

# YOUNG FRENCH CINEMA

*Discover a New Generation of Directors*



**2018 FILM SELECTION**

*A program of UniFrance and the Cultural Services of the French Embassy in the U.S.*



FRENCH EMBASSY  
IN THE UNITED STATES

HIGHER EDUCATION,  
ARTS, FRENCH LANGUAGE



Cover image: *Heaven Will Wait (Le Ciel Attendra)*

# Foreword

“Sensuality & intellectual engagement”, “thrilling vibrancy” of “a booming new generation”, “emotional & carefree story-telling” distilling “a blend of style & intensity”... Contemporary French directors have consistently been singled out for praise by the international press in the last few years.

The YOUNG FRENCH CINEMA program is one of the most convenient entry points to their works. For the fourth year in a row, it offers a selection of today's best films and filmmakers. Most of the films selected in this program have premiered in 2017 in top international festivals. The program mainly focuses on rising talents, from high-profile independent works to quirky comedies, powerful documentaries on the world we live in today, and exciting shorts. The current selection highlights two specificities of French cinema today: its openness to gender diversity with more than half of the films directed by female filmmakers and its openness to the world with films depicting realities from France to Cambodia, from Algeria to Afghanistan, from Mali to Québec. After two successful years with over 100 bookings throughout the US in 2016 and 2017, the new selection indeed demonstrates that this young generation shares - more than ever - a global vision and an amazing capacity to combine cultural influences, which lead it to tackle an incredibly wide range of subject matters.

In this brochure, you will find information about the guidelines of the program as well as descriptions of the films selected for the 2018 program. Please note that the 2018 film selection is available until December 31, 2018 under the conditions mentioned in this brochure.

Young French Cinema has been set up by UniFrance and the Cultural Services of the French Embassy, as a way to bring French films with no US distribution to art house cinemas, film societies, the Alliance Française network and American universities. Its scope has been widened since 2016 to include upcoming talents from Canada, in partnership with Telefilm Canada. We are also pleased to welcome for the second year in a row our partner l'ACID and have included one film from their recent Cannes selection in our new program.

We hope that you will be inspired by these films and we look forward to working with you all!

Serge Toubiana, *President of UniFrance*

Isabelle Giordano, *Executive Director of UniFrance*

Benedicte de Montlaur, *Cultural Counselor of the French Embassy*

Mathieu Fournet, *Audiovisuel Attaché of the French Embassy*



Image: Kiss Me! (Embrasse moi!)

# YOUNG FRENCH CINEMA

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# Guidelines

**YOUNG FRENCH CINEMA** is available to art house cinemas, film societies, the Alliance Française network and North American universities.

## FILM SELECTION

The program includes 12 feature films (11 French, one Canadian) and 8 short 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 YOUNG FRENCH CINEMA.

## COST

Each feature film in the 2018 program is available for a \$300 booking fee for up to two screenings per film. Each short film is available for a \$40 booking fee for up to two screenings per short (shorts fees have to be paid via PayPal to avoid transfer fees).

This year, we also present a special double bill feature with the films *In Bed with Victoria & Boundaries*, in partnership with Telefilm Canada. The 2 films can be booked for a flat fee of \$500 for up to 2 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 [adeline.monzier@unifrance.org](mailto:adeline.monzier@unifrance.org). UniFrance will be the third party between you and the rights holder in France.

## 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: This Young French Cinema program was made possible with the support of UniFrance and the Cultural Services of the French Embassy.

**TRAVEL GRANT**

Venues that would like to organize a master class with the 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 artist attend. UniFrance will consider your application and if positive, facilitate the contact with the artist.

**CONTACT**

For all requests and for access to screeners, please contact Adeline Monzier at [adeline.monzier@unifrance.org](mailto:adeline.monzier@unifrance.org)

*“There’s something new afoot in  
French cinema these days.”*

—THE NEW YORKER

*“More than 50 years on,  
French cinema is still part of the  
country’s exception culturelle.”*

—THE GUARDIAN

*“French cinema: a blend of style  
and intensity”*

—THE NEW YORK TIMES



# Before Summer Ends

(AVANT LA FIN DE L'ÉTÉ)



## DIRECTOR

Maryam  
Goormaghtigh

## SCREENPLAY

Maryam  
Goormaghtigh

## CAST

Arash, Hossein,  
Ashkan

## DETAILS

2017. France/  
Switzerland. 80 min.  
Color. Documentary/  
Comedy

Available in  
Canada.

As light as a feather yet anchored by the melancholy weight of approaching change, *Before the Summer Ends* is the bittersweet chronicle of a single summer in the life of three Iranian students living in France, an utterly unique, beguiling mixture of documentary and fiction in the perennial form of a road movie. When Hossein and Ashkan learn that their friend Arash has decided to return to Iran, they convince him to take a road trip to the south of France, secretly hoping he will meet a woman and decide not to leave. But their encounter with two young women in a punk rock band does not yield the expected results and the twin realities of living in exile or returning to a repressive society begin to dawn on them. Playing themselves, the three leading men are by turns hilarious and heartbreaking, clumsy and compelling. But the greatest feat belongs to fledgling director Maryam Goormaghtigh, who made the film on a shoestring budget, with little more than her camera, a borrowed car, her three friends Arash, Hossein, and Ashkan, and a wonderfully empathetic eye for life's quirks.

*"If Jim Jarmusch's *Stranger Than Paradise* had been transplanted to the south of France then the result would be something like *Before Summer Ends*."* —HOLLYWOOD REPORTER



# Diamond Island



## DIRECTOR

Davy Chou

## SCREENPLAY

Davy Chou, Claire  
Maugendre

## CAST

Sobon Nuon,  
Cheanick Nov,  
Madeza Chhem

## DETAILS

2016. France/  
Cambodia. 103 min.  
Color. Drama.

Available in  
Canada.

Like many boys from the Cambodian countryside, Bora leaves his native village at eighteen to find work in Phnom Penh. He gets a job in construction on Diamond Island, a downtown island being turned into a luxury residence and playground for the city's rapidly rising one percent. Working by day and chasing girls at night, Bora runs into his long-lost older brother Solei, who is enjoying a suspiciously lavish lifestyle and introduces his brother to his world of high-end nightclubs and pie-in-the-sky dreams. *Diamond Island* is a stylized tour de force of sharp, telling contrasts, pitting the glorified shantytowns where the workers sleep against the glittering luxury developments where they work, the dusty construction sites against the cool, neon ambience of the Phnom Penh night. While writer-director Davy Chou's background in documentary serves him well in recording the complex realities of a rapidly developing but deeply unequal society, his eye is that of a masterful stylist, capturing nocturnal glimmer in blues and yellows. Most importantly, he never loses sight of the story, crafting a seductive coming-of-age tale for a constantly mutating world.

*"A compassionate film with bittersweet tenderness."*

— VARIETY

# Heaven Will Wait

(LE CIEL ATTENDRA)



## DIRECTOR

Marie-Castille  
Mention-Schaar

## SCREENPLAY

Marie-Castille  
Mention-Schaar,  
Émilie Frèche

## CAST

Noémie Merlant,  
Naomi Amarger,  
Sandrine Bonnaire,  
Clotilde Courau,  
Zinedine Soualem

## DETAILS

2016. France. 105  
min. Color. Drama.

Available in  
Canada.

When 17-year-old Sonia is caught trying to leave France to join the jihad in Syria, her parents become her tormented jailers, forced by law to keep her at home, without internet or telephone. Meanwhile, Mélanie, a quiet, studious 15-year-old, makes a new friend on Facebook and begins to be drawn into radical Islam. This alarming but necessary drama thoughtfully tackles one of the most disturbing phenomena in contemporary French society: the indoctrination and radicalization of teenage girls by online predators recruiting jihadists. Writer-director Marie-Castille Mention-Schaar ably parallels the two young women's stories—one in the process of being radicalized, the other on the slow and painful road to recovery—to make this unthinkable but increasingly common situation not only tangible but comprehensible, showing how terrorists prey on teenagers' personal insecurities and general sense of injustice to encourage them to embrace a backward version of Islam and leave France to join ISIS in Syria. Though it reaches the emotional heights of great drama, *Heaven Can Wait* has the granular detail of first-rate investigative journalism: its portrait of vulnerable young women and their helpless families is unforgettable.

*"Remarkably performed by the two young actresses (...), a pedagogical and useful film that deserves to be discovered."*

—POSITIF

# *In Bed With Victoria*

(VICTORIA)



## **DIRECTOR**

Justine Triet

## **SCREENPLAY**

Justine Triet

## **CAST**

Virginie Efira, Vincent  
Lacoste, Melvil  
Poupaud, Laurent  
Poitrenaux

## **DETAILS**

2016. France. 98 min.  
Color. Comedy.

## **SPECIAL OFFER**

Special double  
bill feature for *In Bed  
with Victoria* and  
*Boundaries*:  
the two films can  
be booked for a flat  
fee of \$500 for up  
to two screenings  
per film.

Making good on the promise of her hilarious and unsettling debut *Age of Panic*, writer-director Justine Triet rose to the top of the French box office in 2016 and wowed critics with *In Bed with Victoria*, a devastatingly funny romantic comedy that manages to capture the tensions and uncertainties of our era while charming the viewer. Much of the film's allure can be attributed to Virginie Efira's star-making turn as title character Victoria, a thirtysomething lawyer juggling a successful career, two young children, a busy online dating life, and a crazy ex-husband regularly posting internet updates of his tell-all memoir about their marriage. As if life weren't complicated enough, the overextended young woman reluctantly agrees to represent her close friend Vincent in a messy assault case and gets temporarily disbarred. Left with nothing but time on her hands, Victoria finds herself on the verge of a breakdown. By combining achingly familiar everyday problems with delightfully wacky premises like a dog serving as a witness in a criminal trial, Justine Triet has crafted a subtly feminist, constantly surprising gem that rivals the best comedies of Hollywood's golden age.

*"Offers both the candor and the schmaltz of Trainwreck...  
A hollywood style romantic comedy."* —VARIETY

# Boundaries

(PAYS) CANADIAN PICK



## DIRECTOR

Chloé Robichaud

## SCREENPLAY

Chloé Robichaud

## CAST

Emily VanCamp,  
Macha Grenon,  
Nathalie Doummar.

## DETAILS

2016. Canada. 98 min.  
Color. Drama.

## SPECIAL OFFER

Special double bill feature for *In Bed with Victoria* and *Boundaries*: the two films can be booked for a flat fee of \$500 for up to two screenings per film.

**TELEFILM**  
CANADA

**TALENT FUND**  
Bellmedia CORUS

Set in Besco, a fictional island state off the coast of Labrador, *Boundaries* takes a novel and revealing look at the inner workings of international politics, following the negotiations between a high-ranking delegation from Canada and the governors of the economically struggling island to reach an agreement for a leading Canadian company to mine Besco's iron. With her second feature film, Québécois writer-director Chloé Robichaud belies her youth with a nuanced, at times slyly humorous understanding of the ideals, frustrations, and outright machinations involved in governing. Yet *Boundaries* is more than an easily legible allegory for the unequal relations between overreaching superpowers and vulnerable nation states striving to enter the twenty-first century. It is also a deeply moving story of the personal cost of attempting to improve the world, told by focusing on three women at different points in their lives: Félix, a freshly elected, twenty-five-year-old Canadian representative, Emily, a professional mediator whose home life is falling apart, and Danielle Richard, the steely president of Besco. Add in breathtaking 35 mm landscape photography, primarily shot in Newfoundland, and you have a stunningly assured film, confirming a major young talent.

*"A political tale that keeps women at the fore."* —INDIEWIRE

# Montparnasse Bienvenue

(JEUNE FEMME)



## DIRECTOR

Léonor Serraille

## SCREENPLAY

Léonor Serraille

## CAST

Laetitia Dosch,  
Grégoire  
Monsaingeon,  
Souleymane Seye  
Ndiaye,  
Léonie Simaga,  
Nathalie Richard,  
Erika Sainte

## DETAILS

2017. France. 97 min.  
Color. Drama.

*Montparnasse Bienvenue* isn't the first French film to follow a young woman lost in the city, flirting with madness after the end of a relationship. But it may well be the most surprising—and the most honest—in its way of snapping in and out of a keenly-observed comedic tone to reveal a more unvarnished portrait of a person in genuine distress. This non-conformist gem begins with thirtysomething Paula arriving back in Paris after ten years, recently dumped by her rich and famous photographer boyfriend, and now totally adrift, alone with a suitcase and her cat. Paula has to fall back on her chameleon-like ability to adapt to circumstances, pretending to be a stranger's old school-friend to get a place to sleep for the night or claiming to be an art student to get an au pair job. Through these random encounters and haphazard situations, a picture takes shape of a generation faced with an unprecedentedly precarious future. And yet one walks away feeling uplifted, in no small part due to Laetitia Dosch's deliciously unhinged, fearless performance as Paula. *Montparnasse Bienvenue* won the Caméra d'Or at the 2017 Cannes Film Festival.

***"Montparnasse Bienvenue, the admirably free-flowing debut feature from writer-director Léonor Serraille."***

—HOLLYWOOD REPORTER



# Nothingwood



## DIRECTOR

Sonia Kronlund

## CAST

Salim Shaheen

## DETAILS

2016. France/  
Germany/Qatar.  
85 min. Color.  
Documentary.

Sonia Kronlund's exhilarating documentary is a portrait of Afghan filmmaker Salim Shaheen, a local legend who has directed and starred in 110 films despite lack of money, the constant Taliban threat, and the civil wars tearing his country apart. As Shaheen puts it, his film industry is *Nothingwood*, for there are no resources in Afghanistan to make films. Yet as we see time and time again in documentary footage from the production of his autobiographical 111th feature, he always finds a way to sweet-talk or bully his way to getting what he needs. *Nothingwood* wryly blends scenes from Shaheen's everyday life and his own super-low-budget productions, introducing us along the way to members of his entourage like a young actress who must be accompanied on set by her father; a family man who specializes in playing mature women on screen; and a battle-scarred screenwriter who doubles as cameraman and actor. While Shaheen's story has more than its fair share of traumatic events, *Nothingwood* is an uplifting and sometimes uproarious portrait of a larger-than-life figure—and a true believer in cinema.

*"A delightfully entertaining documentary."*—SCREEN DAILY

# Speak Up

(A VOIX HAUTE – LA FORCE DE LA PAROLE) EDUCATIONAL PICK



## DIRECTOR

Stéphane de Freitas,  
Ladj Ly

## SCREENPLAY

Stéphane de Freitas

## CAST

Leïla Alaouf, Eddy  
Moniot, Elhadj Toure,  
Souleïla Mahiddin,  
Bertrand Périér,  
Loubaki Loussalat,  
Alexandra Henry,  
Pierre Derycke

## DETAILS

2017. France. 99 min.  
Color. Documentary.

Available in  
Canada.

Every year, hundreds of students from all over the department of Seine-Saint-Denis face off in Eloquentia, a contest to crown the best orator in this wildly diverse, sprawling suburb of Paris. *Speak Up* follows a group of college students preparing for Eloquentia through an intensive six weeks of workshops in classical rhetoric, acting, slam poetry, and breathing techniques, then into the tournament itself. Smoothly juxtaposing fly-on-the-wall scenes of the group in the classroom and the amphitheater with interviews and solo scenes with a few participants (and the future winner!), directors de Freitas and Ly create an inspiring portrait, by turns riotous, by turns poignant, of a young generation of every creed and color brought together by a shared commitment to the French art of rhetoric. The viewer will not soon forget Elhadj, a formerly homeless young man now running an NGO in West Africa, Leïla, a shy Syrian-French woman who forces herself to become an orator to “redefine feminism,” or Eddy, a fledgling actor from a tiny village who has to walk ten kilometers every day to catch a train to class.

*“Uplifting and authentic.”* —HOLLYWOOD REPORTER



# Paris Prestige

(LES DERNIERS PARISIENS)



## DIRECTOR

Hamé and Ekoué

## SCREENPLAY

Hamé and Ekoué

## CAST

Reda Kateb, Slimane Dazi, Mélanie Laurent

## DETAILS

2016. France. 106 min. Color. Drama.

Available in  
Canada.

Out on parole, Nas has to toe the line and clock in to work at his older brother Arezki's bar Le Prestige to avoid being thrown back in prison. But Nas has other plans: he wants to get back into promoting parties and Le Prestige's location in Pigalle, the heart of Paris's bustling nightlife, is an ideal calling card. It soon becomes apparent that the brothers are on a collision course started long ago, with the death of their mother and Arezki's decision to leave Nas with their aunt. This gripping first feature by Hamé and Ekoué, two of the rappers in leading French rap group La Rumeur, is a Paris-by-night tour that stays a million miles away from the glimmer of the Eiffel Tower, offering instead an insider's portrait of a vibrant, quickly gentrifying urban neighborhood, with its African hairdressers, Algerian groceries, German tourists, neon sex shops, and every street scam known to man. But beneath its kinetic surface and groovy soundtrack, one finds a profound reflection on the struggles and disappointments of two generations of Algerian immigrants in France.

*“Cassavetes of the French, filmed with a handheld camera, up to humanity, we will go see it to shun but we will leave the room overwhelmed.” —ELLE*

# Until the Birds Return

(EN ATTENDANT LES HIRONDELLES)



## DIRECTOR

Karim Moussaoui

## SCREENPLAY

Karim Moussaoui,  
Maud Ameline

## CAST

Mohamed Djourhi,  
Sonia Mekkioui, Mehdi  
Ramdani, Hania Amar

## DETAILS

2017. France/  
Germany/Algeria/  
Qatar.  
113 min. Color.  
Drama.

Karim Moussaoui's brilliant debut tells three loosely related stories set in a contemporary Algeria of abandoned construction sites, desert roads, and hospitals: a middle-aged businessman witnesses a brutal beating and fails to intervene; a young woman's father asks her former boyfriend to drive her to her wedding; a hardworking neurosurgeon is asked to adopt the son of a woman whose gang rape he witnessed during the civil war. Weaving these Chekovian tales together in a seamless three-part structure, Moussaoui reflects upon his country's past, present, and future, sketching in the challenges faced by several generations of Algerians while evoking universal moral dilemmas and disappointment. Through his carefully controlled vision of the happenstance of everyday life, Moussaoui recalls the understated rigor of masters such as Krzysztof Kieslowski and Abbas Kiarostami, yet also allows himself exhilarating flights of fancy such as an impromptu song and dance number on the side of a desert highway. Such formally ambitious, insightful films rarely come along, let alone in the hands of a first-time director. In a single feature, Karim Moussaoui has established himself as a major new voice on the international film scene.

*"An intriguing first feature from writer-director Karim Moussaoui that explores the damaged emotional landscape of his homeland. At times recalls Abbas Kiarostami's Through the Olive Trees."* —HOLLYWOOD REPORTER

# Wulu

**DIRECTOR**

Daouda Coulibaly

**SCREENPLAY**

Daouda Coulibaly

**CAST**

Ibrahim Koma,  
Inna Modja, Quim  
Gutiérrez, Olivier  
Rabourdin

**DETAILS**

2016. France/Mali/  
Senegal. 95 min.  
Color. Drama.

Available in  
Canada

When Ladji, a twenty-year-old minibus driver in Bamako, is unfairly passed over for a promotion, the young man turns to smuggling drugs between Mali and neighboring countries to provide for himself and save his sister from prostitution. While his rise in the drug trade is as meteoric as Tony Montana's in *Scarface*, *Wulu* is a more thoughtful, less violent take on the Brian De Palma classic—which doesn't make it any less gripping. This is cinema as immersion: diving deep into the bustling streets of Mali's capital, first-time writer-director Daouda Coulibaly moves his story along at breakneck speed, rarely letting the viewer come up for air. The result is an astonishingly assured, spine-tingling thriller, as well as a sobering picture of Mali in the period leading to the 2012 coup d'état, with the once-stable nation threatened by the intertwined evils of corruption, drug trafficking, and Al-Qaeda. Yet perhaps *Wulu* lingers longest in the memory as a universal tale of a young generation forced to do whatever it takes to get by and find its place in society.

*“Coulibaly is a talent to watch.”*—HOLLYWOOD REPORTER

# Kiss Me!

(EMBRASSE MOI!)



## DIRECTOR

Océanrosemarie and  
Cyprien Vial

## SCREENPLAY

Océanrosemarie

## CAST

Océanrosemarie,  
Alice Pol, Grégory  
Montel, Laure  
Calamy.

## DETAILS

2017. France. 86  
min. Color. Romantic  
comedy.

Available in  
Canada.

In this charming romantic comedy about the speed bumps along the way to accepting true love, acclaimed comedian and singer Océanrosemarie plays a fun-loving osteopath called Océanrosemarie. Fresh from yet another breakup, Océanrosemarie is jogging in the woods when she spies the beautiful Cécile doing gymnastics. All it takes is one failed headstand for Océanrosemarie to jump in and offer her healing touch. Before long, she is convinced she has met the woman of her life. But Cécile is the shy, quiet type, while Océanrosemarie is a boisterous party animal surrounded by ex-girlfriends, including Fantine, a super-successful architect who isn't ready to let anyone new take her place... While *Kiss Me!* winningly navigates the tried and true formulas of the romantic comedy, it is remarkable for introducing a lesbian love story to the genre without depicting homosexuality as a problem or a novelty. Here, the trials and tribulations, joy and hilarity faced by the characters are those of any two people in love, subtly but firmly driving home the point that love is love.

*"Very, Very Funny. A sparkling comedy!"* —LE PARISIEN

# Short Films

## *Grandpa Walrus* (PÉPÉ LE MORSE)

**DETAILS** **DIRECTOR** Lucrèce Andrae

2017. France. **SCREENPLAY** Lucrèce Andrae

14min. Animation **CAST** Roman GARANCE, Emilie BION METZINGER, Chann AGLAL

On a dark and windy beach, Grandma prays, Mom screams, his sisters don't give a hoot, and Lucas is alone. Grandpa was a strange guy, now he's dead.

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## *What Tears Us Apart* (CE QUI NOUS ÉLOIGNE)

**DETAILS** **DIRECTOR** Hu Wei

2016. France. **SCREENPLAY** Gaëlle Obiegly, Joel Curtz, Francois Peyroux

17 min. Live Action **CAST** Camille Debray, Isabelle Huppert, Nai An

After a long separation, an encounter. Two families. One child.

---

## *Les Misérables*

**DETAILS** **DIRECTOR** Ladj Ly

2017. France. **SCREENPLAY** Ladj Ly

15 min. Fiction **CAST** Damien Bonnard, Djibril Zonga

With a gun at his belt and a truncheon in his hand, Pento has just joined the Seine-Saint-Denis anti-crime brigade. With his teammates, he develops specific methods.

---

## *You Will Be Fine* (GROS CHAGRIN)

**DETAILS** **DIRECTOR** Céline Devaux

2017. France. **SCREENPLAY** Céline Devaux

15 min. Fiction **CAST** Swann Arlaud, Victoire Du Bois

Give it time. You'll get over it. Jean celebrates his birthday, gets drunk and recalls the dreadful weekend that led to his break-up with Mathilde.

# Short Films

## *A Gentle Night*

### DETAILS

2017. France,  
China. 15 min.  
Drama

**DIRECTOR** Qiu Yang

**SCREENPLAY** Qiu Yang

**CAST** Shuxian Li, Zhongwei Sun, Yaning Ding

In a nameless Chinese city, a mother with her daughter missing, refuses to go gentle into this good night.

---

## *Martin Cries* (MARTIN PLEURE)

### DETAILS

2017. France.  
16 min.  
Animation.

**DIRECTOR** Jonathan Vinel

**SCREENPLAY** Jonathan Vinel

**CAST VOICE:** Paul Hamy, Clémence Diard, Sarah-Megan Allouch-Mainier

Imagine you wake up one day, all your friends have disappeared. The friends that should be there are gone. So you look. You look everywhere. Every hiding place, each inch of the city, all the marshes, all the rivers. You look, but cannot find them.

---

## *Marlon*

### DETAILS

2017. France.  
19 min. Drama.

**DIRECTOR** Jessica Palud

**SCREENPLAY** Jessica Palud, Clémence Madeleine-Perdrillat

**CAST** Flavie Delande, Anne Suarez, Jonathan Couzinié, Catherine Salée

Fourteen-year-old Marlon visits her mother in prison for the first time since she was jailed. Protected by her family and friends, Marlon persists, despite everything, in believing that her mother is her childhood heroine.

---

## *Just Before Losing Everything* (AVANT QUE DE TOUT PERDRE)

### DETAILS

2012. France.  
29 min. Drama.

**DIRECTOR** Xavier Legrand

**SCREENPLAY** Xavier Legrand

**CAST** Léa Drucker, Miljan Chatelain, Denis Menochet

While her children pretend to go to school, Miriam hurries to pick them up and take them to her work place. She explains to her boss that she has to leave the region in a rush.

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*A program of UniFrance and the Cultural Services of the French Embassy in the U.S.*



FRENCH EMBASSY  
IN THE UNITED STATES

HIGHER EDUCATION,  
ARTS, FRENCH LANGUAGE

