

## MARGUERITE, A REFLECTION OF HERSELF

A FILM BY DOMINIQUE AUVRAY

Marguerite Duras (1914-1996) was best known as the author of *The Lover* and for the screenplay of the classic Alain Resnais film *Hiroshima, Mon Amour*. A renowned, controversial cultural figure in post-war France, Duras was extremely prolific, directing 19 films and writing more than 70 novels, plays, screenplays and adaptations.

Dominique Auvray was Duras' friend and the editor of three of her films: *Baxter, Vera Baxter* (1976), *Le Camion* (1977) and *Le Navire Night* (1978). Given access to an amazing breadth of archival materials, television interviews, extracts from Duras' feature films, and home movies, Auvray has captured the many identities of the great writer. The film also features footage of Duras directing a rehearsal of *Savannah Bay* with Bulle Ogier and Madeleine Renaud in 1984, on the set of *Agatha* (1981) and *Nathalie Granger* (1972).

As it moves along with the years, themes, people, and settings of Duras' life – from her youth in Indochina to Paris of the 1950's (the famous Rue Saint-Benoit group, Robert Antelme, Claude Roy, and many others) this film becomes a moving portrait of a complex woman: mother, journalist, militant, friend, filmmaker and writer.

*"This loving portrait... is poetic, allusive and elusive – much like her art. [The film] is suffused with her passion for literature, the process of writing, and cinema."*

– THE CHICAGO READER

*"Touching and intimate... The English subtitles are well done and accurately convey what is heard; the quality of the sound and the picture is excellent. Highly recommended!"*

– LIBRARY JOURNAL



*"Highly Recommended! Masterful. Few documentary makers are able to create the sense of intimacy between subject and viewer that Dominique Auvray has... Students will be tempted to seek greater understanding of this woman."* – EDUCATIONAL MEDIA REVIEWS ONLINE

\* 2003 MICHEL-MITRANI PRIZE, FIPA

\* 2003 BELFORT FILM FESTIVAL (FRANCE)

61 minutes	color - b&w	2002	Order # FR-1
Sale/video: \$390		Rental/video: \$125	

French dialogue w/ English subtitles & commentary.

# COLETTE

A FILM BY YANNICK BELLON

Known simply as Colette, Sidonie Gabrielle Colette (1873-1954) was both a popular and literary sensation. She scandalized Parisian society with her three marriages and career as a music-hall performer, but she was also one of the finest prose stylists of her era.

Colette's work explored the struggle between independent identity and passionate love, and asserted female sexuality in a male-dominated world. The first woman chosen as a member of France's prestigious Goncourt Academy, her semi-autobiographical novels include the *Claudine and Chéri* series, *The Vagabond*, and *Gigi*.

Narrated and written by Colette, the film looks back over her carefree childhood, the inspiration she drew from her rural homes, and her career as a performer. The film, which includes conversations with neighbor Jean Cocteau, shows a woman who may be near the end of her life

but who remains dynamic and engaged – even as she claims (to Cocteau's bemusement) to spend her days occupied with needlepoint.

*"This video treasure... with delightful descriptions of the countryside and her life... is Highly Recommended!"* – LIBRARY JOURNAL

*"Yannick Bellon's competence allows her to stay invisible behind her subject with patient tact, sensitive intelligence, and even zeal. Thank you."* – LE CAHIERS DU CINÉMA

*"The narrative, written and spoken by Colette, has all the savor of her best pages. With a film like this, the cinema is truly the 'witness' of our times."* – LA CINÉMATOGRAPHIE FRANÇAISE

\*2003 FILM FESTIVAL,  
NATIONAL WOMEN'S STUDIES ASSOCIATION

29 minutes	b&w	1951	Order # FR-2
Sale/video: \$225		Rental/video: \$75	

*French dialogue & commentary w/ English subtitles.*



# REMEMBRANCE OF THINGS TO COME

A FILM BY YANNICK BELLON & CHRIS MARKER

Ostensibly a portrait of photographer Denise Bellon REMEMBRANCE OF THINGS TO COME leaps and backtracks, Marker-style, from subject to subject, from a wide-ranging history of surrealism, of the city of Paris, of French cinema and the birth of the cinémathèque, of Europe, the National Front, the Second World War and Spanish Civil War to postwar politics and culture.

Full of Marker jokes, word play, filmic homages (Musidora makes a memorable appearance), a consideration of the 1952 Olympics, and astounding segues from French colonialism in Africa to women in the Maghreb, to a Jewish wedding and gypsy culture in Europe, to Mein Kampf and the Nazi death camps, the film opens with Dali and ends with Mompou, traversing in its short time a world of thought, feeling, and history.

A small masterpiece of montage, the film is from moment to moment reminiscent of Resnais, Ivens, even Kubrick, but in its deployment of still photographs (as in *La Jetée*), its theme of history and memory, its subject-skipping montage and rapid shuttle of wit and philosophy, this film is pure, marvelous Marker. (Description written by James Quandt, Senior Programmer, Cinematheque Ontario)

*"The most unforgettable film of any length you will see this year. Mr. Marker's own intrigue with impatience – his fleet films dance by in an instant, while using the music of pauses and silence to convey an almost inscrutable density – is a marvel when married to an admiring biography."* – **NEW YORK TIMES**

*"The end result is to draw viewers into the images as if they themselves were reliving these memories. Bellon's images... are a standing testimony to an important age. A tour de force of photomontage, [the film] serves, literally, as an illustration of the themes covered by historical works of the period. Students of today, so closely attuned to the visual, will find the film both engaging and appealing."* – **H-FRANCE REVIEWS**

*"Mr. Marker is an unusually perceptive critic with a razor-sharp, aphoristic turn of mind... teasing out associations, making connections, reading prophecy in reportage. Though it's ultimately addressing the tragedy the 20th Century, this slender little film is a joy."* – **NEW YORK SUN**

*"\*\*\*\* (4 out of 4 Stars!)"* – **DETROIT FREE PRESS**

**\*BEST FILMS OF 2003 SELECTION, ARTFORUM**

42 minutes	b&w	2001	Order # FR-3
Sale/video: \$390		Rental/video: \$125	

Two Versions Available (please specify when ordering):  
French (no English subtitles) or English.



# The Films of Chris Marker

*"If ever there was a filmmaker to come up with a Theory of Everything, it's Marker."* – TIME OUT

Born Christian François Bouche-Villeneuve on July 29, 1921 in Neuilly-sur-Seine, France, Chris Marker is a cinematic essayist and audio-visual poet. Beginning as a writer after WWII, Marker published his first book in 1949. In the 1950s he turned to documentary filmmaking, producing classic works such as *Letter from Siberia*, *Cuba Sil*, *Le Joli Mai*, and *La Jetée*. In the '60s and '70s he was actively involved with SLON, a filmmaking collective dedicated to activist production. Marker reemerged to make films under his own name again in 1977 with *Le Fond de l'air est rouge* (English title: *A Grin Without A Cat*). Creatively reworking his life as if editing one of his own films, Marker in the '80s and '90s made several films on other filmmakers. Now concentrating on video and computer-controlled imagery, after over 50 years of engaged work, Chris Marker is one of the most innovative, influential artists of the 20th and 21st centuries.

*"The most poetic and original of documentarists."* – DEREK MALCOLM, THE GUARDIAN

We are proud to distribute several Chris Marker films not listed in this brochure. Please visit [www.frif.com](http://www.frif.com) for details.

## A BIENTÔT, J'ESPÈRE (Be Seeing You)

DIRECTED BY MARIO MARRET & CHRIS MARKER  
PRODUCED BY SLON

From 1967 to 1976 Chris Marker was a member of SLON. One of several groups that emerged in those years in which filmmakers and militants came together on a cooperative basis, SLON was based on the idea that cinema should not be thought of solely in terms of commerce.

1967 was also the year an important strike at Rhodiaceta, a textile plant owned by the Rhone-Poulenc trust in Besançon, France.

Foreshadowing the events of 1968, the strike was unusual because workers refused to disassociate the industrial conflict from a larger social agenda. So it was only natural that Chris Marker would visit Besançon to film the events.

The film's most important moments are composed of conversations with workers and their wives, who believe the working class is increasingly at the mercy of a system that gives them no power. This belief changed their local demands into larger questions about the entire political system.

The strikers eventually returned to work with few gains, but had developed a sense of their power, which helped lay the groundwork for May '68, when France was rocked by revolutionary protests. Completed and shown that year, A BIENTOT J'ESPÈRE is a document of the moment when everything was called into question.



39 minutes	b&w	1968	Order # FR-4
Sale/video: \$375		Rental/video: \$100	

*French dialogue & commentary w/ English subtitles.*

# A GRIN WITHOUT A CAT

A FILM BY CHRIS MARKER

A GRIN WITHOUT A CAT is Marker's magnum opus: a 3-hour overview of the successes and failures of the left during the 1960s and 70s. Marker brilliantly interweaves footage from the Vietnam War and the protests against it, May '68 in Paris, the Soviet invasion of Czechoslovakia, Salvador Allende and the coup in Chile, Che Guevara and Regis Debray in Bolivia, the Shah of Iran, Fidel Castro, et alia.

*"This is a movie about the world at war with itself, and the result is riveting, sublime and unforgettable."* – CHICAGO TRIBUNE

*"That valiant, incomparable master-filmmaker Chris Marker has chosen to revisit GRIN WITHOUT A CAT, giving us still more of this magnificent film essay. More is, happily, more, as the energy and optimism and tragedy of decades of political activism are rendered with that mental restlessness and ingenious pathos typical of Marker's great films."* – SUSAN SONTAG

*"Fascinating! Extraordinary material! A work of extraordinary journalism, but also a work of deft and subtle poetry, visual (in the rhyming of gestures and shapes across images and sequences) as much as verbal. Mr. Marker is a great spectator as well as a great filmmaker."*

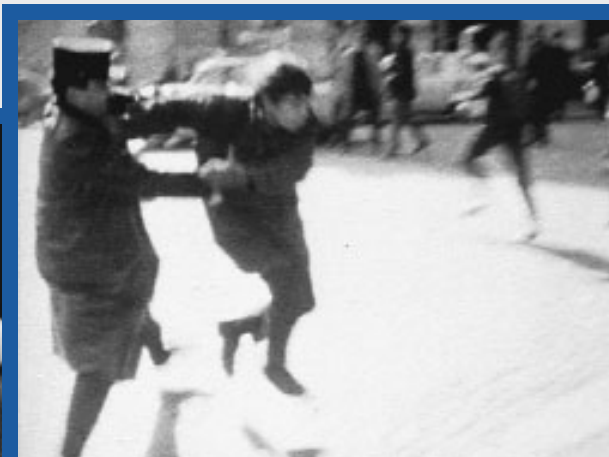
– NEW YORK TIMES

*"This rugged oak of an essay-film, whose gnarls trace the growth and withering of decades of leftist politics, is now playing for the first time in the United States... This is dense, complex, allusive filmmaking, encyclopedic in ambition, profound in understanding, playful enough in form to make you smile sometimes at the tricks of history."* – THE NATION

*"\*\*\*\*\* 4 Stars. Monumental! Fierce, glaring and unforgettable! Delirious, angry, pointed, quasi-hallucinatory survey of the rise and reeling of the Left, with a trajectory arcing from Castro to Allende. A film of great solemnity and enormous mischief, a prankster in black cloth, a wave goodbye with a rippling red handkerchief."*  
– NEWSDAY

180 minutes	color	1977/1993	Order # FR-5
Sale/video: \$490		Rental/video: \$150	

French, English & Spanish dialogue w/ English commentary & subtitles.



## LA COMMUNE (Paris, 1871)

A FILM BY PETER WATKINS

Peter Watkins' decades-long project of contestation reaches a magnificent apotheosis with this hugely ambitious film about the Paris Commune. The story, based on thorough historical research, leads to an inevitable reflection about the present.

After France's defeat at the end of the Franco-Prussian War, the revolutionary fervor in Paris changed to civil war. Commoners seized power and established the Paris Commune, a power separate from the one legally enforced by the state, which forced an inevitable confrontation between established and insurgent authorities.

Watkins, using techniques he developed for *Culloden* and *The War Game*, forces us to confront the notion of a safe, objective reading of the past. His is a deliberate challenge to the existing notions of documentary film, and a challenge to the concepts of 'neutrality' and 'objectivity' so beloved by the mass media today.

Not intended as an apologia on behalf of the Paris Commune, it does attempt to show that

the Commune, for all its human frailty, its internal conflicts, and its blundering, was an event of major importance, not least because of the way in which its leaders sought direct involvement with the community and to understand its needs.

A journalist for Versailles Television broadcasts the official view of events, while Commune Television provides the rebel perspectives. On a stage-like set, more than 200 actors interpret characters of the Commune, especially the Popincourt neighborhood in the XIth arrondissement. Having researched their characters intensely, they voice their own thoughts and feelings concerning the social and political reforms. The telling of this story rests primarily on depicting the people of the Commune, and those who suppressed them.

For Watkins, to make a film is to question his own work as a filmmaker. LA COMMUNE represents an uncompromising challenge to modern media and a penetrating critique.





*"Thought-provoking and moving... The film's unconventional approach to history provides a unique and rewarding glimpse into a process of great interest to historians: that of collective, revolutionary action. The insight the film provides into the process of social change invites reflection both on the state of the world today and on the process of historical change on part of the viewer... A valuable teaching tool."* – **H-FRANCE REVIEWS**

*"An intellectually challenging and tremendously moving experience, as history replayed among its contemporary ruins. LA COMMUNE is meant to evoke the unfamiliar sensation of revolutionary euphoria, or living (and dying) in a sacred time."* – **J. HOBERMAN, VILLAGE VOICE**

*"Stunning. Peter Watkins's approach to history is to make its representation coincide with reflection on it, to film, together with the reenactment, the idea – what history means for us today. As you watch LA COMMUNE, it becomes impossible and senseless to distinguish between present and representation. The film becomes a lucid dream: history as reinvented by and for the living."*

– **BOSTON PHOENIX**

- \* **BEST FILM OF THE YEAR, J. HOBERMAN, VILLAGE VOICE 2002 CRITICS POLL**
- \* **TOP TEN FILMS OF 2002, MICHAEL WILMINGTON FOR THE CHICAGO TRIBUNE**

345 minutes	b&w	2000	Order # <b>FR-6</b>
Sale/video: \$490		Rental/video: \$150	

*French dialogue w/ English subtitles.*

# CHRONICLE OF A SUMMER (Chronique d'un été)

A FILM BY JEAN ROUCH & EDGAR MORIN

Summer in Paris, 1960. While war rages in Algeria and the Congo struggles for independence, ethnographic filmmaker Jean Rouch and sociologist Edgar Morin send two women out into the streets of the city to interview passersby.

Rouch, whose previous groundbreaking films were shot in Africa, and Morin, an academic and writer, were experimenting with a new kind of documentary film that would capture important truths about French society.

"Are you happy, sir?" From this simple starting question, the inner lives of the characters are revealed. They include Marceline, a Holocaust survivor; Angelo, who works grueling shifts in a Renault factory; Landry, a student from the Ivory Coast; and Marilou, a young, beautiful, deeply depressed Italian immigrant. As the film progresses, the light opening scenes give way to intimate revelations and hotly contested political arguments.

CHRONICLE OF A SUMMER is a true landmark in film history. Rouch and Morin were among the first filmmakers to use hand held sync sound 16mm equipment. They also coined the term *cinéma vérité* to describe their approach, although their practice (placing people in situations and provoking responses) differs from what later came to be called *vérité*.

Their groundbreaking cinematography (featuring cameraman Raoul Coutard) and use of the urban landscape deeply affected the French New Wave and subsequent documentary filmmaking. The film's self-reflexive structure, in which Rouch and Morin screen the film for the participants for their critique, is still, amazingly, contemporary.

More than 40 years later, CHRONICLE OF A SUMMER remains as ambitious, forward-looking and powerful as the day it was first released.





*"A classic!"* – ANTHROPOLOGY REVIEW DATABASE

*"The film that invented cinéma vérité and cinema-direct is as provocative now as it was forty years ago. Today we take the walking camera, portable sync-sound, and filming the intimacies of everyday life for-granted; in CHRONICLE OF A SUMMER you can see the filmic birth of these techniques. And see workers, deportees, Africans, intellectuals, students, and people on the street live the Parisian life in the summer of 1960."*

– STEVEN FELD, EDITOR, CINÉ-ETHNOGRAPHY,  
BY JEAN ROUCH

*"A seminal work!"* – JONATHAN ROSENBAUM,  
CHICAGO READER

*"Recommended! The film transfer of this documentary is extremely clear and the sound is good. A fascinating piece of work and is a seminal film in the history of documentary. It should be a part of the collection of any academic library..."*

– EDUCATIONAL MEDIA REVIEWS ONLINE

*"What this film engages is humanity itself."*

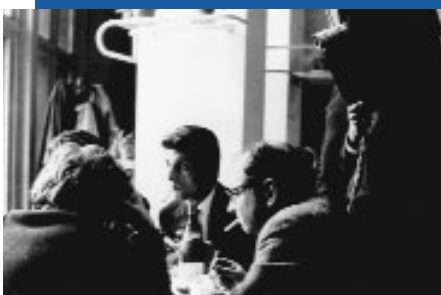
– ROLAND BARTHES

\* 2003 FILM FESTIVAL,  
AMERICAN ANTHROPOLOGICAL ASSOCIATION

\* FIPRESCI AWARD, 1961 CANNES FILM FESTIVAL

85 minutes	b&w	1961	Order # FR-7
Sale/video: \$440		Rental/video: \$125	

French dialogue & commentary w/ English subtitles.



# Cinema, Of Our Time

PRODUCED BY JANINE BAZIN & ANDRE S. LABARTHE

Produced for French television, this series evolved from *Cineastes de Notre Temps*, an earlier series of original documentaries made during the 1960's and 1970's that profiled dozens of the world's great filmmakers.

Cinema, of Our Time

## ERIC ROHMER: WITH SUPPORTING EVIDENCE

DIRECTED BY ANDRE S. LABARTHE



Rummaging through files and notebooks for the spark that inspired a particular film, comparing successive accounts of the same script, projecting screen tests on his office wall, in short substantiating what he says at every turn, Eric Rohmer opens up in this revealing documentary portrait.

A patriarch of the French New Wave, Eric Rohmer was editor of *Cahiers du Cinema*, and is the director of such classic films as *Claire's Knee*, *Chloe in the Afternoon* and *My Night at Maud's*. For over five decades, Rohmer has created sumptuous, eloquent films that explore the terrain between love and morality, producing witty meditations on human tenderness and the wondrousness of life.

Rohmer elaborates on the technical, philosophical and aesthetic aspects of film and filmmaking, while aligning and distancing himself from his contemporaries, Jean-Luc Godard, Jacques Rivette, Claude Chabrol and Francois Truffaut.

*"Highly Recommended! An excellent insight into Rohmer the man and Rohmer the auteur [and] a unique look at a director who makes his own films his own way, without compromise..."*

— EDUCATIONAL MEDIA REVIEWS ONLINE

116 minutes	color	1994	Order # FR-8
Sale/video: \$440		Rental/video: \$125	

French dialogue & commentary w/ English subtitles.

Cinema, of Our Time

## THE NEW WAVE BY ITSELF

DIRECTED BY ROBERT VALEY & ANDRÉ S. LABARTHE

Probably the most important post-war film movement, "la Nouvelle Vague" revitalized cinema all over the world.

After an introduction from Henri Langlois (co-founder of Cinémathèque Française), all of the most important directors, including Claude Chabrol, Jacques Demy, Jean-Luc Godard, Jacques Rivette, Jean Rouch, François Truffaut, and Agnès Varda, discuss how they managed to make their first films, and the motivations behind their approach.

After the initial successes of 1959 and 1960 (*The 400 Blows*, *Hiroshima Mon Amour*, *Breathless*), the movement was struggling by 1964. Truffaut, Rivette and Godard all discuss the "failure" of the New Wave.

Beginning and ending with Godard directing a sequence from *Band of Outsiders*, THE NEW WAVE BY ITSELF is a priceless record of the time, place and people that invented modern cinema.

*"Very Highly Recommended! An important record of film history as it unfolded in the 1960s. It is what should be considered an essential primary source for looking at the French New Wave."* – EDUCATIONAL MEDIA REVIEWS ONLINE

57 minutes	b&w	1964/1995	Order # FR-9
Sale/video: \$390		Rental/video: \$75	

French dialogue & commentary w/ English subtitles.



For other Cinema, of Our Time titles, including *Robert Bresson*, *Without A Trace*, please visit [www.frif.com](http://www.frif.com).

# DROWNING BY BULLETS

A FILM BY PHILIP BROOKS & ALAN HAYLING

October 17, 1961. 30,000 Algerian citizens of France fill central Paris to protest a curfew that had been imposed by the government in response to repeated terrorist attacks.

Attacks by the Front de Libération Nationale (pro-Algerian independence) and the Organisation Armée Secrète (committed to French Algeria) had killed dozens of policemen, provoking what Interior Minister Roger Frey called a "just anger." Thus, when met by a massive police force, demonstrators were beaten, shot, even drowned in the Seine. Thousands were taken to detention centers, where there were more killings.

In DROWNING BY BULLETS policemen, demonstrators, former officials, and journalists who

witnessed the events speak on camera for the first time. These harrowing personal accounts are juxtaposed with clips from the French press, which supported the official lie that only a few people had died in the demonstration.

Exposing the cover-up of one of the darkest nights in the French history, DROWNING BY BULLETS revives a suppressed history that was drowned out by events that later shocked Europe.

*"Extraordinary... This moving film provoked animated discussion among the audience and was the highlight of our [French Colonial History Society] meeting. The film illuminated for us an event, a time, and a mentality about which we had heretofore known too little. In light of both the historical memory it creates and what is going on right now in the United States."* – ROBERT S. DUPLESSIS, PRESIDENT OF THE FRENCH COLONIAL HISTORY SOCIETY

*"Extremely powerful... could not be more timely. [An] exposition of many horrific events associated with the Algerian War that had been excised from the official memory [and] the suppression of memory and thus of accountability. The fundamental question that the film raises is how could this happen in the middle of a huge city, in a democratic nation? The questions it raises represent serious dilemmas for America today. I intend to show this film to all of my classes."*

– PROF. JULIA CLANCY-SMITH, UNIV. OF ARIZONA, FOR THE MESA BULLETIN

\* 2004 CONFERENCE,  
FRENCH COLONIAL HISTORY SOCIETY

\* BEST DOCUMENTARY, 1993  
SAN FRANCISCO FILM FESTIVAL

\* BEST DOCUMENTARY, 1993  
ANGERS FILM FESTIVAL (PARIS)

52 minutes	b&w	1992	Order # FR-10
Sale/video: \$390		Rental/video: \$75	

French dialogue w/ English subtitles & commentary.



# DEATH SQUADRONS - THE FRENCH SCHOOL

A FILM BY MARIE-MONIQUE ROBIN

Throughout the 1970s and 1980s much of Latin America was under the control of brutal military juntas engaged in what they perceived as a life-and-death war against communists. DEATH SQUADRONS reveals an unknown chapter in France's history in this region: that French veterans of the wars in Indochina and Algeria provided the inspiration, the training, and some of the intelligence that allowed Latin America's dictators to torture and kill thousands of their own citizens.

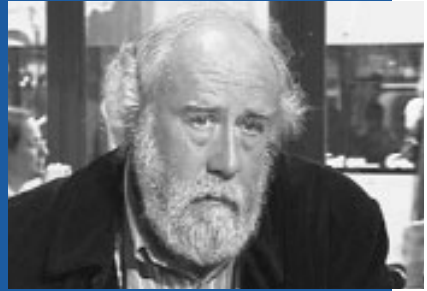
The film traces the development of the French counter-revolutionary warfare, first tested in Indochina and in Algiers (where 20,000 civilians died). Some of its foremost practitioners, like French General Paul Aussaresses, freely admit their contributions with a hint of pride, while Ramon Diaz Bessone and other Argentine generals admit to high-level political and military links between the dictators and the French government. Many of those interviewed are now in custody or under indictment

This revealing new film also shows how, in the 1960's, the French were instrumental in training U.S. officers at Fort Bragg on counter-insurgency techniques that were later used by the U.S. military in Vietnam.

The role of the U.S. military in Latin America has been well documented, but until now, France's contribution was more shadowy. Now, DEATH SQUADRONS vividly reveals a secret, French chapter in the political and military history of the 20th century.

*"Highly Recommended!"* – [EDUCATIONAL MEDIA REVIEWS ONLINE](#)

- \* 2004 AWARD OF MERIT IN FILM, LATIN AMERICAN STUDIES ASSOCIATION
- \* 2004 HUMAN RIGHTS WATCH FILM FESTIVAL
- \* 2003 AMSTERDAM INTERNATIONAL DOCUMENTARY FESTIVAL
- \* 2003 TURIN INTERNATIONAL FILM FESTIVAL



60 minutes	color	2003	<a href="#">Order # FR-11</a>
Sale/video: \$390		Rental/video: \$75	

*French & Spanish dialogue w/ English subtitles & commentary.*

# IF THE WALLS COULD SPEAK (Les Voix de la Muette)

A FILM BY DANIELA ZANZOTTO

Located in the Paris suburb of Drancy, La Muette appears to be a typical public housing complex. But in front of one of the buildings a railway car stands as a grim reminder that La Muette served as one of the first concentration camps of World War II – a camp run by the collaborationist Vichy regime.

Between 1941 and 1944, 67,000 Jews, Gypsies and “foreigners” were deported from Drancy to death camps. Only 2,000 survived.

IF THE WALLS COULD SPEAK juxtaposes the testimonies of those interned at Drancy with

the stories of current residents. For a younger generation, many of North African origin, the past is history. But they share a bond with the Jewish internees: a sense of exile in France.

*“It’s a gem, very moving, wholly convincing”*  
– NICHOLAS FRASER, INDEPENDENTS COMMISSIONING GROUP, BBC

*“Provides vibrant insight... The cinematic bridge of Arabs and Jews in a changing yet fixed building underscores a French tradition of racism and aligns the history of two ethnic groups often perceived a disparate. Strikes a wonderful balance between the tragedies of history and the persevering human spirit... [and raises] the often neglected tie of the Holocaust to those living outside the Jewish community.”* – AL JADID, A REVIEW & RECORD OF ARAB CULTURE AND ARTS

\* 1999 ROTTERDAM INTERNATIONAL FILM FESTIVAL

\* 1998 MONTREAL FESTIVAL OF NEW CINEMA AND NEW MEDIA

52 minutes	color	1998	Order # FR-12
Sale/video: \$285		Rental/video: \$75	

French dialogue & commentary w/ English subtitles.



# FORGING IDENTITY

A FILM BY JACQUES FALCK

Through the incredible story of Adolfo Kaminsky, **FORGING IDENTITY** is a window into the operations of the French resistance during and after WWII, and a rare glimpse into a century of underground movements.

Kaminsky joined the French Resistance at the age of 17. Trained in the art of forgery, he quickly became the central figure in a vast network that provided false identity papers to other Resistance fighters and Jewish men, women, and children throughout occupied Paris. By the end of World War II, his expert forgeries had helped thousands of Jews escape persecution.

In the years after the war, Kaminsky aligned himself with the few stalwarts who remained underground. Working with a clandestine International Emigration Network, he used his skills to help Holocaust survivors trying to reach Palestine. In the 1950s, he joined the fight for the liberation of Algeria, creating

forgeries for members of the National Liberation Front. And later, he assisted leftist groups operating in Latin America.

Kaminsky, now in his seventies, surrounds himself with faded photographs, chemistry equipment, and old forgery tools. As he demonstrates some of his famous techniques he recalls, with a sense of nostalgia, those days and nights underground. His time is now occupied with trying to track down some of his old friends and colleagues, many of whom have passed away, or have established normal lives, and don't want to be found.

*"Powerful... beautifully shot... a poignant story, nostalgic and extremely moving, yet narrated in a cool, methodical manner strangely not at odds with the subject matter. Highly Recommended!"*

— EDUCATIONAL MEDIA REVIEWS ONLINE

52 minutes	color	1999	Order # FR-13
Sale/video: \$285		Rental/video: \$75	

*French dialogue w/ English subtitles.*



# MILLE GILLES (A Thousand Gilles)

A FILM BY IJSBRAND VAN VEELEN

The theories of Gilles Deleuze (1925-1995) have reverberated far beyond academia. One of the most influential thinkers of the last century, Deleuze wrote several books including *The Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980). "Perhaps one day," wrote Michel Foucault, "this century will be known as Deluzian."

From "deterritorialization" to "rhizomes," MILLE GILLES explores some of his anti-hierarchical ideas, and includes a rare, short sequence with Deleuze himself. More importantly, architect Greg Lynn, musician D.J. Spooky, designer/software developer Bernard Cache, organizational theorist Jules Koster, Media Studies professor Patricia Pisters and others explain how they use Deleuze.

When Deleuze died, Roger-Pol Droit wrote in *Le Monde*, "No one knows what distant posterity will remember of a body of work that contemporaries probably understand only a little. Thought, with Deleuze, is the experience of life rather than reason."

*"Informed, clear and intellectually generous... More than the confident repetitions of familiar phrases, the fragility of the film image, as a picture without support, explains the key concepts against the grain of the text. A valiant attempt to break habitual ways of thinking."*

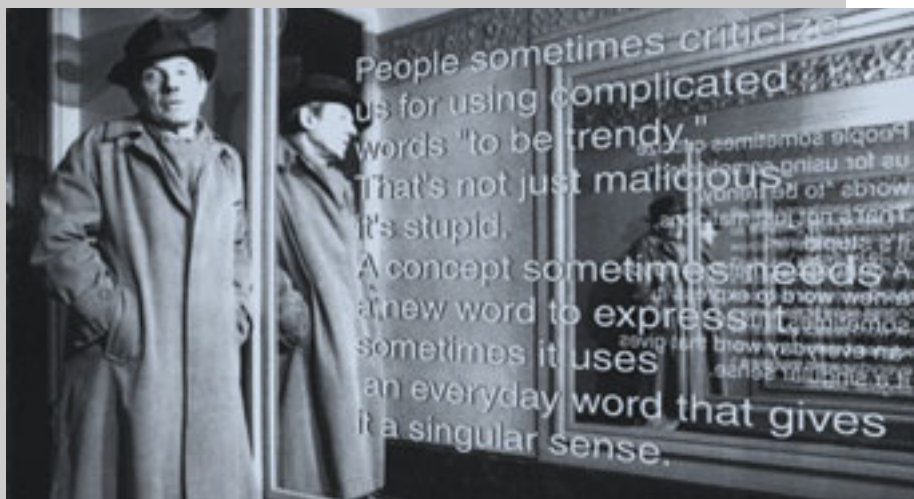
— LEONARDO: THE JOURNAL OF THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES AND TECHNOLOGY

*"Van Veele weaves together... interviews with architects, musicians, artists, and a management advisor in order to illustrate some pivotal Deleuzian themes... But more interesting than their explication of these ideas... is the way these professionals embody them in their creative experiments. MILLE GILLES is one record of such creative efforts, presenting the work of some of those who make Deleuze's work and ideas central to their projects."*

— JANUS HEAD ONLINE

44 minutes	color	1997	Order # FR-14
Sale/video: \$375		Rental/video: \$75	

English, Dutch & French commentary w/ English subtitles.





# DERRIDA'S ELSEWHERE

A FILM BY SAFAA FATHY

DERRIDA'S ELSEWHERE investigates parallels between the personal life and the life work of one of the most important philosophers of the 20th century. Shaped around readings from his book *Circumfession*, the film integrates seemingly disparate themes including hospitality, religion, sexuality and the place of the subject in philosophy. Derrida shows us the common thread he perceives running through them: responsibility.

As we follow Derrida around his home, office, in the classroom and on his travels, he speaks of the suffering, the challenges and the questions that have conditioned his thought since his childhood in Algeria. He describes his mother and childhood in the same manner as he does ideas, somewhere between affect and concept, at a boundary where a work becomes biography and biography gives birth to a work. Related imagery – photos of his life there, super-8 footage from the 1960's and 70's, images from Spain – illustrate his ideas.

DERRIDA'S ELSEWHERE takes us into his worlds – that of his work in Paris and that of his familial and spiritual roots in Algeria and the Spain of Lorca and El Greco. We begin to see how settings produce meaning in words, in turn creating images that may let us catch a glimpse of what's beyond.

*"Gathers shards of ideas and orchestrates them in a coherent monologue... Many of the leading scholars and translators of Derrida's work were collaborators on this film, and it shows. With subtitled translations that are excellent and exceptionally complete, this film would be well used in a classroom to introduce this French philosopher to students."*

– THE FRENCH REVIEW



*"Highly Recommended!"* – EDUCATIONAL MEDIA REVIEWS ONLINE

*"Profoundly autobiographical... preserves on one level the coherence and cogency of Derrida's work, highlighting it against a vivid series of autobiographical backdrops. Succeeds thanks to certain thematic threads that, although they are of course woven by the coherence of Derrida's discourse, are used to structure the film, and to tie "central" preoccupations."* – THEORY & EVENT

*"Enthralling!"* – LEONARDO: THE JOURNAL OF THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES AND TECHNOLOGY

Two Lengths Available:

68 minutes	color	2000	Order # FR-15
Sale/video: was <del>\$440</del> now \$298			
Rental/video: \$100			

52 minutes	color	2000	Order # FR-16
Sale/video: was <del>\$390</del> now \$248			
Rental/video: \$75			

*French dialogue & commentary w/ English subtitles.*

# Pierre Bourdieu - SOCIOLOGY IS A MARTIAL ART

A FILM BY PIERRE CARLES

Pierre's Bourdieu's work comprises the most brilliant, fruitful renovation of social science in our era. A longtime Professor of Sociology at the College de France, the highly influential and controversial intellectual passed away in January 2002.

Filed over three years, director Pierre Carles' camera follows Bourdieu as he lectures, attends political rallies, travels, meets with his students, staff, and research team in Paris, and includes Bourdieu having a conversation with Günter Grass.

A "committed" thinker in the vein of Foucault, his work is concerned the processes of symbolic violence and cultural domination in various areas of social life. His best-known book, *Distinction* (1979), addressed these themes in an effort to overcome the opposition of objectivist (Marxist) and subjectivist (Weberian) theories of class.

In the late 1990's he became one of the world's most important academics actively associated with the anti-globalization movement. Bourdieu himself argued that scholars could and should bring their specialized knowledge to bear on social and political issues. His powerful critiques of the neoliberal revolution were the natural outgrowth of a lifetime of research into economic, social and cultural class domination among peoples as disparate as Algerian peasants and French professors.

The film's very title stresses the degree of Bourdieu's political engagement. He took on the mantle of Emile Zola in French public life, slugging it out with politicians because he considered those lucky enough to have spent their lives studying the social world could not be indifferent to the struggle for justice.



*"A seminal work. The definitive memoriam of a man who saw sociology not simply as an academic ritual but as a tool for political action. What makes this film so engaging... is that almost always Bourdieu is talking to someone and the sense of engagement that this interaction conjures is transmitted through what he has to say, the urgency of his tone, the reactions of his listeners and the restless energy of the cinematography. An accessible exposition of situatedness and the dilemma that the representation of knowledge confronts us with as either (or both) scientists and artists."* – LEONARDO:

THE JOURNAL OF THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES AND TECHNOLOGY

*"Extremely valuable... The perfect representation of Bourdieu... shows the man in action as sociologist, political activist, Frenchman, mentor, and human being. The various contexts of action it captures are essential for understanding the person and his activities. Not only does the viewer receive clarification about certain concepts of his and their social and political implications, but also clarification in the portrayal of his work's process."* – TEACHING SOCIOLOGY

*"A tremendous portrait... breathtaking. In the final scene, as he confronts and quarrels with the Val Fourré youth, and reflects upon it after. I quote by heart: 'If there was a social movement, maybe he would still burn cars, but would he at least know why? You can burn cars, but you have to have a reason.'"*

– POSITIF (FRANCE)

*"Compelling... truly moving."* – CINEASTE

146 minutes	color	2001	Order # FR-17
Sale/video: \$490		Rental/video: \$125	

French dialogue w/ English subtitles.



# STATES OF TERROR

A FILM BY ARTHUR MAC CAIG

Between 1983 and 1987, the governments of France and Spain sponsored an unprecedented wave of terrorist activity intended to suppress the Basque Separatist movement (ETA).

Following the failed 1981 coup d'état in Spain, key Spanish government officials secretly formed the Anti-Terrorist Liberation Group (GAL). After a pivotal meeting with then-President of France Francois Mitterrand, Spain received the support it needed from its northern neighbor.

With the compliance and assistance of the French authorities, the Spanish government directed the GAL to target suspected members of ETA in France. 27 people were killed and over 30 were seriously injured in the ensuing series of shootings, bombings and kidnappings in French Basque region.

Through rare archival footage and interviews with government officials, prosecutors, journalists, and the families of victims, STATES OF TERROR conducts a methodical investigation into this Franco-Spanish collaboration.

As the international 'War on Terror' continues, STATES OF TERROR provides one recent example of bi-national effort to fight terrorism, and raises disturbing questions that many governments, including our own, must face. Should democratic governments sanction murder? Can we fight terror with terror?

*"A great film! With the help of gripping testimonies and archives... succeeds in unraveling the threads of a complex history."* – LE MONDE

*"Explosive! More than a film, a real investigation."* – LE FIGARO

*"A damning document."* – L'HUMANITÉ

59 minutes	color	2000	Order # FR-18
Sale/video: \$390		Rental/video: \$75	

French, Spanish & Basque dialogue w/ English subtitles & commentary.



# INDICTMENT

A FILM BY HENRI DE LATOUR

Filmed over a period of months, INDICTMENT is an insightful 'inside look' at the structure and rules of the French criminal justice system (based on the Napoleonic code), and a thought-provoking study of interrogative techniques.

On August 26, 1998, Stephane R. and Fabrice S. surrender to the police, confessing to the murder of Mustapha K., committed three days earlier in Vendargues, France. After 48 hours in custody, they are brought before magistrate Dominique Voglimacci, who must interrogate the suspects and witnesses in an attempt to establish the truth. Or, at least, to get as close to the truth as possible.

On camera, in the course of interrogation, between the truth and the lies, what is said and what is left unspoken, the case file takes shape. During the interrogations Stéphane and Fabrice split the responsibility for the crime "fifty-fifty," claiming to have planned the murder, bought the gun, and carried out the act in concert. But Voglimacci finds their story too detailed.

As he questions the parents and friends of the suspects and victim, the suspects themselves, witnesses, psychiatrists, and others, through every detail and small revelation, the absolute truth seems less and less obtainable.

*"Captivating!"* – TÉLÉRAMA

*"Astounding! A veritable tour de force [and] real-life detective story. Done with exemplary elegance and dignity... [it] reveals, above all, how difficult it is to judge."* – TÉLÉ OBS

Two Lengths Available:

72 minutes	color	2001	Order # FR-19
Sale/video: <del>\$440</del> Now \$298			
Rental/video: \$100			

52 minutes	color	2001	Order # FR-20
Sale/video: <del>\$390</del> Now \$248			
Rental/video: \$75			

*French dialogue w/ English subtitles & commentary.*



# THE UNDERGROUND ORCHESTRA

A FILM BY HEDDY HONIGMANN

THE UNDERGROUND ORCHESTRA illuminates the lives of a group of refugee musicians who play in the Metro and on the streets of Paris. An Argentine pianist, Romanian violinists, a Venezuelan harpist, and singers from Mali and Vietnam – all are united by their experiences with political repression, and by a spirit that led them to seek a better life in Paris.

Finding refuge in Paris, music becomes their economic lifeline. But as this film makes clear, it is also a metaphor for their will to survive.

*“\*\*\* (3 Stars!) An effective celebration of Paris in all its cosmopolitan glory. [The city] seems to welcome them and their music.” – NEW YORK POST*

*“Stirring! During the richly diverse musical interludes, [the] agile camera cruises the Paris streets. Taking in immigrant quarters, markets and low-rent hotels, the filmmakers casually construct a picture of the vibrantly cosmopolitan, multi-ethnic burg that draws these musical refugees.”*

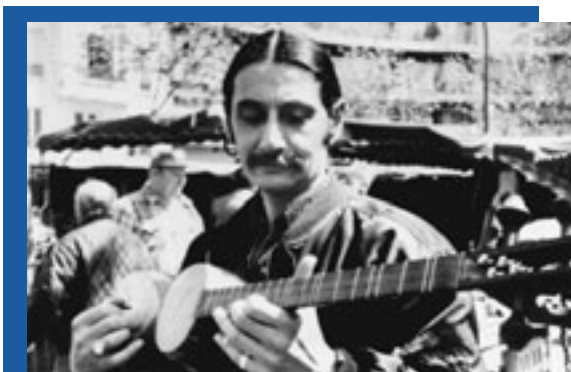
– VARIETY

*“A splendid example of how illuminating and entertaining a documentary can be! A tremendously affecting film.”*

– LA TIMES

108 minutes	color	1998	Order # FR-21
Sale/video: \$285		Rental/video: \$100	

French & Spanish dialogue w/ English subtitles.





For additional films about French Colonial & Postcolonial Studies, please visit [www.frif.com](http://www.frif.com)

## Ordering Information

**CLOSED-CIRCUIT RIGHTS:** All videos purchased through this offering are licensed for closed-circuit educational usage in classrooms on your campus, at no additional cost.

**PUBLIC PERFORMANCE RIGHTS:** All videos purchased through this offering are licensed with Public Performance Rights for non-commercial and educational exhibition when no admission fee is charged.

**FREE PREVIEWS:** Videos may be previewed for purchase consideration by established video libraries.

**SALES:** Videos are “leased for the life of the tape.” A rental fee may be deducted from the purchase price if the video is purchased within 60 days of the rental.

**RENTALS:** Prices shown are classroom rates. Inquire for open or public showings. Order at least three weeks ahead of your screening date. We must receive written notice of cancellations at least two weeks in advance of screening.

**SHIPPING:** An additional fee for shipping and handling is added to sales and rentals. Videos must be returned via UPS or PRIORITY MAIL. Insure videos for the amount shown on your invoice; you will be liable for the cost of any lost or damaged print.

**ORDERING:** Submit all orders by purchase order, on official institutional letterhead, or pay in advance of shipping. Refer to Order Numbers on all orders.

**FIRST  
RUN   
ICARUS  
FILMS**

**First Run / Icarus Films  
32 Court Street, 21st Floor  
Brooklyn, NY 11201**

**Phone: (718) 488 8900  
Toll Free: (800) 876 1710  
Fax: (718) 488 8642  
E-mail: [mailroom@frif.com](mailto:mailroom@frif.com)  
Website: [www.frif.com](http://www.frif.com)**

**FIRST  
RUN   
ICARUS  
FILMS**

First Run / Icarus Films  
32 Court Street, 21st Floor  
Brooklyn, NY 11201

Toll-Free: 1-800-876-1710  
Web Site: [www.frif.com](http://www.frif.com)

**21** Films & Videos  
for **French Studies**

PRSR STD  
U.S. Postage  
**PAID**  
RIPON  
COMMUNITY  
PRINTERS