TOURNÉES FESTIVAL
FRENCH FILMS ON CAMPUS
2014 2015
Tournées 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 college and university campuses. Our objective in providing nearly $200,000 in Tournées Festival grants every year is to fund festival endeavors that can eventually become permanent and self-sustaining. Now in its 19th year, Tournées Festival has partnered with over 450 universities, reaching an audience of over 500,000 students and community members across the United States.

We are proud to offer a wide variety of films that represent the best of French cinema distributed in the U.S. From the popular to the experimental, showcasing established and emerging talent, coming from both l’hexagone and la francophonie, Tournées Festival films reflect the diversity and the richness of French cinema. We are delighted to have another excellent film selection this year - exciting things are happening in French cinema today; from co-productions from Africa, the Middle East, Asia, the U.S., and across Europe, to the new generation of young independent filmmakers who are making waves in France alongside some of the pillars of modern French cinema who continue to hone their craft into the 21st century.

While the new selection Tournées Festival films heralds a dynamic future for French cinema, many of these films share a noticeable theme of reverence for cinematic traditions and immersion in the archive. And so it is serendipitous that this year, along with our annual selection of contemporary French films, we announce the addition of a selection of classic French films to the Tournées Festival, giving participants the opportunity to expand their programming and for audiences to experience French cinema through a wider lens.

We are fortunate to partner again with SACEM’s Franco-American Cultural Fund, whose support makes the addition of the Classics selection and the corresponding increase in the Tournées Festival grant award possible.

“Franco-American Cultural Fund is proud to be associated with Tournées. The most ingenious aspect of the program is that cinema education is effectively accomplished through film festivals. We extend a big thank you to the professors who put on these festivals that inspire us, through exploring another culture, to become more tolerant, more curious, and more available to others.”

—Alejandra Norambuena Skira, Directrice générale of SACEM’s Franco-American Cultural Fund

It is with this shared belief in the importance of intercultural exchange through cinema that Tournées Festival engages to support festival organizers on college and university campuses. Beyond exposing audiences to French cinema, we envision Tournées Festival participation as fostering an enhanced international perspective and encouraging community engagement through festival organization.
In this brochure you will find application information and new guidelines, distributor contacts, and descriptions of the films selected for this year’s program (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 on our newly updated website, at facecouncil.org/TourneesFestival.

**Please note the new application deadline of October 1st:**
More information on the new guidelines and application procedures can be found in the “Eligibility & Guidelines” section of this brochure, or on our website.

Tournées 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, Florence Gould Foundation, Campus France USA, highbrow entertainment, Franco-American Cultural Fund (SACEM).

We would also like to recognize the work of our selection committees. Our film selection committee has done a terrific job in choosing the very best of the nearly eighty French films released this year in the United States. Thanks is also due to our committee in charge of distributing grant awards, tasked with the challenging job of selecting the projects with the best Tournées Festival visions from the impressive applicant pool.

Film selection committee:
Melissa Anderson, Harris Dew, Jonathan Buchsbaum, and Delphine Selles-Alvarez

Committee for the distribution of Tournées Festival grant awards:
Sam Di Iorio, John Mhiripiri, and Jake Yuzna

And indeed, we also thank you, 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 Festival, that you enjoy these films as much as we have, and, of course, that you are inspired to continue to discover French cinema!

A bientôt – et bonnes séances!

Florence Almozini,
Program Officer for Tournées Festival and for the Cinema, TV & New Media Department, Cultural Services of the French Embassy.

Elisabeth Hayes, Executive Director, FACE

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The Tournées Festival brochure was designed by Laurent Auffret.
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Cover image from BLUE IS THE WARMEST COLOR, courtesy of Sundance Selects.
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ELIGIBILITY & GUIDELINES

Please note new guidelines:
Beginning in 2014-2015, classic/repertory films will be part of the Tournées Festival selection. Participating universities will now choose six films: five contemporary plus one classic.

The grant to cover the cost of screening six films, either in digital or in 35 mm, will be $2,200. To be eligible for a grant, you must be affiliated with an American college or university with a 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 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. 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 distributor 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 / 5 + 1
Choose a minimum of six films:
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 and must be shown in either 35mm, Beta SP, Blu-ray, 3D: 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 on a regular basis for updates on releases. Also note that some 35mm films are in Cinemascope, so be sure that your projectionist is aware of the different formats. Films are in French with English subtitles (unless otherwise noted).

APPLYING
Complete the online application form at facecouncil.org/TourneesFestival/application.
On our website you will find advice for creating a strong Tournées Festival application, from choosing your films to planning to collaborate with other departments or community institutions.
We will only accept one application per institution per year.

APPLICATION DEADLINE

Please note: In past years, applicants would choose from two application cycles in the Spring and Fall semesters. This year, to simplify the application process, there will be only one deadline, on October 1, 2014.

The application will be open from August until the deadline of October 1st. Late applications will not be considered.
Participants can expect a decision on their application by November 1st, and can then plan their festivals any time during the remaining school year (festivals must conclude by June 30, 2015).
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, 3D: DCP, Digibeta, DVCAM, DVD, or HDcam). Be sure to contact the distributor before finalizing your program dates.

RAISING ADDITIONAL FUNDS
The Tournées Festival grant is fixed at $2,200 and may not cover all of your expenses. In addition to the rental fees (which range from $200 to $600 per film) 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 Festival in your negotiation.

PUBLICIZING YOUR SCREENINGS
Advice on publicizing your screenings can be found on our website. Once you have been selected, you will have access on our website to e-templates for an email blast, posters, postcards, and flyers. Their use is required in order to receive the grant. Additionally, you may want to use our e-templates to produce content for social media promotion. Social networks such as Facebook 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/TheTourneesFestival) for updates, links to news items, and reviews of French films to share with your networks.

ALL PUBLICITY MATERIALS MUST INCLUDE THE FOLLOWING CREDIT LINE(S):
“Tournées Festival was made possible with the support of the Cultural Services of the French Embassy in the US, the Centre National de la Cinématographie et de l’Image Animée, and SACEM’s French American Cultural Fund”
In the event that 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 Tournées Festival.”
We would be grateful if you could also add the names of Tournées Festival sponsors to your promotional materials: “Florence Gould Foundation, Campus France USA, highbrow entertainment.”

SUBMITTING POST-SCREENING MATERIALS
In order to receive the payment of the grant, you will have to: By June 30, 2015:
• Fill out your post-screening report using the online form, found at facecouncil.org/TourneesFestival/post-screening-form
• Upload (within the online form) a document containing the information regarding your Tournées Festival budget.
• Upload (within the online form) copies of the distributors’ invoices (or box office report)
Please email links to any reviews or newspaper articles related to the 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.
Sébastien Betbeder’s wry, touching Paris-set romantic comedy explores the hopes and anxieties of characters trying to settle into adulthood. As part of his regimen of self-improvement, aimless 33-year-old Arman (Vincent Macaigne) takes up jogging; while doing laps one day, he bumps into fellow fitness enthusiast Amélie (Maud Wyler). After several unsuccessful attempts to reconnect with her, Arman reunites with Amélie in quite a dramatic way: by saving her from muggers—an act of heroism that lands him in the hospital and that makes Amélie fall in love with him. As these two begin their relationship, Arman’s best friend from art school, Benjamin (Bastien Bouillon), suffers a health crisis of his own; during his convalescence, he begins a romance with his physical therapist, Katia (Audrey Bastien). Divided into several small chapters spanning the seasons of the title, Sébastien Betbeder’s film often pauses for the leads to directly address the camera, their first-person disquisitions further fleshing out the characters’ memories, fears, and desires. Evoking the spirit of the Nouvelle Vague, 2 Automnes, 3 Winters is above all a paean to real, face-to-face connection in an increasingly isolating virtual world.

“*A quirky French indie...filled with oodles of visual flourishes.*”
—Jordan Mintzer, *The Hollywood Reporter*
Joachim Lafosse’s riveting, unsparing look at desperation opens with an indelible image: a woman sobbing from a hospital bed followed by four tiny coffins being loaded onto a plane. After that harrowing first scene, *Our Children*, which was inspired by an actual infanticide case in Belgium, flashes back to a happier time for that distraught woman, Murielle (Émilie Dequenne), now seen in a passionate embrace with her husband-to-be, Mounir (Tahar Rahim). Shortly after they wed, the financially struggling yet blissfully enamored couple moves into the home of André (Niels Arestrup), a well-regarded doctor who’s long been a father figure for Mounir. The physician’s generosity, however, is soon revealed to be a pretext for wielding control over the young husband and wife—a dynamic to which Mounir willingly complies but one that leaves Murielle feeling ever more isolated and claustrophobic. Made to feel like an intruder by the domineering, possessive André, who is quick to align Mounir against his overwhelmed spouse, Murielle falls into even deeper despondency after giving birth to four children in quick succession. Lafosse makes viewers understand the circumstances behind the heinous act that Murielle commits, yet his clear-eyed empathy never diminishes the crime’s horror.

“*With Our Children*, Joachim Lafosse seems hellbent on avoiding any hint of sensationalism.”

—Andrew Schenker, *Slant Magazine*
A skillful examination of the personal and the political, Ziad Doueiri’s film tracks the growing disillusion of Amin Jaafari (Ali Suliman), a highly successful Palestinian surgeon who lives and works in Tel Aviv. Greatly admired by his Jewish colleagues, Amin feels that his place in Israeli society is even more secure after he’s awarded a coveted medical prize—the first given to an Arab in more than four decades. Missing in the audience during the awards ceremony, though, is Amin’s beloved wife, Siham (Reymonde Amselem). She will be among the dozen mangled corpses, many of them children, whose tiny, broken bodies Amin will valiantly struggle to save at the hospital where he works, left in the wake of a suicide bombing the next day. After the physician is told by Israeli police that Siham was likely the jihadist responsible for the carnage, his incredulousness turns into overwhelming guilt. Driven to find answers, Amin must confront the brutal realities of his marriage and his own complacency.

“Aroused profound questions about fanaticism, cultural identity, and the essential mystery of other people, even those we think we know best.”

—Peter Keough, Boston Globe
Alice Winocour’s assured first feature explores the real-life doctor-patient relationship between the nineteenth-century French neurologist Jean-Martin Charcot (Vincent Lindon) and the illiterate 19-year-old housemaid of the title (played by Soko, best known as a pop singer). After an inexplicable seizure renders half her face paralyzed, Augustine is sent to Charcot’s clinic in Paris, where he has established himself as one of the foremost authorities on “hysteria.” Revered by all, the solemn doctor (who would later be one of Sigmund Freud’s teachers) selects Augustine to be one of the prized patients—under hypnosis, and often naked—used in his weekly demonstrations to other physicians about the possible biological causes of this exclusively female mental disorder. As Charcot continues his work with Augustine, he crosses several ethical lines—a violation that makes her aware of her own ability to fight back. Thanks to Lindon’s and Soko’s intensely committed performances, and to Winocour’s intelligent, non-didactic presentation of the era and its long-outmoded, exploitative practices, Augustine offers viewers an intimate look at the shifting balance between power and vulnerability.

“Fiercely yet faithfully imagined by... Alice Winocour, [the film] is not exclusively a mystery. It’s also part love story, part horror story, as well as a parable of gender, power and the enduring enigma that is the mind-body connection.”

—Michael O’Sullivan, Washington Post
A subtle and sober biopic, Bruno Dumont’s examination of the sculptor and Rodin muse of the title marks the director’s first collaboration with a major star: Juliette Binoche. Unlike *Camille Claudel*, the 1988 Isabelle Adjani passion project, Dumont’s film forgoes epic sweep. Picking up where the earlier movie left off, *Camille Claudel 1915* traces, during the year that the artist turned 51, just three days of her grim life at the Montdevergues mental asylum near Avignon, where she had been committed by her family. Binoche potently conveys Claudel’s abject state—her irrational fear that she may be poisoned, her increasing agitation over the fact that she was incarcerated against her will. In a bold move, Dumont cast actual asylum patients as the other residents of Montdevergues, their own suffering further underscoring Claudel’s helplessness and anguish. And yet the artist is capable of moments of searing lucidity, particularly during a visit with her younger brother, Paul (Jean-Luc Vincent), a renowned and highly devout poet. As she pleads for her release, her brother coldly responds, “Everything is a parable, Camille.” Dumont has fashioned an exemplary spiritual lesson of his own, one that highlights the grace of the forsaken.

“Ms. Binoche’s portrayal of Camille is one of the most wrenching performances she has given.”
After winning a prize at the Locarno Film Festival in 1973, Dominique Benicheti’s magnificent documentary about the quotidian rhythms of an elderly couple in rural Burgundy unjustly remained without US distribution for 40 years. Filmed over a five-year period—and shot in Cinemascope and recorded in stereo—this immersive portrait follows Jules Guiteaux (a distant relative of the director’s) and his wife, Félicie, as they go about their formidable tasks. Jules, a blacksmith, is shown hammering out hinges and other implements as his wife tends to their vegetable garden and prepares meals and midmorning coffee. Benicheti, working with cinematographers Pierre William Glenn and Paul Launay, patiently observes these labor-intensive chores, daily rituals that are attended to with utmost precision and grace—and that are never less than transfixing to watch. Although Jules and Félicie, both born in 1891, rarely speak in the film, their silence conveys the deep intimacy of spouses who have spent six decades together. Without Félicie, who died while the project was still being assembled, the second half of Cousin Jules becomes a testament to the title character’s quiet, noble resilience.

“Absolutely beautiful. A stunning film.”
—LA Times
Liberally adapted from Juan Mayorga’s play *The Boy in the Last Row*, François Ozon’s piquant and playful In the House marks a return to the anarchic adolescent protagonists of the director’s early films, such as *Criminal Lovers* (1999), whose uncontrollable desires are inextricably linked with destruction and mayhem. Sixteen-year-old Claude (Ernst Umhauer) stirs the interest of his literature teacher, Germain (Fabrice Luchini), who’s perilously close to pedagogical burnout, with a well-crafted essay for a prosaic assignment about “My Last Weekend.” Claude details a Saturday spent helping a classmate with his math homework at his pal’s home; the budding wordsmith is intrigued by his friend’s close-knit family, particularly his mother (Emmanuelle Seigner). Germain, a failed writer whose sole novel was published twenty years ago, begins meeting with Claude after class, critiquing the boy’s further chapters about his infiltration of his schoolmate’s snug fortress. These ongoing installments Germain eagerly shares with his gallerist wife, Jeanne (Kristin Scott Thomas). In this sharp inquiry into the power of narrative, Ozon brings up a number of fascinating topics: what it means to be an artist and, perhaps more important, what it means to be an audience.

“The seductions of storytelling drive “In the House,” a cleverly structured comic thriller rich with narrative trickery and macabre humor.”

—Colin Covert, Minneapolis Star Tribune
Claude Lanzmann’s 1985 documentary, *Shoah*—the most monumental record about the Holocaust ever produced—is, above all, an act of bearing witness. In researching his epic work, Lanzmann spent many hours in 1975 in Rome interviewing Benjamin Murmelstein, who was at the time the only surviving president of the Jewish Council in the Theresienstadt death camp during World War II. These conversations never made it into *Shoah* but they are here presented with current-day footage of Lanzmann, now in his late eighties, as he walks through Theresienstadt (and other sites of Nazi atrocity) and explains the particular horrors of what happened there. The ghetto, roughly 40 miles outside Prague, served not only as a transit point for Jews before they were shipped to extermination camps but also as a “model Jewish settlement,” a propaganda ploy to convince international organizations that Nazis were treating Jews fairly. Murmelstein is asked by Lanzmann to address, among many other accusations, the charge that he was a Nazi collaborator. His answers are eloquent but evasive; Murmelstein beguiles the director by describing himself as a “marionette that had to pull its own strings.” In this essential document about reckoning with the past, Lanzmann shows that some contradictions are impossible to explain away.

“Fascinating and Impressive...The Last of the Unjust is the portrait of an individual whose actions still defy comprehension, and the self-portrait of an artist consumed by the past.”
Emmanuelle Bercot’s delightful film was written expressly for Catherine Deneuve, who has rarely appeared as loose and vibrant as she does here. The iconic actress plays Bettie, a former beauty queen partial to subdued leopard-print blouses. Crowned Miss Brittany in 1969, she’s never left the region, running a bistro and living in the house she was born in with her mother. Shortly after learning that her longtime married lover has taken up with a 25-year-old, Bettie walks out during the middle of the lunch rush, her head-clearing getaway soon turning into a nearly weeklong road trip through deepest rural France. Bettie’s desultory travels— involving pit stops in flyspeck towns where an ancient farmer hand-rolls her a cigarette—account for much of the film’s easy charm. These scenes, which pair the most famous Frenchwoman in the world with nonprofessional actors, effervesce with their unpredictability, showing off Deneuve’s nimble give-and-take with these game first-timers. But the most exhilarating duet occurs between Deneuve and Nemo Schiffman (Bercot’s son), playing Bettie’s grandson, Charly, a melodramatic tween who belts out show tunes. Neophyte Schiffman’s formidable energy gooses his fluid dynamic with Deneuve while never overshadowing his luminary costar.

“Catherine Deneuve casts an alluring spell in On My Way.”
—NY Post
This utterly charming animated film about interspecies friendship, directed by Stéphane Aubier, Vincent Pater, and Benjamin Renner, is based on a series of children’s books by the Belgian author-illustrator Gabrielle Vincent (1929–2000). In an unnamed French city, two different realms of sworn enemies exist: Above ground live bears; below it reside mice. Celestine, a wee mouse orphan who is being trained for a career in dentistry but dreams of being an artist instead, meets a kindred spirit in adult Ernest, an ursine musician whom she convinces not to eat her. They seal their bond by breaking into a candy store together and soon find themselves on the lam from those who are appalled by their amity. These unlikely friends set up their own home in the woods, delighting in both their similarities and differences. The detailed, warm, hand-drawn animation emphasizes the tender companionship between a mouse who loves to sketch and a bear who is happiest when playing a violin.

“From its inventive visuals to its unruly heroes, Ernest & Celestine is an equal pleasure for children and adults. A modern-day period piece, a fabulous fable, a most fortunate use of animation artistry!”
—LA Times
Director Mahamat-Saleh Haroun, who was born in Chad in 1961 but has lived in France since 1982, has returned to his native country time and again to tell indelible stories played out against the near-constant civil war and economic hardship that have racked this former French colony for decades. His latest film blazingly opens at a disco in N’Djamena, the capital of Chad, where Souleymane (Souleymane Deme)—nicknamed “Grigris”—dazzles the crowd with his spectacular dance moves. His adoring fans don’t seem to mind this lithe man’s paralyzed leg, particularly Mimi (Anais Monory), a prostitute who recognizes a kindred soul in this exuberant but marginalized dancer: Grisgris’s physical disability has made him all but a pariah outside the world of nightclubs, relegated to only the most menial jobs. In an act of desperation, Grigris, who has vowed to pay his gravely ill stepfather’s exorbitant hospital bill, joins an illegal gas-smuggling operation, setting off a chain of events that lead him to escape the city, with Mimi in tow, in fear for his life. Finding shelter in a rural village, these two outcasts are soon astonished to discover how far their hosts will go to protect them.

“An engaging tale of quiet desperation...”
—Stephen Dalton, The Hollywood Reporter
How can a filmmaker portray incomprehensible barbarity, especially when he himself and everyone he knew and loved was directly affected by this horror? Rithy Panh ingeniously uses carved and painted figures to represent himself and his family (and many others), who had to flee Phnom Penh for agricultural labor camps on April 17, 1975, the day that the Khmer Rouge seized Cambodia’s capital city. In calm, occasionally astringent first-person narration (read by Randal Douc), we learn that Panh was 13 when Pol Pot began his genocidal regime; by 1979, the year that the Khmer Rouge leader was removed from power, the director’s parents, sisters, and a niece and nephew were dead, among the millions who perished. The title refers to the fact that almost all of the documentary footage—snippets of which is interspersed throughout the film—that exists from the Khmer Rouge’s horrific four-year reign is nothing but propaganda that glorifies the party and its commander. What was never documented was the legions of Cambodians and their relentless suffering. Against intricately detailed dioramas, Panh’s small clay human surrogates inexorably, almost magically, assume the qualities and dimensions of real people.

“Meticulous direction. Panh honors the Khmer Rouge’s victims while staging the agony and responsibility of memory itself.”

—Richard Brody, The New Yorker
Alain Guiraudie’s bracing thriller, set at a gay cruising spot in rural southeast France, follows a simple structure: The film unfolds over 10 consecutive summer days, its action confined to the lake and the nearby grove where sex is sought. Yet Stranger by the Lake abounds with precision and detail, evinced not just in the spectacular visual compositions but also in the observation of behavioral codes in carnally charged spaces. When boyish, handsome lake regular Franck (Pierre Deladonchamps) spots a beautiful, muscular figure emerging from the water, he’s instantly electrified by this Adonis—an attraction that remains undiminished even after Franck sees him drown his lover. The murder, in fact, seems to arouse Franck even more; two days after the crime, he and the homicidal stud—named, we eventually learn, Michel (Christophe Paou)—all but devour each other, in al fresco sex scenes filmed matter-of-factly. That all this erotic abandon takes place amid such natural splendor only adds to the sense that this lakeside spot is a gay paradise. Yet Guiraudie deftly complicates the notion of total sexual freedom, reminding us of the potential damages of unchecked hedonism.

A stunning minimalist erotic thriller that explores with arresting photography and economical use of dialogue how human identity is defined, and sometimes imprisoned, by our desires, drives, and passions.

—Tirdad Derakhshani, Philadelphia Inquirer
Dror Moreh’s incomparable documentary couldn’t be any more timely or urgent. The Gatekeepers offers the most privileged of insider information, consisting of sit-down interviews with six former heads of Shin Bet, Israel’s internal security service, which was formed in 1949, year after the country declared its independence. All six men are deeply critical of their nation’s policies—particularly of Israel’s occupation of Gaza and the West Bank after the Six-Day War in 1967—a position that has only intensified since they left the intelligence agency. Dispassionately recounting the targeted assassinations of militants, the administering of torture of Palestinian prisoners, and the other brutal tactics that were at their disposal during their time in office, these half-dozen experts make clear that the Israeli occupation is untenable; all support, to some degree, the two-state solution. As these fascinating interviewees trace the evolution of their thinking on the enormous toll—physical and moral—of the occupation, they speak not with sanctimoniousness but with pragmatism and stinging clarity.

“It is hard to imagine a movie about the Middle East that could be more challenging to conventional wisdom on all sides of the conflict... It is guaranteed to trouble any one, left, right, center or head in the sand, with confidence or certainty in his or her own opinions.”

An absorbing, compassionate examination of a real-life relationship between a psychoanalyst and his patient, Arnaud Desplechin’s film is set in 1948 at the Menninger Clinic in Topeka, Kansas. It is there that James Picard (Benicio Del Toro), a Blackfoot Indian and World War II veteran, has sought treatment for his paralyzing headaches and catatonic episodes. When the ex-soldier’s brain tests show no abnormalities, the hospital staff decides to summon Georges Devereux (Mathieu Amalric), a French anthropologist and psychoanalyst with extensive knowledge of Native American tribes in the southwest. As Devereux begins his talk therapy with Picard, we witness the extraordinary process of an ill man determined to uncover the source of his distress. Responding to Devereux’s spirited yet forbearing prompting, Picard, taciturn at first, digs deeper and deeper into his past, the roots of his psychic torment glimpsed through dream sequences and flashbacks. Refusing to offer tidy solutions to mental anguish, Jimmy P. is nonetheless a hopeful film, one that reminds us of the tremendous amount of good that can be accomplished by a doctor willing to listen and a patient committed to confronting painful, long-repressed memories.


—Amy Taubin, Film Comment
Full of the same astute and compassionate observations about unraveling, unhappy relationships, conjugal and otherwise, that distinguished his previous work, *A Separation* (2011), Iranian director Asghar Farhadi’s latest film is set in a working-class suburb of Paris. It is there that Marie (Bérénice Bejo) lives in a cramped house with three children, her two daughters and the young son of her boyfriend, Samir (Tahar Rahim), whom she hopes to marry soon. But before the couple can even begin to consider wedding plans, Marie must finalize her divorce from her estranged husband, Ahmad (Ali Mosaffa), who flies into Paris from Tehran for the court procedure. While staying with his soon-to-be ex-wife, Ahmad immediately becomes aware of the resentment, rage, and hurt harbored by many of those living under Marie’s roof: Her older daughter, the teenage Lucie (Pauline Burlet), for example, seems to be excessively hostile to Samir. As Ahmad tries to make sense of all this misery, including his own with Marie, Farhadi masterfully mines the regrets that have bedeviled *The Past*’s adult characters—whose despair permanently marks the younger ones.

“Farhadi proves again that he can craft a domestic drama that has all the tension of a thriller.”
—Liam Lacey, *Globe and Mail*
Directed by Bertrand Tavernier, this razor-sharp satire of politics—both those enacted on the world stage and within the corridors of workplaces—originated in first-hand experience: The film is adapted from graphic novels written by Antonin Baudry, who worked as a speechwriter for Dominique de Villepin, the French foreign minister during the lead-up to the 2003 war in Iraq. (Baudry co-wrote the screenplay with Tavernier and Christophe Blain, who illustrated the books.) As the Baudry surrogate, Raphaël Personnaz plays Arthur, recently hired by the imperiously named, high-ranking diplomat Alexandre Taillard de Worms (Thierry Lhermitte), a man who speaks in orotund outbursts. These thickets of words, which grow more hilarious and nonsensical as the film progresses, combine egregious clichés, lofty quotations from the sages of ancient Greece, and impenetrable bureaucrat-speak. As Arthur scrambles to figure out just what, exactly, his highly capricious boss wants from him, the crisis in “Lousdemistan” (clearly a stand-in for Iraq) deepens. The new hire must also contend with the petty office squabbling of his territorial colleagues and their bids for power; meanwhile, the overweening Alexandre quite literally creates chaos wherever he goes.

“With its broad performances, rapid-fire pacing, and rampant visual and verbal gags, Bernard Tavernier’s first out-and-out comedy doesn’t try too hard to hide its graphic-novel origins.”

—Kenji Fujishima, Slant Magazine
Claire Denis’s scalding examination of the abuse of power and the sin of looking the other way may be the year’s most unforgettable film noir. Inspired by William Faulkner’s 1931 novel, Sanctuary, and the Sadean sex parties attended by Dominique Strauss-Kahn and other French higher-ups, Bastards centers on a revenge plot that begins tenuously but grows only more inexorable. Sea captain Marco (Vincent Lindon) reluctantly returns to Paris to assist his disgraced sister, Sandra (Julie Bataille): Her husband has just committed suicide, and her daughter, Justine (Lola Créton), is recovering in a clinic for participation in carnal acts so extreme that she may require a series of delicate operations. Convinced that Edouard LaPorte (Michel Subor), a DSK-like figure, is linked to both incidents, Marco plans his retaliation by stealthily ingratiating himself with LaPorte’s much younger wife (Chiara Mastroianni). But when the shipmaster discovers Sandra’s complicity in acts of unspeakable depravity, the revelations take on the force of Greek tragedy. Denis’s uncompromising film, her first to be shot on digital video by her frequent cinematographer Agnès Godard, lays bare the unpardonable act of remaining silent.

“Bastards is a thriller truly etched in darkness, pools of black broken mostly by the stricken yet soldiering faces of her main characters, like ships in a sea of stormy nights.”
—Robert Abele, Los Angeles Times
An elegiac film structured around absence, Davy Chou’s documentary commemorates the glory years of Cambodian cinema, spanning roughly 1960 until 1975. During this decade and a half, some 400 movies were made, almost all of them destroyed by the genocidal Khmer Rouge regime, which also killed or forced into exile several prominent actors and directors. Chou, himself the grandson of Vann Chan, one of the most notable producers during Cambodian cinema’s heyday, speaks with filmmakers and performers who survived this brutal era, including Dy Saveth, a screen legend who starred in almost 100 films—and who now works as a dance instructor. With precious little extant footage from this time to include in his project, Chou instead asks his interviewees, whether those who worked in the industry or cinephiles, to recall in detail movies last seen four or five decades ago, thus bringing to life works that have long since been erased. These profoundly affecting remembrances of plots, actors’ faces, and movie houses register as nothing less than a vital act of recuperation in a nation riven by unfathomable loss and barbarity.

“While *Golden Slumbers* spotlights Chou’s discovery of his filmmaking lineage, the young filmmaker is clearly looking to the future.”

—Film Comment
After his nimble adaptations of the plays *Death and the Maiden* (1994) and *Carnage* (2011), Roman Polanski continues his success in bringing the stage to the screen with *Venus in Fur*, which originally premiered off-Broadway in 2010 (David Ives, the playwright, co-wrote the film’s script with Polanski). In this constantly surprising, multilayered two-hander, stage writer-director Thomas (Mathieu Amalric), all alone in a Parisian theater, despairs of ever finding the right actress for his adaptation of Leopold von Sacher-Masoch’s infamous 1870 novella *Venus in Furs*. Just as he’s about to leave for the day, in walks Vanda (Emmanuelle Seigner, Polanski’s wife), a blowsy performer who insists that she has an audition scheduled—and who just happens to have the same name as the character she’s trying out for. Highly dubious, Thomas relents, convinced that this coarse woman will never be right for the part. Yet as the two begin to rehearse, he is astounded to discover not only that Vanda has memorized the entire play but that she is capable of complete transformation, becoming the character right before his eyes. While reality and illusion become blurred, so, too, do the roles of seducer and seduced.

“*Venus in Fur* finds Roman Polanski transferring a New York stage hit to the screen with maximum fidelity and facility, and a minimum of fuss.”

—Scott Foundas, Variety
Explosive, explicit, and profoundly empathic, Abdellatif Kechiche’s loose adaptation of Julie Maroh’s 2010 graphic novel is one of the best representations of the agony and ecstasy of falling in love. When high-school junior Adèle (Adèle Exarchopoulos) first spots Emma (Léa Seydoux), a slightly older, proudly out beaux-arts university student, on the street, she is immediately smitten. Shortly after they reencounter each other at a lesbian club—which Adèle, still questioning her sexuality, has wandered into out of curiosity—the two young women begin a passionate, all-consuming romance. Kechiche closely traces the arc of Adèle and Emma’s tumultuous relationship: from the intoxicating bliss of their initial emotional and physical connection to the irrevocable devastation wrought by shattered trust and gnawing insecurities. Giving us a richer understanding of the couple’s dissolution, Kechiche intelligently explores the ways that the differences in socioeconomic status and career ambition that mark Adèle, who is training to be a nursery-school teacher, and Emma, fiercely determined to land her first painting exhibition, may have played a part in their sundering. But this achingly romantic film also reminds us how indelible the imprint of first love—and first heartbreak—remains.

“Blue is the Warmest Color is too exceptional a film to be defined by its controversy.”
—Liam Lacey, Globe and Mail

**La Vie d’Adèle**
**Blue is the Warmest Color**

**Director**
Abdellatif Kechiche

**Screenplay**
Abdellatif Kechiche, Ghalia Lacroix, from the graphic novel by Julie Maroh.

**Cast**
Adèle: Adèle Exarchopoulos
Emma: Léa Seydoux

**Awards**
Palme d’Or and International Critics’ Prizes - Cannes Film Festival (2013);
Most Promising Actress, Adèle Exarchopoulos - César Awards (2014)

**Details**
Drama
French / 179 min.
France, 2013
Rated NC-17
Blu-ray, DCP, DVD

**Distributor**
Sundance Selects

**Price Range**
$350 to $500, pending format.
Jean-Luc Godard’s first feature, from 1960, remains not only the signature work of the French New Wave but also one of the most influential films of the past six decades. Godard’s use of jump cuts, on-the-fly location shooting, and fractured storytelling revolutionized film language; these once-audacious formal devices still dominate the way many movies (and TV shows) are shot and edited today. The plot of Breathless is simple enough: a two-bit criminal, Michel (Jean-Paul Belmondo), who styles himself after his idol Humphrey Bogart, shoots a policeman in Marseille after stealing a car. On the lam, he travels to Paris, where he reunites with his American girlfriend, Patricia (Jean Seberg), ambivalent at best about their relationship and unaware of Michel’s most recent crimes. In Patricia’s garret or while ambling along the streets of various arrondissements, the two lovers talk of everything and nothing, this loose, sometimes fractious, intimacy magnificently captured by Raoul Coutard, the key cinematographer of the nouvelle vague. Though generations of filmmakers have imitated Godard’s style, few have ever matched his singular sensibility, fully formed at the outset: a playful, fiercely intelligent cynicism mixed with a deeply felt love, particularly for his actors’ faces.

“Breathless still feels entirely original. It still has the power to defy conventional expectations about what a movie should be while providing an utterly captivating moviegoing experience... Much as it may have influenced what was to come later, there is still nothing quite like it. Even at 50, it is still cool, still new!”


A BOUT DE SOUFFLE
BREATHELESS
Many of the films by the great Jacques Demy center on the element of chance, a theme that’s especially crucial in *Bay of Angels* (1963), which largely takes place in the casinos along the Côte d’Azur. Shot in shimmering black-and-white, Demy’s second feature stars a bottle-blond Jeanne Moreau as Jackie, a compulsive gambler who begins an affair with a neophyte roulette player named Jean (Claude Mann), a bank employee vacationing in Nice. Adrift for years, Jackie, we learn, was once an “industrialist’s wife” and lost custody of her only child, about whom she says, “I’ve got the feeling I gambled him away.” As their folie à deux deepens with each spin of the wheel, each cut of the deck, Jackie and Jean grow more wretched, losing millions of francs in just a few hours but unable to stop their self-destructive behavior. Yet Demy never loses sight of the poignant and all-too-recognizable human frailty behind these desperate characters, who hunger not for instant riches but for being understood.

“In early chapter of Demy’s courtship with the provincial France of his youth, with the most bewitching generation of French actresses, and with movies.”

—Michael Atkinson, Village Voice

*La Baie des Anges*

**Bay of Angels**

$250 to $300, pending format.
Set during World War I, this masterwork by Jean Renoir, once hailed by Orson Welles as the “greatest of all directors,” was shot just three years before the beginning of World War II. Renoir, who himself had flown reconnaissance missions during WWI, examines the relationships that form among a group of French officers held in a German prisoner-of-war camp. Within this detention center, class, religious, and national divisions increasingly cease to matter: An indestructible fraternity forms among the Breton working-class Lieutenant Maréchal (Jean Gabin, a Renoir regular); the aristocratic Captain de Boeldieu (Pierre Fresnay), never without his white gloves; and the Jewish Lieutenant Rosenthal (Marcel Dalio). Even the man responsible for their imprisonment, the German Captain von Rauffenstein (Erich von Stroheim), invites Maréchal and de Boeldieu to lunch. As the film historian Peter Cowie once astutely noted, “Grand Illusion escapes the confines of the war movie genre. Scarce­ly a gun is fired in anger. The trenches are nowhere in sight. Yet through some alchemy, Renoir imbues the film with his passionate belief in man’s humanity to man. . . . The accident of war brings out the fundamentally decent nature of people who in peacetime would be unbending strangers to one another.”

“It is not enough to say that it has retained its power... The stature of the film remains undiminished by the passage of time.”

—André Bazin
This landmark documentary, co-directed by Chris Marker and Pierre Lhomme, was filmed in May of 1962, just after the passage of the Évian Accords, which officially ended the Algerian War. During this “first springtime of peace”—the first time in 23 years that France was not involved in any war—the filmmakers interviewed a random assortment of people on the streets of Paris, an endeavor that was made possible by new technological advances, such as portable 16mm sync cameras. (An important predecessor for Marker and Lhomme’s project was Jean Rouch and Edgar Morin’s Chronicle of a Summer, a Paris portrait released in 1961.) Marker, unseen, prompts his interviewees—ranging from highbrow engineers to a destitute mother to an Algerian teenager to a West African student—with questions about their personal lives and their feelings about larger political and social matters. Giving shape to these candid responses is Simone Signoret’s piquant, poetic narration (co-written by Marker), which balances astringent assessments about Parisians’ disengagement with the world with an unequivocal empathy for many of the film’s interlocutors.

“Chris Marker is an artist. He has something to say about the ‘other France,’ the France we don’t see on the Champs-Elysées, and he says it simply and movingly.”
—Richard Roud, The Guardian
Leos Carax’s second film, from 1986, is a salute, at once moody and ebullient, to the cinema of the past and the ferocious intensity of youth. Like its predecessor, Boy Meets Girl (1984), Mauvais sang, nominally a neo-noir set in Paris in the near future, is deeply in thrall to the masters of the Nouvelle Vague, particularly Jean-Luc Godard. But Carax’s endlessly romantic film transcends homage to capture ineffable states of being. Those outsize emotions are housed in the peewee, pliable body of Denis Lavant, the writer-director’s alter ego and one of cinema’s most kinetic actors. Lavant plays Alex, a conjuror and card sharp who teams up with gangster Marc (Michel Piccoli). All-consuming passion is ignited once Alex sees Anna (Juliette Binoche, here styled to resemble Anna Karina, Godard’s muse) on a bus, only to discover that she is Marc’s lover. She and Alex share a stunning, wordless moment, tethered together during a parachute jump (performed without stunt doubles). As we watch them float somewhere above the countryside outside Paris, this lavish spectacle becomes the perfect expression of the enormity of Alex’s infatuation—and of Carax’s singularly expansive, breathtaking cinema.

“Let’s just say that Mauvais Sang is a total amazement. To speak of this film, we have to give meaning to words that have been a little bit tarnished, or mostly weakened: poetry, inspiration, dazzling shots, in a word: emotion.”

—Cahiers du Cinéma
17 FILLES / 17 GIRLS – DELPHINE & MURIEL COULIN – 2011
36 VUES DU PIC SAINT-LOUP / AROUND A SMALL MOUNTAIN – JACQUES RIVETTE – 2009
LES ADIEUX À LA REINE / FAREWELL, MY QUEEN – BENOÎT JACQUOT – 2012
ALIYAH – ELIE WAJEMAN – 2012
AMERICANO – MATHIEU DEMY – 2011
AMOUR – MICHAEL HANEKE – 2012
L’APOLLONIDE / HOUSE OF PLEASURES – BERTRAND BONELLO – 2011
APRÈS MAI / SOMETHING IN THE AIR – OLIVIER ASSAYAS – 2012
THE ARTIST – MICHEL HAZANAVICIUS – 2011
L’ASSAUT / THE ASSAULT – JULIEN LECLERCQ – 2011
BELLAMY / INSPECTOR BELLAMY – CLAUDE CHABROL – 2009
LA BELLE ENDORMIE / THE SLEEPING BEAUTY – CATHERINE BREILLAT – 2010
BERLIN 1885, LA RUÉE SUR L’AFRIQUE / BERLIN 1885: THE DIVISION OF AFRICA – JOEL CALMETTES – 2010
LES BIEN-AIMÉS / BELOVED – CHRISTOPHE HONORÉ – 2011
LE BONHEUR D’ELZA / ELZA – MARIETTE MONPIERRE – 2011
CARLOS – OLIVIER ASSAYAS – 2010
LE CHAT DU RABBIN / THE RABBI’S CAT – ANTOINE DELESVAUX, JOANN SFAR – 2011
COCO AVANT CHANEL / COCO BEFORE CHANEL – ANNE FONTAINE – 2009
COPIE CONFORME / CERTIFIED COPY – ABBAS KIAROSTAMI – 2010
COULEUR DE PEAU : MIEL / APPROVED FOR ADOPTION – LAURENT BOILEAU & JUNG – 2012
CURLING – DÉNIS CÔTÉ – 2010
DE ROUILLE ET D’OS / RUST AND BONE – JACQUES AUDIARD – 2012
DES HOMMES ET DES DIEUX / OF GODS AND MEN – XAVIER BEAUVOS – 2010
DEUX DE LA VAGUE / TWO IN THE WAVE – EMMANUEL LAURENT – 2011
DOMAINE / DOMAIN – PATRIC CHIHA & ANTOINE DE BAECQUE – 2010
LES ÉMOTIFS ANONYMES / ROMANTICS ANONYMOUS – JEAN-PIERRE AMÉRIS – 2010
L’ENFANT D’EN HAUT / SISTER – URSULA MEIER – 2012
ENTRE LES BRAS / STEP UP TO THE PLATE – PAUL LACOSTE – 2012
L’ÉPINE DANS LE COEUR / THE THORN IN THE HEART – MICHEL GONDRY – 2010
UN ÉTÉ BRÛLANT / A BURNING HOT SUMMER – PHILIPPE GARREL – 2011
L’EXERCICE DE L’ÉTAT / THE MINISTER – PIERRE SCHOELLER – 2011
LA FÉE / THE FAIRY – DOMINIQUE ABEL, FIONA GORDON, BRUNO ROMY – 2011
LES FEMMES DU 6ÈME ÉTAGE / THE WOMEN ON THE 6TH FLOOR – PHILIPPE LE GUAY – 2011
FILM SOCIALISME – JEAN-LUC GODARD – 2010
LA FOLIE ALMAYER / ALMAYER’S FOLLY – CHANTAL ACKERMAN – 2012
LE GAMIN AU VÉLO / THE KID WITH A BIKE – JEAN-PIERRE & LUC DARDENNE – 2011
LA GROTTE DES RÊVES PERDUS / CAVE OF FORGOTTEN DREAMS – WERNER HERZOG – 2011
LA GUERRE EST DÉCLARÉE / DECLARATION OF WAR – VALÉRIE DONZELLI – 2011
HADEWJICH – BRUNO DUMONT – 2009
LE HAVRE – AKI KAURISMÄKI – 2011
HOLY MOTORS – LEOS CARAX – 2012
LES HOMMES LIBRES / FREE MEN – ISMAËL FERROUKHI – 2011
HORS SATAN – BRUNO DUMONT – 2011
L’ILLUSIONISTE / THE ILLUSIONIST – SYLVAIN CHOMET – 2010
IMPARDONNABLES / UNFORGIVABLE – ANDRÉ TÉCHINÉ – 2011
LOURDES – JESSICA HAUSNER – 2009
MONSIEUR LAZARH – PHILIPPE FALARDEAU – 2012
MYSTERES DE LISBONE / MYSTERIES OF LISBON – RAUL RUIZ – 2010
NANNERL, LA SOEUR DE MOZART / MOZART’S SISTER – RENÉ FÉRET – 2010
NÉNETTE – NICOLAS PHILIBERT – 2009
NON MA FILLE TU N’IRAS PAS DANSER / MAKING PLANS FOR LENA – CHRISTOPHE HONORÉ – 2009
PANIQUE AU VILLAGE / A TOWN CALLED PANIC – STÉPHANE AUBIER, VINCENT PATAR – 2009
LE PÈRE DE MES ENFANTS / THE FATHER OF MY CHILDREN – MIA HANSEN-LØVE – 2009
POLISSE – MAIENNN – 2011
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LE REFUGE / HIDEAWAY - FRANÇOIS OZON – 2009
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MISSIONS OF THE FCFA

The Franco American Cultural Fund (FACF) is a collaboration involving American guilds and industry associations representing the creators of film and television shows (the Directors Guild of America – DGA, the Writers Guild of America, West - WGAW and the Motion Picture Association - MPA) and SACEM (the French authors’, composers’ and publishers’ organisation). Created in March 1996 at SACEM’s initiative and financed by Private Copy levy funds, this unique partnership was designed with the goal of creating a common Cultural Fund to promote and teach the art of filmmaking.

Its mission is to promote cinematographic creation and restoration on both sides of the Atlantic, to encourage young talent and to promote dialogue amongst professionals from both countries.

Its honorary president is Costa Gavras.

Past and Present Board Members (currently chaired by Jean-Noël Tronc, SACEM) include:
Ron Bass, John Frankenheimer, Claude Gaillard, Dan Glickman, Carl Gottlieb, Peter Lefcourt, Howard Rodman, Chris Marcich, Jay Roth, Betty Thomas, Katherine Fugate, Gil Cates, Michael Mann…

TWO MAIN ACTIONS

1 Promotion of French Cinema in the United States

City of Lights, City of Angels (COLCOA) has become the leading French Film Festival in the US. It was founded and organized by the FACF, with the participation of the ARP (France’s Association of Authors, Directors and Producers), the French Embassy’s Los Angeles Film and TV Office, and Unifrance.

This event showcases the most representative spectrum possible of the diverse products of the French industry, in the very heart of Hollywood. Cinema professionals are the primary audience for this event; directors, scriptwriters and producers, together with agents and distributors. The screenings attracted an audience of almost 20,000 in 2013.

COLCOA has two aims:
• Firstly a cultural aim, allowing American audiences to see the year’s most important French films, and providing an opportunity for directors and scriptwriters from both countries to meet.
• On the other hand it has a commercial aim, promoting sales of French films in the American market and supporting local distributors in the promotion of films that they have already acquired.

COLCOA in figures:

- 11 films screened in 2003 and 57 in 2013
- Audiences of 4,000 in 2003 and almost 20,000 in 2013
- A delegation of 9 individuals in 2003 and of over 40 in 2013
### Restoration and preservation of French and American cinematographic heritage

Since 2006 the FACF has been working with Cinémathèque Française and Martin Scorsese’s The Film Foundation in order to achieve its aims.

#### Films restored with Cinémathèque Française

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<th>Year</th>
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<th>Director(s)</th>
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<td>2006-08</td>
<td>Lola Montes</td>
<td>Max Ophuls</td>
<td>Max Ophuls, Jacques Natanson, Annette Wademart, Franz Geiger and Claude Heymann based on Cecil Saint-Laurent’s novel <em>La Vie Extraordinaire de Lola Montès</em></td>
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<td>2012</td>
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<td>Jean Cocteau</td>
<td></td>
<td>adapted from the version of the story published in 1757 by Jeanne-Marie Leprince de Beaumont</td>
</tr>
<tr>
<td>2012</td>
<td>La Baie des Anges</td>
<td>Jacques Derny</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>Plein soleil</td>
<td>René Clément</td>
<td>René Clément and Paul Gégauff, adapted from Patricia Highsmith’s novel <em>The Talented Mr. Ripley</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>La Chienne</td>
<td>Jean Renoir</td>
<td>Georges de La Fouchardière</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Une partie de campagne</td>
<td>Jean Renoir</td>
<td>Guy de Maupassant</td>
<td></td>
</tr>
</tbody>
</table>

#### Films restored with the Film Foundation

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Director(s)</th>
<th>Screenplay(s)</th>
<th>Based on</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>Pandora and the Flying Dutchman</td>
<td>Albert Lewin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>Secret Beyond the Door</td>
<td>Fritz Lang</td>
<td>Silvia Richards, based on the Rufus King novel <em>Museum Piece No. 13</em></td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>Ruthless</td>
<td>Edgar G. Ulmer</td>
<td></td>
<td>Gordon Kahn, based on the novel <em>Prelude to Night</em> by Dayton Stoddart</td>
</tr>
<tr>
<td>2009</td>
<td>Sunny Side Up</td>
<td>David Butler</td>
<td></td>
<td>B. G. DeSylva, Lew Brown and Ray Henderson</td>
</tr>
<tr>
<td>2010</td>
<td>The Seafarers</td>
<td>Stanley Kubrick</td>
<td></td>
<td>Bill Chasen</td>
</tr>
<tr>
<td>2011</td>
<td>The Chase</td>
<td>Arthur Ripley</td>
<td></td>
<td>Philip Yordan, based on Cornell Woolrich’s novel <em>The Black Path of Fear</em></td>
</tr>
<tr>
<td>2012</td>
<td>The Tales Of Hoffmann</td>
<td>M. Powell &amp; E. Pressburger</td>
<td></td>
<td>based on the opera of the same name by Jacques Offenbach taken from the stories of E.T.A. Hoffmann</td>
</tr>
<tr>
<td>2013</td>
<td>Her Sister’s Secret</td>
<td>Edgar G. Ulmer</td>
<td></td>
<td>Anna Green, based on the novel <em>Dark Angel</em> by Gina Kaus</td>
</tr>
</tbody>
</table>

### Partnerships with the ARP and the Deauville American Film Festival

1/ The FACF is a partner of the ARP Film Forum. The aim of the ARP Film Forum is to exchange information and define common objectives for Authors-Directors-Producers from all European countries.

2/ Since 2009 the FACF has funded the Michel D’Ornano Award. The winning film is given a preview during the Deauville American Film festival and is also selected for the « City of Lights, City of Angels » (CILCOA) French Film festival in Los Angeles. In 2013, « Me, Myself and Mum » by Guillaume Gallienne was the winning film.

Created in 1991 by the Motion Picture Association member companies, the « Michel d’Ornano Prize », in memory of Michel d’Ornano (former Minister, Mayor of Deauville and co-founder of the Deauville American Film Festival), is awarded to first French films, in order to help them gain greater recognition, to promote them and to provide export opportunities. The « Michel d’Ornano Prize » is awarded each year at the Deauville American Film Festival.
Tournées Festival, a program of the FACE Foundation, supports the creation of French and francophone film festivals on American university campuses.

INFORMATION
T 212 439 1451
tourneesfestival@facecouncil.org
facecouncil.org/TourneesFestival

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Cultural Services of the French Embassy in the U.S.
Centre National de la Cinématographie et de l’Image Animée
SACEM’s French-American Cultural Fund
Florence Gould Foundation
Campus France USA
Highbrow Entertainment

FACE Foundation
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