

VCU
french film festival
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



March 28 – April 1, 2007

15th annual • Byrd Theatre • Richmond, Va. • (804) 827-FILM • www.frenchfilm.vcu.edu

Sponsored by the VCU Office of International Education, School of World Studies, College of Humanities and Sciences, and Division of External Relations.

All films have English subtitles and are presented by their actors and directors.

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 - Le Petit Martin*
 - Made in Taïwan*
 - Mon dernier rôle*



Les "César"

Congratulations to Kad Merad for his 2007 César for Best Supporting Actor and Mélanie Laurent for her 2007 César for Most Promising Actress for their performances in the film *Je vais bien, ne t'en fais pas.*

Congratulations to the team of the film *Dans la peau de Jacques Chirac* for its 2007 César for Best Documentary.

Congratulations to Malik Zidi for his 2007 César for Most Promising Actor for his performance in the film *Les Amitiés maléfiques.*

Wednesday, March 28
Byrd Theatre
7-10.30 p.m.
Screening of the three-hour version of *The Phantom of the Cinémathèque*
Free and open to the public

Thursday, March 29
Byrd Theatre
7-10 p.m.
Screening of the abbreviated version of *The Phantom of the Cinémathèque* followed by a round table tribute with film director and film critics
Free and open to the public

Friday, March 30
Byrd Theatre
3-5:30 p.m.
Leçon de Cinéma with Gérard Krawczyk
Free and open to the public

Friday, March 30
Byrd Theatre
6-8 p.m.
Screening of *La Vie est à nous!* directed by Gérard Krawczyk after the cinema class

- Wednesday, March 28**
7-10:30 p.m. Byrd Theatre
The Phantom of the Cinémathèque by Jacques Richard (screening of the three-and-a-half-hour version)
Free and open to the public
- Thursday, March 29**
7-10 p.m. Byrd Theatre
The Phantom of the Cinémathèque (screening of the abbreviated version)
Followed by a round table tribute to Henri Langlois (founder of the French Cinémathèque) with Jacques Richard, Jean Roy and Robert Tregenza
Free and open to the public
- Friday, March 30**
3-5:30 p.m. Byrd Theatre
Master Class filmmaking lecture with Gérard Krawczyk, French director
Free and open to the public
- 6 p.m. **La Vie est à nous!**
Discussion with French director Gérard Krawczyk and French actress Josiane Balasko
- 8:30 p.m. **Bamako**
Discussion with director Abderrahmane Sissako
- 11:20 p.m. **Nos jours heureux**
- Saturday, March 31**
8 a.m. First Short Film Series begins
Bonbon au poivre
Coup de foudre
Qui sommes-nous?
Demain la veille
Gratte-papier
Discussion with French director Marc Fitoussi, French producer Olivier Gastinel, French directors Béatrice Pollet, Julien Lecat and Guillaume Martinez
- 10:30 a.m. **L'Avion**
Discussion with French director Cédric Kahn
- 1 p.m. **Le Passager de l'été**
Discussion with French director

- 3:30 p.m. Presentation of the 2007 French Delegation, introduced by His Excellency Jean-David Levitte, the French Ambassador to the United States and presided over by French director Claude Miller
- Jean-Philippe**
Discussion with French director Laurent Tuel
- 7 p.m. Official Reception at the Renaissance Conference Center
- 8:30 p.m. Gala Dinner at VCU's Historic Scott House
- 11:30 p.m. **L'Homme de sa vie**
- Sunday, April 1**
8 a.m. Second Short Film Series begins
Matopos
Voie d'eau
Même les pigeons vont au paradis
Périphérique Blues
Le Petit Martin
Made in Taïwan
Mon dernier rôle
Discussion with French directors Stéphanie Machuret and Matthieu-David Cournot, French producer Simon Vannes, French director Slony Sow and actress Pauline Delpech, French directors Violaine Bellet, Alexandre Mehring and Olivier Ayache-Vidal
- 10:30 a.m. **Les Amitiés maléfiques**
- 12:50 p.m. **Coup de sang**
Discussion with French director Jean Marbœuf and French actress Sandrine Le Berre
- 3 p.m. **Dans la peau de Jacques Chirac**
Discussion with French directors Karl Zéro and Michel Royer
- 5:10 p.m. Closing ceremony with French Delegation followed by the 2007 César award-winning film: **Je vais bien, ne t'en fais pas.**
Discussion with French director Philippe Lioret



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

Official Reception
The Official Reception for all festival pass holders (student, faculty, regular and VIP plus pass) will be held on the evening of Saturday, March 31, 2007, at 7 p.m. at the Renaissance Conference Center (107 W. Broad St.). Valet parking will be provided to all pass holders.

Gala Dinner
The Gala Dinner for VIP plus pass holders will take place on Saturday, March 31, 2007, at 8:30 p.m. at VCU's Historic Scott House (909 W. Franklin St.). Special parking on both sides of West Franklin, from Laurel to Harrison (two blocks), has been arranged exclusively for Gala Dinner guests (VIP plus pass holders).

The **VCU** French Film Festival presents a round table tribute sponsored by the University of Richmond's Tucker-Boatwright Festival and Department of Modern Literatures and Cultures



Come attend a special "Master Class" round table tribute to **Henri Langlois**
"The man who cultivated cinema to an art"

Thursday, March 29
Byrd Theatre 7-10 p.m.

Preceded by the documentary
The Phantom of the Cinémathèque

Free and open to the public

Henri Langlois created the Cinémathèque Française in 1936, saving thousands of films worldwide from oblivion and destruction. He rapidly established a film archive renowned throughout the world. Often asked to lend films, he would reply: "Why don't you ask the Louvre to borrow the 'Mona Lisa'!" It is at the Cinémathèque that young Godard, Rivette, Truffaut, Rohmer and Chabrol – soon to become the seminal figures of the New Wave – discovered the history of cinema. The documentary *The Phantom of the Cinémathèque* retraces the era of a man and the institution he created, through extracts from movie classics, never-before seen archives and numerous interviews, along with countless photographic documents.

Jacques Richard

At age 17, Jacques Richard, director of *The Phantom of the Cinémathèque*, came to Paris from his native Angers in France's Loire valley to make films. He went to the Cinémathèque Française where, at 19, he began work. Richard was 20 when Henri Langlois encouraged him to make his first film. Thirty years later, Richard has rendered a tribute to the founder of the Cinémathèque Française and the Museum of Cinema. It took Richard seven years to document and complete his tribute to such a dedicated and inspiring film lover.

Jean Roy

One of the reference film critics in France, Jean Roy has been responsible for the *Semaine de la Critique* at Cannes Film Festival for 19 years, a member of the Cannes selection committee for 21 years and a member of the French Film Academy

(l'Académie des Arts et Techniques du cinéma). He also is a journalist and a film critic.

Robert Tregenza

An independent film director and professor of communication at the University of Tampa, Robert Tregenza teaches a wide range of film courses including Advanced Film Production, Writing for Electronic Media, The Image and the Reality, and Independent Film and Video. He has written and directed three award-winning feature films that have been screened at the Cannes, Toronto, Sundance, Berlin and Edinburgh film festivals. His work has been reviewed and commented upon by Jean Luc Godard, Jonathan Rosenbaum and Roger Ebert. He also has worked as director of photography for other independent filmmakers such as Alex Cox and Bela Tarr.

The **VCU** French Film Festival presents Une Leçon de Cinéma sponsored by the University of Richmond's Tucker-Boatwright Festival and Department of Modern Literatures and Cultures



Come attend a special "Master Class" filmmaking lecture
Une Leçon de Cinéma

By film director Gérard Krawczyk
on the Art of Filmmaking:

Commercial Film Production Vs. Independent Cinema

Friday, March 30
Byrd Theatre 3-5:30 p.m.

Free and open to the public

Gérard Krawczyk was born in Paris on May 17, 1953. After graduating from the I.D.H.E.C. film school, Krawczyk directed three short films, all nominated for César awards.

He made his feature film debut in 1986 with the César-nominated and Michel Audiard Prize winner *I Hate Actors* starring Jean Poiret, Michel Blanc and Bertrand Blier.

Since 1988, Krawczyk has directed more than 50 commercials and corporate films. In 1992, he won the Bronze Lion Award at the International Cannes Advertising Film Festival.

Krawczyk's talents also include co-writing screenplays for television (*Strangers dans la nuit*, directed by Sylvain Madigan) and cinema (*La petite marchande de prose* with novelist Daniel Pennac, *My Life in Pink* with Thierry Jonquet, *Paradise Blues* and *Pray For Us*).

Gérard Krawczyk is coming for the second time to the VCU French Film Festival to present his film *La Vie est à nous!* and give "une Leçon de Cinema" during which he will talk about his vision of filmmaking and demonstrate how to shoot specific action sequences as well as more intimate scenes.

Krawczyk then stepped into the blockbuster industry as an assistant director to Luc Besson on *The Messenger: The story of Joan of Arc*. In 2000, he directed *Taxi 2*, starring Sami Naceri, Frédéric Diefenthal and Marion Cotillard. Released in France in March 2000, *Taxi 2* rose to the top of the box office, attracting more than 10 million viewers. Krawczyk also directed

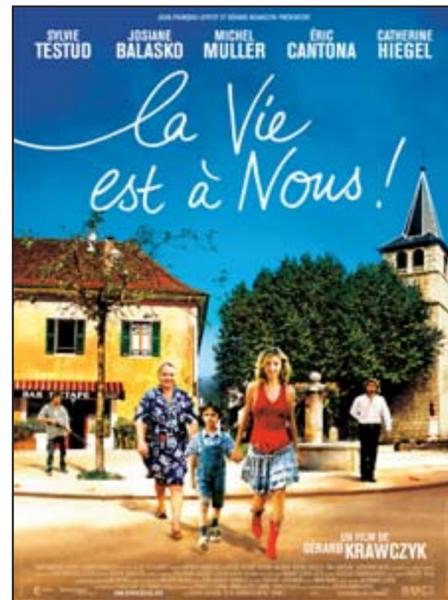
the sequels *Taxi 3* (2001) and *Taxi 4* (February 2007). He remained at the top the box office with *Wasabi* (2001) and *Fanfan la Tulipe* (2002) – a remake of Christian-Jaque's 1952 Gallic swashbuckler starring Vincent Perez and Penelope Cruz – which opened the 56th Cannes Film Festival.

However, these box office accomplishments must not obscure Krawczyk's more intimate independent movies such as *L'Eté en pente douce* (1987) featuring Jean-Pierre Bacri, Jacques Villeret, Pauline Laffont and Guy Marchand. He followed this direction with *Héroïnes* (1997) starring Virginie Ledoyen and took other breaks from big production with *La Vie est à nous!* (2005) and *L'Auberge Rouge* (December 2007), a remake of the great French classic by Claude Autan-Lara.

La Vie est à nous!

feature

French director Gérard Krawczyk and actress Josiane Balasko present the North American premiere of *La vie est à nous!*



Parental Guidance

director Gérard Krawczyk
based upon the novel *L'eau des fleurs* by Jean-Marie Gourio
screenplay Gérard Krawczyk
producer Jean-François Lepetit
starring Sylvie Testud, Josiane Balasko, Michel Muller, Eric Cantona
running time 100 min

English Description

Louise and her mother, Blanche, run "The Stopover," a small café in a village in the Savoy region of France. "The Stopover" is not just a café; it's also a new family for a multitude of problem children that the two women have been taking in over the years. Facing their café, on the other side of the main road, is another café, "The Bend." The longstanding rivalry between the two cafés comes to a head during a truckers' strike with roadblocks that seal off the village. And it worsens when Pierre, the leader of the truckers, wreaks havoc within the lives of all these women and the routine of small-town existence.

Description en français

Louise et sa mère, Blanche, tiennent « L'Etape, » café restaurant d'un petit village de Savoie. « L'Etape » n'est pas seulement un bistrot, c'est aussi une nouvelle famille pour toute une ribambelle d'enfants brisés que les deux femmes accueillent depuis toujours. Face à elles, séparé par la route nationale, se dresse « Le Virage. » La rivalité éternelle entre les deux établissements va s'exacerber pendant la grève des camionneurs qui bloque le village. Et surtout par l'irruption de Pierre, leader des routiers, dans la vie de toutes ces femmes, dans la vie de cette petite agglomération.

Interview with Gérard Krawczyk (director)

I wanted to make a film about tenderness and generosity. Everyday generosity, the kind you hardly believe exists. Superficially, the story seems simple: two competing cafés run by women on opposite sides of a main road. I tried to highlight the hidden part, to reveal what is exceptional in these real-life characters, if one just takes time to listen to them. The characters affect us more than the action. They touch us and it's this emotion that guides the film. The characters exist because we love them.

The film is based on the novel *L'eau des fleurs* by Jean-Marie Gourio.

Entretien avec Gérard Krawczyk (réalisateur)

J'ai voulu faire un film sur la tendresse et la générosité. Celle de tous les jours, celle dont on finirait même par douter qu'elle existe. L'histoire est simple en apparence: deux cafés rivaux tenus par des femmes se font face de chaque côté de la route nationale. J'ai cherché à débusquer ce qu'il y a d'exceptionnel chez ces personnages de la vie réelle pourvu que l'on prenne le temps de les écouter. Ce sont les personnages qui l'emportent sur l'action. Ce sont eux qui nous touchent et c'est cette émotion qui a guidé le film. Les personnages existent puisqu'on les aime.

Le film est basé sur le roman *L'eau des fleurs* de Jean-Marie Gourio.



La Vie est à nous!

director/screenwriter/actor

Gérard Krawczyk

- 2007 *Taxi 4*
- 2005 *La Vie est à nous!*
- 2003 *Fanfan la Tulipe*
- 2002 *Taxi 3*
- 2001 *Wasabi*
- 1999 *Taxi 2*
- 1997 *Héroïnes*
- 1987 *L'Eté en pente douce*
- 1986 *Je hais les acteurs*
- 1981 *Toro Moreno* (short film)

actress/director/screenwriter

Josiane Balasko

selected films since 1978

- 2005 *Les Bronzés 3 – Amis pour la vie* by Patrice Leconte
La Vie est à nous! by Gérard Krawczyk
J'ai vu tuer Ben Barka by Serge Le Péron
- 2004 *L'Ex femme de ma vie* by Josiane Balasko
- 2003 *Madame Edouard* by Nadine Monfils
Cette femme-là by Guillaume Nicloux
- 2001 *Le Raid* by Djamel Bensalah
Absolument fabuleux by Gabriel Aghion
- 2000 *Un crime au Paradis* by Jean Becker
Chicken run by Peter Lord (French voice)
Les Acteurs by Bertrand Blier
Le Libertin by Gabriel Aghion
- 1999 *Le Fils du Français* by Gérard Lauzier
- 1997 *Un Grand Cri d'amour* by Josiane Balasko
- 1996 *Arlette* by Claude Zidi
Didier by Alain Chabat
- 1995 *Gazon maudit* by Josiane Balasko
- 1994 *Grosse Fatigue* by Michel Blanc
- 1993 *Tout le monde n'a pas eu la chance d'avoir des parents communistes* by Jean-Jacques Zilbermann
- 1992 *L'Ombre du doute* by Aline Issermann
- 1991 *Ma Vie est un enfer* by Josiane Balasko
Les Secrets professionnels du Dr Apfelglück by Alessandro Capone
- 1988 *Trop belle pour toi* by Bertrand Blier
Une nuit à l'Assemblée Nationale by Jean-Pierre Mocky
Sans peur et sans reproche by Gérard Jugnot
- 1987 *Les Keufs* by Josiane Balasko

- 1986 *Les Frères Pétard* by Hervé Palud
Nuit d'ivresse by Bernard Nauer
- 1985 *Sac de noeuds* by Josiane Balasko
Tranches de vie by François Leterrier
- 1984 *La Vengeance du serpent à plumes* by Gérard Oury
La Smala by Jean-Loup Hubert
- 1983 *P'tit con* by Gérard Lauzier
Signes extérieurs de richesse by Jacques Monnet
Papy fait de la résistance by Jean-Marie Poiré
- 1982 *Le Père Noël est une ordure* by Jean-Marie Poiré
- 1981 *Hôtel des Amériques* by André Techiné
Le Maître d'école by Claude Berri
Les Hommes préfèrent les grosses by Jean-Marie Poiré
L'Année prochaine... si tout va bien by Jean-Loup Hubert
Clara et les chics types by Jacques Monnet
- 1979 *Les Bronzés font du ski* by Patrice Leconte
Les Héros n'ont pas froid aux oreilles by Charles Nemes
- 1978 *Les Bronzés* by Patrice Leconte

actress/director

Sylvie Testud

selected films since 1999

- 2007 *La Môme* by Olivier Dahan
- 2006 *L'Héritage* by Gela Babluani
- 2005 *La Vie est à nous!* by Gérard Krawczyk
L'Ame perdue du sommet by Gela Babluani
- 2004 *Les Mots bleus* by Alain Corneau
- 2003 *Victoire* by Stéphanie Murat
Cause toujours! by Jeanne Labruno
Tout pour l'oseille by Bertrand van Effenterre
Demain on déménage by Chantal Akerman
Dédales by René Manzor
Filles uniques by Pierre Jolivet
Stupeur et tremblements by Alain Corneau (César Best Actress)
- 2002 *Vivre me tue* by Jean-Pierre Sinapi
Aime ton père by Jacob Berger
Tangos volés by Eduardo de Gregorio
Les Femmes... ou les enfants d'abord... by Manuel Poirier



Un moment de bonheur by Antoine Santana
Dead Man's Memories by Markus Heltschl

- 2001 *Les Acteurs anonymes* by Benoît Cohen
Je rentre à la maison by Manoel de Oliveira
Julia's Geist by Bettina Wilhelm
Ce qui compte pour Mathilde by Stéphanie Murat
The Chateau by Jesse Peretz
- 2000 *La Chambre obscure* by Marie-Christine Questerbert
Les Blessures assassines by Jean-Pierre Denis (César Most Promising Actress)
La Captive by Chantal Akerman
Sade by Benoît Jacquot
Lucie by Guillaume Nicloux
Jedermanns fest by Fritz Lehner
- 1999 *Karnaval* by Thomas Vincent

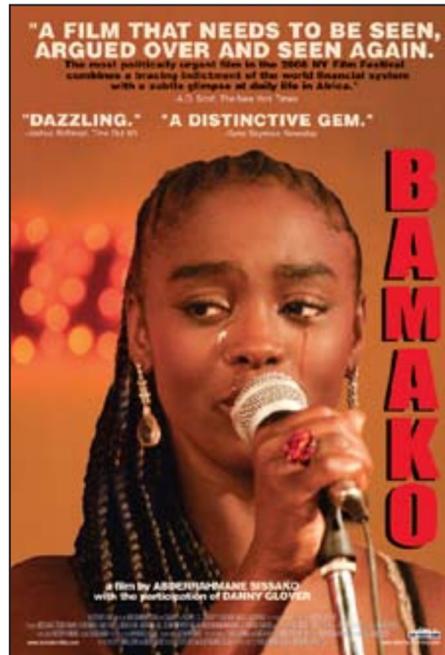
actor/director

Eric Cantona

- 2005 *La Vie est à nous!* by Gérard Krawczyk
Une belle histoire by Philippe Dajoux
- 2003 *L'Outremangeur* by Thierry Binisti
- 2002 *Apporte moi ton amour* by Eric Cantona (short film)
- 2001 *La Grande Vie* by Philippe Dajoux
- 1999 *Les Enfants du marais* by Jean Becker
- 1998 *Mookie* by Hervé Palud
Elizabeth by Shekhar Kapur
- 1995 *Le Bonheur est dans le pré* by Etienne Chatiliez

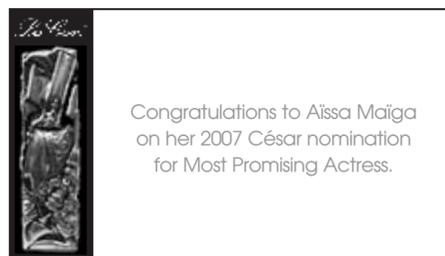
feature

Director Abderrahmane Sissako presents this special screening of *Bamako*



General Audience

director Abderrahmane Sissako
 screenwriter Abderrahmane Sissako
 producers Denis Freyd, Abderrahmane Sissako
 starring Aïssa Maïga, Tiécoura Traoré, Héléne Diarra
 running time 118 min



Congratulations to Aïssa Maïga on her 2007 César nomination for Most Promising Actress.

English Description

Over the course of a few days, a trial pitting African civil society against the World Bank and the International Monetary Fund has set its stage inside the domestic courtyard of Chaka and Melé's home in Bamako, Mali. Judges have been appointed, witnesses have been summoned and lawyers from both sides have arrived armed with passionate and uncompromising accusations. Meanwhile, life in the courtyard presses forward.

Framed against the urgency of the trial, the case of a stolen gun leads a local detective to Chaka who lives in a home within the courtyard with his wife Melé. Melé is a popular bar singer, her husband Chaka is out of work and the couple is on the verge of breaking up...

In the midst of the powerful testimonials and pleas being made at the trial, the juxtaposition of Chaka and Melé's story and those of their courtyard neighbors give a voice to Africa's silent majority and further fortifies Africa's case against the international institutions.

producer/director/ screenwriter Abderrahmane Sissako

- 2006 *Bamako* by Abderrahmane Sissako
Daratt (saison sèche)
by Mahamat-Saleh Haroun
- 2003 *Malenké lyudi (Les petites gens)*
by Nariman Turebayev
Le Silence de la forêt by Bassek Ba Kobhio and Didier Ouenangare
- 2002 *Heremakono (En attendant le bonheur)*
by Abderrahmane Sissako
Aboutna by Mahamat-Saleh Haroun
- 1998 *La Vie sur terre*
- 1997 *Rostov Luanda Sabriya* (short film)
- 1996 *Le Chameau et les bâtons flottants* (short film)
- 1993 *Octobre* (short film)
- 1989 *Le Jeu* (short film)

actress Aïssa Maïga

- 2005 *Prête moi ta main* by Eric Lartigau
Je vais bien, ne t'en fais pas
by Philippe Lioret

Description en français

A Bamako, la capitale du Mali, un procès contre la Banque Mondiale et le Fond Monétaire International s'installe pour quelques jours dans la cour que partagent Chaka et Melé avec leurs nombreux voisins. Des juges sont appointés, les témoins défilent à la barre et les avocats des deux parties se livrent bataille à coup de discours passionnés et d'accusations sans concession. Pendant ce temps, la vie dans la cour continue.

Alors que le procès se déroule, une affaire de pistolet volé conduit un détective local à suspecter Chaka qui habite une des maisons qui donnent sur la cour avec sa femme Melé. Melé est une chanteuse de cabaret populaire, Chaka est sans emploi et leur couple se déchire...

L'histoire de Chaka et Melé et celles des voisins qui vivent dans la cour apposées aux puissants témoignages et aux plaidoyers saisissants donnent une voix à cette Afrique muette. L'affaire de l'Afrique contre les Institutions Internationales prend alors toute sa mesure.

- Paris je t'aime – Segment: Place des Fêtes* by Olivier Assayas
- Caché* by Michael Haneke
- 2004 *Les Poupées russes* by Cédric Klapisch
Travaux, on sait quand ça commence...
by Brigitte Roüan
L'Un reste, l'autre part by Claude Berri
- 2003 *Mes enfants ne sont pas comme les autres* by Denis Dercourt
- 2001 *Les Baigneuses* by Viviane Candas
- 2000 *Lise et André* by Denis Dercourt
- 1999 *Jonas et Lila, à demain* by Alain Tanner
- 1997 *La Revanche de Lucy* by Janusz Mrosowski
- 1996 *Saraka Bo* by Denis Amar

- ### actress Maimouna Héléne Diarra
- 2002 *Moolaadé* by Ousmane Sembene
 - 2000 *Code inconnu, récit incomplet de plusieurs voyages* by Michael Haneke
 - 1998 *La Genèse* by Cheick Oumar Sissoko
 - 1997 *Taafé Fanga* by Adama Drabo
 - 1996 *Macadam Tribu* by Zeka Laplaine
 - 1995 *Guimba, un tyran une époque*
by Cheick Oumar Sissoko
 - 1989 *Finzan* by Cheick Oumar Sissoko

Interview with Abderrahmane Sissako (director)

First, this film is linked to my desire to shoot a film in [the] house of my father who has passed away. This house is located in Bamako, in the poorer neighborhood of Hamdallaye. It's a plain house, made of earth. For years, a tap and a well have been standing side by side in the courtyard. Here, water is expensive and to save money, my father dug a well.

This courtyard is where I grew up, with my many brothers, sisters, cousins, aunts, uncles, close and distant relatives. Never have we been less than 25 sleeping, eating, learning, living in turn, one after the other.

Today, most of us have left the house to live elsewhere — and yet the house is still always full. New cousins and close

and distant relatives live there, go to school or quit to work on some odd job or another. For me, this house is associated with the memory of passionate discussions with my father about Africa.

The other reason that urged me to make this film has to do with my views on Africa. Not the Africa which expresses itself at the witness stand. The debates during the trial display a form of intelligence that steals all the attention and it had to be balanced with those everyday lives and situations around the courtyard.

Entretien avec Abderrahmane Sissako (réalisateur)

Ce film est d'abord lié au désir de tourner dans la maison de mon père, aujourd'hui



disparu. Cette maison se trouve à Bamako, dans le quartier populaire d'Hamdallaye. C'est une maison simple, construite en terre. Dans la cour se côtoient, depuis des années, un robinet et un puits. Ici, l'eau coûte cher, et pour faire des économies, mon père a fait creuser un puits.

C'est dans cette cour que j'ai grandi, avec mes nombreux frères, soeurs, cousins, cousines, tantes, oncles, parents proches et lointains. Jamais nous n'avons été moins de vingt-cinq à dormir, à manger, à apprendre, à vivre presque à tour de rôle.

Aujourd'hui, la plupart d'entre nous a quitté cette maison pour vivre ailleurs; pour autant la maison ne désemplit pas... De nouveaux cousins, cousines, parents proches ou lointains y vivent, vont à l'école ou abandonnent pour s'accrocher à un petit boulot de survie. Pour moi, cette maison est liée au souvenir de discussions passionnées avec mon père sur l'Afrique.

L'autre raison qui m'a poussé à faire ce film tient à mon regard sur l'Afrique, l'Afrique non pas comme le continent avec la parole délivrée à la barre. Les débats du procès illustrent une forme d'intelligence qui monopolise toute l'attention et il fallait impérativement que cette érudition du propos soit relativisée par ces vies qui continuent tout autour de la cour.

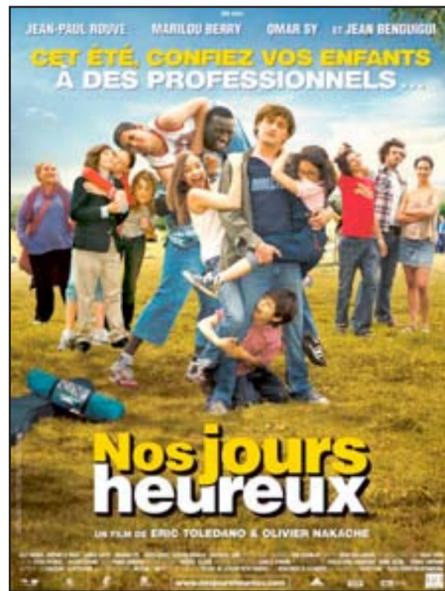


"A film that needs to be seen, argued over and seen again." – A.O. Scott, *The New York Times*

"Very important, very impressive." – Geoff Andrew, *Time Out*

feature

The VCU French Film Festival presents the North American premiere of *Nos jours heureux*



Parental Guidance

directors and screenwriters Eric Toledano, Olivier Nakache
producers Nicolas Duval, Bruno Chiche, Thomas Langmann
starring Jean-Paul Rouve, Marilou Berry,
Omar Sy, Julie Fournier
running time 100 min

English Description

Vincent, 35, recalls his yearly summer jobs as counselor at a children's summer camp in southwest France. At age 25, he had reached the top, and that summer became director in charge. But it takes a lot of nerve to manage the cries, laughs and daily mischief of 80 kids and 10 camp counselors and, at 25, though you're just over adolescence, you're not yet quite an adult. Vincent will have to learn to deal with a close yet tense relationship with Lisa, the sexiest camp counselor. One thing's for sure, though. Whether you're a participant, a counselor or the director, you're a different person after three weeks at camp and those transitional years will make for the most unforgettable memories of a lifetime.

directors/screenwriters

Eric Toledano and Olivier Nakache

- 2006 *Nos jours heureux*
- 2005 *Je préfère qu'on reste amis*
- 2001 *Ces jours heureux* (short presented at the 10th VCU French Film Festival)

actor

Jean-Paul Rouve

- 2007 *L'île aux trésors* by Alain Berbérian
- 2006 *La Môme* by Olivier Dahan
- Nos jours heureux* by Olivier Nakache and Eric Toledano
- Le Temps des porte-plumes* by Daniel Duval
- Bunker Paradise* by Stefan Liberski
- 2005 *Boudu* by Gérard Jugnot
- Je préfère qu'on reste amis* by Olivier Nakache and Eric Toledano
- Arthur et les Minimoys* (voice) by Luc Besson
- 2004 *RRRrrrr!!!* by Alain Chabat
- Podium* by Yann Moix
- Casablanca Driver* by Maurice Barthélémy
- Un long dimanche de fiançailles* by Jean-Pierre Jeunet
- Un petit jeu sans conséquence* by Bernard Rapp
- 2003 *Moi, César 10 ans et demi 1m39* by Richard Berry
- Mais qui a tué Pamela Rose?* by Eric Lartigau

Description en français

Vincent se souvient de l'époque où il partait comme chaque année encadrer des enfants en colonie de vacances dans le sud-ouest de la France. L'année de ses 25 ans, il avait franchi un cap, c'était lui le directeur... Mais comment gérer au quotidien les rires, les pleurs et les frasques d'un groupe de 80 gamins et 10 animateurs lorsqu'on n'est pas encore un adulte et que l'on n'est plus vraiment un adolescent? En particulier lorsque l'on a des relations fusionnelles et conflictuelles avec son père et que l'on aimerait bien avoir une relation tout court avec Lisa, la plus sexy des animatrices. Une chose est certaine, que l'on soit participant, animateur, ou directeur, on n'est jamais le même après trois semaines de colo. Des souvenirs inoubliables, pour des années charnières.

- 2002 *Asterix et Obélix: mission Cléopâtre* by Alain Chabat
- Monsieur Batignole* by Gérard Jugnot
- Mon Idole* by Guillaume Canet
- 2001 *Tanguy* by Etienne Chatiliez
- 1999 *Trafic d'influence* by Dominique Farrugia

actress

Marilou Berry

- 2006 *Nos jours heureux* by Olivier Nakache and Eric Toledano
- On ne devrait pas exister* by HPG
- 2005 *La Boîte noire* by Richard Berry
- Il était une fois dans l'Oued* by Djamel Bensalah
- 2004 *La Première fois que j'ai eu 20 ans* by Lorraine Lévy
- Comme une image* by Agnès Jaoui
- 1991 *Ma vie est un enfer* by Josiane Balasko

actor

Omar Sy

- 2006 *Nos jours Heureux* by Olivier Nakache and Eric Toledano
- 2004 *Le Carton* by Charles Nemes
- 2001 *Le Boulet* by Alain Berberian and Frédéric Forestier
- 2000 *Asterix et Obelix, Mission Cléopâtre* by Alain Chabat
- La Tour Montparnasse infernale* by Charles Nemes



An interview with Eric Toledano and Olivier Nakache (directors)

Eric Toledano, the co-writer and co-director of the film with Olivier Nakache, explains: For us, this film is really a special project. Olivier and I met at an agency which organizes children's vacation, and we found we shared the same passion for films. Once we got a hold of a camera, we shot our first short film which was about a summer camp called *Ces Jours Heureux*. When we started to work in film, we often recalled that a lot of our experiences at camp could be part of any dramatic work. Just like in the movies, there are tender, funny and moving moments as well as characters that evolve throughout the story. A three-week visit to camp changes everyone, from the kids to the counselors.

Millions of experiences for a memory

Eric Toledano: With our experiences, we could've written two screenplays. This film is full of real anecdotes embedded within the story. The characters in our movie are all inspired by people we actually met. A lot of the characters exist in real life. From a child's perspective, I have great memories of camp,

but our film centers around the counselors' view of children. If there is a main character, it's the camp director. Around him are the other counselors, each with a different personality. In the film we put the types of children and counselors that we remember from our own experiences.

Olivier Nakache: We were just kids trying to lead other kids. "Education of the young by the young" as we said at the time. This is what gives camps their magical aspect. This mix, these special encounters and the countdown before the end of the summer bring a unique reaction and create unique relationships that are not possible elsewhere. At the end of camp, you've made friends for life. You write love letters and the greatest of friendships are born. We're a good example.

Read the complete interview online at www.frenchfilm.vcu.edu

Entretien avec Eric Toledano et Olivier Nakache (réalisateurs)

Eric Toledano, coscénariste et co-réalisateur du film avec Olivier Nakache, explique: Pour nous, ce film est vraiment un projet à part. Avec Olivier, nous nous

sommes connus dans une association qui s'occupait de faire partir des enfants en vacances, et nous étions passionnés de cinéma. Dès que nous avons tenu une caméra, nous avons d'abord réalisé un court métrage sur une colonie de vacances qui s'appelait *Ces Jours Heureux*... Quand nous avons commencé à travailler dans le cinéma, nous nous sommes souvenus que beaucoup de ce que nous avons vécu dans les colonies de vacances relevait de la dramaturgie la plus pure. On y trouve des choses tendres, drôles, émouvantes, hilarantes, ainsi que des évolutions dans la trajectoire des personnages comme un film l'exige. Un séjour de trois semaines en colonie de vacances change tous les enfants et tous les animateurs.

Des milliers d'expériences pour un souvenir

Eric Toledano: Avec notre vécu, nous avons de quoi écrire deux scénarii! Ce film est rempli d'anecdotes réelles qui s'intègrent à l'histoire. Enfants et animateurs sont tous inspirés d'une ou plusieurs personnes que nous avons rencontrées. Beaucoup des personnages existent. En tant qu'enfant, j'ai de bons souvenirs des colonies, mais notre film repose davantage sur le regard des animateurs et la perception qu'ils ont des enfants. S'il y a un personnage central, c'est celui du directeur de la colonie. Autour de lui gravitent des animateurs qui ont tous des personnalités différentes. Nous avons mis dans le film les typologies des enfants dont nous avons conservé le souvenir en tant qu'animateurs.

Olivier Nakache: Nous étions des gamins chargés d'éduquer d'autres gamins! « L'éducation du jeune par le jeune » comme on disait à l'époque. C'est aussi ce qui donne aux colonies leur côté magique. De ce mélange, de ces rencontres, de ce compte à rebours avant la fin du séjour naissent une réaction unique et des liens qui ne sont possibles que dans ce cas. A la fin d'une colonie, c'est à la vie à la mort. On s'écrit des mots enflammés, de grandes amitiés y naissent. Nous en sommes un bon exemple!

feature

French director Cédric Kahn presents the U.S. premiere of *L'Avion*



General Audience A children's tale

director Cédric Kahn
screenwriters Cédric Kahn, Ismael Ferrouhki, Gilles Marchand, Raphaëlle Valbrune, Denis Lapière
based upon the comic book *Charly et Cap'tain Foudre* by Magda Séron and Denis Lapière
producers Marc Missonnier, Olivier Delbosc (Fidélité Productions), Akkord Film Produktion
starring Isabelle Carré, Vincent Lindon, Roméo Botzaris
running time 100 min

English Description

Little Charly is terribly disappointed by his Christmas present. Instead of the bicycle that he was so eagerly expecting, his father Pierre gives him the prototype of a plane that he has built himself. Several days later, Pierre disappears in a tragic accident. Shortly after, the model comes to life.

An extraordinary bond develops between the child and this mysterious toy, whose fascinating powers soon capture the attention of Charly's mom Catherine, and arouse the envy of a former colleague of Charly's father.

Determined to hang on to his father's very last gift, Charly is about to experience an incredible adventure, and his dream of seeing his father one more time just might come true.

Description en français

Le petit Charly est vraiment déçu par son cadeau de Noël. À la place du vélo qu'il espérait tant, son père, Pierre, lui offre un prototype d'avion qu'il a lui-même construit. Quelques jours plus tard, Pierre disparaît tragiquement. C'est alors que la maquette s'anime...

Un lien extraordinaire se noue entre l'enfant et le jouet mystérieux, dont les fascinants pouvoirs finissent par attirer l'attention de Catherine, la maman, et la convoitise d'un chercheur qui travaillait avec Pierre.

Décidé à garder l'ultime cadeau de son père, Charly va vivre une incroyable aventure, sans jamais renoncer à son rêve : revoir son papa encore une fois.

Interview with Cédric Kahn (director)

How does a book find its way to a director?

It just clicks. It is as if, as the reading goes on, the film becomes evident. And this particular feeling comes after the first three or four pages. Like during a casting, it is an encounter between the work and the director.

What type of challenges does one pick up during an adaptation?

Adapting is an advantage: it is not starting from nothing. On the other hand, the process of appropriation is longer than in the case of an original screenplay. It is necessary to make the text one's own, by removing all literary traces, and keeping only the visual and cinematic ideas. It is difficult; certain things work wonderfully in writing but do not work on the big screen.

How do you handle the process of creating an adaptation? Do you have a meeting with the author?

It depends. In the case of *L'Avion*, I only met with the authors at the release of the film to better appropriate the story. I made their story more innocent, it is true. Their comic book was targeted toward pre-adolescents and I made it into a children's

tale (in the comic book, the plane in the title was an armed spaceship; Cédric Kahn made it an airplane).

– Interview conducted by Julien Abadie for *L'Internaute Magazine*.

Entretien avec Cédric Kahn (réalisateur)

Comment un livre rencontre-t-il un réalisateur?

C'est un déclic. C'est comme si, au fur et à mesure de la lecture, le film devenait évident. Et ce genre d'impression commence dès les trois ou quatre premières pages. Comme lors d'un casting, c'est un rendez-vous entre une oeuvre et un réalisateur.

Quels types de défis doit-on relever lors d'une adaptation?

Adapter est un avantage: on ne part pas de zéro. En revanche, le processus d'appropriation est plus long que dans le cas d'un scénario original. Il faut faire sien le texte, puis en extraire toute trace de littérature pour n'en garder que les idées visuelles, cinématographiques. C'est difficile: certaines choses passent merveilleusement à l'écrit mais ne marchent pas sur grand écran.



director/screenwriter Cédric Kahn

selected films

- 2006 *Les Ambitieux* by Catherine Corsini
- 2005 *L'Avion* by Cédric Kahn
- 2004 *Feux Rouges* by Cédric Kahn
- 2001 *Roberto Succo* by Cédric Kahn
- 1998 *L'Ennui* by Cédric Kahn
- 1994 *Trop de bonheur* by Cédric Kahn
- 1993 *Les gens normaux n'ont rien d'exceptionnel* by Laurence Ferreira Barbosa
- 1991 *Bar des rails* by Cédric Kahn
- 1990 *Outremer* by Brigitte Roüan

Comment se déroule le travail d'adaptation? Vous rencontrez l'auteur?

Ca dépend. Dans le cas de *L'Avion*, je n'ai rencontré les auteurs qu'à la sortie du film, pour mieux m'approprier leur histoire. J'ai angéalisé leur création c'est vrai... Leur BD était destinée à des pré-adolescents et j'en ai fait un conte pour enfant, une histoire plus innocente (dans la BD, l'avion du titre était un vaisseau spatial armé; Cédric Kahn en a fait un planeur. NDLR).

– Propos recueillis par Julien Abadie pour *L'Internaute Magazine*.

actress Isabelle Carré

selected films

- 2005 *Coeurs* by Alain Resnais
- L'Avion* by Cédric Kahn
- Quatre étoiles* by Christian Vincent
- Entre ses mains* by Anne Fontaine
- 2004 *Eros Thérapie* by Danièle Dubroux
- Holy Lola* by Bertrand Tavernier
- 2003 *La légende de Parva* by Jean Cubaud (voice)
- Les Sentiments* by Noémie Lvovsky
- 2002 *Se souvenir des belles choses* by Zabou Breitman (César Best Actress)
- A la folie... pas du tout* by Laetitia Colombani
- 2001 *Mercredi, folle journée!* by Pascal Thomas
- Bella ciao* by Stéphane Guisti
- 2000 *L'Envol* by Steve Suissa
- Ça ira mieux demain* by Jeanne Labrune
- 1999 *Superlove* by Jean-Claude Janer
- Les Enfants du Marais* by Jean Becker
- Les Enfants du siècle* by Diane Kurys
- La Bûche* by Danièle Thompson
- 1998 *Sentimental Education* by C.S. Leigh
- La Mort du Chinois* by Jean-Louis Benoît
- 1997 *La Femme défendue* by Philippe Harel
- 1996 *Beaumarchais l'insolent* by Edouard Molinaro
- Les Sœurs Soleil* by Jeannot Szwarc

actor/screenwriter/director Vincent Lindon

selected films

- 2006 *Je crois que je l'aime* by Pierre Jolivet
- 2005 *L'Avion* by Cédric Kahn
- La Moustache* by Emmanuel Carrère
- Selon Charlie* by Nicole Garcia
- 2004 *La Confiance règne* by Etienne Chatiliez
- 2003 *Le Coût de la vie* by Philippe Le Guay
- Les Clés de bagnole* by Laurent Baffie
- 2002 *Filles Uniques* by Pierre Jolivet
- 2001 *Mercredi, folle journée!* by Pascal Thomas
- Le Frère du guerrier* by Pierre Jolivet
- Chaos* by Coline Serreau
- Vendredi soir* by Claire Denis
- 2000 *Cyrano* by Vincent Lindon (short film)
- 1999 *Pas de scandale* by Benoît Jacquot
- 1998 *L'Ecole de la chair* by Benoît Jacquot
- Belle Maman* by Gabriel Aghion
- Ma petite entreprise* by Pierre Jolivet
- 1997 *Le Septième ciel* by Benoît Jacquot
- Paparazzi* by Alain Berbérian
- 1996 *Fred* by Pierre Jolivet



Le Passager de l'été

feature

French director Florence Moncorgé-Gabin and French actor Gregori Derangère present the North American premiere of *Le Passager de l'été*



Parental Guidance

director Florence Moncorgé-Gabin
 screenplay Florence Moncorgé-Gabin
 producers Alain Terzian, Christine Gozlan
 starring Catherine Frot, Gregori Derangère, Laura Smet, Mathilde Seigner, François Berléand
 running time 97 min

English Description

When seasonal laborer Joseph offers his services at Monique's farm, she doesn't refuse. For this austere woman whose husband strays into a new family life when leaving the battlefield, a man's help is valuable. Little by little, Joseph finds his place between Monique, Jeanne, her school teacher daughter, and the old mother-in-law. As the days go by, Monique begins to see him differently, gripped by feelings she never imagined she would feel again. Silent and passionate, ambiguous and powerful bonds are formed between this man and these women. A storm is brewing that will mark the future of every one of them.

Interview with Florence Moncorgé-Gabin (director)

I wanted to tell a tale about an impossible love in the countryside; a world that I knew well having grown up there. I also wanted to explore the desires of women from different generations who are attracted to the same man. Dealing with these feelings in a little country village brought a different viewpoint. There, and especially back then, more things were left unsaid, there were more codes and different habits creating even more contrast with the passion.

When I started writing, episodes from my childhood came back to me, tinted by what my father conveyed. To everybody else he was an actor, but to us, he was also a peasant. * Joseph's character is inspired by both what my father might have been like as a young man, as well as by the image he gave in his early films.

* Florence Moncorgé-Gabin is referring to her father, the acclaimed French actor Jean Gabin.

Entretien avec Florence Moncorgé-Gabin (réalisatrice)

Je ressentais l'envie de raconter un amour impossible, dans un monde que j'ai bien connu pour y avoir grandi, celui de la campagne. J'avais également

Description en français

Lorsqu'un ouvrier saisonnier, Joseph, vient proposer ses services à la ferme de Monique, elle ne dit pas non. Pour cette femme austère que son mari a abandonnée pour fonder une autre famille durant la guerre, l'aide d'un homme est précieuse. Entre Monique, Jeanne, sa fille institutrice, et la vieille belle mère, Joseph prend peu à peu sa place. Au fil des jours Monique commence à le regarder différemment, en proie à des sentiments qu'elle n'aurait plus jamais pensé ressentir un jour. Entre cet homme et ces femmes vont se nouer des liens silencieux et passionnés, ambigus et violents. L'orage n'est pas loin, et marquera le destin de chacun.

envie d'aborder le désir des femmes de différentes générations, attirées par un même homme. Traiter de ces sentiments dans un petit village de campagne apportait un autre regard. Là-bas, surtout à cette époque, il y avait davantage de non-dits, de codes, d'usages, ce qui contrastait d'autant plus avec la passion.

Quand j'ai commencé à écrire, des choses vécues pendant mon enfance me sont revenues, teintées de ce que mon père, Jean Gabin, véhiculait. Pour tous, c'était un acteur, mais pour nous il était aussi un paysan. Le personnage de Joseph est inspiré à la fois de ce qu'il aurait pu être jeune, et de l'image qu'il pouvait donner dans ses premiers films.



director/screenwriter

Florence Moncorgé-Gabin

- 2006 *Le Passager de l'été* by Florence Moncorgé-Gabin
- 1989 *L'Autrichienne* by Pierre Granier-Deferre
- 1987 *De guerre lasse* by Robert Enrico
- 1986 *Attention bandits!* by Claude Lelouch
- On a volé Charlie Spencer!* by Francis Huster
- Un Homme et une femme: vingt ans déjà* by Claude Lelouch
- Les Pros* by Florence Moncorgé-Gabin
- 1985 *La Galette du roi* by Jean-Michel Ribes
- 1984 *Le Joli cœur* by Francis Perrin
- La 7ème cible* by Claude Pinoteau
- 1982 *La Boum 2* by Claude Pinoteau
- 1980 *La Boum* by Claude Pinoteau
- 1978 *L'Horoscope* by Jean Girault
- 1977 *Le Mille-pattes fait des claquettes* by Jean Girault
- 1976 *Le Grand escogriffe* by Claude Pinoteau
- L'Année sainte* by Jean Girault
- 1974 *La Gifle* by Claude Pinoteau
- 1973 *La Valise* by Georges Lautner
- Les Granges brûlées* by Jean Chapot
- 1972 *Elle cause plus, elle flingue* by Michel Audiard
- Le Silencieux* by Claude Pinoteau

actress

Catherine Frot

selected films since 1996

- 2006 *Odette Toulemonde* by Eric-Emmanuel Schmitt
- La Tourneuse de pages* by Denis Dercourt
- Le Passager de l'été* by Florence Moncorgé-Gabin
- 2005 *Mon petit doigt m'a dit* by Pascal Thomas
- Boudu* by Gérard Jugnot
- 2004 *Les Soeurs fâchées* by Alexandra Leclère
- Vipère au poing* by Philippe de Broca
- Eros thérapie* by Danièle Dubroux
- 2003 *7 ans de mariage* by Didier Bourdon
- Chouchou* by Merzak Allouache
- 2002 *La Trilogie (I) – Un Couple épatant* by Lucas Belvaux
- La Trilogie (II) – Cavale* by Lucas Belvaux
- La Trilogie (III) – Après la vie* by Lucas Belvaux



- 2001 *Chaos* by Coline Serreau
- 1999 *La Dilettante* by Pascal Thomas
- La Nouvelle Eve* by Catherine Corsini
- 1998 *Paparazzi* by Alain Berberian
- Le Dîner de cons* by Francis Veber
- 1996 *Un Air de famille* by Cédric Klapisch (César for Best Supporting Actress)

actress

Laura Smet

- 2006 *Le Passager de l'été* by Florence Moncorgé-Gabin
- Je te mangerais* by Sophie Laloy
- 2004 *La Demoiselle d'honneur* by Claude Chabrol
- La Femme de Gilles* by Frédéric Fonteyne
- 2003 *Les Corps impatients* by Xavier Giannoli
- Clean* by Olivier Assayas

actor

Gregori Derangère

- 2006 *Les Fragments d'Antonin* by Gabriel Le Bomin
- Le Passager de l'été* by Florence Moncorgé-Gabin
- 2005 *Le Courage d'aimer* by Claude Lelouch
- D'Artagnan et les trois mousquetaires* by Pierre Aknine
- 2004 *L'Equipier* by Philippe Lioret
- Le Genre Humain – Les Parisiens* by Claude Lelouch
- 2003 *Bon Voyage* by Jean-Paul Rappeneau (César for Most Promising Actor)

- 2002 *Mille millièmes, fantaisie immobilière* by Rémy Waterhouse
- 2001 *La Chambre des officiers* by François Dupeyron
- 2000 *30 ans* by Laurent Perrin
- 1999 *Pas de scandale* by Benoît Jacquot
- 1998 *Marie Baie des Anges* by Manuel Pradal
- 1996 *Anna Oz* by Eric Rochant

actor

François Berléand

selected films since 2002

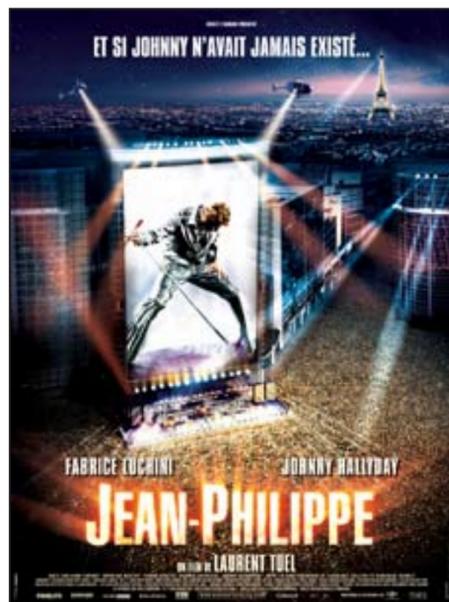
- 2006 *Ne le dis à personne* by Guillaume Canet
- Le Passager de l'été* by Florence Moncorgé-Gabin
- Aurore* by Nils Tavernier
- L'Ivresse du pouvoir* by Claude Chabrol
- 2005 *Le Transporteur II* by Louis Leterrier and Corey Yuen
- 2004 *Les Soeurs fâchées* by Alexandra Leclère
- Narco* by Gilles Lellouche and Tristan Aurouet
- Le Convoyeur* by Nicolas Boukhrief
- Les Choristes* by Christophe Barratier
- Une vie à t'attendre* by Thierry Klifa
- 2003 *Filles Uniques* by Pierre Jolivet
- 2002 *Mon idole* by Guillaume Canet
- Le Transporteur* by Corey Yuen
- L'Adversaire* by Nicole Garcia
- Le Frère du guerrier* by Pierre Jolivet

Community

City Edition

feature

French director Laurent Tuel presents the North American premiere of *Jean-Philippe*



General Audience

director Laurent Tuel
screenwriters Christophe Turpin, Laurent Tuel
producers Marc Missonnier, Olivier Delbosc (Fidélité Films), Marc Fiszman (Bankable Films)
starring Fabrice Luchini, Johnny Hallyday, Antoine Dulery
running time 90 min



Congratulations to Christophe Turpin and Laurent Tuel on their 2007 César nomination for Best Adapted Screenplay.

English Description

Fabrice is a big, perhaps the biggest, fan of Jean-Philippe Smet, better known as Johnny Hallyday, the greatest rocker France has ever produced. But one day Fabrice wakes up in a parallel world where Johnny doesn't exist. Dazed, orphaned of his hero, Fabrice sets out to find out what happened to Jean-Philippe in this other dimension. He finds him running a bowling alley. Jean-Philippe is a regular guy who played in a band as a kid but never became a star. Fabrice becomes obsessed with putting his idol back on his pedestal where he belongs. He will rouse the "Johnny" in Jean-Philippe. But in just a few months, can Jean-Philippe emulate what it took Johnny Hallyday years to achieve?

Description en français

Fabrice, cadre moyen, est un fan absolu de Johnny Hallyday, peut-être même le plus grand... Mais un jour, il se réveille dans un monde parallèle où Johnny n'existe pas. Perdu, orphelin, il se met alors à la recherche de Jean-Philippe Smet, pour savoir ce qu'il est devenu dans cette autre dimension, et lorsqu'il le retrouve enfin, c'est pour découvrir un patron de bowling, un type comme les autres qui n'est jamais devenu une star. Fabrice n'a plus qu'un seul but: ressusciter son idole, réveiller le « Johnny » qui sommeille en Jean-Philippe. Mais Jean-Philippe peut-il devenir en quelques mois ce que Johnny Hallyday a mis des années à construire?

Interview with Johnny Hallyday and Fabrice Luchini (actors)

What convinced the two of you to make this film?

Fabrice Luchini: Johnny brought me the screenplay and I thought it was unique. I was astonished that Johnny came to see me with a screenplay!

Johnny Hallyday: We were at the restaurant looking over the screenplay and he started to sing "noir c'est noir" standing on a table using a bottle of red wine as a microphone! Right then I knew that it had to be him. He showed me that he could play the role with sensitivity, as opposed to the other comedians who had seen the screenplay.

What is it about the film that excited you the most?

Johnny Hallyday: The film talks about the paths we take and how luck can change your destiny. Even if reflecting on the past comes to nothing, we can always wonder how we got where we are. For me, everything could be different. When I started in this line of work, I didn't want to be a singer, I wanted to be an actor. I was taking classes at the Centre d'Art Dramatique on the rue Blanche in Paris. I became a singer by chance. I was a fan of Elvis Presley and

I started to sing songs in the same style. I made my first recording to pay for my comedy classes. It worked and I continued to make recordings. I could have become a racecar driver, as well, like I dreamed about when I was little! But one thing is sure, like the movie says, it is never too late to accomplish your dreams. You have to really want to do it, and you've got to devote your whole self, body and soul.

– Interview conducted by Julien Leconte for *lequotidienducinema.com*.

Entretien avec Johnny Hallyday et Fabrice Luchini (acteurs)

Qu'est-ce qui vous a convaincu tous les deux pour faire ce film?

Fabrice Luchini: Johnny m'a apporté le scénario, j'ai trouvé ça unique, presque inconcevable que Johnny vienne me voir avec un scénario!

Johnny Hallyday: Au resto où je lui ai présenté le scénario il a commencé à entonner « noir c'est noir », debout sur une table avec une bouteille de rouge en guise de micro! A ce moment-là, j'étais de plus en plus convaincu que ce ne pouvait être que lui. Il m'a montré qu'il le faisait avec délicatesse, par rapport aux autres comédiens auxquels j'ai présenté le scénario ...



director/actor Laurent Tuel

- 2006 *Jean-Philippe*
- 2001 *Un Jeu d'enfants*
- 2000 *Le Plafond* by Mathieu Demy (short film)
Maurice le Mauricien by Chantal Poupaud (short film)
- 1999 *Banqueroute* by Antoine Desrosières (short film)
- 1995 *Le Rocher d'Acapulco*
- 1995 *Hillbilly chainsaw massacre* (short film)
- 1994 *Boulevard MacDonald* by Melvil Poupaud (short film)
- 1992 *Le Jour de chance du gros Phil* (short film)
- 1988 *Céleste* (short film)

actor Fabrice Luchini

selected films

- 2006 *Molière* by Laurent Tirard
Jean-Philippe by Laurent Tuel

- 2003 *Confidences trop intimes* by Patrice Leconte
- 2000 *Barnie et ses petites contrariétés* by Bruno Chiche
- 1998 *Pas de scandale* by Benoît Jacquot
Rien sur Robert by Pascal Bonitzer
Par coeur by Benoît Jacquot
- 1997 *Le Bossu* by Philippe de Broca
- 1996 *Hommes, femmes: mode d'emploi* by Claude Lelouch
- 1995 *Beaumarchais, l'insolent* by Edouard Molinaro
- 1993 *Le Colonel Chabert* by Yves Angelo
- 1992 *Tout ça...pour ça!* by Claude Lelouch
Riens du tout by Cédric Klapisch
Le Retour de Casanova by Edouard Niermans
- 1990 *Uranus* by Claude Berri
La Discrète by Christian Vincent
- 1987 *Quatre Aventures de Reinette et Mirabelle* by Eric Rohmer
- 1986 *Conseil de famille* by Costa-Gavras
- 1985 *Max mon amour* by Nagisa Oshima
Rouge-gorge by Pierre Zucca

- 1984 *Les Nuits de la pleine lune* by Eric Rohmer
Emmanuelle IV by Francis Leroi
- 1980 *La Femme de l'aviateur* by Eric Rohmer
- 1978 *Perceval le Gallois* by Eric Rohmer
Violette Nozière by Claude Chabrol
- 1976 *Vincent mit l'âne dans un pré (et s'en vint dans l'autre)* by Pierre Zucca
Les écrans déchirés by Jacques Richard (short)
- 1974 *Contes Immoraux* by Walerian Borowczyk
- 1970 *Le Genou de Claire* by Eric Rohmer

actor Johnny Hallyday

- 2006 *Jean-Philippe* by Laurent Tuel
- 2004 *Quartier VIP* by Laurent Firode
- 2003 *Les Rivières pourpres 2: les anges de l'Apocalypse* by Olivier Dahan
- 2002 *L'Homme du train* by Patrice Leconte
- 2001 *Mishka* by Jean-François Stévenin
- 1999 *Love me* by Laetitia Masson
- 1998 *Pourquoi pas moi?* by Stéphane Giusti
- 1997 *Paparazzi* by Alain Berbérian
- 1986 *Conseil de famille* by Costa-Gavras
Terminus by Pierre-William Glenn
- 1984 *Déetective* by Jean-Luc Godard
- 1977 *L'Animal* by Claude Zidi
- 1972 *L'Aventure, c'est l'aventure* by Claude Lelouch
- 1969 *Le Spécialiste* by Sergio Corbucci
- 1967 *A tout casser* by John Berry
- 1963 *Cherchez l'idole* by Michel Boisrond
- 1962 *Les Parisiennes* by Marc Allégret
- 1954 *Les Diaboliques* by Henri-Georges Clouzot

Quelle est la thématique du film qui vous a le plus emballé?

Johnny Hallyday: Le film parle aussi des chemins que l'on prend et des hasards de la vie qui changent votre destinée. Même si spéculer sur ce qui est passé ne sert à rien, on peut toujours se demander ce qui fait qu'on arrive là où on est. Pour moi, tout aurait pu être différent. Quand j'ai commencé ce métier, je ne voulais pas être chanteur, mais acteur. Je prenais des cours au Centre d'Art Dramatique de la rue Blanche. Je suis

devenu chanteur par hasard. J'étais fan d'Elvis Presley et j'ai commencé à chanter des chansons dans le même style. J'ai enregistré un premier disque pour payer mes cours de comédie. Il a marché et j'ai continué... J'aurais aussi pu devenir coureur automobile, comme je le souhaitais étant jeune! Mais une chose est sûre: comme le dit aussi le film, il n'est jamais trop tard pour accomplir ses rêves. Il faut s'y cramponner, s'y consacrer corps et âme.

– Propos recueillis par Julien Leconte pour *lequotidienducinema.com*.



L'Homme de sa vie

feature



Mature Audience

director Zabou Breitman
 screenplay Zabou Breitman, Agnès de Sacy
 producer Philippe Godeau
 starring Bernard Campan, Charles Berling, Léa Drucker
 running time 114 min

English Description

Just like they do every year, Frederic and his wife Frederique are spending their summer in the middle of the countryside with a large part of their family. One evening they invite Hugo, their new neighbor who enjoys flaunting his homosexuality, to dinner. While discussing love until dawn, Hugo and Frederic form a bond which begins to inject tension into their hearts and lives.

Interview with Zabou Breitman (director)

Why did you choose homosexuality as the gateway to the human condition?
 Because it opens up to the anti-conventional. And it is the stand that I purposely chose for the recording of my observations. Plus, we are talking about a minority, and minorities have, in my eyes, a primordial role to play. They remind us who we are. Minorities are the jewel, the spark in each of us. In the film, homosexuality acts as an indicator does in chemistry. It reveals what love is. It modifies our perception of love and shows its extensive range, and it is this range that I explored in the film.

Your characters are not defined by their past, or by their function. Why?

As soon as we establish a past, it becomes minimal. I think we too often confuse function and human nature. In *L'homme de sa vie* the audience is vaguely aware that one is a chemist and the other a graphic designer, but we can switch them without making a difference. During the casting process, I was adamant that the actors who played Frederic and Hugo had to be completely interchangeable. Frederic and Frederique have the same name, incidentally. By speaking of the three, I am speaking of the same person. Each one carries a third of the other. When Frederic is next to a man, he seems more feminine; when he is next to a woman, he seems more masculine. It's like an optical illusion. By putting blue next to red and the same blue next to white, we perceive a different blue.

Description en français

Comme chaque été, Frédéric et sa femme Frédérique (aussi) vont passer les vacances dans leur grande maison perdue au milieu de la Drôme, avec une bonne partie de leur famille. Un soir, ils invitent à dîner Hugo, leur nouveau voisin, qui affiche avec amusement son homosexualité. Hugo et Frédéric, restés seuls à discuter de l'amour jusqu'à l'aube, vont nouer une relation qui va jeter le trouble dans leur coeur, et dans leur entourage.

Entretien avec Zabou Breitman (réalisateur)

Pourquoi avoir choisi l'homosexualité comme porte d'entrée sur la condition humaine?

Parce qu'elle ouvre sur l'anti-conventionnel. Et c'est le parti pris que j'ai choisi pour raconter ce que j'observais par cette petite porte. Par ailleurs, il s'agit d'une minorité et les minorités ont à mon sens un rôle primordial. Elles nous rappellent qui nous sommes. La minorité est le joyau, le petit coeur, en chacun de nous. Dans le film, l'homosexualité agit comme un révélateur en chimie. Elle révèle ce qu'est l'amour. Elle en modifie la perception et montre toute son étendue dont je fais l'exploration.

Vos personnages ne sont définis ni par leur passé ni par leur fonction. Pourquoi?

Dès lors qu'on installe un passé, il devient tout petit. Je trouve qu'on confond souvent fonction et nature. Dans *L'homme de sa vie*, on sait vaguement que l'un est chimiste et l'autre graphiste, mais on pourrait les intervertir. Au casting, je me suis attachée à ce que les personnages de Frédéric et de Hugo soient absolument interchangeables. Frédéric et Frédérique portent d'ailleurs le même nom. En parlant des trois, je parle de la même personne. Chacun porte en lui un tiers de l'autre. Lorsque Frédéric est à côté d'un homme, il a l'air plus féminin et lorsqu'il est à côté d'une femme, plus masculin. C'est comme un trompe-l'oeil. En mettant du bleu à côté du rouge et du bleu à côté du blanc, on perçoit un bleu différent.



director/actress/screenwriter Zabou Breitman

selected films since 1990

- 2007 *L'Homme de sa vie* by Zabou Breitman
- 2006 *Le Parfum de la dame en noir* by Denis Podalydès
- 2004 *Narco* by Tristan Aurouet and Gilles Lellouche
- 2002 *Se souvenir des belles choses* by Zabou Breitman
- Un monde presque paisible* by Michel Deville
- 1999 *Ma petite entreprise* by Pierre Jolivet
- Du bleu jusqu'en Amérique* by Sarah Levy
- Le Double de ma moitié* by Yves Amoureux
- 1997 *L'Homme idéal* by Xavier Gelin
- Ça reste entre nous* by Martin Lamotte
- 1996 *Tenue correcte exigée* by Philippe Lioret
- 1992 *La Crise* by Coline Serreau
- Cuisine et dépendances* by Philippe Muyl
- 1991 *588, rue de Paradis* by Henri Verneuil
- Juste avant l'orage* by Bruno Herbulot
- 1990 *Promotion canapé* by Didier Kaminka
- Blanval* by Michel Mees
- Camping sauvage* by Gérard Jugnot

actor/director Bernard Campan

- 2006 *La Vie est un rêve* by Bernard Campan
- L'Homme de sa vie* by Zabou Breitman
- 2005 *Combien tu m'aimes?* by Bertrand Blier
- 2003 *Poids Léger* by Jean-Pierre Améris
- 2002 *Le Coeur des hommes* by Marc Esposito
- Se souvenir des belles choses* by Zabou Breitman
- 2001 *Les Rois mages* by Didier Bourdon and Bernard Campan

L'Homme de sa vie

- 2000 *L'Extra-terrestre* by Didier Bourdon
- 1999 *Augustin, Roi du kung-fu* by Anne Fontaine
- 1997 *Le Pari* by Didier Bourdon and Bernard Campan
- 1995 *Les Trois frères* by Didier Bourdon and Bernard Campan

actor/director Charles Berling

selected films since 1996

- 2006 *Je pense à vous* by Pascal Bonitzer
- L'Homme de sa vie* by Zabou Breitman
- 2005 *J'ai vu tuer Ben Barka* by Serge Le Péron
- Les Murs porteurs* by Cyril Gelblat
- 2004 *La Maison de Nina* by Richard Dembo
- Un fil à la patte* by Michel Deville
- Grabuge* by Jean-Pierre Mocky
- 2003 *Père et fils* by Michel Boujenah
- 2002 *Le Soleil assassiné* by Abdelkrim Bahloul
- Je reste* by Diane Kurys
- Agents secrets* by Frédéric Schoendoerffer
- Cravate club* by Frédéric Jardin
- Demonlover* by Olivier Assayas
- Filles perdues, cheveux gras* by Claude Duty
- 2000 *Scènes de crimes* by Frédéric Schoendoerffer
- Stardom* by Denys Arcand
- Les Destinées sentimentales* by Olivier Assayas
- Comédie de l'innocence* by Raoul Ruiz
- Comment j'ai tué mon père* by Anne Fontaine
- Jeu d'enfants* by Laurent Tuel

- 1999 *Fait d'hiver* by Robert Enrico
- L'Ennui* by Cédric Kahn
- Un pont entre deux rives* by Gérard Depardieu and Frédéric Auburtin
- Une affaire de goût* by Bernard Rapp
- 1998 *Ceux qui m'aiment prendront le train* by Patrice Chéreau
- L'Inconnu de Strasbourg* by Valéria Sarmiento
- La Cloche* by Charles Berling
- 1997 *Obsession* by Peter Sehr
- Les Palmes de Monsieur Schutz* by Claude Pinoteau
- Nettoyage à sec* by Anne Fontaine
- 1996 *Ridicule* by Patrice Leconte
- Love etc* by Marion Vernoux

actress Léa Drucker

selected films since 2001

- 2006 *L'Homme de sa vie* by Zabou Breitman
- Les Brigades du tigre* by Jérôme Cornuau
- 2005 *Akoibon* by Edouard Baer
- Dans tes rêves* by Denis Thybaud
- Virgil* by Mabrouk El Mechri
- 2004 *Narco* by Tristan Aurouet and Gilles Lellouche
- Illustre inconnue* by Marc Fitoussi
- 2003 *Bienvenue au gîte* by Claude Duty
- 2002 *3 Zéros* by Fabien Onteniente
- Filles perdues, cheveux gras* by Claude Duty
- Dans ma peau* by Marine De Van
- 2001 *Chaos* by Coline Serreau

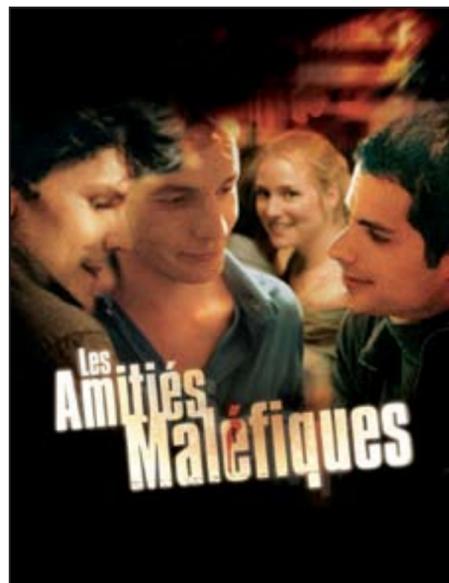


*Community...

City Edition

Les Amitiés maléfiques

feature



General Audience

director Emmanuel Bourdieu
 screenplay Emmanuel Bourdieu, Marcia Romano
 producers Mani Mortazavi, David Mathieu-Mahias,
 Yorick Le Saux
 starring Malik Zidi, Thibault Vinçon, Alexandre Steiger,
 Thomas Blanchard, Natacha Régnier, Dominique Blanc
 running time 100 min



English Description

Eloi and Alexandre meet André, the brightest student of their class, on the first day of the academic year at the Sorbonne. Seduced by his cool behavior and his charismatic personality, they easily fall prey to his charm. André offers them his friendship if they pledge utmost loyalty to him. Overcome with admiration, Eloi and Alexandre bow to this harsh discipline as best they can until the day when André leaves them, pretending that he has earned a scholarship to an American university. Suddenly left to their own devices, Eloi and Alexandre have nobody to turn to and must grow up.

Description en français

Le jour de la rentrée universitaire à La Sorbonne, Eloi et Alexandre font la connaissance d'André, l'étudiant le plus brillant de l'amphi. Fascinés par son aisance et son charisme, ils tombent rapidement sous son emprise: André leur offre alors son amitié en échange d'une totale loyauté envers lui. Eperdus d'admiration, Eloi et Alexandre se soumettent de leur mieux à cette discipline rigoureuse. Jusqu'au jour où André les quitte, prétextant avoir décroché une bourse d'étude aux Etats-Unis. Soudainement abandonnés, Eloi et Alexandre n'ont désormais plus d'autre choix que de grandir par eux-mêmes.

director/screenwriter Emmanuel Bourdieu

- 2006 *Les Amitiés maléfiques* by Emmanuel Bourdieu
- 2004 *Vert Paradis* by Emmanuel Bourdieu
- 2001 *Candidature* by Emmanuel Bourdieu
- 1997 *Les Trois théâtres* by Emmanuel Bourdieu
- 2000 *Esther Kahn* by Arnaud Desplechin
- 1999 *La Nouvelle Eve* by Catherine Corsini
- 1998 *Place Vendôme* by Nicole Garcia
- 1996 *Comment je me suis disputé ... (ma vie sexuelle)* by Arnaud Desplechin

actor Malik Zidi

- 2007 *Jacquou Le Croquant* by Laurent Boutonnat
- 2006 *Le Grand Meaulnes* by Jean-Daniel Verhaeghe
- Les Amitiés maléfiques* by Emmanuel Bourdieu
- Oublier Cheyenne* by Valérie Minetto
- 2004 *Les Temps qui changent* by André Téchiné
- Les Oiseaux du ciel* by Eliane de Latour
- 2003 *Mes enfants ne sont pas comme les autres* by Denis Dercourt

- 2002 *Un monde presque paisible* by Michel Deville
- 2000 *Deuxième vie* by Patrick Braoudé
- Gouttes d'eau sur pierres brûlantes* by François Ozon
- 1998 *Place Vendôme* by Nicole Garcia
- 1997 *Les Corps ouverts* by Sébastien Lifshitz

actor Thibault Vinçon

- 2005 *Les Amitiés maléfiques* by Emmanuel Bourdieu
- 2004 *Le Dernier Jour* by Rodolphe Marconi
- 2001 *Résistances* by Todd Komarnicki

actress Natacha Régnier

- 2006 *Les Amitiés maléfiques* by Emmanuel Bourdieu
- 2005 *Carmen* by Jean-Pierre Limosin
- La Raison du plus faible* by Lucas Belvaux
- 2004 *Le Pont des arts* by Eugène Green
- Trouble* by Harry Cleven
- 2003 *Vert Paradis* by Emmanuel Bourdieu
- 2001 *Comment j'ai tué mon père* by Anne Fontaine
- 2000 *Tout va bien, on s'en va* by Claude Mouriéras
- 1998 *La Vie rêvée des anges* by Erick Zonca

Les Amitiés maléfiques

Interview with Natacha Régnier (actress)

Cynical characters?

I don't find cynicism in Emmanuel Bourdieu's personality. There is a tender view of the characters and we come to like their flaws. I see people at the end of adolescence wandering in search of their place and one person takes on the role of the leader who will place himself in charge because others have not yet taken hold of who they are. There is something touching here. Emmanuel Bourdieu has a taste for fancy, for little idiosyncrasies. The characters are human with beautiful characteristics, while others are a little twisted. His view of the characters touches me a lot.

– Interview for *Allociné*

Entretien avec Natacha Régnier (actrice)

Des personnages cyniques?

Je ne trouve pas de cynisme chez Emmanuel Bourdieu. Il y a un regard tendre sur les personnages, on s'attache aux travers qu'ils ont. J'y vois des personnes à la fin de l'adolescence dans une forme d'errance qui cherchent à trouver leur place et un d'entre eux endosse le rôle de gourou qui va se placer en guide car les autres n'assument pas ce qu'ils sont. Il y a quelque chose d'émouvant. Emmanuel Bourdieu a un sens du romanesque, un goût pour les petits travers. Les personnages sont humains avec des choses belles et d'autres un peu tordues. Son regard sur ses personnages me touche beaucoup.

– Interview pour *Allociné*

Interview with Emmanuel Bourdieu (director)

The story of *Les Amitiés maléfiques* takes place in college. It's a world Emmanuel Bourdieu knows: son of the famous sociologist Pierre Bourdieu, he graduated from a top university and is a doctor in philosophy.

Have you ever come across someone like André before?

I wanted to continue to collaborate with Marcia Romano, so we spoke at a restaurant and told each other our personal stories. The



stories were scattered, but at the core they spoke of the same thing: me, from the side of an Eloi, and her, from the other side as the obviously dominant one, and I liked that. At the end, nothing remains autobiographical.

You focus on the behaviors of young people. What motivates your interest?

I am not a proponent of raw autobiographical films because I find it uncomfortable to presume that my life should be interesting to the world. Nevertheless, it's a glance back on our romanticized past (when we are almost 40) and went through that period. While filming, I was sometimes upset paternally by the actors and I have complete empathy for my characters and tell myself sometimes: How naïve I was! I am no longer able to live like this, but I like the world of André, very dark, narcissistic, violent, a world that goes through excess and enormity. He is already dead to his own youth.

– Interview conducted by Christophe Berthemin for *dvdrama*.

Entretien avec Emmanuel Bourdieu (réalisateur)

L'action des *Amitiés maléfiques* se situe dans le monde de l'université. Un univers que connaît bien Emmanuel Bourdieu: fils du grand sociologue Pierre Bourdieu, il est lui-même normalien et docteur en philosophie.

Vous est-il déjà arrivé de croiser un être comme André ?

Comme je voulais continuer à collaborer avec Marcia, on a discuté au restaurant et on s'est raconté nos histoires. Elles étaient dispersées mais parlaient au fond de la même chose: moi, du côté d'un Eloi et elle, de l'autre côté, de celui du dominant apparent et j'aimais beaucoup ça. Au final, il ne reste plus rien d'autobiographique.

Vous vous arrêtez sur les comportements des jeunes, qu'est-ce qui motive votre intérêt?

Je ne suis pas partisan du film autobiographique brut, car je trouve ça embarrassant de me dire que ma vie puisse intéresser le monde. Néanmoins, c'est un regard que l'on porte sur notre romanesque quand on a presque la quarantaine et qu'on a passé cette période. Sur le tournage, j'étais parfois bouleversé paternellement par les acteurs et j'ai une empathie complète pour mes personnages en me disant parfois: qu'est-ce que j'étais naïf! Je ne pourrai plus vivre ça mais j'aime le monde d'André, très noir, narcissique, violent, qui passe par l'excès et l'énormité. Lui est déjà mort à sa propre jeunesse.

– Propos recueillis par Christophe Berthemin pour *dvdrama*.

feature

French director Jean Marbœuf and French actress Sandrine Le Berre present this North American premiere of *Coup de sang*



Parental Guidance

director Jean Marbœuf
screenplay Jean Marbœuf
production Les Films du Chantier
starring Pierre Arditi, Marie-Christine Barrault, Sandrine Le Berre
running time 84 min



English Description

He is a widower.
He is retired.
He is no longer happy.
He drags his sorrow from day to day.
So he watches.
He watches the city, the people, life, the world.
He hears the sounds, the noise, the voices, the cries.
He thinks his happiness was nothing but an anesthetic cocoon.
So he says to himself that misfortune may be a source of altruism.
And he acts.
... until the boiling point.

director/screenwriter Jean Marbœuf

selected films

2005 *Coup de sang*
2003 *P'tit curieux*
1997 *Temps de chien*
1993 *Pétain*
1990 *Voir l'éléphant*
1988 *Corentin ou les infortunes conjugales*
1987 *Grand Guignol*
1985 *Vaudeville*
1982 *La Passion lumière*
1979 *La Ville des silences*
1977 *Genre Masculin*
1975 *Monsieur Balboss*
1973 *Belle Ordure*

Description en français

Il est veuf.
Il est retraité.
Il n'est plus heureux.
Il traîne son malheur d'heure en heure.
Alors il regarde.
Il regarde la ville, les gens, la vie, le monde.
Il entend les sons, les bruits, les voix, les cris.
Il pense que son bonheur n'a été qu'un cocon anesthésiant.
Alors il se dit que le malheur est, peut-être, source d'altruisme.
Et il agit.
... jusqu'au « coup de sang ».

actor Pierre Arditi

selected films since 2000

2006 *Cœurs* by Alain Resnais
Nos Amis les terriens by Bernard Weber
2005 *Le Parfum de la dame en noir* by Bruno Podalydès
L'Un reste, l'autre part by Claude Berri
Coup de sang by Jean Marbœuf
2004 *Les Parisiens* by Claude Lelouch
Pourquoi (pas) le Brésil by Laetitia Masson
2003 *Pas sur la bouche* by Alain Resnais
Le Mystère de la chambre jaune by Bruno Podalydès
2000 *Les Acteurs* by Bertrand Blier
La Fausse Suivante by Benoît Jacquot
1997 *On connaît la chanson* by Alain Resnais



Interview with Jean Marbœuf (director) and Pierre Arditi (actor)

Once you had the fundamental concepts of the film, notably those of the subjective camera, did the work consist of adapting to the constraints imposed by these choices?

Jean Marbœuf: I thought that the physical absence of the lead actor would allow a unique flexibility in the shooting schedule, the other characters being only episodic ... Moreover, the film was made digitally, which was rather new for me. For this film, I was hoping for an image that was spontaneous, natural and aleatoric. The screenplay called for this type of freedom. This is a film made of long takes, off-camera shots and memory lapses. The subject lent itself to this form: the subjective camera. Technologically speaking, we were launched into the unknown.

The voices belong to two categories: direct voice and commentary voice ...

Pierre Arditi: I would not say commentary; it is more of an interior monologue. The voice allows us to understand all of the

profound inner workings of the character. He is at the same time part of what we see on the screen, while his voice is apart from it, as if the character is in conflict with himself. The voice becomes active and independent; it leaves him, to eventually return. The character uses his voice to reveal his suffering; he speaks when he can do nothing else, but never comments on what happens to him.

Read the complete interview online at www.frenchfilm.vcu.edu.

Entretien avec Jean Marbœuf, (réalisateur) et Pierre Arditi (acteur)

Une fois acquis les principes de départ, et notamment celui de la caméra subjective, tout le travail a-t-il consisté à s'adapter aux contraintes induites par ces choix?

Jean Marbœuf: Je pensais que l'absence physique de l'acteur principal allait permettre une souplesse incomparable du plan de tournage, les autres personnages n'étant qu'épisodiques... De plus, le film s'est fait en numérique, ce qui était assez

neuf pour moi. Pour ce film, je souhaitais une image spontanée, naturelle et aléatoire. Le scénario « appelait » une telle liberté. J'ai porté la caméra-œil afin de capter le regard des acteurs. C'est un film fait de plans-séquences, de hors-champ, et de trous de mémoire. Le sujet se prêtait à cette forme: la caméra subjective. Techniquement nous nous lançons un peu dans l'inconnu.

Les voix se rangent en deux catégories: une voix directe et une voix de commentaire...

Pierre Arditi: Je ne dirai pas une voix de commentaire, c'est plutôt une voix intérieure. Elle nous permet d'entendre les entrailles du personnage. Le personnage est à la fois partie prenante de ce que l'on voit à l'image, et en même temps sa voix se situe à l'écart, comme si le personnage était en conflit avec lui-même. La voix est donc active, elle sort de lui, pour finalement y revenir. Le personnage utilise sa voix pour témoigner de sa souffrance, il parle quand il ne peut plus faire autrement. Mais à aucun moment il ne commente ce qui lui arrive.

1996 *Hommes, femmes, mode d'emploi* by Claude Lelouch
1993 *Smoking/No smoking* by Alain Resnais

actress (voice over) Marie-Christine Barrault

selected films

2007 *Trivial* by Sophie Marceau
2005 *Coup de sang* by Jean Marbœuf
1999 *La Dilettante* by Pascal Thomas
1994 *Bonsoir* by Jean Pierre Mocky
1989 *Jésus de Montréal* by Denys Arcand
1986 *Vaudeville* by Jean Marbœuf
1985 *Le Soulier de satin* by Manoel de Oliveira
Paradigma by Krzysztof Zanussi
1984 *Un Amour de Swann* by Volker Schlöndorff
1980 *Stardust Memories* by Woody Allen
1978 *Perceval le Gallois* by Eric Rohmer
1972 *L'Amour l'après-midi* by Eric Rohmer

actress Sandrine Le Berre

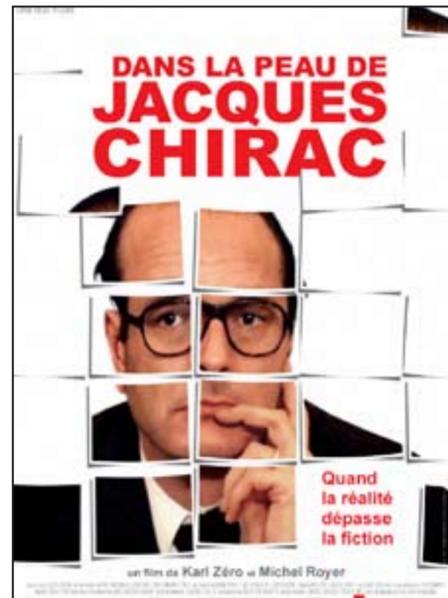
2006 *L'Équilibre de la terreur* by Jean Martial Lefranc
2003 *Le P'tit curieux* by Jean Marbœuf
Tristan by Philippe Harrel
Toutes les filles sont folles by Pascale Pouzadoux
2002 *Sexes très opposés* by Eric Assous
2001 *Tanguy* by Etienne Chatiliez
Les Gens en maillot de bain ne sont pas (forcément) superficiels by Eric Assous
2000 *Virilité* by Ronan Girre
1999 *La Vie est dure, nous aussi* by Charles Castela
1996 *L'Élève* by Olivier Scharzky
Beaumarchais, l'insolent by Edouard Molinaro
1995 *Rai* by Thomas Gilou
Un Bruit qui rend fou by Alain Robbe Grillet



Dans la peau de Jacques Chirac

feature

French directors Karl Zéro and Michel Royer present the U.S. premiere of *Dans la peau de Jacques Chirac*



General Audience

directors and screenwriters Karl Zéro and Michel Royer
producers Yves Darondeau, Christophe Lioud, Emmanuel Priou
starring Jacques Chirac, Dider Gustin (voice)
running time 90 min



English Description

The unauthorized biography. A funny-mentary. An homage to the greatest French actor: Jacques Chirac, president of France. Since 1967, Jacques Chirac has appeared every day on television: millions of hours of automatic gestures, jerky speeches and feverish cavalcades. What if, in this crucial period of his life and term of office, he had decided to disclose it all, to restore the truth? *Being Jacques Chirac* aims to do just so. Karl Zéro and Michel Royer explored these 40 years of footage and have made the president explain the meaning of this inexhaustible quest for power. When truth is stranger than fiction.

director/screenwriter/actor/producer Karl Zéro

- 2004 *Les Dalton* by Philippe Haïm
- 2003 *Le Furet* by Jean-Pierre Mocky
- 2003 *Le Contre Journal* (TV series)
- 2003 *60 jours, 60 nuits* (TV series)
- 2002 *Le Journal des bonnes nouvelles* (TV series)
- 2000 *Les Misérables* (TV) by Josée Dayan
- 1997 *Le Jour et la nuit* by Bernard-Henri Lévy
- 1996 *Le Vrai Journal* (TV series)
- 1993 *Le Tronc*

director/screenwriter/actor Michel Royer

- 2006 *A la recherche de la folle perdue*
- 1997 *Le Don de Yussuf* by Ralph Seiler

Description en français

Autobiographie non autorisée. Docu-marrant. Un hommage à notre plus grand acteur français. De 1967 à nos jours, Jacques Chirac est apparu tous les jours à la télévision: des millions d'heures de gestes d'automate, de diction saccadée, de cavalcades fiévreuses. Et si à l'heure du bilan, Jacques Chirac décidait de dire tout, de rétablir sa vérité? C'est le pari de *Dans la peau de Jacques Chirac*: Karl Zéro et Michel Royer revisitent les meilleurs moments de ces quarante années d'archives de la « geste chiracienne ». C'est le Président lui-même qui justifie le sens de cette quête éperdue du pouvoir... quand la réalité dépasse la fiction.

politician Jacques Chirac

- 2002 Reelected President of the Republic of France (in second round of polling) with 82.21 percent of votes cast versus 17.79 percent of votes cast for Jean-Marie Le Pen
- 1995 Elected president of the Republic of France (in second round of polling) with 52.64 percent
- 1986 Prime minister ("Cohabitation" period)
- 1977 Elected mayor of Paris
- 1976 Elected president of the Rally for the Republic
- 1974 Appointed prime minister
- 1974 Minister of the interior
- 1967 State secretary for social affairs, with responsibility for employment problems
- 1967 Deputy for the Corrèze department
- 1957 ENA – National School of Administration



Dans la peau de Jacques Chirac

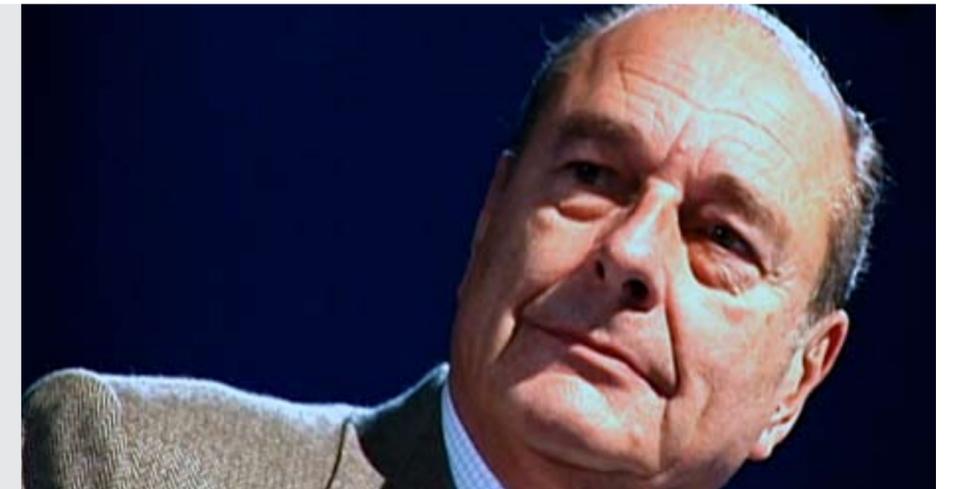
Interview with Karl Zéro (director)

How did you come up with the idea of the film?

Michel Royer had been discussing it for years. He'd worked with me on our show at Canal+, *Le Vrai Journal*, and each week he would find some funny archives, relating to our political guest on the show. He has this incredible talent for spotting those little nuggets. Jacques Chirac, who as the president of the Republic of France, doesn't often attend such shows; therefore, Michel had done a piece on unemployment seen through the eyes of Chirac. It was hilarious. It was on that day that we started to fool around with the idea of a film, which would be a comedy and also a movie, not political, but about politics.

Do you feel close to the work of Michael Moore on Bush? Is it a model for you?

No, he's a friend. A long time before *Fahrenheit 9/11* or *Bowling for Columbine*, when he had his TV show *TV Nation* in the U.S., I invited him a couple of times to our set at *Le Vrai Journal*. His film on Bush came in the middle of (Bush's) reelection campaign in 2004; the film was propaganda against his reelection. A bit like Moretti did recently with Berlusconi. We know that Chirac won't run for a third term (unless he feels rejuvenated by *Being Jacques Chirac!*) and we didn't want to do a shoot-them-up type of movie. The simple fact of telling the story with his voice, with his way of thinking, of imagining how he could defend himself in private, creates a distance from a very tough type of criticism, more like the Moore approach. We've made a biography, though unauthorized, which is bound to create controversy. But it's still a biography. What we are looking for, is to enable a form of debate with the audience — who are first and foremost citizens — on the role that this man had, and still has, on what it really means to be a politician, a president, and on the very strong influence he's had on French society, on the crisis that this country has been in, which, to us, seems like the result of the



last 40 political years ... It's a movie without any form of violence, without gunshots, but with a lot of dead bodies.

Entretien avec Karl Zéro (réalisateur)

Comment est née l'idée de ce film ?

Michel Royer m'en parle depuis des années. Il travaillait à mes côtés au « Vrai Journal » sur Canal +, et nous sortait chaque semaine de sa mulette une archive marrante concernant mon invité politique, avec ce talent incroyable, cet oeil qui fait qu'il dénicher toujours la perle rare... Concernant Chirac, qui en tant que Président de la République ne se déplace guère dans les émissions politiques, Michel m'avait concocté un sujet sur le chômage vu par Chirac à pleurer de rire. C'est ce jour-là qu'on a commencé à tourner autour de l'idée de lui consacrer un vrai film de cinéma qui soit à la fois une comédie et aussi un film non pas politique, mais « sur » la politique.

Vous sentez-vous proche, avec ce film, du travail de Michael Moore sur Bush ? Est-ce un modèle ?

Non, c'est un ami! Bien avant *Fahrenheit 9/11* ou *Bowling for Columbine*, du temps où il présentait son show « TV Nation » à la télé U.S., je l'ai reçu plein de fois au « Vrai Journal ». Son film sur Bush intervenait en pleine

campagne en 2004, il faisait oeuvre de propagande contre sa réélection. Un peu comme Moretti récemment avec Berlusconi. Nous, on sait que Chirac ne briguera pas de troisième mandat (enfin, sauf s'il est revigoré après la sortie de *Dans la peau de Jacques Chirac!*) et nous n'avons pas cherché à faire un film « chamboul'tout » qui dégomme Chirac. Le simple fait de prendre sa voix et son mental pour raconter son histoire, d'imaginer comment il peut se défendre en privé face aux attaques induit une distance par rapport à la critique acerbe à laquelle nous aurions pu nous livrer si nous avions un angle d'attaque « à la Moore ». Nous avons fait une autobiographie, « non autorisée » certes, ce qui ne manquera pas d'alimenter la polémique, mais autobiographie quand même. Ce que nous cherchons, c'est surtout à créer un débat chez les spectateurs qui sont d'abord des citoyens et sur le rôle qu'a eu cet homme, sur ce que c'est réellement que ce curieux métier d'homme politique, puis de Président, et sur l'influence très forte qu'il a sur la réalité française actuelle, sur la crise que nous traversons qui nous paraît être le résultat des 40 dernières années que nous retraçons dans le film. L'occasion aussi de revoir Giscard son pire ami, Mitterrand son meilleur ennemi, Jospin et tous les autres ... C'est un film sans violences, sans coups de feu, mais avec beaucoup de cadavres!

Je vais bien, ne t'en fais pas.

feature

French director Philippe Lioret presents the screening of *Je vais bien, ne t'en fais pas*.



Parental Guidance

Director Philippe Lioret
screenplay Philippe Lioret and Olivier Adam
from the novel by Olivier Adam
producer Christophe Rossignon (Nord-Ouest production)
starring Mélanie Laurent, Kad Merad, Julien Boisselier,
Isabelle Renaud
running time 110 min



English Description

When she gets home from vacation, Lili, age 19, learns from her parents that her twin brother Loïc has left home after a huge fight with their father. When she hears nothing from Loïc, Lili ends up convincing herself that something has happened to him. Lili is letting herself slip away, when finally, a letter arrives from Loïc. Lili gets better and goes to look for her brother. But what she discovers goes beyond all understanding.

The film is based on the novel *Je vais bien, ne t'en fais pas* by Olivier Adam.

Director/screenwriter/ sound engineer Philippe Lioret

- 2007 *Romans* (pre-production)
- 2005 *Tue l'amour* (short film)
- 2004 *L'Equipier*
- 2001 *Mademoiselle*
Pas d'histoires! 12 regards
sur le racisme au quotidien
- 1997 *Tenue correcte exigée*
- 1995 *1, 2, 3, lumières!* (short film)
- 1994 *Tombés du ciel*
- 1991 *Une époque formidable* by Gérard Jugnot
- 1989 *Romuald et Juliette* by Coline Serreau
- 1987 *Beyond therapy* by Robert Altman
- 1985 *Palace* by Edouard Molinaro

actress Mélanie Laurent

- 2007 *Le Tueur* by Cédric Anger
- 2006 *Indigènes* by Rachid Bouchareb
- 2005 *De battre mon cœur s'est arrêté*
by Jacques Audiard
- 2004 *Le Dernier jour* by Rodolphe Marconi
Rice rhapsody by Kenneth Bi
- 2002 *Embrassez qui vous voudrez*
by Michel Blanc
- 2001 *Ceci est mon corps* by Rodolphe Marconi
- 1999 *Un pont entre deux rives* by Gérard Depardieu

Description en français

Comme elle rentre de vacances, Lili, 19 ans, apprend par ses parents que Loïc, son frère jumeau, suite à une violente dispute avec son père, a quitté la maison. Loïc ne lui donnant pas de nouvelles, Lili finit par se persuader qu'il lui est arrivé quelque chose. Rongée par le souci, elle se laisse mourir, quand finalement arrive une lettre de Loïc. Lili va mieux, et part à la recherche de son frère. Ce qu'elle va découvrir dépasse l'entendement.

Le film est basé sur le roman *Je vais bien, ne t'en fais pas* d'Olivier Adam

actor/screenwriter Kad Merad

- 2007 *Pur weekend* by Olivier Doran
La Tête de maman by Carine Tardieu
Je crois que je l'aime by Pierre Jolivet
- 2006 *J'invente rien* by Michel Leclerc
Les Irréductibles by Renaud Bertrand
Essaye-moi by Pierre-François Martin-Laval
Un ticket pour l'espace by Eric Lartigau
- 2005 *Iznogoud* by Patrick Braoudé
- 2004 *Les Dalton* by Philippe Haim
Les Choristes by Christophe Barratier
Les Oiseaux du ciel by Eliane de Latour
- 2003 *Mais qui a tué Pamela Rose?*
by Eric Lartigau
Le Pharmacien de garde by Jean Veber
- 2001 *La Grande Vie* by Philippe Dajoux
- 1995 *Dialogue au sommet* by Xavier Giannoli

actor Julien Boisselier

- selected films since 2000**
- 2007 *J'veux pas que tu t'en ailles* by Bernard Jeanjean
- 2006 *On va s'aimer* by Ivan Calbérac
- 2003 *Tout le plaisir est pour moi* by Isabelle Broué
J'me sens pas belle by Bernard Jeanjean
Clara et moi by Arnaud Viard
Le Convoyeur by Nicolas Boukhrief
- 2002 *Nos enfants chéris* by Benoît Cohen
- 2001 *Aime ton père* by Jacob Berger
Bloody Mallory by Julien Magnat
- 2000 *Un jeu d'enfants* by Laurent Tuel

Je vais bien, ne t'en fais pas.

Interview with Philippe Lioret (director)

Simply human

Olivier Adam's book is much darker than the film but I found something simply and deeply human in it, as well as the possibility to direct characters who could be our parents, our brothers or our sisters. Through the story, *Don't worry, I'm fine* reveals some extraordinary feelings from ordinary people. It also deals with the difficulty we all have saying we love one another, whether it's through modesty, shyness or sometimes lack of generosity. I now realize that that's what all my films deal with, in their own ways. Furthermore, behind the portrait of this family, Olivier's story makes you hold your breath just like a thriller does, and in the end, reveals a totally unexpected dimension.

Real life, our lives, sometimes might seem flavorless but that's where true feelings are found hiding, and if you can manage to reveal them, helped by strong and precise dramaturgy, they are the breeding ground for the best films I've ever seen. There's no point in artificially over-nourishing a film's context in the hope of putting people off the scent if the starting-point is not realistic.

Reuniting a family

I'd seen Mélanie Laurent in Rodolphe Marconi's *The last day* in which she was remarkable. The moment we met, I was seduced by her intelligence, her vivacity



and the little flame that burns inside her. She trusted me, so I decided to do the same and not make her audition. The role was a tough one, even on a physical level and I was particularly demanding, worse even. But at the end of the day, what she brought to the film was impressive. She is a great actress and a very lovely person.

Read the complete interview online at www.frenchfilm.vcu.edu

Entretien avec Philippe Lioret (réalisateur)

Simplement humain

Le livre d'Olivier Adam est beaucoup plus noir que le film, mais j'y ai trouvé matière à quelque chose d'humain, simplement, profondément, et aussi la possibilité de mettre en scène des personnages qui pourraient être nos parents, nos frères et nos soeurs.

À travers l'histoire qu'il raconte, *Je vais bien, ne t'en fais pas* révèle les sentiments extraordinaires de gens simples. Il parle aussi de la difficulté qu'on a tous à se dire qu'on s'aime, par pudeur, timidité ou parfois manque de générosité. Je me rends compte aujourd'hui que tous mes films, chacun à leur façon, ne parlent que de ça. Par ailleurs,

derrière le portrait de cette famille, l'histoire d'Olivier vous tient en haleine à la manière d'un thriller et vous révèle finalement une dimension inattendue.

La vraie vie, nos vies, peuvent parfois nous paraître fades, mais c'est pourtant là que se nichent les émotions authentiques et, pour peu qu'on arrive à les mettre à jour en s'aidant d'une dramaturgie forte et juste, elles sont le vivier des meilleurs films que j'ai vus. Il ne sert à rien de survitaminer artificiellement le contexte d'un film pour espérer donner le change si les enjeux de départ sont artificiels.

Réunir une famille

J'avais remarqué Mélanie Laurent dans *Le Dernier jour* de Rodolphe Marconi où elle était remarquablement juste. Dès la première rencontre, j'ai été séduit par son intelligence, sa vivacité et la petite flamme qui brille en elle. Elle me faisait confiance, alors j'ai décidé de faire de même et de ne pas lui faire passer d'essais. Le rôle était difficile, même physiquement, et j'étais particulièrement exigeant, voir plus... Au bout du compte, ce qu'elle a donné au film est impressionnant. C'est une actrice immense, doublée d'une très belle personne.

Bonbon au poivre

French actress Chantal Banlier presents this screening of *Bonbon au poivre*

English Description

Thirty-year-old Mélanie takes great care training future representatives of a famous confectionary label. Among them is Annick, 50, who makes no bones about her scorn for the aggressive selling techniques the company employs. It's

inevitable that a conflict will arise between the two women — unless unexpected events bring them together.

Description en français

Mélanie, la trentaine, s'applique chaque jour à former de futurs représentants pour une célèbre

marque de confiserie. Parmi eux Annick, la cinquantaine, ne cache pas son mépris pour ces techniques agressives de vente. Un conflit devrait s'engager entre les deux femmes. À moins que des circonstances inopinées ne les rapprochent.

director/screenwriter
Marc Fitoussi

selected films

- | | | | |
|------|--|------|---|
| 2006 | <i>La Vie d'artiste</i> by Marc Fitoussi (feature) | 2003 | <i>Convoyeur</i> by Nicolas Boukhrief (feature) |
| 2003 | <i>Illustre inconnue</i> by Marc Fitoussi (short film) | 2000 | <i>La Faute à Voltaire</i> by Abdellatif Kechiche (feature) |
| 2002 | <i>Sachez chasser</i> by Marc Fitoussi and Elsa Barrère (short film) | 1996 | <i>La Vérité si je mens!</i> by Thomas Gilou (feature) |

actress/director
Aure Atika

selected films

- | | |
|------|---|
| 2005 | <i>OSS 117, le Caire nid d'espions</i> by Michel Hazanavicius (feature) |
| 2004 | <i>De battre mon cœur s'est arrêté</i> by Jacques Audiard (feature) |
| | <i>A quoi ça sert de voter écolo?</i> by Aure Atika (short film) |



director and screenwriter Marc Fitoussi producer Caroline Bonmarchand (Avenue B Productions) starring Aure Atika, Chantal Banlier, Annie Mercier running time 38 min

Coup de foudre

French producer Olivier Gastinel presents the North American premiere of *Coup de foudre*

English Description

Two friends are chatting in the street when Joseph suddenly sees a girl he falls deeply in love with. He then decides to go toward her.

de Clermont Tonnerre (short film)
1999 *Marcel and Co.* by Arnaud Ladagnous (feature)

Description en français

Deux amis discutent dans la rue quand tout à coup, l'un d'eux, Joseph, aperçoit une fille dont il tombe immédiatement amoureux. Il décide alors d'aller à sa rencontre et de tenter sa chance.

director/screenwriter/
actress
Hédi Tillet de Clermont
Tonnerre

- | | |
|------|---|
| 2006 | <i>Coup de foudre</i> by Vincent Primault and Hédi Tillet de Clermont Tonnerre (short film) |
| 2004 | <i>La Petite Jérusalem</i> by Karin Albou (feature) |

director/screenwriter/actor
Vincent Primault

- | | |
|------|---|
| 2006 | <i>Coup de foudre</i> by Vincent Primault and Hédi Tillet de Clermont Tonnerre (short film) |
|------|---|

Festivals and Prizes

- Aix-en-Provence Short Film



- | | |
|---|---|
| “Festival Tous Courts”
2006 – France | 2006 – Brest, France |
| • Berlin International Short Film Festival 2006 – Germany | • Gand International Film Festival 2006 – Flandres, Belgium |
| • European Short Film Festival | • Acadie International French Film Festival 2006 – Québec |

28 directors and screenwriters Vincent Primault, Hédi Tillet de Clermont Tonnerre producer Olivier Gastinel (Carlito Films) starring Hédi Tillet de Clermont Tonnerre, Stéphane Brel, Amandine Maudet, Antoine Carillon, Jeanne Amaury running time 4 min

Qui sommes-nous?

French director Béatrice Pollet presents *Qui sommes-nous?*

English Description

A small country train station. A platform. A woman misses her train and, all of a sudden, finds herself plunged into the world of the homeless. A world she feels no part of. That is, until she begins to see the parallels with her own life.



Description en français

Une petite gare de campagne. Un quai. Une femme rate son train et bascule, l'espace d'un instant, dans un monde qu'elle croyait inconnu, l'univers des sans-abri. Jusqu'à ce qu'elle se reconnaisse en eux.

director/screenwriter/
continuity supervisor
Béatrice Pollet

selected films

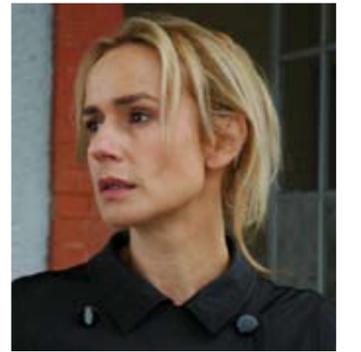
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|------|--|
| 2006 | <i>Qui sommes-nous?</i> by Béatrice Pollet (short film) |
| 2005 | <i>Je vais bien, ne t'en fais pas</i> by Philippe Lioret (feature) |
| 2002 | <i>Mademoiselle</i> by Philippe Lioret (feature) |

- | | |
|------|---|
| 1993 | <i>Le Singe</i> by Béatrice Pollet (short film) |
|------|---|

actress
Sandrine Bonnaire

selected films

- | | |
|------|--|
| 2004 | <i>L'Equipier</i> by Philippe Lioret (feature) |
| 2002 | <i>Femme Fatale</i> by Brian De Palma (feature) |
| 2001 | <i>Mademoiselle</i> by Philippe Lioret (feature) |
| 1999 | <i>Est-Ouest</i> by Régis Wargnier (feature) |
| 1994 | <i>Jeanne La Pucelle, Les batailles</i> by Jacques Rivette (feature) |
| | <i>Jeanne La Pucelle, Les prisons</i> by Jacques Rivette (feature) |



- | | |
|------|--|
| 1990 | <i>La Captive du désert</i> by Raymond Depardon (feature) |
| 1987 | <i>Sous le soleil de Satan</i> by Maurice Pialat (feature) |
| 1983 | <i>A nos amours</i> by Maurice Pialat (feature) |

director and screenwriter Béatrice Pollet producer Dominique Crèvecoeur (Bandonéon) starring Sandrine Bonnaire, Nicolas Pignon running time 10 min

Demain la veille

French director Julien Lecat presents the North American premiere of *Demain la veille*

English Description

One night, Bob realizes that the universe in which he has evolved isn't as normal as it seems and he becomes a fugitive. As he launches himself into a mad and irrational escape on the streets of a world where he no longer belongs, he is chased by mercenaries sent from

an uncertain future to force him back on the “right path.”

Description en français

Un soir où, se rendant compte que l'univers dans lequel il évolue n'est pas si normal que ça, Bob décide de sortir de la ronde et se lance dans une échappée folle et irraisonnée sur les routes d'un monde qu'il va arpenter à contre-courant, poursuivi par des mercenaires venus d'un futur incertain pour le remettre dans le « droit chemin ».

director/screenwriter
Julien Lecat

- | | |
|------|---|
| 2006 | <i>Demain la veille</i> by Julien Lecat and Sylvain Pioutaz |
|------|---|

- | | |
|------|---|
| 2005 | <i>La Corde sensible</i> by Julien Lecat and Sylvain Pioutaz (short film) |
| 2002 | <i>Ultime bataille</i> by Julien Lecat (short film) |

director/screenwriter
Sylvain Pioutaz

- | | |
|------|---|
| 2005 | <i>La Corde sensible</i> by Julien Lecat and Sylvain Pioutaz (short film) |
|------|---|

actor
Stéphane Metzger

- | | |
|------|--|
| 2006 | <i>La Science des rêves</i> by Michel Gondry (feature) |
| 2004 | <i>36 Quai des Orfèvres</i> by Olivier Marchal (feature) |

- | | |
|------|--|
| 1997 | <i>Dobermann</i> by Jan Kounen (feature) |
|------|--|

actor
François Levantal

- | | |
|------|--|
| 2004 | <i>Narco</i> by Gilles Lellouche (feature) |
| | <i>Un Long dimanche de fiançailles</i> by Jean-Pierre Jeunet (feature) |
| 2000 | <i>Les Rivières pourpres</i> by Mathieu Kassovitz (feature) |
| 1996 | <i>Capitaine Conan</i> by Bertrand Tavernier (feature) |
| 1995 | <i>La Haine</i> by Mathieu Kassovitz (feature) |

directors and screenwriters Julien Lecat, Sylvain Pioutaz producer Guillaume Colboc (Guyom Corp.) starring Stéphane Metzger, Nicky Naude, François Levantal running time 16 min

Gratte-papier

French director Guillaume Martinez presents *Gratte-papier*



English Description

It was day like any other in the Parisian metro. A young man sits quietly reading his book. A young woman is seated next to him. They have nothing in common, nor do they know each other in the slightest. In spite of this, something quite unexpected occurs between them — in full view of all the other passengers. And yet, none of the other travelers seem to notice.

Description en français

Une journée comme toutes les autres dans le métro parisien. Un jeune homme lit tranquillement. Une jeune femme s'assoit à côté

de lui. Ils n'ont rien en commun, ne se connaissent pas et pourtant ils vont faire connaissance et d'une manière inattendue.

director/screenwriter
Guillaume Martinez
2005 *Gratte-papier*

Festivals and Prizes

- Berlin International Film Festival 2006 (Silver Bear – Jury Prize)
- Curtas Vila do Conde International Short Film Festival 2006 – Portugal (Onda Curta Award)
- Festival Mouviz 2006 – Nantes, France (Special



Mention of the Jury and Audience Award

- Ecu European Independent Film Festival 2006 – Paris, France (Audience Award)

director and screenwriter Guillaume Martinez producer Guillaume Martinez (Babelone drone) starring Benjamin Bellecour, Gaëlle Brunet running time 8 min

Matopos

French director Stéphanie Machuret presents the screening of *Matopos*

English Description

In an African village, a young blind man, who's also a storm victim, will be initiated by an angel and overcome his fears. Thanks to a flute's musical quality, he will be able to exorcise the villagers' fears and offer a different perception of the natural elements.



Description en français

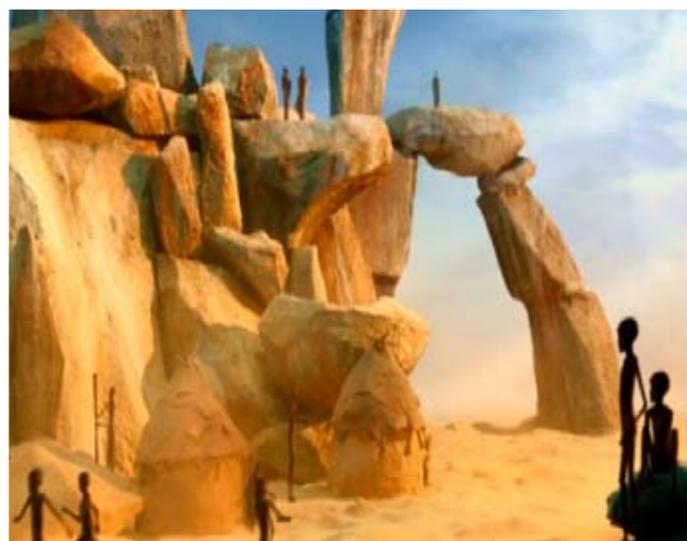
Dans un village africain, un jeune aveugle, victime d'une tempête, va être initié par un ange à surmonter ses peurs. Grâce à la musicalité d'une flûte, il va pouvoir exorciser les peurs des villageois et offrir une perception différente des éléments naturels.

director/screenwriter/
cinematographer
Stéphanie Machuret

2006 *Matopos* by Stéphanie Machuret
1999 *Le Puits* by Jérôme Boulbès

Festival

Clermont-Ferrand International Short Film Festival 2007 – France



30 director and screenwriter Stéphanie Machuret producer Ron Dyens (Sacrebleu productions) cinematographer Marc Boyer music composer Nawal Mlanao running time 12 min

Voie d'eau

French director Matthieu-David Cournot presents this North American premiere of *Voie d'eau*

English Description

Sarah lost her unborn child. Lying next to the cradle, she is drifting ... until she puts her finger in a glass of water and discovers that she can travel to some unknown underwater world. Even if no one but her believes in this strange gift, she decides to explore it.

Description en français

Sarah a perdu son bébé. Allongée à côté du berceau vide, elle ne se bat plus ... Mais soudain, en trempant son doigt dans un verre d'eau, elle se rend compte qu'elle peut être transportée dans un monde sous-marin inconnu. Elle est la seule à

croire à cet étrange pouvoir, et décide de s'y abandonner totalement.

director/screenwriter/
director of photography/
production designer/
costume designer
Matthieu-David Cournot

selected films

2006 *Humide* by Joan Bentosela (short film)
La Petite valse by Emmanuel Joly
Bir Damla su by Deniz Gamze Erguven (short film)
2005 *Un début d'automne* by Nicolas Lasnibat (short film)

actor
Philippe Noiret

selected films

2006 *Voie d'eau* (short film) (Ferdinand/voice over)
Le Facteur by Michael Radford
1988 *Chouans!* by Philippe de Broca
1984 *Fort Saganne* by Alain Corneau
1975 *Le Vieux Fusil* by Robert Enrico
1973 *La Grande bouffe* by Marco Ferreri
1971 *Drôles d'oiseaux!* by Peter Kassovitz
1969 *L'Étau* by Alfred Hitchcock
1967 *Alexandre le Bienheureux*



by Yves Robert
1966 *Sept fois Femme* by Vittorie De Sica
1960 *Zazie dans le métro* by Louis Malle

director Matthieu-David Cournot screenwriters Matthieu-David Cournot, Julia Lowy producer Femis starring Nouritza Emmanuelian, Philippe Noiret (voice over) running time 11 min

Même les pigeons vont au paradis

French producer Simon Vannes presents the North American premiere screening of *Même les pigeons vont au paradis*

English Description

A priest leads a frantic chase to save a soul in danger.



Description en français

Un prêtre mène une course-poursuite effrénée pour sauver une âme en péril.

director/screenwriter
Samuel Tourneux

2006 *Même les pigeons vont au paradis* by Samuel Tourneux (short film)

Festivals and Prizes

- Brussels – Anima – Cartoon and Animated Film Festival 2007 – Belgium
- Clermont-Ferrand – International Short Film Festival 2007 – France



director Samuel Tourneux screenwriters Karine Binaux, Olivier Gilbert, Samuel Tourneux producer Pierre Buffin (BUF Compagnie) voices Frédéric Soutrel, Bernard Jung, Clémence Cornac running time 9 min

Périphérique Blues

French director Slony Sow and actress Pauline Delpech present the North American premiere of *Périphérique Blues*

English Description

One evening a loveless man is led to the edge of his conscience. This man's mind will "run around in circles, inevitably creating suffering and sexual dissatisfaction that will ultimately make him crazy."



Description en français

Un soir, un homme en manque d'amour est mené à la périphérie de lui-même. Cet homme va « tourner et tourner encore, créant inéluctablement une forme de souffrance et d'insatisfaction sexuelle qui va le mener jusque dans la folie. »

director/screenwriter/actor

Slony Sow

- 2006 *Périphérique Blues* by Slony Sow (short film)
2004 *L'Homme de la boîte* by Slony Sow (short film)
2003 *T.I.C – Trouble involontaire convulsif* by Philippe Locquet (feature)

- 2002 *Les Tiqueurs* by Philippe Locquet (feature)
Toutes les filles sont folles by Pascale Pouzadoux (feature)

actress

Pauline Delpech

- 2006 *Périphérique Blues* by Slony Sow (short film)
2004 *L'Homme de la boîte* by Slony Sow (short film)

actor/voice

Jacques Frantz

selected films

- 2007 *Contre-enquête* by Franck Mancuso (feature)
2006 *Arthur et les Minimoys* by Luc Besson (feature)

- Périphérique Blues* by Slony Sow (short film)
2004 *Gang de requins* by Eric Bergeron (feature)
2003 *Mais qui a tué Pamela Rose?* by Eric Lartigau (feature)
Fanfan la Tulipe by Gérard Krawczyk (feature)
2002 *Une femme de ménage* by Claude Berri (feature)
Kuzco, l'empereur mégalo by Mark Dindal (feature)
1992 *La Crise* by Coline Serreau (feature)
1985 *Baton Rouge* by Rachid Bouchareb (feature)
1984 *Les Ripoux* by Claude Zidi (feature)
1979 *Coup de tête* by Jean-Jacques Annaud (feature)

director and screenwriter Slony Sow producer Magic Movies starring Pauline Delpech, Jacques Frantz, Slony Sow running time 14:20 min, Mature Audience

Le Petit Martin

French director Violaine Bellet presents the North American premiere of *Le Petit Martin*

English Description

There is a fair in the village, which creates a lot of noise and commotion. Little Martin is called upon without rest by his mom.



He does all that she tells him, but he suddenly insists on obtaining a red helium balloon ... And then he wants a green one, and then a blue.

Description en français

Il y a une fête dans le village. Beaucoup de bruit, d'agitation. Le petit Martin est sollicité sans arrêt par sa maman. Il fait tout ce qu'elle lui dit, mais tout à coup il insiste pour obtenir un ballon à hélium rouge... Et puis voilà qu'il en veut un vert aussi, et puis un bleu.

director/screenwriter/actress

Violaine Bellet

- 2005 *Le Petit Martin* by Violaine Bellet (short film)
1997 *Tallula* by Violaine Bellet (short film)
Les Larmes by Emmanuel Joly (short film)



actor

Alexis Eygonnet

- 2005 *Le Petit Martin* by Violaine Bellet (short film)

Festivals

- Internationale Hofer Filmtage – Hof International Film Festival 2006 – Germany

32 director and screenwriter Violaine Bellet producer Guillaume de la Boulaye (Ostinato Production) starring Alexis Eygonnet, Anne Gaydier, Philippe Marchand running time 14 min

Made in Taiwan

French director Alexandre Mehring presents the North American premiere of *Made in Taiwan*

English Description

An American G.I. on a mission to rescue a kidnapped woman will find himself confronted with a bloodthirsty warrior from another time.

Description en français

Un GI américain qui a pour mission de retrouver une femme kidnappée, va se retrouver confronté à un guerrier sanguinaire venant d'un autre temps...

director/screenwriter/producer

Alexandre Mehring

- 2007 *Made in Taiwan* by Alexandre Mehring (short film)

- 2004 *L'Homme de la boîte* by Slony Sow (short film)
2003 *La Vraie nature* by Alexandre Mehring (short film)
2000 *A deux sur la comète* by Alexandre Mehring (short film)
1998 *Paname zig-zag* by Felix Reparator
1995 *Tricycle* by Alexandre Mehring (short film)

actor

Philippe Bénard

- 2007 *Made in Taiwan* by Alexandre Mehring (short film)
2000 *A deux sur la comète* by Alexandre Mehring (short film)

- 1996 *Tricycle* by Alexandre Mehring (short film)

actor

Bô Gaultier de Kermoal

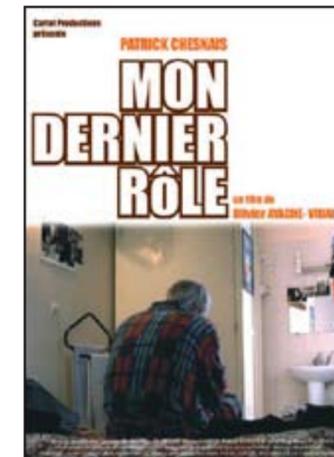
- 2007 *Made in Taiwan* by Alexandre Mehring (short film)
2003 *Deux frères* by Jean-Jacques Annaud (feature)
2003 *Le Film dont vous êtes le héros* by Stéphane Secq (short film)
2001 *Sur mes lèvres* by Jacques Audiard (feature)
2000 *La Tour Montparnasse infernale* by Charles Nemes (feature)
1995 *L'Iguane* by Filip Forgeau and Maryel Ferraud (feature)



director and screenwriter Alexandre Mehring producer Renaud Chabert (Trinity Films) starring Philippe Bénard, Bô Gaultier de Kermoal, Emilie Caen running time 13:30 min

Mon dernier rôle

French director Olivier Ayache-Vidal presents this North American premiere of *Mon dernier rôle*



English Description

It's been three years that actor Patrick Chesnais has been unemployed and living in a small hotel room in the suburbs. Today, Patrick is going to carry out what he's been thinking about for awhile. This may be his last part, but it will be the greatest.

Description en français

Voilà bientôt trois ans que Patrick, comédien au chômage, habite une petite chambre d'hôtel en banlieue.

Il a connu des jours meilleurs et cette traversée du désert lui paraît un peu longue. Aujourd'hui

c'est décidé il va réaliser le plan qu'il a mis un moment à cogiter. Ce sera peut-être son dernier rôle mais ce sera le plus beau.

director/screenwriter

Olivier Ayache-Vidal

- 2005 *Mon dernier rôle* (short film)
2003 *Coming out* (short film)
2002 *Undercover*

actor/director/screenwriter

Patrick Chesnais

selected films

- 2005 *Je ne suis pas là pour être aimé* by Stéphane Brize
2005 *Tu vas rire mais je te quitte* by Philippe Harrel

- 2001 *Charmant garçon* by Patrick Chesnais
1999 *Kennedy et moi* by Sam Karmann
1990 *Il y a des jours... et des lunes* by Claude Lelouch
1980 *L'Empreinte des géants* by Robert Enrico
1979 *Au bout du bout du banc* by Peter Kassovitz



director and screenwriter Olivier Ayache-Vidal producer Laurent Tolleron (Cartel Productions) starring Patrick Chesnais, Jean-Claude Brialy, Nicole Garcia, David Pujadas, Patrick Poivre d'Arvor, Marine Royer, Malika Ouiche running time 14:24 min



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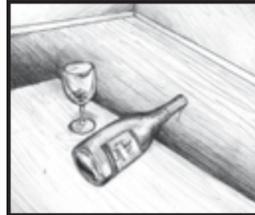
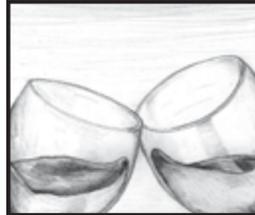
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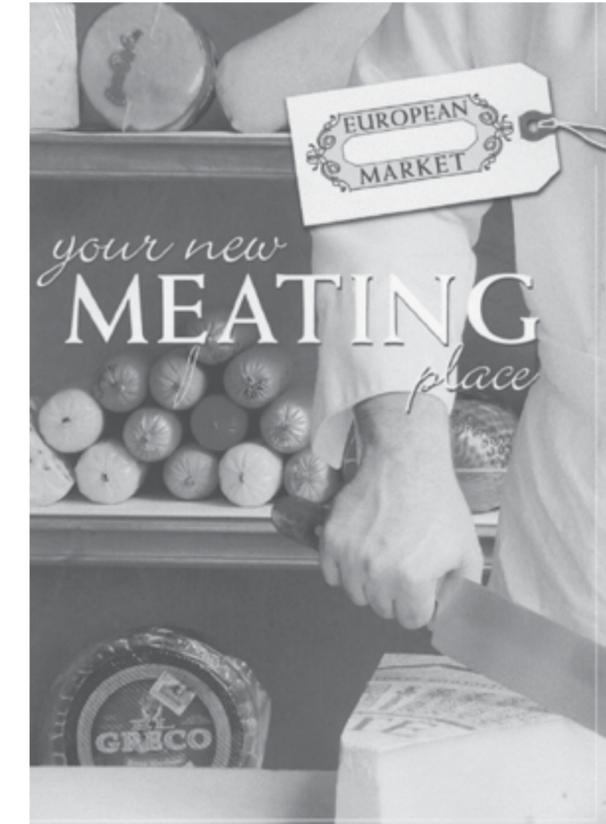
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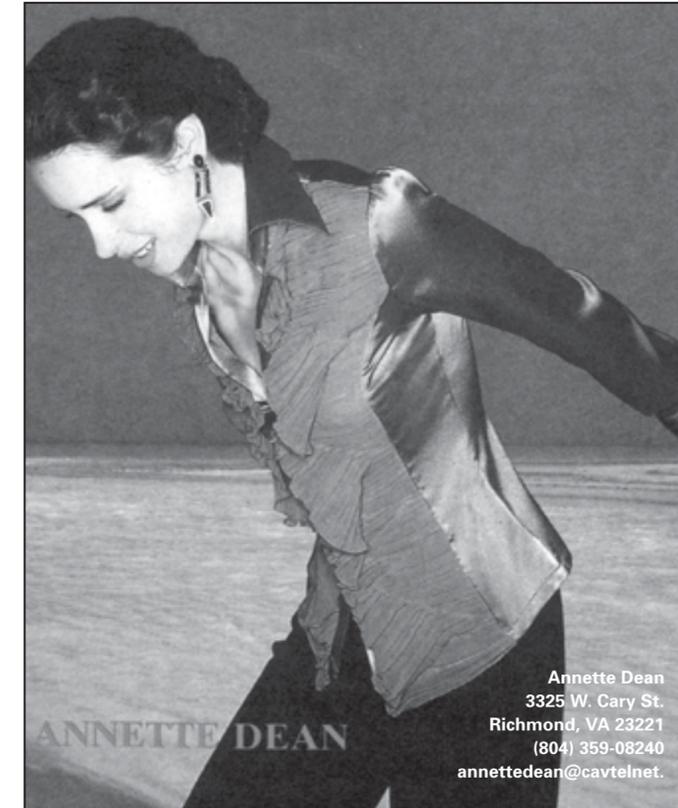
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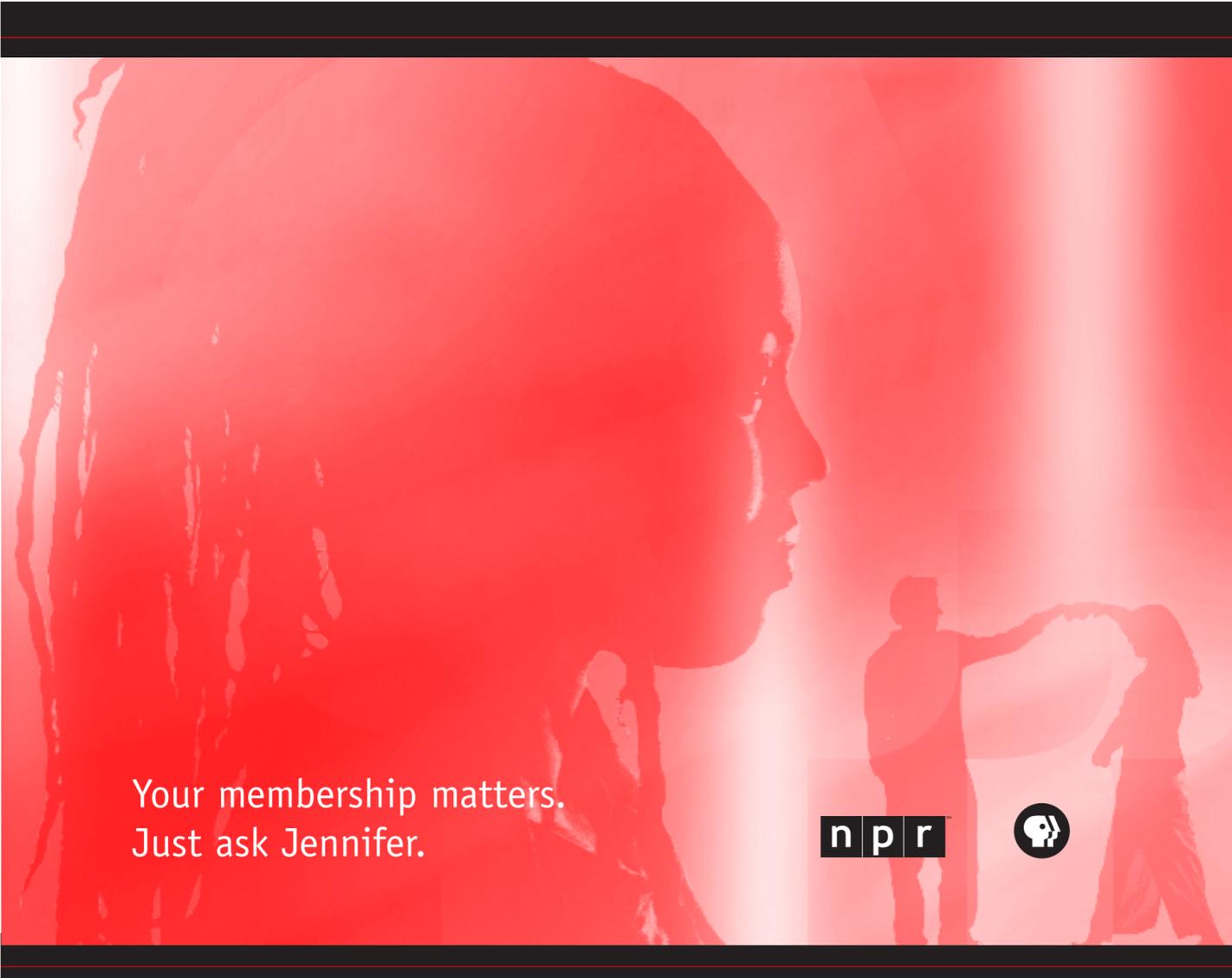
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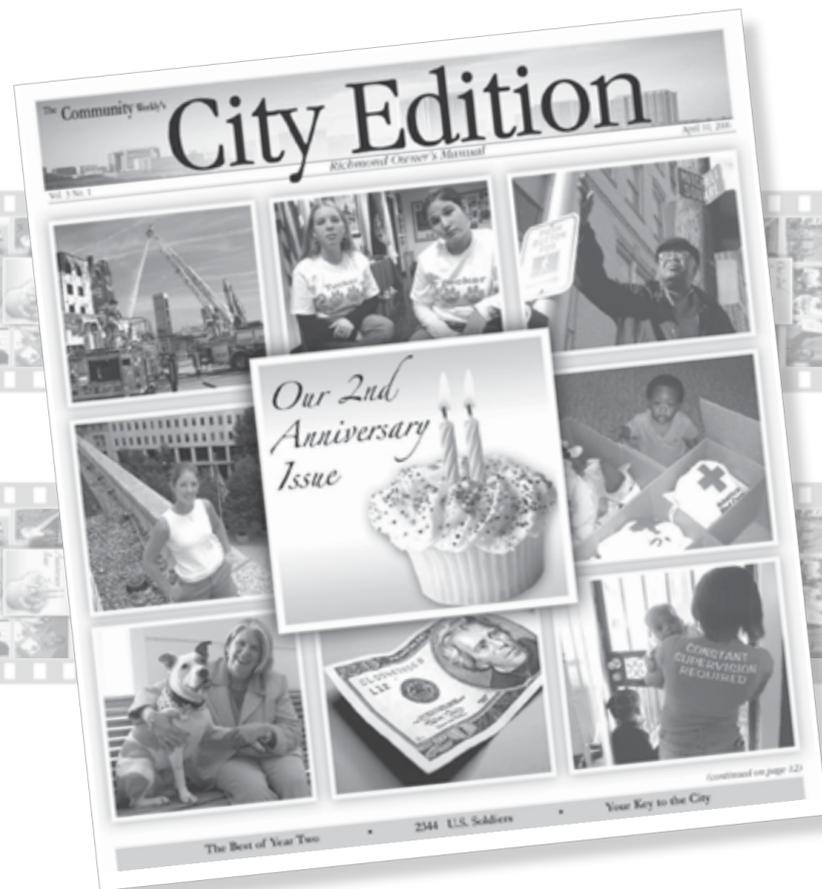
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Le Créateur
Le Prince du Pacifique
Le Roi danse
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Lumumba
Mon père
Un crime au paradis

Le Fantôme d'Henri Langlois
Les Amateurs
Monique
Monsieur N
Petits arrangements avec les morts
Un monde presque paisible

SHORT FILMS:
Le P'tit Bal

Fourth VCU French Film Festival
FEATURE FILMS:
Dames Galantes
Le Souper
Le Zèbre
Les Milles
Les Misérables
X,Y

10th VCU French Film Festival
FEATURE FILMS:
Barnie et des petites contrariétés
Betty Fisher et autres histoires
Krikou 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

13th VCU French Film Festival
FEATURE FILMS:
Les Soeurs fâchées
Brodeuses
Mariages!
Le Rôle de sa vie
Le Convoyeur
L'île de Black Mor
Malabar Princess
Qui perd gagne!
L'Equipier
Triple Agent
Le soleil assassiné
Clara et moi
Vipère au poing

14th VCU French Film Festival
FEATURE FILMS:
Anthony Zimmer
Ça commence aujourd'hui
Coup de torchon
De battre mon cœur s'est arrêté
Genesis
Imposture
Iznogoud
Jaurès: naissance d'un géant
Je ne suis pas là pour être aimé
Le Promeneur du Champ de Mars
Mon ange
Narco
Ze Film

15th VCU French Film Festival
FEATURE 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

16th VCU French Film Festival
FEATURE FILMS:
A La petite semaine
Effroyables Jardins
Filles Uniques
La Petite Lili
La Prophétie des Grenouilles
Le Bison

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 Milles
Les Misérables
X,Y

10th VCU French Film Festival
FEATURE FILMS:
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Betty Fisher et autres histoires
Krikou 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

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Le Rôle de sa vie
Le Convoyeur
L'île de Black Mor
Malabar Princess
Qui perd gagne!
L'Equipier
Triple Agent
Le soleil assassiné
Clara et moi
Vipère au poing

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Ça commence aujourd'hui
Coup de torchon
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Iznogoud
Jaurès: naissance d'un géant
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Mon ange
Narco
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16th VCU French Film Festival
FEATURE FILMS:
A La petite semaine
Effroyables Jardins
Filles Uniques
La Petite Lili
La Prophétie des Grenouilles
Le Bison

17th VCU French Film Festival
FEATURE FILMS:
Deuxième vie
La Chambre des magiciennes
La Maladie de Sachs
La Vache et le Président

18th VCU French Film Festival
FEATURE FILMS:
Deuxième vie
La Chambre des magiciennes
La Maladie de Sachs
La Vache et le Président

19th VCU French Film Festival
FEATURE FILMS:
Deuxième vie
La Chambre des magiciennes
La Maladie de Sachs
La Vache et le Président

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 will be held at the Renaissance Conference Center (107 W. Broad St.) and the gala dinner will be at the VCU Scott House (909 W. Franklin 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. • For parking information, see Page 3. • 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: _____

Registration (Please include name to be printed on each pass)

____ VIP Plus PASS, \$180 per pass \$ _____

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E-mail: frenchfilm@vcu.edu

For festival information and updates visit

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For information about hotel accommodations, please contact the Radisson Hotel at (804) 644-9871 and ask for the VCU French Film Festival discount rate or visit www.radisson.com/vcu.

Please note: Passes are refundable before March 15, 2007, with a 10 percent service charge fee. No refunds will be made after March 15, 2007.

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