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- Campus France USA
- Franco-American Cultural Fund

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**Credits**

Cover image from *Peppermint Soda*, courtesy of Cohen Film Collection.

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 24th season, Tournées Film Festival has partnered with over 650 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 feature filmmakers such as master documentarian Claire Simon with The Competition, on the prestigious La Fémis film school, and singular storyteller, Claire Denis, with her first English language film, High Life.

The selection presents several generations of cinema with the late Claude Lanzmann’s final film, Shoah: Four Sisters as well as the genre-binding The Wild Boys by first-time director Bertrand Mandico.

A new generation of African documentary filmmakers has recently emerged, and we’re thrilled to highlight it with the inclusion of Dieudo Hamadi’s Kinshasa Makambo and Joel Akafou’s Vivre riche.

As for the Classics section, we offer the complete works of Jean Vigo as well as the little-known and newly restored series The Owl’s Legacy by Chris Marker.

In this brochure you will find application information and guidelines, distributor contacts, and descriptions of the films selected for the 2019-2020 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
- Campus France
- 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 look forward to receiving your application!

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 2019-2020 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 31, 2019.

APPLICATION DEADLINE

Application deadline: May 31, 2019.

The call for application will be open from April 8, 2019 until the deadline of May 31, 2019. Participants can expect a decision on their application by late June 2019, and can then plan their festival any time during the 2019-2020 academic year. Festivals must conclude by June 26, 2020.

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, Campus France and Highbrow Entertainment."

SUBMITTING POST-SCREENING MATERIALS

In order to receive payment of the grant, you will have to do the following by June 26, 2020:

• 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.
Barbara

This passion project initiated by the inimitable Jeanne Balibar is inspired by Barbara, an under-appreciated figure in the English-speaking world, but possibly the best-loved chanteuse to follow in the wake of Edith Piaf. As a singer-songwriter, Barbara brought a dark lyricism to French airwaves, reaching millions of listeners through her music and her outspoken activism, notably during the outbreak of the AIDS crisis. Fittingly for such a genre-defying artist, this film inspired by her life and music is anything but a traditional biopic: writer-director Mathieu Amalric wisely avoids the pitfalls of that staid format through a fragmented, comically meta approach. Barbara, the film, follows the travails of Brigitte, an actress cast to play the lead in a biopic of Barbara under the direction of the oddball Yves Zand (played with gusto by Amalric). As the actress and the character gradually begin to merge, the border between real life and film starts to blur. This musical love letter to performers and cinema is as much a dazzling tribute to Jeanne Balibar’s unique acting—she received the 2018 Best Actress César for her performance as Brigitte/Barbara—as it is to the melancholy genius of Barbara.

DIRECTOR
Mathieu Amalric
SCREENPLAY
Mathieu Amalric
Philippe Di Folco
CAST
Jeanne Balibar
Mathieu Amalric
Aurore Clement
Vincent Peirani
DETAILS
Drama
French
97 min.
2017
DCP and Apple Prores HQ HD
DISTRIBUTOR
Gaumont
PRICE RANGE
Please contact sales@gaumont.com

La Caméra de Claire
Claire’s Camera

Isabelle Huppert reunites with Hong Sang-Soo, the South Korean master of wryly philosophical character studies and international beacon of independent filmmaking against the odds (he released four films in 2018), with this delightful comedy about Claire, a French music teacher and amateur photographer who travels to the Cannes Film Festival for the first time. Shot in under a week during the 2016 festival, La Caméra de Claire finds Huppert’s zany amateur artist roaming the streets taking Polaroids of strangers, uncovering the pockets of loneliness on the festival’s fringes. Claire’s theory that she can change people’s lives by taking their picture is tested when she meets the three protagonists of a festival micro-drama: Manhee, a young film sales agent, has recently been fired by her boss Yang-hye for allegedly having an affair with So Wan-Soo, the older director who happens to be Yang-hye’s lover. Relying on his trademark light touch and taste for meaningful coincidence, Hong Sang-soo turns Cannes’s sidewalk cafes and cocktail parties into a backdrop for chance encounters and drunken rants, whimsical digression and blunt injustice, once again achieving his distinctive strain of wispy comedy shot through with a vein of existential yearning.

DIRECTOR
Hong Sang-soo
SCREENPLAY
Hong Sang-soo
CAST
Isabelle Huppert
Kim Minhee
Chang Mihee
Jung Jinyoung
DETAILS
Comedy
French, English, Korean
69 min.
France, South Korea, 2017
DCP, DVD, Blu-Ray
DISTRIBUTOR
Cinema Guild
PRICE RANGE
$375-$450
Le Concours
The Competition

Each year, hundreds of aspiring filmmakers from across France congregate in an auditorium in Paris to take the first of three rounds of the highly competitive admission exam to La Fémis, France’s leading film school. In Le Concours, master documentarian Claire Simon follows each step of the process, from that auditorium full of young hopefuls gathered to write a sequence analysis that will serve as the first test of their eligibility to the group photo of the forty candidates ultimately selected. Along the way, Simon shows us the exam’s practical stage—prospective directors direct a scene, screenwriters pitch a story, designers show sketches—and the oral examinations in which candidates having reached the final round face a jury of sometimes illustrious professionals. As a former professor at La Fémis, Simon may be an insider, but she pulls no punches. Indeed, while Le Concours is full of suspense, comedy, and human drama, it is also a cutting work of institutional ethnography: in capturing the juries’ deliberations, Simon exposes the process of gatekeeping at an elite institution, one that intrinsically favors those with certain sociocultural backgrounds, leading to the extreme lack of diversity reflected in that group photo of future students.

La Douleur
Memoir of War

In 1985, the preeminent French writer Marguerite Duras made headlines by publishing La Douleur, an autobiographical work about her life under the Nazi Occupation and during the Liberation of Paris, notably focused on the frenzied months she spent waiting for news of her husband Robert Antelme’s return from a concentration camp in Germany. More than thirty years later, writer-director Emmanuel Finkiel rises to the challenge of adapting this instant though controversial classic to the screen by being faithful to Duras both as a writer and as a person. Finkiel honors Duras’s writing by propelling the story with a voiceover intelligently crafted from her own words. As for Duras the person, she is brought to life in a magnetically raw performance by Mélanie Thierry, one of the French cinema’s most honest, powerful performers. Finkiel designs his mise-en-scène around her presence, privileging her perspective and sensations through a masterful use of focus (and lack of it). Far from just another movie about the Occupation and its legacy, A Memoir of War is a rare opportunity to see and feel through the eyes not only of a genius but a woman who was immersed in the historical tumult of her time.
**L’empire de la perfection**

**John McEnroe: In The Realm of Perfection**

While doing an internship at the French National Institute for Sport, Julien Faraut discovered an archive of 16 mm footage of tennis matches captured by filmmaker Gil de Kermadec. De Kermadec had obsessively collected these unseen images of the greats and not-so-greats facing off in hopes of analyzing the secrets of the game. Aware that he had stumbled onto a goldmine, Faraut chose to use the archive to make his own film, zeroing in on footage of John McEnroe on the court at Roland-Garros, playing like a genius and throwing tantrums like an infant. The result is nearly undoubtedly the best film ever made about tennis, but is also so much more: a meditation on the strategy, madness, and genuine suffering that come with perfectionism.

With that established, the connection to cinema and art-making in general becomes evident and In the Realm of Perfection achieves a universal import. Taking on the most difficult genre of all—the essay film—Faraut proves to have an unerring sense of rhythm, a flair for constructive digression, a winning sense of humor, and a taste for unexpected but thrilling musical cues (Sonic Youth! Black Flag!).

**DIRECTOR**
Julien Faraut  
**SCREENPLAY**
Julien Faraut  
**CAST**
John McEnroe  
Ivan Lendl  
Mathieu Amalric  
**DETAILS**
Documentary  
French, English  
109 min.  
France, 2018  
DCP, DVD, Blu-Ray  
**DISTRIBUTOR**
Oscilloscope Laboratories  
**PRICE RANGE**
$350-$500

**Les Garçons sauvages**

**The Wild Boys**

One of the boldest aesthetic statements in recent French cinema, The Wild Boys is a gender-bending, influence-scrambling adventure tale about five teenage miscreants sent on a boat journey with a mysterious Dutch captain who has promised to bring them back to their parents as obedient boys—or not at all. What the Captain hasn’t mentioned is that his innovative therapy relies on a visit to an island where the earth opens up to envelop humans in its warm grasp, where trees reach out to kiss or kill you, and where males transform into females. Boldly going against the prevailing winds of naturalist cinema, self-described queer filmmaker Bertrand Mandico cast five of France’s most talented young actresses to play the boys and immersed them in a seamless blend of luxuriant island locations and unabashedly artificial sets, creating a manifesto for narrative and aesthetic freedom in which a slew of influences (Joseph Von Sternberg, R.L. Stevenson, Jean Genet, Raúl Ruiz, Kenneth Anger) add up to a film unlike anything we’ve seen before. Shot on gorgeous 35 mm black and white film with occasional bursts of dazzling color, The Wild Boys is a potent reminder that the radical power of art begins in the formal gesture.

**DIRECTOR**
Bertrand Mandico  
**SCREENPLAY**
Bertrand Mandico  
**CAST**
Pauline Lorillard  
Vimala Pons  
Diane Rouxel  
Anaël Snoek  
Mathilde Warnier  
Sam Louwyck  
Elina Löwensohn  
**DETAILS**
Fantasy, LGBTQ  
French, English  
110 min.  
France, 2017  
DCP, DVD, Blu-Ray  
**DISTRIBUTOR**
Altered Innocence  
**PRICE RANGE**
$300-400
High Life
You could be forgiven for thinking that the great Claire Denis chose to cash in on her immaculate artistic credibility and cater to box office demand with this English-language science fiction film starring the bona fide megastar Robert Pattinson. But you would be wrong. High Life is as weird and wonderful a film as Claire Denis has made in years, and while it is indeed a dystopian space tale, its core is the messy human stuff that Denis has always been so good at examining: the relationship between a father and his infant daughter, the complicated allegiances formed by sexual attraction, the taboos that make us human. Pattinson stars as Monte, a galactic vagabond floating in a space ship alone with his daughter, years after he and several death row inmates were allowed to save their lives by agreeing to embark on a one-way exploratory mission into a distant galaxy. A fragmentary flashback structure reveals the conflicts, experiments, and unanticipated relationship that led to the deaths of the other reluctant astronauts and the birth of Monte’s daughter. Aided by stunning production design by leading visual artist Olafur Eliasson, Denis creates a mood that is both ominous and surprisingly tender, proving once again that her trademark is the unexpected.

DIRECTOR
Claire Denis

SCREENPLAY
Claire Denis
Jean-Pol Fargeau

CAST
Robert Pattinson
Juliette Binoche
Mia Goth
André Benjamin

DETAILS
Sci-Fi, Thriller, Drama
English
113 min.
Germany, France, USA, UK, Poland, 2019
DCP, Blu-Ray

DISTRIBUTOR
A24

PRICE RANGE
$500–$750

A Faithful Man
Abel is leaving home for work one morning when his live-in partner Marianne stops him with a surprising news flash in three parts: she is pregnant, the father is Abel’s friend Paul, and she and Paul are getting married in ten days. Flash forward ten years and Abel catches sight of Marianne at Paul’s funeral. The couple reunite, which is where trouble begins: Marianne’s son Joseph does not want to share her attentions with anyone and sets about convincing Abel that Marianne killed Paul. Meanwhile, Paul’s little sister Eve has blossomed into a beautiful young woman and is determined to woo Abel. With his charming second feature as a director, the actor Louis Garrel establishes himself as a worthy heir to the François Truffaut of the Doinel cycle of Parisian entertainments, smuggling a layer of disquiet and genuine eccentricity under a fizzy sheen of romantic comedy. Co-written by Jean-Claude Carrière—the supreme iconoclast behind the late films of Luis Buñuel—A Faithful Man is delightfully fast and brief but lingers in the memory through its peculiar details, its oddball narrative turns, and career-best performances by Louis Garrel as Abel and his real-life partner Laetitia Casta as Marianne.

DIRECTOR
Louis Garrel

SCREENPLAY
Jean-Claude Carrière
Louis Garrel

CAST
Laetitia Casta
Louis Garrel
Lily-Rose Depp

DETAILS
Romance/Drama
French
75 min.
France, 2018
DVD, Blu-Ray

DISTRIBUTOR
Kino Lorber, Inc.

PRICE RANGE
$400
Kinshasa Makambo

Leading Congolese documentary filmmaker Dieudo Hamadi plunges the viewer into the heart of a non-violent revolutionary movement with this gripping portrait of three young men dedicated to removing President Joseph Kabila from power. The film opens in the fall of 2017, one year after impending presidential elections were delayed until early 2018, long after Joseph Kabila’s term as President of the Democratic Republic of Congo was supposed to elapse. On the streets of Kinshasa, hundreds of young men face the military to demand Kabila’s ouster, often at the risk of their lives. We encounter three young activists at pivotal moments in their lives: Christian is on the streets with the Defensive Forces Youth group organizing demonstrations; Ben is a political exile who has returned to Congo for the electoral fight; and Jean-Marie is released from prison only to resume the struggle, despite the threat of repeated arrest and torture. The film alternates between heart-stopping sequences of mass demonstrations and private conversations and small meetings in which the hopes, strategies, and conflicts of Congo’s young idealists are laid bare. Kinshasa Makambo is that rare film that is on the front lines as history happens, capturing the reality of an unresolved political crisis.

Le Livre d’image

At 87 years old, Jean-Luc Godard continues to break new ground, both formally and intellectually, delivering a film at once so daring and so generous that it makes the vast majority of today’s cinema seem terribly old-fashioned and remote. For those who know Godard’s work, The Image Book begins on familiar ground, with breathtaking associations between images from classic films and news footage creating a vision of a world in crisis and a meditation on cinema’s relationship to history. Then Godard goes where we have never seen him go before, editing together dozens of clips from films made in the Arab world to depict this region so often plagued by reductive or sensationalistic reporting not as a hell on earth but a paradise lost. The film ends with nothing less than a call to revolution, an appeal no longer tinged with the violence and radical rhetoric of Godard’s long-ago Maoist period, but a profoundly humane hope for the future. The emotional punch of this gentle, lucid ultimatum articulated by the master himself is magnified by the fact that it is spoken in the raspy voice of a frail old man.
Mes provinciales

A Paris Education

With this story of a young man from the provinces moving to Paris to find his fortune, Jean-Paul Civeyrac provides a fresh spin on a narrative tradition reaching back at least as far as Balzac and Flaubert. In this case, the young man is Étienne Tinan, a passionate aspiring filmmaker who enrolls at university to study film, immersing himself in the artistic quarrels and enthusiasms of the day. He falls in and out of love, meets showboating aesthetes and diehard political activists, tries and fails to make films that live up to his ideals, then tries again. As a film professor himself, Civeyrac strikes a winning balance between an authentic, highly contemporary depiction of the lives and interests of film students today and the time-honored themes of solitude, devotion, hope and hopelessness that have molded our view of young people lost in the urban rush since the age of the Romantics. He is well served by a stellar cast of photogenic unknowns, filmed in sublime black and white that brings to life the memory of all the classic films that drive his characters toward the realization of their own dreams.

DIRECTOR
Jean-Paul Civeyrac

SCREENPLAY
Jean-Paul Civeyrac

CAST
Andranic Manet
Gonzague Van Bervesselès
Corentin Fila
Diane Rouxel
Jenna Thiam

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

DISTRIBUTOR
Kino Lorber, Inc.

PRICE RANGE
$400

Madame Hyde

Mrs. Hyde

This loose adaptation of The Strange Case of Dr. Jekyll and Mr. Hyde transplants Robert Louis Stevenson’s classic tale to a high school in a tough Paris suburb and infuses it with a surprising mix of B-movie chills, dry humor, and contemporary reality. Isabelle Huppert stars as the meek but devoted physics teacher Mme. Géquil, a helpless idealist who undergoes an explosive transformation after being struck by lightning in her makeshift lab. The ensuing drama confirms writer-director Serge Bozon’s position as one of the most idiosyncratic talents in the contemporary French cinema, a filmmaker one might describe as a brilliant polymath whose fluency in classic film allows him to elegantly juggle comedic and dramatic elements in service of a tone that is uniquely his, both passionate and caustic, poetic and quotidian, contemporary and in the tradition of the great genre pictures of the past. While Mrs. Hyde provides an unflinching, at time uncomfortable view of the challenges currently facing the French nation and its school system, its most powerful aspect may lie in its earnest belief in the power of education: indeed, this is a film that manages to turn a geometry lesson into a thrilling, profoundly moving cinematic moment.

DIRECTOR
Serge Bozon

SCREENPLAY
Serge Bozon

CAST
Isabelle Huppert
Romain Duris
Jose Garcia

DETAILS
Comedy, Drama, Sci Fi
French
95 min.
France, 2017
DCP, Blu-Ray

DISTRIBUTOR
Metrograph / Cartilage

PRICE RANGE
$300
Les quatre soeurs

Shoah: Four Sisters

The late Claude Lanzmann’s towering documentary film Shoah, an examination of the Nazi extermination of Eastern European Jews, is that rare film both to have defined our understanding of a historical period and to have set a formal model for how to deal with the unthinkable in cinematic terms. Over the eleven years that he was making Shoah, Lanzmann conducted interviews with many witnesses who were not included in the final cut and whose testimony was used as the material for later films focusing on specific aspects of the Holocaust. His last film Four Sisters consists of self-standing interviews with four Eastern European Jewish women who survived the deportation: Ruth Elias, who gave birth in Auschwitz under the supervision of the perverse Doctor Mengele; Ada Lichtman, one of three survivors of a convoy of 7000 Jews to the Sobibór extermination camp; Hanna Marton, one of 1600 “privileged” Jews to have been transported from Bergen-Belsen to Switzerland in view of Palestine

In a time of rising anti-Semitism and generalized outbursts of intolerance, the eyewitness accounts to atrocity in Four Sisters are simply essential viewing, as a way to understand both the past and the present—the film’s great underlying theme is the foundation of Israel—and to arm ourselves for a better future.

DIRECTOR
Claude Lanzmann

CAST
Ruth Elias
Paula Birn
Ada Lichtman
Hannah Marton

DETAILS
Documentary
French, German, English, Hebrew
273 min.
France, Israel, 1970
DCP, Blu-Ray

DISTRIBUTOR
Cohen Media Group

PRICE RANGE
$350

Sorry Angel

Sorry Angel is a bittersweet love letter to the generation of gay artists and thinkers decimated by the AIDS crisis, those “adoptive fathers” whom leading LGBTQ writer-director Christophe Honoré never got a chance to meet and thank for their inspiration. The year is 1993 and acclaimed playwright Jacques is trying to carry on with his life while anxiously watching his T-cell count drop: taking care of his young son, pursuing a chronically evasive hustler, nursing his dying former lover, and travelling from Paris to Brittany for a performance of one of his plays. Here, he meets Arthur, a local university student just coming out of the closet and preparing to start a new life in Paris. Over the course of a single summer, Jacques and Arthur experience something like a prolonged, life-changing flirtation, with Jacques’s failing health infusing their newfound affection with an intensity both playful and melancholy. Driven by Honoré’s characteristic pop sensibility and tremendously affecting performances by Pierre Deladonchamps and Vincent Lacoste, Sorry Angel is at once a vibrant encapsulation of a tragic era and a timeless story of the elusive nature of love.

DIRECTOR
Christophe Honoré

SCREENPLAY
Christophe Honoré

CAST
Vincent Lacoste
Pierre Deladonchamps
Denis Podalydès

DETAILS
Drama, Romance, Historical
French
132 min.
France, 2018
DCP, Blu-Ray

DISTRIBUTOR
Strand Releasing

PRICE RANGE
$250-500
Le Semeur
The Sower

Following the coup d’état of December 2, 1851, President Louis Napoleon Bonaparte was crowned Emperor Napoleon III, setting off a bloody campaign of repression to root out his opponents. In some regions, entire villages were cleared of their adult male population, leaving women and children to fare for themselves. Marine Francen’s accomplished first feature uses this historical context and the true story of a man who wandered into a village exclusively occupied by women to explore female desire, solidarity, and resilience, raising quietly radical philosophical and political questions. After all the men in a village in Provence have been killed or deported, young Violette convinces the other young women to agree that they will share any man to arrive among them. When a mysterious stranger does finally appear, all goes to plan—until he and Violette fall in love. Openly inspired by great French realist painters of the nineteenth century such as Jean-François Millet, The Sower is also one of the most ravishingly composed debuts in recent memory.

DIRECTOR
Marine Francen

SCREENPLAY
Marine Francen
Jacqueline Surchat
Jacques Fieschi
Olivier Cena
Virginie Sauveur

CAST
Pauline Burlet
Géraldine Pailhas
Alban Lenoir
Iliana Zabeth
Françoise Lebrun

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

DISTRIBUTOR
Film Movement

PRICE RANGE
$350-$450

Le retour du héros
Return of the Hero

Burgundy, 1809. Only moments after the dashing Captain Neuville has asked for the hand of aristocratic young Pauline Beaugrand, he is summoned to join Napoleon’s troops in Austria. The captain rides off, promising to write, but the months pass without any news. Finally, Pauline’s older sister Elisabeth composes a forged letter in Neuville’s name, hoping to cheer her lovelorn sister, without considering that she will reply—and expect an answer. Elisabeth is soon pulled into a web of deceit, inventing ever more outlandish stories to explain Neuville’s extended absence. Her fake letters about his swashbuckling adventures become the talk of the town. Finally, she writes a letter suggesting that Neuville has died a hero’s death, freeing Pauline to move on. Life goes back to normal… until Neuville reappears, as a deserter and drunk who has every intention of benefiting from the hero’s reputation Elisabeth has unwittingly built for him. The ensuing face-off between Elisabeth and Neuville showcases the comedic talents of two of France’s biggest stars, Academy Award winner Jean Dujardin and César winner Mélanie Laurent, in a hilarious confrontation over gender roles, honesty, and good storytelling. Seasoned with a timely streak of feminism, this zesty period piece is one of the most intelligent entertainments in recent French cinema.

DIRECTOR
Laurent Tirard

SCREENPLAY
Laurent Tirard
Gregoire Vigneron

CAST
Jean Dujardin
Mélanie Laurent

DETAILS
Comedy
French
90 min.
France, 2018
DCP, DVD, Blu-Ray

DISTRIBUTOR
DISTRIB FILMS US

PRICE RANGE
$350 + $20 for shipping
Elias works at a tiny convenience store in the rural Moroccan village of Tazzeka, making couscous for the locals and the occasional tourist, while dreaming of preparing lobster and rack of lamb in Paris, the international capital of gastronomy. Under the dual influence of his grandmother’s home cooking and a well-thumbed cookbook by world-renowned chef Joël Robuchon, Elias has become a chef with that unteachable gift for making irresistible, unique dishes: it seems that all he needs to make his dream come true is to get himself to France. Yet when he exchanges the serene mountains of his hometown for the roaring traffic in Paris, things are nothing like what he imagined. Haunted by the memory of his older brother who died crossing the Strait of Gibraltar, Elias struggles to make a living as a day laborer, living in fear of police raids on illegal immigrants and the unimaginable stigma of returning home a failure. Will he allow his dream to recede? Neither sensational nor sugar-coated, Tazzeka accomplishes the rare feat of describing the immigrant experience in a heartwarming but unvarnished manner, achieving a gently comedic, deeply felt tone carried by newcomer Madi Belem’s guileless performance as Elias.

Jean-Gabriel Périot’s brilliant documentary feature about the traumatic years of German leftist terrorism and unrest is a film dense with questions about the legacy of Nazism, the role of government, the duty of intellectuals, and the responsibilities of the media. Composed entirely of archival footage including journalist Ulrike Meinhof’s mesmerizing appearances on talk shows, agitprop student films by future terrorists, and TV news reports of bombings, hijackings and kidnappings, A German Youth charts the tragic course of a generation of intellectuals and artists whose radical critique of society foundered in armed violence in the 1970s. Avoiding any explanatory voiceover or text, Périot immerses the viewer in a dangerous but fascinating time when the line between right and wrong wavered and Germany was brought to a standstill by leftist terrorism. Yet for all its fascinating detail about a bygone era, A German Youth is most eloquent in raising questions that resonate more deeply today than they have at any other time in the intervening decades: What are young people to do in the face of fossilized institutions and systemic injustice? Is there a point where democratic process and debate can no longer be trusted? How do we effect change?
For anyone who has ever received an e-mail sent from an unknown African correspondent promising love or riches, this fly-on-the-wall documentary about young internet scammers in Abidjan is as enlightening as it is provocative. The film follows Rolex the Portuguese, an ambitious smooth talker who has recently returned to his home in Ivory Coast after trying and failing to strike it rich in neighboring Burkina Faso. Rolex and his buddies spend their days huddled around laptop screens, trying to lure European women into online relationships in hopes of scamming them out of their money. Director Joël Akafou follows these young men from the stripped-down rooms where they operate their scams to their family homes and the nightclubs of Abidjan, creating a fascinating portrait of a resourceful and scrappy, fun-loving and money-mad set of young Ivorians. But his film also raises thorny questions about the European colonial legacy and the moral compass of a young generation with few opportunities: while Rolex and his friends justify their scams as a way of collecting on the European debt to former colonies, their elders encourage them to find salvation in religion. In true direct cinema style, Akafou delivers no judgement, relying instead on the immediacy of his filmmaking to create a tension between empathy and aversion.

**Vivre riche**

**Vivre Riche**

**DIRECTOR** Joël Akafou

**DETAILS** Documentary
French & Dyula
54 min.
France, Belgium, Burkina Faso, Ivory Coast, 2017
DVD, HD mp4, Blu-Ray

**DISTRIBUTOR** Torch Films

**PRICE RANGE** $295-$595

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**ALTERNATIVE FILM SECTION**

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Cold Water is Olivier Assayas’s unforgettable contribution to *Tous les garçons et les filles de leur âge*, an epochal series of films commissioned by French public television in 1994. Filmmakers were asked to make films about teenage characters in the era of their own adolescence, giving the overall series the feel of an informal history of French youth from the sixties to the nineties. Yet the most remarkable aspect of the series was the intimate nature of the individual contributions. This is certainly true of Assayas’s starkly beautiful tale of a couple of young lovers in the sleepy suburbs of Paris in 1972, possibly his most personal film and certainly one of his best. Gilles and Christine are both troublemakers, shoplifting records and defying authority figures, but only Christine is genuinely on the edge: after her father has her institutionalized, she escapes, finds Gilles at a party in an abandoned mansion, and asks him to run away with her. Driven by a magnetic performance by the young Virginie Ledoyen and the music of Leonard Cohen, Bob Dylan, and Janis Joplin, *Cold Water* captures the nihilistic feeling of post-68 youth while subtly contrasting teenage pranks and real despair.

*Cold Water*

**DIRECTOR**
Olivier Assayas

**SCREENPLAY**
Olivier Assayas

**CAST**
Virginie Ledoyen
Cyprien Fouquet

**DETAILS**
Drama
French
95 min.
France, 1994
DCP, DVD, Blu-Ray

**DISTRIBUTOR**
Janus Films

**PRICE RANGE**
$200-$350

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L’Atalante

*L’Atalante* is one of the foundation stones of French cinema, regularly cited among the top ten films ever made and a source of inspiration for directors ranging from François Truffaut to Leos Carax. Unlike most love stories, Jean Vigo’s only feature-length film begins with a wedding rather than concludes with one, as small-town girl Juliette marries skipper Jean and embarks on the river barge “L’Atalante” with her new husband, his first mate Père Jules, a cabin boy, and a host of unruly cats. The slim narrative focuses on the early exuberance of married life and the first trials as routine settles in, but the lasting power of *L’Atalante* is in Vigo’s sensual way of rendering his actors’ faces, his poetic images of life on and along the Seine, a gently digressive narrative attuned both to the comedic and dreamlike aspects of daily living, and the combination of gruffness and tenderness that make Michel Simon’s irrepressible performance as Père Jules one of the greatest in screen history. Working against the clock as he was dying of tuberculosis, the 29-year-old Vigo achieved a radically original, ebullient celebration of life, the source of iconic images such as the bride and groom at the prow of the ship as it slips through the dusk.

*L’Atalante*

**DIRECTOR**
Jean Vigo

**SCREENPLAY**
Jean Vigo
Albert Rémy

**CAST**
Jean Dasté
Dita Parlo
Michel Simon

**DETAILS**
Drama
French
89 min.
France, 1934
DCP, DVD, Blu-Ray

**DISTRIBUTOR**
Janus Films

**PRICE RANGE**
$200-$350
Le Corbeau

The Raven

One of the most influential films in the history of French cinema, Le Corbeau describes the breakdown of civic order in a small provincial town when a rash of poison pen letters spreads suspicion among the local citizens: adultery, theft, even murder—there is no limit to the allegations set forth in the anonymous letters signed with the mysterious image of a crow. Many of the accusations focus on Doctor Remy Germain, a recent arrival who is known to help women facing unwanted pregnancies, but who is probably not alone in having a secret or two. Made under the German Occupation, Le Corbeau was a tremendous public success upon its release but its coal-black depiction of French life—and its not-so-subtle reference to the culture of denunciation under the Nazis—proved highly controversial after the Liberation. Clouzot was initially given a lifetime ban from filmmaking; it took several years for him to be reinstated and for Le Corbeau to be recognized as a masterpiece of mise-en-scène, mood, and moral complexity. In France, it remains the go-to reference whenever the veil is lifted on some ugliness simmering beneath the surface of an apparently tranquil community.

DIRECTOR
Henri-Georges Clouzot

SCREENPLAY
Henri-Georges Clouzot
Louis Chavance

CAST
Pierre Fresnay
Ginette Leclerc
Micheline Francey

DETAILS
Drama, Thriller
French
92 min.
France, 1943
DCP, DVD, Blu-Ray

DISTRIBUTOR
Rialto Pictures

PRICE RANGE
$350 DVD/Blu-Ray
$450 DCP

Diabolo menthe

Peppermint Soda

Diane Kurys’s autobiographical first film about the 1963-64 school year in the lives of two teenage sisters in Paris has reached a hallowed place in French culture: the film’s infectious mixture of nostalgia and rebellion led to an unexpected box office success upon its release in 1977 and has ensured its continued relevance to subsequent generations. In describing the rocky relationship between fifteen-year-old Frédérique and thirteen-year-old Anne, the daughters of a divorced Jewish shopkeeper, Diane Kurys pays meticulous attention to detail, stringing together a series of delicate vignettes that have the flavor of lived experience. While Anne is a dreamy troublemaker, still somewhere between childhood and her body’s rapidly approaching maturity, Frédérique is discovering boys and politics in the heated context of Algerian independence. Set in an all-girls school and an exclusively female household, Peppermint Soda is squarely focused on the female experience. Its story is clearly anchored in its time—a radio announcement brings news of the assassination of John F. Kennedy—but its reach is universal, speaking to every woman who ever worried about when she would finally get her period and to the men who wonder what it’s like for a girl.

DIRECTOR
Diane Kurys

SCREENPLAY
Diane Kurys

CAST
Eléonore Klarwein
Odile Michel
Anouk Ferjac

DETAILS
Drama, Comedy
French
101 min.
France, 1977
DCP, DVD, Blu-Ray

DISTRIBUTOR
Cohen Film Collection/Cohen Media Group

PRICE RANGE
$300-$350 vs 35%
The Owl’s Legacy is master film essayist Chris Marker’s wildly digressive, constantly entertaining meditation on Ancient Greece’s impact on modern thinking and European identity. For two years in the late 1980s, Marker traveled the world filming conversations with a variety of scholars, philosophers, and artists (and one cruise-ship operator) and edited them into 13 thematic episodes, each loosely guided by a word inherited from the Greek, including such unavoidable terms as “democracy,” “tragedy,” and “philosophy,” as well as more unexpected entries like “amnesia” and “misogyny.” The resulting series of films function both as an extraordinary introduction to the philosophical and political foundations of Ancient Greece and as a primer in creative, associative thinking, roaming wide to bring in Simone Weil and Noh theater, the causes of World War II and—of course—the nature of film-going. In many ways, the series also presages the age we now inhabit: comparing Athenian and contemporary democracy, the philosopher Cornelius Castoriadis concludes that the “representation” most of us settle for is closer to “electoral oligarchy” than the hard work of participatory democracy in Athens, while in the last episode George Steiner rages at humankind’s environmental recklessness.

DIRECTOR/SCREENPLAY
Chris Marker

CAST
Theo Angelopoulos, Linos Benakis, Laurence Braunberger, Cornelius Castoriadis, Arielle Dombasle, Kostas Georgopoulos, Mark Griffith, Angelique Ionaatos, Michel Jobert, Elia Kazan, Oswyn Murray, Michel Serres, Giulia Sissa, George Steiner, Vasilirikos, Jean-Pierre Vernant, John Winkler, Iannis Xenakis

DETAILS
Documentary
French, Greek, English
340 min. (26 min. per episode)

DVD

DISTRIBUTOR
Icarus Films

PRICE RANGE
$200 for 4 episodes, $450 for entire series (13 episodes)

When You Read This Letter

After her parents die in an automobile accident, Thérèse, a young woman on the verge of taking her vows, reluctantly leaves the convent to return to Cannes and look after her teenage sister Irène. Unfortunately, the two sisters are on a collision course with Max, a hustler and compulsive womanizer played by matinee idol Philippe Lemaire as a smalltime Don Juan apparently devoid of values but irresistible to all who encounter him. Often overlooked, the third feature by Jean-Pierre Melville, director of enduring classics such as The Samurai and Army of Shadows, is in many ways an outlier: a melodrama with a focus on female characters in a filmography known for its hard-boiled depictions of taciturn gangsters and resistance fighters. Yet Melville’s trade-mark moody atmosphere and pitch-black view of human relations lift When You Read This Letter from melodrama to tragedy, creating a gritty picture of life on the Riviera far removed from the glamor of film festivals and private beaches. While often seen as a curio in Melville’s body of work, When You Read This Letter’s unique tone, deftmise-en-scène, and strikingly candid presentation of a male predator ensure that it is a film to be rediscovered.

DIRECTOR
Jean-Pierre Melville

SCREENPLAY
Jacques Doval

CAST
Juliette Gréco, Philippe Lemaire, Yvonne Sanson, Irene Galter

DETAILS
Drama
French
104 min.
France, Italy, 1953
DCP, DVD, Blu-Ray

DISTRIBUTOR
Rialto Pictures

PRICE RANGE
$350 DVD/Blu-Ray
$450 DCP
La Religieuse
The Nun

New Wave master Jacques Rivette’s second feature begins with a succinct explanation of the film’s historical context: based on a novel by the Enlightenment philosopher Denis Diderot, which was itself inspired by real characters, The Nun is set in 1760, at a time when French convents were used by the aristocracy to hide away unmarried or otherwise inconvenient young women. Abbeys were bought and sold by the rich, church superiors were all-powerful, and the monastic environment was frequently anything but pious. The Nun tracks the downfall of Suzanne Simonin, a young woman forced into the convent by her insolvent aristocratic family. While Suzanne feels no calling to take holy vows, she is a devout being who resists the fanaticism she discovers in the convent. Faced with gas-lighting and persecution, Suzanne manages to be transferred to another convent, only to be exposed to the lust of a mother superior who has lost sight of her own vows. While in some ways Rivette’s closest brush with conventional storytelling, The Nun reaches a terrifying level of intensity through the rigorous depiction of confined spaces, the jarring mix of atonal and religious music, and the searing performance of Anna Karina as Suzanne Simonin.

Rendez-vous de Juillet
Rendezvous In July

Though less well-known than Jacques Becker’s defining masterpieces Casque d’or and Touchez pas au grisbi, Rendezvous in July is an equally impressive example of the filmmaker’s ability to parlay his insight into human nature into leisurely entertainments where the focus is on characterization rather than plot yet the pace never flags and the profundity sneaks up on you. This social comedy is an irresistible portrait of the generation of Parisians that came of age in the immediate postwar period, roaming dark Paris streets with a love of jazz and theater, dreams of exploration, and hearts waiting to be broken. Becker follows the differing fortunes of two couples of young lovers—an ambitious ethnographer, a budding jazz trumpeter, and two determined young actresses—but the film’s real spark is in the details unique to that time and place: a group of friends cross the Seine in a decommissioned amphibian vehicle fueled by gas traded for raw meat on the black market, while others congregate in Left Bank jazz cellars to hear American musicians let rip. And the streets of Paris display a roughhewn charm that has long been lost to the tourist trade and the creep of gentrification.

DIRECTOR
Jacques Rivette

SCREENPLAY
Jean Grusault
Jacques Rivette

CAST
Anna Karina
Liselotte Pulver
Micheline Presle
Francisco Rabal

DETAILS
Drama
French
140 min.
France, 1966
DCP, DVD, Blu-Ray

DISTRIBUTOR
Rialto Pictures

PRICE RANGE
$350 DVD/Blu-Ray
$450 DCP

DIRECTOR
Jacques Becker

SCREENPLAY
Jacques Becker
Maurice Griffe

CAST
Daniel Gélin
Brigitte Auber
Nicole Courcel

DETAILS
Comedy, Drama
French
99 min.
France, 1949
DCP, DVD, Blu-Ray

DISTRIBUTOR
Rialto Pictures

PRICE RANGE
$350 DVD/Blu-Ray
$450 DCP
Zéro de Conduite, À Propos de Nice, Taris, Roi De L’eau

Zero for Conduct, À Propos de Nice, Taris

Jean Vigo’s anarchic outlook and spirit of poetic experimentation make this timeless evocation of the mischief and rebellion of childhood one of the essential classics of French cinema, a reference claimed by each successive generation of young filmmakers. Beautifully served by a new restoration, this tale of a student revolt in a boarding school outside Paris leaps off the screen like it was the work of a passionate new director of the 21st century rather than a long-dead genius who bridged the gap between silent and sound film. In Zero for Conduct, Vigo forsakes “realism” to allow us to see like a child, with a gaze full of wonder and invention: cruel instructors are grotesque creatures, drawings come alive on the page, mirrors deform and augment reality, and slow motion fixes a moment in eternal memory. Yet beneath this enchanting playfulness is a totally lifelike combination of rage and tenderness that perfectly captures the vibrant, sometimes painfully acute experience of childhood. This program also features Vigo’s first film À propos de Nice, a study of social inequality in Nice, shot on location in 1930, and his short Taris, a wonderful portrait of French Olympic swimmer Jean Taris, notable for its technically innovative underwater photography and use of slow motion.

Stavisky

This unjustly overlooked entry in Alain Resnais’s filmography is both an illuminatingly accurate representation of a dark pass in French history and the kind of formally adventurous movie one might expect from the director of Hiroshima Mon Amour. The film deals with the months leading up to the death of the financier and embezzler Alexandre Stavisky on January 8, 1934, the mysterious circumstances of which led to riots and the fall of France’s radical leftist government. Resnais places Stavisky’s increasingly brazen schemes and eventual downfall in parallel with Leon Trotsky’s exile in France, creating a chilling picture of a tipping point in European history when utopian socialist hopes gave way to fascism and idealism succumbed to cynicism. Yet the film is also a deeply engaging psychological portrait of a Gatsby-like character obsessed with death but otherwise convinced the world will bend to his will. Jean-Paul Belmondo plays Stavisky with impervious charm, gliding through five-star hotels and resort towns while Franco, Mussolini, and Hitler prepare to terrorize Europe. Yet for all its disturbingly timely analysis of the machinations of power, Stavisky is a sumptuous cinematic experience, beautifully photographed by Resnais’s faithful director of photography Sacha Vierny and scored by Stephen Sondheim.
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Two Countries, One Passion

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. It takes place in the DGA theaters in Los Angeles. The 2019th edition of the festival will showcase 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 FACF funds the D’ORIANO-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 DUION 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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