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french film festival

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

March 26-29, 2015



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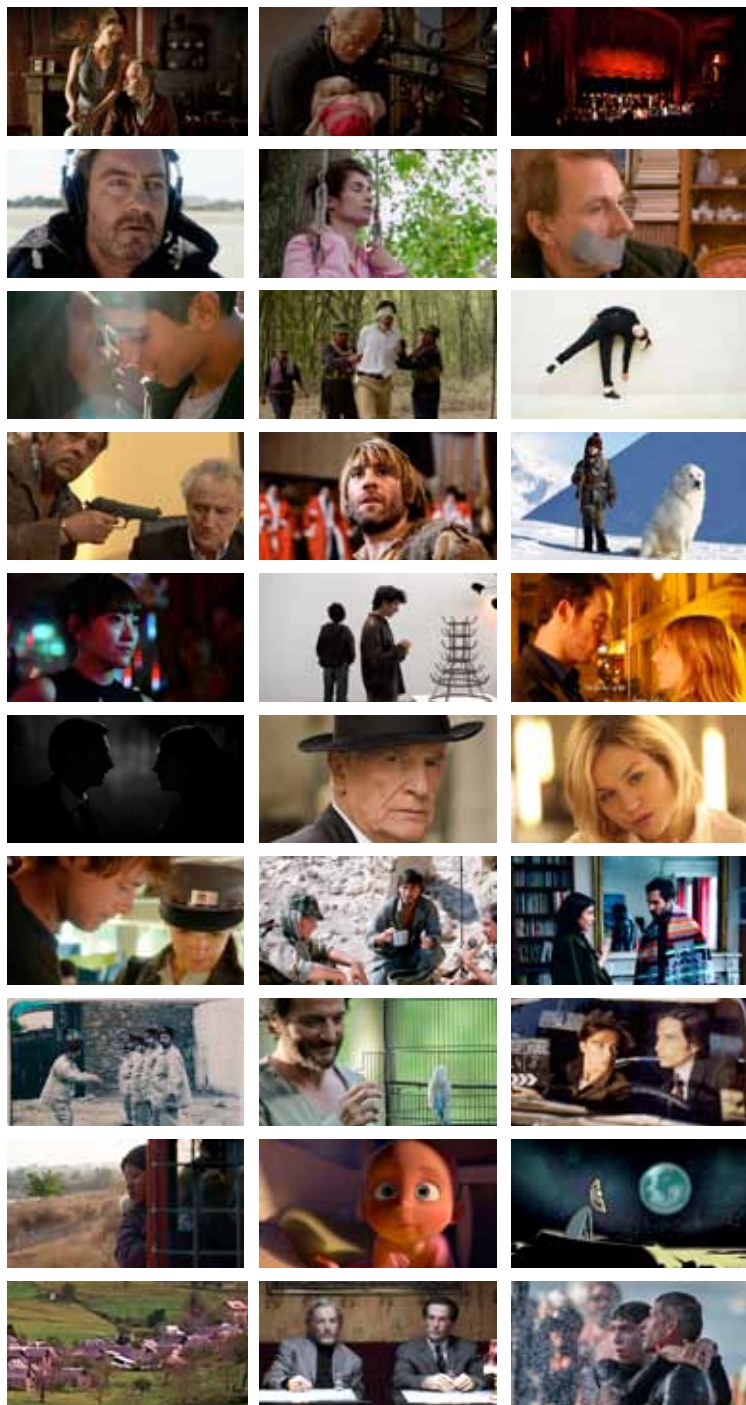
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STYLE
WEEKLY

All films have English subtitles
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TGV

Son seul

Samour  i

Planter les choux

Mr. Lune

Tiroir caisse

Odile et Michel

Sunday, March 30

La Fille du rail

*J'ai pas envie qu'on se
quitte maintenant*

Futur proche

Lune et le loup

*L'Art et la mani  re
culturelle    l'  cole*

Marcell!

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*The Importance of the Assistant Director
to both Process and Creativity*

Schedule

Thursday, March 26

Artist-Technicians are at the core of filmmaking
ON UofR CAMPUS – Jepson School Lecture Room 118

Free and open to the public

- 10-11 a.m. **Master Class: Processes and Approaches to Screenwriting.**
Presentation by and discussion with
 screenwriters Juliette Sales and Fabien Suarez
- 11 a.m.-noon **Master Class: François Truffaut, technician?**
Presentation by and discussion with Laurent Mannoni,
 Director of Cultural Heritage and Conservation of
 Cinematographic Technologies at the Cinémathèque française

- 1-3 p.m. **Master Class: Cinematographer Pierre-William Glenn with**
Rémy Julienne, THE Artist-Technician of Stunts

IN THE BYRD THEATRE

- 4:30 p.m. **La Nuit américaine** by François Truffaut
Presentation by and discussion with cinematographer
 Pierre-William Glenn and stunt coordinator Rémy Julienne
- 7:00 p.m. **L'Enlèvement de Michel Houellebecq** by Guillaume Nicloux
- 9:00 p.m. **Le Retour de Martin Guerre** by Daniel Vigne
Presentation by and discussion with director Daniel Vigne

Friday, March 27

IN THE BYRD THEATRE

- 4:00 p.m. **Master Class: Cinema & Ethnography: Film at Work for**
Humanity. Presentation of documentaries: *Papous, entre*
deux mondes and *Martin Guerre, retour au village*
 by director Daniel Vigne (Free and open to the public)
- 7:00 p.m. **Le Temps des aveux** by Régis Wargnier
- 9:00 p.m. **Parisiennes** by Slony Sow
Presentation by and discussion with director Slony Sow
 and actress Eriko Takeda
- 11:00 p.m. **Homage to René Vautier. Special Screening:**
Avoir 20 ans dans les Aurès

Saturday, March 28

IN THE BYRD THEATRE

- 8:00 a.m. **First Short Film Series**
TGV by Emilie Noblet
Son seul by Nina Maini
Samourai by Juliette Sales & Fabien Suarez
Planter les choux by Karine Blanc
Mr. Lune by Julien Sèze
Tiroir caisse by Gérard Camy
Odile et Michel by Danny Sangra
Presentation by and discussion with directors
 Emilie Noblet, Nina Maini, Juliette Sales & Fabien Suarez,
 Karine Blanc, Julien Sèze, Gérard Camy, Danny Sangra
 and actor Antoine Coesens
- 10:15 a.m. **Belle et Sébastien** by Nicolas Vanier
Presentation by and discussion with
 screenwriters Juliette Sales & Fabien Suarez
- 1:00 p.m. **Dead Man Talking** by Patrick Ridremont
Presentation by and discussion with
 director and actor Patrick Ridremont &
 actor Jean-Luc Couchard
- 3:30 p.m. **Un illustre inconnu** by Matthieu Delaporte
Presentation by and discussion with
 director Matthieu Delaporte and co-screenwriter
 & co-producer Alexandre de la Patellière
- 7:00 p.m. **Official Reception at the VCU Scott House**

- 9:45 p.m. (1) Exclusive US Screening in partnership with La Cinémathèque
 française (from the Auboin-Vermorel and Marie-Hélène
 Lehérissey-Méliès collections): **Rare & Restored Films by**
Marey, Bull, Nadar and Méliès. Plus a special Hand-Painted
Fairground Film program.

Richard Patry, President of the National Federation of French Theaters (FNCF)
 presents Laurent Mannoni, Director of Cultural Heritage and Conservation of
 Cinematographic Technologies at the Cinémathèque française, Todd Schall-Vess
 as bonimenteur and organist Bob Gullede at the Mighty Wurlitzer

- (2) World Première Screening of **The Byrd: A Love Affair**
 by Jean Achache **Presentation by and discussion with**
 director Jean Achache

Sunday, March 29

IN THE BYRD THEATRE

- 9:00 a.m. **Second Short Film Series**
La Fille du rail by Eva Sehet
J'ai pas envie qu'on se quitte maintenant by Joachim Cohen
Futur proche by Ted Hardy-Carna
Lune et le loup by Patrick Delage & Toma Leroux
L'Art et la manière culturelle à l'école by Julien Camy
Marcel! by Jean Achache
Presentation by and discussion with directors Eva Sehet,
 Joachim Cohen, Ted Hardy-Carnac, Patrick Delage &
 Toma Leroux, Julien Camy, and Jean Achache
- 11:00 a.m. **Bébé tigre** by Cyprien Vial
Presentation by and discussion with
 actor Harmandeep Palminder
- 1:00 p.m. **De toutes nos forces** by Nils Tavernier
Presentation by and discussion with director Nils Tavernier
- 2:45 p.m. **Pas son genre** by Lucas Belvaux
Presentation by and discussion with director Lucas Belvaux
- 5:30 p.m. **Gemma Boverly** by Anne Fontaine
- 7:30 p.m. **Diplomatie** by Volker Schlöndorff

Monday, March 30

Artist-Technicians are at the core of filmmaking
AT TRADEMARKY FILMS STUDIO, 1613 W. Main Street

Free and open to the public (rsvp)

- 7-9 p.m. **Master Class: The Importance of the Assistant Director**
to both Process and Creativity Presentations by and
 discussions with directors Jean Achache and Jack Steinberg.
 Virginia Bertholet, moderator.

Master Class Venue

Thursday's Master Class will be held on the first floor of the Jepson School of
 Leadership Studies building (lecture room 118) on the campus of the University
 of Richmond. Free parking is available in lot R8. Friday's Master Class will be
 held in the Byrd Theatre. Monday's Post-Festival Master Class will be held at
 Trademarky Films Studios. All Master Classes are free and open to the public.

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 plan-
 ner is Peggy Guy with the following food sponsors: Millie's Diner, The Black
 Sheep, Carytown Cupcakes, Bistro Bobette, Weezy's Kitchen, For the Love of
 Chocolate, Amour Wine Bistro, Barrel Thief, Monique's Crêpes, Chez Foushee,
 Paris Crêperie, Tommy's Garden and Brux'L Café. Orchids by Chadwick &
 Son Orchids. This special event will be held on the evening of Saturday, March
 28, 7 p.m.-9 p.m. at the VCU Scott House, a no-smoking venue, 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 © David Koskas 2014 Agat Films & Cie, Artémis Productions, France 3 Cinéma,
 Radio Télévision Belge Francophone, Belgacom. Actess Emilie Dequenue &
 actor Loïc Corbery in *Pas son genre*, a film by Lucas Belvaux.

Master Class

Processes and Approaches to Screenwriting

with French screenwriters
Juliette Sales and Fabien Suarez

Thursday 10am-11am

UR CAMPUS, Jepson School

Lecture Room 118

Free and open to the public

Screenwriting is an art and a most rigorous craft. Screenplays are the driving forces of the entire filmmaking process. Nothing would move forward without a screenplay. In this Master Class, co-screenwriters Juliette Sales and Fabien Suarez, whose screenplay turned into the hit movie *Belle et Sébastien* (see pages 22-23) followed by two sequels *Belle et Sébastien, l'aventure continue* (still in post-production), and *Belle et Sébastien, pour la vie* (still in the writing process), will address the following issues concerning their creative processes and approaches:

- key elements of creating scripts for feature film and television, including story structure, plot, scene development, characterization, dialogue and shot breakdown
- writing and working with or for the film director
- screenwriting from a well-known children's book
- considerations to take into account when writing for feature films vs television series
- the screenwriting processes/approaches regarding *Belle et Sébastien* compared to *Belle et Sébastien, l'aventure continue*.
- how the above screenwriting experiences compare to other films they have written, for example, *Poupoupidou* and *Je ne suis pas là pour être aimé* (screened during the 14th and 20th French Film Festival-Richmond, Virginia)

This Master Class will be illustrated with video clips from their films.

Artist-Technicians are at the core of filmmaking



Writers/Directors Juliette Sales and Fabien Suarez Biography and Filmography

Juliette Sales studied at Sciences-Po and ESSEC before joining the University of Kent in Canterbury. In 1995, she started working as a producer for UGC Images on films such as *Une femme française* by Régis Wargnier and *Libera me* by Alain Cavalier.

In 1998, she starts writing scripts, exploring various genres. Her filmography includes an animation movie *Piccolo, Saxo & Co.*, a historical film *Zaïna, raider of the Atlas*, a dramatic comedy *Je ne suis pas là pour être aimé* (Not here to be loved) directed by Stéphane Brizé (4 nominations for the 2006 Césars, presented at the 14th French Film Festival), and a fantasy thriller, *Dorothy*, directed in Ireland by Agnès Merlet (4 nominations at the 2009 IFTAS).

She has also co-written a musical *Toi, moi et les autres* with director Audrey Estrougo (released in February 2011), and an eccentric thriller *Poupoupidou* with director Gérald Hustache Matthieu (released in January 2011, and presented at the 20th French Film Festival).

Fabien Suarez started his career at the age of 17, first as a stand-up comedian on numerous theater stages, in Paris and throughout France. At the same time, he wrote and directed several series of short-films for cable television channels.

In 1997, he started co-writing scripts (more than ten scripts for 90 minute TV series). At the same time, he directed two video-clips for French pop singer Tom Poisson.

He then started to co-write for cinema with a new adaptation of *Treasure Island*, directed by Alain Berberian, then *Eclipse*, a thriller directed by Philippe Liégeois starring Sophie Marceau, to be shot next summer in Toronto.

Juliette Sales and Fabien Suarez began writing and directing together in 2011. They have co-written *Belle et Sébastien*, produced by Gaumont, and directed by Nicolas Vanier, a cinema adaptation of the famous children's book. The sequel, *Belle et Sébastien, l'aventure continue*, directed by Christian Duguay (*Jappeloup*) is in post-production and will be released in time for Christmas 2015. They are currently writing the last movie of the trilogy (*Belle et Sébastien, pour la vie*), and a comedy for actor/director François Cluzet known for his role in the blockbuster *Intouchables*.

Together they have directed two short films, *Supergirl* and *Samouraï*, which the latter will be screened Saturday morning (see page 41).

Artist-Technicians are at the core of filmmaking



François Truffaut, Technician?

by Laurent Mannoni, Director of Cultural Heritage and Conservation of Cinematographic Technologies at the Cinémathèque française

Although Jean-Luc Godard is always cited as the best example of the French New Wave's passionate relationship with technologies in filmmaking, François Truffaut was not only a great filmmaker but a savvy technician as well, as this Master Class will illustrate.

Tracing Truffaut's career through various clips and technical examples from his feature films, Laurent Mannoni's presentation will demonstrate how François Truffaut's filming approach evolved due to closely following the latest technical developments, adopting increasingly sophisticated cameras and material, and calling upon the best technicians possible. Mannoni will reveal how Truffaut's choices, voluntary or not, regarding which technicians to bring into a crew, especially directors of photography, and camera selection, devise the styles of his films. In conclusion, Laurent Mannoni petitions for a renewal in studies on film esthetics to take into account the material used and the technicians called upon by directors during the filmmaking process.

**Thursday
11am-12pm
UR CAMPUS
Jepson School
Lecture Room 118
Free and open
to the public**

Laurent Mannoni is Director of Cultural Heritage and Conservation of Cinematographic Technologies at the Cinémathèque française. He has authored and co-authored numerous scholarly publications on early cinema: *The Great Art of Light and Shadow: Archaeology of the Cinéma*; *L'Œuvre de Georges Méliès*; *Georges Dumeny: pionnier du cinéma*; *Lanterne magique et film peint*; *Les Premières Années de la Société Gaumont*; *Lettres d'Etienne-Jules Marey à Georges Dumeny*; *The Art of Illusion*; *Antoine cinéaste*.

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.

Laurent Mannoni is also 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, its inventions and equipment.

Special Master Classes

Artist-Technicians are at the core of filmmaking



photo: Mike Newland

Pierre-William Glenn, Rémy Julienne and
Grand Prix champion Giacomo Agostini

Cinematographer Pierre-William Glenn with **Rémy Julienne, THE Artist-Technician of Stunts**

Pierre-William Glenn, President of the High Commission on Cinema Technologies (CST), and professor at La FEMIS, worked closely with François Truffaut as his choice cinematographer for “action and contemporary films” such as *La Nuit américaine* (*Day for Night*), for example. On this award-winning film, Truffaut and Glenn worked with renowned stuntman and stunt director Rémy Julienne. This master class and discussion moderated by Pierre-William Glenn allows us to meet with THE Master of Stunts, Rémy Julienne, and to enter into the universe of this “Flying Frenchman’s” inventiveness, technical innovations, and engineering feats behind scenes from many of his stunts which have marked the history of world cinema.

**Thursday
1pm-3pm
UR CAMPUS
Jepson School
Lecture Room 118
Free and open
to the public**

Pierre-William Glenn describes his first encounter with Julienne:

I met Rémy Julienne on a film by José Giovanni in 1971: *Où est passé Tom?* After having spent months in the hospital, he was recovering from a serious injury, torn ankle ligaments from a stunt. The director was asking him to reproduce the exact same stunt...

All of us were much more anxious and impressed than he was when he jumped from a car before precipitating it into a ravine. Five minutes afterwards, without waiting for congratulations or thanks, he was helping his crew dismantle the spring-board....

I have always felt very close to stuntmen whose inventiveness, know-how, enormous courage, and generosity are linked to a rare modesty. Is that due to the fact that they should not be recognized when they stand in for actors? From the net in which he had just landed after a terrible free-fall, backward, of almost 20 meters, the first question Lionel Vitrant, another great athletic stuntman, asked me was « Were you able to recognize me? »

Rémy often says that if you would see him in a swimming suit, with all the scars on his body from so many blows and injuries for which he never complained, you would immediately understand... that he has not spent his life in an office. It is the humor of genuine people who really gave their lives to Cinema. Throughout my long career as a director of photography, I experienced, while filming them, unforgettable moments of closeness and communion with stuntmen. And that is why, for me, the star of the film *La Menace* is not the actor Yves Montand but truly Rémy Julienne...

Everyone knows and has been mesmerized by the extraordinary artistic-technical, acrobatic and mind-blowing work of Rémy Julienne. From international blockbusters like *Da Vinci Code*, *007 James Bond* films, *French Connection II*, *Operation Condor*, *Frantic*, *La Grande Vadrouille*, *Fantomas*, to films where he worked side-by-side and mentored French stars and friends such as Jean-Paul Belmondo and Alain Delon, Rémy Julienne's filmography of more than two hundred films is packed with adventure which appears to defy physics. Whether in automobiles, on motorcycles or speedboats, hanging from helicopters, looping in planes, or jumping-off waterfalls, Rémy Julienne has masterfully stunned and fascinated us all. Rémy is the first to say that one of the keys to his craft and art is actually meticulously planning a film's stunts in order to reduce the risk involved. Director Claude Lelouch says, Julienne is "a scientist, the Einstein of stuntmen". For decades, Rémy Julienne's ingenuity has been sought out by directors throughout the world. Chinese director, John Woo, states that Julienne is "the biggest pro that he has ever met".

Whether we know it or not, we are all familiar with Rémy Julienne's work captured in unforgettable films and spectacular television ads. Not everyone however knows the man himself and even fewer people realize that stunt(men) coordinator is one of the many artist-technician professions in



Rémy Julienne receiving a flamboyant award, *Le Prix Vulcain*, at the Cannes International Film Festival

the cinema industry responsible for bringing spectators back to see films on the big screen. Film economists would argue that Rémy's artistry is what keeps bringing large crowds to the ticket booth.

In 2014, French television aired the new documentary *Rémy Julienne, 50 ans de cascades*. One can find his autobiographies *Rémy Julienne, ma vie en cascades* and *Rémy Julienne, silence ... on casse!*, as well as dozens of articles and interviews with him in popular and professional journals and magazines, but if you missed those, here is your chance. During this Master Class, you will tell yourself as Rémy discusses his famous stunts, "Wow! That was Rémy!!!". Yes, those scenes are his and now he comes from France to Richmond

to share with us his science and technology behind his art.

Rémy Julienne has also contributed his skills and talents to help develop the now popular airbags found in automobiles. First-responders and firemen receive training by Rémy on automobile safety and accident prevention. Scotland Yard has even called upon Julienne's expertise in helping British and French authorities resolve the mysterious death of Isabel Peake, a UK student who was studying in Paris. In 2001, Walt Disney World asked Rémy to develop an attraction for their amusement parks in France and in Florida.

This Master Class with Rémy Julienne will be a ride and adventure you will surely not want to miss.

Master Class

Cinema and ethnography at work for humanity

Screenings with French director Daniel Vigne

Friday 4pm-6:30pm

Byrd Theatre

Free and open to the public

The blockbuster success of *Le Retour de Martin Guerre* (1982) immediately shined a spotlight on director Daniel Vigne. In this Master Class, Daniel Vigne will focus on his approach to filmmaking which includes a sensitive style using visual narratives shaped by a cinematographic concern about relationships between cultures, societies, and their impact on humanity and Mother Earth.

During this Master Class, Daniel Vigne offers us the North American premiere screenings of two of his most recent short documentaries: *Martin Guerre, retour au village* – a perfect follow-up to Thursday night's special projection of his hit feature film *Le Retour de Martin Guerre*, starring Gérard Depardieu and Nathalie Baye (see pages 14-15) -- and documentary *Papous, entre deux mondes*. The documentary *Papous, entre deux mondes* illustrates well what Claude Lévi-Strauss predicted: humanity settled into a mass monoculture enduring its share of crises, violated rights and ecological disasters.



The Cultural Service of the French Embassy: Supporting Contribution for Documentary Screenings



Director Daniel Vigne

While a student at the world famous film school in Paris, IDHEC (now called La FEMIS), Vigne was immersed, as fellow students and scholars were at the time, in the writings of anthropologist and ethnologist Claude Lévi-Strauss and other Structural theorists. Vigne's interest in rural cultures in France and his ethnographical approach to filming, to observing social interactions, brought him to create televised documentaries, like *Inventaire des campagnes*, on rural French life, or fictions as *Le Retour de Martin Guerre* showcasing popular cultures and mind-sets in 16th Century France.

His interest naturally extended to non-western cultures abroad. Codes specific to communities' history, myths, spirituality and traditions continue to nourish Vigne's most recent documentaries, as *Papous, entre deux mondes*. Daniel Vigne's cinematic work poises the viewer in new surroundings within unfamiliar cultural codes of communities previously depicted as backward, non-Christian and barbarian by European Colonialists and by, still today, multi-national mining (Barrick Gold Corporation-Canada) and logging (Rimbunan Hijau Group-Malaysia) corporations which comfort themselves and justify their actions of (cultural) genocide and environmental destruction as long as the spoils yields profits and personal fortunes for their investors. Vigne

has often had to film sequences clandestinely to document the abuses. Despite the United Nations' *Declaration on the Rights of Indigenous Peoples*, destruction of peoples' cultures, languages, traditions and religions as well as their homelands and nature are perpetuated daily by the misnomer "economic growth". *Papous, entre deux mondes*, a story of people caught between two worlds, poignantly illustrates the customs, traditions, faiths and diversity of community life along the Sepik river in the Highlands of Papua New Guinea while reminding us all that ruthless profit-at-all-cost companies exploit, pillage and pollute planet Earth and continue, still to this day in the 21st century, decimating indigenous peoples, their habitat, our habitat ... humanity. Daniel Vigne's documentaries remind us that struggles faced by indigenous peoples, all people in quest of self-determination, are common and linked to us no matter where we live.

LEARN MORE ABOUT:

Indigenous Cultures at <http://www.survivalinternational.org>
Native American Rights at <http://www.narf.org>
Human Rights at <https://www.fidh.org>
Human Rights Watch at <http://www.hrw.org/world-report/2015/country-chapters/papua-new-guinea?page=1>
World Wildlife Federation (Logging the Forests of New Guinea) at <http://wwf.panda.org/Big-Damage> by David Fedeale at <http://vimeo.com/23044290>

Homages

Homage to René Vautier (January 15, 1928- January 4, 2015)

Special Homage Screening
of *Avoir 20 ans dans les Aurès*
(see pp. 20-21)

Our love to his wife,
Soazig Chappedelaine,
his daughter Moira and
the entire Vautier family.



photo: Pierre Courtin

SELECTED FILMOGRAPHY

1948 *Journées de printemps*
1948 *La Grande Lutte des mineurs*
1950 *Afrique 50*
1951 *L'Odéon*
1951 *Un homme est mort*
1953 *D'autres sont seuls au monde !*
1954 *Une nation l'Algérie*
1955 *Aux yeux de tourterelle*
1955 *Pavillon chinois*
1956 *Plages tunisiennes*
1956 *Les Anneaux d'or*
1957 *Un général revient*

1957 *Algérie en flammes*
1960 *Karim et Leïla*
1961 *J'ai huit ans*
1962 *Un seul acteur, le peuple*
1963 *Peuple en marche*
1964 *Le Glas*
1965 *L'Aube des damnés*
1969 *Des goûts et des couleurs*
1970 *Les Trois Cousins*
1970 *Les Ajoncs*
1970 *La Caravelle*
1971 *Techniquement si simple*
1971 *Mourir pour des images*
1972 *Fêtes de Cornouaille*
1972 *Avoir vingt ans dans les Aurès*
1972 *Terrains pour l'aventure*
1973 *Transmission d'expérience*
ouvrière

1974 *La Folle de Toujane*
1974 *Le Remords*
1975 *Quand tu disais Valéry*
1976 *Alan Stivell*
1976 *Frontline*
1977 *Carte blanche à Gilles Servat*
1977 *Carte blanche à Glenmor*
1977 *Quand les femmes ont pris la colère*
1978 *Le Poisson commande*
1978 *Marée noire, colère rouge*
1980 *Vacances en Giscardie*
1980 *Le Scorpion de Saint-Nazaire*
1983 *Le Conquet sous la neige*
1984 *La Nuit du dernier recours*
1984 *Cinéma d'exil et de luttes, extraits*
1984 *Immigration : Amiens*
1984 *Briser le baïllon*

1984 *À contre-nuit*
1985 *À propos de... l'autre détail*
1985 *Chateaubriand, mémoire vivante*
1985 *Tournevache*
1986 *Ensemble, vivre et travailler*
1986 *Paris pour la paix*
1987 *Vous avez dit Français ?*
1988 *Mission pacifique*
1990 *Mys et Thienot*
1991 *Allons enfants du bicentenaire*
1992 *Tes yeux au Blanc Mesnil*
1992 *Culture investie*
1995 *Hirochirac 1995*
1998 *Et le mot frère et le mot camarade*
1998 *Dialogue d'images en temps de guerre*



Homage to William W. Enos III (June 12, 1944- April 5, 2014)

by Todd Schall-Vess, General Manager
of the Byrd Theatre

Having worked at the Byrd for nearly
30 years, Bill was literally a fixture at the
Byrd... a part of the fabric and history of

the Byrd. Without Bill, I doubt the Byrd
would have lasted long enough for me to
have come to it myself. Bill maintained
both the building and the legacy... for
many key parts of the Byrd history, Bill's
narratives were all we had to link time pe-
riods together. He was right there when we
converted from carbon arc to Xenon, from
black and white to cyan and high magenta
optical soundtracks, from old SVA stereo to
Dolby Digital and from 35mm to DCI. He
gave quick tours, repaired plumbing, wir-
ing, and seats and more... and was the daily
"glue" that held it all together. And he loved
the Byrd. When he found his health had de-
clined to the point that there was no way for
him to return, he said: "But what will Todd
do without me?"

Not a single day has passed since that
time that I don't ask myself the same thing.



La Nuit américaine (Day for Night)

BAFTA AWARD
BEST FILM

OSCAR
FOREIGN
LANGUAGE FILM

feature

Cinematographer Pierre-William Glenn and Stunt Coordinator Rémy Julienne present *La Nuit américaine (Day for Night)*



PARENTAL DISCRETION

director François Truffaut

screenwriters François Truffaut, Jean-Louis Richard and Suzanne Schiffman

cinematographer Pierre-William Glenn

producer Marcel Berbert

stunt coordinator Rémy Julienne

starring Jacqueline Bisset, Valentina Cortese, Jean-Pierre Aumont, Jean-Pierre Léaud, François Truffaut. . .

running time 1h 55min



English synopsis

In Day for Night, Truffaut answers the question which intrigues all film lovers: How does one go about making a film? *Day for Night* is the story of the making of a film with two interlocking plots:

- the main story-line, recounting the adventures of a film crew, their professional and intimate dissensions while engaged in the process of filmmaking.
- the scenario of the film-within-the-film: a newly married man comes to the French Riviera to introduce his bride to his parents, leading to a series of complications.

Synopsis en français

Dans la Nuit américaine, Truffaut répond à la question qui intrigue tout amateur de cinéma: comment fait-on un film? *La Nuit américaine* a pour sujet le tournage d'un film et comporte deux scénarios imbriqués l'un dans l'autre :

- Celui qui relate les aventures de l'équipe d'un film, leurs querelles professionnelles et intimes, tout cela mêlé à un travail commun : le tournage d'un film.
- Celui du « film dans le film »: un jeune homme récemment marié vient sur la Côte d'Azur présenter son épouse à ses parents, non sans complications.



INTERVIEW WITH CINEMATOGRAPHER PIERRE- WILLIAM GLENN

What did you gain from your experience working with Truffaut?

François' connection to Cinema was very similar to mine. The idea of one being fully committed to fiction, to the desire to tell stories, was something we had in common. This dreamlike cinema life, much more important than "real life", was essential to Truffaut.

Cinema, as it was depicted in *Day for Night*, was nothing like the way I thought cinema was actually practiced, but it was Truffaut's cinema. What is extraordinary is that it then came to embody French cinema around the world. *Day for Night* also changed my own understanding of beauty and cinematography. It made me realize that beauty resides in the way one looks at the world: beauty is nowhere but in the eye. This cinematic potency retains much of its mystery. With François, I discovered just how much magic and irrationality there is in this matter.

How was Truffaut on the set?

Oddly enough, Truffaut had a studio mind-set. Wherever we filmed, it had to become a protected cinematic space: it was not open as in Wiseman's films, nor linked to reality. Moreover Truffaut was certainly not the type to rehearse for one day for a methodically organized twenty-minute take, like Terrence Mallick.

I have worked with several directors who need conflict on the set. Godard is typically a man who thrives on conflict. For Truffaut, on the contrary, the set was a living place. French New Wave directors like Truffaut, Rivette or Lelouch had a vital need for the collective energy of the shooting set. François lived for the shooting of his



films. The set was an enclosed space which pertained to magic. He was at home there.

Based on the interview conducted by Serge Toubiana and Florence Tissot on April 4th, 2015 – taken from François Truffaut, published by Flammarion and La Cinémathèque française

ENTRETIEN AVEC PIERRE- WILLIAM GLENN – DIRECTEUR DE LA PHOTOGRAPHIE

Que retirez-vous de votre travail avec Truffaut ?

Le rapport de François avec le cinéma était à peu près semblable au mien. L'idée d'engagement dans la fiction, dans le désir de se raconter des histoires, était notre point commun. Cette vie rêvée de cinéma, plus importante que la vie « réelle », était essentielle pour Truffaut.

Le cinéma tel qu'il était représenté dans *La Nuit américaine* ne me semblait pas du tout correspondre au cinéma tel qu'il se pratiquait, mais c'était le cinéma de Truffaut. Ce qui est formidable est que c'est devenu une représentation du cinéma français dans le monde. *La Nuit américaine* a aussi beaucoup changé mon rapport à la beauté et à la cinégenie. J'y ai pris conscience que la beauté réside dans une manière de regarder : il n'y a de

beauté que dans l'œil... La question de cinégenie reste quelque chose de très mystérieux. Avec François, j'ai découvert la part de magie et d'irrationnel qu'il y a dans cette question.

Comment se passait le tournage avec lui ?

Truffaut était un homme de studio. Tout lieu de tournage devenait un espace cinématographique protégé : ce n'était pas ouvert, comme chez Wiseman, c'était sans rapport avec la réalité. Et ce n'était surtout pas le genre à répéter toute une journée pour tourner en vingt minutes des choses méthodiquement mises en place comme Terrence Mallick.

J'ai tourné avec des réalisateurs qui ont besoin de conflit sur le plateau. Godard est typiquement de ceux-là. Pour Truffaut, au contraire, le plateau était un lieu de vie. Les réalisateurs de la Nouvelle Vague - Truffaut, Rivette, Lelouch - avaient un besoin vital de respirer l'énergie collective du plateau de tournage. François vivait pour le tournage de ses films. Le plateau était un lieu clos qui tenait de la magie. Il y était chez lui.

D'après l'entretien réalisé par Serge Toubiana et Florence Tissot le 4 avril 2015 – tiré de François Truffaut, éditions Flammarion et La Cinémathèque française

L'Enlèvement de Michel Houellebecq

feature

L'Enlèvement de Michel Houellebecq



THE KIDNAPPING OF MICHEL HOUELLEBECQ

A FILM BY GUILLAUME NICLOUX

Le Monde Le Figaro Le Parisien Le Point L'Espresso

ALL AUDIENCES

director Guillaume Nicloux

screenwriter Guillaume Nicloux

producers Sylvie Pialat, Benoît Quainon
and Laziz Belkai

starring Michel Houellebecq,
Maxime Lefrançois, Françoise Lebrun

running time 1h 32min

English synopsis

September 16th, 2011.

All the news channels, radio stations, newspapers and on-line blogs are covering one story: celebrated author Michel Houellebecq, winner of the prestigious Prix Goncourt in 2010, has been kidnapped.

Some media sources even predict the involvement of Al-Qaeda.

Over the next few days, news of his disappearance spreads quickly through literary circles and the press, feeding rumors and speculation. A bold kidnapping? An identity crisis? An attempt to flee the country? A schizophrenic delirium?

Synopsis en français

16 Septembre 2011.

Sur toutes les chaînes de télévision, les journaux, les blogs, les sites internet et les stations radio, un événement fait la une : Michel Houellebecq, auteur célèbre et lauréat du prestigieux Prix Goncourt 2010, a été kidnappé.

Certains groupes médiatiques vont même jusqu'à suggérer qu'Al-Qaeda pourrait être impliqué !

Les jours suivants, la nouvelle circule parmi les cercles littéraires et groupes de presse, goûtant à l'abattage médiatique et la spéculation. Kidnapping audacieux? Crise identitaire? Evasion à l'étranger? Délire schizophrène?





DIRECTOR GUILLAUME NICLOUX'S STATEMENT

Michel Houellebecq: who is he, really? A talented writer – or more? The most widely celebrated French author of his day? The most hated or the most respected? Does he belong among the celebrated “*enfants terribles*” of French national prose, right next to Artaud, Céline, Genet and Gracq?

If we agree with Christian Metz's theory that all documentary is fiction, then *The Kidnapping of Michel Houellebecq* proves to be a portrait of the author, disguised as a comical criminal account. A “*mise en abyme*” (a story within the story) emerges, using narrative patterns and news items as a starting point.

His kidnapping is the point of departure of a sinuous self-reflective process, a laboratory experiment in which the actual writer becomes mixed up with the fictional one, analyzing layer by layer the various aspects of this character, a bare display turning lies into potential truth.

Seen through the prism of human comedy, the film allows us to

compare and confront opposing ideas and perspectives of different worlds: that of Michel, and that of his kidnappers and hosts – all while addressing much larger issues such as artistic creation, fear, Poland, the lottery, reincarnation, European integration, Nietzsche, weapons, Viagra, architecture, Mixed Martial Arts . . .

Beyond this story, I hope to reveal a writer who is funny, sensitive, endowed with a callous wit, beset by doubt, naivety, inflexibility, anxiety, intelligence, and love. The kind of man we do not expect to meet.

Along with a final surprise: *The Kidnapping of Michel Houellebecq* may even be the portrait of a man who never aspired to be a writer, but rather hoped to become a racecar driver.

COMMENTAIRES DU RÉALISATEUR GUILLAUME NICLOUX

Qui est vraiment Michel Houellebecq? Un écrivain de talent? Un grand auteur? Ou plus encore : l'écrivain français le plus lu au monde? Le plus détesté? Ou le plus

respecté? Mérite-t-il le titre d'*enfant terrible* de la prose nationale, de même qu'Artaud, Céline, Genet ou Gracq?

Si l'on s'accorde pour dire que, depuis l'œuvre théorique de Christian Metz, tout documentaire relève de la fiction, alors *L'Enlèvement de Michel Houellebecq* s'avère être un portrait déguisé en chronique criminelle comique, une mise en abyme utilisant les schémas narratifs et éléments d'actualité comme point d'origine.

Son enlèvement marque le point de départ d'une démarche d'introspection sinieuse, une expérience de laboratoire où l'auteur réel se mélange au fictif, analysant couche par couche ce personnage sous tous ses aspects. Une mise à nu faisant du mensonge une potentielle vérité.

Cet angle d'attaque focalisé sur le prisme de la comédie humaine nous permet de comparer et confronter les idées et perspectives de mondes différents aux croyances opposées: celui de Michel, celui de ses hôtes et ravisseurs... le tout en soulevant des problématiques plus conséquentes telles la création artistique, la peur, la Pologne, la loterie, la réincarnation, l'intégration Européenne, Nietzsche, les armes, le viagra, l'architecture, les arts martiaux...

Au-delà de cette histoire, j'espère révéler un auteur drôle, sensible, doté d'un esprit caustique, habité de doutes, naïf, dur, anxieux, intelligent et amoureux. Le genre d'homme qu'on ne s'attend pas à rencontrer.

En plus de la surprise finale, *L'Enlèvement de Michel Houellebecq* pourrait bien aussi être le portrait d'un homme qui jamais n'aspira à devenir écrivain mais qui aurait voulu être pilote de course.

Le Retour de Martin Guerre



feature

French director
Daniel Vigne presents
Le Retour de Martin Guerre



ALL AUDIENCES

director Daniel Vigne

screenwriters Daniel Vigne, Jean-Claude Carrière, Natalie Zemon Davis

producer Daniel Vigne

starring Gérard Depardieu, Bernard-Pierre Donnadiou, Nathalie Baye, Maurice Barrier, Isabelle Sadoyan, Tchéky Karyo

running time 2h 5min



English synopsis

April 1542. It is indeed the wedding of two adolescents, Martin and Bertrande, which the inhabitants of Artigat attend that day. Years later, Martin disappears and time goes by, without Bertrande hearing from him. Eight years pass, and one day, Martin returns. Everyone recognizes him instantly, although he has greatly changed. But when a soldier headed to Spain stops by the village, doubts arise: "This man is not Martin Guerre!"

Synopsis en français

C'est bien à un mariage d'adolescents, celui de Martin et Bertrande, qu'assistent en avril 1542 les habitants du village d'Artigat. Puis un jour, Martin disparaît et des années s'écoulent sans que Bertrande n'ait de nouvelles du fugitif. Martin revient après huit ans d'absence. Tous le reconnaissent, bien qu'il ait beaucoup changé. Mais bientôt, alors qu'un soldat en route vers l'Espagne s'arrête dans le village, le doute s'installe: « Cet homme n'est pas Martin Guerre ! ».



INTERVIEW WITH DIRECTOR DANIEL VIGNE AND SCREENWRITER JEAN-CLAUDE CARRIÈRE

How did you come upon the idea for this film?

J-C C: I had read the 1560 historical account of Martin Guerre written by Jean de Coras, magistrate of the Toulouse Parliament, and had written about fifty pages on the subject. I had sensed the presence of a love story and therefore a possible subject for a film.

DV: What I liked in Jean-Claude's story was that Martin Guerre offers a certain dramatic exemplarity, a modernity in the characters' behaviors still consistent with the social conventions of the time, four hundred years ago.

Were you afraid of falling into the traps of historical reconstructions or documentaries?

J-C C: History only interests us if we can relate to it. From the 16th century, we have only retained a few rare musical and visual elements. Yet, what does an anthropologist do when trying to recover the traces of an ancient tribe: he looks for its current remnants.

DV: Thankfully, we have retained remarkable images of the 16th and 17th century countryside, through Dutch painters like Breughel and Van Ostade as well as French painters such as Le Nain and La Tour.

My choice was to film in natural settings. We lived in Balagué, a village dating back from the 17th century and located 25 miles away from the real village of Martin Guerre.

When the crew would arrive on set, we felt like we had stepped back in time. It greatly influenced the team's demeanor and would emotionally carry us to this unknown village from 1560.

How did the actors respond to the challenge?

DV: Gérard Depardieu instantly felt at ease. Most of his work consisted in acting as a character who is playing a part and fabricating lies with the greatest of ease.

Nathalie Baye, on the contrary, had to restrain, by her acting, the emotions that her facial expression would sometimes betray. A dense and controlled, yet utterly sensual performance.

ENTRETIEN AVEC LE RÉALISATEUR DANIEL VIGNE ET LE SCÉNARISTE JEAN- CLAUDE CARRIÈRE

Comment avez-vous eu l'idée du film ?

J-C C: J'avais lu le rapport rendu en 1560 par Jean de Coras, magistrat au Parlement de Toulouse, la seule source d'information sur Martin Guerre et avais écrit une cinquantaine de pages dessus. J'y avais perçu une histoire d'amour et ainsi la possibilité d'un film.

DV: Ce qui m'a plu dans l'histoire de Jean-Claude, c'est que Martin Guerre offre une exemplarité dramatique, une modernité de comportements traitée dans un moule défini par la vie sociale quatre siècles avant nous.

Au risque de tomber dans un film historique ou dans un document d'époque ?

J-C C: L'Histoire ne nous intéresse que si elle a quelque chose de très proche de nous.

Du XVIème siècle, nous n'avons que quelques rares éléments sonores et des images. Or, que fait un anthropologue quand il essaie de retrouver la trace d'une tribu disparue : il va vers ce qui en reste aujourd'hui.

DV: Heureusement, on possède des images remarquables de la campagne du XVIème et XVIIème siècle à travers les tableaux des peintres flamands, de Breughel à Van Ostade, et aussi ceux des Français, Le Nain, La Tour.

Par choix, je voulais tourner en décors naturels. On a vécu à Balagué, un village à 40 km du vrai village de Martin, datant du XVIIème siècle.

Quand l'équipe arrivait au village, on avait l'impression de remonter le temps. Cela influençait le comportement de l'équipe et nous portait mentalement dans ce village inconnu de 1560.

Comment ont réagi les comédiens ?

DV: Gérard Depardieu s'est tout de suite senti à l'aise. L'essentiel de son travail était pour son personnage de jouer un jeu, d'inventer des mensonges avec une habileté suprême.

Nathalie Baye, à l'inverse, avait à maîtriser par son jeu ce qu'elle cache et qui éclate parfois sur son visage. Un jeu dense, contrôlé mais fortement sensuel.

Le Temps des aveux

feature

Le Temps des aveux



ALL AUDIENCES

director Régis Wargnier

screenwriters Régis Wargnier and Antoine Audouard

based on the autobiographical novels

Le Portail, Le Silence du bourreau
by François Bizot

producers Sidonie Dumas, Jean Cottin,
Rithy Panh and Laurent Taïeb

starring Raphaël Personnaz, Kompheak
Phoeung, Olivier Gourmet

running time 1h 35min

English synopsis

Cambodia, 1971.

While working on restoring the temples of Angkor, François Bizot, a French ethnologist, is captured by the Khmer Rouge. Detained in a prison camp in the deep jungle, Bizot is accused of being a CIA agent. His only hope of survival is to convince Duch – the young leader of the prison camp – of his innocence. As the Frenchman faces the reality of the Khmer indoctrination, an indefinable bond develops between the prisoner and the camp director.

Synopsis en français

Cambodge, 1971.

Alors qu'il travaille à la restauration des temples d'Angkor, François Bizot, ethnologue français, est capturé par les Khmers rouges. Détenu dans un camp perdu dans la jungle, Bizot est accusé d'être un espion de la CIA. Sa seule chance de salut, convaincre Douch, le jeune chef du camp, de son innocence. Tandis que le Français découvre la réalité de l'embrigadement des Khmers rouges, se construit entre le prisonnier et son geôlier un lien indéfinissable...



INTERVIEW WITH DIRECTOR RÉGIS WAGNIER

What brought you to adapt François Bizot's autobiographical novel *The Gate*?

The discovery and the reading of the novel at the time of its publication in 2000 was for me a true shock. Two aspects immediately caught my attention: first, the intrinsic writing quality of the book; then, Bizot's emotional state when he learned that Duch was still alive. It is actually the sudden reappearance of Duch in his life which pushed him to start writing -he had wanted so much to erase this period of his life from his memory- because of his sense of guilt of having failed to save his two Cambodian assistants, Ung Hok Lay and Kang Its (Narang).

An indefinable bond

François Bizot was 28 years old when he was arrested, then held captive, by the Khmer Rouge. His youth matched his jailer's, Duch. These two young men were going to live and face tense and dangerous situations, for which their previous experiences and lives had not prepared them. For Duch, political combat and guerilla warfare offset his youth. As for Bizot, he could only hang onto his own anger and impetuosity, which could have harmed his case and brought him to be condemned to death. It is precisely this attitude, irrational but genuine, which shook Duch's conviction of the culpability of the French man. The relationship between the two men mixes mutual comprehension and proximity, but not friendship strictly speaking.

A required realism

The film *The Gate* depicts a period when Communist regimes, having overcome outside enemies, turn their paranoiac obsessions against themselves, establishing mistrust, denunciation, and finally elimination within their own ranks. This historical, political and human reality required a



different approach and perspective from my previous films as *Indochine* for instance. There was no more room here for fictional developments. I wanted to be as close as possible to humanness, and its truth.

ENTRETIEN AVEC LE RÉALISATEUR RÉGIS WAGNIER

Qu'est-ce qui vous a amené à adapter le roman autobiographique de François Bizot *Le Portail* ?

La découverte et la lecture de *Le Portail* lors de sa parution en 2000, ont été pour moi un véritable choc. Deux éléments m'ont immédiatement interpellé. D'abord, la qualité d'écriture intrinsèque de l'ouvrage. Ensuite, l'état dans lequel était Bizot quand il a appris que Duch était vivant. C'est d'ailleurs le surgissement de Duch dans sa vie qui l'a poussé à prendre la plume, lui qui avait voulu évacuer cet épisode de sa mémoire, parce qu'il n'avait pas pu sauver ses deux assistants, Ung Hok Lay et Kang Son (Narang).

Un lien indéfinissable

François Bizot avait 28 ans quand il a été arrêté, puis détenu, par les Khmers rouges. Sa jeunesse correspondait à celle de Duch. Ces deux hommes, à peine entrés

dans la maturité, allaient vivre et affronter des situations tendues et dangereuses, alors que leurs vécus et leurs expériences ne les y avaient pas préparés : pour Duch, le combat politique et la guérilla compensaient sa jeunesse, Bizot, lui, ne pouvait se raccrocher qu'à sa colère et à son impétuosité, qui auraient dû le desservir et le faire condamner. C'est justement cette attitude, irréfléchie mais authentique, qui a ébranlé les certitudes de Duch sur la culpabilité du Français. La relation entre les deux hommes mêle compréhension mutuelle et proximité, mais pas d'amitié à proprement parler.

Une exigence de réalisme

Le Temps des aveux montre une époque où les régimes communistes, ayant vaincu les ennemis de l'extérieur, retournent contre eux-mêmes leurs obsessions paranoïaques en instaurant la méfiance, la délation, et finalement l'élimination dans leurs propres rangs. Cette réalité, historique, politique, et humaine, a exigé une approche et un regard différents de ceux de mes films précédents, dont *Indochine*. Il n'y a plus de place ici pour les parcours romanesques. J'ai souhaité être au plus près de l'humain, et de sa vérité.

Parisiennes

feature

French director Slony Sow
and actress Eriko Takeda
present *Parisiennes*



ALL AUDIENCES

director Slony Sow

screenwriter Slony Sow

producers AG Studio, Sommerfugl
Productions

starring Eriko Takeda, Alex Brendemühl,
Judith Magre, Julie Debazac, Sabine Lenoël,
Agnès Château, Anne Benoît, Doby Broda,
Pauline Parigot, Camille Barré, Claire
Châtaigner, Sophie Simonet, Aude Thiérard-
Vareecken, Chlocken, Chloé Léonil

running time 1h 27min



English synopsis

Japanese writer Kyoko Murakai comes to Paris with the purpose of meeting “mythic Parisian women” and uncover the secret of their fulfilling lifestyles, which, she hopes, will serve as an inspiration for the main character of her next novel. This literary and sentimental saga is also, for Kyoko, an attempt to emancipate herself from a still misogynistic Japanese society.

Synopsis en français

L'écrivaine japonaise, Kyoko Murakai, atterrit dans la capitale française afin de rencontrer « les mythiques Parisiennes » auprès desquelles elle espère comprendre les secrets de leur épanouissement. Kyoko veut s'en inspirer afin de construire le personnage principal de son prochain roman. Dans cette saga littéraire et sentimentale, l'héroïne tentera de se libérer d'une société japonaise qui, bien qu'en pleine mutation, n'en reste pas moins très misogyne.



INTERVIEW WITH DIRECTOR SLONY SOW

Was your first intent to make a film about Paris or about womanhood?

The first idea was to make a film about women who try to reclaim their own fate in a world built by and for men. Parisian women have the particularity of making their own decisions, which is far from being the case in a country like Japan.

Was your choice of characters and performers carried out in the same manner as your main protagonist?

Once the main character fully formulated in my mind, I went looking for women who could best represent Paris, far from the glamor and clichés with which it is generally associated.

Aesthetically, the film contrasts with the usual idealized and sanitized vision of Paris – was it a directorial choice you made?

The paper-glazed vision of this marvelous city has already been seen a thousand times in cinema. It has lost all cinematographic or narrative significance. A rougher and more dynamic image brings up some new truths and a fresh perspective. The high contrast and saturation also enable the film to retain its poetry.

Your film also explores the thematic of artistic creation. What were you trying to convey by raising this issue?

In this film, artistic creation is organic, with the immediacy of a Polaroid camera. It has an instantaneous and unpremeditated quality, like naturalistic short-stories.

Your Japanese heroine appears to be at a complete loss both personally and professionally - was this to better describe the cultural gap she is confronted with or the difficulty to be a woman in current society?

Kyoko's profile and existential uneasiness are representative of how women have to accomplish more than men without ever complaining. Independence does not necessarily come naturally. It is something hard to earn in a misogynistic world.

ENTRETIEN AVEC LE RÉALISATEUR SLONY SOW

Votre première motivation était-elle de faire un film sur Paris ou un film sur la féminité?

L'idée de départ fut de faire un film sur ces femmes qui essaient de prendre leurs destins en mains dans un monde fait par des hommes et

pour des hommes. La Parisienne a la particularité de décider pour elle-même, ce qui est loin d'être le cas dans un pays comme le Japon.

Vos choix de personnages et d'interprètes se sont-ils effectués de la même manière que pour votre protagoniste/héroïne ?

Une fois l'héroïne incarnée dans mon esprit, j'ai recherché des profils de femmes qui pouvaient le mieux représenter Paris, loin du glamour et des clichés qui y sont généralement associés.

Esthétiquement, le film tranche avec une vision habituelle d'un Paris idéalisé et aseptisé, était-ce un choix conscient ?

La carte postale de cette merveilleuse ville a déjà été vue 1000 fois au cinéma. Je pense qu'elle n'a plus de valeur cinématographique ni narrative. Une image plus rugueuse et plus énergique amène une vérité et un œil neuf. Un fort contraste associé à une grande saturation permet également au film de garder sa poésie.

Votre film explore également la thématique de la création artistique. Qu'avez-vous souhaité soulever à travers cette problématique ?

La création artistique dans ce film est organique et à la même portée qu'une photo Polaroid. Quelque chose d'instantané, de non réfléchi. C'est un parallèle avec «les nouvelles littéraires naturalistes».

Votre héroïne japonaise semble perdue tant dans sa vie professionnelle que personnelle, était-ce pour mieux décrire le choc culturel auquel elle se confronte ou la difficulté d'être femme dans la société actuelle ?

Le profil de Kyoko et son mal de vivre sont très représentatifs de ces femmes qui doivent faire plus que les hommes sans jamais se plaindre. L'indépendance n'est pas forcément une chose naturelle. C'est une chose qui se gagne durement dans un monde misogyne.

Homage to René Vautier: Special Screening

docu-drama

Avoir 20 ans dans les Aurès



PARENTAL GUIDANCE

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 the moral perspective of a young drafted soldier 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. It would take until the 1970s for the French people, and particularly the French government, to come to terms with their colonial past. 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 war. Now that the high-ranked are telling their side of the story, we also wanted to have the opinion of the draftees, the ones to whom General Bollardière referred 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 Guerre d'Algérie. 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.



photo: Pierre Courtois

René Vautier was an engaged filmmaker who fought for human rights and social justice. 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 feature film in 1950, *Afrique 50*, which was censored and for which he was condemned before being internationally recognized. He then, in France, 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 censorship 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 censorship. 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 for freedom of expression. His filmography includes more than sixty shorts, features and documentaries (see page 9).

"I told myself if I were to be officially invited, I would come to the US. The French Film Festival in Richmond extended that invitation to me. Thank you!"

**René Vautier,
Richmond,
March 29, 2012**



Belle et Sébastien

feature

Co-screenwriters Juliette Sales
and Fabien Suarez present
Belle et Sébastien



ALL AUDIENCES

director Nicolas Vanier

screenwriters Nicolas Vanier, Fabien Suarez,
Juliette Sales

based on the book and series by
Cécile Aubry

producers Clément Miserez, Matthieu Warter,
Frédéric Brillon and Gilles Legrand

starring Félix Bossuet, Tchéky Karyo,
Margaux Chatelier, Dimitri Storoge,
Medhi El Glaoui, Andreas Pietschmann,
Urbain Cancelier,

running time 1h 44min



English synopsis

Based on the beloved children's book and TV series *Belle and Sebastian*, the film introduces resourceful young Sebastian and the mountain sheepdog he tames and names Belle. The time is World War II, the place, the snowy Alps of occupied France where courageous villagers help Jewish refugees to reach the Switzerland border.

Synopsis en français

Adapté du livre pour enfants et de la série télévisée *Belle et Sébastien*, le film présente le jeune et astucieux Sébastien, et le chien de berger qu'il apprivoise et baptise Belle. L'histoire se passe pendant la Seconde Guerre Mondiale, dans les montagnes enneigées des Alpes occupées, où des villageois courageux aident les réfugiés juifs à rejoindre la Suisse.

INTERVIEW WITH DIRECTOR NICOLAS VANIER

Was your memory of the television series influential to the film?

As a child, I was completely addicted to it! I was already passionate about animals, nature and mountains, and the show impacted me deeply. It is not a trivial interest since even as an adult I dedicated myself to dogs and nature. So, when offered the project, I was almost intimidated by my memories: for me, it was not a banal TV series, but a lengthy collection of episodes, each more extraordinary than the other.

How did you approach the adaptation?

First, we had to find an exceptional child with a determined look, and personality. Then, I insisted on shooting over three seasons, and in setting the movie during World War II. It was partly an aesthetic preference. I did not want to shoot the mountain as it has become, but to show a mountainous landscape of cottages and villages of flagstones, whose colors and materials recall the leather, hemp and wood of the objects of that time.

How did you work alongside your two co-writers?

It was a beautiful encounter, both professionally and personally. I have already worked alongside greatly accomplished screenwriters, and here, a real chemistry instantly formed between us. It was a true collegial work experience.

What were the most challenging aspects of shooting?

Nothing seemed insurmountable, neither the mountain shoot nor the presence of the dog. The hardest part was to direct a 7½ years old child because so much of the movie relies on his ability to live this adventure from start to finish. The true big surprise was Félix's – who plays Sebastian's part – ability to understand precisely what I wanted, to never overact, to have pertinent ideas of his own and to always play with finesse.



ENTRETIEN AVEC LE RÉALISATEUR NICOLAS VANIER

Vos souvenirs du feuilleton télévisé vous ont-ils influencé?

Quand j'étais petit, j'étais complètement accro à cette série ! Il faut dire que j'étais déjà passionné par les animaux, la nature et la montagne et que j'en ai gardé un souvenir profondément ancré en moi. Ce n'est pas anodin puisqu'à l'âge adulte je me suis entièrement consacré aux chiens et à la nature. Du coup, quand on m'a proposé ce projet, j'étais presque intimidé par rapport au souvenir que j'en avais gardé : pour moi, il ne s'agissait pas d'une banale série télé mais d'une longue suite d'épisodes plus extraordinaires les uns que les autres.

Dans quelle direction avez-vous cherché à orienter la transposition ?

D'abord, il fallait trouver un enfant exceptionnel tant par la force du regard que par la personnalité. Ensuite, je tenais à tourner sur trois saisons et à transposer le film à l'époque de la Seconde Guerre Mondiale. C'était un parti-pris esthétique car je ne voulais pas

montrer la montagne telle qu'elle est devenue aujourd'hui : je souhaitais retrouver un paysage montagnard de chalets et de villages en lauze, dont l'harmonie de couleurs et de matières fait écho au cuir, au chanvre et au bois des objets de l'époque.

Comment s'est passée la collaboration avec vos co-scénaristes ?

C'était une jolie rencontre, tant sur le plan professionnel qu'amical. Il m'est arrivé de travailler avec de formidables scénaristes, et ici l'alchimie a immédiatement opéré. On fonctionnait surtout par l'échange. C'était un véritable travail collégial.

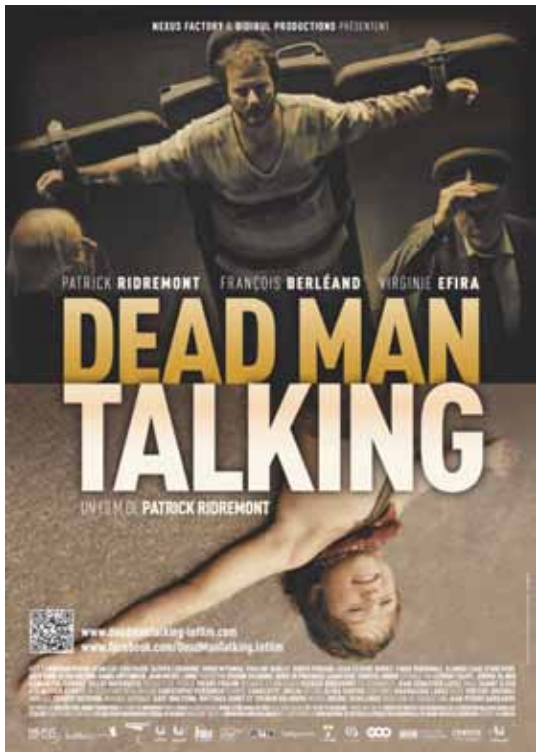
Quels étaient les plus grands défis sur le tournage ?

Rien ne me paraissait insurmontable, ni le tournage en montagne, ni la présence du chien. Le plus difficile, c'était de diriger un enfant de 7 ans et demi car une grande partie du film reposait sur sa capacité à vivre cette aventure de bout en bout. La vraie grande surprise a été la faculté de Félix, qui interprète Sébastien, à comprendre ce que j'attendais, à ne jamais sur-jouer, à émettre des propositions de jeu pertinentes et à être constamment dans la finesse.

Dead Man Talking

feature

director & actor Patrick
Ridremont, and actor
Jean-Luc Couchard present
Dead Man Talking



PARENTAL DISCRETION

director Patrick Ridremont

screenwriters Patrick Ridremont and
Jean-Sébastien Lopez

producers Serge de Poucques, Sylvain
Goldberg, Lilian Eche, Christel Henon

starring Patrick Ridremont, Jean-Luc
Couchard, François Berléand,
Virginie Efira, Christian Marin

running time 1h 41min



screening sponsor

English synopsis

William Lamers, 40 years of age, an anonymous criminal condemned to death for murder, is about to be executed. The procedure is taking place in general indifference: neither the family of the sentenced, nor of his victims attend the execution. Only a journalist from a cheap local tabloid is present to witness the "show." However, what should typically be a routine and banal procedure rapidly evolves into an absolute nightmare for the prison director. When asked if he has any last words, the condemned begins to talk, and talk ... Very quickly, this story becomes a political issue and attracts a lot of media attention. And everyone becomes mesmerized by the story of this condemned man turned into a modern Scheherazade.

Synopsis en français

William Lamers, 40 ans, anonyme criminel condamné à mort pour meurtre, se prépare à être exécuté. La procédure se passe dans l'indifférence générale et, ni la famille du condamné, ni celle de ses victimes n'a fait le déplacement pour assister à l'exécution. Seul le journaliste d'un minable tabloïd local est venu assister au «spectacle». Pourtant, ce qui ne devait être qu'une formalité va rapidement devenir un véritable cauchemar pour le directeur de la prison. Au moment où on lui demande s'il a une dernière déclaration à faire, le condamné se met à parler. Très vite cette histoire devient un enjeu politique et une attraction médiatique. Et tout le monde est pendu à l'histoire de ce condamné transformé en Shéhérazade des temps modernes.





INTERVIEW WITH DIRECTOR PATRICK RIDREMONT

How could you describe the film?

It is a tragic fable, with a lot of humor added. There is a real dramatic tension. The subject is dreadful: a man is about to be put to death. This is not a laughable matter. But at the same time, we dare to introduce completely opposite characters: a grotesque governor and a cynical director. They make you laugh, but in order not to cry.

Your film is completely original, but its duality laughter/teeth-grinding is very Belgian. One cannot avoid thinking of the Coen brothers' first films.

It is very clearly a reference for me. I wanted the codes to be clear and evident. That is what you find in the work of the Coen brothers. No

ambiguity. I had the same objective: I wanted a very dumb governor and a very cynical prison director. From there, the talent of the comedians, the subtleties and nuances they impart onto these characters do the rest. But as an author, I wanted very clear guiding lines and definite artistic stances.

In addition to directing your first full-length feature film, you have decided to play the main part as well.

At a specific moment, the challenge did feel a little overwhelming. Should I direct? Should I play? But it did not last long. I believe that there is fair wind only for those who know where they are going. So, at a certain point, you tell yourself, OK, I do what I feel like doing and give myself the means to succeed.

ENTRETIEN AVEC LE RÉALISATEUR PATRICK RIDREMONT

Comment pourrait-on décrire le film ?

C'est une fable tragique, avec un supplément d'humour. Il y a une vraie tension dramatique, le sujet est terrible : ce type on va le tuer, on n'est pas là pour rire. Mais en même temps, on ose inclure des personnages grotesques ou cyniques comme le gouverneur et le directeur de la prison. Ils font rire, mais on rit aussi pour ne pas pleurer.

Votre film est totalement original, mais sa dualité rire/grincements de dents est très belge. Et puis, on ne peut pas s'empêcher en le voyant, de penser aux premiers films des frères Coen.

C'est très clairement une référence pour moi. Je voulais que les codes soient clairs et évidents. On trouve cela chez les frères Coen. J'avais ce même objectif : je voulais que le gouverneur soit complètement idiot et le directeur de la prison très cynique. Après, le talent des comédiens comme de la finesse et des nuances à ces personnages fait le reste. Mais en tant qu'auteur, je voulais des lignes directrices très claires et des partis pris artistiques sans concession.

En plus de diriger votre premier long métrage, vous jouez le rôle principal.

À un certain moment, le challenge a été un peu oppressant. Est-ce que je fais les deux? Est-ce que je réalise? Est-ce que je joue? Mais ça n'a pas duré longtemps. Je crois aux lignes directrices: il n'y a de vent favorable que pour ceux qui savent où ils vont. Donc à un moment, on se dit : je fais ce que j'ai envie de faire et je me donne les moyens de réussir.

Un illustre inconnu

feature

French director Matthieu Delaporte and co-screenwriter and co-producer Alexandre de la Patellière present
Un illustre inconnu



ALL AUDIENCES

director Matthieu Delaporte

screenwriters Matthieu Delaporte and Alexandre de la Patellière

producers Alexandre de la Patellière and Dimitri Rassam

starring Mathieu Kassovitz, Marie-Josée Croze, Eric Caravaca, Philippe Duclos, Olivier Rabourdin

running time 1h 58min



English synopsis

Sébastien Nicolas, 42, is an ordinary real-estate agent leading a solitary life, entrenched in the basement of his suburban house. Instead of striving for a better life, he prefers to duplicate that of others. Over the course of his encounters, he will turn himself into a specific character and live the life of a total stranger in order to bring further meaning to his own. But one of these strangers, with a charged past, will push him over the line to a point of no return.

Synopsis en français

Sébastien Nicolas, 42 ans, agent immobilier sans histoires, mène une vie solitaire, retranché dans les sous-sols de son pavillon de banlieue. Au lieu de se construire une vie meilleure, il préfère copier celle des autres. Au gré de ses rencontres, il va se métamorphoser en un personnage choisi et vivre la vie d'un illustre inconnu pour donner un sens à la sienne. Mais l'une de ses rencontres, une personne au lourd passé, va l'amener à dépasser un point de non-retour.

INTERVIEW WITH DIRECTOR MATTHIEU DELAPORTE

Did you immediately decide to tell the story from the main character's point of view?

The original idea was to write in the first person the story of someone who thinks he is nobody. People who suffer from this disorder – depersonalization – have no inner world and live in constant self-analysis. They will easily tell you that they feel disconnected and drifting away. In fact, their vocabulary is close to a filmmaker's lexicography. They speak in terms of characters, extras, dream sequences, etc.

The protagonist, interpreted by Mathieu Kassovitz, behaves like a serial killer: obsessional, meticulous, precise. However, he never kills anyone.

One of the suggestions I made to Mathieu for the part was to consider himself as a serial killer who never commits the act. I wanted to play on all the codes of the serial killer while focusing on a man incapable of any evil. It is much easier for him to make himself suffer than to hurt others.

Mathieu Kassovitz plays the parts of most characters. Was it a challenge?

With Mathieu, things were very simple. He immediately understood what I wanted. If an actor is going to give you his best, he has to open up and go looking for that fragile part of himself. And for him to arrive at that stage, he has to feel an atmosphere of trust around him. That is the role of the director. We got along very well, in a very professional way, with mutual respect for each other's range



of prerogatives. As soon as he got to the set and saw where the camera was, he knew exactly what to do and how to position himself. He has an extraordinary imagination, sensitivity and sense of modesty.

ENTRETIEN AVEC LE RÉALISATEUR MATTHIEU DELAPORTE

Souhaitiez-vous dès le départ adopter le point de vue du personnage principal ?

Le point de départ était vraiment d'écrire l'histoire de quelqu'un qui a l'impression de n'être personne... à la première personne ! Les individus qui souffrent de ce trouble identitaire – la dépersonnalisation – n'ont pas d'univers imaginaire et sont dans l'autoanalyse permanente : ils racontent volontiers qu'ils ont un sentiment de déréalisation et qu'ils se sentent « décoller ». D'ailleurs, tout leur vocabulaire se rapproche d'un lexique cinématographique : ils parlent de personnages, de figurants, d'irréalité etc.

Le comportement du protagoniste évoque celui d'un tueur en série : maniaque, méticuleux, obsessionnel, précis. Et pourtant, il

ne tue jamais personne...

Une des clés que j'avais donnée à l'acteur Mathieu Kassovitz, c'était de se considérer comme un tueur en série qui ne passe pas à l'acte : je voulais jouer sur tous les codes du serial killer, tout en m'intéressant à un homme incapable de faire le mal. Il a beaucoup plus de facilité à se faire souffrir lui-même qu'à faire souffrir autrui.

Mathieu Kassovitz interprète plusieurs personnages. Cela a-t-il représenté une difficulté?

Avec Mathieu, les choses ont été très simples : il a tout de suite compris ce que je voulais. Pour qu'un acteur vous donne beaucoup, il faut qu'il se livre et qu'il accède à sa fragilité, et pour y parvenir, il faut le mettre en confiance. C'est le rôle du metteur en scène. On s'est très bien entendu, en instaurant une complicité professionnelle, tout en étant très respectueux l'un de l'autre et en n'empiétant pas sur nos espaces de liberté respectifs. Dès qu'il arrivait sur le plateau et qu'il voyait la caméra, il savait exactement quoi faire et où se positionner. Il a un imaginaire, une sensibilité et une pudeur extraordinaires.

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ALL AUDIENCES

early cinematic works by Etienne-Jules Marey & Lucien Bull; Paul Nadar; and Georges Méliès; plus rare hand-painted Fairground films

Richard Patry, President of the National Federation of French Theaters (FNCF), presents **Laurent Mannoni**, Director of Cultural Heritage and Conservation of Cinematographic Technologies at the Cinémathèque française, **Todd Schall-Vess** as bonimenteur and organist **Bob Guldge** at the Mighty Wurlitzer.



Étienne-Jules Marey et Lucien Bull

- *Gare Saint-Lazare* (1899, 35mm, 1 minute)

2K restoration completed in 2014 from a non-perforated 35mm negative, part of the Olivier Auboin-Vermorel collection preserved at the Cinémathèque française.

Paul Nadar

(1896, 35mm, 1 minute each)

- *Danses slaves* and *Danses russes*, actresses the Rappo Sisters
- *Les Deux Gosses*, actresses Marthe Mellot and Hélène Reyé
- *Paul Nadar pratiquant l'escrime*
- *Paul Nadar lisant L'Écho de Paris à la terrasse d'un café*
- *Mademoiselle Zambelli de l'Opéra*, actress Carlotta Zambelli (1898)
- *Danse du papillon*, actor Bob Walter
- *Scène de rêve*
- *Rue Royale*
- *Place de La Concorde*

4K digital restoration completed in 2013 from period negatives and copies part of the Olivier Auboin-Vermorel collection deposited at the Cinémathèque française.

Hand-Painted Fairground Films

35mm, circa 1896-1900

- *Bagarre autour d'un marchand de fleurs* (1 minute)
- *Vue comique militaire* (3 minutes)
- *Scène de théâtre pour effets de sonorisation* (2 minutes)
- *Manège devant le Cirque des Champs-Élysées, Paris* (2 minutes)
- *Banquet de mariage, scène comique* (2 minutes)
- *Cirque miniature* (2 minutes)
- *Chapeau de Tabarin* (3 minutes)

4K digital restoration completed in 2015 from 35mm nitrate copies, hand colored by brush, with Lumière perforations, part of the Olivier Auboin-Vermorel collection deposited at the Cinémathèque française. Restoration and digitalization with the support of the CNC.

Georges Méliès

- *La légende de Rip Van Winkle* (1905, 15 minutes)

4K digital restoration completed in 2013 from a nitrate copy, hand-painted, deposited by Marie-Hélène Leherissey-Méliès at the Cinémathèque française.



The Byrd: A Love Affair



feature

French director

Jean Achache presents

The Byrd: A Love Affair



photo: Pierre Courbois

ALL AUDIENCES

director Jean Achache

screenwriter Jean Achache

producer Olga Prudhomme-Farges

running time 54min

English synopsis

This documentary is part of the series *Mythic Cinema Palaces*, initiated by Olga Prudhomme-Farges and Joël Farges to showcase the greatest cinema palaces in the world. The Byrd Theater was chosen to represent the United States. It tells the story of a theatre which would no longer exist without the recurrent mobilization of a city population. It is a love story between a film theater and its audience.

Synopsis en français

Ce documentaire appartient à la série *Grands cinémas mythiques* initiée par Olga Prudhomme-Farges et Joël Farges, mettant en avant les plus belles salles de cinéma du monde et pour laquelle le Byrd Theater a été choisi comme représentant des Etats-Unis. C'est l'histoire d'une salle qui ne devrait plus exister si la population de la ville ne se mobilisait pas régulièrement pour la préserver. C'est une histoire d'amour entre une salle et son public.



INTERVIEW WITH DIRECTOR JEAN ACHACHE

What is the aspired outcome of the documentary series, *Mythic Cinema Palaces*?

Cinema cannot be dissociated from where it is showcased. "Home cinema" will never replace a grand and beautiful theater in which we can collectively enjoy all the emotions a film can arouse. This is what the series is trying to achieve, to not forget that cinema is an art which one can only fully enjoy when shared with others.

How did you come to know the Byrd Theatre? What sets it apart from other theaters that you have visited in the United States?

My film *Un soir au Club* opened the *French Film Festival-Richmond, Virginia* in 2013. That is when I first discovered the Byrd Theater, Richmond, and the Kirkpatricks. All good reasons to pay tribute to this cinematic landmark. What sets it apart is its intimate connection with its audience, and the mobilization of all for this anachronistic and irreplaceable landmark.

What will the audience gain from watching this film inside the actual Byrd Theater?

The *mise en abyme* will probably make for a very interesting experience. The audience will be able to complement their viewing of the film by actually looking at the theater itself, and I think that their point of view will be slightly altered by the discovery of new historical facts they did not necessarily know before.

What was your experience like, shooting in Virginia?

Shooting within such a short amount of time, in a city not too familiar and with complete strangers is always a gamble, an adventure. My experience in Richmond, my encounter with Isaac Regelson (professional location scouter and manager), Virginia Bertholet (independent producer) and the crew was one of the most successful ever. I found here a way of working very similar to what is practiced in France: very close to the subject, with a desire from all participants to contribute to the inherent qualities of the film.



The Cultural
Service of the
French Embassy:
Supporting Contribution
for Documentary
Screenings

Bébé tigre

feature

Actor Harmandeep
Palminder presents
Bébé tigre



ALL AUDIENCES

director Cyprien Vial

screenwriter Cyprien Vial

producers Isabelle Madeleine and
Emilie Tisné

starring Harmandeep Palminder,
Vikram Sharma, Elisabeth Lando

running time 1h 27min

English synopsis

Many, a 17-year-old Indian boy from Punjab, has immigrated to Paris as a foreign unaccompanied minor. He has been under the care of the French Government since his arrival two years prior. Without losing contact with his Sikh community, he lives a balanced life between school, friends, and his girl-friend, Élisabeth. On his way to an exemplary integration, he is not a problem for anyone except his parents back home in India to whom he cannot afford to send money . . .

Synopsis en français

Many, jeune Indien de 17 ans, a été pris en charge par l'Etat français à son arrivée à Paris il y a 2 ans. Sans perdre le contact avec sa communauté sikh, il partage sa vie entre le collège, ses copains et sa nouvelle petite amie, Élisabeth. Sur la voie d'une intégration exemplaire, il ne pose de problème à personne, sauf à ses parents à qui il ne peut envoyer d'argent...





INTERVIEW WITH DIRECTOR CYPRIEN VIAL

What inspired you to make this film?

Between 2007 and 2010, I led cinema workshops with a French Junior High School teacher within the ZEP (Priority Education Zones) in Pantin, one of the suburbs of Paris, France. Each year, we created a film with his 8th graders. One year, the students expressed an interest in reflecting on the notions of diversity, sharing and dialogue. They imagined sketches in which conflicts would degenerate into more serious situations, and I filmed them.

Why did you not choose to depict *Bébé tigre* in the form of a chronicle like many other filmmakers have when they portray adolescents or immigrants?

I wanted to challenge myself, in my way, with a genre film. I wanted to bring together a chronicle on adolescence, the energy of a class, and the cinematographic codes specific to thriller and police story genres. I wanted my hero to have a choice. Moral choice is a key aspect of the

film noir genre.

Why *Bébé tigre* (Baby Tiger)?

When meeting with all these boys, these foreign unaccompanied minors, during my investigation, the image of a tiger quickly came to my mind. An instinctive animal that protects its own. A baby with fangs and claws who does not know yet how to use them. The film tells that story: Many is a baby tiger who has to bare his claws for the first time.

Do you see your film as a political film?

I prefer to envision it rather in a humanistic dimension. I would like to bring the viewers to reflect on integration for these youths and on an idealistic system which has its limits, but in which I believe. Furthermore, if my film could invite people to look at these youths with interest and admiration, like true adventurers, I would be happy. In fact, *Bébé tigre* is a film on super heroes without super powers.

ENTRETIEN AVEC LE RÉALISATEUR CYPRIEN VIAL

D'où vous est venue l'idée du film ?

Entre 2007 et 2010, j'ai mené des ateliers cinéma avec un professeur de français dans un collège en ZEP (Zones d'éducation prioritaires) à Pantin. Chaque année, avec ses élèves de 4^{ème}, nous fabriquons un film. Une année, ils ont eu envie de réfléchir autour des notions de mixité, de partage et de dialogue. Ils ont imaginé des saynètes dans lesquelles des conflits dégénéraient et je les ai filmés.

Pourquoi n'avez-vous pas choisi la forme d'une chronique, comme beaucoup de cinéastes le font dès qu'il est question d'adolescence ou d'immigration?

Je voulais me confronter, à ma manière, au cinéma de genre. Faire se rencontrer la chronique adolescente, l'énergie d'une vie de classe, avec les codes du thriller, du polar. Je voulais que mon héros fasse un choix, et le choix moral est un code du film noir.

Bébé tigre ?

En rencontrant tous ces garçons, ces mineurs isolés étrangers, pendant mon enquête, l'image du tigre m'est vite apparue. Un animal instinctif qui protège les siens. Le bébé a des crocs, des griffes, mais il ne sait pas encore s'en servir. Le film raconte cette histoire : Many est un bébé tigre qui sort ses griffes pour la première fois.

Voyez-vous votre film comme un film politique ?

Je préfère l'envisager dans une dimension humaniste. J'aimerais qu'il installe des éléments de réflexion sur l'intégration de ces jeunes et sur un système idéaliste qui a ses limites, mais en lequel je crois. Et puis si mon film pouvait inviter à regarder ces jeunes avec intérêt et admiration, comme de vrais aventuriers, j'en serais heureux. En fait, *Bébé tigre* est un film de super héros sans super pouvoirs.

De toutes nos forces

feature

director and co-screenwriter
Nils Tavernier presents
De toutes nos forces



ALL AUDIENCES

director Nils Tavernier

screenwriters Nils Tavernier, Pierre Leyssieux and Laurent Bertoni

producers Philip Boeffard and Christophe Rossignon

starring Jacques Gamblin, Fabien Héraud, Alexandra Lamy, Sophie de Furst

running time 1h 30min



English synopsis

Like all teenagers, Julien dreams of adventure and thrilling sensations. But when you live in a wheelchair, such dreams are difficult to fulfill. To do so, Julien challenges his father to compete with him in one of the most demanding sporting events. Are they up to it and will they succeed in their self-imposed defying challenge?

Synopsis en français

Comme tous les adolescents, Julien rêve d'aventures et de sensations fortes. Mais lorsqu'on vit dans un fauteuil roulant, ces rêves-là sont difficilement réalisables. Pour y parvenir, il met son père au défi de concourir avec lui dans l'épreuve sportive la plus difficile qui soit. Vont-ils réussir à aller au bout de cet incroyable exploit ?



INTERVIEW WITH DIRECTOR NILS TAVERNIER

How did the project come about?

For the past 20 years, I have been very interested in children and sickness, and I had just spent two years at the Necker Hospital in Paris in the neurology department working on a documentary. As such, I wanted to bring light to the incredible strength of some of these kids who are different from the rest. I realized that in cases of some particularly serious illnesses, children can have this amazing vital energy that they pass on around, to others, to their family, and also to me.

Above all, it is an uplifting film about life . . .

At the start of the film, the family is static, with a mother who is over-invested in her son – that occurs relatively frequently when one has a special child – and a father who is too often absent. But very quickly, this structure comes apart and the racing objectives give the characters a taste for life again. Actually, the moment of conflict does not last long, and I wanted above all for the film to be moving and full of hope.

How did the idea of casting Jacques Gamblin and Alexandra Lamy as the parents come about?

Jacques has the right body and age for the character. His face can have a hard look to it, but as soon as he smiles, his face lights up. He is an actor who is sensitive to his fellow actors, which is rather remarkable. I needed a father who could do that.

I found the actress Alexandra Lamy to be amazing in *The Players*, in a form of intimacy and extreme sincerity. One is normally used to seeing her interpreting exuberant women, and this was the first time to my knowledge that she was playing a character with so much self-control and truthfulness. That is what inspired me to offer her the role of the mother.

ENTRETIEN AVEC LE RÉALISATEUR NILS TAVERNIER

Comment est né ce projet ?

Cela fait vingt ans que je m'intéresse aux enfants et à la maladie, et je venais de passer deux ans à l'hôpital Necker, au service de neurologie, pour les besoins d'un documentaire. J'ai été touché par certains de ces mêmes différents des autres. J'avais constaté que dans certaines pathologies lourdes, les enfants pouvaient rayonner d'une énergie de vie incroyable qu'ils transmettaient autour d'eux, à leur famille et aussi à moi.

C'est avant tout un film solaire et tourné vers la vie...

Au début du film, on est dans une famille paralysée, entre une mère qui surinvestit son fils, ce qui est fréquent quand on a un enfant différent, et un père trop souvent absent. Très vite, cette structure se débloque : les personnages reprennent goût à la vie avec l'objectif de cette course. Finalement, le moment de tension est assez court et effectivement j'ai voulu le film tout à la fois émouvant et surtout plein d'espoir.

Comment avez-vous eu l'idée de Jacques Gamblin et d'Alexandra Lamy pour les parents ?

Jacques avait le corps et l'âge du personnage. Il peut avoir une vraie dureté dans le visage, mais dès qu'il sourit, il s'illumine. C'est un acteur qui accepte d'être ému par ses partenaires, ce qui n'est pas si banal. Et j'avais besoin d'un père qui vit cela.

J'avais trouvé Alexandra formidable dans *Les Infidèles*, dans une forme d'intimité et de sincérité extrême : alors qu'on a l'habitude de la voir pétillante, c'était la première fois, à ma connaissance, qu'on l'utilisait autant dans la retenue et dans la vérité. C'est ce qui m'a donné envie de lui proposer le rôle de la mère.

Pas son genre

2 NOMINATIONS AT THE
CESAR AWARDS
BEST ACTRESS
BEST ADAPTED SCREENPLAY

feature

Lucas Belvaux presents
Pas son genre



PARENTAL DISCRETION

director Lucas Belvaux

screenwriter Lucas Belvaux

based on the novel by Philippe Vilain

producers Patrick Quinet and Patrick Sobelman

starring Emilie Dequenne, Loïc Corbery, Sandra Nkaké, Charlotte Talpaert, Anne Coesens

running time 1h 51min



English synopsis

Clément, a young Parisian philosophy professor is transferred to Arras for one year on a teaching position. Far from Paris and its nightlife, he does not know what to do with his free time. By chance, he enters a local hair salon and meets Jennifer, a young and pretty hairdresser.

As the two begin to spend more time together, it becomes clear that they lead very different lifestyles. Clément's life revolves around Kant's and Proust's theories, while Jennifer's is punctuated by Pop Culture magazines, American music, and Harlequin romance novels.

Synopsis en français

Clément, jeune professeur de philosophie parisien est affecté à Arras pour un an. Loin de Paris et ses lumières, Clément ne sait pas à quoi occuper son temps libre. Par hasard, il entre dans un salon de coiffure et il rencontre Jennifer, une jolie coiffeuse.

Tandis qu'ils commencent à passer plus de temps ensemble, il est évident qu'ils ont des styles de vie divergents- la vie de Clément tourne autour des théories de Kant et Proust, pendant que celle de Jennifer est rythmée par les magazines de « Pop-Culture », la musique américaine et les romans à l'eau de rose.



INTERVIEW WITH DIRECTOR LUCAS BELVAUX

What influenced you to adapt Philippe Vilain's novel *Pas son genre* into a film?

I was not familiar with Philippe Vilain's work. Then, one morning on the radio, the journalist Clémentine Autain spoke so enthusiastically about the book in her review that I was immediately inspired to adapt it into a movie. I bought the book that day.

The theme of the social divide is a recurring theme in your films.

Yes, but here it is more of a cultural than social divide. There is always a variety of elements that motivate one's desire to make a film, particularly an immediate attraction to the characters. They both appealed to me. When I read the book, I wanted to see them, to make them speak to one another, love one another, confront each other.

Is it a satire of the intellectual milieu?

No. A character is only a reflection of himself, he is not necessarily representative of an entire community. This said, I believe that culture neither saves nor protects people. We are at first driven by our unconscious, our impulses, neither culture nor intelligence can save us from certain

behaviors. A human being's strength and beauty are beyond these "qualities." It is a question of generosity, consideration for others, free thinking and the ability to give and receive.

The story takes place in Arras. It is your own universe!

I did not have to cheat, it really is in the book! Arras' two main squares look like stage-sets to me, like painted backdrops. In fact, they are almost stage-sets since all of the facades were entirely reconstructed after the First World War. Coming from Belgium, I feel at home there.

ENTRETIEN AVEC LE RÉALISATEUR LUCAS BELVAUX

Qu'est-ce qui vous a poussé à mettre en image le roman *Pas son genre* de Philippe Vilain?

Je ne connaissais pas le travail de Philippe Vilain. J'ai entendu Clémentine Autain parler de ce roman un matin à la radio, elle en parlait très bien, et son compte-rendu m'a tout de suite donné envie d'en faire un film. J'ai acheté le livre dans la journée.

Le thème de la fracture sociale est récurrent dans vos films.

Oui, mais ici, il s'agit plus d'une fracture culturelle que d'une fracture sociale. Mais c'est toujours un

faisceau de choses qui déclenche un désir de film, en particulier une attirance immédiate pour des personnages. Là, autant elle que lui m'ont séduit. Quand j'ai lu le livre, j'ai eu envie de les voir, de les faire parler, s'aimer, se confronter.

Y a-t-il une satire du milieu intellectuel ?

Non. Un personnage ne vaut que pour lui, il n'est pas nécessairement emblématique d'un milieu.

Ceci dit, je pense que la culture ne sauve, et ne protège, de rien. On est d'abord mû par notre inconscient, nos pulsions, ni la culture ni l'intelligence ne sauvent d'un comportement. La force, la beauté d'un être humain est au-delà de ces « qualités ». Elle est question de générosité, d'attention aux autres, de liberté de penser, de faculté à donner et recevoir.

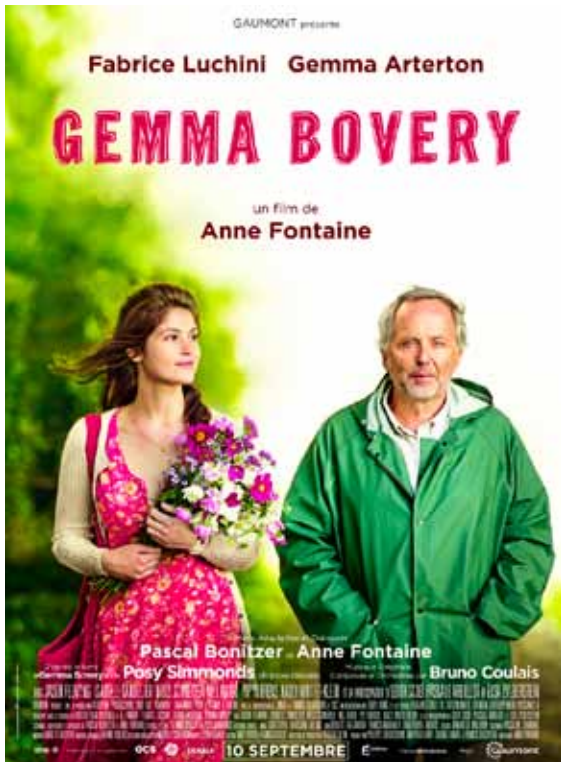
L'histoire se déroule à Arras. C'est votre univers !

Je n'ai pas eu à tricher, c'était dans le livre ! Les deux grandes places d'Arras m'apparaissent comme des décors de théâtre, des toiles peintes. D'ailleurs ce sont presque des décors puisque toutes les façades ont été entièrement reconstruites après la guerre de 1914. C'est vrai qu'en tant que Belge, je me sens chez moi.

Gemma Boverly

feature

Gemma Boverly



PARENTAL DISCRETION

director Anne Fontaine

screenwriters Anne Fontaine and
Pascal Bonitzer

based on the graphic novel by
Posy Simmonds

producers Philippe Carcassonne and
Matthieu Tarot

starring Gemma Arterton, Fabrice Luchini,
Jason Flemyng, Isabelle Candelier, Niels
Schneider

running time 1h 39min



English synopsis

Martin is a former Parisian yuppie, more or less willingly converted into a baker in a Normandy village. All that remains of his youthful ambitions is a lively imagination and a passion for great literature, for Gustave Flaubert in particular. One can easily imagine his excitement when an English couple with strangely familiar names moves into a small farm nearby. Not only are the names of the new arrivals Gemma and Charles Boverly, but their behaviors also seem to be inspired by Flaubert's heroes.

Synopsis en français

Martin est un ex-bobo parisien reconverti plus ou moins volontairement en boulanger d'un village normand. De ses ambitions de jeunesse, il lui reste une forte capacité d'imagination, et une passion toujours vive pour la grande littérature, celle de Gustave Flaubert en particulier. On devine son émoi lorsqu'un couple d'Anglais, aux noms étrangement familiers, vient s'installer dans une ferme du voisinage. Non seulement les nouveaux venus s'appellent Gemma et Charles Boverly, mais encore leurs comportements semblent être inspirés par les héros de Flaubert.

INTERVIEW WITH DIRECTOR ANNE FONTAINE

How did you discover Posy Simmonds' graphic novel?

I knew Posy Simmonds through *Tamara Drewe*, and I felt an immediate *a priori* preference for the novel called *Gemma Boverly*: the distorted wordplay on a feminine literary archetype seemed promising and amusing. When I read the novel, the characters intrigued and touched me: I felt their comedic potential and their profound humanity, and I was seduced by the author's tone, between fierce comedy and powerful irony.

You would think that Martin's character was custom made for Fabrice Luchini . . .

And yet he was imagined by an English woman! But when I read the comic strips, I immediately saw Fabrice Luchini, not only as an actor, but as someone with Flaubert in his blood, deep inside of him. It was amazing to have such an actor as Fabrice because he has such a sense of fantasy and disconnectedness, but also a taste and love for words – which corresponds to the film's subject itself.

Did you think of Gemma Arterton after having seen *Tamara Drewe*?

I had seen Gemma Arterton in *Tamara Drewe* and in a certain way, I told myself that since she had already played one of Posy Simmonds' characters, this would not interest her. So I looked for English actresses with an objective in mind: they would need to be sexy and speak French. None of the actresses I met seemed right for the part. Finally, I met Gemma, and as soon as she opened the door and read me a little excerpt in French that she had written, I knew that I



was dealing with an atomic bomb: she gave off such energy that no one could help but love her.

ENTRETIEN AVEC LA RÉALISATRICE ANNE FONTAINE

Comment avez-vous découvert le roman graphique de Posy Simmonds ?

Je connaissais Posy Simmonds à travers *Tamara Drewe*, et j'ai tout de suite ressenti un *a priori* favorable pour un roman intitulé *Gemma Boverly* : le jeu de mot détourné sur un archétype littéraire féminin me semblait prometteur et ludique. Quand j'ai lu le roman, les personnages m'ont intriguée et touchée : j'ai senti leur potentiel comique et leur profondeur humaine, et j'ai été séduite par le ton de l'auteur, entre comédie féroce et formidable ironie.

On pourrait croire que le personnage de Martin a été bâti sur mesure pour Fabrice Luchini...

Et pourtant, il a été imaginé par une Anglaise ! Mais quand j'ai lu le roman graphique, j'y ai immédiatement

superposé Fabrice Luchini, pas seulement en tant qu'interprète, mais comme un être qui a Flaubert dans le sang, au plus profond de lui. C'était formidable d'avoir un acteur tel que Fabrice car il a le sens de la fantaisie et du décalage, mais aussi le plaisir et l'amour des mots – ce qui correspond au sujet même du film.

Avez-vous pensé à Gemma Arterton après avoir vu *Tamara Drewe* ?

J'avais vu Gemma dans *Tamara Drewe* et d'une certaine façon, je m'étais dit qu'à partir du moment où elle avait déjà incarné un personnage de Posy Simmonds, cela ne l'intéresserait pas. J'ai donc rencontré des actrices anglaises avec un objectif en tête : il fallait qu'elles soient sexy en parlant le français. Mais aucune parmi celles que j'ai rencontrées n'a provoqué chez moi une évidence. Finalement, j'ai rencontré Gemma, et dès qu'elle a ouvert la porte et qu'elle m'a lu un petit texte en français qu'elle avait écrit, j'ai compris que j'avais affaire à une bombe atomique : elle dégage une énergie qui fait qu'on ne peut pas ne pas l'aimer.

feature

Diplomatie



ALL AUDIENCES

director Volker Schlöndorff

screenwriters Volker Schlöndorff
and Cyril Gély

based on the play *Diplomatie*
by Cyril Gély

producers Marc de Bayser and
Frank Le Wita

starring André Dussolier, Niels Arestrup,
Burghart Klauner

running time 1h 24min

English synopsis

August 1944. During the night of the 24th to the 25th while the Allies are nearing Paris, General Dietrich von Choltitz is about to carry out Adolf Hitler's orders to destroy the city. The Swedish consul Raoul Nordling sneaks his way into the general's quarter at the Meurice Hotel in an attempt to dissuade von Choltitz from giving the fatal final order. An ordinary summer night when diplomacy settled the fate of the most beautiful city in the world.

Synopsis en français

Dans la nuit du 24 au 25 août 1944, les alliés approchent et le général Dietrich von Choltitz s'apprête à faire sauter la ville de Paris sur ordre d'Hitler.

Raoul Nordling, le consul suédois, arrive à s'introduire dans la suite du général à l'Hôtel Meurice pour tenter de le dissuader d'exécuter cet ordre. Une simple nuit d'été où la diplomatie a scellé le destin de la plus belle ville du monde.





INTERVIEW WITH DIRECTOR VOLKER SCHLÖNDORFF

What drew you to the project?

War places men in extreme situations and brings out the best as well as the worst in humanity. Nowadays, a conflict between France and Germany is so unthinkable that I found it interesting to remind us of the past relationships between our two countries. If by misfortune, Paris had been leveled to the ground, I doubt that the Franco-German bond would have been formed or that Europe would have pulled through.

Both actors are inhabited by their characters. . .

During the rehearsals, I immediately realized that not only is Niels an amazing actor, he also has a strong personality which he brought to the role. He sort of offered it as a gift to the General by totally immersing himself into the role. In front of him, Dussollier is a virtuoso who is in control of everything he is doing, and refines it take after take. It was not always easy to synchronize these two types of approach, each with

its own dynamic and pace. But the mutual trust and complicity between them and toward me were such that we never experienced any tension except for our common concern for quality work.

Their complicity was made easier by the fact that they had portrayed the same roles on-stage.

Of course it was an advantage because they perfectly knew their characters, but it could have been a drawback because a certain routine could have developed that would have been immediately perceived by the camera. In cinema, actors must act out their scenes "as if for the first time". It was necessary to regain spontaneity, some sort of virginity. To do so, they had to rehearse even more, with a different frame of mind.

ENTRETIEN AVEC LE RÉALISATEUR VOLKER SCHLÖNDORFF

Qu'est-ce qui vous intéressait dans ce projet ?

La guerre est une situation extrême qui révèle le meilleur et le pire chez

l'être humain. Aujourd'hui, un conflit entre la France et l'Allemagne est tellement impensable qu'il me semblait intéressant de rappeler les rapports que nos deux pays ont entretenus dans le passé. Si, par malheur, Paris avait été rasé, je vois mal comment le couple franco-allemand aurait pu émerger et, au-delà, comment l'Europe aurait pu s'en remettre.

Les deux acteurs sont habités par leurs personnages...

Pendant les répétitions, je me suis vite rendu compte que Niels était non seulement un formidable acteur, mais aussi une forte personnalité qu'il met au service du rôle. Il en fait cadeau au général pour ainsi dire, en s'investissant totalement dans le rôle. En face de lui, André Dussollier est un virtuose qui contrôle tout ce qu'il fait et l'affine de prise en prise. Ce n'était pas toujours facile de coordonner ces deux approches différentes qui ont chacune leur dynamique et leur rythme propres. Mais la confiance et la complicité entre eux et envers moi étaient telles qu'il n'y a jamais eu de tension que celle dû à un travail honnête.

Leur complicité était d'autant plus importante qu'ils ont déjà campé ces rôles sur scène...

Bien entendu, c'était un avantage car ils connaissaient parfaitement leurs personnages, mais cela pouvait aussi s'avérer être un inconvénient parce qu'une certaine routine était susceptible de s'installer et que la caméra le détecte aussitôt. Au cinéma, il faut que l'acteur joue la scène «comme pour la première fois». Il fallait retrouver une spontanéité, une sorte de virginité. Et la seule façon de faire, c'était de répéter encore plus, mais avec une nouvelle perspective.

La Fille du rail

short - documentary

Director & Screenwriter

Eva Sehet presents

La Fille du rail

director Eva Sehet

screenwriters Eva Sehet, Maxime Caperan

producers Eva Sehet, Maxime Caperan

starring Alima Coura Mariko as herself

running time 29min

ÉCOLE NATIONALE SUPÉRIEURE
DES MÉTIERS DE L'IMAGE ET DU SON
La femis



English synopsis

Alima, one of the only two railway women in West Africa, travels across Mali on her locomotive. In a man's environment, we gradually discover an uncommon character. Back in Bamako, Alima considers marriage.

Synopsis en français

Alima, une des deux seules femmes cheminots d'Afrique de l'Ouest, parcourt le Mali à bord de sa locomotive. Au milieu d'un univers masculin, on découvre progressivement une personnalité peu ordinaire. De retour à Bamako, elle pense à se marier.

TGV

short

Director Emilie Noblet

presents **TGV**

director Emilie Noblet

screenwriter Thomas Pujol

producers Céline Ruffié-Camus,
Ricardo Monastier

starring Laetitia Spigarelli, Nicolas Maury,
Matthieu Sampaere

running time 8min 30sec

ÉCOLE NATIONALE SUPÉRIEURE
DES MÉTIERS DE L'IMAGE ET DU SON
La femis



English synopsis

July. Summer vacation departures aboard the high-speed train TGV Paris-Brest. Alex is starting off as a new train controller on a main-line, flanked by her colleague Antoine. While checking tickets, she comes across a passenger who diverts her from her new functions.

Synopsis en français

Juillet. Les grands départs. TGV Paris-Brest. Alex fait ses premiers pas de chef de bord sur une grande ligne, encadrée par son collègue Antoine. Lors d'un contrôle, elle croise un passager qui la détourne de ses nouvelles fonctions.

Son Seul

short

Director Nina Maïni
presents **Son Seul**

director Nina Maïni

screenwriters Nina Maïni,
François Peyroux & Patrick Vuittenez

producer Patrick Vuittenez

starring Philippe Duquesne,
Pascal Demolon, Juliette Savary

running time 14min

La femis
ÉCOLE NATIONALE SUPÉRIEURE
DES MÉTIERS DE L'IMAGE ET DU SON



English synopsis

After working all night long, a sound operator and his boom operator finish their job by recording some general ambient sound tracks.

Synopsis en français

Après une nuit de tournage, le chef opérateur du son et le perchman finalisent leur travail par l'enregistrement d'une série de sons d'ambiance.

Samourai

short

Directors & Screenwriters
Juliette Sales & Fabien
Suarez present **Samourai**

directors/screenwriters Juliette Sales
& Fabien Suarez

producer Alexandre Gavras

starring Irène Chaloewuttirot,
Anthony Paliotti, Jean-Claude Leguay,
Hélène Viviers

running time 27min



English synopsis

He dreams of making it big. She dreams of burying her fears. Anthony and Helen are a young couple on the verge of a melt-down. So when a middle-aged Thai woman shows up unannounced at the family estate, the question arises: prostitute... or Samurai?

Synopsis en français

Il rêve de faire fortune. Elle rêve de pouvoir enterrer ses angoisses. Anthony et Hélène forment un jeune couple au bord de l'implosion. Aussi, quand une quadragénaire thaïlandaise débarque chez eux, une question s'impose : prostituée... ou Samourai ?

Planter les choux

short

Director & Screenwriter
Karine Blanc presents
Planter les choux

director/screenwriter Karine Blanc

producer Michel Tavares – Takami
Productions

starring Romane Bohringer, Patrick
Chesnais, Martine Fontaine

running time 20min



English synopsis

Julie has a crucial interview today. She also has a baby and no available daycare. She had foreseen everything except the quirks of an old elevator and an out-of-the-ordinary meeting with her future employer.

Synopsis en français

Julie a un rendez-vous important aujourd'hui. Elle a aussi un bébé et pas de place en crèche. Elle a tout prévu, sauf les caprices d'un ascenseur fatigué et un tête-à-tête singulier avec son futur employeur.

Mr Lune

short animation

Director & Screenwriter
Julien Sèze presents
Mr Lune

director/screenwriter Julien Sèze

producer Emmanuel-Alain Raynal –
Miyu Productions

running time 4min 44sec



English synopsis

A cosmic tale or the epic of Mr Lune.

Synopsis en français

Un conte cosmique ou l'épopée de Mr Lune.

Tiroir caisse

short

Director & Screenwriter
Gérard Camy and actor
Antoine Coesens present
Tiroir caisse

director/screenwriter Gérard Camy

producer Citizen Cannes

starring Antoine Coesens, Daniel Prévost,
Frédéric Gorny & Jacques Boudet

running time 14min



English synopsis

Louis-Ferdinand Danpret passionately writes novels and desperately tries to get them published. Could he ever, one day, be part of the privileged, select-few, successful literary authors? A new letter of refusal from a publisher makes him realize that he will never be part of that exclusive circle.

Synopsis en français

Louis-Ferdinand Danpret écrit des romans passionnément et essaie en vain de se faire éditer. Pourrait-il connaître un jour la réussite littéraire ? Une nouvelle lettre de refus de l'éditeur lui fait prendre conscience qu'il ne fera jamais partie du sérail...

Odile et Michel

short

Director & Screenwriter
Danny Sangra presents
Odile et Michel

director/screenwriter Danny Sangra

producer Control Films

starring Antoine Gouv, Flore Bonaventura,
Ambroise Sabbagh

running time 3min 52sec



English synopsis

A short film about a girl trying to understand why her boyfriend refuses to speak to her any longer.

Synopsis en français

L'histoire d'une jeune femme qui essaie désespérément de comprendre pourquoi son petit-ami ne veut plus lui adresser la parole.

J'ai pas envie qu'on se quitte maintenant

short

Director & Screenwriter
Joachim Cohen presents
J'ai pas envie qu'on se quitte maintenant

director/screenwriter Joachim Cohen

producer Aurélien Lesnier – Enfin Bref Production

starring Jean-Toussaint Bernard, Alice Butaud, Hubert Delattre, Anaël Guez

running time 13min 30sec

English synopsis

Paul and Lea are on their first date at a restaurant. Pretending to be relaxed in spite of their shyness, they try to get to know each other better until another couple, complete strangers, sitting at a neighboring table decide to get involved. From there, everything gets out of control.

Synopsis en français

Paul et Léa dînent pour la première fois en tête-à-tête. S'efforçant de paraître décontractés en dépit de leur timidité, ils tentent de mieux se connaître jusqu'au moment où un couple d'inconnus assis à la table voisine décide de s'en mêler. À partir de là, tout s'emballe.



Futur proche

short

Director & Screenwriter
Ted Hardy-Carnac presents
Futur proche

director/screenwriter Ted Hardy-Carnac

producer Rosalie Brun

starring Adeline Adelski, Ted Hardy-Carnac, Simon Bonnel, Yann Rutledge

running time 3min

English synopsis

Split Screen: on the left, a broken-hearted man meanders through the night; on the right, his future is unfolding. . .

Synopsis en français

Deux écrans : à gauche, un homme traîne son chagrin dans la ville nocturne; à droite, son futur est déjà en train de s'écrire...



Lune et le loup

short animation

Directors & Screenwriters
Patrick Delage & Toma Leroux
present *Lune et le loup*

directors Toma Leroux & Patrick Delage

screenwriters Toma Leroux, Nicolas Soloy, Philippe Baby & Patrick Delage

producers Toma Leroux & Patrick Delage
– LELL Animation

graphic design Patrick Delage,
Toma Leroux & Jérôme Charton

running time 6min

Selected at the 2015 Clermont-Ferrand
Short Film Festival



English synopsis

At night, a sleepy town, a deserted kitchen, a microwave turns, a bottle is warming up, a hungry baby is babbling. Who is going to feed her?

Synopsis en français

La nuit, une ville endormie, une cuisine déserte, un micro-ondes qui tourne, un biberon qui chauffe et les babilllements d'un bébé qui a faim. Qui va lui donner à manger?

L'Art et la manière culturelle à l'école

short - documentary

Director & Screenwriter
Julien Camy presents
*L'Art et la manière
culturelle à l'école*

director/screenwriter Julien Camy

funded and co-produced by
the city of Cannes

running time 18min 15sec

English synopsis

From November 2013 to June 2014, 677 students from six primary schools in Cannes participated in a project of artistic and cultural education. Three contemporary dance and theatre companies visited their schools to run workshops where students from disenfranchised neighborhoods could learn how to create a dance show or familiarize themselves with the basics of theatre.

Synopsis en français

Durant toute l'année scolaire 2013-2014, de novembre à juin, 677 enfants de six écoles primaires du réseau prioritaire de Cannes ont participé à un projet d'éducation artistique et culturelle mis en œuvre par la ville de Cannes. Trois compagnies contemporaines de danse et de théâtre sont venues les sensibiliser au cours d'ateliers.



Marcel!

short

Director & Screenwriter
Jean Achache presents
Marcel!

director/screenwriter
Jean Achache

producer Richard Malbeqi -
Palo Alto Productions

starring Anne Kessler, Raphaël
Goldman, Samuel Achache

running time 8min 45sec



English synopsis

While looking at Marcel Duchamp's ready-mades at the Georges Pompidou Center in Paris, Zack and Seb realize that the bottle holder gathering dust in their parents' cellar is the spitting image of a piece by the great artist. They then try to sell the object to a gallery, learning a lesson about art and stirring up a bit of a ruckus in the process.

Synopsis en français

En observant les « ready-mades » de Marcel Duchamp au Centre Georges Pompidou de Paris, Zach et Seb se rendent compte que le porte-bouteille amassant la poussière dans la cave de leurs parents est une réplique exacte d'une des œuvres de l'artiste. Ils essaient alors de le vendre dans une galerie, y recevant par la même occasion une leçon d'art plutôt mouvementée.

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french film festival
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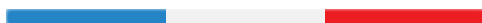
french film festival

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Monday, March 30th, 7-9 p.m. Open and free to the public.

Reservation is requested.



Jean Achache



Jack Steinberg

Artist-Technicians are at the core of filmmaking

“Assistant Directors are responsible for the assembly of all of the elements needed for filming and for the daily operation of the shooting set. Their objective is to provide the Director with everything he or she needs to put his or her vision on film,” as stated on the DGA website. The role of the AD is really that of the Director’s first lieutenant, their right hand, but that can differ from project to project and from one continent to another.

Jean Achache and Jack Steinberg will discuss what is involved in becoming an Assistant Director, what exactly the job entails, how their role effects both the production management of a film and very importantly, the creative product. They will also cover the differences of being an Assistant Director in Europe compared to being one in the United States.

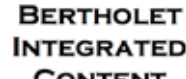
This Master Class will be moderated by Virginia Bertholet, a Richmond based producer who works on TV commercials and long format films, including a feature to be shot this summer in Norfolk. She was the US producer of Jean Achache’s documentary, *The Byrd: A Love Affair*, on our treasured cinema palace located here in Richmond.

Jean Achache, a French Assistant Director, has worked on numerous features and commercials ranging from Bertrand Tavernier’s acclaimed *Coup de torchon* (*Clean Slate*) to lighter subjects like Cheech & Chong’s *The Corsican Brothers* as well as having taken the leap to director with his feature *Un Soir au Club* and the new documentary *The Byrd: A Love Affair*, premiering at this year’s French Film Festival (see page 29).

Jack Steinberg, a seasoned Assistant Director in the United States, whose work encompasses features like *Terminator 3*, Drew Barrymore’s *Whip It*, Ron Howard’s *How the Grinch Stole Christmas* and successful TV Mini-Series such as *John Adams*. Steinberg lived in Los Angeles before returning, as many former University of Virginia students do, to Charlottesville.

Reserve your free place by contacting: sophie@virginiabertholet.com.

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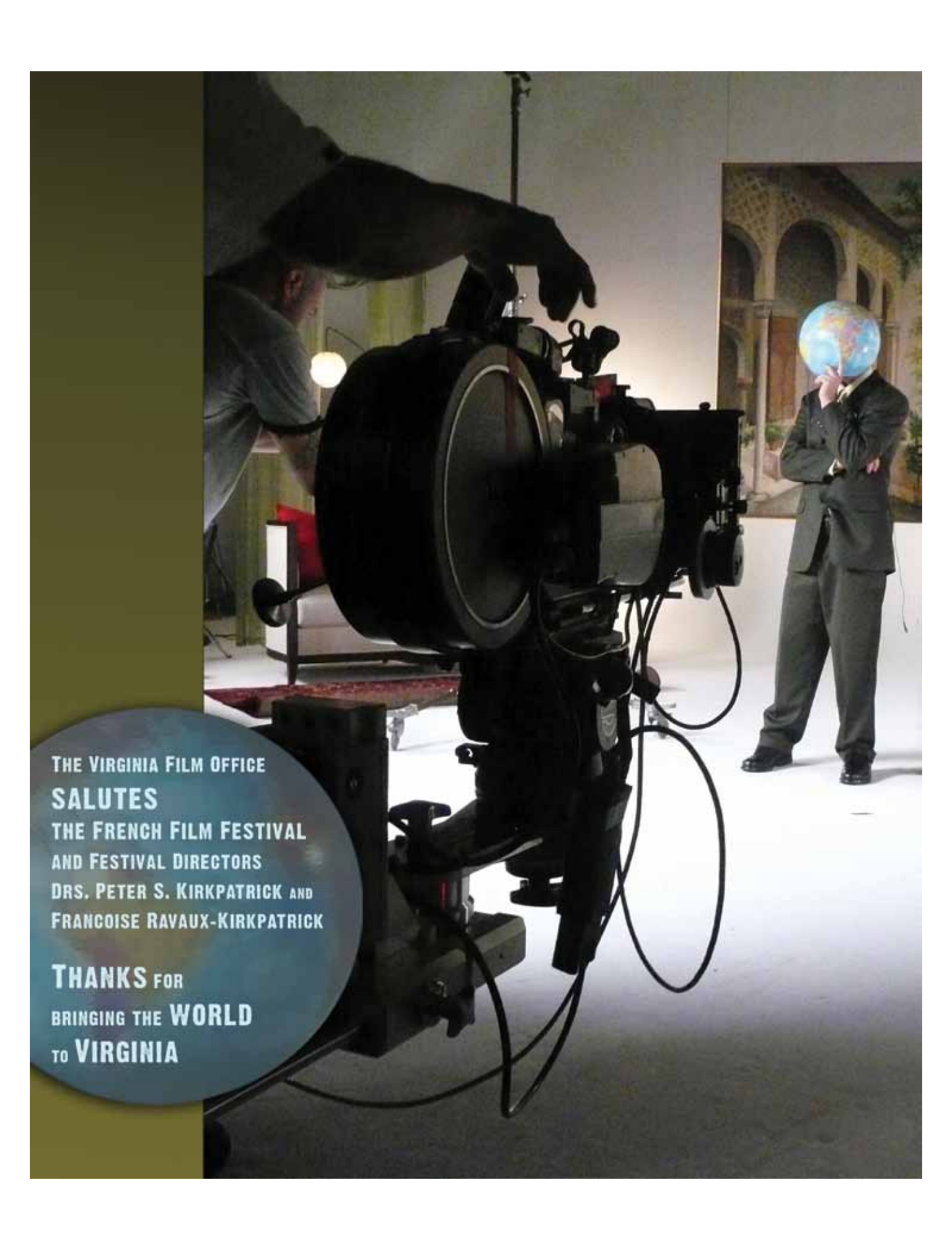


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A photograph of a film set. In the foreground, a large, vintage-style motion picture camera is mounted on a dolly. A person is partially visible behind the camera, adjusting it. In the background, a man in a dark suit stands with his arms crossed, holding a globe in place of his head. He is pointing at the globe with his right index finger. The background features a painted backdrop of a classical building with arches. The floor is white, and there are some cables and equipment visible.

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IMAGE: *Vase with Carnations* (detail), Summer 1886, Vincent van Gogh (Dutch, 1853–1890; active in France), oil on canvas, 18 1/8 x 14 3/4 in. (46 x 37.5 cm). Collection Stedelijk Museum, Amsterdam, purchased with the generous support of the Vereniging van Hedendaagse Kunstankopen, A2235

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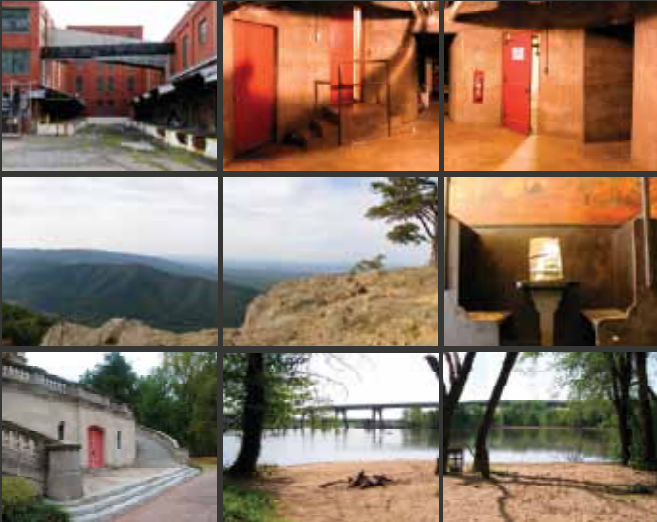
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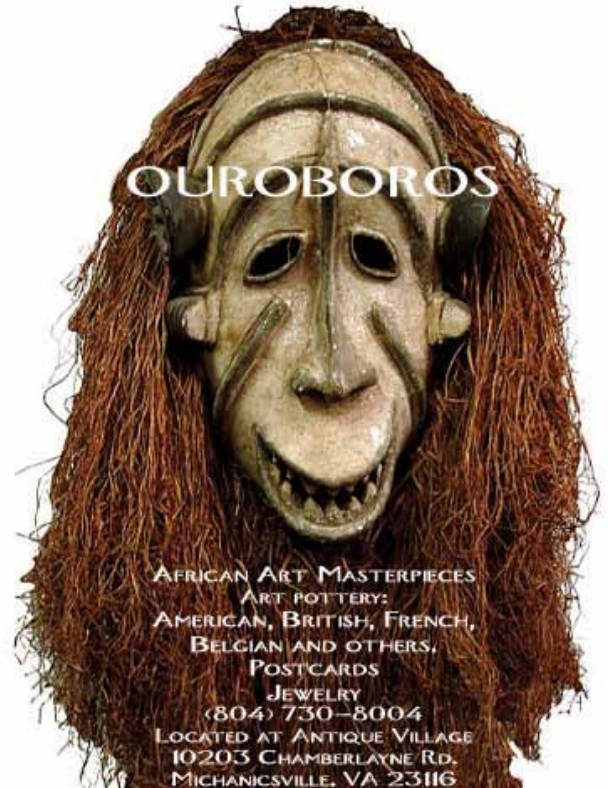


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Jean-Luc Baraton
Olivier Bardy
Michaël Barocas
Dominique Barouch
Stephane Belaisch
Violaine Bellet
Senda Bonnet
Yossera Bouchtia
Fabrice Bracq
Yves Brodsky
Charlie Bruneau
Vincent Burgevin
Mathieu Busson
Marie Calderon
Franck Carle
Jon J. Carnoy
Stéphanie Carreras
Daniel Cattani
Sébastien Chamailard
Ellis Chan
Alexandre Charlet
Emilie Cherpitel
Raphaël Chevenement
Olivier Ciappa
Jérémy Clapin
Guillaume Cliquot
Benjamin Cohenca
Jonathan Colinet
Bruno Collet
Guillaume Cotillard
Emmanuel Courcol
Matthieu-David Cournot
Gilles Cuvelier
Arnaud Delalande
Romain Delange
Pauline Delpach
Arnaud Demuynck
Alex Dension
Franck Dion
Dominique Dupont
Félicie Duterte
Ron Dyens
Yzabel Dzisky
Nicolas Engel
Thomas Favel
Mikaël Fenneteaux
Elodie Fiabane
Jean-Charles Finck
Maud Forget
Jean-Luc Gaget
Philippe Gamer
Corinne Garfin
Alexandre Gavras
Sébastien Goepfert
Noémie Gillot
Johann Gloguén
Mathieu Guetta
Dominique Guillo
Jeanne Guillot
David Guiraud
Samuel Hercule
Sébastien Hestin
Guillaume Husson
Gabriel Jacquiel
Eric Jameux
Charlotte Janot
Fanny Jean-Noël
Daniel Jenny
Charlotte Joulia
Macha Kassian
David Kremer
Damien Lagogué
Toinette Laquière
Jean-Philippe Laroche
Carlos Lascano
Philippe Lasry

Lucien Leconte
Franck Lebon
Julien Lecat
Violaine Lécuyer
Raphaël Lefèvre
Yann Le Gal
Simon Lelouch
Emeric Lemaître
Sylvie Léonard
Jean-Pierre Léonardini
Georges Le Plouffe
Fabrice Luang-Vija
Stéphanie Machuret
Adetoro Makinde
Chiara Malta
Gabriel Mamruth
Foued Mansour
Xavier Marquis
Vincent Mariette
Benoît Mars
Guillaume Martinez
Patrick Maurin
Simon Masnay
Vincent Mayrand
Alexandre Mehning
Christian Merret-Palmair
Florence Mialhe
Charlotte Michel
Nathan Miller
Shirley Montsarrat
Yoann de Montgrand
Pierre-Yves Mora
Camille Moulin-Dupré
Valérie Müller
Xavier Mussel
Alexandra Naoum
Laurent Navari
Duy Nguyen
Matthieu Normand
Joël Olivier
Virginie Peignien
Jean-Luc Perréard
Michael Pierrard
Pierre Pinaud
Arthur de Pins
Renaud Philipps
Béatrice Pollet
Olivier Pont
Aurélia Prévieu
Louise Revoyre
Clément Rièr
Cécile Rousset
Matthieu Rozé
Benjamin Rufi
Nicolas Salis
Jean-Stéphane Sauvaire
Marc-Etienne Schwartz
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Julien Sèze
Mathieu Simonet
Grégoire Sivan
Lewis-Martin Soucy
Slony Sow
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Eriko Takeda
Bernard Tanguy
Samuel Tilman
Olivier Treiner
Matthieu Van Eeckhout
Arnaud Viard
Marie Vieillevie
Pascal Vincent
Guillaume Viry
Vincent Vivioz
Julie Voisin
Augusto Zanollo

(† deceased)

Registration

Screenings of all feature films and short films will be held at the historic Byrd Theatre. The official reception will be held on Saturday evening at 7 p.m. at the VCU Scott House (909 W. Franklin St.). Student, Faculty and Regular VIP passes include guaranteed seating at all screenings and Q&A sessions with the actors and directors. There is a \$25 add-on cost per pass for admission to the official reception on Saturday evening with the actors and directors (7-9:00 p.m., VCU Scott House).

Tickets will be available at the box office 30 minutes before each screening. Tickets for each film are available for \$15 at the box office. **To guarantee your seating and to avoid lines at the door, buy a pass today.**

Name _____ Address _____ Email/Phone _____

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

- ☐ Regular VIP PASS, \$115 per pass x \$115 \$ _____
- ☐ Faculty VIP PASS, \$105 per pass x \$105 \$ _____
- ☐ Student VIP PASS, \$65 per pass (currently enrolled students) x \$65 \$ _____
- ☐ \$25 – Add-on per pass for Saturday's official reception x \$25 \$ _____

Other donations to help support the festival (tax deductible) \$ _____

Friend of the Festival Pass & Donor option (see details online) \$ _____

Total \$ _____

Make your contributions payable to: French Film Festival-Richmond, VA

Please return this form and payment to:

Virginia Commonwealth University
French Film Festival Office
920 West Franklin Street, Room 304
P.O. Box 843073
Richmond, Virginia 23284-3073

Phone: (804) 827-FILM (office and passes)

Fax: (804) 287-6446

Email: richmond@frenchfilm.us

www.frenchfilmfestival.us

These major credit cards also accepted:

☐ Visa ☐ Discover ☐ MasterCard ☐ Amex

Card No. _____

Exp. date _____ Verification code _____

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Phone () _____

Online credit card purchasing is now available. No refunds.



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

Immersion weekend for teachers of French and foreign languages

The Virginia Commonwealth University and University of Richmond French Film Festival offers a special opportunity for middle and secondary-school teachers of French and foreign languages to use their French and/or increase their understanding of French culture through an immersion weekend during the festival, March 26-29, 2015.

The French Film Festival is a unique French cultural event founded and directed by Drs. Peter and Françoise Kirkpatrick. The festival showcases newly released films from France. All screenings are at the historic Byrd Theatre in Richmond and have English subtitles. The French actors and directors come to town to present their new films to the American public in the Byrd Theatre with question-and-answer sessions after each screening. Master classes open the festival on Thursday afternoon. On Saturday evening, the French delegation of stars interacts further with viewers during the official reception held at the VCU Scott House on the Monroe Park campus of VCU. In addition to the regular activities and events of the festival, the weekend is a true immersion experience in French culture and language for middle and high school teachers of French and foreign languages. Teachers will be able to earn up to two or three graduate credits.

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 Louis Asciak at the festival office for more information. Registration deadline is March 19, 2015.

French Film Festival Office

920 West Franklin Street, 3rd Floor
P.O. Box 843073
Richmond, Virginia 23284-3073
Phone: (804) 827-3456
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 & Professional Education, VCU Division of Community Engagement, the Cultural Services of the French Embassy and the American Association of Teachers of French of Virginia.

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

Lock in your pass for the **24th French Film Festival**
with the 23rd festival price

Regular VIP Pass: \$115

Instructor VIP Pass: \$105

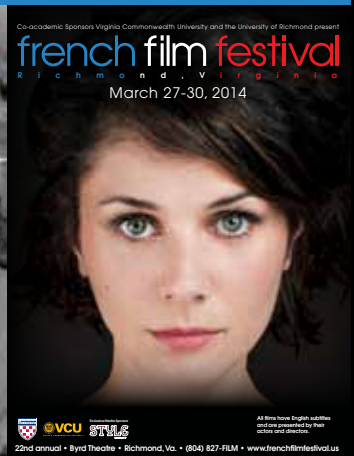
Student VIP Pass: \$65

Official Reception Add-On: \$25

Make check payable to: French Film Festival

Mark your calendars!
24th French Film Festival
March 31-April 3, 2016

Offer available only during weekend
of festival – see “will call table”



french film festival

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



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Continuing our partnership to bring you the festival.

