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 18th 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.

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, 2013** for those who wish to present the program in the fall semester, and **October 1, 2013** 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 US, Centre National de la Cinématographie et de l’Image Animée, Florence Gould Foundation, Campus France USA 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:**

FACE wishes to thank Muriel Guidoni Deregnacourt, Head of Film, TV and New Media Department, Cultural Services of the French Embassy, Eliza Blackman, Erjona Koni and Laura Pertuy for their collaboration on *The Tournées Festival* program.

*The Tournées Festival* brochure was designed by Laurent Auffret.
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Eligibility & Guidelines

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

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

Application Procedure

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

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

There are two deadlines for application: June 30, 2013 & October 1, 2013.
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

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, 2013 and June 30, 2014. Be sure to tell the distributors that you are participating in The Tournées Festival.
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.

PUBLICIZING YOUR SCREENINGS

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

We will provide approximately 10 posters to be customized by participants according to their film selection and screening dates. We suggest displaying these in heavily trafficked areas such as student centers, theaters, coffee shops, etc. Additionally you will find on our website templates for an email blast, postcards, and flyers. Their use is required in order to receive the grant:
- Email: Participants can customize the electronic template and must cc us at: tourneesfestival@facecouncil.org when sending it to their community.
- Postcard and Flyer: Like the email, we will provide customizable electronic templates. You may use one or the other, but ideally a combination of both.

All publicity materials must include the following credit line(s):
“The Tournées Festival was made possible with the support of the Cultural Services of the French Embassy in the US 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.”

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, Campus France USA, highbrow entertainment.”

SUBMITTING POST-SCREENING MATERIALS

The deadline for submitting post-screening materials is June 30, 2014.

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
- 1 hard copy of the customized flyers and/or postcards provided by the program
- 1 hard copy of any other publicity materials that you created for your festival
- any reviews or newspaper articles related to the screenings

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

Log on to facecouncil.org/tournees for quick and easy access to a range of resources. The site includes a list of all eligible films with descriptions and credits, links to reviews, distributor contact information and downloadable forms.
Benoît Jacquot’s nimble, lush adaptation of Chantal Thomas’s 2003 novel about the chaos at Versailles on the eve of the 1789 revolution is told not through the vantage point of the monarchs but through the eyes of Sidonie, the besotted reader to Marie Antoinette. Compressed to four tumultuous days (July 14–17) and taking place almost entirely within the actual royal palace, Farewell, My Queen tracks its protagonist relentlessly: The camera is often positioned just a few inches behind Sidonie as she scrambles down corridors, sometimes tripping, as she tries to make sense of the rumors she hears among other courtiers and rushes to read a few pages of Rousseau to Her Majesty. “Your love of the queen makes you blind to her caprice,” one of Louis XVI’s historians tells Sidonie—and the pleasure of Jacquot’s film is in watching various strains of discreet yet heated, deluded passionate attachment performed. Itchy Sidonie may thrill, however demurely, to the queen’s applying rosewood water to her mosquito bites, but she will seethe in silent jealousy as she watches, unnoticed, Marie Antoinette interlace fingers with and coo over her most prized pet, Gabrielle de Polignac—who makes la reine lose her mind before she loses her head.

“Benoît Jacquot is without equal when it comes to transforming this small Machiavellian theatre of desire and digression into a palpitating and graceful stage show; this time he successfully achieves to project this small theatre into chaotic and sweeping scenery. The outcome is dramatic.”

Jean-Marc Lalanne, Les Inrockuptibles
The title of Elie Wajeman's striking first film refers to the immigration of Jews to Israel; it is there that hashish dealer Alex Raphaelson, currently living in a gritty section of Paris, hopes to start over by helping a cousin open up a restaurant in Tel Aviv. But many obstacles face Alex as he prepares for this voyage—primarily his burdensome older brother, Isaac (Cédric Kahn, a talented writer-director making a rare appearance in front of the camera), who constantly leans on his sibling for money. In between Hebrew lessons, Alex, drained of his funds by his needy, manipulative brother, begins selling harder drugs—which places him at the mercy of extremely dangerous men—to pay for his trip to Israel. Complicating his departure further, Alex falls in love with Jeanne, a fiercely intelligent, independent graduate student. Wajeman's debut powerfully lays bare the onerous pull of family ties and intelligently questions whether, in relocating thousands of miles away and starting anew, we can ever really escape ourselves.

"Aliyah" quickly turns away from American mythology in order to build an uneasy and sensitive portrait of a young man whose departure to Israel ("a lame country like me" he says) seems less of a solution to his problems and more like stepping out of the fire into the frying-pan, which is politically quite incorrect."
Romain Blondeau, Les Inrockuptibles
The feature-length directorial debut of actor Mathieu Demy—the son of eminent filmmakers Jacques Demy and Agnès Varda—is both a touching homage to the œuvre of his parents and a project that evinces his own promising vision. Demy plays Martin, a Parisian real estate agent in his late 30s. After he receives news of his mother’s death, he flies to Los Angeles, her home for the past several decades, to settle her affairs. As Martin heads to the States, he is flooded with memories about his childhood years living with Emilie in her Venice Beach bungalow—flashbacks that are culled directly from his own mother’s Documenteur (1981), a semiautobiographical film starring an eight-year-old Demy. Martin next sets out for Tijuana, where he is in search of a woman named Lola, to whom Emilie bequeathed her home. “Lola” is a name of great significance: it is the title of Jacques’s first film, from 1961, starring Anouk Aimée as a cabaret performer in Nantes; Lola/Aimée would reappear in the LA-set Model Shop (1968), Demy père’s only film made in the US. One of cinema’s most melancholic dreamers, the elder Demy (who died in 1990) transformed the simplest of emotions into epics. Mathieu follows suit in this impressive first film.

“Americano” is thus something of a sequel, in which certain moods and implications of his mother’s film — the loneliness that can seem almost like a geographical fact of American life, the distance that can invade even the most intimate relationships — are revisited and revised. Though not explicitly autobiographical, this film is deeply personal, and while the nature of cinema is very much on its mind, it rarely feels insular or self-conscious. Instead, it is wistful and nostalgic, and at the same time full of restless curiosity.”

A.O. Scott, New York Times
A staggering, profound examination of love, Michael Haneke’s compassionate film centers on Georges and Anne, long-married octogenarians and retired music teachers who still take great delight in each other. Their bonds will be tested, however, as Anne grows increasingly debilitated, both mentally and physically. In depicting what has rarely been shown onscreen before—two elderly people struggling to maintain their dignity in the face of the unremitting cruelties of aging—Haneke brilliantly shows that the greatest crucible of life’s final chapter is figuring out how to best honor the past. Never sentimentalizing his two main characters, Haneke nonetheless portrays them tenderly; viewers grow deeply attached to Georges and Anne thanks to the astonishing performances by Trintignant and Riva. Both actors are legends of French cinema: he is best known for Eric Rohmer’s *My Night at Maud’s* (1969), and she for Alain Resnais’s *Hiroshima, Mon Amour* (1959). Watching these two icons, we are reminded of nothing less than our own mortality—and our own past and present relationships.

“Considering Haneke’s confrontational past, this poignantly acted uncommonly tender two-hander makes a doubly powerful statement about man’s capacity for dignity and sensitivity when confronted with the inevitable cruelty of nature.”

Peter Debruge, Variety
Set in the early 1970s, this bracing semi-autobiographical film from Olivier Assayas resists easy nostalgia, focusing instead on the turbulence of one's late teens and early twenties. The writer-director's surrogate is a high-school student named Gilles (played by terrific newcomer Clément Mettayer), who was born too late to take part in the insurrections of May '68 but is still consumed with revolutionary zeal. Over the course of this exceptional coming-of-age tale, Gilles will become disenchanted with the political hair-splitting and inflexible positions of the far-left movements he has devoted himself to, eventually finding a new purpose in painting and cinema. Playing out against a backdrop of perfect period detail (particularly evident in the sound-track choices), Something in the Air is the rare film that skillfully operates on both a micro and macro level. While delving deeply into Gilles's private dramas as he tries to define himself as an artist, Assayas never lets us forget that this richly drawn adolescent protagonist is also a player in a much broader historical moment: the era when revolutionary hopes began to splinter and fade.

“Made with the bittersweet clarity of hindsight and the assurance of a director in peak form... Conjuring the mood and attitudes of 1970s European counterculture with pinpoint detail and nary a shred of naive romanticism, this tender but dispassionate semi-autobiographical drama offers a gentle rebuke to the celebratory spirit of many post-'68 movies, capturing how political zeal gives way to confusion, compromise and a dawning sense of personal identity.”

Justin Chang, Variety

**DIRECTOR**
Olivier Assayas

**SCREENPLAY**
Olivier Assayas

**CAST**
Gilles: Clément Métyayer
Christine: Lola Creton
Alain: Felix Armand
Laure: Carole Combes
Leslie: India Menuez

**AWARDS**
Golden Osella, Olivier Assayas – Venice Film Festival (2012)

**GENRE**
Drama

**DISTRIBUTOR**
IFC Films

**RUNNING TIME** 122'

**PRODUCTION** France, 2012

**RATING** Not Rated

**GAUGE** Blu-ray, DCP, DVD
Based on a real-life incident—the hijacking of a Paris-bound Air France flight from Algiers on Christmas Eve in 1994—this thriller, directed by Julien Leclercq, remains taut and tense from the first frame to the last. The hijackers, four men claiming membership in the Armed Islamic Group, demand the release of political prisoners in Algeria; in Paris, Carole Jeanton, an official in the French Interior Ministry, suspects that this quartet may have plans to crash the plane into the Eiffel Tower. Meanwhile, the GIGN, France’s paramilitary police force, rehearses its mission to thwart the terrorist plot. Expertly cutting between the chaos inside the plane, the nail-biting negotiations within government buildings, and the cold precision of the special-ops team at the staging ground, Leclercq also ratchets up the anxiety by including actual footage of the rescue operation, which was broadcast live on French television on December 26. More than 200 passengers were freed during this harrowing firefight, but the mission was not without multiple fatalities.

“‘The Assault,’ which builds to an almost unbearably vivid scene in which the assault squad goes to work, is so gripping and focused that it easily bests Hollywood movies with 50 times its budget. Leclercq is that rare French director who may find himself courted by big studios.”
Kyle Smith, New York Post
An exemplary documentary that exposes one of the most ignominious—and little-studied—events of the past 130 years, Joël Calmettes’s film chronicles the Berlin Conference on Africa. At this meeting, held at Chancellor Otto von Bismarck’s official residence in Berlin, the major European countries and the US divided up the vast continent for their own personal gain, setting in motion the ruinous colonization of Africa that continued for the next several decades. No Africans, as the movie sharply points out, were invited to participate in the proceedings that would so irrevocably, disastrously change the fate of their land. Plunging the viewers into you-are-there immediacy, Berlin 1885 includes several scenes of reenactments of this infamous conference, with actors, in period costume, speaking lines culled from actual transcripts and recently discovered archival documents. Augmenting these adroit re-creations are the insights of scholars and historians from around the world, each speaking lucidly about the implications of carving up Africa so that Western nations could exploit its vast resources.

“A film well carried through, with a rhythm given by the chapters and the addition of some very instructive perspectives (...) The fiction-documentary by Joël Calmettes, a moment of outstanding television, would perfectly find its place in numerous history classes in high school and college.”

Le Monde

**DIRECTOR**
Joël Calmettes

**SCREENPLAY**
Joël Calmettes

**CAST**
Otto von Bismarck: Jacques Spiesser
Baron de Courcel: Pierre-Loup Rajot
Comte de Hatzfeldt: Carlo Brandt
Sir Malet: Pierre Banderet
Docteur Ballay: Fabrice Michel

**GENRE**
Docudrama

**DISTRIBUTOR**
Icarus Films

**RUNNING TIME**  85’

**PRODUCTION**  France, Belgium, Germany, 2010

**RATING**  Not Rated

**GAUGE**  Digibeta, DVD
Writer-director Christophe Honoré revisits the musical—the genre of his charming hit *Love Songs* (2007)—in *Beloved*, an intricate weaving of multiple romantic triangles and world-changing milestones. Era-spanning (the film opens in 1963 and closes in 2007) and globe-hopping (scenes take place in Paris, Prague, London, and Montreal), the ambitious *Beloved* touches on several historical events during those forty-plus years, including the Soviet invasion of Czechoslovakia in 1968, the AIDS pandemic, and September 11. At its core, though, the film boils down to the love lives of two women: Madeleine (played in her youth by *Love Songs* alumna Ludivine Sagnier and in her prime by Catherine Deneuve) and her daughter, Vera (Honoré regular Chiara Mastroianni, Deneuve’s real-life offspring). Each woman grapples with fidelity, commitment, and desire in ways that are achingly human and instantly recognizable. In the tradition of cinema’s greatest romantics, Honoré has written lyrics that poignantly express love’s thorniest complications: “I can live without you / But what kills me is that I can’t live without loving you.”

“*Beloved* cuts deep. Romances in contemporary French cinema are sometimes so tormented, so full of passionately whispered sweet nothings and ferocious copulation that they feel like navel-gazing self-parodies. Honoré, on the other hand, makes love—particularly the unrequited kind—seem like the most universal, sorrowful condition of all.”

Jon Frosch, The Atlantic
Mariette Monpierre casts herself in a small but crucial role at the beginning of her wondrous, highly personal directorial debut: she plays Bernadette, the mother of Elza (the magnetic Stana Roumillac), a talented university graduate who breaks Bernadette’s heart when she decides to leave their Paris apartment to return to Guadeloupe, her birthplace. Elza’s voyage to this Caribbean island is motivated by her desire to seek out her father, whom she barely remembers. But this reunion requires particular sleuthing skills; one of the film’s many delights is its heroine’s Nancy Drew–like smarts and persistence. Posing as a baby-sitter for her unsuspecting father’s six-year-old granddaughter, Elza confronts ugly truths: Monsieur Désiré, as her philandering business-tycoon dad is known, despises those with skin darker than his own. His bigotry is all too painfully revealed when he later says to Elza, “With your kinky hair, you couldn’t be my daughter.” Monpierre’s film astutely works on two levels: as a searing melodrama uncovering the racial prejudices that still exist among formerly colonized peoples, and as a luxuriant, inspiring tale of one young woman’s quest to understand her past in one of the most beautiful places on earth.

“Bathed in the flamingo colors and Caribbean rhythms of its location, this deeply personal debut from the writer and director Mariette Monpierre develops with a lingering attention to sensation and sound.”

Jeannette Catsoulis, New York Times
Based on co-director Joann Sfar's popular comic-book series of the same name, *The Rabbi's Cat* features a remarkable, if hairless and giant-eared, feline at its center. This wryly philosophical, beautifully drawn, meticulously detailed animated film takes place during the 1920s and '30s in Algiers, where the kitty of the title is preparing for his bar mitzvah. Having previously devoured his master's parrot, the cat now has the power of speech, which he uses, as a devout soul should, to constantly question and probe his faith. Soon the cat and the rabbi set out for Ethiopia, encountering along the way a host of characters of various creeds and ethnicities. During their trek, the Jewish leader and his inquisitive pet will face a few treacherous situations. But their voyage ultimately, upliftingly results in interfaith harmony and a richer understanding of their own religious identity and history.

"*The Rabbi's Cat*" remains intelligently entertaining by carrying an invaluable political message for our time of tensions. While starting off with characters marked by a strong Jewish identity, *The Rabbi's Cat* retraces the colonial route in light of the Enlightenment, clearly advocating exchange, openness, the discovery of the world and of the other. The cat, on behalf of Sfar, is at once Milou, Jiminy Cricket and Socrates."

Serge Kaganski, Les Inrockuptibles

**DIRECTOR**
Antoine Delesvaux, Joann Sfar

**SCREENPLAY**
Jean-François Laguionie, Anik Leray

**VOICES**
Lola: Jessica Monceau
Claire: Chloé Berthier
Gom: Julien Bouanich
Plume: Thierry Jahn

**GENRE**
Animation

**DISTRIBUTOR**
GKids

**RUNNING TIME** 76'

**PRODUCTION** France, 2011

**RATING** Not Rated

**GAUGE** Blu-ray, DCP
An enchanting hybrid of animation and live-action, this adaptation of co-director Jung’s autobiographical graphic novel recounts his childhood and adolescence after a Belgian couple adopts him from a South Korean orphanage in the early 1970s. Though Jung—who, we learn, was just one of many adopted Asian kids in his Belgian town during this era—is raised by loving parents and supported by his four older siblings, he often feels like an outsider. During his teenage years, he endures many painful episodes, some self-inflicted, in his struggle to define his identity. Interspersed throughout the animated sequences—rendered in beautiful sepia hues—of this lively character’s youth is footage of the real Jung, now 43 years old, in his native country, trying to learn more about his past. Approved for Adoption poignantly traces one man’s interrogation of ethnicity and culture. During this memorable quest, Jung learns to redefine “home”—and, in the process, discovers the seeds of his many talents.

“A black and white comic with round lines and a sense of innocence, “Couleur de peau: miel” is an unabashed cathartic process. Far from being a mere animated reproduction, this film adaptation displays a pretty visual inventiveness so as to materialize the hybrid identity of an adopted child.”

Carole Millerili, Critikat.com

DIRECTOR
Laurent Boileau, Jung

SCREENPLAY
Laurent Boileau, Jung. Based on the graphic novel Couleur de peau: Miel by Jung Henin.

VOICES
Jung Adult: William Coryn
Jung’s Adoptive Mother: Christelle Cornil
Jung’s Adoptive Father: Jean-Luc Couchard
Jung, 8 Years Old: Arthur Dubois
Jung, 17 Years old: David Macaluso

GENRE
Animation

DISTRIBUTOR
GKids

RUNNING TIME 70’
PRODUCTION Belgium, France, South Korea, Switzerland, 2012
RATING Not Rated
GAUGE Blu-Ray, DCP, DVD
This invigorating melodrama from Jacques Audiard—the director of the compelling, multilayered prison drama A Prophet (2009)—centers on the explosive chemistry between two damaged souls. The beefy, penniless Ali and his five-year-old son have traveled south to Antibes, where they settle with Ali’s sister in the hopes of starting a new life. Ali’s part-time job as a club bouncer leads to his meeting Stéphanie, a whale trainer who becomes a double amputee after a freak accident at the marine mammal park where she works. Unfazed by Stéphanie’s disability (rendered with astonishing CGI effects), the often brutish Ali shows his gallantry by carrying her in and out of the Mediterranean on his broad back. For her part, Stéphanie takes a keen interest in Ali’s amateur ultimate-fighting bouts, eventually becoming his manager. As Ali and Stéphanie evolve from friends to casual sex partners to deeply connected soul mates—despite (or because of) their many differences and the obstacles they face—Rust and Bone becomes nothing less than a great love story, recalling the sublime melodramas of the 1950s directed by Douglas Sirk.

“Rust and Bone is impressive by its mastery, intensity and, finally, by its simplicity. (...) each frame is impeccably composed, lighted and cut while remaining at the service of the story and its protagonists. The greatest success of the film is in its characters, therefore the actors: their bodies, their allocation, their interactions, their looks, their range of feelings.”

Serge Kaganski, Les Inrockuptibles

**DIRECTOR**
Jacques Audiard

**SCREENPLAY**
Jacques Audiard, Thomas Bidegain. Based on the eponymous short story collection by Craig Davidson.

**CAST**
Stéphanie: Marion Cotillard
Alain van Versch: Matthias Schoenaerts
Sam: Armand Verdure
Louise: Céline Sallette

**GENRE**
Drama

**DISTRIBUTOR**
Sony Pictures Classics

**RUNNING TIME** 120’

**PRODUCTION** France, Belgium, 2012

**RATING** Not Rated

**GAUGE** 35, Blu-Ray, DCP, DVD
A keenly observed examination of class differences and tenuous family ties, Ursula Meier’s accomplished second film (after 2008’s equally assured *Home*) focuses on 12-year-old Simon and his desperate attempts to survive. Simon lives in a bleak housing project in the valley of a posh Swiss ski resort. This tiny, cunning boy steals skis and other expensive equipment, later reselling it to his neighbors. The money Simon earns from his illegal trade supports not just himself but his young mother, Louise, a wayward, unemployed young woman in her twenties who tries to pass him as her brother. The contrasts between the abundant privilege of the vacationing skiers and the dreary hand-to-mouth existence of Simon are further highlighted by ace cinematographer Agnès Godard: She masterfully shoots the resort as a majestic expanse of bright blue and white, while, down below, Simon’s immediate environment is rendered in punishingly drab gray. In his indelible, heartbreaking portrayal of Simon, Klein joins the ranks of cinema’s greatest child actors.

“The mountains loom so very large and the child looks so very small in “Sister”, a cool yet compassionate look at two people bound by love and shared struggles in a world of haves and have-nots.”
Manohla Dargis, New York Times
Paul Lacoste’s hypnotic documentary about father-and-son master chefs Michel and Sébastien Bras examines not only the consummate skill involved in running a Michelin three-star restaurant but also larger questions regarding legacy and the anxiety of influence. Spanning four seasons, *Step Up to the Plate* revolves around a particularly crucial moment for the Bras family: Michel is about to hand over control of the restaurant, located on a hilltop in the Aubrac region in south-central France, to Sébastien. Though his son has been his right-hand man for 15 years, the decision to relinquish control is not easy for Michel, whose very identity is indelibly bound up with his profession. For his part, Sébastien is eager to leave his own stamp on the family business, but he also still seeks out his father’s feedback on new recipes. Intelligent, jovial, and kind, Michel and Sébastien certainly make excellent company. Yet the real pleasure of *Step Up to the Plate* is watching the development of so many exquisite dishes. The meticulous arrangement of herbs on a plate, the delicate process of skimming “milk skin” from a simmering pot: These are just two fascinating procedures that the two culinary geniuses engage in while at work.

“The intelligence of the films of Paul Lacoste, who encountered success with “L’invention de la cuisine”, resides in his uncompromising curiosity with which he looks to include each of the sources of art: a creative tendency, a modest gesture or happy accident.”
Noémie Luciani, Le Monde
Philippe Garrel, the most romantic of the post–New Wave masters, returns to the mysteries of the human heart in *A Burning Hot Summer*, exploring all the passion and unruly emotions that the title suggests. Painter Frédéric (Louis Garrel, the director’s son) and his actress wife, Angèle (Monica Bellucci, in one of the best performances of her career), live in Rome, where they are soon joined by a friend of Frédéric’s, actor Paul and his actress girlfriend, Elisabeth. While Frédéric and Angèle seem to be drifting irrevocably apart, Paul and Elisabeth, still in the early stages of their relationship, struggle to determine what kind of couple they want to be. Garrel’s film explores the intricacies of not only sexual relationships but platonic ones as well, particularly the strong connection between Frédéric and Paul. To watch these four characters become consumed by jealousy, despair, spite, and ardor is to witness a great modern tragedy, told by a filmmaker who has spent most of his 50-year career transforming pain into art.

“This perpetual flow between the dead and the living, this trade of intimate and fictional material, reproduces all what we admire in the quite primitive cinema of Garrel.”

Jacques Mandelbaum, *Le Monde*
“Politics is a wound that never heals,” admits Bertrand Saint-Jean, the beleaguered head of France’s ministry of transportation in Pierre Schoeller’s deft examination of power. Plagued by weird Sadean nightmares involving hooded black figures, naked women devoured by alligators, and his own asphyxiation, Saint-Jean must frantically scramble from one crisis to another: a horrific bus accident, contentious meetings over a plan to privatize France’s train stations, explosive discussions with his colleagues in the cabinet, a near-death experience. The incomparable Gourmet (frequently cast in films by the Dardenne brothers) is utterly mesmerizing as he transforms from a man of principle to a pizza-scarfing, hectoring tyrant—who then reverts to someone slightly more humane. Schoeller’s second feature (after 2008’s tender adult-child buddy film Versailles) forgoes moralizing about ambitious politicians for a more complex (and rewarding) approach: uncovering the thin line that separates altruism from narcissism.

“There’s a lot of living matter that the film brings together in a single creative cinematic gesture establishing, for instance, a very creative relationship between image and sound. This ambitious, clever and impressive film has received eleven César nominations.”
Frédéric Strauss, Telerama

**DIRECTOR**
Pierre Schoeller

**SCREENPLAY**
Pierre Schoeller

**CAST**
Bertrand Saint-Jean: Olivier Gourmet
Gilles: Michel Blanc
Pauline: Zabou Breitman
Yan: Laurent Stocker
Martin Kuypers: Sylvain Deblé

**AWARDS**
FIPRESCI Prize, Pierre Schoeller – Cannes Film Festival (2012)
Best Original Screenplay, Best Sound, Best Supporting Actor – César Awards (2012)

**GENRE**
Drama

**DISTRIBUTOR**
New Yorker Films

**RUNNING TIME** 115’
**PRODUCTION** France, Belgium, 2011
**RATING** Not Rated
**GAUGE** 35, DVD
This wonderful homage to the physical comedy and slapstick of earlier movie eras kicks off when Dom (cowriter and codirector Dominique Abel), a mild-mannered hotel clerk in Le Havre, is visited by Fiona (cowriter and codirector Fiona Gordon), a redheaded woman who claims to be a fairy. She fulfills two of the night porter’s wishes: a scooter and a perpetual supply of gasoline. But does Fiona really have supernatural powers, or is this spritely lady certifiably insane? As Dom tries to come up with his final wish, The Fairy unfolds as one ingenious sight gag after another: an underwater ballet, a belly that swells to fully pregnant in mere seconds, a baby with remarkable balancing powers. Former circus and theater performers, Abel and Gordon are elegant, acrobatic actors; their rubber-limbed antics recall those of great silent-movie stars like Buster Keaton. Other influences abound—the candy-colored mise-en-scène and crisp compositions suggest the films of both Jacques Tati and Aki Kaurismaki—but The Fairy transcends these inspirations to become a wild, hilarious, one-of-a-kind experience.

“The Belgo-Canadian-French trio, who specialize in pantomime and circus-style theatrics, have a clownlike knack for finding humor in the everyday.”
Peter Debruge, Variety

**DIRECTOR**
Dominique Abel, Fiona Gordon, Bruno Romy

**SCREENPLAY**
Dominique Abel, Fiona Gordon, Bruno Romy

**CAST**
Dom: Dominique Abel
Fiona: Fiona Gordon
John: Philippe Martz
The Owner of L’Amour Flou: Bruno Romy

**GENRE**
Comedy

**DISTRIBUTOR**
Kino Lorber Edu

**RUNNING TIME** 93’

**PRODUCTION** France, Belgium, 2011

**RATING** Not Rated

**GAUGE** 35, Blu-ray
Chantal Akerman’s loose adaptation of Joseph Conrad’s first novel (published in 1895) is as assured and sublime as her page-to-screen transfer of Marcel Proust in La Captive (2000). Opening with an extraordinary scene—the stabbing of a club performer lip-synching to Dean Martin’s “Sway”—Almayer’s Folly unfolds as something of a hallucinatory nightmare, which, Akerman astutely intimates, might be the best way to describe the legacy of colonialism. The European trader of the title, who is slowly descending into madness, is played by Stanislas Merhar (the same actor who starred in La Captive). Living deep in the Malaysian jungle sometime during the mid-20th century, Almayer obsesses over the welfare of his mixed-race daughter, Nina, whose mother, a local woman, has disappeared. After Nina is kicked out of a convent-style boarding school in the city, she falls in love with a Malay rebel fighter—sending her father, now financially as well as mentally destroyed, into further despair. In a film rife with indelible set pieces, perhaps none makes a greater, more devastating impression than the six-and-half-minute close-up of Merhar, crying out in vain for deliverance.

“Border crossing, or ruminating about being on the other side of a border, has long been a key part of Ms. Akerman’s films. She often seems to be feeling out the muscle memory of exile in her camera movements and framing, but here the stasis of Almayer’s existence is intensely felt. Shooting the film in Cambodia, Ms. Akerman may well be going farther afield than in her hybrid nonfiction work in the past two decades (...) Yet for all the leafy exteriors and chugging boats, Almayer is very much inside even when he’s out.”
Nicolas Rapold, The New York Times
Expansive, breathtaking, and thrillingly unclassifiable, *Holy Motors* is writer-director Leos Carax’s first feature since *Pola X* (1999), and only his fifth in three decades. Both a lamentation for and celebration of cinema, the film opens with Carax himself, walking down a long corridor to a movie-theater balcony that overlooks a roomful of motionless, stony-silent spectators. After this dream-like prologue, we are introduced to the movie’s main character, Monsieur Oscar (Denis Lavant, Carax’s frequent collaborator), a professional chameleon who inhabits nearly 12 different personas over the course of a single day. Steered through the streets of Paris in a white-stretch limo, Oscar consults a thick dossier for the particulars of his next “appointment.” These scenarios require him to play, among others, a homeless old woman shaking a tin cup, a performer bending and contorting for a motion-capture sex scene, and a feral leprechaun. Oscar continually reinvents himself, exhausting work that he still pursues for “the beauty of the act,” as he explains to a mysterious executive who suddenly appears in the limo’s back seat. The “beauty” the shape-shifter refers to may be either moviemaking or movie-watching; both activities, like Oscar himself, are, as this extraordinary film reminds us, in a constant state of flux.

“Carax shows, in a conceit as antic as wondrous, as goofy as transcendent, what if, before they dozed off, those walls could talk... This comical animism—a twist on a classic children’s movie—offers a glimpse at an atheistic beyond, at the physical world’s metaphysical dimensions. These images and sounds that reveal the mind in matter and the soul in bodies suggest Carax’s ultimate definition of the cinema, and it’s one of the best and grandest that a movie has ever offered.”

Richard Brody, The New Yorker

**DIRECTOR**
Leos Carax

**SCREENPLAY**
Leos Carax

**CAST**
M. Oscar: Denis Lavant
Celine: Edith Scob
Kay M: Eva Mendes
Eva Grace: Kylie Minogue

**AWARDS**
Youth Award, Leos Carax - Cannes Film Festival (2012)
Best Foreign Language Film - Los Angeles Film Critics Association Awards (2012)

**GENRE**
Drama

**DISTRIBUTOR**
Indomina Media

**RUNNING TIME** 115’

**PRODUCTION** France, Germany, 2012

**RATING** Not Rated

**GAUGE** 35, Blu-ray, DCP, HDCam
A classroom is a place of friendship, of work, of courtesy, a place of life,” says the new teacher of the title to his sixth-grade students in a Montreal public school. That profoundly touching statement evinces the deep respect Monsieur Lazhar (the phenomenal Mohamed Fellag) has for his charges, who are still reeling from a beloved teacher's very public suicide. Writer-director Philippe Falardeau's unforgettable movie, based on a one-person play by Evelyne de la Chenelière, explores the intricate process by which M. Lazhar earns the respect and trust of his pupils, some of them the children of immigrants or, like this devoted instructor, recent arrivals to Quebec. As the reasons for M. Lazhar's immigration to Canada from Algeria are made clear, so, too is his rather unconventional method for applying for the teaching position. Yet this educator isn't the film's only multifaceted character: the preteen students are also fascinatingly complex, struggling with roiling emotions and troubles at home. Monsieur Lazhar is that rarest of movies about education: one that avoids clichés and sentimentality in favor of honesty and clear-eyed compassion.

“Monsieur Lazhar” sustains an exquisite balance between grown-up and child’s-eye views of education, teacher-student relations and peer-group interactions. The students come quirkily alive in superb naturalistic performances devoid of cuteness and stereotyping. Like no other film about middle school life that I can recall, “Monsieur Lazhar” conveys the intensity and the fragility of these classroom bonds and the mutual trust they require.”

Stephen Holden, New York Times
Moussa Touré’s trenchant chronicle of a sea trek from West Africa to Europe lays bare the incalculable perils of immigration. His livelihood threatened, veteran fisherman Baye Laye reluctantly agrees to be the captain of the long, narrow canoe of the title, which is illegally transporting roughly 30 people from Dakar, Senegal, to Spain. Though each man (and one woman) aboard this vessel has a particular reason for fleeing his native land in order to start anew in the West, all are hoping to escape the grim economic realities at home. Without a trace of sentimentality, Touré presents these hopeful passengers as a diverse mix of ages, languages, religions, and backgrounds united by the goal of wanting a better life for themselves and/or their families. Yet the tenuous camaraderie these travelers formed at the journey’s beginning unravels quickly after they encounter unimaginable dangers at sea. Unlike most films about immigration, The Pirogue refuses to speak in generalities or in hazy ideologies: it presents the brutal realities that thousands of Africans—and millions worldwide—face in the effort to leave one land for another.

“Despite a high predictability level, “The Pirogue” succeeds on the strengths of its nicely delineated characters and first-rate production values. Even if some roles are only cursorily sketched (there are a lot of guys in this boat), they convey personality and a hunger for opportunity that’s hard to keep at an emotional distance. The topnotch widescreen lensing gives prominence to faces; the term “illegal immigrant” has taken on such negative connotations, with a consequent denial of specificity, that it’s salutary to gaze at the human face of the problem.”

Jay Weissberg, Variety

DIRECTOR
Moussa Touré

SCREENPLAY
Eric Névé, David Bouchet.
Based on the novel A l’assaut des vagues de l’Atlantique by Abasse Ndione.

CAST
Baye Laye: Souleymane Seye Ndiaye
Lansana: Laity Fall
Abou: Malaminé ‘Yalenguen’ Dramé
Samba: Balla Diarra
Barry: Salif ‘Jean’ Diallo

GENRE
Drama

DISTRIBUTOR
ArtMattan Productions

RUNNING TIME 87’

PRODUCTION France, Senegal, Germany, 2012
RATING Not Rated
GAUGE Blu-ray, Digibeta, HDCAM
Based on real cases from the Paris Child Protection Unit, Polisse examines the brutal tasks of ten CPU officers, bringing together an ensemble cast composed of some of the finest actors working in France today, including Marina Foïs, Karin Viard, and Jérémie Elkaim. Much like superlative TV procedurals such as The Wire, Polisse—the title is a child’s misspelling of police—has the immediacy of news ripped from the headlines. Director Maïwenn (who also cowrote the script and costars as Melissa, a photographer embedded within the CPU) immerses viewers into the unimaginable work this tireless corps of civil servants have devoted themselves to: investigating sexual and physical abuse against children, stopping kids from harming themselves or other youngsters. Their assignments are unremittingly horrific, and Polisse smartly explores the toll this grueling labor takes on the officers, both on the job and at home. Marriages and other personal relationships unravel, once-close colleagues become bitter enemies, and supervisors interfere with endless bureaucracy and red tape. But no matter the difficulties in their private and professional lives, these CPU cops remain constantly dedicated to rescuing society’s most vulnerable members from unspeakable harm.

“As in her previous efforts, Maiwenn coaxes terrific, naturalistic performances from her ensemble without eschewing the extreme emotional highs and lows that could have led to more caricatured turns.”

Boyd van Hoeij, Variety

**DIRECTOR**
Maïwenn

**SCREENPLAY**
Maïwenn, Emmanuelle Bercot

**CAST**
Nadine: Karin Viard
Fred: Joey Starr
Iris: Marina Foïs
Mathieu: Nicolas Duvauchelle
Baloo: Frédéric Pierrot

**AWARDS**
Jury Prize – Cannes Film Festival (2011)
Best Editing – César Awards (2012)

**GENRE**
Drama

**DISTRIBUTOR**
IFC Films

**RUNNING TIME** 127′

**PRODUCTION** France, 2011

**RATING** Not Rated

**GAUGE** 35, Blu-ray, DCP, DVD
As they did with *Persepolis* (2007), codirectors Marjane Satrapi and Vincent Parronaud once again magically translate a graphic novel by the former to the big screen. Unlike *Persepolis*, which was entirely animated, *Chicken with Plums*, set in Tehran in 1958, is mostly live action. But the flesh-and-blood actors—including a heartbreaking Mathieu Amalric as Nasser-Ali Khan, a gifted violinist so miserable that he wills himself to die—appear before wondrously hyper-stylized sets, a mise-en-scène that imbues *Chicken with Plums* with the power of a parable. As Nasser-Ali takes to his bed, where he plans to expire, the film recalls the source of his sorrow, stretching all the way back to his childhood. The talented musician’s unhappy marriage to schoolteacher Faringuisse is recounted, as well as his distant relationship to his two young children (whose own fates are presented in droll flash-forward). Soon the real reason for Nasser-Ali’s anguish becomes clear: the rupture of his first—and only—great love affair, with a beautiful woman called Irâne. Her name assumes subtle allegorical significance in this deeply melancholic film, suggesting that she represents not only a lost love but a country misled.

“Not that “Chicken With Plums” is gloomy. Like its swooning, madly melodramatic musical score, the film takes an almost giddy pleasure in unhappiness, turning even pedestrian moments of boredom or discomfort into occasions for wild invention. The Angel of Death appears, as do other mythic and half-mythic figures, and the filmmakers indulge a vast repertory of cinematic and theatrical effects, using Expressionist lighting, garish parody and deep, rich tones that recall early hand-tinted Technicolor.”

A.O. Scott, New York Times

**DIRECTOR**
Marjane Satrapi & Vincent Parronaud

**SCREENPLAY**

**CAST**
Nasser-Ali Khan: Mathieu Amalric
Azraël: Edouard Baer
Faringuisse: Maria de Medeiros
Irâne: Golshifteh Farahani
Parvine: Isabella Rossellini
Lili: Chiara Mastroianni

**GENRE**
Comedy

**DISTRIBUTOR**
Sony Pictures Classics

**RUNNING TIME** 93’

**PRODUCTION** France, Germany, Belgium, 2011

**RATING** PG-13

**GAUGE** 35, Blu-ray, DCP, DVD
One of the most inventive animated films in recent years, Jean-François Laguionie’s *The Painting* also offers gentle lessons about bigotry. Three different classes of subjects reside in a canvas abandoned by a painter: the tyrannical Allduns, who have been rendered in full, glorious color by their creator; the Halfies, only partially completed; and the Sketchies, simple charcoal stick figures who are considered pariahs. As a courageous Alldun and the Halfie he loves, plus another Halfie and a Sketchie, escape persecution by the Alldun despots, *The Painting* leads us through breathtakingly beautiful set pieces. We journey through a magically hued forest, and, in the movie’s cleverest meta-narrative strategy, to the very edge of the painting itself, where a portal leads the quartet directly to the painter’s studio. The four characters discover scores of others works by their creator, each one opening up to other sumptuous sights. But they all have one goal in mind: to meet their maker and ask him why he left some of them in an unfinished state.

“The filmmaker takes over and amplifies the denunciation of racism and social disparity. When it comes to the search for the mysterious painter who always escapes, it is a captivating, breathtakingly steep creative chasm, a kind of ‘mirror image’ where each piece opens onto another and where the artist himself might only be someone else’s dream.”

Cécile Mury, Télérama

**DIRECTOR**
Jean-François Laguionie

**SCREENPLAY**
Jean-François Laguionie, Anik Leray

**VOICES**
Lola: Jessica Monceau
Claire: Chloé Berthier
Gom: Julien Bouanich
Plume: Thierry Jahn

**GENRE**
Animation

**DISTRIBUTOR**
GKids

**RUNNING TIME** 76'

**PRODUCTION** France, 2011

**RATING** Not Rated

**GAUGE** Blu-ray, DCP, DVD
Alternative Choice List *

17 FILLES (17 GIRLS) – Delphine & Muriel Coulin
35, DCP, Blu-ray, Digibeta, HDcam, DVD – Strand Releasing – 2011

36 VUES DU PIC SAINT-LOUIS (AROUND A SMALL MOUNTAIN) – Jacques Rivette

L’AFFAIRE FAREWELL (FAREWELL) – Christian Carion

L’APOLLONIDE (HOUSE OF PLEASURES) – Bertrand Bonello
35, Blu-ray, DVD – IFC Films – 2010

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

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

CARLOS (CARLOS) – Olivier Assayas

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

LES CONTES DE LA NUIT (TALES OF THE NIGHT) – Michel Ocelot
DCP, Blu-ray, Blu-ray, DVD, 3D: DCP – GKids – 2011

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

CURLING (CURLING) – Denis Côté
35, DVD – New Yorker Films – 2010

LA DANSE: LE BALLE DE L’OPÉRA DE PARIS (LA DANSE: THE PARIS OPERA BALLET) – Frederick Wiseman
DVD, Blu-ray – Zipporah Films – 2009

DES HOMMES ET DES DIEUX (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 – Kino Lorber Edu – 2009

DOMAINE (DOMAIN) – Patric Chiha
Digibeta, DVD – Strand Releasing – 2010

LES ÉMOTIFS ANONYMES (ROMANTICS ANONYMOUS) – Jean-Pierre Améris
Blu-ray, DVD – Tribeca Film – 2010

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

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

LES FEMMES DU 6ÈME ETAGE (THE WOMEN ON THE 6TH FLOOR) – Philippe Le Guay
35, DCP, HDcam, Digibeta, Blu-ray, DVD – Strand Releasing – 2010

FILM SOCIALISME (FILM SOCIALISME) – Jean-Luc Godard
DVD, Blu-ray – Kino Lorber Edu – 2010

LE GAMIN AU VELO (THE KID WITH A BIKE) – Jean-Pierre & Luc Dardenne
35, Blu-ray, DVD – IFC Films – 2011

LA GROTTE DES RÊVES PERDUS (CAVE OF FORGOTTEN DREAMS) – Werner Herzog
35, Blu-ray, DVD, 3D: DCP – IFC Films – 2011
LA GUERRE EST DÉCLARÉE (DECLARATION OF WAR) – Valérie Donzelli
35, Blu-ray, DVD – IFC Films – 2011

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

LE HAVRE (LE HAVRE) – Aki Kaurismaki

LE HÉRISSON (THE HEDGEHOG) – Mona Achache

LES HOMMES LIBRES (FREE MEN) – Ismaël Ferroukhi
DCP, 35, DVD, HDcam SR, Blu-ray – Film Movement – 2011

HORS SATAN (HORS SATAN) – Bruno Dumont
35, DVD, Blu-ray – New Yorker Films – 2011

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

IMPARDONNABLES (UNFORGIVABLE) – André Téchiné
35, DCP, Digibeta, Blu-ray, DVD – Strand Releasing – 2011

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

MOI PETITE FILLE DE 13 ANS (AS A YOUNG GIRL OF 13) – Elisabeth Coronel, Florence Gaillard & Arnaud de Mezamat
DVD, Digibeta – Icarus Films – 2010

MYSTÈRES DE LISBONNE (MYSTERIES OF LISBONNE) – Raul Ruiz
DVD, Blu-ray – Music Box Films – 2010

NANNERL, LA SŒUR DE MOZART (MOZART’S SISTER) – Réné Féret
35, DVD – Music Box Films – 2010

NÉNETTE (NENETTE) – Nicolas Philibert
DVD – 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

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

UN AMOUR DE JEUNESSE (GOODBYE FIRST LOVE) – Mia Hansen-Løve
35, Blu-ray, DVD – Sundance Select – 2010

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

UNE VIE DE CHAT (A CAT IN PARIS) – Jean-Loup Felicioli & Alain Gagnol
DCP, HDcam, Blu-ray, DVD – Gkids – 2010

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

For information on the program Ciné2000, please contact us at:
cinema@facecouncil.org
facecouncil.org/cine2000
The French Embassy’s Office for Higher Education fosters educational interactions to promote the exchange of culture, knowledge, and scholarship among students, academics, and institutions in France and the United States.

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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.

For more information:
T 212 439 1451
tourneesfestival@facecouncil.org
facecouncil.org/tournees

FACE / The Tournées Festival
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