Cover image from LOUISE BY THE SHORE, courtesy of First Run Features.

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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.

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 the 2017-2018 season (both the Featured and Classic Selections), as well as a list of films that are still available from previous years' selections (the Alternative Selection).

All of this information and more — such as advice for your application and tips for organizing and promoting your festival — can also be found at: face-foundation.org/tournees-film-festival.
Tournées Film Festival is made possible with the generous support of:

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

We would like to thank our selection committees for their commitment and 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:**
Members from the DGA and the WGAW

**grant awards committee:**

Sam Di Iorio, Anne Kern, John Mhiripiri

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

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

Amélie Garin-Davet,
Program Officer for Tournées Film Festival and for the 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/tournees-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.

IMPORTANT - CURRENT GRANTEES: If you are applying for the 2017-2018 season and you have received a grant for the current academic year, please note that you are now required to submit your report before the deadline of May 26, 2017.

application deadline

Application deadline: May 26, 2017.
The call for application will be open from April 3, 2017 until the deadline of May 26, 2017. Participants can expect a decision on their application by late June 2017, and can then plan their festivals any time during the 2017-2018 academic year. Festivals must conclude by June 30, 2018.
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 30, 2018:

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

The final payment of your grant is contingent on the reception of the above-mentioned materials by the Program Officer. You will receive the payment of the grant within a month of submitting your materials.
Tunis, 2010. Fresh out of high school, eighteen-year-old Farah is butting heads with her mother over her all-night, beer-fueled outings with a new boyfriend and her refusal to enroll at medical school so she can pursue her dream of singing in a band. All this would be chalked up to growing pains if the setting were not Tunisia in the last months of the Ben Ali dictatorship and Farah’s irrepressible thirst for life and justice did not come out in politically charged concerts that draw the attention of the country’s notoriously corrupt authorities. As such, Leyla Bouzid’s powerful debut feature is not only a striking portrait of a young woman on the cusp of adulthood, but a deeply insightful, complex look at life under a repressive political regime, with its compromises, commitments, and corrosive effects on personal relationships. While the film does not directly refer to the events of the Tunisian revolution of December 2010, Farah clearly embodies the spirit of youthful revolt that drove the Arab Spring. As portrayed by beginner Baya Medhaffar, who performs her own vocals in several riveting concert sequences, Farah is utterly relatable, a fragile but seemingly unbreakable young woman as eager for fun as she is committed to honesty.

A peine j’ouvre les yeux
As I Open my Eyes

Tunis, 2010. Fresh out of high school, eighteen-year-old Farah is butting heads with her mother over her all-night, beer-fueled outings with a new boyfriend and her refusal to enroll at medical school so she can pursue her dream of singing in a band. All this would be chalked up to growing pains if the setting were not Tunisia in the last months of the Ben Ali dictatorship and Farah’s irrepressible thirst for life and justice did not come out in politically charged concerts that draw the attention of the country’s notoriously corrupt authorities. As such, Leyla Bouzid’s powerful debut feature is not only a striking portrait of a young woman on the cusp of adulthood, but a deeply insightful, complex look at life under a repressive political regime, with its compromises, commitments, and corrosive effects on personal relationships. While the film does not directly refer to the events of the Tunisian revolution of December 2010, Farah clearly embodies the spirit of youthful revolt that drove the Arab Spring. As portrayed by beginner Baya Medhaffar, who performs her own vocals in several riveting concert sequences, Farah is utterly relatable, a fragile but seemingly unbreakable young woman as eager for fun as she is committed to honesty.

DIRECTOR
Leyla Bouzid

SCREENPLAY
Leyla Bouzid & Marie-Sophie Chambon

CAST
Marwen Soltana
Youssef Soltana
Deena Abdelwahed
Lassaad Jamoussi
Aymen Omrani
Montassar Ayari
Ghelia Benali
Baya Medhaffar

DETAILS
Drama, Musical
Arabic
102 min.
Belgium, France, Tunisia, 2015
Blu-Ray, DCP, DVD

DISTRIBUTOR
Kino Lorber

PRICE RANGE
$500
Though only thirty-five years old, writer-director Mia Hansen-Løve has already made five features and established herself as one of contemporary French cinema’s brightest talents. With the stunningly mature *Things to Come*, she remains faithful to her calling as a chronicler of the lives and loves of today’s educated Parisians, continuing to observe both the milestones in her characters’ lives and the everyday minutia that make her films so convincing and familiar. Working with Isabelle Huppert, the first major star cast in one of her features, Hansen-Løve creates a surprisingly luminous portrait of a woman facing difficult changes in late middle-age: in the span of a few months, high school philosophy professor Nathalie (Huppert) is left by her husband of twenty-five years, buries her mother, and learns that the publishing imprint she edits is being terminated. Though her future might look bleak, Nathalie remains committed to her intellectual values and her personal mission to pass them on to her pupils. Set against a backdrop of student unrest, *Things to Come* is both an energizing reminder of the crucial role played by ideas in French public life and an inspiring view of the fortitude found in the life of the mind, powerfully channeled through Isabelle Huppert’s intelligence, vitality, and unexpected flashes of humor.

**L’Avenir**

**Things to Come**

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**DIRECTOR**
Mia Hansen-Løve

**SCREENPLAY**
Mia Hansen-Løve

**CAST**
Isabelle Huppert
André Marcon
Roman Kolinka
Edith Scob

**DETAILS**
Drama
French
102 min.
France, 2016
Blu-Ray, DCP, DVD

**DISTRIBUTOR**
IFC Films / Sundance Selects

**PRICE RANGE**
$350 - $600
This one-of-a-kind animated adventure film ushers the viewer into an alternate reality in which the Bonapartes still rule France, electricity was never discovered, trees are a distant memory, and a steam-driven cable car connects Paris to Berlin. In this dystopic steampunk landscape, scientists have mysteriously disappeared for decades and April Franklin, the brilliant young descendant of a long line of chemists is in danger of being next. With the help of a shady drifter called Julius and her talking cat Darwin, April sets off to find her missing parents, while trying to keep the “invincibility serum” she has developed out of the hands of the imperial police—and those of a nefarious group of intelligent Komodo dragons! Based on the unmistakable blend of urban grit and historical fantasy found in the drawings of Jacques Tardi, one of France’s most influential graphic novelists of the last half century, April and the Extraordinary World is not only an engrossing, wildly imaginative entertainment for the whole family but a slyly feminist statement, an ode to science, and an earnest plea for world peace. It is also one of the finest showcases for the visionary work being done in contemporary French animation.
Hélène Nicolas is a severely autistic thirty-year-old woman who cannot communicate verbally or hold a pen, let alone use a laptop. Yet she is also an extraordinarily gifted writer under the pseudonym Babouillec, composing startlingly original, lucid poetic texts with a set of cardboard letters provided by her mother. This compelling documentary is an intimate portrait of Hélène in everyday life and in rehearsals for a play based on her writings and directed by major French theater director Pierre Meunier. It is also a portrait of her mother, a woman who chose to give up her career as an equestrian to teach her daughter to communicate and discovered when Hélène was twenty that she could write perfectly grammatical, deeply poetic sentences despite the fact that she had never been to school or read a book. Asked by a journalist how she learned to write, Hélène answers: “By playing with each of the secret places in my pickle of a brain.” While this heartening personal story is a deeply enlightening study of autism, it is above all an endlessly fascinating meditation on a mystery of cosmic proportions. Following School of Babel (Tournées Film Festival 2016/2017), Latest News from the Cosmos confirms Julie Bertuccelli’s place as one of the great humanist documentary filmmakers of the moment, a director committed to making ethical decisions while allowing the viewer remarkably revealing access to her subjects.
The first French film by Paul Verhoeven, the Dutch provocateur behind such sneakily subversive Hollywood fare as Robocop and Basic Instinct, Elle is a work of startling moral complexity, a constantly surprising narrative that provides an in-depth, occasionally uncomfortable portrait of a well-do-do Paris woman with more than a few secrets. The film begins when Michèle Leblanc, the co-owner of a successful video game company, is sexually assaulted by a masked man in her own home. Through Michèle's unusual response to her assault and eventual discovery of the culprit, the viewer learns about her past and comes to understand what has shaped her blunt, sometimes shocking personality. Elle explores the dark, mystifying sides of the psyche, but with a light touch and fast pace that allow Verhoeven to make the most of his characters' comic foibles. One only has to compare Elle's bumbling men to its powerful heroine to realize that this is a feminist film, one that furthers the discussion on rape and trauma, but, most importantly, portrays women in positions of strength. Nominated for a 2017 Academy Award for her work in Elle, Isabelle Huppert delivers another brave, illuminating performance. As Verhoeven has stated in interviews, one always sees what Michèle is thinking in Huppert's eyes. In a film that plumbs the depths of human complexity, this access to the intricacies of the mind is nothing short of riveting.

**Elle**

**DIRECTOR**
Paul Verhoeven

**SCREENPLAY**
David Birke
Based on the novel Oh... by Philippe Djian

**CAST**
Isabelle Huppert
Laurent Lafitte
Anne Consigny
Charles Berling
Virginie Efira
Judith Magre

**DETAILS**
Psychological thriller
French
130 min.
France, Germany, 2016
DCP

**DISTRIBUTOR**
Sony Pictures Classic

**PRICE RANGE**
$500
In the Congo, passing the national baccalaureate exam can save a young person from a life of manual labor and open the doors to university and a career. To fail the exam is to be fated to struggle for survival through menial work. As Congolese filmmaker Dieudo Hamadi’s documentary National Diploma so powerfully shows, the path to success in the national exam is full of challenges. We see a school principal come into a prep classroom and summon those students who have not paid their fees to pay up now or leave. Those who stay aren’t much better off: the teachers are striking because they haven’t been paid. So an enterprising group of students rents a house to cram for the exam. Yet Hamadi’s fly-on-the-wall camera reveals study methods that are as surprising to Western eyes as they are endemic in the Congo: students visit marabouts for medicinal plants, get preachers to bless their pens or exorcize them, and, most importantly, pay recent graduates for cheat sheets. Working in classic cinema vérité style, Hamadi follows the group of students through the exam to the nerve-wracking announcement of the results, providing an indelible portrait of the role of education in Congolese society.

Examen d’État
National Diploma

In the Congo, passing the national baccalaureate exam can save a young person from a life of manual labor and open the doors to university and a career. To fail the exam is to be fated to struggle for survival through menial work. As Congolese filmmaker Dieudo Hamadi’s documentary National Diploma so powerfully shows, the path to success in the national exam is full of challenges. We see a school principal come into a prep classroom and summon those students who have not paid their fees to pay up now or leave. Those who stay aren't much better off: the teachers are striking because they haven't been paid. So an enterprising group of students rents a house to cram for the exam. Yet Hamadi's fly-on-the-wall camera reveals study methods that are as surprising to Western eyes as they are endemic in the Congo: students visit marabouts for medicinal plants, get preachers to bless their pens or exorcize them, and, most importantly, pay recent graduates for cheat sheets. Working in classic cinema vérité style, Hamadi follows the group of students through the exam to the nerve-wracking announcement of the results, providing an indelible portrait of the role of education in Congolese society.
Writer-director Philippe Faucon’s long-running project of making films about those members of the French population traditionally left off-screen reaches a state of grace in Fatima, perfectly balancing sharp observation of the harsh realities of the immigrant experience with an inspiring story of individual resilience. Fatima is a middle-aged, divorced Algerian woman living in a French suburb, cleaning houses and offices from dawn to dusk to provide her spirited teenage daughters with a better future. It takes a workplace accident for Fatima to finally pay attention to her own needs and discover a powerful means of expressing them through poetry. Working with tremendous economy, Faucon brings the eye of an anthropologist and the feeling of a true artist to a story that touches on a variety of essential issues: everyday racism, illiteracy, the challenges of the French university system, and the clash between traditional, older immigrant generations and their assimilating children. Loosely based on a true story and featuring a superbly crafted, stoic performance by real-life cleaning lady Soria Zeroual, Fatima was awarded the French film industry’s two highest distinctions for 2015, the Prix Louis Delluc and the César for best film of the year.
American-born, Paris-based, and French through and through, eccentric auteur Eugène Green follows his international breakthrough *La Sapienza* with another story about the passing of knowledge and strength from one generation to another—from older to younger, but also, and most importantly, from younger to older. *The Son of Joseph* is a loose retelling of the Nativity set in modern-day Paris, in a literary milieu depicted with a fiercely satirical touch. Teenager Vincent lives alone with his mother Marie and has never known his father. One day he discovers that the man who impregnated his mother is Oscar Pormenor, a dissolute, elitist publisher played with comic gusto by the great Mathieu Amalric. In trying and failing to approach his biological father, Vincent meets Joseph, Oscar’s brother—the black sheep of the Pormenor family, and a man of deep natural goodness. Vincent resolves to serve as matchmaker to Joseph and his single mother Marie, thereby turning Joseph into his father and creating an inspiring allegory that indicates that the man can be made by the child and the family based on values rather than blood. *The Son of Joseph* introduces the captivating Victor Ezenfis as Vincent, who joins Eugène Green regulars Fabrizio Rongione and Natacha Régnier in performing in Green’s signature affectless style, opening their faces to the viewer’s gaze with a generosity that this spiritual filmmaker and warrior against cynicism would certainly suggest is a view into their souls.
Equal parts gender-bending and genre-bending, *Fort Buchanan* is the first feature by Benjamin Crotty, a Paris-based American director who promises to be a major voice in contemporary cinema. The film follows the loves and losses of a group of army wives and husbands over four seasons, from the autuminal grays of a French forest to the burning sun of a Middle Eastern desert. Everything about this community of army spouses defies expectations: American soldiers speak perfect French, their barracks look like boutique hotels or utopian architectural experiments, a daughter beats her father, and the male officers’ husbands seamlessly blend in with the army wives. Yet underlying this fanciful remix of reality are subtle but steady reminders of darker truths: American wars in the Middle East, global financial crisis, and loneliness in the era of teleconferencing. Crotty achieved his delirious blend of melancholy and camp comedy, soap opera narrative and arty conceit by compiling and translating dialogue from American reality shows and shaping it into a love story and character study influenced by great French naturalists like Eric Rohmer. The result is genuinely one-of-a-kind, an inspiring indication of the way ahead for queer cinema in an ever-more scrambled world.

**Fort Buchanan**

**DIRECTOR**
Benjamin Crotty

**SCREENPLAY**
Benjamin Crotty

**CAST**
Andy Gillet
Iliana Zabeth
Mati Diop
Judith Lou Lévy

**DETAILS**
Comedy, Drama
65 min.
France, Tunisia 2016
Blu-Ray, DVD

**DISTRIBUTOR**
Grasshopper Film

**PRICE RANGE**
$250
Shortly after World War I, in a provincial German town conspicuously devoid of its young men, Anna discovers a stranger at the grave of her late fiancé Frantz, one of the thousands of young Germans killed in the war. The stranger soon introduces himself to Anna and Frantz’s parents as Adrien, a French friend of the dead soldier. Growing fond of Adrien, Anna begins to come out of mourning for Frantz and once again embraces her future. Then Adrien makes a terrible confession and disappears, forcing Anna to go searching for him in Paris. With this stirring adaptation of Ernst Lubistch’s classic melodrama Broken Lullaby, François Ozon, a master of cinematic dissemblance, delivers a sumptuous period piece that asks whether a lie can ever be healthier than the truth. Coming at a time when the European Union appears at its most vulnerable, Frantz is also a meditation on Europe: Anna’s journey to France mirrors Adrien’s to Germany, bridging the bloody differences between the two nations in 1919 to show how much they have in common—as well as the nagging strains of nationalism and xenophobia. But this lush romance filmed in black and white and color is above all a profoundly unusual and effective pacifist film, which—aside from one brief but devastating flashback—takes place entirely after the war, surveying the human damage both on the winning and the losing sides.
No matter how much they have read or seen about the situation in Iraq since the US invasion in 2003, it is unlikely most American viewers will have encountered anything like French-Iraqi director Abbas Fahdel’s *Homeland: Iraq*, a monumental but startlingly intimate look at life in Baghdad and the Iraqi countryside before and after the fall of Saddam Hussein. Filming his own brothers and sisters and, most memorably, his vivacious young nephews and nieces, Fahdel provides an unforgettable documentary portrait of everyday life in the shadow of war. The film is divided into two feature-length parts: *Before the Fall* follows the middle-class family’s preparations for war, while *After the Battle* finds the director’s family members serving as guides through the chaos of a post-invasion city in which ordinary citizens are caught between a trigger-happy occupying force and unbridled violent crime. Fahdel is at his most masterful in seamlessly weaving in history and providing context for the tragedy of the Iraqi people: in the first part, the memory of the first Gulf War is omnipresent, while in the second part, tongues are loosened by the fall of Saddam and the terrible human cost of his regime is revealed. A heartrending reminder of cinema’s ability to create empathy and understanding across borders, *Homeland: Iraq* is as close as the movies come to providing the viewer with a moral obligation to watch.

**DIRECTOR**
Abbas Fahdel

**DETAILS**
Documentary
Arabic
334 min.
Part 1 - Before the Fall: 160 min.
Part 2 - After the Battle: 174 min.
France, 2015
Blu-Ray, DCP, DVD

**DISTRIBUTOR**
Kino Lorber

**PRICE RANGE**
$500
When Belgian writer-director Chantal Akerman died in the fall of 2015, the outpouring of stricken tributes from around the world underlined that one of the most significant artists of our era had passed, a filmmaker who had worked so long and so steadily, in so many mediums and such different scales, that her art may have come to be taken for granted. Some may know that Chantal Akerman directed the landmark feature *Jeanne Dielman* in 1975, entering film history at the age of 25 with a movie hailed as a feminist masterpiece, but few, if any, could realize the extent of her achievement. With *I Don’t Belong Anywhere*, Akerman’s close friend and collaborator Marianne Lambert provides the first overall picture of her work, an ideal introduction to those who have not yet discovered her films and a thought-provoking opportunity to revisit and make new connections for those who have. Moving astutely between extensive clips from the films and her own footage of Akerman in conversation, Lambert identifies key themes—the lives of women, urban life and exile, Judaism, the Holocaust, the United States and Russia—and creates a portrait of the artist as a generous, strikingly intelligent woman. In allowing us to hear once more from a filmmaker who refused all labels, *I Don’t Belong Anywhere* is an invigorating reminder of art’s task to break down borders and extend new frontiers.

**I Don’t Belong Anywhere: le cinéma de Chantal Akerman**

**I Don’t Belong Anywhere: The Cinema of Chantal Akerman**

When Belgian writer-director Chantal Akerman died in the fall of 2015, the outpouring of stricken tributes from around the world underlined that one of the most significant artists of our era had passed, a filmmaker who had worked so long and so steadily, in so many mediums and such different scales, that her art may have come to be taken for granted. Some may know that Chantal Akerman directed the landmark feature *Jeanne Dielman* in 1975, entering film history at the age of 25 with a movie hailed as a feminist masterpiece, but few, if any, could realize the extent of her achievement. With *I Don’t Belong Anywhere*, Akerman’s close friend and collaborator Marianne Lambert provides the first overall picture of her work, an ideal introduction to those who have not yet discovered her films and a thought-provoking opportunity to revisit and make new connections for those who have. Moving astutely between extensive clips from the films and her own footage of Akerman in conversation, Lambert identifies key themes—the lives of women, urban life and exile, Judaism, the Holocaust, the United States and Russia—and creates a portrait of the artist as a generous, strikingly intelligent woman. In allowing us to hear once more from a filmmaker who refused all labels, *I Don’t Belong Anywhere* is an invigorating reminder of art’s task to break down borders and extend new frontiers.

**DIRECTOR**
Marianne Lambert

**SCREENPLAY**
Luc Jabon & Marianne Lambert

**CAST**
Chantal Akerman

**DETAILS**
Documentary
English, French
67 min.
Belgium, 2016
Blu-Ray, DCP, DVD

**DISTRIBUTOR**
Icarus Films

**PRICE RANGE**
$200 discounted Tournées Film Festival rate for one screening
$150 discounted rate when booked for a Tournées Film Festival program as a double-feature with Chantal Akerman’s “No Home Movie”
When elderly widow Louise misses the last train out of the seaside resort she usually summers in, she finds herself stranded in a ghost town of empty buildings and waxing and waning tides. She soon becomes a genteel Robinson Crusoe, building a hut on the beach and settling in with a raggedy talking dog and the memories of her childhood. A rare example of animation primarily aimed at an adult audience, Louise by the Shore has been compared in the pages of French film journal Cahiers du Cinéma to an episode of The Twilight Zone revisited by Jacques Tati (with a hint of Proust for good measure). But this offbeat gem is truly one of a kind and a welcome reminder from French veteran Jean-François Laguionie that animation can be a medium for quiet lyricism and characters rarely given center stage in live action film. Voiced by French theater star Dominique Frot’s scratchy, measured singsong, with an evocative soundtrack of solo piano and occasional choral music, Louise by the Shore is a delightfully tranquil meditation on solitude and the passage of time, a profound antidote to the twenty-four-hour news cycle and other contemporary torments. It is animated using an innovative combination of traditional 2D animation and digital imaging to create the effect of gently but constantly shifting watercolors, perfectly suited to this poetic fantasy of off-season life by the sea.
With *Being 17*, the great French writer-director André Téchiné returns to the subject matter of his masterpiece *Wild Reeds*, a 1994 feature about the sexual awakening of a handful of teenagers in the rural southwest of France during the Algerian war, and a landmark in the representation of gay youth in French cinema. In this new film, the time is the present and the setting the majestic landscape of the Pyrenees. Seventeen-year-old Damien lives alone with his mother, a doctor, while his father is deployed overseas with the French army. At school, he is a good student but an outsider. He is frequently bullied by Thomas, a biracial boy who must commute several hours a day from his adoptive family’s remote farm high in the mountains. When Damien’s mother meets Thomas through an emergency house-call to his mother, she discovers the hardships the boy must face to go to school and eventually invites him to move in with her family to be close to the classroom. The relationship between Damien and Thomas only gets worse and the two boys soon come to blows. Yet as both their families face major upheavals, Damien realizes he is in love with Thomas. With *Being 17*, Téchiné has made his best film in years, returning to his winning mix of subtly observed naturalism and narrative developments worthy of the great melodramas to give us another memorable depiction of the trials and triumphs of coming of age and coming out.
Though bravely realistic, Swiss director Claude Barras’s charming stop-motion animated film is an unexpectedly uplifting look at childhood tragedy. After his alcoholic mother’s death, nine-year-old Icare—known to his friends as Zucchini—is placed in a group home where he soon forms alliances and rivalries with a group of kids in equally difficult circumstances, including the son of drug addicts and the daughter of a deported refugee. But it takes the arrival of the recently orphaned Camille for Zuchini to know he has found a friend for life. Which means that when Camille’s nasty aunt appears to take her away, the kids band together to find a way to keep her at the home. Though Barras and screenwriter Céline Sciamma (a powerhouse of contemporary French cinema as the writer/director of international hit Girlhood) never pull punches in describing the challenges faced by their characters, *My Life as a Zucchini* is imbued with a real-life sense of childhood wonder, both through its inventive animation and its commitment to exclusively telling the story from the children’s perspective. The result is a marvelously nuanced, finely crafted depiction of childhood, as appealing to young people as adults. Following a triumphant premiere at the Director’s Fortnight at the Cannes Film Festival, *My Life as a Zucchini* wooed general audiences in France with its idiosyncratic style and bold treatment of its subject. It has since been nominated for a 2017 Academy Award for Best Animated Feature.
Marguerite Dumont is an incredibly wealthy woman who has devoted her life to singing opera. There's only one problem and it's a problem no one will dare to mention to her, starting with her husband: she cannot sing in tune to save her life. From this brilliant premise based on the true story of Florence Foster Jenkins, the American socialite and calamitous singer who inspired the recent Meryl Streep film (and a character in Citizen Kane), writer-director Xavier Gianolli draws a marvelously rich tale, mining the comic possibilities as well as the genuine tragedy of a woman living in a world of illusion sustained by sycophants. Gianolli also creates a striking portrait of Paris in the twenties, taking in the aristocratic milieu as well as the ferment of subversive art movements and the Bohemian demimonde. Marguerite is a tour de force of controlled chaos, brimming with eccentric characters and opulent set pieces, all orbiting around the irresistible figure of Marguerite, a woman whose dedication is an inspiration—until it turns to madness and cautionary tale. For her unforgettable performance in Marguerite, Catherine Fort was awarded the 2015 César (French Oscar) for best actress in a leading role.

**DIRECTOR**
Xavier Giannoli

**SCREENPLAY**
Xavier Giannoli & Marcia Romano

**CAST**
Catherine Frot
André Marcon
Michel Fau
Christa Theret
Denis Mpunga
Sylvain Dieuaide
Aubert Fency
Sophia Leboutte
Théo Cholbi

**DETAILS**
Drama
English, French, Italian
129 min.
Belgium, Czech Republic, France, 2016
Blu-Ray, DCP

**DISTRIBUTOR**
Cohen Media Group

**PRICE RANGE**
From $250
After rising to the top of the festival circuit with astonishing retellings of Don Quixote, the Nativity, and the life of Casanova, the unpredictable Catalan auteur Albert Serra takes on two icons at once: the Sun King and the celebrated French actor Jean-Pierre Léaud. By offering the role of Louis XIV to the man who played Antoine Doinel in The 400 Blows and its sequels, as well as starring in epochal modernist films by Godard and Pasolini, Serra has given film lovers the opportunity to once more marvel at the unmatched talent of a performer whose every gesture and intonation seems a work of poetry. Playing Louis XIV in the last days of his life, surrounded by his obsequious courtiers and—in one hilarious scene—his beloved greyhounds, Léaud reaches new heights, using his aura as a legend of cinema to cast the long shadow of a fading Sun King. Serra’s trademark philosophical wit is put to good use in this warts-and-all depiction of the frailty of a feared monarch, as is his marvelous command of chiaroscuro lighting. Inspired by the memoirs of the duc de Saint-Simon, The Death of Louis XIV feels as rigorously accurate as it is profoundly imaginative.

La mort de Louis XIV
The Death of Louis XIV

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**DIRECTOR**
Albert Serra

**SCREENPLAY**
Albert Serra & Thierry Lounas

**CAST**
Jean-Pierre Léaud
Patrick D’Assumçao
Marc Susini
Irène Silvagni
Bernard Belin
Jacques Henric

**DETAILS**
Historical Drama
French
115 min.
France, Portugal, Spain, 2016
Blu-Ray, DCP, DVD

**DISTRIBUTOR**
Cinema Guild

**PRICE RANGE**
$375 Blu-Ray / DVD
$450 DCP
Depending on the size of the venue
When French soldiers stationed at a remote outpost in Afghanistan begin vanishing without a trace, their commander Captain Antares Bonassieu (Jérémie Renier) assumes that enemy troops are responsible. Then he learns that the Taliban are also disappearing and realizes he may be facing the most invisible of enemies. Described by its brilliant young director Clément Cogitore as “John Ford meets M. Night Shyamalan,” *Neither Heaven nor Earth* is the rare film to make the leap from the headlines to the Twilight Zone, playing out the eternal struggle between the spiritual and the physical on a desert battlefield where literally anything could happen. Deftly combining a nearly documentary attention to the details of military life with an artier, conceptual touch that reveals his background in the visual arts, Cogitore immerses the viewer in an environment unfamiliar to most but imagined by many—the contested tribal areas of Afghanistan—only to take us far beyond the imaginable, thus turning his debut feature into a deeply metaphysical film that works both as a thriller and a horror movie, but is not limited by either genre. This speculative contribution to the growing body of films about the endless wars of the 21st century is entirely its own beast, and signals the arrival of a major new talent.

**DIRECTOR**  
Clément Cogitore

**SCREENPLAY**  
Clément Cogitore, Thomas Bidegain

**CAST**  
Jérémie Renier  
Swann Arlaud  
Kevin Azaïs  
Finnegan Oldfield

**DETAILS**  
Drama  
Farsi, French  
100 min.  
France, 2015  
Blu-Ray, DCP, DVD

**DISTRIBUTOR**  
Film Movement

**PRICE RANGE**  
$450 for DCP  
$350 for DVD & Blu-Ray
No Home Movie

The final masterpiece by the late Chantal Akerman is both a fascinating encapsulation of her nearly fifty years of filmmaking and an entirely accessible, deeply moving documentary about a daughter’s relationship with her ailing parent. During her elderly mother’s final months, Akerman filmed their conversations with a consumer-grade video camera. Working with this most basic equipment, Akerman retains her unmistakable gaze and creates a true work of art from the ephemera of daily life. For the wonder of No Home Movie is the wonder of Akerman’s entire body of work: having begun to make films when it was rare for women to direct, let alone for films to truly focus on a woman’s experience, Akerman set about turning the domestic into the political and historical, the kitchen into the world stage on which revolution and intimacy played out side by side. This most personal of films is no exception: set in kitchens and living rooms and composed of quotidian activities, this tender but unsentimental meditation on love and communication is above all a film about the individual’s place in history and the world. Those who have seen Akerman’s films will know that her mother’s experience as a Jew during the Holocaust shaped the daughter’s art: in No Home Movie, mother and daughter discuss the subject openly for the first time, considering its effect on their lives, but also on the future of humanity.

DIRECTOR
Chantal Akerman

SCREENPLAY
Chantal Akerman

CAST
Natalia Akerman

DETAILS
Documentary
French
115 min.
Belgium, France, 2016
Blu-Ray, DCP, DVD

DISTRIBUTOR
Icarus Films

PRICE RANGE
$200 discounted Tournées Film Festival rate for one screening
Following his groundbreaking *Stranger by the Lake* (2013), Alain Guiraudie confirms his status as one of the most fearless, innovative French directors of his generation with *Staying Vertical*, the story of Leo, a filmmaker trying and failing to find inspiration by roaming a France that is equal parts dreamscape and harsh reality, a seamless patchwork of the limestone plateaus of the Massif Central, a port town in Brittany, and the western marshlands. While hiking on a desolate plateau, hoping to catch sight of a wolf, Leo meets a young shepherdess; the ensuing relationship takes us through the stages of the entire lifecycle, from the birth of a child to the death of an elder. Yet in Guiraudie’s hands no relationship is clearly defined, or definitive, and the film constantly—and often humorously—readjusts the viewer’s perception of the connections between people, but also between people and animals, resonating in subtle but profound ways with crucial questions of our era: LGBTQ rights, environmental issues, the struggle for financial security. Fluidity of gender and desire, but also of responsibility and even geography ensures that every moment of *Staying Vertical* is imbued with a boundless sense of possibility. This exhilarating potential is at the core of even its most chilling scenes; it is the hope against the wolves at Europe’s gates.

**Rester vertical**

**Staying Vertical**

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**DIRECTOR**
Alain Guiraudie

**SCREENPLAY**
Alain Guiraudie

**CAST**
Damien Bonnard
India Hair
Raphaël Thiéry

**DETAILS**
Drama, Mystery
French
98 min.
France, 2017
Blu-Ray, DCP, DVD

**DISTRIBUTOR**
Strand Releasing

**PRICE RANGE**
$250 - $400 depending on size of screening and format
The second feature by the sisters Muriel and Delphine Coulin confirms their talent for striking images by beginning with incongruous shots of camouflaged soldiers in the Greek vacation paradise of Cyprus: a French military unit has just arrived on the island for a three-day “decompression” stay in a five-star hotel before it heads home to France from Afghanistan. While a motley crew of tourists bask in the sun, these men and women of France’s armed forces participate in group therapy sessions to work through traumas suffered on the field and prepare for life back home. The Stopover focuses on two female soldiers, Aurore and Marine, beautifully played by Ariane Labed (The Lobster) and French pop star Soko, as they face the lingering sexism of their male comrades in arms, the memory of a military operation gone horribly wrong, and a nightmare encounter with some aggressive locals. The Coulin sisters combine a surprising, nearly anthropological sense of detail with the tension of a thriller to deliver a fascinating contribution to the growing genre of films dealing with the long-range consequences of asymmetric, globalized war.

Voir du pays
The Stopover

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alternative selection

2 AUTOMNES, 3 HIVERS / 2 AUTUMNS, 3 WINTERS - SÉBASTIEN BETBEDER, 2013
3 COEURS / 3 HEARTS - BENOÎT JACQUOT, 2014
ABUS DE FAIBLESSE / ABUSE OF WEAKNESS - CATHERINE BREILLAT, 2013
ARRÊTE OU JE CONTINUE / IF YOU DON'T, I WILL - SOPHIE FILLIÈRES, 2014
L'ATTENTAT / THE ATTACK - ZIAD DOUEIRI, 2013
BANDE DE FILLES / GIRLHOOD - CÉLINESCIAMMA, 2014
LA BELLE SAISON / SUMMERTIME - CATHERINE CORSINI, 2015
BIRD PEOPLE / BIRD PEOPLE - PASCALE FERRAN, 2014
LE BOUTON DE NACRE / THE PEARL BUTTON - PATRICO GUZMAN, 2013
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
LA COUR DE BABEL / IN THE BACKYARD - PIERRE SALVADORI, 2014
LA COUR DE BABEL / IN THE BACKYARD - JULIE BERTUCCELLI, 2013
LE COUSIN JULES / COUSIN JULES - DOMINIQUE BENICHETI, 2013
L'ATTENTAT / THE ATTACK - ZIAD DOUEIRI, 2013
ARRETE OU JE CONTINUE / IF YOU DON'T, I WILL - SOPHIE FILLIÈRES, 2014
LOIN DES HOMMES / FAR FROM MEN - DAVID OELHOFFEN, 2014
L'OMBRE DES FEMMES / IN THE SHADOW OF WOMEN - PHILIPPE GARREL, 2015
PARCE QUE J'ÉTAIS PEINTRE / BECAUSE I WAS A PAINTER - CHRISTOPHE COGNET, 2014
LE PASSÉ / THE PAST - ASGHAR FARHADI, 2013
PHANTOM BOY / PHANTOM BOY - ALAN GAGNOL, JEAN-LOUP FELICIOLI, 2015
TIP TOP / TIP TOP - SERGE BOZON, 2013
TROIS SOUVENIRS DE MA JEUNESSE / MY GOLDEN DAYS - ARNAUD DESPLECHIN, 2015
VALLEY OF LOVE / VALLEY OF LOVE - GUILLAUME NICLOUX, 2015
LA VÉNUS À LA FOURRURE / VENUS IN FUR - ROMAN POLANSKI, 2013
LA VIE D'ADÈLE / BLUE IS THE WARMEST COLOR - ABDELLATIF KECHICHE, 2013
Au Hasard Balthazar

Voted one of the twenty greatest films of all time in the latest Sight & Sound poll of 846 international film critics and scholars, Au Hasard Balthazar is not only a masterpiece, but a film that stands apart for its way of inviting interpretation while resisting it and for recording material reality with a hard, unflinching eye that nonetheless constantly evokes the sublime. It is also that rare film that places an animal at its center—the donkey Balthazar—without endowing it with human traits: by remaining an animal, the character of Balthazar magnifies the humanity of the people he encounters—for better and, most often, for worse. Balthazar’s story begins when he is taken from his mother to be a plaything for some children in the French countryside. Over the course of his life, he will be the companion to Marie, a haunted, passive young woman, the victim of a small-time thug who desires her, a beast of burden for a homeless drunk, a circus animal, and the property of a heartless miser. As Balthazar passes from one owner to the next, from one vice to another, always a humble witness, director Robert Bresson paints a picture of cruelty and innocence that many have seen as a Christian allegory. Is Balthazar’s life the life of a saint? Bresson leaves the viewer to answer, speaking first to the heart and forever after to the restless mind.

DIRECTOR
Robert Bresson

SCREENPLAY
Robert Bresson

CAST
Anne Wiazemsky
Walter Green
François Lefarge

DETAILS
Drama
French
95 min.
France, 1966
DVD

DISTRIBUTOR
Rialto Pictures

PRICE RANGE
$350
Band of Outsiders serves as the perfect introduction to the work of the seminal artist credited here as “Jean-Luc Cinéma Godard.” The film puts the leading New Wave director’s love of B-movies and detective novels front and center, with the story of a heist carried off by the unlikely trio of two shiftless Paris guys and the moony au pair they both love, but is at its most exhilarating with its famous “digressions”: the legendary line dance in a Paris café or the whirlwind trip to the Louvre, in which the trio break the record for the fastest museum visit. Along with this constant playfulness, the film’s mix of youthful ebullience and romantic tragedy, its interplay between the gritty black and white images of Paris and Godard’s poetic voiceover, and the thrilling moments in which the camera seems to break with the narrative to capture the young actors’ very essence create a particularly enjoyable primer in the art of the New Wave, as well as Godard’s most accessible film. Made as a gift to his wife and muse Anna Karina to help her out of a period of depression, Band of Outsiders has a buoyancy that would soon be replaced by the sharper critique and harder edges of Godard’s political films of the late sixties. Also starring the boisterous Claude Brasseur and intense Sami Frey, Band of Outsiders is an unforgettable ode to youth, Paris, and cinema.
La Belle et la Bête
Beauty and the Beast

When the beautiful Belle volunteers to take her ruined father’s place as the prisoner of a mysterious Beast who lives in a castle on the other side of the forest, an unexpected romance blossoms between the reclusive monster and the innocent maiden. Soon the question arises whether the real monster is the Beast or Belle’s avaricious siblings...especially since the Beast is actually a cursed Prince (played by the uncannily handsome Jean Marais). A defining influence on filmmakers as different as Ingmar Bergman and François Truffaut, this adaptation of the classic fairy tale by iconoclastic novelist, playwright, artist, and filmmaker Jean Cocteau is that rare film that truly deserves to be called “magical,” a deeply ambiguous yet supremely romantic work that turns cinema into a spectacular conjurer’s trick, full of magic mirrors and golden keys, misty woods and ominous palaces. Shot in atmospheric black and white by the great cinematographer Henri Alekan, Beauty and the Beast is rightly considered one of the absolute masterpieces of French cinema, a film fantasy that Cocteau said was “for grown-ups who haven’t lost their childhood”...or for children ready to marvel at the best that cinema can offer.
Marius / Fanny / César
Marcel Pagnol's Marseille Trilogy

Marcel Pagnol's Marseille trilogy is one of the towering achievements of French cinema, and one of the best-loved: though deeply anchored in regional particularities, it is a love story of universal reach that achieves lyrical heights with local vernacular and never deviates from the wry humanism that made Pagnol one of the leading playwrights of the pre-war period. The trilogy opens with Marius, in which the titular character and son of César, the owner of a café on Marseille’s harbor, must decide between marrying his childhood sweetheart Fanny and fulfilling his dream of being a sailor. Fanny, the second film in the trilogy, relates Fanny’s wedding to the shopkeeper Panisse and the birth of her son with Marius. Life follows its quiet course until Marius returns from the high seas. The final film, César, picks up twenty years later, when Marius and Fanny are finally reunited. A triumph of closely observed, lovingly mocking characterization that is epic in its scope but rarely strays from Marseille’s waterfront, this romance also features one of the great film performances: as the old-fashioned but warmhearted patriarch César, Raimu started the line of burly but vulnerable French leading men that includes Michel Simon and Gérard Depardieu.
The first film by Senegalese master Ousmane Sembène and the first feature produced in sub-Saharan Africa, *Black Girl* is the story of Diouana, an illiterate nursemaid from Dakar who follows her French employers to the Côte d'Azur with dreams of discovering France. But once in Antibes, she finds herself enslaved, trapped in the couple’s well-appointed holiday apartment and on the receiving end of their domestic frustrations. Her ensuing rebellion is both a desperate act and one of the great cries of cinematic outrage. Despite its short running time, *Black Girl* is an extraordinarily dense film, packed with unexpected narrative turns and human and political insight. The rage at its heart is concealed by the clean lines of Sembène’s black and white photography of the south of France and Dakar, his seductive montage, and the hum of Senegalese pop music on the soundtrack. But make no mistake: this is a work of subversion, a human-scaled tragedy for the age of anti-colonialism. As an on-the-ground analysis of the cause and effects of domination, it has few rivals. As a powerful example of cinema’s ability to give voice to the disenfranchised, it stands alone as a painfully timely, masterful work of art.
Critically lambasted and shunned by postwar French audiences upon its release in 1947, Julien Duvivier’s *Panique* has since come to be recognized as a long overlooked treasure of French film noir. The film was the first of several adaptations of *Mr. Hire’s Engagement*, one of the finest novels by legendary Belgian crime writer Georges Simenon, a coal-black tale of the scapegoating of the eccentric bachelor Mr. Hire following the murder of a woman in his Paris neighborhood: Mr. Hire has the double misfortune of knowing too much for his own good and falling for the real murderer’s girlfriend... Yet as played by the towering, stony-faced Michel Simon, the prim and proper oddball is anything but meek and pathetic: Simon’s Mr. Hire is an enigma, but also the film’s moral center. Viviane Romance, one of France’s brightest stars of the period, gives a chilling performance as Alice, the hard-luck woman whose blind love for an unscrupulous crook leads her to become a ruthless femme fatale and frame Mr. Hire. While *Panique* is first and foremost a thrilling movie, both for its iconic performances and Duvivier’s confident use of set pieces (several scenes in a fair, a desperate rooftop escape), it also provides deep insight into the mentality of the lynch mob and the pessimistic world view that existed in the immediate aftermath of World War II.
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A service of the French Embassy, Campus France USA promotes study in France and is the gateway for students applying to programs in France. Campus France USA assists students in the United States (Americans citizens and foreigners studying in the United States) who wish to pursue academic projects at an institution of higher education in France for over a 3-month period. Every year, we help 10,000 American students achieve their educational objectives in France. On our website you will find a catalogue of nearly 36,000 different degrees and training courses, including programs taught in English.

For more information, please visit us at:

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If you have specific questions about your study abroad plans and application, please fill out the Campus France form: www.usa.campusfrance.org/en/contact
HISTORIC

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

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

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

MISSION

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

CURRENT ACTIONS

COLCOA FRENCH FILM FESTIVAL IN LOS ANGELES

Founded and organized by the Franco-American Cultural Fund in 1997, COLCOA French Film festival, has become the leading French Film Festival in the U.S., with the participation of the French Association of Authors, Directors and Producers (ARP), the Film and TV Office of the French Embassy in Los Angeles, UniFrance Films, TV France International 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 FACF funds the **D’ORNANO-VALENTI AWARD** for first French feature films presented at the Deauville American Film Festival in France. The winning film is awarded and shown during the festival in Deauville, and at the French Film Festival in Los Angeles, COLCOA.

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

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

**FRANCO-AMERICAN CULTURAL FUND LEADERSHIP**

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