

# PRESENTATION FILE

## 37<sup>TH</sup> EDITION - 18 / 26 JANUARY 2025



Premiers  
plans  
ANGERS

## Institutional Partners



## Professional organizations



## Major Sponsors and Private Partners



## Press Partners



## Partners Sites and Platforms



## Higher Education Partners



## Technical Partners



### The Premiers Plans festival would like to thank:

A.MTEC Audit / Anjou Théâtre / Allô Angers Taxi / Les Amis du Comedy Club / Appart'City / Association de la Cause freudienne / Association pour le Développement de la Fiction / BiblioPôle / Blink Blank / BTS Audiovisuel de Montaigu / Carrefour des festivals / Centre Hospitalier Universitaire / Cinéma Parlant / Cinémasprint / Clip d'ici / Douces Angevines / DSDEN 49 - Direction des services départementaux de l'éducation nationale / Éditions Warm / Enfants de cinéma / Esthna - Faculté de Tourisme, Culture et Hospitalité / Europa Cinemas / Fédération Étudiante des Associations de l'Anjou (Fé2a) / Fédération des Jeunes producteurs Indépendants / Fidaco / Fonds Jeanne Moreau / Gens d'images / Hôtel d'Anjou / Hôtel Mercure Angers Centre des Congrès / Hôtel Mercure Angers Centre Gare / Ibis Angers Centre Château / Ipac Bachelor Factory / IUT Angers / KissFilms / Librairie Contact / La Maison de l'Europe / NEF - Nouvelles Écritures pour le Film d'Animation / La Plateforme - pôle cinéma audiovisuel des Pays de la Loire / Printemps des orgues / REEVE / Scalaé / Séjours & Affaires Angers Atrium / Solutions Tournages Pays de la Loire / Travelling&Co / Unis-Cité / Vallées du Haut-Anjou / Vorg / The cinemas of the department and the region associated with Premiers Plans

And [all its individual sponsors](#)

# TABLE OF CONTENTS

*To access the pages directly, click on the titles*

<b>5</b>	<b>THE FESTIVAL</b>
<b>6</b>	<b>TRIBUTES AND RETROSPECTIVES</b>
6	Alain Guiraudie
7	Jeanne Balibar
8	Federico Fellini
10	Juho Kuosmanen
11	Generation Ateliers
12	Neighbours
14	Animation et Ecology
<b>16</b>	<b>PREVIEWS AND SPECIAL SCREENINGS</b>
<b>17</b>	<b>COMPETITION</b>
<b>18</b>	<b>ANGERS WORKSHOPS</b>
<b>19</b>	<b>PRACTICAL INFORMATIONS</b>



By focusing on the discovery of new talents in European cinema and on revealing its cultural heritage, the Festival Premiers Plans d'Angers has become an emblematic highpoint in the cultural year. It is recognised by artists and professionals alike, is followed by a curious and enthusiastic audience, and supported by a large number of partners and personalities.



© Olivier Orton

## THE AIMS OF THE FESTIVAL

**To reveal new european directors** through a selection of a hundred first films presented in seven competitive sections.

**To discover film history and heritage** thanks to retrospectives on national cinematographies, tributes to major and unrecognized authors and actors, programs on specific themes.

**Highlighting the diversity of European cinema** by gathering professionals on questions relative to the production and circulation of European films.

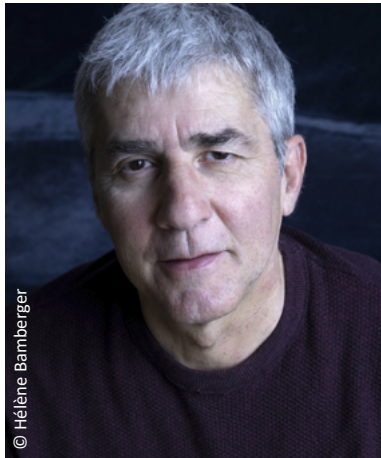
**To educate a new public of European cinema** by favoring the young public to participate to the Festival.

**To support scriptwriters** and directors in their writing work by inviting professional actors to read scripts of first short and feature films in public before shooting the film.

## ALAIN GUIRAUDIE

### In attendance

*In partnership with Le Quai CDN*



© Hélène Bamberger

Alain Guiraudie is an atypical and invaluable filmmaker, with an already extensive career (seven feature films, along with medium-length and short films), whose films are rooted in realism, a lure that lends itself to fantastic escapism. His imagination focuses on the question of desire as the driving force behind his characters' actions. This desire, often, but not exclusively, homosexual, redefines relationships between people, opening up existential gaps and bright futures.

In 2013, *L'Inconnu du lac (The Stranger in the Lake)* brought him greater recognition. Part chronicle, part crime novel, Guiraudie tells the story of Frank, a handsome young man who falls in love with Michel in a male cruising spot. One evening, he discovers Michel murdering another man, but nevertheless decides to continue his relationship with him. This tale of dangerous passion under the sweltering sun of Lake Sainte-Croix, at the foot of the Gorges du Verdon (a long way from Guiraudie's native Occitanie), also serves as a précis of the relationships involved in gay cruising, marvellously distanced by two endearing, and sometimes comic, characters: Henri, a man whose wife has just left him, and the policeman, who seems to be investigating both the murder and the world that is opening up to him.

Guiraudie's films may often take the form of a picaresque soap opera, but they also raise questions. From his earliest short films, his characters are restless and pensive, constantly on the move. Years later, *Rester vertical (Staying Vertical)* (2015) is an extension of these indecisive, disorganised characters.

Alain Guiraudie is also a novelist, publishing the imposing *Rabalaire* in 2021, from which he now seems to draw inspiration for his work as a filmmaker. In Occitan, the term refers to a lonely person who never feels at home, 'a person who zigzags right to left'. *Miséricorde (Misericordia)*, his latest film, presented at Cannes and during the Estival, is at the crossroads of his influences, between hedonistic fantasy and existential angst. The cast includes young actor Félix Kysyl (who attended Premiers Plans last year as a script reader), Catherine Frot and Jean-Baptiste Durand, director of *Chien de la casse (Junkyard Dog)*.

In partnership with the Théâtre Le Quai, which is presenting *Et j'en suis là de mes rêveries* by Maurin Ollès, based on *Rabalaire*, Premiers Plans is delighted to pay tribute to Alain Guiraudie and to enable audiences discover or rediscover an auteur who has left a unique mark on French cinema.

<i>That Old Dream That Moves</i>	2001	France	51'
<i>Sunshine for the Poor</i>	2001	France	55'
<i>Time Has Come</i>	2005	France	92'
<i>Stranger by the Lake</i>	2013	France	100'
<i>Staying vertical</i>	2016	France	98'



© Les Films du Losange

*Stranger by the Lake* by Alain Guiraudie



## JEANNE BALIBAR

### In attendance

*In partnership with Le Quai CDN The Inspirantes cycle*



© Julien Mignot

Actress, singer, director Jeanne Balibar is a figure whose vocal phrasing is instantly recognisable. Initially a pensionnaire of the Comédie Française, she made her mark at the Avignon Festival as Elvire in Molière's *Dom Juan*. Her theatre career continued with Olivier Py and German director Frank Castorf, with whom she has continued to work since 2012.

She began her film career in 1992 in Arnaud Desplechin's *La Sentinelle (The Sentinel)*, before playing the lead role in Laurence Ferreira Barbosa's *J'ai horreur de l'amour (I Hate Love)* (1997), followed by Bruno Podalydès's *Dieu seul me voit (Only God Sees me)* (1998) and Jacques Rivette's *Va savoir (Who Knows?)* (2001). She has also worked with Jean-Claude Biette, Olivier Assayas, Raoul Ruiz, Pedro Costa, Ladj Ly and Apitchapong Weerasethakul.

In her more than sixty films she has never hesitated in alternating between leading and supporting roles, maintaining an adventurous taste for the projects she is offered. She was once considered a whimsical and elusive actress, but there is something defiant about her roles, a frankness coupled with a certain malice.

In 2018 she won a César for her role in Mathieu Amalric's *Barbara*, playing an actress preparing to play the role of the famous singer. A committed performer, she uses the spotlight to highlight the difficulties faced by women over forty in getting leading roles.

At the Théâtre Le Quai, she will be starring in *Les Historiennes*, which she is also directing. At the Festival, she will be presenting a number of screenings showcasing an uninhibited and audacious career.

<i>I Hate Love</i>	Laurence Ferreira Barbosa	1997	France	130'
<i>Only God Sees Me</i>	Bruno Podalydès	1998	France	117'
<i>The Duchess of Langeais</i>	Jacques Rivette	2007	France, Italie	137'
<i>Barbara</i>	Mathieu Amalric	2017	France	97'
<i>Let Me Go</i>	Maxime Rappaz	2023	France, Swiss, Belgium	93'



© Eurozoom

*Let me go* by Maxime Rappaz

## FEDERICO FELLINI

Screening of films in restored prints, in the presence of Jean Gili, critic, historian and author of the book *Fellini: le magicien du réel*, and Gian Luca Farinelli, director of the Cineteca di Bologna.



Screening of restored prints, in the presence of Jean Gili, critic, historian and author of the book *Fellini: le magicien du réel* and Gian Luca Farinelli, director of the Cineteca di Bologna

Multi-award winning filmmaker Federico Fellini, considered an absolute master of cinema during his lifetime, was able to surpass himself by inventing a unique and personal art form on which Martin Scorsese wrote: “*All you have to do (...) to say “Fellinian” is to conjure up clowns, bulging women, crowds of costumed clerics and parties, the face of Marcello Mastroianni or Giulietta Masina. So that our ears can hear a melody by Nino Rota, the wind, the sound of a sea in winter, lost cries, monstrous laughter. To evoke a delicate sense of melancholy, of memory and childhood, of the strange and the bizarre.*”

At the age of 19, Federico Fellini moved to Rome and began a career as a cartoonist for popular Italian newspapers. Far from being anecdotal, this first profession established his taste for the grotesque inspired by reality. He opened a small shop where passers-by could have their portraits drawn. For Fellini, the world then became a permanent parade of faces and situations. Six years later, he had his first screenwriting contracts and collaborated on important Italian films with Roberto Rossellini, Pietro Germi and Alberto Lattuada. It was with Alberto Lattuada, in 1951, that he co-signed *Les Feux du music-hall*, his “semi” first film. One more foot in neo-realism, this portrayal of post-war Italy proved to be very personal for Fellini and already revealed a complex vision of the world that would blossom in the works to come.

It is well known that the maestro’s career functions in two stages. There is the first part of the work up to *La Dolce Vita* in 1960, which breaks definitively with neo-realism, and then the second from *8½* in 1963, which plunges into introspection. Fellini was then in search of a form of writing capable of capturing an inner feeling between memory and the unconscious. He confided to Simenon (with whom he kept up a regular correspondence) that he was now building his sequences on “visions”. In *Roma*, memories and scenes of pure fantasy mingle with other elements showing a permanent attention to limbo: whether it be extraordinary bodies, crowded motorways, contrasts between the ancient and the modern.

As American novelist Gore Vidal says in the same film, “*Rome is the best place to wait for the Apocalypse*”. In his first period, Fellini shows us individuals on the verge of shipwreck (like his group of young thirty-somethings lost in *I vitelloni* in 1953) and then it is the whole of Rome that is decadent in *La Dolce Vita*. However, the films are not dark, but, on the contrary, luminous. As if Fellini was telling us that everything was saved if, in the midst of collapse, it was possible to keep your conscience. Often, a character stands out from the human magma, especially after a party scene, forced to face himself. This is the case of Marcello (Mastroianni) who wanders through the Roman upper middle class of *La Dolce Vita*.

105 years after his birth, we should return to the abundance of Fellini and his films which have no borders between dream, imagination and reality. The Premiers Plans Festival will be offering restored copies of eight titles, all of which are astonishingly inventive in terms of both form and narrative.





© Pathe Distribution

*La Dolce Vita* by Federico Fellini

<i>The Vitelloni</i>	1953	Italy, France	109'
<i>La Strada</i>	1954	Italy	108'
<i>La Dolce Vita</i>	1960	Italy, France	174'
<i>8½</i>	1963	Italy, France	138'
<i>Fellini Roma</i>	1972	Italy, France	120'
<i>Amarcord</i>	1973	Italy, France	123'
<i>Orchestra Rehearsal</i>	1979	Italy, RFA	70'
<i>The Ship Sails On</i>	1983	Italy, France	132'



© Collection Gaumont

*The Ship Sails On* by Federico Fellini

## JUHO KUOSMANEN

### In attendance



© 2021 Henri Vares

Finnish filmmaker Juho Kuosmanen made a name for himself at the 2021 Cannes Film Festival with his second feature, **Compartment No. 6**, which won him the Grand Jury Prize. Having presented three films between 2009 and 2011 (**Roadmarkers**, **Citizens** and **The Painting Sellers**), he developed his first feature film, **Olli Mäki**, at the Ateliers before once again being awarded the Grand Prix of Un Certain Regard at Cannes.

Born in 1979, Juho Kuosmanen is a filmmaker, actor and editor. His films focus on gentle, often shy characters confronted with others who are their opposites. Local featherweight boxer Olli Mäki is about to take on the American Davey Moore for the world title. But he can't stand the media circus that is interfering with his future fight. This charming and witty film becomes a reflection on life choices. In **Compartment No. 6**, Laura, a Finnish archaeology student, embarks on a train journey from Moscow to Murmansk, beyond the Arctic Circle, to observe some famous petroglyphs (symbolic drawings carved in stone) that are ten thousand years old. On this 2000 km journey she has to live with a stranger, Ljoha, a boorish man who swears by vodka. Packed with devastating humour, these two titles have established Kuosmanen as a filmmaker who is interested in the precise and poignant destinies of modest characters. It is no coincidence that Aki Kaurismäki came to him and said: "I've waited thirty-five years, but with you I finally have a colleague in Finnish cinema".

Juho Kuosmanen will be present at this 37th edition of the Premiers Plans Festival with a surprise, **Silent Trilogy**, his latest film, which is a compilation of three short silent films made between 2012 and 2023 and not yet seen in France.

### FEATURE FILMS

<b>Olli Mäki</b>	2016	Finland, Sweden, Germany	92'
<b>Compartment Number 6</b>	2021	Finland, Russia, Estonia	107'
<b>Silent Trilogy</b>	2024	Finland	59'

### SHORT FILMS

<b>Roadmarkers</b>	2007	Finland	19'
<b>Citizens</b>	2008	Finland	28'
<b>The Painting Sellers</b>	2010	Finland	58'



© Haut et Court

**Compartment Number 6** by Juho Kuosmanen

## GENERATION ATELIERS

*In partnership with the Fonds Jeanne Moreau*

### In attendance of the filmmakers

Founded by Jeanne Moreau and the Premiers Plans Festival in 2005, the Ateliers d'Angers are aimed at young filmmakers who have already made one or more short films and are preparing to make their first feature-length fiction film.

During the workshops, young filmmakers have an opportunity to develop their projects and prepare their next shoots with the active contribution of filmmakers, scriptwriters, composers, technicians, producers and casting directors who have read their scripts and that they meet with throughout the week.

Over the past 20 years, 150 young filmmakers have benefited from this initiative, and many have been selected for major festivals, winning awards, Cameras d'or and Jury Prizes at Cannes, Venice, Berlin and, of course, Angers.

They include **Olli Mäki** by Juho Kuosmanen (2016), **Girl** by Lukas Dhont (2018), **Petit paysan (Bloody Milk)** by Hubert Charuel (2017), **Ni le ciel ni la terre (The Wakhan Front)** by Clément Cogitore (2015) and **Party Girl** by Marie Amachoukeli, Claire Burger and Samuel Theis (2014), **Salvo** by Fabio Grassadonia and Antonio Piazza (2013), **Belle épine (Dear Prudence)** by Rebecca Zlotowski (2010), **Gagarine** by Fanny Liatard and Jérémy Trouilh (2020), **En attendant les hirondelles (Until the Birds Return)** by Karim Moussaoui (2017), **Été 93 (Summer 1993)** by Carla Simón (2017), **Keeper** by Guillaume Senez (2015), **Alma Viva** by Cristèle Alves Meira (2016), **Dalva (Love According to Dalva)** by Emmanuelle Nicot (2019), **20 000 espèces d'abeilles (20,000 Species of Bees)** by Urresola Estibaliz (2020) not forgetting **Les Fantômes (Ghost Trail)** (2024) by Jonathan Millet which has had almost 200,000 entries since its release in France!

Made by filmmakers now aged between 35 and 45, these films represent the very best in young European cinema, and the Premiers Plans Festival is proud to be playing an active part in bringing them to audiences and film fans around the world.

This 20 th anniversary is an opportunity to look back at some of these titles with guest filmmakers, who will talk about their careers and the memories of their first film developed in Angers!

<b>Dear Prudence</b>	Rebecca Zlotowski	2010	France	80'
<b>Keeper</b>	Guillaume Senez	2015	Belgium, Swiss, France	95'
<b>Olli Mäki</b>	Juho Kuosmanen	2016	Finland, Sweden, Germany	92'
<b>Bloody Milk</b>	Hubert Charuel	2017	France	90'
<b>Girl</b>	Lukas Dhont	2018	Netherlands, Belgium	105'
<b>20,000 Species of Bees</b>	Estibaliz Urresola	2022	Spain	128'
<b>Alma Viva</b>	Cristèle Alves Meira	2022	Portugal, Belgium, France	85'



**Alma Viva** by Cristèle Alves Meira



## NEIGHBOURS

Neighbours are so close and yet so far... people whose coexistence inevitably leads us to question our relationship with the Other.

Cinema has often drawn inspiration from the figure of the neighbour, because it is clearly a formidable catalyst for fiction, bringing with it its share of contradictory feelings: desire, empathy, mistrust... the neighbours we distrust (*Panic, The Hunt*), those who are supportive (*The Old Oak*), those we fantasise about (*Edward Scissorhands, In the Mood for Love*), those we fear (*As Bestas, Common Wealth*) or those we spy on (*Rear Window*).

There are also wonderful stories of neighbourhoods and communities (*Do the Right Thing, Les Habitants*) that invite us to reflect on our models of society and give us an opportunity to see how cinema reflects our ways of living together.

A retrospective of 20 films combining classics and curiosities from all eras!



*Panic* by Julien Duvivier

## FEATURE FILMS

<i>Panic</i>	Julien Duvivier	1946	France	99'
<i>Rear Window</i>	Alfred Hitchcock	1954	United States	112'
<i>A Special Day</i>	Ettore Scola	1977	Italy, Canada	106'
<i>Do The Right Thing</i>	Spike Lee	1989	United States	120'
<i>Edward Scissorhands</i>	Tim Burton	1990	United States	105'
<i>Delicatessen</i>	Jean-Pierre Jeunet, Marc Caro	1991	France	99'
<i>The Northerners</i>	Alex van Warmerdam	1992	Netherlands	108'
<i>In the Mood for Love</i>	Kar-Wai Wong	2000	Hong-Kong, France	98'
<i>Common Wealth</i>	Álex de la Iglesia	2000	Spain	110'
<i>The Lives of Others</i>	Florian Henckel von Donnersmarck	2006	Germany, France	137'
<i>The Hunt</i>	Thomas Vinterberg	2012	Denmark, Sweden	115'
<i>Just the Wind</i>	Benedek Fliegauf	2012	Hungary, Germany, France	95'
<i>One Floor Below</i>	Radu Muntean	2015	Romania, France, Sweden	93'
<i>Les Misérables</i>	Ladj Ly	2019	France	104'
<i>Limbo</i>	Ben Sharrock	2020	United Kingdom	104'
<i>The Beasts</i>	Rodrigo Sorogoyen	2022	France, Spain	137'
<i>R.M.N.</i>	Cristian Mungiu	2022	Romania, France, Belgium	125'
<i>The Old Oak</i>	Ken Loach	2023	United Kingdom, France, Belgium	113'





*La Tête dans les étoiles* by Sylvain Vincendeau

## SHORT FILMS - DEAR NEIGHBOURS

*In partnership with Benshi*

*A program of short films for the whole family, recommended for ages 5 and up.*

To coincide with the 2025 edition of the Premiers Plans Festival, the children's cinema platform Benshi is offering families a new programme of short films exploring neighbourhood relationships. Sometimes frightening like the ogre in ***La Saint-Festin***, intriguing like the neighbour in ***Suzie in the garden***, or irritating like the characters in ***Balcony Cacophony***, our neighbours have many surprises in store for us. From little squabbles to wonderful encounters and love affairs, life as a neighbour can be exciting... or dangerous! Let us take you on an adventure full of twists and turns, with a selection of short films taking a different approach to life in the community. A selection of original, touching and funny films, to share with your family and in the cinema... with your neighbour!

<b><i>Balcony Cacophony</i></b>	Quentin Haberham	2022	Pays-Bas	5'
<b><i>Suzie in the Garden</i></b>	Lucie Sunková	2022	République tchèque	13'
<b><i>La Tête dans les étoiles</i></b>	Sylvain Vincendeau	2005	France	8'
<b><i>Flatlife</i></b>	Jonas Geirnaert	2004	Belgique	11'
<b><i>A Vertebral Story</i></b>	Jérémy Clapin	2004	France	9'
<b><i>Saint Feast Day</i></b>	Léo Marchand, Anne-Laure Daffis	2007	France	15'

## A LESSON IN CINEMA

by **Louis Mathieu**, cinema teacher and president of the Premiers Plans association.



*The Old Oak* by Ken Loach

## ANIMATION ET ECOLOGY

*In partnership with NEF Animation*

Environmental danger has always been very present in animated films. From the works of Tex Avery (*The Farm of Tomorrow*) to those of Hayao Miyazaki, from Jean-François Laguionie to Tomm Moore, this issue crosses periods and continents. It has to be said that for these creators, animation is, to a certain extent, a way of recreating life and, each in their own way, asking us about the relationship between man and nature.

While some films are concerned about a world on the brink of collapse, others question the spiritual connection with nature (*Wolfwalkers*). There is also a vein of animation that is very sarcastic and highly critical of consumer society (Trash programme).

In the space of a few years, our societies have become largely urbanised, and the digital transition is accentuating our disregard for nature and our relationship with reality. In this context, animation can make audiences aware of the diversity and richness of nature, but above all remind them that they are part of it.

The environmental crisis we are living through is also a crisis of sensitivity to nature. The ecological question is also an inner question, and this is what animated films remind us of with poetry and emotion.

A text inspired by the writings of Xavier Kawa-Topor for a retrospective comprising three programmes of short films, five feature films and a masterclass by **Xavier Kawa-Topor**.

### FEATURE FILMS

<i>Princess Mononoke</i>	Hayao Miyazaki	1997	Japan	133'
<i>Wall-E</i>	Andrew Stanton	2008	United States, Japan	98'
<i>The Boy and the World</i>	Alê Abreu	2013	Brasil	80'
<i>Wolfwalkers</i>	Tomm Moore, Ross Stewart	2020	Ireland, Luxembourg, France	103'
<i>White Plastic Sky</i>	Tibor Bánóczki, Sarolta Szabó	2023	Hungary, Slovakia	110'



*Wolfwalkers* by Tomm Moore et Ross Stewart

## THE GREEN BEAUTY

Program of short films, recommended for ages 9 and up

<b>Orgiastic Hyper-Plastic</b>	Paul Bush	2020	Denmark, United Kingdom	7'
<b>My Name is Edgar and I Have a Cow</b>	Filip Diviak	2023	Czech Republic, Slovakia	8'
<b>Tant de forêts</b>	Burcu Sankur, Geoffrey Godet	2014	France	3'
<b>The Peculiar Crime of Oddball Mr Jay</b>	Bruno Caetano	2019	Portugal, France	10'
<b>Funny Birds</b>	Charlie Belin	2022	France, Swiss	34'

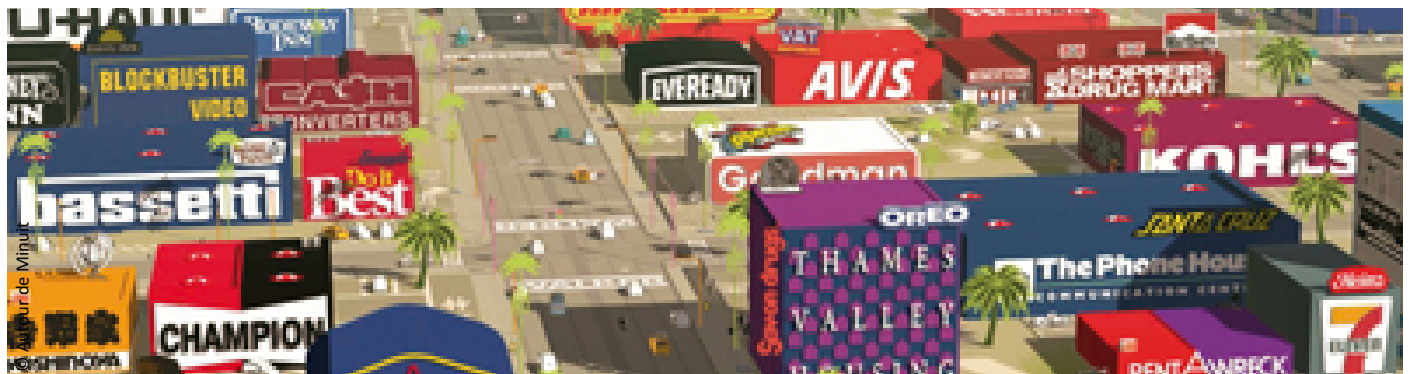
## SOME GREEN AND SOME BLACK

Program of short films, recommended for ages 13 and up

<b>Au 8ème jour</b>	Alicia Massez, Agathe Sénéchal	2023	France	8'
<b>Poles Apart</b>	Paloma Baeza	2017	United Kingdom	12'
<b>Tombés du nid</b>	Loïc Espuche	2015	France	4'
<b>Wild Summon</b>	Karni Arieli, Saul Freed	2023	United Kingdom	15'
<b>Copier-cloner</b>	Louis Rigaud	2014	France	3'
<b>Logorama®</b>	François Alaux, Hervé de Crécy, Ludovic Houplain	2009	France	16'

## GREEN FURY - TRASH PROGRAM

<b>Kuhina</b>	Joni Männistö	2011	Finland	7'
<b>PLSTC</b>	Laen Sanches	2022	France	2'
<b>The Cow Who Wanted To Be A Hamburger</b>	Bill Plympton	2010	United States	6'
<b>Doom Cruise</b>	Hannah Stragholz, Simon Steinhorst	2021	Germany	17'
<b>Man</b>	Steve Cutts	2012	United Kingdom	3'
<b>Carp Xmas</b>	Anna Heribanová	2023	Czech Republic	7'
<b>Il était une fois l'huile</b>	Vincent Paronnaud	2010	France	15'



**Logorama®** by François Alaux, Hervé de Crécy, Ludovic Houplain

## A LESSON IN CINEMA

by **Xavier Kawa-Topor**, Managing Director of NEF Animation



Previews and special screenings will be announced in **December**.

## PREVIEWS

A selection of previews, presented by the film teams in collaboration with French independent distribution companies, will be offered during the Festival.



Behi Djanati Ataï at the premiere of **Green Border**



Isabelle Huppert and Élise Girard at the closing ceremony

Several special screenings with invited guests will take place during the Festival:

- Sessions with the presidents and/or members of the three juries (feature films, shorts and Diagonales)
- Short films by Ateliers d'Angers residents
- Films d'ici
- Ciné-concert burlesque

## FILMS D'ICI

*In partnership with the Région des Pays de la Loire*

Premiers Plans organizes the Films d'ici selection, featuring short films shot, produced and/or directed by filmmakers from the region. This selection testifies to the dynamism of regional production and the rich collaborations between professionals from the Loire Valley. The selected filmmakers are invited to Angers to meet the public as well as other young French and European directors, so as to fully integrate them into the festival dynamic of film professionals.

## CINÉ-CONCERT BURLESQUE

*In partnership with Le Printemps des Orgues*

The Festival Premiers Plans d'Angers and Le Printemps des Orgues join forces for a ciné-concert reminiscent of the silent film era, when hucksters, noisemakers and musicians accompanied the films. In this spirit, **Guy Baptiste Jaccottet**, fascinated by the organ in all its facets, attracted by creation, spectacle and cinema, improvises on the hybrid organ of Angers, the musical score of two burlesque films honored at the 37th edition of the Premiers Plans Festival.

<b>One Week</b>	Buster Keaton, Edward F. Cline	1920	United States	25'
<b>The Second 100 Years</b>	Fred Guiol	1927	United States	23'



The selection of films in competition and screenplays will be announced on **December 9**.

## COMPETITION FILMS

Nearly 100 films are screened in 7 competitive sections and rewarded by juries and/or audiences.

- European feature films
- Diagonales (first films free in form, format, narrative or duration)
- European shorts
- French short films
- School films
- Animated shots
- Chenaplans (European shorts for ages 3 and 6)

After the competition screenings, the public can meet the filmmakers at the **Directors' Forum**.



Bruna Cusi and Alejandro Rojas (*Border Line*) with the jury of features films in 2024

## SCRIPT READINGS

### Feature film scripts

*In partnership with SACD, Fondation VISIO and Combier*

Three scripts for first feature films will be read in public by professional actors.

### Short film scripts

*In partnership with Adami and France 2*

Three short film scripts will be read in public by six Talents Adami Cinéma, directed by **Cristèle Alves Meira**, director and actor.

**Thursday, January 23 - 2:15pm - Centre de Congrès**

### From the written word to the screen

*In partnership with Adami*

Two Talents Adami Cinéma will read the script of a short film for an audience, followed by a screening of the film. The actors will be directed by **Cristèle Alves Meira**.

**In the presence of Garance Kim**

<b><i>Eternal City</i></b>	Garance Kim	2022	France	19'
----------------------------	-------------	------	--------	-----

**Monday, January 20 - 2:15pm - Centre de Congrès**

## 20<sup>TH</sup> EDITION - 20 / 24 JANUARY 2025

*In partnership with the City of Angers, the Conseil Régional des Pays de la Loire, the Direction régionale des affaires culturelles des Pays de Loire, the SACEM and the SACD*

### **This year, Les Ateliers d'Angers celebrates its 20th anniversary!**

Founded by Jeanne Moreau and the Festival in 2005, the Ateliers aim to support the development of first feature films. Since 2022, the Ateliers have been held during the Festival. Directors, producers and renowned speakers come together for a rich exchange of ideas and numerous meetings.

With the help of experienced professionals, filmmakers have 5 days to perfect their artistic project, through practical instruction on the financial and technical conditions of first films. Emphasis is placed on scriptwriting, directing, editing, directing actors, production or music, depending on the profile of the participants.

5 young filmmakers will be present in Angers this year. Residents and speakers will be announced at a later date.



The residents of 2024 with Robin Campillo and Marie-Ange Luciani

## PRICES 2025

---

### SINGLE TICKETS

Each ticket is a reservation for the screening of your choice (excluding opening and closing nights, free screenings or screenings with ticketing partners). Available from January

**Full price: €8.50**

**Reduced<sup>1</sup> : €6**

**Opening: 12€** (single price - limited seating)

**Closing: 12€** (single ticket - limited seating)

**Family screening: 6€** (single price - screening + workshop)

### INDIVIDUAL PASS 20 PLACES

The individual pass is nominative. It entitles the holder to 20 Festival tickets (excluding opening and closing nights, free screenings and partner ticketing), one per screening. It comes with the 40x60 poster. From January onwards, the code indicated on the pass will enable you to choose your screenings, either online or at the box office. Once the 20 tickets have been used up, the pass can be reloaded at the preferential rate (€4.50 full price or €3 reduced price).

**Full price: €90** (i.e. €4.50 per seat)

**Reduced rate<sup>1</sup> : 60€** (i.e. 3€ per seat)

### SHARE PASS 6 PLACES

The shareable pass can be used for all screenings (excluding opening and closing nights, free screenings or screenings with ticketing partners). It allows you to reserve one or more seats for each screening, and to share this preferential rate with friends and family. From January onwards, the code shown on the pass can be used to select sessions, either online or at the box office.

**Shared 6-seat pass: 36€** (i.e. 6€ per seat)

### PASS CULTURE (15 / 18 YEARS)

**Individual pass 20 seats : 60€** (i.e. 3€ per seat)

**Shared pass 6 seats : 36€** (i.e. 6€ per seat)

**Single ticket : 6€**

### SCHOOLS

**Ticket for 1 screening<sup>2</sup> : 5€ per student**

**Immersion ticket 9 sessions and +<sup>3</sup>: €4 per student per screening**

1 Upon presentation of proof of less than 3 months old: -18 years old, student, civic service volunteer, job-seeker, RSA beneficiary, "Partenaires" card (issued by the City of Angers), "carte mobilité inclusion mention invalidité".

2 Two free places for accompanying adults for a group of 30 students.

3 This rate applies when the same group/class attends more than 9 sessions during the festival. 1 accompanying adult per group of 10 students.

## PLACES OF THE FESTIVAL

---

- Centre de Congrès Jean-Monnier, 33 bd Carnot
- Cinémas Les 400 Coups, 2 rue Jeanne Moreau
- Pathé Angers, 1 avenue des Droits de l'Homme
- Grand Théâtre, place du Ralliement
- La Collégiale Saint-Martin, 23 rue St-Martin
- Le Joker's, 32 rue Saint-Laud
- Le Quai CDN, cale de la Savatte

## SOME DATES

---

- **December 3:** Individual Passes, Shareable Passes and Gift Cards go on sale online
- **December 9:** Official selection announced
- **January 8:** Official program of all Festival screenings online
- **January 10:** Opening of online ticketing (per-session bookings)



## PRESSE OFFICERS

**André-Paul RICCI**

andrepaul@ricci-arnoux.fr

+33 1 48 74 84 54

**Florence NAROZNY**

Mathis ELION

florence@lebureaudeflorence.fr

mathis@lebureaudeflorence.fr

+33 1 40 13 98 09

**Rachel BOUILLON**

rachel@rb-presse.fr

+33 6 74 14 11 84

## PREMIERS PLANS FESTIVAL

**President of the Festival Jérôme CLÉMENT**

**President of the Association Louis MATHIEU**

**Délégué General Delegate and Artistic Director Claude-Éric POIROUX**

### Paris

54, rue Beaubourg

75003 Paris

+33 6 65 21 38 29

info@premiersplans.org

www.premiersplans.org

### Angers

9, rue Jeanne Moreau

49100 Angers

+33 7 49 15 77 02