

TALES OF EUROPE

Discover films and stories of Europe



2018 FILM SELECTION

★
EUROPA CINEMAS

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Tales of Europe is a program co-organized by Europa Cinemas and Europa International
and funded by Creative Europe MEDIA

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INTRODUCTION

Subsequent to many engaging conversations with US exhibitors during previous Art House Convergences, **EUROPA INTERNATIONAL** and **EUROPA CINEMAS** Europe's leading organizations for sales agents and exhibitors, have joined together to launch TALES OF EUROPE, a new program dedicated to support the circulation of prestigious films not yet acquired by US distributors. With this new program, we will bring, via our films, a diverse collection of stories of and from Europe to US audiences that otherwise would never travel into their towns and cities.

For our first edition, we selected 10 recent European films that previously debuted over the last year in top international festivals such as Berlin, Cannes and Toronto. Many also enjoyed a successful life in diverse US festivals.

In order to offer a truly diversified view of all Europe, TALES OF EUROPE includes films from very different countries: Belgium, Bosnia Herzegovina, Denmark, France, Italy, Poland, and Sweden. The program focuses on rising talents and young generation of filmmakers with half of the program being 1st and 2nd feature films. 4 out of 10 films are directed by female directors, telling the stories of strong female characters with actresses as portrayed by actresses such as Catherine Deneuve, Diane Kruger, and Sandrine Bonnaire.

From music, to social issues, period dramas to politics and comedy, TALES OF EUROPE invites you to travel through Europe and its recent cinema!

This brochure includes the guidelines of the program and the descriptions of the films selected for the 2018 program which is launched at Art House Convergence on January 17, 2018 and available until December 31, 2018.

We would like to thank our partners **Art House Convergence** (network of US art house cinemas) and **EclairPlay** (download platform connecting cinema exhibitors and content owners).

We trust you will be as excited by TALES OF EUROPE as we are by the opportunity to bring them to your communities. We look forward to working with you to bring to your cinema the films and stories of Europe!



TALES OF EUROPE

BELGIUM

KING OF THE BELGIANS | *King of the Belgians*

Peter Brosens & Jessica Woodworth

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BOSNIA & HERZEGOVINA

MEN DON'T CRY | *Muškarci ne plaču*

Alen Drljević

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DENMARK

WHILE WE LIVE | *Mens vi lever*

Mehdi Avaz

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FRANCE

ALL THAT DIVIDES US | *Tout nous sépare*

Thierry Klifa

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CATCH THE WIND | *Prendre le large*

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DJAM | *Djam*

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AFTER THE WAR | *Dopo la guerra*

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THE LAST FAMILY | *Ostatnia Rodzina*

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SWEDEN

A SERIOUS GAME | *Den alvarsamma leken*

Pernilla August

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GUIDELINES

TALES OF EUROPE is available to art house cinemas, film societies, and North American universities.

FILM SELECTION

The program includes 10 European feature films. All films can be booked “à la carte”: there is no minimum or maximum number of films that you must choose.

In the event that you are showing more than four films from the program as a festival or series, that festival/series should be named TALES OF EUROPE.

COST

Each feature film in the 2018 program is available for a \$300 booking fee for up to two screenings per film.

Please note that domestic shipping costs are not included: outgoing shipping costs are to be paid by each organization.

TIMELINE

All inquiries must be sent at least six weeks before the screening date and addressed to info@europa-international.org. Adeline Monzier and Europa International will be the third party between you and the sales agent in Europe.

FORMAT

All films are available on DCP and on Eclairplay in DCP-quality and the latter is our preferred method of delivery. Some films are available in DVD or Blu-ray if necessary. Please check the formats available before booking a film.

PUBLICITY

All publicity materials must include the following credit line: Tales of Europe is a program by Europa Cinemas and Europa International with the support of Creative Europe Media.

TRAVEL GRANT

Venues that would like to organize a master class with the talents (director/actor) of one of the films shown can apply for a travel grant to fly the artist to the US. Please send us an email with your request and be as detailed as possible about your proposed master class, the venue, the number of students expected, the moderators of the discussion and explain why it's important for the screening to have the talent attend. Adeline Monzier will consider your application and if positive, facilitate the contact with the talent.

CONTACT

For all requests and for access to screeners, please contact Adeline Monzier at info@europa-international.org

KING OF THE BELGIANS

(King of the Belgians)

DIRECTED BY

Peter Brosens
Jessica Woodworth

CAST

Peter Van Den Begin
Lucie Debay
Titus De Voogdt

SCREENPLAY

Peter Brosens
Jessica Woodworth

DETAILS

2016, Belgium
94 min, Color
Mockumentary, Road Movie

WORLD SALES

Be For Films

FESTIVAL

Palm Springs

Peter Brosens' and Jessica Woodworth's fourth film together, KING OF THE BELGIANS, is a delightful mockumentary in which a fictitious Belgian king, Nicolas III (played by a cleverly low key Peter Van den Begin) visiting Turkey needs to detour through the Balkans to get back home due to an unprecedented storm. A documentarian (Pieter van der Houwen) onboard the king's entourage, hired by the Queen (Nathalie Laroche) to promote a positive image of the king, leads to much hijinks. Benevolent yet wry, KING OF THE BELGIAN's social commentary pokes fun at the times tenuous relations between identities in Belgium and perhaps the entire EU.



"A light, diverting romp through the Balkan states, as experienced by a group of bumbling-if-ultimately-kind-hearted Belgians on the loose." 4:3 FILM

MEN DON'T CRY

(*Muškarci ne plaču*)

DIRECTED BY

Alen Drljević

CAST

Boris Isaković
Leon Lučev
Emir Hadžihafizbegović

SCREENPLAY

Alen Drljević
Zoran Solomun

DETAILS

2017, Bosnia & Herzegovina
100 min, Color
Drama

WORLD SALES

Picture Tree International

FESTIVAL

Palm Springs

The Yugoslav war and the psychological devastation of Serbians, Croats and Bosnians are used as a narrative device to ground a moving, human story of brotherhood and the trauma that men undergo (and create) during war in Alen Drljević's MEN DON'T CRY. Drljević, a former soldier, introduces us to a group of veterans from different sides of the conflict during a cleansing therapy workshop in a Bosnian hotel. Playing like a war torn Breakfast Club, the riveting performances from the cast make the complex religious and cultural animosities palpable, and the mountain setting gives the film an almost dream-like, out of time quality. Truthful and therefore not always cathartic, MEN DON'T CRY signals an exciting new voice in cinema.



"A revealing peek inside the complex fusion of toxic masculinity, ethnic strife and real-life traumas." **THE HOLLYWOOD REPORTER**

WHILE WE LIVE

(Mens vi lever)

DIRECTED BY

Mehdi Avaz

CAST

Sebastian Jessen
Julie Christiansen
Nikolaj Groth

SCREENPLAY

Milad Avaz

DETAILS

2017, Denmark
98 min, Color
Drama

WORLD SALES

LevelK

FESTIVAL

Santa Barbara

Kristian (Sebastian Jessen) returns home to visit his dying stepfather (Nicolas Bro) and must face the blame and bitterness projected onto him by his family for a tragic accident that happened years earlier. Independently produced and financed; WHILE WE LIVE is written, directed and produced by Mehdi Avaz and brothers Milad and Misam. Inspired by true events, the brothers have created a film in which a single tragedy brings together four disparate lives. The directorial debut by Mehdi Avaz shows strong direction and storytelling to prove the message that "the power of forgiveness is stronger than the power of destruction". Especially compelling is Sebastian Jessen's performance; a talented and relatively new performer who brings all of Kristian's pathos to the screen with his quietly engaging manner. Avaz generates confident performances from both new and established talent and promises to showcase more Danish stories in the years to come.



"The most spectacular Danish film debut in years."

SOUNDVENUE

ALL THAT DIVIDES US

(*Tout nous sépare*)

DIRECTED BY

Thierry Klifa

CAST

Catherine Deneuve
Diane Kruger, Nekfeu
Nicolas Duvauchelle

SCREENPLAY

Cédric Anger
Thierry Klifa

DETAILS

2016, France
98min, Color
Drama

WORLD SALES

TF1 Studio

FESTIVAL

Rome

Director Thierry Klifa brings together an unlikely crew in ALL THAT DIVIDES US. This socially relevant thriller finds Catherine Deneuve playing well to do Louise, the mother of a young woman (Diane Kruger) addicted to the violent charms of Rodolphe, an abusive drug dealer on the run from a local drug lord (Virgile Branly). When Kruger accidentally kills Rodolphe, Louise desperately works to covers up her daughter's crime; but Rodolphe's friend Ben (played by French hip-hop singer Nekfeu in his first dramatic role) catches on. From the wrong side of town and with a lack of any real opportunity, Ben does the unthinkable and bribes the women, beginning a tragic series of events that sees Ben and Louise striking a complex partnership when they have to face a common enemy. Featuring stirring performances, ALL THAT DIVIDES US bring to the fore the guilt and frustration rarely seen when cultures clash.



"This is a film with a surprising social message... Klifa portrays the clash of classes in a way that conversation and affection prevails over social differences." DMOVIES

CATCH THE WIND

(Prendre le large)

DIRECTED BY

Gaël Morel

CAST

Sandrine Bonnaire
Mouna Fettou
Kamal El Amri

SCREENPLAY

Gaël Morel, Rachid O.

DETAILS

2017, France
103min, Color
Drama

WORLD SALES

Doc & Film International

FESTIVAL

Toronto

Gael Morel's **CATCH THE WIND** follows Edith (Sandrine Bonnaire), a seamstress at a textile factory who is laid off. Instead of accepting her severance pay and benefits, Edith, who has already tried her luck at rekindling a relationship with her estranged son (Ilian Bergala), decides to follow the job and relocate to Morocco. What unfolds is more than a fish out of water story, as Edith must contend not only with new surroundings, but challenging workplace conditions and customs. **CATCH THE WIND** is beautifully shot and elegantly composed, allowing the audience to create a rapport with Edith in every scene she fills. In some sense, it is about the working class identity: without work, who are we? Sandrine Bonnaire's performance as Edith is quietly powerful. From beginning to end, **CATCH THE WIND** is a well-told narrative touching on socially relevant themes with a minimal, elegant script and strong performances from all the performers.



"A realistic glimpse of life in Tangiers as seen through the eyes of a woman from the West." **THE HOLLYWOOD REPORTER**

DJAM

(Djam)

DIRECTED BY

Tony Gatlif

CAST

Daphné Patakia
Maryne Cayon
Simon Abkarian

SCREENPLAY

Tony Gatlif

DETAILS

2017, France
97 min, Color
Drama

WORLD SALES

Les Films du Losange

When we first meet DJAM (Daphne Patakia in an electrifying performance), a young Greek woman with a zest for life, she is dancing and singing by herself amid a desolate Grecian cityscape. With her incantations and joie de vivre, she calls to mind a modern day Artemis, shepherding the viewer through the economically troubled but defiant island of Lesbos. Later, when she befriends Avril (Maryne Cayon), a young French activist, DJAM takes us on a whirlwind mission in Turkey haunted by the plight of Syrian refugees. In Patakia's performance as DJAM, Tony Gatlif infuses social commentary with cleverly woven musical scenes that capture the essence of Djam's, and perhaps Greece's, resilience.



"A road trip into Greece full of wild digressions, chance encounters and musical interludes." VARIETY

AFTER THE WAR

(Dopo la guerra)

DIRECTED BY

Annarita Zambrano

CAST

Giuseppe Battiston
Barbora Bobulova
Charlotte C  taire

SCREENPLAY

Annarita Zambrano
Delphine Agut

DETAILS

2017, Italy
92 min, Color
Drama

WORLD SALES

Pyramide International

FESTIVAL

Cannes

The personal and political clash in Annarita Zambrano's *AFTER THE WAR*, in which a single father must choose between his daughter's future and his own freedom. Giuseppe Battiston plays Marco Lamberti, a former Italian terrorist-turned-family man who must contend with his radical past when France drops its policy of harboring asylum for far-left crimes. Made all the more paramount when a university professor is killed by an assailant claiming ties to Marco's once active radical group, Marco decides to pluck his daughter Viola (Charlotte C  taire) out of her teenage life and go into hiding rather than face deportation and sentencing. With an explosive, kinetic beginning that tapers off into visually arresting tableaux and a tense showdown as the clock winds down for our protagonists, the film manages to convey the sense of frustration and urgency of extreme political movements, and the hapless loved ones who are caught in their orbit.



"A smart, affecting debut exploring the toll of personal resistance."

VARIETY

FORTUNATA

(Fortunata)

DIRECTED BY

Sergio Castellitto

CAST

Jasmine Trinca
Stefano Accorsi
Alessandro Borghi

SCREENPLAY

Margaret Mazzantini
Sergio Castellitto

DETAILS

2017, Italy
104 min, Color
Drama

WORLD SALES

True Colours

FESTIVAL

Cannes

Italian star Jasmine Trinca gives a compelling performance as FORTUNATA, aka Lucky, a working class single mom with dreams of opening her own hairdressing salon in Rome. Feisty, brash but unlucky in love, FORTUNATA's struggles are complicated by the presence of Franco (Edoardo Gero), her abusive ex-husband, and the conflicts of the otherwise charming business partner in waiting, Chicano (Alessandro Borghi), a heroin addict whose mother is battling dementia (the iconic Hanna Schygulla in a special cameo). Shot with lush, colorful cinematography in a sun-drenched Rome and weaving in memorable tunes by The Cure and Elton John, FORTUNATA is a compassionate, heartwarming look at a woman defying fate and turning her luck around.



"The story of a single mother fighting to realize her modest dreams, Jasmine Trinca portrays the indomitable heroine with raw passion." SCREEN DAILY

THE LAST FAMILY

(*Ostatnia Rodzina*)

DIRECTED BY

Jan P. Matuszyński

CAST

Andrzej Seweryn
Dawid Ogrodnik
Aleksandra Konieczna

SCREENPLAY

Robert Bolesto

DETAILS

2016, Poland
123 min, Color
Drama

WORLD SALES

New Europe Film Sales

FESTIVAL

New Directors New Films

An unusual trio is at the center of Jan P. Matuszynski's *THE LAST FAMILY*, a harrowing portrait of surrealist painter Zdzislaw Beksinski (Andrzej Seweryn in an award-winning role) and his relationship with spouse Zofia (Aleksandra Konieczna) and frenetic son Tomasz (Dawid Ogrodnik), a radio broadcaster. Seweryn breathes life into the role of Beksinski's shy and frustrated artist father, as do Konieczna and Ogrodnik. With infinite attention to period detail, *THE LAST FAMILY* recreates 28 years of their strife, haunted by psychological torments clearly articulated for all to see within the dark horrors of Beksinski's apocalyptic body of work.



"Packed with dauntless shots and enlightened by top-notch performances, The Last Family also scintillates with major production values." **FILM THREAT**

A SERIOUS GAME

(Den alvarsamma leken)

DIRECTED BY

Pernilla August

CAST

Sverrir Gudnason
Karin Franz Körlof
Liv Mjönes

SCREENPLAY

Lone Scherfig

DETAILS

2016, Sweden
120 min, Color
Drama

WORLD SALES

TrustNordisk

FESTIVAL

Mill Valley

Sweden's greatest love story is imagined and immortalized in *A SERIOUS GAME*, based on the great 1912 novel by Hjalmar Soderberg. Pernilla August directs a turn of the century Romeo and Juliet in Arvid (Sverrir Gudnason), a newspaper editor, and Lydia (Karen Franz Körlof), the daughter of a landscape painter. Having met and fallen in love during one midsummer evening, the would-be couple's destiny is shaped by the times, as each must contend with relatively limited circumstances seemingly beyond their control. With its focused perspective and confined costumes, *A SERIOUS GAME* is able to capture the breathless frustration of the young lovers' plight.



*"Seldom has ungovernable passion seemed more premeditated;
A Serious Game never makes excuses for its characters."* **INDIEWIRE**

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*Our Mission - To increase the
quantity and quality of Art House
cinemas in North America*



www.arthouseconvergence.org

CONTACT

Adeline Monzier
info@europa-international.org

#TalesOfEurope

Fatima Djoumer, Head of International Relations, Europa Cinemas
Daphné Kapfer, Managing Director, Europa International
Adeline Monzier, US Representative for Tales of Europe program

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