

TOURNÉES FILM FESTIVAL
face-foundation.org/tournees-film-festival

Tournées Film Festival is made possible by:



HIGHBROW



CULTURAL SERVICES
FRENCH EMBASSY
IN THE UNITED STATES



Tournées Film Festival is a program of FACE Foundation in collaboration with the Cultural Services of the French Embassy

TOURNÉES FILM FESTIVAL

FRENCH FILMS ON CAMPUS
2020/2021



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Campus France USA

Franco-American Cultural Fund

CREDITS

Cover image from Portrait of a Lady on Fire, courtesy of NEON.

Other photographs courtesy of: African Film Festival, Inc., Artification, Cinema Guild, Distrib Films US, Film Movement, GKIDS, IFC Films, Janus Films, KimStim, Kino Lorber EDU, Metrograph Pictures, Milestone, Music Box Films, NEON, Rialto Pictures, Samuel Goldwyn Films, Strand Releasing

PRESENTATION

Tournées Film Festival is a program of the FACE Foundation, in partnership with the Cultural Services of the French Embassy, which aims to bring French cinema to American colleges and university campuses. Our objective in providing nearly in Tournées Film Festival grants every year is to fund festival endeavors that can eventually become permanent and self-sustaining.

Founded in 1995, this year in its 26th season, Tournées Film Festival has partnered with over 700 universities, reaching an audience of over half a million students and community members all across the United States.

Tournées Film Festival reflects the diversity and the richness of French cinema through various genres — fiction, documentary, animation and repertory films — giving participants the opportunity to expand their programming and for audiences to experience French cinema through a wider lens.

This year, Tournées presents an eclectic collection of films showcasing the range and talents of Francophone cinema. Among them, four films offer a glimpse at the imaginative storytelling styles of contemporary French animation, featuring acclaimed director Michel Ocelot's *Dilili in Paris* and Anca Damian's *Marona's Fantastic Tale*, as well as animated documentaries *Funan*, on Cambodia's Khmer Rouge, and *The State Against Mandela and the Others*, on the 1964 Rivonia Trial in apartheid South Africa.

As for classics, we are proud to present two films in celebration of the Eric Rohmer Centennial, as well as major films of African cinema by filmmakers Paulin Soumou Kourouma, Djibril Diop Mambety, and Med Hondo.

Finally, the selection also offers internationally acclaimed films from renowned filmmakers such as *Portrait of a Lady on Fire* by Céline Sciamma, *Varda by Agnès* by the eponymous late director, and *By the Grace of God* by François Ozon. Genre-defying works such as *Cassandra the Exotic!*, *Don't Think I'll Scream*, and *A Dramatic Film*, complete the program.

In this brochure you will find application information and guidelines, distributor contacts, and descriptions of the films selected for the 2020-2021 season (both the Featured and Classic Selections), as well as a list of films that are still available from previous years' selections (the Alternative Selection).

All of this information and more—such as advice for your application and tips for organizing and promoting your festival—can also be found at: face-foundation.org/tournees-film-festival.

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

- Cultural Services of the French Embassy in the U.S.
- Centre National du Cinéma et de l'Image Animée (CNC)
- Franco-American Cultural Fund (DGA / MPA / SACEM / WGAW)
- Florence Gould Foundation
- Highbrow Entertainment

We would like to thank our selection committees for their commitment and hard work in choosing the very best of the many French films released this year in the United States. We also extend our sincerest thanks to our committee in charge of distributing grant awards, tasked with the challenging job of selecting the best projects from an impressive applicant pool.

SELECTION COMMITTEE

Florence Almozini, Harris Dew, Nicholas Elliott and Delphine Selles-Alvarez

GRANT AWARDS COMMITTEE

Jamie Berthe, Sam Di Iorio, Anne Kern

We wish to thank Valérie Mouroux, Head of the Film, TV & New Media Department, Cultural Services of the French Embassy.

We also thank the professors, staff, and students who work to bring French cinema to your peers and your greater communities.

We hope you are excited to begin planning your next Tournées Film Festival!

Amélie Garin-Davet

Program Officer for Tournées Film Festival and for the Film, TV & New Media Department, Cultural Services of the French Embassy

ELIGIBILITY & GUIDELINES

Participating universities choose six films: 5 contemporary + 1 classic.

The grant to cover the cost of screening six films is \$2,200.

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

Please note that the grant has been created to support public screenings. Films must be acquired through proper distribution channels (i.e. no Netflix or other media meant for home viewing: see our Distributors page for contact information). 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" below for details.]

APPLICATION PROCEDURES

SELECTING THE FILMS

Choose six films minimum:

- 5 films from among the Featured Films or the Alternative Selection titles.
- 1 film from the Classic Selection.

Prepare a tentative schedule for the screenings. Films must be acquired through their official distributors. Not all films are available in all formats, so when selecting films, keep in mind both your projection equipment capabilities, and the availability of the films. Films are in French with English subtitles (unless otherwise noted).

APPLYING

Complete the online application form at face-foundation.org/tournees-film-festival/ application. On our website you will find advice for creating a successful Tournées Film Festival application, from choosing your films to planning to collaborate with other departments or community institutions.

APPLICATION DEADLINE

Due to the COVID-19 outbreak that led many universities to close their campus in the 2020 Spring, the call for application for the 2020-2021 season has been moved to August 2020 with a deadline late September, in order to give more time to professors and universities to put together their application.

Participants can expect a decision on their application by late October 2020, and can then plan their festival any time afterwards during the 2020-2021 academic year. Festivals must conclude by June 30, 2021. **Please visit our website face-foundation.org/tournees-film-festival for more information & updates.**

HOW TO ORGANIZE THE SCREENINGS

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. Be sure to contact the distributor before finalizing your program dates.

RAISING ADDITIONAL FUNDS

The Tournées Film Festival grant is fixed at \$2,200 and may not cover all of your expenses. In addition to the rental fees you will be responsible for the shipping costs. In this brochure, we have quoted typical pricing for each film, but fees for screening rights are negotiable. Fees may depend on format, size of screening room, whether admission will be charged, etc. Check with each distributor and make sure to mention your participation in Tournées Film Festival in your negotiation.

PUBLICIZING YOUR SCREENINGS

Social networks such as Facebook or Twitter are a good way to promote the festival: creating a group or an event on such platforms gives people regular updates regarding the festival. Follow us on Facebook (facebook.com/TheTournéesFestival).

ALL PUBLICITY MATERIALS MUST INCLUDE THE FOLLOWING CREDIT LINE:

"Tournées Film Festival is made possible with the support of the Cultural Services of the French Embassy in the U.S., the Centre National du Cinéma et de l'Image Animée (CNC), the French American Cultural Fund, Florence Gould Foundation, and Highbrow Entertainment."

SUBMITTING POST-SCREENING MATERIALS

In order to receive payment of the grant, you will have to do the following by June 30, 2021:

- Fill out your post-screening report using the online form, found at face-foundation.org/tournees-film-festival/post-screening-form
- Upload (within the online form) or email (tournees@face-foundation.org) a document containing the information regarding your Tournées Film Festival budget.
- Upload (within the online form) or email (tournees@face-foundation.org) copies of the distributors' invoices (or box office report)
- Please email links to any reviews or newspaper articles related to screenings.

The final payment of your grant is contingent on the reception of the above-mentioned materials by the Program Officer. You will receive the payment of the grant within a month of submitting your materials.



Cassandro, the Exotico!

Cassandro, the Exotico!

For close to twenty years, filmmaker Marie Losier has been making singular portraits of the artists and originals of her era, filming the everyday lives of legends like Tony Conrad or Genesis P-Orridge and augmenting them with her vision of their dreams and fantasy lives. With *Cassandro, the Exotico!*, she turns her inimitable gaze upon Saúl Armendáriz, better known as Cassandro, a legend of *lucha libre*, the wildly popular form of Mexican wrestling. Cassandro is a leading *exotico*, a wrestler who appears in drag but is every bit as formidable as his macho opponents. Unlike most *exoticos*, Cassandro is openly gay and an outspoken champion of the marginalized. While the film catches Cassandro as he makes the difficult decision to retire and nearly loses his hard-won sobriety, it avoids sensationalism through the obvious bond between filmmaker and subject. With her off-screen laugh and the handcrafted feel of her 16 mm images creating an intimate environment, Losier invites Cassandro to open up, capturing the traces of the painful history that have made him such an emblem of resilience, from the literal battle scars that dot his body to the evidence of the psychic damage of a life lived against the grain.

DIRECTOR
Marie Losier

SCREENPLAY
Marie Losier
Antoine Barraud

CAST
Cassandro

DETAILS
Documentary
English, Spanish
73 min.
France, 2019
DCP, Blu-Ray

DISTRIBUTOR
Film Movement

PRICE RANGE
\$350-\$450



Chambre 212

On a Magical Night

After accidentally revealing her long history of meaningless flings to her husband—who doesn't find them as meaningless as she does—middle-aged professor Maria leaves her home in Paris and checks in to a hotel across the street for a night of soul-searching. But before she has a chance to get too far with her introspection she is visited by a familiar-looking young man: her husband as he was twenty years earlier, when she first encountered him, soon followed by a host of other figures from her past. With this fanciful notion of a mature woman taking stock of her life through encounters with her ghosts, leading French auteur Christophe Honoré sends a love letter to cinema, indulging his taste for light-hearted melodrama, theatrical situations and settings reminiscent of Alain Resnais, and the comedy of remarriage associated with Hollywood greats like Howard Hawks and George Cukor. Yet *On a Magical Night* is more than anything else a singular tribute to a wonderful actress, Chiara Mastroianni, who has appeared in six of Honoré's films but never ceases to astonish with her mix of elegance and awkwardness, style and vulnerability.

DIRECTOR
Christophe Honoré

SCREENPLAY
Christophe Honoré

CAST
Chiara Mastroianni
Vincent Lacoste
Camille Cottin
Benjamin Biolay

DETAILS
Drama/Comedy
French
86 min.
France, 2019
DCP, Blu-Ray

DISTRIBUTOR
Strand Releasing

PRICE RANGE
\$250-\$600



Dilili à Paris

Dilili in Paris

With the dazzling adventures of Dilili, Michel Ocelot celebrates the art, inventiveness, and outsize personalities of Belle Époque Paris with a distinctly contemporary eye to righting some historical wrongs. Dilili is a fearless mixed-race girl who lives in a Kanak village inside a Parisian park, on display much like the animals in the Paris zoo today. Sadly, this is based on reality: as the indigenous inhabitants of New Caledonia, the Kanaks were then considered French subjects and exhibited in colonial expositions. But in Ocelot's fictional world, Dilili fights to break down barriers, notably those weighing on the lives of women. With the help of a delivery tricycle driver, Dilili sneaks out of her village to discover Paris, leading us on a guided tour of the city full of encounters with a veritable who's who including Marie Curie, Louis Pasteur, Marcel Proust, Colette, and Toulouse-Lautrec. Out in the streets of Paris, Dilili learns that little girls are being kidnapped by a mysterious group called the Master-Males and sets off to rescue them. Directed by the master animator behind the internationally acclaimed *Kirikou* trilogy, *Dilili* relies on a novel approach combining 2D and 3D animated figures against a backdrop of photographs of iconic Paris sites.

DIRECTOR
Michel Ocelot

SCREENPLAY
Michel Ocelot

CAST
Prunelle Charles-Ambron

DETAILS
Family Animation Adventure
French with English
Subtitles
95 min.
France, 2018
DCP, Blu-Ray

DISTRIBUTOR
Samuel Goldwyn Films

PRICE RANGE
\$300



L'extraordinaire voyage de Marona

Marona's Fantastic Tale

The idea for this heartwarming first person account of a dog's life was hatched when acclaimed Romanian animator Anca Damian rescued a female dog on the streets of Bucharest. Noting the impact the dog had on everyone who came into contact with her, Damian chose to make her next feature about a dog looking back on her life and numerous owners, creating a bittersweet, dreamlike picture of human foibles along the way. Born last of a litter of nine, the loving mutt changes owners as often as some people change hairstyles, forming attachments with a poetic acrobat, a no-nonsense construction worker, and a little girl who identifies more with her new dog than any human. As our canine narrator changes names from Nine to Ana to Sara to Marona, she reflects on the wonders of connection, the heartbreak of separation, and humans' strange way of spoiling their own happiness, while the fleeting nature of her bonds is echoed by the constantly shifting figures and backgrounds of the film's wonderfully vibrant, handcrafted mix of 2D and 3D digital animation with hand-drawn and cutout elements.

DIRECTOR
Anca Damian

SCREENPLAY
Anghel Damian

CAST
Lizzie Brocheré
Bruno Salomone
Thierry Hancisse
Nathalie Boutefeui

DETAILS
Animation, Drama
French
92 min.
France, Belgium, Romania,
2019
DVD, Blu-Ray

DISTRIBUTOR
GKIDS

PRICE RANGE
\$300



Funan

Funan

April 1975: the communist forces of the Khmer Rouge enter Phnom Penh, the capital of Cambodia, and force 1.5 million city dwellers into exile in the countryside. Among those joining the exodus are Khuon and Chou, a young couple who are separated from their three-year-old son Sovanh in the chaos of evacuation. As the weeks of misery turn into months and the months turn into years, Khuon and Chou go through unbearable hardships—forced labor, starvation, beatings, the death of their loved ones—but never give up searching for their son. Cambodian-French writer-director Denis Do's first feature, based on his own mother's memories of her experience during the four years of Khmer rule, is a wonderfully sensitive account of a brutal period in Cambodian history whose meticulous attention to specific circumstances only amplifies its painful echoes of the current fate of hundreds of thousands of displaced people around the world. Yet Do's delicate hand-drawn 2D animation style works and his tendency to suggest rather than show disturbing events make this a film accessible to viewers of all ages.

DIRECTOR
Denis Do

SCREENPLAY
Denis Do
Magali Pouzol
Elise Trinh

CAST
Bérénice Bejo
Louis Garrel
Colette Kieffer
Aude-Laurence Clermont
Biver

DETAILS
Drama
French
84 min.
France, Belgium,
Luxembourg, Cambodia,
Reunion, 2018
DVD, Blu-Ray

DISTRIBUTOR
GKIDS

PRICE RANGE
\$300



Grâce à Dieu

By the Grace of God

This gripping dramatization of the events that led to the exposure of the most significant sex abuse scandal to date in the French Catholic church is a departure for prolific writer-director François Ozon, an auteur best known as a playful, virtuosic stylist. Here, Ozon sticks to the facts and to a masterfully understated, sensitive style of filmmaking to tell the story of three men who founded an organization to confront the Archdiocese of Lyon's decades-long protection of Father Bernard Preynat, a Catholic priest and boy scout leader who had abused them and dozens of other children. But this is neither a film about a manhunt or a courtroom drama: the focus here is on what happens to victims once they speak their truth. As such, it is an important contribution not only to our awareness of the international problem of sexual abuse in the Church, but to the general conversation in the era of #MeToo. After winning the Silver Bear at the Berlin Film Festival, *By the Grace of God* was a tremendous box office success in France, leading to greater recognition of a problem hitherto barely acknowledged by the French Catholic Church.

DIRECTOR
François Ozon

SCREENPLAY
François Ozon

CAST
Melvil Poupaud
Denis Ménochet
Swann Arlaud
Éric Caravaca
François Marthouret
Bernard Verley
Martine Erhel

DETAILS
Drama/Religious/Legal
Thriller
French
137 min
France, 2019
DCP, Blu-ray, DVD

DISTRIBUTOR
Music Box Films

PRICE RANGE
\$300-\$350



Jeanne

Joan of Arc

With this follow-up to his jaw-dropping 2017 film *Jeanette: The Childhood of Joan of Arc*, Bruno Dumont, probably the most original auteur in the contemporary French cinema, delivers a dazzling conclusion to his adaptation of early 20th century French poet Charles Péguy's two plays about Joan of Arc. While *Jeanette* found Dumont telling the story of Joan of Arc's childhood musically, with a death metal score sung and recorded live on set, the second film (which can be enjoyed without seeing the first) takes a slightly more conventional approach to focus on the battles, trial, and execution that turned the Maid of Orleans into France's national heroine. Gone is the death metal, but Dumont, who is predictable only in his unpredictability, keeps us on our toes by casting ten-year-old Lise Leplat-Prudhomme, the actress who played young Joan in the first film, in the role of mature Joan. Seeing the child in armor, then standing up to the cross-examination of English grandees in a trial for heresy, has an uncanny effect: one naturally responds to her vulnerability, but Leplat-Prudhomme's steely performance also conveys an otherworldly resilience that gives Joan's spirituality a concrete presence, suggesting a bold new approach to this oft-told tale.

DIRECTOR
Bruno Dumont

SCREENPLAY
Bruno Dumont

CAST
Lise Leplat Prudhomme
Jean-François Causeret
Daniel Dienne
Fabien Fenet
Robert Hanicotte
Yves Habert
Fabrice Luchini
Christophe

DETAILS
Drama
French
138 min.
France, 2019
DCP, Blu-Ray, DVD

DISTRIBUTOR
KimStim

PRICE RANGE
\$300-\$400



Ne croyez surtout pas que je hurle

Just Don't Think I'll Scream

In the first minutes of this exquisitely unusual essay film, experimental filmmaker Frank Beauvais tells us that he and his boyfriend have separated after several years and that he has remained alone in the village in Alsace where he and his partner settled six years earlier. Lacking the money to return to Paris and the will to leave the house, Beauvais loses himself in *cinéphilie*, watching movies at a frenetic pace. The result of this period of seclusion is *Just Don't Think I'll Scream*, a memoir composed of hundreds of short clips culled from Beauvais's manic film binge set against his controlled voiceover. It is a midlife crisis film, a record of a dark stretch in French history during which the Nuit Debout protest movement and the terrorist attack in Nice accentuated the sense of a society in crisis, but also the narrative of a slow rebirth. Perhaps most importantly, it is an incredible monument to our obsessive, intimate relationship with images. In the endless flow of sequences celebrated and obscure, Beauvais finds an extension of his thoughts, fears, and desires. As he reorganizes these images to communicate his experience, he takes a decisive step back into the world, sharing with us a work of radical intimacy.

DIRECTOR
Frank Beauvais

SCREENPLAY
Frank Beauvais

DETAILS
Documentary
French
72 min.
France, 2019
DCP, Blu-Ray, DVD

DISTRIBUTOR
KimStim

PRICE RANGE
\$300-\$400



O Que Arde
Fire Will Come

After spending several years in prison for allegedly setting a wildfire, Amador returns to his elderly mother's farm in the mountains of Galicia. He lives quietly, resisting his well-meaning neighbors' overtures, apparently more aware of the terrible stigma associated with his crime than they are. Until another fire breaks out, directly threatening the local community, and accusations turn once more to Amador... With his third feature, French-born Galician filmmaker Oliver Laxe accomplishes an extraordinary balancing act between man and nature, the intimate and the spectacular, and the material and the spiritual, setting the impenetrable mysteries of the human heart against the specter of natural disaster. *Fire Will Come* is neither a message film nor an activist one, but it is impossible to watch its hauntingly sublime footage of forest fires without thinking of the climate crisis. The film's crowning achievement is to infuse these horribly familiar images with the emotional texture of individual lives: the resilience of a mother's love, the unescapable shame of an average man. This is cinema of the highest spiritual and aesthetic ambition, occasionally reminiscent of the masterpieces of Robert Bresson, Akira Kurosawa, and Andrei Tarkovsky, but utterly unique in its way of facing the most daunting issue of our era.

DIRECTOR
Oliver Laxe

SCREENPLAY
Oliver Laxe

CAST
Amador Arias
Benedicta Sanchez
Inazio Abrao
Elena Fernandez
David de Poso
Alvaro de Bazal

DETAILS
Drama
Spanish
85 min.
France, Luxembourg, Spain,
2019
DCP, Blu-Ray, DVD

DISTRIBUTOR
KimStim

PRICE RANGE
\$300-\$400



Portrait de la jeune fille en feu
Portrait of a Lady on Fire

Five years after her international triumph *Girlhood*, writer-director Céline Sciamma returns with a poignant feminist revision of the historical romance. In the late eighteenth-century, Marianne, a free-spirited painter, travels to a remote island off the coast of Brittany to paint a portrait of Héloïse, a young woman whose mother has recently taken her out of a convent to marry her to an Italian nobleman whom she has never met. But Héloïse refuses to sit for a portrait she knows will be offered to her prospective husband. Marianne must paint her in secret, pretending merely to keep Héloïse company while trying to memorize her features as they walk on the beach. Sciamma's masterful command of her art has rarely been more delightful to behold than in the way she teases out the shift from the artist's dispassionate gaze to the yearning admirer's look of desire. As the two young women experience a brief burst of love and freedom, a kind of utopia that will remain with them for the rest of their lives, Sciamma challenges the viewer to guess who is looking at who, raising complicated questions not only about desire but the history of artists and their models.

DIRECTOR
Céline Sciamma

SCREENPLAY
Céline Sciamma

CAST
Noémie Merlant
Adèle Haenel
Luàna Bajrami
Valeria Golino

DETAILS
Drama
French
122 min.
France, 2019
DCP

DISTRIBUTOR
NEON

PRICE RANGE
\$300-\$500



Première année

The Freshmen

Over the last few years, practicing physician Thomas Litti has carved out a unique place for himself in French cinema as a commercially successful writer-director with a specialization in the medical field. His nearly anthropological but always engrossing approach to various aspects of contemporary French medicine has unfolded in a series of entertaining fiction films. After tackling life in under-staffed, over-stressed hospitals and the struggles of France's rare country doctors, Litti turns to the first year of medical school, with an utterly fascinating—not to say terrifying—account of the preparations medical students must go through for a make or break examination that will alone determine whether they are able to pursue a medical career. *The Freshmen* tells the story of Antoine and Benjamin, two young men who become study buddies in the hellish months of relentless cramming leading up to this life-changing test. While Antoine is on his third try and desperate to succeed, Benjamin, the son of a prominent surgeon, is fresh out of high school, unsure what he wants, but naturally gifted at medicine. Their differing fortunes highlight the injustices of a savagely competitive, in many ways antiquated system that tends to perpetuate class differences.

DIRECTOR
Thomas Litti

SCREENPLAY
Thomas Litti

CAST
Vincent Lacoste
William Lebghil
Michel Lerousseau
Darina Al Joundi

DETAILS
Drama
French
92 min.
France, 2018
DCP

DISTRIBUTOR
Distrib Films US

PRICE RANGE
\$350 + \$20 for shipping
for one screening

Le Procès de Mandela et les autres

The State Against Mandela and the Others

In October 1963, Nelson Mandela and nine other leaders of the banned African National Congress appeared before the Pretoria High Court in the apartheid state of South Africa. This diverse group of fighters against apartheid included members of various African peoples, white Jewish South Africans, and an Indian Muslim, all of whom were accused of sabotage and potentially faced the death penalty. While there are no images of the nine-month trial that followed, the 256 hours of audio recorded include some of Nelson Mandela's most fiery declarations of faith. After the tapes were restored by the French National Audiovisual Institute in 2012, French journalist Nicolas Champeaux and director Gilles Porte decided to use them as the basis for this documentary about the trial that led to sentences of life imprisonment for Mandela and his comrades but proved to be a watershed moment in the national and international resistance to racist segregation. Using dramatic charcoal animation to illustrate the trial tapes and contemporary interviews with survivors and witnesses including Winnie Mandela to comment on the events, Champeaux and Porte have created a galvanizing account of this battle against injustice, with subtle reminders that the fight is not over yet.

DIRECTOR
Nicolas Champeaux
Gilles Porte

SCREENPLAY
Nicolas Champeaux
Gilles Porte

CAST
Winnie Mandela
Ahmed Kathrada
Denis Goldberg
Andrew Mlangeni
Percy Yutar
Quartus de Wet
David Yutar
Max Sisulu

DETAILS
Documentary
English
144 min.
France, South Africa, 2018
DCP, Blu-Ray

DISTRIBUTOR
ARTIFICIATION

PRICE RANGE
\$500-\$2000



Sibyl

Ten years after she published her last novel, Sibyl decides to quit her successful practice as a psychoanalyst and begin writing again, surprising her partner and children with this apparently rash decision. As she is about to leave her practice, she accepts an emergency appointment with Margot, a young actress pregnant with the costar of her next film, who is himself in a relationship with the film's director. Initially reluctant to see Margot, Sibyl gradually becomes drawn to her story, finding echoes in it of her own lost love and soon turning what Margot says in therapy into the plot of her new novel. As Margot clings to Sibyl for support, Sibyl follows her to her film set on the island of Stromboli, crossing the lines between therapist and participant and between fiction and fact. After the critically-lauded hit *In Bed with Victoria*, writer-director Justine Triet and actress Virginie Efira team up again for another remarkable portrait of a professional woman in crisis, upping the ante in terms of emotional complexity, narrative ambition, and awkward comedy. In the role of Sibyl, Efira delivers a fearless, raw performance without losing the glamorous sheen that make her one of the most compelling movie stars of our era.

DIRECTOR
Justine Triet

SCREENPLAY
Justine Triet
Arthur Harari
David H. Pickering

CAST
Virginie Efira
Adèle Exarchopoulos
Gaspard Ulliel
Sandra Hüller
Laure Catalmy
Niels Schneider

DETAILS
Comedy
French, Italian, & English
100 min.
France, 2019
DCP, Blu-Ray, DVD

DISTRIBUTOR
Music Box Films

PRICE RANGE
\$350-\$400



Synonyms

With his third feature and first film set in France, Israeli writer-director Nadav Lapid provides an incendiary reminder that cinema is most powerful when it raises questions rather than provides answers, when every shot seems born of the desire to try out a new idea rather than bow to narrative convention, and when every scene feels as inevitable as it is surprising. With *Synonyms*, Lapid turned to his own experience as a young exile in France twenty years ago to tell the story of Yoav, a young Israeli who arrives in Paris knowing no one and barely speaking French but committed to forgetting his homeland and becoming a Frenchman. On his first night in Paris, Yoav is robbed of everything he owns and throws himself on the mercy of a bourgeois couple who will become his guides in the French approach to art, friendship, and sex. But the shadow of Yoav's troubled native land is never far away. Subversively funny, brilliantly executed, constantly astonishing, and tragic in its political implications, *Synonyms* won a richly deserved Golden Bear at the 2019 Berlin Film Festival, confirming Nadav Lapid's reputation as one of the most promising filmmakers to emerge in the last decade.

DIRECTOR
Nadav Lapid

SCREENPLAY
Nadav Lapid
Haim Lapid

CAST
Tom Mercier
Quentin Dolmaire
Louise Chevillotte

DETAILS
Drama
French and Hebrew
123 min.
France, Israel
2019
DCP, Blu-Ray, DVD

DISTRIBUTOR
Kino Lorber

PRICE RANGE
\$400



Tout est pardonné

All is Forgiven

Writer-director Mia Hansen-Løve is recognized as one of the brightest talents in contemporary French film for the way she has renewed the tradition of the intimate cinema of ideas and emotions epitomized by auteurs such as Eric Rohmer. While her later films such as *Things to Come* were widely praised in the United States, her first feature *All is Forgiven* is only receiving its US release now, thirteen years after its rapturous reception at the Cannes Film Festival. Hansen-Løve was only 26 when she made the film, but it is a surprisingly mature work in which one recognizes her themes—a young woman’s development, precarious family dynamics, the passage of time—and the texture of her images, shaped by a sensitivity to natural light and a keen sense of the frame. The film begins in Vienna in 1995, with Victor and Annette, a Franco-Austrian couple raising their little girl Pamela. When the family returns to Paris, Victor plunges into drug addiction and Annette vows never to see him again. Eleven years later, Victor resurfaces to get to know Pamela, now a teenager who has always wondered why he disappeared. This achingly delicate tale of love, despair, and forgiveness is carried by beautifully subtle performances.

DIRECTOR

Mia Hansen-Løve

SCREENPLAY

Mia Hansen-Løve

CAST

Paul Blain
Marie-Christine Friedrich
Constance Rousseau
Carole Franck
Olivia Ross
Alice Langlois
Pascal Bongard

DETAILS

Drama
French, German
105 min.
France, 2007
DCP

DISTRIBUTOR

Metrograph Pictures

PRICE RANGE

\$300-\$350



Un Film Dramatique

A Dramatic Film

A Dramatic Film is the fruit of a four-year film workshop led by filmmaker Eric Baudelaire with a group of middle school students in a Paris suburb. But the verb “to lead” is a misnomer, since the film’s power on an emotional, intellectual, and political level is in the collaborative spirit and freedom an acclaimed artist and a group of children discover together, in order to reflect on their lives through making art. Baudelaire’s work with these students is not achieved by handing them the tools of the trade, though some of the most awe-inspiring moments come when a student takes a camera and, dispensing with the rules of “correct” filmmaking, creates images of startling originality. What is essential here is not technical know-how or the history of cinema, but the students’ constantly shifting idea of what makes a film—and what film they’re making. Combining sequences of the students discussing their ideas with their own film scenes, *A Dramatic Film* is a unique hybrid that bears witness to the maturation of a diverse group of youngsters in a polarizing moment in French history. Their ability to sustain a dialogue through creative and personal challenges is a sign of hope for the future.

DIRECTOR

Eric Baudelaire

CAST

Anida Ait Abdesslem,
Ambrine Belarbi, Assia
Chaihab, Melinda Damis,
Alyssa David, Dafa Diallo,
Océane El Faqir, Sabou
Fofana, Gaëtan Gichtenaere,
Lina Ikhlef, Bintou Kamate,
Guy-Yanis Kodjo, Ibrahim
Konate, Basile Leignel,
Gabriel-David Pop, Aïssé
Sacko, Rabyatou Saho,
Mohammed Samassa, Fati-
mata Sarr, Manelle Zigh

DETAILS

Documentary
French
114 min.
France, 2019
DCP, Blu-Ray

DISTRIBUTOR

Cinema Guild

PRICE RANGE

\$375-\$450



Varda par Agnès
Varda by Agnès

Varda by Agnès, the last film by the late great Agnès Varda, is a typically joyous, digressive, and revealing ramble through the director's work, based on a series of lectures she gave in the last years of her life. Composed of numerous clips from Varda's films and public appearances, as well as extensive documentation of her gallery installations, the film provides both an introduction to and a summation of the extraordinary achievement of the woman who kicked off the French New Wave with *La Pointe Courte*, a groundbreaking, independently financed mix of poetic realism and documentary, and continued to make epochal narrative films (*Cleo from 5 to 7*; *One Sings, the Other Doesn't*; *Vagabond*) and pioneering documentary works that combined a boundless curiosity about the world and a generous art of self-revelation (*The Gleaners and I*; *Faces Places*). But as anyone who has ever seen an Agnès Varda movie knows, Varda would not simply be satisfied with retreading her accomplishments: this is a film as open to the future as it is to the past, full of insight and inspiration for young filmmakers, artists, and thinkers, and imbued with Varda's incomparable swiftness of thought and warmth of feeling.

DIRECTOR
 Agnès Varda

SCREENPLAY
 Agnès Varda

CAST
 Agnès Varda

DETAILS
 Documentary
 French
 120 min.
 France
 2019
 DCP, DVD, Blu-Ray

DISTRIBUTOR
 Janus Films

PRICE RANGE
 \$200 DVD/Blu-Ray
 \$300 DCP



La Vérité
The Truth

Fresh from winning the Palme d'Or with *Shoplifters* at the 2018 Cannes Film Festival, Japanese master Hirokazu Kore-eda surprised the film world by announcing his next project would be a French film starring Catherine Deneuve and Juliette Binoche. Any concern that Kore-eda would lose his distinctive touch with his first film outside Japan vanishes upon seeing *The Truth*, a characteristically wise and unpredictable take on family affections and the games and lies required to maintain them. The set-up seems familiar enough: as aging French movie star Fabienne (played by Deneuve) prepares to publish her memoirs, her estranged daughter Lumir (Binoche) returns to the luxurious family home in Paris with her American husband and daughter, ready for a confrontation. But where a less original film would build to an explosive family show-down peppered with a revelation or two, Kore-eda chooses a lighter touch, playfully dodging the obvious to steer his film in a direction that is delightfully comedic, true to life, and, in the case of the fascinating sci-fi film-within-the-film, slyly offbeat. With richly detailed, vulnerable performances by Deneuve and Binoche and an extraordinary supporting cast, *The Truth* is one of the most affecting and original French family dramas in recent years.

DIRECTOR
 Hirokazu Kore-eda

SCREENPLAY
 Brett Pierce
 Drew T. Pierce

CAST
 Catherine Deneuve
 Juliette Binoche
 Ethan Hawke

DETAILS
 Drama
 French, English
 106 min.
 France, 2020
 DCP, Blu-Ray

DISTRIBUTOR
 IFC Films

PRICE RANGE
 \$350-\$1000

ALTERNATIVE FILM SECTION

- 12 Jours / 12 Days**
Raymond Depardon, 2017
- 120 Battements Par Minute / BPM**
Robin Campillo, 2017
- Barbara / Barbara**
Mathieu Amalric, 2017
- Dernieres Nouvelles Du Cosmos / Latest News from The Cosmos**
Julie Bertucelli, 2016
- Elle / Elle**
Paul Verhoeven, 2016
- Fatima / Fatima**
Philippe Faucon, 2016
- High Life / High Life**
Claire Denis, 2019
- Kinshasa Makambo / Kinshasa Makambo**
Dieudo Hamadi, 2018
- La Caméra De Claire / Claire's Camera**
Hong Sang-Soo, 2017
- La Douleur / Memoir of War**
Emmanuel Finkiel, 2018
- L'amant D'un Jour / Lover for a Day**
Philippe Garrel, 2018
- La Mort De Louis XIV / The Death of Louis XIV**
Albert Serra, 2016
- L'atelier / The Workshop**
Laurent Cantet, 2017
- L'avenir / Things to Come**
Mia-Hansen Love, 2016
- Le Concours / The Competition**
Claire Simon, 2016
- Le Fils De Joseph / The Son of Joseph**
Eugene Green, 2016
- Le Grand Mechant Renard Et Autres Contes / The Big Bad Fox and Other Tales**
Benjamin Renner & Patrick Imbert, 2018
- Le Livre D'image / The Image Book**
Jean-Luc Godard, 2018
- L'empire De La Perfection / John Mckenroe: In the Realm of Perfection**
Julien Faraut, 2018
- Le Retour Du Héros / Return of the Hero**
Laurent Tirard, 2018
- Le Semeur / The Sower**
Marine Francen, 2017
- Les Fantomes D'ismael / Ismael's Ghosts**
Arnaud Desplechin, 2017
- Les Garçons Sauvages / The Wild Boys**
Bertrand Mandico, 2017
- Les Quatres Soeurs / Shoah: Four Sisters**
Claude Lanzmann, 1970
- L'homme Fidèle / A Faithful Man**
Louis Garrel, 2018
- Louise En Hiver / Louise by the Shore**
Jean-François Laguionie, 2016
- Felicite / Felicite**
Alain Gomis, 2017
- Fort Buchanan / Fort Buchanan**
Benjamin Crotty, 2016
- Frantz / Frantz**
François Ozon, 2016
- I Don't Belong Anywhere: Le Cinema De Chantal Akerman / I Don't Belong Anywhere: The Cinema of Chantal Akerman**
Marianne Lambert, 2016
- I Am Not Your Negro / I Am Not Your Negro**
Raoul Peck, 2017
- Jeannette, L'enfance De Jeanne D'arc / Jeannette: The Childhood of Joan Of Arc**
Bruno Dumont, 2017
- Jours De France / 4 Days in France**
Jérôme Reybaud, 2016
- Madame Hyde / Mrs. Hyde**
Serge Bozon, 2017
- Makala / Makala**
Emmanuel Gras, 2018
- Marguerite / Marguerite**
Xavier Giannoli, 2016
- Ma Vie De Courgette / My Life as a Zucchini**
Claude Barras, 2016
- Mes Provinciales / A Paris Education**
Jean-Paul Civeyrac, 2018
- Metamorphoses / Metamorphoses**
Christophe Honoré, 2014
- Nocturama / Nocturama**
Bertrand Bonello, 2016
- No Home Movie / No Home Movie**
Chantal Akerman, 2016
- Plaire, Aimer Et Courir Vite / Sorry Angel**
Christophe Honoré, 2018
- Polina / Polina**
Valérie Müller & Angelin Preljocaj, 2017
- Quand On A 17 Ans / Being 17**
André Téchiné, 2016
- Rester Vertical / Staying Vertical**
Alain Guiraudie, 2017
- Tazzeka / Tazzeka**
Jean-Philippe Gaud, 2018
- Un Beau Soleil Interieur / Let the Sunshine In**
Claire Denis, 2017
- Une Jeunesse Allemande / A German Youth**
Jean-Gabriel Périot, 2015
- Une Vie Violente / A Violent Life**
Thierry De Peretti, 2017
- Visages, Villages / Faces, Places**
Agnès Varda & Jr, 2017
- Vivre Riche / Vivre Riche**
Joël Akafou, 2017
- Voir Du Pays / The Stopover**
Delphine & Muriel Coulin, 2016
- Voyage A Travers Le Cinema Français / My Journey through French Cinema**
Bertrand Tavernier, 2016

CLASSIC



ERIC ROHMER CENTENNIAL

L'Ami de mon amie

Boyfriends and Girlfriends

Boyfriends and Girlfriends brought the “Comedies and Proverbs” series to a close with a characteristically light-handed comedy hinting at real philosophical questions. Blanche has just started her first job in the newly built Paris suburb of Cergy-Pontoise, where she befriends Léa. After Léa introduces her to her boyfriend Fabien, Blanche begins dating Alexandre, a snobbish ladies’ man. Trouble arises when Blanche realizes she’s actually in love with Fabien... From this seemingly trivial—but oh-so-relatable—material, full of theatrical misunderstandings and crying jags, Rohmer created an incisive picture of 1980s France, setting the eternal ups and downs of love against the architectural utopias of the new suburbs and the apogee of consumer society. As always with Rohmer, but perhaps accentuated by the stark setting of the new city, *Boyfriends and Girlfriends* is also a lesson in mise-en-scène, displaying a geometric precision in the way these relationships play out spatially. As with *The Aviator's Wife* and the other “Comedies and Proverbs,” Rohmer self-produced *Boyfriends and Girlfriends*, shooting with a skeleton crew of six to preserve his artistic independence and to capture on screen something of the fervor and intimacy of a tiny collective enterprise. It remains an inspiration to independent filmmakers the world over.

DIRECTOR
Éric Rohmer

SCREENPLAY
Éric Rohmer

CAST
Emmanuelle Chaulet
Sophie Renoir
Anne-Laure Meury
Eric Viellard
François-Eric Gendron

DETAILS
Comedy, Drama, Romance
French
103 min.
France, 1987
Blu-Ray

DISTRIBUTOR
Metrograph Pictures

PRICE RANGE
\$300-\$350



Afrique sur Seine, L'envers du décor, Une nation est née, Lamb

Africa on the Seine, L'envers du décor, A Nation was Born, Lamb

This program of documentary shorts is both a stirring introduction to the Beninese/Senegalese filmmaker considered the first sub-Saharan African film director and a rich overview of the period of African independence and nation-building. Vieyra's 1955 essay film *Africa on the Seine* (co-directed with Mamadou Sarr) begins on the banks of the Niger but moves quickly to Paris, "the capital of Black Africa." Combining street photography with a poetic voiceover, Vieyra achieves a remarkable portrait of the African diaspora and a forward-looking paean to racial diversity. As the title indicates, the 1961 short *A Nation Was Born* does nothing less than describe the history and birth of the modern African nation of Senegal. With tremendous economy of means, Vieyra depicts an idyllic pre-colonial land in West Africa, the traumatism of colonialism, and the optimism of the newly independent country. A documentary about the Senegalese national sport of wrestling, *Lamb* eloquently demonstrates that wrestling here is more than a sport, but a spectacle, a game, and a way of life. *Lamb* was the first film from Sub-Saharan Africa selected at the Cannes Film Festival, in 1964. *L'Envers du décor* (1980) is an extraordinary behind-the-scenes record of the shooting of the 1976 feature film *Ceddo* by Senegalese master Ousmane Sembène, and a crucial lesson in filmmaking and the perspective of the African artist.

DIRECTOR

Paulin Soumanou Vieyra

CAST

Africa on the Seine (Paulin Soumanou Vieyra, Mamadou Sarr, Marpessa Dawn, Annette M'Baye)

DETAILS

Africa on the Seine (Documentary, French with English subtitles, 21 min., Senegal, 1955)

Lamb (Documentary, Wolof and French with English subtitles, 18 min., Senegal, 1963)

A Nation was Born (Documentary, Wolof and French with English subtitles, 25 min., Senegal, 1961)

L'envers du décor (Documentary, Wolof and French with English subtitles, 25 min., Senegal, 1981)

Total runtime: 89 min.
DCP, DVD, Blu-Ray

DISTRIBUTOR

African Film Festival, Inc.

PRICE RANGE

\$150 (one film), \$600 (all films)



ERIC ROHMER CENTENNIAL

La Femme de l'aviateur

The Aviator's Wife

To celebrate the centennial of Eric Rohmer's birth, Tournées offers two films from his delightful "Comedies and Proverbs," a series of discrete films that represented both a return to the principles with which Rohmer and his Nouvelle Vague friends Truffaut, Godard, and Rivette revolutionized filmmaking—shooting on real streets with young unknowns, privileging spontaneity over the industry rulebook—and a break with what had previously defined his cinema. Where his first successes were devoted to middle-aged bourgeois intellectuals, inclined to analyze their feelings rather than act upon them, the "Comedies and Proverbs" found Rohmer turning to dynamic young characters from a variety of class backgrounds and exploring new areas of French society. In *The Aviator's Wife*, the male lead is a young postman who stumbles upon his girlfriend with an airline pilot. He begins tailing the pilot through Paris, soon joined in this endeavor by Lucie, an impetuous teenager drawn to his odd behavior. While the narrative conceit is slight and the economy of means extreme, this first film in the "Comedies and Proverbs" is a remarkable distillation of Rohmer's art, in which the streets and parks of Paris turn into a soundstage for his playful examination of the misunderstandings of young love.

DIRECTOR

Éric Rohmer

SCREENPLAY

Éric Rohmer

CAST

Philippe Marlaud
Marie Rivière
Anne-Laure Meury
Mathieu Carrière

DETAILS

Comedy, Drama, Romance
French, English, German
106 min.
France, 1981
Blu-Ray

DISTRIBUTOR

Metrograph Pictures

PRICE RANGE

\$300-\$350



Hyènes

Hyenas

When the struggling inhabitants of Colobane learn that the colossally wealthy Linguère Ramatou is returning to her impoverished hometown, they put together a welcome committee headed by Linguère's former lover Dramaan Drameh, in hopes that a warm reception will encourage her to use her wealth to put an end to their problems. Yet Linguère arrives with a shocking proposal to give the town and its citizens an extraordinary amount of money...if they accept to kill Dramaan, who she reveals impregnated and abandoned her when she was a teenager. The vexed citizens initially reject her offer, but as the town's debt accumulates in the face of a flood of consumer goods, Dramaan begins to fear for his life. With his second and last feature, pioneering Senegalese director Djibril Diop Mambéty loosely adapted Swiss dramatist Friedrich Dürrenmatt's classic play *The Visit*, setting this universal tale of revenge and moral corruption in an African context that balances references to folklore, timeless parallels between humans and animals, and an astute sense of Senegal and the African continent's complex place in the global economic order. By breathing new life into *Hyenas*'s vibrant colors, mesmerizing music, and arresting compositions, this sublime restoration underscores the 1992 masterpiece's enduring relevance.

DIRECTOR

Djibril Diop Mambéty

SCREENPLAYDjibril Diop Mambéty
(adapted from Friedrich
Dürrenmatt's play *The Visit*)**CAST**Mansour Diouf
Ami Diakhate
Faly Gueye
Mamadou Mahourédia Gueye
Omar Ba
Issa Samb
Calgou Fall**DETAILS**Comedy, Drama
Wolof, French, Japanese
110 min.
Senegal, France,
Switzerland, UK,
Netherlands, Italy, 1992
Blu-Ray**DISTRIBUTOR**

Metrograph Pictures

PRICE RANGE

\$300-\$350



Mr. Klein

Mr. Klein

This late masterpiece in the long and varied career of Joseph Losey, the Hollywood filmmaker who fled the blacklist to become a director of prestigious art films in Europe, presents a terrifyingly detailed vision of life in Paris under Nazi rule while reaching a level of metaphysical horror reminiscent of Franz Kafka. Robert Klein is a wealthy Catholic art dealer who often buys artworks from French Jews desperate for money to leave the country, taking advantage of the situation to negotiate to his advantage. One day Klein learns he has a doppelgänger: a Jewish Robert Klein who is being sought by the police and has mysteriously had his mail redirected to his Catholic namesake's address, leading the authorities to believe the art dealer might be Jewish himself. Suddenly, the once untouchable rich man finds himself confronted with the vile anti-Semitism of Vichy France, having to prove his "racial purity" to save his life. Driven by an incandescent star performance by Alain Delon, *Monsieur Klein* is both a chilling history lesson—the film culminates with a depiction of the 1942 roundup of Parisian Jews—and a virtuoso thriller that delivers no easy resolution.

DIRECTOR

Joseph Losey

SCREENPLAYFranco Solinas
Fernando Morandi
Costa-Gavras**CAST**Alain Delon
Jeanne Moreau
Michel Lonsdale**DETAILS**Drama
French with English subtitles
123 min.
France, Italy
1976
DCP, Blu-Ray, DVD**DISTRIBUTOR**

Rialto Pictures

PRICE RANGE\$350 DVD/Blu-Ray
\$450 DCP



Le Mystère Picasso

The Mystery of Picasso

Pablo Picasso and Henri-Georges Clouzot, the director of masterpieces of suspense such as *Le Corbeau* and *The Wages of Fear*, had been friends for thirty years when they decided to rent a studio in Nice in the summer of 1955 and make a film. The result is one of cinema's most vivid documents of a great artist at work, lifted by two brilliant decisions Clouzot made in his approach to Picasso. The first was to avoid the anecdotal, entirely eschewing interviews and explicative material, while the second and most important was to ask Picasso to paint on a semi-transparent canvas that is filmed from behind, filling the frame, so that viewers see Picasso's art take shape before their eyes. The choice to show Picasso's lines without his hand allows for his act of artistic creation to become a beguiling animated spectacle, but also plays on film's unique ability to share a point-of-view, giving viewers rare insight into how a genius might see his work. The wonder of seeing this great artist wrestling with a composition and, as Picasso put it, of seeing the painting beneath the paintings, is enhanced by this bright, sharp restoration, which makes it seem like Picasso is still at his easel today.

DIRECTOR

Henri-Georges Clouzot

SCREENPLAY

Henri-Georges Clouzot

CAST

Pablo Picasso

DETAILS

Documentary
French with English subtitles
75 minutes
France, 1956
35mm, DCP, Blu-Ray, DVD,
digital file

DISTRIBUTOR

Milestone Film & Video, Inc.

PRICE RANGE

\$200-\$500



Soleil Ô

Soleil Ô

The late Mauritanian-French writer-director-producer Med Hondo was a trailblazer in making independent films that featured the lives of African immigrants in Europe and denounced all forms of oppression. His first feature *Soleil Ô*, self-financed and shot over three years in the aftermath of May 68 with a cast of African and West Indian actors, follows the fortunes of an African immigrant in Paris as he faces racism in the workplace, objectification in the bedroom, and indifference on the part of better-off Africans. Hondo was inspired to make the film by a deadly fire in a migrant shelter outside Paris. He stated: "I needed to give [the victims] a voice, bodies, to show who these people were and how they lived, sometimes in inhuman conditions, in the shadow of neo-colonialism. [...] I had a fierce desire to be a witness to my time and to proclaim my existence as an African." Perhaps the most extraordinary thing about *Soleil Ô* is that while it pulls no punches in delivering its withering verdict on the effects of colonial history, it is anything but dour: acerbically funny, deliriously theatrical, and vibrantly inventive in its formal conceits, this is a work of resistance lifted by the joy of artistic expression.

DIRECTOR

Med Hondo

SCREENPLAY

Med Hondo

CAST

Robert Liensol
Théo Légitimus
Gabriel Glissant
Maboussou Lô
Alfred Anou
Les Black Echos
Ambroise M'Bia
Akonio Dolo

DETAILS

Drama
French and Arabic
98 minutes
Mauritania
1970
DCP, DVD, Blu-Ray

DISTRIBUTOR

Janus Films

PRICE RANGE

\$200 DVD/Blu-Ray
\$300 DCP

DISTRIBUTORS

African Film Festival, Inc.

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africanfilmny.org

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Two Countries, One Passion

HISTORIC

Founded in 1996, the Franco-American Cultural Fund (FACF) **promotes Cultural Exchange between France and the United States of America** around a shared passion for **film and television** and those who create it.

It is a unique partnership with the **French Authors, Composers and Publishers' Society (SACEM)** and the two American guilds, the **Directors Guild of America (DGA)**, and the **Writers Guild of America West (WGAW)**, joined later by the **Motion Picture Association (MPA)**.

The work of the Fund is **supported by a portion of the authors' share of French private copy levy funds** dedicated by French law "for the support of creativity, for the promotion of performances and for the training of new talents."

MISSION

The Fund undertakes a **broad range of program activities** that: underscore the fundamental role of the writer and director in the creation of cinematic works; showcase those works in a range of settings in both countries; foster greater **collaboration between French and American directors, writers, producers and the institutions that represent them**; strengthen understanding of the economic and creative issues creators face in both countries; promote the **protection of French and American cinema**; and empower the voice of the author in an ever-changing world.

CURRENT ACTIONS

COLCOA FRENCH FILM FESTIVAL IN LOS ANGELES

Founded and organized by the Franco-American Cultural Fund in 1997, **COLCOA French Film festival**, has become the leading French Film Festival in the U.S. with the participation of the French Association of Authors, Directors and Producers (ARP), the Film and TV Office of the French Embassy in Los Angeles, UniFrance Films & TV France International.

It takes place in the DGA theaters in Los Angeles. The 2020th edition of the festival will showcase the **most representative spectrum of French film industry productions, with screenings of French feature films, short films, and made-for-television films**. Cinema professionals are the primary audience for this event: directors, screenwriters, and producers, together with agents, distributors and international sellers; the festival audience now exceeds 25,000 people each year. www.colcoa.org

SPECIAL PARTNERSHIPS

The FACF funds the **D'ORNANO-VALENTI AWARD** for first French feature films presented at the Deauville American Film Festival in France. The winning film is awarded and shown during the festival in Deauville, and at the French Film Festival in Los Angeles, COLCOA.

The FACF is a partner of the **DIJON FILM FORUM** organized by the French Association of Authors, Directors and Producers (ARP), which aims to create dialog and define common objectives for Authors-Directors-Producers from all European countries.

The FACF supports **TOURNEES FESTIVAL**, which brings French films to American university campuses, at the initiative of the French American Cultural Exchange Foundation (FACE).

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