

Co-academic Sponsors Virginia Commonwealth University and the University of Richmond present

french film festival

R i c h m o n d , V i r g i n i a

March 29-April 1, 2012



March 26-28
Free special symposium in
Ukrop Auditorium on UR campus
*French Film: Arts, Science &
Technology at Work for Humanity*



VCU
Virginia Commonwealth University

Exclusive Media Sponsor
STYLE
WEEKLY

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

20th annual • Byrd Theatre • Richmond, Va. • (804) 827-FILM • www.frenchfilmfestival.us

contents



FRENCH FILM: ARTS, SCIENCE AND TECHNOLOGY AT WORK FOR HUMANITY

Free and Open to Public – On UR campus at Ukrop Auditorium
Simultaneous translation available throughout symposium

Monday, March 26th

Film Arts/Living Arts p. 6

Tuesday, March 27th

**Science and Digital Technology
in Filmmaking: Tomorrow's cinema
and where is it heading?** p. 7

Wednesday, March 28th

**French Filmmaking and Horizons
for Humanity: Citizen Camera** p. 8

Symposium Participants pp. 9-13

Films at the Symposium

Free Admission pp. 14-19

20TH FRENCH FILM FESTIVAL BYRD THEATRE

Film Schedule p. 3

Special 20th Anniversary Screenings –

Free Admission pp. 20-23

Master Class:

Next Generation Filmmakers p. 18

2012 Feature Films pp. 24-47

2012 Short Films pp. 48-55

Schedule

AT UKROP AUDITORIUM – UR CAMPUS

**Monday - Wednesday,
March 26-28**

UR & VCU Symposium

**French Film: Arts, Science and Technology
at Work for Humanity**

8:30am to 7:00pm Each Day

Free and Open to Public

Simultaneous Translation Headsets Available

AT THE BYRD THEATRE

Thursday, March 29

**Festival Opens Thursday with Special Free
20th Anniversary Screenings**

The two Thursday films and the special anniversary screening of *Cyrano de Bergerac* on Saturday, all presented by their directors, are free of charge in celebration of the Festival's 20th anniversary.

- 6:00 p.m. **Avoir 20 ans dans les Aurès**
by René Vautier
Presentation by and discussion
with director René Vautier
- 8:15 p.m. **Héroïnes** by Gérard Krawczyk
Presentation by and discussion
with director Gérard Krawczyk
- (See also Saturday's Special
20th Anniversary Screening of
Cyrano de Bergerac presented
by director Jean-Paul Rappeneau)

Friday, March 30

- 11:00 a.m. **Master class:** "Next Generation
Filmmakers"

VCUarts Cinema short:
Laila by Duy Nguyen

ENS Louis Lumière shorts:
Marcel Comix by Section VFX

La féminis shorts:
Les Irradiants by Raphaël Lefèvre
On Tracks by Laurent Navarri
Par delà les plaines by Sébastien
Goepfert

Discussion with Francine Lévy,
Director of ENS Louis-Lumière;
Pierre-William Glenn, Cinematography
Department at La féminis;
directors Section VFX, Raphaël
Lefèvre, Laurent Navarri, Sébastien
Goepfert, Duy Nguyen and crew
from VCUarts Cinema; Rob
Tregenza, VCUarts Cinema
professor and director; Françoise
Ravaux-Kirkpatrick and Peter
Kirkpatrick, UR and VCU professors
and French Film Festival directors
- 2:30 p.m. **Pater** by Alain Cavalier
- 5:00 p.m. **Des vents contraires**
by Jalil Lespert

- 7:00 p.m. **Présumé coupable**
by Vincent Garenq
Presentation by and discussion
with director Vincent Garenq
and actor Philippe Torreton
- 9:30 p.m. **La Conquête** by Xavier Durringer
Presentation by and discussion
with cinematographer Gilles Porte

Saturday, March 31

- 8:00 a.m. **First Short Film Series**
A shadow of blue
by Carlos Lascano
Dans le cadre by Philippe Lasry
Grenouille d'hiver by Slony Sow
Voûte plantaire
by Alexandre Mehning
Les Filles du samedi
by Emilie Cherpitel
The Miracul'House
by Stéphane Freiss

Presentation by and discussions
with directors Carlos Lascano,
Philippe Lasry, Slony Sow,
Alexandre Mehning, Emilie Cherpitel;
director and actor Stéphane Freiss,
and actress Charlie Bruneau
- 11:00 a.m. **La Clé des champs** by directors
Marie Pérennou & Claude Nuridsany
Presentation by and discussion
with directors Marie Pérennou and
Claude Nuridsany

- 1:00 p.m. **Poupoupidou**
by Gérald Hustache-Mathieu
Presentation by and discussion
with actress Sophie Quinton
- 3:30 p.m. **L'Ordre et la morale**
by Mathieu Kassovitz
Presentation by and discussion
with director and actor Mathieu
Kassovitz and actor Philippe
Torreton
- 7:00 p.m. Official Reception at the
VCU Scott House
- 7:00 p.m. **Special Event:
20th Anniversary Screening –
Free Admission**
in tribute to the 1st French Film
Festival which programmed this
worldwide blockbuster starring
Gérard Depardieu, **Cyrano de
Bergerac**, by Jean-Paul
Rappeneau. In presence of
Jean-Paul Rappeneau, first French
director to have participated in the
Festival 20 years ago.
- 10:00 p.m. **Camus** by Laurent Jaoui
Presentation by and discussion
with actor Stéphane Freiss

Sunday, April 1

- 8:00 a.m. **Second Short Film Series**
La Dernière Caravane
by Foued Mansour
**Je pourrais être votre
grand-mère** by Bernard Tanguy
Guet-apens by Michael Barocas
The Old Santiago and the Sea
by Julien Sèze

Presentation by and discussions
with directors Foued Mansour,
Bernard Tanguy, Michael Barocas
and Julien Sèze
- 9:30 a.m. **L'Avocat** by Cédric Anger
Presentation by and discussion
with director Cédric Anger
- 12:00 p.m. **Le Fils à Jo** by Philippe Guillard
Presentation by and discussion
with director Philippe Guillard
- 2:15 p.m. **Toutes nos envies**
by Philippe Lioret
Presentation by and discussion
with director Philippe Lioret
- 5:00 p.m. **Le Havre** by Aki Kaurismäki

Symposium Venue

The Ukrop Auditorium is located in Queally Hall
in the Robins School of Business on the campus
of the University of Richmond. Free parking is
available adjacent to the Robins School in lots R8
and R9.

Festival Venue

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

Official Reception

The Official Reception is for all festival student,
faculty and regular VIP pass reception-holders who
have purchased the \$25 add-on for the reception.
If you have purchased a pass already and did not
choose the reception add-on, you still may do so
by contacting the festival office. The reception's
event planner is Peggy Guy with the following
food sponsors: Belle Vie, The Black Sheep, Pearl's
Cupcake Shoppe, Bistro Bobette, Millie's, Weezy's
Kitchen, Jean-Jacques Bakery, Michel Cluizel and
Amour Wine Bistro. Flowers by Chadwick Orchids.
This special event will be held on the evening of
Saturday, March 31, 7:00 p.m. - 9:00 p.m. at the
VCU Scott House, located at 909 W. Franklin St.,
Richmond, Va. Reserved parking is available for
reception attendees on both sides along Franklin
Street from Harrison to Laurel Streets.

Photo © Jean-Claude Lothar. French actress Sophie
Quinton in *Poupoupidou*, a film by director Gérald
Hustache-Mathieu.



Les "César"

Congratulations to the 2012 French Cesar nominees in our film selection

BEST PICTURE

Le Havre
directed by Aki Kaurismäki

BEST DIRECTOR

Alain Cavalier, Pater
Aki Kaurismäki, Le Havre

BEST ACTOR IN A LEADING ROLE

Denis Podalydès, La Conquête
Philippe Torreton, Présumé coupable

BEST ACTRESS IN A LEADING ROLE

Marie Gillain, Toutes nos envies

BEST ACTOR IN A SUPPORTING ROLE

Bernard Le Coq, La Conquête

BEST WRITING (ADAPTED SCREENPLAY)

Vincent Garenq, Présumé Coupable
Mathieu Kassovitz, Pierre Geller,
Benoît Jaubert, L'Ordre et la morale

BEST SET DECORATION

Wouter Zoon, Le Havre

BEST SHORT FILM (LIVE ACTION)

Je pourrais être votre grand-mère
directed by Bernard Tanguy

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french film festival



UR Modern Literatures & Cultures • VCU School of World Studies • VCUarts Cinema

Photo © Matthieu Normand. Grace Perrin, second assistant director of Matthieu Simonet's film, *Prunelle et Mélodie*.

VCU is an equal opportunity/affirmative action university. 111121-04

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R i c h m o n d , V i r g i n i a

French Film: Arts, Science & Technology at Work for Humanity

MONDAY, MARCH 26 • FILM ARTS/LIVING ARTS

TIMES	SESSION TITLES	PARTICIPANTS
8:30 - 8:45	Symposium Opening: "French Film: Arts, Science and Technology at Work for Humanity"	Françoise Kirkpatrick Peter Kirkpatrick Pierre-William Glenn Gérard Krawczyk Laurent Mannoni
8:45 - 10:00	Film Arts: "Cinema, the Art of Light: Directors of Photography"	Pierre-William Glenn Gilles Porte Rob Tregenza
10:00 - 11:00	Approaches to Filmmaking: « ENS Louis Lumière and Ciné Cité » « La Fémis » « VCUarts Cinema » « U of R Film Production »	Francine Lévy Pierre-William Glenn Rob Tregenza David Burkman
11:00 - 11:45	Film Arts in the City: "Importance of Cinema Theaters in the Life of Film and Their Impact in the City"	Michel Ferry
LUNCH		
2:00 - 3:00	Film Authorship: "Original work and ownership"	Gérard Krawczyk
3:00 - 4:00	FILM: <i>Hitchcock et la Nouvelle Vague</i> by Jean-Jacques Bernard	Jean-Jacques Bernard
4:00 - 5:00	Transcultural Film Criticism: "Hitchcock is French"	Jonathan Rosenbaum Jean-Jacques Bernard
5:00 - 6:00	Intermediality: "From <i>Roman Noir</i> to <i>Film Noir</i> "	Patrick Raynal
6:00 - 6:30	Exhibition: <i>Crime on the Screen</i>	Marc Sandberg
6:30 - 7:00	FILM: <i>Protéa</i> by Victorin-Hippolyte Jasset	Marc Sandberg

UKROP AUDITORIUM-QUEALLY HALL-ROBINS SCHOOL OF BUSINESS-UNIVERSITY OF RICHMOND

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R i c h m o n d , V i r g i n i a

French Film: Arts, Science & Technology at Work for Humanity

TUESDAY, MARCH 27 • SCIENCE AND DIGITAL TECHNOLOGY IN FILMMAKING: TOMORROW'S CINEMA AND WHERE IS IT HEADING?

TIMES	SESSION TITLES	PARTICIPANTS
8:30 - 9:15	Sound, Light and Digital Technology	Pierre-William Glenn
9:15 - 10:00	From Celluloid to Digital: "The Digital Revolution and if Cinema Lost Its Memory?"	Laurent Mannoni
10:00 - 10:45	Standardization of Digital Technology	Alain Besse
10:45 - 11:30	Science, Digital Technology and Inventions in Filmmaking	Jean-Pierre Beauviala, Pierre-William Glenn, Christian Guillon, Philippe Ros, Alain Besse
11:30 - 12:00	Advances and Challenges within Post-production Technologies: "Digimage: Editing, Mixing, Subtitling, Formatting and Archiving – Films will not exist without Artist-Technicians"	Denis Auboyer Angelo Cosimano
LUNCH		
2:00 - 2:45	Special Effects - Cinema without Camera: "French VFX: When High Technology Meets Tradition. Major technological breakthroughs in special effects for cinema – software designed to create and animate crowds."	Christian Guillon
2:45 - 3:30	New Technologies and Innovative Techniques for the film Océans by Jacques Perrin.	Philippe Ros
3:30 - 5:00	Directors' Palette: "Tools to Turn Animals into Story Characters."	Marie Pérennou Claude Nuridsany
5:00 - 7:00	FILM: Microcosmos by directors Marie Pérennou and Claude Nuridsany	Marie Perennou Claude Nuridsany

UKROP AUDITORIUM-QUEALLY HALL-ROBINS SCHOOL OF BUSINESS-UNIVERSITY OF RICHMOND
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French Film: Arts, Science & Technology at Work for Humanity

**WEDNESDAY, MARCH 28 • FRENCH FILMMAKING
AND HORIZONS FOR HUMANITY: CITIZEN CAMERA**

TIMES	SESSION TITLES	PARTICIPANTS
8:30 - 9:00	Horizons for Humanity	Pierre-William Glenn, René Vautier, Moira Vautier, Nicole Brenez, Vincent Glenn, Gilles Porte
9:00 - 9:30	Colonization & Censorship: FILM: <i>Afrique 50</i> by director René Vautier	René Vautier
9:30 - 10:30	Engaged Filmmaking: "Citizen Camera"	Nicole Brenez, René Vautier, Moira Vautier
10:30 - 11:15	The Other May '68: FILM: <i>Nantes, Sud-Aviation</i>	Pierre-William Glenn
11:15 - 12:00	"A Quest for Truth in Cinema"	Gérard Camy
LUNCH		
2:00 - 3:20	Human Worth vs Market Growth: FILM: <i>Indices (Indexes)</i> by director Vincent Glenn	Vincent Glenn
3:20 - 4:00	Measuring What Makes Life Worthwhile: What's Your Index?	Vincent Glenn
4:00 - 6:00	Portraits/Selfportraits: "How do children, throughout five continents, not yet knowing how to read nor write draw themselves?"	Gilles Porte
6:00 - 6:45	Actors' Engagement	Philippe Torreton, George Aguilar
6:45 - 7:00	Symposium Conclusion	Denis Auboyer, Jean-Pierre Beauviala, Nicole Brenez, Pierre-William Glenn, Gérard Krawczyk, Francine Lévy, René Vautier, Françoise Kirkpatrick, Peter Kirkpatrick

UKROP AUDITORIUM-QUEALLY HALL-ROBINS SCHOOL OF BUSINESS-UNIVERSITY OF RICHMOND
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Symposium Participants

GEORGE AGUILAR

American and French Screen and Stage Actor

George Aguilar's acting career spans both Hollywood and French cinema. US films include *Bagdad Café*, *The Trial of Billy Jack*, *The Life and Times of Grizzly Adams*, *Ulzana's Raid*, *Star Trek: The Next Generation* and most recently *Neverland*. He has contributed his acting talent to both the screen and the stage in France with many films such as *Cliente*, *Les Bronzés 3*, *La Vie est à nous*, *Orpailleur* and has just finished touring France as a stage actor in Josiane Balasko's play *La Nuit sera chaude*.

DENIS AUBOYER

President of Digimage, CMC (Cinéma Multimédia Communication), LVT (Laser Video Titles) and Def2Shoot

In 1979, Denis Auboyer had a mission: develop a laser subtitling technique that would replace the chemical process. After a long test period and the setting up of a video laboratory (CMC) in 1984, laser subtitling saw the light of day in 1988. LVT was launched. Clint Eastwood's *Bird* inaugurated Auboyer's innovative technique. It is the subtitling process adopted by all the major film production studios and laboratories in Europe and the United States and is used by the Cannes Film Festival. Today, Auboyer is the CEO of Digimage, a company that provides the necessary skills and resources in both the postproduction and the restoration of films.

JEAN-PIERRE BEAUVIALA

Camera Inventor and Designer Founder and President of Aaton

Jean-Pierre Beauviala is an engineer, an architect, an electronics expert, and an inventor. He graduated in 1962 from the University of Grenoble, where he obtained his doctorate in electronics. First, he worked as a consultant for the camera manufacturer Éclair, where he created the quartz motor. Then in 1971, he founded in Grenoble the Aaton firm, a French manufacturer of cinematographic equipment. He holds patents to numerous inventions for his company: camera time codes, the Cantar (digital sound recorder), 3-perf 35mm technology not to mention the conception of cameras for a cinema of proximity (*la paluche* and the *caméra de brousse*). He has worked closely with Jean-Luc Godard, Jean Rouch, Raymond Depardon. With Godard, Beauviala wrote the book *Genesis of a Camera*.

ALAIN BESSE

Director, Department for Cinema Projection Standards at the CST (Commission Supérieure Technique de l'Image et du Son)

Alain Besse studied sound engineering at ENS Louis Lumière then joined the CST (Commission supérieure de l'image et du son) in 1979. He is responsible for cinema projection design



DROITS RÉSERVÉS

and the implementation of technical standards recommended by the CST, particularly in the field of digital cinema. He is also an expert advisor for the CNC (Centre national du cinéma et de l'image animée) Technical Industries Commission. In 2007, he published *Salles de projection, salles de cinéma : conception, réalisation, exploitation*, the reference book on cinematographic techniques and equipment recommended for use in cinemas and projection booths. Each year, he is the technical manager for the screenings at the Cannes International Film Festival and for the Marché du Film at Cannes.

JEAN-JACQUES BERNARD

Film Critic and President of Syndicat français de la critique de cinéma

Jean-Jacques Bernard graduated from Sciences Po Paris in 1974. He began his career as a journalist for French television station *Antenne 2* in 1978 and for *Première* magazine from 1979 to 2001. A radio commentator on *France Inter* for over 22 years, Bernard's career includes also being editor-in-chief of the program *Boulevard du classique* on the television channel *Ciné Cinéma Classic*. He served as president of the French Union of Film Critics and has not only conducted many interviews with filmmakers for the French channel *Canal+* but has also written and directed documentaries, such as *Lubitsch, le patron* and *Hitchcock et la Nouvelle Vague*. He recently published the book *Petit éloge du cinéma d'aujourd'hui*.

Symposium Participants

NICOLE BRENEZ

**Professor, University of Paris III
& Institut Universitaire de France**

A graduate from L'Ecole Normale Supérieure, Brenez has published extensively her research on avant-garde cinema. In addition to her scholarly books like *Abel Ferrara: Cinémas d'avant-garde*; and *Shadows, John Cassavetes*, many important contributions to film studies by Brenez can be found in journals such as *Trafic*, *Cinémathèque* and *Simulacres*. She is the editor of several collective books: *Poétique de la couleur* (1998), *Jean-Luc Godard: Documents* (2006). She notably carried out the publication of *Une caméra à la place du cœur* by Philippe Garrel and Thomas Lescure, and *Un Chant d'amour de Jean Genet* by Jane Giles. She has also designed and organized a large number of film events and film retrospectives, for example, *Immarcescible cinéma* with Le Studio 24 (1989), *L'Inavouable. L'Image selon Jean-Luc Godard* with Extérieur Nuit (1991) and *Jeune, dure et pure, une histoire du cinéma d'avant-garde en France* (2000). Since 1996, she has been curating and organizing the series of avant-garde film screenings for the Cinémathèque française.

GÉRARD CAMY

**Professor and Film Historian
President of Cannes Cinéma**

Director of the Bachelor Degree in Cinematography at the Lycée Carnot in Cannes, Gérard Camy is also a member of the French Union of Film Critics. He has written for many film journals and magazines, such as *Télérama*, *Cinémaction* and *Jeune Cinéma*. He is also the author of the first French book on Peckinpah, *Passion & Poetry, The Ballad of Sam Peckinpah*. His other books include *Western que reste-t-il de nos amours*; *50 Films qui ont fait scandale*; and *Métiers du cinéma: le cinéma par ceux qui le font*. Camy is the president of the Cannes Cinema Association which is responsible for all cinema-related activities for the city of Cannes. He is also the director of *Rencontres Cinématographiques de Cannes*.

ANGELO COSIMANO

General Director of Digimage

Angelo Cosimano is a specialist on the economic impact of technological advances in the audiovisual sector. He made very significant contributions to two revolutionary technologies. During the 1980s, he contributed significantly to camcorder and betacam formats. In the 1990s, while working for Télétola, Cosimano contributed to advances made on editing systems and implemented the first integrated post-production structure for digital image and sound applications. Since 2001, he has directed the post-production division at Digimage (specializing

in high definition formats) and has directly contributed to the creation of Digimage Cinema. Angelo Cosimano sits on the Board of the CST as well as on the CNC Certification Commission. In 2011, he was appointed to the Commission for Grants to Cinema Technologies in the region Ile de France.

MICHEL FERRY

**Producer, Director and Screenwriter.
Programmer and Director of
Cinéma de Cinéastes in Paris**

Michel Ferry began his career in 1982 as a prop intern on the Joseph Losey film *La Truite* (*The Trout*). After several years of assistantship (working with Patrice Leconte, Louis Malle, etc.), he directed his first feature film in 1996 entitled *Hantises*. He shot in New York his second feature film *Aller simple pour Manhattan* (*Petty Crimes*) in 2002. While continuing to work as a director and a producer on other film projects, he continues to write and direct his own films. Michel Ferry also programs and directs the operations of the independent cinema house in Paris *Cinéma de Cinéastes*, the showcase of l'ARP (Authors, Directors and Producers Guild).

PIERRE-WILLIAM GLENN

**French Director and Director of Photography,
President of the CST (Commission Supérieure
Technique de l'Image et du Son),
Professor of Cinematography at La fémis-Paris**

Pierre-William Glenn, after receiving several degrees in mathematics, embarked on a career in the film industry that has proven to be key and essential to the quality and advances in filmmaking in France and abroad. In 1968, he became chief camera operator on Peter Goldman's film *Wheels of Ashes*. In the years 1974-1975, he made a feature-length documentary dedicated to his passion for motorcycles: *Le cheval de fer* (*The Iron Horse*). As a cinematographer, he has worked on more than 70 films since 1979. As a director and director of photography, he has worked with many different directors such as François Truffaut, Maurice Pialat, Claude Lelouch, Yves Boisset and Bertrand Tavernier. Pierre-William Glenn is a founding member and served from 1997 to 2000 as president of the AFC (French Association of Directors of Photography). Since 2002, he has been the President of the CST (*Commission supérieure et technique de l'image et du son*) and co-director of the Image Department at La fémis since 2005. In 2003, he fought for the creation of a jury to present an award for Best Artist-Technician at the Cannes Film Festival; an idea that saw the light of day with the Vulcain Prize.

Symposium Participants

VINCENT GLENN

French Director

Vincent Glenn, after graduating from the ESN Louis Lumière in 1989, immediately began directing short films, most of which were broadcast on the French-German television channel Arte. In 1995 he started making documentaries, such as *Les Enfants du raï*. From the very start of his career, all of Glenn's films strive to help us understand our world and to question practices which endanger humanity itself. His films, like *Davos*, *Porto Alegre et autres batailles* (2003) and *Pas assez de volume* (2004), underline the importance film can have as a creative medium impacting mankind's hope and progress toward an enlightened future, a healthier world with social and economic justice for all. Vincent Glenn's filmmaking engages us in that process that Bertrand Tavernier sums up in his expression "images/films are weapons of mass construction". In 1968, Robert F. Kennedy, on the campus of the University of Kansas, stated the economic index Gross National Product, now GDP, "measures everything, in short, except that which makes life worthwhile." Vincent Glenn's latest film, *Indices* (2011) goes after these indicators skewing the true costs of economic globalization.

CHRISTIAN GUILLON

President of L'E.S.T (Special Effects & Technologies), President of ADN (Digital Double Agency), Vice President of the CST (Commission Supérieure Technique de l'Image et du Son) and President of the CNC Commission Grants to Cinema Technologies.

Graduate from the cinema school Louis Lumière, Christian Guillon was director of photography before specializing in visual effects. As a special effects supervisor, he created his own company, L'E.S.T., which has worked on hundreds of feature films for French directors such as Jacques Perrin (*Océans*), Claude Nuridsany and Marie Pérennou (*Genesis*) or Mathieu Kassovitz (*Crimson rivers*). L'E.S.T. has served as visual effects producer on American films as well, such as *Lord of War* and *Marie Antoinette* (2005).

GÉRARD KRAWCZYK

French Director

With degrees from both the Université de Paris IX and La fémis, Krawczyk signed in 1986 the contract for his first feature *Je hais les acteurs*, for which he received a César nomination and also the Michel Audriard Award. He then immediately followed

up with *L'été en pente douce*. In 1997 after making numerous films for the advertising world, Krawczyk returned to features with *Heroïnes*, a musical film illustrating the making of pop-stars well before Star Academy. During this same time, Krawczyk also began his nine years of collaboration with Luc Besson, who produced Krawczyk's *Taxi 2*, *Wasabi*, *Taxi 3*, and *Fanfan la tulipe* (which opened the 56th Cannes Film Festival). In 2005, he co-produced and directed *La Vie est à nous!* where he returned to the personal style of his earlier films. His tenth film, *L'Auberge rouge*, takes the viewer where a universe of visuals and sound is paired with a well-known, more-than-disturbing serial-crime story, a rare feat in comedy. From 2000 to 2010, Gérard Krawczyk is recognized as the most successful director at the French box-office, just behind Peter Jackson (*Lord of the Rings*, *King Kong*...) with more than 25 million entries.

FRANCINE LÉVY

Professor and Director of Louis Lumière - National Film School

Francine Lévy, director of ENS Louis Lumière, is an architect and professor. Her research investigates images in relation to time, photography, cinema, animation, comics, architecture, perspective, light, framing, and the human body. She teaches special effects and digital imaging and contributes her expertise in these areas to the French film industry. Her publications also focus on the relationships between painting/cinema and time.

LAURENT MANNONI

Director at the Cinémathèque française for Cinema Cultural Heritage and the Conservatory of Cinematographic Techniques & Equipment

Laurent Mannoni is the author and co-author of numerous scholarly publications on early cinema: *The Great Art of Light and Shadow: Archaeology of the Cinema*; *L'oeuvre de Georges Méliès*; *Georges Demy: pionnier du cinéma*; *Lanterne magique et film peint*; *Les premières années de la Société Gaumont*; *Lettres d'Etienne-Jules Marey à Georges Demy*; *The Art of Illusion*; *Antoine cineaste*. In 2006, he published *Histoire de la Cinémathèque française*, which was awarded best book on cinema in 2006 by the French Union of Film Critics. In addition to his duties as Department Director of the Cinémathèque française, Mannoni is an active member and researcher of the Association française de recherche sur l'histoire du cinéma and has organized for the Cinémathèque française and other museums numerous exhibitions on early cinema and its inventions and equipment.

Symposium Participants

CLAUDE NURIDSANY ET MARIE PÉRENNOU

French Directors and Directors of Photography

Marie Pérennou and Claude Nuridsany have been working together since 1969, after they both received a Master's degree in Biology at Diderot University, Paris. They are co-directors, screenwriters, and directors of photography for their films like *Microcosmos* (1995), *Genesis* (2002), and *The Field of Enchantment* (2011). For their film *Microcosmos*, they received the Vulcain Prize at the Cannes Film Festival in 1996, and the César award for Best Cinematography in 1997. They also received the Niepce Award for their photographic work, which has been presented at many exhibitions both in France and abroad. Marie Pérennou and Claude Nuridsany have also written several books, including *Photographing Nature from Magnifying Glass to Microscope* (1975), *Seeing the Invisible* (1978), *La Planète des insectes* (1983), *Les Amphibiens* (1984).

GILLES PORTE

Director and Director of Photography

After graduating from ESN Louis Lumière, Gilles Porte became assistant cameraman in 1989, working on film productions with directors such as Jacques Audiard, Marcel Carné, Raoul Ruiz, Maroun Bagdadi, Patrice Chereau, Costa Gavras, and Xavier Durringer. He became a director of photography in 1998 for directors such as John Lvoff, Christian Philibert, Olivier Jahan and Xavier Durringer (*La Conquête*). *When the Sea Rises* (2004) was his first feature film, which he co-directed with the Belgian

actress Yolande Moreau. *Dessine-toi* is his latest film and he continues adding to the amazing project *Portraits, Selfportraits* during his travels for cinema throughout the world.

PATRICK RAYNAL

French Author, Translator and Literary Editor

Novelist, screenwriter and literary collection editor, Patrick Raynal is curious about life and has a vowed passion for *roman noir*, thrillers. A huge fan of Raymond Chandler thrillers, he became a literary critic — specializing in detective novels — for *Le Monde des livres*. He published his first novel, *Un Tueur dans les arbres*, in 1982. Several novels later, he was awarded the *Prix Mystère de la Critique* for his book *Fenêtres sur femmes* in 1989. Patrick was offered the editor position at Gallimard for its famous collection *Série Noire* (created by Marcel Duhamel) and the collection *Fayard Noir*. From 1992 to 2005, he and his wife Arlette Lauterbach, have been responsible for discovering, translating into French, and promoting many American authors (Sam Millar, Tom Epperson, James Sallis, Scott Phillips, Donald Ray Pollock). For La Branche editions, Raynal is directing the project *Vendredi 13* which pulls together the talents of thirteen different writers (Pierre Bordage, Michel Quint, Jean-Bernard Pouy, Patrick Chamoiseau, Jean-Marie Laclavetine, Pierre Pelot and others). The thirteen novels from the project will be then adapted for television and/or cinema by Raynal for Agora Films. Patrick is also known for his contributions to comic strips and for his collaboration with Jean-Bernard Pouy in writing Guillaume Nicloux's film *Le Poulpe* in 1998.

Photo (c) CST



Symposium Participants

PHILIPPE ROS

Director of Photography & Digital Imaging

Philippe Ros graduated from the ESN Louis Lumière in 1974. He spent 11 years working as a camera assistant for various directors, including Bernard Luité, Gerry Fisher and Michael Seresin. His first experience as a professional director of photography was in 1985 when working on an American production about the Tour de France. Philippe Ros specialized in shoulder-held camera work used to film live concerts, music documentaries, commercials, and corporate films. As a director of photography, he has worked on the lighting design of several TV movies and feature films. Early in his career, Philippe Ros became interested in digital cameras. He has become an expert in the field and has spoken at many international conferences and seminars. With his knowledge of digital cameras, Philippe Ros has also supervised the cinematography of feature films like Yann Arthus-Bertrand's *Home* (2009) and Jacques Perrin's *Oceans* (2010).

JONATHAN ROSENBAUM

Film Critic

Jonathan Rosenbaum is one of the best known and respected film critics in the United States. He was the leading film critic at the *Chicago Reader* and has also written articles for film journals and magazines such as *Cahier du cinéma*, *Trafic* and *Film Comment*. He has published a multitude of books on cinema as well as essays on specific movies, such as *Dead Man*. Rosenbaum has also launched a website where he archives all of his journalistic work.

MARC SANDBERG

President of *Les Indépendants du Premier Siècle*

Marc Sandberg is president of the association *Les Indépendants du Premier Siècle*. A specialist of early silent film and music, Marc Sandberg curated and organized for the Musée d'Orsay from 1995 to 1996 the exhibition *Musique et cinéma muet*. In 2004, he wrote the screenplay for the four-part Ciné Cinéma Classic television docu-series *Premiers regards*, which recounts the story of cinema from its birth through the 40s. In the spring of 2007, he curated the exhibitions *Éclair 1907-2007* and *Crime on Screen*. Sandberg is the owner and rights-holder to many rare Éclair silent films.

PHILIPPE TORRETON

French Actor, Stage Director, and Author

Philippe Torretton is both a stage and screen actors. In 1990, he entered the Comédie-Française as a *pensionnaire* and then as a *sociétaire* in 1994. In 1999, he left the Comédie-Française after having played prestigious roles including *Scapin*, *Lorenzac-*

cio, *Hamlet*, *Henry V*, and *Tartuffe*. On the screen, he won the César Award for Best Actor for his role in Bertrand Tavernier's film *Capitaine Conan* and has held the main part in many Tavernier films like *Ça commence aujourd'hui* or *L.627*. Other films include *Ulzhan*; *Jaurès, naissance d'un géant*; *L'Équipier*; *Monsieur N*; *L'Ordre et la morale* and *Présumé coupable*. He pursues his theatrical career as well in directing and acting in *Don Juan* and just recently toured France with *Hamlet*. He has penned two books on acting *Comme si c'était moi* and *Petit lexique amoureux du théâtre*. He has also held a seat in the municipal council in Paris.

ROB TREGENZA

American Director and Director of Photography, Director and Professor of VCUarts Cinema

Rob Tregenza is an American director and cinematographer. He has directed a number of independent films such as *Talking to Strangers* (1987), *The Arc* (1991) and *Inside/Out* (1997), shown at international film festivals. Jean-Luc Godard, one of the most important French directors of the Twentieth century, has praised Tregenza's films and personally chose to showcase *Talking to Strangers* at the 1996 Toronto Film Festival. With his wife JK Eareckson, Tregenza distributes independent and foreign films in the United States through their company Cinema Parallel. Tregenza is the founder and director of the cinema production program, VCUarts Cinema at Virginia Commonwealth University.

RENÉ VAUTIER

French director and screenwriter

René Vautier is a French filmmaker and screenwriter. He led his first militant activity during the Resistance in 1943 at the age of 15 and was awarded the French Croix de Guerre (military award) at the age of 16. He directed his first film in 1950, *Afrique 50*, which was censored and for which he was condemned before being internationally recognized. In France, he then joined the National Liberation Front for the independence of Algeria. Director of the Algerian Audio-Visual Centre (1962-1965), he was also the secretary general of *Cinéma Populaires*. He pursued his anticolonial cinematographic activism particularly with the film *To Be Twenty in the Aurès*, one of the very few films devoted to the war in Algeria, which also faced censure before receiving the International Critics Award at the Cannes Film Festival in 1972. A rebellious and profound screenwriter, he would come to know, again and again, the wrath of censure. Imprisonments, hunger strikes, but also numerous prizes mark his career. In 1998, René Vautier published *Caméra citoyenne*, a book in which he recounts his life as a filmmaker and his fight against censorship in France.

Symposium Film

documentary

French director and screenwriter Jean-Jacques Bernard presents
Hitchcock et la Nouvelle Vague



GENERAL AUDIENCE

director Jean-Jacques Bernard

screenwriter Jean-Jacques Bernard

participation Charles Bitsch, Claude Chabrol, Luc Moullet, Jacques Rivette, Eric Rohmer

running time 52min

English synopsis

Claude Chabrol, Jacques Rivette, Eric Rohmer, and François Truffaut became filmmakers after having been enthusiastic Alfred Hitchcock fans. Today, we would like to know how and why their approach to the “British master of Hollywood” was able to change the notion of “the author” in cinema. How did it nourish their personal growth in filmmaking during the 1950s? Chabrol, Rivette, and Rohmer have agreed to participate in our questioning and we have used hours of sound recordings between François Truffaut and Hitchcock as well.. Lastly, Luc Moullet and Charles Bitsch, who were also zealous fans of Hitchcock, express their points of view and explain his historical impact.

Synopsis en français

Claude Chabrol, Jacques Rivette, Eric Rohmer, François Truffaut, sont devenus cinéastes après avoir été les admirateurs enthousiastes d’Alfred Hitchcock. Avec eux aujourd’hui, nous voulons savoir pourquoi et comment leur approche du maître anglais d’Hollywood a pu modifier la notion même « d’auteur » de cinéma et nourrir leur propre maturation de cinéaste dans les années 50. Claude Chabrol, Jacques Rivette, Eric Rohmer ont accepté de participer à notre questionnement. François Truffaut a laissé des heures d’enregistrements sonores avec Hitchcock, que nous utilisons. Luc Moullet et Charles Bitsch, qui furent aussi des zéloteurs actifs d’Hitchcock, nous disent leur point de vue et en précisent l’impact historique.

Symposium Film

silent film

Film Historian Marc Sandberg presents
Protéa

GENERAL AUDIENCE

director Victorin-Hippolyte Jasset

starring Lucien Bataille, Josette Andriot, Charles Krauss, Henri Gouget, Jacques Feyder

running time 38min

English Synopsis

The gorgeous Protéa (Josette Andriot) is a spy working for Messenia. She is given the mission of getting ahold of the military treaty signed between Slavonia and Celtia. To get to the enemy and steal that document from the Ministry of Foreign Affairs, she will use her charm, jump from one disguise to another or simply slip into her black bodysuit, and plot the *coup* with her accomplice (Lucien Bataille).

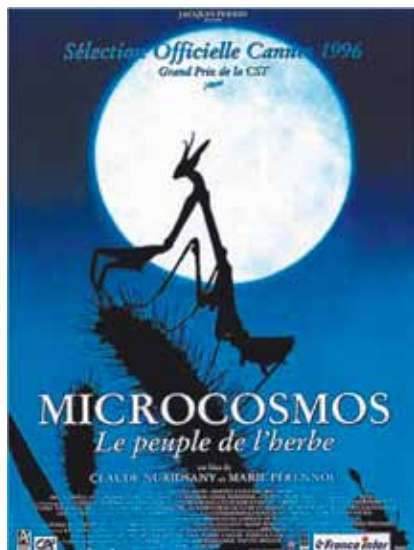


Synopsis en français

La belle Protéa (Josette Andriot) est une espionne de la Messénie chargée de s’emparer du texte d’un traité militaire entre la Slavonie et la Celtie. Jouant de son charme auprès de l’ennemi, empruntant tous les déguisements possibles ou évoluant dans son collant noir, avec l’aide de son complice l’Anguille (Lucien Bataille), elle tente de subtiliser le document au Ministère des Affaires Étrangères.

feature

French directors Claude Nuridsany and Marie Pérennou present
***Microcosmos –
Le Peuple de l’herbe***



GENERAL AUDIENCE

directors Claude Nuridsany
and Marie Pérennou

producers Jacques Perrin,
Michel Faure, André Lazare,
Patrick Lancelot, Philippe Gautier

director of photography Claude
Nuridsany, Marie Pérennou,
Hugues Ryffel, Thierry Machado

sound engineers Bernard Leroux,
Philippe Barbeau

running time 80min

English Synopsis

One hour and fifteen minutes on an unknown planet: Earth, rediscovered on a scale of centimeters. The inhabitants are incredible creatures: insects and other animals living in the grass and in the water. The landscape: impenetrable forest, tufts of grass, drops of dew as big as balloons... In this world the hourglass of time moves faster: one hour equals one day, one day equals one season, one season equals one lifetime.

Synopsis en français

Une heure quinze sur une planète inconnue : la Terre redécouverte à l'échelle du centimètre. Ses habitants : des créatures fantastiques, les insectes et autres animaux de l'herbe et de l'eau. Ses paysages : forêts impénétrables de touffes d'herbe, gouttes de rosée grosses comme des ballons... Il s'agit d'explorer cette terre nouvelle - une simple prairie - durant une journée d'été ; un jour, une nuit et la naissance d'un second matin. Mais une seule journée, c'est l'équivalent d'une saison dans ce micro-monde. Un pan entier de vie lorsque, comme les insectes, on a une existence qui se mesure en semaines.

The fame of *Microcosmos*

Microcosmos was one of the unexpected surprises of the 1996 Cannes Film Festival. In Switzerland, it was met with phenomenal success, second in the box-office even before its French release. In Germany, with 600,000 tickets sold, *Microcosmos* was one of the top French films in recent years. It subsequently had equal success in many other countries: South Korea, Greece, Great Britain, Lebanon and Japan. *Microcosmos* has made an impact all over the world. This unusual, attractive, and unexpected film has become a phenomenon. (Jacques-Eric Strauss - Président Films)

Le succès de *Microcosmos - Le peuple de l'herbe*.

Microcosmos - Le Peuple de l'herbe a créé une surprise incroyable au festival de Cannes en 1996. En Suisse, son succès fut phénoménal, second au box-office tous films confondus, avant même sa sortie en France. En Allemagne, avec 600 000 entrées, *Microcosmos - Le Peuple de l'herbe* a été le plus grand succès des films français ces dernières années. Ensuite son succès fut équivalent dans de nombreux autres pays : Corée du Sud, Grèce, Angleterre, Liban et même Japon... *Microcosmos - Le Peuple de l'herbe* a passé la rampe dans le monde entier. Ce film insolite, attrayant, inédit est devenu un phénomène. (Jacques-Eric Strauss - Président Films)

VCU & UR students in the French Film Festival course, Master degree Festival interns from France, and Drs. Françoise & Peter Kirkpatrick's entire Subtitling Methodologies class appreciate and sincerely thank

Denis Auboyer
Angelo Cosimano
Benoît Provost

at



for the LVT partnership with French Film Festival – Richmond, Virginia

Through this professional and academic partnership, the history, art, theory, and poetics of subtitling were learned and professional subtitling was carried out by students on twelve French films. Three of the twelve, *Avoir 20 ans dans les Aurès* and *Afrique 50* directed by René Vautier, and *Hitchcock et la Nouvelle Vague* directed by Jean-Jacques Bernard, will be screened during the week of the Special Symposium and the 20th French Film Festival.

Thank You Digimage

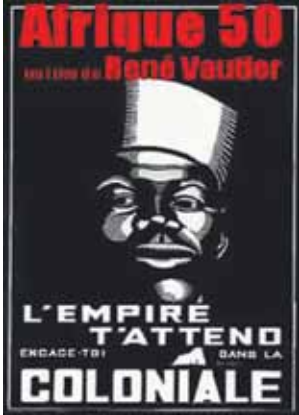
Virginia Commonwealth University and the University of Richmond present
french film festival
Richmond, Virginia



Symposium Film

docu- commentary

French Director
René Vautier presents
Afrique 50



PARENTAL GUIDANCE

director René Vautier
screenwriter René Vautier
running time 18min

The history behind the movie

In 1945, René Vautier is a young Breton of 21 years and former resistance fighter awarded the War Cross medal at age 16. After his graduation from ID-HEC (today, La fémis), he leaves for the Ivory Coast to shoot images for the French Education League on how villagers live in French West Africa. The authorities track him down during the 10-day filming to officially expel him. Vautier flees from Bamako and films illegally his 600-mile journey: marks of oppression, repression, burnt down villages and other Human Rights violations. It is the first movie in the history of French film to be openly against colonialism.

L'histoire derrière le film

En 1949, René Vautier, jeune Breton de 21 ans, ancien résistant décoré de la Croix de guerre en 1944, fraîchement diplômé de l'IDHEC (aujourd'hui La fémis), part en Côte d'Ivoire tourner des images pour le compte de la Ligue de l'enseignement montrant comment vivent les villageois d'Afrique Occidentale. Pendant les dix jours de tournage, Vautier est recherché par les autorités et expulsé officiellement. Il s'enfuit de Bamako et filme clandestinement sur un trajet de mille kilomètres : traces d'oppression, de répression, villages brûlés, et autres violations des Droits de l'Homme. Dans l'histoire du cinéma français, c'est le premier film ouvertement anticolonialiste.

Symposium Film

documentary

French Director Pierre-William Glenn presents
Nantes, Sud-Aviation

GENERAL AUDIENCE

directors Pierre-William Glenn
and Michel Andrieu
producer l'ARC
participation workers of
Sud-Aviation
running time 30min

English synopsis

With this rare documentary, the viewer is taken inside the Sud-Aviation factory in Nantes. What was really taking place in these factories that were the first to be occupied by its workers as the events of May 1968 were beginning to unfold? These revolutionaries were a different breed from the bourgeois students demonstrating in the streets of Paris.

Synopsis en français

Ce documentaire amène le spectateur à l'intérieur des usines Nantes Sud-Aviation. Qu'est-ce qui se passait exactement entre les murs de la première usine à être occupée par ses ouvriers alors que les événements de mai 68 débutaient? Ces révolutionnaires sont d'une différente trempe que les étudiants bourgeois qui manifestaient dans les rues de Paris.



THE 20TH FRENCH FILM FESTIVAL PRESENTS

A Special Screening of Students' Shorts

MASTERS CLASS:

Next Generation Filmmakers

**Friday, March 30 • Byrd Theatre
11:00 a.m.-2:30 p.m. • Open to all**

SCREENINGS

VCUarts Cinema short:
Laila by Duy Nguyen

ENS Louis Lumière shorts:
Marcel Comix by Section VFX

La fémis shorts:
Les Irradiants by Raphaël Lefèvre
On Tracks by Laurent Navarri
Par delà les plaines by Sébastien Goepfert

DISCUSSIONS WITH:

Francine Levy
Professor and Director of the Ecole Nationale Supérieure Louis Lumière

Pierre-William Glenn
Chair of Department of Cinematography at La fémis,
film director and director of photography

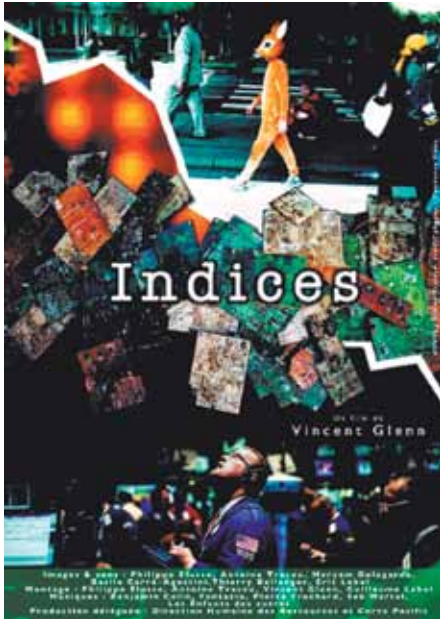
**Directors Section VFX, Raphaël Lefèvre,
Laurent Navarri, Sébastien Goepfert, Duy Nguyen
and crew from VCUarts Cinema**

Rob Tregenza
VCUarts Cinema professor and director

Françoise Ravaux-Kirkpatrick & Peter Kirkpatrick
UR and VCU professors and French Film Festival directors

documentary

French Director
Vincent Glenn presents
Indices



GENERAL AUDIENCE

director Vincent Glenn

screenwriter Vincent Glenn

running time 1h 21min

English Synopsis

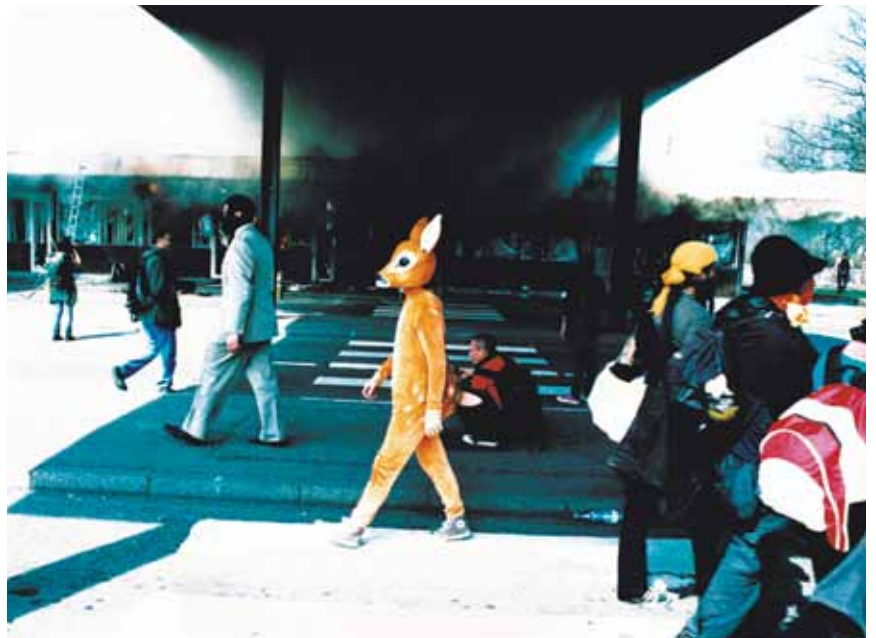
Even today, the Gross Domestic Product (GDP) is the indicator of wealth the most quoted by the media, by economists, journalists and politicians. What is it that makes us continue to advocate an increase in GDP, no matter if it, to take up Robert Kennedy's expression, "it measures everything except what makes life worthwhile"?

Indices, the new film by Vincent Glenn, exposes the aberrations of a mode of calculation that adds as a positive the clean-up costs to disasters, and which continues to be widely used to determine the "quality of life" of nations.

Synopsis en français

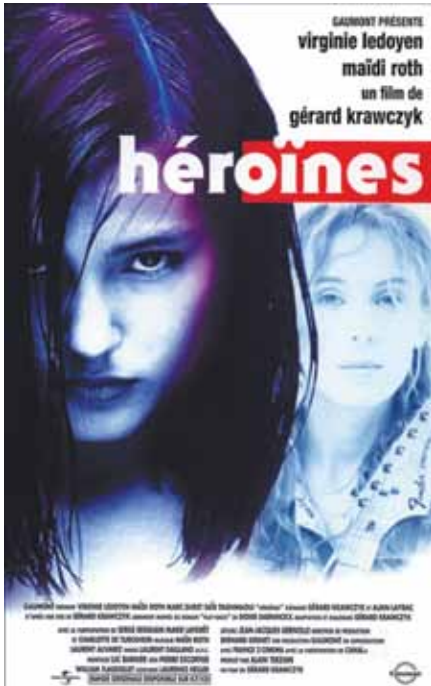
De nos jours encore, le PIB est l'indicateur de richesse le plus cité en référence dans les médias, par les économistes, les journalistes ou les élus politiques. Qu'est-ce donc qui fait continuer à préconiser l'augmentation du PIB coûte que coûte si celui-ci, pour reprendre l'expression de Robert Kennedy « sert à mesurer tout sauf ce qui fait que la vie vaut d'être vécue »? Mystère...

Indices, le nouveau film de Vincent Glenn, expose les aberrations d'un mode de calcul qui additionne en positif les réparations occasionnées par les catastrophes, et que l'on continue un peu partout à utiliser comme éclairant le « niveau de vie » des nations.



feature

French Director
Gérard Krawczyk presents
Héroïnes



PARENTAL GUIDANCE

director Gérard Krawczyk

screenwriter Gérard Krawczyk,
Alain Layra

starring Virginie Ledoyen, Maïdi
Roth, Marc Duret, Saïd Taghmaoui,
Édouard Baer, Charlotte de
Tuckheim

running time 1h 50min

English synopsis

Two friends, Jeanne and Johanna, are members of a rinky-dink orchestra, "Les Sirènes", playing the Decazeville region in everything from ballrooms to beauty pageants. While Jeanne is introverted and romantic, Johanna is outgoing and sensual. A talent competition in Toulouse catapults them to success thanks to a sound engineer's ruse: Johanna mimes on stage to a play-back of Jeanne's voice. The crowd goes wild, a star is born.

Actress, singer and composer Maïdi Roth talks about the soundtrack

"This music is written and sung by Jeanne, the character I play, and not by me: Maïdi Roth, author, composer, and actress. The making of this album proved much more difficult than I had imagined. To write "to order", based on a screenplay, avoiding all pleonasm between song lyrics and the plot of the film, was already a new exercise for me. But to write and compose from the point of view of a character, to feel the words and the music as Jeanne would have, has more to do with schizophrenia than with style. I returned to the wellspring of teenage emotion for my inspiration."

Synopsis français

Deux amies, Jeanne et Johanna, font partie d'un orchestre ringard, "Les Sirènes", qui écume la région de Decazeville d'élections de Miss Aveyron en bals divers. Autant Jeanne est introvertie et romantique, autant Johanna est extravertie et sensuelle. Un concours à Toulouse va les propulser vers le succès grâce à une manipulation de l'ingénieur du son: Johanna chante sur scène en play-back sur la voix de Jeanne. Pour le public, une star est née.

Maïdi Roth, actrice, chanteuse et auteur-compositeur, parle de la bande originale du film

"Cette musique est composée et chantée par Jeanne, le personnage que j'incarne, et non par moi-même, Maïdi Roth, auteur, compositeur, interprète. La création de cet album a été beaucoup plus complexe que je ne le pensais. Écrire "sur commande" à partir d'un scénario, en évitant tout pléonasm entre les textes des chansons et l'histoire du film, fut déjà un exercice nouveau pour moi. Mais écrire et composer en se mettant dans la peau d'un personnage, ressentir les mots et la musique comme Jeanne les aurait appréhendés, relève plus de la schizophrénie que de l'exercice de style. J'ai puisé dans mes émotions d'adolescente pour retrouver cette inspiration."

docu-drama

French director
René Vautier presents
Avoir 20 ans dans les Aurès



PARENTAL GUIDANCE PLUS

director René Vautier

screenwriter René Vautier

starring Philippe Léotard,
Jean-Michel Ribes, Alexandre
Arcady, Hamid Djellouli

production year 1971

running time 1h 40min

English synopsis

Avoir 20 Ans dans les Aurès depicts the Algerian war from a soldier's moral perspective in a film that barely made it past the censors. René Vautier's documentary-style drama is not only anti-war, but unequivocally critical of how the French government handled the conflict. The French people, and particularly the French government, were not ready to come to terms with their colonial past until around the 1970s. This film received the International Film Critics Award at the Cannes Film Festival.

Director's note

You are about to witness 7 days among Lieutenant Perrin's commando aka "the Bretons' Commando" or "Commando of the long-haired".

This film chronicle sums up 800 hours of interviews with 600 French draftees of the Algerian revolution. Now that the high-ranked are telling their side of the story, we also wanted to have the opinion of the draftees... General Bollardière mentioned them in an interview: "The draftees will need time to recover from this war. Every day, some of them tell me how deeply affected they are by what they were forced to do."

The authenticity of each scene can be testified by at least five witnesses.

Synopsis français

Avoir 20 Ans dans les Aurès, c'est le point de vue moral que porte un jeune appelé français sur la guerre d'Algérie dans un film qui n'a échappé que de justesse à la censure. Ce drame traité par René Vautier sur un mode documentaire n'est pas un simple film anti-guerre mais une critique sans appel du comportement du gouvernement français durant le conflit. Il faudra attendre jusqu'aux années 1970 pour que les Français, et plus particulièrement le gouvernement français, reconnaissent leur passé colonialiste. Le film *Avoir 20 ans dans les Aurès* a été récompensé par le Prix de la Critique Internationale au Festival de Cannes.

Note d'intention

Ce qui va se dérouler sous vos yeux, c'est 7 jours de la vie du commando dirigé par le lieutenant Perrin, alias « le commando des Bretons » ou encore « le commando des cheveux longs ».

Cette chronique filmée a nécessité 800 heures de témoignages de 600 appelés ou rappelés de la révolution algérienne. À l'heure où les hauts-placés donnent leur version de ce que fut la guerre d'Algérie, nous avons aussi voulu entendre la voix des appelés... de ceux dont le général de la Bollardière disait dans une interview: « Les jeunes du contingent mettront longtemps à se remettre de cette guerre. J'en rencontre chaque jour qui me disent combien ils ont été marqués par ce qu'on les a contraints de faire. »

La véracité de chaque scène de ce film, peut être attestée par au moins cinq témoins.

Special 20th Anniversary Screening Event

Saturday, March 31st • 7:00 p.m.

Hard to believe that it has been twenty years now since
French director Jean-Paul Rappeneau participated in the 1st French Film Festival.



Directors and actors participated during the first three years of the
Festival by teleconferences which were held after the screenings



Since that first Festival when *Cyrano de Bergerac* was screened,
other films of Jean-Paul Rappeneau have been programmed
at the Byrd Theatre during the Festival.



In honor of the first French director who participated in the Festival, the Byrd Theatre,
the Cultural Services of the French Ministry of Foreign Affairs, the French Embassy in
Washington and the Cinema Department of the Institut Français present this special
20th Festival anniversary free screening of French cinema's classic blockbuster

Cyrano de Bergerac

and welcome to Richmond

French director Jean-Paul Rappeneau



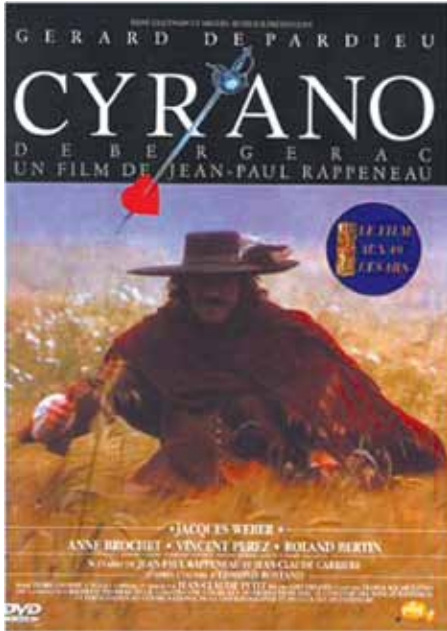
french film festival

Donations to the Byrd Theatre Foundation can be made in the lobby following the screening

Anniversary Screening

feature

French director
Jean-Paul Rappeneau
presents
Cyrano de Bergerac



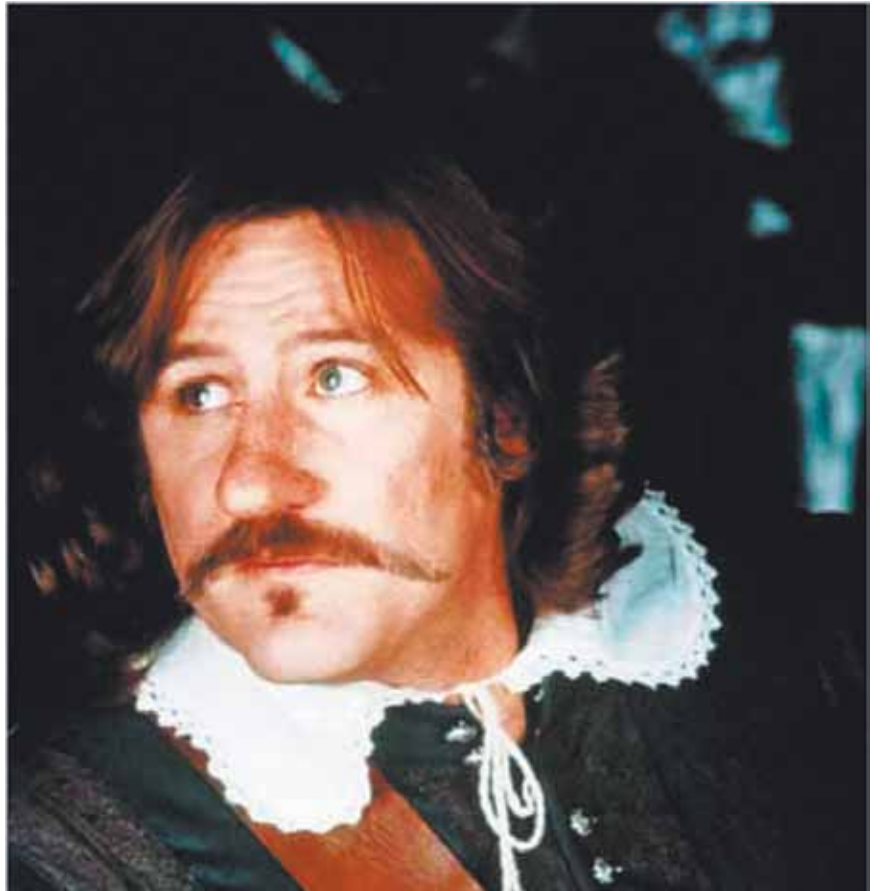
GENERAL AUDIENCE

director Jean-Paul Rappeneau

screenwriters Jean-Paul Rappeneau
and Jean-Claude Carrière

starring Gérard Depardieu,
Anne Brochet, Vincent Perez,
Jacques Weber.

running time 2h 15min



English Synopsis

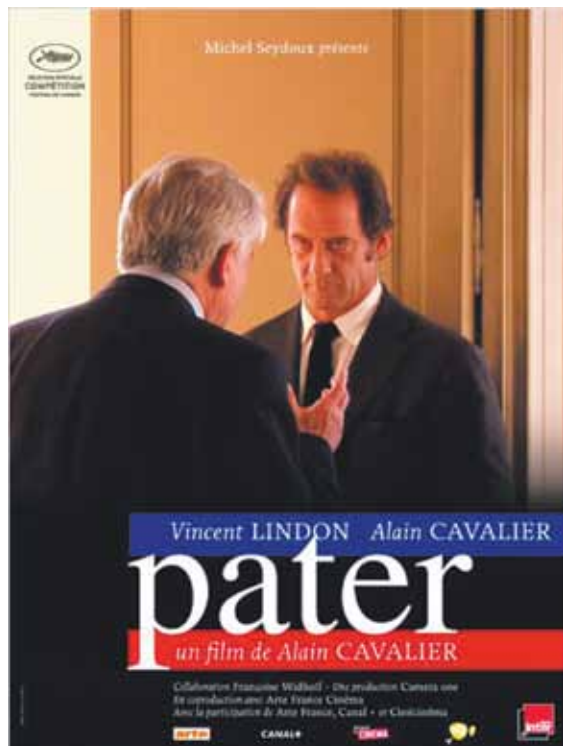
The extremely sharp-witted and articulate young officer Cyrano de Bergerac is hopelessly in love with his cousin Roxane. Yet his love remains undeclared, for he is convinced that she will reject him because of his unusually prominent nose. Instead, Cyrano expresses his love for Roxane anonymously by crafting beautiful love poems on behalf of his shy but handsome friend Christian, who also happens to be in love with her. Roxane becomes smitten with the author of the poems, whom she believes is Christian though she has unwittingly fallen in love with Cyrano himself.

Synopsis français

Cyrano de Bergerac est amoureux de sa cousine Roxane. Mais, celle-ci lui avoue qu'elle aime Christian de Neuville, un nouveau cadet qu'elle lui fait promettre de protéger. Conscient de son manque d'esprit, Christian obtient de Cyrano qu'il écrive pour lui ses lettres d'amour à la belle Roxane qui tombe littéralement sous le charme... de l'imposture.

feature

Festival directors present
Pater



GENERAL AUDIENCE

director Alain Cavalier

screenwriter Alain Cavalier

starring Vincent Lindon, Alain Cavalier

running time 1h 45min

English synopsis

In this witty postmodern satire, Vincent Lindon and Alain Cavalier are pals. Like father and son. They sip port in bars dreaming of a film they might make. Together. Then just once in a while, they wear a suit and a tie. Play men of power. See how far they can go. For a laugh. They tell a tall tale, part personal story, part well - history... Only, as always at the movies, there is that excellent question no one can answer: is it really all make-believe?

Synopsis en français

Vincent Lindon et Alain Cavalier, liés par l'amitié, presque comme père et fils. Boire du Porto dans les bars, se demander quel film on peut faire ensemble. De temps en temps, mettre une cravate et un costume. Se filmer en hommes de pouvoir. Histoire de voir jusqu'où on peut mettre les pieds dans le plat. Histoire de rire. Histoire à dormir debout si on confond histoire personnelle et histoire tout court. Et toujours, la bonne question sans réponse du cinéma : sommes-nous vraiment dans la fiction ? Une délicieuse satire postmoderne.





INTERVIEW WITH VINCENT LINDON

Last year, you said: “I am doing something with Cavalier but I am not quite sure what...”

That is because I was not quite ready to talk about it yet... Although at that point, I did know a bit. Cavalier had given me 10 pages and an itinerary – basically that we would go to this place and pass by this or that city, but you never know if you might take alternative routes, side roads, or highways...

It is the first time that you show your tics on screen...

Because I cannot tell if it is me or the Prime Minister playing, the two become one. That is what is interesting in the film, almost schizophrenic. It is the originality and the boldness of the movie. Cinema has existed for a hundred years so it is rare to see something different!

***Pater* is also a political utopia suggesting the establishment of a maximum salary, right?**

Right, we are suggesting something new for France! Lots of things were cut out of the film. It is hard to talk about it. I just want everyone to go see it! It is often the case, but here especially I want to say: “Just go see it and then we’ll talk about it.”

INTERVIEW AVEC VINCENT LINDON

L’année dernière, vous disiez : « Je fais un truc avec Cavalier mais je ne sais pas vraiment quoi... »

C’était parce que je n’avais pas envie d’en parler... Je savais un peu quoi quand même. Cavalier m’avait donné dix pages et un itinéraire – on ira à tel endroit en passant en gros par telle ou telle ville, mais on ne sait pas si on prendra des itinéraires bis, des départementales, des autoroutes...

C’est la première fois que l’on vous voit jouer un rôle avec vos tics...

Parce que je ne sais plus si je suis moi ou le Premier Ministre, les deux se mélangent. C’est ce qui est intéressant dans le film : pratiquement schizophrénique. C’est l’originalité et l’audace de ce film. Ça fait cent ans que le cinéma existe, et c’est rare de montrer un objet nouveau à des spectateurs.

***Pater*, c’est aussi une utopie politique, avec l’instauration d’un salaire maximal... Pas vrai ?**

Exact, on propose un programme à la France ! Plein de choses ne sont pas restées dans le film. C’est très difficile d’en parler. J’ai juste envie que les gens aillent le voir ! C’est souvent le cas, mais là, vraiment, j’ai envie de dire : « Va le voir, on en parlera après. »

Des vents contraires

feature

Festival directors
present
Des vents contraires



PARENTAL GUIDANCE

director Jalil Lespert

screenwriters Jalil Lespert, Olivier Adam,
Marion Laine

starring Benoît Magimel, Isabelle Carré,
Antoine Duléry, Ramzy Bedia, Bouli Lanners,
Audrey Tautou

running time 1h 31min



English synopsis

Paul's life is turned upside down the day that his wife Sarah suddenly disappears. After a year spent searching in vain, Paul is a broken man, plagued by doubt and guilt. In a last attempt to start over, he moves back with his two children to Saint Malo, his home town, where unexpected encounters will shape this new start in ways he never imagined.

Synopsis en français

La vie de Paul bascule le jour où sa femme Sarah disparaît subitement. Après une année de recherches infructueuses, Paul est un homme brisé, rongé par le doute et la culpabilité. Sa dernière chance est peut-être de tout reprendre à zéro : déménager avec ses deux enfants à Saint-Malo, la ville où il a grandi. Mais des rencontres inattendues vont donner à ce nouveau départ une tournure qu'il n'imaginait pas.

INTERVIEW WITH DIRECTOR AND CO-WRITER JALIL LESPERT

How did you adapt Olivier Adam's novel?

First of all, I eliminated several adventures because the characters live through too many of them. But it was essential that Paul Anderen, the main character, was well surrounded. Anderen means "others" in German. His encounters help him reach certain stages and get back on his feet little by little. Each of them has a story that interacts with his. They all help him to rebuild his life. I then worked on his psychological progression until he reaches his final stage and finds the way out. From the novel, I tried to preserve this spiral that crushes the main character. He hits the rock bottom but must hold on for the sake of his kids.

INTERVIEW WITH ACTOR BENOIT MAGIMEL

What was your reaction to the script?

I was very touched by the story. It is about a man in his thirties emerging from darkness, who seeks to start over and reconnect with his family. He lost a loved one without even knowing what happened to her. He is going to move on with the help and love of his children. Without them, it would have been harder for him to find a way out, he would have remained locked up in his torment and tears. It is not a sad movie. Much to the contrary, we are going towards the light.

ENTRETIEN AVEC LE RÉALISATEUR ET CO-SCÉNARISTE JALIL LESPERT

Comment êtes-vous passé du roman au scénario ?

J'ai d'abord élagué certaines des histoires du roman car les personnages en vivent beaucoup. Mais il était essentiel que Paul Anderen, le pilier central, soit très entouré. Anderen, ça veut dire « autres » en allemand. Ses rencontres l'aident à gravir des paliers et à s'en sortir un peu plus. Chacun a une histoire qui interagit avec la sienne. Ils participent tous à sa reconstruction. J'ai ensuite travaillé sur sa progression psychologique jusqu'à atteindre son objectif ultime : l'échappatoire. Du roman, j'ai essayé de garder cette espèce de spirale qui broie le personnage principal. Il touche le fond mais doit absolument tenir pour ses enfants.

ENTRETIEN AVEC L'ACTEUR BENOÎT MAGIMEL

Quelle était votre réaction face au scénario ?

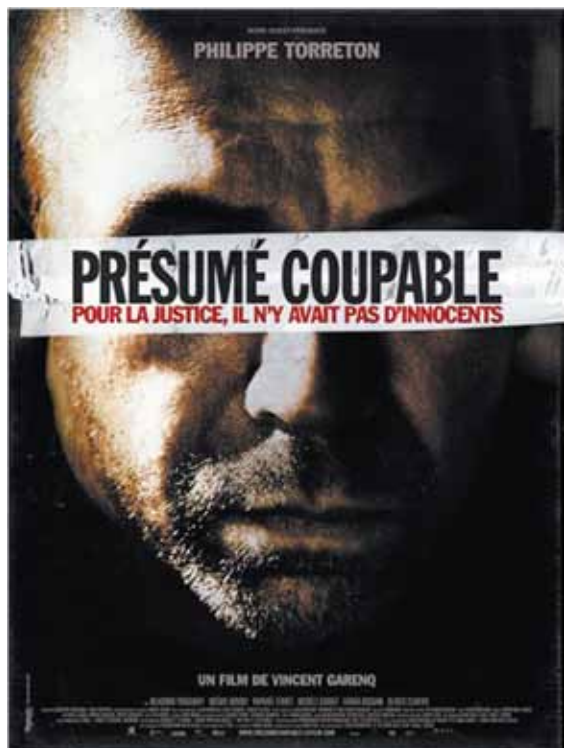
J'étais très touché par l'histoire. Il est question d'un trentenaire qui sort des ténèbres, qui cherche à se reconstruire et à reconnecter avec les siens. Il a perdu un être cher mais ne sait pas ce qui lui est arrivé. Il va s'en sortir grâce à l'amour de ses enfants. Sans eux, il aurait eu plus de mal à trouver une porte de sortie, il serait resté enfermé dans sa tourmente et ses déchirures. Ce n'est pas un film sombre. Bien au contraire, on va vers la lumière.



Présumé coupable

feature

French director Vincent Garenq and actor Philippe Torreton present *Présumé coupable*



PARENTAL GUIDANCE

director Vincent Garenq

screenwriter Vincent Garenq

starring Philippe Torreton, Noémie Lvovsky, Wladimir Yordanoff

running time 1h 42min

English synopsis

Ripped from the headlines of the Outreau case – a French judicial disaster – this film recounts the plight of Alain Marécaux, arrested in 2001 along with his wife for horrible acts of pedophilia that they never committed. This is the appalling story of an innocent man's descent into hell as he faces an incredibly unfair and inhuman judicial system – the story of his life and relatives, crushed by one of the most heinous miscarriages of justice of our time.

Synopsis en français

Le film raconte le calvaire d'Alain Marécaux – « l'huissier » de l'affaire d'Outreau – arrêté en 2001 avec sa femme pour d'horribles actes de pédophilie qu'ils n'ont jamais commis. C'est l'histoire de la descente aux enfers d'un innocent confronté à un système judiciaire incroyablement injuste et inhumain, l'histoire de sa vie et de celle de ses proches ruinées par une des plus importantes erreurs judiciaires de notre époque.





INTERVIEW WITH DIRECTOR VINCENT GARENQ

From the first sequences, the viewer feels close to Alain Marécaux. How did you create this absolute empathy for the protagonist?

It is Alain's story that inspires empathy: how could you not identify with a human being wrongly accused? How could you not relate to the fate of a man whose wife was also arrested and whose children were placed into foster care?

INTERVIEW WITH THE ACTOR PHILIPPE TORRETON

Can one come out of such a role unscathed?

Looking back, I often have tears in my eyes. For me as an actor, it was the first time I was given a role that deals with giving up. My character is a man who has lost his landmarks, who is trapped in his drama and his prison, and who loses hope. Therein is this film about giving up.

How was your meeting with Vincent Garenq?

When I met Vincent Garenq after having read the script, I told him that we (the actors) were there to uncover this kind of role. For me, it was much more than just cinema: it was a cry I had to shout out for another person.

You agreed to lose 60 lbs for the needs of the role, and your transformation is truly staggering.

... forcing myself on one of the most drastic diets and losing 0.66 lbs per day. In retrospect, I think I went into a depressive phase: I spent the whole time in tears, isolation and stupor, wishing for death to happen.

ENTRETIEN AVEC LE RÉALISATEUR VINCENT GARENQ

Dès les premières images, le spectateur se range du côté d'Alain Marécaux. Comment avez-vous obtenu cette empathie absolue ?

C'est l'histoire d'Alain qui provoque cette empathie : comment ne pas s'identifier à un être humain accusé à tort ? Comment ne pas se sentir concerné par le destin d'un homme dont la femme est également arrêtée et dont les enfants se voient placés dans des foyers ?

ENTRETIEN AVEC L'ACTEUR PHILIPPE TORRETON

Ressort-on totalement indemne d'une telle expérience ?

Quand j'y repense, j'ai souvent les larmes aux yeux. Et pour moi, en tant qu'acteur, c'est la première fois qu'on m'a proposé un rôle qui ait trait à l'abandon : mon personnage est un homme qui n'a plus de repères, qui est coincé dans son drame et sa prison, et qui perd espoir. C'est en cela que c'est un film sur l'abandon.

Comment s'est passée votre rencontre avec Vincent Garenq ?

Quand j'ai rencontré Vincent Garenq, après avoir lu le scénario, je lui ai dit que nous (les acteurs) étions là pour dénicher ce genre de rôle. Pour moi, cela allait bien au-delà du cinéma : c'était comme un cri que je me sentais obligé de pousser à la place de quelqu'un.

Vous avez accepté de perdre 27 kilos pour les besoins du rôle, et votre métamorphose est proprement vertigineuse.

... en m'astreignant à un régime des plus draconiens et en perdant 300 grammes par jour. Avec le recul, je crois que je suis entré dans une phase dépressive : j'ai passé toute cette période dans les larmes, l'isolement, l'hébétéude, et le désir de mort.

La Conquête

feature

Director of photography Gilles Porte presents *La Conquête*



PARENTAL GUIDANCE

directors Xavier Durringer

screenplay Patrick Rotman

starring Denis Podalydès, Florence Pernel, Bernard Le Coq, Hippolyte Girardot, Samuel Labarthe, Michèle Moretti

running time 1h 45min



English synopsis

The day is May 6, 2007, France's run-up to the presidential elections. As the French are getting ready to go to the polls to elect their new president, presidential candidate, Nicolas Sarkozy, has shut himself away in his home. Though Sarkozy soon learns he has won the election, he is alone, gloomy and despondent. For hours he has been trying to reach his wife Cécilia, to no avail. The last five years start to unfurl before our eyes, recounting Sarkozy's unstoppable ascent to power, riddled with in-party backstabbing, outbursts, and sarcastic confrontations. *The Conquest* is the story of a man who reaches power and loses his wife.

Synopsis en français

6 mai 2007, second tour de l'élection présidentielle. Alors que les Français s'apprêtent à élire leur nouveau Président, Nicolas Sarkozy, sûr de sa victoire, reste cloîtré chez lui en peignoir, sombre et abattu. Toute la journée, il cherche à joindre Cécilia qui le fuit. Les cinq années qui viennent de s'écouler défilent : elles racontent l'irrésistible ascension de Sarkozy, semée de coups tordus, de coups de gueule et d'affrontements en coulisse. *La Conquête* : l'histoire d'un homme qui gagne le pouvoir et perd sa femme.

INTERVIEW WITH XAVIER DURRINGER

What captivated you the most in directing this film?

It was crucial to make a film which would neither blame nor praise the protagonists, but portray them as sensitive, human, and sometimes complex and emotionally unbalanced creatures. It is a film about politics but also about the emotional and psychological stakes involved in the conquest of power. Actually, I hope for the audience to leave the theatre wanting to go on discussing the dimension of the political arena. We made this film to spark a debate, to have viewers wonder why Sarkozy has moved them so much or how he managed to win over 80% of the far-right voters.

ENTRETIEN AVEC XAVIER DURRINGER

Qu'est-ce qui vous a le plus séduit dans la réalisation de ce film ?

Il ne fallait surtout pas faire un film à charge, ni un panégyrique, mais montrer que ces personnages sont des êtres sensibles, profondément humains, parfois émotionnellement compliqués voire perturbés. C'est donc un film sur la politique, mais aussi sur les enjeux affectifs et psychologiques de la conquête du pouvoir. Au fond, ce que je voudrais, c'est qu'en sortant de la projection, les gens aient envie de parler de la représentation du monde politique. Le film est fait pour susciter le débat, pour que les spectateurs se demandent pourquoi Sarkozy les a autant touchés ou comment il a réussi à capter 80% de l'électorat de Le Pen.



INTERVIEW WITH DENIS PODALYDÈS

How did you first respond to the offer of playing Nicolas Sarkozy?

I was immediately thrilled. The realm of politics is incredibly rich with opportunities for acting, which have hardly been tapped by French cinema. Playing the current President did not bother me, nor did it curb my enthusiasm. Quite the opposite actually. I was eager to play in the present-day world, eager to get closer to the fascinating character he is, whether you agree with the man's political ideas or not.

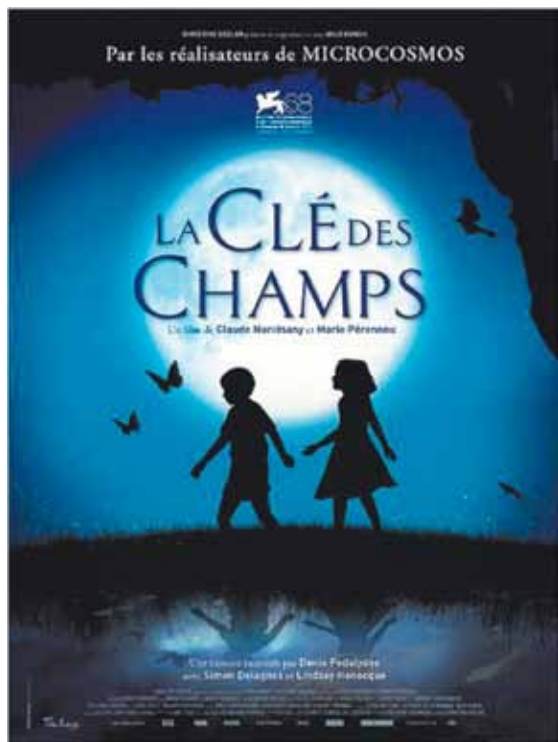
ENTRETIEN AVEC DENIS PODALYDÈS

Quelle a été votre première réaction lorsqu'on vous a proposé d'incarner Nicolas Sarkozy ?

Un enthousiasme immédiat. La politique est un formidable champ de jeu et de situations que le cinéma français a peu exploré. Sur le moment, que Sarkozy soit le président en exercice ne m'a pas dérangé et n'a pas entamé mon enthousiasme. Au contraire même. J'avais envie de jouer dans le présent, au présent. C'est ce désir d'approcher de l'intérieur ce personnage étonnant qu'est Nicolas Sarkozy, qu'on soit de son bord ou non.

feature

French directors Claude Nuridsany and Marie Pérennou present *La Clé des champs*



GENERAL AUDIENCE

directors Claude Nuridsany and Marie Pérennou

screenwriters Claude Nuridsany and Marie Pérennou

starring Simon Delagnes, Lindsey Henocque and Jean-Claude Ayrinhac.

running time 1h 21min

English synopsis

At a deserted pond, two lonely children fall under the spell of this wild place that, little by little, draws them closer to each other and gives them the strength to cope with life. Seen through their eyes, and through their imaginations, the pond becomes a secret kingdom, both marvellous and frightening, thronging with creatures born from dreams or nightmares. The children experience an initiation, brief and intense, from which they will emerge transformed.

Synopsis en français

Une mare abandonnée. Deux enfants solitaires tombent sous le charme de ce lieu sauvage qui les rapproche peu à peu l'un de l'autre et les aide à apprivoiser la vie. À travers leur regard, leur imaginaire, la mare devient un royaume secret à la fois merveilleux et inquiétant, peuplé de créatures de rêve ou de cauchemar. Une expérience initiatique, brève et intense, dont ils sortiront transformés.



INTERVIEW WITH MARIE PÉRENNOU AND CLAUDE NURIDSANY

How would you define the essence of your work?

Claude: Very early on, we realized that what really interested us most in nature was the relationship with the imaginary. Since *Microcosmos*, we have filmed animals as true classical heroes. We suggest a vision to the spectator, hoping his imagination will grasp it, so it will feel as if he is the only one to look at it in this way. The relationship with nature that we suggest to the spectator is also introspective and brings him back to the depths of his being.

Do you encounter remarkable “actors”?

Claude: It is impressive how much each animal has its own individuality. They are real characters and not at all interchangeable. Even animals as basic as diving beetle larvae can be clearly distinguished from one another. It is very striking when they engage in their intimidation strategies.

What do you hope to bring to the audience with this film?

Marie: We want to bring pleasure, happiness, and also surprise: the surprise of discovering or rediscovering a path that leads to the depths of oneself.

Claude: Above all, we hope to convey something intimate. Our work consists of not betraying this feeling of intimacy. We also bank on being able to share that feeling.

ENTRETIEN AVEC MARIE PÉRENNOU ET CLAUDE NURIDSANY

Comment définiriez-vous l'essence de votre oeuvre ?

Claude : Très vite, nous avons pris conscience que la relation à l'imaginaire était ce qui nous intéressait le plus dans la nature. Depuis *Microcosmos*, nous filmons les animaux comme de véritables héros traditionnels. Nous proposons une perception au spectateur en souhaitant que son imaginaire s'en empare et qu'il ait l'impression d'être le seul à le percevoir de cette façon. Le rapport à la nature que nous proposons au spectateur est aussi introspectif : il le renvoie au plus profond de son être.

Rencontrez-vous des « acteurs » remarquables ?

Claude : C'est impressionnant de constater à quel point chaque animal a sa propre personnalité. Ce sont de véritables personnages qui ne sont pas du tout interchangeables. Même des animaux aussi rudimentaires que des larves de dytique arrivent à se distinguer clairement les uns des autres. Lors de leurs combats d'intimidation, c'est frappant.

Qu'espérez-vous apporter au public avec ce film?

Marie : Nous désirons apporter du plaisir, un certain bonheur, la surprise aussi : celle de découvrir ou celle de redécouvrir un chemin qui mène au plus profond de soi.

Claude : Nous souhaitons avant tout exprimer quelque chose d'intime. Notre travail consiste à ne pas trahir le caractère propre de cette intimité. Nous parions aussi sur le fait qu'elle puisse être partagée.



feature

French actress
Sophie Quinton presents
Poupoupidou



MATURE AUDIENCE

director Gérald Hustache-Mathieu

screenwriters Gérald Hustache-Mathieu,
Juliette Sales

starring Jean-Paul Rouve, Sophie Quinton,
Guillaume Gouix, Arsinée Khanjian

running time 1h 42min



English synopsis

Rousseau is a bestselling crime novelist from Paris, troubled by a persistent writer's block. Candice Lecoecur is a local beauty gracing the famous *Belle de Jura* cheese packaging, who, following a hypnosis session, has gotten it into her head that she might be the reincarnation of Marilyn Monroe.

The two meet in the coldest village in France, but only after Candice has been found dead. The case was closed before it even opened and the cause of death declared "suicide by sleeping pills." Rousseau is the only one who does not buy it. Reality turns out to be stranger than fiction – and a source of inspiration.

Synopsis en français

Il est parisien et l'auteur de polars à succès. Elle est l'effigie blonde du fromage *Belle de Jura*, la star de toute la Franche-Comté, persuadée qu'elle était, dans une autre vie, Marilyn Monroe... Quand ils vont se rencontrer à Mouthe, la ville la plus froide de France, lui est en panne totale d'inspiration et elle déjà morte. « Suicide probable aux somnifères » en conclut la gendarmerie. Lui n'y croit pas. En enquêtant sur le passé de Candice Lecoecur, il est sûr de tenir l'inspiration pour un nouveau roman...



INTERVIEW WITH GÉRALD HUSTACHE-MATHIEU

Where did you get the Marilyn Monroe inspiration?

This was not planned at all. We were supposed to make a thriller in Mouthe and tell the story of an unlikely encounter: that of an investigator and an already dead victim. Then I read about a psychiatrist who stated that his patient was the reincarnation of Marilyn Monroe. That was the spark that triggered the whole screenplay, because the character of Marilyn is absolutely fascinating.

For this part, you turned once again to Sophie Quinton. Was it natural for you to have her play a character inspired by Marilyn Monroe?

I knew her well enough to be almost certain that with her, we would never fall into mimicry or some sort of fake parody. Even if we walked in Marilyn's footsteps, we both agreed from the start that we would to never draw inspiration from her, nor try to mimic her.

It is difficult to define the genre of your film. Is it a thriller or a comedy?

For me the movie is closer to comedy. I like to try and incorporate seriousness and lightness in my films because it seems to be what life is all about.

ENTRETIEN AVEC GÉRALD HUSTACHE- MATHIEU

D'où vous est venue cette idée de vous inspirer de Marilyn Monroe ?

Cela n'était pas du tout l'idée de départ, qui était celle de faire un polar à Mouthe et de raconter une rencontre improbable : celle d'un enquêteur et de la victime déjà morte. Puis, je lis quelque part qu'un psychiatre affirme que sa patiente était la réincarnation de Marilyn Monroe. C'est l'étincelle qui a enclenché toute la construction du scénario car le personnage de Marilyn est évidemment fascinant.

Pour incarner celle-ci, vous avez fait appel à Sophie Quinton. Était-ce pour vous une évidence ?

Je la connaissais suffisamment pour avoir la quasi certitude qu'avec elle, on ne tomberait jamais dans l'imitation, ou une espèce de fausse parodie. Même si nous avons marché dans les traces de Marilyn, nous étions tous les deux d'accord dès le départ pour ne jamais nous inspirer d'elle ou essayer de la singer.

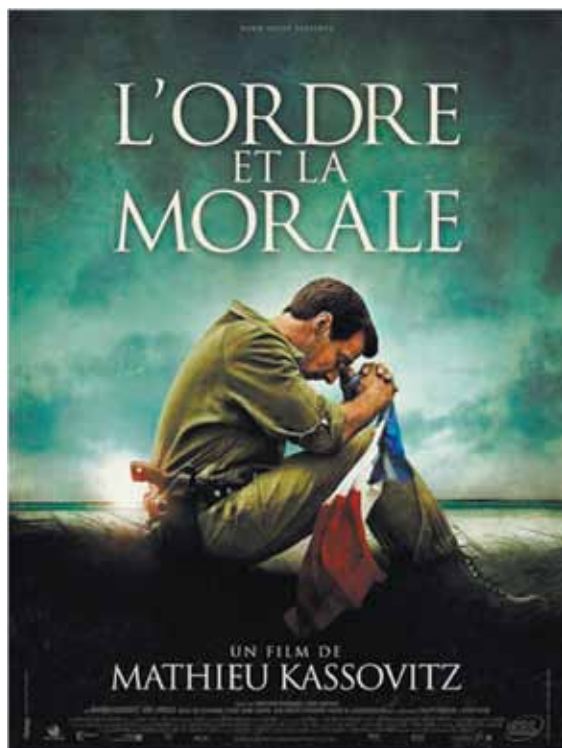
On a du mal à définir le genre de votre film. Est-ce un polar ou une comédie ?

Pour moi, le film tend plutôt vers la comédie. Mais j'aime incorporer à la fois du sérieux et de la légèreté... Parce qu'il me semble qu'il en va de même dans la vraie vie.

L'Ordre et la morale

feature

French director and actor
Mathieu Kassovitz with French
actor Philippe Torreton present
L'Ordre et la morale



PARENTAL GUIDANCE

director Mathieu Kassovitz

screenwriters Benoît Jaubert,
Mathieu Kassovitz, Pierre Geller

starring Mathieu Kassovitz, Philippe Torreton,
Ibè Lapacas, Malik Zidi, Alexandre Steiger,
Sylvie Testud, Patrick Fierry, Jean-Philippe
Puymartin, Stefan Godin, Aladin Reibel,
Olivier Rousset, Marc Robert

running time 2h 16min

English synopsis

April 1988, Ouvéa Island, New Caledonia. 30 gendarmes are taken hostage by a group of Kanak freedom fighters. 300 soldiers are deployed from France to re-establish order. Two men face one another: Philippe Legorjus, Head of GIGN (French National SWAT team) and Alphonse Dianou, the leader of the kidnappers. Through their shared values, they will attempt to make dialog work. But, in the midst of a presidential election, when the stakes are political, order is not always dictated by morality.

A violent, important and troubling epic that marks the return of Mathieu Kassovitz both in front of and behind the camera.

Synopsis en français

Avril 1988, Île d'Ouvéa, Nouvelle-Calédonie. 30 gendarmes retenus en otage par un groupe d'indépendantistes canaques. 300 militaires envoyés depuis la France pour rétablir l'ordre. Deux hommes face à face : Philippe Legorjus, capitaine du GIGN et Alphonse Dianou, chef des preneurs d'otages.

À travers des valeurs communes, ils vont tenter de faire triompher le dialogue. Mais en pleine période d'élection présidentielle, lorsque les enjeux sont politiques, l'ordre n'est pas toujours dicté par la morale.

Une épopée violente et trouble qui marque le retour de Mathieu Kassovitz devant et derrière la caméra.



INTERVIEW WITH DIRECTOR AND ACTOR MATHIEU KASSOVITZ

How did you become interested in the events in Ouvéa and Philippe Legorjus?

Thirteen years ago, my father gave me *Enquête sur Ouvéa* to read. It was a minute-by-minute account of what happened there. Throughout this incredible story, there was one recurring character: Captain Philippe Legorjus, a GIGN officer sent to negotiate with the hostage-takers who found his hands tied by politicians and the military. Later on, when I was shooting *Crimson Rivers*, one of the actors, Olivier Rousset, told me that he had lived in New Caledonia for six months in 1989. He had met people who had gone through the events of Ouvéa. He told me how he fell in love with the country and its people. I asked him to book me a trip there and introduce me to the Kanaks.

Could you tell us what touches you most in this story?

What touches me first and foremost is the human angle. After that, the terrible injustice of it all. The whole political issue that unfolded as I was digging deeper into the story was captivating. How can politicians be willing to sacrifice hostages in order to serve their own interests?

ENTRETIEN AVEC LE RÉALISATEUR ET ACTEUR MATHIEU KASSOVITZ

Comment avez-vous été amené à vous intéresser aux événements d'Ouvéa et au personnage de Philippe Legorjus ?

Il y a treize ans, mon père m'a donné à lire le livre *Enquête sur Ouvéa*, qui racontait, minute par minute, les événements d'Ouvéa. Tout au long de cette incroyable histoire, un personnage revenait sans cesse : le capitaine Philippe Legorjus, officier du GIGN envoyé sur place pour négocier avec les preneurs d'otage et qui s'est retrouvé pris dans les filets des militaires et des politiques. Quelque temps plus tard, sur le tournage de *Rivières pourpres*, l'un des acteurs, Olivier Rousset, m'explique qu'il a vécu six mois en Nouvelle-Calédonie, en 89. Il était en contact direct avec les gens ayant vécu les événements d'Ouvéa. Il me raconte comment il s'est pris d'une grande passion pour ce pays et pour ses habitants. Je lui ai alors demandé de m'organiser un voyage et de me faire rencontrer des Kanaks.

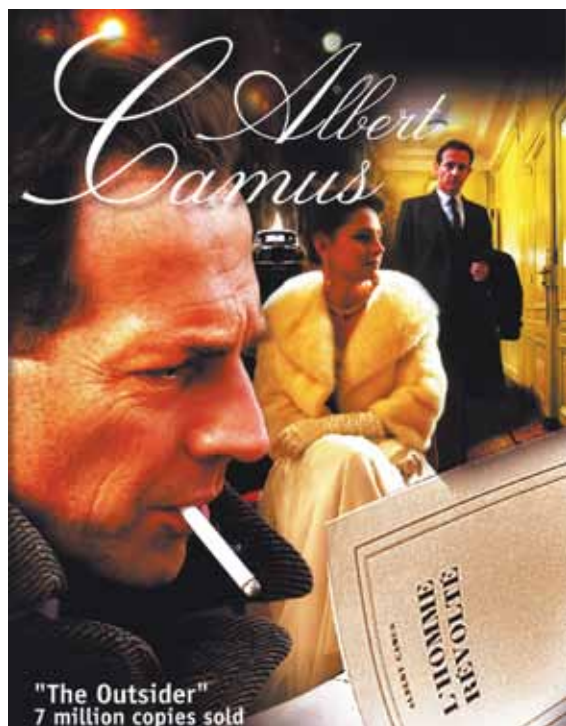
Pouvez-vous nous dire ce qui vous touche le plus dans cette histoire ?

Ce qui me touche en premier, c'est l'aventure humaine. Et immédiatement après, la terrible injustice de toute cette histoire. Toute la problématique politique qui s'est révélée au fur et à mesure que j'avancais dans l'histoire est passionnante. Comment des politiques sont-ils prêts à sacrifier des otages pour servir leurs propres intérêts ?



feature

French actor
Stéphane Freiss presents
Camus



PARENTAL GUIDANCE

director Laurent Jaoui

screenwriters Laurent Jaoui and
Philippe Madral

starring Stéphane Freiss, Anouk Grinberg,
Gaëlle Bona, Guillaume de Tonquedec

running time 1h 40min



English synopsis

Camus seen through women's eyes. From *The Rebel* to *The First Man* and *The Fall*, here are the last ten years of Albert Camus' turbulent life. During these ten years, this "steady inconstant", who would be proved right about so many issues, achieved worldwide recognition while enduring the biggest crisis of his own existence.

Saved by love, but swept up by the absurd, the Camus we discover in this film is the private man, full of integrity and a disquieting humanity.

Synopsis en français

Camus vu par les femmes. De *L'Homme Révolté* à *Le Premier Homme* et *La Chute*, voici les dix dernières années de la vie turbulente d'Albert Camus. Au cours de cette période, ce « fidèle-infidèle », qui eut raison sur tellement de points, a acquis une reconnaissance mondiale tout en traversant sa plus grande crise existentielle.

Ce film nous dévoile l'autre facette de Camus, cet homme sauvé par l'amour mais emporté par l'absurdité, plein d'intégrité et d'une humanité troublante.



EXCERPT FROM ALBERT CAMUS' SPEECH AT THE NOBEL PRIZE IN LITERATURE BANQUET AT THE CITY HALL IN STOCKHOLM, DECEMBER 10, 1957

For myself, I cannot live without my art. But I have never placed it above everything. If, on the other hand, I need it, it is because it cannot be separated from my fellow men, and it allows me to live, such as I am, on one level with them. The artist forges himself to the others, midway between the beauty he cannot do without and the community he cannot tear himself away from. That is why true artists scorn nothing: they are obliged to understand rather than to judge. And if they have to take sides in this world, they can perhaps side only with that society in which, according to Nietzsche's great words, not the judge but the creator will rule, whether he be a worker or an intellectual.

By the same token, the writer's role is not free from difficult duties. By definition he cannot put himself today in the service of those who make history; he is at the service of those who suffer it. Otherwise, he will be alone and deprived of his art. Not all the armies of tyranny with their millions of men will free him from his isolation, even and particularly if he falls into step with them. But the silence of an unknown prisoner, abandoned to humiliations at the

other end of the world, is enough to draw the writer out of his exile, at least whenever, in the midst of the privileges of freedom, he manages not to forget that silence, and to transmit it in order to make it resound by means of his art.

None of us is great enough for such a task. But in all circumstances of life, in obscurity or temporary fame, cast in the irons of tyranny or for a time free to express himself, the writer can win the heart of a living community that will justify him, on the one condition that he will accept to the limit of his abilities the two tasks that constitute the greatness of his craft: the service of truth and the service of liberty. Because his task is to unite the greatest possible number of people, his art must not compromise with lies and servitude which, wherever they rule, breed solitude. Whatever our personal weaknesses may be, the nobility of our craft will always be rooted in two commitments, difficult to maintain: the refusal to lie about what one knows and the resistance to oppression.

"Albert Camus - Banquet Speech". Nobelprize.org. 21 Feb 2012 http://www.nobelprize.org/nobel_prizes/literature/laureates/1957/camus-speech-f.html

feature

French director Cédric Anger
presents *L'Avocat*



MATURE AUDIENCE

directors Cédric Anger

screenwriter Cédric Anger

starring Benoît Magimel, Gilbert Melki, Aïssa Maïga, Eric Caravaca, Samir Guesmi, Olivier Loustau, Barbet Schroeder.

running time 1h 40min

English synopsis

Freshly graduated from law school, Leo is destined for a great future. He is in high demand with clients calling upon his incredible skills in business law. But appearances can be deceiving, and Leo soon discovers that one of his fiendish clients is involved in criminal affairs and is leading him into illegal dealings on a grand scale as well. A spiral of danger and violence starts spinning around him, leaving him with no choice but to choose between his client and his own life.

Synopsis en français

Tout juste reçu au barreau, Léo est un avocat promis à un grand avenir. Les clients ne manquent pas de faire appel à son talent inné pour le droit des affaires. Mais les apparences sont trompeuses, et Léo découvre derrière une des entreprises qu'il défend la réalité d'une organisation criminelle. Bientôt, son sulfureux client l'entraîne dans l'illégalité la plus grande et une spirale de danger et de violence se referme sur lui. Léo doit décider entre sa vie et son client.



INTERVIEW WITH CÉDRIC ANGER

How would you describe Leo's story?

Leo's story is about a waste of talent. This young man is gifted, he pleads well but – and this is essential to me – he no longer has the ability to plead for four hours, building his case in a very literary way and developing it with theatrical flair. Nowadays, courts are packed, forcing lawyers to strike hard and fast. It is no longer a stage but a boxing ring. Leo could have become an excellent criminal lawyer but instead, out of desire for thrills, he succumbs to temptations.

INTERVIEW WITH ACTOR BENOÎT MAGIMEL

Who do you think acts better, an actor or a lawyer?

Some think that it is somehow the same job. I have met magistrates who think actors and lawyers are very different, but I think there is a presence that counts. I have seen several lawyers plead, like Garbarini, for whom I have great respect. Sometimes, with others, nothing happens. They lack great presence. In my opinion, if lawyers and actors have something in common, it is the force of their presence.

ENTRETIEN AVEC CÉDRIC ANGER

Comment qualifieriez-vous l'histoire de Léo, le personnage principal ?

L'histoire de Léo est celle d'un gâchis. Ce jeune homme a du talent, il plaide bien, mais – et c'est essentiel pour moi – il n'a plus la possibilité de plaider quatre heures durant en construisant son argumentaire et en le développant de façon très théâtrale. Le tribunal n'est plus une scène, c'est un ring. Léo pourrait s'affirmer comme un excellent avocat pénaliste et pourtant, par désir de vivre des situations fortes, il cède aux tentations.

ENTRETIEN AVEC L'ACTEUR BENOÎT MAGIMEL

Selon vous, qui sont les meilleurs acteurs ?

Les comédiens ou les avocats ?

Certains pensent que c'est un peu le même métier. J'ai rencontré des magistrats qui trouvaient que les acteurs et les avocats étaient très différents, mais je pense qu'il y a une notion de prestance qui compte. J'ai vu plusieurs avocats plaider dont maître Garbarini, que j'apprécie beaucoup. Avec d'autres, parfois, il ne se passe rien, ça manque de prestance. À mon avis, s'il existe un lien entre l'avocat et l'acteur, c'est la prestance.



Le Fils à Jo

feature

French director and screenwriter
Philippe Guillard presents
Le Fils à Jo



GENERAL AUDIENCE

directors Philippe Guillard

screenwriter Philippe Guillard

starring Gérard Lanvin, Olivier Marchal,
Vincent Moscato, Karina Lombard,
Jérémie Duvall

running time 1h 35min



English synopsis

Grandson of a rugby legend, son of a legend, and himself a legend of rugby, Jo Canavaro is raising his 13 year old son, Tom, on his own, in a small French town. Much to the dismay of Jo, Tom is as good at math as he is bad on the field. For a Canavaro, the legend cannot stop there, even if it means founding a rugby team for Tom against the will of the entire town and that of his own son.

Synopsis en français

Petit-fils d'une légende de rugby, fils d'une légende, et lui-même légende de rugby, Jo Canavaro élève seul son fils de 13 ans, Tom, dans un petit village du Tarn. Au grand dam de Jo, Tom est aussi bon en maths que nul sur un terrain. Pour un Canavaro, la légende ne peut s'arrêter là, quitte à monter une équipe de rugby pour Tom contre la volonté de tout le village et celle de son fils lui-même...

INTERVIEW WITH PHILIPPE GUILLARD

How was *Jo's Boy* born?

In 2001, when I was writing *Shooting Stars* with Fabien Onteniente, the producers asked me for a screenplay about rugby. A little cheeky, I told them that I already had an idea for a movie but that I would have to be the director. At the time, I had just met Gérard Lanvin, and I thought he would be perfect for the character of Jo Canavaro.

Rugby holds a significant place, but, in your opinion, is it the core of the movie?

It is just about love. That of a clumsy father who does not understand his son despite his boundless love for him. And that of pals without a family, united and reunited by rugby.

ENTRETIEN AVEC PHILIPPE GUILLARD

Comment est né *Le Fils à Jo* ?

Lorsque j'écrivais le scénario de *3 Zéros* avec Fabien Onteniente, en 2001, les producteurs du film m'ont demandé un scénario sur le rugby. Un peu culotté à l'époque, je leur ai dit que j'avais déjà une idée de film mais que j'aimerais aussi être le réalisateur. À ce moment là, un contact s'est aussi noué avec Gérard Lanvin. Je trouvais qu'il ressemblait à mon Jo Canavaro.

Le rugby tient une place importante, mais est-ce selon vous le véritable sujet ?

Il s'agit seulement d'amour. Celui d'un père, maladroit, qui ne comprend pas son fils, mais qui a pour lui une tendresse infinie. Et aussi l'amour fraternel de mecs, sans famille, unis et réunis par le rugby.



INTERVIEW WITH ACTOR GÉRARD LANVIN (JO CANAVARO)

How would you summarize the film?

It is not a funny movie but one that makes you laugh. It is not a sad movie but one that makes you cry. It is a simple and touching story that reminded me of *Billy Elliot*, a movie that I love. I like British films, actually. The outline is the same here, with a child who is going to encourage his dad to reflect on his own values.

ENTRETIEN AVEC L'ACTEUR GÉRARD LANVIN (JO CANAVARO)

Comment résumeriez-vous ce film ?

Ce n'est pas un film drôle, c'est un film où l'on rit. Ce n'est pas un film triste, c'est un film où l'on pleure. C'est une histoire simple et touchante, qui m'a énormément rappelé *Billy Elliot*, un film que j'adore, comme tout le cinéma anglais d'ailleurs. On est dans le même schéma ici, avec un gamin qui va pousser son père à se remettre en question.

Toutes nos envies

feature

French director Philippe Lioret
presents *Toutes nos envies*



GENERAL AUDIENCE

director Philippe Lioret

screenwriters Philippe Lioret and
Emmanuel Courcol

starring Vincent Lindon, Marie Gillain,
Amandine Dewasmes, Yannick Renier

running time 2h00

English synopsis

All Our Desires is the story of an encounter between Claire, a young magistrate of the court in Lyon, and Stéphane, an experienced, disillusioned magistrate whom she involves in her fight against insolvency. A fusion of revolt and emotions unites them, and above all the urgent need to live life to the fullest.

Synopsis en français

Claire, jeune juge au tribunal de Lyon, rencontre Stéphane, juge chevronné et désenchanté, qu'elle entraîne dans son combat contre le surendettement. Quelque chose naît entre eux, où se mêlent la révolte et les sentiments, et surtout l'urgence de vivre.





INTERVIEW WITH PHILIPPE LIORET

Why did you want to make this movie?

I guess I wanted to explore those moments when everything goes chaotic and people truly reveal themselves. What are you willing to do and how far are you willing to go when an extreme situation unexpectedly pops up? Faced with a particular context, people reconsider their priorities, develop relationships that no one could have envisioned – and often, they transcend themselves.

After *Don't Worry, I am Fine* and *Welcome*, where do you stand with *All Our Desires*?

It was the first time that I entirely produced one of my films. However, thanks to the ongoing support of my accomplices, I never felt like it was an extra burden. *All Our Desires* is about determination, commitment and love... I realized that all my films implicitly address the same topic – the power of an encounter which helps us transcend ourselves. This film features people uniting against the absurdity of the world and shaking things up with a sense of urgency. That is what I am interested in.

INTERVIEW WITH VINCENT LINDON

Is playing in this film a way for you to get involved?

All Our Desires can make a change in terms of insolvency. Just as *Welcome* did with immigrants, this film might leave the Entertainment pages to land in the Politics pages. Therefore, I can tell myself, once again, that I did not make a pointless movie, and I love that.

ENTRETIEN AVEC PHILIPPE LIORET

Qu'est-ce qui vous a plu dans ce projet ?

Je crois que c'était d'explorer ces moments de confusion où tout s'entrechoque, où les gens se révèlent. Qu'est-on prêt à faire et jusqu'où est-on prêt à aller quand survient l'inattendu d'une situation extrême ? Devant un contexte particulier, les gens changent de priorités, tissent des liens que personne ne pouvait soupçonner et, souvent, se surpassent.

Après *Je vais bien, ne t'en fais pas* et *Welcome*, comment s'inscrit *Toutes nos envies* dans votre filmographie ?

C'est la première fois que je produis entièrement l'un de mes films. Mais grâce au soutien sans faille de mes complices, je n'ai pas ressenti ça comme une charge supplémentaire. Dans *Toutes nos envies*, il est question de détermination, d'engagement, d'amour... J'ai pris conscience qu'une même thématique est présente en filigrane dans mes films : celle de la force d'une rencontre qui nous aide à nous dépasser nous-mêmes. Ce film-ci montre des gens qui s'unissent contre l'absurdité du monde et qui, dans l'urgence, font bouger les choses. Alors ça m'intéresse.

ENTRETIEN AVEC VINCENT LINDON

Jouer dans ce film est-il une façon pour vous de vous engager ?

Toutes nos envies peut faire bouger les choses sur le surendettement. Au même titre que *Welcome* l'a fait sur les migrants, ce film a des chances de quitter les pages Spectacles pour se retrouver dans les pages Société. Du coup, je me dis encore que je n'ai pas fait un film pour rien, et j'aime ça.

feature

Special guests present
Le Havre



GENERAL AUDIENCE

director Aki Kaurismäki

screenwriter Aki Kaurismäki

starring André Wilms, Kati Outinen, Jean-Pierre Darroussin, Evelyne Didi, Blondin Miguel, Elina Salo, Quoc Dung Nguyen, François Monnié, Pierre Etaix, Jean-Pierre Léaud

running time 1h 33min



English synopsis

In this warmhearted portrait of the French harbor city that gives the film its name, fate throws young African refugee Idrissa (Blondin Miguel) into the path of Marcel Marx (André Wilms), a former writer and well-spoken bohemian who works as a shoe shiner. With innate optimism and the unwavering support of his community, Marcel stands up to officials doggedly pursuing the boy for deportation. A political fairy tale somewhere between the reality of contemporary France and the classic cinema of Melville and Carné. *Le Havre* is a charming, deadpan delight.

Synopsis en français

Marcel Marx, ex-écrivain et bohème renommé, s'est exilé volontairement dans la ville portuaire du Havre où son métier honorable mais non rémunérateur de cireur de chaussures lui donne le sentiment d'être plus proche du peuple en le servant. Le destin met brusquement sur son chemin un enfant immigré originaire d'Afrique noire. Il affronte la mécanique aveugle d'un État de droit occidental, représenté par l'étau de la police qui se resserre de plus en plus sur le jeune garçon réfugié. Entre le cinéma classique de Jean-Pierre Melville et Marcel Carné et la réalité de la société française actuelle, ce film est aussi délicieux que désopilant.

DIRECTOR'S WORDS BY AKI KAURISMÄKI

European cinema has not much addressed the ever-unsolved question of refugees, which has fostered economic, political, and above all moral crises. The way that we treat the refugees who try to find their way into the European Union varies, and is often disgraceful.

I have no answer to the problem, but it was important for me to raise this question through a movie that is pure fiction.

INTERVIEW WITH AKI KAURISMÄKI, by Christine Masson

Where did you get the idea for *Le Havre*? Is it from the ever problematic question regarding the plight of refugees or did you simply want to make another film in France?

I have had this film in mind for a couple of years now, but I did not know where to shoot it. The story could basically happen anywhere in Europe except maybe the Vatican, or perhaps especially there. The most logical places would obviously have been Greece, Italy and Spain because they are the most affected countries (to put it mildly). Anyhow, I drove along the coast from Genoa to Holland and found what I was looking for in the city of blues, soul, and rock n' roll, i.e. Le Havre.

NOTE D'INTENTION D'AKI KAURISMÄKI

Le cinéma européen traite peu de l'aggravation continue de la crise économique, politique et surtout morale causée par la question non résolue des réfugiés. Le sort réservé aux extracommunautaires qui tentent d'entrer dans l'Union Européenne est variable et souvent indigne.

Je n'ai pas de réponse à ce problème, mais il m'a paru important d'aborder ce sujet dans un film qui, à tous égards, reste une fiction.

INTERVIEW WITH AKI KAURISMÄKI, by Christine Masson

D'où vient l'idée de ce film *Le Havre*? De la situation de plus en plus terrible de ces populations qui s'enfuient de leurs pays ? Ou vouliez-vous tout simplement tourner un autre film en France ?

J'avais l'idée de ce film depuis quelques années mais je ne savais pas où le tourner. En fait, l'histoire pourrait se dérouler pratiquement dans n'importe quel pays européen, sauf peut-être au Vatican, ou justement là-bas. Les endroits les plus logiques auraient évidemment été la Grèce, l'Italie ou l'Espagne parce qu'ils sont les plus durement touchés en la matière (pour le dire gentiment). Toujours est-il que j'ai parcouru en voiture toute la côte depuis Gênes jusqu'en Hollande et j'ai trouvé ce que je voulais dans cette ville du blues, de la soul et du rock'n'roll qu'est Le Havre.



A Shadow of Blue

short

Director Carlos Lascano
presents
A Shadow of Blue

director/screenwriter Carlos Lascano

producers Jonathan Hazan,
Alexandre Charlet

running time 12min

English synopsis

It is an autumn night in the park of a dreary city. We enter the fragile world of a young girl seated on a bench – a world that is filled with shadows and lights, somewhere between reality and imagination.. This young girl shares her many visions of the real world.



Synopsis en français

Un soir d'automne. Dans un parc situé au milieu d'une ville morne. Dans un monde fragile composé d'ombres et de lumières, entre le réel et l'imaginaire, une petite fille assise sur un banc nous fait partager plusieurs visions d'une même réalité.

Dans le cadre

short

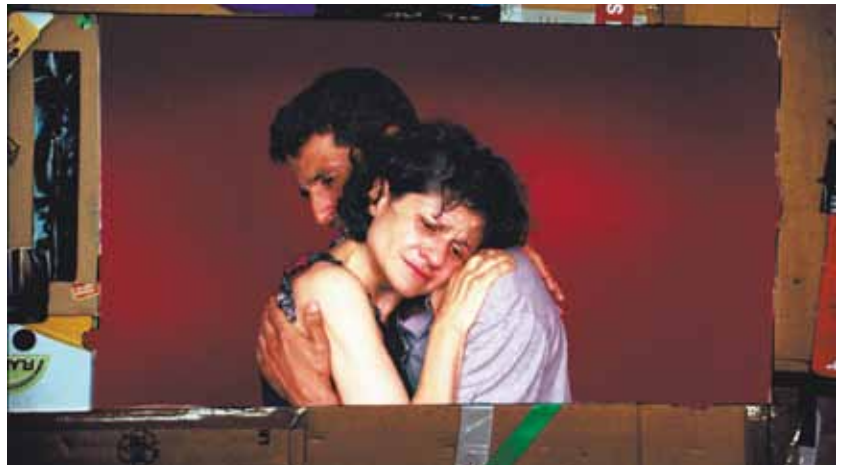
Director Philippe Lasry
presents
Dans le cadre

director/screenwriter Philippe Lasry

producer Benjamin Celliez

starring Norah Krief, Mounir Margoum,
Lucas Bonnifait, Laure Desmazières

running time 14min



English synopsis

Karine, an actress, has her first audition in a long time. In the scene, she must cry. But in some cases, crying can become torture.

Synopsis en français

Karine, comédienne, se retrouve à passer un casting, ce qui ne lui est plus arrivé depuis longtemps. Durant la scène, elle doit pleurer. Mais, dans certains cas, pleurer peut devenir une torture.

Grenouille d'hiver

short

director/screenwriter
Slony Sow presents
Grenouille d'hiver

director/screenwriter Slony Sow

producer Jean-Maurice Belayche

starring Gérard Depardieu,
Eriko Takeda, Sabine Lenoël

running time 18min

English synopsis

Benjamin, the owner of a vineyard, can only watch as his wife passes away in his arms from a terminal illness. Suicide is the only way he knows how to cope with mourning. But a young Japanese tourist shows up for a wine tasting and gently guides him through the mourning process via a series of symbols and cultural exchanges.

Synopsis en français

Benjamin, viticulteur, voit sa femme s'éteindre dans ses bras des suites d'une longue maladie. Une seule issue pour lui : la mort. Mais une jeune japonaise, venue spécialement pour la dégustation de son vin, va l'amener délicatement à faire son deuil par une série de symboles et d'échanges entre les deux cultures.



Voûte plantaire

short

Director Alexandre Mehring
and actress Charlie Bruneau
present
Voûte plantaire

director/screenwriter Alexandre Mehring

producers Louma System &
Bacon Brothers

starring Charlie Bruneau,
Sandra Valentin, Jean-Noël Brouté

running time 54min



English synopsis

Tonight, Gérard, a rich orthopedic surgeon, has decided to end his life. Unfortunately, his plans are thwarted when he meets Julie and Camille, two young sisters who come out of nowhere and show him a very different outlook on life. They will bring him into an old child memory... perhaps to change his destiny?

Synopsis en français

C'est la nuit où il a décidé de mettre fin à ses jours que Gérard, un riche chirurgien orthopédiste, va rencontrer Julie et Camille, deux jeunes sœurs sorties de nulle part qui vont lui transmettre une conception de la vie très éloignée de la sienne et l'attirer dans un vieux souvenir d'enfance... pour corriger le destin ?

Les Filles du samedi

short

Director Emilie Cherpitel
presents

Les Filles du samedi

director/screenwriter Emilie Cherpitel

producer Candice Zaccagnino

starring Cécile Cassel, Antoine Rodet,
Vincent Marie

running time 15min

English synopsis

Eva wakes up alone in an unfamiliar apartment. Her lover from the previous night is nowhere to be found, but Leon – his little brother – is there, unattended. She is left with no choice but to look after him for the day.



Synopsis en français

Eva se réveille seule dans un appartement inconnu. Son amant de la veille a disparu mais Léon, le petit frère de celui-ci, est bel et bien là et elle n'a pas d'autre choix que le garder toute la journée.

It is Miracul'House

short

Director and actor
Stéphane Freiss presents

It is Miracul'House

director/screenwriter Stéphane Freiss

producer Arouna Lipschitz

starring Stéphane Freiss, Laurent Gerra,
Christophe Bouisse, Françoise Lépine,
Nicole Gueden

running time 19min

English synopsis

Stuck in a hospital bed, all Alice wants is to be examined by Dr. House. Her son, Christophe, is desperate to cure his sick mother from a disease that confines her to bed, so he thinks of Stéphane Freiss as look-a-like for Hugh Laurie and Laurent Gerra to imitate his voice. Together, they will come up with a crazy script. Will they be able to pull it off for Alice?



Synopsis en français

Alice, sur son lit d'hôpital, demande à être examinée par le Docteur House. Son fils est prêt à tout pour tenter de la guérir d'une maladie qui la cloue au lit. Il pense à Stéphane Freiss comme vraisemblable sosie de Hugh Laurie, et à Laurent Gerra pour imiter la voix française de House. Ensemble, ils vont monter le plus invraisemblable scénario. Seront-ils capables de jouer le jeu jusqu'au bout?

La Dernière Caravane

short

Director Foued Mansour
presents
La Dernière Caravane

director/screenwriter Foued Mansour
producer Xavier Fréquant and La fémis
starring Christian Sinniger,
Vincent Rottiers, Hacène Nini,
Laurent Maurel
running time 16min

English synopsis

On a small construction site in the middle of nowhere, three workers receive an unexpected and dreaded visit from the company Human Resources manager.



Synopsis en français

Sur un petit chantier perdu au milieu de nulle part, trois ouvriers reçoivent la visite impromptue – mais redoutée – du directeur des ressources humaines.

Je pourrais être votre grand-mère

short

Director Bernard Tanguy
presents
Je pourrais être votre grand-mère

director/screenwriter Bernard Tanguy
producers Benoît Blanchard,
Bernard Tanguy
screenwriters Bernard Tanguy,
Joël Catherin
starring Jean-Toussaint Bernard, Ioana Geonea, Frédérique Bel, Sandy Whitelaw, Daniel-Jean Cassagne, Dorothée Lussey, Oscar Relier, Antoine Gouy, Jonathan Cohen, Raphaëlle Bouchard, Francis Van Litsenborgh, Marie Donnio, Benoît Szakow, Jean-Paul De Medeiros, Sarah Bensoussan, Damien Dorsaz, Samuel Dupuy, Cyrielle Debreuil, Tiffany Cheirix
running time 20min

English synopsis

A young corporate lawyer realizes that the old homeless Romanian in front of his building looks like his grandmother. One night, he makes her a sign: "I could be your grandmother."

The passers-by are moved and give her more money than usual. The news spreads, and soon other homeless people ask him to make signs for them as well. The young man is quickly overwhelmed by the demand for his clever slogans.



Synopsis en français

Un jeune avocat d'affaires trouve que la vieille SDF roumaine en bas de chez lui ressemble à sa grand-mère. Une nuit, il lui fabrique une pancarte en carton avec écrit : « Je pourrais être votre grand-mère . » Les passants se montrent soudain très généreux. Très vite, d'autres SDF lui réclament une pancarte et le jeune homme est rapidement dépassé par la demande.

Guet-apens

short

Director Michaël Barocas
presents
Guet-apens

director/screenwriter Michaël Barocas

producer Michaël Barocas

starring Philippe Laudenbach, Bastien Bernini, Lahcen Elmazouzi, Françoise, Mourad Boudaoud, Michel Cantin, Emmanuel Bonamit

running time 9min



English synopsis

Jacques is an old man living a peaceful retired life. As he returns from his daily walk one day, two men force themselves into his apartment. They want money and they will do anything to find it. But Jacques has a few tricks up his sleeve...

Synopsis en français

Jacques mène une vie de retraité paisible. Un jour, après son tour quotidien, deux hommes pénètrent de force dans son appartement. Ils veulent de l'argent et vont faire n'importe quoi pour l'avoir. Mais Jacques n'a pas encore perdu la bataille...

The Old Santiago and the Sea

short

Director Julien Sèze
presents
The Old Santiago and the Sea

director/screenwriter Julien Sèze

producer Emmanuel-Alain Raynal

voix-off Robert Bennett

running time 3min



English synopsis

It has been weeks since the old Santiago caught a fish. In the village, everybody says he is too old for this...

Synopsis en français

Le vieux Santiago ne pêche plus rien depuis des semaines. Au village, la rumeur se répand qu'il a fait son temps...

Laila

short

Director Duy Nguyen,
Producers Gerhard Stiene and
Alex Denison, and screenwriter
Yossera Bouchtia present
Laila

director Duy Nguyen

screenwriter Yossera Bouchtia

producers Gerhard Stiene & Alex Denison

starring Nora Achrafi, Kathleen Gonzales,
Olisa Enrico, Kaleb Dunlap

running time 20min



English synopsis

Illegal and trapped in a polygamous marriage, Laila, an immigrant from Morocco, struggles to raise her son in America. Her courage and autonomous drive are what compels her to reach out for help.

Synopsis en français

En situation clandestine et coincée dans un mariage polygame, Laila, une immigrée marocaine, se bat pour élever son fils aux États-Unis. Son courage et son désir d'autonomie vont la pousser à demander de l'aide.

Marcel Comix

short

Francine Lévy and
Christian Guillon present
Marcel Comix

director/screenwriter Promotion 2011,
section VFX

producers École nationale supérieure
Louis Lumière

starring Kevin Aubin, Nadine Tité,
François Belin, Guillaume Beck

running time 17min



English synopsis

A young student finds himself thrown into the depths of a crazy imaginary world as he is mysteriously shrinking to the size of a character in one of his beloved comic books. Whether it was an act of God or an unfortunate coincidence, he overcomes his initial shock and decides to explore this new world full of surreal and unexpected surprises.

Synopsis en français

Un jeune étudiant passionné de bande dessinée va vivre une expérience surréaliste dans un univers imaginaire et loufoque. Incidence divine ou surréalisme le plus total ? C'est dans une profonde incompréhension que le jeune homme se voit rétrécir jusqu'à ne plus faire que la taille d'une de ses vignettes de BD. D'abord surpris, il s'aventure ensuite à la rencontre de cet autre monde qui va lui réserver bien des surprises.

Les Irradiants

short

Director Raphaël Lefèvre
presents
Les Irradiants

director Raphaël Lefèvre

producer La féminis

starring Cassandre Ortiz,
Raphaël Lefèvre, Amine Berrada

running time 11min



English synopsis

Somewhere in an unknown future, a sentry is stalking an unwanted at the far ends of his territory. But a virtual illusion stands between his eyes and the ruins through which he is passing: a hacker is trying to interfere.

Synopsis en français

Dans un futur indéterminé, une sentinelle traque un indésirable aux confins de son territoire, mais une vision-écran s'interpose entre ses yeux et les ruines qu'elle traverse : un hacker tente d'intervenir.

On Tracks

short

Director Laurent Navarri
presents
On Tracks

director/screenwriter Laurent Navarri

producer La féminis

starring Erick Deshors

running time 12min

English synopsis

A cargo terminal, a classic winter night... In the warmth of his surveillance station, the night keeper gets bored looking at the security screens. But tonight, he sees something that will force him to go check things out.



Synopsis en français

Une zone de fret, une nuit d'hiver ordinaire... Réfugié au chaud dans son poste de sécurité, le gardien de nuit s'ennuie devant les écrans de vidéo-surveillance. Mais ce soir, ce qu'il voit va l'obliger à sortir.

Par delà les plaines

short

Director Sébastien Goepfert
presents
Par delà les plaines

director Sébastien Goepfert

screenwriters Sébastien Goepfert,
François Tchernia

producer La féminis

starring Brice Beaugier, Hélène Merlin,
Miguel Eduardo Cueva, André Rives,
Pierre-Yves Desmonceaux

running time 22min



English synopsis

To fulfill a childhood promise, Luis leaves for Chao du Réjal to bury his best friend. But it is a dangerous place, only accessible by horseback and with the help of a guide.

Synopsis en français

Suite à une promesse de jeunesse, Luis transporte les restes de son meilleur ami pour l'enterrer au Chao du Réjal, un lieu dangereux, uniquement accessible à cheval et accompagné d'un guide.



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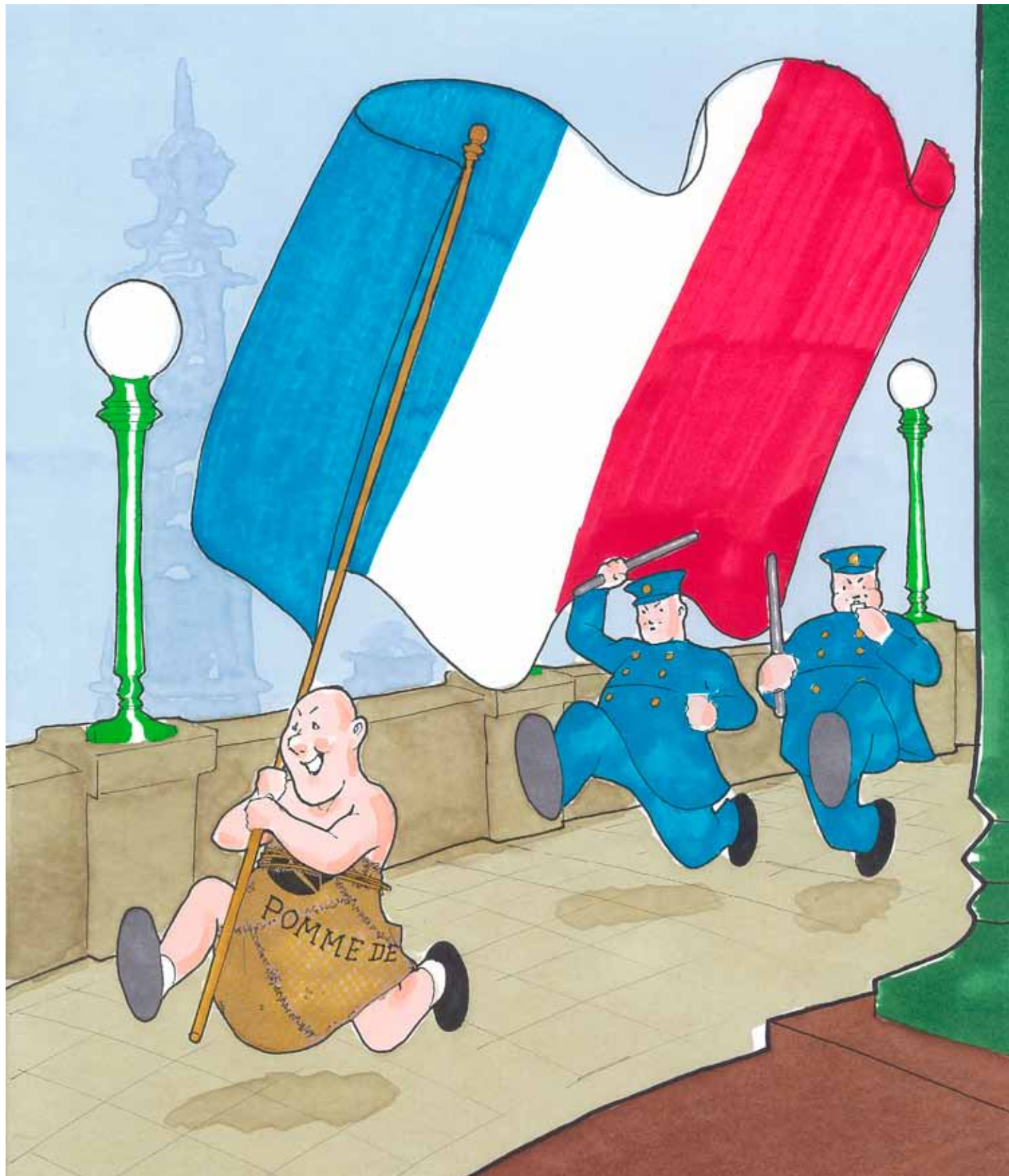
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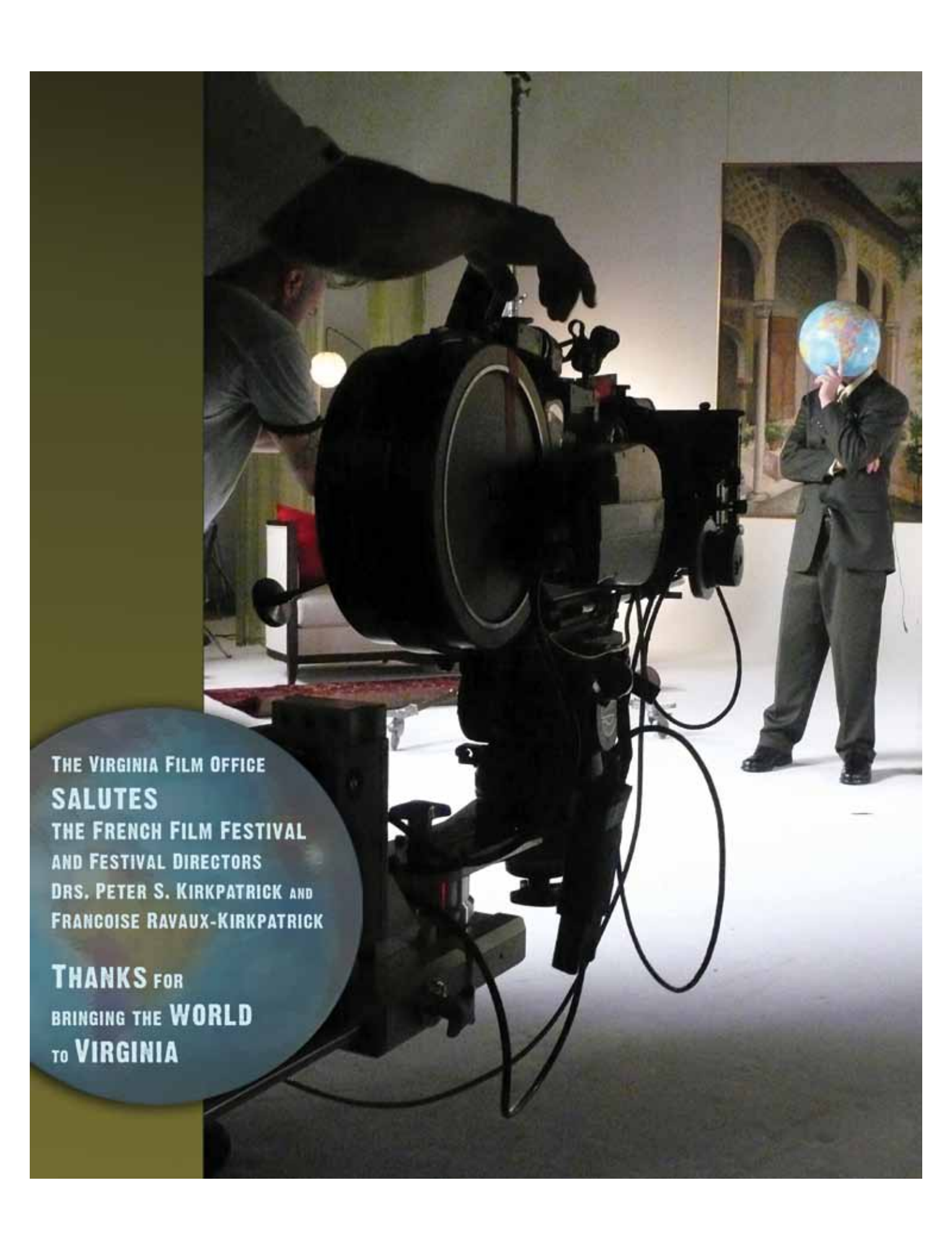
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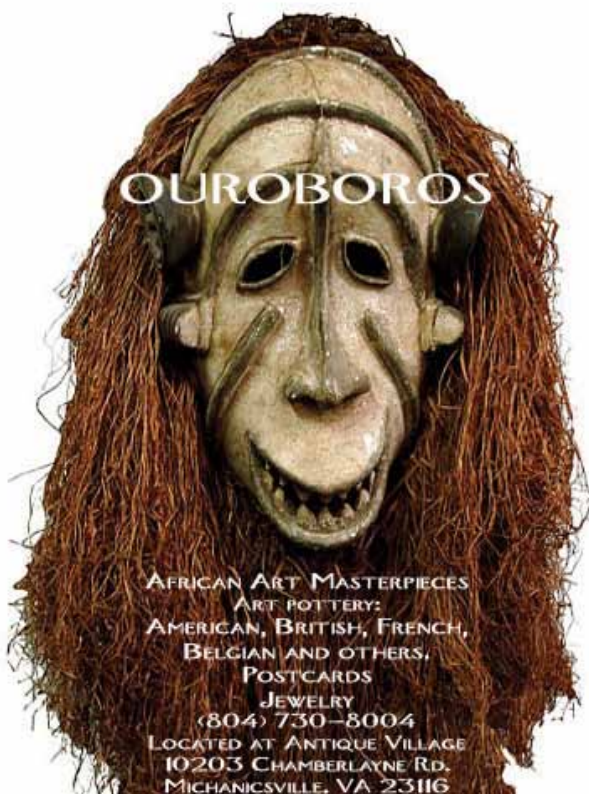
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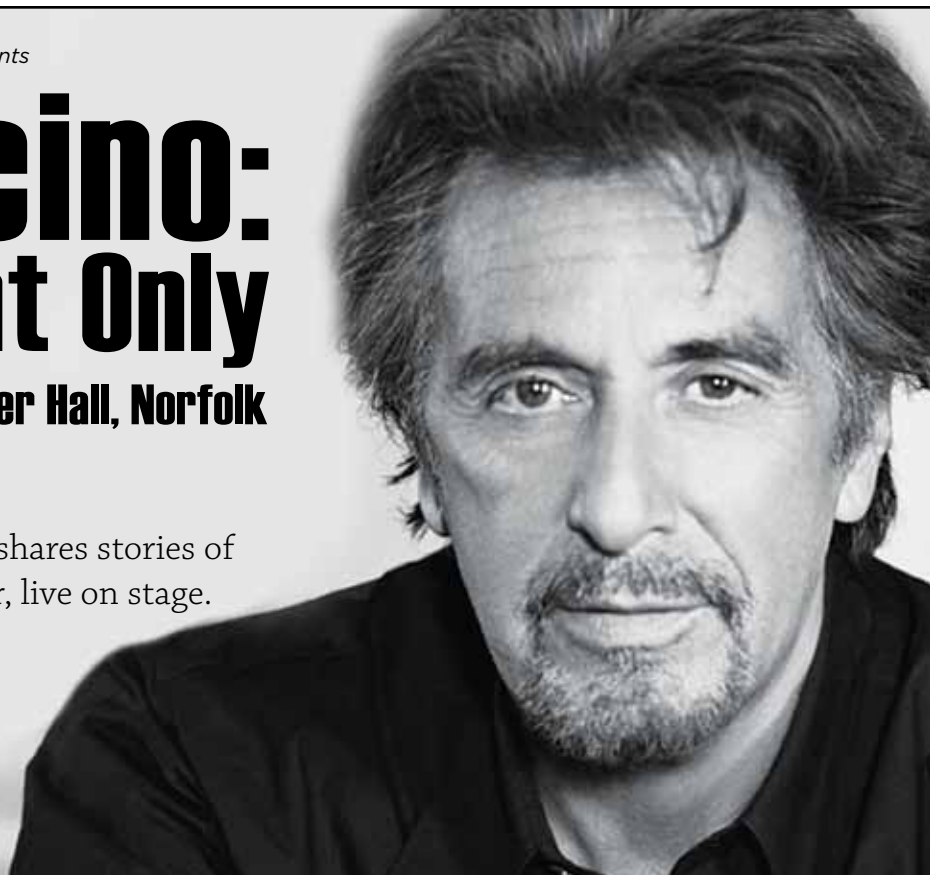
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Price information: Your cost for the total workshop including the Faculty VIP Pass, graduate registration fee and two graduate credits is \$400, or with one additional graduate credit is \$475. Contact Cécile Albrecht at the festival office for more information. Registration deadline is March 23, 2012.

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E-mail: richmond@frenchfilm.us
www.frenchfilmfestival.us

The immersion French cultural weekend is a collaboration among VCU College of Humanities and Sciences, VCU School of World Studies, VCU Office of Continuing Studies, VCU Division of Community Engagement, the Cultural Services of the French Embassy and the American Association of Teachers of French of Virginia.

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