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The Tournées Festival

NEW FRENCH FILMS ON CAMPUS

SEASON 2010 / 2011



THE TOURNÉES FESTIVAL

The Tournées Festival is a program of FACE (French American Cultural Exchange) which aims to bring contemporary French cinema to American college and university campuses. The program distributes over \$200,000 in grants annually to encourage schools to begin their own self-sustaining French film festivals. Now in its 15th year, *The Tournées Festival* has partnered with more than 300 universities, making it possible for more than 450,000 students to discover French-language films.

We are pleased to offer a wide variety of films that represent the best of contemporary French cinema. The films span generational and geographic borders, offer a range of genres and subjects, and showcase innovations in both style and storytelling. There are films by first-time directors alongside those from respected and revered fixtures in French cinema.

In this brochure you will find application information and guidelines, descriptions of the films selected for this year's program, as well as a list of films from previous years that are alternative options for your festival.

Please note that we have made changes to the program requirements. We will no longer provide hard copies of the postcards to promote your festival. We will provide promotional posters instead, and you will find on our website templates for an email blast, flyer, and postcard that can be downloaded and personalized for your festival. Program participants are required to use these in order to receive the grant (see "Eligibility and Guidelines" for details).

Please note the two application deadlines: June 30, 2010 for those who wish to present the program in the fall semester, and October 1, 2010 for those planning a spring program.

The Tournées Festival is made possible with the generous support of the **French Ministry of Foreign and European Affairs, the Centre National de la Cinématographie, the Grand Mamier Foundation, the Florence Gould Foundation and highbrow entertainment.**

We hope you will be inspired by the selection of films, and we look forward to receiving your application.

A bientôt!

Elisabeth Hayes, Executive Director
Delphine Selles, Program Officer

FILM SELECTION COMMITTEE

Melissa Anderson, Livia Bloom, Adrienne Halpern, Richard Peña and Jean Vallier.

FACE wishes to thank Sandrine Butteau, Stephanie Guyet and Elodie Sobczak, for their collaboration on *The Tournées Festival* program.

The Tournées Festival Book was designed by Laurent Auffret.

TABLE OF CONTENTS

2 ELIGIBILITY & GUIDELINES

FEATURED FILMS - SEASON 2010 / 2011

- | | | | |
|----|---|----|--|
| 4 | 35 RHUMS
35 SHOTS OF RUM
Claire Denis | 15 | LA FILLE DU RER
THE GIRL ON THE TRAIN
André Téchiné |
| 5 | 36 VUES DU PIC SAINT-LOUP
AROUND A SMALL MOUNTAIN
Jacques Rivette | 16 | LA FRANCE
LA FRANCE
Serge Bozon |
| 6 | BARBE BLEUE
BLUEBEARD
Catherine Breillat | 17 | LA FRONTIÈRE DE L'AUBE
FRONTIER OF DAWN
Philippe Garrel |
| 7 | LA BELLE PERSONNE
THE BEAUTIFUL PERSON
Christophe Honoré | 18 | L'HEURE D'ÉTÉ
SUMMER HOURS
Olivier Assayas |
| 8 | C'EST DUR D'ÊTRE AIMÉ PAR DES CONS
IT'S HARD BEING LOVED BY JERKS
Daniel Leconte | 19 | HOME
HOME
Ursula Meier |
| 9 | LE CHANT DES MARIÉES
THE WEDDING SONG
Karin Albou | 20 | PANIQUE AU VILLAGE
A TOWN CALLED PANIC
Stéphane Aubier & Vincent Patar |
| 10 | CLIENTE
A FRENCH GIGOLO
Josiane Balasko | 21 | PARIS
PARIS
Cédric Klapisch |
| 11 | COCO AVANT CHANEL
COCO BEFORE CHANEL
Anne Fontaine | 22 | RICKY
RICKY
François Ozon |
| 12 | LA DANSE: LE BALLET DE L'OPÉRA DE PARIS
LA DANSE: THE PARIS OPERA BALLET
Frederick Wiseman | 23 | SÉRAPHINE
SÉRAPHINE
Martin Provost |
| 13 | L'ENNEMI INTIME
INTIMATE ENNEMIES
Florent-Emilio Siri | 24 | LE SILENCE DE LORNA
LORNA'S SILENCE
Jean-Pierre Dardenne & Luc Dardenne |
| 14 | L'ÉPINE DANS LE CŒUR
THE THORN IN THE HEART
Michel Gondry | 25 | WELCOME
WELCOME
Philippe Lioret |
| 26 | ALTERNATIVE CHOICE LIST | | |
| 27 | DISTRIBUTOR CONTACT INFORMATION | | |
| 28 | ABOUT CINÉ2000 | | |

ELIGIBILITY & GUIDELINES

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

Schools that show films in 35mm will receive a grant of \$2,300, and schools that show films on video (DVD, Beta SP, or Digibeta) will receive a grant of \$1,800. Schools that show a combination of 35mm and video will receive a grant corresponding to each film's format (\$460 per film shown in 35mm and \$360 per film shown on video). 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" for details).

APPLICATION PROCEDURES

1 - SELECTING THE FILMS

Choose five films from among the "Featured Films" and "Alternative Choice" titles and prepare a tentative schedule for the screenings. Films must be shown in either 35mm, DVD, Beta SP, or Digibeta. Not all films are available in all formats, so choose according to both your projection equipment capabilities, and the availability of the films. Since video is generally available later than film, we encourage you to check our website (www.facecouncil.org/tournees) on a regular basis for updates on releases. In this brochure, video formats are indicated when available. Also note that some 35mm films are in CinemaScope, so be sure that your projectionist is aware of the different formats. Please note that *The Tournées Festival* grant does not cover films shown on VHS. Films are in French with English subtitles (unless otherwise noted).

2 - APPLYING

Complete the application form online at www.facecouncil.org/tournees. Be as detailed as possible about your proposed festival and screening dates. If you receive a grant, we realize that the dates and film selection that you initially choose may change and we simply ask that you provide us with the updated information. Please explain why you are interested in this program, if you will be working with other academic departments, and if you already show foreign films on your campus. Collaboration with other departments is strongly encouraged.

THERE ARE TWO DEADLINES FOR APPLICATION: June 30, 2010 & October 1, 2010.

Choose the deadline that is most convenient for you. We will only accept one application per institution per year. Late applications will not be considered. You will receive notification by regular mail within three weeks of the respective deadlines.

IF ACCEPTED: HOW TO ORGANIZE THE SCREENINGS ON YOUR CAMPUS

3 - 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 video (DVD, Beta SP, or Digibeta). As some titles may not be available for booking until late fall, be sure to contact the distributor before finalizing your program dates. You can organize your film festival whenever you like during the academic year, between September 1, 2010 and June 30, 2011. Be sure to tell the distributors that you are participating in *The Tournées Festival*.

4 - RAISING ADDITIONAL FUNDS

The Tournées Festival grant may not cover all of your expenses. In addition to the rental fees (which range from \$200 to \$600 per film) you will be responsible for the shipping costs. Rental rates are subject to distributors' discretion and are beyond our control. However, they may be negotiable.

We recommend that you collaborate with other academic departments or student groups, or seek private commercial sponsors in your community in an effort to find additional funding. You may also charge admission for your screenings.

5 - PUBLICIZING YOUR SCREENINGS

In order to insure as large an audience as possible, you must actively promote your festival. Publicize the program in your community. Contact other academic departments and nearby cultural institutions that might be interested in co-presenting the program. Place an ad in your local or student newspaper. Display posters and distribute flyers on campus. Create a festival website.

The Tournées Festival will no longer provide printed postcards for publicity. We will instead provide approximately 10 posters to be customized by participants according to their film selection and screening dates. We suggest displaying these in heavily trafficked areas such as student centers, lounges, theaters, coffee shops, etc. Additionally you will find on our website templates for an email blast, postcards, and flyers. Their use is required in order to receive the grant:

- Email. Participants can customize the electronic template and must cc us at tourneesfestival@facecouncil.org when sending it to their community.
- Postcard and Flyer. Like the email, we will provide customizable electronic templates. You may use one or the other, but ideally a combination of both.

ALL PUBLICITY MATERIALS MUST INCLUDE THE FOLLOWING CREDIT LINE(S):

“The Tournées Festival was made possible with the support of the Cultural Services of the French Embassy and the French Ministry of Culture (CNC).”

In the event that *The Tournées Festival* films are being shown as part of a larger festival, the following must be included after each *Tournées Festival* film description:
“presented as part of The Tournées Festival.”

PLEASE NOTE:

Your grant is contingent upon the distribution of the posters, the email, a combination of the postcards and flyers, and mention of the above credit line(s). We would be grateful if you could also add our sponsors to your promotional materials:

“The Florence Gould Foundation, the Grand Marnier Foundation and highbrow entertainment.”

6 - SUBMITTING POST-SCREENING MATERIALS

The deadline for submitting post-screening materials is June 30, 2011.

Upon completion of your festival, please submit the following documents:

- post-screening form (to be completed online)
- a copy of your festival budget (included as an attachment to the post-screening form)
- copies of the distributors' invoices (or box office report)
- 1 hard copy of the customized Tournées poster provided by the program (see above for requirements)
- 5 hard copies of the customized flyers and/or postcards provided by the program (see above for requirements)
- 5 hard copies of any other publicity materials that you created for your festival
- any reviews or newspaper articles related to the screenings

Please be as detailed as possible when completing the post-screening form. We will use this to consider your participation in *The Tournées Festival* should you apply in the future. Payment of your grant is contingent upon the receipt of the above-mentioned materials by the Program Officer. You will receive payment within a month after that date.

Log on to www.facecouncil.org/tournees for quick and easy access to a range of resources. The site includes a list of all eligible films with descriptions and credits, links to reviews, distributor contact information and downloadable forms.

35 RHUMS

35 SHOTS OF RUM



Films about families and their complications all too often pierce eardrums with shrieks of dysfunction. Amid the din, Claire Denis's sublime *35 Shots of Rum* stands out all the more for its soothing quiet, conveying the easy, frequently nonverbal intimacy between a widowed father, Lionel, and his university-student daughter, Joséphine. An homage to Yasujiro Ozu's similarly themed *Late Spring* (1949), *35 Shots* is Denis's warmest, most radiant work, honoring a family of two's extreme closeness while suggesting its potential for suffocation. *35 Shots* is firmly rooted in place, several scenes unfolding in an apartment building in a run-down section of Paris's 18th arrondissement, home to Lionel and Joséphine; Gabrielle, an ex of Lionel's who still aches for him; and Noé, nursing a crush on Joséphine. Dyads align, shift, break, and regroup among the foursome, jealousy simmering during an unforgettable scene at a café, in which Noé cuts in on a sweetly dancing Lionel and Joséphine as the Commodores' "Night Shift" plays. Nonsexual filial devotion is immediately supplanted by heat and desire. Father and daughter's comfortable life together will need to end—an inevitability that even Lionel recognizes as necessary, no matter how painful.

"For 20 years, Claire Denis has been among France's foremost filmmakers with her acute yet subtle observations of the ebbs and flows within relationships. Her perception and understanding seem to grow only richer over the years, and her newest film, "35 Shots of Rum," is surely one of her finest -- and thereby one of the best films of the year."

Kevin Thomas, The Los Angeles Times.

DIRECTOR

Claire Denis

SCREENPLAY

Claire Denis & Jean-Pol Fargeau

CAST

Lionel: Alex Descas

Joséphine: Mati Diop

Gabrielle: Nicole Dogué

Noé: Grégoire Colin

Ruben: Jean-Christophe Folly

Martial: Djédjé Apali

GENRE

Drama

DISTRIBUTOR

The Cinema Guild

RUNNING TIME 100'

PRODUCTION France, 2008

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

36 VUES DU PIC SAINT-LOUIS AROUND A SMALL MOUNTAIN



Master filmmaker Jacques Rivette, now 82, returns to one of his favorite themes—life versus performance—in this elegant work, which begins with a chance encounter on a mountain road. After a 15-year absence, Kate returns to the town where her late father ran a small circus. When her car breaks down, she's assisted by helpful stranger Vittorio; Kate thanks him by inviting him to attend a circus show. This is no Ringling Bros. extravaganza: Rivette's circus takes place in a tiny, bare-bones setting, with clowns who haven't quite mastered their acts. But Vittorio is immediately enchanted, following the troupe as they move from hamlet to hamlet. He's also equally fascinated with the melancholy Kate and begins to slowly unravel the reasons why she stayed away for so long. The source of Kate's sadness is presented in a series of monologues about secret histories and buried truths, flawlessly performed by Birkin. Though it deals with pain and despair, *Around a Small Mountain* is undeniably a buoyant film, filled with a sense of hope and wonder. As Vittorio reminds us, the circus is a place “where everything is possible.”

“The world is, once again, but a stage as Rivette revisits the realm of performers and performing with grace and charm. If this is an undeniable divertissement by a great director, it carries with it a sense of farewell, as Rivette, through his on-screen surrogates, takes a bow and bids us adieu.”

Scott Foundas, The Village Voice.

DIRECTOR

Jacques Rivette

SCREENPLAY

Pascal Bonitzer, Christine Laurent & Jacques Rivette

CAST

Kate: Jane Birkin
Vittorio: Sergio Castellitto
Alexandre: André Marcon
Marlo: Jacques Bonnaffé
Clémence: Julie-Marie Parmentier

GENRE

Drama

DISTRIBUTOR

The Cinema Guild

RUNNING TIME 84'

PRODUCTION France, Italy, 2009

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

BARBE BLEUE

BLUEBEARD



Perhaps the greatest feminist *provocatrice* working in cinema today, Catherine Breillat slyly subverts Charles Perrault's gruesome 1697 fairy tale about a monstrous aristocrat who marries and murders a series of wives. By inserting semiautobiographical scenes of two sisters in the 1950s who are fascinated with this grisly narrative, Breillat creates a clever framing device to explicate a centuries-old story—and tease out its relevance today. Up in the attic, younger, precocious Catherine takes great delight in scaring her older sister, Marie-Anne, by reading *Bluebeard* aloud—itself a story of two sisters. In Breillat's retelling of Perrault's text, teenage siblings Marie-Catherine and Anne descend into poverty after their father dies; Marie-Catherine decides to marry the terrifying Bluebeard as a way out of destitution. The young bride and the hairy, mountainous nobleman develop a tender relationship—until Bluebeard's wrath is incurred after Marie-Catherine deliberately disobeys him. As the film toggles between the 17th century and the 20th, Breillat makes several piercing observations about sibling rivalry, sexual curiosity, notions of purity and innocence, and the power of language and imagination.

"Sexual power relations are as key here as they were in Breillat's scandalous 'Romance' and 'Anatomy of Hell' but this time she prefers an implicit approach in which the lovely frail young bride... seems in total command of her huge world-weary, wife-slaughtering husband and defiant of the fate of her predecessors."

Nick James, *The Observer*

DIRECTOR

Catherine Breillat

SCREENPLAY

Catherine Breillat, based on Charles Perrault's fairy tale

CAST

Barbe Bleue: Dominique Thomas
Marie-Catherine: Lola Créton
Anne: Daphné Baiwir
Catherine: Marilou Lopes-Benites
Marie-Anne: Lola Giovannetti

GENRE

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME 80'

PRODUCTION France, 2008

RATING Not Rated

GAUGE Digibeta, BetaSP, DVD

LA BELLE PERSONNE

THE BEAUTIFUL PERSON



Loosely based on *La Princesse de Clèves*, Madame de Lafayette's 1678 novel about forbidden passions and unrequited love among the aristocracy, Christophe Honoré's pleasingly tart *La Belle Personne* plays like a Gallic Gossip Girl. Louis Garrel—who has starred in five of Honoré's six features, a relationship reminiscent of Jean-Pierre Léaud's collaboration with François Truffaut—stars as M. Nemours, a popular Italian teacher at a Parisian high school. Nemours, an incorrigible seducer sleeping with the religion teacher and one of his students, doggedly pursues his latest pupil, Junie, the new girl in town who becomes the crush object of all her classmates. As Nemours, who looks barely a day older than his charges, starts to fall head over heels for Junie, she pledges her devotion to classmate Otto; meanwhile, a gay love triangle begins to break apart and a love letter ends up in the wrong hands. Honoré's wry look at teenage lust and bad adult behavior, filled with dark love songs by Nick Drake, is a pitch-perfect exercise in mood and style, completely besotted with the beauty of its comely cast.

"Mr. Honoré, a writer for Cahiers du Cinéma before he was a director, taps into a familiar filmic iconography with almost scholarly rigor, evoking the spirit of Jean-Luc Godard, another Cahiers veteran."

A. O. Scott, The New York Times.

DIRECTOR

Christophe Honoré

SCREENPLAY

Christophe Honoré & Gilles Taurand

CAST

Nemours: Louis Garrel
Junie: Léa Seydoux
Otto: Grégoire Leprince-Ringuet
Matthias: Esteban Carvajal-Alegria
Henri: Simon Truxillo

GENRE

Drama, Comedy

DISTRIBUTOR

IFC Films

RUNNING TIME 88'

PRODUCTION France, 2008

RATING Not Rated

GAUGE 35mm, DVD

C'EST DUR D'ÊTRE AIMÉ PAR DES CONS IT'S HARD BEING LOVED BY JERKS



This important documentary on the freedom of the press, censorship, and the right of religious minorities looks at a crucial 2007 Paris trial. Several Islamic organizations brought charges of racist slander against the French news weekly *Charlie Hebdo* for reprinting 12 satirical cartoons depicting the prophet Mohammed that had originally appeared in a Danish newspaper in 2005. Director Daniel Leconte follows the entire course of the trial, with Philippe Val, editor of *Charlie Hebdo* (a publication that's an equal opportunity offender, having spoofed other religions in the past), giving the filmmaker complete access to the magazine's editorial and strategizing meetings. When the prosecution decides that Leconte can't film the trial, he turns instead to fascinating summaries of the day's events presented in the courthouse lobby—and to interviews with some of the prominent defense witnesses, like filmmaker Claude Lanzmann. Amid the media circus surrounding the case, Leconte captures cogent, passionate speakers on both sides of the argument, reminding viewers of the absolute necessity of both the right to publish and the right to protest.

"The individuals interviewed are all brilliant speakers and they give a vivid account of what happened in the courtroom. Their accounts also underline the symbolic significance of this trial in defending free speech."
Jacques Mandelbaum, *Le Monde*.

DIRECTOR

Daniel Leconte

WRITER

Daniel Leconte

PARTICIPANTS

Elisabeth Badinter
François Bayrou
Cabu
François Hollande
Claude Lanzmann
Philippe Val

GENRE

Documentary

DISTRIBUTOR

Outsider Pictures

RUNNING TIME 105'

PRODUCTION France, 2008

RATING Not Rated

GAUGE 35mm, DVD

LE CHANT DES MARIÉES

THE WEDDING SONG



In her follow-up to her 2005 debut, *Little Jerusalem*, Karin Albou reveals herself to be a highly gifted, sensitive chronicler of both the complex lives of young women and religious differences. Set in Nazi-occupied Tunis in 1942, *The Wedding Song* focuses on the friendship between teenagers Nour, a devout Muslim celebrating her engagement to Khaled, and her neighbor Myriam, a secular Jew living with her widowed mother, Tita. Nour's wedding to Khaled must be postponed until he can secure financial stability; hired as an informer by the Nazis, Khaled will soon threaten to destroy the bonds between the two heroines. The brasher and more independent Myriam finds herself forced into an arranged marriage to a wealthy older man, a union that will enable Tita to pay off the huge fines levied against Jewish residents. Though their lives are certainly circumscribed, Albou's protagonists aren't portrayed as helpless victims; instead, Nour and Myriam are committed to taking control, exercising their own formidable will whenever they can. Just as significantly, *The Wedding Song* plays close attention to the social and cultural spaces women carved out for themselves in restrictive societies, like the *hammam* spas.

"The Wedding Song," a seductively fluid and tactile drama from the writer and director Karin Albou, explores love and identity through the prism of the female body and the rights of its owner... Filmed with subtle eroticism and dreamy intimacy, the girls' bond becomes a compelling love story."
Jeanette Catsoulis, The New York Times.

DIRECTOR

Karin Albou

SCREENPLAY

Karin Albou

CAST

Myriam: Lizzie Brocheré
Nour: Olympe Borval
Khaled: Najib Oudghiri
Raoul: Simon Abkarian
Tita: Karin Albou

GENRE

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME 100'**PRODUCTION** France, 2007**RATING** Not Rated**GAUGE** 35mm, Digibeta,
DVcam, DVD

CLIENTE

A FRENCH GIGOLO



As she did in *French Twist* (1995), writer-director-performer Josiane Balasko brilliantly combines feminism and farce in *A French Gigolo*, one of the few films from any nation that centers around the sexuality of a middle-aged woman. Poised, confident, attractive 50-ish divorcée Judith (Nathalie Baye, in a expertly calibrated performance) runs a home-shopping TV show with her sister, Irène. While Irène dreams of finding Mr. Right, Judith favors the no-strings attachment of paying gigolos for sex. Her preferred escort is construction worker Marco (Eric Caravaca, thoroughly charming), who happens to be happily married to Fanny, a hairdresser who knows nothing about her husband's extra revenue source. Matters become complicated when Judith and Marco's assignments go beyond mere business transactions—and when Fanny finds out about her husband's moonlighting. Balasko's movie is a refreshingly honest, adult look at the ways in which our needs for sex, love, and money are continually negotiated. Consistently funny, *A French Gigolo* is nonetheless seriously committed to exposing sexual double standards. As the quality of American romantic comedies continues to decline, Balasko's film stands out all the more for its intelligence and wit.

"The two main actors involved in the sexual relationship, Nathalie Baye and Eric Caravaca, come out very well, she masters her self-control and is able to shut down her own emotions, while he, in turns, sustains a certain paradoxical innocence."
Louis Guichard, Télérama.

DIRECTOR

Josiane Balasko

SCREENPLAY

Josiane Balasko & Franck Lee Joseph

CAST

Judith: Nathalie Baye
Marco: Eric Caravaca
Fanny: Isabelle Carré
Irène: Josiane Balasko
Maggy: Catherine Hiegel

GENRE

Romantic Comedy

DISTRIBUTOR

IFC Films

RUNNING TIME 105'

PRODUCTION France, 2007

RATING Not Rated

GAUGE Digibeta, DVD

COCO AVANT CHANEL

COCO BEFORE CHANEL



Anne Fontaine's thoughtful exploration of the pre-fame life of the world's greatest fashion designer focuses on Coco Chanel during the *Belle Époque*. The film opens in 1893 with a powerfully grim scene of 10-year-old Coco and her sister unceremoniously dumped at an orphanage and ends around World War I, a few years before the Chanel empire is launched. In her strongest performance to date, Audrey Tautou expertly conveys Chanel's struggle against the formidable limitations that an ambitious, non-wealthy woman at the time faced—particularly one who refused to marry. The designer, a proud peasant who wasn't ashamed to sometimes distort the truth, sought to liberate women from the oppressive fashion of the time: suffocating corsets, pounds of extra material, and hats that looked like “meringues.” Fontaine's complex biopic refuses to completely lionize its subject, insisting on examining the compromises Chanel had to make. Though she may have been aided by her rich lovers, namely millionaire Etienne Balsan and English industrialist Arthur “Boy” Capel, Chanel remained fiercely independent, becoming a great visionary—as evident in the film's fantastic coda, when an older Chanel sits on the famous steps of her couture house as contemporary models march past her, wearing her greatest designs.

“The result is an unusually vivid and convincing account of the historical past, composed in the present tense. Though its mood and methods are different, “Coco Before Chanel” shares with Jane Campion’s “Bright Star” - another new anti-biopic - a fascination, at once intense and dispassionate, with the lives of women in earlier centuries.”

A. O. Scott, The New York Times.

DIRECTOR

Anne Fontaine

SCREENPLAY

Anne Fontaine & Camille Fontaine, based on Edmonde Charles-Roux's novel “Le Temps Chanel”

CAST

Gabrielle ‘Coco’ Chanel: Audrey Tautou
Étienne Balsan: Benoit Poelvoorde
Arthur ‘Boy’ Capel: Alessandro Nivola
Adrienne Chanel: Marie Gillain
Emilienne d’Alençon: Emmanuelle Devos

AWARDS

Best Costumes, Catherine Letierrier
César Awards (2010)

GENRE

Drama

DISTRIBUTOR

New Yorker Films

RUNNING TIME 110'

PRODUCTION France, 2009

RATING PG-13

GAUGE 35mm, DVD

LA DANSE: LE BALLET DE L'OPÉRA DE PARIS

LA DANSE: THE PARIS OPERA BALLET



Frederick Wiseman's magnificent *La Danse: The Paris Opera Ballet* offers a portrait of suppleness and agility—not just that of the dancers' bodies but also of the august institution of the title. Like all of Wiseman's documentaries, *La Danse* forgoes voice-over and identifying intertitles, allowing for spectators' full immersion into the action within the walls of the Palais Garnier, the 19th-century, neo-Baroque opera house where the company rehearses and performs. The film also demands that we pay closer attention, with none of nonfiction film's usual cues to guide us. Roughly two-thirds of *La Danse* is devoted to rehearsal and performance, shot in deeply satisfying long takes of gorgeous young men and women starting, stopping, listening, questioning, repeating, perfecting. The rest is behind the scenes, and as Wiseman shows empty corridors, the cafeteria, sewing rooms, and the nightly clean-up of the 2,200-seat theater, the stealth star of *La Danse* emerges: Brigitte Lefèvre, the company's composed, elegant artistic director. Shown in a meeting discussing the finer distinctions between “benefactors” and “big benefactors,” Lefèvre nimbly tackles the potential messiness—but absolute necessity—of crass commerce fueling high art. When not administrating, Lefèvre seems happiest as a maternal martinet, reminding one new student, “*To do* is the most important.”

“La Danse” does more than offer intimate access to great dancers. It showcases performers like Nicolas Le Riche and Agnès Letestu and choreography by Rudolf Nureyev and Pina Bausch, but it also ventures beyond the stage and studios and into sewing rooms, cafeterias and administrative offices. Like most of Mr. Wiseman's movies it is above all a portrait of an institution.

Dennis Lim, *The New York Times*.

DIRECTOR

Frederick Wiseman

WRITER

Frederick Wiseman

PARTICIPANTS

Brigitte Lefèvre

Emilie Cozette

Aurélien Dupont

GENRE

Documentary

DISTRIBUTOR

Zipporah Films

RUNNING TIME 158'

PRODUCTION France, 2009

RATING Not Rated

GAUGE DVD

Film available for screenings after September 2010

L'ENNEMI INTIME

INTIMATE ENNEMIES



Set in 1959, Florent-Emilio Siri's film is a harrowing depiction of Algeria's war for independence, the contradictory title referring to the fact that less than ten years after French and Algerian soldiers fought together against the Nazis, they were battling each other. Arriving after an incident of "friendly fire" kills the original commanding officer, Lieutenant Terrien, who vainly tries to remain principled, instantly clashes with Sergeant Dougnac, an amoral combat veteran who stopped caring about doing the right thing years ago. As the film traces Terrien's slow disintegration, it also unsparingly depicts the absolute viciousness and madness of this war, one in which torture is regularly deployed and women and children massacred. Skillfully using jump cuts and a brown-gray color palette that conveys the brutal conditions of the desert, Siri has shown meticulous care in crafting the combat scenes. But his filmmaking finesse never detracts from *Intimate Enemies'* deeper significance as an unforgettable statement on the absolute futility of war—a message that powerfully resonates today.

"... the film's presentation of wartime atrocity as a race to the bottom in which both sides are implicated is rather gutsy."

Nick Pinkerton, The Village Voice.

DIRECTOR

Florent-Emilio Siri

SCREENPLAY

Florent-Emilio Siri & Patrick Rotman

CAST

Lieutenant Terrien: Benoît Magimel
Sergent Dougnac: Albert Dupontel
Commandant Vesoul: Aurélien Recoing
Capitaine Berthaut: Marc Barbé
Le sergent tortionnaire: Eric Savin

GENRE

Drama

DISTRIBUTOR

Outsider Pictures

RUNNING TIME 108'

PRODUCTION France, 2006

RATING Not Rated

GAUGE DVD, Beta SP, Digibeta

L'ÉPINE DANS LE CŒUR

THE THORN IN THE HEART



Best known for stories of whimsical dreamers desperate for love, like *Eternal Sunshine of the Spotless Mind* (2004) and *The Science of Sleep* (2006), Michel Gondry captures his most compelling protagonist yet in *The Thorn in the Heart*, a wonderfully affectionate documentary about his aunt Suzette. This kind, resilient matriarch worked as a schoolteacher in rural, isolated villages in France from 1952 to 1986; Gondry films his beloved relative reuniting with former colleagues and students, including, most poignantly, one of the repatriated Franco-Algerian Muslims she taught in a mountain refugee camp in 1963. Though the documentary is unquestionably a tribute to this remarkable woman's career, the director also explores the more treacherous terrain of Suzette's relationship with her mentally fragile, gay son Jean-Yves, who suffered a breakdown after the death of his father. Gondry, frequently present onscreen, gently questions both mother and son, allowing Suzette and Jean-Yves the opportunity to present their version of events that led to decades-old hurt and misunderstanding. Incorporating Super-8 clips from old family films, *The Thorn in the Heart* looks to the past for clues to the present, celebrating a devoted teacher who's also the life of the party.

"Dialing down the whimsy several notches, director Michel Gondry turns his camera on a resilient matriarch in "Thorn in the Heart," a lovely, minor-key ode to his aunt, Suzette Gondry."
Justin Chang, Variety.

DIRECTOR

Michel Gondry

WRITER

Michel Gondry

PARTICIPANTSSuzette Gondry
Michel Gondry**GENRE**

Documentary

DISTRIBUTOR

Oscilloscope Laboratories

RUNNING TIME 86'**PRODUCTION** France, 2009**RATING** Not Rated**GAUGE** DVD, Digibeta, Beta
SP (on request)

LA FILLE DU RER

THE GIRL ON THE TRAIN



André Téchiné's provocative 18th feature is inspired by true events: the RER D (a Paris commuter line) affair of July 2004, in which a non-Jewish young woman falsely claimed to be the victim of an anti-Semitic attack by six men, whom she identified as Arabs and blacks. Téchiné skillfully observes contemporary French society and politics without ever lecturing. The girl of the title, the unemployed, twenty-ish Jeanne, is constantly in motion: if not on the RER train that goes right by the house in the Paris suburbs that she shares with her widowed mother, Louise, then on rollerblades. Gliding through a park, Jeanne meets thuggish wrestler Franck, who becomes her boyfriend and sets up house with her, in a warehouse of stolen merchandise and drugs. Louise urges Jeanne to apply for a secretarial position with Samuel Bleistein, a lawyer and Jewish activist, once in love with Louise. Jeanne's motives for her unconscionable act deliberately remain unknowable; Téchiné's film, shot by cinematographer Julien Hirsch with exceptional immediacy and fluidity, isn't interested in easy answers. Instead, *The Girl on the Train* provides a prism through which we may begin to understand anti-Semitism, racism, and what it means to declare yourself a victim.

"... Téchiné, as always, is concerned with the human dynamics of a situation, with the mysteries of interpersonal behavior. 'The Girl on the Train' is focused on the paradoxes and contradictions of how people act, on the drives that make us do what we do and on how often our actions do not add up in any defensible way."
Kenneth Turan, The Los Angeles Times.

DIRECTOR

André Téchiné

SCREENPLAY

André Téchiné, Odile Barski & Jean-Marie Besset

CASTJeanne: Émilie Dequenne
Samuel Bleistein: Michel Blanc
Louise: Catherine Deneuve
Alex: Mathieu Demy
Judith: Ronit Elkabetz**GENRE**

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME 105'**PRODUCTION** France, 2008**RATING** Not Rated**GAUGE** 35mm, Digibeta, DVD

LA FRANCE

LA FRANCE



Serge Bozon's singular, extraordinary *La France*, cowritten with Axelle Ropert, is a drama about the horrors, loneliness, and camaraderie of World War I that intermittently (four times, to be specific) blooms into a delirious musical. Liberty, equality, fraternity: Gaul's motto is dissected throughout Bozon's movie, which laments the folly of nationalism. Joining the simple, straightforward title of the film are the songs themselves: "England," "Italy," "Germany" and "Poland," all of which begin with the line "I, the blind girl...," sung by weary soldiers who come to life with their handcrafted string instruments, made from cans and other everyday detritus. Sylvie Testud plays Camille, a soldier's wife who goes in search of her husband, posing as a man to join ten combatants led by Pascal Gregory. Testud has repeatedly proven herself to be one of the greatest actresses working today; in *La France*, that skill is evident in the look of pure enchantment on Camille's face the first time her comrades break into anachronistic song—creamy, harmonious nuggets that sound like Beach Boys' singles or other pop hits from the mid-1960s. Fittingly, Bozon ends his one-of-a-kind war story with a scene that takes us to another world.

The first World War is almost a pretext here for something else. For example, what binds a group or a couple, and how does one leave the first for the second. The soldiers grab funny-looking instruments and break out into hybrid songs, archaic and sophisticated at the same time. What do these vagabond soldiers represent? It is tempting to see them as disillusioned militants as much as smugglers, a band of cinephiles or a rock group.
Jacques Morice, Télérama.

DIRECTOR

Serge Bozon

SCREENPLAY

Serge Bozon & Axelle Ropert

CASTCamille: Sylvie Testud
Le Lieutenant: Pascal Gregory
Le Cadet: Guillaume Verdier**AWARDS**

Prix Jean Vigo (2007)

GENRE

Drama

DISTRIBUTOR

Lorber Films

RUNNING TIME 102'**PRODUCTION** France, 2007**RATING** Not Rated**GAUGE** DVD35mm available upon request
(please contact *The Tournées Festival* office)

LA FRONTIÈRE DE L'AUBE

FRONTIER OF DAWN



Philippe Garrel, the most melancholy of the post–New Wave masters, introduces a supernatural *deus ex machina* in *Frontier of Dawn*, a visually voluptuous, deeply felt film shot in high contrast black-and-white. Philippe’s son Louis—who also starred in the director’s magnificent opus about the May 1968 revolution in Paris, *Regular Lovers* (2005), essentially playing his father’s surrogate—is a photographer named François, involved in a doomed love affair with Carole, an unstable actress. Carole is soon institutionalized, but François moves on, settling down with Eve, a union that promises stability and happiness. Carole kills herself and comes back to haunt her former lover, appearing as a menacing apparition in mirrors and instructing François to join her in the realm of the undead. This wrenching dissection of a tumultuous affair shares a kinship with an earlier Philippe Garrel film, *I Can No Longer Hear the Guitar* (1991), based on the director’s own relationship with the self-destructive German singer, Nico. Probing both the exalted highs and the miserable depths of love, Garrel assumes his rightful place among cinema’s greatest romantics.

“Time and again, [Philippe Garrel] inserts two lovers inside his meticulous compositions, where they reveal passions that by virtue of their excesses remind us of how drained of life the modern world truly is. He transforms a private reverie into a public sacrament, invokes the eternal, risks absurdity, invites derision, seduces, shocks, transcends.”

Manohla Dargis, The New York Times.

DIRECTOR

Philippe Garrel

SCREENPLAY

Marc Cholodenko & Arlette Langmann

CAST

François: Louis Garrel
Carole: Laura Smet
Ève: Clémentine Poidatz
Ève’s Father: Olivier Massart
Jean-Jacques: Emmanuel Broche

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 105’

PRODUCTION France, Italy, 2008

RATING Not Rated

GAUGE 35mm, Digibeta

L'HEURE D'ÉTÉ

SUMMER HOURS



After the globe-spanning settings of his last three films, Olivier Assayas returns home for the mournful *Summer Hours*, examining a bourgeois French family trying to negotiate the past, present, and future. Assembled for the birthday of their widowed mother, H  l  ne, three siblings—Fr  d  ric, Adrienne, and J  r  mie—celebrate what will be their last family gathering at their once-beloved, magic ancestral home in the   le-de-France. H  l  ne dies, off-screen, a few months after this reunion, leaving her children to struggle with the best way to honor the past. Fr  d  ric, the eldest, and the one who agonizes the most over the questions of legacy and heritage, finally agrees with his siblings to put the house on the market and sell their mother's impressive art collection to the Mus  e d'Orsay. Assayas's sincere, complex concern about cultural amnesia—the eroding of a nation's heritage by the demands of the international economy—is rendered so deftly that the theme becomes one of larger, less class-specific importance. *Summer Hours* is also an impeccably observed family study, unimaginable without the remarkable ensemble of actors. Cinematographer Eric Gautier beautifully captures, in the two scenes that bookend *Summer Hours*, the very look and feel of what the film's title evokes: sun-dappled, pastoral scenes of indolence and pleasure.

"Globalization is a phenomenon Mr. Assayas has considered before, obliquely and overtly... but 'Summer Hours,' as calm and quiet as its title, is in some ways his most coherent and complex exploration of the current shape of the world. Don't be fooled by the apparent modesty of its ambitions. Sometimes a small, homely object — a teapot, a writing desk, a sketchbook, a movie about such things — turns out to be a masterpiece."

A.O. Scott, *The New York Times*.

DIRECTOR

Olivier Assayas

SCREENPLAY

Olivier Assayas

CAST

Adrienne: Juliette Binoche

Fr  d  ric: Charles Berling

J  r  mie: J  r  mie Renier

H  l  ne:   dith Scob

Lisa: Dominique Reymond

  lo  se: Isabelle Sadoyan

AWARDS

Best Foreign Film — *New York Film*

Critics Circle Awards (2009)

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 100'

PRODUCTION France, 2008

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

HOME HOME



Ursula Meier's assured feature debut, boosted by the expert cinematography of Agnès Godard, boldly investigates the thin line between sanity and madness, the moments when family closeness becomes claustrophobia. Living at the end of an abandoned four-lane highway, Marthe and Michel enjoy a blissful, if highly unconventional, existence with their three children: a daughter, almost an adult, who spends most of her time sunbathing in a skimpy bikini; a teenage daughter obsessed with scientific trivia; and a rambunctious young son who appears to be the only one with connections outside the tight-knit clan. The family spends their happy isolation playing nighttime hockey and splashing around in the tub together. But their cocooned existence ends when the highway is reopened, becoming a major thruway for endless cars and trucks. Cracks in the family's stability immediately begin to show, erupting into full-blown paranoia when Michel insists that they brick up the house to protect themselves against the toxins and air pollution they are now exposed to. What begins as a study of idiosyncratic domesticity seamlessly shifts into a portrait of psychological horror—and a cautionary tale about environmental disaster.

"Ms. Meier puts her characters into play so casually, with no signs of strain, that what happens in 'Home' remains surprising and pleasurable, even when the story goes dark, then darker. Both the natural-sounding dialogue and Agnès Godard's camerawork seem to generate from the characters organically, which keeps them fully human."

Manohla Dargis, The New York Times.

DIRECTOR

Ursula Meier

SCREENPLAY

Ursula Meier, Antoine Jaccoud, Raphaëlle Valbrune, Gilles Taurand, Oliver Lorelle & Alice Winocour

CAST

Marthe: Isabelle Huppert
Michel: Olivier Gourmet
Judith: Adélaïde Leroux
Marion: Madeleine Budd
Julien: Kacey Mottet Klein

GENRE

Drama

DISTRIBUTOR

Lorber Films

RUNNING TIME 98'

PRODUCTION France, Switzerland, Belgium, 2007

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

PANIQUE AU VILLAGE

A TOWN CALLED PANIC



The giddy, chaotic pace in Stéphane Aubier and Vincent Patar's first feature, a marvelous fantasia made using meticulously detailed stop-motion animation and a cast of 1,500 plastic-toy figures, never lets up for a second. Gleefully defying all logic, *A Town Called Panic* finds its heroes, Horse, Cowboy, and Indian, living together harmoniously, with Horse partial to taking long, soapy hot showers. After a gaffe involving an order of 50 million bricks mistakenly placed online, the trio travels to the center of the Earth, the frozen tundra (where they must battle an evil giant-robot penguin), and a mysterious underwater universe. During their far-flung adventures, incurable romantic Horse tries to impress an orange-maned mare, Madame Longrée, the town's devoted music teacher. Seemingly inspired by the manic energy of the Marx brothers and old Warner Bros. cartoons, *A Town Called Panic*, which originated as a cult-favorite TV show, is ultimately in a class of its own, its playful, nonstop anarchy bound to appeal to children and adults alike.

"'A Town Called Panic' is an adventure story as fast-paced and exciting as any currently in theaters. The fact that it stars a dashing plastic horse and his excitable wards, a plastic cowboy and Indian, only makes it that much better."

Mike Hale, The New York Times.

DIRECTOR

Stéphane Aubier & Vincent Patar

SCREENPLAY

Stéphane Aubier & Vincent Patar

VOICES

Cowboy: Stéphane Aubier
Madame Longrée: Jeanne Balibar
Mouton / Jean-Paul: Nicolas
Buisse
Janine: Véronique Dumont
Indien: Bruce Ellison
Cheval: Vincent Patar

GENRE

Animation, Comedy

DISTRIBUTOR

Zeitgeist Films

RUNNING TIME 75'

PRODUCTION France, Belgium,
Luxembourg, 2009

RATING Not Rated

GAUGE 35mm, Beta SP, Digibeta,
DVD

PARIS PARIS



In Cédric Klapisch's wistful ensemble film about the City of Light, characters of vastly different backgrounds intersect, providing a sense of the multitudes and complexities contained within one of the world's greatest metropolises. Cameroonian immigrants try to help their families back home; an imperious manager of a *boulangerie* begrudgingly approves of her new employee, also from an immigrant family; a middle-aged professor woos a student with Baudelaire-inspired text messages. But the beating heart of Klapisch's love letter to the city is the relationship between Pierre, a former dancer at the Moulin Rouge, and his older sister, Elise, a divorced, overburdened social worker raising three young children. After Pierre discovers that he has a potentially fatal illness, Elise and her brood move into his cramped apartment, taking care of and comforting a man who now fully appreciates the preciousness of life. Though his flat is small, Pierre has an incredible view from his balcony, where he frequently observes the teeming street life below. Regardless of whether you've never been to Paris or have visited several times, Klapisch's stunning compositions of the city will inspire you to book a flight to the French capital right away.

"There are enough intersecting characters from different classes and backgrounds in "Paris" to evoke the city as a complex, healthy organism, whose parts are all connected. If it is too lighthearted to show the actual political and economic machinery behind it, its celebration of how well that machinery works produces a pleasant afterglow."

Stephen Holden, The New York Times.

DIRECTOR

Cédric Klapisch

SCREENPLAY

Cédric Klapisch

CAST

Élise: Juliette Binoche

Pierre: Romain Duris

Roland Verneuil: Fabrice Luchini

Jean: Albert Dupontel

Laetitia: Mélanie Laurent

Philippe Verneuil: François Cluzet

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 130'

PRODUCTION France, 2007

RATING R (for language and some sexual references)

GAUGE 35mm, DVD

RICKY RICKY



The titular infant in François Ozon's breathtaking work of magical realism may be a flying baby, but he's definitely no angel. Ricky's wings aren't white but mottled brown and gray, the color of his council-flat surroundings east of Paris. The cherub's parents—mom Katie works at a chemical factory, where she meets Ricky's father, Paco—rear him with the help of the baby's devoted seven-year-old sister, Lisa. *Ricky*, like Ozon's 1997 featurette, *See the Sea*, unfolds as a fascinating examination of maternal bonds—which are severely tested when Katie must decide what is ultimately the best for her special-needs infant. And, like the director's 2004 movie, *5x2*, *Ricky* is also a deft portrayal of families fissuring and reuniting. Liberally adapted from Rose Tremain's short story "Moth," the film gains in power during several key moments, which insightfully examine the strains of parenting, particularly during times of economic hardship: Katie transforming the living room into her bedroom by unfolding a futon; Paco changing Ricky's filthy diaper; the horror of seeing two tiny blood stains in the baby's crib, his new appendages about to sprout.

"... after an almost-invisible nine-month jump, Katie gives birth to a child, Ricky, who pushes the tale toward the blatantly spiritual when he sprouts a pair of wings. It would be risible if Ozon's hand didn't remain so steady and confident throughout, all the way up to a complicatedly upbeat conclusion that recreates the Christian Annunciation with the straightest of faces."

Keith Uhlich, Time Out New York.

DIRECTOR

François Ozon

SCREENPLAY

François Ozon

CAST

Katie: Alexandra Lamy

Paco: Sergi Lopez

Lisa: Mélusine Mayance

Ricky: Arthur Peyret

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 90'

PRODUCTION France, Italy, 2008

RATING Not Rated

GAUGE 35mm, Blu-Ray

SÉRAPHINE

SÉRAPHINE



In her last two lead performances, Brussels-born Yolande Moreau has shown exceptional nuance and grace in roles that could have easily toppled lesser actresses. *When the Sea Rises* (2004), which Moreau also co-wrote and co-directed, starts with an unconventional premise—a performance artist traveling with her bizarre one-woman show begins a tentative relationship with a man who makes giant papier-mâché puppets—and becomes one of the sweetest, most original road-romance movies in recent years. As the title character in Martin Provost's *Séraphine*, a real-life naïve artist who died in an insane asylum in 1942, Moreau is unforgettable, courageously forgoing the histrionics usually associated with biopics about the mentally disturbed. *Séraphine*, the housekeeper of a German collector, Wilhelm Uhde (Ulrich Tukur), who championed her work in the '20s and '30s, may answer to the voice of her guardian angel when it commands her to paint and commune with trees, but she also responds quite avidly to the siren call of cash, reveling in the opportunity to splurge once Uhde has sold a few of her works. Moreau plays the painter as no one's fool, and, in several scenes marked by silence, conveys *Séraphine's* mental state as utterly inscrutable.

".. the director is properly immersed in the sensual and spiritual dimensions of Séraphine's art, which grows out of an ecstatic — both in the erotic and religious sense — engagement with the natural world. The same might be said about Ms. Moreau's performance, which is passionate, humorous and heartbreaking."
A.O. Scott, The New York Times.

DIRECTOR

Martin Provost

SCREENPLAY

Martin Provost & Marc Abdelnour

CAST

Séraphine de Senlis: Yolande Moreau
Wilhelm Uhde: Ulrich Tukur
Anne-Marie Uhde: Anne Bennent
Mme Duphot: Geneviève Mnich
Helmut Kohl: Nico Rogner
Minouche: Adélaïde Leroux

AWARDS

Best Film; Best Actress, Yolande Moreau; Best Cinematography, Laurent Brunet; Best Writing-Original, Martin Provost & Marc Abdelnour - *César Awards* (2009)

GENRE

Drama

DISTRIBUTOR

Music Box Films

RUNNING TIME 125'

PRODUCTION France, Belgium, 2008

RATING Not Rated

GAUGE 35mm, DVD

LE SILENCE DE LORNA

LORNA'S SILENCE



The films of Belgian brothers Jean-Pierre and Luc Dardenne make up a body of work that is unrivaled in its realist, deeply humane focus on how those who exist on the margins of society—the poor, criminals, immigrants—must constantly face enormous moral decisions in their struggle for more secure, stable lives in a global economy. Lorna, an Albanian immigrant living in the Belgian city of Liege, shares an apartment with a heroin addict named Claudy. They have a sham marriage that allows her to legally live in the country, where she dreams of opening up a café with her boyfriend. But the mobster who arranged their marriage is now planning to kill Claudy—with Lorna's help—in a planned overdose so she can marry a Russian who's willing to pay a steep price for Belgian-residency papers. Though profoundly critical of the punishing, frequently inhumane forces of late capitalism, the films of the Dardenne brothers aren't simplistic political screeds. Lorna, like all of the Dardenne's protagonists, isn't merely a one-dimensional emblem of suffering, but a multifaceted character who must make—and live with—her own decisions.

"Lorna's Silence" is a gritty, deceptively low-key, no-fuss, no-frills movie of consistent originality and surprise in which suspense arises straight up from the heroine's evolving character... As Lorna commences her self-discovery, the film brings to mind the films of Robert Bresson with their remorseless yet glowing spiritual odysseys. Like Bresson, however, there's nothing ordinary about the Dardenne's or "Lorna's Silence."

Kevin Thomas, Los Angeles Times.

DIRECTOR

Jean-Pierre Dardenne & Luc Dardenne

SCREENPLAY

Jean-Pierre Dardenne & Luc Dardenne

CAST

Lorna: Arta Dobroshi
Claudy Moreau: Jérémie Renier
Fabio: Fabrizio Rongione
Sokol: Alban Ukaj
Spirou: Morgan Marinne

AWARDS

Best Screenplay, Jean-Pierre Dardenne & Luc Dardenne – Cannes Film Festival (2008)
Best French Language Film – Lumières Awards (2009)

GENRE

Drama

DISTRIBUTOR

New Yorker Films

RUNNING TIME 105'

PRODUCTION France, Belgium, Italy, 2007

RATING R (for brief sexuality/nudity and language)

GAUGE 35mm, DVD

WELCOME WELCOME



Both a study of a budding friendship and a compassionate look at the perils faced by illegal immigrants, Philippe Lioret's *Welcome* centers on Bilal, a 17-year-old Iraqi Kurd who is stuck in Calais, in Northern France, and Simon, a recently divorced swimming teacher. Desperate to join his girlfriend in London, Bilal vows to swim across the English Channel if he has to, setting the stage for his meeting with Simon. The older man's motives for helping Bilal train for his journey at first remain unclear: Is he trying to impress his ex-wife, Marion, who works for an organization that helps refugees? Soon, however, Simon develops a genuine bond with the teenage immigrant, growing increasingly more protective of him, even though he risks prosecution by caring for Bilal. Unmistakably a condemnation of xenophobia in France, *Welcome* also features richly drawn, fully fleshed-out lead characters; though not perfect, Bilal and Simon strive to be good, decent people. Acting veteran Lindon and first-time performer Ayverdi beautifully play off each other as Simon and Bilal slowly start to form a tender surrogate father-son connection.

"The action takes place against a topical background, with the film offering a quietly impassioned critique of the French government's harsh policies towards illegal immigrants."

Jonathan Romney, Screen Daily.

DIRECTOR

Philippe Lioret

SCREENPLAY

Olivier Adam, Emmanuel Courcol
& Philippe Lioret

CAST

Simon: Vincent Lindon
Bilal: Firat Ayverdi
Marion: Audrey Dana
Bruno: Thierry Godard
Mina: Derya Ayverdi
Zoran: Selim Akgül

AWARDS

Best Picture - *Lumière Awards*
(2010)

GENRE

Drama

DISTRIBUTOR

Film Movement

RUNNING TIME 110'

PRODUCTION France, 2008

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

ALTERNATIVE CHOICE LIST *

- LES AMITIÉS MALÉFIQUES (POISON FRIENDS)** – Emmanuel Bourdieu
35, DVD – Strand Releasing – 2006
- LES AMOURS D'ASTRÉE ET DE CÉLADON (THE ROMANCE OF ASTREA AND CELADON)**
Eric Rohmer / 35, DVD – E1 Entertainment U.S. – 2006
- AVANT QUE J'OUBLIE (BEFORE I FORGET)** – Jacques Nolot
35, Beta SP, DVD – Strand Releasing – 2007
- L'AVOCAT DE LA TERREUR (TERROR'S ADVOCATE)** – Barbet Schroeder
35, DVD – Swank Motion Pictures – 2007
- AZUR ET ASMAR (AZUR AND ASMAR)** – Michel Ocelot
35 (in English), DVD (in French with English subtitles) – Gkids – 2006
- BALLERINA** – Bertrand Normand
DVD, Digibeta – First Run Features – 2006
- BAMAKO** – Abderrahmane Sissako
35, DVD – New Yorker Films – 2006
- BOARDING GATE** – Olivier Assayas
35, DVD – Swank Motion Pictures – 2007
- CHACUN SA NUIT (ONE TO ANOTHER)** – Jean-Marc Barr & Pascal Arnold
35, DVD – Strand Releasing – 2006
- LES CHANSONS D'AMOUR (LOVE SONGS)** – Christophe Honoré
35, DVD – IFC Films – 2007
- CŒURS (PRIVATE FEARS IN PUBLIC PLACES)** – Alain Resnais
35, Digibeta, DVCam, DVD – IFC Films – 2006
- COMME UN JUIF EN FRANCE (BEING JEWISH IN FRANCE)** – Yves Jeuland
DVD, Beta SP NTSC – The National Center for Jewish Film – 2007
- DARATT** – Mahamat-Saleh Haroun
35, DVD – ArtMattan Films – 2006
- ELDORADO** – Bouli Lanners
35, Digibeta, DVD – Film Movement – 2008
- ELLE S'APPELLE SABINE (HER NAME IS SABINE)** – Sandrine Bonnaire
Digibeta, BetaSP, DVD – Film Movement – 2008
- ENTRE LES MURS (THE CLASS)** – Laurent Cantet
35, DVD – New Yorker Films – 2008
- LA FAUTE À FIDEL (BLAME IT ON FIDEL)** – Julie Gavras
35, DVD – E1 Entertainment U.S. – 2006
- FAUTEUILS D'ORCHESTRE (AVENUE MONTAIGNE)** – Danièle Thompson
35, DVD – Swank Motion Pictures – 2006
- LA FILLE COUPÉE EN DEUX (A GIRL CUT IN TWO)** – Claude Chabrol
35, DVD – IFC Films – 2007
- LA FILLE DE MONACO (THE GIRL FROM MONACO)** – Anne Fontaine
35, DVD – Swank Motion Pictures – 2007
- LE FILS DE L'ÉPICIER (THE GROCER'S SON)** – Eric Guirado
35, Digibeta, DVD – Film Movement – 2007
- FLANDRES (FLANDERS)** – Bruno Dumont
35, DVD – International Film Circuit – 2006
- LA GRAINE ET LE MULET (THE SECRET OF GRAIN)** – Abdellatif Kechiche
35, DVD – IFC Films – 2007
- L'HOMME DE SA VIE (THE MAN OF MY LIFE)** – Zabou Breitman
35, Digibeta, DVD – Strand Releasing – 2006

IL Y A LONGTEMPS QUE JE T'AIME (I'VE LOVED YOU SO LONG) – Philippe Claudel
35, DVD – New Yorker Films – 2008

INDIGÈNES (DAYS OF GLORY) – Rachid Bouchareb
35, DVD – Swank Motion Pictures – 2006

L'INTOUCHABLE (THE INTOUCHABLE) – Benoît Jacquot
35, DVD – Strand Releasing – 2006

L'IVRESSE DU POUVOIR (COMEDY OF POWER) – Claude Chabrol
DVD – Lorber Films – 2006

LADY CHATTERLEY – Pascale Ferran
35, DVD – Kino International – 2006

LILI ET LE BAOBAB (LILI AND THE BAOBAB) – Chantal Richard
DVD, Beta SP NTSC – Casque d'Or Films – 2006

LA MÔME (LA VIE EN ROSE) – Olivier Dahan
35, DVD – Swank Motion Pictures – 2007

NE LE DIS À PERSONNE (TELL NO ONE) – Guillaume Canet
35, DVD – Music Box Films – 2006

NE TOUCHEZ PAS À LA HACHE (THE DUCHESS OF LANGEAIS) – Jacques Rivette
35, DVD – IFC Films – 2007

“L'ORIGINE DE LA TENDRESSE” ET AUTRES CONTES (“L'ORIGINE DE LA TENDRESSE”
AND OTHER TALES) – Misc. directors
DVD, Digibeta, Beta SP – The World According to Shorts – 1999-2007

PARIS JE T'AIME – Misc. Directors
35, DVD – Swank Motion Pictures – 2006

PERSEPOLIS - Vincent Paronnaud & Marjane Satrapi
35, DVD – New Yorker Films – 2007

PEUR(S) DU NOIR (FEAR(S) OF THE DARK) – Misc. Directors
35, DVD – IFC Films – 2007

LES PLAGES D'AGNÈS (THE BEACHES OF AGNES) – Agnès Varda
35, Digibeta, DVD – The Cinema Guild – 2008

RÊVES DE POUSSIÈRES (DREAMS OF DUST) – Laurent Salgues
Digibeta, Beta SP, DVD – Film Movement – 2006

ROMAN DE GARE – Claude Lelouch
35, DVD – IDP Distribution – 2007

LE SCAPHANDRE ET LE PAPILLON (THE DIVING BELL AND THE BUTTERFLY) – Julian Schnabel
35, DVD – Swank Motion Pictures – 2007

LES TÉMOINS (THE WITNESSES) – André Téchiné
35, Digibeta, DVD – Strand Releasing – 2007

TWO DAYS IN PARIS – Julie Delpy
35, DVD – IDP Distribution – 2007

UN BAISER S'IL VOUS PLAÎT (SHALL WE KISS?) – Emmanuel Mouret
35, DVD – Music Box Films – 2007

UN CONTE DE NOËL (A CHRISTMAS TALE) – Arnaud Desplechin
35, DVD – IFC Films – 2008

UN SECRET (A SECRET) – Claude Miller
35, Digibeta, DVD – Strand Releasing – 2007

UNE VIEILLE MAÎTRESSE (THE LAST MISTRESS) – Catherine Breillat
35, Digibeta, DVD – IFC Films – 2007

LE VOYAGE DU BALLON ROUGE (THE FLIGHT OF THE RED BALLOON) – Hou Hsiao-hsien
35, DVD – IFC Films – 2007

* For film descriptions and information, visit www.facecouncil.org/tournees/alternativelist.html

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about CINÉ2000



Photo: Olivier Assayas on the set of *BOARDING GATE* © Swank Motion Pictures.

Ciné2000 aims to foster interest in French cinema among future American film professionals. Grants are available to film departments at universities in the U.S. and 501(c)3 film institutions.

The program offers partial or complete support of activities in the field of French cinema such as guest lectures or master classes by French film professionals (directors, cinematographers, editors, composers, animators, producers, critics, etc.). The program is designed to compliment the institution's existing activities and curricula.

Over the years **Ciné2000** has helped dozens of academic institutions bring French filmmakers and French film professionals to their campus. Arnaud Desplechin, Olivier Assayas, Jacques Richard, Malik Chibane, Philippe Claudel, Agnès Varda, Claire Denis, Yamina Benguigui and Abderrahmane Sissako are among the filmmakers who have been able to present their work to film students thanks to a **Ciné2000** grant.

Ciné2000 activities have also included the partial funding of exchange programs between American and French filmmaking schools such as the one created in 2007 between Harvard University and La Fémis in France.

If you would like to receive more information on the program **Ciné2000**, please contact us at cinema@facecouncil.org

THE TOURNÉES FESTIVAL

a program of FACE, was launched in 1995 to help French films find a new audience by encouraging film screenings on American college and university campuses.

THE TOURNÉES FESTIVAL

supports French film screenings on campuses across the country each year.

INFORMATION

Phone 212 439 1451

Fax 212 439 1455

E-mail tourneesfestival@facecouncil.org

Web www.facecouncil.org/tournees

FACE

972 Fifth Avenue

New York, NY 10075

facecouncil.org

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