

LES GENS DE BERKELEY



'AT BERKELEY' director Fred Wiseman in Paris
Best Gourmet restaurants in Las Vegas
Studying business and music theory
Film critic Peter Cowie on the PFA and Coppola

#6

Summer Issue - July 2014



EDITO



The Campanile and Sather Gate on the UC Berkeley campus, 2006 CC-BY-SA-2.5 Author: Tristan Harward

Portrait of Berkeley as a Young University

This winter was marked by the French theatrical release of AT BERKELEY, a 4-hour documentary about Berkeley, directed by American filmmaker Fred Wiseman.

AT BERKELEY offers a great portrait in moving pictures of Berkeley as a young university (young by European standards) going through times of financial crisis.

We met Fred Wiseman in Paris before and after the special screening of AT BERKELEY at *Reflet Médicis* and we enjoyed learning about the making of the documentary, from the shooting on campus to the editing in Paris.

This is right here in *Bearlight* as our special feature! You will also find an extended interview with film critic Peter Cowie, whom we met at the Berlin Film Festival.

Among other things, Peter talks about the early days (in the 60s) of the Pacific Film Archive, the center for the exhibition and study of cinema in Berkeley.

In *Vox Berkeley*, we introduce members of the Berkeley community in France.

Arnaud Morand tells us about studying both business and music theory; prospective L.L.M. student Chloe Gouache writes about being admitted to Berkeley, and alumna Isabelle Karamooz elaborates on the shift to gourmet culture in Las Vegas.

Events highlights the evening with CEO of Péchel Industries and former executive director of the IMF Héléne Ploix. And we have a special report by Alumna Isabelle Moulin, who attended the event co-organized by the Berkeley Club of France.

Also in store is a selection of pictures of the summer party with the U.S. Embassy, which drew a good number of alumni.

As always, we close with a comic strip in *The Bear Truth About Student* along with its burlesque translation...Enjoy the summer!

Claire Chabat

CONTENT

EDITO

2 PORTRAIT OF BERKELEY AS A YOUNG UNIVERSITY

BEAR LIGHT

3 INTERVIEW WITH FRED WISEMAN...
FILMING BERKELEY AS A METAPHOR

5 INTERVIEW WITH PETER COWIE... A
PASSAGE THROUGH BERKELEY

VOX BERKELEY

8 MEET ARNAUD MORAND... STUDYING AT
THE MUSIC DEPARTMENT

10 MEET ISABELLE KARAMOOZ...GOURMET
FOOD IN LAS VEGAS

12 MEET CHLOE GOUACHE...HAPPY
PROSPECTIVE L.L.M. STUDENT

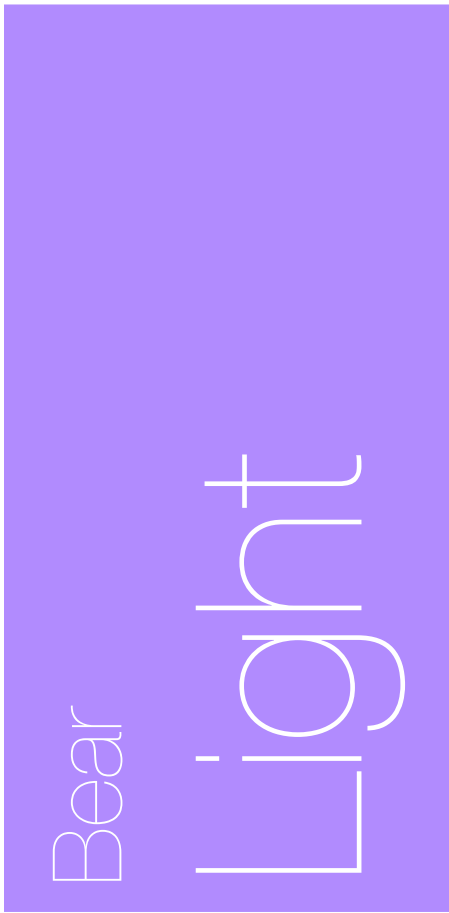
EVENTS

13 ALUMNA ISABELLE MOULIN
REPORTS...ON THE EVENT WITH HÉLÈNE
PLOIX

14 BEEN THERE...AT THE RECEPTION &
SUMMER COCKTAIL WITH THE U.S.
EMBASSY

THE BEAR TRUTH ABOUT STUDENTS

15 ANALYSE THIS...COMIC STRIP!



Interview with... Fred Wiseman

Filming Berkeley as a Metaphor

Last February, we were thrilled to meet with documentary filmmaker Fred Wiseman, who was in Paris for the release of AT BERKELEY, a four-hour documentary about Berkeley. As the premier public university in the U.S., Berkeley is a subject of choice for the award-winning director whose 45-film body of work is centred on (mainly U.S.) institutions, public or private. Having completed NATIONAL GALLERY, his next documentary, Fred talks about the making of AT BERKELEY, his editing process and the relationship between higher education and democracy.

Many sections of the film feature boardroom meetings. Why is that?

As far as I knew, there never had been a movie about the administration of an American university. The movie is not solely on the administration, although there is certainly an emphasis on that since the administration is central to the function of the university.

administration. My impression was that the administration was quite open to discussing things with the students and discovering the students' point of view.

Follow Fred Wiseman on:

[@ZipporahFilms](#)

We are in the editing room of AT BERKELEY next to your production company *Ideale Audience* in Paris. Did you edit all your films here?

I edited FOUR documentaries in this room-'La Danse -Le Ballet De L'opera De Paris', 'Crazy Horse', 'At Berkeley' and 'National Gallery'.

Why did you pick Berkeley for your film?

I picked Berkeley because it is the best public university in the world.

And the title AT BERKELEY?

I called it 'At Berkeley' rather than 'Berkeley' or 'University' because I wanted to suggest that it wasn't everything about Berkeley. Berkeley is enormous 35,000 students, 3500 Faculty and 5000 staff. It is a medium-size city. I didn't want in any way to suggest that the movie covered all aspects of life at Berkeley.

“The creation of this illusion depends on a close analysis of the behavior of the participants”

What is the relationship between the administration and the students?

I thought that the administration made a serious effort to keep in touch with the students. There are regularly scheduled meetings between students and administrators at various levels of the

You also film the classroom. How did you pick which ones to film?

There are some 3500 courses at Berkeley. I tried to give a suggestion of the range and depth of the courses offered but it is only a suggestion, most departments and graduate schools are not included in the film.

You used to teach law at Boston U. Did you see any differences with the teaching at Berkeley ?

Well its was a long time ago, 50 years. I am no expert in these matters. Certainly the level of teaching at Berkeley is of the highest quality.

“Certainly the level of teaching at Berkeley is of the highest quality”



Fred Wiseman after the special screening of At Berkeley at Reflet Médicis in Paris

You once described the editing process as a 'four-way conversation'. Could you elaborate on this?

The film is the result of the interplay between my memories of the time at Berkeley, the rushes of the film which are my notes of the memories, and my general experience. I have many fond memories.

What is your editing process? How do you cut sequences?

I have to first determine whether I want to use the sequence. Once that decision is made I have to study each sequence to make sure I think I understand what is going on among the participants i.e. what is it that I am seeing and hearing. I have to make a decision as to what I think essential.

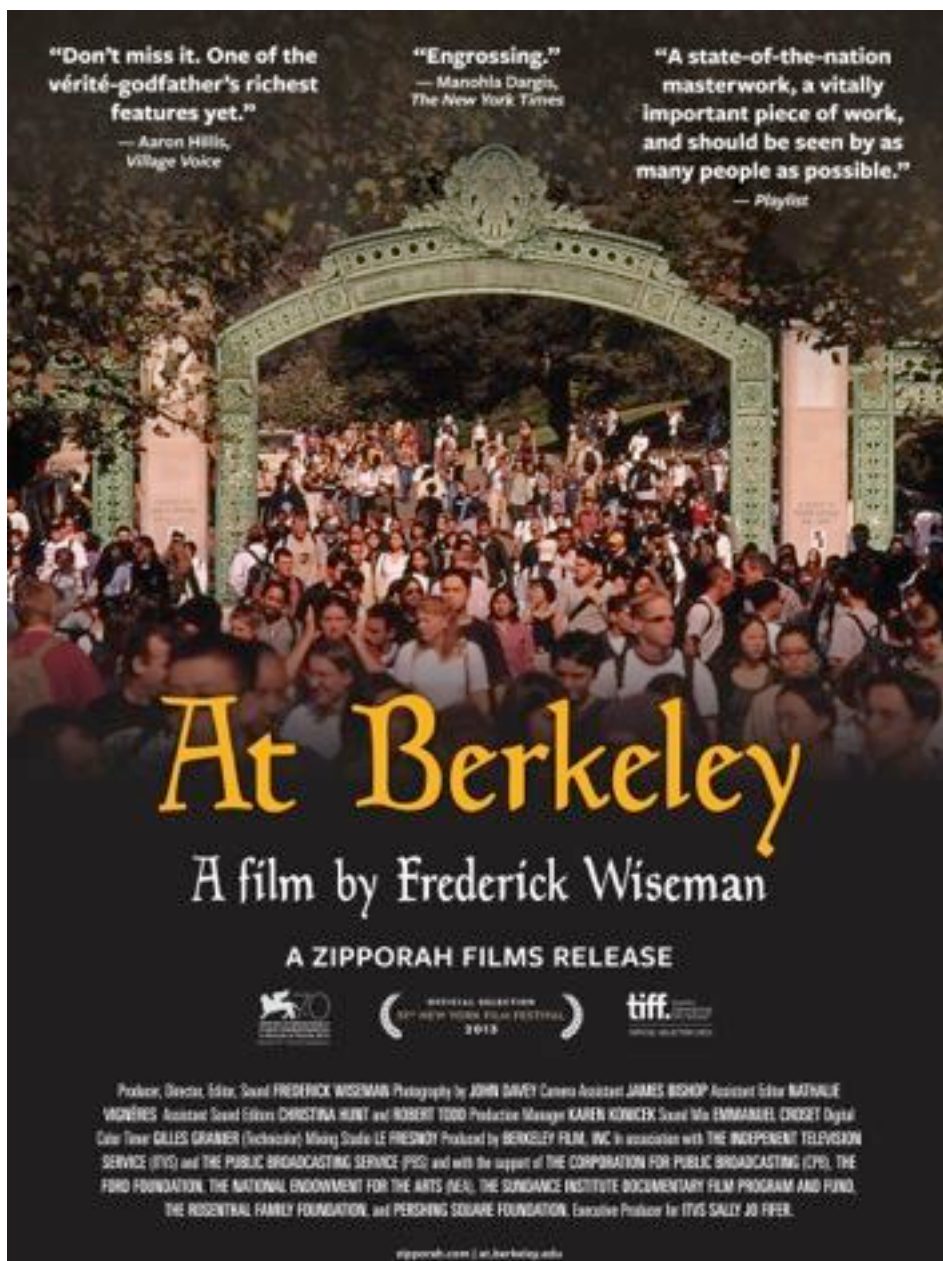
This involves selecting parts of the original material - 15 seconds here, 20 seconds there, 90 seconds elsewhere - and editing it together so that it appears it happened in this way with the hope that the illusion will work for the viewer. The creation of this illusion depends on a close analysis of the behavior of the participants, trying to reach some understanding of their choice of words, body language and clothes.

“ I try to approach each film with an open and empty mind ”

This analysis has nothing to do with film-making but more to do with an effort to understand the participant's behavior. When I think I have that understanding, I try to edit the sequence. In reducing the sequence, I try to be fair to what originally occurred as represented in the rushes and to avoid the imposition of an ideological explanation.

And did you have an ideological purpose before doing this film?

I try to approach each film with an open and empty mind. I have never found an ideological explanation that explains the complexity of the events I observe. The basic question I keep asking myself is 'Why'. The final film is a report of what I learned.



More generally, what is your view on the right to higher education?

I do not know if there is a fundamental right to higher education. There is nothing in the constitution about it. However, I think one of the goals of the American democracy should be to provide it.

Your work in general is also a research on the relationship between the individual and the institution. Is it the subject of AT BERKELEY?

This is the subject for a book (which i will never write). The subject of 'At Berkeley' is what you see and hear in the film. if I could summarize it in 25 words or less, I should not have made the film...



Claire Chabat
Boalt Exchange Student '05
Magazine Editor & Senior Writer



Courtesy of Peter Cowie

When did you first visit UC Berkeley?

In 1975, I was invited to UC Berkeley to give a presentation of two Swedish films at the Pacific Film Archive, a low-profile gem yet with a film library, accessibility and year-round quality film programs. I remember it was two little-known medium-length films by Jiri Tirl: 'The Pistol' and 'Metamorphosis'. At the time, I had published a number of books on Ingmar Bergman and Nordic cinema.

What I loved about the campus was the atmosphere, the bookshops, especially *Black Oak Books*. Tom Luddy, the curator of the *Pacific Film Archive*, was a friend and he introduced me to American chef and pioneer cook Alice Waters of the French restaurant *Chez Panisse*, which had just opened.

While at Berkeley, who did you meet who had an influence on your career?

I met Program Director and/or Curator of Film for Pacific Film Archive Tom Luddy and we became good friends. It is through him that I met Francis Coppola. Tom was the producer for *American Zoetrope* and was an important American contact for several French auteurs, having worked with, most notably, Godard and having been responsible for bringing Abel Gance's '*Napoleon*' to the US.

The late film critic and historian Albert Johnson, who attended the University of California at Berkeley, had read my review of 'Les Enfants du Paradis'. He had published in the late 60s in *Film Quarterly*, which was given new life by the University of California Press and editor Ernest Callenbach that same time. There I served as their London correspondent. Both the festival and the journal continue to flourish. Then, after his return to California, Albert Johnson was the United States editor to British Film Institute's *Sight and Sound* magazine for 10 years.

Interview with... Peter Cowie

A Passage through Berkeley

Last February, we were delighted to meet with film critic and author Peter Cowie, who was at the Berlin Film Festival to serve as moderator of a number of panels at the Berlinale Talents, the annual summit and networking platform for 300 emerging creatives from all over the world. The author of many books, including biographies of great American directors, and the former International publishing director of *Variety*, Peter visited Berkeley in the 60s at the start of his career. Here Peter talks about his fond memories of the campus (and its bookshops), his special bond with the Pacific Film Archive and his trips to Napa Valley to do research for his books on Francis Ford Coppola and the Godfather franchise.

You have published more than thirty books on film, including critical biographies of Bergman, Welles and Coppola. How did you meet Francis Ford Coppola?

Tom Luddy connected me with Coppola. After I reviewed Coppola's first film *You're a Big Boy Now* for the *International Film Guide* I got the idea of writing a book about his work. Meanwhile, as a regular contributor to the *New York Times*, I pitched them my idea of a profile on Luddy.

“I am particularly proud of the fact that, when reviewing the draft copy, Coppola amended only the form, not the substance”

Typically when you write a profile on someone, you follow him/her around and take notes. That is what I did, and during those few days I remember meeting Coppola in a café. I let Tom see my provisional manuscript of my study of Coppola, and he left it on his desk.

Coppola came into the office, took it and read it at home. Fortunately he liked what he read and that's how I got access to him. He graciously spent 7 hours with me and the end result was the book '*Coppola A Biography*', which he liked very much.

To this day, I consider it one of my best books! I am particularly proud of the fact that, when reviewing the draft copy,

Coppola amended only the form, not the substance, leaving untouched the parts with my personal opinions.

Our collaboration continued with two books on 'The Godfather' franchise and 'Apocalypse Now'. For example, for *The Godfather Part III*, he invited me to the shooting in Rome. In total, I made two trips to Napa where he lives and had access to the impressive archive he has on the grounds of his home. Being trained as an historian in Cambridge, I loved working from the sources.

You began writing about cinema at Cambridge University in 1960, where you majored in history. Did it help you think historically, theoretically, and analytically about film?

I won an academic achievements-based scholarship to get to Cambridge (of which I am very proud). I stumbled on fellow cinephiles and I joined a film society there. I wrote for *Broadsheet*, a student magazine on cinema. In Cambridge, I met David Frost (famous for his subsequent TV talks with Richard Nixon, and in those days editor of *Granta*, which covered a lot of film issues).

At the same time, Stephen Frears was a student at Cambridge, although I did not meet him until many years later. These were exciting times: the French New Wave, Italian masters like Fellini and Antonioni, Satyajit Ray, Carlos Saura, Lindsay Anderson etc, all coming together within the space of 5 years coupled with a technological revolution (in sound and camera).

Film was the art of the time, people discussed film at parties, and I spent more time reading and watching films at the National Film Theatre down in London (that's where I got my education in film) than in Cambridge.

In 1963, you founded the *International Film Guide*, which you edited for forty years. How and where did it all start?

It started in London, at my parents' place: all the copies were printed and shipped from the cellar. I launched the *International Film Guide* in 1963, initially covering a dozen of countries and ending up covering 100+ countries.

I got the funding from distributors and exhibitors in the form of advertising. I copied the square format used by the French publisher *Seghers*, for all my books. Soon we were publishing up to eight titles each year at my little publishing concern, *The Tantivy Press*.

“ Ingmar Bergman's 'The 7th Seal' changed my life. ”

As a longtime contributor of commentaries, supplements, and essays to the Criterion Collection, you were responsible for the commentary on the high-quality edition of 'The 7th Seal'. How did this Swedish masterpiece mark your life and career?

Ingmar Bergman's 'The 7th Seal' changed my life. The idea that someone could bare his soul on screen and communicate his fears, doubts, and aspirations literally stunned me. Before watching this film,

I had experienced cinema as a spectacle I watched with my parents every Saturday. After watching this film, I remember I talked for an hour with my father about it. Then, I went to a season of Bergman films at the NFT in 1959. I became interested in all Bergman's films, Swedish silent cinema and later on Nordic cinema in general.

Each year, you moderate a number of panels at Berlinale Talents, which gathers more than 300 students from around 100 countries, in film producing, directing, film soundtrack composition, screenwriting, sound, acting, and journalism. Would you define yourself as a film critic first and foremost?

I never wanted to be a director. I have no ability to see in images. I am a writer, and I think in words. I see myself as the passage of communication between the *metteur en scène* and the spectator, shedding some light in the dark tunnel between the filmmaker's intentions and his audience.

The landscape is changing with China and India coming forward. Whereas India has Bollywood, China was not historically a film nation (the tradition being more opera and ballet). India is building a film industry aside of Bollywood, and China is well-known for its stream of imaginative films. There seems to be a shift from feature film to non-fiction documentary film today: people want realism and naturalism.

Filmmaking is like wine, it goes in vintages: the 60's and 70's vintages were great but today there is a kind of throwback to the Hollywood dream factory.

What I am looking for in a film is a film-film, not a book-film or a drama-film: the ultimate film-film is Alain Resnais' 'Hiroshima mon amour' in that it broke the rules and redefined the grammar of film, especially in terms of camera work and non-linear story. Many film directors took their inspiration from this revolutionary piece such as Christopher Nolan (in 'Memento') or David Fincher (in 'The Usual Suspects') to name but two examples.

I am interested in the art of film: simply put, when the director speaks to me through the language of film.

French critic and founder of *Cinémathèque française* Henri Langlois traveled to Berkeley many times to collaborate with Ronan Sheldon the founder of the Pacific Film Archive. Did you travel to France and did you work on a subject relating to French cinema?

Yes, I love Paris and had my first real success there. I went to *Association Française des Cinémas d'Art et d'Essai* (AFCAE) and told them about my project of writing about art-houses in Paris. They liked the idea and gave me their official blessing. I wrote about *Studio 28* and *La Pagode*, among others.

I made a lot of friends and came across a number of artists and cinephiles, such as Samuel Beckett in a private party in Paris and Lotte H. Eisner, then working at *La Cinémathèque française*.



Courtesy of BAM-PFA



Courtesy of BAM-PFA

SELECTED BIBLIOGRAPHY

Ingmar Bergman, *The Middle Period in Focus on The Seventh Seal*, edited by Birgitta Steene (Prentice-Hall, New Jersey, 1972).

Sweden 1 and 2 (2-volume history of Swedish cinema), published by A. Zwemmer, London, in 1970). Finnish Cinema (Tantivy Press, London; A.S. Barnes, New Jersey, 1975). Film in Sweden: Stars and Players (Tantivy Press, London, in co-operation with SFI, 1977).

International Film Guide (editor), published since 1964 (currently distributed by Wallflower Press, London). Retired as Editor in 2003. Now Founding Editor.

The Godfather Book (Faber and Faber, London, 1997), *The Godfather Treasures/Archives* (Carlton Books, London/Insight Editions, U.S.A., 2012). *The Apocalypse Now Book* (Faber and Faber, London; Da Capo Press, New York, 2000). *Coppola* (Scribners, New York; Deutsch, London, 1989). Revised and expanded edition (Andre Deutsch, London, 2013)

Revolution! The Explosion of World Cinema in the Sixties (Faber and Faber, London: Farrar Straus & Giroux, New York 2004). Paperback issued June 2005.

Antonioni-Bergman-Resnais (Tantivy, London; A.S. Barnes & Co., New York, 1963)

Louise Brooks – Lulu Forever (Rizzoli, New York, 2006).

If *Les Gens de Berkeley* asked you to host a dinner party with film makers, how would you draw up the sitting plan?

I became friends with many first- and second-rank film directors, and the occasional actor. For example, I had a long-standing correspondence with Louise Brooks, and an occasional one with François Truffaut.

I had an instant rapport with Ingmar Bergman, who was sort of my *Doppelgänger*. All his greatness was in his work, not his life. Like Kurosawa and Welles, he had great presence.

At the table, I would have Welles, Satyajit Ray, not Bergman (who was not much of a socialite), Louise Brooks, Charlie Chaplin, Dusan Makavejev, Coppola of course, and François Truffaut, who was a compulsive letter writer, and nicely wrote to me regarding my book on Welles.

You once embarked on a tour across 18 states to give lectures to film students on various subjects close to your heart (the western genre, Nordic cinema and Orson Welles). Was the economic and political landscape in California any different than it is now?

When I gave lectures in UC Santa Barbara, Harvard, Yale, Cornell, Penn State and so forth, that was back in the 70s and I was fortunate to get funding from the *Swedish Film Institute*.

“ I had a long-standing correspondence with Louise Brooks, and an occasional one with François Truffaut. ”

Years passed, and after two oil crises, the Reagan Administration planned to dramatically slash funding for culture. Even the *National Endowment of the Arts* suffered from the savage cuts in federal spending.

Decades later, in the wake of the world financial crisis, the State of California divested from UC Berkeley's budget, prompting the premier public university to chase funding from private sources.

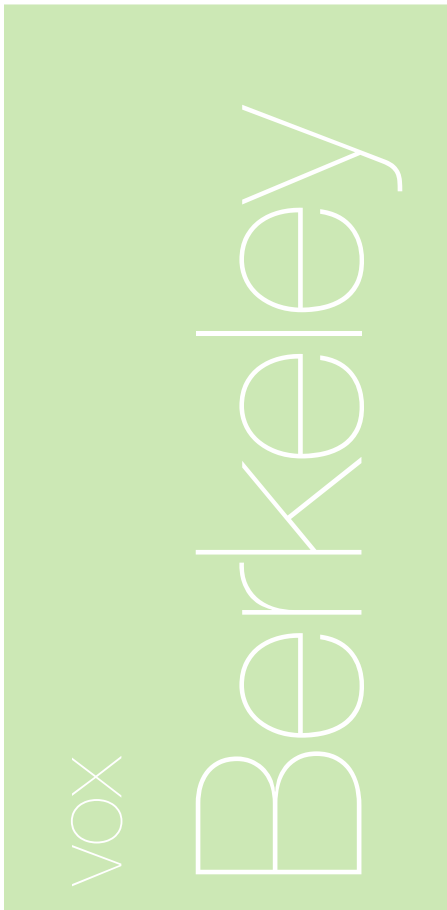


Peter Cowie, Palace Publishing Group

Claire Chabat

Boalt Exchange Student '05

Magazine Editor & Senior Writer



Meet...Arnaud Morand

Studying at the Music Department

Arnaud Morand studied both business at the Haas Business School and music theory at the Department of Music. This was back in 2010, as part of an exchange programme between *Sciences Po Grenoble* and Berkeley. Also trained as a piano player, Arnaud talks about his semester at Berkeley, his internship with a classical music festival in San Francisco and his job as head of fundraising at *Gaîté Lyrique* in Paris.



Courtesy of Arnaud Morand

How did you get admitted to Berkeley?

It had been 3 years since I wanted to go to Berkeley, I knew of the exchange programme at IEP Grenoble when I was admitted there. It takes place the last year of the exchange programme between University of Grenoble, the *Institut d'Etudes Politiques* of Grenoble and the UC system. It is sort of the climax.

“ I found it frustrating to only stay one semester ”

The admission process for this programme was even more selective when you chose Berkeley. One thing that worked for me is that UC Berkeley has a curriculum that is not found in other universities, for instance music theory courses.

With my dual education in political sciences and music at the Conservatory of Grenoble, I applied for both the Haas Business School and the Music Department. I did my best to get admitted and I did.

What courses did you take at Berkeley?

I did not really have a major : I took a few courses at the Haas Business School and a few courses in theory of music. I ended up taking a lot of courses... There were so many finals to prepare for that I did not feel like it was the Erasmus experience.

music.berkeley.edu/
haas.berkeley.edu/

What was it like studying at the Department of Music?

It was exciting and challenging. Each course has around 15 students and involves reading sheet music, listening to classical music and debating in English. There was group work but also a lot of personal work to do at home or at the library.

The faculty is top-notch and, untypically, the studentship is almost exclusively American. One of my professors was Richard Taruskin, who wrote on history of Western music, who was my professor. I spent long hours preparing for the finals at the i-House library. I remember in particular a course on neoclassicism. All in all, it was the time I rediscovered my repertoire.

Was there any performing involved ?

There was no performing aspects, only theory. Yet it was challenging enough for me as a non-native English-speaking student. I did not take any piano lesson - that wasn't the idea since I took lessons for years. But I had access to pianos and instruments and I played on my free time. I enjoyed with fellow music students doing jams in cafés and bars.

What is your background in music ?

When I was 7, I went to a primary school which integrates academic studies with music studies and music performance. We would go to school in the morning and take music lessons in the afternoon.

My mother was a dancer and a piano player, and I liked listening to her play music with friends. I then went to a high school which integrates academic studies with music studies and music performance. At 15, I also started ballet and modern dance, which I practiced for years.

“ UCB has a curriculum that is not found in other universities ”

After passing the *baccalauréat* in the music section, I got admitted to SCPO Grenoble whilst preparing for the *Médaille d'or* (the national diploma of music) at the conservatory of Grenoble. That was a lot of work ! I used to do scales at least 3 hours a day after class. But it worked fine and I got my *Médaille d'or*.



© Timothy Hursley

What did you do after completing your semester at Berkeley?

I looked for an internship because I found it frustrating to only stay one semester. I heard about an opening at the *Midsummer Mozart festival*, a summer festival on the San Francisco Bay dedicated exclusively to Mozart.

It is a bit old school but this was a great opportunity to have a hands-on experience ranging from doing errands to helping with events and fundraising.

midsummermozart.org/

This is actually how I was really introduced to fundraising (which I was responsible for at *Gaîté Lyrique*), except for my internship at the French embassy in Washington.

However, fundraising at the French Embassy was more traditional. Paradoxically, the classical music and opera scene is much more elitist in the US than in Europe and France.

How did Berkeley play a role in your career?

Having Berkeley and an internship in fundraising in San Francisco on my résumé, I was not ill-equipped to get admitted to SCPO Paris! I enrolled in the parallel track programme and even got a 6-month internship at *BNP Paribas* in the process.

“ You need to be equally at ease with a banker and an artist ”

It went so well that my internship got extended. I was responsible for the corporate communication of BNP Paribas and was reporting to the in-house foundation. In particular, I was coordinating charity and sponsorship events (opera, modern dance, new arts of the circus, jazz).

How did you become the Head of Sponsorship at Gaîté Lyrique?

It was a bit random. After graduating from SCPO, I could have applied for a position in the communications department of BNP Paribas (where I interned). But then I heard that *Gaîté Lyrique*, the “place for digital cultures”, was to open soon.

So I met with the then head of sponsorship, a young woman who had a similar education to mine (she had been to both SCPO and NYU) and we immediately hit it off. She hired me and I reported to her for a while. Then she decided to quit her job and I took the opportunity!

What are the essential skills for such a position?

You need to be able to equally at ease with a banker and an artist (which I am), without scaring off either - generally one of them gets scared. More seriously, it is important not to disconnect the business from the art.

Claire Chabat
Boalt Exchange Student '05
Magazine Editor & Senior Writer



Isabelle Karamooz & Mathieu Chartron

Meet...Isabelle Karamooz

Gourmet Food in Las Vegas

Can you believe it, Las Vegas not being all about gambling? Alumna Isabelle Karamooz writes about people in Las Vegas who are not just having the traditional conversations about gambling and entertainment but who are also talking about gourmet food. In Las Vegas? Mais, oui! A good reason to share with us her best-of of restaurants and, as she puts it, "the sophisticated new palate" of Las Vegas.

Talking about world-renowned restaurants, Michelin three-star Joël Robuchon's Restaurant can now be found in the MGM Grand Hotel. When I asked its executive chef, Claude Letohic, about any noticeable big changes since the opening of the restaurant in 2005, he candidly answered: "there are more and more French chefs in Las Vegas."

French cuisine has become more important in Las Vegas and comes in extremely diverse forms. Meals served in French restaurants in Las Vegas range from the very simple, such as the traditional *croque monsieur* or *coq au vin* served at a bistro like *Mon Ami Gabi*, to very elaborate affairs that can be comprised of six to a dozen courses as well as different wines consumed over several hours in the fine dining restaurants. Obviously, it happens, for most people, only on very special occasions.

What has happened in Las Vegas is that really good food is becoming part of the town's appeal for tourists and locals alike. In 2006, Master Chef Guy Savoy opened a branch of his famous epicurean restaurant in Caesars Palace. 'People understand French food better', said executive chef Mathieu Chartron of Guy Savoy. 'They are more open-minded'.

This simple fact has contributed to the diversity of French food now available in Las Vegas.

Important to know is that much of French cuisine served in restaurants in Las Vegas is fairly simple: high quality fresh ingredients and preparation rather than complex recipes.

Restaurants such as *Joël Robuchon*, *Guy Savoy*, *Mix*, *Le Cirque* and *Aureole* use as much seasonal and local products as they

can, and they are tapping into the rich network of organic farms based in California. Key products like succulent sea bass, wild turbo red mullet, and wild truffles come from France and Italy. Unsurprisingly, France is also a great provider of various cheeses.

However, you need to look beyond ingredients and techniques to truly understand the French dining experience. Think of it as an all-inclusive pleasure consisting of meals being carefully prepared and warmly shared with friends and family sitting around the table together.

A good example of this is Joël Robuchon's restaurant *L'Atelier*. It is a mix of Japanese-style counter dining and classic French food. This style of dining is made of fine cuisine served by the chef across the counter where customers face each other. The decor is consistent with the Robuchon branches: an open kitchen in the middle of the room and a dimly-lit dining area populated with red upholstered seating.

For celebrating a special occasion, you can decide to go with the degustation menu and start off with an *amuse bouche* of *foie gras parfait* with port wine and *parmesan*, which was essentially *foie gras*, port wine reduction and parmesan foam. The *foie gras* was rich while the *parmesan* added some seasoning and flavor to the dish. It would certainly whet your appetite.

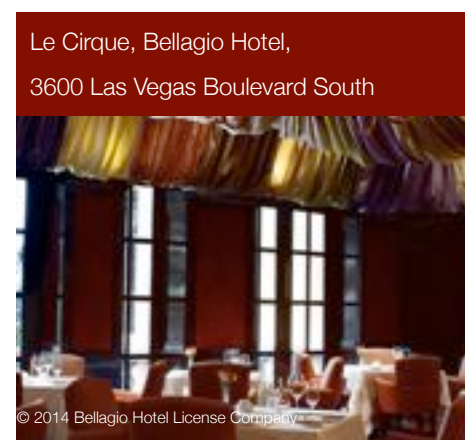
With the *Fall Las Vegas Restaurant Week* spanning one week at the end of August and Vegas Uncork'd food & wine festival on May 8 – 11 you have plenty of time to challenge yourself to see how many French restaurants, and you can mark off your list – and be sure to revisit some of your old favorites, too.

This year, several French restaurants and high-end restaurants are participating in the annual culinary celebration in the city. A few of my favorite Las Vegas standouts include:



Alizé, Palms Casino & Resort,
4321 West Flamingo Road

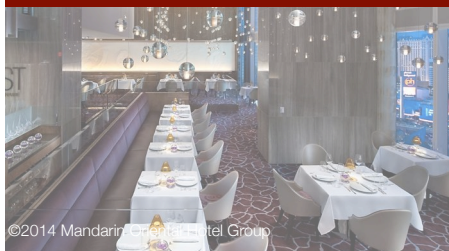
Alizé is known for its classic French dishes served up on the 56th floor with an excellent service and a breathtaking view of the Las Vegas Strip. That is why it is high on my list of French restaurants to try in 2014.



Le Cirque, Bellagio Hotel,
3600 Las Vegas Boulevard South

Le Cirque brings a touch of Paris to Las Vegas – in a warm and inviting atmosphere. The service is great, and the *amuse bouche* and complimentary chocolates and desserts are really nice.

Twist by Pierre Gagnaire, Mandarin Oriental Hotel, 3752 Las Vegas



Twist offers a classic French restaurant in the heart of Las Vegas. It now offers a *prix-fixe* menu. *Petit fours* & pear & caramelized almond & hazelnut with black sesame ice cream are among sweet temptations.

Atelier de Joël Robuchon, MGM Grand Hotel, 3799 Las Vegas Boulevard South



I am impressed! I would recommend menu of small tasting portions. Portions are small but it is enough to fill you up. My favorite dishes were Snapper marinated with lime, tomato and virgin olive oil, *foie gras ravioli* in a warm chicken broth with herbs and Beef and *foie gras* burgers with caramelized bell peppers. *Foie gras* burgers were done to perfection. Ask for Steve, he will heighten your dining experience!

Guy Savoy, Caesar's Palace Hotel, 3570 Las Vegas Boulevard Sout



One of my favorite restaurants in Las Vegas. The fantastic service and great food

are at a level not realized by many other restaurants. As always, this establishment never disappoints. If you are looking for a new dining experience, try monsieur Savoy's signature dish, the artichoke and black truffle soup.

Jaleo, The Cosmopolitan Hotel, 3708 South Las Vegas Boulevard



Eclectic and gastronomic, yet simple at heart. **Jaleo** is the place I seek out for Spanish tapas. Guests can see chefs preparing the jamon Ibérico in the middle of the room, as well as more culinary masters firing up Spain's 'comida tradicional'. Truly a destination for those looking for a dining experience beyond just good food.

Origin Indian, 4480 Paradise Road



Origin India is an elegant, modern restaurant with a refined dining experience. It offers a Lunch Buffet option, but if you opt in for the menu - the portions are large, with great Indian flavors, and just the right amount of spices. Try the garlic "nan" that is very good!

Mon Ami Gabi, Paris Hotel, 3655 South Las Vegas Boulevard



© 2014 Mon Ami Gabi. All Rights Reserved

Las Vegas's **Mon Ami Gabi** is a beloved classic French *bistro* that overlooks Las Vegas Boulevard. I can never resist its *Steak Frites* served up 10 different ways, including: classic, *au poivre*, bordelaise and Roquefort.

Raku, 5030 West Spring Mountain Road #2



© 2014 Raku

If you are looking for authentic Japanese food to eat in Las Vegas, **Raku** is definitely the place to go to! Sorry, no sushi is served here, but you will experience other wonderful foods to eat that make up Japanese cuisine: sashimi, butter sautéed scallop with soy sauce, Kobe beef skirt steak with garlic, apple marinated lamb chop, green tea ice cream with *crème brûlée*.



By Isabelle Karamooz
UC Berkeley alumna

A version of this article is also available on: www.frenchquartermag.com



Meet...Chloe Gouache

Happy Prospective L.L.M. Student

Early this year, Chloe Gouache learned that she got admitted to the L.L.M Programme at UC Berkeley. She is now gearing up for the upcoming academic year at Boalt, starting this August. In her first report as *Les Gens de Berkeley* correspondent, she writes about how she applied for the L.L.M. and the run-up to her next destination: Berkeley, California. Visa: check! Apartment in Berkeley: check! Enthusiasm: check! We hope to hear from her very soon for regular updates on her life at Berkeley: the University, the campus, and beyond.

17th of March, 5: 32 am, I receive an e-mail from Berkeley: « You've been admitted to Berkeley Law!». I wake up at 6:30 on that day and I'm checking my e-mails first thing in the morning like every day since beginning of January. And here is THE e-mail I'm waiting since what I feel like forever!

The problem is that, at 6:30, there are not many people available to celebrate with

I studied Law in Paris Descartes University for five years and graduated in International Business Law in 2013. After my Master 2, I decided to apply for a LLM in the US so I used the past year to work on my applications and to gain work experience.

“The problem is that, at 6:30, there are not many people available to celebrate with”

I managed to complete two internships, one at Orrick Herrington & Sutcliffe and another one in GDF Suez Exploration & Production International; both confirmed my will to work in an international environment.

I applied to ten Law Schools in the USA, but since the beginning I had a preference for Berkeley, because of the city and I think because of the idea I have of it.

It took me time to realize I'm actually going to Berkeley and I think I am still not realizing yet. During the past 4 months I had to take care of obtaining my loan and my visa, opening a US bank account, finding an accommodation, thinking of taking the New York Bar or California Bar exam and so on. And I must say I really needed those four months!

First of all, I had trouble for my visa. Everything went great until I received my visa and noticed a mistake in my first name (they forgot the “h”...). I've been advised to have it redone so had to go back to the embassy three times to finally obtain my visa without any mistake.

I am also in the process of opening my US Bank Account, since I used HSBC but it is something quite complicated to do because of all the documentation I had to provide.

Then I decided to take the New York Bar so I had to send all my grades, degrees and a statement from my university saying I comply with the educational requirements to practice law in France... This statement was very complicated to obtain since my university is still not used to students leaving for a LLM (I hope they will be now).

This was for the “boring part”; for the best part, I finally managed to find an accommodation in Berkeley, quite close from the University and near Telegraph avenue. I was checking the adds on Craigslist and Calrentals (the Berkeley website to find roommates or a room) but it was quite complicated to find something from France so I decided to arrive earlier in Berkeley to be able to find something.

Finally a friend of mine currently doing a Phd in Science in Berkeley informed me of an opportunity. A friend of his is living in a house where a room will be available beginning of August. After having talked with that guy, the house and the people living there seemed very nice.

It was a huge release to have everything settled before arriving in Berkeley. I will live in a 3-floor house with 9 other graduate students from all around the world and I must say I find this idea quite exciting.

“I can't wait to live the best year of my life.”

I finished my last internship a few days ago and I'm leaving in three weeks so all I have to do now is packing in a very intelligent way in order to respect the imposed 23 kilos and to take enough stuffs for a year (quite a challenge).

I truly can't wait to arrive in Berkeley, I'm doing a lot of sport so I would like to enjoy the activities of the Bay. I also hope I will be able to travel in the US during this year. But most of all, I am really impatient to discover the University and this very different way of learning.

I talked to many people that did a LLM in Berkeley and they all told me it was the best year of their life...Well I have to say I can't wait to live the best year of my life.

Chloe Gouache
Boalt L.L.M. Candidate 2015



Guest speaker H el ene Ploix and moderator Bertrand Jeanpierre @ Salons France-Am erique

Alumna Isabelle Moulin reports... on the Event with H el ene Ploix

The Berkeley Club of France organized an event on March 6th, 2014 during which H el ene Ploix gave a conference on investing in France. In particular, she focused her remarks on foreign investment and the evolution of private equity in the country.

It proved to be an interesting lecture that was nourished greatly by her very diverse professional experiences. Indeed, she witnessed evolutions of the French business climate as a private sector consultant working at McKinsey but also as executive director of the IMF and the World bank, advisor to the Prime Minister on Economic affairs and founding partner of a private equity fund. She regretted some factors that disincentivise investment in France, incl. hard-to-read tax reforms, exceedingly complex labor laws, and an overall difficult business climate. As was noted, the French private equity business is twice smaller than the British one, and ultimately 4 times smaller than in the United States! As a very active member of the business world, she reckons it is the duty of all people involved in finance and business to participate in related public debates with a view to educate on their role in national economic issues.

Mrs. Ploix also shared her educational background with us, in the United States at UC Berkeley as a MPA student, and also in France at Sciences Po and Insead. As fellow Berkeley alumni, we felt quite privileged to hear about her particularly rich point of view which we had the opportunity to discuss further with Mrs. Ploix during a post-conference cocktail at Association France-Am eriques.



Isabelle C. Moulin
Berkeley 2011, Sciences Po 2009

PAST EVENTS

An evening with H el ene Ploix, current Pechel Industries CEO and former executive director of the IMF

March 6th 2014, Salon France-Am eriques

AUC France - 2014 Annual Reception & Summer Party with the U.S. EMBASSY

June 25th 2014, Paris, Marshall Center

Ivy Plus/MIT/Berkeley/Princeton/Columbia: Theatrical Concert AMERICANA on the Seine

Celebrate American Independence with Stanford Actor & Tenor John Paval
July 8th 2014, Paris, Bateau Daphne

FUTURE EVENTS

Join us for the Berkeley Law International Alumni Reunion!

September 5-6, Paris

Been There...at the Reception & Summer Cocktail with the U.S. Embassy

This annual event took place on June 25th at *Hôtel Talleyrand* in Paris with a mix of cocktails and speeches, including the welcoming remarks of Acting Deputy Chief of Mission of the U.S Embassy Jonathan R. Cohen and a presentation of the Berkeley Club of France by its founding president Nicolas Tollet.



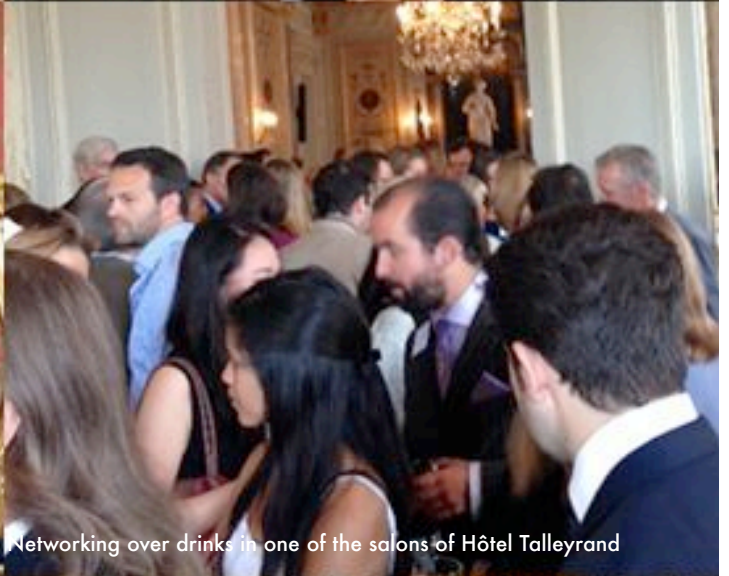
Jonathan R. Cohen, Acting Deputy Chief of Mission of the US Embassy in France



Jonathan R. Cohen and Nicolas Tollet



18th century French craftsmanship inside Hôtel Talleyrand



Networking over drinks in one of the salons of Hôtel Talleyrand



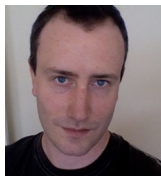
Buffet & bar during the reception



Nicolas Tollet, founding president of the Berkeley Club of France

The Bear Truth

About Students



Analyse This...Comic Strip!

Resident designer AI, yet again, delivers English translation of the cartoons' text bubbles, thus demonstrating to the World his taste for burlesque and poor understanding of the beautiful French language.

The first comic starts off with two car pooling strangers, The passenger says that he only "Drives his Porsche at night", thus explaining why he's hitching with a guy he doesn't know during the day. He introduces himself as Pete, you know, from the famous night club "Chez Pete"? The Driver seems impressed and checks if he really is the renowned disco "Auteur" (btw I spotted a typo).

Pete says that "to pass the time" he likes to ask himself "Questions that are a matter of life and death". The driver, a patriotic Frenchman responds eagerly with "Who will win the World Cup (coup) of Pétanque (*Boule*) this year?". Pete thinks that it will all be over "by Lunchtime" and that Pétanque is as "unfashionable (*passé*) as a Green Ferrari."

The driver disagrees strongly! Perhaps sensing that he'll have to walk if he doesn't apologise. Pete says that he likes some shades of green such as those found on "Canaries (*connerie*)" and some "Green Bottles"... presumably Dom Perignon. Personally, I hope Pete gets kicked out at the next set of traffic lights.

The second comic is simple, Our guy is on his laptop (I think) checking out the messages on his online dating profile. He's not getting the reaction he'd hoped for. "Damn! you have a truly gruesome face". That seems a bit harsh, so he moves onto the next. This one is a spam "advertisement" (another typo). "John, with a simple blood (*mauvaise*) test? (*voie?*) both have 4 letters so i guess thats correct) we will re-assemble (*ressembler*) your life? Crikey, it's clearly from a scam cloning agency, I wouldn't reply to that one if I were him.

Finally, the 3rd e-mail. This one is different (*le contraire*). "I want to see your Face (*tronche*) poorly/badly (*pauvre*) Is this possible?"

This, John correctly says "is open to interpretation". Given the content of his other mails this may be an offer to make his face look worse than it currently does. My tip for John is to stop trying so hard, love will find you when you least expect it, buddy.



DAVID BLANC

RESIDENT CARTOONIST

© 2014 David Blanc All Rights Reserved



Les Gens de Berkeley #6

EDITOR & PROJECT MANAGER

Claire Chabat

DESIGN & CREATIVE DIRECTOR

Alasdair McEwan

CONTRIBUTING ARTISTS

David Blanc

CONTRIBUTORS

Claire Chabat

Peter Cowie

Isabelle Karamooz

Alasdair McEwan

Arnaud Morand

Isabelle Moulin

Fred Wiseman

PUBLISHER

Berkeley Club of France

UC Berkeley Alumni Relations

