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French Film Festival
Richmond, Virginia

March 30-April 2, 2017

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700 Films, 850 Directors, Screenwriters, Actors, Cinematographers, Music Composers & Artist-Technicians
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26th French Film Festival
March 22-25, 2018

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

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Monday, March 27 - Wednesday, March 29
ON THE UR CAMPUS AND VCU CAMPUS

Special Symposium
French Film: Arts, Science & Technology at Work for Humanity II
FREE and open to the public.
Simultaneous Translation Headsets Provided

Queally Hall – Ukrop Auditorium –
Robins School of Business-University of Richmond
Monday, from 10:00am to 5:30pm
Tuesday, from 9:00am to 5:30pm

VCU Cinematheque – VCU Grace Street Theater,
934 W. Grace St, Richmond
Tuesday 7:00pm to 8:30pm

Queally Hall – Ukrop Auditorium –
Robins School of Business-University of Richmond
Wednesday, from 9:00am to 5:00pm

Wednesday, March 29
IN THE BYRD THEATRE
8:00 p.m. The Ride by Stéphanie Gillard
Presentation by and discussion with director and screenwriter
Stéphanie Gillard accompanied by Native American filmmakers
Chris Eyre, Georgina Lightning, George Aguilar and the Eleven
Native American Tribes of Virginia

Thursday, March 30
IN THE BYRD THEATRE
3:30 p.m. Himalaya, l’enfance d’un chef by Eric Valli
Presentation by and discussion with director Jacques Perrin,
music composer Bruno Coulais and executive producer Olli Barbé

6:00 p.m. Voyage à travers le cinéma français by Bertrand Tavernier
Presentation by and discussion with director and screenwriter
Bertrand Tavernier, music composer Bruno Coulais and journalist Elsa Boubil

9:50 p.m. Au nom de ma fille by Vincent Garenq

Friday, March 31
IN THE BYRD THEATRE
1:30 p.m. Enfin des bonnes nouvelles by Vincent Glenn
Presentation by and discussion with director, screenwriter and actor
Vincent Glenn and executive producer Moira Chappell-Dalain-Vautier

3:40 p.m. Le Peuple migrateur by Jacques Perrin, Michel Debats and Jacques Cluzaud
Presentation by and discussion with director, screenwriter
Jacques Perrin, music composer Bruno Coulais and executive producer Olli Barbé

6:05 p.m. Coraline by Henry Selick
Presentation by and discussion with director, screenwriter
Henry Selick and music composer Bruno Coulais

8:30 p.m. Rock’n’roll… of Corse! by Lionel Guedj and Stéphane Bébert
Presentation by and discussion with Founder and first guitarist of “The Police” Henry Padovani
Followed by live on-stage concert with Henry Padovani

Saturday, April 1
IN THE BYRD THEATRE
8:00 a.m. First Short Film Series
Au loin, Baltimore by Lola Quivoron
Une Poignée de main historique by Aurélien Laplace
A/K by Olivier Van Hoolstaf
Tunisie 2045 by Ted Hardy-Carnac
Noyade interdite by Mélanie Laleu
Presentation by and discussion with directors, screenwriters, producers, actors and cinematographers
Lola Quivoron, Aurélien Laplace, Olivier Van Hoolstaf, Ariane Blaise, Milena Studer, Ted Hardy-Carnac, Mélanie Laleu and Christophe Larue

9:55 a.m. Médecin de campagne by Thomas Liti
Presentation by and discussion with actress Marianne Denicourt

12:20 p.m. La Nouvelle Vie de Paul Sneijder by Thomas Vincent
Presentation by and discussion with director and screenwriter Thomas Vincent

2:55 p.m. Les Saisons by Jacques Perrin and Jacques Cluzaud
Presentation by and discussion with director, screenwriter
Jacques Perrin, music composer Bruno Coulais and executive producer Olli Barbé

6:00 p.m. Reception at The Daily Restaurant in Carytown

Sunday, April 2
IN THE BYRD THEATRE
8:00 a.m. Second Short Film Series
Petit-fil(1) by Romuald Beugnon
Les Courgettes de la résistance by Cône Balguerie,
Benoît Lecalaté, Ivana Ngamou and Mélissa Idri
La Caverne by Joann Star
Octobre noir ou Malek, Said, Karim et les autres... by Florence Corre and Aurel
D’après une histoire vraie by Cédric Prévost
Les Parapluies migrateurs by Mélanie Laleu
Presentation by and discussion with directors, screenwriters, producers, actors and cinematographers Romuald Beugnon, Côme Balguerie, Garance Rivoal, Quentin Faure, Florence Corre, Cédric Prévost, Mélanie Laleu and Christophe Larue

10:30 a.m. L’Astragale by Brigitte Sy
Presentation by and discussion with director and screenwriter Brigitte Sy

12:45 p.m. Adopte un veuf by François Desagnat
Presentation by and discussion with director and screenwriter François Desagnat

3:05 p.m. Les Enfants de la chance by Malik Chibane
Presentation by and discussion with actor Philippe Torretton

5:30 p.m. MEC! Actor Philippe Torretton interprets Alain Leprest’s poetic lyrics with percussionist Edward Perraud
Presentation by and discussion with actor Philippe Torretton and percussionist Edward Perraud

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

Reception with the French Delegation
The Reception with the French Delegation is for all Festival student, faculty and regular VIP reception pass 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. This special event will be held on the evening of Saturday, April 1st, 6 p.m. - 8 p.m. at The Daily Restaurant in Carytown, a non-smoking venue, located at 2934 W. Cary St., Richmond, VA.

Photo © Christophe Larue. Photo from Noyade interdite by Director Mélanie Laleu. Director of Photography Christophe Larue. Productions: Offshore & A Travers le Miroir.
Tribute to Bruno Coulais & Jacques Perrin

The French Film Festival is honored to host Bruno Coulais and Jacques Perrin during the Symposium and for three special screenings in the Byrd Theatre.

Collaborations between music composer Bruno Coulais and actor, producer and director Jacques Perrin

Symposium made possible thanks to University of Richmond - Tucker-Boatwright Festival of Literature and the Arts hosted by the Department of Languages, Literatures and Cultures, and the School of Arts & Sciences
Co-academic sponsors Virginia Commonwealth University and University of Richmond present

special symposium

Richmond, Virginia

March 27-29, 2017

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

Free and open to the public - Ukrop Auditorium - Queally Hall - University of Richmond campus - Richmond, VA
Free simultaneous French-English interpretation with headsets - (804) 827-FILM - www.frenchfilmfestival.us
PARIS, le 8 février 2017

Est-ce le hasard qui m’a ramené à mes origines américaines, en Virginie, à Richmond, la ville de mon grand-père paternel et de ses ancêtres enterrés là depuis 3 siècles ? Il n’y a pas de hasard, il n’y a que des coïncidences dirait mon ami Claude Lelouch et, même si on sait que le passé sert à déterminer le présent, il n’y a que des coïncidences dirait mon ami Claude Lelouch et, même si on sait que le passé sert à déterminer le présent, je vais aller essayer de retrouver ce bon rêve, cette utopie, à Richmond, la ville où l’attirance réciproque de l’Amérique et de la France est la plus tangible et justement sur les idéaux évoqués plus haut, là où se tient le “French Film Festival in America” depuis 25 ans, des noces d’argent qui célèbrent une attirance fondamentale de deux pays par leur langue, leur littérature, leur peinture, leur théâtre et... leur CINEMA.

Il y aura beaucoup d’invités au Symposium de trois jours qui enrichira ce 25ème Festival. Des intervenants très érudits qui viendront échanger à Richmond leurs expériences et leur savoir technique. On constatera bien vite que depuis l’invention du cinématographe l’échange des traditions démocratiques et progressistes françaises et américaines a été constant et que ça va continuer, que ça doit continuer pour le meilleur, un art cinématographique d’ouverture au monde, au service de l’humanité toute entière. Richmond, la ville du meilleur Festival du Film Français en Amérique et dans le monde. Le seul Festival qui traite de l’éternel retour des Français au (bon) rêve américain et de la curiosité américaine à la singularité de la France, le pays des Lumières et de la Révolution. Richmond, où on peut parler à loisir de Lafayette et d’Oliver Stone, d’Edward Hopper, d’Ernest Hemingway et d’Edgar Allen Poe, de Bertrand Tavernier et de Samuel Fuller, de François Truffaut et de Jacques Rivette en même temps que de Robert Kramer, de Claude Lelouch et de Clint Eastwood, de Stéphane Brizé et de Damien Chazelle, de Michael Crawford et de Stéphane Hessel. Cette tradition sera perpétuée cette année encore par la présence, entre autres, de Jacques Perrin, du compositeur Bruno Coulais, l’acteur Philippe Torreton et l’animateur américain Henry Selick aussi bien que les cinéastes indiens américains Chris Eyre, Georgina Lightning et George Aguilar.

Bertrand Tavernier dirait : Que la fête commence…

Pierre-William GLENN
President, Association French Cinema in America
President, Commission Supérieure de la Technique et du Son
Professor, La Fémis Film School – Paris
Citizen Camera at Work for Humanity: Filmmaking and Visual Authorship and Sovereignty

Monday, March 27
10:00 a.m. - 11:00 a.m.

PHOTO-EXHIBIT: Viewer Authorship and Sovereignty – 1 Image Out of 140,000 –

Write Your Own Film
By Gérard Krawczyk (director, producer and screenwriter)

A film is comprised of 24 images per second. 140,000 images equal 1 hour 30 minutes of cinema. The Interactive Photo Exhibit 1 Image Out of 140,000 invites you to write your own film from:

• one still-photo from one of the nine photos of the exhibit
• a suggested film scenario for that specific frame
• an original music composed by Armand Amar, Mâdi Roth or Pierre Oberkampf for that possible film sequence, accessible through a flash-code

GÉRARD KRAWCZYK BIOGRAPHY:
Gérard Krawczyk graduated from Paris-Dauphine University (Master of Management and Economics) and IDHEC / FEMIS, in Film directing and Image. In 1986, he wrote and directed his first feature film, Je hais les acteurs, which was nominated to the Césars and to the Michel Audiard Awards, soon followed by L’Été en pente douce. In 1997, after having directed numerous commercials, Gérard Krawczyk returned to the feature film industry with a musical film Héroïnes. The same year, he started shooting the first Taxi. It was the beginning of nine years of collaboration with producer Luc Besson with films like Taxi 2; Wasabi; Taxi 3; Taxi 4; and Fanfan La Tulipe (which opened the 56th Cannes Film Festival). In 2005, he co-produced and directed La Vie est à nous! where he returned to the world of his first intimate films. His tenth film L’Auberge rouge took us into a visual and acoustic universe of fantasy tales rarely found in a comedy. Between 2000 and 2010, Gérard Krawczyk was second at the box office in French theatres behind Peter Jackson (The Lord of the Rings; King Kong, etc.) with nearly 25 million admissions. In 2013, he directed the last two episodes of the TV series Taxi Brooklyn, written by Gary Scott Thompson (Las Vegas; Fast and Furious, etc.), which was broadcasted on TF1 in France and on NBC in the United States. In 2014, he produced a 110 minute documentary about the city of Marseille.

SEQUENCE 53  METRO INT.SOIR

She climbs the stairs trying to look as natural as possible. Her handbag feels as if it is burning her arm. Inside it, the revolver with the mother-of-pearl handgrip is loaded. Six bullets. Her only fear is that her hand will tremble when he opens his door to her. Still one more flight of stairs and she will be outside. She thought of everything. Except one detail. Someone is following her.

EXTRAIT DU FILM
AIME-MOI

Write your own film on one page and publish it on Gérard Krawczyk’s Facebook account. The three films to receive the most “likes” will participate in a final competition. From among these three finalists, a winner will be selected by a jury of professionals. The winner will receive a signed original print from the exhibit.
Monday, March 27  
11:00 a.m. - 12:00 p.m.  
**Challenges in Producing Socially Engaged Films**  
By Moïra Chappedelaine-Vautier (director, producer) 

**TOPIC:** What relationships does social intervention cinema generate between esthetic considerations and politics?  
With her experience at L’Unité de Production Cinéma Bretagne – the cinematographic production cooperative created by her father René Vautier during the 1970s in Brittany, France – and through countless examples of socially engaged films – Moïra Chappedelaine-Vautier scrutinizes the ways in which militant cinema exists, the issues at stake regarding its production and also its distribution up to the present day, and the impact of digital technology on its future distribution. 

**MOÏRA CHAPPEDELAINE-VAUTIER BIOGRAPHY:**  
Moïra Chappedelaine-Vautier began her career in cinematographic production with short films and then expanded to documentaries. She directed her first documentary, *Bogotrax Red Sonante* in 2006 in Colombia. This musical documentary captures the international and national musicians and artists roaming the streets of Bogota seeking encounters with citizens during the Bogotrax festival. The film is a reflection in images of the festival, as both a social and artistic manifesto. Moïra joined Ciaofilm in 2011. With Ciaofilm, she produced *Zona Franca*, a documentary by Georgi Lazarevski, *Coby* by Christian Sonderegger, and *Salut et Fraternité* by Oriane Brun-Moschetti. At the same time, she is safeguarding and restoring the cinematographic work of her father René Vautier. Her goal is to revive his films and bring to life his long-time censured works in order to preserve and pass them on to new audiences. In 2012, she supervised the digital restoration of *Avoir 20 ans dans les Aurès* (subtitled and distributed in the US by the French Film Festival). In 2014, she, with her father, directed *Histoire d’Images, Images d’Histoire*. In 2011, she began production of the full length work of fiction *Enfin des bonnes nouvelles* by Vincent Glenn which premiered in French theaters in 2016. She also is a director of post-production for Rouge International while continuing to produce and direct documentary films. 

Citizen Camera at Work for Humanity: Filmmaking and Visual Authorship and Sovereignty
Citizen Camera at Work for Humanity: Filmmaking and Visual Authorship and Sovereignty

Monday, March 27
2:00 p.m. - 3:30 p.m.

Cinema as language: A subversive tool for elucidation, emancipation and advancements in social, ecological and political spheres.

By Vincent Glenn (director/producer)

TOPIC AND BIOGRAPHY: In the beginning, there was a vague desire to tell stories, to play with the subject matter of images, sound, music and words. Since I learned to play classical piano, I could read jazz music and I began to dream up several pieces that I imagined setting to music.

My father had explained something quite simple to me: cinema is a language, it is a technique that can be used to say things. It is like the piano – if you want to play, you have to learn the notes and if you want to write, you have to learn the basic vocabulary and grammar . . . , films are the same. So that is what I began to do, learning cinema like a language, before even knowing if I had anything to say . . .

As I learned, as I discovered films, great filmmakers made me want to do what they do – or at least to try . . . I progressively forged the conviction that cinema could be a tool of knowledge and of transmission of knowledge, as well as a means of subversion. A means of reflection, of studying, an investigative tool with the potential to make statements in the socio-politico-economic field. A language and a tool to tell stories and to enter a battle in which the stakes could be emancipation, elucidation or new social, ecological and political conquests. Films appeared to me as lifelines in a wild, polluted, all-engulfing economico-political river.

From there, I made films to be able to understand, to stand up, keeping a singular rapport with words and with a certain number of dialectics: the sacred and negligence . . . (Les Larmes du crocodile, 1993); chaos and determinism (Dernières nouvelles du chaos, 1994); democracy and individual subjectivity (Rue de la Solidarité, 1996, as well as a quote by Renoir: “The problem with this world is that everyone has good reason”); identity and alterity (Enfants du Raï, 1995 and Du côté de chez soi, 1998); evaluation and apprenticeship (Ralentir Ecole, 2000); globalization, power and the notion of visibility of ideologies (Davos Porto Alegre et autres batailles, 2001); globalization, cultures and the rules of indicators of economic wealth (Pas assez de volume – Notes sur l’OMC, 2004); between economic sense and nonsense (Indices, 2011); and finally a duel in the shape of a comedy, a fictional work disguised as a documentary, between the power of capital and the power of the people (Enfin des bonnes nouvelles, 2016).

Every time, the same common elements came into the process: a desire to understand and to pass on what I had understood and felt, a desire to shape this communication, playing with words, images, musicality, the mysteries of the world and of men.

Vincent Glenn holds a degree from the Louis Lumière Film School in Paris. He recently co-wrote with Christophe Alévèque On marche sur la dette : Vous allez enfin tout comprendre!

IN THE BYRD THEATRE • MARCH 31, 1:30 P.M.
To complete his presentation, Vincent Glenn will screen his feature Enfin des bonnes nouvelles followed by a question & answer session (see pages 36-37).
Citizen Camera at Work for Humanity: Filmmaking and Visual Authorship and Sovereignty

Monday, March 27
3:45 p.m. - 5:15 p.m.
Reframing Cultural Survivance: Experiences with the Lakota (Sioux) before, during, and after the Shooting of the Documentary The Ride

By Stéphanie Gillard (director) in the presence of Native American filmmakers Georgina Lightning, Chris Eyre and George Aguilar.

TOPIC: The Ride depicts the 300-mile journey undergone each winter by a troop of Lakota Sioux through the plains of Dakota on horseback to commemorate the massacre of their ancestors at Wounded Knee, and to regain, for a few days, their sense of belonging to a nation that was once free. How did a foreigner, a French woman director whose culture is supposed to be so different from Native Americans’, manage to be accepted within the Lakota rider group? How one of Jim Harrison’s books was an inspiration to her and gave her the energy and determination to succeed in becoming part of that ride. Making films of this nature is a tenuous and delicate task, as the camera can easily become a barrier, and as faith and trust remain overly fragile.

STÉPHANIE GILLARD BIOGRAPHY: Stéphanie Gillard was born in 1973 in Paris. After studying law, she pursued a film degree at ESAV (Ecole Supérieure d’AudioVisuel) in Toulouse and started working as an assistant director and production assistant. Thereafter, she produced and directed her first documentary, Une histoire de ballon, about the meeting point of oral tradition and the culture of soccer in Cameroon (aired on Arte, TV5, RTBF, France Ô, NHK World TV) and for which she received several awards (Étoile de la SCAM 2007; Special Jury Prize at the International Pan-African Film Festival of Cannes 2009; Second Jury Prize at the Caméra des Champs Film Festival 2010). Her third documentary, Lames ultramarines, focuses on young fencers from the French West Indies and their dream of joining the National Fencing Team of France. Co-produced by France Ô, the film received the Best documentary prize FEMI-Guadeloupe (Regional and International Film Festival-Guadeloupe 2016). The Ride is her first feature documentary which will be theatrically released.
Citizen Camera at Work for Humanity: Filmmaking and Visual Authorship and Sovereignty

**Tuesday, March 28**
7:00 p.m. - 8:30 p.m.

**Conquest of a Visual Autonomy: Historical Examples and Contemporary Filmic Initiatives**

By Nicole Brenez (Professor at University of Paris III and world leading scholar on avant-garde and revolutionary filmmakers)

**TOPIC:** Visual Autonomy can be understood as a free image made by the people for the people, in opposition to any attempt to take, steal, use or impose pictures on individuals or groups in a predatory manner. Historical examples lead from 1913 and the People Cooperative to René Vautier during the Algerian War and Armand Gatti and Hélène Chatelain in the 1970s. Today, while anyone can create their own images, we mainly observe the triumph of self-reification. So the process of autonomization cannot be related only to the so-called “democratization” of technical recording devices, but must be inscribed in a political conception of representation and a history of figurativity.

**NICOLE BRENÈZ BIOGRAPHY:**

She is the scientific editor or co-editor of the writings of Masao Adachi, Edouard de Laurot, and Jean Epstein. With Philippe Grandrieux, she produces the collection “It May Be That Beauty Has Strengthened Our Resolve”, devoted to revolutionary filmmakers forgotten or neglected by the histories of cinema. She worked for Chantal Akerman and Jean-Luc Godard. She has organized many film events and retrospectives, in Buenos Aires, Rio de Janeiro, New York, Tokyo, Vienna, London, Madrid, Singapore . . .

**VCUCinémathèque**
VCU Grace Street Theater:
934 West Grace Street,
Richmond, VA 23220
Science & Technology: Accompanying and Creating New Visual & Cinematic Experiences

Tuesday, March 28
9:00 a.m. - 10:00 a.m.
Analogue and Digital Technologies: Creative and Esthetic Choices
By Pierre-William Glenn (director of photography, director), Christian Guillon (director of photography, digital technology specialist) & Gérard Krawczyk (director, producer and screenwriter)

TOPIC: Art does not acknowledge exclusivity. More than a century after the era of the Impressionists, the galleries of Monfleur, France or Carmel, California are filled with figurative paintings of dogs and children on the beach. Cinema is inventing its own “Querelle des Anciens et des Modernes”. Filming with a digital camera is presented as a revolution. It is not the right way to look at the issue of digital technology. Whichever you use, analogue or digital camera, there is always a perspective, a window where the image is formed, a pace, a tempo of shot taking, and a procedure for adjusting the photometric and colorimetric parameters.

And over all, there are always actors in front of the camera. This remains to be the main gesture of this ritualistic operation called cinema, regardless of the medium of capture.

The real digital revolution is in computer graphics and how one uses them: first, they provided the possibility of producing images without actual shots, then the possibility of combining them and broadcasting them outside of the studio.

It is a fourth dimension that is offered to us and baffles our brains: not only is the earth round, but it is us who revolve around it.

CHRISTIAN GUILLON BIOGRAPHY: Director of Photography, then specialist in mechanical and optical special effects throughout the 1980s, Christian Guillon began, in the 1990s, to emerge as one of the pioneers of image synthesis in cinema. Later, his groundbreaking work would also extend into digital effects. He contributed to the development of digital film technology in France by designing the visual effects for numerous feature films and blockbusters, as well as for auteur films. All in all, Christian Guillon has worked on more than 200 film productions (including Femme Fatale, directed by Brian de Palma, Lord of War, directed by Andrew Niccol, as well as all of Jacques Perrin’s films after Microcosmos). In 2016, Guillon proved his continual commitment to innovation, as he worked to develop “Previsualization on Set”, with his visual effects company, “Les Tontons Truqueurs”. Guillon is also the Vice President of the Commission Superieure Technique de l’image et du son (CST).

PIERRE-WILLIAM GLENN BIOGRAPHY: Pierre-William Glenn is a Director of Photography, a Director and Producer of films. His career began in 1967 following his studies in Mathematics and his diploma from IDHEC (predecessor of the Fémis, École Nationale Supérieure des Métiers de l’Image et du Son) in the Filming department. He has contributed to more than a hundred films as 2nd Operator’s Assistant, 1st Operator’s Assistant, Cameraman and Director of Photography, working with numerous directors such as Jacques Rivette, François Truffaut, Claude Miller, Maurice Pialat, Yannick Bellon, Jacques Bral, George Roy Hill, John Berry, Philippe Labro, Samuel Fuller, Bertrand Tavernier and Claude Lelouch. In 2003, he fought for the creation of a jury to present an award for Best Artist-Technician at the Cannes Film Festival; an idea that saw the light of day with the Vulcain Prize. Pierre-William Glenn is a founding member of AFC (French Association of Directors of Photography) and served from 1997 to 2000 as president of the Association. Since 2002, he has been the President of the CST (Commission supérieure et technique de l’image et du son) and co-director of the Image Department at La Fémis since 2005.

GÉRARD KRAWCZYK BIOGRAPHY: see page 7

Tuesday, March 28
10:00 a.m. - 11:30 a.m.
Virtual Reality and Cinema: Complementary or Competitors?
By Stéphan Faudeau (General Manager of Génération Numérique – New technology for TV, Cinema, Broadcast, new media, publisher of Mediakwest and Sonovision, General Manager of Think Factory Formation, President of the Training Department within the Uni-VR association)

TOPIC: Beyond the “wow” effect of virtual reality (VR) in its early days, this instrument should – if it is given time to develop – assert itself as a fully-fledged medium. Virtual reality requires a different approach to the production of content (writing, directing, post-production) but it also needs distribution platforms and places to experiment it.

A movie theatre – or at least a cinema complex – could be one of these places to discover virtual reality content. Various projects are being developed – such as the MK2 VR cinema or the Geode VR in France – while in Asia, more game-oriented places are appearing (VR game arcades or VR bars).

Virtual reality is also a marketing base for promoting films. Hollywood studios already produce VR and 360 content prior to the release of their blockbusters. The idea is to create a buzz and commitment to this content, which is visible on social networks.

Finally, the VR production of fiction programmes should be able to find its place in relation to cinema and television.
because of the way programmes are conceived, the projects themselves and especially the way they are financed.

This lecture will cover the progress of virtual reality in various areas, with a pragmatic, practical and fun approach.

STÉPHAN FAUDEUX BIOGRAPHY:
After a degree in the Sciences, followed by studies at École Supérieure de Réalisation Audiovisuelle (Higher School of Audiovisual Directing), Stéphan Faudeux began working as a producer-director on numerous films. Parallel to this, he worked as a trainer, consultant and journalist in the field of new technologies as chief editor for Sonovision from 1997 to 2003. In 2007, he founded Dimension 3, the International 3D Image Forum. In April 2012, he developed Mediakwest, the first magazine to cover the audiovisual and technologies ecosystem. Génération Numérique was founded in 2014 and it now publishes Mediakwest and has relaunched Sonovision. That same year, Génération Numérique organised Screen4All Forum, during which a day was devoted to VR 360. The 2016 edition of Screen4All Forum was a great success with visitor numbers up by 50%.

Science & Technology: Accompanying and Creating New Visual & Cinematic Experiences

Tuesday, March 28 11:30 a.m. - 1:00 p.m.


By Christian Guillon (director of photography and digital technology specialist) with the participation of Francine Lévy (Director of ENS Louis Lumière)

TOPIC: Previsualization On Set (Previz) is used for hybrid films that aim to combine real-time filming and synthetic images. Previz involves the use of an on-set technology that provides the director and crew with a more or less complete visualization of the mixture of live action filming and the synthetic, or animated elements. Previz represents a potentially transformative movement within the film industry, as long as all of the technical industries within the film world can develop the proper technologies to accompany it.

CHRISTIAN GUILLOU BIOGRAPHY: see page 12

FRANCINE LEVY BIOGRAPHY: Francine Lévy, director of ENS Louis Lumière, is an architect and professor. Her research investigates images in relation to time, photography, cinema, animation, comics, architecture, perspective, light, framing, and the human body. She teaches special effects and digital imaging and contributes her expertise in these areas to the French film industry. Her publications also focus on the relationships between painting/cinema and time.
MAGIC LANTERNS
RESURRECTION OF A LOST 17TH CENTURY VISUAL ART
WHAT IF CINEMA HAS EXISTED SINCE 1659?

SATURDAY, APRIL 1, 2017
BYRD THEATRE
8 P.M.

Performed by
Laurent Mannoni
Laure Parchomenko
Nathan Wilcock
Liénon Manci
Zakaria Mahmoud

www.frenchfilmfestival.us
Special Symposium

Science & Technology: Accompanying and Creating New Visual & Cinematic Experiences

Tuesday, March 28
2:30 p.m. - 4:00 p.m.
The Magic Lantern and Moving Images of Another Kind – The 400 year-old Awe-Inspiring Grandfather of HD Cinema. What if Cinema Has Existed since 1659?

By Laurent Mannoni (scientific director of the Cinémathèque Française) and Laure Parchomenko (curator at the Cinémathèque Française)

TOpIC: Laurent Mannoni and Laure Parchomenko will present the Magic Lantern, a now forgotten optical instrument, which, however, has established itself within the foundation of cinematographic language; including animated and colorful images accompanied by music and sounds, tracking shots, fade-in fade-outs, etc. What if cinema has existed since 1659?

LAURENT MANNONI
BIOGRAPHY: Laurent Mannoni is the scientific director of the Cinémathèque Française (French Film Institute). He has written more than twenty books on cinema, including topics such as the origins of cinema, German Expressionism, Georges Méliès, Magic Lantern and Painted Film, and more. His most recent project, published in 2016, is titled La Machine cinéma. He is also the curator of numerous exhibitions, including his latest work: De Méliès à la 3D – la machine cinéma, which was in exhibition at the Cinémathèque Française until January 2017. His next exhibition will be of works by Georges Méliès and will be held at the Palais des Festivals in Cannes during the summer of 2017.

LAURE PARCHOMENKO
BIOGRAPHY: Laure Parchomenko has overseen camera collections at the Cinémathèque Française since 2007. In addition to her work as a curator, she had the opportunity of performing magic lantern shows with Laurent Mannoni using the exceptional material provided by the Cinémathèque Française: in Paris, in Turin, at the Musée du Louvre, and at many other locations.

To complete this presentation, on Saturday, April 1st from 8:00 p.m. to 9:30 p.m. inside the Byrd Theatre, there will be a special Exclusive North American performance of Magic Lanterns, imported from the Cinémathèque Française, featuring rare, prismatic and vibrant hand-painted glass slides moving across the giant screen accompanied by an original story written by Laurent Mannoni and Laure Parchomenko, with actor-bonimenteur Nathan Willcocks, harpist Liénor Mancip and foley-artist Zakaria Mahmoud.
Science & Technology: Accompanying and Creating New Visual & Cinematic Experiences

Tuesday, March 28
4:00 p.m. - 5:30 p.m.
The Caveman with a Computer: Director Henry Selick Embraces Ancient and Future Technologies to Make Unique Films
By Henry Selick (American animation feature director)

TOPIC: Henry Selick, known for the animated features Coraline, James and the Giant Peach, and The Nightmare before Christmas, loves the handmade quality of stop-motion animation where real puppets on real sets are manipulated a frame-at-a-time to create the illusion of life. But he is also the first director to shoot a stop-motion feature film in 3D as well as the first to use rapid prototype 3D printers to create facial expressions and props for a film. Along with Tim Burton, he is also the first to make stop-motion feature filmmaking a viable medium. In this presentation, Henry will describe and show examples of how, why, and when he has employed the newest technologies with the oldest to serve his unique aesthetic.
HENRY SELICK BIOGRAPHY:
After studying Experimental Animation at the California Institute of the Arts, and working as an animator for Walt Disney Studios and, later, MTV, Henry Selick captured the attention of Tim Burton, who produced his debut film, 1993’s stop-motion *The Nightmare Before Christmas*, which was nominated for an Academy Award for Best Visual Effects and won the International Animated Film Society’s Annie Award for Best Creative Supervision. Following were *James and the Giant Peach* (1996), which received the top prize for an animated feature at the Annecy Film Festival in 1997, and *Monkeybone* (2001), both of which mixed stop-motion with live action. After contributing stop-motion animation to Wes Anderson’s *The Life Aquatic*, Selick directed his first computer-generated animation film, the award-winning short film *Moongirl*, the inspiration for Candlewick Press’s children’s book of the same name. Selick also became the supervising director for feature film development at the Portland, Oregon animation studio LAIKA, where his fourth film *Coraline* was produced. *Coraline*, the first stereoscopic stop-motion animated movie, was nominated for an Academy Award, a BAFTA, and a Golden Globe, all for Best Animated Feature.

IN THE BYRD THEATRE
MARCH 31, 6:05 P.M.
Henry Selick and Bruno Coulais (music composer for the film) will present the screening of *Coraline* followed by a question & answer session (see pages 40-41).
Interplay of Music on Screenwriting, Cinematography and Editing

Wednesday, March 29
9:00 a.m. - 10:00 a.m.
Screening of the documentary *In the tracks of Bruno Coulais*
(52 minutes)
directed by Pascale Cuenot

**ON BRUNO COULAISS, WRITTEN BY STÉPHANE LEROUGE:** As a young symphonist in 1978, Bruno Coulais discovered film music as an additional means of expression, a way to put the exacting nature of his writing within reach of the widest possible audience. The transition came when working with François Reichenbach, and then film auteurs like Jacques Davila, Christine Pascal, Nico Papatakis or Agnès Merlet.

“In films,” he explains, “a composer has to meet directors halfway, and enter their universe without abandoning his own. That is the difficulty — or the paradox — in writing music for pictures. Collaborating with filmmakers whose worlds varied wildly helped me progress, and explore fields that weren’t naturally my own.”

Those wider audiences discovered the firepower of his writing with the great television series of Josée Dayan (*La Rivière Espérance, The Count of Monte-Cristo*) and the documentary *Microcosmos, le peuple de l’herbe* directed by Claude Nuridsany & Marie Pérennou, an initiatory voyage on the micrometer scale. Into this plunge deep inside the world of the infinitesimally small, Coulais injected a strange lyricism that lies somewhere between marvel and fantasy. On a broader scale, *Microcosmos*, which earned Bruno Coulais his first César (French Film Industry Award equivalent to the Oscar Award) for best music written for a film, brought him as well an avalanche of offers, from Olivier Dahan to Gabriel Aghion and from Mathieu Kassovitz to Akhenaton. They gave him the chance to build lasting loyal relationships with filmmakers such as James Huth, Jean-Paul Salomé, Frédéric Schoendoerffer, and Jacques Perrin. Bruno Coulais collaborated on a number of films Jacques Perrin directed and/or produced: *Himalaya – l’enfance d’un chef*—for which he received his second César for best music written three years after obtaining the same for *Microcosmos*. He received his third César for another Galatée Films production, *The Chorus (Les Choristes)*. Other films by Jacques Perrin for which Bruno composed include the breathtaking *Oceans, Winged Migration (Le Peuple*...
migrateur) and most recently Seasons (Les Saisons).

Whether his films deal with research or develop into such French blockbusters as Dark Portals (Vidocq), Belphegor or The Crimson Rivers (Les Rivières pourpres), Coulais sees his art like a window opening onto the world, one that reveals a modern alchemist’s gifts. It is his personal manner of mingling cultures or creating a genuine fusion between, for example, in the film Himalaya, Tibetan choirs and Egyptian percussions, or Corsican polyphony with A Filetta, who have been his “mascot” vocal group since Jacques Weber’s Don Juan, not to mention a unique signature for constructing dreamlike atmospheres of disturbing softness, and climates based on distorted lullabies, music-boxes and children’s voices.

Similarly, Bruno Coulais has established himself as a link between the animated film d’auteur alongside Henry Selick, whose film Coraline brought Coulais the 2010 Annie Award, or Tomm Moore, and a director like Benoît Jacquot.

2017 offers a balance between new collaborations and reconnections. With, on one hand, La Mélodie, first feature of young comedian and director Rachid Hami; on the other, the TV version of Voyage à travers le cinéma français, documentary-chronicle signed by Bertrand Tavernier, ambassador of modern cinephilia. A way for Bruno Coulais to pay tribute to his grand predecessors who have shaped his vocation: Maurice Jaubert, Henri Dutilleux, Georges Delerue... Today, after thirty-five years of film music, Bruno Coulais has acquired a status that is unique: that of a composer and ferryman between different worlds, and a triple-agent and dynamiter of frontiers combined. Just take a look at his filmography: it has the Marsupilami of Houba! next to Volker Schlöndorff, André Gide alongside Lucky Luke, and both Diderot and Isaac Hayes! Listening to his work, in a cinema, at a concert or on record, is like being invited to travel through the universe of a creator determined to dream forwards, an innovator whose outward calm comes as an astonishing contrast to the intensity of the inner world.

Special Symposium

Interplay of Music on Screenwriting, Cinematography and Editing

Wednesday, March 29
10:00 a.m. - 11:30 a.m.

Historical Perspectives on Film Music in French Cinema

By Bruno Coulais (renowned award-winning international film music composer and Stéphane Lerouge (French author and editor on film composers and scores)

An enlightening conversation amongst Bruno Coulais and Stéphane Lerouge spanning pivotal moments of creative and innovative interplay when the worlds of French cinema and music meet.

STÉPHANE LE ROUGE

BIOGRAPHY: Stéphane Lerouge is specialized in film music and he is the designer of the discographic collection of original film soundtracks “Écoutez le Cinéma!” for Universal Music France. This was established in 2000 and now includes more than 130 titles. It was inaugurated with French musicians (Delerue, de Roubaix, Magne, Demarsan) and gradually opened up to international musicians (Goldsmith, Nino Rota, John Barry, Lalo Schifrin). He is the author of the Film Music Alphabet (Galilmand 2000) and Conversations with Antoine Duhamel (Textuel 2007).

Since 1998, he has compiled the complete collection of Michel Legrand’s discographic re-editions for Universal and co-wrote, with the composer, his two memoirs, Rien n’est grave dans les aigus (Cherche-Midi, 2013) and the second volume, J’ai le regret de vous dire oui that will be published in 2017.

In 2016-17, he took part in Bertrand Tavernier’s Voyage à travers le cinéma français and published two anthologies with Universal, devoted to Lalo Schifrin and Quincy Jones.
“... a natural music combining itself with the soundtrack, as well as with the rhythm of wings flapping and birdsongs joining in with the orchestration”

Bruno Coulais

Interplay of Music on Screenwriting, Cinematography and Editing

Wednesday, March 29
1:30 p.m. - 3:30 p.m.
Film Music Composition within Cinematic Art

This presentation will focus on the artistic collaboration between music composer Bruno Coulais and French director, producer and actor Jacques Perrin as they convey their symbiotic relationship resulting in astonishing aural and visual processes which push and expand the cinematic narrative. Moderated by Stéphane Lerouge with participation by Olli Barbé (executive producer, Galatée Films) and Henry Selick (American animation feature director).

JACQUES PERRIN BIOGRAPHY:
As an actor, Jacques Perrin has participated in more than 80 films. He started his acting career with La Peau de l’ours (Claude Boissol, 1957) before starring in Valerio Zurlini’s film La Fille à la valise (1960). His meeting with Zurlini led to two additional collaborations: Journal intime (1962) and Le Désert des Tartares in 1976 (for which Perrin was also the co-producer). His career in Italy included also films directed by Mauro Bolognini and Vittorio De Seta. In France, his acting talent brought him the recognition of acclaimed directors and the foundation of long lasting working relationships, as with Pierre Schoendoerffer (La 317e Section, 1964), Constantin Costa-Gavras (Compartiment tueurs, 1964), Claude Chabrol (La Ligne de démarcation, 1966) and Jacques Demy (Les Demoiselles de Rochefort, 1966; Peau-d’Ane, 1970).

In 1968, at the age of 27, he created his own production company, Reggane Films – which would become Galatée Films and produced Constantin Costa-Gavras’ film Z (1968). This film won two Oscars, followed by two other films from the same director, State of Siege and Section Spéciale. He also produced Le Crabe tambour (1977) by Pierre Schoendoerffer. All films in which Jacques Perrin...
was also acting. Jacques Perrin also produced *Black and White in Color* by Jean-Jacques Annaud, also an Oscar winner.

In the 1980s and 1990s, while pursuing his acting cinematographic career, with notably the success of *Cinema Paradiso* (Giuseppe Tornatore, 1988), he devotes himself to television and also to his activities as a producer. In 1989, he discovered the natural world when he produced *The Monkey Folk*, directed by Gérard Vienne. He followed up by producing several films about nature and the animal kingdom including *Microcosmos* by Claude Nuridsany and Marie Pérenou in 1996, for which he received the César of Best Producer, and *Winged Migration* in collaboration with Jacques Cluzaud and Michel Debats, the following year. In 1999, he produced *Himalaya* by Éric Valli, and then went on to produce two films by Christophe Barratier, *The Chorus* and *Faubourg 36*. In 2003, he began producing and codirecting *Oceans*, for which filming lasted five years, and won a César award for Best Documentary. In 2010, he co-directed *L’Empire du Milieu du Sud* along with Eric Deroo, a documentary on French colonization in Vietnam constituted exclusively of archival images and soldiers’ letters. His newest film, *Les Saisons*, is an ambitious and successful project on the long shared history that binds humankind and nature, filmed from the point of view of nature.

**BRUNO COULAVIS BIOGRAPHY:** see page 18

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**IN THE BYRD THEATRE**
**MARCH 30, 3:30 P.M.**
*Himalaya*

**MARCH 31, 3:40 P.M.**
*Le Peuple migrateur*

**APRIL 1, 2:55 P.M.**
*Les Saisons*

Bruno Coualis and Jacques Perrin will present the films, each followed by a question & answer session (see pages 30-31; 38-39; and 48-49).
**Special Symposium**

**Interplay of Music on Screenwriting, Cinematography and Editing**

**Wednesday, March 29**  
3:30 p.m. - 5:00 p.m.  
**Conversation with Bertrand Tavernier:**  
**How Music Informs My Visual and Cinematographic Process**  
By Bertrand Tavernier (film director, screenwriter, producer and author) and Elsa Boublil (music journalist)  

**ELSA BOUBLIL BIOGRAPHY:** After studying literature and obtaining an advanced degree in jazz and in 1950s and 1960s social movements in the United States, Elsa Boublil followed her passion for the radio by working for France Inter and France Culture, all while continuing to practice the clarinet and singing in various groups.
After collaborations with Frédéric Lodéon, Laure Adler, Michel Polac, Patrice Gelinet, Ivan Levaï, and Stéphane Bern, Elsa Boublil became producer of her show on France Inter. She first began with a two-hour coverage of jazz followed by “Summertime” which was on air every Sunday and summer evenings, and later, she worked on her show “Vous avez dit classique?” (Did You Say Classic?) which aired every day from 4pm to 5pm.

She wrote and published Body Blues with L’Iconoclaste Publishing Company last year.

Since September 2016, she has been producing and hosting “Musique émoi”, on Sundays from 9am to 11am on France Musique, where she receives a guest each week from a cultural, political, scientific, or economic background for an interview where they comment on the influence music has had on their lives. With a note of playfulness and a touch of humor, the program is the materia prima of a life story and of the intimate emotions aroused by music.

BERTRAND TAVERNIER BIOGRAPHY: Bertrand Tavernier has directed over 50 feature-length films and has won many awards, including five César Awards, four Berlin Film Festival awards, a Best Director Award (Cannes Film Festival), a Los Angeles Film Critics Association Award, and a Prix Louis Delluc.


Throughout his rich career, he collaborated with main French Cinema figures such as cinematographer Pierre-William Glenn, actors Philippe Noiret, Philippe Torreton and Thierry Lhermitte. His newest film, released in 2016, A Journey Through French Cinema, is a personal retrospective of 50 years of French Cinema compiling newly remastered excerpts of nearly 100 films.

AT THE BYRD THEATRE
MARCH 30, 6:00 P.M.
Bertrand Tavernier will screen Voyage à travers le cinéma français with Bruno Coulais, who is also the film’s musical composer and journalist Elsa Boublil, followed by a question & answer session (see pages 32–33).

AT THE BYRD THEATRE,
APRIL 2, 5:30-7:30 P.M.
Exclusive North American Premiere live performance on stage of MECI: the texts of poet Allain Leprest, interpreted by award winning stage and screen actor Philippe Torreton with renown percussionist Edward Perraud (see pages 26–27).
Co-academic sponsors Virginia Commonwealth University and University of Richmond present

french film festival
Richmond, Virginia

Friday, March 31, 2017 at 8:30 p.m.

ROCK'N'ROLL... OF CORSE!

North American Première screening followed by live
ON STAGE CONCERT

STARRING
Henry Padovani
Founder & 1st guitarist of THE POLICE

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Photo © Alexandre Buisset / Produit Nautra Production: Sting and Henry, at the reopening of the Balzac in Paris, 12 2016
Meet the French Delegation during our Reception*

Saturday, April 1st
6:00 - 8:00 p.m.

The Daily
2934 W Cary Street

The Reception will be held next to the Byrd Theatre thereby ensuring everyone will not be late for the Exclusive Live Performance of the Cinematheque Francaise's Magic Lanterns at 8 p.m.

* Please make sure to purchase the reception add-on to your Festival pass for entrance to the reception

During your time in Richmond, please support these faithful and longstanding French Film Festival food sponsors who are among Richmond’s most outstanding restaurants, caterers and vendors and tell them the Festival sent you!
French actor Philippe Torreton
Percussionist Edward Perraud
perform live Allain Leprest’s texts
with English surtitles in

MEC!

Richmond: April 2, 2017
Byrd Theatre - 5:30 p.m.

Washington D.C.: April 4, 2017
French Embassy - 7 p.m.

New York City: April 6, 2017
Symphony Space - 7 p.m.

Information and Ticket Sales at:
www.frenchfilm.us

french film festival
PHILIPPE TORRETON STATEMENT: I had known Allain Leprest for a long time. Allain was from Rouen, we had common friends, and very quickly my desire to confront the world as it stands, to challenge life and the theater stage had found with him its figurehead. I always felt as a deep wound the fact that this artist, this immense poet was not known by the large public. My desire was to make the poetic intensity of his texts known: to say some “Leprest” as one says some “Rimbaud”, for the writing itself. For even if his texts bring to life street faces, childhood miseries and skirted happiness, they are not actually skits; I did not want to tackle them head-on, but soul-on.

What I wanted was to stand behind a music stand with sheets of paper as a musician behind his partition and allow Allain Leprest to talk to the people on and on. And since I do not like to be alone on stage and I wanted the music to be present after all, I thought of a duo for this recital. But I did not wish to be “accompanied” nor “supported”: I was dreaming of a musician who would also read Allain’s texts, his own way.

I called Edward Perraud who is a genius-percussionist, a poet of sound, a researcher and a go-getter. On stage, we hold a dialog, we are united and free as jazz asks for, and that freedom clings well to Allain’s texts.

PHILIPPE TORRETON BIOGRAPHY: Philippe Torreton entered the Comédie Française in 1990. Noticed by film director Bertrand Tavernier, he played in numerous Tavernier films: L.627 in 1992, Capitaine Conan for which he won the César Award for Best Actor 1997, and Ça commence aujourd’hui, in 1998. He pursues a triple acting career in theater, television and cinema. With major roles in films as Félix et Lola directed by Patrice Leconte, in 2002; Monsieur N. by Antoine de Caunes, in 2004; L’Équipier by Philippe Lioret, in 2005; Les Chevaliers du ciel by Gérard Pirès, he was nominated for the César of Best Actor that same year.

During the 2005-2006 theatrical season, he toured France in the role of Richard III, the eponymous play by Shakespeare.

In 2007, he held the leading role in Ulzhan directed by Volker Schlöndorff. He launched himself in stage direction while interpreting Dom Juan by Molière.

During the 2012-2014 theatrical seasons, he played the title role in Cyrano de Bergerac by Edmond Rostand, directed by Dominique Pitoiset and received the Molière for Best Theater Comedian for this part.

As for his cinematic career, he gives an astonishing performance in Présumé coupable by Vincent Garenq and is nominated for the César for Best Film Actor in 2012. He plays also in the film L’Écume des jours by Michel Gondry (2013), La Pièce manquante by Nicolas Birkenstock (2014) and Les Enfants de la chance by Malik Chibane (2016).

During 2016-2017, Philippe is touring France with the play La Résistible Ascension d’Arturo Ui by Bertold Brecht.

EDWARD PERRAUD BIOGRAPHY: Edward Perraud started playing guitar at the age of eight, then learned trombone and classical percussion at the Conservatory. After a master degree in musicology at the University of Rennes, he pursued a doctoral degree at IRCAM (Cultural Center for Musical Research). Accepted to the CNSM (National Conservatory for Music) in Paris in 1998, he receives that same year first prize in musical analysis.

Classical and contemporary music, jazz, Hindu music, extra-European music and free improvisation deeply influence his playing as a percussionist.

He has currently more than fifty records to his credits and founded the label Quark records in 2005. For the past last nine years, he is in a duo, called Bitter Sweet, with singer Elise Caron. Together, they explore all possible forms of improvisation in the most diverse styles.

Since 2011, Edward has created his own group, Synthetic Trip; is a member of the project The Bridge of Alexandre Pierrepoint; and tours with the famous European trio Das Kapital created in 2001, which received best Jazz record for the year 2011, in Germany.
Each winter, a troop of Lakota Sioux crosses the wide plains of Dakota on horseback to commemorate the massacre of their ancestors at Wounded Knee. While going through territories which no longer belong to them, the eldest attempt to pass on their culture, or what is left of it, to the youngest. A journey through time, the 300-mile trip rebuilds a lost identity and makes America confront its own history.
INTERVIEW WITH DIRECTOR STEPHANIE GILLARD

Your movie has a real political dimension.

This film is about the ride itself, but also about the event that the riders commemorate: Wounded Knee, the last massacre that ultimately sealed the end of the Indian wars. The film helps us understand how history shapes the present. On this journey, the riders tell us about their lives, and about what happened on the same route 125 years ago. They recount what the United States government has done to their nation and to their people for generations: evangelism, acculturation, suppression of language, as well as constant and insidious theft of land.

During the 15 days of the ride, the participants raise their heads high. In facing cold, blizzards, snow, hunger, and also the eyes of others, they embody courage, solidarity and dignity. Galloping across the Great Plains, they become, for two weeks, if not warriors, then at least members of a nation that was once free. They recount their history as they declare the importance of memory, transmitting it, along with their values, to the next generation. The ride is a path to become themselves, to become Lakota again.

The journey follows a trail of tears, but becomes a joyful experience for the riders, and makes a compelling and uplifting story. The film is important for viewers around the world. It shows a great example of humanity, generosity, courage and wisdom, at a time when those values are so often forgotten.

In your film, children seem to have an important place. Can you tell us why that is?

I was particularly inspired by the Lakota youth I met during my visits. Throughout the Ride, we laughed, cried, got hungry and cold together. Though they are so young, they often astonished me with their maturity, especially after a childhood where they were given little hope for a bright future.

Entretien avec la réalisatrice Stephanie Gillard

N'y a-t-il pas une réelle dimension politique dans la réalisation de votre film?

En effet, le film traite du périple en lui-même, mais aussi des événements que les cavaliers commémorent : Wounded Knee qui est le dernier massacre qui a scellé la fin des guerres indiennes. Il permet de comprendre comment l'Histoire a façonné le présent. Pendant ce voyage, les cavaliers nous racontent leur vie et ce qui s’est passé sur cette même route il y a 125 ans. Ils racontent ce que les États-Unis ont fait à leur nation, ce qu’ils ont eux-mêmes vécu : évangélisation, acculturation, destruction de leur langue, vol des terres de façon constante et insidieuse.

Pendant les 15 jours de la chevauchée, ces hommes se ressaisissent de leur histoire, la tête haute. Ils ne sont plus des victimes, mais, en faisant face au froid, à la neige, à la faim, mais aussi au regard des autres, ils incarnent le courage, la solidarité et la dignité. Au galop dans les prairies, ils redeviennent, le temps de deux semaines, sinon des guerriers, au moins les membres d’un peuple qui jadis fut libre. Ils se ressaisissent de leur histoire pour qu’elle ne soit pas oubliée, pour dire l’importance de la mémoire et pour la transmettre, en même temps que leurs valeurs, à la jeune génération. C’est un cheminement pour devenir sol, simplement, redevenir Lakota.

Cette chevauchée suit une piste de larmes mais elle est vécue par les cavaliers comme un moment joyeux, ce qui rend cette histoire fascinante et exaltante. Par conséquent, ce film peut toucher tout le monde, parce qu’il montre un bel exemple d’humanité, de générosité, de courage et de sagesse à l’heure où les valeurs ont tendance à être oubliées.

Dans votre film, les enfants ont une place importante. Pouvez-vous nous expliquer pourquoi ?

J’étais particulièrement inspirée par les jeunes Lakota que j’ai rencontrés au cours de mes visites. Au cours de cette chevauchée, on a rigolé, pleuré, on avait faim et froid ensemble. Bien qu’ils soient jeunes, j’étais stupéfaite par leur maturité, surtout après une enfance où on ne leur donnait que très peu d’espoir pour un avenir prometteur.

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

In association with the new Pocahontas Reframed Film Festival: Native American Storytellers (November 17-19, 2017) supported by American Evolution 2019 Commemoration, Virginia Film Office, Francis Ford Coppola and the Eleven Native American Tribes of Virginia.
feature
French producer Jacques Perrin, music composer Bruno Coulais and executive producer Olli Barbé present *Himalaya, l’enfance d’un chef*

**English synopsis**
Miles from anywhere in the middle of the Himalayas, a village is nestled amidst its tiny fields of barley. Its hardy peasant population ekes out a living from the salt of the Tibetan highlands. Each year, they mine and trade the salt for grain, transporting it far beyond the majestic mountains, down to the lush, rich valleys of Nepal. The annual trek is fraught with danger, testing the bravery of one and all, transforming these simple mountain folk into heroic trailblazers. . .

**Synopsis en français**
Perdus au milieu de la démesure himalayenne, un village et ses champs d’orge minuscules... Les rudes paysans qui y habitent n’ont pour seule richesse que le sel du Haut Tibet qu’ils doivent extraire et troquer chaque année contre du grain, loin, très loin, au-delà de gigantesques montagnes, dans les basses et riches vallées népalaises. Cette transhumance de tous les dangers éprouve la bravoure de tous et transforme ces simples paysans en héroïques caravaniers...
INTERVIEW WITH PRODUCER JACQUES PERRIN

Director Eric Valli knows the paths that reach the highest Himalayan peaks where the caravaners of Dolpo lead their herds. Over the years and the many trips that took him back to the Dolpo villages, Eric Valli learned their language, became their brother, a witness of their sufferings, and a participant in their happy days. His intimate knowledge of the country was an inestimable asset for the film. Eric Valli wanted to film a homage to these extraordinary people, survivors of past centuries, unconcerned with our third millennium. 

Himalaya, l’enfance d’un chef is a look at a high geographically located community remote to ours, where the trees do not grow but where men live the same dramas and are guided by the same basic aspirations we have. How fascinating to go so far in search of adventure, to finally meet one’s neighbor! The best memories, the enriching experiences, the highlights of our lives always relate to moments shared with others, the moments when history becomes human. Film technicians coming from Paris, men and women of Dolpo, all shared the same life for many months. All thought this film was worth their efforts and all gave the best of themselves.

The film, theirs, gives evidence of this brotherly experience.

ENTRETIEN AVEC LE PRODUCTEUR JACQUES PERRIN

Eric Valli connaît les sentiers qui conduisent aux plus hauts sommets himalayens où les caravaniers du Dolpo mènent leurs troupeaux. Au fil des années et des voyages qui le ramenaient dans leurs villages, Eric Valli a appris leur langue, il est devenu leur frère, le témoin de leurs souffrances, et le complice des jours heureux. La connaissance intime qu’il a de ce pays était pour le film un acquis inestimable.

De l’expérience de cette autre vie, Eric Valli a voulu faire un film en forme d’hommage à ces hommes, survivants de siècles écoulés, et qui ne se préoccupent pas de notre troisième millénaire.

Himalaya, l’enfance d’un chef est un regard porté sur une communauté géographique éloignée de nous. Bien haut, là-bas, là où les arbres ne poussent pas, les hommes portent pourtant les mêmes drames et sont guidés par les mêmes aspirations. Aller si loin en quête d’avenir, pour finalement rencontrer son prochain. Les meilleurs souvenirs, les expériences enrichissantes, les faits marquants de notre vie racontent toujours les moments partagés avec d’autres, les moments où l’histoire se fait humaine.

Techniciens venus de Paris, hommes et femmes de Dolpo, tous ont, durant de longs mois, partagé la même existence, tous ont pensé que ce film en valait la peine et tous ont donné le meilleur d’eux-mêmes.

De cette expérience fraternelle, un film, le leur, en témoigne.
documentary

French director & screenwriter Bertrand Tavernier, music composer Bruno Coulais and journalist Elsa Boublil present *Voyage à travers le cinéma français*

ALL AUDIENCES
director Bertrand Tavernier
directors of photography Jérôme Alméras, Simon Beaufils, Julien Pamart, Camille Clément and Garance Garnier
screenwriters Bertrand Tavernier, Thierry Frémaux and Jean Ollé-Laprune
music composer Bruno Coulais
producer Frederic Bourboulon
running time 3h 11min

César nomination for Best Documentary, 2017
Prix Lumières from the International Press for Best Documentary 2017

A Word from Martin Scorsese

“I had the opportunity to see Bertrand Tavernier and share his very personal approach to French cinema, his French cinema. He has made an extremely precise and detailed film about Jacques Becker, Marcel Carné, music in the French cinema of the 30s, Jean Renoir and so many other filmmakers. It is a remarkable work, made with great intelligence. It is enlightening about classic French cinema, and about many forgotten or neglected filmmakers. It is a very precious work. You are convinced that you know all that by heart, until Tavernier comes along to reveal to us the pure beauty of it all.”

Martin Scorsese

Quelques mots de Martin Scorsese

« J’ai eu l’occasion de voir Bertrand Tavernier et de partager avec lui son approche très personnelle du cinéma français, son cinéma français. Il a fait un travail extrêmement précis et détaillé sur Jacques Becker, Marcel Carné, la musique dans le cinéma français des années 30, Jean Renoir et bien d’autres cinéastes. Un travail remarquable, fait avec une grande intelligence qui nous éclaire sur le cinéma classique français, sur beaucoup de cinéastes oubliés ou négligés, un travail très précieux. Vous êtes persuadé de connaître tout ça par cœur et arrive Tavernier nous révélant la beauté pure. »

Martin Scorsese
INTERVIEW WITH DIRECTOR & SCREENWRITER BERTRAND TAVERNIER

How can one comment on what is in itself an analysis, a commentary, a surge of passion . . . ? It is hard to talk about how the film was elaborated, gradually illumined, how it took on this shape and not another, took on its own life as we mulled over excerpts, grappled with material problems, with copyright issues.

You wanted to talk about French cinema, and so you knew in advance which authors you would have to eliminate, and those whose praises you were going to sing?

No. I explored, looked again, discovered, and I let films and filmmakers impose themselves. I wanted to show that, with filmmakers who are so very different, we still find the same passion, the same desire to experiment, the same respect for the public, and the same desire to treat them like adults.

I expressively wanted to react, as a filmmaker myself, to what touches me in films, by very different auteurs, evoking, for example, the depth of field in a frame by Renoir, the way Carné appropriates a splendid dramaturgical idea of Trauner's, the influence of Welles on Jean Sacha. I can identify with Greville's stupefaction at an actor's request (to play a legless cripple), that could perturb the entire shoot.

I want this journey to be lively and fun, to awaken the desire to see hundreds of films again. I want to show that intransigence is found in filmmakers who are so very different from each other: Carné in his Le Jour se lève, but also Delannoy in Macao, or in Savage Triangle. I want to sketch a portrait of Melville, who with Claude Sautet, was my godfather in cinema.

ENTRETIEN AVEC LE REALISATEUR ET SCENARISTE BERTRAND TAVERNIER

Comment commenter ou analyser ce qui est une analyse, un commentaire, des élans de passions... ?

Difficile de parler de la manière dont le film s’est élaboré, éclairé peu à peu, pris une forme plutôt qu’une autre, a découvert sa vie propre au fur et à mesure que l’on revenait sur des extraits, qu’on se heurtait au matériel, aux droits.

Vous voulez parler du cinéma français donc vous savez à l’avance les auteurs que vous deviez éliminer, ceux que vous alliez louer ?

Non. J’ai exploré, revu, découvert et j’ai laissé les films et les cinéastes s’imposer.

J’ai voulu montrer que chez des cinéastes très différents, on retrouve la même passion, la volonté d’expérimenter, le même respect du public, le même désir de les considérer comme des adultes. Je tenais à réagir en cinéaste à ce qui me touche dans des films, chez des auteurs très différents, évoquer la profondeur de champ chez Renoir, la manière dont Carné s’approprie une formidable idée dramaturgique de Trauner, l’influence de Welles chez Jean Sacha. Je m’identifie à la stupeur de Gréville face à une exigence d’acteur (jouer un cul de jatte) qui risque de totalement perturber le tournage.

Je veux que ce voyage soit ludique, vivant, qu’il donne envie de revoir des centaines de films ; je veux montrer que l’exigence, on la trouve chez des cinéastes très différents, chez Carné du Jour se lève mais aussi chez le Delannoy de Macao, du Garçon sauvage.

Je veux essayer de tracer un portrait de Melville qui fut avec Claude Sautet mon parrain dans le cinéma.
English synopsis
July 10th, 1982: André Bamberski learns about the death of his 14-year-old daughter, Kalinka, while she was on vacation in Germany with her mother and stepfather Doctor Krombach. Soon, her death seems suspicious. Dieter Krombach’s attitude and a dubious autopsy leave a lot of unanswered questions. André Bamberski takes up an investigative battle, which will become the obsession of his life for the next 27 years.

Synopsis en français
INTERVIEW WITH DIRECTOR VINCENT GARENQ

You are a fiction filmmaker, not a documentary filmmaker. How do you respect the truth of these people whose lives you explore?
I kept those concerned people informed. The challenge is to reinterpret their story, while ensuring that in the end, they still recognize themselves, all the while making a movie! The characters whom I am bringing to life on screen get to see every version of the script, and I keep them informed at every stage in the process of making the film.

The film could have come across as mere sentimentality because of its subject matter, but in fact, it gives off a great deal of emotion but at no point does it lapse into voyeurism.

I have a theory about emotion – the more you hold it back, the more it comes bursting out. I never seek to push the emotion in a film by thinking that “the audience is definitely going to cry at this specific moment”. I prefer to hold it back, keep it modest and dignified, and never slip into melodrama, leaving viewers free to cry where and when they want to. I think that André Bamberski, a very modest man, greatly appreciated that. Daniel Auteuil did too, being someone who does not like displaying too much emotion.

Why did you choose Daniel Auteuil to play André Bamberski?
He was an obvious choice. When I started to write the film with Julien Rappeneau, I immediately thought of him and was unable to envision anyone else for the role.

Daniel is a brilliant actor, he has this exceptional inner presence and can convey absolute devastation through a simple glance.

ENTRETIEN AVEC LE REALISATEUR VINCENT GARENQ

Vous êtes un cinéaste de fiction et pas un documentariste, comment faites-vous pour respecter au plus près la vérité des gens dont vous retracez le parcours ?

À cause de son sujet, votre film aurait pu se laisser aller à un racolage sentimental. Or, s’il dégage beaucoup d’émotion, à aucun moment il ne génère de voyeurisme.

J’ai une théorie sur l’émotion : plus on la retient, plus elle finit par jaillir avec force. Je ne cherche jamais à pousser l’émotion dans une scène en me disant « le spectateur va pleurer exactement ici ». Je préfère la retenir, rester pudique et digne, ne jamais franchir la ligne du « mélo ». Laisser le spectateur libre de pleurer là où il veut, s’il veut. André Bamberski, qui est un homme très pudique, a, je crois, beaucoup apprécié cette tenue du film. Daniel Auteuil également qui n’aime pas aller dans l’étalage des sentiments.

Pourquoi avez-vous fait appel à Daniel Auteuil pour incarner André Bamberski ?
C’était une évidence. Quand j’ai commencé à écrire le scénario avec Julien Rappeneau, j’ai pensé tout de suite à lui, sans pouvoir envisager quelqu’un d’autre. Daniel est un immense acteur, il possède une intériorité exceptionnelle, il peut exprimer une dévastation intérieure par un simple regard.
**Enfin des bonnes nouvelles**

**feature**

French director, screenwriter & actor Vincent Glenn and executive producer Moïra Chappedelaine-Vautier present *Enfin des bonnes nouvelles*

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**ALL AUDIENCES**

**director** Vincent Glenn  
**director of photography** Nara Keo Kosal  
**screenwriters** Vincent Glenn, Antoine Dumontet, Philippe Larue, Frédéric Riclet and Barbera Visser  
**music composers** Fantazio, Tony Allen and Pierre Boscheron  
**executive producer** Moïra Chappedelaine-Vautier  
**starring** Vincent Glenn, Dan Herzberg, Nicolas Le Quang, Julie de Bona and Marlène Michel  
**running time** 1h 30min

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**English synopsis**

They were unemployed, and then they suddenly became extremely rich. This poses a few problems for them. . . But what really matters is that they have completely transformed the world economy. How did they do it? It all began with a simple idea, a straightforward idea. . .

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**Synopsis français**

Ils étaient au chômage, ils sont devenus immensément riches en un temps record, et bien sûr, ça leur pose quelques problèmes... Mais ce n’est pas l’essentiel. L’essentiel, c’est qu’entre-temps ils ont complètement bouleversé l’économie mondiale. Comment s’y sont-ils pris ? Au commencement, une idée simple, une simple idée...
INTERVIEW WITH DIRECTOR, SCREENWRITER AND ACTOR VINCENT GLENN

Why did you work on removing the boundary between reality and fiction?
Historically, a documentary is based on the notion of a “document”, it deals with filming “reality” and there is an understanding with the spectators to whom the documentary maker presents something “real”.

When it comes to fiction, the reverse phenomenon can occur. The accepted code means that it is “overall untrue”, recreated, played, acted, like a play. . . but when that works properly, it can make people want to imagine the opposite. What it can make you think about. The most famous and cleverest example is undoubtedly Chaplin’s *The Dictator*, which shows a more real-life Hitler behind Hynkel’s caricature. . .

Could you tell us something about the rating agency at the heart of your film?
In the modern imagination, a rating agency represents the notion of information enhanced by the notion of efficiency. In other words, information that has consequences on reality. The fear of being poorly rated by these agencies or of losing a reputation has been used as a primary argument for years by governments. The opposite of this trend, the idea of a “citizens rating agency” emerged from within the heart of social movements. This is one of the starting points of the film: what would happen if a new kind of rating agency had influence comparable to that of the best known ones, not only based on financial criteria but also on ecological and social criteria?

In the film, the rating agency catalyses values and hopes. Do these values and hopes exist?
For me, they definitely do. There is a very strong thirst for progressive proposals with a human approach, such as political statements without doublespeak.

This has not yet formed itself into a properly coordinated political movement respected by most, but we can see the early warning signs all over the place.

ENTRETIEN AVEC LE REALISATEUR, SCENARISTE ET ACTEUR VINCENT GLENN

Pourquoi avoir travaillé à un escamotage de la frontière réalité/ fiction ?
Un documentaire s’appuie historiquement sur la notion de « document », c’est un cinéma dit « du réel », et il y a une convention passée avec les spectateurs auxquels le documentariste vient présenter du « vrai ».

Avec la fiction, il peut s’opérer le phénomène inverse. Le code qui fonctionne a priori est que c’est « globalement faux », reconstitué, joué, interprété, comme au théâtre... mais, quand ça marche bien, ça peut donner aux gens l’envie d’imaginer le contraire, tout ce à quoi ça « fait penser ». L’exemple le plus illustre et génial est sans doute *Le Dictateur* de Chaplin, qui montrait un Hitler plus vrai que nature derrière la caricature de Hynkel...

Pouvez-vous nous dire quelques mots de l’agence de notation qui est au cœur de votre film ?
Dans l’imaginaire contemporain, l’agence de notation représente la notion d’information augmentée de celle d’efficacité. En gros, une information qui a des conséquences sur le réel. La peur d’être mal noté par ces agences, d’y perdre en réputation, fonctionne depuis des années comme un argument premier pour les Etats.

L’opposant à cette tendance, l’idée d’une « agence de notation citoyenne » a émergé au sein des mouvements sociaux. C’est un des points de départ du film : que se passerait-il si une agence de notation d’un nouveau type avait un pouvoir d’influence comparable à celui des trois plus connues mais sur la base de critères pas seulement financiers, mais écologiques et humains... ?

Dans le film, l’agence de notation catalyse des valeurs et des aspirations. Est-ce que ces valeurs et ces aspirations existent ? Pour moi, très clairement. Il y a une soif extrêmement forte de propositions progressistes à visage humain, comme de prises de parole politiques sans langue de bois. Ce n’est pas encore articulé par un mouvement politique réellement coordonné et respecté du plus grand nombre, mais on peut déjà en voir les signes avant-coureurs un peu partout.
English synopsis

Le Peuple migrateur will take us flying over continental reliefs, the highest mountain plateaus in the world and over the vastness of the oceans. Alongside these migrating birds, we discover landscapes as beautiful as they are out of the ordinary. Jacques Perrin travelled the entire planet following the flights of thirty species of migrating birds and shows us their seasonal resting places, their mating rituals, their behavior and their eating habits. He also wanted to show the precarity of these birds’ lives. Some of them will not survive the migration because of predators – including humans – diseases or injuries.

Synopsis en français

Le Peuple migrateur nous fera survoler les reliefs de tous les continents, franchir les plus hauts plateaux de montagnes du monde ainsi que les immensités océanes. Avec ces animaux migrateurs, nous rencontrerons des paysages aussi beaux qu’insolites. Jacques Perrin a parcouru la planète entière pour suivre le vol d’une trentaine d’espèces d’oiseaux migrateurs et nous fait découvrir leurs escales saisonnières, leurs différents rituels d’accouplement, conduites ou habitudes alimentaires. Il a également voulu montrer la précarité de la vie de ces volatiles. Certains ne survivront pas à la migration, à cause des prédateurs dont l’homme, les maladies ou les blessures.
INTERVIEW WITH MUSIC COMPOSER BRUNO COULAIS

Debussy claimed that to learn how to compose, it would be better to watch a sunset than to listen to a symphony by Beethoven. And after spending months dreaming before the images of Le Peuple migrateur, the splendor of this spectacle encouraged me more towards silent contemplation than into musical composition. How can one express, with just 12 sounds, the euphoria of the first take-off, the arrogant freedom of flying, the exhausting struggle of migration, the wild inventiveness and unbelievable ingenuity of nature?

I have no answer to these questions, only some subjective propositions. They may be hazardous, but they are certainly sincere and personal. I first thought of the voice of Robert Wyatt, which by its delicacy and incongruity, moves us and swings the film into a supernatural universe, far removed from that of a documentary, along with the voices of children which evoke a magical fairytale.

For the closing credits, I also thought of Nick Cave, whose poignant singing and incomparable texts are well-known. I thought of the voices of the Corsican group A Filetta for their emotion and their ability to play with respiration and breathing techniques, similar to the Inuits. I thought of the Bulgarka Quartet for their faultless virtuosity; of the Orthodox basses that seem to make the earth tremble. And finally I thought of everything that creates music . . . from an orchestra to children’s toys via string or wind quintets for the most natural music that would combine itself with the soundtrack, as well as of the pulsating beating of wings and birdsongs that would join with the orchestration.

For me, the music of a film has no significance, other than (when it is successful) to vibrate naturally like light, to capture the film’s secret and invisible universe and quite simply, to move us.

I tried, here, to embrace the birds’ sound perspective, avoiding – insofar as was possible – any illustration and psychological approach because although we imagine we are observing the birds, it is they who observe us; privileged spectators of the beauty of the lands over which they fly and witnesses of the folly of man.
**English synopsis**

Coraline Jones is an intrepid little girl with unlimited curiosity. Her parents have just moved with her into a strange house and do not have much time for her. Bored, Coraline decides to explore every corner of the house. Opening a forbidden door, she enters into an apartment that is identical to hers... but where everything is actually different. Coraline is tempted to move into this wonderful world but her dream soon becomes a nightmare...

**Synopsis en français**

Coraline Jones est une fillette intrépide et dotée d’une curiosité sans limites. Ses parents, qui ont tout juste emménagé avec elle dans une étrange maison, n’ont guère de temps à lui consacrer. Pour tromper son ennui, Coraline décide donc de jouer les exploratrices. Ouvrant une porte condamnée, elle pénètre dans un appartement identique au sien... mais où tout est différent. Coraline est bien tentée d’élire domicile dans ce monde merveilleux, qui répond à toutes ses attentes. Mais le rêve va très vite tourner au cauchemar...
INTERVIEW WITH MUSIC COMPOSER BRUNO COULAIS

What were some of the challenges of scoring Coraline? What were you trying to accomplish with your score in terms of its relation to the story and characters?

For me [when scoring a film], the story is not very important – it is not so interesting to say with the music the same thing as the story. So, I think in Coraline the music is sometimes “behind the wall,” like ghosts that haunt the movie. It was very interesting to have the music evolve. In its beginning it sounds very quiet and realistic because it is a realistic world. And little by little the music becomes quite scary by the end of the movie.

How did you accomplish that escalation? Through orchestration? Volume? A change in the melodic material?

For me it is very important to make my own orchestrations. Depending on the density of sequence, sometimes I will have just a few instruments – strange instruments like the water phone. It is a metallic percussion where you put water on a kind of basin with a tube and a bowl. You can play notes on it, and it is a strange, beautiful, very deep sound. At the very beginning I wanted the music to be quiet but with strange sounds. I used a string quartet, a lot of percussion, and there is a very special sequence – the marching band of the mice circus – where I tried to be at the scale of the mice, so I used toys and Chinese instruments along with traditional marching band instruments.

How did you wind up doing the score for Coraline, and what was the process like?

Henry tried [putting] a lot of [temp] music with his drawings, his animatics, and I do not know why, but he tried the music I made for a movie called Microcosmos, and it worked! Then I met Henry in L.A., he sent me the animatics, and I started to create some themes and melodies. Then, little by little, I began to see construction of the film. It was good because I had the time to change my mind, to change the orchestrations. It is great to work on an animated movie because you have that time – the process is very long.

Did your ideas about the score change a lot during the years it took to make Coraline?

Not too much, but for me there is an important correspondence between the lighting and the tonalities of the orchestration. I need to see the real images [before I can finish the music]. But I do not think I changed my mind too much. I would send Henry my demos, and immediately I would have an answer from him. We were very far away in terms of distance, but very close [creatively].

Where did you record the music?

We recorded in Paris, the children’s choir in Nice, the orchestra in Budapest and then we mixed the film at Skywalker Sound, California.

Not every film composer writes his own orchestrations. Is this something you have always done?

Oh yes. It is important for me to write my own orchestrations because when I think of melody, I think of it with the instruments I will write with. I love to write orchestrations. In Coraline I have a big orchestra, especially the string section. I tried to do something very special with the strings so there are a lot of glissandi and microtonalities. I expect the audience to feel that the ground is not so stable. And with the children’s choir there are a lot of contrapuntal voices. I think when you are very young, it is the age of terror, of fear, so I think in movies when you use something very close to childhood you create a fear, and a fantasy. For example, music boxes, sometimes when used in the music for movies they are very strange and scary.

What was it that struck you most about working with Henry Selick?

It was so amazing to see how Henry worked. I went to the studios in Portland, and it was incredible. Three hundred people working all the time, and Henry was able to [stay on top of] all this work. It is the same as when you are writing an orchestration you have to keep in your head all the sounds. Henry, he had his whole movie in his head. It was incredible.
**English synopsis**
This is the story of Henry Padovani, a young 24-year old Corsican, who arrived to London in December 1976 and who witnessed and became part of a period during which a new, alternative and revolutionary trend began: the punk movement. As a musician and guitarist, he crossed the 1980s like a meteorite from out of nowhere; from being part of “The Police” – a band he formed with Stewart Copeland in January 1977 – to when they were reunited on stage 30 years later in front of 80,000 spectators at the Stade de France stadium; from the Clash to the Sex Pistols, from The Who to the Pretenders, from REM, whom he signed, to Zucchero whom he manages. With all of them, Henry shared some of their music and a lot of their lives. **A life dedicated to Rock’n’roll . . . of Corse!**

**Synopsis en français**
Le destin d’Henry Padovani, un jeune corse de 24 ans débarqué à Londres en décembre 1976, acteur et témoin d’une période où naissait un nouveau courant alternatif et révolutionnaire, le mouvement punk. Musicien et guitariste, il a traversé les années 80 comme une météorite tombée de nulle part, du groupe « The Police » qu’il fonde avec Stewart Copeland en janvier 1977 jusqu’à leurs retrouvailles sur scène 30 ans plus tard devant 80 000 personnes au Stade de France, des Clash aux Sex Pistols, des Who aux Pretenders, de REM qu’il signe à Zucchero qu’il manage. Avec tous, Henry a partagé un peu de leur musique et beaucoup de leur vie. Une vie dédiée au Rock’n’roll... of Corse !
STATEMENT

London 1976: Social unrest is rife. Youths are searching for their future. The Punk movement erupts into a bland artistic and cultural landscape, devoid of any notion of revolt. It brings with it all forms of rebellion imaginable. The only difference being that this is now expressed through music. Against this background, a young Corsican, Henry Padovani, arrived in London.

As an apprentice musician, he was to discover another world and he instinctively adopted its philosophy. This period – which became a turning point in musical and social history – was to become, for Henry Padovani, an era of encounters with people who are now the undisputed stars of Pop and Rock. From Sting and The Police to Mick Jones and The Clash, via Kim Wilde, Jeff Beck or The Stranglers... they would all become part of his life. It is the human endeavour, the history of rock music from the late 1970s to the early 1980s that Rock'n'roll... of Corse! captures and shows. By means of numerous interviews and meetings, concerts in the “historical” clubs of punk/rock London and impromptu get-togethers, this film strives to seize the substance of this incredible rock’n’roll saga that changed the way we listen to music, forever. 40 years later, it is Henry whom Sting would chose to join him on stage for the reopening of the Bataclan in Paris on November 12, 2016.

NOTE D’INTENTION

French actress Marianne Denicourt presents Médecin de campagne

**English synopsis**
In this small corner of rural France, everyone counts on Jean-Pierre, the general practitioner who examines them, treats them and reassures them day and night, seven days a week. When Jean-Pierre is diagnosed with a serious illness, Nathalie, a newly certified doctor turns up from the hospital to give him a hand. But will she be able to adjust to this new life and will the irreplaceable Jean-Pierre be able to step aside?

**Synopsis en français**
Tous les habitants, dans ce coin de campagne, peuvent compter sur Jean-Pierre, le médecin qui les ausculte, les soigne et les rassure jour et nuit, 7 jours sur 7. Malade à son tour, Jean-Pierre voit débarquer Nathalie, médecin depuis peu, venue de l’hôpital pour le seconder. Mais parviendra-t-elle à s’adapter à cette nouvelle vie et à remplacer celui qui se croyait… irremplaçable?
INTERVIEW WITH ACTRESS MARIANNE DENICOURT

You were a hospital practitioner in Hippocrates and now you are a country doctor in Médecin de campagne. Same trade, same role, or is it very different?

There is a huge difference between these two roles and the two types of practice. In Hippocrates, I had hardly any medical procedures to perform. In Médecin de campagne, I had to do a lot of preparation before playing this part. I learned several basic procedures from a general practitioner: taking blood pressure, using a stethoscope, taking a pulse, listening to a patient. Once I knew all that, it made it easier to concentrate on my role once I was on the set. Thomas Lilti did me a great honour by offering me the part before even writing the screenplay. I was therefore able to work on this character for two years before shooting started. That gave me an extraordinary amount of freedom as well as a huge responsibility. Thomas was very receptive to my suggestions. It was tremendous to be involved in the invention of a character to this extent.

That devotion is shared by Doctor Werner in the film.

Yes, it is that devotion to serving his patients that François Cluzet played with such remarkable strength of personification. Working on Médecin de campagne allowed me to get to know him better; he is extremely kind, frank and generous. He is an actor who enjoys teamwork. He and I both believe that the source of creativity lies in one’s relationships with others and sharing.

ENTRETIEN AVEC L’ACTRICE MARIANNE DENICOURT

Praticien hospitalier dans Hippocrate, vous voilà médecin rural dans Médecin de campagne. Même métier, même rôle, ou bien est-ce très différent ?

Un monde sépare ces deux rôles et ces deux pratiques. En ce qui me concerne, l’engagement fut très différent. Dans Hippocrate, je n’avais quasiment pas de geste médical à accomplir. Les questions de rapport de pouvoir entre les membres du personnel médical étaient plus importantes que la relation médecin-malade. C’est tout le contraire dans Médecin de campagne. J’ai dû longuement me préparer pour jouer ce rôle. Avec un médecin traitant, j’ai appris plusieurs gestes de base : prendre la tension, se servir d’un stéthoscope, prendre le pouls, écouter un patient. Savoir tout cela m’a permis, une fois arrivée sur le plateau de tournage, de ne me concentrer que sur mon rôle. Thomas Lilti m’a fait ce beau cadeau de me proposer un rôle avant même d’avoir écrit le scénario. J’ai donc pu travailler ce personnage pendant deux ans avant d’arriver au tournage. Ça m’a donné une liberté extraordinaire et aussi une grande responsabilité. Thomas était réceptif à mes propositions et je lui suis très reconnaissante de sa confiance. C’était formidable d’être à ce point associée à l’invention d’un personnage.

Un dévouement qui est aussi celui du docteur Werner interprété dans le film par François Cluzet.

Oui, c’est cet engagement au service des patients que François Cluzet a joué avec cette force d’incarnation remarquable. Travailler pour ce Médecin de campagne m’a permis de mieux connaître sa personnalité extrêmement bienveillante, franche et généreuse. C’est un acteur qui aime le collectif. Comme lui, je pense que la source de la créativité est dans le rapport à l’autre, le partage.
La Nouvelle Vie de Paul Sneijder

feature

French director & screenwriter
Thomas Vincent presents
La Nouvelle Vie de Paul Sneijder

ALL AUDIENCES

director Thomas Vincent
director of photography Ronald Plante
screenwriters Thomas Vincent and Yaël Cojot-Goldberg
based on Jean-Paul Dubois’ novel Le Cas Sneijder
music composers Philippe Deshaies, Lionel Flairs, Benoît Raultand and Antoine Bedard
producers Pierre Forette and Thierry Wong
starring Thierry Lhermitte, Géraldine Pailhas
running time 1h 54min

English synopsis

After a highly uncommon accident, Paul Sneijder opens his eyes to the reality of his life as a CEO in Montreal: his work no longer interests him, his wife annoys him and cheats on him, his two sons despise him. . .

How can he keep living in these conditions? To the consternation of friends and family he decides to radically change his job and his life.

Synopsis en français

Suite à un rarissime accident, Paul Sneijder ouvre les yeux sur la réalité de sa vie de cadre supérieur à Montréal : son travail ne l’intéresse plus, sa femme l’agace et le trompe, ses deux fils le méprisent...

Comment continuer à vivre dans ces conditions ? En commençant par changer de métier et de vie à la consternation de sa famille et de ses amis.
INTERVIEW WITH DIRECTOR AND SCREENWRITER THOMAS VINCENT

When did you decide to adapt Le Cas Sneijder, the novel by Jean-Paul Dubois, and why?

Jean-Paul Dubois’ books are like Woody Allen’s films; right from the first few seconds, you know exactly where you stand; you are immediately caught up in a sort of charm. There is definitely something in the main character that is desperate, with a sort of ironic distance from the world – which I have, by the way. Finally, there was that great quality that is omnipresent in Dubois’ work, his ability to make you laugh about the saddest things and vice-versa.

Do you feel that one of the interesting elements of this story lies in the gap that exists between drama and certain comical situations?

Humour is obviously a defense against anxiety and the idea of death. It is difficult to talk directly about such serious subjects as mourning, guilt, cowardice or resignation in the first degree if you are close to these subjects.

How did you manage to convince Thierry Lhermitte to play Paul’s character?

I explained him which direction I intended to take. Thierry agreed with all my ideas, as if they were obvious. However, I could see that there was a great distance between where I was taking him and where he would have gone himself. Thierry always accepted my instructions with great modesty for an actor who has achieved so much. He agreed to enter into the character, to forget himself. I consider that to be an ethical performance as well as an artistic one.

Why did you choose to frame him in your shots by using close-ups?

The lenses I used, give this incredible immersive effect. I wanted the film to unfold through Paul’s point of view, close to him, close to his soul.
Les Saisons

**feature**

French director, screenwriter & producer Jacques Perrin, music composer Bruno Coulais and executive producer Olli Barbé present *Les Saisons*

**English synopsis**

Jacques Perrin and Jacques Cluzaud invite us on an extraordinary trip through time to rediscover the European territories that humans have shared with wild animals from the time of the last Ice Age to today. After a deep winter lasting more than 80,000 years, within a short space of time an immense forest covers the entire continent. With this new planetary configuration, everything is unsettled. The cycle of seasons is put in place, the landscape reshapes itself, fauna and flora evolve. And history begins... Succeeding an interminable Ice Age, a deep and rich forest appears, and then, under the influence of new humans, a striking countryside expands. *Les Saisons* is an unprecedented, sensitive epic that tells the long and turbulent shared story linking man to animals.

**Synopsis en français**

Jacques Perrin et Jacques Cluzaud nous convient à un formidable voyage à travers le temps pour redécouvrir ces territoires européens que nous partageons avec les animaux sauvages depuis la dernière ère glaciaire jusqu’à nos jours. L’hiver durait depuis 80 000 ans lorsque, en un temps très bref, une forêt immense recouvre tout le continent. Une nouvelle configuration planétaire et tout est bouleversé. Le cycle des saisons se met en place, le paysage se métamorphose, la faune et la flore évoluent. L’histoire commence... À un interminable âge de glace succède une forêt profonde et riche puis, sous l’impulsion d’hommes nouveaux, une campagne riaante. *Les Saisons* est une épopée sensible et inédite qui relate la longue et tumultueuse histoire commune qui lie l’homme aux animaux.
COMMENTS FROM DIRECTOR, SCREENWRITER AND PRODUCER JACQUES PERRIN AND MUSIC COMPOSER BRUNO COULAIS

Jacques Perrin
Humankind grew up with the forests over a period of 10,000 years. They fed us, heated us, and protected us. Better still, they fed into our dreams, our fairy-tales, and our legends. They are the last free space in our urbanized world.

We pride ourselves on the ongoing expansion of both French and European forests and at the same time, we are bleeding our tropical and equatorial forests dry.

We must accept that these wild species are not governed by our rules and calculations, and do not respond to our demands for profitability nor our esthetic criteria.

Prospecting for fabulous images
To recount 20,000 years of the history of Europe's wild animals, we took the time to linger in the vast universe of the sciences, the time to think, to dream, and to fool ourselves. Our screenplay remained open to the unforeseen, to doubt, and to surprise for as long as possible.

We spent a lot of time with wild animals, trying to capture that magical moment.

Bruno Coulais
For the music of Les Saisons, I wanted to position the film within a natural story. Balancing the musical density with the density of the image was something I was constantly considering, and as such, the music is often perceived in the distance, like songs amidst the sounds of the forest. It colors the soundtrack with a certain melancholy because it does not comment on the situation. It also marks the time and the immutable changing of the seasons with bell chimes, marimbas, vibraphones, music boxes and light strumming of harps and strings. I arranged the orchestration to fit with the spatialization, with echoes of woodwinds, percussions and strings.
French director & screenwriter Brigitte Sy presents *L’Astragale*

**feature**

**Mini Review**

*English synopsis*

One night in April, 1957, twenty-year-old Albertine jumps off the prison wall, where she is serving time after a hold-up. In so doing, she breaks a bone in her foot: the astragalus. She is rescued by Julien, who takes her to a friend’s house in Paris to hide out...

**Synopsis en français**

Une nuit d’avril 1957. Albertine, 20 ans, saute du mur de la prison où elle purge une peine pour hold-up. Dans sa chute, elle se brise l’os du pied: l’astragalus. Elle est secourue par Julien qui l’emmène et la cache chez une amie à Paris...

**PARENTAL DISCRETION**

*director* Brigitte Sy  
*director of photography* Frédéric Serve  
*screenwriters* Brigitte Sy and Serge Le Péron  
*based on* Albertine Sarrazin’s autobiographical novel *L’Astragale*  
*music composer* Béatrice Thiriet  
*producer* Paulo Branco  
*starring* Leïla Bekhti, Reda Kateb  
*running time* 1h 37min
STATEMENT BY DIRECTOR AND SCREENWRITER BRIGITTE SY

L’Astragale is the true story of crazy love: that of a 20 year-old girl, Albertine Sarrazin for a man who took her in when she laid injured at the base of the prison wall from which she had just escaped one night in April 1957.

This is also the portrait of a young woman whose passion for all things extreme, her love of freedom and the headiness of youth, make her an eternally modern heroine. She is on the run and at war with anything that holds her back at a time when Algeria is a bloodbath, when the first terrorist attacks take place in France and the hunt for the Algerian National Liberation Front is launched. Even though her extraordinary ability to believe herself indestructible saves her from the dangers looming over her, it is more her indomitable need to write that saves her.

NOTE D’INTENTION DE LA REALISATRICE ET SCENARISTE BRIGITTE SY

L’Astragale est l’histoire vraie d’un amour fou : celui d’une jeune fille de 20 ans, Albertine Sarrazin, pour un homme qui l’a recueillie blessée, au pied du mur de la prison dont elle vient de s’évader, une nuit d’avril 1957.

C’est également le portrait d’une jeune femme dont la passion de l’extrême, l’amour de la liberté et l’ivresse de la jeunesse en font une héroïne éternellement moderne. Une jeune femme en cavale, et en guerre contre tout ce qui l’entrave au moment où l’Algérie est à feu et à sang, où en France surviennent les premiers attentats et où la chasse au FLN est lancée. Si son extraordinaire capacité à se croire indestructible la préserve des dangers qui la menacent, c’est surtout son irréductible besoin d’écrire qui la sauve.
French director & screenwriter
François Desagnat presents
Adopte un veuf

**English synopsis**
Hubert Jacquin, a recent widower, lives by himself in a spacious apartment. Unexpectedly, he finds himself offering a room to a young student, the energetic Manuela. She soon convinces Hubert to accept additional roommates: Marion and Paul-Gérard. An unlikely family is formed, and the four experience a year filled with surprises, giving Hubert a chance to regain his enthusiasm and purpose in life.

**Synopsis en français**
Hubert Jacquin, veuf depuis quelques mois, vit seul et déprimé dans son grand appartement. Suite à un qui-proquo, il va se retrouver à héberger Manuela, une jeune étudiante en recherche de colocataire. Véritable tornade d’énergie, elle va le convaincre de faire venir de nouveaux colocataires : Marion et Paul-Gérard. Telle une famille improbable, les quatre colocataires vont alors vivre une année pleine de surprises qui va permettre à Hubert de retrouver une joie de vivre et une vraie raison d’être.
INTERVIEW WITH DIRECTOR FRANÇOIS DESAGNAT

What did you find interesting in the screenplay of Adopte un veuf?
I liked the idea of building up a family life over the course of a year. The possibility of having this underlying story was the driving force when it came to directing the film. I directed the actors from the standpoint of a “father” with his “daughter”, “brother” and “sister”.

Even though this is a comedy, the film touches on some serious subjects such as substandard housing and the helplessness of caregivers faced with disease . . . I like tackling these issues through the medium of comedy.

Hubert is an individual who has withdrawn but who lets himself be moved . . .
Prior to the death of his wife, he was often out and about, going to see exhibitions and concerts, and was a music lover . . . He had a very rich social life. I let this long-buried interest resurface in minor details.

Manuela is an impetuous, intrepid, uncompromising young woman . . .
She is a girl who is looking for herself: she cannot seem to settle down, skipping town every year, depending on whether she finds people whom she likes. She never knew her father and her mother dragged her all over the world on her adventures.

Tell me how you chose the apartment . . .
The choice of apartment is crucial as we must immediately be able to feel we are in an apartment in a large, 19th century Parisian building. The decor had to be a character in itself as a manifestation of the ghost of Hubert’s wife.

Même si c’est une comédie, le film aborde des sujets assez graves, comme le mal-logement et l’impuissance des soignants face à la maladie... Ce qui me plaît, c’est de pouvoir aborder ce genre de sujets par l’intermédiaire de la comédie.

Hubert est un type qui s’est un peu desséché, mais qui se laisse émouvoir... Avant la mort de sa femme, c’était un homme qui sortait beaucoup, qui allait voir des expos, qui aimait la musique... Il avait une vie sociale très riche. Ce qui m’intéressait, c’était que cette histoire enfouie ressurgisse par des petits détails.

Manuela est une jeune femme impétueuse, intrépide, entière... C’est une fille qui se cherche : elle n’arrive pas à se poser et elle change de ville tous les ans au gré des rencontres. Elle n’a jamais connu son père et sa mère l’a trimballée à travers le monde au gré de ses expéditions.

Parlez-moi du choix de l’appartement... Ce lieu est fondamental et on devait sentir immédiatement qu’on est dans un appartement haussmannien d’un grand immeuble. Le décor devait être un personnage à part entière à travers le fantôme de la femme d’Hubert.
French actor Philippe Torreton presents Les Enfants de la chance

**English synopsis**
July 1942. Taken to Garches Hospital to treat a broken leg, twelve-year-old Maurice Gutman barely escapes the rounding-up of Jews which takes his family away. At the hospital, Doctor Daviel diagnoses Maurice with tuberculosis, which will require a lengthy treatment. Maurice and eight other young patients will live through, along with the hospital staff, an unforgettable experience, full of friendship, solidarity, and extraordinary courage. These children are the lucky-ones. Their story is true.

**Synopsis en français**
Juillet 1942. Emmené à l’hôpital de Garches pour une jambe cassée, Maurice Gutman, 12 ans, évite de justesse la rafle qui va emporter sa famille. À l’hôpital, le docteur Daviel lui diagnostique une tuberculose et lui impose un long traitement. Maurice et huit autres jeunes pensionnaires vont vivre, avec le personnel hospitalier, une expérience inoubliable, faite de preuves d’amitié, de solidarité et de courage extraordinaire. Ce sont les enfants de la chance et leur histoire est vraie.
The director Malik Chibane brings the story of Maurice Grosman, a Polish Jewish child, to the screen. It is set during the anti-semitic repression of the Second World War. In this film, he lends the fictitious name of Maurice Gutman to the real character.

We will never stop trying to understand the period of the Occupation in spite of the numerous accounts, works and major documents that we already know. Future generations will never meet miracle survivors like Maurice Grosman, so cinema can bring these heroes to us.

I am extremely sensitive to historical events that sweep away – or indelibly influence – the existence of a family. My parents often told me about their three wars: the Second World War with the American convoy driving through their Kabyle village. The other two wars are connected with the decolonisation of Indochina and Algeria.

Another element that fascinates me is the difference between the image that the Grosman boys had of that period in their father’s life – obviously sad, dark and depressing – and the story Maurice Grosman told me: a sad time, obviously, due mainly to the absence of his family but interspersed with bright and happy times.

How can children cope in such situations?

It showed me the universal side of these children’s story who resisted in their own way by drawing energy from their imagination. They composed another reality for themselves; they eat carrots fantasizing about their favorite pastries. They display resilience without knowing it.

Finally, the last facet of Maurice Grosman’s testimony that particularly resonates with me is the fact that he is the son of immigrants, he speaks two languages, his mother tongue is not French but Yiddish. I have experienced this type of situation. Identity and integration are still part of our current political context since the French Revolution and the establishment of the jus soli principle.

NOTE D’INTENTION DU REALISATEUR MALIK CHIBANE

Le réalisateur Malik Chibane a porté à l’écran l’expérience vécue de Maurice Grosman, enfant polonais juif, durant la répression antisémite de la Seconde Guerre Mondiale. Dans le film, il donne au personnage réel le nom de Maurice Gutman.

Nous n’arrêterons jamais d’essayer de comprendre l’époque de l’Occupation, malgré les nombreux témoignages, les ouvrages et des œuvres majeures que nous connaissons. Les générations à venir ne rencontreront pas ces miraculés comme Maurice Grosman, alors le cinéma peut faire découvrir ces héros.


Autre fascination pour moi, c’est le décalage entre cette période forcément triste, sombre, dépressive de la guerre et ce que Maurice Grosman m’a raconté : un épisode triste bien sûr, dû principalement à l’absence de sa famille, mais aussi des instants joyeux et lumineux.

Comment des enfants peuvent-il s’en sortir ? J’avais ainsi la dimension universelle de l’histoire de ces enfants qui résistent à leur manière en puisant leur énergie dans leur imaginaire. Ils s’inventent une autre réalité : ils mangent des carottes en fantasquant sur leurs pâtisseries préférées. Ils pratiquent la résilience sans le savoir.

Enfin la dernière dimension du témoignage de Maurice Grosman qui a trouvé un écho particulier en moi, c’est le fait d’être un fils d’immigré; il parlait deux langues, sa langue maternelle n’était pas le français mais le yiddish. J’ai connu ce type de situation. L’identité, l’intégration font encore partie de notre actualité politique depuis la Révolution française et l’instauration du droit du sol.
Au loin, Baltimore

**Short**

Director & screenwriter Lola Quivoron presents *Au loin, Baltimore*

**director** Lola Quivoron  
**director of photography** Maxence Lemonnier  
**screenwriters** Lola Quivoron and Pauline Rambeau de Baralon  
**producer** Margaux Juvénal  
**starring** Clark Gernet, Owen Kanga, Jean-Marie Narainen  
**running time** 25min 48sec

**English synopsis**
For Akro, freedom means one thing, and one thing only: riding a motocross bike in the intercity, like a prince, popping wheelies and pointing his tires skywards. But that evening, the engine blows a head gasket.

**Synopsis en français**
La liberté ne signifie qu’une seule et unique chose pour Akro : rouler en moto-cross dans la cité, comme un prince, la roue avant braquée vers le ciel. Mais ce soir-là, le moteur lâche.

Une poignée de main historique

**Short**

Director, screenwriter & producer Aurélien Laplace presents *Une poignée de main historique*

**director/screenwriter/producer** Aurélien Laplace  
**director of photography** Aurélien Dubois  
**starring** François Berland, Kamel Abdelli and Jean-Gabriel Nordmann  
**running time** 4min

**English synopsis**
Washington - September 13th, 1993. History is being made! Except for one last wrinkle to iron out . . .

**Synopsis en français**
A Washington, le 13 septembre 1993, l’histoire est en marche ! Jusqu’à ce qu’un quiproquo surgisse…
**short**

Director & screenwriter
Olivier Van Hoofstadt,
actresses Milena Studer and
Ariane Blaise present A/K

director Olivier Van Hoofstadt
director of photography Jean-François Hensgens
screenwriters Olivier Van Hoofstadt,
Sophie Galibert and Mourad Dhoir
music composer Thibault Quillet
executive producer Antoine Le Carpentier
starring Ariane Blaise, Milena Studer,
Jean-Baptiste Maunier and Maxime Dambrin
running time 9min 30sec

**English synopsis**
A/K is the story of Kim and Anouck who wait for a bus that never comes. To pass the time, they invent the story of Ted the Cowboy Cop and Joe the Loner.

**Synopsis en français**
A/K c’est l’histoire de Kim et Anouck qui attendent un bus qui n’arrivera jamais. Pour passer le temps, elles inventent l’histoire de Ted le flic cowboy et Joe le solitaire.

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**Tunisie 2045**

**short**

Director, screenwriter & producer
Ted Hardy-Carnac presents Tunisie 2045

director/screenwriter Ted Hardy-Carnac
director of photography Pierre Charrier
producers Rosalie Brun and Ted Hardy-Carnac
starring Nabiba Akkari, Julien Herichon,
Lya Oussadit-Lessert, Raphaël Schach
running time 3min 30sec

**English synopsis**
Tunisia, in 2045. A father and his daughter are waiting, worried and tired. A simple gesture can decide their future.

**Synopsis en français**
Tunisie, 2045. Un père et sa fille attendent, inquiets et fatigués. Un simple geste peut décider de leur avenir.
Director & screenwriter Mélanie Laleu and director of photography Christophe Larue present \textit{Noyade interdite}

\textbf{PARENTAL DISCRETION}

\textbf{director/screenwriter} Mélanie Laleu
\textbf{director of photography} Christophe Larue
\textbf{music composer} Guillaume Godde
\textbf{producer} Fabrice Préel-Cléach
\textbf{starring} Diana Fontannaz, Estéban, Chloé Guillossou, Zakaria Benyahya
\textbf{running time} 18min

\textbf{English synopsis}

Humanity follows the Voice's orders. Inserting coins into slots provides the beat. Solitude settles in for good and reigns over the world. But when two dreamers, a peep-show striptease mermaid and a wishing-well thief, cross paths, the world around them had better watch out.

\textbf{Synopsis en français}

Les hommes sont aux ordres de la voix. L'insertion de pièces dans des machines donne la cadence. La solitude se prend pour la plus belle et règne sur le monde. Mais soudain, deux rêveurs se croisent et la bataille commence. Quand une sirène strip-teaseuse de peep-show rencontre un plongeur voleur de vœux, le monde autour n’a qu’à bien se tenir.

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\textit{Petit-fil(s)}

\textbf{short}

Director & screenwriter Romuald Beugnon presents \textit{Petit-fil(s)}

\textbf{director/screenwriter} Romuald Beugnon
\textbf{director of photography} Elie Girard
\textbf{producers} Lucie Portehaut and Sandrine Pillon
\textbf{starring} Lucas Bergandi, Roger Decugis, Julie Douine
\textbf{running time} 22min 31sec

\textbf{English synopsis}

Angelo is a 20-year-old tightrope artist. Every night, he performs a spectacular and elegant show. And every night, his grandfather, Maurice, joins him on the wire. Maurice, dressed as a clown, always gets the audience’s attention. But the situation starts getting on the young man’s nerves . . .

\textbf{Synopsis en français}

Angelo, 20 ans, est funambule. Tous les soirs, il exécute un numéro spectaculaire et élégant. Et, tous les soirs, son grand-père, Maurice, le rejoint sur le fil. Ce dernier travaille grimé en clown et vole la vedette à son petit-fils. La situation commence à peser pour Angelo...
Les Courgettes de la résistance

short animation

Director & screenwriter Côme Balguerie presents Les Courgettes de la résistance

directors/screenwriters Côme Balguerie, Benoît Lecaitel, Ivana Ngamou and Mélissa Idrri

director of photography Jean-François Hensgens

producer Supinfocom Rubika Valenciennes 2016

music composer Pablo Pico

voices Etienne Cendrier, Raphael Tragin and Mohand Idrri

running time 6min 17sec

English synopsis

A deliverer of couscous feeds the resistance in mountains during the Algerian War.

Synopsis en français

Un livreur de couscous nourrit la résistance dans les montagnes durant la guerre d’Algérie.

La Caverne

short

Actress Garance Rivoal and actor Quentin Faure present La Caverne

director/screenwriter Joann Sfar

director of photography Manuel Dacosse

executive producer Antoine Le Carpentier

starring Quentin Faure, Garance Rivoal, Sarah-Jane Sauvegrain and Arthur Choisnet

running time 15min

English synopsis

The director invites four actors to a municipal swimming pool to question them about their work. On this aquatic stage, they must play their own roles and those they dream of playing until they are exhausted, until their masks drop.

Synopsis en français

Le réalisateur invite quatre acteurs dans une piscine municipale pour les confronter à leur métier. Sur cette scène aquatique, ils vont devoir jouer jusqu’à épuisement leur propre rôle et ceux auxquels ils rêvent, jusqu’à ce que les masques tombent.

Talents Adami Cannes 2016
Octobre noir ou Malek, Saïd, Karim et les autres…

**short animation**

Director & screenwriter Florence Corre presents *Octobre noir ou Malek, Saïd, Karim et les autres…*

directors Florence Corre and Aurel  
screenwriter Florence Corre  
cartoonist Aurel  
music composer Ibrahim Maalouf  
voice Kader Bouallaga  
producer Xavier Julliot  
running time 12min

**English synopsis**

On October 17th, 1961, in Paris, five young Algerians and three young Frenchmen are on their way to peacefully demonstrate against the curfew imposed by Maurice Papon, the Prefect of Police. This demonstration is an opportunity for the Algerians to assert their dignity. For Malek, the protagonist, it is a sign of hope for his generation’s future in France. Saïd, Malek’s pal, uses the occasion to express his frustration. The three French friends demonstrate for a France which respects its republican motto. All of them set out onto the streets of Paris, confident and sure of their human rights.

**Synopsis en français**


D’après une histoire vraie

**short**

Director & screenwriter Cédric Prévost presents *D’après une histoire vraie*

director/screenwriter Cédric Prévost  
director of photography Malory Congoste  
music composer Eric Pilavian  
producer Charles Paviot  
starring Alexandre Steiger, Teddy Lukunku, Adèle Simphal, Adrien Brunier  
running time 18min

**English synopsis**

Alexandre, a 30-some year old yuppie, has just been rejected by a girl he fancies and has his phone and wallet stolen when he is challenged by a street gang in Paris one night. This encounter leads to an unexpected turn of events.

**Synopsis en français**

Alors qu’il vient d’être rejeté par l’élue de son cœur, Alexandre, trentenaire bobo, se fait voler son téléphone et son portefeuille en pleine nuit par un gang de cité, sur un boulevard parisien. Mais la rencontre avec ses agresseurs va prendre un tour inattendu.
short

Director & screenwriter Mélanie Laleu and director of photography Christophe Larue present Les Parapluies migrateurs

director/screenwriter Mélanie Laleu
director of photography Christophe Larue
music composer Guillaume Godde
producer Olivier Berne
starring Diana Fontannaz, Dominique Pinon, Rufus, Carole Vix
running time 20min

English synopsis
Camille works at the lost property office, a universe halfway between a Social Security office and Aladdin’s cave. Between dream and reality, the young woman evolves in this strange place of happenstance where people are more lost than objects and where, sometimes, we find the needle in the haystack.

Synopsis en français
Camille travaille aux objets trouvés dans un univers à mi-chemin entre un bureau de la sécurité sociale et la caverne d’Ali Baba. Entre rêve et réalité, la jeune femme évolue dans cette arrière-cour des miracles où les gens sont bien plus perdus que les objets et où, parfois, on trouve l’aiguille dans une botte de foin.

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In Memory of
Marc Nicolas
(1957 - 2016)

General Director of La Fémis from 2002 to 2016 and president of the European Association of Film Schools (GEECT) since 2006, Marc Nicolas spent all his professional life working on cultural and film policies. With a background in economics and film studies, he was instrumental to national film policy in France as counselor to Jack Lang, Minister of Culture (1989-1993) and to the cabinet of Catherine Trautmann, Minister of Culture (1997-1998). From 1993 to 1997, he served as Head of the Department of Research and Development within the Ministry of Culture (1993-1997). He was in charge of the French National Film Archive and was instrumental in the relocation of the Cinémathèque Française (1998-2000) as well as Deputy Director for International Affairs at the CNC (Centre national du cinéma et de l'image animée) in 2001.

Under his leadership, La Fémis, the most prestigious film school in the world, grew in many new directions, including the creation of a new master program in distribution and film exhibition as well as a department for television series. Marc Nicolas was the co-author of many collective books on cinema policy and numerous articles in French cinema reviews such as Les Cahiers du cinéma and Positif. Marc presented a Master Class during the 21st French Film Festival in 2013, Cinema and the State: France & United States.

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The preface is written by Thierry Frémaux, General Delegate for the Cannes Film Festival.

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- Défendre l’indépendance, la liberté d’action et d’expression dans nos activités professionnelles.

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French Film Festival
SACD supports the authors

SACD's various missions all have the same goal: to defend and accompany authors in France and abroad. To protect their rights, to guarantee their remuneration through an efficient collection and distribution scheme, to offer them workspaces and places to meet, to negotiate their first contract, to offer legal guidance, to finance creations thanks to the private copying levy... SACD offers a comprehensive range of reliable services well adapted to the needs of authors. In this context, SACD goes into action to strengthen the recognition of the rights of authors and especially the rights of its scriptwriters and directors.

French Film Festival
La SACD soutient les auteurs

Les nombreuses missions de la SACD s’organisent autour d’un objectif unique : la défense et l’accompagnement des auteurs en France et à l’international. Protéger leurs droits, garantir leur rémunération par un système de perception et de répartition efficace, leur offrir des espaces de travail et des lieux de rencontres, négocier un premier contrat, apporter un conseil juridique, financer des créations via la copie privée... La SACD propose une gamme complète de services performants et spécialement adaptés aux auteurs. Dans ce contexte, la SACD se mobilise pour consolider la reconnaissance du droit d’auteur et plus particulièrement des droits des scénaristes et des réalisateurs qu’elle représente.

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The Virginia Film Office salutes the French Film Festival and Festival Directors Drs. Peter S. Kirkpatrick and Francoise Ravaux-Kirkpatrick.

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The Virginia Commonwealth University and University of Richmond present the VCU and UR French Film Festival. This 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.

A master class opens the festival on Friday afternoon. On Saturday evening, the French delegation of stars interacts further with viewers during the official reception held at the UR Jepson Alumni Center. In addition to the regular activities and events of the festival, the weekend is a true immersion experience in French culture and language for secondary-school teachers of French and foreign languages to use their credits is $400, or with one additional graduate credit is $475.

Registration deadline is March 10, 2010. Contact Manon Caillosse at the festival office for more information.
Teachers will be able to earn up to two or three graduate credits. Jepson Alumni Center on the campus of the University of Richmond. In interacts further with viewers during the official reception held at the Friday afternoon. On Saturday evening, the French delegation of stars sessions after each screening. A master class opens the festival on to the American public in the Byrd Theatre with question-and-answer. The French actors and directors come to town to present their new films festival showcases newly released films from France. All screenings founded and directed by Drs. Peter and Françoise Kirkpatrick. The VCU and UR French Film Festival is a unique French cultural event secondary-school teachers of French and foreign languages to use their credits is $400, or with one additional graduate credit is $475. Price information: Your cost for the total workshop including registration deadline is March 10, 2010.

www.imrlocations.com

c. (804) 301-0111
info@imrlocations.com

www.frenchfilm.vcu.edu
E-mail: frenchfilm@vcu.edu
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French Film: Arts, Science & Technology at Work for Humanity II

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Co-sponsored by Virginia Commonwealth University and University of Richmond, the 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 30-April 2, 2017.

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. The three-day Symposium can also be incorporated into the immersion option. On Saturday evening, the French delegation of stars interacts further with viewers during the reception held at The Daily Restaurant (2934 W Cary St), next to the Byrd Theatre. 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 Julie Fidel at the festival office for more information. Registration deadline is March 17, 2017.

Three-day Symposium French Film: Arts, Science & Technology at Work for Humanity II on the University of Richmond campus is free and open to the public. Screenings of all feature films and short films as well as special 25th anniversary live on-stage events will be held at the historic Byrd Theatre. The reception with the French Delegation will be held on Saturday evening from 6pm to 8pm at The Daily Restaurant in Carytown (2934 W Cary St), next to the Byrd Theatre, to ensure everyone can attend the Exclusive Live Performance of the Cinémathèque Française’s Magic Lanterns at 8pm. Student, Faculty and Regular VIP passes include guaranteed seating at all screenings/events and Q&A sessions with the actors and directors. There is a $25 add-on cost per pass for admission to the reception Saturday evening.

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

Registration:

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) 827-3456
Fax: (804) 287-6446
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more to the story
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