

# THE TOURNÉES FESTIVAL

2012 / 2013



# THE TOURNÉES FESTIVAL

*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 17<sup>th</sup> 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.

# TABLE OF CONTENTS & FEATURED FILMS

<b>ELIGIBILITY &amp; GUIDELINES</b>	2		
<b>17 FILLES</b> 17 Girls	4	<b>LE HÉRISSEON</b> The Hedgehog	17
<b>L'APOLLONIDE (SOUVENIRS DE LA MAISON CLOSE)</b> House of Pleasures	5	<b>LES HOMMES LIBRES</b> Free Men	18
<b>LES CONTES DE LA NUIT</b> Tales of the Night	6	<b>HORS SATAN</b> Hors Satan	19
<b>CURLING</b> Curling	7	<b>IMPARDONNABLES</b> Unforgivable	20
<b>DANS LA VILLE DE SYLVIA</b> In the City of Sylvia	8	<b>MOI, PETITE FILLE DE 13 ANS</b> As a Young Girl of 13	21
<b>DOMAINE</b> Domain	9	<b>MYSTÈRES DE LISBONNE</b> Mysteries of Lisbon	22
<b>LES ÉMOTIFS ANONYMES</b> Romantics Anonymous	10	<b>NANNERL, LA SŒUR DE MOZART</b> Mozart's Sister	23
<b>LES FEMMES DU 6<sup>ÈME</sup> ÉTAGE</b> The Women on the 6 <sup>th</sup> Floor	11	<b>LA PRINCESSE DE MONTPENSIER</b> The Princess of Montpensier	24
<b>FILM SOCIALISME</b> Film Socialisme	12	<b>THE ARTIST</b> The Artist	25
<b>LE GAMIN AU VÉLO</b> The Kid with a Bike	13	<b>TOMBOY</b> Tomboy	26
<b>LA GROTTÉ DES RÊVES PERDUS</b> Cave of Forgotten Dreams	14	<b>UN AMOUR DE JEUNESSE</b> Goodbye First Love	27
<b>LA GUERRE EST DÉCLARÉE</b> Declaration of War	15	<b>UNE VIE DE CHAT</b> A Cat in Paris	28
<b>LE HAVRE</b> Le Havre	16		
<b>DISTRIBUTORS INFORMATION</b>	29		
<b>ALTERNATIVE CHOICE LIST</b>	30		
<b>CINÉ2000</b>	31		
<b>CampusFrance</b>	32		

# 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](http://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](http://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](mailto: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](http://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 ghastly 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<sup>ÈME</sup> ÉTAGE

## The Women on the 6<sup>th</sup> 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 6<sup>th</sup> 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

#### **PARTICIPANTS**

Dominique 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 &amp; 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 Guillemic  
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 19<sup>th</sup> 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 18<sup>th</sup> 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

Cover image from: *L'APOLLONIDE (SOUVENIRS DE LA MAISON CLOSE)*, courtesy of IFC Films.

Other photographs courtesy of: Strand Releasing, GKids, New Yorker Films, Tribeca Film, Kino Lorber Edu, Janus Films, NeoClassics Films, Film Movement, Icarus Films, Music Box Films, Swank, New American Vision.

# 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'ILLUSIONNISTE** (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](http://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](mailto:cinema@facecouncil.org)  
[facecouncil.org/cine2000](http://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](http://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

F 212 439 1455

[tourneesfestival@facecouncil.org](mailto:tourneesfestival@facecouncil.org)

[www.facecouncil.org/tournees](http://www.facecouncil.org/tournees)

**FACE**

972 Fifth Avenue

New York, NY 10075

**facecouncil.org**