

A woman with short blonde hair, wearing a red tracksuit with gold stripes on the sleeves and pants, stands in a forest. Sunlight filters through the trees, creating a hazy, ethereal atmosphere. The ground is covered in fallen leaves.

**THE
TOURNÉES
FESTIVAL**

2011 / 2012

The Tournées Festival

The Tournées Festival is a program of FACE (French American Cultural Exchange), in partnership with the Cultural Services of the French Embassy, which aims to bring contemporary French cinema to American college and university campuses. The program distributes close to \$200,000 in grants annually to encourage schools to begin their own self-sustaining French film festivals. Now in its 16th year, *The Tournées Festival* has partnered with more than 350 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 figures 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 the two application deadlines:

June 30, 2011 for those who wish to present the program in the fall semester, and
October 1, 2011 for those planning a spring program.

The Tournées Festival is made possible with the generous support of:
French Ministry of Foreign and European Affairs, Centre National de la Cinématographie, Grand Marnier Foundation, 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 Muriel Guidoni and Rachel Barber for their collaboration on *The Tournées Festival* program.

The Tournées Festival Book was designed by Laurent Auffret.

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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).

Please note the special offer for the long version of the film *Carlos* on page 7.

Application Procedure

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, Beta SP, Blu-ray, DCP, Digibeta, DVCAM, DVD, or HDCAM. 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, 2011 & October 1, 2011.

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 (Beta SP, Blu-ray, DCP, Digibeta, DVCAM, DVD, or HDCAM). 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, 2011 and June 30, 2012. 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. We suggest that you 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.

We will 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, 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 the names of *The Tournées Festival* 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, 2012.

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)
- 1 hard copy of the customized flyers and/or postcards provided by the program (see above for requirements)
- 1 hard copy 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 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.

L'AFFAIRE FAREWELL

Farewell



Christian Carion's nail-biting espionage drama is based on little-known true events from the early 1980s that helped bring down the Soviet Union. In a neat bit of casting, the two leads of *Farewell* are played by prominent European filmmakers. Emir Kusturica (the Serbian director of 1995's *Underground*) is Sergei Grigoriev, a KGB colonel who has become completely disillusioned with Communism under Brezhnev; he leaks highly classified documents to a French spy, Pierre (Guillaume Canet, an actor-director best known for helming 2006's *Tell No One*). This top-secret information makes it way to the head of French intelligence, the CIA, and President Reagan. Beyond the Cold War international intrigue, *Farewell* is also a compelling study of the domestic lives of secret agents. Sergei, based on the real-life Vladimir Vetrov, constantly clashes with his teenage son, Igor, who's obsessed with Queen and the music of other forbidden "decadent" Western pop artists. Igor has no clue that his father hates Brezhnev as much as he does—or that Sergei is undertaking his traitorous activities in the hopes that his son will have a better life.

"... an ideal corrective to the usual overblown espionage fantasies, and one that works very well on its own stealthy terms. The fact-based 'Farewell' ('L'Affaire Farewell') from French director Christian Carion boasts the considerable virtue of seeming to take place in the real world, among genuine (if duplicitous) practitioners of the surveillance and secrets game in the late-Cold War era of the early 1980s." Michael Phillips, Chicago Tribune.

DIRECTOR

Christian Carion

SCREENPLAY

Eric Raynaud. Adapted from Sergey Kostine's *Bonjour Farewell*.

CAST

Grigoriev: Emir Kusturica
Pierre: Guillaume Canet
Jessica: Alexandra Maria Lara
Feeney: Willem Dafoe

GENRE

Thriller

DISTRIBUTOR

NeoClassics Films

RUNNING TIME 112'

PRODUCTION France, 2009

RATING Not Rated

GAUGE 35mm, Blu-ray, DVD

BELLAMY

Inspector Bellamy



Inspector Bellamy, the last film by Claude Chabrol, one of the architects of the French New Wave who died in September 2010 at age 80, features another Gallic legend: Gérard Depardieu, playing the Parisian celebrity detective of the title, a role Chabrol wrote expressly for the actor. On vacation with his wife and near retirement, Bellamy now approaches crime-solving as more of a hobby, though he is still haunted by a childhood incident with his obnoxious younger brother, Jacques, who comes to visit. More mysteries come to the fore—involving an unidentified body in a car wreck, an insurance scam, and a treacherous mistress—in this droll policier by the man once referred to as the “French Hitchcock.” Though he’s in no rush, Bellamy is still determined to find the answers, perhaps even to unravel the root of his lifelong fraternal torment. “I found a kind of dignity in despising myself,” Bellamy explains to his devoted spouse—and Depardieu similarly brings his own ruffled dignity to the film, artfully moving his formidable bulk from scene to scene.

“Chabrol as always shows a tenderness toward the lives of people who are exceptional only because crime touches them. He pays great attention to domestic details, and to the tone of the pillow talk between the Bellamys. He suggests that in their marriage, and perhaps in every marriage, things are not as simple as they seem.”

Roger Ebert, Chicago Sun-Times.

DIRECTOR

Claude Chabrol

SCREENPLAY

Claude Chabrol & Odile Barski

CAST

Paul Bellamy:
Gérard Depardieu
Jacques Lebas: Clovis Cornillac /
Noël Gentil / Emile Leuliet
Denis Leprince:
Jacques Gamblin
Françoise Bellamy: Marie Bunel

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 110'

PRODUCTION France, 2009

RATING Not Rated

GAUGE 35mm, DVD

LA BELLE ENDORMIE

The Sleeping Beauty



As she did in 2009's *Bluebeard*, Catherine Breillat—cinema's most consistently intelligent investigator of female sexuality—has provocatively deconstructed another classic children's tale by Charles Perrault, upending conventional ideas about sex and gender. An infant girl is cursed to die at a tender age by a wicked witch; three good fairies recast the spell so that our heroine, Anastasia, will sleep for 100 years when she turns six, waking up as a beautiful teenager. In her prolonged slumber, the stalwart child declares her hatred for "the world of little girls" and their fondness for princess-y things, much preferring to get lost in her dictionary and the universe of new words. Her vivid dreamscape also includes adventures in a remote forest, where she is taken in by a widow and her teenage son, Peter; after further encounters with dwarves and albino monarchs, Anastasia finds a kindred spirit in a Gypsy girl. At last waking up from her century-long sleep, 16-year-old Anastasia discovers carnal pleasures with both a man and a woman—as well as crushing heartbreak.

"Astonishing landscapes that circumnavigate the globe, and a dizzying mix of historical periods, provide a backdrop for the little girl at the film's centre. Breillat's cinematographic eye has rarely been expressed on such a large canvas or with such razor-sharp intent."

Noah Cowan, Toronto International Film Festival.

DIRECTOR

Catherine Breillat

SCREENPLAY

Catherine Breillat

CAST

Anastasia (child):

Carla Besnainou

Anastasia (age 16):

Julia Artamonov

Peter: Kerian Mayan

Johan: David Chausse

GENRE

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME 82'

PRODUCTION France, 2010

RATING Not Rated

GAUGE Beta SP, Digibeta,

DVCAM, DVD

CARLOS

Carlos



Olivier Assayas's extraordinary 330-minute epic about international terrorist Ilich Ramírez Sánchez—better known by his *nom de guerre*, Carlos the Jackal—is one of the most immersive biopics in cinema history. Spanning 20 years and taking place in a dozen countries, *Carlos* begins in 1973 in Beirut, where our antihero is a soldier for the Popular Front for the Liberation of Palestine. Soon he's dispatched on assignments to London, the Hague, and Paris, killing, raiding, and exploding as the situation requires. Fueled by equal parts Marxist-revolutionary fervor and boundless narcissism, Carlos proudly boasts to one of his many girlfriends, "Weapons are an extension of my body." Assayas masterfully depicts his subject's most infamous missions—including seizing control of the 1975 OPEC summit meeting in Vienna, the film's centerpiece—with assiduous, electrifying attention to detail, giving viewers the sense that they are in the middle of the action. But Assayas is just as specific when chronicling Carlos's outrageous downfall: it turns out that this Marxist zealot had quite a taste for bourgeois pleasures—and is finally arrested at, of all places, a urologist's office.

"Assayas and co-scribe Dan Franck resist the temptation to glamorize an iconic murderer or explain away his psychology, though their panoramic vision packs enough telling details to offer audiences the proper view of their subject, as someone worthy of intense interest but little admiration."

Justin Chang, Variety.

SPECIAL NOTE: Please note that should you choose to program the long version of *Carlos* with four other *Tournees Festival* films, you will receive an additional \$360 with your grant. You may also program the long version with three other *Tournees Festival* films, in which case you will receive the regular grant amount of \$1,800 (if all other films are shown in video) or a pro-rated grant amount if films are shown in a combination of 35mm and video (please see the guidelines for details).

DIRECTOR

Olivier Assayas

SCREENPLAY

Olivier Assayas & Dan Franck

CAST

Ilich Ramírez Sanchez/"Carlos":

Édgar Ramírez

Johannes Weinrich: Alexander Scheer

Magdalena Kopp:

Nora Von Waldstätten

Wadie Haddad: Ahmad Kaabour

Hans-Joachim Klein: Christoph Bach

Anis Naccache: Rodney El-Haddad

AWARDS

Best Director; Best Foreign Film - *Los Angeles Film Critics Association Awards* (2010). Most Promising Actor - *César Awards* (2011). Best Mini-Series or Motion Picture Made for TV - *Golden Globes* (2011)

GENRE

Drama, Biopic

DISTRIBUTOR

IFC Films

RUNNING TIME Short version : 165'

Long version (3 Parts) : 332'

PRODUCTION France, Germany, 2010

RATING Not Rated

GAUGE HDCAM, DVD. Short: 35mm

COPIE CONFORME

Certified Copy



Iranian master Abbas Kiarostami works in the West for the first time in this intriguing Tuscany-set story about love and (mis)communication. Playing with the question of what is fake versus what is authentic, *Certified Copy* opens with an English writer, James Miller, in Italy to promote the translation of his book, arguing that copies are just as good as “the real thing.” The following day, Miller joins an unnamed woman on a car trip to the small town of Lucignano, setting the stage for one of Kiarostami’s trademarks: serious disquisitions inside an automobile. After a café owner mistakenly assumes the two are a married couple, Kiarostami’s film magically shifts, as Miller and the woman begin to act as though they are spouses in the midst of a marital crisis. Watching the two bicker and reconcile, we constantly wonder what the real nature of their relationship is: Are they really strangers? Are they trying to woo each other? In the process of figuring out the true connection of the couple onscreen, we may be left pondering what’s real and fake in our own relationships.

“‘Certified Copy’ covers a range of Kiarostami’s concerns to do with male-female relationships, life and art, presence and absence, reality and representation, while its deceptively naturalistic narrative is built on a typically meticulous mise en scène that includes a long conversation in a car, much mischief with reflections and frames within frames and some sly play with perspective.”
Kriss de Witte, Sight and Sound.

DIRECTOR

Abbas Kiarostami

SCREENPLAY

Abbas Kiarostami

CAST

She: Juliette Binoche
James Miller: William Shimell

AWARDS

Best Actress, Juliette Binoche -
Cannes Film Festival (2010)

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 106'

PRODUCTION France, Italy, Iran,
2009

RATING Not Rated

GAUGE 35mm, DVD

DES DIEUX ET DES HOMMES

Of Gods and Men



Xavier Beauvois's sublime tale of faith and doubt is based on a real incident from 1996 that still reverberates in France. Eight French Trappist monks settle in an impoverished village in Algeria, offering medical assistance and gaining the locals' trust by taking part in Muslim traditions. Life, in many ways, is idyllic for the Catholic brothers as they tend to their honeybees and exalt God's glory; led by the abbot, they are frequently seen chanting and praying. This harmony is disrupted by the arrival of the Armed Islamic Group (GIA), fundamentalist terrorists who demand that the monks leave, a request that is soon seconded by the Algerian military. Not wanting to abandon the destitute citizens who've come to rely on them, the brothers take a vote, ultimately deciding to stay—a resolution that seems even more perilous after Croatian volunteers are killed by the GIA. As the film leads up to the monks' inevitable doom, Beauvois considers the intransigence of religious belief: both for his white-robed martyrs and their brutal captors.

"Of Gods and Men" is a thrilling adventure of the spirit. Austere yet provocative, this is not only a film about faith, it also has faith that the power generated by complex moral decisions can be as unstoppable as any runaway locomotive."

Kenneth Turan, Los Angeles Times.

DIRECTOR

Xavier Beauvois

SCREENPLAY

Etienne Comar

CAST

Christian: Lambert Wilson
Luc: Michael Lonsdale
Christophe: Olivier Rabourdin

AWARDS

Grand Prix – Cannes Film Festival (2010). Best Film; Best Supporting Actor, Michael Lonsdale; Best Cinematography, Caroline Champetier – César Awards (2011) Best Picture; Best Actor, Michael Lonsdale – Lumière Awards (2011)

GENRE

Drama

DISTRIBUTOR

Sony Pictures Classics

RUNNING TIME 120'

PRODUCTION France, 2010

RATING PG-13 (for a momentary scene of startling wartime violence, some disturbing images and brief language)

GAUGE 35mm, Blu-ray, DVD

DEUX DE LA VAGUE

Two in the Wave



The “two” in the title are François Truffaut and Jean-Luc Godard; the “wave” is the French New Wave, of which both men are the most renowned creators. Emmanuel Laurent’s fascinating documentary traces the friendship of these two legendary auteurs, who met in the movie-clubs of Paris and would later become colleagues in the 1950s as writers for *Cahiers du Cinéma*. Assembling a wonderful array of archival material (film clips, newspaper articles, interview footage), Laurent focuses on the great triumphs both men had with their debut features: Truffaut in 1959 with *The 400 Blows*, Godard in 1960 with *Breathless*—works that forever changed the history of cinema. Though they had very different backgrounds (Truffaut came from an unhappy working-class family, Godard from a distinguished Franco-Swiss clan), both men maintained a close, supportive friendship throughout most of the 1960s. Their tragic split began in the final years of that decade, as Godard’s films became more and more politicized; their ties were severed irrevocably in 1973 after Godard wrote a cruel letter to Truffaut attacking his film *Day for Night*. Laurent’s documentary is essential viewing for all those who wish to know more about these two invaluable mavericks.

“Two in the Wave,” while it provides plenty of biographical information, is above all interested in the artistic personalities of its subjects. It was, after all, the shared love of film that brought them together, despite their differences in temperament and background. And it was partly their divergent ideas about what cinema should become that drove the two men apart.”

A. O. Scott, The New York Times.

DIRECTOR

Emmanuel Laurent

WRITER / NARRATOR

Antoine de Baecque

PARTICIPANT

Isliid Le Besco

GENRE

Documentary

DISTRIBUTOR

Lorber Films

RUNNING TIME 93'

PRODUCTION France, 2009

RATING Not Rated

GAUGE Digibeta, DVD

L'ENFER D'HENRI-GEORGES CLOUZOT

Henri-Georges Clouzot's Inferno



This enthralling documentary on a film that was never completed began with a chance encounter. A few years ago, co-director Serge Bromberg, a film archivist and restoration specialist, was in a stalled elevator with the widow of legendary filmmaker Henri-Georges Clouzot, best known for the masterpieces *The Wages of Fear* (1953) and *Diabolique* (1955). Through this meeting, Bromberg gained access to the 15 hours of footage from *Inferno*, a movie that Clouzot abandoned in 1964. “Inferno,” we learn, takes on a double meaning: Clouzot and his cast and crew were completely in hell. The lead actor in Clouzot’s film, about a husband driven mad by jealousy, eventually walked off the set, fed up with the director’s obsessive controlling; shortly thereafter, Clouzot, who had become overwhelmed by the project, suffered a heart attack. Filled with endlessly fascinating anecdotes from surviving cast and crew, including the actress Catherine Allégret and the filmmaker Costa-Gavras (who was an assistant director on Clouzot’s movie), *Henri-Georges Clouzot’s Inferno* is also a testament to the stunning look of this film-that-never-was. The footage from *Inferno* reveals Clouzot’s experimentation with Op Art designs and psychedelic color schemes—which only further emphasized the bewitching beauty of the film’s then-26-year-old star, Romy Schneider.

“It’s a fascinating story and its neatly understated telling by a series of key collaborators ... would make for a compelling watch in itself. But, unusually for a documentary, it’s the film’s aesthetic revelations that offer its real pleasures: Clouzot’s highly ambitious vision for his tale of consumptive jealousy melded the progressive artforms of the mid-1960s ... with an innovative set of filming techniques ... to startling effect.”

Catherine Wheatley, Sight and Sound.

DIRECTOR

Serge Bromberg & Ruxandra Medrea

WRITER

Serge Bromberg. Original screenplay by Henri-Georges Clouzot, José-André Lacour, and Jean Ferry.

CAST

Odette: Bérénice Bejo
Marcel: Jacques Gamblin
Cast 1964:
Odette: Romy Schneider
Marcel: Serge Reggiani
Marylou: Dany Carrel
Martineau: Jean-Claude Bercq
Dr. Arnoux: Maurice Garrel

AWARDS

Best Documentary – César Awards (2010)

GENRE

Documentary

DISTRIBUTOR

Flicker Alley

RUNNING TIME 94'

PRODUCTION France, 2009

RATING Not Rated

GAUGE 35mm, Beta SP, Blu-ray, Digibeta, DVD, HDCAM

HADEWIJCH

Hadewijch



Bruno Dumont's exceptional film about faith and religious fervor begins as devout 20-year-old Céline is expelled from a nunnery, the mother superior—who calls her a “caricature of a nun”—disapproving of her self-starvation and self-mortification. Returned to the secular world, this too-ardent believer, we discover, is the child of a French cabinet minister and lives in a palatial Paris apartment. Our heroine soon meets Yassine, a rebellious Arab teenager from the banlieue who introduces her to the pleasure of stealing mopeds. But it is Yassine's older brother, Nassir, who most intrigues Céline; recognizing her religious seriousness, Nassir invites her to the Koran discussion group he leads. Although she doesn't convert to Islam, Céline becomes fascinated by Nassir's intense theological debates and his support of jihad. Dumont's powerful film, which takes its title from the name of a 13th-century poet, Hadewijch of Antwerp, profoundly (yet calmly) explores the relentless pursuit of faith in both Christianity and Islam—and what drives certain believers to acts of extreme violence.

“Like all of Mr. Dumont's films, ‘Hadewijch’ conjures the strange electricity (you might call it auras) around people, as if peeling away an outer layer of reality. The movie studies faces and bodies to locate the essence of humanness, especially in the eyes, behind which it finds both bestial and spiritual impulses and locates a primal isolation, as well as a lurking violence.”

Stephen Holden, The New York Times.

DIRECTOR

Bruno Dumont

SCREENPLAY

Bruno Dumont

CAST

Céline/Hadewijch: Julie Sokolowski

Nassir: Karl Sarafidis

Yassine: Yassine Salime

David: David Dewaele

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 105'

PRODUCTION France, 2009

RATING Not Rated

GAUGE 35mm, DVD

LES HERBES FOLLES

Wild Grass



This magnificently surreal romantic comedy from French master Alain Resnais presents its characters' frequent daydreams in an intoxicating color palette of yellows, reds, and blues. Resnais, a youthful 86 at the time of *Wild Grass's* triumphant premiere at the Cannes Film Festival in 2009, follows the flights of fancy of Georges, a man in his mid-60s who has become obsessed with a woman whose wallet he found. His crush, Marguerite (Sabine Azéma, Resnais's longtime companion and muse), is a dentist with a shock of frizzy red hair who has an all-consuming passion of her own: flying airplanes. Georges begins incessantly calling and writing Marguerite, much to the resigned displeasure of his much-younger wife, Suzanne. Is Georges simply looking for excitement in a life that has grown too staid, too comfortable? Is he panicked by the passage of time? Georges's batty, hilarious interior monologues don't necessarily provide any answers. But this bizarre man does remind us that we all crave adventure at some point in our lives—much in the same way that Resnais never lets us forget the transporting power of cinema.

"Wild Grass seethes with a mercurial brio not seen in a Resnais film for ages, recalling his 'Providence' (1976), also about fiction and imagination. Resnais confounds us from the off, opening on the ominous and enigmatic image of a stone tower with a gaping dark doorway, followed by grass pushing through cracks in a pavement."

Jonathan Romney, *The Independent*.

DIRECTOR

Alain Resnais

SCREENPLAY

Alain Resnais. Adapted from Christian Gailly's *L'Incident*.

CAST

Marguerite Muir: Sabine Azéma
Georges Palet: André Dussollier
Suzanne Palet: Anne Cosigny
Joseph: Emmanuelle Devos
Bernard de Bordeaux:
Mathieu Amalric
Lucien d'Orange:
Michel Vuillermoz

GENRE

Drama

DISTRIBUTOR

Sony Pictures Classics

RUNNING TIME 104'

PRODUCTION France, Italy 2008

RATING PG (for some thematic material, language and brief smoking)

GAUGE 35mm, DVD

L'ILLUSIONISTE

The Illusionist



Sylvain Chomet's delightful follow-up to 2003's *The Triplets of Belleville* is another exquisitely animated film, one based on an unproduced script by the French comic genius Jacques Tati (which was given to Chomet by Tati's own daughter). *The Illusionist* is set in the early 1960s, the time when Tati wrote the screenplay after his huge success with *Mon Oncle* (1958). As an homage to the source material, Chomet's title character is the spitting image of Tati and is given his real name, Tatischeff. This middle-aged, slightly stoop-shouldered magician is upstaged by his rabbit during performances in Paris; at his shows his London, the illusionist can't begin to compete with a wildly popular proto-Beatles band. But he finds far more appreciative audiences in small pubs in Scotland—and makes a devoted teenage friend, Alice, a poor cleaning girl who follows him to Edinburgh. The two form a touching father-daughter bond, with the illusionist determined to secretly provide Alice with the nice clothes she so admires—finery that isn't procured through magic, but through a series of funny odd jobs that the conjurer takes. Though neither the magician nor his young charge speak each other's language, *The Illusionist*, like Tati's work, beautifully shows the ways people understand each other nonverbally.

"Here, cinema is envisaged as a magical hall of mirrors in which Chomet can conjure an impossible dance across time and space between himself, the late director who has been his greatest inspiration, and their own respective filmic personae."
Anton Bitel, Sight and Sound.

DIRECTOR

Sylvain Chomet

SCREENPLAY

Sylvain Chomet. Original screenplay by Jacques Tati.

VOICES

The Illusionist:

Jean-Claude Donda

Alice: Eilidh Rankin

French Cinema Manager:

Jean-Claude Donda

AWARDS

Best Animated Feature - *César Awards* (2011)

Best Animated Film - *New York Film Critics Circle* (2010)

GENRE

Animation

DISTRIBUTOR

Sony Pictures Classics

RUNNING TIME 80'

PRODUCTION France, UK, 2010

RATING PG (for thematic elements and smoking)

GAUGE 35mm, Blu-ray, DVD

JOUEUSE

Queen to Play



This charming first film by writer-director Caroline Bottaro stars the peerless Sandrine Bonnaire as H el ene, a dutiful, middle-aged wife and mother and hard-working maid at an exclusive resort in Corsica whose obsession with chess leads to a powerful transformation. After bicycling to work—a gorgeous scene that shows off the Mediterranean island’s breathtaking beauty—H el ene notices an amorous couple playing chess while she changes the sheets in their room. Simultaneously turned on and transfixed, H el ene teaches herself to play the game, staying up until all hours of the night as she tries to understand its intricate strategies. When her practical-minded husband shows little interest in playing the board game with her, she beseeches the reclusive American intellectual, whose house she cleans, to be her chess partner. Though their game-time slowly becomes erotically charged, Bottaro wisely focuses on the ways chess reenergizes H el ene, whose life had become mere routine. The greatest pleasure in *Queen to Play* is watching H el ene’s intense concentration as she contemplates her next move on the board, particularly in the triumphant final scene.

“Sandrine Bonnaire’s ... slow transformation - from hard-working wife and mother to fey creature of complex strategies and secret smiles - proves riveting, for both the audience and her fictional mentor (Kevin Kline).” Ronnie Scheib, *Variety*.

DIRECTOR

Caroline Bottaro

SCREENPLAY

Caroline Bottaro & Caroline Maly. Adapted from Bertina Henrichs’ *The Chess Player*.

CAST

H el ene: Sandrine Bonnaire
Dr. Kr oger: Kevin Kline
Maria: Val erie Lagrange
Ange: Francis Renaud

GENRE

Drama

DISTRIBUTOR

Zeitgeist Films

RUNNING TIME 96’

PRODUCTION France, Germany, 2008

RATING Not Rated

GAUGE 35mm, Blu-ray, DVD, HDCAM

LOURDES

Lourdes



In *Lourdes*, written and directed by Jessica Hausner, wheelchair-bound Christine, hoping for a miraculous cure of her multiple sclerosis, becomes the target of envy, doubt, and derision among her fellow travelers to the eponymous religious-pilgrimage site in southwestern France at the foothills of the Pyrenees. Hausner, one of the most gifted young filmmakers to emerge from Europe in recent years, has no interest in glib pronouncements, and *Lourdes* neither condemns religious faith nor wholly embraces it. Instead, the film—particularly after Christine appears to have been “cured” of her affliction—asks more questions than it answers, leaving us with the uneasy sense that the divine is ultimately better understood as the arbitrary or the coincidental. As we watch Christine’s limbs slowly reanimate, the moment is indeed transcendent. But is this merely a temporary remission of her illness? Is Christine blessed, just lucky, or neither? Hausner refuses to cynically dismiss as trumped-up magical thinking the possibility that miracles can happen. But nor does she underestimate the simmering rage of those who feel entitled to God’s grace.

“Winking at the absurdity of miracle hunting without fully undercutting its seriousness, Lourdes ultimately eschews rigorous religious inquiry to study the mechanics of envy and frustrated desire.”

Karina Longworth, *The Village Voice*.

DIRECTOR

Jessica Hausner

SCREENPLAY

Jessica Hausner

CAST

Christine: Sylvie Testud
Kuno: Bruno Todeschini
Maria: Léa Seydoux
Cécile: Elina Löwensohn
Pater Nigl: Gerhard Liebmann
Frau Huber: Linda Prelog
Herr Olivetti: Hubsi Kramer

GENRE

Drama

DISTRIBUTOR

Palisades Tartan

RUNNING TIME 99’

PRODUCTION Austria, France,
Germany, 2009

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

MADemoisELLE CHAMBON

Mademoiselle Chambon



The plot of Stéphane Brizé's minor miracle of a movie couldn't be simpler: Jean, a home-builder and devoted family man, begins to feel passionately toward Véronique, his young son's teacher of the title. Yet what distinguishes *Mademoiselle Chambon* from other love-triangle movies is its extraordinary subtleties, and above all, its uniformly outstanding acting. Jean and Mlle Chambon are a study in contrasts: He is burly and rugged, having done manual labor his entire life; she is lithe with Modigliani-like features and comes from an intellectual Parisian family. But when she listens to Jean give a presentation to her students about what he does for a living, it's clear his pride in his work touches something in her—much as her violin playing will trigger feelings in him. Very little is said between Jean and Véronique; their yearning for each other is conveyed mainly through silences and stolen glances. That the actors playing these two unforgettable characters were once married only heightens the profound sense of longing, anguish, and sadness that ultimately consume Jean and Véronique.

"Mademoiselle Chambon' belongs to a long line of French films exploring desire and the consequences of acting on it ... This small, nearly perfect film is a reminder that personal upheavals are as consequential in people's lives as shattering world events."

Stephen Holden, The New York Times.

DIRECTOR

Stéphane Brizé

SCREENPLAY

Stéphane Brizé & Florence Vignon. Adapted from the novel by Eric Holder.

CAST

Jean: Vincent Lindon
Véronique Chambon: Sandrine Kiberlain
Anne-Marie: Aure Atika
Jean's father: Jean-Marc Thibault
Jérémy: Arthur Le Houérou

AWARDS

Best Adapted Screenplay, Stéphane Brizé & Florence Vignon – César Awards (2010)

GENRE

Drama

DISTRIBUTOR

Lorber Films

RUNNING TIME 101'

PRODUCTION France, 2008

RATING Not Rated

GAUGE 35mm, Blu-ray, Digibeta, DVD

NÉNETTE

Nénette



Stare at Borneo native and Paris resident Nénette long enough, and she begins to resemble another stolid, thick-set immigrant to France: Gertrude Stein. Documentarian Nicolas Philibert, whose long, observational takes made even the conjugation of auxiliary verbs fascinating in his country-school portrait, *To Be and To Have* (2002), invites such projections, his camera trained almost exclusively on the russet-haired simian for 70 minutes (the three other orangutans who share her cage, including her son, receive only cameos). Resolutely opposed to anthropomorphic sentimentality, Philibert asks that viewers ponder the listlessness of his titular subject, who has impassively looked out at spectators from captivity nearly her entire life. Off-screen voices—kids who marvel, “It looks strangely like a man”; zoo-keepers who discuss the particulars of Nénette’s psychology; an actor who soliloquizes on the toll of her boredom—emphasize our primate ancestry, as does observing Nénette enjoying her daily yogurt break, opposable thumb guiding the spoon before she devours the plastic container. Watching Nénette watch those who gape at her is an endlessly intriguing, multi-layered exercise in voyeurism.

“... in the end Nénette remains resistant to our projections, an opaque block that harshly reflects our inability to understand that she is almost like us. Nicolas Philibert nonetheless films her with great tenderness, in tune with the sluggish pace of her daily life and the slowness of her movements ...”
Thomas Sotinel, Le Monde.

DIRECTOR

Nicolas Philibert

WRITER

Nicolas Philibert

PARTICIPANTS

Nénette, Tübo, Théodore, Tamu

GENRE

Documentary

DISTRIBUTOR

Kino International

RUNNING TIME 67'**PRODUCTION** France, 2009**RATING** Not Rated**GAUGE** Digibeta, DVD

NON MA FILLE TU N'IRAS PAS DANSER

Making Plans for Léna



Chiara Mastroianni, the daughter of Catherine Deneuve and Marcello Mastroianni, steps out of the shadows of her famous parents with her superlative lead performance in Christophe Honoré's trenchant look at family ties. In her mid-30s, Léna, a recently divorced mother, takes her two young children to her parents' vacation home in Brittany. While there, she is constantly under attack from her siblings and mother and father—a tense situation that isn't made any easier when Léna's ex-husband, for whom she still has strong feelings, shows up. In the throes of an emotional meltdown, Léna insists that all she wants is her freedom; thanks to Mastroianni's multifaceted portrayal of this troubled character and Honoré's empathetic treatment, that's all we want for her, too. Struggling to find her balance while she sinks deeper into despair, Léna finds a parallel of sorts to her crises in a Breton folk tale that her son has just read. Magically interrupting the main narrative at the midpoint, Honoré dramatizes this fairy tale, about an independent young woman who dances all of her would-be spouses to death. After this interlude concludes, Léna is back in Paris with her kids, where her harried life is filled with tests of stamina similar to the folk heroine's.

"By reconnecting with his native Brittany, Christophe Honoré, whom we have known in the past to be more abstract and mannered, has captured substance and naturalness. His film is a wholehearted investigation of humanity, done with warmth, violence, and beautiful passion."

Marie-Noëlle Tranchant, *Le Figaro*.

DIRECTOR

Christophe Honoré

SCREENPLAY

Christophe Honoré &
Geneviève Brisac

CAST

Léna: Chiara Mastroianni
Frédérique: Marina Foïs
Annie: Marie-Christine Barrault
Nigel: Jean-Marc Barr

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 109'

PRODUCTION France, 2009

RATING Not Rated

GAUGE 35mm, DVD

LE PÈRE DE MES ENFANTS

The Father of My Children



Only 30 years old, the prodigiously talented writer-director Mia Hansen-Løve follows her assured 2007 debut, *Tout est pardonné* (All Is Forgiven), about a drug-addicted dad, with an even more wrenching look at another troubled, charismatic patriarch in *The Father of My Children*. Inspired by the life and death of French film producer Humbert Balsan, Hansen-Løve's graceful movie follows the chaotic daily routine of Grégoire Canvel, whose production company, Moon Films, is near bankruptcy. Grégoire, completely overwhelmed, tries to hide his burdens from his wife and three daughters, whom he absolutely adores, consistently projecting a charming, sunny disposition. But mid-way through the film, as the pressures escalate, he feels he has no choice but to commit suicide; his family must try to save his company while coming to terms with their own grief and anger. *The Father of My Children* is as precisely detailed in its depiction of the stress and bureaucracy of how movies get made as it is of the emotional fallout of incomprehensible loss.

"A filmmaker perfectly in tune with different personalities in crisis and conflict, Hansen-Løve has said she wanted this film to 'express the paradox of contradictory movements within the same person.' Her ability to be candid and involved in emotions without ever crossing the line is the key to why her success is so complete."

Kenneth Turan, Los Angeles Times.

DIRECTOR

Mia Hansen-Løve

SCREENPLAY

Mia Hansen-Løve

CAST

Sylvia: Chiara Caselli

Grégoire:

Louis-Do de Lencquesaing

Clémence:

Alice de Lencquesaing

Valentine: Alice Gautier

Billie: Manelle Driss

Serge: Eric Elmosnino

AWARDS

Best Screenplay, Mia Hansen-Løve – *Lumière Awards* (2010)

Special Jury Prize, *Un Certain Regard* – *César Awards* (2009)

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 110'

PRODUCTION France, Germany, 2009

RATING Not Rated

GAUGE 35mm, DVD

POTICHE

Potiche



The thrillingly incongruous image of Catherine Deneuve, the long-reigning queen of French cinema, in curlers and a cherry-red track suit is just one of the many delights in François Ozon's 1977-set comedy, a very loose adaptation of a boulevard-theater production. The film's title translates as "trophy wife," the position that Deneuve's Suzanne Pujol has held for decades in her loveless marriage to philandering umbrella-factory owner Robert. When labor unrest causes the high-strung Robert to suffer a collapse, the intrepid Suzanne steps in, endearing herself to the workers and rekindling a romance with a Communist ex-lover and union liaison, Babin. Much as he did in his 1950s-set film *8 Women*, Ozon creates a stunning period piece, perfectly re-creating the 1970s through costume, hairstyle, décor, and music, epitomized in Suzanne and Babin's outing at a disco. But above all, *Potiche* is a showcase for the formidable talents of Deneuve, whose comic timing proves just as impeccable as her dramatic delivery. As Suzanne breaks free of her coddled life, she realizes, just like many other women who discovered feminism in the 1970s, that the personal really is political.

"Deneuve, in a pitch-perfect perf, gently oscillates between [Robert and Babin] ... and the extremes they represent. She carries the whole movie here with grace, showcasing her flawless comedic timing and dramatic acting chops without any visible effort."

Boyd van Hoeij, Variety.

DIRECTOR

François Ozon

SCREENPLAY

François Ozon. Adapted from the play by Pierre Barillet and Jean-Pierre Grèdy.

CAST

Suzanne: Catherine Deneuve
Babin: Gérard Depardieu
Robert: Fabrice Luchini
Nadège: Karin Viard
Joëlle: Judith Godrèche
Laurent: Jérémie Renier

GENRE

Comedy

DISTRIBUTOR

Music Box Films

RUNNING TIME 103'

PRODUCTION France, 2010

RATING R (for some sexuality)

GAUGE 35mm, Blu-Ray, DCP,

Digibeta, DVD

LE REFUGE

Hideaway



The prolific writer-director François Ozon excels at creating characters with complex emotions, motives, and sexual desires, as *Hideaway* amply demonstrates. After Louis, her junkie boyfriend, overdoses in the film's quietly devastating opening scene, Mousse, pregnant with his child and trying to stay off heroin, moves to a country house that belongs to an ex-lover. When Louis's gay brother, Paul, comes for an extended visit, these two outsiders form a close bond—and a strange erotic fascination with each other. Carré was actually pregnant during the shoot, an element that adds a layer of intriguing realism to this tale of families, both nuclear and chosen. As Mousse explains her reasons for wanting to keep the baby to Paul, it's readily apparent that pure maternal longing isn't one of them. But Ozon refuses to judge, choosing instead a more nuanced, compassionate approach. He thoughtfully explores his lead character's ambivalence and contradictions—and the psychic consequences of her still-deep connection to her drug-addict boyfriend, whose loss she still mourns.

"Sometimes a movie makes a point that's been made before, but makes it so beautifully and so quietly that it feels like you're discovering it for the first time. 'Hideaway' does that, with the obliqueness of an off-hand comment. The glancing touch makes it all the more hard-hitting."

Michael O'Sullivan, *The Washington Post*.

DIRECTOR

François Ozon

SCREENPLAY

François Ozon & Mathieu Hippéau

CAST

Mousse: Isabelle Carré
Paul: Louis-Ronan Choisy
Serge: Pierre Louis-Calixte
Louis: Melvil Poupaud

GENRE

Drama

DISTRIBUTOR

Strand Releasing

RUNNING TIME 90'

PRODUCTION France, 2009

RATING Not Rated

GAUGE Beta SP, Digibeta, DVCAM, DVD

UN HOMME QUI CRIE

A Screaming Man



Working on a scale both intimate (a father's wounded ego) and epic (a nation torn apart by civil war), writer-director Mahamat-Saleh Haroun creates a remarkable portrait of present-day Chad. Adam, a 55-year-old former swimming champion, takes great pride in his work as the pool attendant at a luxury hotel in N'Djamena, the nation's capital. Adam is assisted in his job by his son, Abdel; their friendly competitiveness is highlighted in the film's opening scene, as the two men see who can stay underwater the longest. At home with his wife, with whom he is still blissfully in love, Adam pays little attention to the news reports of insurgent attacks on the Chadian army. But the father's life is upended when his boss tells him that his son will be replacing him as the sole pool attendant. Reeling from this blow to his self-worth, Adam makes a treacherous decision, agreeing to the local district chief's demand that he offer Abdel instead of cash as his mandatory contribution to the war effort. Adam gets his cherished job back, but the joy it provides is no match for the guilt and torment he now must endure.

"Haroun's tender but un sentimental regard for his characters allows his storytelling a natural gravitas thoroughly suited to the simultaneously unfolding private and national tragedies."

Robert Koehler, Variety.

DIRECTOR

Mahamat-Saleh Haroun

SCREENPLAY

Mahamat-Saleh Haroun

CAST

Adam: Youssouf Djaoro
Abdel: Dioucounda Koma
District Chief: Emil Abossolo M'Bo
Mariam: Hadjé Fatimé N'Goua
Djénéba: Djénéba Koné
David: Marius Yelolo

AWARDS

Jury Prize – Cannes Film Festival (2010)
Best French-Language Film Outside of France – Lumière Awards (2011)

GENRE

Drama

DISTRIBUTOR

Film Movement

RUNNING TIME 92'

PRODUCTION Chad, France, Belgium, 2010

RATING Not Rated

GAUGE 35mm, Digibeta, DVD

UN PROPHÈTE

A Prophet



Malik, the 19-year-old French-Arab criminal vividly portrayed by Tahar Rahim enters prison as an uneducated naïf. But by the time he leaves jail, he will know how to read—and how to kill. Jacques Audiard's intricate study of the bloody rules and rituals behind bars never once glorifies the shocking violence that becomes a rite of passage for Malik, who, friendless, feels he must do the savage bidding of a ferocious Corsican crime boss in exchange for protection. Instead, the director (sometimes referred to as the “French Scorsese”) examines prison as its own specific social system, its corruption, cronyism, and racism a reflection of France at large. As Malik begins to defy the Corsican overlord and make decisions of his own, he becomes drawn to another Muslim inmate who teaches him how to read and write. For as much as we cheer Malik's small victories on his slow road to redemption, he remains a deliberately ambiguous hero—one who will always have copious blood on his hands.

“... one of those rare films in which the moral stakes are as insistent and thought through as the aesthetic choices.”

Manohla Dargis, *The New York Times*.

DIRECTOR

Jacques Audiard

SCREENPLAY

J. Audiard & T. Bidegain. After an original script by A. Raouf Dafri and N. Peuffailit.

CAST

Malik El Djebena: Tahar Rahim
César Luciani: Niels Arestrup
Ryad: Adel Bencherif
Jordi “The Gypsy”: Reda Kateb
Reyeb: Hichem Yacoubi

AWARDS

Best Film; Best Original Screenplay; Best Actor, T. Rahim; Best Supporting Actor, N. Arestrup; Best Cinematography; Best Editing, *César Awards*. Grand Prix – *Cannes Film Festival* (2009)
Best Director, J. Audiard; Best Actor, T. Rahim – *Lumière Awards* (2010)

GENRE

Drama

DISTRIBUTOR

Sony Pictures Classics

RUNNING TIME 149'

PRODUCTION France, Italy, 2008
RATING R (for strong violence, sexual content, nudity, language and drug material)

GAUGE 35mm, Blu-ray, DVD

WHITE MATERIAL

White Material



Marking the first collaboration between two titans of French cinema—director Claire Denis and actress Isabelle Huppert—*White Material* unfolds as a fever dream, a haunting, enigmatic look at the horrors of colonialism’s legacy, a subject that Denis first explored in her semiautobiographical debut feature, *Chocolat* (1988). Set in an unnamed African country during an unspecified time, *White Material* centers on Maria Vial, a coffee-plantation owner who is blindly determined to continue her business while civil war rages on around her. Chaos engulfs the nation, but Maria implores her workers, many of whom have already fled, to stay and harvest the coffee crop. Amid the increasingly violent anarchy, an injured rebel leader known only as “the Boxer” takes refuge at Maria’s farm; she offers him assistance but then becomes too distracted by her obsession to harvest the beans. Maria’s folly—though she’s a native Frenchwoman who immigrated to Africa to exploit the land, she proudly distinguishes herself from “dirty whites”—is matched by the sheer madness of child soldiers roaming the country, rifles in one hand, stuffed animals in the other.

“Claire Denis’ films aspire to a crystalline purity. Even when packed with the stuff of social and political unrest – war, murder, racial tension, unemployment, refugees, families in crisis – they give the sense of having dropped, in the course of their elaboration, whatever ‘message’ they may have intended at the outset. What remains, in the end, is a cryptic diagram of bodies and desires, environments and landscapes, confrontations and evasions, things said and unsaid.”

Adrian Martin, Sight and Sound.

DIRECTOR

Claire Denis

SCREENPLAY

Claire Denis & Marie N’Diaye

CAST

Maria Vial: Isabelle Huppert
André Vial: Christophe Lambert
Manuel Vial:
Nicolas Duvauchelle
The Mayor: William Nadylam
Henri Vial: Michel Subor
The Boxer: Isaach De Bankolé

GENRE

Drama

DISTRIBUTOR

IFC Films

RUNNING TIME 102’

PRODUCTION France, Cameroon, 2008

RATING Not Rated

GAUGE 35mm, DVD

Alternative Choice List *

- 35 RHUMS** (35 SHOTS OF RUM) – Claire Denis
35, Digibeta, DVD – The Cinema Guild – 2008
- 36 VUES DU PIC SAINT-LOUIS** (AROUND A SMALL MOUNTAIN) – Jacques Rivette
35, Digibeta, DVD – The Cinema Guild – 2009
- 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
- BARBE BLEUE** (BLUEBEARD) – Catherine Breillat
Beta SP, Digibeta, DVD – Strand Releasing – 2008
- LA BELLE PERSONNE** (THE BEAUTIFUL PERSON) – Christophe Honoré
35, DVD – IFC Films – 2008
- BOARDING GATE** – Olivier Assayas
35, DVD – Swank Motion Pictures – 2007
- C'EST DUR D'ÊTRE AIMÉ PAR DES CONS** (IT'S HARD BEING LOVED BY JERKS) – Daniel Leconte
35, DVD – Outsider Pictures – 2008
- LES CHANSONS D'AMOUR** (LOVE SONGS) – Christophe Honoré
35, DVD – IFC Films – 2007
- LE CHANT DES MARIÉES** (THE WEDDING SONG) – Karin Albou
35, Digibeta, DVCAM, DVD – Strand Releasing – 2007
- CLIENTE** (A FRENCH GIGOLO) – Josiane Balasko
Digibeta, DVD – IFC Films – 2007
- COCO AVANT CHANEL** (COCO BEFORE CHANEL) – Anne Fontaine
35, DVD – Sony Pictures Classics – 2009
- COMME UN JUIF EN FRANCE** (BEING JEWISH IN FRANCE) – Yves Jeuland
Beta SP NTSC, DVD – The National Center for Jewish Film – 2007
- LA DANSE: LE BALLET DE L'OPÉRA DE PARIS** (LA DANSE: THE PARIS OPERA BALLET) – Frederick Wiseman
DVD – Zipporah Films – 2009
- ELDORADO** – Bouli Lanners
35, Digibeta, DVD – Film Movement – 2008
- ELLE S'APPELLE SABINE** (HER NAME IS SABINE) – Sandrine Bonnaire
Beta SP, Digibeta, DVD – Film Movement – 2008
- ENTRE LES MURS** (THE CLASS) – Laurent Cantet
35, DVD – Sony Pictures Classics – 2008
- L'ÉPINE DANSE LE CŒUR** (THE THORN IN THE HEART) – Michel Gondry
Beta SP, Digibeta, DVD – Oscilloscope Laboratories – 2009
- 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
- LA FILLE DU RER** (THE GIRL ON THE TRAIN) – André Téchiné
35, Digibeta, DVD – Strand Releasing – 2008
- LE FILS DE L'ÉPICIER** (THE GROCER'S SON) – Eric Guirado
35, Digibeta, DVD – Film Movement – 2007
- LA FRANCE** – Serge Bozon
35 available upon request (please contact *The Tournées Festival* office), DVD – Lorber Films – 2007
- LA FRONTIÈRE DE L'AUBE** (FRONTIER OF DAWN) – Philippe Garrel
35, Digibeta – IFC Films – 2008

LA GRAINE ET LE MULET (THE SECRET OF THE GRAIN) – Abdellatif Kechiche
 35, DVD – IFC Films – 2007

L'HEURE D'ÉTÉ (SUMMER HOURS) – Olivier Assayas
 35, Digibeta, DVD – IFC Films – 2008

HOME – Ursula Meier
 35, Digibeta, DVD – Lorber Films – 2007

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

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

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 Beta SP, Digibeta, DVD – The World According to Shorts – 1999-2007

PANIQUE AU VILLAGE (A TOWN CALLED PANIC) – Stéphane Aubier & Vincent Patar
 35, Beta SP, Digibeta, DVD – Zeitgeist Films – 2009

PARIS – Cédric Klapisch
 35, DVD – IFC Films – 2007

PERSEPOLIS – Vincent Paronnaud & Marjane Satrapi
 35, DVD – Sony Pictures Classics – 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

RICKY – François Ozon
 35, Blu-ray – IFC Films – 2008

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

SÉRAPHINE – Martin Provost
 35, DVD – Music Box Films – 2008

LE SILENCE DE LORNA (LORNA'S SILENCE) – Jean-Pierre Dardenne & Luc Dardenne
 35, DVD – Sony Pictures Classics – 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

WELCOME – Philippe Lioret
 35, Digibeta, DVD – Film Movement – 2008

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IDP Distribution

1133 Broadway, Suite 1120
New York, NY 10010
T 212 367 9435 F 212 202 7905
seanm@idpfilm.com / samuelgoldwynfilms.com

IFC Films

11 Penn Plaza, 18th Floor
New York, NY 10001
T 646 273 7214 F 646 273 7250
maboxer@ifcfilms.com / ifcfilms.com

Kino International

333 West 39th Street, Suite 503
New York, NY 10018
T 212 629 6880 F 212 714 0871
kbrokaw@kinolorber.com / kino.com

Lorber Films

333 West 39th Street, Suite 503
New York, NY 10018
T 212 629 6880 F 212 714 0871
kbrokaw@kinolorber.com / lorberfilms.com

Music Box Films

942 W. Lake Street
Chicago, IL 60607
T 312 492 9364
BAndreotti@musicboxfilms.com / musicboxfilms.com

The National Center for Jewish Film

Brandeis University
Lown 102, MS 053
Waltham, MA 02454
T 781 736 8600 F 781 736 2070
lisarivo@brandeis.edu / jewishfilm.org

NeoClassics Films

3710 S. Robertson Blvd., Suite 230
Culver City, CA 90232
T 310 559 9200 F 310 559 9267
michelle@neoclassicsfilms.com / neoclassicsfilms.com

Oscilloscope Laboratories

544 Canal Street, 5E
New York, NY 10013
T 212 219 4029, ext. 29 F 212 219 9538
dan@oscilloscope.net / oscilloscope.net

Outsider Pictures

1127 9th Street, #104
Santa Monica, CA 90403
T 310 951 0878
paul@outsiderpictures.us / outsiderpictures.us

Palisades Tartan

156 West 56th Street
New York, NY 10019
T 818 753 2346
DBerlin@palisadestartan.com / palisadestartan.com

Sony Pictures Classics

550 Madison Avenue, 8th Floor
New York, NY 10022
T 212 833 8846 F 212 833 4190
michael_piaker@spe.sony.com / sonyclassics.com

Strand Releasing

6140 W. Washington Blvd.
Culver City, CA 90232
T 310 836 7500 F 310.836.7510
david@strandreleasing.com / strandreleasing.com

Swank Motion Pictures

10795 Watson Road
St. Louis, Missouri 63127-1012
bfox@swankmp.com / swank.com

The World According to Shorts

50 Lefferts Avenue, #3R
Brooklyn, NY 11225
T 917 400 1437
jonathan@worldaccordingtoshorts.com
worldaccordingtoshorts.com

Zeitgeist Films

247 Centre Street, 2nd Floor
New York, NY 10013
T 212 274 1989 F 212 274 1644
ben@zeitgeistfilms.com / zeitgeistfilms.com

Zipporah Films

One Richdale Avenue, Unit #4
Cambridge, MA 02140
T 617 576 3603 F 617 864 8006
info@zipporah.com / zipporah.com

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Ciné2000



Photo: Claire Denis, with Alex Decas, on the set of *35 RHUMS* © The Cinema Guild

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

The program offers partial support of activities such as guest lectures or master classes by French professionals (directors, cinematographers, editors, composers, animators, producers, critics, etc.) working in the fields of film, television and new media. 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, such as filmmakers Olivier Assayas, Simone Bitton, Claire Denis, Philippe Grandrieux, and Abderrahmane Sissako, cinematographer Jacques Besse and film critic Emmanuel Burdeau. The **Ciné2000** grant has made it possible for them to present their work to film students.

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 information on the program **Ciné2000**, please contact us at:
cinema@facecouncil.org
facecouncil.org/cine2000

THE TOURNÉES FESTIVAL

The Tournées Festival, a program of FACE (French American Cultural Exchange), 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.

The Tournées Festival is made possible by:

The French Ministry of Foreign and European Affairs, The Centre National de la Cinématographie (CNC), The Florence Gould Foundation, The Grand Marnier Foundation and highbrow entertainment.

For more information on the Tournées Festival program:

Phone: 212 439 1451

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