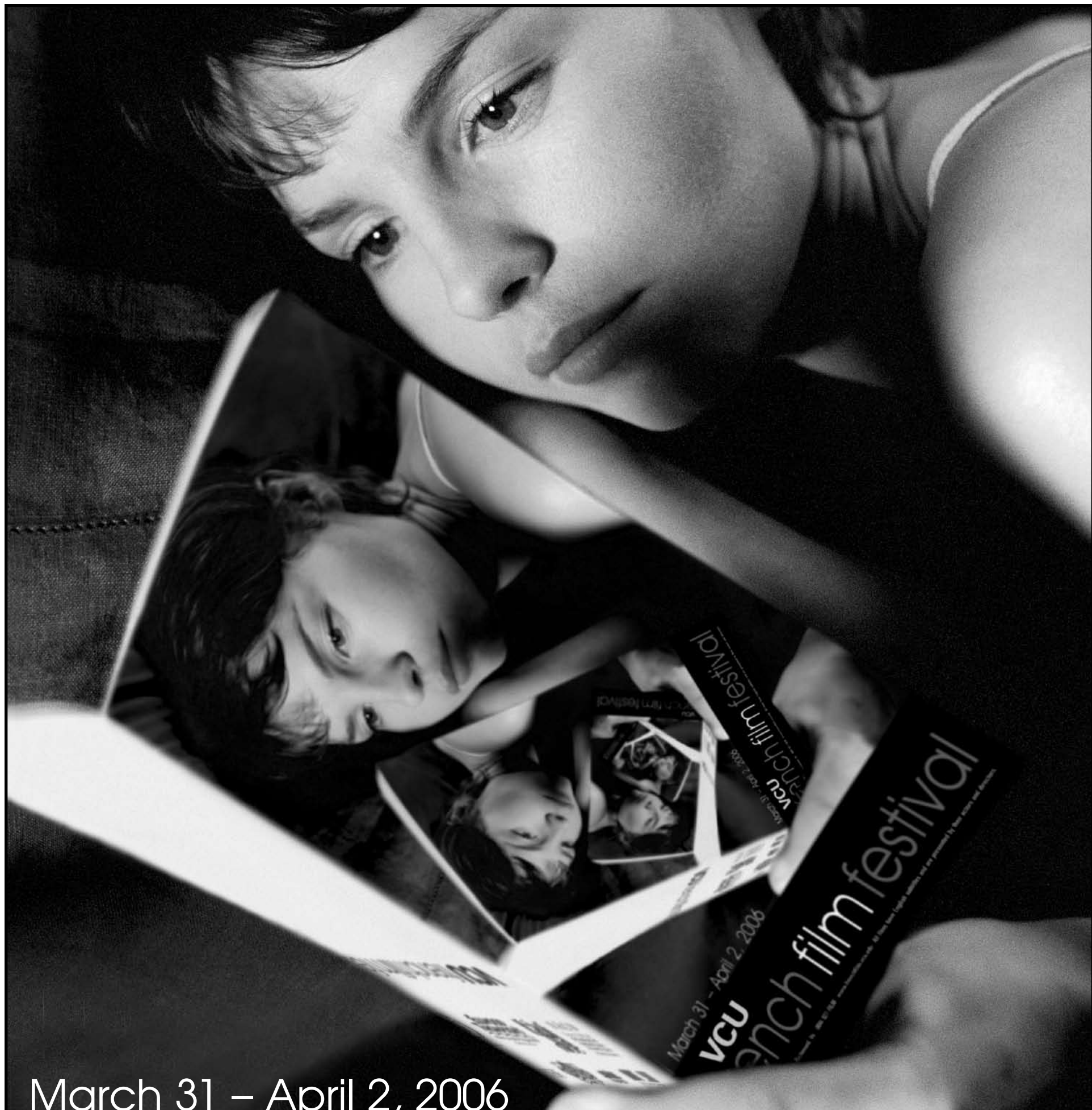




March 31 – April 2, 2006

VCU french film festival

14th annual • Byrd Theatre • Richmond, Va. • (804) 827-FILM • www.frenchfilm.vcu.edu • All films have English subtitles and are presented by their actors and directors.

V i r g i n i a C o m m o n w e a l t h U n i v e r s i t y

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Les "César"



Congratulations to Michel Bouquet for his 2006 César for Best Actor for his performance in the film *Le Promeneur du Champ de Mars*.

Congratulations to the team of the film *De battre mon coeur s'est arrêté* for their five 2006 Césars:

- 2006 César for Best French Film of the Year
- 2006 César for Best Director: Jacques Audiard
- 2006 César for Best Supporting Male Actor: Niels Arestrup
- 2006 César for Best New Female Actress: Linh Dan Pham
- 2006 César for Best Image: Stéphane Fontaine

Tuesday, March 28

2 – 6 p.m. Byrd Theatre

Master Class filmmaking lecture with Pierre-William Glenn, French director, cinematographer and President of the High Commission on the Technology of Images and Sounds

Thursday, March 30

2 – 6 p.m. VCU Shafer Street Playhouse

Master Class filmmaking lecture with Bertrand Tavernier, French director and president of Lumières Institute

Friday, March 31

3 p.m. **Coup de torchon**

Discussion with French director Bertrand Tavernier and French Cinematographer Pierre-William Glenn

6 p.m. **Ça commence aujourd'hui**

Discussion with French director Bertrand Tavernier and French actor Philippe Torreton

8:40 p.m. **Je ne suis par là pour être aimé**

Discussion with French director Stéphane Brizé and French actress Anne Consigny

11 p.m. **Imposture**

Discussion with French director Patrick Bouchitey and French actress Laetitia Chardonnet

Saturday, April 1

7:30 a.m. First Short Film Series begins

Le Manie-tout

Esperanto

Le Suicide du ventriloque

Le Serment

Comme un air...

Discussion with French directors Georges Le Piouffle, Marie-Paule Anfosso, Mathieu Guetta, Samuel Hercule and Yohann Gloaguen

9:25 a.m. **Genesis**

Discussion with French directors Marie Pérennou and Claude Nuridsany

11:25 a.m. **Iznogoud**

Discussion with French director and actor Patrick Braoudé

1:40 p.m. **Anthony Zimmer**

Discussion with French director Jérôme Salle

3:50 p.m. Presentation of the 2006 French Delegation, introduced by His Excellency Jean-David Levitte, the French Ambassador to the United States and French director Bertrand Tavernier

4:20 p.m. **Jaurès: naissance d'un géant**

Discussion with French director Jean-Daniel Verhaeghe and French actor Philippe Torreton

7 p.m. Official Reception at the Landmark Theatre

8:30 p.m. Gala dinner at the Landmark Theatre

Midnight **Mon Ange**

Discussion with French director and screenwriter Serge Frydman

Sunday, April 2

7:30 a.m. Second Short Film Series begins

Peter Pan a grandi et John

Lennon est mort

L'Isle

For Intérieur

Paul

Regards Libres

Suzanne

Discussion with French directors Alexandre Charlet, Patrick Poubel, Cécile Rousset, Romain Delange, Mona Achache and Chiara Malta

9:10 a.m. **Ze Film**

Discussion with French director Guy Jacques and French actor Clément Sibony

11:25 a.m. **Le Promeneur du Champ de Mars**

Discussion with French actor Jalil Lespert

2:05 p.m. **Narco**

Discussion with French director Tristan Aurouet

4:35 p.m. Presentation of French Delegation and the 2006 5 César award-winning film:

De battre mon coeur s'est arrêté

Discussion with French director Jacques Audiard and French actor Romain Duris



Theatre

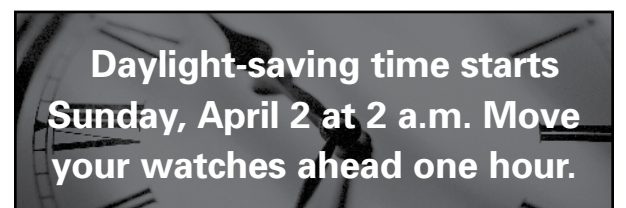
The Byrd Theatre is located at 2908 W. Cary St. in Richmond. A parking deck is located directly behind the theater.

Official Reception

The Official Reception for all Festival pass-holders (Student VIP, Faculty VIP, Regular VIP, and VIP Plus Pass) will be held on the evening of Saturday, April 1, 2006, at 7 p.m. at the Landmark Theatre (6 N. Laurel St.). Parking will be available free of cost to all pass holders at the VCU Main Street Parking Deck (801 W. Main St.).

Gala Dinner

The Gala Dinner for VIP Plus pass holders will take place on Saturday, April 1, 2006, at 8:30 p.m., at the Landmark Theatre (6 N. Laurel St.). Parking will be available free of cost to all pass holders at the VCU Main Street Parking Deck (801 W. Main St.).

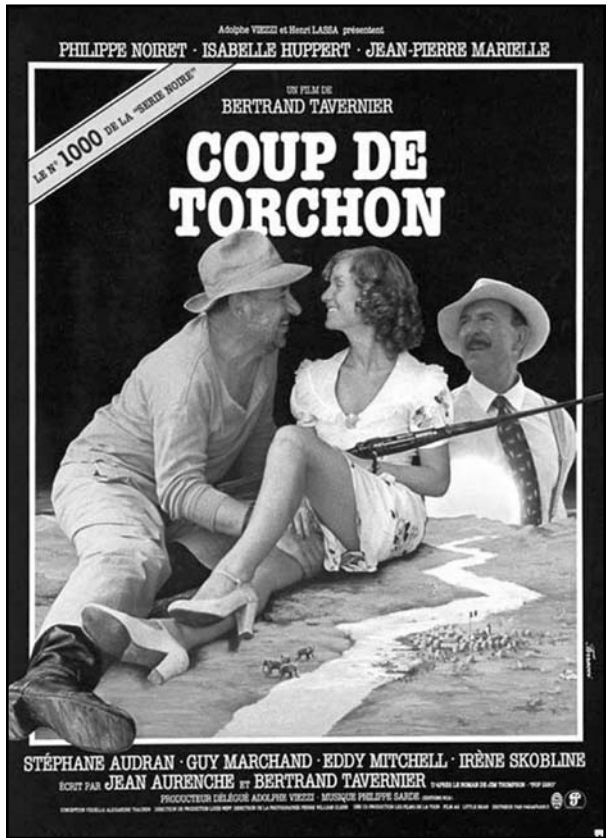


Coup de torchon

feature

French director Bertrand Tavernier and French cinematographer Pierre-William Glenn present this special screening of *Coup de torchon*

Tribute to Bertrand Tavernier



Mature Audience

director Bertrand Tavernier screenplay Bertrand Tavernier and Jean Aurenche producer Henri Lassa and Adolphe Viezzi starring Philippe Noiret, Jean-Pierre Marielle, Isabelle Huppert, Stéphane Audran running time 128 min

English Description

1938, in a French African colony. Lucien Cordier is the cop of a small village, populated with blacks and a few whites (usually dumb, racist and lustful). He is a washout, whom everyone, including his wife Huguette, humiliates. He never arrests anyone and looks elsewhere when a dirty trick occurs. But one day, he turns into a Machiavellian exterminating angel.

Description en français

En 1938, dans l'Afrique coloniale française, Lucien Cordier est l'unique policier d'un petit village peuplé de noirs et de quelques blancs – dans la majorité stupides, racistes et vicieux. Il est la risée du village et tout le monde l'humilie, y compris sa propre femme Huguette. Il n'a jamais arrêté personne et se planque toujours quand une sale affaire sollicite son intervention. Mais un jour, Lucien se transforme en ange exterminateur et machiavélique.

director/ screenwriter Bertrand Tavernier

See film *Ça commence aujourd'hui*

cinematographer/director Pierre-William Glenn

selected films since 1973

- 2005 *Un fil à la patte* by Michel Deville
- 2003 *Cette femme-là* by Guillaume Nicloux
- 2002 *11'09"01-September 11*
by Youssef Chahine, Amos Gitai, et al.
- And Now... Ladies and Gentlemen...*
by Claude Lelouch
- 2001 *Combats de femme* (TV)
by Sylvie Verheyde
- 1999 *Fait d'hiver* by Robert Enrico
- 1998 *Hasards ou Coïncidences*
by Claude Lelouch
- 1996 *Mon père avait raison* (TV)
by Roger Vadim
- L'Enfant sage* (TV) by Fabrice Cazeneuve
- La Nouvelle Tribu* (TV) by Roger Vadim
- 1993 *L'Amour fou* (TV) by Roger Vadim
- Le Voyant* (TV) by Pierre-William Glenn
- 23:58 by Pierre-William Glenn
- 1992 *L'Affût* by Yannick Bellon
- 1990 *A captive in the Land* by John Berry
- 1989 *L'Orchestre rouge* by Jacques Rouffio
- Les Enfants du désordre*
by Yannick Bellon
- A Dry White Season* by Euzhan Palcy
- Street of No Return* by Samuel Fuller
- 1987 *Terminus* by Pierre-William Glenn
- 1985 *Les Enragés* by Pierre-William Glenn
- 1984 *Ronde de nuit* by Jean-Claude Missiaen
- 1983 *Mississippi Blues* by Robert Parrish
and Bertrand Tavernier
- 1983 *La Crime* by Philippe Labro
- Le Prix du danger* by Yves Boisset

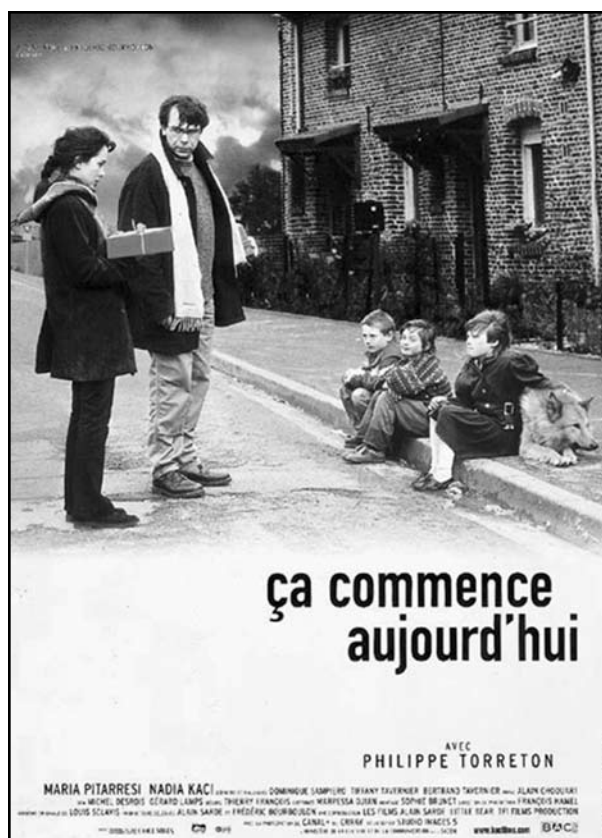
- 1982 *Tir groupé* by Jean-Claude Missiaen
- Le Choc* by Robin Davis
- L'Etoile du Nord* by Pierre Granier-Deferre
- 1981 *Coup de torchon* by Bertrand Tavernier
- Le Choix des armes* by Alain Corneau
- Allons z'enfants* by Yves Boisset
- 1980 *Extérieur, nuit* by Jacques Bral
- Loulou* by Maurice Pialat
- Une semaine de vacances*
by Bertrand Tavernier
- L'Entourloupe* by Gérard Pirès
- La Mort en direct* by Bertrand Tavernier
- 1979 *Passe ton bac d'abord* by Maurice Pialat
- A Little Romance* by George Roy Hill
- Série noire* by Alain Corneau
- 1978 *Avalanche* by Corey Allen
- L'Amour violé* by Roger Vadim
- 1977 *Le Fond de l'air est rouge* by Chris Marker
- La Menace* by Alain Corneau
- Gruppenbild mit Dame*
by Aleksandar Petrovic
- 1976 *Comme un boomerang* by José Giovanni
- Le Voyage de nocces* by Nadine Trintignant
- L'Argent de poche* by François Truffaut
- Le Juge et l'assassin* by Bertrand Tavernier
- 1975 *Que la fête commence...*
by Bertrand Tavernier
- 1974 *La Jeune Fille assassinée* by Roger Vadim
- France société anonyme* by Alain Corneau
- Et demain?* by Pierre Carpentier
- La Femme de Jean* by Yannick Bellon
- L'Horloger de Saint-Paul*
by Bertrand Tavernier
- Le Cheval de fer* by Pierre-William Glenn
- Essai sur l'agression* by Jacques Rivette
- Naissance et mont de Prométhée*
by Jacques Rivette
- 1973 *La Nuit américaine* by François Truffaut
- Etat de siege* by Costa-Gavras

Ça commence aujourd'hui

feature

French director Bertrand Tavernier and French actor Philippe Torreton present this special screening of *Ça commence aujourd'hui*

Tribute to Bertrand Tavernier



General Audience

English Description

Daniel is the schoolmaster of a kindergarten in a small French town. The local economy, which depended entirely on coal production, has been mired in a depression ever since the mines were closed. When their parents fall into utter discouragement or even poverty because of prolonged unemployment, the children suffer the consequences. Daniel is confronted daily with difficult situations and he feels responsible to deal with them although they are outside the scope of his responsibilities. He soldiers on with the staff of the kindergarten, all doing their best to educate the children of a severely disrupted society.

Description en français

Daniel, la quarantaine, est instituteur et directeur d'une école maternelle, dans la petite ville de Hernaing, ex cité minière abritant une population qui vit dans des conditions insalubres depuis la fermeture des mines. Quand les parents s'écroulent de découragement, à cause de la pauvreté générale et du taux de chômage record, ce sont les enfants qui sont les premiers à en subir les conséquences. Daniel doit tous les jours faire face à des situations terribles et se sent directement impliqué, bien que cela dépasse largement le cadre de ses responsabilités d'enseignant. Il se bat donc aux côtés du reste de l'équipe de la maternelle, faisant son mieux pour donner le meilleur enseignement possible à des enfants complètement désorientés.

director/screenwriter

Bertrand Tavernier

- 2004 *Holy Lola*
- 2002 *Laissez passer*
- 2001 *Histoires de vies brisées: les « double peine » de Lyon*
- Les Enfants de Thiès* (TV)
- Mon père, il m'a sauvé la vie* by José Giovanni
- 1999 *Ça commence aujourd'hui*
- 1998 *De l'autre côté du périph* (TV)
- 1997 *La Lettre* (TV)
- 1996 *Capitaine Conan*
- 1995 *L'Appât*
- 1994 *La Fille de d'Artagnan*
- 1992 *L.627*
- La Guerre sans nom*
- 1991 *Contre l'oubli*
- 1990 *Daddy Nostalgie*
- Der grüne Berg* by Fredi M. Murer
- 1989 *La Vie et rien d'autre*
- 1988 *Lyon, le regard intérieur* (TV)
- 1987 *La Passion Béatrice*

- 1986 *'Round Midnight*
- 1984 *Un Dimanche à la campagne*
- 1983 *Mississippi Blues*
- La 8ème génération*
- La Trace* by Bernard Favre
- Ciné citron*
- 1982 *Philippe Soupault* (TV)
- 1981 *Coup de torchon*
- 1980 *Une semaine de vacances*
- La Mort en direct*
- 1977 *Des enfants gâtés*
- 1976 *Le Juge et l'Assassin*
- 1975 *Que la fête commence*
- 1974 *L'Horloger de Saint-Paul*
- 1967 *Coplan ouvre le feu à Mexico* by Riccardo Freda
- Capitaine Singrid* by Jean Deluc
- 1964 *La Chance et l'Amour*
- Les Baisers*

actor

Philippe Torreton

See film *Jaurès: naissance d'un géant*

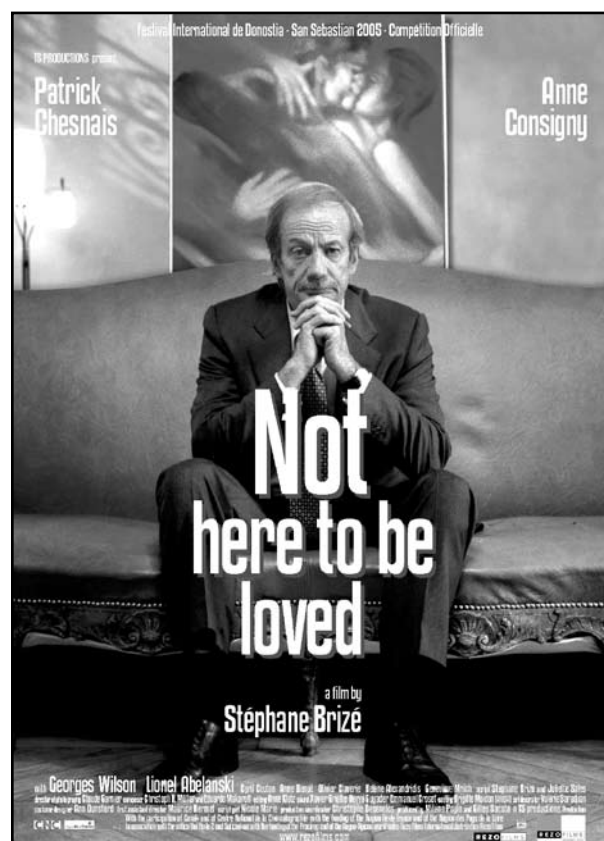


director Bertrand Tavernier screenplay Bertrand Tavernier and Dominique Sempiero producer Les Films Alain Sarde starring Philippe Torreton, Maria Pitarresi running time 107 min

Je ne suis pas là pour être aimé

feature

French director Stéphane Brizé and French actress Anne Consigny present this North American premiere of *Je ne suis pas là pour être aimé*



General Audience



Congratulations to Patrick Chesnais on his 2006 César nomination for Best Male Actor; to Anne Consigny on her 2006 César nomination for Best Female Actress; and to Georges Wilson on his 2006 César nomination for Best Supporting Actor.

director Stéphane Brizé screenplay Stéphane Brizé and Juliette Sales producers Miléna Poylo and Gilles Sacuto, TS Productions starring Patrick Chesnais, Anne Consigny, Georges Wilson, Lionel Abelski running time 93 min

English Description

With his worn-out smile and heart, Jean-Claude Delsart is a 50-year-old bailiff who long ago abandoned the idea that life could bring him pleasure. Until the day he took it upon himself to push open the door of a tango school ...

Description en français

50 ans, huissier de justice, le cœur et le sourire fatigués, Jean-Claude Delsart a depuis longtemps abandonné l'idée que la vie pouvait lui offrir des cadeaux. Jusqu'au jour où il s'autorise à pousser la porte d'un cours de tango...

Interview with Stéphane Brizé (director)

Where did you get the idea for this film?

It all started with the simple desire to observe this man, who is absolutely incapable of expressing or receiving the slightest emotion, at a moment in his life when he is terribly vulnerable.

Having reached 50, Jean-Claude senses that he is in the last-chance saloon in terms of building a meaningful relationship. Like some of the other characters in the film, he has a choice to make, which will decide his whole future. It is a choice that will lead to happiness or bitterness and regrets. By confronting the characters with this dilemma, I observe the unseen reasons that lead them to act in one way or another, and reveal the paradox of decisions that sometimes contradict one's deepest desires.

They are characters at various ages in life who have never learned to love or to be loved ... that often goes together. That's the crux of the film and explains the title, which is a kind of declaration of intent whose meaning is the opposite of what it says. As a result of all their deficiencies and traumas, the characters mess up their relationships, suffer, are weighed down by regret at the end of their lives, and would like to say what they feel deep down but can't or don't know how to. And yet, often, it doesn't take very much to unlock all that — a word, a gesture, a little bit of courage. Except that when you never learned to do it, it can feel like climbing Everest.

Entretien avec Stéphane Brizé (réalisateur)

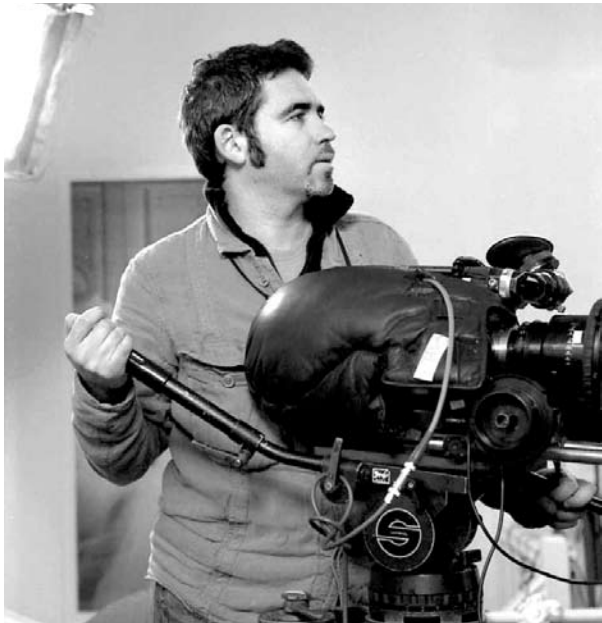
Quel est le point de départ de ce film?

Ce film est parti de l'envie toute simple d'observer un homme absolument incapable d'exprimer ou de recevoir la moindre émotion à un moment de fragilité de sa vie.

A 50 ans, Jean-Claude sent inconsciemment qu'il est à l'heure de sa dernière chance pour réussir à construire affectivement quelque chose. Lui comme certains autres personnages du film se retrouvent face à un choix. Un choix qui engagera leur vie future. Un choix d'où découlera bonheur ou bien amertume et regrets. En plaçant mes personnages face à ce dilemme, j'observe les raisons invisibles qui les amènent à agir d'une manière ou d'une autre, laissant apparaître le paradoxe de certaines de leurs décisions qui vont parfois à l'encontre de leurs désirs propres.

Des personnages, jeunes et moins jeunes, à qui on n'a pas appris à aimer ou à être aimés... et ça va souvent de pair. Voici d'ailleurs la problématique fondamentale autour de laquelle a été construit le film. D'où le titre en forme de revendication dont on doit entendre le contraire de ce qu'il signifie. Résultat de toutes ces carences et de ces traumatismes, des gens qui se ratent, des gens qui souffrent, des gens étouffés par les regrets à la fin de leur vie, des gens qui voudraient dire ce qu'ils ont sur le cœur mais qui ne le peuvent pas ou ne savent pas le faire. Il suffit pourtant souvent de presque rien pour dénouer tout cela... un petit mot, un petit geste, une toute petite dose de courage. Oui, mais quand on n'a pas appris à le faire, ça peut ressembler à l'ascension du plus haut sommet du monde.

Je ne suis pas là pour être aimé



director/screenwriter
Stéphane Brizé

- 2005 *Je ne suis pas là pour être aimé*
Une vie de rêves
2004 *Le Bel Instant*
1999 *Le Bleu des villes*
1996 *L'Oeil qui traîne* (Short)
1993 *Bleu dommage* (Short)

actor
Patrick Chesnais

selected films
(as a director)

- 2000 *Charmant garçon*

(as an actor)

- 2005 *Je ne suis pas là pour être aimé*
by Stéphane Brizé
2004 *Tu vas rire mais je te quitte*
by Philippe Harel
2003 *Casablanca driver*
by Maurice Barthélemy
2001 *Sexes très opposés*
by Eric Assous
Irène by Ivan Calberac
2000 *Charmant garçon*
by Patrick Chesnais
1999 *Kennedy et moi*
by Sam Karmann
1998 *Les Enfants du siècle*
by Diane Kurys



actress
Anne Consigny

selected films

- 2005 *Je ne suis pas là pour être aimé*
by Stéphane Brizé
36, quai des Orfèvres
by Olivier Marchal
2003 *L'Equipier*
by Philippe Lioret
2002 *En jouant... Dans la Compagnie
des homes*
by Arnaud Desplechin
1985 *Le Soulier de satin*
by Manoel De Oliveira



Imposture

feature

French director/actor Patrick Bouchitey and French actress Laetitia Chardonnet present this North American premiere of *Imposture*



Mature Audience

English Description

A fearsome literary critic adrift in a hum-drum life, Serge Pommier still hasn't written the book the world has always expected of him. To make ends meet, he works as a university literature professor. Then, one of his students, Jeanne, submits to him a wonderful manuscript ...

Serge knows he should have written this. He could have written it. Jeanne's novel is a surefire guarantee of the recognition he has long hoped for. He decides to abduct Jeanne and steal her text.

Ensnared by their secrets, unspoken truths, the desire for love, and the thirst for revenge, they become each other's prisoners ...

Description en français

Critique redouté perdu dans une existence banale, Serge Pommier n'a toujours pas écrit le livre que tout le monde espérait de lui. Pour vivre, il doit se contenter d'enseigner la littérature à l'université. Lorsque l'une de ses étudiantes, Jeanne, lui soumet un manuscrit remarquable...

Ce texte, il aurait dû l'écrire, il aurait pu. Ce roman est à coup sûr un passeport pour la reconnaissance si longtemps espérée. Serge décide de kidnapper Jeanne et de voler son texte.

Entre les non-dits, les confidences, l'envie d'aimer, et la soif de vengeance, chacun devient le prisonnier de l'autre...

Interview with Patrick Bouchitey (director)

Paradoxical and surprising ...

For me, one of the major difficulties was to make the character of Pommier as attractive as he was frightening. Although what he does is reprehensible, it's important that the audience senses motivations that they can relate to. He had to be at the same time determined, stressed, dangerous and forlorn. He can even be violent. That paradox sums him up perfectly. The character had to switch between facets of his personality depending on the context. I set out to capture this ambiguity.

When Jackie Berroyer and I were working on the script, I decided that Jeanne should refuse to talk. That's her weapon. It's her strength. In the face of her silence, he has to pad out the conversations.

At the beginning, Pommier attempts to remain cool and to hold his emotions. He tries to be a monster. He knows that if he lets his feelings get tangled up in this, he will inevitably be lost. Gradually, she forces his hand ...

Entretien avec Patrick Bouchitey (réalisateur)

Paradoxal et surprenant...

Pour moi, l'une des difficultés était de réussir à rendre le personnage de Pommier aussi effrayant qu'attachant. A travers son action condamnable, on devait malgré tout pouvoir sentir des émotions que nous connaissons tous. Il était important qu'il paraisse à la fois débordé, décidé, dangereux, malheureux. Il peut même être violent. Il devait pouvoir basculer d'une facette à l'autre au gré des situations. C'est un monstre humain mais il n'est pas que cela. Lorsqu'il enlève Jeanne, tout le monde le condamne. On pense qu'il va la tuer ou même la violer. Tout est possible. C'est une ambiguïté que j'ai cherchée.

Au moment où nous développons le scénario avec Jackie Berroyer, j'ai décidé de rendre le personnage de Jeanne muet. Se taire devient son arme. C'est sa force. Devant son silence, lui est obligé de parler.

Au départ, Pommier essaie de rester froid, il bloque son affectif. Il s'efforce d'être monstrueux. Il sait que laisser les sentiments s'en mêler causerait sa perte. Elle va le forcer, peu à peu...

director Patrick Bouchitey screenplay Patrick Bouchitey, Gilles Laurent, Jackie Berroyer, Gaëlle Mace producer EuropaCorp starring Patrick Bouchitey, Laetitia Chardonnet, Isabelle Renauld, Ariane Ascaride, Patrick Catalifo, Didier Flamand running time 101 min

Imposture

director/screenwriter/actor
Patrick Bouchitey

selected films since 1988

- 2005 *Imposture* by Patrick Bouchitey
- 2001 *Les Naufragés de la D 17*
by Luc Moullet
- 2000 *Le Monde de Marty* by Denis Bardiau
Le Roman de Lulu
by Pierre-Olivier Scotto
- 1999 *Passeurs de rêves* by Hiner Saleem
Amazone by Philippe de Broca
- 1998 *Les Grandes Bouches*
by Bernie Bonvoisin
- 1997 *Que la lumière soit!* by Arthur Joffé
- 1996 *Les Démons de Jésus*
by Bernie Bonvoisin
- 1995 *Mariol* by Daniel Kapelian
- 1994 *Parano* by Yann Piquer
- 1993 *Neuf mois* by Patrick Braoudé
- 1991 *Lune froide* by Patrick Bouchitey
- 1990 *Génial, mes parents divorcent*
by Patrick Braoudé
- 1988 *La Vie est un long fleuve tranquille*
by Etienne Chatiliez

actress
Laetitia Chardonnet

- 2005 *Imposture*
by Patrick Bouchitey



actress
Ariane Ascaride

selected films since 1993

- 2004 *Brodeuses* by Eléonore Faucher
Mon père est ingénieur
by Robert Guédiguian
Qui a dit que nous étions morts
by Robin Renucci
- 2002 *Lulu* by Jean-Henri Roger
- 2001 *Ma vraie vie à Rouen* by Olivier Ducastel
and Jacques Martineau
Marie-Jo et ses deux amours
by Robert Guédiguian
Le Ventre de Juliette by Martin Provost
- 2000 *À l'attaque* by Robert Guédiguian
Drôle de Félix by Olivier Ducastel
and Jacques Martineau
La Ville est tranquille
by Robert Guédiguian
- 1999 *Calino-Maneige* by Jean-Patrick Lebel
Nadia et les hippopotames
by Dominique Cabrera
Nag la bombe by Jean-Louis Milesi
Paddy by Gérard Mordillat
- 1998 *À la place du cœur*
by Robert Guédiguian
Le Serpent a mangé la grenouille
by Alain Guesnier
- 1996 *L'Autre Côté de la mer*
by Dominique Cabrera
Marius et Jeannette
by Robert Guédiguian
- 1995 *À la vie, à la mort* by Robert Guédiguian
- 1993 *Antoine Vitez s'amuse avec Claudel
et Brecht* by Maria Koleva
L'Argent fait le bonheur
by Robert Guédiguian



actor
Didier Flamand

selected films since 2000

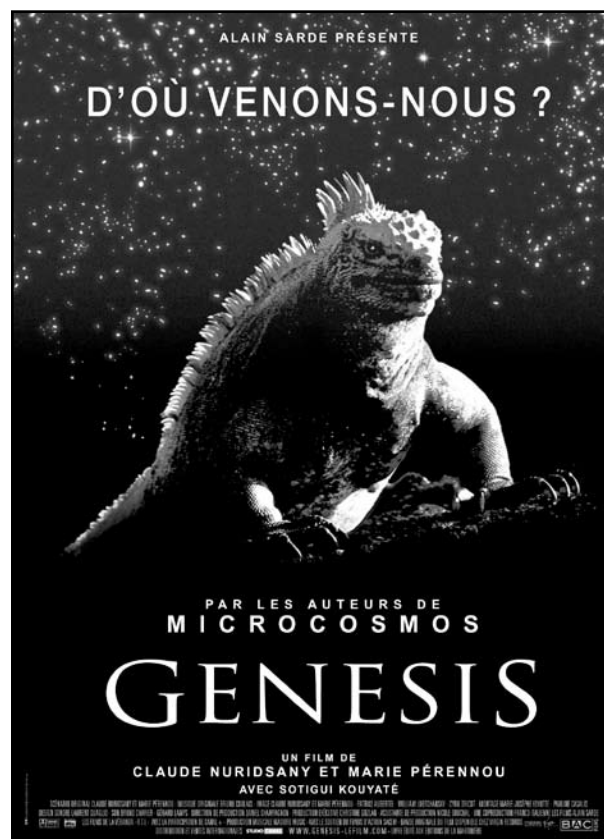
- 2005 *Imposture* by Patrick Bouchitey
Travaux, on sait quand ça commence
by Brigitte Rouan
- 2004 *Les Choristes* by Christophe Barratier
Double Zéro by Gérard Pirès
L'Ex-Femme de ma vie
by Josiane Balasko
- 2003 *Dans le rouge du couchant*
by Edgardo Cozarinsky
Merci... Dr. Ray! by Andrew Litvack
- 2002 *Ah! Si j'étais riche*
by Gérard Bitton and Michel Munz
- 2001 *Ceci est mon corps*
by Rodolphe Marconi
Le Raid by Diamel Bensalah
- 2000 *Les Destinées sentimentales*
by Olivier Assayas



Genesis

feature

French directors Claude Nuridsany and Marie Pérennou present this screening of *Genesis*



General Audience

English Description

With a tone of gravity and humor, innocence and wisdom, an African storyteller relates the early times of the universe and stars, the burning beginning of our planet and the appearance of life. It might look like a tale, but it is real life, the life of all of us. He tells us about time, matter, birth, love and death, and animals are the leads of this heroic, modern and yet timeless Genesis.

Description en français

Entre humour et gravité, innocence et sagesse, un griot africain évoque avec le langage imagé des contes – mais il s’agit d’une histoire vraie, de notre histoire à tous – la naissance de l’univers et des étoiles, les débuts brûlants de notre planète, l’apparition de la vie. Il parle du Temps, de la matière, de la naissance, de l’amour et de la mort. Et les animaux se font les interprètes de cette Genèse flamboyante, à la fois moderne et intemporelle.

Interview with Claude Nuridsany and Marie Pérennou (directors)

The history of the universe is told by an African storyteller.

We tried to integrate references to creation myths and legends. Paraphrasing Henri Michaux’s quote, “We are not living during a time of miracles,” we are saying that our contemporary Western world is not “a time of storytellers.” That is why Africa, land of stories and cradle of civilization (represented by a storyteller), imposed itself upon us.

You construct your film with varied sources of inspiration: science, nature, paintings ...

And films too. The idea of separating the various sequences of “love games” with recurring images of small islands of foam, came to us from our favorite film, *La Ronde*, directed by Max Ophuls, in which a character on a carousel introduces the viewer to each new story.

“Life is cannibalistic,” says the storyteller.

We use a magician or a shadow puppeteer to animate the silhouette sequences. In miming the animals with his hands, he adds some mockery to the presentation of the predators. In the same way the large frog that eats a small one represents the ogre of fairy tales. With these images, the typical film music adds to the atmosphere of the fairy tale.

Entretien avec Claude Nuridsany et Marie Pérennou (réalisateurs)

L’histoire de l’univers est racontée par un griot africain.

Nous tenions à intégrer des références aux mythes fondateurs, aux légendes. Pour paraphraser Henri Michaux et son « Nous ne sommes pas une époque à miracles, » nous dirions que l’Occident contemporain n’est pas « une époque à conteurs. » L’Afrique, terre des contes, berceau de l’humanité, représentée par un griot africain, s’imposait.

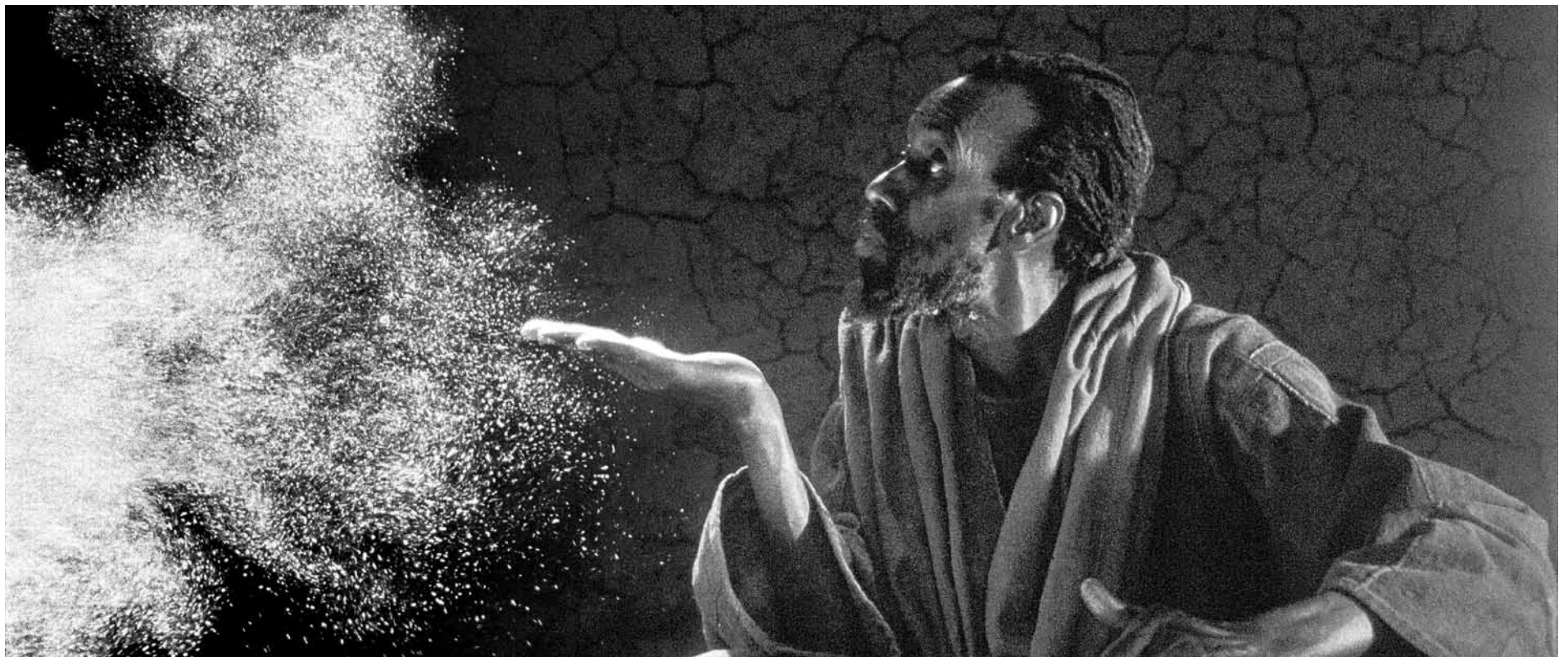
Vous construisez votre film en variant les sources d’inspiration, la science, la nature, la peinture ...

Et le cinéma, aussi! L’idée de mettre un petit intermède avec des îlots d’écume entre les différentes séquences des « jeux de l’amour » nous est venue d’un de nos films préférés, *La Ronde* de Max Ophuls, où un personnage sur un manège nous entraîne dans chaque nouvelle histoire.

« La vie est cannibale, » dit le conteur.

On a fait appel à un prestidigitateur, un « ombromane, » pour animer une séquence d’ombres chinoises. En mimant des animaux avec ses mains, il ajoute un peu de dérision dans la présentation des prédateurs. De même, la grosse grenouille qui mange une petite grenouille, représente l’ogre des contes. Sur ces images, la musique est très « musique de film, » très fictionnelle, et participe à cette atmosphère de conte.

directors Claude Nuridsany and Marie Pérennou
screenplay Claude Nuridsany and Marie Pérennou
producer Alain Sarde starring Sotigui Kouyaté
running time 80 min



directors/screenwriters

**Claude Nuridsany
and Marie Pérennou**

Work as writers/photographers

- 2004 *Genesis* (Editions de la Martinière)
- 1999 *Le Pays de l'herbe* (Editions de la Martinière)
- 1997 *La Métamorphose des fleurs* (Editions de la Martinière)
- 1996 *Microcosmos* (Editions de la Martinière)
- 1990 *Masques et Simulacres* (Edition Du May)
- 1988 *Eloge de l'herbe* (Adam Biro)
- 1983 *La Planète des insectes* (Arthaud)
- 1980 *Insecte*, with Jacques Véry
and 'Les Enfants des Ulis' (Editions La Noria, Réédition 1990, Editions La Nacelle)
- 1978 *Voir l'invisible* (Hachette)
- 1975 *Photographier la nature* (Hachette)

Work as directors/screenwriters

- 2004 *Genesis*
- 1996 *Microcosmos*

actor

Sotigui Kouyaté

selected films since 1988

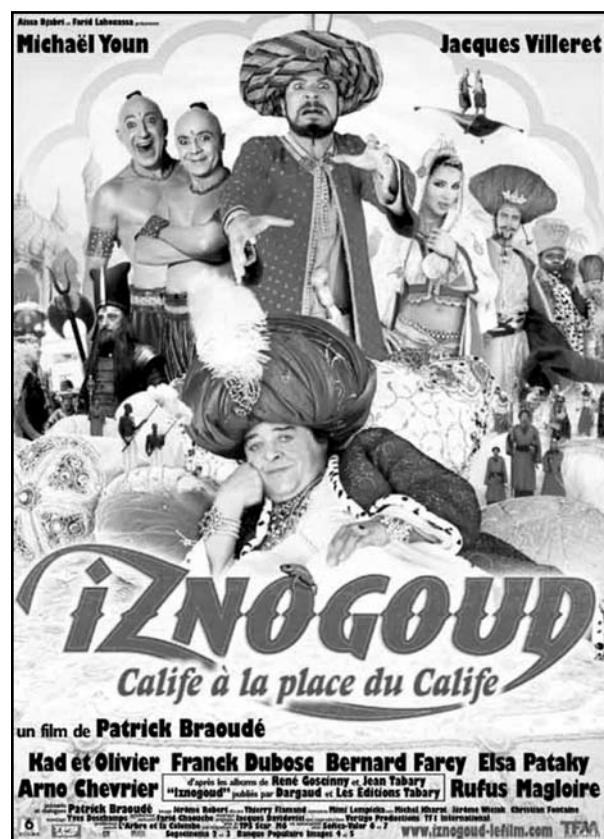
- 2004 *Genesis* by Claude Nuridsany and Marie Pérennou
- 2001 *Jim la nuit* by Bruno Nuytten
The Truth about Charlie by Jonathan Demme
- 1999 *Sia le rêve du python* by Dani Kouyaté
Little Sénégal by Rachid Bouchareb
- 1997 *La Genèse E* by C. Oumar Sissoko
- 1996 *Sarakabo* by Denis Amar
- 1995 *Keita* by Dani Kouyaté
- 1993 *Tombés du ciel* by Philippe Lioret
- 1991 *Golem, l'esprit de l'exil* by Amos Gitai
- 1989 *Un thé au Sahara* by Bernardo Bertolucci
- 1988 *Le Mahabharata* by Peter Brook



Iznogoud

feature

Director/actor Patrick Braoudé presents this screening of *Iznogoud*



General Audience

English Description

Set long ago in the magnificent caliphate of Baghdad, this is the story of the kind and child-ish caliph Haroun El Poussah who rules over his adoring subjects with joy and compassion. The only polluted note in the caliph's harmonious realm is his covetous vizier, Iznogoud, who spends every waking moment (and some sleeping ones as well) plotting ways to kill the benevolent leader and take his place.



Description en français

On raconte qu'à Bagdad la magnifique, le naïf et quelque peu immature Haroun El Poussah gouverne ses sujets dans la joie et la compassion. La seule fausse note dans cet harmonieux royaume, c'est Iznogoud, son vizir particulièrement mal intentionné, qui passe ses journées – et ses nuits- à échauffer des plans et à multiplier les tentatives pour tuer le bienveillant Haroun El Poussah. Bref, il veut être calife à la place du calife.



Interview with Patrick Braoudé (director)

When did you discover the comic book Iznogoud?

I have always been fond of comic books. When I was eight, I used to read *Spirou*, my cousin would read *Tintin* and my other cousin read *Mickey Mouse* comic books ... and we used to meet on Thursdays and share our comics. And there was this other magazine called *Pilote* as well. Iznogoud is a character I've known since I was a kid.

When did you start picturing him as a good movie character?

I thought about it while shooting my film, *Deuxième vie*. The beginning of the movie was supposed to take place in India and we built the set in Morocco. When we were shooting there, I had a great time filming landscapes, the desert, camels ... I reckoned I would like to shoot my next movie outdoors. When I came back to Paris, the movie *Astérix* had just been made, my children were watching *Aladdin*

... I combined the ideas and thought about *Iznogoud*. This comic book character is one of a kind for he's really mean. He's a complete anti-hero, and yet he's likeable.

The movie invites us in a universe inspired by the comic books and the *Arabian Nights*. How did you manage to create this amazing world?

Yes, the movie's set is indeed inspired by the comic book and the *Arabian Nights*, but we tried to make it look realistic. Actually, that was one of the reasons why I hesitated before making the movie. I wanted the costumes and the sets to look real. All of them were to cost a lot for we had to create a fantasmatic Middle East, that didn't look fake, but not too real either. I mean that I wanted the audience to have the feeling that once, a very long time ago, the caliphate of Haroun El Poussah did look that way, but I didn't want it to look too real. Just like in *Star Wars*, or *The Lord of the Rings*: those worlds were invented, and yet they exist.

director Patrick Braoudé screenplay Patrick Braoudé producer Alain Attal starring Michaël Youn, Jacques Villeret, Arno Chevrier, Elsa Pataky, Franck Dubosc running time 95 min

director/actor Patrick Braoudé

- 2005 *Iznogoud*
- 2004 *Tout pour l'oseille*
by Bertrand Van Effenterre
- 2003 *Les Clés de bagnole* by Laurent Baffie
- 2002 *And Now ... Ladies and Gentlemen*
by Claude Lelouch
- 2000 *Elie annonce Semoun* by Elie Semoun
Deuxième vie
- 1999 *Je veux tout* by Guila Broudé
Quasimodo d'El Paris by Patrick Timsit
- 1998 *Que la lumière soit* by Arthur Joffé
- 1997 *Amour et Confusions*
- 1996 *XY, drôle de conception*
by Jean-Paul Lilienfeld
- 1995 *Dis-moi oui* by Alexandre Arcady
- 1994 *Neuf mois*
- 1991 *Génial, mes parents divorcent!*

actor Michaël Youn

- 2006 *Incontrôlable* (pre-production)
by Raffy Shart
- 2005 *Iznogoud* by Patrick Braoudé
L'Un reste, l'autre part by Claude Berri
- 2004 *Around The World In 80 Days*
by Frank Coraci
Les 11 Commandements
by François Desagnat and
Thomas Sorriaux
- 2003 *Les Clés de bagnole* by Laurent Baffie
Chouchou by Merzak Allouache
La Beuze by François Desagnat
et Thomas Sorriaux
- 2000 *La Malédiction de la mamie*
by François Desagnat
et Thomas Sorriaux

actor Jacques Villeret

selected films since 1990

- 2005 *Les Parrains* by Frédéric Forestier
Les Âmes grises by Yves Angelo
L'Antidote by Vincent de Brus
Les Parrains by Frederic Forestier
Iznogoud by Patrick Braoudé
- 2003 *Vipère au poing* by Philippe De Broca
Malabar Princess by Gilles Legrand
Le Furet by Jean-Pierre Mocky

Entretien avec Patrick Braoudé (réalisateur)

Quand avez-vous découvert la BD *Iznogoud*?

J'ai toujours été un grand lecteur de BD. Quand j'avais huit ans, j'étais abonné à *Spirou*, mon cousin à *Tintin*, et ma cousine au *Journal de Mickey* ... On se réunissait le jeudi et on s'échangeait nos lectures! Et puis il y a eu *Pilote*. Iznogoud est un personnage que je connais depuis tout petit.

À quel moment vous êtes-vous dit qu'il ferait un bon héros au cinéma?

J'y ai pensé quand je tournais *Deuxième vie*. Le début du film était censé se dérouler en Inde et nous avons reconstitué le décor au Maroc. En tournant là-bas, j'ai eu du plaisir à filmer les paysages, le désert, les chameaux ... Je me suis dit que pour mon prochain film ce serait sympa de tourner en extérieur. Quand je suis rentré à Paris, le film *Astérix* venait d'être fait, mes enfants regardaient *Aladdin* ... J'ai fait une

association d'idées et j'ai pensé à Iznogoud. C'est un personnage assez rare dans la BD car il est vraiment méchant. C'est l'anti-héros type mais il est hyper attachant.

Le film propose un univers entre celui de la BD et celui des *Mille et une nuits*. Comment avez-vous procédé pour recréer cette féerie?

Oui, c'est à la fois entre la BD et les *Mille et une nuits* mais aussi avec une certaine véracité. C'était d'ailleurs cela qui m'a longtemps fait hésiter avant de faire le film. Je voulais que les décors et les costumes fassent très très vrais. Le coût de la fabrication des costumes et des décors devait être très élevé car il fallait créer un Orient fantasmé mais vrai sans pour autant être réel. C'est-à-dire qu'on ait l'impression qu'un jour, il y a très longtemps, la Cité de Bagdad la Magnifique a été vraiment comme cela, sans pour autant qu'elle soit réaliste. Comme dans *Star Wars* ou *Le Seigneur des Anneaux*, les mondes sont inventés et, pourtant, ils existent.

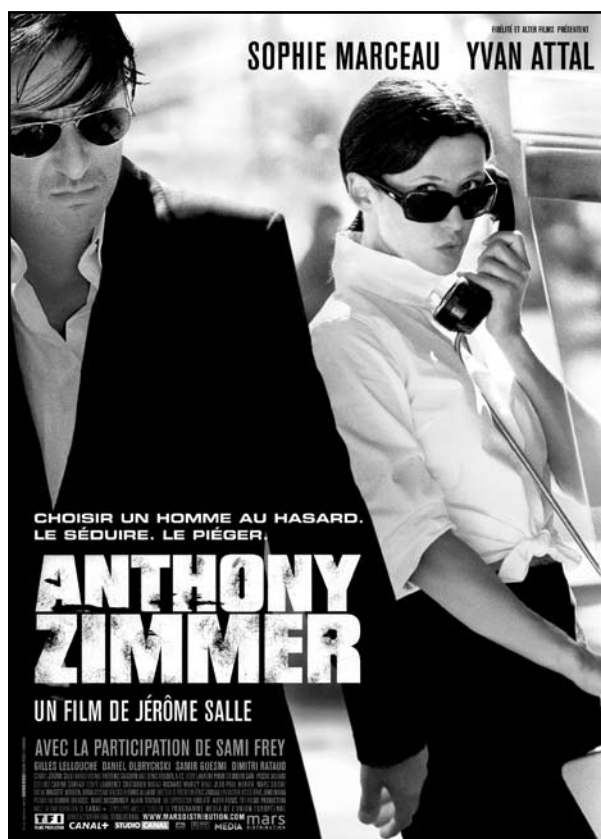
- 2001 *Désobéissance* by Fabrice Cazeneuve
- 2000 *Aller simple* by Laurent Heynemann
Un crime au paradis by Jean Becker
- 1999 *Les Acteurs* by Bertrand Blier
- 1998 *Les Enfants du marais* by Jean Becker
Mookie by Hervé Palud
- 1997 *Le Dîner de cons* by Francis Weber
- 1995 *Golden Boy* by Jean-Pierre Vergne
- 1994 *Parano* by Yann Piquer
- 1991 *The Favour, the Watch and the
Very Big Fish* by Ben Lewin
Le Bal des casse-pieds by Yves Robert
588, rue Paradis by Henri Verneuil
Mayrig by Henri Verneuil
*Les Secrets professionnels du
docteur Apfelgluck*
by Alessandro Capone
Le Batteur du boléro
by Patrice Leconte
Le Fils du Mékong
by François Leterrier
- 1990 *Trois années* by Fabrice Cazeneuve



Anthony Zimmer

feature

French director Jérôme Salle presents this screening of *Anthony Zimmer*



Parental Guidance



English Description

On his way to spend a few days' vacation on the French Riviera, François is seduced by Chiara, the kind of dream creature that he usually only catches a glimpse of on magazine covers. When she sits down across from him on the high-speed train and invites him to spend the weekend with her in a palace, François, entranced by the young woman's charisma and beauty, accepts. Naturally, François lives a total fairy tale up until the day someone tries to kill him. And it's just then that Chiara suddenly disappears without leaving a trace.

Description en français

Sur la route qui le mène vers ses vacances sur la Côte d'Azur, François se fait séduire par Chiara, le genre de créatures de rêves qu'il n'aperçoit d'habitude que sur les couvertures des magazines. Lorsqu'elle s'assoit en face de lui dans le TGV et qu'elle l'invite à passer le week-end avec elle dans un palace, François accepte, immédiatement attiré par le charme et la beauté de la jeune femme. Naturellement, il vit le parfait conte de fée jusqu'au jour où quelqu'un essaie de le tuer. Et c'est précisément le moment que choisit Chiara pour disparaître soudainement sans laisser aucune trace.

Interview with Jérôme Salle (director)

Yvan had never acted with Sophie. For their first scene, I filmed their meeting on the train, when she sits across from him and decides to seduce him. It was truly the beginning of their relationship. Sophie is an exceptional woman and it took an actor and a man with the same stamina! Yvan was perfect. It was my first feature and the project was very demanding but all the same the filming was extremely pleasant. My analogy for directing a film is that of driving a car on black ice. Therefore, it is at the end of the filming that I felt personal emotion. During the filming I told myself that I had an incredible opportunity. I was with exceptional actors surrounded by a talented and efficient crew. Each morning I was happy to return to the set to direct.

The fact that the job had to be done so quickly did not leave me with much time to ask myself questions or to have any doubts. I had little preparation time and filming lasted only nine weeks. That's intense! But the team, who never let us down, worked fast and well. We were all there to capture what the actors had to give.

Entretien avec Jérôme Salle (réalisateur)

Yvan n'avait jamais joué avec Sophie. Pour leur première scène, j'ai filmé leur rencontre, dans le train, lorsque Chiara repère François et décide de le séduire. C'était vraiment le début de leur relation. Sophie est une femme exceptionnelle et il fallait en face d'elle un acteur et un homme qui tienne la route! Yvan nous a amené tout cela. C'était un premier film assez lourd, même si le tournage a été extrêmement agréable. Je compare la réalisation d'un film à la conduite d'une voiture sur le verglas! (...) C'est donc à la fin du tournage que j'ai ressenti une émotion personnelle. Pendant le tournage je me disais que j'avais une chance incroyable. J'étais avec des comédiens exceptionnels, entouré par une équipe talentueuse et efficace. Chaque matin, j'étais heureux de me rendre sur le plateau et de tourner.

Le fait que tout aille vite ne m'a pas laissé le temps de me poser des questions ou d'avoir trop de doutes. J'ai eu peu de temps de préparation et le tournage n'a duré que neuf semaines. C'était dense! Mais l'équipe a suivi, travaillant vite et bien. Nous étions tous là pour capter tout ce que nous donnaient les acteurs.

director Jérôme Salle screenwriter Jérôme Salle
producers Marc Missonier, Olivier Delbosc
(Fidélité Productions), Alain Terzian (Alter Films)
starring Sophie Marceau, Yvan Attal, Sami Frey
running time 90 min

Anthony Zimmer



director/screenwriter

Jérôme Salle

- 2005 *Trouble* by Harry Cleven
- 2000 *Le Prince du Pacifique* by Alain Corneau
- 2000 *Le Jour de grâce* by Jérôme Salle
- 1998 *Bob le magnifique* by Marc Angelo
- 1997 *L'Homme idéal* by Xavier Gélin

actress

Sophie Marceau

- 2006 *Lezioni di volo* (post-production) by Francesca Archibugi
- 2004 *A ce soir* by Laure Duthilleul
- 2003 *Les Clefs de bagnole* by Laurent Baffie
- Je reste!* by Diane Kurys
- Alex & Emma* by Rob Reiner
- 2001 *Belphégor-Le Fantôme du Louvre* by Jean-Paul Salomé
- 2000 *La Fidelité* by Andrzej Zulawski
- 1999 *The World is not Enough* by Michael Apted
- A Midsummer Night's Dream* by Michael Hoffman
- Lost & Found* by Jeff Pollack
- 1997 *Firelight* by William Nicholson
- Marquise* by Véra Belmont
- Anna Karenina* by Bernard Rose
- 1995 *Al di là delle nuvole* by Michelangelo Antonioni
- Braveheart* by Mel Gibson
- 1994 *La Fille de d'Artagnan* by Bertrand Tavernier
- 1993 *Fanfan* by Alexandre Jardin
- 1991 *La Note bleue* by Andrzej Zulawski
- Pour Sacha* by Alexandre Arcady
- 1990 *Pacific Palisades* by Bernard Schmitt
- 1989 *Mes nuits sont plus belles que vos jours* by Andrzej Zulawski

- 1988 *L'Etudiante* by Claude Pinoteau
- 1988 *Chouans!* by Philippe de Broca
- 1986 *Descente aux enfers* by Francis Girod
- 1985 *Police* by Maurice Pialat
- L'Amour braque* by Andrzej Zulawski
- 1984 *Joyeuses Pâques* by Georges Lautner
- Fort Saganne* by Alain Corneau
- 1982 *La Boum 2* by Claude Pinoteau
- 1980 *La Boum* by Claude Pinoteau

director/screenwriter/actor

Yvan Attal

- 2006 *Le Serpent* (pre-production) by Eric Barbier
- 2005 *Munich* by Steven Spielberg
- Somewhere* by Emmanuel Murat
- The Interpreter* by Sydney Pollack
- 2004 *Un petit jeu sans conséquence* by Bernard Rapp
- Ils se marièrent et eurent beaucoup d'enfants* by Yvan Attal
- 2003 *Les Clefs de bagnole* by Laurent Baffie
- Bon voyage* by Jean-Paul Rappeneau
- Il est plus facile pour un chameau...* by Valeria Bruni-Tedeschi
- 2002 *And Now Ladies and Gentlemen* by Claude Lelouche
- 2001 *Ma femme est une actrice* by Yvan Attal
- At Dawning* by Martin Jones
- 2000 *Elie annonce Semoun* by Elie Semoun
- Le Prof* by Alexandre Jardin
- 1999 *The Criminal* by Julian Simpson
- With or Without You* by Michael Winterbottom
- Mes amis* by Michel Hazanavicius

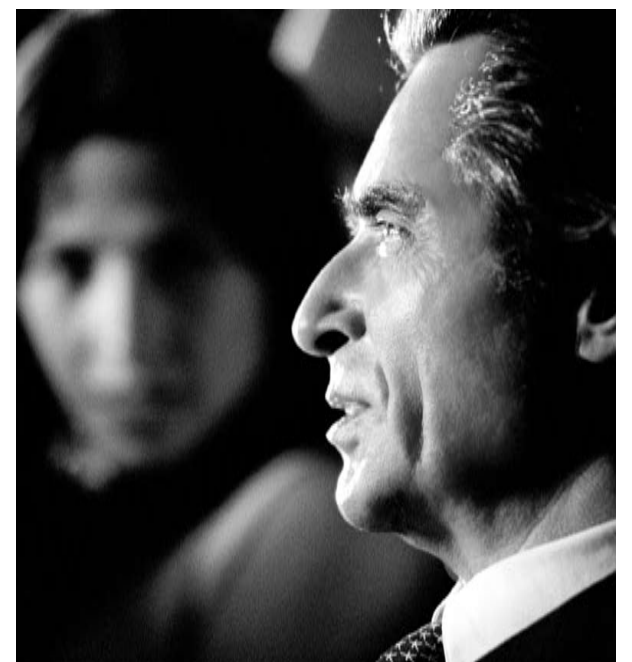
- 1998 *Cantique de la racaille* by Vincent Ravalec
- Alissa* by Didier Goldschmidt
- 1997 *I Got A Woman* by Yvan Attal
- Saraka Bô* by Denie Amar
- 1996 *Love, etc.* by marion Vernoux
- Portraits chinois* by Martine Dugowson
- Delphine 1, Yvan 0* by Dominique Farrugia
- 1994 *Les Patriotes* by Eric Rochant
- 1992 *Après l'amour* by Diane Kurys
- Amoureuse* by Jacques Doillon
- 1991 *Mauvaise fille* by Régis Franc
- Cauchemar blanc* by Matthieu Kassovitz
- 1990 *Aux yeux du monde* by Eric Rochant
- 1989 *Un monde sans pitié* by Eric Rochant

actor

Sami Frey

selected films since 1990

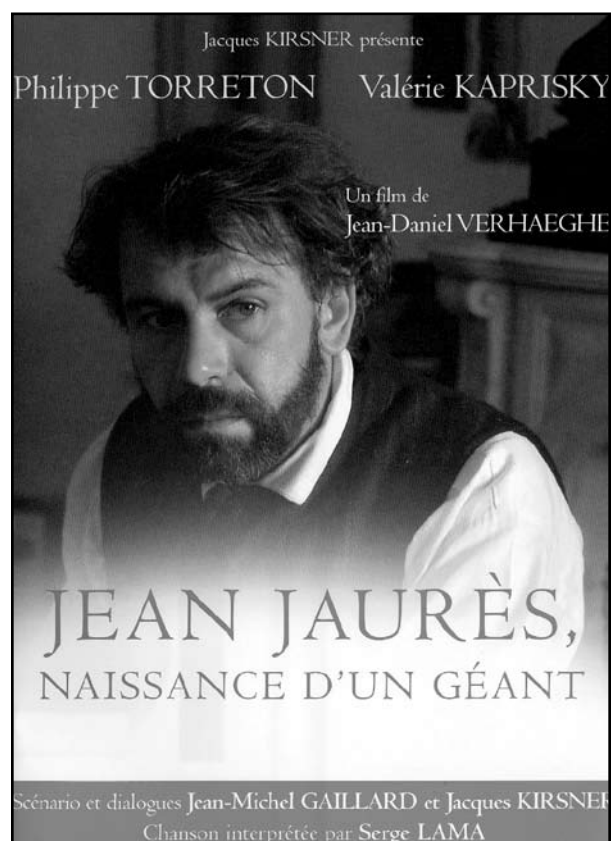
- 2004 *Pipermint... das leben moglicherweise* by Nicole-Nadine Deppé
- 2002 *La Repentie!* by Laetitia Masson
- 2000 *Les Acteurs* by Bertrand Blier
- 1996 *Les menteurs* by Elie Chouraqui
- 1995 *L'Amour Conjugal* by Benoit Barbier
- 1994 *La Fille de d'Artagnan* by Bertrand Tavernier
- Traps* by Pauline Chan
- 1993 *En compagnie d'Antonin Artaud* by Gérard Mordillat
- 1992 *Zwischensaison* by Daniel Schmid
- 1992 *La Voix* by Pierre-Granier Defferre
- 1990 *L'Africana* by Margarethe Von Trotte



Jaurès: naissance d'un géant

feature

Actor Philippe Torreton and director Jean-Daniel Verhaeghe present this North American premiere of *Jaurès: naissance d'un géant*



General Audience

English Description

This film is the story of the birth of a giant: Jean Jaurès. On Aug. 16, 1892, in Carmaux, 2000 miners rebelled. Their socialist mayor Calvignac had been dismissed by the owner of "La Compagnie des Mines," the marquis of Solages. At 34, Jaurès is a prominent young citizen and one of the most promising moderate Republicans. In the few weeks of this strike, he chooses his destiny by siding with the oppressed ones — he will become the representative of the poorest and the symbol of republican and international socialism.

Description en français

Ce film est le récit de la naissance d'un géant: Jean Jaurès. Le 16 août 1892, à Carmaux, 2000 mineurs se révoltent parce que Calvignac, leur maire socialiste, a été licencié par le propriétaire de la Compagnie des Mines, le marquis de Solages. Jaurès a alors 34 ans, c'est un jeune notable, un des espoirs des républicains modérés. En quelques semaines, durant cette grève, en choisissant le camp des opprimés, il joue son destin — il sera l' élu des pauvres et l'incarnation d'un socialisme républicain et internationaliste.

Interview with Philippe Torreton (actor)

Philippe Torreton grew up in the socialist village Grand-Quévilly. He remembers going to his theater club and passing in front of the town hall daily where a Jaurès quote is engraved: "Courage is to go towards the ideal and to understand reality." Torreton seems really happy to have played Jaurès and says: "This is a fascinating character." When Jean-Daniel Verhaeghe talked to him about the project, he was immediately thrilled by it without even having read the screenplay. Torreton confesses he really enjoyed playing such a character because he is an actor who "is not afraid of the text" and adds, "At a time when Europe and the French are trying to find their political way, Jean Jaurès could become a reference in terms of sincere commitment."

Entretien avec Philippe Torreton (acteur)

Philippe Torreton a grandi à Grand-Quévilly, commune socialiste, et il se souvient qu'en allant à son club de théâtre, il passait chaque jour devant la mairie sur le fronton de laquelle était gravée la phrase de Jaurès: « Le courage, c'est d'aller vers l'idéal et de comprendre le réel. » Torreton semble ravi d'avoir pu incarner Jaurès: « un personnage passionnant, » précise le comédien. Lorsque Jean-Daniel Verhaeghe lui a parlé du projet, il a d'ailleurs été immédiatement emballé par l'idée sans avoir lu le scénario... Il avoue avoir pris du plaisir à jouer un tel personnage car il est un « acteur qui n'a pas peur du texte » et ajoute: « en ce moment où l'Europe et les Français se cherchent politiquement, Jean Jaurès pourrait servir de référence dans l'engagement sincère. »

director Jean-Daniel Verhaeghe screenplay Jean-Michel Gaillard, Jacques Kirshner producer Jacques Kirshner starring Philippe Torreton, Valérie Kaprisky, Frédéric Van Der Driessche, Florence Pernel, Pierre Vernier running time 100 min

Jaurès: naissance d'un géant



director/producer/screenwriter
Jean-Daniel Verhaeghe

selected films since 1992

- 2005 *Galilée* (TV)
- Jaurès: naissance d'un géant* (TV)
- 2004 *Le Père Goriot* (TV)
- Sissi, l'impératrice rebelle* (TV)
- 2003 *Les Thibault* (TV)
- 2002 *La Bataille d'Hernani* (TV)
- 2001 *Madame de...* (TV)
- 2000 *Sans famille* (TV)
- Bérénice* (TV)
- 1997 *Le Rouge et le Noir* (TV)
- 1996 *Le Parfum de Jeanette* (TV)
- 1995 *La Duchesse de Langeais* (TV)
- 1994 *Les Caprices de Marianne* (TV)
- Eugénie Grandet* (TV)
- 1992 *La Controverse de Valladolid* (TV)

actor
Philippe Torreton

selected films since 1990

- 2006 *Le Grand Meaulnes* (post prod)
- by Jean-Daniel Verhaeghe
- 2005 *Les Chevaliers du ciel* by Gérard Pirès
- Les Rois maudits* (TV) by Josée Dayan
- Une famille dans la tourmente* (TV)
- by Christophe Janin

- 2004 *L'Equipier* by Philippe Lioret
- 2003 *Dear Hunter* by Franck Saint-Cast (TV)
- Corps à corps* by François Hanss
- Monsieur N.* by Antoine de Caunes
- 2001 *Vertiges de l'amour* by Laurent Chouchan
- 2000 *Félix et Lola* by Patrice Leconte
- 1999 *Tôt ou tard* by Anne-Marie Etienne
- Ça commence aujourd'hui*
- by Bertrand Tavernier
- 1998 *Tartuffe ou l'imposteur* (TV)
- by Georges Bensoussan
- Les Fourberies de Scapin* (TV)
- by Jean-Louis Benoit
- 1996 *Capitaine Conan* by Bertrand Tavernier
- Le Bel Été 1914* by Christian de Chalonge
- 1995 *L'Appât* by Bertrand Tavernier
- 1994 *L'Ange noir* by Jean-Claude Brisseau
- Oublie moi* by Noémie Iovosky
- Le Petit qui attend le facteur*
- by Anne-Marie Etienne
- La Serva amorosa* by Jean Douchet
- Un pull par-dessus l'autre* (TV)
- by Caroline Huppert
- 1993 *Une nouvelle vie* by Olivier Assayas
- 1992 *L.627* by Bertrand Tavernier
- 1991 *La Neige et le Feu* by Claude Pinoteau
- 1990 *Dernier regard* by Philippe Coroyer

actress
Valérie Kaprisky

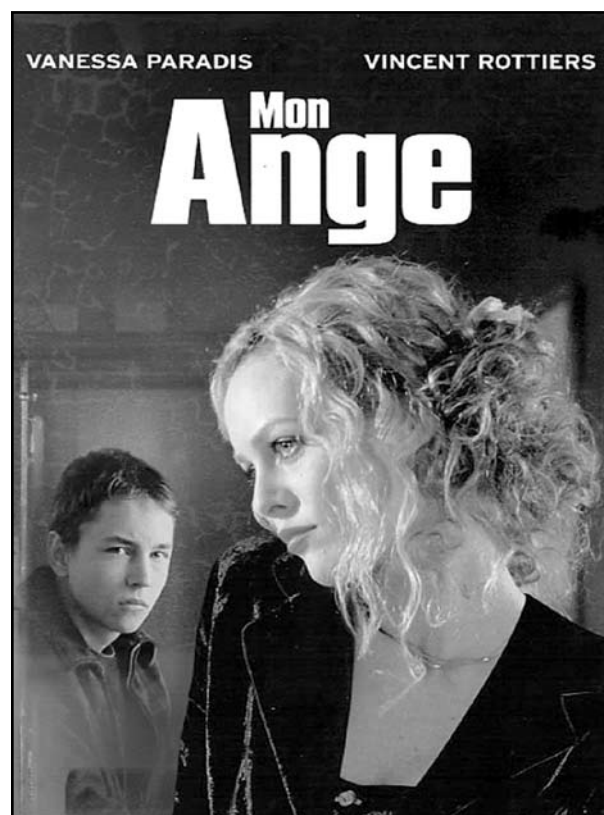
selected films since 1991

- 2005 *Galilée* (TV) by Jean-Daniel Verhaeghe
- Jaurès: naissance d'un géant* (TV)
- by Jean-Daniel Verhaeghe
- Mon petit doigt m'a dit*
- by Pascal Thomas
- 2004 *Moitié-moitié* (TV) by Laurent Firode
- L'Homme de mon choix* (TV)
- by Gérard Cuq
- 2003 *Une place parmi les vivants*
- by Raoul Ruiz
- 2002 *Sentiments partagés* (TV)
- by Daniel Janneau
- 2001 *Glam* by Josh Evans
- 2000 *Toute la ville en parle* (TV)
- by Marc Rivière
- 1999 *Brigade des mineurs* (TV)
- by Michaëla Watteaux
- 1998 *La Dernière des Romantiques* (TV)
- by Joyce Bunuel
- 1997 *L'Enfant du bout du monde* (TV)
- by Christian Faure
- 1995 *Dis moi oui* by Alexandre Arcady
- 1991 *Milena* by Véra Belmont

Mon Ange

feature

French director Serge Frydman presents this North American premiere of *Mon Ange*



Parental Guidance

English Description

One night Colette gets a phone call that wasn't intended for her. A woman she's never heard of, who's getting out of prison, asks her to go and pick up her little boy and meet her at a train station the next day. Colette goes to pick up the boy – Billy – who is actually no child but dangerously close to adulthood. At the station, Colette fails to find Billy's mother, unaware that the boy has just been orphaned due to some murky business about a debt. Although she doesn't know it yet, Billy's problems have just become Colette's. Their lives are now linked ... because she is all he has in the world ... and he, perhaps, is all she has too.



Description en français

Une nuit, Colette reçoit un coup de téléphone qui ne lui était pas destiné: une femme, dont elle n'a jamais entendu parler et qui sort de prison, lui demande d'aller chercher son petit garçon pour le lui amener à la gare le lendemain. Colette accepte donc d'aller chercher ce garçon, un certain Billy, qui s'avère en réalité dangereusement plus proche de l'âge adulte que de l'enfance. Mais une fois à la gare, Colette ne parvient pas à trouver la mère de Billy: elle ignore encore que Billy vient de la perdre, à cause d'une sombre affaire de dettes. Et même si Colette ne le sait pas encore, les problèmes de Billy vont rapidement devenir les siens. Leurs destins sont maintenant liés... parce qu'elle est la seule chose qui lui reste et qu'il représente probablement aussi tout ce qui reste à Colette.



director Serge Frydman screenplay Serge Frydman
producer Claudie Ossard, Marin Karmitz starring
Vanessa Paradis, Vincent Rottiers, Eduardo Noriega
running time 94 min

Mon Ange

director/screenwriter

Serge Frydman

- 2004 *Mon Ange*
- 2003 *Tais-toi!* by Francis Veber
- 2002 *Rue des plaisirs* by Patrice Leconte
- 2000 *Amazone* by Philippe de Broca
- 1999 *La Fille sur le pont* by Patrice Leconte
- 1998 *Une chance sur deux* by Patrice Leconte
- 1996 *Les Grands Ducs* by Patrice Leconte
- 1989 *Chambre à part* by Jacky Cukier

actress/singer

Vanessa Paradis

- 2005 *The Gypsy's curse* by Philippe Decouflé
Atomic Circus-Le Retour de James Bataille by Didier et Thierry Poiraud
- 1999 *La Fille sur le pont* by Patrice Leconte
- 1998 *Une chance sur deux* by Patrice Leconte
- 1997 *Le Plaisir et ses petits tracassés* by Nicolas Boukhrief
Un amour de sorcière by René Manzor
- 1995 *Elisa* by Jean Becker
- 1989 *Noces blanches* by Jean-Claude Brisseau

actor

Vincent Rottiers

- 2005 *Le Passager* by Eric Caravaca (post-production)
- 2004 *Narco* by Tristan Arouet and Gilles Lellouche
La Classe du brevet by Edwin Bailly
- 2002 *Les Diables* by Christophe Rugia



Interview with
Claudie Ossard (producer)

Why this film?

For the love of cinema, and to embrace the great myths, the tales that audiences love to keep coming back to, the ones that movie theaters were invented for. A film is always an encounter between two actors and with themselves too, their future, contradictions, hopes, dreams, demons and their audiences. *Mon Ange* is one of those films where the characters discover each other first and then discover themselves. Scene by scene, we watch the changes unfold. The joy of this kind of cinema is that it allows us to watch the most secret metamorphosis of all – the development of feelings. If a reference comes to my mind, it has to be Cassavetes' *Gloria*.

Here, the encounter takes the form of a confrontation. Colette, a woman who only lately cast off the dreams of girlhood, finds herself faced with a boy who also is on the verge of becoming an adult. Will she be strong enough to help him take the trip that she herself is still recovering from?

He's raring to go. Colette would be his first ocean liner, his first sea cruise. But all the time, the age difference is there between them, admonishing them. It's only a small gap but it's like an abyss. The story lies in how they bridge this gap, narrowing it and widening it by turns, depending on what they manage to give or receive from each other.

Entretien avec
Claudie Ossard (productrice)

Pourquoi ce film?

Pour l'amour du cinéma et pour renouer avec les grands mythes, les histoires auxquelles le public aime toujours revenir, celles pour lesquelles les salles de cinéma ont été inventées. Un film, c'est toujours une rencontre, une rencontre entre deux acteurs, une rencontre avec eux-mêmes mais aussi avec leur futur, leurs contradictions, leurs espoirs, leurs rêves, leurs démons et leur public. *Mon Ange* est un de ces films où les personnages commencent par découvrir l'autre avant de se découvrir eux-mêmes. Scène après scène, on voit le changement s'opérer. Ce genre de cinéma nous procure la joie d'assister à la plus secrète de toutes les métamorphoses: l'évolution des sentiments. Si je dois donner une référence, c'est définitivement le film de Cassavetes, *Gloria*.

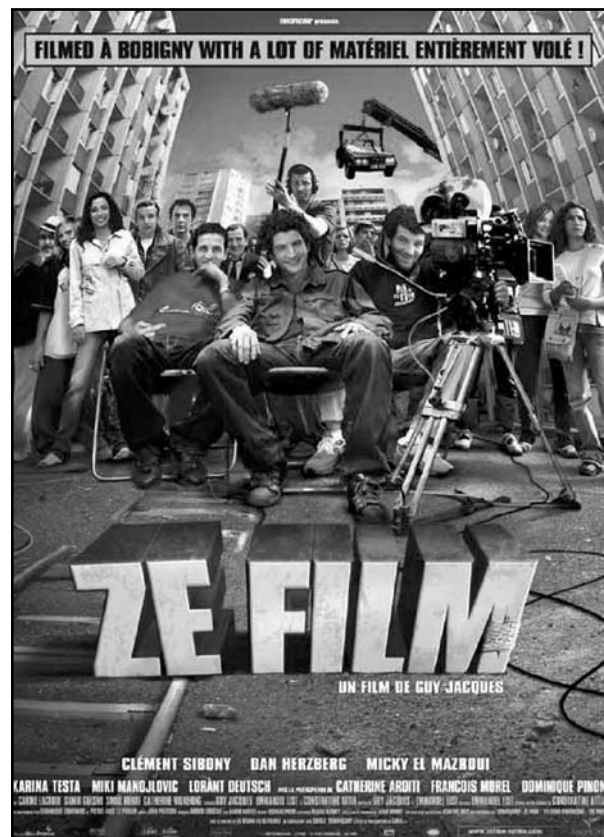
Ici, la rencontre est d'abord une confrontation. Colette, qui n'a renoncé aux rêves de l'adolescence que tardivement, se trouve confrontée à un garçon qui lui-même est sur le point de devenir un adulte. Sera-t-elle assez forte pour l'aider à faire le voyage dont elle-même se remet encore à peine?

Lui est terriblement impatient de partir. Colette sera son premier bateau de croisière. Mais, tout le temps, la différence d'âge est là et s'interpose entre eux. Ce n'est qu'un tout petit fossé mais il est profond. Le film raconte comment, tour à tour, ils comblent et creusent ce fossé, selon ce qu'ils réussissent à donner ou à recevoir l'un de l'autre.

Ze film

feature

French director Guy Jacques and French actor Clément Sibony present this screening of *Ze film*



Parental Guidance

director Guy Jacques screenplay Guy Jacques, Emmanuel List, Constantine Attia producer Dominique Esmenard, Pierre-Ange Le Pogam starring Clément Sibony, Dan Herzberg, Micky El Mazroui, Miki Manojlovic, Karina Testa, Lorant Deutsch running time 105 minutes

English Description

First, there's Goran, known as "Kubrick" to his friends because of his consuming passion for the movies. Then, there's Karim, who specializes more in picking up girls than appreciating Ingmar Bergman's films. Last of all, there's Didier, aka, "Toxic," a dreamer who inadvertently wanders into the middle of a film shoot and is taken for a crew member. When asked by the assistant director to move a truck full of film equipment off camera, the nice young man helpfully clears the set by driving the truck up to Bobigny, the housing project where the three friends live. Kubrick, of course, is delighted. This is his dream come true, his chance to make a real movie.

The three guys call upon the combined and hidden talents of the whole neighborhood.



Description en français

D'abord, il y a Goran, que tout le monde appelle Kubrick, suite à sa passion dévorante pour le cinéma. Ensuite, il y a Karim, qui appréhende mieux la drague que les films d'Ingmar Bergman. Enfin, il y a Didier, dit Toxic, un peu lunaire et assez serviable pour déplacer, alors qu'il se réveille inopinément sur un tournage, un camion de matériel cinéma qu'un assistant-réalisateur lui demande de sortir du champ. Et le gentil jeune homme de s'exécuter, débarrassant le véhicule jusque dans sa cité de Bobigny, pour la plus grande joie de Kubrick qui voit l'opportunité de réaliser son rêve: faire un film.

La cité au complet est ainsi mise à contribution.



Interview with Clément Sibony (actor)

What was the easiest part of making *Ze film*?

The cohesion of the cast and the neighborhood in which we shot the film. Samir Guesmi, Lorant Deutsch, Micky El Mazroui, Dan Herzberg ... we've all known each other for years. And then, thanks to Guy, who showed me around, I had no apprehension about the town and Bobigny, where we had already shot the pilot. Besides, the technical team remained the same. What was funny was to finally find ourselves on the set of the film, in a place where we were welcomed so warmly, without a doubt because the inhabitants were integrated into the experience.

And the most difficult part?

Bringing the project to completion. It took four years. I have been on the project from the beginning; I invested myself in it completely. When I read the screenplay for the first time, I was wrapped up in it like I had never been wrapped up in a screenplay before. And it was hard to watch the project go through all the stages, be handled by so many people – undergo numerous critics, various ups and downs. I believed in it so strongly that I never imagined there would be any financial difficulties. That was completely wrong, however. We looked at every possibility to make this film, rejecting DV, because that didn't stick to the subject of the film at all. We were determined to do it despite all obstacles. And then, EuropaCorp made it possible for us to film in wonderful conditions!

director Guy Jacques

selected films since 1981

- 2005 *Ze film*
- 1997 *Violetta, reine de la moto*
- 1993 *Je m'appelle Victor*
- 1989 *Uhloz* (court métrage)
- 1984 *L'Invité* (court métrage)
- 1981 *Portrait* (court métrage)

actor Clément Sibony

selected films since 1994

- 2005 *Ze film* by Guy Jacques
- 2004 *Le Grand Rôle* by Steve Suissa
- 2003 *Supernova (Expérience1)*
by Pierre Vinour
- Osmose* by Raphael Fejto
- 2002 *Good luck Mr. Grosky* by Félicie Dutertre
and François Rabes
- A la folie... pas du tout*
by Laetitia Colombani
- 2001 *Le Petit Poucet* by Olivier Dahan
- 2000 *L'Envol* by Steve Suissa
- Promenons-nous dans les bois*
by Lionel Delplanque
- Cours toujours* by Dante Desarthe
- 1999 *Un dérangement considérable*
by Bernard Stora
- 1998 *Déjà mort* by Olivier Dahan
- 1996 *Portraits chinois* by Martine Dugowson
- 1995 *French kiss* by Lawrence Kasdan
- 1994 *Emmène-moi* by Michel Spinoza

actor Dan Herzberg

selected films since 1997

- 2005 *Ze film* by Guy Jacques
- Tu vas rire mais je te quitte*
by Philippe Harel
- La Vie de Michel Muller est plus belle
que la vôtre* by Michel Muller
- 2004 *Les Revenants* by Robin Campillo
- 2002 *Merci Docteur Rey* by Andrew Livtack
- 2001 *Vertiges de l'amour* by Laurent Chouchan
- 2000 *Cours toujours* by Dante Desarthe
- 1999 *Beau travail* by Claire Denis
- 1998 *Ça ne se refuse pas* by Eric Woreth
- Taxi* by Gérard Pirès
- 1997 *Le Cousin* by Alain Corneau

Entretien avec Clément Sibony (actor)

Ce qu'il y avait de ze plus facile sur Ze film?

La cohésion de l'équipe et du quartier dans lequel on tournait. Samir Guesmi, Lorant Deutsch, Micky El Mazroui, Dan Herzberg... on se connaît tous depuis des années. Et puis, grâce à Guy qui m'y avait emmené avant, je n'avais aucune appréhension sur la cité et Bobigny où on avait déjà tourné le pilote. L'équipe technique est d'ailleurs restée la même. Ce qui était drôle, c'était se retrouver enfin sur le plateau du film, dans un lieu où on a été super bien accueilli, sans doute parce que les habitants étaient intégrés dans l'aventure.

Et ze plus difficile?

Monter le projet. Ça a quand même pris quatre ans. Je suis dessus depuis le début, m'y suis investi à fond. Quand j'ai lu le scénario la première fois, j'étais emballé comme jamais un projet m'avait emballé. Et c'était dur de voir le projet passer par toutes les phases, entre toutes les mains, subir diverses critiques, divers rebondissements... j'y croyais tellement que je pensais qu'il n'y aurait aucun souci pour le financement. Ça a été tout le contraire. On avait envisagé toutes les possibilités pour ce film, sauf de le faire en DV parce que ça ne collait pas au sujet. Il a été question de le faire à l'arraché. Et puis finalement, EuropaCorp nous a permis de le tourner dans de super conditions.

actor Micky El Mazroui

selected films since 1995

- 2005 *Ze film* by Guy Jacques
- 2002 *Fais-moi des vacances* by Didier Bivel
- 2001 *Lisa* by Pierre Grumblat
- 1998 *Louise (take 2)* by Sigfried
- 1997 *100% Arabica* by Mahmoud Zemmouri
- L'Autre Côté de la mer*
by Dominique Cabrera
- 1995 *Rai* by Thomas Gilou

actor Lorant Deutsch

selected films since 2000

- 2006 *Le Temps des porte-plumes (completed)*
by Daniel Duval
- 2005 *Le Roman de Renart* by Thierry Schiel
- 2004 *L'Américain* by Patrick Timsit
- Nos amis les flics* by Bob Swaim
- Pour le plaisir* by Dominique Deruddere
- La Méthode Bourchnikov*
by Grégoire Sivan
- 2003 *Les Clefs de bagnole* by Laurent Baffie
- Les Ripoux 3* by Claude Zidi
- Les Amateurs* by Martin Valente
- Le Coût de la vie* by Philippe Le Guay
- Bienvenue chez les Rozes*
by Francis Palluau
- Loulou* by Serge Elissalde

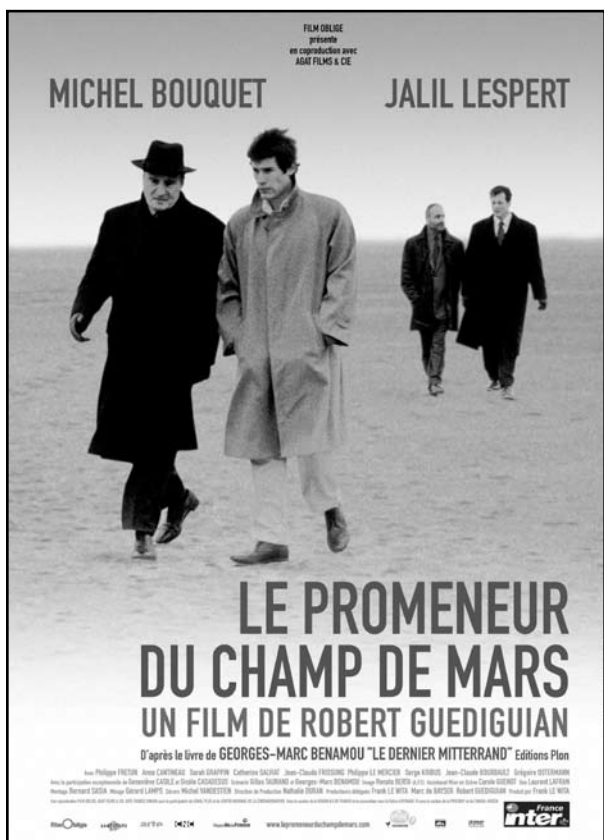


- 2002 *3 zéros* by Fabien Onteniente
- Ces jours heureux*
by Olivier Nakache and Eric Toledano
- Le Raid* by Djamel Bensalah
- 2001 *HS-hors service* by Jean-Paul Lilienfeld
- Un aller simple* by Laurent Heynemann
- Ta soeur* by Martin Valente
- A louer* by James L. Frachon
- 2000 *L'Envol de Steve Suissa*
- Jet Set* by Fabien Onteniente
- Là-bas mon pays* by Alexandre Arcady
- Scénario sur la drogue*
by Emanuelle Bercot
and Diane Bertrand

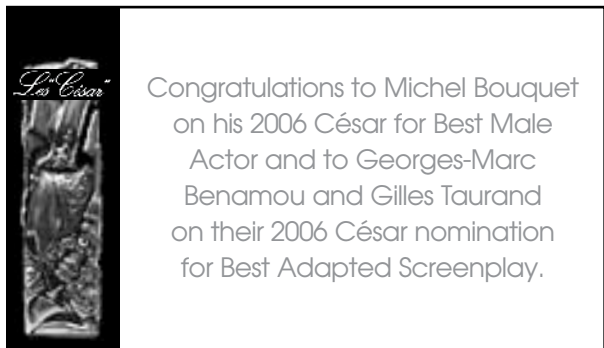
Le Promeneur du Champ de Mars

feature

French actor Jalil Lespert presents this North American premiere of *Le Promeneur du Champ de Mars*



General Audience



English Description

This movie is the story of the end of François Mitterrand's reign and life. While the French president is sick and fighting illness, a young passionate journalist tries to drag last confessions out of him — universal lessons about History and Politics, love and Literature — certitudes about life. But the old man is tapped out. For him, it's now a time where past, present and future become one. This also is a time of doubts where all men become equal in front of death.

Interview with Robert Guédiguian (director)

At a time when socialist countries were collapsing all around the world, François Mitterrand embodied the possibility for socialism to exist in France and in Europe. Mitterrand, whether one likes it or not, whatever his personal and ambitious convictions may have been, made socialism credible for one long decade. I lived those 10 years to their fullest extent. Bringing again today the question of a possible alternative to global capitalism through a historical figure like Mitterrand seems to me entirely pertinent to my use of cinema, by contributing to the major social questions/debates of our times. This is a fiction freely adapted from Georges-Marc Benamou's book, *Le Dernier Mitterrand*. It is all about the conversation relationship between this young man in search of certitudes and this aging man frightened by his imminent death.

Description en français

Ce film raconte l'histoire d'une fin de règne et d'une fin de vie: celle de François Mitterrand. Alors que le Président livre les derniers combats face à la maladie, un jeune journaliste passionné tente de lui arracher des leçons universelles sur la politique et l'histoire, sur l'amour et la littérature... Des certitudes sur la vie. Mais le vieil homme n'en a guère à dispenser car c'est pour lui le moment où passé, présent et futur se confondent en un seul temps; ce temps où seuls les doutes demeurent, ce temps où tous les hommes sont égaux: celui de la proximité avec la mort.

Entretien avec Robert Guédiguian (réalisateur)

François Mitterrand a incarné la possibilité du socialisme en France et en Europe au moment même où les pays socialistes s'effondraient dans le monde entier. Il a, qu'on le veuille ou non, quelles qu'aient été, dans son destin, les parts de conviction et d'ambition personnelle, rendu le rêve socialiste crédible pendant une longue décennie. Cette décennie, je l'ai vécue avec obstination. Poser à nouveau, aujourd'hui, la question d'une alternative au capitalisme mondialisé à travers un personnage historique me semble être en droite ligne avec tout ce que j'ai tenté de faire jusqu'à présent, c'est-à-dire participer, à travers le cinéma, aux interrogations de notre époque. Ce film est une fiction librement adaptée du livre de Georges-Marc Benamou *Le Dernier Mitterrand*. Il tient tout entier dans la conversation-relation entre ce jeune homme en quête de certitudes et ce vieil homme saisi d'effroi devant sa prochaine disparition.

Le Promeneur du Champ de Mars

director/screenwriter

Robert Guédiguian

- 2006 *Arménie* (post-production)
- 2004 *Mon père est ingénieur*
- 2002 *Marie-Jo et ses deux amours*
- 2000 *La Ville est tranquille*
A l'attaque!
- 1998 *A la place du coeur*
- 1997 *Marius et Jeannette*
- 1995 *A la vie, à la mort!*
- 1993 *L'Argent fait le bonheur* (TV)
- 1989 *Dieu vomit les tièdes*
- 1985 *Rouge midi*
Ki Lo Sa?
- 1981 *Dernier été*

actor

Michel Bouquet

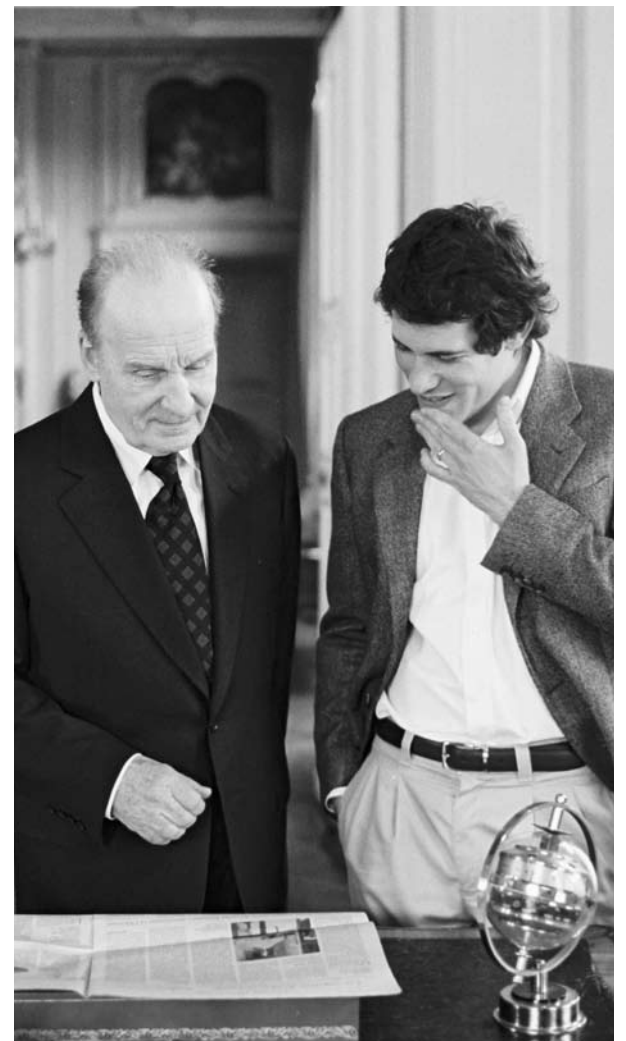
selected films since 1991

- 2004 *L'Après-midi de Monsieur Andesmas*
by Michelle Porte
- 2003 *Les Côtelettes* by Bertrand Blier
- 2001 *Leïla* by Gabriel Axel
Comment j'ai tué mon père
by Anne Fontaine
- 2000 *Il Manoscritto del principe*
by Roberto Ando
- 1995 *Elisa* by Jean Becker
- 1993 *La Joie de vivre* by Robert Guilloit
- 1991 *Tous les matins du monde*
by Alain Corneau
Toto le héros by Jaco Van Dormael

actor

Jalil Lespert

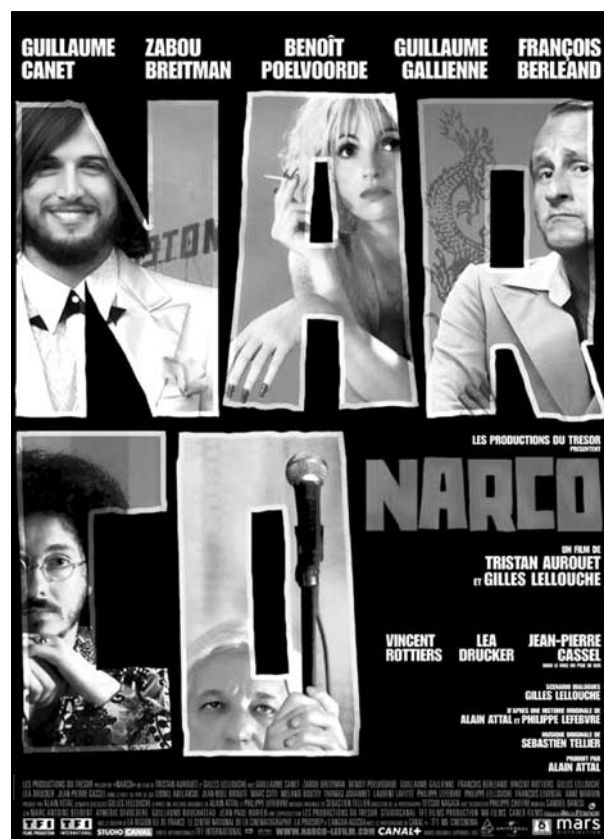
- 2005 *Le Petit Lieutenant* by Xavier Beauvois
Virgil by Mabrouk El Mechri
- 2004 *L'Ennemi naturel*
by Pierre-Erwan Guillaume
Boloko by Fabien Gaillard
- 2003 *Pas sur la bouche* by Alain Resnais
- 2003 *Lapin intégral* by Cecilia Rouaud
Les Amateurs by Martin Valente
Œdipe – (N+1) by Eric Rognart
- 2002 *Vivre me tue* by Jean-Pierre Sinapi
L'Idole by Samantha Lang
- 2001 *Inch'allah Dimanche*
by Yamina Benguigui
Bella ciao by Stephane Giusti
- 2000 *Sade* by Benoit Jacquot
- 1999 *Bonne résistance à la douleur*
by Pierre Erwan Guillaume
Un dérangement considérable
by Bernard Stora
- 1999 *Ressources humaines* by Laurent Cantet
Nos vies heureuses by Jacques Maillot
- 1998 *Le Centre du monde* by Djibril Glissant
- 1997 *Les Sanguinaires* by Laurent Cantet
- 1995 *Jeux de plage* by Laurent Cantet



Narco

feature

French director Tristan Aurouet presents this North American premiere of *Narco*



Parental Guidance

English Description

Gustave Klopp is a narcoleptic — he can fall asleep anywhere, anytime. Although his condition isn't helping him at all in his professional life, it enables him to live extraordinary adventures in his dreams.

Gus shares his time with his wife, Pam, who owns a nail salon and dreams of a better life, and with his best friend Lenny Bar, wannabe karate expert and Jean-Claude Van Damme's biggest fan. This small world could simply be spinning round, but Gus has decided to react and start group therapy. But then his shrink discovers that Gus has been transforming his dreams into amazing comic strips ...

Description en français

Gustave Klopp est narcoleptique: il s'endort n'importe où, n'importe quand... Si cette maladie constitue un véritable handicap pour sa vie professionnelle, elle lui permet cependant de vivre, dans ses rêves, des aventures inoubliables.

Gus partage sa vie entre Pam, sa femme qui tient une boutique de manucure et qui rêve à des jours meilleurs et Lenny Bar, son meilleur ami, karatéka approximatif, disciple inconditionnel de Jean-Claude Van Damme. Ce petit monde est prédestiné à une vie simple et tranquille, mais Gus a décidé de réagir, et entame une thérapie de groupe. Son psy découvre alors que Gus transforme ses rêves en incroyables bandes dessinées...

Interview with Tristan Aurouet and Gilles Lellouche (directors)

There seem to be many references to the United States in your movie.

Tristan Aurouet: Yes, indeed. We noticed that France does tend to imitate "the American way of Life." In the '80s, when you watched movies like *E.T.* or *Close Encounters of the Third Kind*, you might have thought "the American way" looked kind of sexy, but now you constantly come across big malls or American-looking housing estates in the suburb of big French cities. This is the American way of life, and we wanted to show how France has made it part of its own.

Furthermore, the main character Gus grows up being influenced by American B-movies and comics, and we found it funny to have this American influence present everywhere, even in the dreams and in the characters. They're all dreaming the American dream, and Jean-Claude Van Damme is actually a good example of a European making this dream come true.

– Interview conducted by Isabelle Kersimon for *Ciné Movies*.

Entretien avec Tristan Aurouet and Gilles Lellouche (réalisateurs)

Il y a beaucoup de références aux États-Unis, dans le film?

Tristan Aurouet: Oui. On a observé que la France copie beaucoup le système de vie « à l'américaine. » Autant dans les années quatre-vingt, ça paraissait assez sexy quand on voyait *E.T.* ou *Rencontres du troisième type*, autant quand on se balade dans les périphéries des grandes villes françaises, on tombe sur ces systèmes de grands centres commerciaux, de lotissements, etc. Ce schéma de vie-là est un principe de vie américain. On voulait retranscrire ça, montrer cet aspect que la France a complètement intégré dans son mode de vie.

De plus, le personnage de Gus grandit avec l'influence de séries B américaines, etc., et on trouvait rigolo que ça revienne systématiquement, même dans les rêves et les personnages. Ils se rêvent tous à l'américaine, et Jean-Claude Vandamme est d'ailleurs un exemple de réussite à l'américaine d'un Européen.

– Propos recueillis par Isabelle Kersimon pour *Ciné Movies*.

directors Tristan Aurouet and Gilles Lellouche
screenplay Alain Attal, Philippe Lefebvre, Tristan Aurouet and Gilles Lellouche
producer Alain Attal
starring Guillaume Canet, Zabou Breitman, Benoît Poelvoorde, Guillaume Gallienne, François Berléand
running time 108 min

director/screenwriter/actor
Gilles Lellouche

- 2005 *Ma vie en l'air* by Rémi Bezançon
Anthony Zimmer by Jérôme Salle
- 2004 *Narco*
- 2003 *Pourquoi... passkeu* by Gilles Lellouche
and Tristan Aurouet
Jeux d'enfants by Yann Samuël
- 2002 *Mon idole* by Guillaume Canet
- 2001 *Ma femme est une actrice* by Yvan Attal
Boomer by Karim Adda
- 2000 *Un Arabe ouvert* by Hervé Lasgouttes
- 1999 *Mes amis* by Michel Azanavicius
- 1998 *Folle d'elle* by Jérôme Cornuau
- 1996 *Les Soeurs Hamlet* by Abdelkrim Bahloul
- 1995 *Ah les femmes* by Nicolas Hourès

director
Tristan Aurouet

- 2004 *Narco*
- 2003 *Pourquoi... passkeu* by Gilles Lellouche
and Tristan Aurouet

actor/director/screenwriter
Guillaume Canet

selected films since 1995

- 2005 *Ne le dis à personne* by Guillaume Canet
L'Enfer by Danis Tanovic
Joyeux Noël by Christian Carion
- 2004 *Narco*
- 2003 *Les Clefs de bagnole* by Laurent Baffie
Jeux d'enfants by Yann Samuël
- 2002 *Mon idole* by Guillaume Canet
Mille millièmes by Rémy Waterhouse
Le Frère du guerrier by Pierre Jolivet
- 2001 *Vidocq* by Pitof
Les Morsures de l'aube
by Antoine de Caunes
- 2000 *The Day the Ponies Come Back*
by Jerry Schatzberg
La Fidélité by Andrzej Zulawski
The Beach by Danny Boyle
- 1999 *Je règle mon pas sur le pas de mon père*
by Rémy Waterhouse
- 1998 *Ceux qui m'aiment prendront le train*
by Patrice Chéreau
En plein cœur by Pierre Jolivet
- 1997 *Barracuda* by Philippe Haïm
- 1995 *Fils unique* by Philippe Landoulsi



actress
Zabou Breitman

selected films since 1982

- 2005 *Le Parfum de la dame en noir*
by Bruno Podalydès
- 2004 *Narco*
- 2002 *Se souvenir des belles choses*
by Zabou Breitman
- 1999 *Ma petite entreprise* by Pierre Jolivet
- 1997 *Ca reste entre nous* by Martin Lamotte
L'Homme idéal by Xavier Gélin
Tenue correcte exigée by Philippe Lioret
- 1992 *Cuisine et Dépendance* by Philippe Muyl
588 rue Paradis by Henri Verneuil
La Crise by Coline Serreau
- 1991 *Une époque formidable* by Gérard Jugnot
- 1990 *Promotion canapé* by Didier Karminka
La Baule-les-Pins by Diane Kurys
- 1986 *Le Complexe du Kangourou*
by Pierre Jolivet
- 1983 *Banzaï* by Claude Zidi
- 1982 *La Boom 2* by Claude Pinoteau



actor
Benoît Poelvoorde

selected films since 1992

- 2005 *Entre ses mains* by Anne Fontaine
Akoibon by Edouard Baer
- 2004 *Tu vas rire mais je te quitte*
by Philippe Harel
Narco
Atomik Circus – Le retour de James
Bataille by Didier Poiraud
Podium by Yann Moix
Aaltra by Benoît Delépine
- 2003 *Gouille et Gar* by Philippe Gamer
Rire et Châtiment by Isabelle Doval
- 2002 *Le Boulet* by Alain Berberian
- 2001 *Les Portes de la gloire*
by Christian Merret-Palmair
Le Vélo de Ghislain Lambert
by Philippe Harel
- 1999 *Les Convoyeurs attendent*
by Benoît Mariage
- 1997 *Les Randonneurs* by Philippe Harel
- 1992 *C'est arrivé près de chez vous*
by Remy Belvaux

De battre mon coeur s'est arrêté

feature

French director Jacques Audiard and French actor Romain Duris present this screening of *De battre mon coeur s'est arrêté*



Parental Guidance



Congratulations to the team of the film *De battre mon coeur s'est arrêté* for their five 2006 Césars: 2006 César for Best French Film of the Year; 2006 César for Best Director: Jacques Audiard; 2006 César for Best Supporting Male Actor: Niels Arestrup; 2006 César for Best New Female Actress: Linh-Dan Pham; 2006 César for Best Image: Stéphane Fontaine

director Jacques Audiard screenplay Jacques Audiard and Tonino Benacquista producer Pascal Caucheteux and Grégoire Sorlat (Why Not Productions) starring Romain Duris, Niels Arestrup, Linh Dan Pham, Aure Atika, Emmanuelle Devos, Jonathan Zaccà running time 107 min

English Description

Tom is 28 and destined to follow in his father's footsteps in the sleazy and sometimes brutal world of real estate. But a chance encounter leads him to believe that he can become, like his mother, a concert pianist. He starts preparing in earnest for the audition with a virtuoso Chinese pianist. She doesn't speak a word of French – music is their only exchange. But pressures from the ugly world of his "day job" soon become more than he can handle.

Description en français

A 28 ans, Tom semble marcher sur les traces de son père dans l'immobilier véreux. Mais une rencontre fortuite le pousse à croire qu'il pourrait être le pianiste concertiste de talent qu'il rêvait de devenir, à l'image de sa mère. Sans cesser ses activités, il tente de préparer une audition avec l'aide d'une brillante pianiste chinoise. Elle ne parle pas un mot de français et la musique est leur seul moyen de communication. Mais bientôt, la pression qu'il subit dans le cadre de son travail régulier d'agent immobilier devient trop forte.

Interview with Jacques Audiard (director)

Why did you chose to do a remake of *Fingers* by James Toback?

Because of the various themes, both the obvious themes and the underlying things like fatherhood, motherhood, what it means to be a son, how you can change your life? Also, the price of doing what it is you have to do, the business of becoming an adult, how a man becomes a man ...

Why did you make *The Beat That My Heart Skipped* such a realistic picture?

Well, because film is always realistic. And also because the more implausible an initial premise seems (can a man be a concert pianist and a good-for-nothing real estate dealer at the same time?) the more realistically the story has to unfold. Otherwise the characters aren't going to be believable, nor is the plot, nor are the actual scenes. Besides which, realism brings a moral scale. A movie's realism introduces useful constraints: I know what is right and what is wrong. I can see how difficult it is for the protagonist to switch from evil to good, that it's no pushover, it costs him something. I decided to shoot the picture on the fly, to take locations and whatever light there was as they came. I decided not to worry about lighting continuity. To make do with whatever came up.

Entretien avec Jacques Audiard (réalisateur)

Comment expliquez-vous cette fascination pour *Mélodie pour un tueur* de James Toback?

Par les thèmes du film, les plus apparents et aussi les thèmes sous-jacents comme par exemple, la paternité, la maternité, ce que c'est qu'être un fils, ou comment arrive-t-on à changer de vie? Aussi le prix à payer pour faire ce qu'on est supposé faire, ce que cela signifie de devenir un adulte, comment on devient un homme...

Pourquoi avoir choisi d'inscrire *De battre mon coeur s'est arrêté* dans le réalisme?

D'abord parce que le cinéma est réaliste, et qu'ensuite si l'on doit raconter une histoire dont la proposition est invraisemblable (« Peut-on être agent immobilier et pianiste concertiste? ») il vaut mieux que cette histoire s'inscrive dans le cadre le plus réaliste possible pour le spectateur. Sinon, personne ne croira ni aux personnages, ni à ce qui leur arrive, ni aux situations... à rien. Et puis, c'est une façon aussi de retrouver la morale. Parce que l'on est dans quelque chose de réaliste, j'ai des repères, je sais ce qui est bien, ce qui est mal. Je vois comme c'est difficile pour le héros de passer du mal au bien, que ce n'est pas une partie de plaisir, que ça coûte. Je m'étais dit qu'au tournage j'allais prendre les choses comme elles viendraient. Dans leurs décors, dans leur éclairage. Je m'étais même décidé à tourner « en l'état. »

De battre mon coeur s'est arrêté



director/screenwriter **Jacques Audiard**

- 2006 *Les Disparus* (pre-production)
- 2001 *Sur mes lèvres*
- 1999 *Vénus Beauté (institut)* by Tonie Marshall
- 1996 *Un héros très discret*
- 1994 *Regarde les hommes tomber*
Grosse fatigue by Michel Blanc
- 1992 *Confessions d'un barjo*
by Jérôme Boivin
- 1991 *Swing troubadour* by Bruno Bayen
- 1989 *Australia* by Jean-Jacques Andrien
Baxter by Jérôme Boivin
- 1988 *Fréquence meurtre*
by Elisabeth Rappeneau
- 1987 *Poussière d'ange* by Edouard Niermans
Saxo by Ariel Zeitoun
- 1985 *Sac de noeuds* by Josiane Balasko
- 1984 *Réveillon chez Bob*
by Denys Granier-Deferre
- 1983 *Mortelle randonnée* by Claude Miller

actor **Romain Duris**

- 2006 *Black box* (announced)
by Fabrice Genestal
Casino Royale (filming)
by Martin Campbell
- 2005 *Les Poupées russes* by Cédric Klapisch
- 2004 *Arsène Lupin* by Jean-Paul Salomé
Exils by Tony Gatlif
- 2003 *Les Clefs de bagnole* by Laurent Baffie
Le Divorce by James Ivory
Schimkent Hotel by Charles Meaux
Osmose by Raphaël Fetjo
Pas si grave by Bernard Rapp

- 2002 *Adolphe* by Benoît Jacquot
17 fois Cécile Cassard
by Christian Honoré
L'Auberge espagnole
by Cédric Klapisch
Filles perdues, cheveux gras
by Claude Duty
- 2001 *Being light*
by Jean-Marc Barr and Pascal Arnold
Le Petit Poucet by Olivier Dahan
CQ by Roman Coppola
- 1999 *Je suis né d'une cigogne* by Tony Gatlif
Peut-être by Cédric Klapisch
- 1998 *Les Kidnappeurs* by Graham Guit
Déjà mort by Olivier Dahan
- 1997 *Gadjo dilo* by Tony Gatlif
Dobermann by Jan Kounen
- 1996 *Chacun cherche son chat*
by Cédric Klapisch
Mémoires d'un jeune con
by Patrick Aurignac
56 fois par semaine by Raphaël Fetjo
- 1995 *Facteur VIII* by Alain Tasma
- 1994 *Le Péril jeune* by Cédric Klapisch
Frères: la roulette rouge
by Olivier Dahan

actor **Niels Arestrup**

selected films since 1991

- 2006 *Les Disparus* (pre-production)
by Jacques Audiard
L'Affaire du Rainbow Warrior (TV)
by Pierre Boutron

- 2005 *La Part animale* by Sébastien Jaudeau
- 2002 *Les Enquêtes d'Eloïse Rome*
by Sophie Révil
Parlez moi d'amour by Sophie Marceau
Une affaire privée by Guillaume Nicloux
- 2000 *La Part de l'ombre* (TV)
by Philippe Vernault
Le Pique-nique de Lulu Kreutz
by Didier Martiny
Fernando Krapp m'a écrit cette lettre (TV)
by Yves Di Tulli and Bernard Murat
- 1998 *Rewind* by Sergio Gobbi
- 1994 *Délit mineur* by Francis Girod
Les Derniers Jours de la victime (TV)
by Bruno Gantillon
- 1993 *Albert Savarus* by Alex Astruc
- 1992 *La Femme abandonnée* (TV)
by Edouard Molinaro
- 1991 *Meeting Vénus* by Istvan Szabo
- 1991 *La Grande Dune* (TV) by Bernard Stora



Shorts

Le Manie-tout

French director Georges Le Piouffle presents this screening of *Le Manie-tout*

English Description

Ten-year-old Martin has to go to school through an alley he doesn't know. Behind a dusty shop window, he meets the mysterious Manie-tout, who's able to give life to his school bag. What would happen if, in the hands of the old man, everything could really walk?

Then, Martin opens the door to a world of imagination and dreams ...

Description en français

Martin, 10 ans, est sur le chemin de l'école mais il emprunte une allée qu'il ne connaît pas. A travers la fenêtre d'un magasin poussiéreux, il fait la rencontre du mystérieux Manie-tout, capable de donner vie à son sac à dos. Que se passerait-il si le vieil homme réussissait à faire « marcher » n'importe quoi?

Dès lors, Martin ouvre la porte à un monde d'imagination et de rêves...

director/screenwriter **Georges Le Piouffle**

- 2001 *Les Enfants de Dieu*
- 2000 *Le Patronage Saint-Pierre de Ménilmontant*
- 1998 *Mars*
- 1997 *La Coquine*



director Georges Le Piouffle screenplay Georges Le Piouffle, Zoé Galeron producer Patrick Maurin (Antiprod)
starring Bernard Haller, Jules Angelo Bigarnet, Axelle Laffont, Benjamin Gabbey, Serge Hazanavicius genre fiction running time 16'30 min

Esperanto

French director Mathieu Guetta presents this screening of *Esperanto*

English Description

The owner of the bookshop is dead. His son and his grandson come to close the shop. The grandson, Baptiste, meets an old girlfriend of his grandfather and discovers a man he didn't know, a man who believed in universal fraternity and spoke Esperanto.

Description en français

Le libraire est mort. Son fils et son petit-fils viennent fermer son local. Baptiste, le petit-fils, fait la connaissance d'une amie de son grand-père et découvre un homme qu'il n'avait pas connu, un homme qui croyait à la fraternité universelle et qui parlait l'Esperanto.

director/assistant director/ screenwriter **Mathieu Guetta**

- 2004 *Entre chien et loup*
by Henry Kébabjian
- 2001 *La Place de la Nation*
(Mention spéciale Montluçon 2002)

Interview with **Mathieu Guetta**

At the beginning when Benoit Créac'h and myself imagined this story, the plot talked about the solitude of old people. Our main character was an old book seller living in the middle of his books. He embodied knowledge, memory and culture. Isolated, the bookseller surrounds himself with books that he loves and shares his passion with whomever wants. At first, his bookshop can look like an ogre's cave but it is more Ali Baba's cave. An intimate relationship links the bookseller to the reader and this is not the relationship between a buyer and a seller. It is more like friendship.

Entretien avec **Mathieu Guetta**

Au début lorsque nous avons, Benoit Créac'h et moi-même, imaginé cette histoire, le scénario parlait de la solitude des personnes âgées. Notre personnage central était un vieux libraire, vivant au milieu de ses livres. Il incarnait le savoir, la mémoire et la culture. Isolé, le libraire s'entoure de livres qu'il aime et partage sa passion avec qui veut – une espèce en voie de disparition. Rentrez, pour une fois, dans ce qui, de loin, ressemble à l'ancre d'un ogre et vous y découvrirez la caverne d'Ali Baba. Une relation intime se crée entre le libraire et le lecteur, une relation qui n'est pas celle d'un vendeur et de son client. C'est plus de l'ordre de l'amitié.

Le Suicide du ventriloque

French director Samuel Hercule presents this screening of *Le Suicide du ventriloque*

English Description

The Marpots are father and son ventriloquists. Didier, the youngest, must carry on the tradition. But is he really meant for this profession?

Description en français

Les Marpot sont ventriloques de père en fils. Didier, le petit dernier, doit reprendre le flambeau. Mais est-il vraiment fait pour le métier?



director/screenwriter/actor Samuel Hercule

- 2003 *Le Principe du canapé*
co-directed with Mike Guermeyet
- 2002 *Demain probablement*
- 2002 *Jean Tambourin prend des vacances*

actor

Michael Lonsdale

selected films since 2000

- 2006 *Goya's Ghosts*
by Milos Forman
(post-production)
- 2005 *Munich* by Steven Spielberg
- Gentille* by Sophie Fillières
- Bye Bye Blackbird*
by Robinson Savary
- Les Invisibles*
by Thierry Jousse
- Il sera une fois*
by Sandrine Veysset
- 2004 *5x2* by François Ozon
- Sotto falso nome*
by Roberto Ando

- L'Empreinte*
by David-Mathieu Mahias
- 2003 *Le Furet*
by Jean-Pierre Mocky
- Adieu*
by Arnaud des Pallières
- Kaena: La Prophétie*
by Chris Delaporte
and Pascal Pinon
- Le Mystère de la chambre jaune*
by Bruno Podalydès
- 2001 *Ceux d'en face*
by Jean-Daniel Pollet
- 2000 *Les Acteurs*
by Bertrand Blier

director Samuel Hercule screenplay Samuel Hercule, Méthilde Weyergans producer Alain Benguigui and Thomas Verhaeghe (Sombrero productions) starring Samuel Hercule, Bernard Cupillard, Jean Antolinos, Michael Lonsdale genre fiction running time 18 min

Le Serment

Marie-Paule Anfosso presents this screening of *Le Serment*

English Description

Jacques has a stammer. To finish his medical studies, he must read the Hippocratic oath in front of an audience which is, for him, a fearsome challenge.

Description en français

Jacques est une personne bègue. Pour clore ses études de médecine, il doit lire le Serment d'Hippocrate devant tout un auditoire, épreuve redoutable.

director/screenwriter Virginia Bach

- 2001 *Les Enfants de Dieu*
- 2000 *Le Patronage Saint-Pierre de Ménilmontant*

- 1998 *Mars*
- 1997 *La Coquine*

actor Yann Goven

- 2004 *Le Miroir de la Gwertz*
by Corentin Pichon
- Sans titre* by Eskil Vogt
- 2003 *Cette femme-là*
by Guillaume Nicloux
- Errance* by Damien Odoul
- 2002 *La Vie nue*
by Dominique Boccarossa
- 2001 *Martha... Martha*
by Sandrine Veysset
- 2000 *De l'histoire ancienne*
by Orso Miret
- 1999 *Ronin*
by John Frankenheimer

Interview with Virginia Bach

Did you have a specific objective while filming your work?

Yes, I wanted to put the spectators in the skin of a person with a stammer for 10 minutes. I would like them to be able to completely identify with the character, live his struggle and realize his fear and doubts. That is why I created suspense and, until the end, nobody knows if he will succeed. It is said that one better understands when you have the same experience. So, I hope, for those that will have seen the film, that they will reconsider their treatment of people who suffer from stammering or any other handicaps.

Entretien avec Virginia Bach

Aviez vous une idée, un objectif précis en réalisant cette œuvre?

Oui, je voulais mettre le spectateur dans la peau d'une personne bègue pendant dix minutes. Je voulais qu'il puisse s'identifier totalement au personnage et qu'il vive en temps réel son combat en ressentant sa peur et ses doutes. C'est pour cela que j'ai construit un suspense et jusqu'à la fin, on ne sait pas s'il va réussir. On dit que l'on comprend mieux les choses quand on les a vécues. Alors j'espère que les gens qui auront vu ce film reconsidéreront leur façon de traiter les personnes qui souffrent de bégaiement ou de tout autre handicap d'ailleurs.

director Virginia Bach screenplay Virginia Bach producer Stéphane Sansonetti (Atlan Films) starring Yann Goven genre fiction running time 11'47 min

Shorts

Comme un air...

French director Yohann Gloaguen presents this screening of *Comme un air...*

English Description

On a street in Paris a man sings a well-known tune, *Vous les Femmes* by Julio Iglesias. Soon all of Paris is singing it.

director/screenwriter/actor
Yohann Gloaguen

2005 *Comme un air....*
2003 *La Collection de Judicaël*

Description en français

Dans la rue, à Paris, un homme chantonne un air bien connu, *Vous les femmes* de Julio Iglesias. Bientôt, c'est tout Paris qui le chante.



director Yohann Gloaguen screenplay Yohann Gloaguen producer Arnaud Rouvillois (Agence Mercredi) genre fiction running time 9'05 min

Peter Pan a grandi et John Lennon est mort

French director Alexandre Charlet presents this screening of *Peter Pan a grandi et John Lennon est mort*

English Description

Peter Pan, now an old man, tells some young children about his wonderful adventures with Tinkerbell.

Description en français

Peter Pan, maintenant âgé, raconte à de jeunes enfants ses merveilleuses aventures avec la fée Clochette.

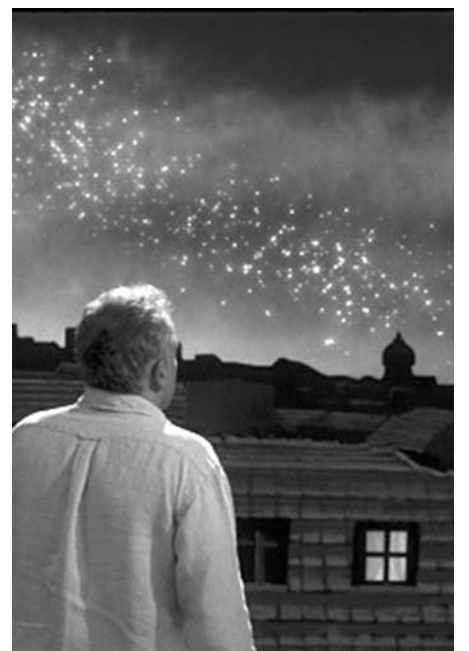
director/producer/actor
Alexandre Charlet

2004 *Cia Bambino*
by Pascal Chauveau
2003 *Pensée assise*
by Mathieu Robin

actor **Francis Perrin**

selected films since 2000

2005 *Le Courage d'aimer*
by Claude Lelouch
2004 *www.SoeurThérèse.com*
(TV) by Christian Faure
Le Genre humain - 1ère partie: Les Parisiens
by Claude Lelouch
2002 *Juliette Lesage, médecine pour tous* (TV)
by Christian François
Sentiments partagés (TV)
by Daniel Janneau
2001 *Lucky Luke* (TV)
by Olivier Jean Marie
2000 *L'Enfant de la honte* (TV)
by Claudio Tonetti



L'Isle

Director Chiara Malta presents this screening of *L'Isle*

English Description

During a scorching summer, sitting in an aseptic place, a man is creating an animated film.

Although silent and focused, he regularly smiles and glances at the camera.

A parallel story (who knows, maybe a hallucination!) develops. Behind the camera, there is a young woman who is constantly filming him. Tenderly annoyed, he interrupts his work, takes the woman by the hand and takes her to discover the delights of a deserted island which awaits them outside ...

Description en français

Au cours d'un été torride, assis dans un lieu aseptique, un homme est en train de préparer un film d'animation.

Bien que silencieux et concentré, il lance régulièrement des regards complices à l'objectif qui le filme. Une histoire parallèle (qui sait, peut-être une hallucination!...) à celle qu'il est en train de raconter se développe alors: derrière l'objectif il y a une jeune femme qui le filme sans cesse. Tendrement agacé, il interrompt son travail, prend la femme par la main et l'emmène découvrir les délices de l'île déserte qui les attend dehors...



director/screenwriter/actor Chiara Malta

- 2005 *Sur les montagnes russes*
- 2004 *En t'attendant*
- 2003 *Je m'appelle Mouhamed*

director Chiara Malta screenplay Chiara Malta producer Chiara Malta
starring Chiara Malta genre documentary/animated film running time 10 min

For Intérieur

French director Patrick Poubel and screenwriter Charlotte Paillieux present this screening of *For intérieur*



English Description

This is the story of a little boy named Criquet and of his grandfather, a genuine memory collector. Criquet's grandfather dreamed of flying away and one day pulls it off, leaving his grandson a pure moment of eternity.

Description en français

C'est la brève histoire d'un petit garçon nommé Criquet, de son grand père, un authentique collectionneur de souvenirs qui rêvait de s'envoler et qui réussit son coup en laissant à son petit fils un pur instant d'éternité.



director/assistant director/ screenwriter Patrick Poubel

- 2006 *Une femme d'honneur* (TV)
- 2005 *Une femme d'honneur* (TV)
- 2004 *Le Juge est une femme* (TV)
- 2003 *Le Juge est une femme* (TV)
- Demain nous appartient* (TV)
- Justice pour nous* (TV)
- 2002 *L'Enfant éternel* (TV)
- 2001 *Paranoïa*
- La Mémoire à vif* (TV)
- Les Rencontres de Joëlle* (TV)

- 2000 *Petite sœur* (TV)
- 1995 *La Rivière Espérance*
by Josée Dayan
- 1994 *Elles ne pensent qu'à ça*
by Charlotte Dubreuil
- 1991 *Gawin* by Arnaud Ségnac
- 1989 *Boris Godounov*
by Abdrzej Zulawski
- Après la guerre*
by Jean-Loup Hubert
- 1986 *La Femme secrète*
by Sébastien Grall
- 1983 *Un bruit qui court*
by Daniel Laloux
and Jean-Pierre Sentier

director Patrick Poubel screenplay Charlotte Paillieux, Patrick Poubel producer Eric Pattedoie and Caroline Perchaud (La Boite) starring Bernard Haller, Maxence Perrin genre fiction running time 10'12 min

Shorts

Paul

French director Cécile Rousset presents this screening of *Paul*

English Description

Paul has been my neighbor for about 15 years. A comedian, today he is 83 years old. I recorded this footage of him when he was talking about his life and I later added animation to it.

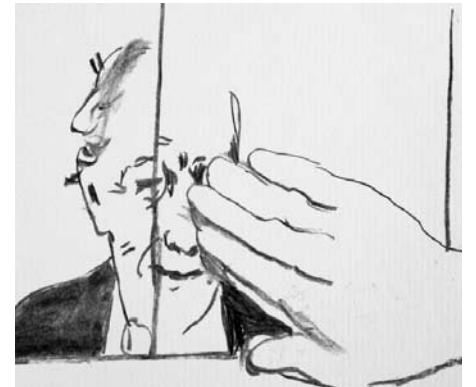
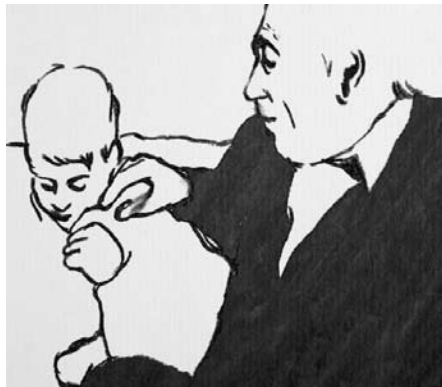
In this portrait, past and present anecdotes of his life are mixed with drama but nevertheless they are told in a simple and satirical narrative.

Description en français

Paul a été mon voisin pendant quinze ans. Il est comédien, il a aujourd'hui 83 ans.

Je l'ai enregistré me racontant sa vie, puis j'ai ajusté prises de sons réels et images animées, pour faire un portrait proche de ce qu'est pour moi cet homme.

Dans ce passé se mêlent les histoires du présent et du passé, le dramatique et l'anecdotique, toujours racontés avec légèreté et dérision.



director/screenwriter
Cécile Rousset

2005 *Paul*

director Cécile Rousset screenplay/drawing (charcoal and torn paper) Cécile Rousset producer ENSAD, Cécile Rousset and Les Films sauvages starring Paul Rieger genre animated film running time 7'20 min

Regards Libres/Free Views

French director Romain Delange presents this screening of *Regards Libres*



English Description

A contemporary painting of a young artist is observed, discussed and criticized by primary school children.

Description en français

Le tableau d'un jeune peintre d'art contemporain est observé, analysé et critiqué par de jeunes élèves d'école primaire.

director/screenwriter
Romain Delange

2004 *Ecume numérique*

2002 *Acte manqué*

Suzanne

French director Mona Achache presents this screening of *Suzanne*



English Description

In 1943, Joseph is arrested by Germans at the apartment where he and his 13-year-old daughter are hiding. By abandoning Suzanne, Joseph saved his daughter's life. Suzanne is 75 today. She is my grandmother. This is her story.



Description en français

En 1943, Joseph est arrêté par les Allemands devant sa fille de 13 ans, Suzanne, dans l'appartement où ils se cachent. En abandonnant sa fille, Joseph lui sauve la vie. Suzanne a aujourd'hui 75 ans. C'est ma grand-mère. C'est son histoire.

director/screenwriter Mona Achache

2004 *Alma et les autres*
(documentary)

actor/director/screenwriter Sam Karmann

selected films since 1993

2004 *Casablanca Driver*
by Maurice Barthélémy
2003 *A la petite semaine*
by Sam Karmann
2002 *Monsieur Batignole*
by Gérard Jugnot
2000 *Le Goût des autres*
by Agnes Jaoui

1999 *Kennedy et moi*
by Sam Karmann
Le Ciel, les oiseaux et ta mère!
by Djamel Bensalah
1998 *Ca reste entre nous*
by Martin Lamotte
1997 *La Méthode*
by Thomas Béguin
1996 *Un bel après-midi d'été*
by Artus du Penguern
1995 *J'aime beaucoup ce que vous faites*
by Xavier Giannoli
1994 *La Cité de la peur*
by Alain Berbérian
1993 *Cuisines et Dépendances*
by Philippe Muyl

director Mona Achache screenplay Mona Achache (based on the story of Suzanne Achache-Wiznitzer)
producer Patrick Blossier (Félix Films) starring Sam Karmann, Alysse Hallali genre fiction running time 6'45 min

LeVar Burton

Guest of Honor: LeVar Burton



LeVar Burton was born on Feb. 16, 1957, in Landstuhl, Germany. His acting career started while at USC in 1977. Burton became an instant celebrity for his performance in the role of Kunta

Kinte in the television series *Roots*. He then starred in numerous television movies and feature films, and played the role of Geordi La Forge in the *Star Trek* television series and films. Burton also has demonstrated his talents behind the camera, directing several films and television episodes. Since 1983, he has been the host of the PBS children's series *Reading Rainbow*. As the president of Eagle National Films, Burton continues to develop projects for television and film.

actor

selected films since 1976

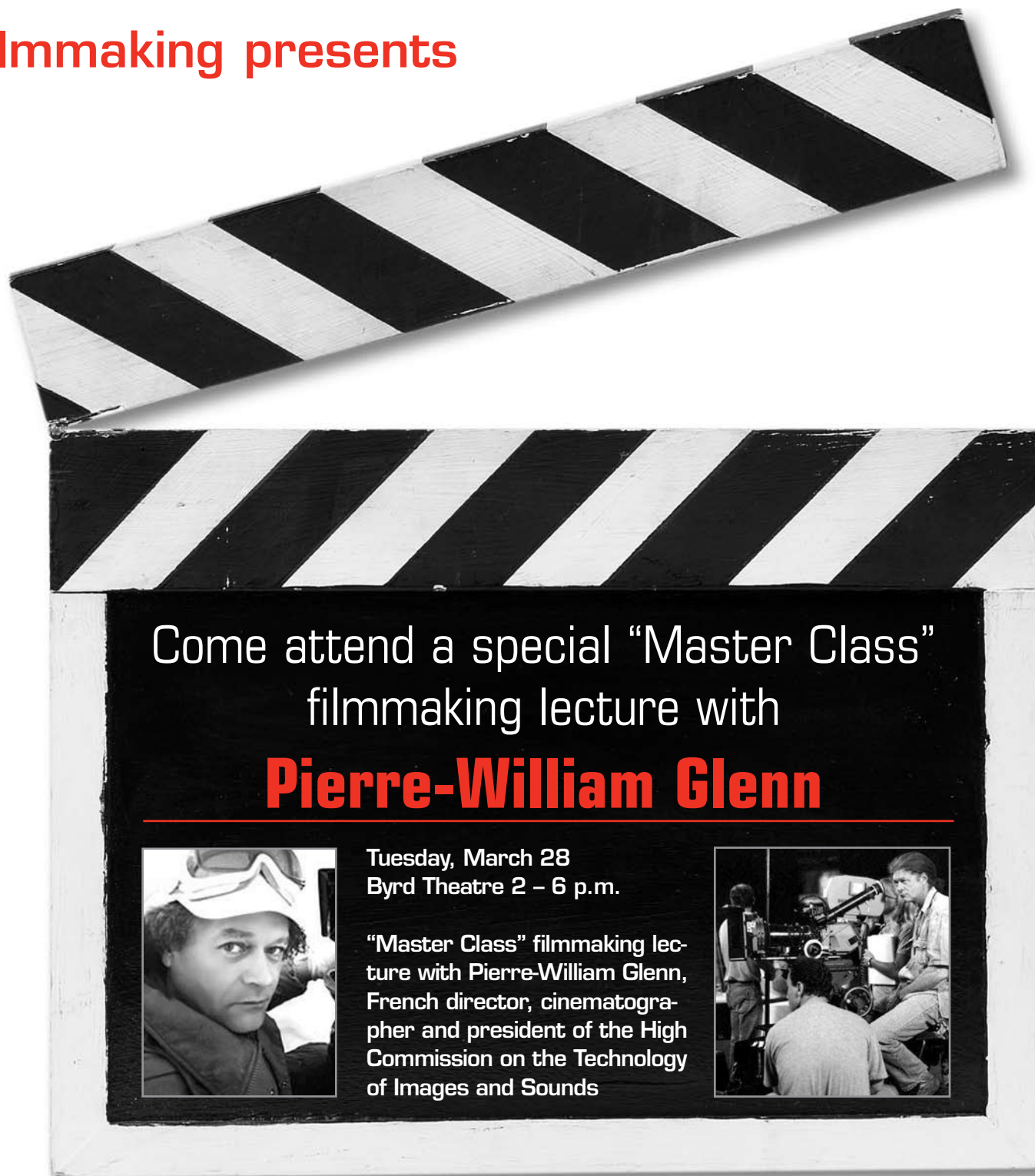
2005 *Family Guy* (TV) by Seth MacFarlane
2003 *Boomtown* (TV) by Graham Yost
Blizzard by LeVar Burton
2001 *Ali* by Michael Mann
2000 *Becker* (TV) by Dave Hackel
1996 *Gargoyles* (TV) by Saburo Hashimoto
1993 *Batman* (TV)
by Kenn Altieri and Boyd Kirkland
1988 *Roots: The Gift* (TV) by Kevin Hooks
1987 *Star Trek* (TV series through 2001)
Murder, She Wrote (TV)
by Peter S. Fischer and Richard Levinson
1986 *Liberty* (TV) by Richard C. Sarafian
1985 *The Midnight Hour* (TV) by Jack Bender
And The Children Shall Lead (TV)
by Michael Pressman
1984 *Booker* (TV) by Stan Lathan
The Jesse Owens Story (TV)
by Richard Irving
1983 *Emergency Room* (TV) by Lee H. Katzin
Fantasy Island (TV) by Gene Levitt
Reading Rainbow (TV series through 2006)
by Larry Lancit and Mark Manucci

1982 *Trapper John, M.D.*
by Jackie Cooper and Michael Caffey
1980 *The Hunter* by Buzz Kulik
Guyana Tragedy: The Story of Jim Jones (TV)
by William A. Graham
1978 *One in a Million: The Ron LeFlore Story* (TV)
by William A. Graham
1977 *Billy: Portrait of a Street Kid* (TV)
by Steve Gethers
Roots (TV)
by Marvin J. Chomsky and John Erman
Looking for Mr. Goodbar by Richard Brooks
1976 *Almos' a Man* (TV) by Stan Lathan

director

2005 *Charmed: Extreme Makeover World Edition* (TV)
Miracle Boys (TV)
2003 *Enterprise* (TV series through 2005)
JAG – Pulse Rate (TV)
Blizzard
2000 *Soul Food*
1999 *Smart House*
1998 *The Tiger Woods Story*
1993 *Star Trek* (TV series through 2001)

VCU Filmmaking presents



Pierre-William Glenn is one of the most prestigious cinematographer since the 1970s. He is one of the pioneers of the Steadicam but also is a specialist in complex camera movements.

He collaborated many times with Francois Truffaut, notably for the mythical *La Nuit américaine*; with Bertrand Tavernier for six films including *Coup de torchon*, *Le Juge et l'assassin*; with Alain Corneau, Yves Boisset, Maurice Pialat, Joseph Losey, Jose Giovanni and as well with Roger Vadim.

In 1974, with *Le Cheval de Fer*, he started his own directing career. In 1984, he created *Les Enragés*, with Fanny Ardant,

and the film *Terminus* (1986), a gigantic futuristic production with Johnny Halliday. In 1993, he directed *23h58*, a story of a robbery in the motorcycle world, inspired by Kubrick's *The Killing*. The film received awards at the Festival International du Film Francophone de Namur, that same year.

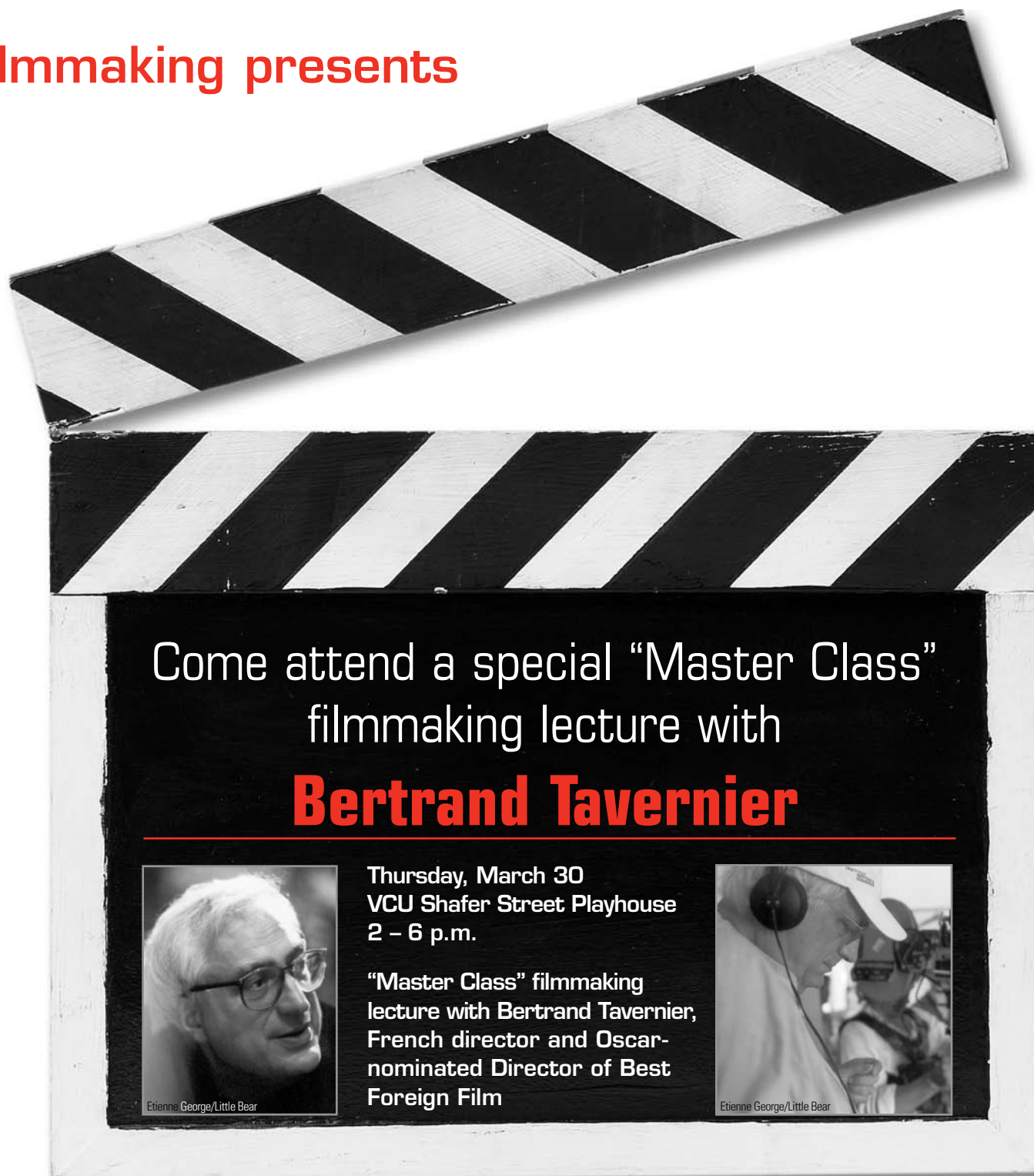
Glenn never abandoned his activities as a cinematographer. His artistic talent is seen in Euzhan Palcy's *A Dry White Season* (1989) with Marlin Brando, in a number of Claude Lelouch's films and most recently in Guillaume Nicloux's *Cette femme là* (2003) and in Michel Deville's *Un fil a la patte* (2005).

Glenn is the president of the Commission Supérieure des Techniques de l'Image et du Son, which is an association of audiovisual professionals who supervise the quality of the chain of production and the distribution of sound and images whether for cinema, television or any other visual medium. Glenn is looking forward to coming to the 14th VCU French Film Festival and to Richmond, where his grandparents lived in the early 20th century.

See Page 4 for a complete listing of Pierre-William Glenn filmography.

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VCU Filmmaking presents



Come attend a special “Master Class”
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Bertrand Tavernier

Thursday, March 30
VCU Shafer Street Playhouse
2 – 6 p.m.

“Master Class” filmmaking
lecture with Bertrand Tavernier,
French director and Oscar-
nominated Director of Best
Foreign Film

Etienne George/Little Bear

Etienne George/Little Bear

Bertrand Tavernier was born on April 25, 1941. First a cinema critic for the reviews *Les Cahiers du Cinéma* and *Positif*, Tavernier then turns to filming in 1973 with his first full-length feature, *L'Horloger de Saint-Paul*. This thriller social-commentary was awarded the prestigious Louis-Delluc and Berlin Film Festival prizes. The film was shot in Lyon, his hometown, to which he is very attached. He also is president of the Lumières Institute of Lyons.

From the very beginning of his career, the eclectic Tavernier has alternated between period films, *Que la fête commence*, (for which he won a César for Best Screenplay in 1976) and contemporary works, *Une semaine de vacances*. Showing a taste for social issues, he shot *Le Juge et l'Assassin* in 1977, a reflection on institutions and their repressive excesses, and later in 1980 *La Mort en Direct*, a premonitory analysis of TV's inappropriateness.

Fascinated with American culture, he is the co-author of a reference dictionary on American cinema. In 1980, Tavernier shot *Coup de torchon*, adapted from

Jim Thompson's novel, while relocating the story in colonial Africa. Tavernier was nominated for the Best Foreign Film Oscar and received numerous French Césars awards (French Oscars) for *Coup de torchon*. He then directed *Autour de minuit*, a love letter to jazz. War also haunts the filmmaker's work: the Hundred Years War in *La Passion Béatrice*, World War I in *La Vie et rien d'autre* (1989) and *Capitaine Conan* (1996), the war in Algeria in the documentary *La Guerre sans nom*, and finally the Occupation of France in *Laissez-passer* (2003). On a more intimate note, he shot *Daddy Nostalgie*, and *Un dimanche à la campagne*, for which he received the Best Direction award at the Cannes International Film Festival in 1984, two films on father-son relationships, also a subject dear to him.

During the 1990s, Tavernier continued to observe society. In *L.627*, he depicts in a realistic manner the daily life of narcotic detectives. It was through this film that he discovered Philippe Torreton, who has since become one of his favorite actors. He has used Torreton in other films such as *Ça commence aujourd'hui*.

In 1995, Tavernier received the Golden Bear award in Berlin for *L'Appat*, an alarming statement on the violence of disoriented youth.

Very aware of the debates that occupy his profession, the defense of “l'exception culturelle” and the fight against censorship, Tavernier throws himself into many social battles. With his son Nils, whose film on Paris' Opéra — *Tout près des étoiles* — was shown during the 10th VCU French Film Festival, he directed *Double-peine*, a documentary on the issue of “double-sentencing” in the French judicial system. It is with his daughter Tiffany that he co-wrote his last film, *Holy Lola* (2004), an exploration of international adoptions in a war-scarred country, Cambodia.

Tavernier is coming for the first time to the VCU French Film Festival — although his films are no stranger to it — to present his films *Ça commence aujourd'hui* and *Coup de torchon* in a special tribute.

See Page 5 for a complete listing of Bertrand Tavernier's filmography.

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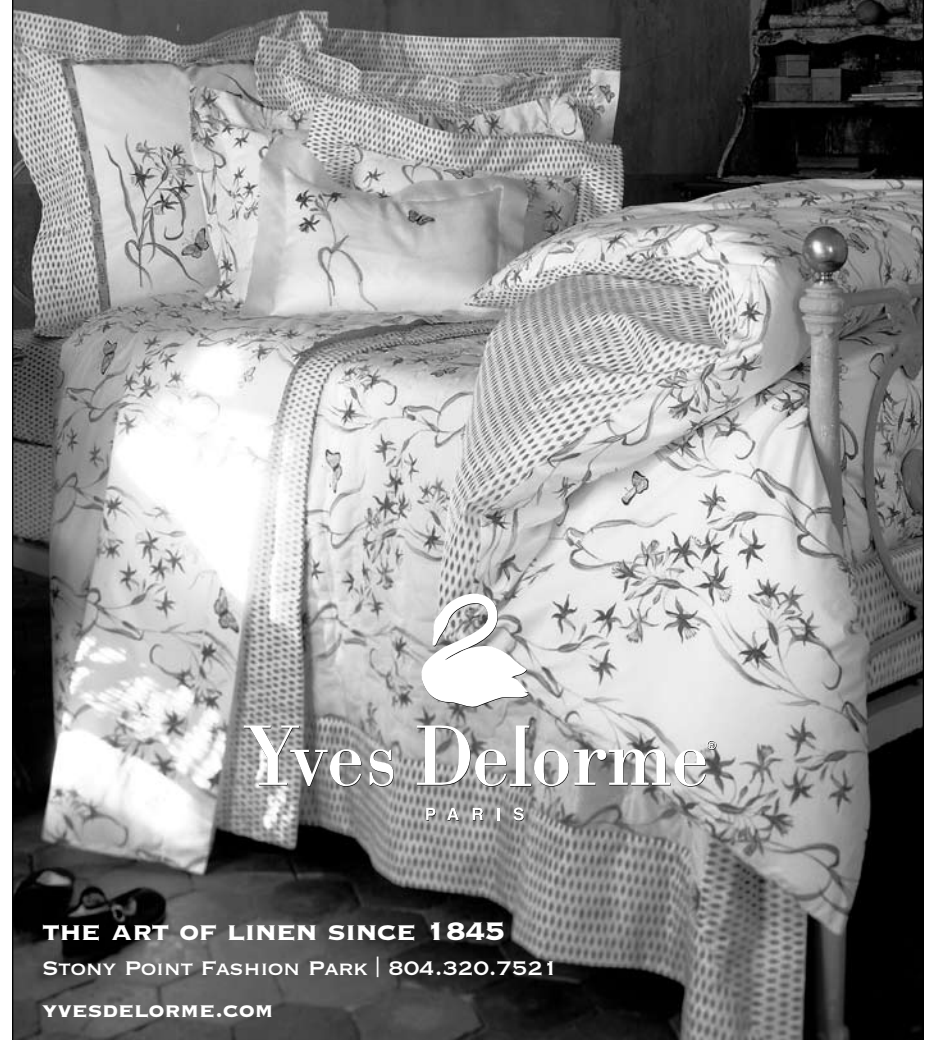


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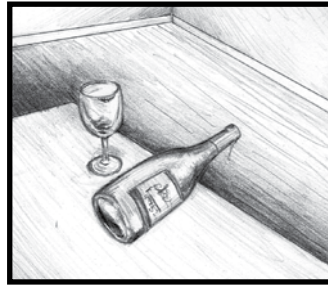
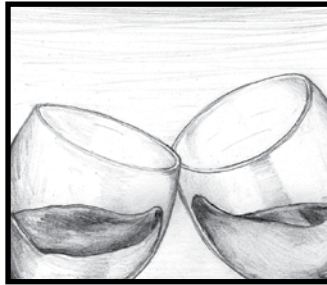
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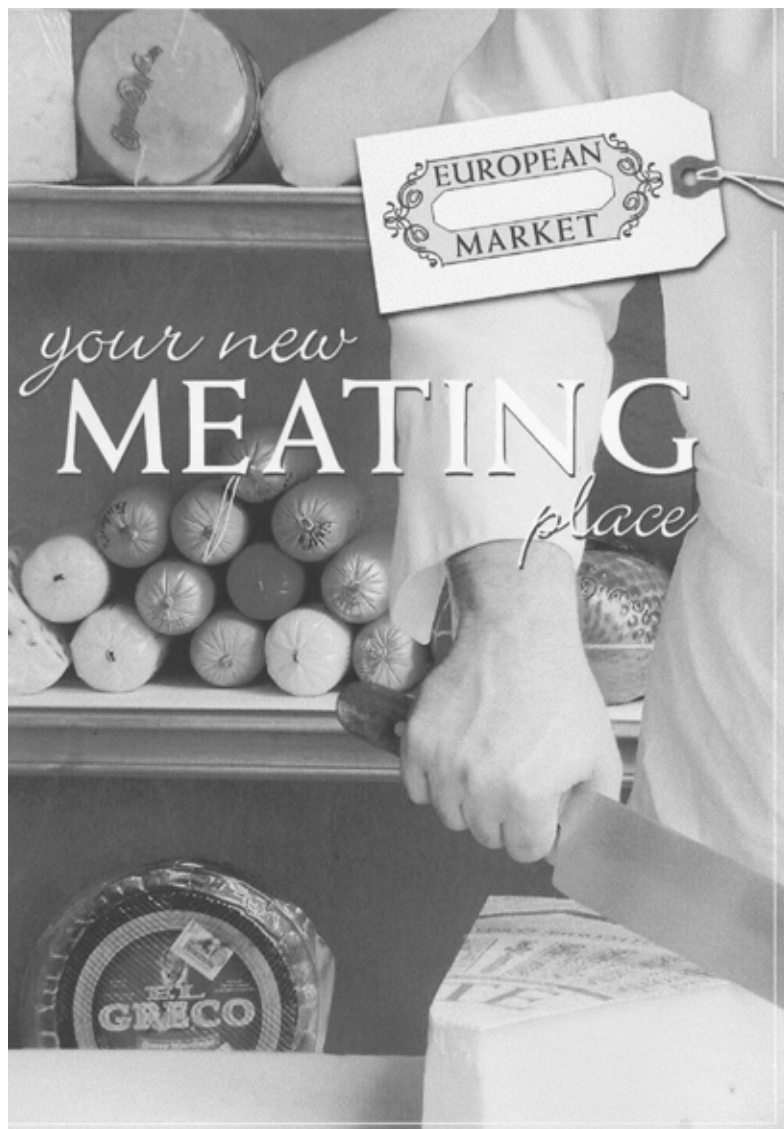
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Registration deadline: April 7

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Germany: Munich and Berlin

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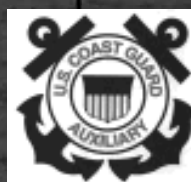
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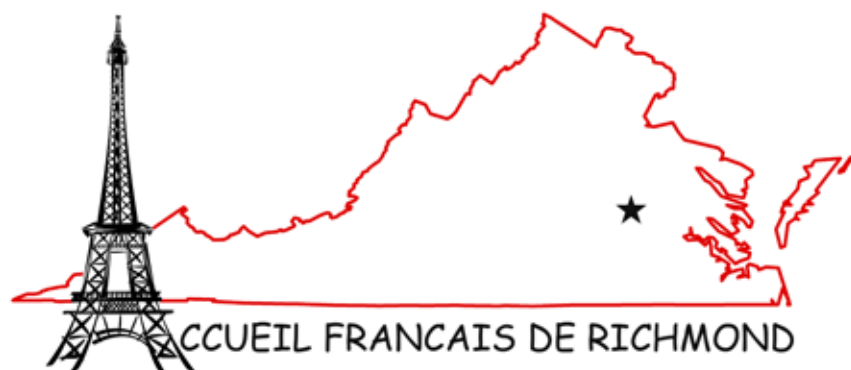
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- www.therosegroup.org/caffc/index.htm
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First VCU French Film Festival

FEATURE FILMS:

Cyrano de Bergerac
La Petite Voleuse
Nikita
Trois hommes et un couffin
Trop belle pour toi

Second VCU French Film Festival

FEATURE FILMS:

Fanfan
Germinal
Hiver '54: l'Abbé Pierre
Le Nombril du monde
Louis Enfant Roi

Third VCU French Film Festival

FEATURE FILMS:

Génial, mes parents divorcent
Hélas pour moi
Ils ont tué Jaurès
JLG par JLG
La Poudre aux yeux
Le Bateau de mariage
Le Péril jeune
Neuf mois
SHORT FILMS:
Le P'tit Bal

Fourth VCU French Film Festival

FEATURE FILMS:

Dames Galantes
Le Souper
Le Zèbre
Les Mille
Les Misérables
X,Y
SHORT FILMS:
Deus ex machina
La Vie à rebours
Manivelle

Registration

Screenings of all feature films and a series of independent French short films will be held at the historic Byrd Theatre. The official reception and the gala dinner will be at the Landmark Theatre (6 N. Laurel St.). • Student, Faculty, and Regular VIP passes include guaranteed seating at all screenings and entry to the official reception with the actors and directors. • The VIP Plus pass includes all the advantages of the other VIP passes as well as the gala dinner with the actors and directors. • Parking in the VCU Main Street Deck for the reception and gala dinner is free to passholders. • Tickets will be available at the box office 30 minutes before each screening. Tickets for each film are available for \$10 at the box office. **To guarantee your seating and to avoid lines at the door, buy a pass today.**

Name: _____ Address: _____ Phone: _____

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E-mail: frenchfilm@vcu.edu

For festival information and updates visit

our Web site: www.frenchfilm.vcu.edu

For information about hotel accommodations, please contact the Radisson Hotel

at (804) 644-9871 or visit www.radisson.com/vcu and ask for the VCU French Film

Festival discount rate.

Please note: passes are refundable before March 15, 2006, with a 10% service

charge fee. No refunds will be made after March 15, 2006.



*Marielle et Barnabé aimeraient bien en
avoir un
Se pendre à son cou*

Fifth VCU French Film Festival

FEATURE FILMS:
*Amour et confusions
Au Petit Marguerey
Le Bel été de 1914
Le Rendez-vous des quais
L'Enfant noir
Les Aveux de l'innocent
Les Sables mouvants
Romaine*

Sixth VCU French Film Festival

FEATURE FILMS:
*El Che
Les Randonneurs
Marquise
Marthe ou la promesse du jour
Quatre garçons pleins d'avenir
Tonka*

Seventh VCU French Film Festival

FEATURE FILMS:
*Classe de neige
Haut Bas Fragile
Je suis vivante et je vous aime
Lautrec
Les Palmes de M. Schut
Mère agitée (Je veux tout)
SHORT FILMS:
Marseille sans soleil*

Eighth VCU French Film Festival

FEATURE FILMS:
*Héroïnes
Le Pique-nique de Lulu Kreutz
Les Cachetonneurs*

*Les Enfants du marais
Rembrandt
Une pour toutes
SHORT FILMS:
A deux sur la comète
Duel
Gelée précoce
La Mule
Microsnake
Rien dire
Sales battars
Un petit air de fête*

Ninth VCU French Film Festival

FEATURE FILMS:
*Deuxième vie
La Chambre des magiciennes
La Maladie de Sachs
La Vache et le Président
Le Créateur
Le Prince du Pacifique
Le Roi danse
Le Roman de Lulu
Lumumba
Mon père
Un crime au paradis
SHORT FILMS:
Des morceaux de ma femme
Je suis un super héros
La Tartine
Le Communicateur
Le Jour de grâce
Le Truc
Les Aveugles
Les Filles du 12*

10th VCU French Film Festival

FEATURE FILMS:
*Barnie et des petites contrariétés
Betty Fisher et autres histoires*

*Kirikou et la sorcière
Là-bas... mon pays
Laissez-passer
Le Franc Tireur
Les Portes de la gloire
Little Senegal
Nationale 7
Oui, mais...
Tout près des étoiles
SHORT FILMS:
Au premier dimanche d'août
Ces jours heureux
Incendie de l'école Pailleron
K.O. Kid
Le Barbier
Le Taxi
Mon prince viendra
Nouvelles de la tour L
Petites histoires de reins du tout
Pourquoi... passkeu
R. Mertonensis
Si y'en a qu'ça dérange*

11th VCU French Film Festival

FEATURE FILMS:
*Betty Fisher et autres histoires
Etre et avoir
Le Papillon
Les Destinées sentimentales
Marche et rêve
Monsieur Batignole
Quelqu'un de bien
Se souvenir des belles choses
Sur le bout des doigts
Toutes les filles sont folles
Un aller simple
Une pure coïncidence
SHORT FILMS:
Comme un silence
Good Luck, Mr. Grosky*

*J'attendrai le suivant
M. William
Mon plus beau mariage
Papier glacé
Pensée assise
Rio
Square Couine
Tu devrais faire du cinéma
Undercover*

12th VCU French Film Festival

FEATURE FILMS:
*A La petite semaine
Effroyables Jardins
Filles Uniques
La Petite Lili
La Prophétie des Grenouilles
Le Bison
Le Fantôme d'Henri Langlois
Les Amateurs
Monique
Monsieur N
Petits arrangements avec les morts
Un monde presque paisible
SHORT FILMS:
Bonhommes
Casa
De la tête aux pieds
Gouille et Gar
L' Homme de la boîte
L' Homme sans tête
La Collection de Judaël
La Flamme
Le Fabuleux Destin de Perrine Martin
Léaud de Hurle-dents
Pacotille
« Pôv'fille! »
Ta sœur
Somebody Exceptional*

13th VCU French Film Festival

FEATURE FILMS:
*Les Soeurs fâchées
Brodeuses
Mariages!
Le Rôle de sa vie
Le Convoyeur
L'Ile de Black Mor
Malabar Princess
Qui perd gagne!
L'Equipier
Triple Agent
Le soleil assassiné
Clara et moi
Vipère au poing
SHORT FILMS:
Handicap
La Dernière Minute
Alea Jacta Est
Petite Routine
Félicitations
Signes de vie
Calypso is Like so!
Le Carnet rouge
Ligne de vie
Sirène Song
La Révolution des crabes
Rien de grave
La Méthode Bourchnikov*

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