



Where? At the festival?

VCU french film festival

12th annual • Byrd Theatre • Richmond, Va. • (804) 827-FILM • www.frenchfilm.vcu.edu • All films have English subtitles and are presented by their actors and directors.

March 26-28, 2004

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

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Philippe Torreton as Napoleon I.

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Pacotille
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Léaud de Hurle-dents
La Flamme
Gouille et Gar
De la tête aux pieds
Somebody Exceptional
L'Homme sans tête



This year's festival features the following 2004 César Award nominees and winners, and Cannes International Film Festival Award winner:

A la petite semaine

César nomination for Best Male Actor in a Supporting Role: Clovis Cornillac

La Petite Lili

César nomination for Best Director:
Claude Miller

César nomination for Best Male Actor in a Supporting Role: Jean-Pierre Marielle

César nomination for Best Female Actor in a Supporting Role: Nicole Garcia

César Award for Best Female Actor in a Supporting Role: Julie Depardieu

César Award for Best New Female Actor:
Julie Depardieu

Monsieur N

César nomination for Best Photography

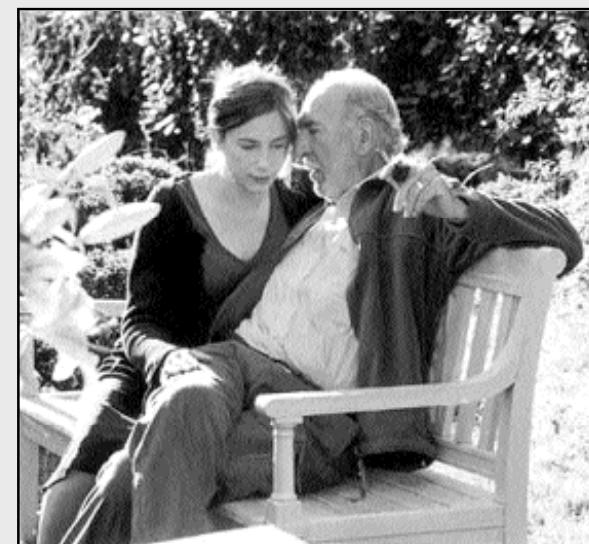
César nomination for Best Original Score

César nomination for Best Costumes

César nomination for Best Set

L'Homme sans tête

2003 Cannes Film Festival "Prix du Jury"
Award for Best Short Film and 2004
César Award for Best Short Film



Information

Friday, March 26

- 5 p.m. **Le Bison**
7 p.m. **Un monde presque paisible**
9 p.m. **Ta soeur**
Les Amateurs
Discussion with director
Martin Valente
11:15 p.m. **Monique**

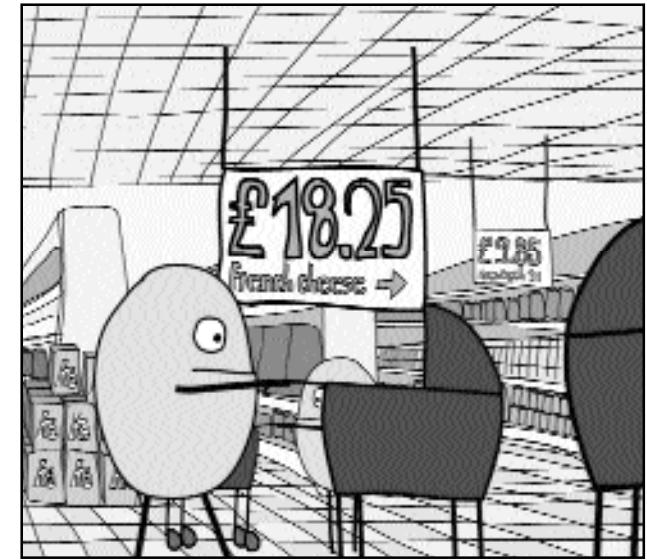
Saturday, March 27

- 9 a.m. **La Prophétie des grenouilles**
(children's feature)
Discussion with director
Jacques-Rémy Girerd
11 a.m. First Short Film Series begins
L'Homme de la boîte – French version
L'Homme de la boîte – English version
Bonhommes
Discussion with producer
Alexandre Mehring and directors
Cecilia Marreiros-Marum and
Slony Sow
« Pôv' fille ! »
La Collection de Judicaël
Discussion with directors
Jean-Luc Baraton, Patrick
Maurin and Corinne Garfin
Casa
Pacotille
Le Fabuleux Destin de Perrine Martin
Discussion with producer
Stéphanie Carreras and directors
Eric Jameux, Sylvie Léonard
and Olivier Ciappa
Léaud de Hurle-dents
Discussion with director
Jacques Richard
La Petite Lili
Discussion with producer
Annie Miller and actor
Robinson Stévenin
4 p.m. Presentation of the 2004 French
Delegation, introduced by His
Excellency Jean-David Levitte,
the French Ambassador to
the United States

- 4:30 p.m. **Effroyables jardins**
Discussion with director
Jean Becker and producer
Louis Becker
7 p.m. Official Reception at the
Virginia Museum of Fine Arts
8:30 p.m. Gala Dinner at the historic
Scott House
midnight **Petits arrangements avec les morts**

Sunday, March 28

- 9 a.m. **? Surprise Screening ?**
Discussion with director
10:20 a.m. Second Short Film Series begins
La Flamme
L'Homme sans tête
Discussion with directors
Ron Dyens and Juan Solanas
Gouille et Gar
De la tête aux pieds
Somebody Exceptional
Discussion with directors
Philippe Gamer, Xavier Marquis
and actress Dora Doll
11:30 a.m. **A la petite semaine**
Discussion with director
Sam Karmann and actress
Julie Durand
1:40 p.m. **Monsieur N**
Discussion with actor
Philippe Torreton
4:20 p.m. Closing ceremony with
French Delegation and
VCU dignitaries
4:50 p.m. **Filles uniques**



Theatre

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

Official Reception

The Official Reception for all Festival pass-holders (Student VIP, Faculty VIP, Regular VIP and VIP Pass Plus) will be held on the evening of Saturday, March 27 at 7 p.m., in the Virginia Museum of Fine Arts, located at the corner of Grove Avenue and the Boulevard (two short blocks away from the Byrd Theatre). The museum's parking entrance is accessible from Grove Avenue.

Gala Dinner

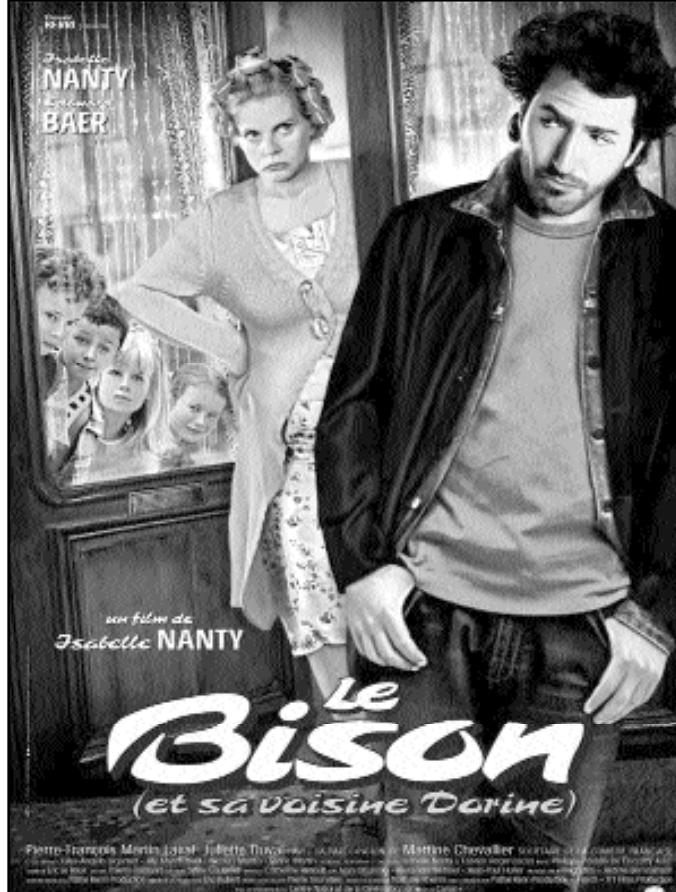
The Gala Dinner for VIP Plus pass-holders will take place on Saturday, March 27 at 8:30 p.m., at VCU's historic Scott House (909 W. Franklin St.). Special parking on both sides of West Franklin, from Laurel to Harrison (two blocks), has been arranged exclusively for Gala Dinner guests (VIP Plus Pass holders).



Le Bison

feature

Festival directors Drs. Peter and Françoise Kirkpatrick present this U.S. premiere of *Le Bison*



English description

Louis Le Bison is something of a loner, a bit of a misanthrope and slightly bohemian. Dorine, the superintendent of his building, is a married woman awaiting her fifth child. Their personalities are diametrically opposed.

But one day, they find themselves forced to help each other out when Dorine's husband leaves to start a new life with Louis' girlfriend.

Description en français

Louis Le Bison est un homme solitaire, misanthrope et un rien bohème. Dorine, sa gardienne d'immeuble, est quant à elle, mariée et attend un cinquième enfant. Tous deux ont des caractères diamétralement opposés.

Mais un jour, ils sont obligés de s'entraider lorsque le mari de Dorine s'en va refaire sa vie avec la compagne de Louis.



Le Bison

director/actress/producer/
screenwriter **Isabelle Nanty**

selected films since 1990

- | | |
|------|---|
| 2003 | <i>Casablanca driver</i> by Maurice Barthélémy
<i>Pas sur la bouche</i> by Alain Resnais
<i>Zéro-un</i> by Jeanne Biras |
| 2002 | <i>Toutes les filles sont folles</i>
by Pascale Pouzadoux
<i>A l'abri des regards indiscrets</i>
by Ruben Alves |
| 2001 | <i>3 zéros</i> by Fabien Onteniente
<i>Astérix et Obélix : mission Cléopâtre</i>
by Alain Chabat |
| 2000 | <i>Le Fabuleux Destin d'Amélie Poulain</i>
by Jean-Pierre Jeunet |
| 1999 | <i>Les Frères Sœur</i> by Frédéric Jardin |
| 1997 | <i>Ca reste entre nous</i> by Martin Lamotte |
| 1994 | <i>La Folie douce</i> by Frédéric Jardin |
| 1993 | <i>Les Visiteurs</i> by Jean-Marie Poiré |
| 1992 | <i>La Belle Histoire</i> by Claude Lelouch
<i>Sexes faibles</i> by Serge Maynard |

actor/director/producer/
screenwriter **Edouard Baer**

selected films since 1990

- | | |
|------|--|
| 2003 | <i>Double zéro</i> by Gérard Pirès
<i>Un autre que moi</i> by Laurent Tirard
<i>A boire</i> by Marion Vernoux |
| 2002 | <i>Paris, je t'aime</i> by Bernardo Bertolucci
<i>Le Bénévole</i> by Jean-Pierre Mocky
<i>Tribulations Marrakech</i>
<i>Cravate club</i> by Frédéric Jardin |
| 2001 | <i>Demain et tous les jours après</i>
by Bernard Stora
<i>Astérix et Obélix : mission Cléopâtre</i>
by Alain Chabat
<i>Betty Fisher et autres histoires</i>
by Claude Miller
<i>Dieu est grand, je suis toute petite</i>
by Pascale Baily |
| 2000 | <i>La Chambre des magiciennes</i>
by Claude Miller |
| 1999 | <i>Les Frères Sœur</i>
by Frédéric Jardin
<i>La Bostella</i> |
| 1998 | <i>Rien sur Robert</i> by Pascal Bonitzer |
| 1997 | <i>Héroïnes</i> by Gérard Krawczyk |
| 1996 | <i>L'Appartement</i> by Gilles Mimouni
<i>Cameleone</i> by Benoît Cohen
<i>Quinze sans billets</i> by Samuel Tasinaje |
| 1994 | <i>La Folie douce</i> by Frédéric Jardin |

actor **Pierre-François Martin Laval**

- | | |
|------|---|
| 2003 | <i>RRRrrr !</i> by Alain Chabat |
| 2001 | <i>Astérix et Obélix : mission Cléopâtre</i>
by Alain Chabat
<i>La Grande Vie</i> by Philippe Dajoux
<i>Le Mal de mère</i> by Edouard Molinaro |
| 2000 | <i>La Tour Montparnasse infernale</i>
by Charles Nemes
<i>La Vérité si je mens ! 2</i> by Thomas Gilou |

Interview with Isabelle Nanty

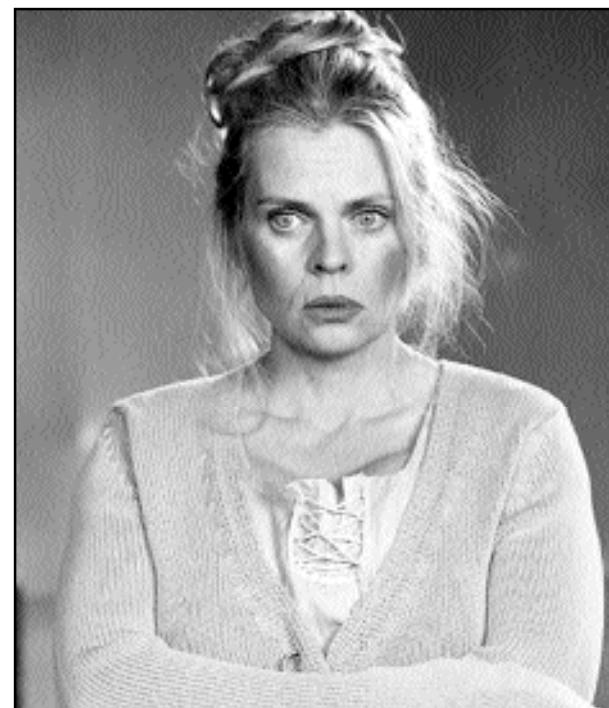
How did the idea for this film come to you?

We live in a time when bureaucracy forces people, already struggling, to wait behind the counters, as though they were caught in the wheels of a machine. ... We live in a world in which you can't afford to be in a bind. But that doesn't suffice as a theme. So I brought together two mechanisms churning in opposite directions, by adding yet another mechanism — that of relationships. The character of Le Bison falls into that mechanism: when you smile at someone, there's always a risk that it will go further. The characters of Le Bison and Dorine belong to two different worlds, just as the characters in fables do. In this case, the world of beautiful ideas (that of Le Bison), and the world of the survivors and the doers (that of Dorine). And you go from one world to the other, roles get switched around. He's nice but unconcerned; he spends much of his life in bed. She's on her feet; taking care of daily chores. And they're going to make the choice of a life together, of possibilities in this world, of taking on the risks of starting a relationship together.

Entretien avec Isabelle Nanty

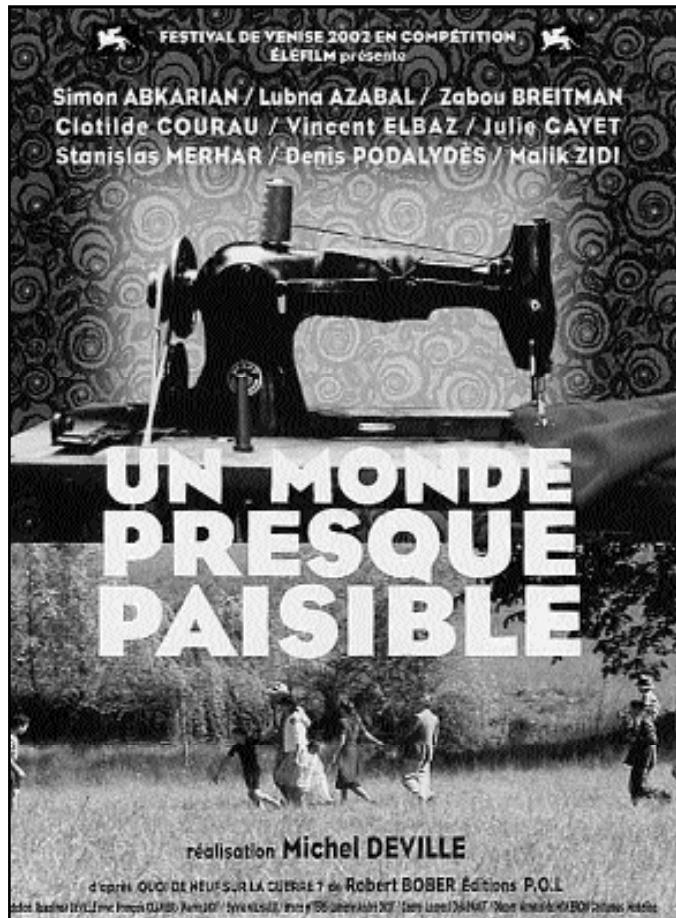
Comment vous est venue l'idée du film ?

On vit à une époque où dans les administrations, vous voyez des gens derrière des comptoirs dans de grandes difficultés, ils sont dans un engrenage... On est dans un monde où il ne faut pas être dans la mouise. Mais ça ne suffit pas comme thème. Alors j'ai mis en rapport deux engrenages contraires, en parlant aussi de l'engrenage de la relation. Le personnage de Le Bison rentre dans cet engrenage : quand on sourit à quelqu'un, ça risque d'aller encore plus loin. Les deux personnages de Dorine et de Le Bison font partie de deux mondes différents comme dans une fable : le monde des (belles) idées, celui de Le Bison, et le monde de ceux qui survivent et qui agissent, celui de Dorine. Et on passe d'un monde à l'autre. Les positions s'échangent : lui est sympa mais pas concerné, il vit beaucoup couché. Elle est debout, elle fait les tâches quotidiennes. Et ils vont faire le choix de la vie ensemble, le choix d'être possible au monde, de prendre le risque d'entrer en relation avec l'autre.



Un monde presque paisible

feature

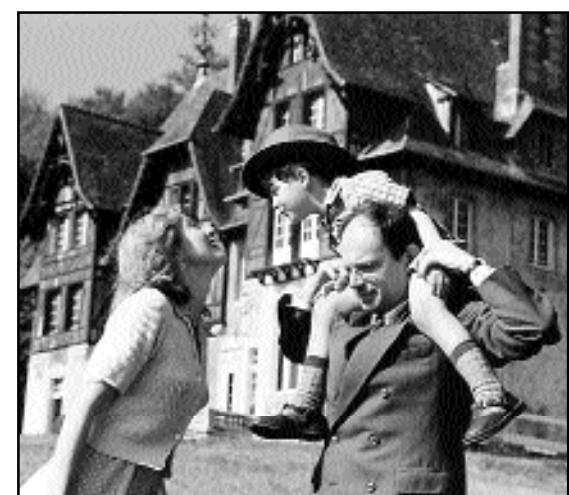


English description

It is August of 1946. A ladies' wear sewing shop in a Jewish neighborhood of Paris decides to reopen for business — without anticipating the possible problems that could ensue. Damaged by the Nazi persecution but determined to stay put, four women, five men and a handful of children take on the gambles of life with lightheartedness and grace.

Description en français

En août 1946, à Paris, dans le quartier des tailleur juifs, un atelier de confection pour dames décide de reprendre ses activités sans prévoir les éventuels problèmes que cela peut poser. Fragilisés à l'extrême par les persécutions nazies dont ils ont été victimes, mais déterminés à être là, résistants, quatre femmes, cinq hommes et quelques enfants font le pari de la vie avec de la fantaisie, de la légèreté.



Un monde presque paisible

director/producer/screenwriter

Michel Deville

selected films since 1974

- | | |
|------|---|
| 1999 | <i>La Maladie de Sachs</i> |
| 1996 | <i>La Divine Poursuite</i> |
| 1993 | <i>Aux petits bonheurs</i> |
| 1992 | <i>Toutes peines confondues</i> |
| 1991 | <i>Contre l'oubli</i>
<i>Pour Nguyen Chi Thien</i> |
| 1990 | <i>Nuit d'été en ville</i> |
| 1988 | <i>La Lectrice</i> |
| 1986 | <i>Le Paltoquet</i> |
| 1984 | <i>Péril en la demeure</i> |
| 1982 | <i>La Petite Bande</i> |
| 1981 | <i>Eaux profondes</i> |
| 1980 | <i>Le Voyage en douce</i> |
| 1978 | <i>Le Dossier 51</i> |
| 1977 | <i>L'Apprenti salaud</i> |
| 1974 | <i>Le Mouton enragé</i> |

actor **Simon Abkarian**

- | | |
|------|---|
| 2002 | <i>Ni pour, ni contre (bien au contraire)</i>
by Cédric Klapisch |
| | <i>Aram</i> by Robert Kéchichian |
| | <i>Ararat</i> by Atom Egoyan |
| 2001 | <i>La Vérité sur Charlie</i> by Jonathan Demme |
| 1998 | <i>Lila Lili</i> by Marie Vermillard |
| 1997 | <i>Tempête dans un verre d'eau</i>
by Arnold Barkus |
| 1994 | <i>Histoire d'un retour</i> by Jean-Claude Codsi |

actress/director/screenwriter

Zabou Breitman

selected films since 2000

- | | |
|------|--|
| 2003 | <i>Narco</i> by Tristan & Gilles Lellouch |
| 2002 | <i>10 petits blèmes</i> by Sarah Lévy |
| | <i>Le Grand Appartement</i> by Pascal Thomas |

A l'abri des regards indiscrets
by Ruben Alves, Hugo Gélin

Se souvenir des belles choses
Bécassine, le trésor viking
by Philippe Vidal

actor **Vincent Elbaz**

selected films since 2000

- | | |
|------|---|
| 2002 | <i>Ni pour, ni contre (bien au contraire)</i>
by Cédric Klapisch |
| 2001 | <i>Embrassez qui vous voudrez</i>
by Michel Blanc |
| | <i>Rue des plaisirs</i> by Patrice Leconte |
| | <i>Absolument fabuleux</i> by Gabriel Aghion |
| 2000 | <i>La Parenthèse enchantée</i> by Michel Spinosa |
| | <i>J'peux pas dormir</i> by Guillaume Canet |

actor/screenwriter **Denis Podalydès**

selected films since 2000

- | | |
|------|---|
| 2003 | <i>Voyage en Suisse</i> by Léa Fazer |
| | <i>Vert paradis</i> by Emmanuel Bourdieu |
| 2002 | <i>Le Mystère de la chambre jaune</i>
by Bruno Podalydès |
| | <i>Il est plus facile pour un chameau...</i>
by Valeria Bruni-Tedeschi |
| 2001 | <i>Candidature</i> by Emmanuel Bourdieu |
| | <i>Une affaire qui roule</i> by Eric Veniard |
| | <i>Embrassez qui vous voudrez</i>
by Michel Blanc |
| | <i>Laissez-passer</i> by Bertrand Tavernier |
| | <i>Les Trois théâtres</i> by Emmanuel Bourdieu |
| | <i>Malraux, tu m'étonnes !</i> by Michèle Rosier |
| 2000 | <i>La Chambre des officiers</i>
by François Dupeyron |
| | <i>Liberté-Oléron</i> by Bruno Podalydès |
| | <i>La Comédie de l'innocence</i> by Raoul Ruiz |
| | <i>Mortel transfert</i> by Jean-Jacques Beineix |



Interview with Michel Deville

How was this film conceived?

The inspiration came from reading the author, Robert Bober, rather than the book itself (entitled *Quoi de neuf sur la guerre ?*) on which this film is based. Rosalinde and I read *Berg et Beck*, and having greatly enjoyed it, we sought out his previous writings. He had published only one other book, and it was *Quoi de neuf sur la guerre ?*. We had neither read nor seen anything relating to this period, the immediate post-war era. The book was more of a chronicle than a story. Rosalinde then envisioned the dramatic plotline.

Was the period reenactment work based exclusively on the book?

No, as a matter of fact, it's based on photographs. ... There is a wealth of photographs from those days. I used them to recreate that era, and to correct my own memories. ...

- Excerpts taken from an interview by Rémi Boiteux

Entretien avec Michel Deville

Comment est né le film ?

Il est né de la lecture de Robert Bober, mais pas de ce livre (*Quoi de neuf sur la guerre ?, 1993*, dont est tiré le film). Nous avons lu, avec Rosalinde, *Berg et Beck*. Ayant beaucoup aimé, nous avons cherché

à savoir ce que Bober avait écrit avant : il n'avait publié qu'un seul autre livre, et c'était *Quoi de neuf sur la guerre ?*. On n'avait rien lu ni vu sur cette période, l'immédiate après-guerre. Le livre était une chronique plus qu'un récit. Rosalinde a imaginé une ligne dramatique.

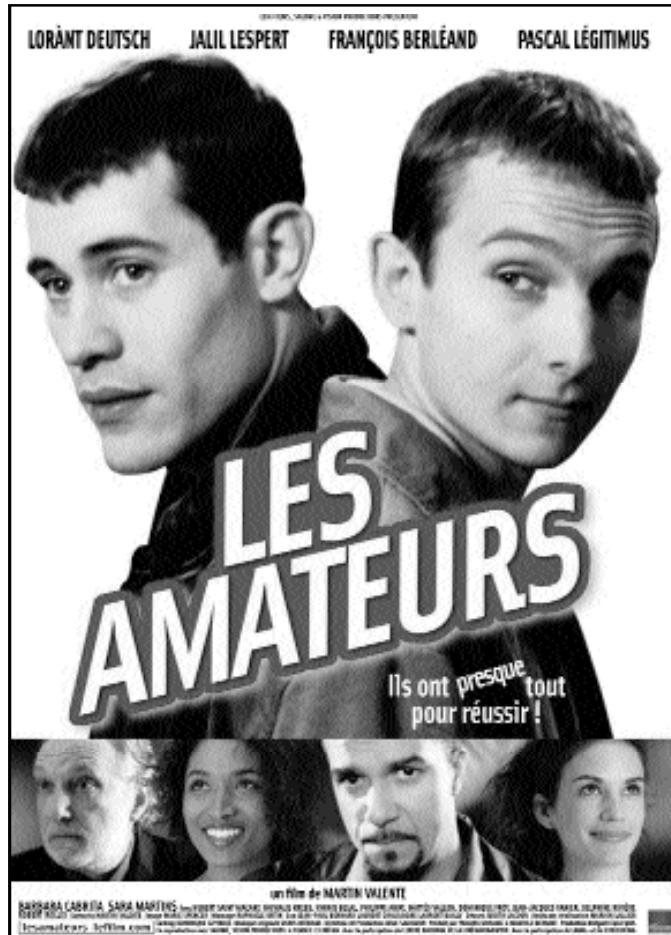
Le travail de reconstitution est-il exclusivement basé sur le livre ?

Non, sur des photographies, justement... Il y a eu beaucoup de photographies de cette époque. Je m'en suis beaucoup servi, pour la reconstitution, et pour corriger mes souvenirs.

- Propos recueillis par Rémi Boiteux

Ta soeur and Les Amateurs

French director Martin Valente presents this North American premiere of *Les Amateurs* preceded by *Ta soeur*, the short film upon which it is based



Ta soeur short

English description

"Are you in love with my sister?"
"I'm not in love with your sister!"
"I'm tellin' you, you're in love with
my sister!"
"In love with your sister? In your dreams!"

Description en français

- T'es amoureux de ma sœur ?
- J'suis pas amoureux de ta sœur.
- T'es amoureux de ma sœur, j'te dis.
- Amoureux de ta sœur, non mais n'importe quoi...

actor Dan Herzberg

roles: feature films

2003 *Merci ... Dr Rey!*
by Andrew Litvack

roles: short films

1993 *Tombés du ciel*
by Shaïne Cassim
1992 *Besoins* by Fabien Beauger,
Nicolas Royer, and
Christophe Slimani
Lola Posse by Benoît Cohen
Messe au noir
by Jean-Pierre Marivat
Si vous dîtes à un Français...
by Alban Guitteny
Goal ! by Benoît Cohen

director Martin Valente starring Lorant Deutsch, Dan Herzberg, Emilie Bion-Metzinger, Alain Figlarz
producer Philippe Kauffmann music Denis Mériaux production Champ Contrechamp genre fiction

Les Amateurs feature

English description

At 25, Christophe and Jipé face the hardships of life in the projects gracefully and without bitterness. Work in a grocery store for one and odd jobs for the other leaves them with plenty of time to dream about girls — Jipé's sister Malika and Christophe's cousin Maya. Fearlessly in love but hopelessly awkward, they will have to come up with something brilliant to catch their attention. Unfortunately, these two girls think of nothing but their studies. Not insecure in the least, and dead set on being themselves, Jipé and Christophe somehow wind up as the baffled witnesses of a botched hold-up, the forbidden spectators of a theatrical representation and confused hostages stuck for days in the countryside. But what of the girls? They'll find out as soon as their circumstances allow.

Description en français

A 25 ans, Christophe et Jipé galèrent joyeusement et sans amertume dans leur cité. Le travail dans un supermarché pour l'un et les petits boulots pour l'autre, laissent leurs esprits libres de rêver aux filles : Malika la soeur de Jipé et Maya la cousine de Christophe. Amoureux sans scrupule et maladroits à loisirs, il leur faut déployer des trésors d'imagination pour attirer l'attention des deux filles qui ne songent qu'aux études. Pas complexés le moins du monde, et pas décidés non plus à paraître ce qu'ils ne sont pas, Jipé et Christophe naviguent entre un braquage foireux dont ils sont les témoins incrédules, une représentation de théâtre dont ils sont les spectateurs interdits et un séjour à la campagne dont ils sont les otages perplexes. Et les filles dans tout ça ? Ils verront dès que les événements leur en laisseront le temps.

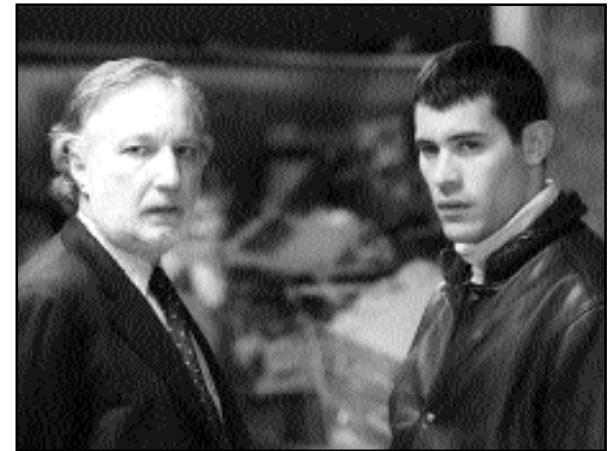
director Martin Valente screenplay Martin Valente
producers Pauline Duault, Maurice Bernart
starring Lorant Deutsch, Jalil Lespert, Pascal Légitimus,
François Berléand, Barbara Cabrita, Sara Martins

Ta soeur and Les Amateurs

director/screenwriter **Martin Valente**
first feature film

actor **Lorant Deutsch**
selected films since 2000

- 2003 *Renart, le renard* by Thierry Schiel
Nos amis les flics by Bob Swaim
L'Américain by Patrick Timsit
Pour le plaisir by Dominique Derrudère
Ripoux 3 by Claude Zidi
2002 *Le Coût de la vie* by Philippe Le Guay
Bienvenue chez les Rozes
by Francis Pallau
2001 *La Planète au trésor, un nouvel univers*
(*Treasure planet*)
by Ron Clements, John Musker
3 zéros by Fabien Onteniente
Le Raid by Djamel Bensalah
HS Hors Service by Jean-Paul Lilienfeld
2000 *Un aller simple* by Laurent Heynemann
L'Envol by Steve Suissa
Là-bas mon pays by Alexandre Arcady



actor **Jalil Lespert**
selected films since 2000

- 2004 *Le Promeneur du Champs de Mars*
by Robert Guédiguian
2003 *L'ENNEMI NATUREL* by Pierre Erwan Guillame
Pas sur la bouche by Alain Resnais
2002 *D'un monde à l'autre*
by Fabienne Berthaud
Vivre me tue by Jean-Pierre Sinapi
2001 *L'Idole* by Samantha Lang
Inch'alla dimanche by Yamina Benguigui
2000 *Bella Ciao* by Stéphane Giusti
Sade by Benoît Jacquot

actor/director/screenwriter/composer
Pascal Légitimus

selected films since 2000

- 2002 *Le Pharmacien de garde* by Jean Veber
2001 *Les Rois mages*
by Didier Bourdon, Bernard Campan
2000 *Antilles sur Seine*
Tôt ou tard by Anne-Marie Etienne



Interview with Martin Valente

What was it that inspired you to make the switch to feature films?

In 2000, I had directed a short film entitled *Ta soeur*, starring a couple of kids from the projects. I became so attached to those characters that I wanted to finish what I had started, to give my work some closure. In order to do this, I needed a bigger, meatier support. Afterward everything fell into place very quickly. The script was written in a few weeks, and the first producer I sent it to was immediately thrilled by the project. In that respect, I was incredibly lucky.

You present an unusually peaceful vision of the housing projects ...

I was tired of the way the projects are depicted on the evening news. Those neighborhoods are not synonymous with violence! (...)

Are you afraid of the public's reaction?

Are you kidding! I'm scared to death! And even if the first responses were positive, (the film received an award at the 2003 Sarlat Film Festival), the pressure is only going to get worse. And in the case of a first film, it's that much harder since you have no reference points. But over time, and in meeting people, I've learned that this anxiety is always there — and I certainly hope to experience it again many times!

Excerpts taken from the interview by Péroline (*Abusduciné*)

Entretien avec Martin Valente

Qu'est-ce qui vous a poussé à vous tourner vers le long-métrage ?

J'avais réalisé en 2000 un court-métrage intitulé *Ta soeur*, où évoluait un duo de jeunes banlieusards. Je m'étais tellement attaché à ces deux personnages que j'ai eu envie de finir ce que j'avais commencé, de clore mon travail. Pour cela j'avais besoin d'un support plus important, plus conséquent. Ensuite tout s'est enchaîné très vite. Le scénario a été écrit en quelques semaines, et le premier producteur à qui je l'ai envoyé a tout de suite été emballé par le projet. J'ai eu beaucoup de chance à ce niveau-là.

Vous donnez une vision plutôt tranquille et inhabituelle de la banlieue...

J'en avais marre de la vision des cités dans le JT de 20h. Les banlieues, c'est autre chose que la violence ! (...)

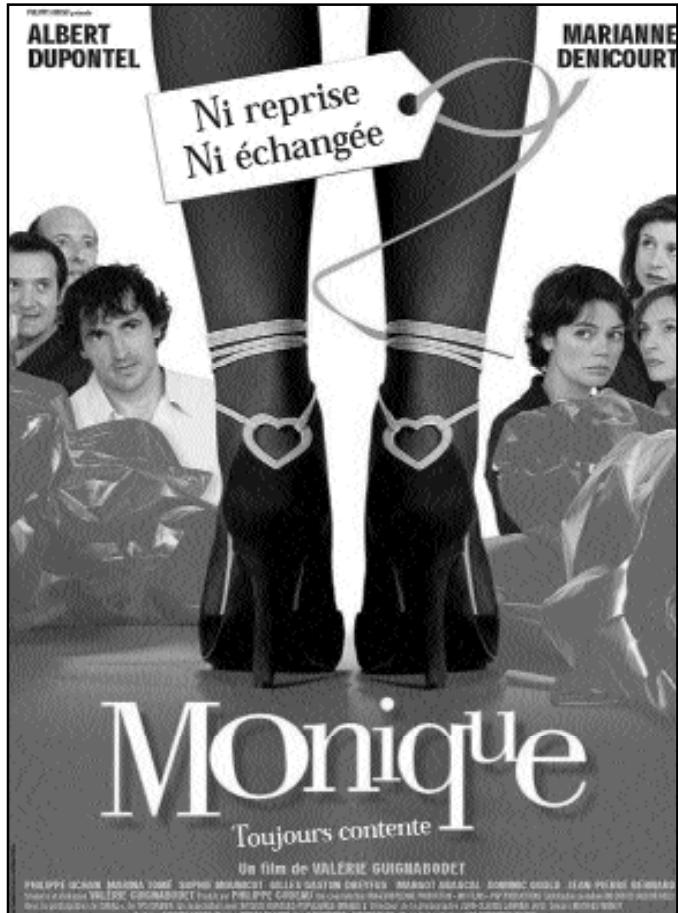
Vous avez peur de la réaction du public ?

Vous rigolez ? Je suis mort de trouille ! Et même si les premiers échos ont été plutôt positifs (le film a été primé au festival du film de Sarlat 2003), la pression va être de plus en plus importante. C'est d'autant plus dur que pour un 1er film, on n'a aucun point de repère. Mais avec le temps et les rencontres, j'ai compris qu'il y avait toujours cette angoisse à chaque sortie de film, et j'espère la ressentir encore de nombreuses fois.

propos recueillis par Péroline, pour *Abusduciné*
(Le magazine lyonnais du cinéma)

Monique

midnight feature



English description

A dream body, always available, no headaches, no tears, no scenes. Her name is Monique, and this inflatable doll is about to change Alex and Claire's lives forever.

Description en français

Un corps de rêve, toujours disponible, jamais de migraines, jamais de larmes, jamais de scènes : elle s'appelle Monique. Cette poupée gonflable va bouleverser la vie de Claire et d'Alex.



Mature Subject Matter

Monique

director/screenwriter

Valérie Guignabodet

- 2003 *Mariages !*
2000 *En face* by Mathias Ledoux

actor/director/screenwriter

Albert Dupontel

- 2003 *Enfermé dehors*
Un long dimanche de fiançailles
by Jean-Pierre Jeunet
Le Convoyeur by Nicolas Bourief
2002 *Irréversible* by Gaspard Noé
2001 *Petites misères* by Philippe Boon
2000 *L'Origine du monde* by Jérôme Enrico
1999 *Les acteurs* by Bertrand Blier
La Maladie de Sachs by Michel Deville
Du bleu jusqu'en Amérique by Sarah Lévy
1998 *Le Créateur*
1997 *Serial Lover* by James Huth
1996 *Bernie*
1995 *Un héros très discret* by Jacques Audiard
1994 *Giorgino* by Laurent Boutonnat
1989 *La Nuit du doute* by Cheikh Djemai
1988 *Encore* by Paul Vecchiali
La Bande des quatre by Jacques Rivette

actor/screenwriter

Marianne Denicourt

selected films since 1990

- 2004 *Livre à vendre* by Raoul Ruiz
2001 *Quelqu'un de bien* by Patrick Timsit
La Merveilleuse Odyssée de l'idiot Toboggan
by Vincent Ravalec
2000 *Me Without You* by Sandra Goldbacher
Sade by Benoît Jacquot
Heidi by Markus Imboden
1999 *Une pour toutes* by Claude Lelouch
L'Homme de ma vie by Stéphane Kurc
1998 *Le plus beau pays du monde*
by Marcel Bluwal
The Lost Son by Chris Menges
A mort la mort ! by Romain Goupil
Hölderlin, le cavalier du feu by Nina Grosse
1996 *Le Jour et la nuit* by Bernard-Henri Lévy
Passage à l'acte by Francis Girod
Comment je me suis disputé...
(*ma vie sexuelle*) by Arnaud Desplechin
Le Bel Eté 1914 by Christian de Chalonge
1995 *Haut bas fragile* by Jacques Rivette
Les Pêchés mortels by Patrick Dewolf
1994 *Bête de scène* by Bernard Nissile
Mère séropositive by Benoît Jacquot
1992 *L'Instinct de l'ange* by Richard Dembo
La Sentinel by Arnaud Desplechin
1991 *La Vie des morts* by Arnaud Desplechin
1990 *La Belle Noiseuse* by Jacques Rivette

Interview with Valérie Guignabodet

How did you come up with the idea for *Monique*?

I'd been running circles around the theme of relationships for a long time: the shelf life of love within a couple, how difficult it becomes to maintain desire and excitement throughout the years. It's both personal and quite a common issue. Every couple winds up experiencing these problems, and each one tries to find the solution — with varying degrees of success and happiness. I had therefore been accumulating notes, observations, little bits of dialogue over the years, but without ever finding the right shape. ... I wanted to explore the boredom of daily life, the loss of desire, but in a groundbreaking and jubilant way. (...) And then, one morning, barely awake, I was reading the newspaper when I came across the picture of an incredibly sexy girl — a real bombshell. The article informed me that she was a molded silicone doll, a sex toy. Suddenly reeling from a mix of indignation, jealousy, cynicism, fascination and repulsion that began to grow in my mind, I realized that I had found my subject! I had found the bomb that I would set off in the relationship of the normal couple my film was to revolve around. I was able to finish the first draft of the script in three weeks, which has never happened to me before!

Monique is first and foremost the story of a man who recaptures the will to live and love again ... but through a doll — and therefore an inanimate object!

Inanimate — but still capable of touching, disturbing, exciting! First of all, obviously, through her perfect plastic appearance — bringing up all sorts of images we're very familiar with; namely, the images of the ideal woman, which we are bombarded with 24 hours a day by the media and the fashion industry. But it's not Monique who resembles the ideal woman. It's the ideal woman who has started to resemble a plastic doll! With all that touching-up, calibrating, air-brushing, smoothing out. ... Just look at the commercials; we're being overrun by dolls!

Entretien avec Valérie Guignabodet

Comment est née l'idée de *Monique* ?

Cela faisait longtemps que je tournais autour de ce sujet du couple, de la pérennité de l'amour dans le couple, de la difficulté à faire durer le désir et l'enthousiasme à travers les années. C'est une préoccupation à la fois très personnelle et très courante ! Tous les couples finissent par connaître ce problème-là, tous cherchent des solutions, avec plus ou moins de bonheur... Depuis plusieurs années, j'avais donc accumulé des notes, des observations, des bouts de dialogues, mais sans trouver la forme qui me convenait. J'avais envie de traiter de l'ennui dans le quotidien, de la perte du désir, mais de façon explosive, jubilatoire. (...) Et puis, un matin, en lisant mon journal, à peine réveillée, je tombe sur la photo d'une fille incroyablement sexy, une bombe. L'article m'apprend que c'est une poupée en silicone moulé, à usage sexuel. Devant le mélange d'indignation, de jalouse, d'ironie, de fascination, de répulsion qui est monté en moi, j'ai aussitôt compris que j'avais trouvé mon sujet ! J'avais trouvé la bombe que j'allais faire exploser dans le couple très normal autour duquel je tournais ! (...) J'ai fini la première mouture du scénario en trois semaines, ce qui ne m'était jamais arrivé avant !

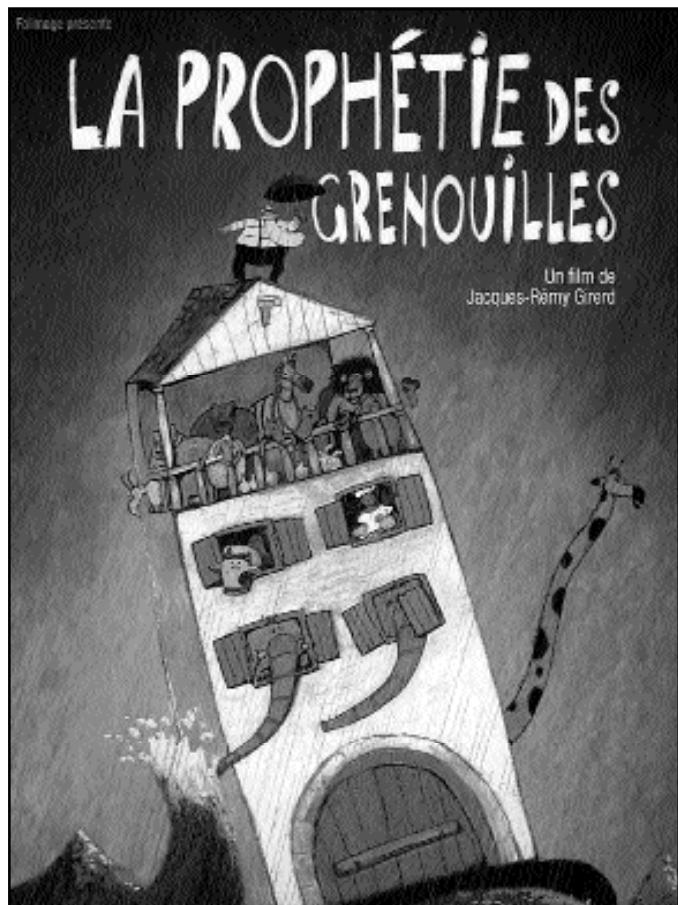
C'est vrai que *Monique* est avant tout l'histoire d'un homme qui retrouve le désir d'aimer et de vivre... mais à travers une poupée, donc un objet sans vie !

Un objet sans vie mais qui touche, qui trouble, qui remue ! D'abord, évidemment, par sa plastique parfaite, qui nous renvoie à des images que l'on connaît, celle de la femme idéale que nous assènent la pub et la mode à longueur de journées. Mais ce n'est pas Monique qui ressemble à la femme idéale, c'est la femme idéale qui s'est mise à ressembler à une poupée ! Tellement retouchée, calibrée, gommée, lisse : regardez les pubs, les poupées sont partout !

La Prophétie des grenouilles

children's feature

French director Jacques-Rémy Girerd presents this North American premiere of *La Prophétie des grenouilles*



English description

At the edge of the world, far from everything, a peaceful family has made its home in a pretty farmhouse perched atop a hill. In this cozy nest live Ferdinand, an old retired sailor; his wife, Juliette, from Africa; and their adopted son, Tom.

At the foot of the hill, their neighbors, the Lamottes, are about to leave for Africa, where they will buy a pair of crocodiles. Mrs. Lamotte, dragged into the trip against her will, isn't too thrilled about the expedition. Juliette and Ferdinand have kindly offered to take care of Lili, the Lamottes' only daughter, while they are away. Both children are overjoyed by this fortunate set of circumstances bringing them closer together.

But the very evening of the Lamottes' departure, the nearby countryside resounds with a frightening quake. The world of the frogs is in trouble. Every swamp, every pond, every watering hole has sent forth one frog as its emissary, and soon an extraordinary gathering of amphibians is underway very near Ferdinand's farm. A new flood is presaged by the quickly approaching full moon, right around the corner.

The eldest and wisest of the frogs warns the children of the imminent disaster, strongly encouraging them to prepare for it. ...

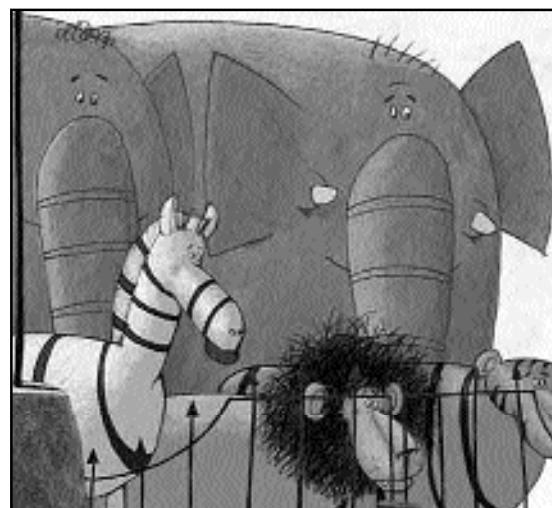
Description en français

Au bout du monde, loin de tout, une famille paisible s'est installée dans une ferme coquette perchée en haut d'une colline. Dans ce petit nid, vivent Ferdinand, un ancien marin à la retraite, sa femme Juliette, originaire d'Afrique, et leur fils adoptif, Tom.

Au pied de la colline, leurs voisins, les Lamotte, s'apprêtent à partir pour l'Afrique, où ils vont prendre possession d'un couple de crocodiles. L'expédition n'enchantera guère Madame Lamotte, entraînée malgré elle dans ce voyage. Juliette et Ferdinand se sont aimablement proposés de veiller sur Lili, leur fille unique, pendant la durée de leur absence. Les deux enfants sont ravis de cette heureuse circonstance qui les rapproche.

Mais le soir même du départ des Lamotte, les campagnes environnantes retentissent d'un frisson de grande inquiétude. Le monde des grenouilles est en émoi. Chaque mare, chaque étang, chaque creux d'eau a délégué l'une d'elles pour les représenter et une réunion extraordinaire de batraciens de toute la région est en train de se tenir tout près de la ferme de Ferdinand. Un nouveau déluge s'annonce dès la pleine lune, toute proche.

La doyenne des grenouilles annonce aux enfants la catastrophe imminente et les encourage vivement à se préparer à y faire face...



director Jacques-Rémy Girerd screenplay Jacques-Rémy Girerd, Antoine Lanciaux, Iouri Tcherenkov
producer Patrick Eveno starring Michel Piccoli, Coline Girerd, Anouk Grinberg, Kévin Hervé, Laurentine Milebo, Jacques Higelin, Annie Girardot, Michel Galabru, Manuela Gourary

La Prophétie des grenouilles

Interview with Jacques-Rémy Girerd

How do you direct the animation?

I try to, both, trust my deepest intuitions and express the slightest sensation: a hand softly brushing against a face, a sleeping child being gently lifted onto someone's knees, an imperceptible swaying, a chair being knocked over accidentally, pain in someone's shoulder. I'm not one to seek out that type of visual impact that can smother the weakness of feelings.

How would you define the images of the film?

Iouri Tcherenkov created the film's graphic universe, according to what I had asked of him. His work is joyfully melancholic — much like its creator. His characters, which he perfected with his partner Zoïa Trophimova, possess an overwhelming humanity. Iouri knows how to get just far enough away from realism to reach poetry,

almost by accident. Jean-Loup Félicioli, the chief decorator, as well as the co-director, brought to Iouri's design a bit of extra soul, and pushed the existing structures to their limits. The color goes from Vlaminck to Monet, reflecting powerful emotions and a lot of tenderness — never apologetic or muted.

Entretien avec Jacques-Rémy Girerd

Comment dirigez-vous l'animation ?

J'essaie de me fier à mes intuitions profondes, d'exprimer des sentiments légers : une main passée doucement sur un visage, un enfant endormi qu'on remonte avec tendresse sur ses genoux, un déhanchement imperceptible, une chaise qui se renverse par erreur, une douleur dans une épaule. Je ne cherche pas à tout prix la prouesse visuelle qui parfois masque la faiblesse des sentiments.

Comment définiriez-vous le graphisme du film ?

Iouri Tcherenkov a créé à ma demande l'univers graphique du film. Son œuvre est joyeusement mélancolique, elle est à l'image de son auteur. Ses personnages, qu'il a peaufinés avec sa compagne Zoïa Trophimova, possèdent une humanité bouleversante. Iouri sait s'éloigner du réalisme juste ce qu'il faut pour attraper la poésie au vol. Jean-Loup Félicioli, le chef décorateur, également réalisateur, a apporté au graphisme de Iouri encore un supplément d'âme, aux frontières de la destruction. La couleur va de Vlaminck à Monet, elle exprime des sentiments forts et beaucoup de tendresse, elle n'a jamais peur de s'afficher.

director/screenwriter

Jacques-Rémy Girerd

short films

- | | |
|------|---|
| 1997 | <i>L'Enfant au grelot</i> |
| 1996 | <i>Ma petite planète chérie</i> |
| 1995 | <i>Pirouette, chansonnette</i> |
| 1994 | <i>Mine de rien</i> |
| 1992 | <i>Le Bonheur de la vie</i> |
| 1990 | <i>Toujours plus vite</i> |
| 1989 | <i>Amerlock</i> |
| 1988 | <i>La Rage du désert</i> |
| 1986 | <i>Le Petit Cirque de toutes les couleurs</i> |
| 1983 | <i>Oshun</i> |
| 1982 | <i>Pouce, on tourne</i> |
| 1980 | <i>Rien de spécial</i> |
| 1979 | <i>D'une gompa l'autre</i> |
| 1978 | <i>4000 image foatales</i> |

actor Michel Piccoli

(the voice of Ferdinand)

selected films since 1970

- | | |
|------|---|
| 2002 | <i>Ce jour-là</i> by Raoul Ruiz |
| 2001 | <i>Je rentre à la maison</i> by Manoel de Oliveira |
| 2000 | <i>Tout va bien, on s'en va</i> by Claude Mourieras |
| 1999 | <i>Les Acteurs</i> by Bertrand Blier |
| 1998 | <i>Le plus beau pays du monde</i>
by Marcel Bluwal |
| | <i>Rien sur Robert</i> by Pascal Bonitzer |
| 1996 | <i>Généalogies d'un crime</i> by Raoul Ruiz |
| | <i>Tykho Moon</i> by Enki Bilal |
| | <i>Party</i> by Manoel de Oliveira |
| 1995 | <i>Beaumarchais, l'insolent</i> by Edouard Molinaro |
| 1994 | <i>Les Cent et une nuits</i> by Agnès Varda |

L'Ange noir by Jean-Claude Brisseau

L'Emigré by Youssef Chahine

Bête de scène by Bernard Nissile

- | | |
|------|--|
| 1993 | <i>La Cavale des fous</i> by Marco Pilo |
| 1992 | <i>Le Souper</i> by Edouard Molinaro |
| | <i>Le Visionarium</i> by Jeff Blyth |
| | <i>Les Equilibristes</i> by Niko Papatakis |
| | <i>La Vie crevée</i> by Guillaume Nicloux |
| 1991 | <i>Le Bal des casse-pieds</i> by Yves Robert |
| | <i>Contre l'oubli</i> by Chantal Akerman, René Allio |
| | <i>Le Voleur d'enfants</i> by Christian de Chalonge |
| 1990 | <i>Le Bateau de Lulu</i> by Christine Citti |
| | <i>La Belle Noiseuse</i> by Jacques Rivette |
| 1989 | <i>Milou en mai</i> by Louis Malle |
| 1986 | <i>Mauvais sang</i> by Leos Carax |
| | <i>Le Paltoquet</i> by Michel Deville |
| 1984 | <i>Péril en la demeure</i> by Michel Deville |
| 1983 | <i>Le Prix du danger</i> by Yves Boisset |
| 1974 | <i>Vincent, François, Paul et les Autres</i>
by Claude Sautet |
| 1973 | <i>Les Noces rouges</i> by Claude Chabrol |
| | <i>La Grande Bouffe</i> by Marco Ferreri |
| 1971 | <i>Max et les ferrailleurs</i> by Claude Sautet |

actress/vocalist Laurentine Milebo

(the voice of Juliette)

- | | |
|------|---|
| 1999 | <i>Barbecue-Péjo</i> by Jean Odoutan |
| 1994 | <i>Elisa</i> by Jean Becker |
| 1991 | <i>Ma vie est un enfer</i> by Josiane Balasko |
| | <i>L.627</i> by Bertrand Tavernier |
| 1988 | <i>Black Mic Mac 2</i> by Marco Pauly |

actress Anouk Grinberg

(the voice of Tortue)

selected films since 1995

- | | |
|------|---|
| 2003 | <i>Une vie à attendre</i> by Thierry Klifa |
| 2002 | <i>Nuit noire</i> by Daniel Colas |
| | <i>Poil de Carotte à la recherche du bonheur</i> by Franck Llopis |
| 2001 | <i>Entre chiens et loups</i> by Alexandre Arcady |
| | <i>Les Petites Couleurs</i> by Patricia Plattner |
| 1998 | <i>Disparus</i> by Gilles Bourdos |
| 1995 | <i>Un héros très discret</i> by Jacques Audiard |
| | <i>Mon homme</i> by Bertrand Blier |
| | <i>Sale gosse</i> by Claude Mourieras |

actor/vocalist Jacques Higelin

(the voice of Loup)

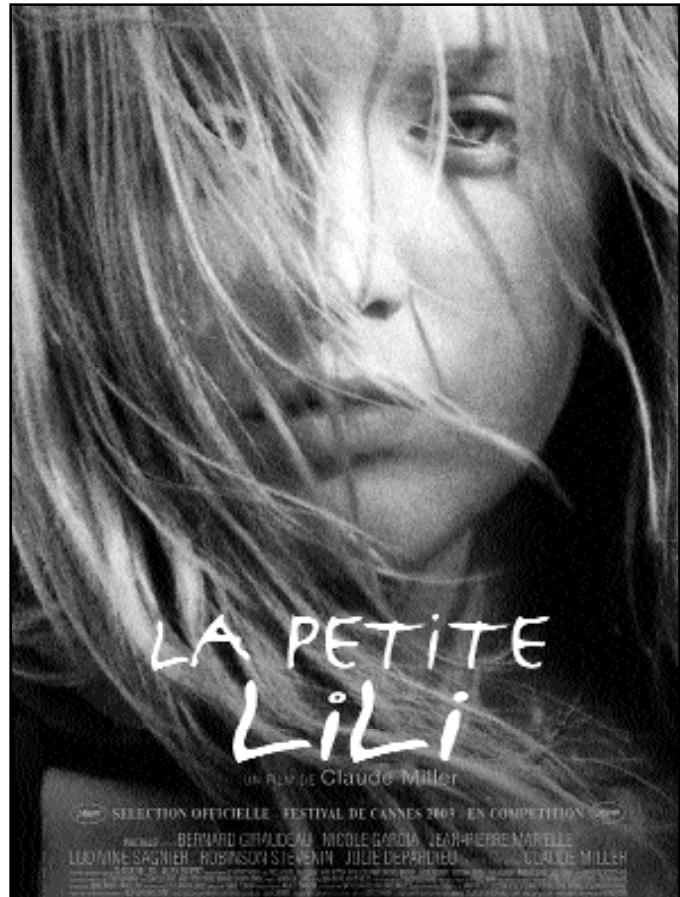
selected films since 1970

- | | |
|------|---|
| 1998 | <i>Revoir Julie</i> by Jeanne Crépeau |
| | <i>A mort la mort !</i> by Romain Goupil |
| 1993 | <i>Un homme à la mer</i> by Jacques Doillon |
| 1989 | <i>Higelin s'en va en rêve</i> by Béatrice Soulé |
| 1988 | <i>Savannah</i> by Marco Pico |
| 1980 | <i>La Bande du Rex</i> by Jean-Henri Meunier |
| 1973 | <i>L'An 01</i> by Jacques Doillon |
| 1972 | <i>Elle court, elle court, la banlieue</i>
by Gérard Pires |
| 1970 | <i>Léa l'hiver</i> by Marc Monnet |
| | <i>Salut voleurs</i> by Franck Cassenti |

La Petite Lili

feature

French producer Annie Miller and actor Robinson Stévenin present this screening of *La Petite Lili*



Congratulations to Julie Depardieu on *La Petite Lili's* 2004 César awards for Best Female Actor in a Supporting Role and Best New Female Actor; to Claude Miller on *La Petite Lili's* 2004 César nomination for Best Director; to Jean-Pierre Marielle on *La Petite Lili's* 2004 César nomination for Best Male Actor in a Supporting Role; to Nicole Garcia on *La Petite Lili's* 2004 César nomination for Best Female Actor in a Supporting Role.

English description

Mado, a famous actress, is spending her summer vacation in Brittany along with her brother Simon; her son Julien, an aspiring filmmaker; and Brice, her current lover and the director of her latest films.

Wracked by an extremely tumultuous relationship with his mother, Julien also is madly in love with Lili, a young "local girl" who dreams of becoming an actress. Lili cares for him, but she is fascinated by Brice, an established film director who seems to recognize her spark. One day, Lili asks him to leave everything behind and take her to Paris.



Description en français

Mado, une actrice célèbre, passe ses vacances d'été dans sa propriété en Bretagne, en compagnie de son frère Simon, de son fils Julien qui veut devenir cinéaste et de Brice, son amant du moment, réalisateur de ses derniers films.

Les relations de Julien avec sa mère sont très tumultueuses. Ce dernier est fou amoureux de Lili, une jeune fille de la région qui ambitionne d'être comédienne. Celle-ci considère Julien avec tendresse mais elle est fascinée par Brice, un metteur en scène reconnu qui semble sensible à sa grâce. Un jour, Lili lui propose de tout quitter pour l'emmener à Paris...



Interview with Robinson Stévenin

In your opinion, who is Julien, really?

A character who, through his voice, his beliefs, his manner of being and his ambitions, expresses things that I might only think. When you're very young and you start creating, there is a point where it becomes your own universe, which no one can penetrate. When *La Petite Lili* starts off, Julien is just leaving that stage, and is about to show his work to the world. His short film was made from the heart and he actively defends it before his family.

Entretien avec Robinson Stévenin

Selon vous qui est vraiment Julien ?

Un personnage qui exprime à travers sa voix, ses croyances, sa manière d'être et ses ambitions, des choses que je pourrais penser. Quand on est tout petit et que l'on crée, il y a un moment donné où cela devient votre propre univers, dans lequel personne ne peut pénétrer. Lorsque *La Petite Lili* débute, Julien sort de cette période-là et va montrer son travail au monde. Son court-métrage, il l'a fait avec son cœur et le défend avec force devant le cercle familial.

La Petite Lili

director/producer/screenwriter **Claude Miller**

- 2002 *Le Grand Charles a disparu*
2001 *Betty Fisher et autres histoires*
2000 *La Chambre des magiciennes*
1998 *La Classe de neige*
Nana
1995 *Lumière et compagnie*
1994 *Le Sourire*
1992 *L'Accompagnatrice*
1988 *La Petite Voleuse*
Notes pour Debussy (lettre ouverte à Jean-Luc Godard) by Jean-Patrick Lebel
1985 *L'Effrontée*
1982 *Mortelle randonnée*
1981 *Garde à vue*
1976 *L'Histoire d'Adèle H.*
 by François Truffaut (assistant director)
1975 *La Meilleure Façon de marcher*
1971 *Camille ou la comédie catastrophique*
Les 2 Anglaises et le Continent
 by François Truffaut (assistant director)
1970 *La Question ordinaire*
1969 *L'Enfant sauvage*
 by François Truffaut (assistant director)
1966 *Deux ou trois choses que je sais d'elle*
 by Jean-Luc Godard (assistant director)

actress Ludivine Sagnier

selected films since 1999

- 2003 *Peter Pan* by P.J. Hogan
2002 *Swimming Pool* by François Ozon

- 2001 *Petites coupures* by Pascal Bonitzer
La Légende de Parva by Jean Cubaud
8 femmes by François Ozon
Ma femme est une actrice by Yvan Attal
La Cour de récré : vive les vacances !
 by Chuck Sheetz
Un jeu d'enfants by Laurent Tuel
2000 *Bon plan* by Jérôme Lévy
1999 *Gouttes d'eau sur pierres brûlantes*
 by François Ozon
Les Enfants du siècle by Diane Kurys

actor Robinson Stévenin

selected films since 1995

- 2002 *Son frère* by Patrice Chéreau
2001 *Deux* by Werner Schroeter
Mischka by Jean-François Stévenin
Mauvais genres by Francis Girod
1998 *Mauvaises fréquentations* by Jean-Pierre Améris
1996 *Le Bel Eté 1914* by Christian de Chalonge

actress/director Nicole Garcia

selected films since 1990

- 2002 *Histoire de Marie et Julien* by Jacques Rivette
Tristan by Philippe Harel
2001 *L'Adversaire*
Betty Fisher et autres histoires by Claude Miller
1999 *Kennedy et moi* by Sam Karmann
1998 *Place Vendôme*
1995 *Fugueuses* by Nadine Trintignant
1994 *Le Fils préféré*
1993 *Aux petits bonheurs* by Michel Deville
1990 *Un week-end sur deux*

actor/director/producer/screenwriter

Bernard Giraudeau

selected films since 1995

- 2003 *Je suis un assassin* by Thomas Vincent
2002 *Les Acharnés* by Frédéric Graziani
Ce jour-là by Raoul Ruiz
2001 *Les Marins perdus* by Claire Devers
1999 *Une affaire de goût* by Bernard Rapp
Gouttes d'eau sur pierres brûlantes
 by François Ozon
1998 *Le Double de ma moitié* by Yves Amoureaux
1997 *Marthe* by Jean-Loup Hubert
Marquise by Véra Belmont
La Vie silencieuse de Marianna Ucria
 by Roberto Faenza
TGV by Moussa Toure
1995 *Ridicule* by Patrice Leconte
Les Caprices d'un fleuve

actor Jean-Pierre Marielle

selected films since 1995

- 2003 *Demain on déménage* by Chantal Ackerman
2002 *Le Grand Charles a disparu* by Claude Miller
Le Retour de James Bataille by Didier Poiraud
1999 *Les Acteurs* by Bertrand Blier
Une pour toutes by Claude Lelouch
1996 *L'Elève* by Olivier Schatzky
Les Grands Ducs by Patrice Leconte
1995 *Les Milles (le train de la liberté)*
 by Sébastien Grall

Interview with Claude Miller

To what extent is *La Petite Lili* a liberal adaptation of Chekov's *The Seagull*?

About 10 years ago, I read *The Seagull* and I found that, even though the play takes place in the 19th-century world of theater and literature, there were so many parallels with the lives of film directors and actors. I wanted to adapt the play to film, in order to illustrate how contemporary and universal the characters are. All of the characters in the play are the heroes of the film: Nina is Lili (Ludivine Sagnier), who dreams of becoming an actress. Treplev became Julien (Robinson Stévenin), a young and uncompromising filmmaker. Arkadina, his mother, is Mado (Nicole Garcia), a talented actress. Trigorine is Brice (Bernard Giraudeau), a successful director and Mado's lover. Macha is Jeanne-Marie (Julie Depardieu), the undeclared love of Julien. Sorine is Simon (Jean-Pierre Marielle). . .

The Seagull was therefore the starting point for *La Petite Lili*, except that I consid-

ered that Act IV wouldn't work with young people of our day. My adaptation veers off toward another plot twist. My co-writer Julien Boivent and I created an alternate ending, in order to show how artists can transform their suffering, their experiences into work and, in the best-case scenario, into a work of art. It's our lot in life, for us filmmakers and actors.

Entretien avec Claude Miller

Dans quelle mesure *La Petite Lili* est-elle une libre adaptation de *La Mouette* de Tchekhov ?

Il y a une dizaine d'années, j'ai relu *La Mouette* et j'y ai trouvé, même si la pièce se déroule au XIXe siècle, dans le milieu du théâtre et de la littérature, tellement de concordances avec nos vies de cinéastes, de comédiens, que j'ai eu envie de l'adapter au cinéma, afin de montrer combien les personnages sont contemporains et universels. Tous les personnages de la pièce sont les héros

du film : Nina est Lili (Ludivine Sagnier) qui rêve de devenir comédienne. Treplev est devenu Julien (Robinson Stévenin) jeune cinéaste débutant et intransigeant. Arkadina sa mère est Mado (Nicole Garcia) une actrice talentueuse. Trigorine est Brice (Bernard Giraudeau), réalisateur à succès et amant de Mado. Macha est Jeanne-Marie (Julie Depardieu) l'amoureuse incomprise de Julien. Sorine est Simon (Jean-Pierre Marielle)...

La Mouette a donc été le point de départ de *La Petite Lili*, à ceci près que je considérais que le IVe acte ne pouvait plus fonctionner avec les jeunes gens de notre époque. Mon adaptation s'évade vers un autre dénouement. Avec mon co-scénariste Julien Boivent, nous avons donné une autre fin, de façon à montrer comment les artistes peuvent transformer leurs souffrances, leur vécu en travail et, dans le meilleur des cas, en œuvre d'art. C'est notre lot, notre vie à nous autres cinéastes et comédiens.

Effroyables jardins

feature

French director Jean Becker and producer Louis Becker present this U.S. premiere of *Effroyables jardins*. This is director Becker's second visit to Richmond; he also attended the ninth VCU French Film Festival in 2001 to present his film *Un crime au paradis*. Audiences also will remember *Les Enfants du marais*, featured during the seventh festival.



English description

Lucien, a 14-year-old, can't understand why his father, a well respected and serious-minded schoolteacher, makes a fool of himself by performing as an amateur clown. One day, his father's best friend, André, reveals to Lucien the origin of his father's strange pastime. ... Through André's story, Lucien discovers the courage and loyalty that lie hidden in his father's humility.

Description en français

Lucien, un adolescent de quatorze ans, ne comprend pas pourquoi son père, un instituteur sérieux et respecté, se ridiculise, à ses yeux, dans un numéro de clown amateur. Un jour, André, le meilleur ami de son père, lui dévoile l'origine de cette vocation... A travers ce récit, Lucien va découvrir la bravoure et la fraternité que son père dissimule derrière son humilité.

Interview with Jean Becker

Tell us what about Michel Quint's book caught your interest.

During World War II there was a true resistance movement made up of men who were extremely brave. But there were also those who did not begin to take action until they sensed the imminent German collapse, those we called "11th hour resistance fighters." But, "better late than never." ...

Michel Quint's underrated novel portrays this aspect of the Occupation through the ridiculous antics of two friends who don't want to be remembered for having done nothing to liberate their country.

The hero's journey is another theme raised by the film.

Rare are the human beings who can boast total honesty in the midst of these circumstances. It is not always easy to say what you think and maintain your dignity, and, in certain situations, it can cost you your life.

One of the men in German uniform reveals himself to be profoundly compassionate.

Yes, exactly. He maintains his dignity until the very end, until the ultimate sacrifice. ...

In this film, you also address the timeless question of life and death.

As we say, "As long as there is life, there is hope!" While the four friends await their deaths, they discuss existential ideals, but always with humor: What is death? Are we to believe in reincarnation? When death is staring you in the face, you feel the desire to do all the things you never dared to before. It's the hour of major decisions: "If I live, I will do this, I will do that." ...

Entretien avec Jean Becker

Parlez-nous de votre coup de cœur pour le livre de Michel Quint.

Au cours de la seconde guerre mondiale il y eut de vrais résistants, des hommes courageux à l'extrême, mais il y a eu aussi ce que l'on a appelé les « résistants de la dernière heure », qui, sentant venir la débâcle allemande, se sont réveillés un peu tard, "mais mieux vaut tard que jamais..." .

Le petit livre de Michel Quint racontait bien cet autre aspect de l'Occupation, l'acte dérisoire de deux amis qui ne voulaient pas qu'on puisse dire d'eux qu'ils n'avaient rien fait pour délivrer leur pays.

Effroyables jardins

director Jean Becker

- 2000 *Un crime au paradis*
1998 *Les Enfants du marais*
1994 *Elisa*
1991 *Contre l'oubli*
1983 *L'Eté meurtrier*
1966 *Tendre voyou*
1965 *Pas de caviar pour tante Olga*
1964 *Echappement libre*
1961 *Un nommé La Rocca*

actor Jacques Villeret

selected films since 2000

- 2004 *Iznogoud* by Patrick Braoudé
2003 *Vipère au poing* by Philippe De Broca
Malabar Princess by Gilles Legrand
Le Furet by Jean-Pierre Mocky
2001 *Désobéissance* by Fabrice Cazeneuve
2000 *Aller simple* by Laurent Heynemann
Un crime au paradis by Jean Becker

actor André Dussolier

selected films since 2000

- 2004 *Un long dimanche de fiançailles*
by Jean-Pierre Jeunet
2003 *Agents secrets* by Frédéric Schoendoerffer
2002 *Le Petit Musc* by André Targe
Tamango by Jean Roké Patoudem
Tais-toi by Francis Veber
La Légende de Parva by Jean Cubaud
2001 *18 ans après* by Coline Serreau
Tanguy by Etienne Chatiliez

2000 *La Chambre des officiers*

by François Dupeyron
Vidocq by Pitoff
Le Fabuleux Destin d'Amélie Poulain
by Jean-Pierre Jeunet
Un crime au paradis by Jean Becker
Aïe by Sophie Fillières

actor/director/producer/screenwriter

Thierry Lhermitte

selected films since 2000

- 2003 *Astérix en Hispania* by Gérard Jugnot
L'Américain by Patrick Timsit
Qui perd gagne by Laurent Bénégui
Ripoux 3 by Claude Zidi
Mauvais esprit by Patrick Alessandrini
Cette femme là by Guillaume Nicloux
2002 *Le Divorce* by James Ivory
Snowboarder by Olias Barco
2001 *And Now... Ladies and Gentlemen*
by Claude Lelouch
Une affaire privée by Guillaume Nicloux
La Bande du drugstore
by François Armanet
2000 *Bon plan* by Jérôme Lévy
Le Roman de Lulu by Pierre-Olivier Scotto
Le Placard by Francis Veber
Le Prince du Pacifique by Alain Corneau
Deuxième vie by Patrick Braoudé

actor Benoît Magimel

selected films since 2000

- 2003 *Trouble* by Harry Cleven
Les Rivières pourpres 2 – Les anges de l'apocalypse
by Olivier Dahan
2002 *Errance* by Damien Odoul
La Fleur du mal by Claude Chabrol
Nid de guêpes by Florent Emilio Siri
Lisa by Pierre Grimblat
2000 *La Pianiste* by Michael Haneke
Selon Matthieu by Xavier Beauvois
Le Roi danse by Gérard Corbiau

actress Isabelle Candelier

selected films since 2000

- 2002 *Le Grand Appartement* by Pascal Thomas
Le Mystère de la chambre jaune
by Bruno Podalydès
Le Pacte du silence by Graham Gruit
Being Light by Jean-Marc Barr
2001 *J'ai faim* by Florence Quentin
2000 *Mercredi folle journée* by Pascal Thomas
Mademoiselle by Philippe Lioret
Lise et André by Denis Dercourt
Deuxième vie by Patrick Braoudé

Entretien avec Jean Becker,
cont'd.

**Etre lâche ou héroïque, c'est aussi
l'une des réflexions soulevée par
ce film.**

Rares sont les gens qui ont une totale honnêteté par rapport aux événements. Ce n'est pas toujours facile de dire ce que l'on pense et de garder sa dignité, et dans certaines situations ça peut vous coûter la vie.

**Sous l'uniforme allemand, il y a un
homme, qui se révèle être quelqu'un
d'une profonde humanité.**

Oui, et lui justement garde sa dignité jusqu'au bout ... jusqu'au sacrifice ultime ...

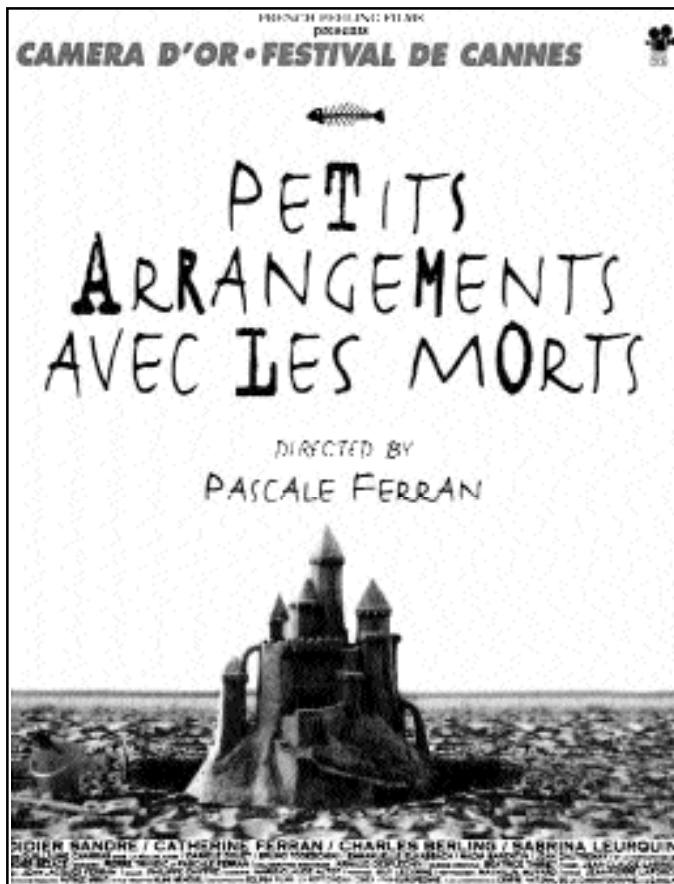
Dans ce film vous abordez aussi

l'éternel thème de la vie et de la mort.

Comme on dit : « Tant qu'il y a de la vie, il y a de l'espoir ! ». Quand les quatre otages sont sur le point d'y passer, ils abordent des thèmes existentiels mais toujours avec humour : Qu'est-ce que la mort ? Faut-il croire à la réincarnation ? Face à la mort, on souhaite faire ce que l'on n'a jamais osé faire. C'est l'heure des grands choix. « Si je m'en sors, je ferai ci, je ferai ça... »

Petits arrangements avec les morts

midnight feature



French Feeling Films

English description

A beach in Brittany under the afternoon sun in August. A 45-year-old man starts to build a sandcastle along the tide line. From different spots on the beach, three individuals are watching each other. It is high noon.

A beach sweltering under the sun seems a strange place to speak about the deceased, and these are strange characters. On one side we have Jumbo, a little boy with protruding ears and a dazzling memory who has lost his best friend. On the other side we have François and Zaza, the brother and sister of the sandcastle's architect, who find themselves back on the beach of their childhood. ...

Through their dreams, their memories and their obsessions, the film wanders through each of their worlds. Three characters: a child, a 30-year-old scientist and a middle-aged woman — all trying to come to terms with their deceased loved ones.

Description en français

Une plage de Bretagne sous le soleil, un après-midi d'août. Sur la ligne de marée, un homme de quarante-cinq ans commence la construction d'un château de sable. Depuis différents endroits de la plage, trois personnes se regardent. Il est midi.

Une plage écrasée de soleil: drôle d'endroit pour parler des morts, et drôles de personnages aussi. D'un côté Jumbo (petit garçon aux oreilles décollées et à la mémoire stupéfiante), qui a perdu son meilleur ami; de l'autre François et Zaza, le frère et la soeur du constructeur de châteaux de sable, qui se retrouvent de nouveau sur la plage de leur enfance...

A travers leurs rêves, leurs souvenirs et leurs obsessions, le film entre dans l'univers de chacun. Trois personnages: un enfant, un scientifique de trente ans et une femme de quarante qui tentent de "s'arranger" avec leurs morts.



Petits arrangements avec les morts

director/actress/screenwriter

Pascale Ferran

- 2001 *Une pure coïncidence* by Romain Goupil
1997 *Mange ta soupe* by Mathieu Amalric
1995 *L'Age des possibles*
1992 *La Sentinelle* by Arnaud Desplechin
1990 *Le Baiser*
1986 *Gardien de la nuit*

actor Didier Sandre

- 2001 *Origine océan quatre milliards d'année sous la mer* by Gérard Calderon
1999 *Le Mystère Paul* by Abraham Segal
1998 *Conte d'automne* by Eric Rohmer
1992 *Mensonge* by François Margolin
Boulevard des hirondelles by Josée Yann
1988 *Les Mannequins d'osier*
by Francis de Guetzl
1987 *Le Soulier de satin* by Yves-André Hubert
1986 *La Femme de ma vie* by Régis Hanin
1984 *Le Misanthrope* by Marcel Bluwal



Excerpts of press reviews

"This film, both subtle and violent, tells us of loneliness, guilt and pain without ever giving up hope. It's a sweet and heartfelt tribute to the fleetingness of life and those left behind. Simply put, the actors are giants."

- PARISCOPE

"Recipient of the Cannes Film Festival 'Caméra d'Or' Award, this is an exceptional début film."

- LE NOUVEL OBSERVATEUR

"This film is as daring in its statement as it is sensitive and intelligent in its treatment."

- STUDIO

Extraits de critiques de presse

« Ce film subtil et violent dit la solitude, la culpabilité, la douleur, sans jamais désespérer. C'est un signe chaleureux et tendre à la vie qui va aux survivants. Les comédiens sont grands, simplement. »

- PARISCOPE

« Couronné par la caméra d'or à Cannes, un premier film exceptionnel. »

- LE NOUVEL OBSERVATEUR

« Ce film est aussi culotté dans son propos qu'il est sensible et intelligent dans son traitement. »

- STUDIO

? Surprise Screening ?



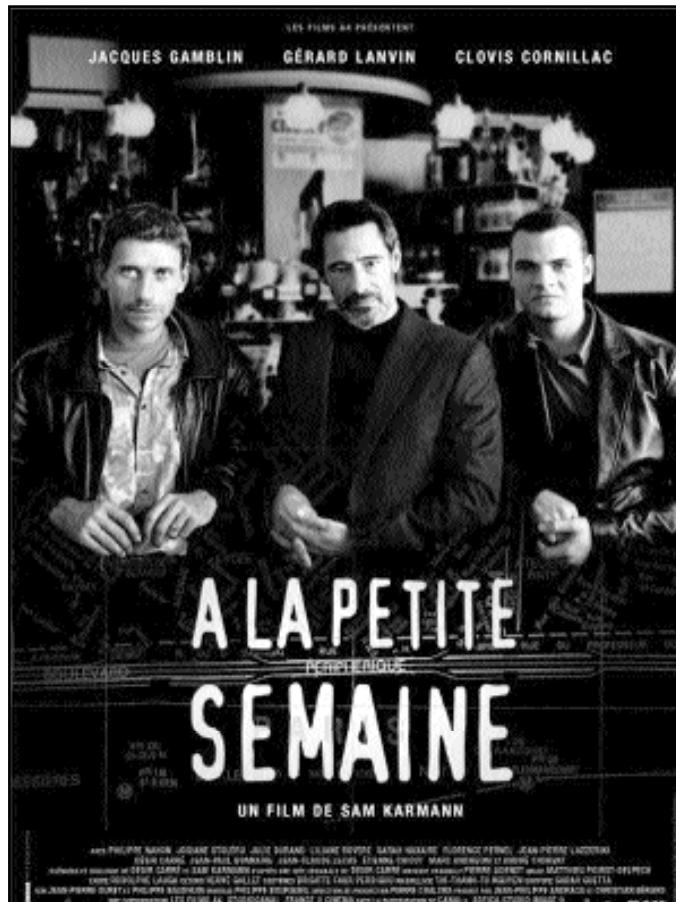
? Surprise Screening ?



A la petite semaine

feature

French director Sam Karmann and actress Julie Durand presents this North American premiere



English description

The story unfolds over the course of a short week at "Chez Roger," a bar and restaurant in the Paris suburb of Saint-Ouen, retracing the paths of a multitude of local characters. More than old neighborhood stories and local anecdotes, these are tales of friendship among men whose dreams intertwine though their fates diverge.

Description en français

C'est l'histoire d'une petite semaine qui se passe dans le bar-restaurant Chez Roger, et qui raconte les trajectoires d'une multitude de personnages de la banlieue parisienne de Saint-Ouen. Des histoires d'amitié, de voisinage, de milieu, de culture, d'hommes dont les rêves s'entremêlent mais dont les destins divergent.



French Feeling Films



Congratulations to Clovis Cornillac
on his 2004 nomination for Best
Male Actor in a Supporting Role,
in *A la petite semaine*.



A la petite semaine

director/actor/producer/screenwriter **Sam Karmann**

- 2003 *Casablanca driver* by Maurice Barthélémy
 2001 *Monsieur Batignole* by Gérard Jugnot
 1999 *Kennedy et moi*
Le Goût des autres by Agnès Jaoui
 1998 *Le ciel, les oiseaux et...ta mère !*
 by Djamel Bensalah
La Méthode by Thomas Beguin
HEC 99 by Vincent Champagnac
 1997 *Ca reste entre nous* by Martin Lamotte
 1995 *J'aime beaucoup ce que vous faites*
 by Xavier Giannoli
 1994 *La Cité de la peur* by Alain Berberian
 1992 *Cuisine et dépendances* by Philippe Muyl
Omnibus
 1989 *Hiver 54, l'abbé Pierre* by Denis Amar
 1986 *Suivez mon regard* by Jean Curtelin
 1985 *Train d'enfer* by Roger Hanin
 1983 *Le Grand Carnaval* by Alexandre Arcady
 1982 *La Balance* by Bob Swaim
 1981 *Le Grand Pardon* by Alexandre Arcady

actor/screenwriter **Gérard Lanvin**

- ### selected films since 1990
- 2003 *San Antonio* by Fred Aubertin
 2002 *Le Marquis noir* by André Bronzel
Les Gens du fleuve by Camille Mouyéké
La Demi-mondaine amoureuse
 by Didier Dessapt
 2001 *3 zéros* by Fabien Onteniente
Le Boulet by Alain Berberian
 2000 *Les Morsures de l'aube*
 by Antoine de Caunes
 1999 *Passionnément* by Bruno Nuytten
Le Goût des autres by Agnès Jaoui
 1998 *En plein cœur* by Pierre Jolivet
 1997 *La Femme du cosmonaute*
 by Jacques Monet
 1996 *Anna Oz* by Eric Rochant
 1995 *Mon homme* by Bertrand Blier
 1994 *Le Fils préféré* by Nicole Garcia
 1993 *Les Marmottes* by Elie Chouraqui
 1992 *La Belle Histoire* by Claude Lelouch

actor **Jacques Gamblin**

selected films since 1990

- 2003 *25 degrés en hiver* by Stéphane Vuillet
Holly Lola by Bertrand Tavernier
 2001 *Carnages* by Delphine Gleize
Laissez-passer by Bertrand Tavernier
 2000 *Bella Ciao* by Stéphane Giusti
Mademoiselle by Philippe Lioret
 1998 *Les Enfants du marais* by Jean Becker
Au cœur du mensonge by Claude Chabrol
 1997 *Kanzo Sensei (Docteur Akagi)*
 by Shohei Imamura
Mauvais Genre by Laurent Bénégui
 1996 *Tenue correcte exigée* by Philippe Lioret
 1995 *Une histoire d'amour à la con*
 by Henri-Paul Korchia
Pédale douce by Gabriel Aghion
Mon homme by Bertrand Blier
A la vie, à la mort ! by Robert Guédiguian
Sans soucis by Jean-Michel Isabel
 1994 *Au Petit Marguery* by Laurent Bénégui
 1993 *Les Braqueuses* by Jean-Paul Salomé
 1992 *Tout ça... pour ça !* by Claude Lelouch
La Femme à abattre by Guy Pinon



actress **Florence Pernel**

- 1999 *Yoyes* by Helena Taberna
La Vache et le Président by Philippe Muyl
 1998 *Un hiver au bout du monde* by Can Togay
 1997 *Vive la République !* by Eric Rochant
Paroles d'hommes by Philippe Le Bym
 1996 *Violetta, la reine de la moto* by Guy Jacques
 1995 *Arthur Rimbaud, l'homme aux semelles*
de vent by Marc Rivière
 1993 *Trois couleurs - Bleu*
 by Krzysztof Kieslowski
La Cavale des fous by Marco Pico
L'Ecrivain public by Jean-François Amiguet
Le Bateau de mariage by Jean-Pierre Améris
 1989 *The Man Inside* by Bobby Roth
 1982 *Que les gros salaires lèvent le doigt*
 by Denys Granier-Deferre
 1980 *Le Cœur à l'envers* by Frank Apprederis

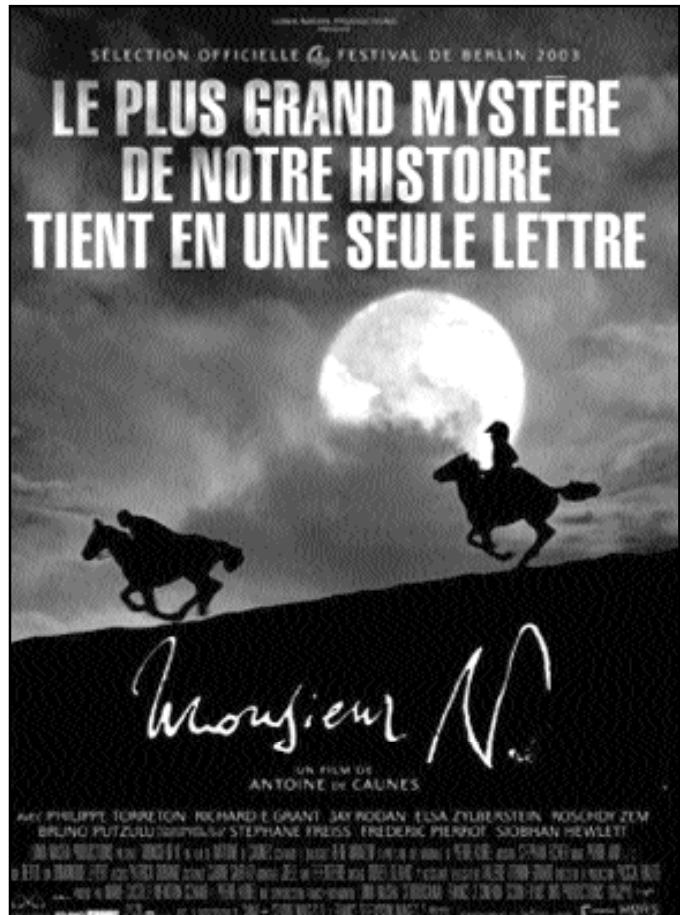
actress **Julie Durand**

- 2002 *La Cible* by Isabelle Czajka (short film)
Papier glacé by Jean-Luc Perréard
 (short film)
Le Secret de Lucie
 by Louise Thermes (short film)
Vide pour l'amour
 by Vimukthi Jayasunbyra (short film)
 2001 *Chaos* by Coline Serreau
Le Grand Soir by Stéphane Brisset
 (short film)
Mi-temps by Mathias Gokalp (short film)
 2000 *Du poil sous les roses*
 by Jean-Julien Chervier
 and Agnès Obadia
Félix et Lola
 by Patrice Leconte
Triste à mourir
 by Alexandre Billon (short film)

Monsieur N

feature

Actor Philippe Torreton presents this screening of *Monsieur N*



Congratulations to director Antoine de Caunes on *Monsieur N*'s 2004 César nominations for Best Photography, Best Original Score, Best Costumes and Best Set.

English description

"There is but one important battle; the last."
"Saint Helen will not hold me back either."

- Napoleon I

At the end of the 100 days marking his short-lived return to power, Napoleon I finds himself forced to appeal to the English government for asylum. His enemies choose to exile him to Saint-Helen, a small island lost in the midst of the Atlantic, where he lands on Oct. 17, 1815.

Henceforth, Napoleon I is no longer known as the Emperor, but as General Bonaparte, and the man who once wielded unprecedented power can do nothing freely, reduced to the mere status of a prisoner. Here, as 1,000 English soldiers keep a constant watch over the fortified farmhouse in which he is trapped, surrounded by loyal friends and scheming enemies, torn between two women, the general spends six last years that historians would later come to qualify as "incomprehensible, irrational."

But the most important question also remains unanswered — how could Napoleon, a warrior among warriors, the brilliant political and military strategist, have accepted this prison of open air and high seas? Here, in Saint-Helen, he would wage a mysterious battle; his last, but his most important — and the one which history has never revealed.

Description en français

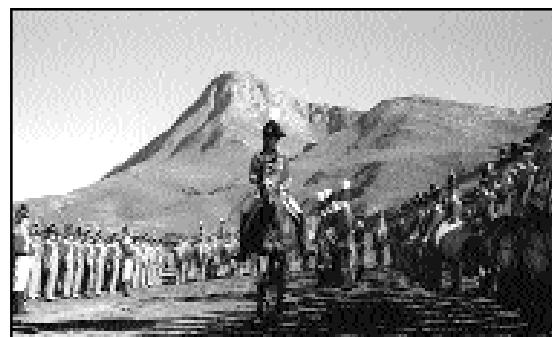
"Il n'y a qu'une bataille importante, c'est la dernière."
"Sainte-Hélène ne me retiendra pas non plus."

- Napoléon I^{er}

Après la période des 100 jours qui vit son retour au pouvoir, l'Empereur Napoléon I^{er} se retrouve forcé de demander asile auprès du gouvernement anglais. Ses ennemis choisissent de l'exiler à Sainte-Hélène, une petite île perdue au milieu de l'Atlantique, où l'Empereur atterrira le 17 octobre 1815.

Désormais, Napoléon I^{er} n'est plus Empereur mais « le général », et l'homme qui avait connu un pouvoir sans pareil ne peut rien faire librement, réduit au statut de prisonnier des Anglais. Ici, sous le regard constant d'un millier de soldats anglais qui surveillent sa maison cernée de fortifications, le voilà piégé, entouré d'une cour d'amis fidèles et d'ennemis intéressés, le cœur oscillant entre deux femmes. Le général y passera les six dernières années de sa vie, que les historiens qualifieront « d'incompréhensibles, d'irrationnelles ».

Mais la question la plus importante reste sans réponse également ; comment Napoléon I^{er}, l'homme de toutes les batailles, le génial stratège politique et militaire, aurait-il pu accepter de se soumettre à cet emprisonnement en plein air, en pleine mer ? C'est à Sainte-Hélène, qu'il va livrer une mystérieuse bataille, la dernière mais la plus importante, celle que l'histoire n'a jamais révélée...



director Antoine de Caunes screenplay René Manzor
producer Pierre Kubel starring Philippe Torreton,
Richard E. Grant, Elsa Zylberstein, Stéphane Freiss,
Bruno Putzulu, Frédéric Pierrot, Siobhan Hewlett,
Jay Rodan, Keira Knightley

Monsieur N

director/actor Antoine de Caunes

- 2001 *Blanche* by Bernie Bonvoisin
2000 *Le Vélo de Ghislain Lambert*
by Philippe Harel
Les Morsures de l'aube
by Antoine de Caunes
Là-bas mon pays... by Alexandre Arcady
1999 *Chili con carne* by Thomas Gilou
1998 *Au cœur du mensonge* by Claude Chabrol
L'homme est une femme comme les autres
by Jean-Jacques Zilberman
1996 *La Divine Poursuite* by Michel Deville
C'est pour la bonne cause
by Jacques Fansten

actor and former member of La Comédie Française

Philippe Torreton

- 2003 *L'Equipier* by Philippe Lioret
2002 *Corps à corps* by François Hanss
2001 *Vertiges de l'amour* by Laurent Chouchan
2000 *Félix et Lola* by Patrice Leconte
Tôt ou tard by Anne-Marie Etienne
1998 *Ca commence aujourd'hui*
by Bertrand Tavernier
1996 *Capitaine Conan* by Bertrand Tavernier
Le Bel Eté 1914 by Christian de Chalonge
1995 *L'Appât* by Bertrand Tavernier
1994 *L'Ange noir* by Jean-Claude Brisseau

actress Elsa Zilberstein

selected films since 1995

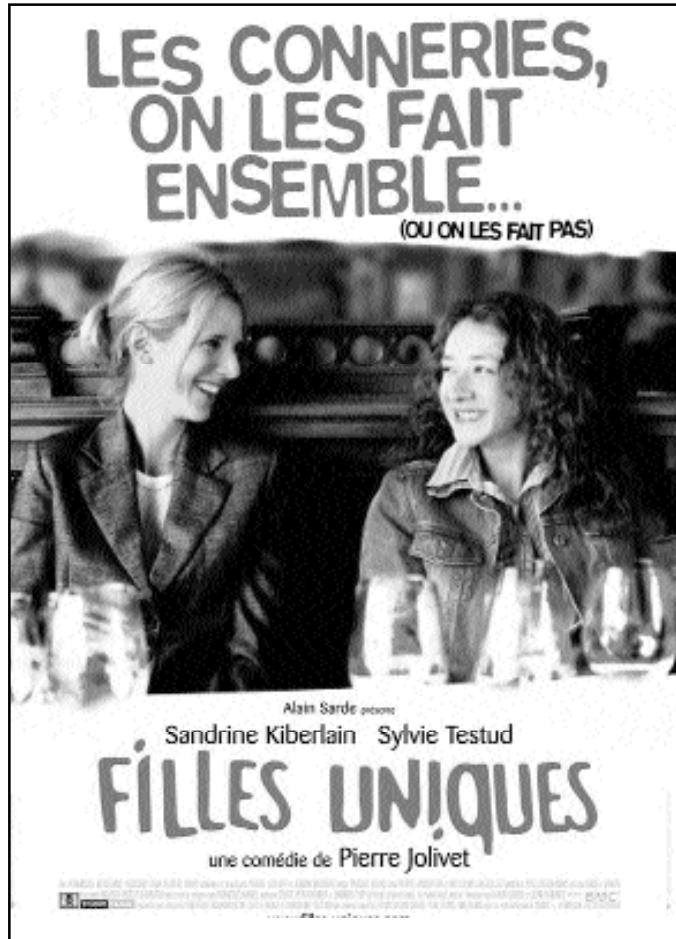
- 2003 *Demain on déménage*
by Chantal Ackerman
Modigliani by Mick Davis
Pourquoi le Brésil by Laetitia Masson
Qui perd gagne by Laurent Bénégui
2002 *Le Beau Sexe* by Yvon Marciano
Les Yeux baissés by Martine Dugowson
Une souris verte by Mathias Ledoux
Ce jour-là by Raoul Ruiz
2001 *Féroce* by Gilles de Maistre
2000 *Les Fantômes de Louba*
by Martine Dugowson
Là-bas mon pays... by Alexandre Arcady
Combat d'amour en songe by Raoul Ruiz
1999 *Un ange* by Miguel Courtois
Je veux tout by Guila Braoudé
1998 *Le Temps retrouvé* by Raoul Ruiz
L'homme est une femme comme les autres
by Jean-Jacques Zilberman
1997 *Lautrec* by Roger Planchon
Metroland by Philippe Saville
XXL by Ariel Zeitoun
1996 *Portraits chinois* by Martine Dugowson
Tenue correcte exigée by Philippe Lioret
Un samedi sur la Terre by Diane Bertrand



Filles uniques

feature

Festival director Dr. Peter Kirkpatrick presents this U.S. premiere of *Filles Uniques*



English description

Carole is a young prosecutor and a bit square. She has six years of school under her belt and a passion for justice. Tina is a burglar and a repeat offender, at that. She has two months of hard time under her belt, a passion for shoes and not a square bone in her body. Soon after meeting at the Court House, the two become inseparable. Perhaps this is because Tina inspires Carole, or because Carole comforts Tina. Or perhaps, it's because they're both only children, and provide one another with the sister neither ever had.

And even if they don't always agree on what's right or wrong, they'll soon discover that mistakes are more fun when they're made together!



Description en français

Carole, juge d'instruction, six ans d'études, est un peu rigide et a une passion pour la justice. Tina, voleuse récidiviste, deux mois de prison, n'est pas rigide du tout et a une passion pour les chaussures. Elles vont se rencontrer au Palais de justice et ne plus se quitter. Peut-être parce que Tina inspire Carole, et que Carole rassure Tina, ou parce qu'elles sont toutes les deux filles uniques et que chacune pourrait être la sœur que l'autre aurait aimé avoir.

Et si elles ne sont pas toujours d'accord sur ce qui est bien ou mal, elles découvrent avec délices que les conneries, c'est mieux de les faire à deux!



Filles uniques

director/actor/screenwriter

Pierre Jolivet

- 2002 *Le Frère du guerrier*
Mon idole by Guillaume Canet
 1999 *Ma petite entreprise*
En plein cœur
 1997 *Fred*
 1996 *Amour et confusions* by Patrick Braoudé
A l'heure où les grands fauves vont boire
 1991 *Simple Mortel*
 1990 *Fortune Express* by Olivier Schatzky
 1988 *Force majeure*
 1986 *Le Complexe du Kangourou*
Strictement personnel
 1985 *Subway* by Luc Besson
 1982 *Le Dernier Combat* by Luc Besson
 1981 *L'Avant dernier* by Luc Besson
 1979 *Alors heureux ?*

actress Sandrine Kiberlain

selected films since 1995

- 2002 *Après vous* by Pierre Salvadori
 2001 *C'est le bouquet !* by Jeanne Labrune
Betty Fisher et autres histoires
 by Claude Miller
 2000 *Tout va bien, on s'en va*
 by Claude Mourières
 1999 *La Fausse Suivante* by Benoît Jacquot
Love Me by Laetitia Masson
 1998 *Rien sur Robert* by Pascal Bonitzer
 1997 *A vendre* by Laetitia Masson
Le Septième ciel by Benoît Jacquot
 1996 *L'Appartement* by Gilles Mimouni
Quadrille by Valérie Lemercier
 1995 *Un héros très discret* by Jacques Audiard
Beaumarchais, l'insolent
 by Edouard Molinaro
En avoir ou pas by Laetitia Masson

actress/director Sylvie Testud

selected films since 2000

- 2004 *Victoire* by Stéphanie Murat
 2003 *Cause toujours* by Jeanne Labrune
Tout pour l'oseille by Bertrand van Effenterre
Demain on déménage by Chantal Akerman
 2002 *10 petits blèmes* by Sarah Lévy
Les Gens honnêtes vivent en France
 by Bob Decout
Dédales by René Manzor
Vivre me tue by Jean-Pierre Sinapi
Stupeur et tremblements by Alain Corneau
 2001 *Désobéissance* by Fabrice Cazeneuve
Anna M. by Michel Spinosa

- 2001 *Aime ton père* by Jacob Berger
Tangos volés by Eduardo de Gregorio
Les Femmes... ou les enfants d'abord...
 by Manuel Poirier

- 2000 *Un moment de bonheur* by Antoine Santana
The Château by Jesse Peretz
Je rentre à la maison by Manoel de Oliveira
La Chambre obscure
 by Marie-Christine Questerbert
Les Blessures assassinées
 by Jean-Pierre Denis
La Captive by Chantal Akerman
Sade by Benoît Jacquot

actor François Berléand

selected films since 2000

- 2003 *Adorables créatures* by Dolorès Payas
Narco by Gilles Lellouch
Pour le plaisir by Dominique Deruddère
Double zéro by Gérard Pirès
Le Convoyeur by Nicolas Boukhrief
Les Choristes by Christophe Barratier
Les Amateurs by Martin Valente
En territoire indien by Lionel Epp
Accotements destabilisés by Tiéri Barié
10 petits blèmes by Sarah Lévy
Je suis votre homme by Danièle Dubroux
Une employée modèle
 by Jacques Otmezguine
Mon idole by Guillaume Canet
Le Frère du Guerrier by Pierre Jolivet
 2002 *Le Transporteur* by Corey Yuen
L'Adversaire by Nicole Garcia
Féroce by Gilles de Maistre
Vivante by Sandrine Ray
Les Ames câlines by Thomas Bardinet
Comment j'ai tué mon père
 by Anne Fontaine
HS Hors Service by Jean-Paul Lilienfeld
La Fille de son père by Jacques Deschamps
Cyrano by Vincent Lindon
Le Prince du Pacifique by Alain Corneau
Stardom by Denys Arcand
Promenons-nous dans les bois
 by Lionel Delplanque

actor Roschdy Zem

selected films since 2000

- 2004 *Zaïna, cavalière de l'Atlas*
 by Bourlem Guerdjou
 2003 *Ordo* by Laurence Ferreira Barbosa
Sansa by Siegfried
Merci, Dr Rey ! by Andrew Litvack

- 2001 *Chouchou* by Merzak Allouache
Monsieur N. by Antoine de Caunes
Pas d'histoire ! Regards sur le racisme au quotidien
 by Philippe Jullien, Yamina Benguigui

- Blanche* by Bernie Bonvoisin
Le Raid by Djamel Bensalah
Betty Fisher et autres histoires
 by Claude Miller
Change-moi ma vie by Liria Begeja
L'Origine du Monde by Jérôme Enrico
Little Senegal by Rachid Bouchareb
Le Vigneron français
 by Christophe Otzenberger
Sauve-moi by Christian Vincent
Stand-by by Roch Stephanik
La Parenthèse enchantée by Michel Spinosa
Le Monde à l'envers by Roland Colla

actor/director/screenwriter

Vincent Lindon

selected films since 2000

- 2003 *La Confiance règne* by Etienne Chatiliez
 2002 *Le Grand appartement* by Pascal Thomas
La Demi-mondaine amoureuse
 by Didier Dessapt
Le Coût de la vie by Philippe Le Guay
Le Frère du guerrier by Pierre Jolivet
Les Feux de la rampe : Vincent Lindon
 by Philippe Azoulay
 2001 *Vendredi soir* by Claire Denis
Chaos by Coline Serreau
Pas d'histoire ! Regards sur le racisme au quotidien
 by Philippe Jullien and Yamina Benguigui
 2000 *Cyrano*
Mercredi folle journée by Pascal Thomas



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Shorts

L'Homme de la boîte

French producer Alexandre Mehring and French director Slony Sow presents this North American premiere of *L'Homme de la boîte*, in both its French and English versions, so that all audiences may enjoy, and compare, the plays on words in both languages.

English description

A fantastic tale becomes an urban myth. ... Love is stronger than fate. This is the marvelous story of a man who lives in boxes and a girl who lives in scenes. Their love is threatened by the unexpected turns of destiny.

Description en français

Un conte fantastique, un genre urbain ... L'amour est plus fort que le hasard. C'est l'histoire merveilleuse d'un homme qui vit dans des boîtes, et d'une fille qui vit sur des scènes. Un amour menacé par les hasards de leur destinée...

director/producer/screen-writer **Alexandre Mehring**

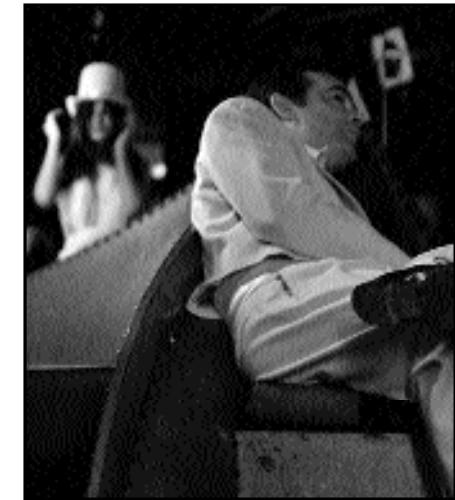
2000 *A deux sur la comète*
1998 *Paname zig-zag*
by Félix Reparator
1995 *Tricycle*

actor/director **Slony Sow**

First film
2002 *Les Tiqueurs*
by Philippe Locquet

actor **Bruno Therasse**

2002 *Les Tiqueurs*
by Philippe Locquet



director Slony Sow producer Alexandre Mehring music Nicolas Bikialo narrated Jacques Frantz
starring Bruno Therasse, Pauline Delpech, Denis Pascual production Fantaisie Films, Trafic Production genre fiction

Bonhommes

Belgian director Cecilia Marreiros Marum presents this North American premiere

English description

Bonhommes is the story of two "little men." The first is a five-year-old boy. The second is the creation of the first, a snowman. When the first little man decides to build his snowman, he puts all of his energy, imagination, enthusiasm and — most importantly — all his hope into it. But the snowman cannot quite

live up to all of the child's expectations; he can be his playmate and his friend, but he cannot "weather" all that life throws at them. ... The little boy must therefore make the leap from creator to knight in shining armor: proud, protective, inventive and zealous!

Description en français:

Bonhomme est l'histoire de deux bonhommes. Le premier est un petit garçon de cinq ans. Le second est l'œuvre du premier, un bonhomme de neige. Lorsque BONHOMME décide de créer SON bonhomme, il y met toute son énergie, son imagination, son enthousiasme, et surtout beaucoup d'espoir. Mais

le bonhomme de neige ne peut tout à fait répondre aux attentes de l'enfant: il peut être son compagnon de jeu, son ami, mais il ne peut résister comme lui aux intempéries de la vie... De créateur, le petit garçon deviendra fier chevalier protecteur, inventif, acharné.

Shorts

« Pôv' fille ! »

French director Jean-Luc Baraton and director/producer Patrick Maurin present this North American premiere of « Pôv' fille ! »

English description

Suddenly alone and pregnant, Esther is also on the verge of turning 30. She rejects a proposal from her loving but unapologetically gay roommate, Gontran, to raise the child together.

Description en français

Se retrouvant seule et enceinte, Esther, bientôt trentenaire, repousse la proposition de Gontran, son colocataire, amoureux déclaré mais gay assumé, d'élever ensemble son enfant.

directors **Jean-Luc Baraton and Patrick Maurin**

first film

actress **Axelle Laffont**

roles: feature films

- 2002 *Accôtements destabilisés*
by Tiéri Barié
Le Mal de mère
by Edouard Molinaro
Une affaire qui roule
by Eric Veniard
3 zéros by Fabien Onteniente

actor **Sébastien Charles**

roles: short films

- 2003 *Far West*
by Pascal-Alex Vincent
1998 *X2000* by François Ozon
1997 *Scènes de lit: Les puceaux*
by François Ozon

- 1996 *Une robe d'été*
by François Ozon

actor **Aurélien Recoing** selected films since 2000

roles: feature films

- 2004 *Méchantes filles*
by Jean-Yves Guilleux
2003 *La Sorcière aux seins blancs*
by David Tarde
L'ENNEMI naturel
by Pierre Erwan Guillaume
Dans le rouge du couchant
by Edgardo Cozarinsky
Soulì by Alexander Abela
Trois couples en quête d'orage
by Jacques Otmezguine
Un fils by Amal Bedjaoui
Cette femme-là
by Guillaume Nicloux

- 2002 *Tais-toi !* by Francis Veber
L'emploi du temps
by Laurent Cantet
Un jeu d'enfants
by Laurent Tuel

roles: short films

- 2003 *Dans le rêve de l'autre*
by César Campoy
Je m'indiffère
by Alain Rudaz,
Sébastien Spitz
Océan Pacifique
by Alain Munch
Le Pays des ours
by Jean-Baptiste Leonetti
Sens dessus-dessous:
La Boîte noire
by Angelo Cianci
Textiles by Jérôme Brière
Loup ! by Zoé Galeron

directors Jean-Luc Baraton and Patrick Maurin starring Axelle Laffont, Sébastien Charles, Aurélien Recoing producer Patrick Maurin production AntiProd genre fiction

La Collection de Judicaël

French director Corinne Garfin presents this North American premiere of La Collection de Judicaël

English description

A man sits at home, alone, surrounded by a collection of hundreds of glass jars, all empty. Or so it seems. ...

Description en français

Un homme, seul chez lui, entouré par une collection de centaines de bocaux en verre, vides...En apparence...

director **Corinne Garfin**

- 1999 *Bakary et les autres...*
1998 *Anissa*
1996 *Les Vagabonds*

actor **Nicolas Quillard**

- 2001 *La Chienne du monde*
by Loïc Jourdain



director Corinne Garfin starring Nicolas Quillard music Yohann Bernard
producer Colette Garfin production Delcor Productions genre fiction

VCUfrenchfilmfestival ³⁰

Shorts

Casa

French director Sylvie Léonard presents this North American premiere of *Casa*

English description

Through the watchful eyes of a woman, we observe the return of a young man after years of separation. What still ties them together? Why did the separation take place? A tragedy in three acts: expectation, confrontation and acceptance.



director Sylvie Léonard producer Patrick Eveno, Jacques-Rémy Girerd music Fairuz narrated by Eva Biermann production Folimage Valence Production genre animation

Description en français

A travers le regard d'une femme, nous vivons le retour d'un jeune homme après plusieurs années de séparation. Quels sont leurs liens? Pourquoi cette absence? Une tragédie en trois actes : attente, confrontation et acceptation.

Biography

Following an education received at the Emile Cohl School, Sylvie Léonard has worked at Folimage Studios as an animator since 1989. She has participated in many feature films directed by Jacques-Rémy Girerd such as: *Le Bonheur de la vie* (1989-1992), *Mine de rien* (1991), *Ma petite planète chérie* (1993-1996). She has also worked on such short films and television special series as *Ewenn Congar*, *Les Tragédies minuscules*, *Le Roman de mon âme*, *L'Enfant au grelot*, *Pataate et Le Jardin potage*. In 2001, she directed her first animated sequences for Nabil Hayouch's film *Ali Zaoua*. *Casa* is her first film.

Biographie

Après une formation à l'Ecole Emile Cohl, Sylvie Léonard intègre dès 1989 le studio Folimage en tant qu'animatrice. Elle a participé à de nombreuses séries dirigées par Jacques-Rémy Girerd, telles que: *Le Bonheur de la vie* (1989 -1992), *Mine de rien* (1991), *Ma petite planète chérie* (1993 -1996), ainsi qu'à de nombreux courts métrages et spécial TV: *Ewenn Congar*, *Les Tragédies minuscules*, *Le Roman de mon âme*, *L'Enfant au grelot*, *Pataate et Le Jardin potage*. En 2001, pour le long métrage *Ali Zaoua* de Nabil Hayouch, elle réalise ses premières séquences animées. *Casa* est son premier film.

Pacotille

French producer Stéphanie Carreras and director Eric Jameux present this North American premiere of *Pacotille*

English description

Thierry offers Karine a ride in his car parked in a lot by the housing projects. Things are tense between them. As a way of making it up to her, Thierry gives his girlfriend a pendant inscribed with a love note. ... Against all odds, Karine takes the sentence the wrong way. Little by little, the reconciliation becomes a misunderstanding, and then an argument.

Description en français

Thierry propose à Karine de monter dans sa voiture garée sur un parking de banlieue. Le couple est en froid. En guise de réconciliation, Thierry offre à sa petite amie un pendentif sur lequel est gravée une sentence amoureuse... Contre toute attente, Karine interprète cette phrase de façon négative. La réconciliation se transforme peu à peu en malentendu, puis en dispute.

Director Eric Jameux

2000 *Faux contact*

2000 *Talents Cannes 2000 :*

Dimanche
by Emmanuel Finkiel

Actor Christophe Giordano

roles: short films

2004 *Une vie en l'air*
by Emmanuel Malka

1994 *Là-bas* by Christophe Asselin



director Eric Jameux producer Stéphanie Carreras music Antonio Vivaldi, Eric Jameux,

Patrick Coutin, Quentin Ogier starring Sophie Quinton, Christophe Giordano

production Lazennec Tout Court genre fiction

Le Fabuleux Destin de Perrine Martin

French director Olivier Ciappa presents this North American premiere of *Le Fabuleux Destin de Perrine Martin*



English description

Perrine has just left the theatre. Completely enthralled by the fictional character of Amélie Poulain, she decides to become a do-gooder. ...

Description en français

Perrine sort du cinéma! Complètement fascinée par le personnage d'Amélie Poulain, elle décide de faire le bien autour d'elle ...

director Olivier Ciappa

2003 *Le Cas d'O*

actress

Anne-Juliette Vassort

first film

actor/director

Camille Saféris

2001 *Embrasse-moi*

2000 *Gilbert Mouclade était un marrant*

2000 *Le Truc* by Stéphane Belaïsch

actor Titoff

roles: feature films

- 2004 *L'Incrusté*
by Alexandre Castagnetti, *Corentin Julius*
- 2002 *Gomez et Tavarès*
by Gilles Paquet-Brenner
- 2000 *Rencontre avec le dragon*
by Pierre Jolivet
- 2000 *Comme un aimant*
by Akhenaton Kamel Saleh
- 2000 *Les Jolies Choses*
by Gilles Paquet-Brenner

director Olivier Ciappa starring Anne-Juliette Vassort, Camille Saféris, Titoff and the voices of Roger Care and Chantal Goya producer Patrick Maurin production AntiProd genre fiction

Léaud de Hurle-dents

French director Jacques Richard presents this North American premiere of *Léaud de Hurle-dents*

English description

Jean-Pierre Léaud wanders among the graves of the Montparnasse cemetery conjuring up the memories of Henri Langlois, Marcel l'Herbier, Jean Seberg, Jacques Demy, ... and "François." Taking advantage of this opportunity to take out his anger, he curses his dentist/torturer!

Description en français

Jean-Pierre Léaud déambule parmi les tombes du cimetière Montparnasse. Il évoque Henri Langlois, Marcel l'Herbier, Jean Seberg, Jacques Demy ... et

"François". Il en profite pour jeter l'anathème sur son dentiste-bourreau !

actor/director/producer/ screenwriter Jacques Richard

- 2000 *Tout est bien qui finit bien*
- 1998 *La Dame pipi*
- 1998 *Le Bon Coin*
- 1998 *Le Musée du Cinéma Henri-Langlois du Palais de Chaillot*
- 1985 *Cent francs l'amour*
- 1984 *Ave Maria*
- 1983 *Rebelote*
- 1978 *La Maison qui pleure*
- 1978 *Le Rouge de Chine*
- 1975 *Un si joli village* by Etienne Périer
- 1975 *Né*

Actor Jean-Pierre Léaud

selected films

- 2002 *Folle embellie*
by Dominique Cabrera
- 2001 *La Guerre à Paris*
by Yolande Zauberman
- 2000 *Le Pornographe*
by Bertrand Bonello
- 2000 *Et là-bas, quelle heure est-il?*
by Tsai Ming-Liang
- 2000 *L'Affaire Marcorelle*
by Serge Le Peron
- 1999 *Une affaire de goût*
by Bernard Rapp
- 1998 *Elizabeth* by Shekhar Kapur
- 1998 *Innocent* by Costa Natsis
- 1996 *Pour rire!* by Lucas Belvaux
- 1995 *Irma Vep* by Olivier Assayas
- 1995 *Mon homme* by Bertrand Blier
- 1995 *Le Journal du séducteur*
by Danièle Dubroux [...]
- 1973 *La Maman et la Putain*
by Jean Eustache
- 1971 *La Nuit américaine*
by François Truffaut
- 1971 *Les Deux Anglaises et le continent* by François Truffaut
- 1970 *Domicile conjugal*
by François Truffaut
- 1968 *Baisers volés* by François Truffaut
- 1967 *La Chinoise* by Jean-Luc Godard
- 1966 *Masculin-Féminin*
by Jean-Luc Godard
- 1962 *L'Amour à vingt ans*
by Shintaro Ishihara, Renzo Rossellini
- 1962 *Antoine et Colette*
by François Truffaut
- 1959 *Le Testament d'Orphée*
by Jean Cocteau
- 1959 *Les Quatre cents coups*
by François Truffaut

director Jacques Richard starring Jean-Pierre Léaud producer Jacques Richard music Charles Trénet, Antoine Duhamel, Georges Delerue, Michel Legrand, Jean Constantin production Les Films Élémentaires genre documentary

Shorts

La Flamme

French director Ron Dyens presents this screening of *La Flamme*

English description

In the seaside Normandy town of Deauville, during the 1920s, a pair of lovebirds find themselves on the beach. But due to technical difficulties ...

Description en français

À Deauville, dans les années 20, deux amoureux se retrouvent sur la plage. Mais des problèmes techniques...

director/producer Ron Dyens

2003 *Derrière les fagots*
2002 *L'Homme torche*
Paroles, paroles
1999 *Tais-toi et creuse !*
O.k.p.n.

actress Lucie Duchêne

2002 *Paroles, paroles* by Ron Dyens

director Ron Dyens starring Lucie Duchêne,
Régis Romele producer Ron Dyens music Martini
production Sacrebleu Productions genre fiction

Interview with director Ron Dyens

***La Flamme* was a big hit. Is it still generating for Sacrebleu?**

Yes, this film really brought quite a bit of money. It's been a foot in the door — we had a lot of luck with this film and took advantage of it. Opportunities like this one don't come around every year.

Were you tempted to make "a hit" with *La Flamme*?

Not at all. Clermont-Ferrand was the first festival it was presented in. I was very nervous about the reactions to it and, in the end, I didn't really understand all the hype: the film was shot in a day and the special effects took a year! As opposed to the spectators who were seeing it for the first time, the crew and I no longer had perspective regarding the film. In hindsight, I understand why certain people could discuss film marketing,

or brilliance of the film as a tribute to cinema, but when I made it, all I wanted was to experiment with two dimensions. Some thought I knew the history of cinema as well as Henri Langlois, but this wasn't the case. It stemmed from the simple desire to make an enjoyable film.

Excerpts taken by Bernard Payen, 9 janvier 2004
Objectif Cinéma

Entretien avec le réalisateur Ron Dyens

***La Flamme* a été un grand succès.**

Est-ce que ce film continue de rapporter de l'argent à Sacrebleu ?

Oui. C'est un film qui a effectivement rapporté pas mal d'argent. C'est une carte de visite, mais nous avons eu beaucoup de chance avec ce film et en avons profité. Ce n'est pas tous les ans qu'une chance comme celle-ci se reproduit.

Il n'y avait pas de volonté de faire « un coup » avec *La Flamme* ?

Pas du tout. Clermont-Ferrand a été le premier festival où il a été présenté. J'avais très peur de l'accueil et finalement je n'ai pas très bien compris l'engouement : ce film a été tourné en une journée et les effets spéciaux ont pris un an ! On n'avait plus aucun recul devant le film contrairement aux spectateurs qui le voyaient pour la première fois. Avec le recul, je comprends que certaines personnes aient pu parler de film marketing ou de superbe hommage au cinéma, mais en le faisant je voulais simplement jouer sur deux niveaux. Certains ont cru que je connaissais aussi bien l'histoire du cinéma qu'un Henri Langlois. Ce n'était pas le cas. C'est simplement l'envie de faire ce film qui a plu.

Propos recueillis par Bernard Payen, 9 janvier 2004
Objectif Cinéma

Gouille et Gar

French director Philippe Gamer presents this screening of *Gouille et Gar*

English description

Gouille and Gar are a pair of gargoyles of the Notre-Dame Cathedral in Paris. Perched atop the cathedral's north wing for 768 years, they've become an old couple — with all the complices and the rivalries that come with age. At times friends, at times enemies, they certainly liven up the scenery. ...



Description en français

Gouille et Gar sont deux gargouilles de Notre-Dame de Paris. Enchâssées sur l'aile nord de la cathédrale depuis 768 ans, elles forment un vieux couple avec toute la complicité et l'opposition dues à l'âge. Tantôt amies, tantôt ennemis intimes, elles animent les lieux...



Interview with director Philippe Gamer

Everything started with a contest sponsored by Panach (a French soft drink company). Though we won, we couldn't follow through with the project, because another brand of beer launched a campaign based on the same idea. I had created these two gargoyles, Gouille and Gar, and I was frustrated by not being able to use them. The screenwriter, Olivier Jean, built a little plotline around the characters, and we asked Benoît Poelvoorde and Elie Semoun to provide the voices. The film is now making the rounds in the festival circuit, and we're hoping to turn it into a television series.

Entretien avec le réalisateur Philippe Gamer

Tout est venu d'une compétition pour Panach' que nous avons gagnée, mais que nous n'avons pas pu mener à bien, parce qu'une marque de bière a sorti une campagne fondée sur la même idée. J'avais créé ces deux gargouilles, Gouille et Gar, et j'étais frustré de ne pas pouvoir les exploiter. Le scénariste, Olivier Jean, a construit une petite histoire autour des personnages, et nous avons demandé à Benoît Poelvoorde et Elie Semoun de faire les voix. Le film tourne dans les festivals et nous espérons monter une série télévisée.

Shorts

De la tête aux pieds

French actress Dora Doll presents this screening of *De la tête aux pieds*

English description

Chalais, autumn, 1943. A contest of the best cooks and mothers under the Vichy government turns out to be more than the judges had bargained for.

Description en français

Chalais, automne 43. Les concours des mères et cuisinières hors pair, sous le gouvernement de Vichy, prendra une tournure imprévue par les juges.

director Pascal Lahmani

1994 *Jeux de mains*

director Pascal Lahmani producer Frédéric Pelle starring Dora Doll, Dominique Frot, Marie Berto, Marie Payen, Catherine Van Hecke, Sylvie Jobert, Jenny Leignel-Bemay, Anne-Marie Bertrand music Macassis, Picou production Bianca Films genre fiction

actress Dora Doll

roles: feature films

(selected films since 1975)

- | | | |
|------|---|--|
| 2000 | <i>Là-bas...mon pays</i>
by Alexandre Arcady | |
| 1993 | <i>L'Enfer</i> by Claude Chabrol
<i>Le Mari de Léon</i>
by Jean-Pierre Mocky
<i>Pas d'amour sans amour</i>
by Evelyne Dress | |
| 1985 | <i>Le Voyage à Paimpol</i>
by John Berry | |
| 1982 | <i>La Nuit de Varennes</i>
by Ettore Scola | |
| 1980 | <i>Charlots contre Dracula</i>
by Jean-Pierre Vergne | |
| 1978 | <i>Violette Nozière</i>
by Claude Chabrol | |
| 1977 | <i>Diabolo Menthe</i> by Diane Kurys | |
| 1976 | <i>Noirs et blancs en couleurs</i>
(<i>La Victoire en chantant</i>)
by Jean-Jacques Annaud | |



Calmos by Bertrand Blier

Comme un boomerang
by José Giovanni

1975 *L'Incorrigeable* by Philippe de Broca

roles: short films
1990 *Conte barbare*
by Pierre Schumacher

1984 *Ave Maria* by Jacques Richard

1983 *La Femme ivoire*
by Mic Cheminal, Sylvie Moinet

1979 *Les Givres* by Alain Jaspard

1978 *Les Filles du régiment*
by Claude Bernard-Aubert
1975 *Deux imbéciles heureux*
by Edmond Freess

Somebody Exceptional

French director Xavier Marquis presents this North American premiere of *Somebody Exceptional*

English description

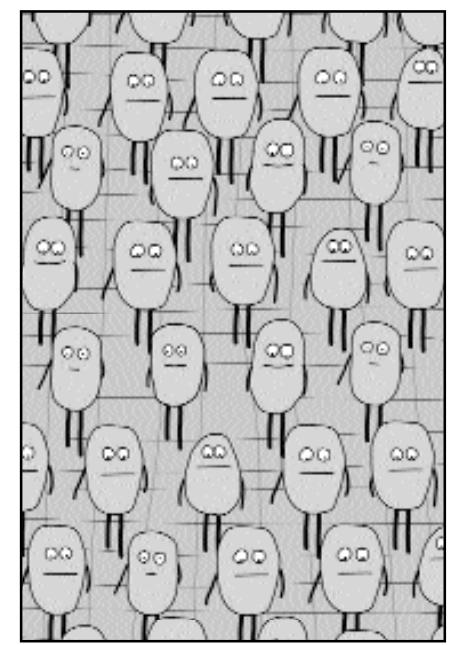
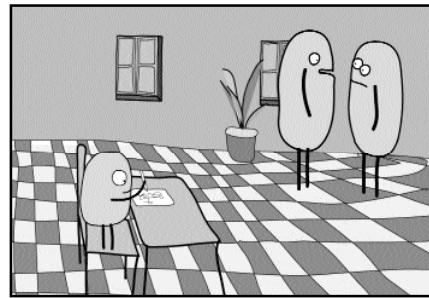
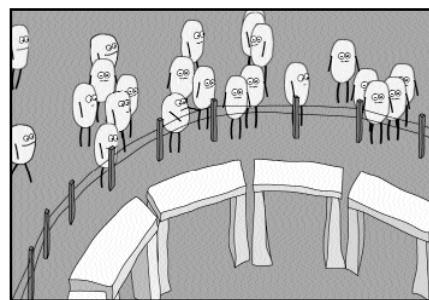
An "exceptional somebody" turns to the camera to begin a long tirade criticizing the crowds: those same crowds that flood the tourist spots, the supermarkets on Saturday afternoon, and public gardens every Sunday. ...

director Xavier Marquis

First film

Description en français

Quelqu'un d'exceptionnel, s'adressant à la caméra, entame une longue critique de "la foule": celle-là même qui inonde les sites touristiques, les supermarchés le samedi après-midi et les jardins publics le dimanche...



director Xavier Marquis narrated Xavier Marquis genre animation

Shorts

L'Homme sans tête

French director Juan Solanas presents this screening of *L'Homme sans tête*

English description

A modest room overlooking a vast industrial landscape. In the distance, the sea reaches as far as the eye can see. A few dance steps are taken to the beat of an outdated but infectious tune. A bowtie is knotted. From a framed photograph, the longing gaze of the one he loves. The headless man is preparing for a romantic rendezvous. Tonight, he will declare his love, and to mark the occasion, he has decided to buy himself a head. ...

Description en français

Une chambre modeste donnant sur un vaste paysage industriel. Au loin la mer à perte de vue. Quelques pas de danse sur un air désuet et entraînant. Un noeud papillon que l'on noue. Dans une photo encadrée, le regard brillant de celle qu'il aime. L'homme sans tête se prépare à son rendez-vous galant. Ce soir, il va déclarer son amour. Pour cela, il a décidé de s'acheter une tête...



director Juan Solanas

first film

actor Alain Hocine

1999 *Un jeudi en hiver* by Anne Flandrin

actress Ambre Boukebza

1997 *Bouge !* by Jérôme Cornuau

actress Salah Teskouk roles : feature films

2002 *Entre chiens et loups*
by Alexandre Arcady

roles : short films

2002 *La Fourmi amoureuse*
by José Hernandez
1995 *Souviens-toi de moi*
by Zaïda Ghorab-Volta



Congratulations to
director Juan Solanas
on his 2003 Cannes
International Film

Festival "Prix du Jury" award for
Best Short Film, and on his 2004
César Award for Best Short Film.

Interview with director Juan Solanas

How did you come up with the story of *L'homme sans tête*?

I saw a picture of a man with no head, sitting with his hands crossed in his lap, as though he was bothered by it. Sixty percent of the film came to me in five minutes. Right away, I felt that this character was not comfortable with himself, and I imagined him going to buy a head for himself in order to seduce a woman.

How does one go about the casting process for bodies and heads?

First I looked for the person who could incarnate the body of Mr. Phelps and make his character come to life without a head. I spent months doing castings. One day I found Alain Hocine. He came to my home and we talked. I played some jazz for him, he started dancing — and it was him. Afterward, I searched for others who also could incarnate Phelps by trying different heads.

Excerpts taken by Patrice Carré, May 23rd, 2003 —Le Film Français

Entretien avec le directeur Juan Solanas

Comment vous est venue cette histoire de *L'homme sans tête* ?

Simplement, j'ai vu cette image d'un homme sans tête assis, les mains croisées entre les jambes, complexé. 60% du film se sont imposés dans les cinq minutes. J'ai tout de suite senti ce personnage mal dans sa peau et imaginé qu'il allait s'acheter une tête pour séduire une femme. J'ai écrit le scénario en dix jours. Ensuite, j'ai voulu faire le film. (...)

Comment fait-on un casting de corps et de têtes ?

Je cherchais d'abord celui qui allait incarner le corps de M. Phelps et faire vivre ce personnage sans la tête. J'ai passé des mois à faire des castings et un jour, je suis tombé sur Alain Hocine. Il est venu chez moi, on a parlé, je lui ai mis une musique de jazz, il s'est mis à danser et c'était lui. Après, j'ai cherché les autres qui devaient incarner Phelps en essayant différentes têtes.

Propos recueillis par Patrice Carré, 23 mai 2003 —Le Film Français

Chef Gene Castelluccio of Personal Chef To Go

is honored to be commissioned for an original menu to be served at the 12th Annual VCU French Film Festival Gala Dinner.

Le Chef Gene Castelluccio de la société « Personal Chef To Go »

est honoré d'avoir été sélectionné pour la création d'un menu original servi à l'occasion du
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Chef Gene's Highlighted Credentials

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University of Nevada, Las Vegas

Bachelor's Degree in Hotel Restaurant Administration

Awards, Memberships

American Heart Association Recipe Winner, 1993

Richmond Magazine – “Most Flavorful Dish,” 2002

San Diego “Best New Chef,” (Calif.), 1992

Member, American Personal Chefs Association

Member, American Culinary Federation

Member, International Chefs Association

Noteworthy Special Events

The Hon. James Gilmore, Governor of Virginia, Omni Hotel (Va.), 2000

The Richmond Forum w/guest of honor the Prime Minister of Israel, 2001

The Hon. Steve Glen, State Senator from Virginia (Va.), 2001

Fundraiser, Mrs. Gerald Ford (N.Y.), 1995

American Culinary Federation’s Chef of the Year Awards (N.Y.), 1995

USA Culinary Excellence Award (N.Y.), 2000

James Beard Award Dinner (N.Y.), 1996

Chaîne des Rotisseurs National Convention (N.Y.), 1996

The Emmy Awards (N.Y.), 1997

The Tony Awards (N.Y.), 1997

Richmond Charitable Events

2001,2002, 2003 March of Dimes, Chef’s Auction

2003 Heart à la Carte

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2004 Hearts on the Vine, International Wine Festival

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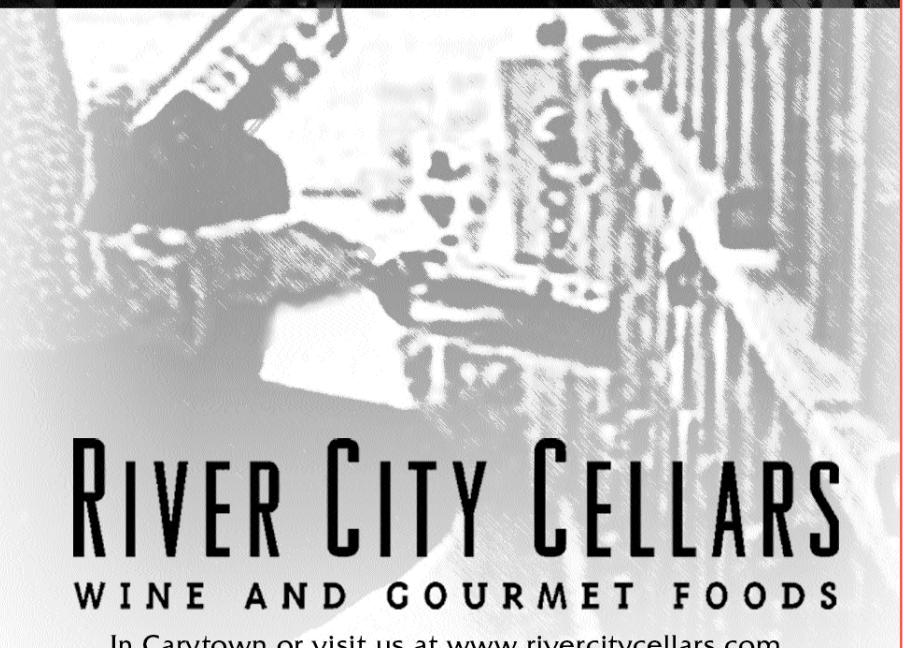
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www.vcu.edu/oie/eao/summer.htm

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3 credits in German
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Robert Godwin-Jones
rgjones@vcu.edu
\$1,295 + airfare
Registration deadline: May 1

Barbados

History and Culture

6 credits in history and African American studies
July 23 – August 16
Bernard Moitt
bmoitt@vcu.edu
\$2,620 + 6 credits VCU tuition
Registration deadline: May 15

France

La Rochelle: French Language and Culture

Up to 6 credits in French
June 30 – July 30
Kathy Murphy-Judy
kmurphyj@vcu.edu
\$2,930 + airfare
Registration deadline: May 15

Germany

Berlin: German Study Tour

Optional credits: 3 or 6 graduate or undergraduate credits in language and urban studies
May 23 – June 6
John Accordini and Margaret Peischl
jjaccord@vcu.edu, mtppeischl@vcu.edu
\$1,440 + applicable VCU tuition + airfare
Registration deadline: March 1

Grafind/Munich: Graduate Program in Social Work

3 graduate credits
May 23 – May 30
Matthias Naleppa
mnaeleppa@vcu.edu
\$1,090 + airfare + 3 credits VCU tuition
Registration deadline: April 15

Greece

Lesvos: Yoga and Poetry

Optional 3 credits in English
June 4 – June 17
Gary Sange, Christine Hall
lakotasu@vcu.org, yogachall@hotmail.com
\$1,295 + applicable VCU tuition + airfare
Registration deadline: May 1

Guatemala

Antigua: Spanish Language and Culture

Up to 6 credits in Spanish
July 3 – July 31
Ann White, Maria Panbehchi
aswhite@mail1.vcu.edu, panbehchiml@mail1.vcu.edu
\$1,800 + airfare
Registration deadline: May 15

Guatemala City: Graduate Program in Social Work

3 graduate credits
May 16 – May 27
Melissa Abell
mlabell@vcu.edu
\$895 + airfare + 3 credits VCU tuition
Registration deadline: May 15

Italy

Gualdo Tadino: Visual Arts in Italy

6 credits in ceramics and communication arts and design
June 28 – July 28
Alex Bostic, Lydia Thompson
abostic@vcu.edu, lcthomps@mail1.vcu.edu
\$2,690 + airfare + 6 credits VCU tuition
Registration deadline: May 1

Perugia: Language and Culture – Romancing Italy in Enchanting Perugia

3 transfer credits and 3 VCU credits
June 28 – July 30
Cinzia Corubolo
ctcorubo@vcu.edu
\$2,220 + airfare + 3 credits VCU tuition
Registration deadline: April 15

Mexico

Cuernavaca: Spanish Language and Culture

6 to 7 credits in Spanish
June 25 – July 25
Eugenio Munoz
emunoz@vcu.edu
\$2,375 + airfare
Registration deadline: May 1

San Miguel de Allende: Metal and Glass

6 credits in crafts
July 5 – July 23
Jude Schlotzauer, Susan Adams
judeglass@comcast.net
\$1,700 + airfare + 6 credits VCU tuition
Registration deadline: May 15

Peru

Lima and Cuzco: Visual Exploration of the Highlands

6 credits in art history, photography and/or paper and printmaking
May 23 – June 17
Javier Tapia, Scott Mills, Michael Schreffler
jtapia@vcu.edu, scottmills@teachers.org, mschreff@mail1.vcu.edu
\$2,350 + airfare + 6 credits VCU tuition
Registration deadline: April 15

Puerto Rico

Ecosystems, Cultures and Language

4 credits in biology or international studies
August 2 – August 16
Robert Fisher, Rosita Cruz
rwfisher@vcu.edu, rmcruz@vcu.edu
\$1,600 + airfare + 4 credits VCU tuition
Registration deadline: May 15

Romania and England

Theater Tour

6 credits in theater
May 26 – June 17
Janet Rodgers
jrodgers@vcu.edu
\$2,430 + 6 credits VCU tuition
Registration deadline: April 15

Scotland

Glasgow: Artists and Writers Workshop

6 to 9 graduate or undergraduate credits in the arts and humanities and sciences
June 27 – July 31
Richard Fine
rfine@vcu.edu
\$2,300 + airfare + 6 to 9 credits VCU tuition
Registration deadline: April 1
Web site: www.has.vcu.edu/glasgow

Spain and France

European Business Tour

3 credits in management
May 30 – June 13
Charles Byles, Michael Pitts
cmbyles@vcu.edu, mwypitts@vcu.edu
\$2,600 + airfare + 1 to 3 credits VCU tuition
Registration deadline: April 15

Spain

Seville: Spanish Language and Culture

6 credits in Spanish
June 4 – July 4
Esperanza Soria-Nieto
tergeste@msn.com
\$2,785 + airfare
Registration deadline: May 1

Bienvenue en Virginie

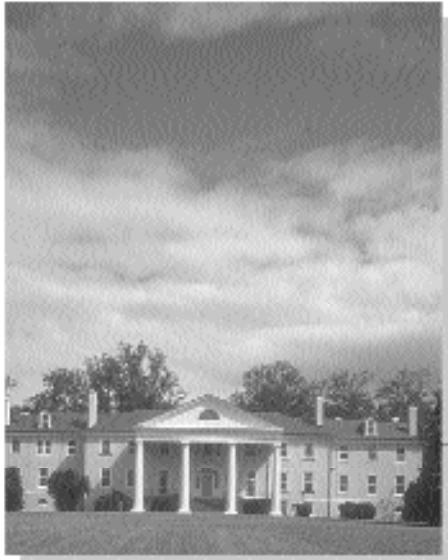
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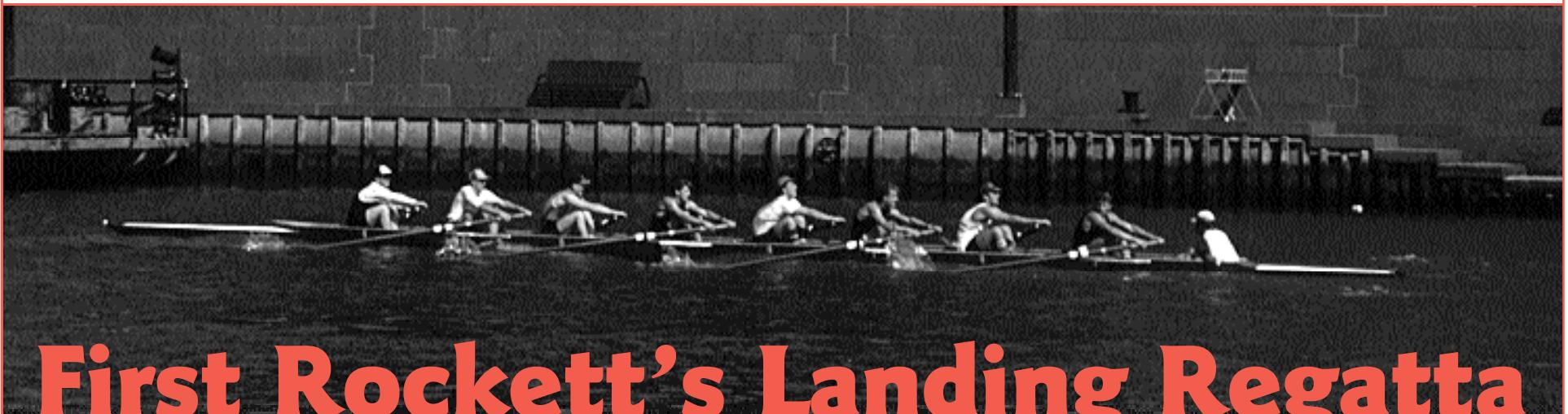
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La SACD est une Société de gestion collective, gérée par et pour les auteurs, qui a pour principale mission de percevoir et répartir leurs droits. Elle rassemble 30 000 auteurs du spectacle vivant (théâtre, musique, danse) et de l'audiovisuel (cinéma, télévision, radio, multimédia, image fixe). A sa tête, un conseil d'administration composé de 25 auteurs représentant les différents répertoires. Ce conseil élit chaque année son président qui est également co-gérant de la société avec le directeur général.

Ses missions sont notamment les suivantes :

- Juridique : en négociant des contrats généraux de représentation avec les organismes professionnels et en aidant les auteurs lors de la négociation de leurs contrats individuels.
- Professionnelle : en étant présente dans les instances nationales, européennes et internationales, pour défendre le statut des auteurs et les conditions de leur rémunération.
- Culturelle : en affectant les 25 % qu'elle perçoit au titre de la copie privée à des « actions d'aide à la création, à la diffusion du spectacle vivant et à des actions de formation ». Par ailleurs, l'association Beaumarchais, créée par la SACD, a pour vocation d'aider financièrement des projets individuels d'auteurs contemporains.
- Sociale : en participant à la gestion des organismes de sécurité sociale et de retraite des auteurs, et en mettant à leur disposition une assistance sociale et juridique.

La SACD met au service des auteurs le dépôt de manuscrit, qui permet à l'auteur d'apporter la preuve qu'il est créateur d'une œuvre à une date déterminée, une *Maison des auteurs*, lieu de travail et de rendez-vous, une bibliothèque sur le spectacle vivant pour leurs recherches, une *Lettre aux auteurs* bimestrielle les informant des activités de la Société, un site internet regroupant l'actualité et les informations utiles pour leurs démarches.

Présente également en Belgique et au Canada, la SACD intervient lors de négociations internationales dans le cadre de l'Organisation mondiale de la propriété intellectuelle (OMPI), de l'Organisation mondiale du commerce (OMC). Elle participe également à l'élaboration des directives européennes, aide les pays étrangers à se doter d'une législation appropriée, et à travers la Confédération internationale des sociétés d'auteurs et compositeurs (CISAC), contribue à améliorer la gestion des droits d'auteurs et conclut des contrats de reciprocité avec les sociétés d'auteurs dans le monde entier.

SACD, Society of Dramatic Authors and Composers, is a collective management corporation, administered by and for authors. Its prime mission is to collect and distribute authors' royalties and fees.

SACD's membership includes 30,000 authors of works for live performance (theater, music, dance) and for audiovisual media (film, television, radio, multimedia, still images). The society is headed by a Board of directors made up of 25 authors representing these various repertoires. This board elects a chair person each year who also acts as co-manager of the society with the managing director.

The main activities of the society are as follows:

- Legal: negotiating standard representation contracts with professional bodies, and assisting authors in negotiating their individual contracts.
- Professional: representing authors in national, european and international forums, in order to defend their status as authors and the conditions governing their remuneration.
- Artistic: allotting 25% of the sums collected by the society under the private copying to "activities in support of the creation and dissemination of the performing arts and to training schemes." In parallel the Beaumarchais association founded by SACD is a source of funding for contemporary authors' individual projects.
- Social: taking part in the administration of the social security (health insurance) and retirement funds that cover authors, and providing social and legal services.

Other services provided by SACD are registration of manuscripts, allowing authors to show proof of authorship at a given date; the *Maison des auteurs*, a work and meeting space; a library devoted to the performing arts; the bimonthly *Lettre aux auteurs*, an information bulletin concerning the society's activities; and a web site containing current news and information relevant to authors' administrative tasks.

SACD operates in Belgium and Canada as well as in France, and takes part in international talks held by the World Intellectual Property Organization (WIPO) and the World Trade Organization (WTO). The society is also involved in drawing up European directives, assists foreign countries in enacting appropriate legislation, and seeks to improve the management of authors' fees and establish reciprocity agreements with authors' societies around the world, via the International Confederation of Societies of Authors and Composers (CISAC).

SACD

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In memory
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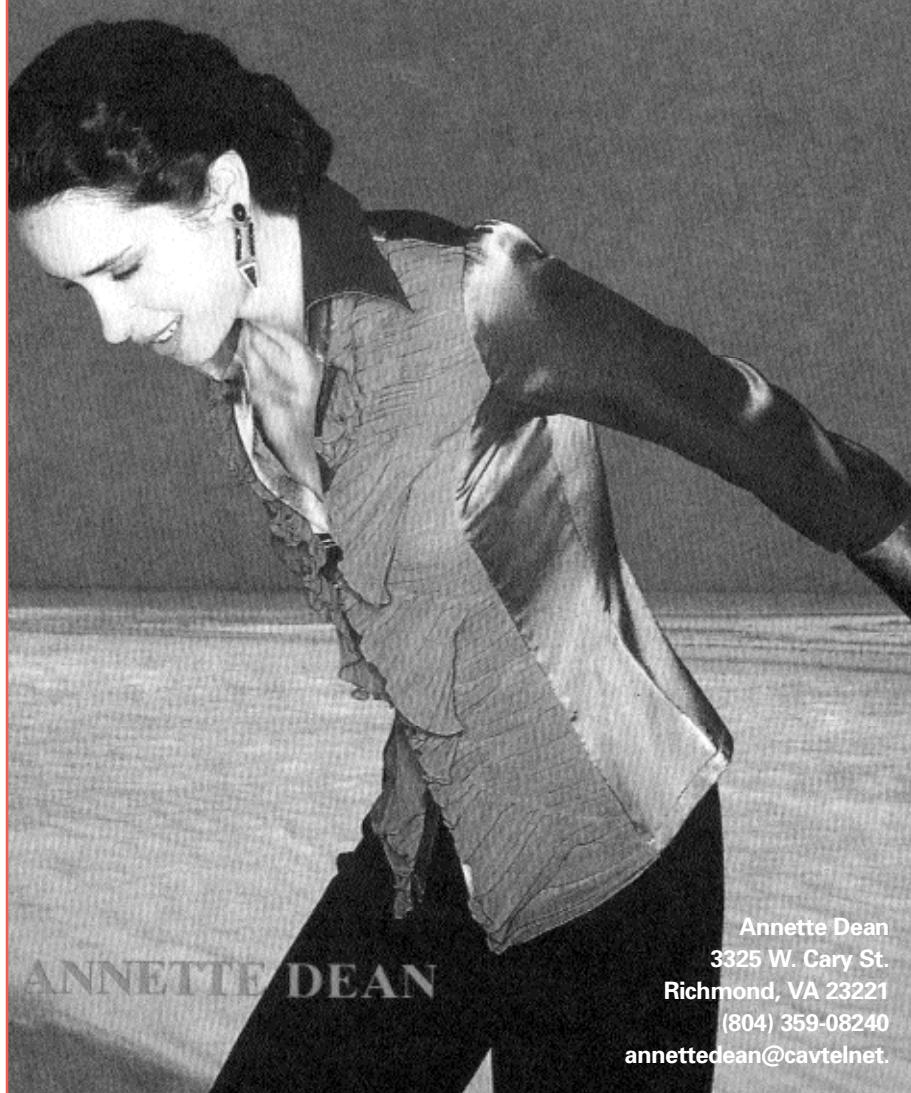
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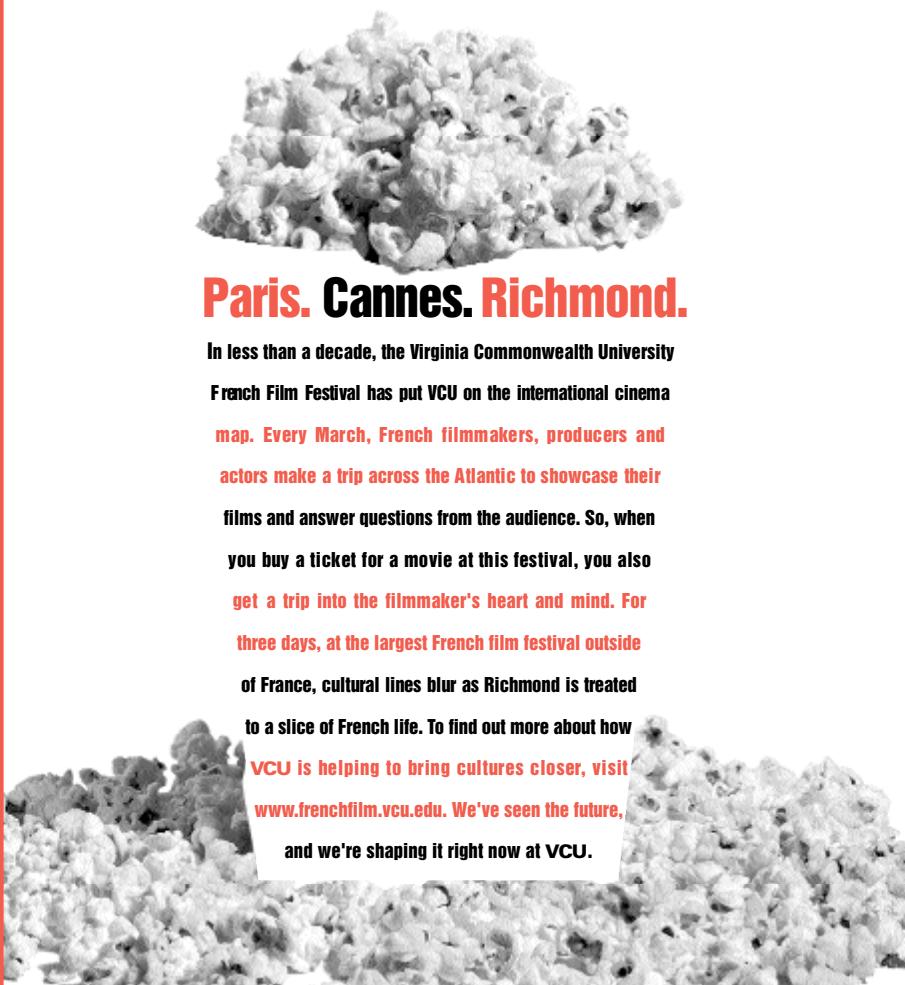
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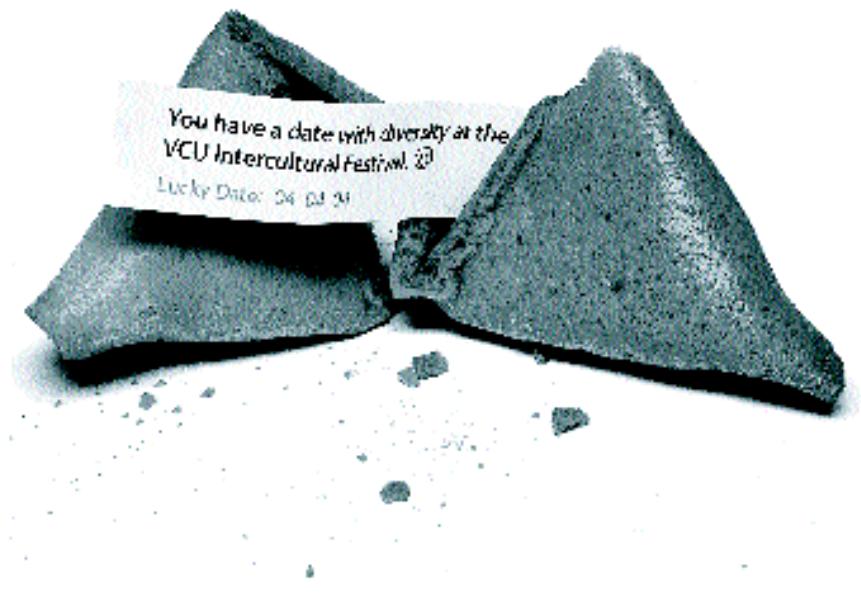
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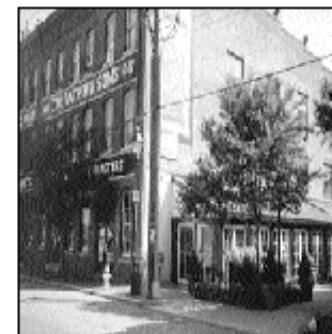
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Bonjour, Monsieur Courbet! has been organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond; and the Sterling & Francine Clark Art Institute, Williamstown, Massachusetts; with the Dallas Museum of Art and the Fine Arts Museums of San Francisco under the auspices of FRAME (French Regional American and Museum Exchange). This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. *Van Gogh & Gauguin and Best Friends* have been organized by the Virginia Museum of Fine Arts.

Above: Detail, *The Meeting or Bonjour, Monsieur Courbet*, 1854, by Gustave Courbet. Musée Fabre, Montpellier, France. Photo by Frédéric Jaulmes. Detail, *Self-Portrait*, 1889, by Vincent van Gogh. Collection of Mr. and Mrs. John Hay Whitney. Image © 2003 Board of Trustees, National Gallery of Art, Washington, D.C. Detail, *Sydney's Harem*, 1966, by Andy Warhol. Collection of Sydney and Frances Lewis. © Andy Warhol Foundation for the Visual Arts/ARS, New York. Illustrations by Becky Heavner © 2004 Virginia Museum of Fine Arts. Ad © 2004 VMFA Feb (4096-140)



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Pompano	Florida	Wild Rockfish	Chesapeake
Arctic Char	Norway	Esoclar	New Zealand
Opakapaka	Hawaii	Yellowtail Snapper	Gulf of Mexico
Barramundi	Australia	Black Tiger Shrimp	Indonesia

Limani offers a unique international wine and beer list, including French and other European and Mediterranean selections.

**Open Monday through Saturday
for lunch and dinner.**

Location:

3123 W. Cary St.

Limani is a short walk from the Byrd Theatre, across from Cary Court Shopping Center.

View our complete menu at <http://www.richmond.com>



Special Offerings for French Film Festival Passholders

Lunch: Three-course Chef's Tasting Menu
\$13 per person/\$18 with glass of French wine

Dinner: Three-course Chef's Tasting Menu
\$38 per person with glass of French wine

Sunday Brunch: \$18 per person includes glass of French champagne

Special Hours for the French Film Festival

Friday
Dinner: 5 p.m. to Midnight

Saturday
Lunch: 11 a.m. to 2 p.m.
Dinner: 5 p.m. to 10 p.m.

Sunday
Brunch: 11 a.m. to 3 p.m.
Dinner: 5 p.m. to 9 p.m.

Our semi-private chef's table with a front view of the kitchen will comfortably seat up to eight.



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Richmond Magazine
Summer 2003

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French major advisers

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The Community Ideas Station
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Mehdi Ortsberg
Thierry de Ganay
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Seventh VCU French Film Festival

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

Eighth VCU French Film Festival

FEATURE FILMS:
Héroïnes
Le Pique-nique de Lulu Kreutz
Les Cachetonneurs
Les Enfants du marais
Rembrandt
Une pour toutes
SHORT FILMS:
A deux sur la comète
Duel
Gelée précoce
La Mule
Microsnake
Rien dire
Sales battars
Un petit air de fête

Ninth VCU French Film Festival

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

10th VCU French Film Festival

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

11th VCU French Film Festival

FEATURE FILMS:
Betty Fisher et autres histoires
Etre et avoir
Le Papillon
Les Destinées sentimentales
Marche et rêve
Monsieur Batignole
Quelqu'un de bien
Se souvenir des belles choses
Sur le bout des doigts
Toutes les filles sont folles
Un aller simple
Une pure coïncidence
SHORT FILMS:
Comme un silence
Good Luck, Mr. Grosky
J'attendrai le suivant
M. William
Mon plus beau mariage
Papier glacé
Pensée assise
Rio
Square Couine
Tu devrais faire du cinéma
Undercover

Registration

Screenings of all feature films and short films will be held at the historic Byrd Theatre. The official reception will be held at the Virginia Museum of Fine Arts, and the gala dinner will be held at the historic Scott House in the heart of the VCU Academic Campus (909 W. Franklin St.) • Student, Instructor and Regular VIP passes include guaranteed seating at all screenings and entry to the reception with the actors and directors. • The VIP Pass Plus includes all the advantages of Student, Instructor and Regular VIP passes as well as the gala dinner with the actors and directors. • Before each screening, the tickets for that particular film are available for \$6 at the box office. To guarantee your seating and to avoid lines at the door, buy a pass today.

Name: _____ Address: _____ Tel: _____

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

____ VIP Pass Plus, \$150 per pass	\$ _____
____ Regular VIP Pass, \$60 per pass	\$ _____
____ Instructor VIP Pass, \$45 per pass	\$ _____
____ Currently enrolled students – before March 15 – \$25 per student	\$ _____
____ Currently enrolled students – after March 15 – \$35 per student	\$ _____
Mandatory shipping and handling fee (\$3 per order)	\$ 3.00
Other donations to help support the Festival (tax deductible)	\$ _____
Make your contributions payable to: "The VCU French Film Festival"	Total \$ _____

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Virginia Commonwealth University
School of World Studies Annex
French Film Festival
310 N. Shafer St., Room 102
P.O. Box 842021
Richmond, VA 23284-2021

Telephone: (804) 278-0210 (film information)

(804) 827-FILM (office and passes)

E-mail: frenchfilm@vcu.edu

For festival information and updates visit our Web site:

<http://www.frenchfilm.vcu.edu>

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



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