

BIG
WORLD
PICTURES
bigworldpictures.org

presents



Booking contact:
Jonathan Howell
Big World Pictures
jonathan@bigworldpictures.org
Tel: 917-400-1437

New York and Los Angeles Press Contact:
Sasha Berman
Shotwell Media
Tel: 310-450-5571
sashaberman@mac.com

NY THEATRICAL RELEASE: JUNE 20TH
LA THEATRICAL RELEASE: JULY 18TH

SYNOPSIS

A SUMMER'S TALE (Conte d'été)

Dir. Eric Rohmer

France / 1996 / 114 min / DCP

In French, with English subtitles

Aspect ratio: 1.33:1

Gaspard (Melvil Poupaud), a recent university graduate, arrives at the seaside in Bretagne for three weeks' vacation before starting a new job. He's hoping his sort-of girlfriend, the fickle Léna (Aurélia Nolin), will join him there; but as the days pass, he welcomes the interest of Margot (Amanda Langlet, the titular character from Rohmer's PAULINE AT THE BEACH), a student of ethnology working as a waitress for the summer. Things start to get complicated when the spoken-for Margot encourages Gaspard to have a summer romance with her friend, Solène (Gwenaëlle Simon), and he complies. When Léna turns up, and scheduling complications abound, Gaspard will have to make a choice...

Rohmer's characteristically light touch allows his characters to discourse on love and friendship, even as their body language complicates and even contradicts their words. Diane Baratier's cinematography perfectly captures the languor of youth and the feeling of a French beach vacation--the sea, the sunlight and the lovely surroundings convey the openness of a world of possibilities faced by these young people.

PRESS

"Worth the wait!" – Stephen Holden, *New York Times*

“★★★★★ Sublime! Rohmer has a genius for taking a seemingly mundane situation and slowly tightening the screws... Think of it as a thriller by Hitchcock—a Rohmer favorite—only with words, not knives, that cut straight to the heart.”

–Keith Uhlich, *Time Out New York*

“*A Summer's Tale* feels like a great beach read of a movie... The Rohmer touch consists of nonchalance and effortless sensuality, not just in the people, but also in the landscape, somehow even in the air... *A Summer's Tale* makes obvious this director's influence on the epic walk-and-talks and romantic inquisitions of latter-day Richard Linklater... It's a merciful vision, and a vacation we all deserve.

–Jonathan Kiefer, *The Village Voice*

“Like a forgotten gift we now get to unwrap with delight, Eric Rohmer's 1996 "A Summer's Tale," never before released in this country, arrives just in time to add a touch of delight to the contemporary landscape.” – Kenneth Turan, *Los Angeles Times*

“Eric Rohmer's sun-kissed love quadrangle remains as fresh and romantically profound as it was 18 years ago...” – Chris Nashawaty, *Entertainment Weekly*

SELECT FILMOGRAPHY

2007	THE ROMANCE OF ASTREA & CELADON
2004	TRIPLE AGENT
2001	THE LADY & THE DUKE
1998	AUTUMN TALE
1996	A SUMMER'S TALE
1995	RENDEZVOUS IN PARIS
1993	THE TREE, THE MAYOR & THE MEDIATHEQUE
1992	A TALE OF WINTER
1990	A TALE OF SPRINGTIME
1987	BOYFRIENDS & GIRLFRIENDS
1987	FOUR ADVENTURES OF REINETTE & MIRABELLE
1986	SUMMER (THE GREEN RAY)
1984	FULL MOON IN PARIS
1983	PAULINE AT THE BEACH
1982	A GOOD MARRIAGE (LE BEAU MARIAGE)
1981	THE AVIATOR'S WIFE
1978	PERCEVAL
1976	THE MARQUISE OF O
1972	LOVE IN THE AFTERNOON
1970	CLAIRE'S KNEE
1969	MY NIGHT AT MAUD'S
1967	LA COLLECTIONNEUSE
1965	SIX IN PARIS (segment "Place de l'Étoile")
1963	SUZANNE'S CAREER
1963	THE BAKERY GIRL OF MONCEAU
1962	THE SIGN OF LEO
1956	THE KREUTZER SONATA
1950	JOURNAL D'UN SCÉLERAT

DIRECTOR'S BIOGRAPHY

(abridged from newwavefilm.com)

Eric Rohmer (born Jean-Marie Maurice Scherer, April 4, 1920 - January 11, 2010) was a screenwriter and director, and a key figure in French New Wave cinema. Rohmer was born in Nancy, a small town in Lorraine, and moved to Paris in the '40s, where he worked as a literature teacher and newspaper reporter. He began to focus on film criticism, publishing two seminal articles in 1948: "Cinema, the Art of Space," in *Revue du Cinema*, and "For a Talking Cinema," in *Les Temps Modernes*. Both articles established the theoretical foundations that would guide his later criticism and filmmaking, as well as being highly influential on other directors of the New Wave.

As a regular at the *Cinematheque Francais* he came into contact with [Francois Truffaut](#), [Jacques Rivette](#), [Claude Chabrol](#), and [Jean-Luc Godard](#). Around this time he adopted the pseudonym of Eric Rohmer, an amalgam of names of the director Erich Von Stroheim, and the author of the Fu Manchu stories, Sax Rohmer.

In 1950, he set up the short lived *Gazette du Cinema* with [Godard](#) and [Rivette](#), before Jacques Doniol-Valcroze and Andre Bazin invited him to write for *Cahiers du Cinema*. At *Cahiers*, Rohmer helped develop the theory of auteurism, and echoed Bazin in praising long takes and the kind of camerawork that did not interfere with the presentation of events. He wrote: "The cinema is a privileged art form because it most faithfully transcribes the beauty of the real world. Art can never improve on reality."

In 1956, Rohmer assumed editorial control of *Cahiers du Cinema*, a position he held for the next seven years. The following year, he co-wrote with [Claude Chabrol](#), *Hitchcock*, the first serious appraisal of the director's work. The book was a model of auteur criticism, combining detailed narrative analysis with great attention to technique.

By the early '60s, Rohmer's authority at *Cahiers* was beginning to deteriorate as [Rivette](#), Doniol-Valcroze, and [Truffaut](#) began to pressure him to open up the critical range of the journal. Rohmer, however, refused to revise his aesthetic criteria and was eventually ousted by Doniol-Valcroze, who controlled the money and rallied most of the staff behind him.

In 1962, the year before he left *Cahiers*, Rohmer was approached by an enthusiastic young cinephile named Barbet Schroeder who had set up his own production company, Les Films du Losange, with money from his parents. Schroeder greatly admired Rohmer and offered to produce a short film, *The Bakery Girl of Monceau* (1963), through the company. This would become the first of the "Six Moral Tales," which would become the focus of Rohmer's output over the next ten years.

Over the following years, Rohmer continued to collaborate with Shroeder, making a second short moral tale, *Suzanne's Career* (1963), and contributing an episode to the New Wave compilation *Six in Paris* (1964). Finally, in 1966, Rohmer completed *La Collectionneuse* the third of the "Six Moral Tales" and the first shot in color. The film won the Silver Bear at the Berlin Film Festival, helping to establish Rohmer's international reputation, as well as the financial success of Les Films du Losange.

Even greater success came with the next installment of the "Moral Tales," 1969's *My Night at Maud's*. Starring Jean-Louis Trintignant as a man who, on the eve of his marriage, is left alone with a beautiful divorcee and is forced to test his principles, it garnered Oscar nominations for Best Foreign Language

Picture and Best Screenplay and became something of a hit in America. This was followed by the final parts in the series, *Claire's Knee* (1970), and *Love in the Afternoon* (1972). Both were about characters facing a mid-life crisis who are forced to make a moral decision, and both were critical successes across the world. Rohmer now had a small but loyal following.

Following the "Moral Tales," Rohmer made two period films: *The Marquise of O...* (1976), from a novella by Heinrich von Kleist, and *Perceval* (1978), based on a 12th century manuscript by Chretien de Troyes.

Rohmer returned to contemporary material with 1981's *The Aviator's Wife*, the first of a new six film series dubbed "Comedies and Proverbs." The films in this series shone a revealing, and often humorous light, on contemporary French middle-class society. Recurrent themes included infidelity, promiscuity and the search for love. The most popular of these were the comedy *Pauline at the Beach* (1983) about the conflicting desires of various characters on a summer holiday, and the poetically wistful *The Green Ray (Summer)*, (1986), which won the director the Golden Lion award at the Venice Film Festival in 1986.

In the 1990's Rohmer worked on a third series, the "Tales of the Four Seasons," which included *A Tale of Springtime* (1990), *A Tale of Winter* (1992), *A Summer's Tale* (1996), and *Autumn Tale* (1998).

In a career lasting over fifty years, Eric Rohmer remained remarkably faithful to the theoretical opinions he developed as a young critic, applying them consistently to all areas of his productions. He always relied strictly on an existing reality, avoiding close-ups, non-diegetic music, and any other cinematic devices he viewed as artificial. While some have criticized his films as being slow-moving and wordy, others have been enthralled by his subtle and absorbing character studies. Throughout his career, Rohmer proved that a director working on the margins of mainstream cinema could produce an important and highly personal body of work without giving into compromise.

CAST

Melvil Poupaud	Gaspard
Amanda Langlet	Margot
Gwenaëlle Simon	Solène
Aurélia Nolin	Léna
Aimé Lefèvre	The Newfoundlander
Alain Guellaff	Uncle Alain
Evelyne Lahana	Aunt Maiwen
Yves Guérin	Accordionist
Franck Cabot	Cousin

CREDITS

Director

Eric Rohmer

Screenplay

Eric Rohmer

Producer

Françoise Etchegaray
Margaret Ménégoz

Director of Photography

Diane Baratier

Editor

Mary Stephen

Music

Philippe Eidel
Sébastien Erms

Sound Design

Pascal Ribier

France / 1996 / 114 min / DCP
In French, with English subtitles
Aspect ratio: 1.33:1