchers in the documentary seem deeply moved by the cave. In some ways they are communing with the dead, summoning up the eternally lost. For his part, Mr. Herzog uses the paintings to riff on the origin of art, at one point connecting overlapping images of horses — some of which, with their open mouths, convey a sense of movement — to cinema itself.” Manohla Dargis, The New York Times.

DIRECTOR

Werner Herzog

WRITER

Werner Herzog

PARTICIPANTSDominique Baffier
Jean Clottes
Julien Monney**AWARDS**Best Documentary – *New York Film Critics Circle Awards* (2011)**GENRE**

Documentary

DISTRIBUTOR

IFC Films

RUNNING TIME 90'**PRODUCTION** Canada, USA, France, Germany, 2011**RATING** Not Rated**GAUGE** 35mm, Blu-ray, DVD,
3D: DCP

LA GUERRE EST DÉCLARÉE

Declaration of War



Courageously mining harrowing autobiographical episodes, director Valérie Donzelli and her co-writer, co-star, and ex-partner Jérémie Elkaim imaginatively relay the story of their own tumultuous romance—and the terrifying, real-life diagnosis that their son received when he was only 18 months old. Donzelli and Elkaim play characters cheekily named Romeo and Juliette; their relationship is, indeed, star-crossed. They instantly fall madly in love, move in together, and have a child, Adam, whose incessant crying leads to multiple pediatrician visits. When tests finally reveal that Adam has a brain tumor, the young family's life becomes an endless nightmare of hospital stays, operations, and grim uncertainty. While never letting viewers forget the horror of her child's illness, Donzelli creatively plays with form, adding musical numbers, multiple omniscient narrators, and other nods to the French New Wave. By freeing herself from the rigid, realist template of “disease of the week” movies, Donzelli allows more room to explore the surfeit of emotion—fear, rage, relief—that both drives Romeo and Juliette apart and, paradoxically, brings them closer together during Adam's treatment.

“Declaration of War” turns autobiography into thrilling expressionist art. In other words, it’s a “true story” that steers clear of aesthetic realism. Always privileging feeling over story, Donzelli answers key narrative questions via anonymous, clinical voiceover and condenses the passing of huge swaths of time into montage.[...] Although inherently narcissistic, “Declaration of War” is more generally about the emotional chaos of a prolonged struggle against an unfathomable threat.”

Karina Longworth, The Village Voice.

DIRECTOR

Valérie Donzelli

SCREENPLAY

Jérémie Elkaim & Valérie Donzelli

CAST

Juliette: Valérie Donzelli
Roméo Benaïm: Jérémie Elkaim
Adam Benaïm: César Desseix

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 100'

PRODUCTION France, 2011

RATING Not Rated

GAUGE 35mm, Blu-ray, DVD

LE HAVRE

Le Havre



A wonderful celebration of France's national motto—liberty, equality, fraternity—Aki Kaurismäki's *Le Havre* is also something of a paean to World War II Resistance dramas. Told in Kaurismäki's signature deadpan style, *Le Havre* centers around Marcel Marx, a once-famous Parisian writer now making his living shining shoes in the northern port town of the title. Marcel divides his time between drinking with his neighbors at the local bar and caring for his ill wife, Arletty —her name a tribute to the great French actress who made her best-known films in the 1930s and '40s. But he soon serves a much nobler purpose when he comes to the aid of Idrissa, a young illegal immigrant from Gabon who is trying to join his family in England. Aided by his neighbors, Marcel keeps Idrissa safe from the clutches of the detective who comes looking for him. A film that reminds us of the importance of unsung heroes, *Le Havre* also highlights a most unlikely, and touching, friendship.

"The Finnish writer-director arrives bearing a gift wrapped in a contemporary immigration fable. Aki Kaurismäki has worked with cinematographer Timo Salminen throughout their careers. The duo have honed a look that lends an enchanting strangeness to "Le Havre." Hues are rich, warm, even painterly. Shadows and halos hint at a different cinematic era, a number of them, in fact. "Le Havre" feels contemporary and time-honored at once."

Lisa Kennedy, Denver Post Film Critic.

DIRECTOR

Aki Kaurismäki

SCREENPLAY

Aki Kaurismäki

CAST

Marcel Marx: André Wilms

Arletty: Kati Outinen

Monet: Jean-Pierre Darroussin

Idrissa: Blondin Miguel

AWARDS

FIPRESCI Prize – Cannes Film

Festival (2011). Best Film –

Prix Louis Delluc (2011)

GENRE

Drama

DISTRIBUTOR

Janus Films

RUNNING TIME 93'

PRODUCTION Finland, France,
Germany, 2011

RATING Not Rated

GAUGE 35mm, Blu-ray, DVD

LE HÉRISSEON

The Hedgehog



Nimbly adapted from Muriel Barbery's 2006 international best seller, *The Elegance of the Hedgehog*, Mona Achache's first film follows two parallel storylines: one featuring a morbid little girl, the other a mysterious middle-aged widow. Scrawny, bespectacled, and highly intelligent 11-year-old Paloma is disgusted by the futility of her bourgeois existence and plans to kill herself on her next birthday—a scheme announced directly into the Hi-8 camcorder she's borrowed from her government-minister dad. When not recording her glum observations, the pre-teen films Renée Michel, the concierge of the luxury Left Bank apartment building where Paloma and her family live. Mme Michel's bibliophilia and knowledge of Japanese cinema are interests she keeps to herself, for, as she says, "no one wants a pretentious janitor." Yet when a new resident, the elegant Mr. Ozu, begins to woo her, Mme Michel lets down her guard, forming deep bonds not only with him but also Paloma. Veteran actor-writer-director Balasko, in frumped-up costuming and makeup, gives a remarkable performance. Viewers will not soon forget the image of her sitting at her kitchen table, reading Tolstoy and nibbling on dark chocolate with a cat in her lap.

"At times "The Hedgehog" suggests a Gallic "Harold and Maude," with an intellectual gloss as it celebrates the life force passed from an older generation to a younger. But its concept of vitality isn't the popular cliché of kicking up your heels, breathing deeply and gorging on ice cream. It is an aesthete's ideal of pursuing moments of ecstatic perfection in art and companionship."

Stephen Holden, *The New York Times*.

DIRECTOR

Mona Achache

SCREENPLAY

Mona Achache. Based on the novel *The Elegance of the Hedgehog* by Muriel Barbery.

CAST

Renée Michel: Josiane Balasko
Paloma Josse:
Garance Le Guillermic
Kakuro Ozu: Togo Igawa
Solange Josse: Anne Brochet

AWARDS

Best Director and FRIPESCI Prize – *Cairo International Film Festival*

GENRE

Comedy, Drama

DISTRIBUTOR

NeoClassics Films

RUNNING TIME 98'

PRODUCTION France, 2009

RATING Not Rated

GAUGE 35mm, DCP, Blu-Ray, DVD

LES HOMMES LIBRES

Free Men



A fascinating look at a little-known chapter in the French Resistance during World War II, Ismaël Ferroukhi's second film highlights the courage of a group of Muslim agents who provided North African Jews with false identification papers and assassinated Vichy informants. *Free Men* focuses specifically on the political awakening of Younes, an illiterate Algerian immigrant who makes his living selling goods on the black market. To avoid prison after he's arrested for his illegal peddling, Younes agrees to serve as a spy for the police, reporting on the suspicious activities at a mosque in Paris. But Younes is soon inspired by the men and women he meets at the mosque, particularly its noble rector, Ben Ghabrit (the distinguished veteran actor Michael Lonsdale), and a charismatic singer, Salim, who's involved in various underground affairs. A taut, suspenseful, and impassioned thriller, Ferroukhi's film rousingly depicts Younes's transformation from apathetic criminal to fully committed freedom fighter.

"The script by Ferroukhi and Alain-Michel Blanc deftly weaves the different story strands into an effective if not quite pulse-pounding suspenser, its fairly low-key tenor proving helpful when some climactic business involving the last-minute rescue of a child risks corny contrivance. Confidently handled pic is well-cast down the line, with Rahim easily holding center as a watchful protagonist of few words. Ever-reliable veteran Lonsdale and Arab-Israel newcomer Shalaby are supporting standouts."

Dennis Harvey, Variety.

DIRECTOR

Ismaël Ferroukhi

SCREENPLAY

Alain-Michel Blanc & Ismaël Ferroukhi

CAST

Younes: Tahar Rahim
Si Kaddour Ben Ghabrit: Michael Lonsdale
Salim Halali: Mahmoud Shalaby
Leila: Lubna Azabal
Le Major von Ratibor: Christopher Buchholz

GENRE

Drama

DISTRIBUTOR

Film Movement

RUNNING TIME 99'

PRODUCTION France, 2011

RATING Not Rated

GAUGE 3D: DCP, 35mm, DVD, Digibeta, HDCam, Blu-Ray

HORS SATAN

Hors Satan



A mysterious poacher—who may be the Devil, an avenging angel, or perhaps Christ himself—is the central figure of Bruno Dumont's transcendent look at sinners and saints, one of the themes explored in his previous film, *Hadewijch* (2009). An unnamed man engages in several near-wordless rituals: He knocks on a door, receives a sandwich, prays, then sets out on a long walk with a young woman. Set in the Nord-Pas-de-Calais region in northern France, where Dumont grew up, *Hors Satan* is a film of extraordinary widescreen compositions; it was shot by the director's frequent collaborator, the cinematographer Yves Cape. Like many of Dumont's movie, *Hors Satan* concerns landscape—the dunes, marshes, hills, and valleys of this hamlet near the English Channel—as much as it does spirituality. Possessed with supernatural powers, Dewaele's character, as we discover, commits mostly acts of beneficence. But he's also capable of carrying out horrific violence. Deliberately ambiguous, *Hors Satan* asks us to consider the repercussions of evil committed in the name of good and vice versa.

"Maddening, pretentious, hypnotic and transcendent in roughly equal measure, Dumont's minimalist study of an oddball poacher and the farm girl who keeps him company contains only a dozen "dramatic" events, but they all register indelibly, such is the director's talent for making the minor appear momentous - and maybe religious."

Rob Nelson, Variety.

DIRECTOR

Bruno Dumont

SCREENPLAY

Bruno Dumont

CAST

The Guy: David Dewaele
Her: Alexandra Lemâtre
The Gard: Christophe Bon
The Small Girl: Juliette Bacquet

GENRE

Drama

DISTRIBUTOR

New Yorker Films

RUNNING TIME 110'

PRODUCTION France, 2011

RATING Not Rated

GAUGE 35mm, DVD

IMPARDONNABLES

Unforgivable



With typical compassion, director André Téchiné, co-writing with Mehdi Ben Attia, creates another nimble, multistrand narrative about imperfect humans and their complex, often destructive, behavior. When French writer Francis arrives in Venice, hoping to find a place to work on a new novel there, he becomes enchanted with real-estate agent Judith, a former model who's been romantically involved with both men and women. They soon wed—their blissful (at least at first) union a marked contrast to the unhappy people close to them. Francis's actress daughter, married with a child, begins a destructive affair with the scion of a cash-poor aristocrat; Judith's former lover Anna Maria is deeply troubled by the erratic behavior of her son, recently released from jail. *Unforgivable* soars to exhilaratingly operatic heights as its characters fall prey to jealousy, violence, and betrayal. In Téchiné's humanist, generous examination of emotional impulses, these flawed individuals are always worthy of our mercy.

"The latest opus of veteran filmmaker André Téchiné, one of France's most humanist and consistently excellent helmers, nominally adapts the eponymous literary work of Gallic scribe Philippe Djian. But though the film's countless details might feel novelistic, its multistrand approach and beautifully played take on complex emotions and issues such as love, desire, parenthood and fidelity are pure Téchiné." Boyd van Hoeij, Variety.

DIRECTOR

André Téchiné

SCREENPLAY

André Téchiné & Mehdi Ben Attia. Based on the novel by Philippe Djian.

CAST

Francis: André Dussollier
Judith: Carole Bouquet
Alice: Mélanie Thierry
Anna Maria: Adriana Asti

GENRE

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME 111'

PRODUCTION France, 2011

RATING Not Rated

GAUGE 35mm, DCP, HDcam, Digibeta, Blu-ray, DVD

MOI, PETITE FILLE DE 13 ANS

As a Young Girl of 13



In this essential documentary, the eloquent and commanding Simone Lagrange recalls, with astonishing detail, the horrors of the Holocaust and her indispensable role in bringing Nazi war criminal Klaus Barbie to justice. Born in 1930 in Saint-Fons, Lagrange, whose family was involved in the Resistance, recounts fiercely defying an anti-Semitic teacher; her unyielding courage would later save her life in Auschwitz. Composed of a lengthy interview with Lagrange interspersed with archival footage (and a recent speaking engagement in a classroom), *As a Young Girl of 13* features a subject who recalls the most unspeakable acts of barbarity with clear-eyed acuity. Of her first meeting with Barbie—a.k.a. the “Butcher of Lyon”—Lagrange shares the incongruous image of this brutal SS officer stroking a cat. It is precisely Lagrange’s razor-sharp memory for details that proves crucial in identifying Barbie more than 40 years later, when he was extradited to France after decades of living under an alias in South America. Footage of Lagrange testifying at Barbie’s trial in 1987—asserting that he is, without a doubt, the man who tortured her—stands as the most riveting moment in this unforgettable film about a most formidable woman.

DIRECTORS

Elisabeth Coronel, Florence Gaillard & Arnaud de Meزامat

PARTICIPANT

Simone Lagrange

GENRE

Documentary

DISTRIBUTOR

Icarus Films

RUNNING TIME 88'

PRODUCTION France, 2010

RATING Not Rated

GAUGE DVD, Digibeta

“I have not become what they wanted me to be,” she often tells teen-agers that gather to listen to her account. The strength of her words reflect the thirteen-year-old she was, as do her characteristic revolt and tenacity. By its very subjectivity, the innermost experience at the heart of each survivor’s testimony, makes it unique and irreplaceable.”

From Andana Films distribution company.

MYSTÈRES DE LISBONNE

Mysteries of Lisbon



This majestic, magisterial film from Chilean-born maestro Raúl Ruiz, who died last year, is based on a labyrinthine, three-volume 19th century Portuguese novel by Camilo Castelo Branco. With its multitude of characters, *Mysteries of Lisbon* stretches across at least three different generations and, though set primarily in the capital city of the title, travels to multiple countries. The film is bookended by the voice-over of a character named Pedro da Silva—who, as a 14-year-old, goes by the name João. This young man serves as our guide in this multilayered, endlessly inventive movie: Believing himself to be an orphan, João soon discovers that he's the son of a countess. This revelation leads to several other connections and mysteries to be unraveled, often involving one character's memories nestled inside another's. *Mysteries of Lisbon*, which begins as the story of one boy's quest to discover his true origins, expands to include the reminiscences of legions. Much like Ruiz's *Time Regained* (1999), a superb adaptation of the last volume of Marcel Proust's *In Search of Lost Time*, *Mysteries of Lisbon* nimbly shifts from one perspective to the next, as the past and the present melt into one fluid time.

"Shooting in digital, Mr. Ruiz makes his way fluidly through this unusual bildungsroman, which in less able hands could easily have transformed into a confusing narrative thicket. But there's a lightness of touch here, despite the sometimes heavier moments, that extends from the prowling camera to the way Mr. Ruiz nestles one character's memory inside other memories. As in "Vertigo," the past in "Mysteries of Lisbon" doesn't remain past but spirals into the present, overwhelming it to the point that Pedro — as his story is repeatedly overtaken — becomes a near-footnote in his own life, as is true of us all."
Manohla Dargis, The New York Times.

Special Note: Please note that because of the length of this film and the additional costs that will be charged by the distributor, should you choose to program this film with four other *Tournées Festival* films, you will receive an additional \$460 with your grant if you screen it in 35mm, and \$360 if you screen it in another format.

DIRECTOR

Raúl Ruiz

SCREENPLAY

Carlos Saboga. Based on the novel by Camilo Castelo Branco.

CAST

Padre Dinis & Sabino Cabra & Sebastião de Melo:
Adriano Luz
Ângela de Lima:
Maria João Bastos
Elisa de Montfort:
Clotilde Hesme
Pedro da Silva Adulto:
José Afonso Pimentel

AWARDS

Best Film – Prix Louis Delluc (2010)

GENRE

Drama

DISTRIBUTOR

Music Box Films

RUNNING TIME 257'

PRODUCTION France, Portugal, 2010

RATING Not Rated

GAUGE DVD, Blu-ray

NANNERL, LA SŒUR DE MOZART

Mozart's Sister



Opening at the end of a music tour in 1763, René Féret's assured biopic poignantly relays the little-known story of Nannerl Mozart (Marie Féret, the director's daughter), born in 1751, five years before her little brother, Wolfgang. A musical prodigy just like her younger sibling, Nannerl—a gifted pianist, harpsichordist, and singer—is soon overshadowed by Wolfgang's increasing fame. Her father, who has strictly but lovingly overseen his children's musical careers, succumbs to the social codes of the 18th century and refuses to let his talented daughter continue studying the violin or compose; she is consigned to be Wolfgang's accompanist. Though she protests against such unjust treatment, she has little choice but to comply. Yet Nannerl can temporarily forget her subordinate station while in the company of two unusual friends: Louise de France (Lisa Féret, another one of the director's children) and her brother, the Dauphin. An intimate look at a singular family, *Mozart's Sister* restores the glory and accomplishments of a young woman who's been little more than a footnote in history.

"Mr. Féret, an actor turned filmmaker (he shows up here as a music professor), keeps the scale of his film intimate, its mood quiet, the performances restrained. The costumes and sets are attractive without being fussily art-directed, and the dialogue flows out of the everyday business of life on the road, with the itinerant brood forced to bed down wherever they can."

Manohla Dargis, The New York Times.

DIRECTOR

René Féret

SCREENPLAY

René Féret

CAST

Nannerl Mozart: Marie Féret

Léopold Mozart: Marc Barbé

Anna-Maria Mozart:

Delphine Chuillot

Wolfgang Mozart:

David Moreau

Le Dauphin: Clovis Fouin

GENRE

Drama

DISTRIBUTOR

Music Box Films

RUNNING TIME 120'

PRODUCTION France,

Portugal, 2010

RATING Not Rated

GAUGE 35mm, DVD

LA PRINCESSE DE MONTPENSIER

The Princess of Montpensier



Based on the 1622 novel of the same name by Madame de Lafayette, Bertrand Tavernier's supple, gripping historical epic unfolds during the French Wars of Religion (1562–98), which pitted Catholics against Protestants and ravaged the nation. The film centers on Marie de Mézières, who, though in love with one man, the Duke de Guise, is married off by her politically calculating father to the Prince of Montpensier, whose own father proves just as scheming. Even more men pine for the great beauty: the Duke d'Anjou and the Count de Chabannes, the prince's former tutor, who watches over Marie when her husband is called to fight. Matching the intensity of the stunning battles fought on vast hillsides are the more intimate struggles and interpersonal clashes taking place behind closed castle doors: between headstrong Marie and her father, between the rivals for her affection—and, most touchingly, between the gentle Count de Chabannes, a man of God, and the barbarity of the world.

"Like the country itself ("la France," a feminine word), Marie de Mézières is contested territory in a conflict that has Roman Catholic fights Protestant on the battlefield, and cousin fights cousin in the bedroom, Mr. Tavernier brings to life with racing cameras, sweeping vistas, lofty words, bawdy deeds and some hard truths. Like an action painter, Mr. Tavernier likes big, bold gestures, and he regularly fills the screen with slashes of exciting motion, the galloping horses streaking across the image with the camera in pursuit."

Manohla Dargis, The New York Times.

DIRECTOR

Bertrand Tavernier

SCREENPLAY

Jean Cosmos, François-Olivier Rousseau & Bertrand Tavernier.

CAST

Princesse Marie de Montpensier: Mélanie Thierry
Comte de Chabannes: Lambert Wilson
Prince de Montpensier: Grégoire Leprince-Ringuet
Henri de Guise: Gaspard Ulliel
Duc d'Anjou: Raphaël Personnaz

AWARDS

Best Costume Design, Caroline de Vivaise – César Awards (2011)

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 139'

PRODUCTION France, Germany, 2010

RATING Not Rated

GAUGE 35mm, Blu-ray, DVD

THE ARTIST

The Artist



A delightful homage to silent-era Hollywood, Michel Hazanavicius's mostly silent film, opens in 1927, when preening matinee idol George Valentin, is still the top draw at Kinograph Studios. Ignoring the increasingly icy glares his wife aims at him across the breakfast table, George acts as a mentor to Peppy Miller, a chorus girl with big ambitions. *The Artist* tracks both Peppy's ascent (through amusing montage) and George's decline as he refuses to acknowledge synchronized-sound as more than a passing fad. By 1932, Peppy is attracting lines around the block for her latest, *Beauty Spot*, while George spends his afternoons passed out on a barroom floor, his Jack Russell terrier his sole remaining fan. Or so the fading star thinks: Peppy's never forgotten him, and the film's concluding act is one of the most buoyant in recent memory. The movie pivots on the spry connection between Dujardin and Bejo, both nimble performers and elegantly turned out in period finery and pomade. *The Artist*, which was shot at 22 frames per second and utilizes the boxy 1:33 aspect ratio, also expertly deploys many of the technical aspects of the silent period.

"The passing of the silent era from memory into myth is what "The Artist," Michel Hazanavicius's dazzling cinematic objet d'art, is all about. This is not a work of film history but rather a generous, touching and slightly daffy expression of unbridled movie love. Though its protagonist mourns the arrival of sound, "The Artist" itself is more interested in celebrating the range and power of a medium that can sparkle, swoon and suffer so beautifully that it doesn't really need to have anything to say..."

A. O. Scott, The New York Times.

DIRECTOR

Michel Hazanavicius

SCREENPLAY

Michel Hazanavicius

CAST

George Valentin: Jean Dujardin
Peppy Miller: Bérénice Bejo
Al Zimmer: John Goodman
Clifton: James Cromwell

AWARDS

Best Motion Picture; Best Director – *Academy Awards* (2012), Best Actor, Jean Dujardin – *Cannes Film Festival* (2011), Best Actress, Bérénice Bejo – *César Awards* (2012)

GENRE

Comedy, Drama

DISTRIBUTOR

Swank

RUNNING TIME 100'

PRODUCTION Belgium, France, 2011

RATING Rated PG-13

GAUGE 35mm, DCP, DVD

TOMBOY

Tomboy



A sensitive portrait of childhood just before puberty, *Tomboy*, the second film by writer-director Céline Sciamma, astutely explores the freedom of being untethered to the rule-bound world of gender codes. About 20 minutes elapse before we learn the real name and biological sex of Laure, a gangly, short-haired kid about to go into fourth grade. Her family has just moved to a suburban apartment complex a few weeks before the school year starts. The clan's relocation provides Laure an opportunity for re-invention, introducing herself to her playmates as Michaël —an identity that gives her the liberty to go shirtless and wrestle with the other boys, attracting the attention of crushed-out Lisa. Sciamma shows a real gift for capturing kids at play, filming the August afternoons devoted to soccer and water battles as their own otherworldly time zone. But the director doesn't present an uncomplicated view of childhood: Laure/ Michaël, beginning to reciprocate Lisa's smitten feelings, lives in anxiety of being found out as much as she revels in being a boy. Extremely empathic, *Tomboy* isn't simply an earnest plea for tolerance: Childhood itself, the film intimates, is full of ambiguities, of sorting out what you are drawn to and what repels you.

"As in "Water Lilies," Sciamma coaxes terrific and naturalistic performances from her young non-pro actors. Heran is convincing throughout and has a commendable screen presence that belies her young age and lack of experience, while Levana, as her sister, injects a note of hilarity with a well-played and placed reaction shot."
Boyd van Hoeij, Variety.

DIRECTOR

Céline Sciamma

SCREENPLAY

Céline Sciamma

CAST

Laure / Michaël: Zoé Héran
Jeanne: Malonn Lévana
Lisa: Jeanne Disson
Mother: Sophie Cattani
Father: Mathieu Demy

AWARDS

Teddy Jury Award – *Berlin International Film Festival* (2011)

GENRE

Drama

DISTRIBUTOR

New American Vision

RUNNING TIME 82'

PRODUCTION France, 2011

RATING Not Rated

GAUGE 35mm, HDcam, Digibeta, BluRay, DVD

UN AMOUR DE JEUNESSE

Goodbye First Love



In her exceptional third feature, writer-director Mia Hansen-Løve shows, as she did in her previous film, *The Father of My Children* (2009), her talent for capturing the agony and the ecstasy of adolescence. Besotted teenagers Sullivan and Camille struggle, as all couples must, with a painful push-pull dynamic, heightened by the decision of the young man—who's not quite ready to commit—to leave Paris and travel in South America. Over the course of eight years, we watch Camille, initially devastated by her boyfriend's departure, emerge with new passions, intellectual and otherwise. As a heartbroken 15-year-old, Camille spirals into a paralyzing depression; gradually she grows stronger, discovering an avid interest in architecture, which she studies with an older professor who becomes her lover. Touchingly illuminating the indelible imprint that first romance leaves, Hansen-Løve's film also explores the hard-won satisfaction of leaving the past behind.

"Rising auteur Mia Hansen-Løve ("Father of My Children") delivers another smoothly helmed slice of Gallic life in the decade-spanning romantic drama, "Goodbye First Love". The film offers up the sort of casual, insightful and at times sexually candid storytelling that, if it wasn't necessarily invented in France, has definitely become one the nation's more prized genres. "Goodbye First Love"— whose subtler original-language title translates to "A Young Love" — shows how well Hansen-Løve can provide the type of sensitive, seemingly nonchalant filmmaking that was perfected by the late Eric Rohmer."

Jordan Mintzer, Hollywood Reporter.

DIRECTOR

Mia Hansen-Løve

SCREENPLAY

Mia Hansen-Løve

CAST

Camille:

Lola Créton

Sullivan:

Sebastian Urzendowsky

Lorenz:

Magne Håvard Brekke

AWARDS

Special Mention – *Locarno*

International Film Festival (2011)

GENRE

Drama

DISTRIBUTOR

Sundance Select

RUNNING TIME 110'

PRODUCTION France,

Germany, 2010

RATING Not Rated

GAUGE 35mm, Blu-ray, DVD

UNE VIE DE CHAT

A Cat in Paris



With a visual style that recalls Matisse and a flair for suspense reminiscent of Hitchcock, Jean-Loup Felicioli and Alain Gagnol's exhilarating hand-drawn animated film tells the story of a cat with not nine but two lives. During the day, kitty Dino lives with Zoe, a mute little girl whose mother works as a detective for the Parisian police. At night, Dino becomes the accomplice of Nico, a good-hearted burglar who leaps from rooftop to rooftop with balletic grace. The sly cat's double life is exposed when Zoe decides to see what her beloved feline does after dark—an escapade that leads her into the clutches of the gangster who murdered her father. Dino and Nico—the cat and the cat burglar—join forces to save the young girl, a heroic act that culminates at the top of Notre Dame. *A Cat in Paris* is a delightful homage to French *policiers*, with a four-legged star destined to be remembered as one of cinema's most charismatic felines.

"Animators Jean-Loup Felicioli and Alain Gagnol draw inspiration from Expressionist painters to give their short but not-too-sweet animation its distinctive fluid style, with its light and shade perfectly matching the night-time skyline where much of the action is set. Movement is everywhere, from the shadows playing on the characters' faces to the grace with which they move through the city of Paris."

Amber Wilkinson, Eye for Film.

DIRECTOR

Jean-Loup Felicioli
& Alain Gagnol

SCREENPLAY

Alain Gagnol
& Jacques-Rémy Girerd

VOICES

Jeanne: Dominique Blanc
Nico: Bruno Salomone
Victor Costa: Jean Benguigui
Zoé's Nanny: Bernadette Lafont
Zoé: Oriane Zani

GENRE

Animation

DISTRIBUTOR

GKids

RUNNING TIME 70'

PRODUCTION France, 2010

RATING Not Rated

GAUGE DCP, HDCam, Blu-ray, DVD

DISTRIBUTORS

The Cinema Guild

115 West 30th Street, Suite 800
New York, NY 10001
T 212 685 6242 F 212 685 4717
rkrivoshes@cinemaguild.com / cinemaguild.com

Film Movement

109 West 27th Street, Suite 9B
New York, NY 10001
T 212 941 7744 ext. 205 F 212 941 7812
rachel@filmmovement.com / filmmovement.com

Flicker Alley

6671 West Sunset Blvd.
Crossroads of the World, Suite 1523
Los Angeles, CA 90028
T 323 851 1905 F 323 843 9367
info@flickeralley.com / flickeralley.com

GKids

295 Greenwich Street, #426
New York, NY 10007
T 212 528 0500
dave@gkids.com / gkids.tv

Icarus Films

32 Court Street
Brooklyn, NY 11201
T 718 488 8900 F 718 488 8642
rentals@icarusfilms.com / icarusfilms.com

IFC Films / Sundance Selects

11 Penn Plaza, 18th Floor
New York, NY 10001
T 646 273 7211 F 646 273 7250
jdipietro@ifcfilms.com / ifcfilms.com

Janus Films

215 Park Avenue South, Floor 5
New York, NY 10003
T 212 756 8761 F 212 756 8850
belovarac@janusfilms.com / janusfilms.com

Kino Lorber Edu

333 West 39th Street, Suite 503
New York, NY 10018
T 212 629 6880 F 212 714 0871
mjacobs@kinolorber.com / kino.com

Music Box Films

942 W. Lake Street
Chicago, IL 60607
T 312 492 9364
acarlin@musicboxfilms.com / musicboxfilms.com

NeoClassics Films

3710 S. Robertson Blvd., Suite 230
Culver City, CA 90232
T 310 559 9200 F 310 559 9267
frederic@neoclassicsfilms.com / neoclassicsfilms.com

New American Vision on behalf of Wolfe Releasing

137 N. Larchmont Blvd., #606
Los Angeles, CA 90004
T 818 679 8751
jeffrey@thefilmcollaborative.org

New Yorker Films

220 East 23rd Street, Suite 409
New York, NY 10010
T 212 645 4600 x 104 F 212 683 6805
nontheatrical@newyorkerfilms.com / newyorkerfilms.com

Oscilloscope Laboratories

511 Canal Street, 5E
New York, NY 10013
T 212 219 4029, ext. 38 F 212 219 9538
jacob@oscilloscope.net / oscilloscope.net

Outsider Pictures

1127 9th Street, #104
Santa Monica, CA 90403
T 310 951 0878
paul@outsiderpictures.us / outsiderpictures.us

Palisades Tartan

156 West 56th Street
New York, NY 10019
T 818 753 2346
DBerlin@palisadestartan.com / palisadestartan.com

Sony Pictures Classics

550 Madison Avenue, 8th Floor
New York, NY 10022
T 212 833 8846 F 212 833 4190
michael_piaker@spe.sony.com / sonyclassics.com

Strand Releasing

6140 W. Washington Blvd.
Culver City, CA 90232
T 310 836 7500 F 310 836 7510
brandon@strandreleasing.com / strandreleasing.com

Sundance Selects / IFC Films

11 Penn Plaza, 18th Floor
New York, NY 10001
T 646 273 7211 F 646 273 7250
jdipietro@ifcfilms.com / ifcfilms.com

Swank Motion Pictures

10795 Watson Road
St. Louis, Missouri 63127-1012
T 1 800 876 5577 F 314 909 0879
npudlowski@swankmp.com / swank.com

Tribeca Film

375 Greenwich street
New York, NY 10013
T 212 941 3935
itarbert@tribecaenterprises.com / tribecafilm.com

Zeitgeist Films

247 Centre Street, 2nd Floor
New York, NY 10013
T 212 274 1989 F 212 274 1644
ben@zeitgeistfilms.com / zeitgeistfilms.com

Zipporah Films

One Richdale Avenue, Unit #4
Cambridge, MA 02140
T 617 576 3603 F 617 864 8006
info@zipporah.com / zipporah.com

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ALTERNATIVE CHOICE LIST *

35 RHUMS (35 SHOTS OF RUM) – Claire Denis
35, Digibeta, DVD – The Cinema Guild – 2008

36 VUES DU PIC SAINT-LOUIS (AROUND A SMALL MOUNTAIN) – Jacques Rivette
35, Digibeta, DVD – The Cinema Guild – 2009

L'AFFAIRE FAREWELL (FAREWELL) – Christian Carion
35, Blu-ray, DVD – NeoClassics Films - 2009

BARBE BLEUE (BLUEBEARD) – Catherine Breillat
Beta SP, Digibeta, DVD – Strand Releasing – 2008

BELLAMY (INSPECTOR BELLAMY) – Claude Chabrol
35, DVD, Blu-ray – IFC Films – 2009

LA BELLE ENDORMIE (THE SLEEPING BEAUTY) – Catherine Breillat
Beta SP, Digibeta, DVCAM, DVD, Blu-ray – Strand Releasing - 2010

LA BELLE PERSONNE (THE BEAUTIFUL PERSON) – Christophe Honoré
35, DVD, Blu-ray – IFC Films – 2008

CARLOS (CARLOS) – Olivier Assayas
HDCAM, DVD, Blu-ray. Short: 35, Blu-ray – IFC Films - 2010

C'EST DUR D'ÊTRE AIMÉ PAR DES CONS (IT'S HARD BEING LOVED BY JERKS) – Daniel Leconte
35, DVD – Outsider Pictures – 2008

COCO AVANT CHANEL (COCO BEFORE CHANEL) – Anne Fontaine
35, DVD – Sony Pictures Classics – 2009

COPIE CONFORME (CERTIFIED COPY) – Abbas Kiarostami
35, DVD, Blu-ray - IFC Films - 2009

LA DANSE: LE BALLET DE L'OPÉRA DE PARIS (LA DANSE: THE PARIS OPERA BALLET) – Frederick Wiseman
DVD – Zipporah Films – 2009

DES DIEUX ET DES HOMMES (OF GODS AND MEN) – Xavier Beauvois
35, Blu-ray, DVD – Sony Pictures Classics – 2010

DEUX DE LA VAGUE (TWO IN THE WAVE) – Emmanuel Laurent
DVD, Blu-ray – Kino Lorber Edu - 2009

ELDORADO (ELDORADO) – Bouli Lanners
35, Digibeta, DVD – Film Movement – 2008

ELLE S'APPELLE SABINE (HER NAME IS SABINE) – Sandrine Bonnaire
Beta SP, Digibeta, DVD – Film Movement – 2008

L'ENFER D'HENRI-GEORGES CLOUZOT (HENRI-GEORGES CLOUZOT'S INFERNO) – Serge Bromberg & Ruxandra Medrea
35, Beta SP, Blu-ray, Digibeta, DVD, HDCAM – Flicker Alley - 2009

ENTRE LES MURS (THE CLASS) – Laurent Cantet
35, DVD – Sony Pictures Classics – 2008

L'ÉPINE DANS LE CŒUR (THE THORN IN THE HEART) – Michel Gondry
Beta SP, Digibeta, DVD – Oscilloscope Laboratories – 2009

LA FILLE DU RER (THE GIRL ON THE TRAIN) – André Téchiné
35, Digibeta, DVD – Strand Releasing – 2008

LA FRONTIÈRE DE L'AUBE (FRONTIER OF DAWN) – Philippe Garrel
35, Digibeta, Blu-ray – IFC Films – 2008

HADEWIJCH (HADEWIJCH) – Bruno Dumont
35, DVD, Blu-ray – IFC Films – 2009

LES HERBES FOLLES (WILD GRASS) – Alain Resnais
35, DVD – Sony Pictures Classics - 2008

L'HEURE D'ÉTÉ (SUMMER HOURS) – Olivier Assayas
35, Digibeta, DVD, Blu-ray – IFC Films – 2008

L'ILLUSIONISTE (THE ILLUSIONIST) – Sylvain Chomet
35, Blu-ray, DVD – Sony Pictures Classics - 2010

IL Y A LONGTEMPS QUE JE T'AIME (I'VE LOVED YOU SO LONG) – Philippe Claudel
35, DVD – Sony Pictures Classics – 2008

JOUEUSE (QUEEN TO PLAY) – Caroline Bottaro
35, Blu-ray, DVD, HDCAM – Zeitgeist Films – 2008

LOURDES (LOURDES) – Jessica Hausner
35, Digibeta, DVD – Palisades Tartan – 2009

MADEMOISELLE CHAMBON (MADEMOISELLE CHAMBON) – Stéphane Brizé
DVD, Blu-ray – Kino Lorber Edu – 2008

NÉNETTE (NENETTE) – Nicolas Philibert
DVD, Blu-ray – Kino Lorber Edu – 2009

NON MA FILLE TU N'IRAS PAS DANSER (MAKING PLANS FOR LENA) – Christophe Honoré
35, DVD, Blu-ray – IFC Films - 2009

PANIQUE AU VILLAGE (A TOWN CALLED PANIC) – Stéphane Aubier & Vincent Patar
35, Beta SP, Digibeta, DVD – Zeitgeist Films – 2009

LE PÈRE DE MES ENFANTS (THE FATHER OF MY CHILDREN) – Mia Hansen-Løve
35, DVD, Blu-ray – IFC Films - 2009

LES PLAGES D'AGNÈS (THE BEACHES OF AGNES) – Agnès Varda
35, Digibeta, DVD – The Cinema Guild – 2008

POTICHE (POTICHE) – François Ozon
35, DVD – Music Box Films – 2010

LE REFUGE (HIDEAWAY) – François Ozon
Beta SP, Digibeta, DVCAM, DVD, Blu-ray – Strand Releasing - 2009

RICKY – François Ozon
35, Blu-ray – IFC Films – 2008

SÉRAPHINE – Martin Provost
35, DVD – Music Box Films – 2008

UN CONTE DE NOËL (A CHRISTMAS TALE) – Arnaud Desplechin
35, DVD, Blu-ray – IFC Films – 2008

UN HOMME QUI CRIE (A SCREAMING MAN) – Mahamat-Saleh Haroun
35, Digibeta, Beta SP, DVD – Film Movement – 2010

UN PROPHÈTE (A PROPHET) – Jacques Audiard
35, Blu-ray, DVD – Sony Pictures Classics - 2008

WELCOME – Philippe Lioret
35, Digibeta, DVD – Film Movement – 2008

WHITE MATERIAL (WHITE MATERIAL) – Claire Denis
35, DVD, Blu-ray – IFC Films - 2008

* For film descriptions and information, visit
facecouncil.org/tournees/alternativelist.html

CINÉ2000



Photo: Claire Denis, with Alex Decas, on the set of *35 RHUMS* © The Cinema Guild

Ciné2000 aims to foster interest in French cinema and moving images among future American film and media professionals. Grants are available to film departments at universities in the U.S. and 501(c)3 film institutions.

The program offers partial support of activities such as guest lectures or master classes by French professionals (directors, cinematographers, editors, composers, animators, producers, critics, etc.) working in the fields of film, television and new media. The program is designed to compliment the institution's existing activities and curricula.

Over the years Ciné2000 has helped dozens of academic institutions bring French filmmakers and French film professionals to their campus, such as filmmakers Olivier Assayas, Simone Bitton, Claire Denis, Amos Gitai, and Abderrahmane Sissako, cinematographer Jacques Besse and film critic Emmanuel Burdeau. The Ciné2000 grant has made it possible for them to present their work to film students.

Ciné2000 activities have also included the partial funding of exchange programs between American and French filmmaking schools such as the one created in 2007 between Harvard University and La Fémis in France.

If you would like to receive information on the program Ciné2000, please contact us at:
cinema@facecouncil.org
facecouncil.org/cine2000



CAMPUSFRANCE USA LOVES FRENCH MOVIES AND PROUDLY SUPPORTS THE TOURNÉES FESTIVAL!

CampusFrance USA:

A service of the French Embassy to promote study in France.

What do we do?

CampusFrance USA provides information to institutions and students about the range of academic opportunities in France, from short courses to full-fledged degree programs. France's higher education institutions have a great deal to offer: more than 36,000 programs lasting from a few days to a full academic cycle, including 600 programs taught in English.

Who are our partners?

CampusFrance USA works in close collaboration with U.S. colleges and universities, major national and international educational organizations based in the U.S. as well as French consulates throughout the U.S. and French institutions of higher education. We are able to provide up-to-date information about studying in France, to facilitate the application process, and to serve as a bridge between French and American universities.

How can we help?

CampusFrance USA assists students in the United States (American citizens and foreigners studying and/or living in the United States) who wish to pursue academic projects at an institution of higher education in France for over a 3-month period. Whether you are a student participating in a "study abroad" program or an "independent student" who chooses to study in France on your own, the CampusFrance USA team is here to help you throughout your application process.

For more information:

www.usa.campusfrance.org

THE TOURNÉES FESTIVAL

The Tournées Festival, a program of FACE (French American Cultural Exchange), was launched in 1995 to help French films find a new audience by encouraging film screenings on American college and university campuses.

The Tournées Festival supports French film screenings on campuses across the country each year.

The Tournées Festival is made possible by:
Cultural Services of the French Embassy in the U.S., Centre National de la Cinématographie et de l'Image Animée, Florence Gould Foundation, CampusFrance, Grand Marnier Foundation and highbrow entertainment.



HIGHBROW

For more information on the Tournées Festival program:

T 212 439 1451

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