TOURNÉES FILM FESTIVAL

FRENCH FILMS ON CAMPUS

2016 / 2017
Cover image from *Valley of Love*, courtesy of Strand Releasing.


The Tournées Film Festival brochure was designed by Laurent Auffret.
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Tournées Film Festival is a program of the FACE Foundation, in partnership with the Cultural Services of the French Embassy, which aims to bring French cinema to American college and university campuses. Our objective in providing nearly $200,000 in Tournées Film Festival grants every year is to fund festival endeavors that can eventually become permanent and self-sustaining.

Founded in 1995, Tournées Film Festival has partnered with over 500 universities, reaching an audience of over 500,000 students and community members all across the United States.

For the 2016-2017 of Tournées Film Festival, we are proud to offer a wide variety of films that represent the best of French cinema distributed in the U.S., including acclaimed filmmakers (Arnaud Desplechin, Philippe Garrel, Bertrand Bonello) and new talents that recently emerged on the international scene (Lucie Borleteau, Thomas Lilti). This year’s selection also highlights France’s strength at building fruitful collaborations with filmmakers all over the world. Among our selection are films that have been produced or co-produced by France and created by filmmakers from Argentina, Chile, Turkey and Russia (including Lisandro Alonso, Patrico Guzman, Deniz Gamze Erguven and Alexander Sokurov).

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

In this brochure you will find application information and 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 at: face-foundation.org/tournees-film-festival.
Tournées Film Festival is made possible with the generous support of:

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

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

**Selection Committee:**
Florence Almozini, Harris Dew, Nicholas Elliott and Delphine Selles-Alvarez

**Repertory Advisory Committee:**
Victoria Hochberg from DGA and Cynthia Riddle from WGAW

**Grant Awards Committee:**
Sam Di Lorio, John Mhiripiri

We wish to thank Mathieu Fournet, Head of the Film, TV & New Media Department, Cultural Services of the French Embassy, and Kimberly Corliss. We also thank the professors, staff, and students who work to bring French cinema to your peers and your greater communities.

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

Amélie Garin-Davet,
Program Officer for Tournées Film Festival and for the Cinema, TV & New Media Department, Cultural Services of the French Embassy.
eligibility & guidelines

Participating universities choose six films: 5 contemporary + 1 classic. The grant to cover the cost of screening six films is $2,200.

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

Please note that the grant has been created to support public screenings. Films must be acquired through proper distribution channels (i.e. no Netflix or other media meant for home viewing; see our Distributors page for contact information). Please note that the grant is paid retroactively, upon receipt by FACE of all necessary post-screening documents and materials. (Please see “Submitting Post-screening Materials” below for details.)

application procedures

selecting the films

Choose six films:
• 5 films from among the Featured Films or the Alternative Selection titles.
• 1 film from the Classic Selection.

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

applying

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

application deadline

We have simplified the application process with a unique deadline on May 15th, 2016. The call for application will be open from April 1st, 2016 until the deadline of May 15th, 2016. Participants can expect a decision on their application by June 15th, 2016, and can then plan their festivals any time during the 2016-2017 academic year. Festivals must conclude by June 30th, 2017.
how to organize the screenings

contacting the distributors

Contact the U.S. distributor of each film and arrange for the reservation, shipping, and payment of projection rights for all films, including those shown in digital. Be sure to contact the distributor before finalizing your program dates.

raising additional funds

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

publicizing your screenings

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

ALL PUBLICITY MATERIALS MUST INCLUDE THE FOLLOWING CREDIT LINE:
“Tournées Film Festival is made possible with the support of the Cultural Services of the French Embassy in the U.S., the Centre National du Cinéma et de l’Image Animée (CNC), the French American Cultural Fund, Florence Gould Foundation and Highbrow Entertainment.”

submitting post-screening materials

In order to receive payment of the grant, you will have to do the following by June 30th, 2017:

• Fill out your post-screening report using the online form, found at face-foundation.org/tournees-film-festival/post-screening-form
• Upload (within the online form) a document containing the information regarding your Tournées Film 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 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.
It’s 1971 and Delphine (Izïa Higelin), the only child of a farming couple in the Limousin, stuns her rural community by moving to Paris to go to university. Once in the city, she quickly gets swept up in the feminist movement and falls in love with the sophisticated activist Carole (Cécile de France). But when her father has a heart attack, Delphine must return to help her mother on the farm—and Carole follows. Through the love story between two women who must struggle not only against homophobia but class divisions, Catherine Corsini’s *Summertime* presents a gripping portrait of an age of political and social ferment, pungently bringing to life the political and social movements familiar to contemporary viewers through the work of the great French thinkers of the last half century. But as its title indicates, *Summertime* also has a lightness befitting both the newfound freedoms and occasional zaniness of the urban seventies and a timeless, tender idyll in the countryside. In this respect, the film strikes an interesting contrast with Abdellatif Kechiche’s 2013 Palme d’Or winner *Blue Is the Warmest Color*, another love story between two women from different backgrounds. Where Kechiche took a formalist, nearly anthropological approach to depicting sex between two women, Corsini shows her characters together in a relaxed manner that has the ring of authenticity—and suggests that love is love, no matter who is doing the loving.
The Pearl Button marks another major achievement in the career of Patrizio Guzman, the Paris-based Chilean filmmaker first recognized for epochal documentaries such as The Battle of Chile (1975-79) and now acclaimed as a master of essay films such as Nostalgia of the Light (2010). Starting with the heartbreaking tale of the extermination of Patagonia’s native water nomads, Guzman traces the history of systemized murder in his country up to and including the ruthless dictatorship of Augusto Pinochet through a pearl button paid by an English expedition in 1830 to buy Patagonian native Jemmy Button and bring him back to England—or in Guzman’s words “to travel from the Stone Age to the Industrial Revolution.” While the story told by The Pearl Button is both a personal and a national one, the film’s digressive, meditative nature leaves no doubt as to its universal reach. Parallels to the history of the United States are only too easy to draw, but ultimately Guzman’s focus is on human nature beyond national boundaries—and even global ones, as he turns to the vast quantities of water vapor stored in quasars for hope of a fresh start for humanity far from this literally scorched earth. Weaving together archival photos of Patagonians, interviews with their descendants and sympathetic scholars, and breathtaking footage of natural wonders on earth and in space, Guzman has created a film of unusual, cruel beauty, as accessible as it is mind-boggling.

Le bouton de nacre
The Pearl Button

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DIRECTOR
Patrizio Guzmán

SCREENPLAY
Patrizio Guzmán

DETAILS
Documentary
French, Kawésqar
105 min.
France, Chile, Spain, 2014
Blu-Ray, DCP

DISTRIBUTOR
Kino Lorber

PRICE RANGE
From $349 for Blu-ray and DVD
From $400 for DCP
depending on the size of the venue
School of Babel follows a year in a Paris schoolroom for children who have recently immigrated to France. Using a surprisingly intimate fly-on-the-wall style, Julie Bertucelli’s documentary gives us unforgettable glimpses into the lives of tweens and teens from Mauritania, Serbia, Venezuela, Rumania, Senegal, Libya, Ireland, Brazil, and China, children who have come to France for reasons ranging from studying violin at the Paris conservatory to escaping genital excision. The film’s triumph is in its remarkably succinct manner of creating complex portraits of the children and capturing the diversity of their experience. While School of Babel is full of incidental insights into French immigration policy and various headline-grabbing sociopolitical situations, the focus remains squarely in the classroom and on the children as individuals wrestling with a new language and a new culture (their heroic teacher primarily remains an off-screen presence). The film builds to a powerful climax when it comes time for the children to tearfully say goodbye to each other and their teacher; while their sadness is heartbreaking, it is also an uplifting sign that shared experience trumps cultural difference. In an age of resurgent uneasiness with all that is foreign, School of Babel is a powerful antidote to fear and suspicion and an inspiring source of hope for France and the world.

La cour de Babel
School of Babel

School of Babel follows a year in a Paris schoolroom for children who have recently immigrated to France. Using a surprisingly intimate fly-on-the-wall style, Julie Bertucelli’s documentary gives us unforgettable glimpses into the lives of tweens and teens from Mauritania, Serbia, Venezuela, Rumania, Senegal, Libya, Ireland, Brazil, and China, children who have come to France for reasons ranging from studying violin at the Paris conservatory to escaping genital excision. The film’s triumph is in its remarkably succinct manner of creating complex portraits of the children and capturing the diversity of their experience. While School of Babel is full of incidental insights into French immigration policy and various headline-grabbing sociopolitical situations, the focus remains squarely in the classroom and on the children as individuals wrestling with a new language and a new culture (their heroic teacher primarily remains an off-screen presence). The film builds to a powerful climax when it comes time for the children to tearfully say goodbye to each other and their teacher; while their sadness is heartbreaking, it is also an uplifting sign that shared experience trumps cultural difference. In an age of resurgent uneasiness with all that is foreign, School of Babel is a powerful antidote to fear and suspicion and an inspiring source of hope for France and the world.
With *In the Courtyard*, veteran director Pierre Salvadori, a master of the melancholy comedy, achieves the rare feat of capturing contemporary French society not through headlines or social reportage, but a deeply empathetic rendition of its moods. It begins when Antoine (Gustave Kervern) walks away from his life as a rock singer and takes a job as the live-in custodian of a modest Paris apartment building. His new residence seems to be a magnet for people who share his emotional fragility: there’s the man on the fourth floor who is obsessed with noise and clutter; the failed soccer star who snorts coke and plays Xbox all day; a homeless Eastern European who squats in the property’s garden shed with his dog. Most touching of all is Mathilde (Catherine Deneuve), a retiree who is gradually becoming convinced that the crack in her wall is going to swallow up the entire neighborhood. In the understated, oddball friendship formed by Mathilde and Gustave, Salvadori finds the hope in a world of loneliness and anxiety and gives France’s national icon Catherine Deneuve an opportunity to display yet another facet of her extraordinary talent. As troubling as it is amusing, *In the Courtyard* is the very definition of the sleeper hit: a modest, well-crafted picture that will tell us what it was like to be French in 2015 for decades to come.
Eastern Boys

When middle-aged gay professional Daniel spots the undocumented teenager Marek at a train station in Paris and invites him back to his place, he unwittingly makes himself the target of a home invasion by a gang of ruthless Eastern European youth. Despite this most unpromising of starts, Marek and Daniel continue to see each other and their relationship shifts from a sexual arrangement to a surrogate father-son bond. As Daniel learns more about Marek’s life in his native Chechnya, he decides to rescue him from the gang. Though *Eastern Boys* is only the second feature directed by veteran screenwriter Robin Campillo, it is a surprisingly assured effort, combining empathy and intellectual honesty with a formal rigor that allows the film to develop the breathless momentum of a thriller without sacrificing its complex approach to the hot-button topic of immigration. Through his unusual and thought-provoking way of handling his subject matter, Campillo develops a critical awareness of each of his characters’ positions in society. Whether by recognizing the continued vulnerability of the homosexual, dedicating screen time in a sparsely populated film to a cleaning lady and a hotel receptionist, or precisely describing the circumstances of undocumented youth in France today, Campillo has proved that he is a keen witness to his times, and one whose perspective will be valuable in the years ahead.
In Lucie Borleteau’s striking debut feature, the sailor setting off to sea and leaving behind a lonely lover is a woman: Alice, a young ship engineer who is called to replace a dead crew member on the cargo ship Fidelio. Once aboard, Alice realizes that Fidelio is the new name of the vessel she was trained on a decade earlier. And that the ship’s captain was once her first great love. As the Fidelio takes Alice away from her boyfriend Felix and exposes her to temptations great and small, Borleteau paints an unforgettable picture of shipboard life from the perspective of a woman who is one of the boys but faces the double standards that go with being the only girl in a world of men. Aside from its fascinatingly gritty and detailed account of work and play between ports of call in Senegal, France, and Poland, Fidelio is a thought-provoking investigation of faithfulness and the nature of love and desire. In Alice (played by rising star Ariane Labed) and the international mix of personalities surrounding her on board the Fidelio, Borleteau has created a cast of unusually complex, layered characters. Her greatest achievement here may be in successfully deflating stereotypes without entirely giving up on the romance of the sea.
*Francofonia* is the great Russian filmmaker Alexander Sokurov’s heroically ambitious meditation on European culture and history as seen through the story of the Louvre museum in Paris, with a particular focus on its fortunes during World War II. Neither a straight documentary nor a standard work of fiction, the film achieves an essayistic density by moving between several narrative strands: there is Sokurov himself, talking via Skype with a cargo ship captain carrying part of the Louvre’s holdings through a deadly storm; France’s national symbol Marianne roaming the museum’s collections with Napoleon Bonaparte; and the true story of the friendship between the Louvre’s wartime French curator and the Nazis’ head of artistic preservation (or, perhaps more accurately, appropriation). In what may be the film’s most affecting sequence, Sokurov turns closer to home and compares the Louvre’s relatively benign wartime fate with that of the Hermitage Museum in besieged Leningrad. Sokurov’s voiceover directly addresses the characters in archival images and present-day footage shot in his distinctive palette of gold and beige, his ruminations aiming for nothing less than a history of the relationship between art and power in twentieth-century Europe. This exploration of savagery and civilization as seen through the treatment of artistic treasures proves once more that Sokurov is not only one of the most idiosyncratic artists of our age but one of its most passionate, a living witness to the fading dream of a Europe defined by its artistic grandeur.
Sarah Leonor’s *The Great Man* is a startlingly fresh take on the old tropes of interconnectedness and the mysteries of identity and responsibility. It begins like a contemporary fable, with the voice of a little boy telling the story of Hamilton and Markov, two best friends in the French Foreign Legion who go AWOL in Afghanistan to track an elusive leopard. The film then shifts gears to harsh reality: the two men are back in Paris, faced with PTSD, the need for employment, and the fact that Markov is not Markov at all, but Mourad Mossaev, an undocumented Chechen with an eleven year-old son he barely knows. To allow Mourad to secure a job, Hamilton offers to let him take his own real identity, that of Michaël Hernandez, a Frenchman in good standing. But when tragedy strikes, it is Hamilton who must face transformation and ask himself what it is to be a great man—a legendary leopard hunter or a good father? Deftly handling hot-button subjects such as immigration, integration, and European military involvement in Afghanistan, Leonor proves to be not only a storyteller of the first order, but a valuable observer of the ripple effects of apparently distant events on individual lives.
Like an episode of ER directed by the Dardenne brothers, Hippocrates combines the human drama that surrounds medical emergencies with a hard-hitting look at the situation of beleaguered French hospitals. Using young medical student Benjamin (played by rising star Vincent Lacoste) as a guide, director Thomas Lilti, himself a doctor by trade, takes the viewer on a “backstage” tour of a labyrinthine Paris hospital where life and death decisions make fuses run short. For his first internship, timorous Benjamin is assigned to the floor run by his father. Here, he meets Abdel (Reda Kateb), an older, idealistic intern who already practices medicine in his native Algeria but must be accredited in France to make a better life for his family. When Benjamin’s negligence leads to the death of a homeless patient, the two doctors clash and questions of privilege arise. But they discover their shared values when they go against the system to grant a terminally ill elderly patient’s last wishes. While the film provides fascinating insight into the particularities of the French medical complex—particularly in the dingy world of the doctors’ quarters, where one marvels at the traditional bawdy murals and gallows humor—it remains etched in the viewer’s mind for its candid and sometimes surprisingly funny way of raising universal questions of human dignity and empathy.
Shot in glorious, color-saturated, 35mm film and framed in the classic academy ratio, *Jauja* takes a basic Western scenario—a man rides off into the desert looking for his kidnapped daughter—and follows it to a point that defies elucidation, where what felt archaic proves to be timeless and the horse opera becomes a fairy tale. The film begins in 1882, with Danish military engineer Captain Dinesen (Viggo Mortensen) searching for his missing daughter Ingeborg across the starkly changing, hostile wastelands of Patagonia, but soon grows into a meditation on the very nature of time, space, and reality. With the sublime *Jauja*, Argentine auteur Lisandro Alonso takes a bold leap beyond the minimalist hyperrealism that made him a festival favorite and Viggo Mortensen confirms his reputation as one of the most adventurous movie stars of our era. Together they have created an offbeat masterpiece grounded in the history of cinema but ultimately a thing unto itself. Part revisionist Western, part metaphysical puzzle, *Jauja* is as open to interpretation as its desert landscapes are to the wind. But what cannot be questioned is its sheer beauty and grandly theatrical manner of placing the human figure in an ecstatic wilderness.
Algeria, 1954. The War of Independence is rumbling into being. In a remote one-room schoolhouse in the Atlas Mountains, Daru (Viggo Mortensen), the son of Spanish settlers, teaches Algerian children French. One day, local French police officers appear with Mohamed (Reda Kateb), an Algerian accused of murder, and charge Daru with escorting him to trial in the closest city while they continue to fight the growing insurrection. David Oelhoffen’s film starts off as an archetypal Western—two men thrown against each other as they traverse a barren landscape—but when Daru and Mohamed find themselves stuck between French troops and the rebel army, it turns into a gripping meditation on the fate of individuals tossed to and fro by sociopolitical forces beyond their control. Freely adapted from Albert Camus’s short story The Guest (from the collection Exile and the Kingdom), Far from Men has the classic sheen of the films of Hollywood’s Golden Age: big moral questions projected onto vast landscapes, steely performances from its two stars, and, most importantly, a universality grounded in the specific. While Far from Men is essential viewing for its insight into a conflict whose effects continue to be felt, it is first and foremost a universal story of civilians faced with the absurdity of war.
Pierre and Manon are poor, but they have each other. They live in a shabby Paris apartment and take odd jobs to support themselves while they work on his documentary on the French Resistance. But when Pierre begins an affair with Elisabeth, a young film archivist, their marriage starts to fall apart. A mordant variation on the well-worn trope of the romantic triangle, *In the Shadow of Women* finds writer-director Philippe Garrel, the reigning master of intimate French cinema, reaching new heights by looking at love from the point of view of the women who were long his muses and creating a devastatingly frank but not unfeeling portrayal of masculine hypocrisy. Befittingly, the film provides veteran actress Clotilde Courau the opportunity to turn in a luminous, constantly surprising performance in the role of Manon and to prove once again that no director in the contemporary cinema is better with actors than Philippe Garrel. Shot on celluloid in striking black and white and running a taut 73 minutes, *In the Shadow of Women* is a lesson in cinematic economy and depth, packing in more genuine insight, wit, and beauty than most bloated prestige films twice its length. Pierre’s documentary on the Resistance provides a complex moral counterpoint to the central theme, as well as a rare opportunity to see extraordinary archival footage of street fighting in Paris in 1945.
In *My Friend Victoria*, writer-director Jean Paul Civeyrac shifts the action of Nobel prize-winning author Doris Lessing’s short story “Victoria and the Staveneyes” from London to contemporary Paris, but otherwise remains faithful to Lessing’s tale of a young black woman’s uneasy relationship with a wealthy white family. Victoria (Guslagie Malanda) becomes fascinated with the family as a little girl, then later has a daughter out of wedlock with one of the sons. As she struggles both with a sense that she is losing her daughter to this bourgeois family and the growing resentment of her own son, who has a black father and does not enjoy the family’s attention, Victoria provides an unusual and welcome insight into the situation of foreigners in France today: in the most concrete terms, privilege is within her reach, but never truly hers. At first glance, *My Friend Victoria* is a departure for Civeyrac, a discreet but fascinating auteur whose films have sometimes flirted with the supernatural. Yet the character of Victoria and the subtle performance of Guslagie Malanda allow him to escape the clichés of social-message films and draw on the mysterious tone of his previous features to create a person whose silences open a world of questions.
Some have called Mustang the “Turkish Virgin Suicides.” While Deniz Gamze Ergüven’s extraordinary debut has striking thematic similarities to Sofia Coppola’s film, its spirit of revolt is all its own. Ergüven goes beyond evoking the mystery and marvels of the world of adolescent girls to decry the denial of women’s rights the world over. Mustang begins at the point when the childhoods of five orphaned sisters in the Turkish countryside come to an abrupt end: when their grandmother and uncle learn they have been seen splashing around in the sea with boys, they lock them up inside the house. From there, things only get worse: medical virginity checks, arranged marriages, suicide... But the film holds our interest and carries our hope through the unrelenting rebellion of the youngest sister, Lale, who will not accept to be deprived of attending her favorite soccer team’s game, just as she will not stand to watch yet another sister be forced into a stranger’s arms. Lale’s long-planned escape from oppression and the sisters’ unbreakable bonds and explosive liveliness in the face of a repressive society are the giddy counterbalances to a sobering account of a state of affairs that holds true for millions of young women. As such, Mustang, a French co-production and nominee for the 2015 Academy Award for best foreign film, is not only a profoundly enjoyable viewing experience, but an essential one.

DIRECTOR
Deniz Gamze Ergüven

SCREENPLAY
Deniz Gamze Ergüven, Alice Winocour

CAST
Gunes Sensoy
Doga Doguslu
Tugba Sunguroglu
Eit Iscan
Ilayda Akdogan

DETAILS
Turkish
94 min.
France, 2015
Blu-ray, DCP, DVD

DISTRIBUTOR
Cohen Media Group

PRICE RANGE
$300
Phantom Boy
Phantom Boy
Phantom Boy

*Phantom Boy* is the second animated feature from Alain Gagnol and Jean-Loup Felicioli, the team behind the Oscar-nominated smash *A Cat in Paris*. With *Phantom Boy*, Gagnol and Felicioli bring their charming style of hand-drawn animation and whimsical narrative to New York to tell the story of the unlikely alliance between wheelchair-bound police officer Lieutenant Tanguy and Leo, a seriously ill eleven-year-old. Thanks to Leo’s ability to send a ghost-like projection of himself flying through the city and some legwork from daredevil reporter Mary Delauney (voiced by Audrey Tautou), the duo are able to save New York from a disfigured maniac without ever leaving their hospital rooms. While *Phantom Boy* has enough action to appeal to the most hyperactive child, its serious core about childhood illness and its amusing play with the codes of the thriller and superhero genres, not to mention its winks at great local films and series such as *Manhattan* and *The Sopranos*, make for a sophisticated viewing experience. With drawings that literally pulse with life and a foreigner’s glee at depicting New York (the dialogue is in French), the film’s greatest assets are a tender blend of poetry and comedy and an idiosyncratic look in which the human touch is always apparent.

**DIRECTOR**
Alain Gagnol, Jean-Loup Felicioli

**SCREENPLAY**
Alain Gagnol

**CAST**
Audrey Tautou
Jean-Pierre Marielle
Edouard Baer
Jackie Berroyer
Gaspard Gagnol

**DETAILS**
Animation
French
84 min.
France, 2015
Blu-ray, DCP, DVD

**DISTRIBUTOR**
GKIDS

**PRICE RANGE**
$300
May Allah Bless France!

*Qu’Allah bénisse la France!* is the invigorating first feature by acclaimed French rapper and novelist Abd Al Malik, a coming-of-age story and redemption tale based on the writer-director’s own youth in the beleaguered projects of Strasbourg. The film follows the struggles of Régis, a budding rapper who relies on petty crime to fund his passion for music. But as his fellow musicians get lured into drug dealing, teenage Régis finds salvation in the classics of French literature and his conversion to Sufi Islam. While Abd Al Malik’s edifying hymn to education and tolerance is first and foremost a boldly idealistic statement, it is also a profoundly satisfying cinematic experience, shot in high-contrast black and white and full of powerful stylistic devices that break with convention to heighten the impact of everyday violence and injustice. Fluidly adapting his talents as a storyteller to the screen, Abd Al Malik revisits the “banlieue film”—the sub genre of films dealing with restless youth in France’s tough suburbs, launched by Mathieu Kassovitz’s *La Haine* in 1995—not only to give an insider’s update, but to break with the genre’s suffocating pessimism. In these challenging times for France, and particularly for French Muslims, this intelligent and accessible call for a potential way forward is nothing short of essential viewing.

**DIRECTOR**
Abd Al Malik

**SCREENPLAY**
Abd Al Malik

**CAST**
Marc Zinga
Sabrina Ouazani
Larouci Didi

**DETAILS**
French, Arabic, Lingala
96 min.
France, 2015
Blu-ray

**DISTRIBUTOR**
Strand Releasing

**PRICE RANGE**
$250
Combine David Lynch's head-scratching wildness and Charlie Kaufman's hilarious worst-case scenarios, throw in a pinch of Luis Buñuel's wicked irreverence and a streak of cruel French humor, and you won't quite have Quentin Dupieux's *Reality*, but you'll be a little closer to understanding how far outside convention this delightfully fearless, mind-bending comedy dwells. In *Reality*, a French filmmaker in California finds a movie-house that is already screening the film he is in the process of writing, a little girl tries to watch a big blue videotape she found inside a hog's stomach, and a cooking show host endangers his livelihood by constantly scratching at a full-body rash that no one else can see. By making his characters intersect in the realm of the impossible, Dupieux masterfully collapses the distance between dream and reality and returns to film's primal role in the collective unconscious. Working in a sui generis genre that can both stand up to psychoanalytic exegesis and provide riotous late-night viewing, Dupieux has established himself as one of the last mad scientists of French cinema. While he is currently seen as little more than a cult outsider, it is only a matter of time before he is recognized as one of the great originals of our age.
With this lushly executed, unorthodox biopic of superstar couturier Yves Saint Laurent, French director Bertrand Bonello has established himself as one of the leading auteurs of our time. Focusing on the “dark years” from 1967 to 1976, when Saint Laurent was at the peak of his powers but growing increasingly isolated through his manic work habits and equally obsessive hedonistic pursuits, becoming estranged from his lover and business manager Pierre Bergé due to a drug-fuelled affair with a notorious Paris dandy, Bonello creates an impressively layered portrait that never succumbs to the reductive formulas often found in film treatments of creative geniuses. Part of the secret lies in the way that Bonello remains allusive with his elusive subject, accumulating fragments rather than pursuing plot points. Indeed, some of the film’s most memorable episodes, such as Saint Laurent teaching an insecure client to see herself in a new light or encountering his legendary muse Betty Cattroux in a sumptuous, wordless Paris nightclub scene, feel like routine moments—which only happen to belong to the routine of an extraordinary being. Bonello’s strength lies not only in revealing the nuances of a legendarily remote character, but in capturing the electricity of his subject’s milieu with astute blue chip casting, moody scoring, and sensual camera movement. The ambition here is nothing short of operatic; it is no coincidence or hyperbole if one leaves the theater thinking of Visconti or The Godfather trilogy.
La Sapienza

La Sapienza is the magnificent culmination of the work of one of today’s most idiosyncratic, fascinating directors, the American-born but profoundly French Eugène Green. In La Sapienza, Green, an expert in baroque theater, sends a tired middle-aged French couple on a pilgrimage to the baroque marvels of the Swiss canton of Ticino. Here, the architect and his wife befriend a young brother and sister and take them under their wing. The architect invites the young man to Rome to discover his predecessor Borromini’s masterpiece: the Church of St. Yves at La Sapienza. By contrasting the elevating beauty of the baroque with grisly contemporary architecture and finding echoes of global conflict in the most placid corners of Switzerland, Green paints a dispiriting picture of the modern world. Yet his treatment of the brother and sister Goffredo and Lavinia clearly signal that he has every hope for the next generation. In La Sapienza, the past is a source of inspiration, the present is dismaying, and the future is wide open. As luminously spiritual as it can be scathingly funny about contemporary mores, La Sapienza is lucid about our challenges but deliriously ecstatic about the possibility for beauty and love.
With *My Golden Days*, Arnaud Desplechin reinterprets the couple at the heart of *My Sex Life*, the 1996 feature that established him early and definitively as one of the reigning auteurs of our era. A prequel, a sequel, and an utterly satisfying work in its own right, *My Golden Days* is told in flashback by the great Mathieu Amalric, who returns to the role of Paul Dedalus to recount three defining phases of his youth: a prepubescent escape from home to go live with a lesbian great-aunt, a school trip to the Soviet Union during which he sneaks off to give his passport to a dissident, and the passionate up-and-down relationship with Esther that will see him through his years as an anthropology student in Paris. As ever with Desplechin, the narrative has the discursive depth of a modernist novel and the emotional immediacy of a Technicolor film. One of the film’s chief pleasures is seeing Desplechin extend his study of family bonds and romantic partnerships to teenagers for the first time, ushering a wildly talented new group of actors onto the screen. Quentin Dolmaire is as eccentric as his predecessor Amalric, but brings a touching earthy quality to the teenage Paul Dedalus. As for newcomer Lou Roy-Lecollinet, she turns Esther into one of the great mystery women of cinema, holding the camera’s gaze with an entrancing blend of vulnerability and self-possession.
Thirty-five years after playing a bourgeois woman and her thug lover in Maurice Pialat’s classic *Loulou*, Isabelle Huppert and Gérard Depardieu are finally reunited in Guillaume Nicloux’s deeply original *Valley of Love*. Here, France’s two leading stars play Gérard and Isabelle, a divorced couple of famous actors who meet in Death Valley after receiving a letter from their dead son, a recent suicide, promising that he will reappear in the desert at a specific time and place. While Nicloux, one of French cinema’s masters of the unexpected (his previous feature was *The Kidnapping of Michel Houellebecq*, with the controversial writer playing himself in a fictional story), fills *Valley of Love* with discordant visions worthy of David Lynch and wry observations of the inevitable culture clash between French and American guests in a godforsaken motel, the heart of the movie is simply the aura of its two stars and the collective memory they embody. Watching Isabelle Huppert’s marvelously nuanced expressions and Gérard Depardieu’s monumental presence—it is fair to say that he upstages the desert—the viewer is confronted with a wordless meditation on the passage of time and the extent to which moviegoers’ lives are enmeshed with those of the people on the screen. Drawing not only on its own gripping story but on the history in its actors’ faces, *Valley of Love* reaches an emotional fever pitch in the heart of the desert.
alternative

selection

2 AUTUMNES, 3 HIVERS / 2 AUTUMNS, 3 WINTERS - SÉBASTIEN BETBEDER, 2013
3 COEURS / 3 HEARTS - BENOÎT JACQUOT, 2014
A PERDRE LA RAISON / OUR CHILDREN - JOACHIM LAFOSSE, 2012
ABUS DE FAIBLESSE / ABUSE OF WEAKNESS - CATHERINE BREILLAT, 2013
LES ADIEUX À LA REINE / FAREWELL, MY QUEEN - BENOÎT JACQUOT, 2012
ALIYAH / ALIYAH - ELIE WAJEMAN, 2012
AMOUR / AMOUR - MICHAEL HANEKE, 2012
APRÈS MAI / SOMETHING IN THE AIR - OLIVIER ASSayas, 2012
ARRÊTE OU JE CONTINUE / IF YOU DON'T, I WILL - SOPHIE FILLIÈRES, 2014
L'ATTENTAT / THE ATTACK - ZIAD DOUEIRI, 2013
AUGUSTINE / AUGUSTINE - ALICE WINOCOUR, 2012
BANDE DE FILLES / GIRLHOOD - CÉLINE SCIAMMA, 2014
BIRD PEOPLE / BIRD PEOPLE - PASCALE FERRAN, 2014
CAMILLE CLAUDEL 1915 / CAMILLE CLAUDEL 1915 - BRUNO DUMONT, 2013
LA CHAMBRE BLEUE / THE BLUE ROOM - MATHIEU AMALRIC, 2014
LES COMBATTANTS / LOVE AT FIRST FIGHT - THOMAS CAILLEY, 2014
COULEUR DE PEAU : MIEL / APPROVED FOR ADOPTION - LAURENT BOILEAU & JUNG, 2012
LE COUSIN JULES / COUSIN JULES - DOMINIQUE BENICHETI, 2013
DANS LA MAISON / IN THE HOUSE - FRANÇOIS OZON, 2012
DE ROUILLE ET D'OS / RUST AND BONE - JACQUES AUDIARD, 2012
DEUX JOURS, UNE NUIT / TWO DAYS, ONE NIGHT - JEAN-PIERRE & LUC DARDENNE, 2014
DIPLOMATIE / DIPLOMACY - VOLKER SCHLÖNDORFF, 2014
L’ÉCUME DES JOURS / MOOD INDIGO - MICHEL GONDRY, 2014
ELLE S’EN VA / ON MY WAY - EMMANUELLE BERCOT, 2013
L’ENFANT D’EN HAUT / SISTER - URSULA MEIER, 2012
L’ENLEVEMENT DE M. HOUELLEBECQ / THE KIDNAPPING OF MICHEL HOUELLEBECQ - G. NICLOUX, 2014
ENTRE LES BRAS / STEP UP TO THE PLATE - PAUL LACOSTE, 2012
ERNST ET CÉLESTINE / ERNEST & CELESTINE - S. AUBIER, V. PATAR, B. RENNER, 2012
LA FOLIE ALMAYER / ALMAYER’S FOLLY - CHANTAL AKERMAN, 2012
LA FRENCH / THE CONNECTION - CÉDRIC JIMENEZ, 2014
GRIGRIS / GRIGRIS - MAHAMAT SALEH HAROUN, 2013
HOLY MOTORS / HOLY MOTORS - LEOS CARAX, 2012
L’IMAGE MANQUANTE / THE MISSING PICTURE - RITHY PANH, 2013
L’INCONNU DU LAC / STRANGER BY THE LAKE - ALAIN GUIRAUDIE, 2013
ISRAEL CONFIDENTIAL / THE GATEKEEPERS - DROR MOREH, 2013
LA JALOUSIE / JEALOUSY - PHILIPPE GARREL, 2013
JIMMY P. / JIMMY P. - ARNAUD DESPLECHIN, 2013
MONSIEUR LAZAR / MONSIEUR LAZAR - PHILIPPE FALARDEAU, 2012
MR.X / MR.X: A VISION OF LEOS CARAX - TESSA LOUISE-SALOMÉ, 2014
PARCE QUE J’ÉTAIS PEINTRE / BECAUSE I WAS A PAINTER - CHRISTOPHE COGNET, 2014
LE PASSÉ / THE PAST - ASGHAR FARHADI, 2013
POULET AUX PRUNES / CHICKEN WITH PLUMS - MARJANE SATRAPI, VINCENT PARONNAUD, 2012
P’TIT QUINQUIN / L’LIL QUINQUIN - BRUNO DUMONT, 2014
QUAI D’ORSAY / THE FRENCH MINISTER - BERTRAND TAVERNIER, 2013
LA RELIGIEUSE / THE NUN - GUILLAUME NICLOUX, 2013
LES SALAUDS / BASTARDS - CLAIRE DENIS, 2013
SILS MARIA / CLOUDS OF SILS MARIA - OLIVER ASSAYAS, 2014
LE SOMMEIL D’OR / GOLDEN SLUMBERS - DAVY CHOU, 2012
TMBUKTU / TMBUKTU - ABDERRAHMANE SISSAKO, 2014
TIP TOP / TIP TOP - SERGE BOZON, 2013
LA VÉNUS À LA FOURRURE / VENUS IN FUR - ROMAN POLANSKI, 2013
LA VIE D’ADÈLE / BLUE IS THE WARMEST COLOR - ABDSELLATIF KECHICHE, 2013
In *Army of Shadows* (1969), Jean-Pierre Melville, master of the French noir, takes the atmospheric style and cool efficiency of his gangster classics *Le Doulos* and *Le Samouraï* and applies them to the French Resistance, following Resistance leader Philippe Gerbier (in a powerfully understated performance by the legendary Lino Ventura) as he escapes from the Gestapo and sets about rebuilding his network. As ever, the director excels at generating tension by quietly drawing out scenes, dwelling on the grim expectation in his characters’ faces rather than their actions and focusing on the moral impact of violence rather than its execution. The film’s distinctive blue-hued photography matches its sorrowful mood: it is as much a film about solitude, silence, and secrecy as about heroism, loyalty, and daring escapes. Here, the knowledge that the characters are loosely based on real Resistance figures makes for a unique blend of horror and excitement. But perhaps the greatest achievement of *Army of Shadows* is that it transcends its historical setting to provide a definitive portrait of twentieth-century man staring into the metaphysical abyss, only ever one step away from absurdity. As such, it is one of the most striking cinematic illustrations of the French Resistance as Existentialism’s moral litmus test.
With the release of her beautiful debut feature *Chocolat* in 1988, director Claire Denis appeared as a fully-formed, major talent who used stunningly composed wide shots, associative sequences of images, and an offbeat eye for detail to evoke the complex moods of Africa in the last decade of French colonial rule. Based on the director’s own childhood as the daughter of a French administrator in Africa, *Chocolat* is seen through the eyes of a French district officer’s little girl in a remote part of Cameroon. When a French plane crash–lands nearby, the district officer takes in its passengers, a group of colonial administrators and entrepreneurs who soon bring to light the many tensions underlying the family’s apparently sleepy existence, not least of which is the subtly conveyed but deeply sensual attraction between the mistress of the house and the handsome black houseboy Protée. While the film is as hushed and languid as the plains surrounding the district office, it is full of searing portraits of colonial life, with characters who appear for a single scene but whose memory hovers over the entire film like the implicit promise of the change to come. Shot entirely on location, *Chocolat* established Claire Denis as one of the least didactic yet most revealing chroniclers of the European presence on the continent, a reputation that would be confirmed by her later films *Beau Travail* and *White Material*. 

**DIRECTOR**
Claire Denis

**SCREENPLAY**
Claire Denis, Jean-Pol Fargeau

**CAST**
François Cluzet
Isaach de Bankolé
Giulia Boschi

**DETAILS**
French
105 min.
France, 1988
35mm

**DISTRIBUTOR**
The Film Desk

**PRICE RANGE**
$400
Along with Jacques Becker’s Touchez pas au grisbi and the films of Jean-Pierre Melville, Jules Dassin’s 1955 classic *Rififi* is one of the uncontested peaks of hardboiled French noir. It begins when Tony, an aging gangster fresh out of jail, agrees to pull a final big heist with his protégé Jo and the Italian specialists Mario and Cesare. The heist goes off without a hitch, but sets off an ugly gang war with Tony’s rival Pierre Grutter. Like the best noir films, *Rififi* transcends the coded world of the professional gangster to become an existential tragedy about love, loyalty, and the inexorable passage of time. Shot in black and white on the grimy streets of fifties Paris, the film oozes character and slangy authenticity and is full of unforgettable set pieces like a song and dance show in a louche nightclub, a practically wordless jewelry heist, and Tony’s quasi-expressionistic last drive through Paris with a bullet in his gut and a restless child in the passenger seat of his convertible. *Rififi* is also notable for its subtle reflection on gender roles: while the women initially appear to be accessories at best and betrayers at worst, they are eventually revealed to be the film’s moral core and the antidote to the deceptive masculine allure of the underworld.

**Du rififi chez les hommes**

**Rififi**

**DIRECTOR**
Jules Dassin

**SCREENPLAY**
Jules Dassin, René Wheeler, Auguste le Breton

**CAST**
Jean Servais
Carl Möhner
Robert Manuel
Jules Dassin

**DETAILS**
French
118 min.
France, 1955
Blu-ray, DVD

**DISTRIBUTOR**
Rialto Pictures

**PRICE RANGE**
$350 Blu-ray and DVD
$450 DCP
In her deeply felt, lovely 1988 film *Kung Fu Master*, New Wave maverick Agnès Varda flips the traditional Lolita scenario to tell the story of a divorced woman's affair with her teenage daughter's fourteen year-old classmate Julien. Rather than a tale of forbidden love, this is a tremendously sensitive look at two people in transition, shifting into maturity or hoping to escape it. At once a tender fantasy—the lovers spend one happy season on a deserted island in the English Channel—and a clear-sighted portrayal of the loneliness of a middle-aged woman, *Kung Fu Master* takes an innocent approach to its provocative subject matter, but does not blunder into naïveté: Varda does not condone the relationship so much as recognize the sweetness that comes before gender roles calcify. While Varda's photographer's eye and inventive editing are at their best here, this lighthearted evocation of love and loss is also one of her most immediate, simple films. Based on a story by lead actress Jane Birkin, whose wispy voice and watery eyes have rarely been so poignant as in this portrait of a woman adrift, *Kung Fu Master* also features Varda's son Mathieu Demy as Julien and Birkin's daughter Charlotte Gainsbourg in one of her first film roles, giving the film a homebrewed charm.

**Kung-Fu Master**

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**DIRECTOR**
Agnès Varda

**SCREENPLAY**
Agnès Varda

**CAST**
Jane Birkin
Mathieu Demy
Charlotte Gainsbourg
Lou Doillon

**DETAILS**
French, English
80 min.
France, 1987
Blu-ray, DCP

**DISTRIBUTOR**
Cinelicious Pics

**PRICE RANGE**
$350
In 1975, Eric Rohmer caught the world by surprise by following the series of low-budget, contemporary “Moral Tales” that had established him as a late-blooming master of the French New Wave with *The Marquise of O*, a German-language period piece faithfully adapted from the novella by early nineteenth-century author Heinrich von Kleist. Yet upon close inspection, Kleist’s story of forced seduction presents exactly the kind of moral conundrum Rohmer’s present-day Parisians chewed over late into the night. The story deals with the quandary faced by the Marquise of O, a chaste young widow, when she finds herself inexplicably pregnant. Rejected by her aristocratic family, the Marquise places an ad inviting the father to come forward, never suspecting that the gallant Russian count who once saved her from a gang of miscreants might have a hand in her condition. *The Marquise of O* stands both as one of cinema’s greatest literary adaptations and one of its most pleasingly convincing period pieces, in no small part thanks to the magnificent naturalistic lighting of cinematographer Nestor Almendros and the superbly detailed performances of an ensemble of Germany’s best theater actors led by the radiant Edith Clever. While the film is faithful to the cool detachment of Kleist’s prose, keeping the viewer hovering between mirth and outrage, its moral ambiguity is certain to spark heated debate.
Pierrot le Fou

Pierrot le Fou (1965) is arguably the masterpiece of Jean-Luc Godard’s glorious first period, that extraordinary burst of creativity that extends from his landmark debut Breathless to the political films of the late sixties. In recounting the whirlwind romance between wealthy Ferdinand (Jean-Paul Belmondo) and his babysitter Marianne (Anna Karina), followed by their escape to the south of France with gangsters on their trail, Godard walks the thin line between sixties liberation and nihilism. Indeed, Pierrot le Fou is full of Godardian dialectic: it is his sunniest film, but possibly his darkest, his most romantic, yet also his most disillusioned, a discombobulating combination of pop sensibility, boy’s own adventure, and trenchant critique of decadent European society and American intervention in Southeast Asia. This is a film of legendary moments—tough-guy director Samuel Fuller telling Ferdinand that, “film is a battleground. Love, hate, violence, action, death. In one word, emotions”; Marianne turning her seaside indolence into musical comedy by coming up with the charming song “Ma Ligne de Chance”; and Ferdinand painting his face blue—but what is most striking is its constant freshness, its ability to surprise and seduce no matter how many times you’ve watched it. A feast of primary colors, Pierrot le Fou is simply one of the greatest films ever made, the quintessence of cinema’s pleasures and challenges.
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HISTORIC

Founded in 1996, the Franco-American Cultural Fund (FACF) promotes Cultural Exchange between France and the United States of America around a shared passion for film and television and those who create it. It is a unique partnership with the French Authors, Composers and Publishers’ Society (SACEM) and the two American guilds, the Directors Guild of America (DGA), and the Writers Guild of America, West (WGAW), joined later by the Motion Picture Association (MPA). The work of the Fund is supported by a portion of the authors’ share of French private copy levy funds dedicated by French law “for the support of creativity, for the promotion of performances and for the training of new talents.”

MISSION

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

CURRENT ACTIONS

COLCOA FRENCH FILM FESTIVAL IN LOS ANGELES

Founded and organized by the Franco-American Cultural Fund in 1997, COLCOA French Film Festival, has become the leading French Film Festival in the U.S. with the participation of the French Association of Authors, Directors and Producers (ARP), the Film and TV Office of the French Embassy in Los Angeles, UniFrance Films, TV France International and the support of the CNC. It takes place every April in the DGA theaters in Los Angeles. During 9 days, the festival showcases the most representative spectrum of French film industry productions, with screenings of French feature films, short films, and made-for-television films. Cinema professionals are the primary audience for this event: directors, screenwriters, and producers, together with agents, distributors and international sellers; the festival audience now exceeds 22,500 people each year. www.colcoa.org
SPECIAL PARTNERSHIPS
The Franco-American Cultural Fund works with LA CINÉMATHEQUE FRANÇAISE, chaired by Costa Gavras in France and THE FILM FOUNDATION, chaired by Martin Scorsese, in the U.S., to restore, preserve and promote French and American cinema.

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

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

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

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