

## **TALES OF EUROPE**

### **A PROGRAM OF EUROPA INTERNATIONAL AND EUROPA CINEMAS SUPPORTED BY CREATIVE EUROPE**

#### **REPORT**

Tales of Europe, a program of Europa International & Europa Cinemas supported by Creative Europe, was launched for the first time in January 2018 at ArtHouse Convergence. This new program is dedicated to supporting the circulation of European films not yet acquired by US distributors and offers a selection of 10 top films from 6 European countries (Belgium, Bosnia-Herzegovina, Denmark, France, Italy, Poland and Sweden) that premiered in 2017 in top international festivals.

#### **PRESENTATION OF THE PROGRAM**

##### **Origin of the program**

The program has been set up as a way to allow US venues to easily book foreign films that don't have US distribution. The usual complain from US venues trying to book foreign films is threefold :

- It's hard to get in touch with sales agents who are usually looking for bigger deals than a few event screenings.
- Once you get in touch with sales agents, the price they offer is usually way too high compared to the reality of a small local US market
- Delivery of promotional and technical materials are costly.

Tales of Europe gives a solution to these issues :

- There is one single Tales of Europe booker/coordinator who is based in the US and answers to questions and requests for all 10 films.
- Each feature film is available for a \$300 booking fee for up to 2 screenings per film. This is a very reasonable fee compared to the usual asking prices. Sales agents agree to this fee because they know that the volume of bookings will compensate the decreased fee per event screening.
- The delivery of promotional & technical materials is centralized and done domestically, which drastically lowers the prices.

The key targets of the program are venues that have a tradition of showcasing foreign cinema and that are looking for good foreign films that can be booked easily :

- Arthouse Cinemas

- Film Societies
- Universities

## **Presentation of the Partners of the Program**

**Europa International (coordinator)** : Founded in 2011 during the Berlin Film Festival, Europa International is the European network for sales agents, aimed at improving and increasing. The idea was to have a new face for this profession, which represents an essential segment of the European audiovisual sector. Europa International is now a non profit organization committed to the European world sales agents and providing back up to its members on the international marketplace, from sales all the way through to distribution, as well as on the international film festival circuit. Its objective is to provide a community service by creating a network of European sales agents in order to represent the profession and defend its general interests. Europa International intends to share the broad experience of its members in order to prepare efficiently the future of film industry. Its aim is to improve and increase the international distribution and circulation of European films inside and outside Europe.

**Europa Cinemas** : Supported since its creation by the European Commission (Creative Europe / MEDIA Programme) and by the CNC (France), Europa Cinemas is the first network of cinemas focusing on European films. Created in 1992 at the initiative of a group of thirty cinema exhibitors, it has become in 25 years a network uniting more than 1,100 cinemas (nearly 3,000 screens) in 43 countries. Its main objectives are to provide operational and financial support to cinemas that undertake to give a significant part of their screenings to non-national European films and to put in place activities for young audiences. Thanks to Eurimages and the French Ministry of Foreign Affairs and International Development, Europa Cinemas' action extends to countries in Eastern Europe, the Balkans, Russia and Turkey. In addition, 42 screens (44 screens) in 42 cities in 31 countries in Europe and worldwide are also associated with the Europa Cinemas network under the partnership with the Institut Français. Open to all types of cinemas, from the municipal ones to the multiplexes, the network has also expanded well beyond Europe according to the support programmes implemented: yesterday in Asia and Latin America through the Mundus programme, tomorrow in Canada via the Eurimages programme. Europa Cinemas thus contributes to making Europe and its cultural diversity a shared idea around the world.

**Arthouse Convergence** : The idea of the Art House Convergence was born when a group of exhibitors were brought together at the Sundance Film Festival as part of the Sundance Institute's Art House Project. For two years, this small group of exhibitors met at the Sundance Film Festival to discuss independent film and independent film

exhibition. In 2008, the group expanded and hosted the first Art House Convergence conference in Salt Lake City, UT, with 25 attendees. Over the next several years, the conference attendance grew dramatically and it moved to the Zermatt & Homestead Resorts in Midway, UT. By 2013, the conference attendance reached 350, including several international art houses. The first Regional Seminar was hosted by Cinema Arts Centre in August, 2013. The regional seminars continue to grow in attendance, moving around the country each year, hosted by one or several Art Houses. In 2018, over 630 exhibitors, film festivals, and allied organizations joined for the annual conference in Midway, UT. In partnership with the Film Festival Alliance, the Art House Convergence has welcomed film festivals to the conference with programming and events especially for festivals. The Art House Convergence, having grown into a year-round organization, relies on several staff members and a huge number of volunteers to coordinate and plan all the events and programs. The organization is based out of and staffed by its founding institution, the Michigan Theater Foundation in Ann Arbor, MI. The organization strives to reflect its core intention, *community-based, mission-driven*, in all its programs, seminars and conference.

**Eclair** : Eclair is a French company that - among other activities - delivers all types of content to cinema exhibitors in Europe, North America and Oceania thanks to our global, fully-integrated solutions and our network of 3,400+ connected cinemas. Their comprehensive offer allows content to be delivered efficiently, on-time, safely and securely via satellite, VPN/broadband and hard drives with a network availability rate of 90% (satellite and broadband). They offer fully-managed premium services to our clients, including access to our customer support (NOC) available 7 days a week. In 2017, they launched **EclairPlay**, a new and innovative all-in-one e-delivery & download platform connecting cinema exhibitors and content owners around the globe.

## 2018 selection

Europa International organized a call for projects towards its members in the fall 2017. Close to 30 films were received by Europa International. After several phone and in person discussions with Adeline Monzier, curator Jordan Mattos selected 10 features together with the Europa International/Europa Cinemas team.

The current selection mainly focuses on rising talents, from high-profile independent works to quirky comedies. It showcases a diversity of geographical origins and highlights 2 specificities of European cinema today : its openness to gender diversity and its openness to the world.

Here are the 10 selected films from 6 different countries :

- Belgium :
  - King of the Belgians by Peter Brosens & Jessica Woodworth (Be for Film)
- Bosnia & Herzegovina :
  - Men don't cry by Alen Drljevic (Picture Tree)
- Denmark :
  - While we live by Mehdi Avaz (Level K)
- France :
  - All that divides us by Thierry Klifa (TF1 Intl)
  - Catch the wind by Gael Morel (Doc & Film)
  - Djam by Tony Gatlif (Les Films du Losange)
- Italy :
  - After the war by Annarita Zambrano (Pyramide)
  - Fortunata by Sergio Castellito (True Colour)
- Poland :
  - The Last family by Jan P. Matuszynski (New Europe Film Sales)
- Sweden :
  - A serious same by Pernilla August (Trust)

## Communication

The 2018 selection was presented at Arthouse Convergence, which takes place every January in Utah just before the Sundance Film Festival. Europa Cinemas and Europa International have been partners of this conference for the last 3 years, organizing discussions & panels around the circulation of European films in the US.

This year, the Tales of Europe Program was presented through a panel discussion which gathered Daniela Elstner (Doc & Film International), Susan Wendt (Trust Nordisk), Barry Rebo (Eclairplay/Eclairtrack) and Adeline Monzier (Tales of Europe coordinator). Europa International representatives also had a table with Tales of Europe brochures during the "Meet the distributors" session and a trailers presentation session which allowed to present the program, meet all interested venues (arthouse cinemas, festival programmers, universities) and get feedback. A [press release](#) was sent out and two international press outlets mentioned the kick off of the new programm : The [Hollywood Reporter](#) on January 17, 2018 and [Cineuropa.org](#) on January 18, 2018.

Outreach during the year was then done through the Arthouse Convergence google group, dedicated newsletters, and individual follow-up and recommendation.

## Technical component of the program



Eclair USA / Barry Rebo was one of the first partners to support the Tales of Europe program. The common objective of Eclair & Tales of Europe is to facilitate, through improved editorial and technical offers, the circulation of European content in the US.

The partnership with Eclair (EclairTrack/Eclairplay) has worked well throughout 2018. Eclair provided shipping of the DCPs as well as cross-promotion of the program to the distribution sites.

Eclair offers 2 different ways to ship DCPs :

- EclairPlay : dematerialized shipping of DCP files to US venues that are equipped with an Eclairplay Server (preferred way of delivery)
- EclairTrack : physical delivery of DCP hard drives to non equipped US venues

The Eclair technology allows for an easy delivery of the technical materials :

- Tales of Europe has a dedicated page on the EclairTrack platform
- all DCPs & KDMs orders are placed on platform EclairTrack
- The US Eclair Team follows up automatically on all orders once placed, whether physical or digital
- Eclair has a very efficient support team whenever there is an issue with a delivery.

## **General Coordination of the program**

Adeline Monzier, based in NYC, was hired on a freelance basis to communicate about the program, reach out to US arthouse cinemas and film societies, and book the Tales of Europe films.

Her tasks included :

- Participation to the selection of the ToE films, in coordination with the main programmer, Jordan Matteos
- Attendance of AHC & Presentation of the Tales of Europe films to the AHC venues (art house cinemas, film societies, universities),
- Global follow up with Arthouse Convergence members through the AHC google group and through newsletters addressed to AHC attendees.
- Individual follow up with interested venues via emails and phone
- Recommendation of specific titles according to the venue's needs.
- Order and delivery of DCP files through Eclairplay and EclairTrack
- Delivery of marketing assets
- Coordination of invoicing process with Daphné Kapfer

- Coordination of filmmaker venue (Gael Morel in NYC) and organization of a masterclass at CUNY Staten Island, in addition to the NY screening
- Collection of BO info, press clips, general feedback and write up of the final report

## RESULTS OF THE PROGRAM

### Key numbers for the 2018 bookings

- 36 bookings & 72 screenings
- 13 US States : Arizona, Maryland, NY, Florida, Rhode Island, Louisiana, Illinois, Ohio, Puerto Rico, California, Missouri, Delaware, Colorado
- One Canadian Province Nova Scotia
- 16 cities : Baltimore, Boca Raton, New Orleans, Providence, Chicago, Cleveland, San Juan, Los Angeles, Oak Park, Wilmington, Halifax, Lanham, Palm Springs, Chatham, Boulder, Colombus

### Number of bookings

Out of the 36 bookings & 72 screenings, the French film *Catch the wind* starring Sandrine Bonnaire, is the winner of this year with 8 bookings. *Djam* by well-known filmmaker Tony Gatlif is another favorite with 7 bookings. The third most booked film is *Men don't cry* from Bosnia-Herzegovina (Picture Tree) with 5 bookings. *Fortunata*, *King of the Belgians*, and *While we live* all got 3 bookings. *After the War* (2 bookings), *A Serious Game* (one booking), and *The Last Family* (one booking) were harder to program.

### Impact of EclairTrack/EclairPlay

The technical partner Eclair offers 2 ways to ship DCPs

- EclairPlay : dematerialized shipping of DCP files to US venues that are equipped with an Eclairplay Server
- EclairTrack : physical delivery of DCP hard drives to non equipped US venues

### Key numbers :

14 bookings out of 36 were through Eclairplay.

For 18 bookings, a DCP was shipped through the EclairTrack platform.

4 bookings needed DVD or BR

In most cases, the presence of the films on Eclairplay was not an incentive to book the films. But in one specific case, the partnership with Eclair turned out to be a boost for the programming of the Tales of Europe program : the Crandell Theatre in Chatham, NY got a free installation of the Eclairplay equipment because they booked 5 films of the program, and the fact that they would have access so easily to the DCP files via EclairTrack was definitely an incentive to play them.

### **Breakdown between arthouse cinemas, festivals and universities**

- 8 festivals included Tales of Europe films in their line-up. The festival screenings represent 44.5% of the ToE screenings (Providence French Film Festival, New Orleans French Film Festival, Annual Chicago European Union FF, Scottsdale IFF, Cleveland IFF, South-East European FF, Nepal-American IFF, European FF in San Juan).
- 8 arthouse cinemas/film societies organized event screenings / series with ToE films, which represents also 44.5% of the ToE bookings (Movies of Delray in Florida, Cinema Lamont in Missouri, Theatre N in Delaware, Carbon Arc Cinema in Halifax, FIAF in NYC, Gateway Film Center in Colombus, Crandell Theatre in NY, Desert Film Society in Palm Springs).
- 2 universities picked ToE titles amounting for 11% of the ToE bookings (John Hopkins University in Baltimore, University of Colorado)

### **Tales of Europe series**

Two venues created an ad hoc event around the Tales of Europe series :



**The arthouse cinema Gateway Film Center in Colombus, Ohio** did pick 4 Tales of Europe movies (*Djam*, *While we live*, *King of the Belgians*, *Men don't cry*) to create a

monthly programme in June with one film per week. This series was highlighted in the newspaper [Colombus Underground](#) in June, together with other foreign cinema series like Young French Cinema, Canada now or a Mexican series! The Gateway Film Center is doing an extraordinary work at promoting foreign cinema in a context that is not easy. They are teaming up with the Columbus University nearby to bring more students to watch foreign cinema. Here is an example of a [Facebook event](#) they created. Gateway Film Center's director Chris Hamel says in this article : *"As you see the (international) program evolve over the next few months, you're going to see us trying to program more and more films from parts of the world that maybe don't get quite as many films screened in the States. I'm really proud we're playing Men Don't Cry from Bosnia this month and While We Live from Denmark as part of our Tales of Europe program, and we're going to continue to bring more and more films from parts of the world where there's not quite as high a volume."*



The arthouse cinema [Crandell Theatre in Chatham, New York](#) organized a one-week series called Tales of Europe with 5 films (*Djam*, *Catch the Wind*, *Fortunata*, *All that divides us*, *After the war*). Chatham is a little town upstate NY that brings together locals as well as week-enders coming from NYC. For this cinema, showcasing 5 European films from unknown directors in the middle of the summer was a real bet. A [press release](#) was sent out on June 18, 2018. The event was reviewed in [Albany Times Union](#) (major Albany newspaper) on July 12 with each film featured and commented by the series programmer Larry Kardish. Articles were also published in : [Chatham Arts & Business](#); [Mainstreet magazine](#); [Imby](#).

The Crandell Theatre had between 20 and 150 viewers for each of the ten screenings with a total of 610 admissions (around \$7000 at the BO) which was considered a success both by the programmer Larry Kardish and the cinema owner Annie Brody. Annie & Larry promised to do a second edition next year with even more films!





Also, two arthouse cinemas in Florida (owned by the same owner), [Movies of Delray](#) and [Movies of Lake North](#), picked 3 Tales of Europe films and included them in their weekly foreign film series. This exhibitor shows approximately 70 foreign films every year, a mix of event screenings (as part of the foreign film series) and week runs with a high season from October to May. They have an aging audience who really appreciated *Djam* (March), *Catch the wind* (February) and *After the war* (June). After each screening of the foreign film series, Shelley Isaacs, a retired professor from NYU, led a discussion about the film, its topics and similar movies in the history of cinema. The 3 screenings attracted an average of 75 people each.



In Palm Springs, the [Desert Film Society](#) is doing a Tales of Europe focus in her monthly foreign film series as well, programming 3 titles *Djam*, *Catch the Wind* and *While we live*. The screenings are scheduled for October 2018. The Desert Film Society promotes the appreciation of film in the Coachella Valley by providing Society members an unique opportunity to view the latest in art, international and cutting-edge independent cinema and educating members by providing a platform for discussion of the art of film and film craft. Since 2002, Desert Film Society has presented one-time screenings of award winning films from global festivals. Every year, the film society presents every 24 films, 80% of them are foreign films. Around 200/225 people attend each of theses screenings.

## Revenues

As a reminder, each feature is available for a \$300 booking fee for 2 screenings.

So, in terms of revenues, the program generated \$10 800 (36x\$300) for the European rightsholders. The biggest grossing films are the following :

- *Catch the Wind* : \$2400
- *Djam* : \$2100
- *Men don't cry* : \$1500

If you compare the *Catch the Wind* results to certain levels of MGs offered nowadays by US distributors, these results are not bad, knowing that the sales agents have kept all US rights and can still sell VOD rights.

## Promotion and Outreach

Programmers who booked ToE titles had access to stills, online trailers and international press kits when available.

A lot of cinemas and festivals confirmed that they reached out to local European organizations in order to cross-promote. For instance, Cinema Lamont in Detroit worked with a local Bosnian cafe to promote *MEN DON'T CRY*. The John Hopkins University worked with the Baltimore Alliance Francaise to get the word out for *Catch the wind*.

## Filmmakers travel

Filmmaker Gael Morel travelled to NYC for the French Institute Alliance Française (FIAF) screening of *Catch the Wind* on May 1st 2018 and did a Q&A session with the NYC audience followed by a cocktail party. 300 New Yorkers attended this event.



Gael Morel also participated in a masterclass with grad students at CUNY Staten Island (the public university of NYC). Professor David Gerstner showed the film to his 40 students and moderated a 90 min discussion between Gael and his students. Gael was very happy about both events and particularly enjoyed the possibility of discussing with young Americans interested in European cinema. UniFrance supported Gael's flight to NYC.







### **Awards for Tales of Europe films**

Thanks to its ToE booking at the 42nd Cleveland International FF, the Bosnian film Men don't cry won won the GEORGE GUND III MEMORIAL CENTRAL AND EASTERN EUROPEAN COMPETITION. This award includes a cash prize of \$10,000 for the filmmaker Alen Drljevic.

### **General Feedback about the program**

All in all the feedback has been positive.

### **Year One results compared to Young French Cinema and Canada Now!**

This was a first year for the Tales of Europe program so it was also about launching the brand and getting programmers to identify what the offer was.

The program did 36 bookings in Year 1. In comparison, here are the numbers for 2 similar programs :

- Young French Cinema : during its first edition, Young French Cinema did around 50 bookings, second year was around 80 bookings. Now in its 4th edition, the program has reached approximately 115 bookings.
- Canada now! (also in its 4th edition) : 55 bookings

### **Films selection**

When asked, programmers thought that the quality of the films was good enough if not great, and that the process of booking the films was smooth (promotional & technical materials).

For us, one of the main difficulties is to get the programmers to watch the films. It's one thing for them to say that they are interested, it's another one to have them actually view the links we send.

### **Invoicing Process & payment**

The other main complaint we received was about payment : getting a \$300 invoice from each sales agent, having to pay via wire transfer which generates costs (very few sales agents use paypal accounts), having to get tax-related documents (like the W9) from the sales agent to be able to issue payments, those are time consuming tasks. But I don't think the payment process has an impact on the volume of bookings. On the sales agents side, a few venues had to be asked again and again to pay their invoices.

### **VOD rights**

One other point was about the VOD rights : one of the requirements the program had for films to be selected was that the films were not available on VOD in the US. This question does not seem to be relevant in the current context : none of the venues we worked with ever asked if the films were available on VOD, because the targeted audiences are different and VOD offers of foreign films very little promoted. So this does not seem to be a problem for booking the films.

### **Subtitles**

Some programmers also mentioned the problem of subtitles, not just for this program, but in general for foreign films in the US. White subtitles are not easy to read for an aging audience, especially when in the film, there is a lot of white (like a character in a white shirt or white wall..). A few people (Rochelle Walters in Florida, Gary Meyer...) suggested that subtitling companies in Europe come up with a standard format of subtitles in yellow or subtitles in white embedded in a black box, anything that would solve the problem of not being able to read subtitles all the way through the movie.

### **Here are some concrete feedbacks from programmers:**

#### **Ken Eisen - Railroad square cinema - Maine**

*I did look through the films in this year's program (and viewed many!) but just wasn't knocked out enough to take the plunge on this particular bunch, or even any one in particular, to be honest. But I do absolutely support and appreciate what you're doing, and hope to work with you next year.*

*Just fyi, we certainly do 50 plus European films per year between our regular programming at Railroad Square Cinema, and the 100 or so films in our annual Maine International Film Festival (which, by chance, starts Fri.!) [miff.org](http://miff.org)*

**Larry Kardisch - Crandell Theatre - Chatham, NY**

*Regarding the quality of the films : It was good but could be stronger - a mixed group of titles. It would be great to have more European countries represented.*

*Regarding the booking process & promotional materials : Process easy but we had difficulty accessing promotional materials such as high resolution images (for print in media publications). Trailers would have also been helpful in promotion.*

*Regarding EclairPlay : Yes, the availability of these on Eclairplay was an incentive also for our theatre to install Eclairplay which we now use to expand our program.*

**Laura Mason, John Hopkins University, Baltimore**

*Regarding the quality of the films : very good!*

*Regarding the booking process & promotional materials : Promotional materials were perfect. I did the programming while theater management took care of screenings, so format wasn't an issue for me.*

*General feedback : An excellent program. No suggestions for improvement at present. My thanks for the possibility of showing films not otherwise available in the US*

**Josh Gardner, Cinema Lamont**

*Regarding the quality of the films : Very high. Great to include often overlooked countries.*

*General feedback : Looking forward to next year's lineup!*

**Rochelle Walters, Movies of Lake Worth and Movies of Delray, Florida**

*Rochelle thought the quality of the program was good but she is looking for more content for her aging, super sophisticated audience. Dramas with no violence, Jewish thematics, deep classical stories work well for her audience.*

**General Improvement suggestions**

Selection :

- Include films that are recent enough and have not already travelled a lot in the US festival circuit. *Catch the wind* & *Djam* also did well because they were very recent.

- Include a larger diversity of countries. It would be good to have at least one German film and one Spanish film as well. All European regions should be covered.
- Don't make the US VOD sale an ineligibility criterion.

Promotional materials :

- Include trailers in DCP format on Eclairplay
- Request stills in HD format (newspaper print quality)

Invoicing process

- Ask participating sales agents to have a paypal account to avoid wiring fees

Materials shipping

- EclairTrack is an efficient tool to order DCPs so there were no issues on that side.
- Would be good to include trailers in DCP format on the platform as well.

## ANNEXES

### Number of admissions for select screenings

**New Orleans French Film Festival - February 2018** (live music before each screening)

Catch the Wind: 137

All That Divides Us: 210





### **Theatre N in Wilmington (Delaware) - April 2018**

Event Screening of King of the Belgians : 37 admissions



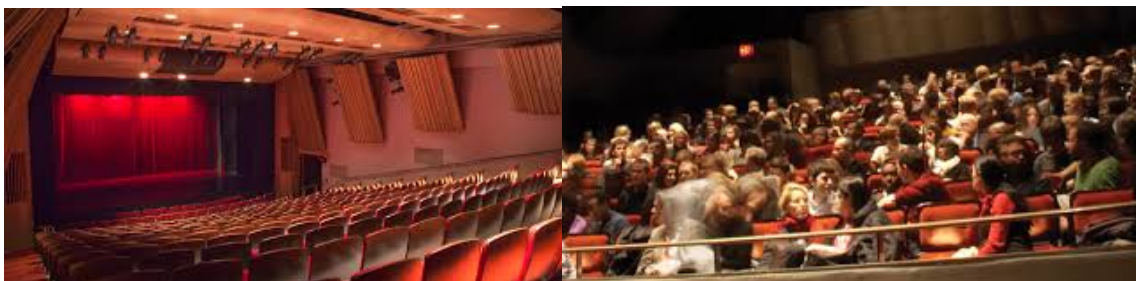
### **John Hopkins University - Parkway Theatre - February 2018**

Catch the wind screening : 35 students (free of charge) - [Facebook event](#)



### **FIAF screening in NYC - May 2018**

Catch the wind screening : 322 admissions - [Event page](#)



### **Crandell Theatre in Chatham Tales of Europe FF : 610 admissions total**

[Event page](#)

[Press Release](#)

Articles : [Chatham Arts & Business](#); [Mainstreet magazine](#); [Imby](#); [Albany Times Union](#)

7/13 7:00pm Divides Us : 71 admissions  
7/14 2:30pm DJAM : 18 admissions  
7/14 5:00pm After War : 43 admissions  
7/14 7:00pm Fortunata : 30 admissions  
7/15 1:00pm Divides Us : 35 admissions  
7/15 3:30pm Catch Wind(member event) : 100 admissions  
7/15 7:30pm After War : 40 admissions  
7/16 7:00pm Catch Wind : 91 admissions  
7/17 8:00pm Djam: 62 admissions  
7/19 7:00pm Fortunata : 54 admissions



### Full bookings list

Film	Venue	Type of event
CATCH THE WIND	The Parkway Theatre / John Hopkins University / Baltimore	University screening in a arthouse theatre in Baltimore
CATCH THE WIND	Movies of Delray & Movies of Lake North / Florida	Monthly foreign film series in Arthouse Theatre in Florida
ALL THAT DIVIDES US	Providence French Festival / Cable Car Cinema / Rhode Island	French Film Festival in a Arthouse Theatre
CATCH THE WIND	New Orleans French Film Festival	French film festival at the New Orleans Film Society
ALL THAT DIVIDES US	New Orleans French Film Festival	French film festival at the New Orleans Film Society

CATCH THE WIND	21st Annual Chicago European Union Film Festival / Gene Siskel Center	European Film Festival at the Gene Siskel Center (Cultural Center in Chicago)
MEN DON'T CRY	Cleveland IFF / Ohio	International FF in Cleveland
DJAM	Fine Arts Café, Miramar - Caribbean Cinemas	European Film Festival in San Juan/Puerto Rico organized by the Alliance Française
FORTUNATA	Fine Arts Café, Miramar - Caribbean Cinemas	European Film Festival in San Juan/Puerto Rico organized by the Alliance Française
MEN DON'T CRY	Fine Arts Café, Miramar - Caribbean Cinemas	European Film Festival in San Juan/Puerto Rico organized by the Alliance Française
A SERIOUS GAME	Fine Arts Café, Miramar - Caribbean Cinemas	European Film Festival in San Juan/Puerto Rico organized by the Alliance Française
WHILE WE LIVE	21st Annual Chicago European Union Film Festival	European Film Festival at the Gene Siskel Center (Cultural Center in Chicago)
MEN DON'T CRY	SEEFest (South East European Film Festival) Los Angeles / Laemmle Music Hall - Beverly Hills	European Film Festival at an arthouse cinema in LA (Laemmle Theatre)
MEN DON'T CRY	Cinema Lamont	Event screening in a Arthouse Cinema in Missouri
DJAM	Movies of Delray & Movies of Lake North	Monthly foreign film series in Arthouse Theatre in Florida
KING OF BELGIANS	Theatre N in Wilmington, DE	Booking the film on its own (she loved the film) - 221 seats - only operates on WE



THE LAST FAMILY	CARBON ARC CINEMA, Halifax, Canada	Spring Season, closing film - screen new release independent films every Friday 6 months of the year. We are working towards opening a full time cinema. This is our 8th year. We are a not-for-profit co-operative renting a room in a museum, 74 seats. We charge \$8 for admission.
AFTER THE WAR	Movies of Delray & Movies of Lake North	Monthly foreign film series in Arthouse Theatre in Florida
CATCH THE WIND	FIAF	Closing of Focus on French Cinema in presence of Gael Morel
DJAM	Gateway Film Center	Multiplexe with arthouse series
WHILE WE LIVE	Gateway Film Center	Multiplexe with arthouse series
KING OF BELGIANS	Gateway Film Center	Multiplexe with arthouse series
MEN DON'T CRY	Gateway Film Center	Multiplexe with arthouse series
CATCH THE WIND	Scottsdale International FF	Harkins Shea Theatre
KING OF BELGIANS	Scottsdale International FF	Harkins Shea Theatre
DJAM	Nepal America International Film Festival /	Regal Hyattsville Royale Stadium 14
FORTUNATA	Nepal America International Film Festival /	Regal Hyattsville Royale Stadium 14
DJAM	Desert Film Society in Palm Springs / foreign films series	Camelot Theatre
CATCH THE WIND	Desert Film Society / foreign films series	Camelot Theatre
WHILE WE LIVE	Desert Film Society / foreign films series	Camelot Theatre
DJAM	Crandell Theatre, Chatham, NY	Tales of Europe Festival
CATCH THE WIND	Crandell Theatre	Tales of Europe Festival
ALL THAT DIVIDES US	Crandell Theatre	Tales of Europe Festival
FORTUNATA	Crandell Theatre	Tales of Europe Festival

AFTER THE WAR	Crandell Theatre	Tales of Europe Festival
DJAM	International Film Series at the University of Colorado / Muenzinger Auditorium	Tales of Europe screening