TOURNÉES FILM FESTIVAL

FRENCH FILMS ON CAMPUS

2018/2019

Tournées Film Festival is made possible by:

FACE Foundation in collaboration with the Cultural Services of the French Embassy
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Cover image from BPM (Beats Per Minute), courtesy of Passion River Films.

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**Alternative Film Selection**

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**Distributors**

Campus France USA
Franco-American Cultural Fund
PRESENTATION

Tournées Film Festival is a program of the FACE Foundation, in partnership with the Cultural Services of the French Embassy, which aims to bring French cinema to American colleges and university campuses. Our objective in providing nearly $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, this year in its 23rd season, Tournées Film Festival has partnered with over 600 universities, reaching an audience of over half a million students and community members all across the United States.

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

This year we are proud to offer a selection of thought-provoking and internationally acclaimed films, such as BPM by Robin Campillo and I Am Not Your Negro by Raoul Peck. Both films are set in the recent past and speak eloquently about contemporary society.

Other features in the selection highlight unique visions of humanity such as Félicité by Alain Gomis or Faces Places by Agnès Varda and JR.

Last but not least, the Classics section presents very eclectic and timely titles such as La Chinoise by Jean-Luc Godard for the 50th Anniversary of May 68, and three features and two shorts by Jean Rouch celebrating the Centennial of his birth.

In this brochure you will find application information and guidelines, distributor contacts, and descriptions of the films selected for the 2018-2019 season (both the Featured and Classic Selections), as well as a list of films that are still available from previous years’ selections (the Alternative Selection).

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

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

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

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

**GRANT AWARDS COMMITTEE**
Jamie Berthe, Sam Di Iorio, and Anne Kern

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

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

Amélie Garin-Davet

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

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

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

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

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

APPLICATION PROCEDURES

SELECTING THE FILMS
Choose six films minimum:
— 5 films from among the Featured Films or the Alternative Selection titles.
— 1 film from the Classic Selection.

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

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

IMPORTANT - CURRENT GRANTEES: If you are applying for the 2018-2019 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 24, 2018.

APPLICATION DEADLINE
Application deadline: May 24, 2018.
The call for application will be open from April 3, 2018 until the deadline of May 24, 2018. Participants can expect a decision on their application by late June 2018, and can then plan their festival any time during the 2018-2019 academic year. Festivals must conclude by June 30, 2019.
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, 2019:

• 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.
12 jours

12 Days

The French legal system calls for any individual who has been hospitalized in a psychiatric facility against his or her will to appear before a specialized judge twelve days after being admitted. After discussing the case with the patient and his or her counsel, the judge determines whether the hospitalization should be prolonged. Raymond Depardon, a master documentarian with extensive experience filming both the French legal system and in hospitals, was given exceptional access to several of these closed hearings at a facility near Lyon. The hearings seen in 12 Days create an extraordinarily intimate set of portraits of individuals in distress, expressing their frustrations, fears, hopes, and, often, delusions. Facing them, a variety of judges are by turns helpless, paternalistic, attentive and even tender. But 12 Days’ greatest accomplishment is to reach beyond the individuals and address systemic questions regarding mental health and French society at large: in short, what is it about our contemporary world that drives us mad? The case of one patient’s workplace harassment at a telecommunications firm sketches a terrifying picture of our vulnerability under the reign of late capitalism. As always, Depardon remains a stoic but empathetic witness to the world’s sorrows.
120 Battements par minute

BPM (Beats Per Minute)

BPM is a fictionalized account of the history of Act Up-Paris, the triumphant true story of some of the great heroes of our era: the men and women who fought for the recognition and improved treatment of HIV and AIDS patients at a time when a diagnosis was a death sentence. As an original member of Act Up, writer-director Robin Campillo brings a detailed, thoroughly researched authenticity to his reconstruction of the activist organization’s politically and emotionally charged group meetings, its colorful protests, and the intimate relationships that bound the tight-knit group together. Yet BPM is anything but a dry history lesson: Campillo intelligently divides the film in two sections, the first of which establishes Act Up’s historical importance by focusing on its internal dynamics and political actions, while the second delivers the emotional punch of its impact on individual fates through a love story between two of its members, one of whom is dying of AIDS. In crafting this remarkable elegy, Campillo achieves a rare blend of celebration and outrage, remaining true to the activists’ determination, humor, and youthful vibrancy. Above all, BPM is a remarkable testament to the power of regular citizens to effect change by banding together to demand justice.
L’Amant d’un jour
Lover for a Day

Lover for a Day closes Philippe Garrel’s magnificent trilogy of spare, black and white films about love and romance in contemporary Paris. The film begins one night when young Jeanne arrives in tears at her father’s apartment after leaving her boyfriend. She discovers that her father Gilles is living with Ariane, a woman her age. As the three of them settle into forced cohabitation, Jeanne and Ariane become close and Gilles and Ariane’s relationship is tested. While any film in the loose trilogy might serve as a perfect introduction to a director considered French cinema’s great poet, as well as its most inspired craftsman, Lover for a Day has the added attraction of shifting perspective to that of its female characters. And more than fifty years after he began making films as a teenager, Garrel remains a natural at capturing young people on film—their way of talking, dressing, and thinking about the world. But the beauty of Lover for a Day is in its way of articulating the relationship between the young and their elders and delicately observing the passage from one generation to the next. In this modest but perfect film, Garrel is nothing less than a historian of our feelings.

**DIRECTOR**
Philippe Garrel

**SCREENPLAY**
Philippe Garrel
Jean-Claude Carrière
Caroline Deruas-Garrel
Arlette Langmann

**CAST**
Éric Caravaca
Esther Garrel
Louise Chevillotte

**DETAILS**
Drama
French
76 min.
France, 2018
DCP, Blu-Ray, DVD

**DISTRIBUTOR**
MUBI

**PRICE RANGE**
DVD/Blu-Ray: $300
DCP: $450

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In The Workshop, acclaimed writer-director Laurent Cantet takes an illuminating approach to a variety of key issues haunting contemporary France. Olivia, a successful Parisian novelist, has been hired to spend the summer in La Ciotat, a beautiful but economically battered town on the Mediterranean, teaching a writing workshop for a diverse group of young people whose only common denominator, as is so often the case among twentysomethings in the French provinces, is that they are unemployed. Among them are an emancipated but religious Muslim woman, students proud of their region’s strong but declining history of labor movements, recent immigrants, some hedonists focused on the next party, and Antoine, a strikingly intelligent, confrontational young man with affiliations to extreme right-wing groups. Through class discussions and the conflicts that ensue, Cantet presents an unflinching look at the delicate integration of conflicting religious and cultural beliefs in a period plagued by the threat of terrorism. And as Olivia attempts to understand what brought Antoine to embrace a reprehensible ideology, The Workshop builds into a breathtaking thriller that deftly avoids formulaic answers to provide startling insight into a situation that applies far beyond France.

**DIRECTOR**
Laurent Cantet

**SCREENPLAY**
Robin Campillo
Laurent Cantet

**CAST**
Marina Foïs
Matthieu Lucci
Warda Rammach
Issam Talbi
Florian Beaujean
Mamadou Doumbia
Mélissa Guilbert
Olivier Thouret
Lény Sellam

**DETAILS**
Drama, Thriller
French
113 min.
France, 2017
DCP, Blu-Ray, DVD, ProRes

**DISTRIBUTOR**
Strand Releasing

**PRICE RANGE**
$250-$500
L’Amant d’un jour
Lover for a Day

Lover for a Day closes Philippe Garrel’s magnificent trilogy of spare, black and white films about love and romance in contemporary Paris. The film begins one night when young Jeanne arrives in tears at her father’s apartment after leaving her boyfriend. She discovers that her father Gilles is living with Ariane, a woman her age. As the three of them settle into forced cohabitation, Jeanne and Ariane become close and Gilles and Ariane’s relationship is tested. While any film in the loose trilogy might serve as a perfect introduction to a director considered French cinema’s great poet, as well as its most inspired craftsman, Lover for a Day has the added attraction of shifting perspective to that of its female characters. And more than fifty years after he began making films as a teenager, Garrel remains a natural at capturing young people on film—their way of talking, dressing, and thinking about the world. But the beauty of Lover for a Day is in its way of articulating the relationship between the young and their elders and delicately observing the passage from one generation to the next. In this modest but perfect film, Garrel is nothing less than a historian of our feelings.

DIRECTOR
Philippe Garrel

SCREENPLAY
Philippe Garrel
Jean-Claude Carrière
Caroline Deruas-Garrel
Arlette Langmann

CAST
Éric Caravaca
Esther Garrel
Louise Chevillotte

DETAILS
Drama
French
76 min.
France, 2018
DCP, Blu-Ray, DVD

DISTRIBUTOR
MUBI

PRICE RANGE
DVD/Blu-Ray: $300
DCP: $450

L’Atelier
The Workshop

In The Workshop, acclaimed writer-director Laurent Cantet takes an illuminating approach to a variety of key issues haunting contemporary France. Olivia, a successful Parisian novelist, has been hired to spend the summer in La Ciotat, a beautiful but economically battered town on the Mediterranean, teaching a writing workshop for a diverse group of young people whose only common denominator, as is so often the case among twentysomethings in the French provinces, is that they are unemployed. Among them are an emancipated but religious Muslim woman, students proud of their region’s strong but declining history of labor movements, recent immigrants, some hedonists focused on the next party, and Antoine, a strikingly intelligent, confrontational young man with affiliations to extreme right-wing groups. Through class discussions and the conflicts that ensue, Cantet presents an unflinching look at the delicate integration of conflicting religious and cultural beliefs in a period plagued by the threat of terrorism. And as Olivia attempts to understand what brought Antoine to embrace a reprehensible ideology, The Workshop builds into a breathtaking thriller that deftly avoids formulaic answers to provide startling insight into a situation that applies far beyond France.

DIRECTOR
Laurent Cantet

SCREENPLAY
Robin Campillo
Laurent Cantet

CAST
Marina Foïs
Matthieu Lucci
Warda Rammach
Issam Talbi
Florian Beaujean
Mamadou Doumbia
Julien Souve
Mélissa Guilbert
Olivier Thouret
Lény Sellam

DETAILS
Drama, Thriller
French
113 min.
France, 2017
DCP, Blu-Ray, DVD, ProRes

DISTRIBUTOR
Strand Releasing

PRICE RANGE
$250-$500
Les Fantômes d’Ismaël

Ismael’s Ghosts

Arnaud Desplechin reunites with his faithful collaborator, the inimitable actor Mathieu Amalric, to offer another structurally daring, emotionally intense, and hugely enjoyable portrait of a brilliant dandy on the verge of madness. This time Amalric plays Ismael Vuillard, an accomplished filmmaker who has lived for twenty years in the shadow of the disappearance of his young wife Carlotta. One day, while Ismael is working in his seaside house, his girlfriend Sylvie is approached by a beautiful woman on the beach: she announces that she is Carlotta and that she has returned to reclaim her husband. Ismael’s life soon begins to fall apart. Desplechin contrasts this psychological drama with scenes from the film Ismael is in the process of writing, an espionage thriller set in Tajikistan and the Czech Republic and based on the life of his own brother Ivan. The result is a dizzying self-portrait of the filmmaker, a meditation on the creative process, laced with references to cinema and literature, but primarily an infectiously energetic entertainment. Contrary to what its title may suggest, Ismael’s Ghosts is a film resolutely engaged with the present, featuring vivid performance by some of French cinema’s greatest stars.
Les Fantômes d’Ismaël
Ismael’s Ghosts

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DIRECTOR
Arnaud Desplechin

SCREENPLAY
Julie Peyr
Léa Mysius

CAST
Mathieu Amalric
Marion Cotillard
Charlotte Gainsbourg

Félicité

Félicité is a nightclub singer in a little bar in Kinshasa who lives alone with her teenage son Samo. When Samo severely injures himself in a motorcycle accident, Félicité must find a way to raise the money to pay for an operation or allow her son’s leg to be amputated. The originality and power of French-Senegalese director Alain Gomis’s fourth feature lies in the way it transcends this simple against-the-clock narrative, the kind of story that has driven films of social realism from Bicycle Thieves to the Dardenne brothers, to create a shifting, complex portrait of the struggles, joys, and imagination of a modern-day heroine—and by extension, of the city she lives in. Filming in the Democratic Republic of Congo, a country previously unfamiliar to him, Gomis confirms the tremendous promise of his earlier films, walking a porous line between dream and waking life, magic and bureaucracy, observation and fantasy, that at its best suggests a new cinematic language. Alive with the diverse sounds of various Kinshasa musicians, Félicité is an engrossing, deep dive into the days and, especially, nights of a city by turns nightmarish and surprisingly radiant.

DIRECTOR
Alain Gomis

SCREENPLAY
Alain Gomis

CAST
Véro Tshanda Beya Mputu
Gaëtan Claudia
Papi Mpaka

DETAILS
Musical/Drama
Lingala, French
129 min.
France, Belgium, Senegal, Germany, Lebanon, 2017
DCP, Blu-Ray, DVD, ProRes

DISTRIBUTOR
Strand Releasing

PRICE RANGE
$250-$500
Adapted from an acclaimed series of comic books written and illustrated by co-director Benjamin Renner, The Big Bad Fox and Other Tales is a delightful animated film, charmingly old-fashioned in its graphics but sly and witty in its contents. Consisting of three stories featuring a recurring cast of hapless farm animals, the film is presented as a theatrical revue, with the “big bad” fox (who is in fact anything but) appearing on a stage before each segment to introduce the action. The first story features the adventures of a rabbit, a pig, and a duck who take over for the stork when she gets sick and try to bring a human baby to its parents. This is followed by the story of the fearful fox who is so bad at being a predator that he winds up protecting three chickadees from a wolf. The final story finds the rabbit and the duck attempting to deliver presents on Christmas Eve after they destroy a plastic Santa Claus and become convinced they’ve killed the real one. Combining an infectious warmth and a surprising slapstick sensibility, The Big Bad Fox is a treat for the whole family.
Le Grand Méchant Renard et autres contes
The Big Bad Fox and Other Tales

Adapted from an acclaimed series of comic books written and illustrated by co-director Benjamin Renner, The Big Bad Fox and Other Tales is a delightful animated film, charmingly old-fashioned in its graphics but sly and witty in its contents. Consisting of three stories featuring a recurring cast of hapless farm animals, the film is presented as a theatrical revue, with the “big bad” fox (who is in fact anything but) appearing on a stage before each segment to introduce the action. The first story features the adventures of a rabbit, a pig, and a duck who take over for the stork when she gets sick and try to bring a human baby to its parents. This is followed by the story of the fearful fox who is so bad at being a predator that he winds up protecting three chickadees from a wolf. The final story finds the rabbit and the duck attempting to deliver presents on Christmas Eve after they destroy a plastic Santa Claus and become convinced they’ve killed the real one. Combining an infectious warmth and a surprising slapstick sensibility, The Big Bad Fox is a treat for the whole family.

DIRECTOR
Benjamin Renner
Patrick Imbert

SCREENPLAY
Benjamin Renner
Jean Regnaud

CAST
Guillaume Darnault
Christophe Lemoine
Boris Rehlinger

DETAILS
Comedy, Family
English, French
83 min.
France, 2018
DCP, Blu-Ray

DISTRIBUTOR
GKIDS

PRICE RANGE
$300-$350

I Am Not Your Negro

I Am Not Your Negro

Haitian filmmaker Raoul Peck’s brilliant documentary on racism in America is an essential work for our era, drawing a clear line from the Civil Rights struggle to today’s Black Lives Matter movement via the thought of James Baldwin, one of the most lucid, fearless American thinkers on race [and many other matters]. Based on Baldwin’s unfinished manuscript Remember This House, which considered the history of racism through memories of Baldwin’s friends the civil rights leaders Martin Luther King Jr., Malcolm X, and Medgar Evers, I Am Not Your Negro analyzes white denial and black experience of racial oppression in a historical and contemporary context, bringing Baldwin’s observations into the present through powerful juxtapositions of his words [read in voiceover by Samuel L. Jackson] and, for instance, images of the Ferguson protests. Peck also generously culls from archival sources, notably the extensive talk show appearance in which Baldwin, an eloquent and spirited orator, publicly expresses that the “negro” is a white construct, and anything but a definition of who he is. By providing an impassioned, accessible introduction to James Baldwin’s work and thought, Peck has given us a crucial reference to address ongoing injustice in the United States.

DIRECTOR
Raoul Peck

SCREENPLAY
James Baldwin

DETAILS
Documentary
English
93 min.
France, 2017
DVD, Blu-ray

DISTRIBUTOR
Kino Lorber EDU

PRICE RANGE
$400
Jeanette, l’enfance de Jeanne d’Arc

Jeanette: The Childhood of Joan of Arc

Proving that he remains French cinema’s greatest and freest adventurer, writer-director Bruno Dumont created a faithful but strikingly contemporary adaptation of turn-of-the-century poet Charles Péguy’s two plays about the childhood of Joan of Arc, with music by death metal composer Igorr and modern-day children recorded singing live on the dunes of the Pas-de-Calais. The result is mystifying and mystical, jaw-dropping and farcical, but never less than inspired: a film in which an eight-year-old girl does justice to the verse of one of the great French poets while twin nuns do a gestural dance surrounded by a flock of oblivious sheep. The story starts with the deeply Christian peasant girl Jeanette confronting religious doubt in the face of the English invasion of France, then leaps five years ahead to reveal the willful teenage Jeanne on the eve of her departure to help the dauphin break the siege of Orleans. For all its gleeful wackiness, Jeanette is a serious film about the idea of France, childhood, and religious faith, located at the unlikely intersection of realism and absolute movie fantasy. And in entrusting great works of literature to children, Dumont gives us a potent reminder that the classics belong to everybody.

DIRECTOR
Bruno Dumont

SCREENPLAY
Bruno Dumont

CAST
Lise Leplat Prudhomme
Jeanne Voisin
Lucile Gauthier
Victoria Lefebvre
Aline Charles

DETAILS
Musical
French
115 min.
France, 2017
DCP, Blu-Ray

DISTRIBUTOR
KimStim

PRICE RANGE
$300-$500
Jeanette, l’enfance de Jeanne d’Arc

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DIRECTOR
Bruno Dumont
SCREENPLAY
Bruno Dumont
CAST
Lise Leplat Prudhomme
Jeanne Voisin
Lucile Gauthier
Victoria Lefebvre
Aline Charles
DETAILS
Musical
French
115 min.
France, 2017
DCP, Blu-Ray
DISTRIBUTOR
KimStim
PRICE RANGE
$300-$500

Jours De France

4 Days In France

Jérôme Reybaud cleverly encapsulates his first feature as a “sentimental Grindr road movie.” If this combination of sentiment and a gay hook-up app strikes you as an oxymoron or even an impossibility, you must see this delicately executed voyage off the beaten track to verify that this unique cinematic experience matches Reybaud’s description. 4 Days in France follows Pierre, a gay Parisian who decides to leave his life behind to cruise the back roads of the provinces in an Alfa Romeo, using Grindr as a GPS. Adopting the barest of storylines—Pierre’s lover Paul gets on Grindr to follow his trail—Reybaud generally eschews narrative development to focus on a series of single-scene encounters with strangers, most of which are not sexual, but rather extensive conversations with men and women who have chosen, like Pierre, to stand outside the sprint of the mainstream: an antiquarian bookseller, a performer in retirement homes, a professional thief. In these encounters and the film’s free-flowing form, Reybaud draws an unexpectedly warm picture of small-town France, characterized by an inspiring openness. Yet while espousing a slower, emotionally rich life, Reybaud recognizes the connections afforded by modern technology.

DIRECTOR
Jérôme Reybaud
SCREENPLAY
Jérôme Reybaud
CAST
Pascal Cervo, Arthur Igual, Fabienne Babe, Natalie Richard, Laetitia Dosch, Liliane Montevecchi
DETAILS
Comedy, Drama, Romance
French, English, Italian
137 min.
France, 2016
Blu-Ray, DCP
DISTRIBUTOR
Cinema Guild
PRICE RANGE
$375-$450
Makala

Makala is an extraordinarily revealing and surprisingly gorgeous look at everyday life for a charcoal salesman in the Democratic Republic of Congo. French documentary filmmaker Emmanuel Gras follows 28-year-old Kabwita Kasongo through the entire process of making and selling charcoal: finding and cutting down a tree in the vast plains near his village in the southern region of Katanga, burying and burning the wood to create charcoal, loading multiple bulging bags of charcoal onto a rickety bicycle and walking it several days to the city of Kolwezi, where he hopes to sell his merchandise on its markets and streets.

What sets Makala (the Swahili word for “charcoal”) apart from other documentaries about workers in developing countries is its sheer filmic quality: Kabwita’s simple but challenging objective to get the coal to the big city and sell enough to buy supplies to build a house for himself and his family has the dramatic force of the great humanist films from Bicycle Thieves on down, while Gras’s virtuosic widescreen camerawork constantly anchors his individual struggle in the larger context of the Congo’s breathtakingly beautiful landscape and its rapidly shifting economy.
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DIRECTOR
Emmanuel Gras

SCREENPLAY
Emmanuel Gras

CAST
Kabwita Kasongo
Lydie Kasongo

DETAILS
Documentary
French, Swahili
96 min.
France, 2018
DVD, Blu-Ray

DISTRIBUTOR
Kino Lorber EDU

PRICE RANGE
$400

Métamorphoses

Metamorphoses

Arthouse favorite Christophe Honoré takes a surprising and invigorating turn away from his bittersweet tales of modern-day love with this contemporary adaption of Ovid’s Metamorphoses. Honoré’s take on the Roman poet’s essential narrative poem is anything but a stuffy tribute beholden to a classic work of literature: on the contrary, he uses Ovid to portray the multicultural France of today, setting his story not only in lush natural landscapes but among the housing blocks of the French suburbs, and casting a high school student of North African descent in the central role of Europa, the young woman who encounters a series of gods and mythological characters. Naturally, Ovid’s work is not adaptable in its entirety—it features over 250 myths—but Honoré is true to its spirit, selecting representative tales including those of Orpheus, Narcissus, and Tiresias, played here as a transgender doctor. He also makes a virtue out of working with a low budget, implicitly underlining the wonder in everyday life by avoiding special effects and finding simple means to portray transformations and deities. The outcome is a light, lyrical film, whose unforced sensuality and formal rigor is reminiscent of nothing less than Pasolini’s great literary adaptations.

DIRECTOR
Christophe Honoré

SCREENPLAY
Christophe Honoré

CAST
Amira Akili
Sébastien Hirel
Mélodie Richard

DETAILS
Drama, Fantasy
French
102 min.
France, 2014
DCP, Digital, Blu-Ray

DISTRIBUTOR
Monument Releasing

PRICE RANGE
$250-$500
Nocturama

One of the most bravely controversial films in recent French cinema, Nocturama follows a group of young people of various creeds and social backgrounds as they plan and execute a series of apparently random terrorist attacks in Paris, then hole up in a shuttered department store and watch the city go into high alert. Acclaimed auteur Bertrand Bonello, known for his exquisite period films House of Tolerance and Saint Laurent, makes a resolute turn here toward the contemporary, but not in the expected manner: Nocturama is not so much a disquisition on terrorism as an open-ended investigation of the frustrations and demands of the generation coming of age in 2018. It is not a picture of a lost generation, but a disgusted generation composed of confused yet hopeful individuals who refuse the injustice and inequity handed down to them. In its depiction of commercialism and cronyism, Nocturama puts forth a societal critique closer to that of the virulent but poetic idealism of the Situationists than any of the dogmatic positions currently causing innocent blood to be shed. As always with Bonello, a brilliant command of seductive camerawork and sound design eases the viewer into his explosively thought-provoking themes.

DIRECTOR
Bertrand Bonello

SCREENPLAY
Bertrand Bonello

CAST
Finnegan Oldfield
Laure Valentinelli
Vincent Rottiers
Hamza Meziani
Manal Issa
Martin Guyot
Jamil McCraven
Adèle Haenel
Rabah Nait Oufella
Ilias Le Doré
Robin Goldbronn
Luis Rego
Hermine Karagheuz

DETAILS
Thriller
French
130 min.
France, 2016
DCP, Blu-Ray, Pro-res, DVD

DISTRIBUTOR
Grasshopper Film

PRICE RANGE
$300-$500

Polina

Polina is the first feature by leading French choreographer Angelin Preljocaj, written and directed in tandem with documentarian Valérie Müller. Fittingly, it is the story of a young Russian ballerina's discovery of contemporary dance. Starring Anastasia Shevtsova, a nineteen-year-old ballerina from Saint Petersburg who learned French to play the titular part of Polina, the film is a gripping insider’s look at the worlds of ballet and contemporary dance: the sacrifices, competition, and physical pain, and the thrill of stepping on stage. But it is also, and most importantly, a coming of age story, the tale of a young woman forging an artist’s path by learning to look at the world in her own way. This path takes Polina from a classical ballet academy deep in Russia to a contemporary dance company in Aix-en-Provence, and finally to an independent, more productive creative life in Antwerp, a hub of the European dance scene. Mixing professional actors such as Juliette Binoche and leading dancers such as Jérémie Bélingard, Preljocaj and Müller pull off the rare feat of telling a story that feels documentary in its detail and sweepingly romantic in its narrative arc.

DIRECTOR
Valérie Müller
Angelin Preljocaj

SCREENPLAY
Valérie Müller

CAST
Juliette Binoche
Anastasia Shevtsova
Veronika Zhovnytska
Niels Schneider
Jérémie Bélingard

DETAILS
Drama
French, Russian
112 min.
France, 2017
Blu-Ray, DCP

DISTRIBUTOR
Oscilloscope Laboratories

PRICE RANGE
$400-$800
Polina

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DIRECTOR
Valérie Müller
Angelin Preljocaj

SCREENPLAY
Valérie Müller

CAST
Juliette Binoche
Anastasia Shevtsova
Veronika Zhovnytska
Niels Schneider
Jérémie Bélingard

DETAILS
Drama
French, Russian
112 min.
France, 2017
Blu-Ray, DCP

DISTRIBUTOR
Oscilloscope Laboratories

PRICE RANGE
$400-$800
Claire Denis, among the best loved and most influential French filmmakers of the last thirty years, teams with Christine Angot, one of the leading French novelists and public intellectuals of our era, to tell the story of Isabelle, a fifty-something Parisian artist played by the great Juliette Binoche. Through the elliptical tale of Isabelle’s successive relationships with a variety of egotistical if not downright oafish men, Denis pulls off a surprising balancing act between the melancholy truths of ageism, sexism and class relations in contemporary France and a light, occasionally fanciful comic touch (Gérard Depardieu’s appearance as a psychic is one for the history books). Driven by Juliette Binoche’s masterful performance, Let the Sunshine In takes the perspective of a woman in late middle age to give a timely report on the battle of the sexes, hinting at the more general malaise hanging over French society today. Yet as always in a Claire Denis film, there comes a point when the angst gives way to a breathtaking dance scene: in this case, it is set to an Etta James song, and it is cinema in its purest, most sensual state.
Un beau soleil intérieur
Let the Sunshine In
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DIRECTOR
Claire Denis

SCREENPLAY
Christine Angot
Claire Denis

CAST
Juliette Binoche
Xavier Beauvois
Philippe Katerine
Josiane Balasko

DETAILS
Comedy
French
94 min.
France, Belgium, 2017
Blu Ray, DCP

DISTRIBUTOR
IFC Films

PRICE RANGE
$350-$600

Une vie violente
A Violent Life

With his second feature as a writer-director, renowned Corsican actor Thierry de Peretti delivers a revealing look at the political and criminal turmoil that have long plagued his native island, at times rivalling Francis Ford Coppola’s The Godfather in terms of emotional richness and narrative complexity. Set in the 1990s, a period when Corsica hovered on the edge of civil war, A Violent Life follows Stéphane, a Corsican student who gets sucked into radical nationalist circles and eventually goes underground to join the armed struggle. De Peretti’s great achievement is the empathy with which he treats the young man’s misguided but in some ways justified actions: while the outcome of his decisions is unarguably tragic, the film provides a genuine understanding of the conditions that push young people to take up arms. And while what makes A Violent Life so powerful is clearly the director’s knowledge of a specific socio-political context, its insights about nationalism and insurrection are applicable to many situations throughout history and in the present day. As such, it is essential viewing.

DIRECTOR
Thierry de Peretti

SCREENPLAY
Thierry de Peretti
Guillaume Bréaud

CAST
Jean Michelangeli
Henri-Noël Tabary
Cédric Appietto

DETAILS
Drama
French
107 min.
France, 2017
DCP, Blu-Ray

DISTRIBUTOR
Distrib Films US

PRICE RANGE
$350 for Screening + Shipping
Visages, villages  
**Faces, Places**

With *Faces, Places*, 89-year-old powerhouse Agnès Varda teams with the world-famous young street artist JR to make a film as wide-ranging as it is personal, as fanciful as it is pointed. Setting off on French country roads to find subjects for JR’s trademark mural-size portrait photographs, the two artists focus on people generally outside of the spotlight: retired miners, factors workers, the wives of dockers, and farmers. Each encounter fills in another piece of an idiosyncratic portrait of modern-day France, as well as the evolving relationship between open-hearted Agnès Varda and mysterious JR. The give-and-take between Varda and JR plays out in a fascinating through-line devoted to Jean-Luc Godard, Varda’s old friend and sole surviving colleague of the French New Wave. But make no mistake: while the film is credited to both artists, Varda is definitely calling the shots. As ever, her montage is allusive, playful, rapid-fire, occasionally jarring—in short, totally in keeping with her singular way of thinking. Her generosity in sharing her life and thought with us deep into old age is a cause to rejoice. *Faces, Places* was nominated for an Academy Award for the Best Documentary of 2017.

**DIRECTOR**
Agnès Varda and JR

**SCREENPLAY**
Agnès Varda and JR

**DETAILS**
Documentary  
French  
89 min.  
France, 2017  
DCP

**DISTRIBUTOR**
Cohen Media Group

**PRICE RANGE**
$300
Visages, villages
Faces, Places

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DIRECTOR
Agnès Varda and JR
SCREENPLAY
Agnès Varda and JR
DETAILS
Documentary
French
89 min.
France, 2017
DCP
DISTRIBUTOR
Cohen Media Group
PRICE RANGE
$300

Voyage à travers le cinéma français

My Journey Through French Cinema

If it didn’t sound so pedantic, one could easily call Bertrand Tavernier’s epic appreciation of French cinema “French film 101.” Luckily, Tavernier uses his own love of film as the guiding principle here, mixing personal anecdotes and brilliantly lucid analysis to compose a thrilling, idiosyncratic history of a golden age of French cinema extending from 1941 to 1971—the period ranging from Tavernier’s birth to his debut as a powerhouse of French cinema in his own right. In the thirty years before he became a director, Tavernier fell in love with movies and came to work for some of his heroes, including Jean Renoir and Jean-Pierre Melville. Part of the secret of My Journey is that Tavernier is able to blend nuts and bolts evaluation—what makes a scene work—with an insider’s perspective on these great directors—which often helps to explain what makes a scene sing. Full of judiciously selected clips, My Journey is a private tour conducted by the reigning expert on French cinema, an essential primer that sheds new light on the work of beloved masters like Renoir and Godard and invites the viewer to discover overlooked auteurs such as Jacques Becker and Julien Duvivier.

DIRECTOR
Bertrand Tavernier
SCREENPLAY
Bertrand Tavernier
DETAILS
Documentary
French
200 min.
France, 2016
DCP
DISTRIBUTOR
Cohen Media Group
PRICE RANGE
$300
ALTERNATIVE FILM SECTION

3 Coeurs / 3 Hearts - Benoît Jacquot, 2014
A Peine J’ouvre Les Yeux / As I Open My Eyes - Leyla Bouzid, 2015
Arrête Ou Je Continue / If You Don’t, I Will - Sophie Fillières, 2014
L’avenir / Things To Come - Mia-Hansen Løve, 2016
Avril Et Le Monde Truque / April And The Extraordinary World - Christian Desmares & Franck Ekinci, 2015
Bande De Filles / Girlhood - Céline Sciamma, 2014
La Belle Saison / Summertime - Catherine Corsini, 2015
Bird People / Bird People - Pascale Ferran, 2014
Le Bouton De Nacre / The Pearl Button - Patrice Guzman, 2014
La Chambre Bleue / The Blue Room - Mathieu Amalric, 2014
Les Combattants / Love At First Fight - Thomas Cailley, 2014
Dans La Cour / In The Backyard - Pierre Salvadori, 2014
Dernieres Nouvelles Du Cosmos / Latest News From The Cosmos - Julie Bertuccelli, 2016
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 / Elle - Paul Verhoeven, 2016
L’enlèvement De M. Houellebecq / The Kidnapping Of Michel Houellebecq - G. Nicloux, 2014
Examen D’état / National Diploma - Dieudo Hamadi, 2014
Fatima / Fatima - Philippe Faucon, 2016
Fidelio, L’odyssée D’alice / Fidelio - Lucie Borleateau, 2014
Le Fils De Joseph / The Son Of Joseph - Eugene Green, 2016
Fort Buchanan / Fort Buchanan - Benjamin Crotty, 2016
Francofonia / Francofonia - Alexander Sokurov, 2015
Frantz / Frantz - Francois Ozon, 2016
La French / The Connection - Cédric Jimenez, 2014
Le Grand Homme / The Great Man - Sarah Leonor, 2014
Hippocrate / Hippocrates, Diary Of A French Doctor - Thomas Litti, 2014
Jauja / Jauja - Lisandro Alonso, 2014
Loin Des Hommes / Far From Men - David Oelhoffen, 2014
Louise En Hiver / Louise By The Shore - Jean-Francois La Guionie, 2016
Marguerite / Marguerite - Xavier Giannoli, 2016
Ma Vie De Courgette / My Life As A Zucchini - Claude Barras, 2016
Mon Amie Victoria / My Friend Victoria - Jean Paul Civeyrac, 2014
La Mort De Louis XIV / The Death Of Louis XIV - Albert Serra, 2016
Mr.x / Mr.x: A Vision Of Leos Carax - Tessa Louise-Salomé, 2014
Mustang / Mustang - Deniz Gamze Erguven, 2015
Ni Le Ciel Ni La Terre / Neither Heaven Nor Earth - Clement Cogitore, 2015
No Home Movie / No Home Movie - Chantal Akerman, 2016
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
Phantom Boy / Phantom Boy - Alan Gagnol & Jean-Loup Felicioli, 2015
P’tit Quinquin / Li'l Quinquin - Bruno Dumont, 2014
Qu’allah Bénisse La France! / May Allah Bless France! - Abd Al Malik, 2015
Quand On A 17 Ans / Being 17 - Andre Techine, 2016
Réalité / Reality - Quentin Dupieux, 2014
Rester Vertical / Staying Vertical - Alain Guiraudie, 2017
Saint Laurent / Saint Laurent - Bertrand Bonello, 2014
La Sapienza / La Sapienza - Eugène Green, 2014
Sils Maria / Clouds Of Sils Maria - Oliver Assayas, 2014
Timbuktu / Timbuktu - Abderrahmane Sissako, 2014
Trois Souvenirs De Ma Jeunesse / My Golden Days - Arnaud Desplechin, 2015
Valley Of Love / Valley Of Love - Guillaume Nicloux, 2015
Voir Du Pays / The Stopover - Delphine & Muriel Coulin, 2016
Le Crime de Monsieur Lange

The Crime Of Monsieur Lange

One of the liveliest films from French cinema’s abiding master, The Crime of Monsieur Lange starts with a couple arriving at an inn on the French border with instructions to escape to Belgium the next morning. The innkeeper and his clients soon identify the man as the wanted murderer Monsieur Lange; while he sleeps peacefully, his companion Valentine throws herself upon their mercy by telling the story of his relationship with their employer Batala, a crooked publisher who abused his employees and creditors. In a single long flashback, we learn of Batala’s mysterious disappearance and witness his publishing company turn into a thriving cooperative in which every worker has a say. For a time, a small utopia takes root around the Paris courtyard where the printing presses run and Lange and Valentine fall in love. Until Batala reappears… The Crime of Monsieur Lange is Renoir’s inspiring political manifesto, a film dedicated to egalitarianism both in its narrative and its way of taking an affectionate, lingering interest in a wide variety of characters. It is also a timely look at relations between men and women, blunt in its outrage over workplace abuses and sophisticated in its representation of women’s desire.
La Chinoise

More than fifty years after it was released into the turmoil of the late sixties, Jean-Luc Godard’s first foray in his overtly political phase remains as radical in its form as in its contents. Focusing on a group of young students, artists, and workers who have gathered in an elegant borrowed apartment in Paris to study Marxism-Leninism and Maoism, Godard combines the clean lines and primary colors of pop art with revolutionary discourse to present a typically kaleidoscopic vision of the political ferment that would lead to the uprisings of May ’68. Played by actors whose characters reflect their own lives, the young people in La Chinoise struggle with the schism between the Soviet Union and communist China and excoriate American imperialism in Vietnam. The film abounds with innovative visual strategies including filmed photographs and comic book frames, theatrical skits, and a proto-video for a pop song about Mao, but its greatest achievement rests in its dialectic approach, making room for entrenched radicalism and an embrace of political violence as well as their critiques, which are no less hopeful but considerably less destructive. It remains a vital, dazzlingly stylish primer of political engagement before the era of identity politics.

DIRECTOR
Jean-Luc Godard

SCREENPLAY
Jean-Luc Godard

CAST
Anne Wiazemsky
Jean-Pierre Léaud
Juliet Berto

DETAILS
Drama, Comedy
French
95 min.
France, 1967
DVD, Blu-Ray

DISTRIBUTOR
Kino Lorber EDU

PRICE RANGE
$400
**Jaguar**

Jaguar follows the picaresque adventures of Damouré Zika, Lam Ibrahim Dia, and Illo Gaoudel, three young men from Niger who set off to find their fortune in the Gold Coast (present-day Ghana) in the early fifties. Two find jobs in Accra, while the third opens a business in the sprawling market in Kumasi; all three become “jaguars,” gentlemen bachelors walking the city streets on the lookout for romance. Shot in 1954, completed in 1967, and technically Jean Rouch’s first feature film, Jaguar abounds with a youthful energy shared by the filmmaker and his friends in front of the camera. With this exhilarating experiment, Rouch developed his method of “ethno-fiction,” in which he collaborated with his subjects to improvise fictional scenes in a documentary setting and later invited the “actors” to add voiceover commentary. All three actors have the gift of gab and a high-spirited, self-mocking sense of humor, which make Jaguar both an exuberant comedy and a whirlwind tour of the life of West African economic migrants in the fifties. This mosaic of short hand-held shots is also a bold departure from the standards of ethnographic filmmaking, both scruffy and stylish, and relentlessly optimistic.

**DIRECTOR**
Jean Rouch

**SCREENPLAY**
Jean Rouch

**CAST**
Lam Ibrahim
Illo Goudel’ize
Damoure Zika

**DETAILS**
Documentary, “ethnofiction”
French
93 min.
France, Ghana, 1967
DCP, DVD, Blu-Ray

**DISTRIBUTOR**
Icarus Films

**PRICE RANGE**
$200
Les Maîtres fous

Mad Masters

Shot in a single day in 1954, this documentary of a possession ritual of the Hauka cult, in which Nigerien migrants outside Accra enter a trance state to imitate the military ceremonies of their British colonial occupiers, proved to be incredibly controversial, offending representatives of the colonial powers who saw their institutions mocked, as well as African intellectuals who believed it furthered racist clichés. Yet this undeniably intense, disturbing film became an instant classic that reached beyond ethnographic circles to influence the cinematic revolutions of the fifties, as well as other arts, inspiring Jean Genet’s play The Blacks and several classic theater productions by Peter Brook. As for Jean Rouch, he considered the film to be an incendiary indictment of those in power, whether white or black, as well as the catalyst for his concept of ciné-transe, in which the camera is recognized as a provocateur, playing its part in causing the trance shared by “actors,” filmmakers, and viewers.

DIRECTOR
Jean Rouch

SCREENPLAY
Jean Rouch

DETAILS
Documentary
French
29 min.
France, Ghana, 1956
DCP, DVD, Blu-Ray

Mammy water

Mammy Water

Rouch’s 1955 documentary short on the “surf boys” of the Fante people on the Gulf of Guinea offers a fascinating glimpse at the lives of these canoe-borne fishermen and their communities. Attributing a disappointing fishing season and the death of their sea priestess to the sea’s anger, the fishermen carry out a ritual sacrifice to “Mammy Water,” the spirit of the Pra River, asking her to bring them the sea’s forgiveness. After the sacrifice, the “surf boys” head back out into the Gulf for two-day fishing expeditions. While one of Jean Rouch’s more conventional ethnographic films, Mammy Water is notable for its exquisite photography and its innovative soundtrack, with Rouch’s own informative voiceover eventually giving way to wordless direct sound, letting the hypnotic spectacle of the canoes riding the waves do all the talking.

DIRECTOR
Jean Rouch

SCREENPLAY
Jean Rouch

DETAILS
Documentary
French
19 min.
France, Ghana, 1956
DCP, DVD, Blu-Ray

PRICE RANGE
$150 (when booked together with LES MAITRES FOUS, $200 for both films)
Les Maîtres fous

Mad Masters

Shot in a single day in 1954, this documentary of a possession ritual of the Hauka cult, in which Nigerien migrants outside Accra enter a trance state to imitate the military ceremonies of their British colonial occupiers, proved to be incredibly controversial, offending representatives of the colonial powers who saw their institutions mocked, as well as African intellectuals who believed it furthered racist clichés. Yet this undeniably intense, disturbing film became an instant classic that reached beyond ethnographic circles to influence the cinematic revolutions of the fifties, as well as other arts, inspiring Jean Genet’s play The Blacks and several classic theater productions by Peter Brook. As for Jean Rouch, he considered the film to be an incendiary indictment of those in power, whether white or black, as well as the catalyst for his concept of ciné-transe, in which the camera is recognized as a provocateur, playing its part in causing the trance shared by “actors,” filmmakers, and viewers.

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Moi, un noir

I, a Negro

Few films have had as sweeping an impact as Jean Rouch’s 1958 portrait of three Nigerien migrants in Treichville, a bustling neighborhood in Abidjan, Ivory Coast. As an ethnographic film, Moi, un noir was both politically and aesthetically revolutionary through its attempt to address the problem of the ethnographer [nearly always a white man] filming subjects [nearly always people of color] objectified and stripped of agency by the filmmaking process. Here, Rouch began by filming his friend Oumarou Ganda (later to become a pioneer of African cinema) and two other young men seeking their fortune in Abidjan, inviting them to improvise scenes as they worked the docks by day and dreamed of a better life by night. He then asked Oumarou Ganda to add his own voiceover commentary to the images of himself and his friends. And so, the documentary became a shared project, in which the people on screen actively participated in their representation and revealed not only the surface of their daily lives, but the stuff of their dreams. This vibrant, rough-hewn film had a determining influence on the French New Wave and the cinéma vérité movement of the sixties. It remains a touchstone for today’s documentary/fiction hybrids.

DIRECTOR
Jean Rouch

SCREENPLAY
Jean Rouch

CAST
Omarou Ganda
Gambi

DETAILS
Documentary, “ethnofiction”
French
74 min.
France, Côte d’Ivoire, 1959
DCP, DVD, Blu-Ray

DISTRIBUTOR
Icarus Films

PRICE RANGE
$200
Petit à petit

Little by Little

Little by Little picks up the story of the three enterprising migrants in Jaguar fifteen years after they return home to Niger from the Gold Coast, finding them the successful owners of an import-export business called Petit à Petit. Inspired to build the first residential tower in Niamey, they decide to send Damouré Zika on a fact-finding mission to Paris. When Damouré fails to return, Lam follows him to the French capital—and joins him in living a lavish lifestyle while gaping at the paradoxes of Western society. Little by Little is a coolly subversive film disguised as high farce, in which the colonized turn the tables on the colonialists, making them into objects of study, desire, largesse, or ridicule. The sequence featuring Damouré roaming the city streets asking Parisians whether he can measure their chests or see their teeth for an ethnological study plays like the riotous revenge for the decades that white colonialists cast an objectifying gaze on the people of Africa. Yet while Little by Little’s critique of waning colonialism and waxing capitalism has deep ideological roots, the film plays as a free-flowing, warm-hearted comedy, a totally unique experiment in cross-cultural exchange.

DIRECTOR
Jean Rouch

SCREENPLAY
Jean Rouch

CAST
Damoure Zika
Lam Ibrahim

DETAILS
Documentary, "ethnofiction"
French
96 min.
France, Niger, 1971
DCP, DVD, Blu-Ray

DISTRIBUTOR
Icarus Films

PRICE RANGE
$200
La Passion de Jeanne d’Arc
The Passion of Joan of Arc

In 1927, Danish filmmaker Carl Theodor Dreyer, the director whom James Agee would later call “one of the few moralists, and classicists, and incorruptible artists, in movies,” was invited to make a film in France. He settled on the story of Joan of Arc and spent a year researching her life, drawing primarily from the transcripts of her trial. The resulting account of her trial and execution stands as one of the towering achievements of the silent cinema and has consistently been voted one of the best films of all time. Like all truly great works of art, The Passion of Joan of Arc is full of paradoxes, yielding a blend of expressionism and realism that is both deeply mystical and utterly material, astonishingly abstract and unflinchingly carnal. These conflicting yet complimentary impulses are the result of Dreyer’s innovative methods, but perhaps the secret to The Passion’s enduring place in film culture is the trance-like performance by stage actress Renée Falconetti as Joan. In some of the most glorious close-ups in cinema, Falconetti’s wide eyes express all the pain, strength, and inextinguishable faith of a woman hounded by a society of men. As such, her performance continues to speak to our time.
It stands to reason that only Raoul Ruiz, a director utterly free from conventional approaches to representing time and space, could do justice to Marcel Proust’s monumental *In Search of Lost Time*. For Ruiz’s accomplishment in *Time Regained* is not only to deliver a surprisingly profound yet accessible digest of Proust’s themes and leading characters, but to create a self-standing, utterly captivating film that adds an original vision of cinema to Proust’s meditations on the passage of time, the construction of memory, and the evolution of relationships and society. Working from the structure of *Time Regained*, the final volume of Proust’s opus, Ruiz intertwines and layers different times to provide a panoramic view of all seven volumes of the novel, driven by a superb attention to period detail and a stellar, at times surprising cast (John Malkovich as Charlus!). Naturally, Ruiz is forced to pick and choose from the profusion of motifs in Proust; his emphasis on the wartime setting of *Time Regained* and the history of gay mores provides fresh insight. For those who have not read the novel, Ruiz’s epic achievement is an irresistible invitation. For those who have, it is an opportunity to plunge deeper into Time.
The last and perhaps finest film by Jacques Becker, director of the classics *Casque d’Or* and *Touchez Pas au Grisbi* and a mentor and inspiration to the young directors of the French New Wave, *Le Trou* is one of the most thrilling prison break films in history, yet also one of the least sensational. Based on the true story of a foiled escape, filmed primarily in La Santé, the Paris prison where the events took place, and starring a cast of non-actors including one of the original convicts, *Le Trou* absorbs by its attention to detail and duration: in long, carefully composed shots, Becker observes the smashing of a flagstone or the making of a periscope from everyday jailhouse objects, involving the viewer in the perilous minutia of the quest for freedom. The story focuses on four cellmates who are on the verge of carrying out a long-prepared escape when a young stranger from a wealthy background is assigned to their cell. The four men must decide whether to trust the newcomer or put off their getaway. Becker masterfully builds tension through his sparing, precise mise-en-scène, delivering a timeless meditation on fellowship and trust…and a devastating final twist.
DISTRIBUTORS

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212-685-6242
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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 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 8 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 25,000 people each year. www.colcoa.org
SPECIAL PARTNERSHIPS

The Franco-American Cultural Fund works with **La Cinémathèque 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 FACF funds the **D’Ornano-Valenti Award** for first French feature films presented at the Deauville American Film Festival in France. The winning film is awarded and shown during the festival in Deauville, and at the French Film Festival in Los Angeles, COLCOA.

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

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

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Tournées Film Festival is made possible by:

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