

**COL·COA**

CITY OF LIGHTS • CITY OF ANGELS

A WEEK OF  
FRENCH FILM  
PREMIERES  
IN HOLLYWOOD

APRIL 21-28

2014

TAHITI LOS ANGELES PARIS TOKYO AUCKLAND SYDNEY



## On Air Tahiti Nui, "lights, camera, action" takes on new meaning.

There's a point during a vacation which starts on Air Tahiti Nui when you realize things are unlike anything else you've ever experienced. For many, it happens the moment they step on board the airline. On our nonstops from Los Angeles to Tahiti and Paris, passengers enjoy French-inspired cuisine and are cared for by a cabin crew that is as captivating as the islands they call home.

**Global Traveler - Best Airline in the South Pacific 2011 and 2012**

**Conde Nast Traveler - Readers' Choice Award Recipient 2011**

**Travel + Leisure - World's Best Airline Award Recipient 2011 and 2012**



**AirTahitiNui**

[www.airtahitinui-usa.com](http://www.airtahitinui-usa.com) | 1.877.824.4846

## The Franco-American Cultural Fund

*A partnership of:*

The Directors Guild of America

The Motion Picture Association

The French Society for Authors,  
Composers and Music Publishers

The Writers Guild of America, West

PRESENTS

## A WEEK OF FRENCH FILM PREMIERES IN HOLLYWOOD

APRIL 21 - 28, 2014

*With the support of:*

L'ARP

Le CNC

The Los Angeles Film and TV Office  
of The French Embassy

Unifrance



We're proud to partner with ColCoa for the past three years. Check out ColCoa's channel on Dailymotion to view the trailers for this year's entries: [dailymotion.com/colcoa](http://dailymotion.com/colcoa)

## COLCOA – A BRAND FOR FRENCH CINEMA IN THE US

“Is cinema more important than life?” This question, asked by François Truffaut - who is celebrated this year at COLCOA, 30 years after he passed away - has always obsessed writers and directors, and remains at the center of Claude Lelouch's new film, which opens during this 18<sup>th</sup> annual week of French Film Premieres in Hollywood.

18 years is the age of adulthood in France - and the City of Lights, City of Angels, created in 1997 by the Franco-American Cultural Fund and its partners (the DGA, the MPA, la SACEM and the WGA West), has certainly reached maturity: 61 films - a record! - will premiere at the Directors Guild of America: 41 features and 20 shorts, including 52 films in competition for the COLCOA Awards - and 20,000 French cinema lovers are expected.

From an audience point of view, COLCOA has become a unique experience that makes you consider cinema as important as life, at least for one week: you can enjoy a cocktail of exclusive films (37 U.S., North-American, and International Premieres in 2014), panel discussions and master classes with French writer/directors, great food and wine, and above all, a rare opportunity to share with others your passion for new or restored classic French films on the big screen.

On the business side, COLCOA is now a visible platform for distributors who premiere their films before a release (40% of the program this year) or who can test new films

with an audience before possible acquisition in Cannes. The festival is also popular among producers and agents looking for talent or remake rights.

But the success of COLCOA can also be explained by its growing media coverage (70 journalists accredited in 2014), which has given the event a national and international dimension. COLCOA is now not only a platform, but also a brand for the promotion of French cinema in the U.S.

Even though in 2014, comedies and romances comprise the lion's share of the program, the selection still reflects the diversity of French cinema, with new and established writers/directors and talent invited to present their films in competition for the COLCOA Awards.

All good things come to a (good) end and, after the competition is over on Sunday, we invite you to join us for an amazing free-of-charge closing day on April 28, with two digitally restored classics (*Queen Margot* and *The Murderer Lives at Number 21*), the rerun of two awarded films, and of course two exclusive out-of-competition new films to close the festival. These last two films are now listed on [colcoa.org](http://colcoa.org). No reservation is needed.

We are delighted, together with our founder, the Franco-American Cultural Fund, our supporters, and 35 sponsors, to welcome you to COLCOA, French cinema's second home.

**Francois Truffart**  
Executive Producer & Artistic Director

# THE FRANCO-AMERICAN CULTURAL FUND (FACF)



## THE MISSION OF COLCOA AND FACF

FACF and COLCOA are committed to showcasing our most gifted filmmakers from the United States and France and strengthening the cultural exchange between our two nations through the magic of film.

## ABOUT FACF

In March 1996, the French collecting rights society SACEM signed an agreement with the American guilds and trade association representing the creators of film and television: the Directors Guild of America (DGA), the Writers Guild of America, West (WGAW), and the Motion Picture Association (MPA). This unique partnership was designed with the goal of creating a common Cultural Fund to promote and teach the art of filmmaking.

The result of the partnership is the Franco-American Cultural Fund. Financed in France with private copy levy funds, this partnership promotes film creativity on both sides of the Atlantic by helping to encourage budding talent and to foster a dialogue between professionals. In both the U.S. and France, the fund sponsors original programs, featuring comprehensive artistic assistance, professional advice and financial aid for cultural projects.

## FACF 2014

### COLCOA Film Festival

A week of French films in April in the heart of Hollywood, at the theatres of the Directors Guild of America.

### Deauville - Michel d'Ornano Award

Created in 1991 in memory of Michel d'Ornano, Mayor of Deauville, the Award honors a French filmmaker whose work is brought to the screen for the first time.

### Dijon Film Forum

A three-day forum during which European Directors, Writers and Producers and other film industry professionals meet to discuss issues related to global cinema. An FACF delegation participates in the panels and events.

### Film Preservation

Restoration of French and American films in partnership with The Cinémathèque Française and The Film Foundation.

All the Memory of the World: The International Festival of Restored Films in Paris.

## FRANCO-AMERICAN CULTURAL FUND

Honorary President: Costa-Gavras  
President: Jean-Noël Tronc, CEO of Sacem

**Paris Office Contact:**  
Franco-American Cultural Fund  
30 rue Ballu - 75431 Paris Cedex 9  
P: +33 1 47 15 48 84 • F: +33 1 47 15 48 95

**Executive Director:**  
Alejandra Norambuena Skira  
alejandra.norambuena.skira@sacem.fr

**Production Manager:**  
Eglantine Langevin  
eglantine.langevin@sacem.fr

### US PARTNERS:

**DGA:**  
Kathy Garmezzy  
Libby Buchanan  
**MPA:**  
Debi Bois  
Olivier Dock  
**WGAW:**  
Kay S. Wolf



### THE DIRECTORS GUILD OF AMERICA (DGA)

The DGA represents over 15,000 directors and members of the directorial team in the United States and abroad. DGA members' creative work is represented in feature film, television, commercials, documentaries, news, sports, new media and other audiovisual media. The DGA seeks to protect and advance directors' creative and economic rights and preserve their artistic freedom.

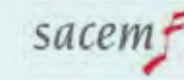
Paris Barclay, President



### THE MOTION PICTURE ASSOCIATION (MPA)

The Motion Picture Association (MPA) the international arm of the Motion Picture Association of America - serves as the voice and advocate of the American motion picture, home video and television industries around the world. Its members include: The Walt Disney Studios Motion Pictures, Paramount Pictures Corporation, Sony Pictures Entertainment Inc., Twentieth Century Fox Film Corporation, Universal City Studios LLC, and Warner Bros. Entertainment Inc.

Christopher J. Dodd,  
Chairman and CEO



### THE FRENCH SOCIETY FOR AUTHORS, COMPOSERS AND MUSIC PUBLISHERS (SACEM)

SACEM is the French collecting agency for music, film and literary rights for authors, composers, publishers of music and directors. Its jurisdiction covers France, DOM-TOM and some French speaking African countries. It administers the catalog of its 145,000 members (including 164 nationalities) as well as the worldwide music catalog through its reciprocal agreements with authors' societies all over the world.

Jean-Noël Tronc, CEO



### THE WRITERS GUILD OF AMERICA, WEST (WGAW)

The WGAW is a labor union representing writers of motion pictures, television, radio and internet programming, including news and documentaries. Founded in 1933, the Guild negotiates and administers contracts that protect the creative and economic rights of its members. It is involved in a wide range of programs that advance the interests of writers, and is active in public policy and legislative matters on the local, national and international levels.

Christopher Keyser, President

## WITH THE SUPPORT OF:



### FRANCE'S SOCIETY OF AUTHORS, DIRECTORS AND PRODUCERS (L'ARP)

Founded in 1987 by Claude Berri, L'ARP (auteurs, réalisateurs, producteurs) is a registered member company representing writers, directors and producers. ARP's main objective is to defend its 215 members' moral and economic rights. ARP is involved with various institutions in Europe; it organizes cultural events in France and abroad and provides information for the public through its theater in Paris, Le Cinéma des Cinéastes.

Michel Hazanavicius, President



### FILM & TV OFFICE OF THE FRENCH EMBASSY IN LOS ANGELES

The Los Angeles Film & TV Office of the French Embassy is the local representative of the Ministry of Foreign Affairs' Film Department. Its purpose is to promote and support the French film and television industries on the West coast.

Adrien Sarre, Executive Director

## uniFrance

### UNIFRANCE

Headquartered in Paris, Unifrance is 600 French film professionals promoting French cinema around the globe. Unifrance sends films and top French talent to every Continent as roving ambassadors of French cinema. Unifrance also offers support to film distributors and festivals worldwide, developing new markets for French movies everywhere.

Jean-Paul Salomé, President

# Club Culinare of french cuisine

We'd like to thank our chefs for their participation in this year's opening reception:

Jean-Pierre Bosc – Kendall Brasserie

Marius Blin – Sofitel LA

David Feau – Lexington Social House

Keizo Ishiba – K-Zo

Josie LeBalch – Josie Restaurant

Agnes Martineau – French Market Cafe

Bruno Morin – Bistro de la Gare

Paul Rosenbluh – Firefly Bistro

Olivier Rousselle – Luxe Hotel

Yassmin Sarmandi – Church & State

Kimmy Tang – 9021Pho

Yvan Valentin – Sweet Temptations

www.clubculinaire.us 949.295.0506



CHAMPAGNE DE L'ARGENTINE  
VANDIERES - FRANCE

EXPERTISE, STYLE AND A UNIQUE PERSONALITY

US IMPORTERS: ESPRITDECHAMPAGNE LLC

MAIN: + 1 818 986 9463

FAX: + 1 818 855 88 07

MAIL: nmd@espritdechampagne.com



RENOIR Th.

7:30

Monday, April 21



1:15

Saturday, April 26

(*Salaud on t'aime*)

## WE LOVE YOU, YOU BASTARD

North American Premiere • Dramatic comedy  
France, 2014

DCP • 2.35 • Dolby Digital • Color • 124 min

Directed by: Claude Lelouch

Written by: Claude Lelouch, Valérie Perrin

Cinematography: Claude Lelouch

Film Editing: Stéphane Mazalaigue

Original Score: Francis Lai et Christian Gaubert

Produced by: Claude Lelouch (Les Films 13)

Coproduced by: Rhône-Alpes Cinéma

Cast: Johnny Hallyday (Jacques Kaminsky),

Sandrine Bonnaire (Nathalie Béranger), Eddy Mitchell

(Frédéric Selman), Agnès Soral (Bianca Kaminsky),

Irène Jacob (Printemps Kaminsky), Pauline Lefèvre

(Eté Kaminsky), Sarah Kazemy (Automne Kaminsky),

Jenna Thiam (Hiver Kaminsky)

International Sales: Les Films 26



© Les Films 13

French rock icon Johnny Hallyday plays Jacques, a retired war photographer attempting to live a peaceful life in the Alps. With a new girlfriend, Nathalie, he appears content, but his old friend Frédéric, played by another singing idol, Eddy Mitchell, knows better. There is a little matter of four daughters, each one from a different conquest, each one estranged from him, and each leaving their shadow on Jacques' emotional life. Realizing that reconciliation is the thing Jacques craves most, Frédéric, a doctor, concocts a little lie to convince the daughters to visit their absentee father. Well, not so little. In fact, it's a really big lie, and as the family gathers, as accounts are settled through tears and laughter, the lie gets harder and harder to retract. The luminous lineup of female stars includes a radiant Sandrine Bonnaire.



Living legend, writer/director **Claude Lelouch** said that this film is about a man arriving at the point of his life where he has a new appreciation for things, because he is experiencing them for the last time. Strong words for a man who, after forty-four films, has experienced a great deal. Starting out as a film journalist, Lelouch scored a worldwide hit with *A Man and a Woman* (1966), which not only won the Palme d'Or, and Oscars for Best Screenplay (shared with Pierre Uytterhoeven) and Best Foreign Film, but also became an iconic soundtrack of the sixties. Although he was now the most famous filmmaker of a generation, he was also self-taught, and his earnest, sentimental films left the serious critics of *Cahiers du cinéma*

scratching their collective heads. Audiences didn't mind, nor did Lelouch, as he notched such hits as *Les Misérables* (1995), a re-interpretation set in Nazi-occupied France, and the more recent thriller *Roman de gare* (COLCOA 2008). With a new film already in the works, Claude Lelouch shows no sign that audiences will be experiencing his work for the last time, anytime soon.

In association with



# COLCOA CLASSICS

Admission \$5



APRIL 22 • RENOIR Th. • 1:45 PM  
**PURPLE NOON** (*Plein soleil*)

The French adaptation directed & co-written by René Clément from the Patricia Highsmith novel *The Talented Mister Ripley*, starring Alain Delon who leapt off the screen and into international stardom with this role. A masterpiece digitally restored with the support of FAFCE



APRIL 23 • RENOIR Th. • 2 PM  
**FAVORITES OF THE MOON**  
(*Les Favoris de la lune*)

This absurdist comedy from director/co-writer Otar Iosseliani calls to mind the bustling tapestries of Robert Altman. A 30<sup>th</sup> Anniversary celebration at COLCOA, with a digitally restored version, before a US release by Cohen Media Group.



APRIL 24 • TRUFFAUT Th. • 1:30 PM  
FOCUS ON CEDRIC KLAPISCH  
**L'AUBERGE ESPAGNOLE**

The first part of the famous series written and directed by Cédric Klapisch charmed audiences the world over and catapulted the careers of Cécile de France and Romain Duris in 2002. This presentation is the best way to start your day at COLCOA before the official Premiere of *Chinese Puzzle*, which concludes the trilogy.



APRIL 25 • RENOIR Th. • 1:30 PM  
HOMAGE TO FRANÇOIS TRUFFAUT  
**THE MAN WHO LOVED WOMEN**  
(*L'homme qui aimait les femmes*)

The funeral of Bertrand is attended by a long line of women in mourning – all the sexual conquests of his life. The special presentation of his most autobiographical film is part of a tribute to Francois Truffaut who passed 30 years ago.



APRIL 26 • RENOIR Th. • 11 AM  
**BEAUTY AND THE BEAST**  
(*La Belle et la bête*)

This stylish, adult rendition by Jean Cocteau of the famous 18th century fairytale is one of the highlights of French postwar cinema. A cinematic experience not to be missed on the big screen thanks to this digitally restored version with the support of the FAFCE and La Cinémathèque Française.



APRIL 28 • RENOIR Th. • 2 PM  
**QUEEN MARGOT**  
(*La Reine Margot*)

Sister of King Charles IX, Margot is young, beautiful, and Catholic. She is to be sacrificed on the altar - the wedding altar - to the coarse, petulant, and Protestant Henri, King of Navarre. COLCOA is pleased to present (before its US release), this digitally restored director's cut of *Queen Margot* to honor Patrice Chéreau, who passed in October, 2013.



APRIL 28 • TRUFFAUT Th. • 3:30 PM  
**THE MURDERER LIVES AT NUMBER 21**  
(*L'Assassin habite au 21*)

Part Agatha Christie mystery, part screwball comedy, this wartime classic from director & co-writer Henri-Georges Clouzot, also has an enjoyably sinister undercurrent that captures the pervasive paranoia and dread that was in the air during the German Occupation. Don't miss the international Premiere of the first bow from the French grandmaster of suspense, restored to its full original glory.

FREE ACCESS April 22–26 with same day ticket  
FREE ACCESS April 28 • No reservation needed

RENOIR Th.

1:45

Tuesday, April 22

(*Plein soleil*)

# PURPLE NOON



West Coast Premiere (restored version) • Thriller  
France, 1960  
DCP • 1.66 • Mono • Color • 118 min

**Directed by:** René Clément  
**Written by:** René Clément, Paul Gégauff, from the novel *The Talented Mr. Ripley*, by Patricia Highsmith  
**Cinematography:** Henri Decaë  
**Film Editing:** Françoise Javet  
**Original Score:** Nino Rota  
**Produced by:** Robert Hakim, Raymond Hakim (Paris Film Production)  
**Coproduced by:** Titanus Produzione  
**Cast:** Alain Delon (Tom Ripley), Maurice Ronet (Philippe Greenleaf), Marie Laforêt (Marge Duval), Bill Kearns (Freddy Miles)

**International Sales:** StudioCanal  
**US Distributor:** Janus Films

Some are born killers; others have killing thrust upon them. Tom Ripley, an aimless young man drifting through life, is hired by a wealthy industrialist to go to Europe and collect his gadabout son Philippe, a friend of Tom's. But when Philippe's father suspects that he's being taken advantage of and cuts the opportunist off, a newly ambitious Ripley discovers his life's calling – crime. What is remarkable about this work from filmmaker René Clément, like the Patricia Highsmith novel it's based on, is the seductive way we are drawn into the meticulous, inventive mind of a monster. Young Alain Delon, who leapt off the screen and into international stardom with this role, radiated a callow charm that was the perfect counterpoint to Ripley's selfish, hedonistic, and ultimately murderous rationalizations. Echoes of Nino Rota's score can be heard in his later work for *The Godfather*. Martin Scorsese rescued *Purple Noon* from oblivion with a 1996 Miramax re-release. Now COLCOA is pleased to present a beautifully restored version of a film that is only getting better with age.

"It's two hours of pure suspense that puts many of the recent so-called 'thrillers' to shame."  
– James Berardinelli, *Reel Views*



It's been said that every new generation of artists must begin by destroying their idols. Perhaps this oedipal urge was the reason French New Wave critics, especially Truffaut, had it in for writer/director René Clément. After getting his foot in the feature film door as a technical advisor for Jean Cocteau's version of *Beauty and the Beast* (another 2014 COLCOA Classics selection), Clément grabbed the Special Jury Prize at the 1946 Cannes Film Festival with his first feature, *The Battle of the Rails*. Celebrated for his technical bravado and a cold approach that never surrendered to sentimentality, Clément had attained the heights of French postwar cinema with two Best Foreign Film Oscar winners, *The Walls of Malapaga* (1950) and *Forbidden Games* (1952). Despite these successes, it seemed that the new wave of French moviegoers had passed him by after his epic *Is Paris Burning* (1966) failed to find an audience. But in 1984, after years of obscurity, he was honored with a Lifetime Achievement César.

In association with



## THE HAPPY HOUR TALKS

If you are planning on seeing a film at COLCOA, come earlier and attend a **HAPPY HOUR TALK** from Tuesday to Saturday.

The panel series Happy Hour Talks, programmed at 4:00 pm (3:45 pm on Friday and 6:30 pm on Saturday), presents topics of interest to industry professionals and cinephiles.

From Tuesday to Friday, each panel is followed by a comp-

plementary reception (for panel attendees only) in the COLCOA lounge. Panel attendees have priority access to the theatres for the next screenings.

**FREE ADMISSION**  
**FIRST COME FIRST SERVED**

*You must be 21+ to attend*  
*No late entry allowed after 4:30 pm (4:15 pm on Friday)*

### TUESDAY, APRIL 22

Truffaut Theatre - 4:00 pm

#### MEET THE TALENT!

French filmmakers and actors are invited to talk about American Cinema and how it has influenced them.

#### PANEL SPEAKERS:

Victoire Belezzy - *Marius / Fanny*  
Héliér Cisterne - *Vandal*  
Alice David - *Babysitting*  
Albert Dupontel - *9-Month Stretch*  
Diane Kurys - *For a Woman*  
Philippe Larcheau - *Babysitting*  
Claude Lelouch - *We Love You, You Bastard*  
Valérie Perrin - *We Love You, You Bastard*  
Katell Quilévéré - *Suzanne*

### WEDNESDAY, APRIL 23

Truffaut Theatre - 4:00 pm

#### FOREIGN FILM DISTRIBUTION

Digital VOD platforms now play a key role for the distribution of foreign films. But are there some efficient ways to promote films without a previous or

simultaneous theatrical release?  
*Presented with the support of Unifrance.*

#### MODERATED BY:

Adeline Monzier, Unifrance US Representative

#### PANEL SPEAKERS:

Pierre Alexandre Labelle  
- *Under the Milky Way*  
Greg Laemmle - Laemmle Theatres  
Justine Barda - Telescope  
Marcus Hu - Strand Releasing  
(*Abuse of Weakness, Bicycling with Moliere*)  
Richard Lorber - Kino Lorber  
(*Marius, Fanny, A Strange Course of Events*)  
Gary Rubin - CMG (*Chinese Puzzle, Favorites of the Moon, Paulette, Queen Margot*)

### THURSDAY, APRIL 24

Truffaut Theatre - 4:00 pm

#### FOCUS ON A FILMMAKER: CEDRIC KLAPISCH

#### MODERATED BY:

Wade Major, BoxOffice Magazine

#### PANEL SPEAKER:

Cédric Klapisch

### FRIDAY, APRIL 25

Renoir Theatre - 3:45 pm

Homage to writer/director **FRANÇOIS TRUFFAUT** following the special screening of *The Man Who Loved Women* (1977)

#### MODERATED BY:

Steven Gaydos, Variety Chief Editor

#### PANEL SPEAKERS:

Serge Toubiana, Director of La Cinémathèque Française and author of *Truffaut: A Biography*  
Laura Truffaut, daughter of Francois Truffaut

### SATURDAY, APRIL 26

Truffaut Theatre - 6:30 pm

#### FOCUS ON A PRODUCER: BRUNO LEVY

Introducing a 45-minute discussion with the producer of *L'Auberge Espagnole*, and *Chinese Puzzle* (COLCOA 2014), following the Premiere of *Suzanne*.

#### MODERATED BY:

Peter Caranicas, Variety Deputy Editor

*(See Bruno Lévy's bio on page 12)*

Presented in association with

VARIETY

TRUFFAUT Th.

5:30

Tuesday, April 22

(Flore, route de la mer)

# FLORE



West Coast Premiere • Documentary • France, 2013  
DCP • 1.85 • Digital • Color • 95 min

Directed and written by: Jean-Albert Lièvre  
Cinematography by: Jean-Albert Lièvre  
Film Editing by: Cécile Husson  
Produced by: Jean-Albert Lièvre

US Distributor: Distrib Films  
US Release: October 2014

© Jean-Albert Lièvre

In this inspiring and intensely personal documentary, filmmaker Jean-Albert Lièvre confronts his mother's Alzheimer's disease. At first, Flore is placed in secure, prison-like facilities and medicated to a state of near-stupor. Watching her condition steadily decline, Lièvre, heartbroken and desperate, takes Flore out of the institution in a wheelchair and installs her in a house in Corsica. There, surrounded by the sea, the sun and the wind, and no longer medicated, she begins to walk, smile and even paint again. Chronicling Flore's life over three years, he learns that the debilitating condition is not something you die with, it's something you live with. What began with a cell phone camera recording the negative effects of drugs, became a touching film about hope, about recovering dignity, and ultimately, about a son's gratitude.



Always ready for adventure, writer/director Jean-Albert Lièvre founded a film pre-production and location scouting company in 1982 before moving to Japan where he organized news and commercial shoots. His globetrotting ways continued through the nineties, making wildlife documentaries for the Ushuaia television series. His growing environmental awareness led him to co-direct and co-write, with Nicolas Hulot, *The Titanic Syndrome* (2009), a disturbing documentary comparing the earth to the legendary doomed vessel. Lièvre's latest adventure was much closer to home, dedicating all his energies to his mother during her battle with Alzheimer's.

In association with **DISTRIB FILMS**

## THE HAPPY HOUR TALKS



(continued from page 10)

**BRUNO LEVY** was born in the Parisian suburb of Enghien-les-Bains in 1962. After graduating from high school in 1979, he moved to Paris and worked with theater director Jean-Claude Fall at the Théâtre de la Bastille.

In 1991, he became assistant director and, in 1993, began a career as casting director. Over the course of ten years, he was responsible for casting numerous successful French films, including Thomas Gilou's *La Vérité si je mens* (1997) and Tonie Marshall's *Venus Beauty* (1999).

During that time, he met writer/director Cédric Klapisch and cast his film *Le Pêril Jeune* (1994). That film launched an entire new generation of French actors and, most notably, was the first film to feature Romain Duris.

Lévy and Klapisch decided to extend their collaboration and joined forces to create the production company Ce Qui Me Meut, named for one of Klapisch's short films, in 2000.

Lévy and that company have produced five Klapisch films – *L'Auberge Espagnole* (2002), an immediate hit that became a cult favorite for an entire generation of viewers; *Russian Dolls* (2004), *Paris* (2007), *My Piece of the Pie* (2011) and *Chinese Puzzle* (2013).

Concurrent with his work with Klapisch, in 2001 Levy created Move Movie, his own independent production company, affording him the opportunity to work with such film writer/directors as Patrice Chéreau (*Persécution*, 2009), Anne Le Ny (*Les Invités de mon Père*, 2009), Mélanie Laurent (*Les Adoptés*, 2010), and Katell Quillévéré (*Suzanne*, 2013).

# Beyond Hollywood.



We Proudly Support

**COLCOA**  
CITY OF LIGHTS • CITY OF ANGELS

**VARIETY**

Variety.com/Subscribe

Los Angeles Premiere • Drama • France, 2013  
DCP • 2.35 • Digital • Color • 110 min

**Written & Directed by:** Diane Kurys  
**Cinematography:** Gilles Henry  
**Film Editing:** Sylvie Gadmer  
**Original Score:** Armand Amar  
**Produced by:** Alexandre Arcady, Diane Kurys (Alexandre Films), Ronan Mouchebœuf  
**Coproduced by:** France 3 Cinéma, Rhône-Alpes Cinéma, New Light Films, Rise Films  
**Cast:** Benoît Magimel (Michel), Mélanie Thierry (Léna), Nicolas Duvauchelle (Jean)

**International Sales:** EuropaCorp  
**US Distributor:** Film Movement  
**U.S. release date:** May 2, 2014

"Beautifully crafted historical melodrama."

– Boyd van Hoeij, *Hollywood Reporter*

"Magimel is superb as the husband increasingly out of step with the modern world."

– Judith Prescott, *French Cinema Review*

In association with



TRUFFAUT Th.

7:30

Tuesday, April 22

(Pour une femme)

# FOR A WOMAN



© 2012 ALEXANDRE FILMS - RISE FILMS - FRANCE 3 CINÉMA - RHÔNE-ALPES CINÉMA - NEW LIGHT FILMS

This visually elegant mix of suspense and melodrama draws from the director's own family story. Anne, a young novelist, discovers a mysterious stranger in a photo amongst her recently deceased mother's things, and sets out to discover the man's identity, unearthing a family secret kept quiet for 30 years. The story begins in the 1980s but comes to life in post-war France. Anne's idealistic father Michel is just settling into his life with his young child and his newlywed Léna, whom he met in a concentration camp. But the fragility of Michel's relationship is exposed when his intriguing and secretive brother Jean, long thought to be lost in the war, shows up looking for a place to stay. Back in 1980, as the older Michel grows increasingly ill, Anne is desperate to learn why he refuses to speak about his brother, and worries that she may never know why Jean haunts the family history like a ghost.



Some of writer/director Diane Kurys's best works have been period films, including her first feature, *Peppermint Soda* (1977), and her César-nominated *At First Sight* (1983). Her affinity for the past stems partly from her belief that period films stand the test of time better than contemporary films. Kurys's early work established her reputation for convincing and sometimes shocking depictions of romantic love from a female perspective. *For A Woman*, her twelfth feature, is a semi-autobiographical story that revisits Kurys's mother, previously portrayed by Isabelle Huppert in *Entre Nous* (1983, nominated for Best Foreign Film Oscar) and Nathalie Baye in *C'est La Vie* (1990). This latest film, in which her father becomes the central figure, constitutes the last chapter of Kurys's family origin story. She enjoyed early success as an actress, notably in Fellini's *Casanova* (1976). Her 1987 film, *A Man In Love*, was nominated for the Palme d'Or.



## BLIND DATE WITH A FRENCH FILM

TUESDAY, APRIL 22

5:30 PM

RENOIR THEATRE • FREE ADMISSION

LET FRENCH CINEMA SURPRISE YOU AND  
HAVE A "BLIND DATE" WITH AN EXCLUSIVE  
NEW FILM AT COLCOA.

The film will not be announced before the screening and  
will be shown for the very first time in the US.

FREE ADMISSION ON A FIRST COME, FIRST SERVED BASIS  
NO RSVP NEEDED

PAST BLIND DATES:

- 2013 RENDEZVOUS IN KIRUNA (*Rendez-vous à Kiruna*)
- 2012 EARLY ONE MORNING (*De bon matin*)
- 2011 ANGÈLE & TONY

## COLCOA LOUNGE

LOCATED IN THE ATRIUM OF THE  
DIRECTORS GUILD OF AMERICA

(to the right of the RENOIR Theatre)

The lounge is open to the festival audience  
during the week for various events.

Enjoy breakfast at 10:30 AM before the MORNING RERUNS  
from Wednesday to Friday.

Attend the HAPPY HOUR TALKS and mingle with other  
film fans during the complimentary reception following  
the panels from Tuesday to Friday.

On Saturday and Sunday, don't forget to take a break  
between films for an authentic taste of France. Delicious  
sweet or savory crepes by CRÊPES SANS FRONTIÈRES will  
be available for purchase on the patio (starting at 12:00 pm).

Designed by **airstar**

## AFTER 10

COLCOA presents AFTER 10,  
an eclectic series of late evening  
screenings.

APRIL 22 • TRUFFAUT Th. • 10:30 PM  
**PAULETTE**



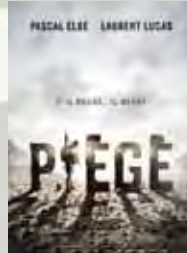
In this bad-mannered dark comedy, actress  
Bernadette Lafont manages the improbable feat of  
playing a misanthropic, xenophobic, "breaking-bad"  
grandma who becomes a drug dealer to continue  
to pay her rent.

APRIL 23 • TRUFFAUT Th. • 10 PM  
**A STRANGE COURSE OF EVENTS**  
(*Le Cours étrange des choses*)



This intimate, easygoing French-Israeli co-production,  
co-written and directed by Raphaël Najari, charts  
a solitary man's course back to life after a difficult  
divorce.

APRIL 24 • TRUFFAUT Th. • 10:15 PM  
**TRAPPED** (*Piégé*)



Victim of an ambush in Afganistan, a French  
Sergeant is left alone in the middle of nowhere. In  
this situation, calling for help is not an easy thing  
particularly when you are standing on an old  
Russian landmine.

APRIL 25 • TRUFFAUT Th. • 10:15 PM  
**LOVE IS A PERFECT CRIME**  
(*L'Amour est un crime parfait*)



A student has gone missing after spending the night  
with a philandering professor. Under suspicion  
by the authorities, he meets the missing student's  
beautiful stepmother, poking around for clues, and  
decides to make her his next conquest.

APRIL 26 • TRUFFAUT Th. • 10:20 PM  
**JACKY IN THE KINGDOM  
OF WOMEN** (*Jacky au royaume des filles*)



Imagine a world where women call the shots,  
a world where women fight the wars, run the  
government, have the illustrious careers, and hold  
all the important positions of power. Now imagine  
being a man in that world...

DOUBLE FEATURE PRESENTATION

RENOIR Th.

8:00

Tuesday, April 22

# MARIUS / FANNY



US Premiere • Drama, Romance • France, 2013

DCP • 1.85 • Dolby 5.1 • Color  
93 min (Marius), 101 min (Fanny)

Written & Directed by: Daniel Auteuil,  
based on the play by Marcel Pagnol  
Cinematography: Jean-Francois Robin  
Film Editing: Joëlle Hache  
Original Score: Alexandre Desplat  
Produced by: Alain Sarde (A.S. Films),  
Jérôme Seydoux (Pathé)  
Cast: Daniel Auteuil (César), Victoire Belezzy (Fanny),  
Jean-Pierre Darroussin (Panisse), Raphaël Personnaz  
(Marius), Marie-Anne Chazel (Honorine).

International Sales:  
Pathé Distribution • patheinternational.com  
US Distributor: Kino Lorber  
US Release date: Summer 2014

"Superbly performed and polished romantic drama."

– Jordan Mintzer, *Hollywood Reporter*

"Marius is a lovingly crafted piece of cinema that  
will doubtless arouse a resurgence of interest in  
Marcel Pagnol's œuvre around the world."

– James Travers, *Filmsdefrance*

"Personnaz (...) is beautifully teamed with Bélézy,  
the pair of them always hitting the right note of  
romance without tipping into schmaltz or silliness."

– Amber Wilkinson, *Eye for Film*

In association with



Coming off the success of *The Well-Digger's Daughter*, Daniel Auteuil takes a much bigger  
bite of the directorial apple with his remake of Marcel Pagnol's *Marseille Trilogy*. The first  
installment, *Marius*, sets the stage in the colorful 1920s Old Port of Marseille. Marius works at  
his father César's bar, but longs to see the world aboard one of the merchant ships that come  
through port. As much as he loves the idea of adventure, he also pines for the fishmonger's  
beautiful daughter Fanny, without knowing that she harbors secret feelings of love for him  
too. When Panisse, an aging, heirless, no-nonsense widower declares his intention to wed  
Fanny and make a son to take over his thriving sail manufacturing business, Fanny and  
Marius are forced to make decisions. In part two of the *Marseille Trilogy*, *Fanny* settles in for  
a more intimate look at the travails of Fanny's new life. Unprepared for the consequences  
of the choices she has made, Fanny, played by newcomer Victoire Belezzy, realizes that  
everyone is getting what they want. Everyone except her, that is.



It was as an actor that writer/director Daniel Auteuil first interpreted the  
world of playwright, novelist and filmmaker Marcel Pagnol, having arrived  
on the international stage playing the conniving farmer Ugolin in the  
1986 film adaptations of the Pagnol novels *Jean de Florette* and *Manon  
of the Spring*. Since then, Auteuil has been recognized the world over for  
his range and appeal as an actor, appearing in such seminal films as *My  
Favorite Season* (1993), *Queen Margot* (1994 - COLCOA 2014) and *Caché*  
(2005) written and directed by Michael Haneke. In 2011, Auteuil dipped  
into the Pagnol œuvre again, adapting another novel for his directorial  
debut, *The Well-Digger's Daughter* (COLCOA 2012). The *Marseille Trilogy* on which *Marius*  
and *Fanny* are based, were originally theater pieces. Pagnol himself, who would go on to  
his own screenwriting and directing career, produced the first filmed version in 1932. There  
were two subsequent filmed adaptations, including a Preston Sturges written 1938 version,  
and of course, the 1961 classic starring Charles Boyer and Maurice Chevalier. Auteuil's  
adaptations, shot simultaneously, remain faithful to the original texts. COLCOA is pleased  
to present the official U.S. Premieres of *Marius* and *Fanny* as a double feature.

## COLCOA HIGH-SCHOOL SCREENINGS

in association with



### COLCOA IS PROUD TO SUPPORT A NEW GENERATION OF FOREIGN FILM VIEWERS

Close to 2,200 teachers and students will attend the West Coast Premiere of *TURNING TIDE (En Solitaire)*, written by Jean Cottin, Pierre Marcel, Christophe Offenstein, Frédéric Petitjean, directed by Christophe Offenstein, and starring François Cluzet and Guillaume Canet. The screening will be followed by a Q&A with the audience.

This educational program is produced by COLCOA, in association with ELMA (European Languages and Movies in America), with the support of Gaumont and the American Association of Teachers of French-Southern California (AATF-SC)

### PREVIOUS HIGH SCHOOL SCREENINGS

2013 JAPPELOUP

2012 THE WELL DIGGER'S DAUGHTER  
(*La Fille du puisatier*)

2011 MONSIEUR PAPA

2010 FAREWELL (*L'Affaire Farewell*)

2009 FINAL ARRANGEMENTS (*Bouquet final*)

2008 WELCOME TO THE STICKS  
(*Bienvenue chez les Ch'tis*)

## COLCOA MASTER CLASS PROGRAM

in association with



### FREE ADMISSION / RSVP REQUIRED • STUDENTS AND PROFESSORS ONLY

For more information, please visit [colcoa.org](http://colcoa.org)

#### MASTER CLASS WITH KATELL QUILLÉVÉRÉ

Screening of *Suzanne* (West Coast Premiere) followed by a conversation with writer/director Katell Quillévéré, with a special focus on directing.

#### MASTER CLASS WITH CLAUDE LELOUCH

Following a screening of his film *We Love You, You Bastard* (North American Premiere), Oscar-Winner writer/director Claude Lelouch will speak about writing for the screen.

This educational program is produced by COLCOA, in association with ELMA (European Languages and Movies in America), with the support of American Association of Teachers of French-Southern California (AATF-SC) and the Film & TV Office of the French Embassy in Los Angeles.

Open to all students 17 and older including High School students.



Los Angeles Premiere • Comedy • France, 2013  
DCP • 1.85 • Dolby SRD • Color • 97 min

Directed by: Jérôme Enrico

Written by: Jérôme Enrico, Bianca Olsen,  
Laurie Aubanel, Cyril Rambour

Cinematography: Bruno Privat

Film Editing: Antoine Vareille

Original Score: Michel Ochowiak

Produced by: Ilan Goldman (Legende)

Cast: Bernadette Lafont (Paulette), Carmen Maura (Maria),  
Dominique Lavanant (Lucienne), Françoise Bertin (Renée),  
Jean-Baptiste Anoumon (Ousman)

International Sales: Gaumont

US Distributor: Cohen Media Group • [Cohenmedia.net](http://Cohenmedia.net)



"Her [Bernadette Lafont's] haughty air and impeccable delivery sell its dark and highly irreverent humor perfectly, without ever turning off the audience."

— Henry J. Fromage, *Movie Boozer*

Set far away from postcard Paris, *Paulette* is a bad-mannered comic stomp through the seedy edges of the city. Paulette is down on her luck. She might have retired in some dignity if her deceased alcoholic husband hadn't squandered the family brasserie away. Now her golden years are spent nursing welfare checks in a bare housing project apartment. This is no pity party, however, and Paulette is no pushover. When she notices that the only people doing well in the neighborhood are the marijuana dealers, she decides to get in on the act. But when the local drug lords make it clear they don't appreciate the competition, Paulette is forced to cook up another strategy. Bernadette Lafont manages the improbable feat of playing a misanthropic, xenophobic, "breaking bad" grandma who somehow manages to steal your heart.



Writers Bianca Olsen, Laurie Aubanel and Cyril Rambour developed *Paulette* while students at ESEC, France's College of Cinematography. Their screenwriting professor at the time was writer/director Jérôme Enrico. His career began as an actor in a film his father, Robert Enrico, directed *A Little, a Lot, Passionately* (1971). He spent the next decade on the other side of the camera as an assistant director and became second unit director on *Queen Margot* (1994) (COLCOA 2014). During that time, he also directed some successful shorts. In 2000, Enrico took a seat in the director's chair with his first feature, *L'Origine du monde*, a dark thriller set in

gangland Marseilles starring Roschdy Zem. *Paulette*, his first feature in ten years, is at once a bittersweet comedy and a critical look at the economic hardships facing the elderly in contemporary France. Cohen Media Group will release the film in the U.S. this year.

In association with



## MORNING RERUNS

### YOU CAN NOW SEE MORE FILMS AT COLCOA... FOR FREE!

From Wednesday, April 23 to Sunday, April 27, a film shown earlier in the week will be rerun in the Truffaut Theatre (Wed-Fri: 11 am / Sat: 9:30 am / Sun: 9 am).

FREE ADMISSION ON A FIRST COME, FIRST SERVED BASIS.  
NO RSVP NEEDED.

The film shown will be announced at 10:00 pm the evening before the screening:

- on site in the DGA lobby
- on colcoa.org
- on the COLCOA Facebook fan page
- on twitter.com/colcoa

A continental breakfast will be served Wednesday through Friday at 10:30 am in the COLCOA lounge for people attending the screening.



© Lara Meschini / La Botte



(*Les Favoris de la lune*)

# FAVORITES OF THE MOON



North American Premiere (restored version) • Comedy  
France, 1984

DCP • 1.66 • Mono • Color • 105 min

**Directed by:** Otar Iosseliani  
**Written by:** Otar Iosseliani, Gérard Brach  
**Cinematography:** Philippe Théaudière  
**Film Editing:** Dominique Belfort  
**Original Score:** Nicolas Zourabichvili  
**Produced by:** Philippe Dussart  
**Coproduced by:** France 3 Cinéma  
**Cast:** Katja Rupé (Claire), Alix de Montaigu (Delphine Laplace), François Michel (Philippe), Mathieu Amalric (Julien)

**International Sales:** mk2

**US Distributor:** Cohen Media Group • Cohenmedia.net

**US release:** In select theaters in May.  
On Blu-ray and DVD on August 12, 2014

"Where the British would use satire, this opts for the French form of Tatiesque anarchy and fun. And fun it certainly is." – *London Timeout*

"With quaint patience, the director creates a spell-binding drama about the serendipity of life and the evanescence of things." – *Frederic and Mary Ann Brussat, International Spectra Film*

"Favorites of the Moon is a provocation. A convincing provocation, which asks us to rethink our class conceptions and biases."

– *Eugenia Ellanskaya, Obskura*




© Droits Réservés

Awarded the Special Jury Prize at the 41st Venice International Film Festival, this absurdist comedy, with its sprawling cast of crooks, thieves, anarchists, prostitutes, chief inspectors, art dealers, and inventors, calls to mind the bustling tapestries of Robert Altman. The story revolves around two objects, a rare set of 18th century Limoges china, and a 19th century aristocratic portrait. As these items are passed, sold, or stolen from one character to another, a giddy rounddance of excess begins to take shape – one which suggests that if history doesn't repeat itself, it certainly rhymes. Together with co-writer Gérard Brach, whose other co-writing credits include *Repulsion* and *Tess*, Otar Iosseliani uses a feather-light touch to expose the futility of class and social order, making a bagatelle of the concerns of rich and poor alike.



Georgian-born writer/director Otar Iosseliani's first feature *Falling Leaves* (1966) was awarded the FIPRESCI (critic's) prize at the 1968 Cannes Film Festival. A contemporary of Tarkovsky, he was an established figure in alternative Soviet cinema when his 1976 film *Pastorali* was shelved for several years and then given only a limited distribution. Hoping to find greater artistic freedom, he came to Paris. *Favorites of the Moon* was the first of eight features he has made since, including *And Then There Was Light* (1989), which brought him his second Special Jury Prize at Venice.

Master of gentle farce and precise comic timing, Iosseliani is considered by many to be the heir to Jacques Tati. But his films have sharper edges, offering scathing, satirical criticisms of class and economic injustice. He returned to Georgia for his most recent film, *Chantrapas* (2010), a semi-autobiographical reflection on his early years as a struggling artist.

In association with 

**airstarfilm.com**  
Inventor And Worldwide Leader In Lighting Balloon Technology



WHEN PARIS MEETS  
HOLLYWOOD,  
WE SHARE OUR  
COLLECTIVE  
PASSION FOR FILM  
UNDER OUR  
ACADEMY AWARD®  
WINNING LIGHTS

LOS ANGELES • PARIS  
Worldwide



(800) 217-9001  
www.airstarfilm.com

• AIRSTAR IS A PROUD SPONSOR OF COLCOA •



Produced by France

US Premiere • Documentary • France, Switzerland, 2013  
DCP • 1.85 • Dolby 5.1 • Color • 100 min

Written and Directed by: Kaveh Bakhtiari  
Cinematography: Kaveh Bakhtiari  
Film Editing: Kaveh Bakhtiari, Charlotte Tourrés, Sou Abadi  
Original Score: Luc Rambo  
Produced by: Olivier Charvet, Sophie Germain (Kaléo Films),  
Heinz Dill, Elisabeth Garbar (Louise Productions)

International Sales: Doc & Film International

"The strengths of *Stop-Over* lie in the personal and immediate, capturing the insecurity of people desperate to make a new, safer life for themselves, yet hampered by a system designed to be impenetrable." – *Jay Weissberg, Variety*

"Each of Amir's tenants is afforded sufficient screen-time to establish their individuality, giving humanity and depth to what viewers would normally know only as a statistic or a headline." – *Neil Young, Hollywood Reporter*

(L'Escale)

# STOP-OVER



A modest Athens apartment has become a terminal of lost souls to a steady influx of illegal Iranian immigrants seeking transit to a better life in the West. Hosted by the generous Amir, himself an immigrant, these shipwrecked men and women are marooned in a dehumanizing limbo while they try to obtain the forged documents and smuggler contacts that will allow them safe passage to their ultimate destinations. Most started out able-bodied, educated and with some means, but false promises and outright swindles have left them stranded in a hostile situation where a trip to the grocery store could cost them their freedom, or even their lives. Filmmaker Kaveh Bakhtiari went underground with nothing but a digital camera to make an intimate portrait of Amir, the boarding house "Papa" who watches over his flock of economic refugees.



While showing his prize-winning short film *Suitcase* (2007) in Athens, writer/director Kaveh Bakhtiari discovered that his cousin Mohsen had somehow managed to get around the walled and heavily guarded Turkish border and was also in Athens. Mohsen took him around to a laundromat converted to a tiny refugee camp for illegal immigrants. Bakhtiari was immediately riveted by this hidden world and it became the subject for this film, his first feature-length work, which was selected for screening at Cannes' 2013 Directors' Fortnight. Born in Tehran, Bakhtiari was raised in Switzerland and studied film at ECAL in Lausanne.

In association with **doc&film**

## WORLD CINEMA PRODUCED BY FRANCE

WEDNESDAY, APRIL 23

TRUFFAUT Theater

Each year, several films around the world are developed, produced or co-produced by French production companies. COLCOA dedicates an evening to those films to highlight the support of the French industry to World Cinema.

In 2013, *The Attack*, directed by Ziad Doueri and co-written by Joëlle Touma, was part of this program and won the COLCOA Audience Award, the COLCOA Critics Special Prize, as well as the Coming Soon Award.

US Premiere • 5:30 PM

### STOP-OVER (*L'Escale*)

A modest Athens apartment has become a terminal of lost souls to a steady influx of illegal Iranian immigrants seeking transit to a better life in the West. A powerful documentary from writer/director Kaveh Bakhtiari selected at Directors' Fortnight in Cannes in 2013.



North American Premiere • 7:45 PM

### THE ROOFTOPS (*Les Terrasses / Es-Stouh*)

Set against sea and sky, the distant rooftops of Algiers are a picture of beauty and serenity, but a closer look reveals a world simmering with contradictions, chaos, and corruption. An Algerian version of Altman's Short Cuts from veteran writer/director Merzak Allouache



North American Premiere • 10 PM

### A STRANGE COURSE OF EVENTS (*Le Cours étrange des choses*)

This intimate, easygoing French-Israeli co-production, co-written and directed by Raphaël Nadjari, charts a solitary man's course back to life after a difficult divorce.



US Premiere • Historical drama • France, Belgium, 2013  
DCP • 2.35 • Dolby 5.1 • Color • 95 min

**Directed by:** François-Xavier Vives

**Written by:** Camille Fontaine, Emmanuel Roy, François-Xavier Vives

**Cinematography:** Emmanuel Soyer

**Film Editing:** Isabelle Poudevigne

**Original Score:** Franck Lebon

**Produced by:** Florence Borelly (Sésame Films), Alain Berliner (Wfe)

**Cast:** Marie Gillain (Liéna Duprat), Jalil Lespert (Txomin Iban), Miou-Miou (Madeleine), Steve Driesen (Cachan), Bernard Blancan (Darrouy), Rosalia Cuevas (Mme Hector), Swan Mirabeau (Suzanne)

**International Sales:** Cinexport

"Landes (*Under the Pines*) is the kind of film that French cinema has traditionally excelled in, an elegantly crafted period drama that authentically evokes a period of French history."

— James Traverse, *Filmsdefrance*

(Landes)

# UNDER THE PINES



© Ch. Henry

Set in the towering forests of Landes in the aftermath of WWI, when sweeping social changes threatened the economic feudalism that had enriched landowners for generations. Liéna, a recently widowed heiress, takes control of the family fortune and decides to fulfill her deceased husband's ambition of bringing electricity to the entire region. Partly because she is a woman, most regard her as a deluded fool, and she soon finds herself set upon on all fronts: a family desperately clinging to the old ways, labor hell-bent on getting their fair share of the pie, and her burgeoning, forbidden love affair with the plantation foreman. Even the forests which have so long been the source of her family's wealth now seem to be closing in on her, but Liéna, in a stylish performance by Marie Gillain following a two-year absence from film, is determined to prove that she is anything but deluded, and she is certainly nobody's fool.



It's no coincidence that writer/director François-Xavier Vives chose the Department of Landes as the setting for his first feature film. Having grown up in the woods and heaths of the region, they are an indelible part of his inspiration. Vives won acclaim for his first film, *1860 sur l'extrême horizon* (1995), a documentary tracing the footsteps of Landes photographer and amateur sociologist Félix Arnaud, who documented the local shepherd culture that was dying out at the end of the 19th century. The character of Liéna is based on the sister of Vives' great-grandmother, a headstrong family ancestor who somehow succeeded in a male-dominated society.

In association with



Katherine Vallin

Voice overs/Actress  
Acting dialect coach

Interpreter/interviewer  
On stage, on camera, on set  
323.493.5533

www.french-a-la-carte.com

tix

Ticketing  
solutions  
and services.

It's the ticket!™

www.tix.com 800.504.4849 info@tix.com

GRAEF WINES

represented by

HOLLYWOOD & WINE

GRAEF WINES Hollywood & Wine  
WWW.HOLLYWOODANDWINE.NET

HOLLYWOOD  
BLONDE™  
KÖLSCH  
STYLE  
ALE

www.greatbeerco.com

(Les Terrasses / Es-Stouh)

# THE ROOFTOPS



© JBA Productions

Set against sea and sky, the distant rooftops of Algiers are a picture of beauty and serenity, but a closer look reveals a world simmering with contradictions, chaos, and corruption. In a single day, five cleverly linked stories take place on these historic rooftops, which have been colonized by the city's undesirables. Recalling *Short Cuts* from filmmaker Robert Altman, the stories are united by the five daily calls to prayer echoing over the city from loudspeakers. From squatters and lowlifes to bigoted film directors and radical singers, a tapestry of contemporary Algeria is woven together. On one rooftop, a man is waterboarded by thugs, but he is no terrorist. On another rooftop, a madman kept in chains raves to a young girl about the heroic War of Independence. Later he is simply covered up when the space is needed for those seeking a new kind of war. *The Rooftops* may occasionally despair at its subject, but with its vitality and its rhythms, it never loses hope, or its sense of humor.



Algeria's preeminent filmmaker, writer/director **Merzak Allouache** grew up in Algiers during its struggle for independence. After studying film in Paris he made his first feature, *Omar Gatlato* (1976). The film opened the floodgates for a new kind of cinema in North Africa, with a new complexity of subject and character, dealing with the realities of contemporary society. Over a thirty-year career, Allouache has made films exploring the cultural contradictions of a country caught between its Algerian roots and its French influences, always with his trademark warmth, humanity and humor. In 1994, civil war was brewing, and Allouache captured the zeitgeist in *Bab El-Oued City*, winning the Critic's Prize in Cannes along the way. In 1996, his *Salut cousin!*, co-written with Caroline Thivel, was a Best Foreign Language Film submission for the 69<sup>th</sup> Academy Awards. *The Rooftops* was nominated for a Golden Lion at the 2013 Venice Film Festival.



Produced by France

North American Premiere • Drama • France, Algeria, 2014  
DCP • 1.85 • Digital • Color • 92 min

**Written & Directed by:** Merzak Allouache  
**Cinematography:** Frédéric Derrien  
**Film Editing:** Sylvie Gadmer  
**Produced by:** Jacques Bidou & Marianne Dumoulin (JBA Productions), Merzak Allouache (Baya Films)  
**Cast:** Nassima Belmihoub, Hacène Benzerari, Adila Bendimerad, Aïssa Chouat, Mourad Khen, Myriam Ait El Hadj, Akhram Djeghim, Amal Kateb

**International Sales:** Elle Driver • elledriver.fr

"Allouache has earned the right to tackle multiple stories, proving he can juggle them all in a manner that satisfies each point and every character."

– Jay Weissberg, *Variety*

"Allouache's conceit holds and the stories he tells are diverse and rich (...). The ensemble cast are superb, but it's Algiers itself which is perhaps the central character of *The Rooftops*."

– John Bleasdale, *London Film Festival*

In association with elle driver

(Pas son genre)

# NOT MY TYPE



© Agat Films 2014

North American Premiere • Romance  
France, Belgium 2014  
DCP • 2.35 • Dolby 5.1 • Color • 111 min

**Written & Directed by:** Lucas Belvaux, based on the novel by Philippe Vilain  
**Cinematography:** Pierrick Gantelmi d'Ille  
**Film Editing:** Ludo Troch  
**Original Score:** Frédéric Vercheval  
**Produced by:** Patrick Sobelman (AGAT Films & Cie ex nihilo) and Patrick Quinet (Artemis)  
**Coproduced by:** France 3 Cinéma  
**Cast:** Émilie Dequenne (Jennifer), Loïc Corbery (Clément), Sandra Nkake (Cathy), Charlotte Talpaert (Nolwenn)

**International Sales:** Films Distribution

Everyone knows that opposites attract, but does that mean they can sustain a relationship? That's the question posed when philosophy professor Clément is sent to teach in the northern town of Arras. Feeling like he's been sentenced to a year in the sticks, things change when he meets Jennifer, a hairdresser. As she introduces Clément to the town's hidden attractions, he is drawn to her warmth and directness, while she is smitten by his confidence and charm. On paper, the relationship shouldn't work, after all, where he's Kant, she's karaoke, where he's high culture she's celebrity culture, where he's all about PhDs she's all about BFFs. But there is simply no denying the heat they generate together. Émilie Dequenne and rising *La Comédie Française* star Loïc Corbery give us an object lesson in chemistry in this bittersweet across-the-tracks romance.



Belgian actor/writer/director **Lucas Belvaux** heard a radio report about author Philippe Vilain and secured the film rights to his novel that same day. Social division has been a recurrent theme throughout his nine films. His *The Law of the Weakest* (COLCOA 2007), nominated for a Palme d'Or, explores the harsh life of four unemployed social outcasts planning a hold-up, while *Rapt* (COLCOA 2010), nominated for a Best Film César, focuses on a wealthy financier's unscrupulous family after he is kidnapped. Belvaux's 2002 film *Cavale*, which critic James Travers called the "best French thriller for over a decade," was the third installment of a trilogy that overlapped characters and storylines, but employed the comedy, melodrama and thriller genres respectively. His previous film *38 Witnesses* also premiered at COLCOA in 2012. Belvaux has enjoyed a long career as a character actor, having appeared in dozens of films, including Olivier Assayas' *Disorder* (1986). *Not My Type* will have its North American Premiere at COLCOA just before its French release.

In association with ED AirTahitiNui



**THINK OUTSIDE THE BOX**  
for your production needs



IN ASSOCIATION WITH



**cactusfilms**  
FILM PRODUCTION SERVICES FRANCE

prod@laboite.us



+1.818.642.7294



www.laboite.us

l o s a n g e l e s - p a r i s

TRUFFAUT Th.

10:00

Wednesday, April 23

*(Le Cours étrange des choses)*

# A STRANGE COURSE OF EVENTS



Produced by France



North American Premiere • Drama • France, Israel, 2013  
DCP • 1.85 • Dolby 5.1 • Color • 98 min

Directed by: Raphaël Najari  
Written by: Raphaël Najari, Geoffroy Grison  
Cinematography: Laurent Brunet  
Film Editing: Simon Birman  
Original Score: Jocelyn Soubiran, Jean-Pierre Sluys  
Produced by: Caroline Bonmarchand (Avenue B Productions), Isaac Sharry (Vito Films)  
Cast: Ori Pfeffer (Shaul), Moni Moshonov (Shimon), Michaela Eshet (Bati), Maya Kenig, Bethany Gorenber

International Sales: mk2 • mk2pro.com  
US Distributor: Kino Lorber

"The film relies on the excellent performances and uneasy rapport between especially Pfeffer and Moshonov" – *Boyd van Hoeij, Cineuropa*

This intimate, easygoing French-Israeli co-production charts a solitary man's course back to life after a difficult divorce. Needing a break from his job working the night shift admissions desk at a hospital, thirty-something Shaul heads for the coastal town of Haifa, where his father Shimon lives. The two men have been estranged since the death of Shaul's mother many years earlier, and the mutual resentments have piled up. But resolving old grudges is put on hold while Shaul first comes to terms with Bati, Shimon's New Age girlfriend. Before long, Shaul's grumpy exterior is being put to the test with a battery of therapeutic oils, healing stones, and yoga. But his self-imposed isolation is dealt a real body blow when his young daughter turns up for a visit.



For his sixth feature film, writer/director Raphaël Najari returns to the theme of father-son relations. His 2007 Palme d'Or-nominated *Tehilim*, co-written by Vincent Poymiro, explored the polarized reactions of two sons to the mysterious disappearance of their father after a car accident. Between these two fiction films, Najari completed his two-part documentary, *A History of Israeli Cinema* (2009), covering the subject from 1933 to the present. Beginning his career as a television writer and director, Najari's first theatrical feature, *The Shade* (1999), was a contemporary adaptation of Dostoevsky's *A Gentle Creature*. He

went on to make two other films set in New York, *I Am Josh Polonski's Brother* (2001), shot on super 8 film, and *Apartment #5c* (2002). Like his latest film, it was selected for Cannes' Directors' Fortnight.

In association with





# L'AUBERGE ESPAGNOLE

## FOCUS ON A FILMMAKER

ON THURSDAY, APRIL 24<sup>th</sup>, COLCOA HONORS CÉDRIC KLAPISCH WITH:

- A special screening of **L'AUBERGE ESPAGNOLE**
- **HAPPY HOUR TALKS**  
TRUFFAUT Theatre • 4:00 pm
- The West Coast Premiere of his latest feature: **CHINESE PUZZLE** (see p. 33)  
RENOIR Theatre • 8:30 pm

**Comedy/Drama • France, 2002**  
35 mm • 1.85 • Dolby DTS • Color • 122 min

**Written & Directed by:** Cédric Klapisch  
**Cinematography:** Dominique Colin  
**Film Editing:** Francine Sandberg  
**Original Score:** Loïk Dury  
**Produced by:** Bruno Lévy (Ce Qui Me Meut)  
**Coproduced by:** Mate Productions  
**Cast:** Romain Duris (Xavier), Judith Godrèche (Anne-Sophie), Audrey Tautou (Martine), Cécile De France (Isabelle)

**International Sales:** Wild Bunch  
**US Distributor:** Fox Searchlight Pictures

In association with **uniFrance**



With the hopes of landing an EU administrative job, French student Xavier moves to an apartment in Barcelona to improve his Spanish. But instead of lessons in economics, Xavier finds himself in a hilarious hotbed of international co-eds all eager for new experiences, especially of the romantic variety. Bursting with zeitgeist optimism for the new Europe, *L'Auberge Espagnole* charmed audiences the world over. Cédric Klapisch received César nominations for directing, writing, and Best Film. This comedy classic is also known for catapulting the careers of Cécile De France and Romain Duris. For her performance as Isabelle, Xavier's lesbian friend and erstwhile sex-instructor, De France was honored with the Best Newcomer César. COLCOA is pleased to screen this film in conjunction with *Chinese Puzzle*, the latest chapter in the story of Xavier & Co.



Often working on several films at once, writer/director Cédric Klapisch began writing *L'Auberge Espagnole* to keep himself busy after the production of *Not for, or Against (Quite the Contrary)* (2003) was delayed. He shot the film quickly, using a digital camera, and for many, it captured the new spirit of European cooperation and camaraderie in 2002, the year most European currencies were replaced by the Euro. Klapisch is noted for his "stable" of actors, and has made multiple films with Romain Duris and Fabrice Luchini, among others. He has made eleven features starting with *Riens du tout* in 1992, and received a Best Screenplay César, along with co-writers Agnès Jaoui and Jean-Pierre Bacri, for his film *Family Resemblances* (1996).

Visit the City of Lights  
from the City of Angels



Enjoy France's best cinema  
straight from your home.  
[us.underthemilkyway.com](http://us.underthemilkyway.com)



Partner of **COLCOA**  
A HOUSE OF FRENCH FILM  
MEMBERS IN HOLLYWOOD

Follow us on



**Duverger**

Natural Authentic French Macarons

Serving the greater Los Angeles area

Gift Box – Buffet  
Wedding & Party  
Corporate  
Retail & Wholesale

[www.duvergermacarons.com](http://www.duvergermacarons.com)

BURBANK | LOS FELIZ | ORANGE COUNTY | PASADENA | WEST VALLEY

**Lycée International de Los Angeles**

Do you have questions about **BILINGUAL EDUCATION?**

Give us a call... c'est notre passion!

626-695-5159  
[www.lilaschool.com](http://www.lilaschool.com)

## FRENCH DISTRICT

LE FRENCH DISTRICT EST LE PLUS GRAND RÉSEAU PROFESSIONNEL POUR LES FRANÇAIS ET LES FRANCOPHONES AUX ETATS-UNIS. IL EST ÉGALEMENT LE PREMIER SITE D'INFORMATIONS EN FRANÇAIS AUX ETATS-UNIS.

(754) 245 6534

info@frenchdistrict.com



*(Comment j'ai détesté les maths)*

# HOW I CAME TO HATE MATH



North American Premiere • Documentary • France, 2013  
DCP • 1.85 • Dolby 5.1 • Color • 103 min

**Directed by:** Olivier Peyon  
**Written by:** Olivier Peyon, Amandine Escoffier  
**Cinematography:** Alexis Kavyrchine  
**Film Editing:** Tina Baz Le Gal, Fabrice Rouaud  
**Original Score:** Nicolas Kuhn, Olivier Peyon  
**Produced by:** Laurence Petit & Carole Scotta (Haut et Court), Bruno Nahon (Zadig Films)  
**Cast:** Anne Siety, Cédric Villani, François Sauvageot, George Papanicolaou, Jean-Pierre Bourguignon, Jim Simons, Robert Bryant

**International Sales:** Doc & Film International

"The film makes math wizards friendly and turns equations into verse."  
– Isabelle Reigner, *Le Monde*

For most people the words "math" and "exciting" don't go together. In fact for some they might as well be words from different languages. *How I Came To Hate Math* takes a humorous look at math's apparent ability to repel en masse and suggests that the haters are giving the numbers racket a bum rap. Olivier Peyon interviews math celebrities from around the world, including Cédric Villani, winner of math's Nobel Prize, the Fields Medal in 2010, Stanford University Professor George Papanicolaou, and mathematician/hedge fund manager Jim Simons. With engaging stories and simple explanations, these experts reveal that math is not only central to our technology and our economy – it's the invisible clockwork behind our lives. But a word of warning, you just might come away thinking math is exciting.



Nominated for a Best Documentary César in 2014, *How I Came To Hate Math* is the second feature length film from writer/director Olivier Peyon. Prior to this, Peyon was known for *Stolen Holidays* (2007), a dramatic comedy about a grandmother (Bernadette Lafont) who takes her grandkids on a vacation, but somehow neglects to return them. He is known for translating major English language films for French distribution, including *Fargo*, *The Big Lebowski*, *Trainspotting*, *Four Weddings and a Funeral*, *Being John Malkovich*, and *The Usual Suspects*. From 2009 to 2011, he wrote and directed two documentary portraits for the prestigious French television series *Empreintes*.

In association with

*(Mon âme par toi guérie)*

# ONE OF A KIND



Los Angeles Premiere • Drama • France, 2013  
DCP • 2.35 • Dolby 5.1 • Color • 123 min

**Written & Directed by:** François Dupeyron  
**Cinematography:** Yves Angelo  
**Film Editing:** Dominique Faysse  
**Original Score:** Vanupie  
**Additional Score:** Nina Hagen  
**Produced by:** Paulo Branco (Alfama Films Production)  
**Cast:** Grégory Gadebois (Frédi), Céline Sallette (Nina), Jean-Pierre Darroussin (Le père), Marie Payen (Josiane), Philippe Rebbot (Nanar)

**International Sales:** Kinology

"Undeniably affecting." – Jay Weissberg, *Variety*

"The gorgeous sunlight of the south of France that Angelo captures even manages to suggest that the working-class, almost white-trash milieu depicted can also occasionally be touched by grace."

– Boyd van Hoeij, *Hollywood Reporter*

In this wrenching, soulful story, Frédi is a middle-aged regular Joe, except that he has the miraculous power to heal people by his touch. He has always rejected his abilities, uncertain if he has been given a sacred gift or a life sentence. But when circumstances give him no choice, the news of this working-class miracle worker soon brings crowds flocking to his meager mobile home. None of this has much healing effect on Frédi himself. It does not cure his own anxiety, his epileptic bouts, his nightmares and self-doubts, nor does it help him to deal with his problematic teenage daughter and his bitter father. But when he meets Nina, a woman awash in alcohol and with a black hole where her soul should be, he becomes convinced that helping her might finally clear out enough space in his heart to love again. Grégory Gadebois was rewarded with a Best Actor César nomination for a committed, naturalistic performance that compliments the film's gritty visuals.



Filmmakers who also write novels are rare. Even more rare is that filmmaker with enough tirelessness to adapt his or her own novels to film. Writer/director François Dupeyron is that rare bird. Roughly translated, the title of the novel on which *One of a Kind* is based, is "Every Man for Himself, God Couldn't Care Less." Early in his career, Dupeyron won two Césars for short films. Since his first feature, *Strange Place for an Encounter* (1988), co-written with Dominique Faysse, Dupeyron has made a reputation for thoughtful, probing dramas, often with a romantic emphasis. He is best known for the Golden Globe-nominated *Monsieur Ibrahim* (2003), starring the venerable Omar Sharif, and *The Officer's Ward* (2001), nominated for a Palme d'Or as well as several César awards.

In association with

*(Jeune et jolie)*

# YOUNG AND BEAUTIFUL



© All Rights Reserved

In his most complex and mature film to date, filmmaker François Ozon pulls the carpet out from under a coming-of-age tale to reveal an unsettling reverie on sexual awakening, 21st century-style. The first of four chapters begins with summer on the French Riviera: Isabelle, an arrestingly beautiful sixteen-year-old, is determined to lose her virginity, but when she succeeds, the experience leaves her cold and detached. Cut to the second chapter: autumn in Paris, and Isabelle is now leading a double life as a prostitute with her own website for setting up after-school assignations with a motley line-up of johns. But this secretive, latter-day Lolita is no victim. Well adjusted and well-off, it appears that she is simply enjoying her value as a commodity in the sexual marketplace. Whatever her motivations, with winter and spring yet to come, we can expect anything – anything that is, but easy answers. As the inscrutable Isabelle, Marine Vacth finds the sweet spot between steely nerve and reckless vulnerability in a star-making turn.



Once the bad boy of French cinema, writer/director François Ozon is now a respected, mature filmmaker, without the provocations and stylizations that marked his earlier films. With this, his fourteenth feature, Ozon's work shines with new depth and subtlety, even if his tried and true themes of voyeurism and precocious adolescent sexuality remain front and center. Ozon established a reputation for those themes with his first feature, *Sitcom* (1998), about a pet lab rat with the peculiar effect of loosening its adoptive family's sexual inhibitions. His earlier work was often wildly inventive, as with the stagey, pastiche comedy, *8 Women* (2002), co-written with Marina de Van. In 2003 he gained a wider audience with the hit English language thriller, *Swimming Pool*, co-written with Emmanuèle Bernheim. Last year, Ozon showed a more disturbing, visceral side with his voyeuristic adaptation *In The House* (COLCOA 2013). With *Young and Beautiful*, he continues in that direction.

West Coast Premiere • Drama • France, 2013  
DCP • 1.85 • Dolby SRD • Color • 95 min

Written & Directed by: François Ozon  
Cinematography: Pascal Marti  
Film Editing: Laure Gardette  
Original Score: Philippe Rombi  
Produced by: Nicolas Altmayer, Éric Altmayer (Mandarin Cinéma)  
Coproduced by: France 2 Cinéma, Mars Films, Foz  
Cast: Marine Vacth (Isabelle), Géraldine Pailhas (Sylvie), Frédéric Pierrot (Patrick), Fantin Ravat (Victor), Johan Leysen (Georges), Charlotte Rampling (Alice)

International Sales: Wild Bunch  
US Distributor: Sundance Selects • ifcfilms.com  
US Release: April 25, 2014

"Young and Beautiful is Ozon's most restrained and ambiguous film to date, one that is crafted with such elegance and fluidity that it is easy to miss the deeper truths that lie beneath the placid surface."

– James Travers, *FilmsdeFrance*

"Both psychologically probing and unerringly elegant in its nonjudgmental restraint, driven by a transfixing performance from the incandescent Marine Vacth."

– David Rooney, *Hollywood Reporter*

"But it's Vacth who really owns the film, some feat considering her character is so elusive, slippery as smoke, and yet more than just a cipher for screwed-up kids today."

– Leslie Felperin, *Variety*

In association with

*(Casse-Tête chinois)*

# CHINESE PUZZLE



© Cohen Media Group

West Coast Premiere • Comedy • France 2013  
DCP • 1.85 • Dolby 5.1 • Color • 114 min

Written & Directed by: Cédric Klapisch  
Cinematography: Natasha Braier  
Film Editing: Anne-Sophie Bion  
Original Score: Loïk Dury, Christophe "Disco" Minck  
Produced by: Bruno Lévy (Ce Qui Me Meut)  
Cast: Romain Duris (Xavier), Audrey Tautou (Martine), Cécile De France (Isabelle), Kelly Reilly (Wendy)

International Sales: StudioCanal  
US Distributor: Cohen Media Group  
US release date: May 17, 2014

"...Serves as a seductive advertisement for modern urban living."

– Charles Gant, *Variety*

"There's a palpable chemistry between him [Duris] and his major co-stars, especially Tautou and de France, that feels exactly like that of old friends, picking up just where they left off."

– Leslie Felperin, *Hollywood Reporter*

"The success or failure of *Chinese Puzzle* all rests on the shoulders of Xavier and fortunately, Duris is more than capable of taking the weight."

– Ben Nicholson, *CineVue*

In association with



Life is complicated, just ask the ghosts of Hegel and Schopenhauer. That's what Xavier does, a genial fortyish author who, wanting to remain close to his young children, trades the comforts of Paris for the cultural kaleidoscope of New York City. Camped out in the living room of his old friend, Isabelle, and her female companion, and making ends meet as a bicycle courier, the freewheeling Xavier rides headlong into a series of fresh emotional "complications" that just might be the thing he needs to get him past a creative slump. Eleven years ago, filmmaker Cédric Klapisch first introduced us to Xavier and his band of merry multi-nationals in the smash *L'auberge espagnole*. Two years later, *Russian Dolls* checked back in to see how life was treating them. Now *Chinese Puzzle* brings their stories to a frothy and satisfying conclusion that gives each of its stars their moment to shine.



The question of how a larger group affects a person's life is a common theme in the films of writer/director Cédric Klapisch. In *When the Cat's Away* (1995) he explores how a Bastille neighborhood influences a young woman as she searches for her lost cat. Later, in *Family Resemblances* (1996) a man will watch his dysfunctional family fall to petty bickering as they "celebrate" a birthday. And again in *Chinese Puzzle*, the third installment of his *Auberge* trilogy, the amiable Xavier is swept up in the entanglements of lifelong friends. The film's setting marks Klapisch's return to New York, a city he got to know when he studied film at NYU. His first feature, *Little Nothings* (1992), about a Parisian store manager trying to run his business the American way, was nominated for a César, and established Klapisch as a filmmaker to watch. And we've been watching him ever since.

3 films supported by the Ile de France Region  
selected at **COLCOA 2014**:

**JACKY IN THE KINGDOM OF WOMEN**

*Written & directed by Riad Sattouf*

**YOUNG AND BEAUTIFUL**

*Written & directed by François Ozon*

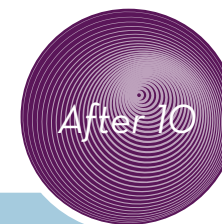
**AGE OF PANIC**

*Written & directed by Justine Triet*



The Ile de France Film Commission  
is proud to support **COLCOA**

www.idf-film.com



West Coast Premiere • War, Suspense • France, 2013  
DCP • 2.35 • Dolby 5.1 • Color • 78 min

**Directed by:** Yannick SAILLET  
**Written by:** Vincent Crouzet, Jeremie Galan, Patrick Gimenez,  
Yannick SAILLET

**Cinematography:** Raymond Dumas

**Film Editing:** Éric Jacquemin

**Original Score:** Thierry Blanchard, Robert Goldman

**Produced by:** Fabio Conversi (Babe Film), Patrick Gimenez

**Cast:** Pascal Elbé (Denis Guillard), Laurent Lucas (Murat),  
Arnaud Henriët (Pastre), Caroline Bal (Caroline)

**International Sales:** Other Angle Pictures

"A tightly wound wartime thriller that's high on  
concept, twists and turns."

– Jordan Mintzer, *Hollywood Reporter*

(Piégé)

# TRAPPED



© Eric Poulet

Sergeant Denis Quillard is a man who prefers to keep his feet on the ground. Literally. After a lightning ambush leaves his entire patrol gunned down, he is left alone in the middle of the desert with a truckload of Afghan heroin. Oh, and one other thing: he is also standing on an old Russian era double-trigger landmine. As in, one move and you are dead. With no means to diffuse the situation, the heroic, stoic Quillard, played with sympathy by actor/writer/director Pascal Elbé (*Turk's Head* – COLCOA 2010), can do little but hope that some passerby will come to his aid before the Taliban soldiers arrive. The intensity of *Buried* meets the suspense of the classic Clouzot film *The Wages of Fear* in this edge-of-your-seat tale of survival and human resilience in a war zone.



For his first feature, director/co-writer Yannick Sallet wanted a shooting style that would bring a first-person immediacy to match his suspenseful story. Sallet's experience shooting hundreds of music videos over his career proved invaluable. Eschewing the big budget studio approach, Sallet instead found inspiration in the YouTube battle clips American soldiers take with cameras sewn into their uniforms. Much of the film is staged from the Sergeant Quillard's POV, lending the film a raw and realistic feel. Prior to *Trapped*, Sallet made five dramatic shorts, including his first short *Mon premier acte* (1988), shot at the age of seventeen, which he financed by selling his parent's car without asking while they were away.

In association with



Your essential local guide just got better.



The LA Weekly App is now easier to search and use, with more listings, more news and more ways to stay connected with what's going on in LA.

Download the new version today.



Or search "LA Weekly" on the App Store™ and Google Play™



Enjoy The St-Germain Cocktail  
**ST-GERMAIN**  
- DELICE DE SUREAU -

ENJOY RESPONSIBLY. SOYEZ RESPONSIBLE. © 2014 St-Germain. Product of France  
20% Alc/Vol (40 Proof). Imported by Maison Fermé, LLC, Coral Gables, Florida  
St-Germain is a registered trademark of the St-Germain Importing Company

## Alliance Française de Los Angeles

### French Cultural Center & Language School

- Classes for adults and children
- All levels, group and private
- Summer Camp for Kids and Teens
- Cultural events and Ciné club
- French E-library and Media Center



First time students - use coupon code **P43NE652** for a 10% discount

Upcoming class session  
May 12<sup>th</sup> to July 15<sup>th</sup>

**af** [www.afdela.org](http://www.afdela.org)  
Tel: (310) 652-0306

HOMAGE TO FRANÇOIS TRUFFAUT

RENOIR Th.

1:30

Friday, April 25

(L'Homme qui aimait les femmes)

# THE MAN WHO LOVED WOMEN



Dramatic comedy • France, 1977  
35 mm • 1.66 • Mono • Color • 119 min

**Directed by:** François Truffaut  
**Written by:** Michel Fermaud, Suzanne Schiffman, François Truffaut  
**Cinematography:** Néstor Almendros  
**Film Editing:** Martine Barraqué  
**Original Score:** Maurice Jaubert  
**Produced by:** Marcel Berbert, François Truffaut  
**Cast:** Charles Denner (Bertrand Morane), Brigitte Fossey (Geneviève Bigey), Nelly Borgeaud (Delphine Grezel), Geneviève Fontanel (Hélène), Leslie Caron (Véra), Nathalie Baye (Martine Desdoits), Valérie Bonnier (Fabienne)

**International Sales:** mk2 • mk2pro.com  
**US Distributor:** Film Desk • thefilmdesk.com



The funeral of Bertrand is attended by a long line of women in mourning – all the sexual conquests of his life. In a flashback, Bertrand writes a scandalous memoir in which he remembers what he loved about each woman, and struggles to understand why he has never been able to settle down. Targeted by the feminist movement in full swing at the time of its release, *Pariscope's* Claire Cloutot called the film, "an inventory of spare parts exhibiting broods like veal scallops." But just beneath the surface of this lighthearted and entertaining take on a charming womanizer is a slightly melancholic portrait of a complex man consumed by urges he cannot control. Even as Bertrand rifles through his numerous love affairs dispensing bits of wisdom and humor, some might think of Captain Ahab's destructive obsession with Moby Dick. For Bertrand, every woman is potentially the white whale, but once conquered, she is just another fish in the sea.

"In the wake of the eternal quest, Truffaut left behind a body of work that will endure--and this film is a worthy token." – *John Nesbit, Old School Reviews*

"Whilst *The Man Who Loved Women* is great fun to watch it is also profoundly moving, and that is what most sets it apart from Truffaut's other comic films." – *James Travers, Filmsdefrance*

"The Truffaut comedy, in the way it appreciates women in their infinite variety and understands what they're up against, is infinitely more liberated than most liberated films, which reduce women to abstract concepts."

– *Vincent Canby, The New York Times*



*The Man Who Loved Women*, the sixteenth feature of writer/director François Truffaut, and co-written with Michel Fermaud and Suzanne Schiffman, is widely considered to be his most autobiographical film. Truffaut's love of woman was public knowledge thanks to his high-profile affairs with stars like Isabelle Adjani and Fanny Ardant. It was said at the time that Truffaut, upon viewing a first edit, was surprised by the film's undertone of pessimism, a marked departure from the playful innocence that branded his work up to that point. Truffaut's name, of course, is synonymous with the French New Wave, an iconoclastic movement of young critics and filmmakers beginning in the late 1950s that some would argue

still shines its light on French cinema today. From his early days as a firebrand critic for *Cahiers du cinéma*, Truffaut went on to make such iconic films as *The 400 Blows* (1959), *Jules and Jim* (1962), *Day for Night* (1973), and *The Last Metro* (1980). A panel celebrating François Truffaut, who passed away 30 years ago, will follow this special and rare screening of *The Man Who Loved Women* at COLCOA.

In association with **INSTITUT FRANÇAIS**

*(Nos héros sont morts ce soir)*

# OUR HEROES DIED TONIGHT



© Mille et Une Productions

Set in early-sixties Paris, this minimalist, cinematic noir plunges into the seedy world of semi-professional wrestling, where backroom dives smell of Gauloise and sweat, and the fights are all rigged. Simon ekes out a living playing "The Specter," a masked hero in need of a nemesis. Enter Victor, Simon's lunky friend from the old days of the Algerian war. Fresh out of the Foreign Legion, Victor is in need of a gig. Rehearsed by Simon's skeezy bosses, Victor is dubbed "The Butcher of Belleville," and together, their new act gets the francs rolling in. But as these flawed characters grapple with their own narrow ideas of identity, masculinity, and friendship, this bare-knuckled film begins to brawl with a lot more than its milieu trappings might suggest. The staged beatings begin to take their toll, and Victor's traumatic war experience leaves him uneasy wearing the villain's mask. He decides to restore order, and be the hero for once...



Investigating a curious sixties photo of a masked hero sipping wine through a straw at a bistro counter, writer/director David Perrault discovered a once-thriving underground wrestling scene, complete with its own myths. This long forgotten world of Lucha libre French-style inspired Perrault's feature debut. A graduate of La Fémis' screenwriting program, Perrault set out to pay tribute to a bygone era captured by the likes of French noir legend Jean-Pierre Melville (*Bob le flambeur*), and Robert Wise, the director of the 1949 boxing film *The Set-Up* - which had the French title, *Our Heroes Won Tonight*.



North American Premiere • Film noir, drama • France, 2013  
DCP • 2.35 • Dolby SRD • B&W • 97 min

Written & Directed by: David Perrault  
Cinematography: Christophe Duchange  
Film Editing: Maxime Pozzi-Garcia  
Original Score: Julien Gester, Olivier Gonord  
Produced by: Farès Ladjimi (Mille et Une Productions)  
Cast: Denis Ménochet (Victor) Jean-Pierre Martins (Simon),  
Constance Dollé (Jeanne), Philippe Nahon (Ferdinand)

International Sales: SND Groupe M6

"From its convincing performances, rich soundtrack to its picturesque cinematography, writer/director David Perrault's film dazzles."

— Alex White, *Austin Indie Film Examiner*

"What director David Perrault does with these two rich characters is more along the lines of a continuum that includes *Mean Streets*, *Mikey and Nicky*, and even Sean Penn's *The Indian Runner* as it explores the self-destructive impulse behind the 'anything for a friend' ethos."

— Phil Nobile Jr., *Fantastic Fest Review*

In association with

*(9 mois ferme)*

# 9-MONTH STRETCH

West Coast Premiere • Comedy • France, 2013  
DCP • Scope 2.35 • Dolby 5.1 • Color • 82 min

Directed by: Albert Dupontel  
Written by: Albert Dupontel, Héctor Cabello Reyes,  
Olivier Demangel  
Cinematography: Vincent Mathias (A.F.C.)  
Film Editing: Christophe Pinel  
Original Score: Christophe Julien  
Produced by: Catherine Bozorgan (ADCB)  
Coproded by: Wild Bunch, France 2 Cinéma,  
Cinéfrance 1888

Cast: Albert Dupontel (Bob Nolan), Sandrine Kiberlain  
(Ariane Felder), Nicolas Marié (Maître Trolos), Philippe  
Uchan (De Bernard), Bouli Lanners (Surveillance Officer)

International Sales: Elle Driver



© ADCB Films

"On the visual side it's like *Amelie* on steroids..."

— Jonathan Holland, *Hollywood Reporter*

"Dupontel has crafted a hugely enjoyable, high-energy comedy held together by his chemistry with Kiberlain and a storyline which is both outrageously funny and surprisingly touching."

— Judith Prescott, *French Cinema Review*

Sandrine Kiberlain snatched a César Award this year for her performance as Judge Ariane Felder, a confirmed bachelorette and icy careerist who discovers that she's six months pregnant. Even worse, somehow the most likely father is Bob, a.k.a. The Eye Gobbler, an accused murderer with a rap sheet that reads like a Dickens novel. This unlikely pair becomes the star witnesses for filmmaker Albert Dupontel's pitch-black comic case against the French justice system. The prosecution is aided by a fierce, sometimes gory visual wit that gleefully crosses the borders of propriety but never completely falls from grace. Hilarious cameos from directors Terry Gilliam and Gaspar Noé, as well as *The Artist* star Jean Dujardin, helped *9-Month Stretch* take the French box office by storm.



Even in his early days as a comic stage actor, writer/director Albert Dupontel was known for his wicked, eclectic humor. In 1996, he translated that humor into his first feature, *Bernie*. The film's outrageousness shocked some, but it also earned him a César nomination for Best First Film. In 1999, he played the lead in *Sachs' Disease*, co-written and directed by Michel Deville, a film that established Dupontel's versatility as an actor capable of more complex dramatic roles. He has since appeared in such films as *Irreversible* (2002), *Intimate Enemies* (COLCOA 2008), and *The Clink of Ice* (COLCOA 2011). Although all of Dupontel's own films are comedies, he prefers to think of them as "funny dramas". Dupontel's filmography includes *Locked Out* (COLCOA 2006) and *The Villain* (COLCOA 2010). *9-Month Stretch*, his fifth film, won the 2014 César Award for Best Screenplay.

In association with



*(Le Dernier diamant)*

# THE LAST DIAMOND



© Vertigo Productions - Scope Pictures - Bidibul Productions - c13 Productions



**International Premiere • Thriller, Heist • France, 2014**  
DCP • Scope 2:35 • Dolby SRD • Color • 108 min

**Directed by:** Eric Barbier  
**Written by:** Eric Barbier, Marie Eynard, Trân-Minh Nam  
**Cinematography by:** Denis Rouden  
**Film Editing by:** Jennifer Augé  
**Original Score by:** Renaud Barbier  
**Produced by:** Aïssa Djabri, Farid Lahouassa (Vertigo Productions)  
**Co-producer:** Scope Pictures, Bidibul Productions  
**Cast:** Bérénice Bejo (Julia), Yvan Attal (Simon), Jean-François Stévenin (Albert), Antoine Basler (Scylla)

**International Sales:** Other Angle Pictures

The Florentine, a fabled, 137-carat yellow diamond last seen in 1918, has resurfaced and is up for sale in an exclusive Antwerp auction house. Simon, a master thief and ex-con on probation is coerced into taking on the biggest, riskiest theft of his career, one that involves a long con with the diamond's dangerously seductive owner, Julia. Simon assembles the pieces of his elaborate ruse suspecting that he is just another piece of someone else's jigsaw puzzle. But when no one is who they appear to be, the streetwise don't make their move until the last mask comes off. In the tradition of Melville's *Le Cercle Rouge* and *The Thomas Crown Affair*, Yvan Attal teams up with *The Artist* Academy Award-nominee star Bérénice Bejo to bring the sophisticated heist movie roaring back to life.



After a seven-year absence, writer/director **Eric Barbier** returns with another dip into the world of crime, for which he has become known. His lavishly ambitious first feature, *Le Brasier* (1991), co-written with Jean-Pierre Barbier, told the epic struggle of a Polish miners' strike in the 1930s. Although the film earned Barbier the Prix Jean Vigo, an award reserved for the most promising of emerging directors, its failure to attract an audience made it difficult for him to mount his next feature. Nine years later, Barbier made *Toreros* (2000), a noir set in the world of bullfighting. He followed that with the dark psycho-thriller, *The Serpent* (2007), co-written with Trân-Minh Nam and his first collaboration with actor Yvan

Attal. As a young boy, Barbier saw the 1969 version of *The Italian Job* and became a lifelong fan of the heist genre. With *The Last Diamond*, he wanted to recreate what he loved most about those earlier films: the pure jubilation of breaking the law coupled with an insistence that the theft is somehow righting a greater injustice. The film will premiere at COLCOA before its French release.

In association with **TV5MONDE**

*(La Vénus à la fourrure)*

# VENUS IN FUR



© Courtesy of Guy Ferrandis; a Sundance Selects Release

**West Coast Premiere • Comedy, Drama • France, 2013**  
DCP • 2.35 • Dolby 5.1 • Color • 96 min

**Directed by:** Roman Polanski  
**Written by:** David Ives, Roman Polanski, based on the David Ives play, adapted from the novel by Leopold von Sacher-Masoch  
**Cinematography:** Pawel Edelman  
**Film Editing:** Margot Meynier, Hervé de Luze  
**Original Score:** Alexandre Desplat  
**Produced by:** Robert Benmussa (RP Productions), Alain Sarde  
**Cast:** Emmanuelle Seigner (Vanda), Mathieu Amalric (Thomas)

**International Sales:** RP Productions  
**US Distributor:** Sundance Selects • ifcfilms.com  
**US release date:** June 20, 2014 (New York), July 4 (Los Angeles)

"Polanski may not have originated *Venus in Fur* but it manages to be the most perfect of distillation of his oeuvre." — *James Travers FilmsdeFrance*

"But there's a masterfully light touch at work, both from the director and his two wonderful actors. They make this chamber piece lip-smacking entertainment, giving the dense text the semblance of more intellectual heft or sexual transgressiveness than it ultimately contains."

— *David Rooney, Hollywood Reporter*

"Primarily a vehicle for Mrs. Polanski, Emmanuelle Seigner, who engulfs the screen with a juicy comic performance that does full justice to a demanding role." — *Scott Foundas VARIETY*

Alone on a dark stage still dressed for a previous production of *Stagecoach*, Thomas is on the phone, frustrated that he hasn't found the right actress for his new play, an adaptation of a Sacher-Masoch novel about a man who signs a contract to be the love slave of the Victorian dominatrix he adores. Thomas is dubious when a vulgar, rather common woman shows up late for the auditions, bedecked in leather and studs. He refuses to hear her audition, but when she claims her name is Vanda, the very name of the character in his play, he relents. As Vanda reads, a transformation takes place, one that arouses much more in Thomas than his curiosity. Based on the play that took Broadway by storm, you will have no choice but to submit to this engrossing psychosexual pas-de-duel, in which there is no give and take, but only take and take back.



In one way or another, since his remarkable first film, *Knife in the Water* (1962), writer/director/actor **Roman Polanski** has been making movies about the urge to manipulate and dominate others. Whether it's through the paranoia of a vulnerable mother-to-be in *Rosemary's Baby* (1968), or the violent attempt to prevent horrific crimes from being uncovered in *Chinatown* (1974), or two sets of passive-aggressive parents facing off in the more recent *Carnage* (2011), there is always a fierce battle going on, sometimes just beneath the surface, but sometimes very much on the surface. With *Venus in Fur*, a film based on a play which was based on a novel, Polanski has cast his wife Emmanuelle Seigner opposite Mathieu

Amalric, who is the spitting image of a thirtyish Polanski, suggesting that the film is not only a reflection of the director-actor relationship, but perhaps that of husband and wife as well.

In association with **TV5MONDE**

*(L'Amour est un crime parfait)*

# LOVE IS A PERFECT CRIME



© Jérôme Prebois - Arena Productions - Gaumont Resources

An attractive student has gone missing after spending the night with Marc, a philandering professor at the University of Lausanne. Marc's reputation precedes him, and as expected, the school's resident Lothario is soon under suspicion by the authorities. Less expected, however, is the appearance of the missing student's beautiful stepmother Anna, poking around for clues. Marc, a man at the mercy of his own appetites, decides to make her his next conquest. Adapted from *Incidences* by Philippe Dijan, whose other novels inspired the films *Betty Blue* and *Unforgivable*, this chilly thriller uses its Swiss Alps setting to maximum effect. Mathieu Almaric (*The Diving Bell and the Butterfly*, *Quantum of Solace*) is commanding as the cigarette and sex addicted lit teacher with a sister hidden amongst the skeletons in his closet.



Even before their first feature *Summer's End* (1999) writing/directing brothers Arnaud Larrieu and Jean-Marie Larrieu were making films together. After seeing their grandfather's 16mm films, the young brothers made short after short, trading off writing and directing responsibilities. Their early features were often set in the high mountains of the Pyrenees, the province where they grew up. Eclectic in their approach and enthusiastic cinephiles by nature, their films happily shape-shift from thriller to black comedy, always peppered with sly references to iconic filmmakers such as Hitchcock, Kubrick, Renoir, and Chabrol. Most surprising of these perhaps, is *Happy End* (2009), a woolly mélange of road movie, apocalyptic disaster film and soft-core erotica. *Love is a Perfect Crime* marks long-time collaborator, actor Mathieu Almaric's fourth film with the filmmaking duo.



West Coast Premiere • Thriller • France, 2013  
DCP • 2.35 • Dolby Digital • Color • 110 min

**Directed by:** Arnaud Larrieu, Jean-Marie Larrieu  
**Written by:** Arnaud Larrieu, Jean-Marie Larrieu, from Philippe Dijan's novel  
**Cinematography:** Guillaume Deffontaines  
**Film Editing:** Annette Dutertre  
**Original Score:** Caravaggio  
**Produced by:** Bruno Pesery (Arena Films)  
**Coproduced by:** Gaumont, Arte France Cinema, Rhône-Alpes Cinema, Entre Chien et Loup  
**Cast:** Mathieu Almaric (Marc), Karin Viard (Marianne), Maiwenn (Anna), Sara Forrestier (Annie)

**International Sales:** Gaumont

"An exciting and clever film, extremely well-acted and beautifully effected, narratively as well as aesthetically, and not to be missed.


– Trish Ferris, *Sound On Sight*

"*L'Amour est un crime parfait* has an alluring cold beauty about it that is in perfect harmony with its sordid subject matter."

– James Travers, *Filmsdefrance*

"Almaric cleverly underplays the playboy side of his character, suggesting there's something mysterious about him that attracts practically all women..."

– Boyd van Hoeij, *Hollywood Reporter*

In association with 



**elma**  
www.elma.org

A California Public Benefit Corporation 501C3 tax exempt

**WE KNOW. THERE ARE SO MANY GOOD FILMS TO SEE ON SATURDAY. BUT...**

On Saturday, April 26<sup>th</sup>, between 4:00 and 7:00 pm, join the friends of COLCOA for a complimentary wine tasting in the Directors Guild of America lobby. Experience some fine wines from around the world courtesy of Graef Wines represented by Hollywood & Wine, Paul M. Young Fine Wines & The Organic Cellar while mingling with other film fans (*you must be 21+ to be part of this event*).

On Saturday and Sunday, don't forget to take a break between films for an authentic taste of France. Delicious sweet or savory crepes by Crêpes Sans Frontières will be available for purchase on the patio (starting at 12:00 pm).



© Lara Meschin / La Boîte



Exhibiting quality film from around the globe since 1938.

[www.laemmle.com](http://www.laemmle.com)

Proud to serve crêpes at COLCOA for the 8th year



Serving 100% traditional buckwheat (galettes de sarrasin) and dessert crêpes. We will be on the patio on Saturday and Sunday

**Restaurant & Catering**

541 S. Spring St., Downtown Los Angeles

info: 213-623-3606

[www.crepessansfrontieres.com](http://www.crepessansfrontieres.com)

email: [csfdtla@gmail.com](mailto:csfdtla@gmail.com)



**The Organic Cellar LLC™**

*Fine Organic & BioDynamic Wines of the World*



*(La Belle et la bête)*

# BEAUTY AND THE BEAST



© SNC (Groupe M6)/Comité Cocteau - Crédits Photo: G.R. Alto

**West Coast Premiere (restored version) • Fantasy/Drama France, 1946**

DCP • 1:37 • Mono • B&W • 96 min

**Written & Directed by:** Jean Cocteau, based on the book by Jeanne-Marie Leprince de Beaumont

**Cinematography:** Henri Alekan

**Film Editing:** Claude Iberia

**Original Score:** Georges Auric

**Produced by:** André Paulvé (Discina)

**Cast:** Josette Day (Belle), Jean Marais (The Beast), Mila Parély (Félicie)

**International Sales:** SND Group M6

**US Distributor:** Janus Films

"It is a fabric of gorgeous visual metaphors, of undulating movements and rhythmic pace, of hypnotic sounds and music..."

— *Bosley Crowther, New York Times*

"Today's artificial CGI-produced gimmicks have nothing on this film's wondrous visual imagery."

— *Jeff Vice, Deseret News*

"Jean Cocteau has brought to life a visual masterpiece."

— *Damian Cannon, Movie Reviews UK*

For modern audiences, the shimmering black and white of Jean Cocteau's masterwork might obscure its visual opulence, much the same way as the animal features of the Beast obscure his inner humanity. Look beyond that, because this stylish, adult rendition of the famous 18<sup>th</sup> century fairytale is one of the highlights of French postwar cinema. Unlike the break to neorealism that marked the postwar films of Italy, France tended to continue in the styles established in the Vichy years. But like all Cocteau films, this is foremost a personal exploration, a poetic total immersion into allegory and symbolism. Nevertheless, the surreal yet realistic sets, Jean Marais' convincing prosthetic make-up – which took five hours to apply – the Vermeer-like framing by legendary cinematographer Henri Alekan, all of these were remarkable achievements given the limited means at Cocteau's disposal. Don't miss this fully restored big-screen presentation of the film *Empire* magazine ranks 26<sup>th</sup> among the 100 Best Films of World Cinema.



*Beauty and the Beast* marked Cocteau's return to filmmaking fifteen years after his dreamlike *The Blood of a Poet* rocked the French establishment, but he was far from idle during that period. In fact, latter-day hyphenates are beggared by Cocteau's success as poet, novelist, dramatist, designer, painter, playwright, and filmmaker. In the wake of the Belle Époque, Cocteau became a key figure of the avant-garde, collaborating with the likes of Picasso, Diaghilev, Luis Buñuel, Édith Piaf, Erik Satie, and Igor Stravinsky. Cocteau regarded film as an "admirable vessel for poetry" substituting light for the poet's ink. He shared some of the surrealists' preoccupation with what Dali called "making the unreal more real than true reality," and this approach was especially evident in his films.

*In association with*





# Indiewire

CELEBRATING GREAT MINDS,  
GREAT MOVIES AND GREAT TV



Indiewire  
AWARDS SEASON  
SPOTLIGHT



"THE ONLINE HEARTBEAT OF THE WORLD'S  
INDEPENDENT FILM COMMUNITY."

— FORBES



Indiewire  
INFLUENCERS



FILM. BIZ. FANS.

## FRENCH NEWAVE 2.0

SATURDAY, APRIL 26 • TRUFFAUT Theater

FRENCH NEWAVE 2.0 is an exclusive program putting new French talents under the spotlight.



West Coast Premiere • 11:30 AM

### AGE OF PANIC *(La Bataille de Solférino)*

On the night of the French presidential election, Laetitia, a TV journalist, leaves her children with the babysitter with instructions to prevent any visitation from their deadbeat dad, Vincent. A picture recognized for its outstanding success in mixing the fictional with the factual.



US Premiere • 1:30 PM

### VANDAL

A troubled juvenile who attempts to go straight discovers the world of graffiti art. A first film that confirms the talent of director/co-writer Héliier Cisterne, who made several award winning shorts, including Jean Vigo Award winner *Les Paradis perdus*.



West Coast Premiere • 4:00 PM

### SUZANNE

The second film from Katell Quillévéré, one of the best of a new generation of French female filmmakers, *Suzanne* is ultimately about a state of mind, a study in finding a sliver of grace amongst the heaps of garbage life can throw at you. Sara Forestier's touching, contained performance holds it all together.



West Coast Premiere • 7:45 PM

### ABUSE OF WEAKNESS

*(Abus de faiblesse)*

In her new film, Catherine Breillat recounts the real-life events that led to her getting taken for nearly a million dollars by the notorious con man Christophe Rocancourt. Another amazing performance from Isabelle Huppert who plays Maude, a noted filmmaker who suffers a sudden stroke.



North American Premiere • 10:20 PM

### JACKY IN THE KINGDOM OF WOMEN *(Jacky au royaume des filles)*

Imagine a world where women call the shots, a world where women fight the wars, run the government, have the illustrious careers, and hold all the important positions of power. Now imagine being a man in that world...



*(La Bataille de Solférino)*

# AGE OF PANIC



West Coast Premiere • Comedy, Drama • France, 2013  
DCP • 1.85 • Dolby 5.1 • Color • 94 min

Written & Directed by: Justine Triet

Cinematography: Tom Harari

Film Editing: Damien Maestruggi

Original Score: Revolver

Produced by: Emmanuel Chaumet (Ecce Films)

Cast: Laetitia Dosch (Laetitia), Vincent Macaigne (Vincent), Arthur Harari (Arthur), Virgil Vernier (Virgil)

International Sales: Ecce Films

"Age of Panic mixes documentary-style drama with scenes of Mumblecore-esque comedy in ways that are often compelling."

— Jordan Mintzer, *Hollywood Reporter*

"Age Of Panic marks the debut of a director to follow."

— Christophe Brangé, *Abus de ciné*

On the night of the French presidential election, Laetitia, a TV journalist, leaves her children with the babysitter with instructions to prevent any visitation from their deadbeat dad, Vincent. But just as Laetitia goes live from François Hollande's mobbed campaign offices, she learns Vincent has already wheedled his way into her apartment. The situation escalates when Vincent, in a standout performance by comedy darling Vincent Macaigne, stages their custody fight at the very moment Sarkozy supporters show up to confront the pro-Hollande crowd. By shooting scenes live at the Socialist Party headquarters on the actual night of the elections, filmmaker Justine Triet has subtly interwoven personal and public events, elevating a simple story of marital drama to a symbol for a divided, disillusioned generation.



A graduate of the French School of Fine Arts, first-time feature writer/director Justine Triet is part of a group of next-gen directors championed by *Cahiers du cinéma* in April 2013. For *Age Of Panic*, she made the bold choice of letting her actors improvise in a real situation as it unfolded in the streets of Paris. Using multiple cameras, and aided by the experience of shooting a documentary, *Solférino* (2009), in that same location, her gamble was rewarded with a picture recognized for its outstanding success in mixing the fictional with the factual. The film made its debut in the Cannes sidebar ACID, where it won the Grand Prix.

In association with

ecce FILMS



Indiewire



In association with Indiewire

Los Angeles Times  
**THE ENVELOPE**

For your consideration in the category of  
best Emmy coverage.



Online, in print or in your in box.  
The Envelope is Hollywood's Awards  
and Industry insider.



[latimes.com/emmys](http://latimes.com/emmys)



To advertise, contact Francie Berns at 213-237-3054 or [francie.berns@latimes.com](mailto:francie.berns@latimes.com)



US Premiere • Drama • France, 2013  
DCP • 1.85 • Dolby digital • Color • 84 min

**Directed by:** Héliel Cisterne  
**Written by:** Katell Quillévéré, Gilles Taurand,  
Nicolas Journet, Héliel Cisterne,  
**Cinematography:** Hichame Allaouié  
**Film Editing:** Thomas Marchand  
**Original Score:** Ulysse Klotz  
**Produced by:** Justin Taurand (Les Films du Bélier)  
**Coproduced by:** Rhône-Alpes Cinéma, Hérodiade Films  
**Cast:** Zinedine Benchenine (Chérif), Chloé Lecerf (Elodie),  
Emile Berling (Thomas), Jean-Marc Barr (Paul, l'oncle),  
Brigitte Sy (Christine, la tante)

**International Sales:** Films Distribution  
[filmsdistribution.com](http://filmsdistribution.com)

"Vandal offers up a unique cinematic experience."  
— Jordan Mintzer, *Hollywood Reporter*

# VANDAL



© Les Films du Bélier 2013

Like the stolen car he is driving in circles, Chérif's life is going nowhere in a hurry. When he is arrested for the umpteenth time, Chérif's exasperated mother strikes a last-chance deal with a judge to send the troubled juvenile to live quietly with his aunt and uncle in Strasbourg, and attend vocational school to learn a good trade, like masonry. Chérif's earnest attempt to go straight is sending him directly to the doldrums, until he discovers that his even straighter-laced cousin Thomas is actually part of a local gang of taggers called ORK, who roam the Strasbourg night bombing walls and overpasses in the shadow of a mysterious tagger whose death-defying works have made him a legend. Non-professional Zinedine Benchenine turns in a remarkably composed performance as the wayward boy who comes of age in the world of graffiti art.



For his first feature-length film, actor/writer/director Héliel Cisterne assembled an intriguingly eclectic group of writers. After the basic story ideas were set with his collaborator Nicolas Journet, the screenplay was worked on by co-writer and emerging director Katell Quillévéré, whose second feature *Suzanne* is also screening at COLCOA 2014, and Gilles Taurand, the César winning co-writer of such films as *Wild Reeds* (1994) and *Dry Cleaning* (1997). Cisterne has made several award winning shorts, including his 2008 mid-length film, *Les Paradis perdus*, which won the Prix Jean Vigo. Real life taggers, including the renowned graffiti artist Lokiss, designed the graffiti in *Vandal*.

In association with



Indiewire

# SUZANNE



© Move Movie 2013

Like the titular song by Leonard Cohen, *Suzanne* is ultimately about a state of mind, a study in finding a sliver of grace amongst the heaps of garbage life can throw at you. Suzanne is close to her family, but between her widower father and her quiet sister, she is the troublemaker of the bunch. Restless and quixotic, her forgiving family endlessly endures the consequences of her dreams, her whims, and her bad choices. Largely set in 1990s Marseilles, the story elliptically pogo-dances through 25 years of Suzanne's turbulent life: childhood, early pregnancy, single parenting, and above all, her driving love for an aspiring bad boy. The episodic structure perfectly mirrors Suzanne's mercurial temperament, and Sara Forestier's touching, contained performance holds it all together.



Although this is only the second feature of writer/director **Katell Quillévéré**, she has already established herself among the best of a new generation of French female filmmakers. Along with her first feature, *Love Like Poison* (COLCOA 2011), which bagged a prestigious Jean Vigo Prize in 2010, Quillévéré's films turn a lyrical eye toward the consequences of separation, loss, and abandonment. In a recent interview, Quillévéré said that the unorthodox structure of *Suzanne* was inspired by American biopics. It was her goal at the outset to "construct a biopic of someone unknown." Opening film of the Critic's Week competition in Cannes last year, the film harvested five César nominations, including Best Actress, Supporting Actor, and Best Screenplay. For her role as Suzanne's long-abiding sister, Adèle Haenel was awarded the Best Supporting Actress César. The film's producer, Bruno Lévy, is the subject of the COLCOA 2014 *Focus on a Producer*.

**West Coast Premiere • Drama • France, 2013**  
DCP • 1.85 • Dolby 5.1 • Color • 94 min

**Directed by:** Katell Quillévéré  
**Written by:** Mariette Désert, Katell Quillévéré  
**Cinematography:** Tom Harari  
**Film Editing:** Thomas Marchand  
**Original Score:** Verity Susman  
**Produced by:** Bruno Lévy (Move Movie)  
**Cast:** Sara Forestier (Suzanne), François Damiens (Nicolas), Adèle Haenel (Maria), Paul Hamy (Julien)

**International Sales:** Films Distribution • [filmsdistribution.com](http://filmsdistribution.com)  
**US Distributor:** First Run Features • [firstrunfeatures.com](http://firstrunfeatures.com)

"The brilliance of Quillévéré's direction is in the performances she coaxes from her cast, and the clear-eyed, non-judgmental way she presents them."  
— Catherine Shoard, *The Guardian*

"Standing front and center is the terrific Forestier, who manages to imbue her character with a fragility that belies her self-centered and irresponsible behavior."  
— Ben Nicholson, *Cinévue*

"Treading a fine line between poetry and realism, it's still heartfelt and harrowing."  
— James Mottram, *Total Film*

In association with



Indiewire

WIF

(*Supercondriaque*)

# SUPERCHONDRIAC



© Jean-Claude Lohier

**North American Premiere • Comedy • France, 2014**  
DCP • 2.35 • Dolby 5.1 • Color • 107 min

**Written and directed by:** Dany Boon  
**Cinematography:** Romain Winding  
**Film Editing:** Monica Coleman  
**Original Score:** Klaus Badelt  
**Produced by:** Jérôme Seydoux (Pathé Films), Eric Hubert  
**Cast:** Dany Boon (Romain Faubert), Alice Pol (Anna Zvenka), Kad Merad (Dr. Dimitri Zvenka), Jean-Yves Berteloot (Anton Miroslav), Judith El Zein (Norah Zvenka), Marthe Villalonga (Dimitri's mother), Valérie Bonneton (Isabelle)

**International Sales:** Pathé Distribution  
[patheinternational.com](http://patheinternational.com)

"Performances are turned up several notches, with regular counterpart Merad (*The Chorus*) playing the only sane person on screen."  
— Jordan Mintzer, *Hollywood Reporter*

Dany Boon will have you aching with laughter as Romain Faubert, a germ-obsessed hyper-hypochondriac whose medical bills could probably fund a small country. On top of that, he has what might be the worst possible job for someone with his condition: photographing case studies for an online medical encyclopedia. If Romain ever had many friends they long ago lost patience with his obsessive self-medicating and fussing over diseases no one has ever heard of. Only Dr. Zvenka has stayed by his side, mostly out of sheer exhaustion. Zvenka, desperate to rid himself of this most pesky patient, diagnoses Romain with a chronic case of acute loneliness, and promises to help him find a soulmate through online dating. Of course, Romain sets his sights on someone a little closer to home, and completely out of his league.



*Supercondriaque*, with its more earnest romantic moments and big action set-pieces, is an evolution in the filmmaking ambitions of actor/writer/director **Dany Boon**. He began his career as a comic personality on French television. As a performer, Boon combines the sulky silliness of Adam Sandler with the spastic grumpiness of Louis De Funès. In 2003, he did a wildly popular live show completely in the dialect of his native region, known as ch'ti. This led to his 2006 box-office behemoth, *Bienvenue Chez les Ch'tis* (*Welcome to the Sticks*) (North American Premiere - COLCOA 2008). It was his second turn in the director's chair and its success established Boon as a permanent fixture in the firmament of French comic cinema. In his hilarious follow-up *Nothing To Declare* (North American Premiere - COLCOA 2011), two over-zealous border patrol officers waged a personal turf war at the Franco-Belgian border. *Supercondriaque*, Boon's fifth film as a writer and his fourth as a director, has scored another hit at the French box office, where it opened in February.

In association with **PATHÉ!**

*(Abus de faiblesse)*

# ABUSE OF WEAKNESS

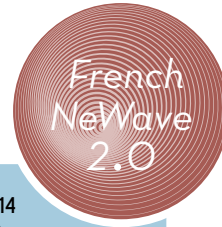


© Strand Releasing

In this starkly unsentimental autobiographical story, filmmaker Catherine Breillat recounts the real-life events that led to her getting taken for nearly a million dollars by the notorious con man Christophe Rocancourt. Isabelle Huppert plays Maude, a noted filmmaker who suffers a sudden stroke. After a partial recovery restores limited use of the affected side of her body, the willful, domineering Maude throws herself into preparations for her next film. Chancing upon an interview with the crudely charismatic Vilko, an infamous ex-con who served time for bilking millions from a who's who list of high-society marks, Maude knows he's the perfect lead for her film. The opportunistic Vilko, played by rapper Kool Shen, not only wants the role, he wants to spend a lot of time getting to know the director. He even has a great book idea that he can get going if she's willing to write him a check. Despite her obvious vulnerabilities, Maude somehow convinces herself that she is holding the reins of their relationship, even as the "loans" begin to mount.



Known for her controversial deconstructions of gender politics played out in the sexual arena, writer/director **Catherine Breillat** is one of the most uncompromising filmmakers in France. Breillat caused international furor with her dark, high-minded *Romance* (1999), a daringly graphic take on a young woman seeking sexual fulfillment in sado-masochism with porn star Rocco Siffredi in the male lead. *Fat Girl* (2001), a shockingly explicit story of a young girl's sexual awakening caused more commotion still. Her reputation as a provocatrice firmly established, Breillat turned the tables with *The Last Mistress* (2007) a restrained, traditional period adaptation that many called her best film to date. Breillat's unconventional casting – frequently using unknowns and non-actors – led to her entanglement with Rocancourt. But she remains undeterred, having reportedly cast Kool Shen by googling “rappers.”



**West Coast Premiere • Drama • France, 2014**  
DCP • Scope 2.35 • Dolby 5.1 • Color • 104 min

**Written & Directed by:** Catherine Breillat  
**Cinematography by:** Alain Marcoen  
**Film Editing by:** Pascal Chavance  
**Original Score by:** Didier Lockwood  
**Produced by:** Jean-François Lepetit (Flach Films)  
**Coproduced by:** Arte France Cinéma, Iris Films, CB Films  
**Cast:** Isabelle Huppert (Maude Schoenberg), Kool Shen (Vilko Piran), Laurence Ursino (Andy), Christophe Sermet (Ezzé), Ronald Leclercq (Gino).

**International Sales:** Rezo Film • rezofilms.com  
**US Distributor:** Strand Releasing • strandreleasing.com

“An elegant and delicately conceived film, Breillat's *Abuse of Weakness* is commendable for eschewing the gritty intimacy and grainy nostalgia that normally veils the aesthetics of autobiographical experiments.”

– *Patrick Gamble, Cinévue*

“Few filmmakers have been so unforgivingly self-reflexive in their work, so willing to subvert cinematic elegance in service of ineffable realism.”

– *Peter Debruge, Variety*

“Maude, played by Isabelle Huppert [who] is formidable in every scene and gesture.”

– *Katrin Titze, Eye For Film*

In association with

*(Les Garçons et Guillaume, à table!)*

# ME, MYSELF AND MOM



© 2012 Photo: Thierry Valletoux / Gaumont - Rectangle Productions - LGM Cinéma

**West Coast Premiere • Comedy • France, 2013**  
DCP • 2.35 • Dolby 5.1 • Color • 85 min

**Written and Directed by:** Guillaume Gallienne  
**Cinematography:** Glynn Speckaert  
**Film Editing:** Valérie Deseine  
**Original Score:** Marie-Jeanne Séréro  
**Produced by:** Cyril Colbeau-Justin & Jean-Baptiste Dupont (LGM Cinéma SAS), Édouard Weil (Rectangle Production)  
**Coproduced by:** Gaumont, France 3 Cinéma, uFilms, Don't Be Shy Productions  
**Cast:** Guillaume Gallienne (Guillaume/Maman), André Marcon (Le père), Françoise Fabian (Babou), Diane Kruger (Ingeborg), Reda Kateb (Karim)

**International Sales:** Gaumont

“Only the most stern of hearts and minds could fail to be seduced by its charm and the incredible persona of Gallienne.”

– *Richard Mowe, Eye for film*

“Sweet and sunny and shamelessly sentimental in places, *Me, Myself and Mom* is an attention-seeking diva of a film, albeit rich in charm.”

– *Stephen Dalton, Hollywood Reporter*

“One of the most credible drag performances seen on the big screen.”

– *Judith Prescott, French Cinema Review*

After claiming several prestigious prizes, including the Art Cinema Award at Cannes' Directors' Fortnight, and the d'Ornano Award at the Deauville film festival, *Me, Myself, and Mom* moved on to conquer the critics and the French box office. Its most recent coup is the 2014 Césars, where it knocked off the competition in the Best Picture, Best First Feature, Best Actor, Best Adapted Screenplay, and Best Editing categories. Blending Almodovar's affection for women with Woody Allen's uncanny knack for snatching humor from the jaws of self-pity, French stage star Guillaume Gallienne's crowd-pleasing feature debut is a witty and poignant personal memoir about growing up girl. In a series of deceptively simple comic set-pieces, the wildly versatile Gallienne plays both his sexually *dis*-oriented young self, and the domineering, charismatic mother, who treats him like the daughter she never had. Broadly humorous and deeply moving by turns, Gallienne gives the nature/nurture debate a flamboyant spin.



Raised in a rigid household by patrician parents, actor/writer/director **Guillaume Gallienne** never felt quite at ease with himself, a condition that may have directly impacted his choice of vocations. Drawn to the theater, he made his stage debut as an actor in 1994, and soon became a Company Member of the Comédie-Française. He began to establish a reputation as a film actor, appearing in numerous films, including *Sabrina* (1995) and *Marie Antoinette* (2006). At the same time, Gallienne developed *Les Garçons et Guillaume, à table!*, a one-man theater piece based on his upbringing. The confessional monologue proved a monstrous success, and led to this film adaptation. Gallienne may be the only filmmaker to ever direct himself in two major roles in the same film.

In association with



*(Jacky au royaume des filles)*

# JACKY IN THE KINGDOM OF WOMEN



© Kate Barry

North American Premiere • Comedy • France, 2013  
DCP • 1.85 • Dolby 5.1 • Color • 90 min

**Written & Directed by:** Riad Sattouf  
**Cinematography:** Josée Deshaies  
**Film Editing:** Virginie Bruant  
**Original Score:** Riad Sattouf  
**Produced by:** Anne-Dominique Toussaint  
 (Les Films des Tournelles)  
**Coproduced by:** Pathé Films, Orange Studio,  
 France 2 Cinéma, Alvy Productions  
**Cast:** Vincent Lacoste (Jacky), Charlotte Gainsbourg  
 (La colonelle), Didier Bourdon (Brunu), Anémone  
 (La générale), Michel Hazanavicius (Julien)

**International Sales:** Pathé Distribution

"Cinderella and Barbarella, with lots of Zucker Bros.-style zaniness tossed in [...] director Riad Sattouf offers up an amusing, and often piercing, critique of dictatorships both past and present."

– Jordan Mintzer, *Hollywood Reporter*

In association with



Indiewire



In 2009, writer/director Riad Sattouf made a big impression with his first feature, *The French Kissers* (COLCOA 2010). Ostensibly a teen comedy, the film won the Best First Feature César for its unadorned, unfiltered depiction of adolescence. Before pivoting to cinema, the young Sattouf had already forged a career as a comic book author, and had become widely known for his weekly comic strip in the satirical newspaper, *Charlie Hebdo*. When Sattouf first heard the Cinderella story as a child growing up in Syria he wondered: why doesn't Cinderella rebel against her abusive family? Why are all the girls making themselves available to one sole

Prince Charming? Why does Prince Charming choose the submissive Cinderella over her livelier half-sisters? *Jacky in the Kingdom of Women* flips the gender roles in an attempt to find the answers.

## THE SHORT LIST

A.M. EDITION • THURSDAY, 2/27  
10 STORIES

8:51 AM

89.3 KPCC

## California's film and TV jobs at critical risk

- Plus
- Billions of gallons of polluted runoff will flow to the ocean
  - The FDA's nutrition label gets a makeover
  - Vaccine exemptions and the rise of measles
  - Baby fat news: Obesity rates decrease for toddlers
  - Tesla announces plan to build battery 'Gigafactory' in US
  - Court orders YouTube to remove anti-Muslim film
  - 3 more stories...

START READING →

ON AIR Morning Edition

# KPCC for iPad

[www.kpcc.org/ipad](http://www.kpcc.org/ipad)

89.3 KPCC

(En Solitaire)

# TURNING TIDE



©2012 Photo: Thomas Brémond / Gaumont - Les Films du Cap

Sailor Yann Kermadec has always dreamed of competing in the prestigious Vendée Globe round-the-world solo yacht race. When a star skipper is injured in an accident at the last minute, he gets his shot. Determined to make the most of his golden opportunity, Kermadec fearlessly weathers storms like the seadog he is and seizes the early lead. Just when it looks like nothing, even a broken rudder, can keep him from victory, Kermadec discovers something hidden on his boat. Something that's not supposed to be there at all – another person. His mysterious passenger appears sickly, but if discovered, it will mean his immediate disqualification, his golden opportunity squandered. Kermadec decides to do what anyone would do – continue the race.



A César-nominated cinematographer, writer/director Christophe Offenstein was the man behind the camera for such notable films as *Tell No One* (2006) (COLCOA 2007), and *Blood Ties* (2013). He is a long-time collaborator with Guillaume Canet, shooting all of the films he directed, as well as François Cluzet, having shot two films in which the veteran actor starred. For his directorial debut, Offenstein fearlessly shot in open waters, making it ambitious by any standard. But Offenstein is accustomed to extreme adventure – he participated in the first edition of the famously grueling Paris-Dakar motorcycle race. For him, the open sea forever looming in *Turning Tide* represents the absolute loneliness that every competitor feels.


**West Coast Premiere • Adventure • France, 2013**  
DCP • 2.35 • Dolby 5.1 • Color • 96 min

**Directed by:** Christophe Offenstein  
**Written by:** Jean Cottin, Pierre Marcel, Christophe Offenstein, Frédéric Petitjean  
**Cinematography:** Guillaume Schiffman  
**Film Editing:** Véronique Lange  
**Original Score:** Victor Reyes, Patrice Renson  
**Produced by:** Jean Cottin, Laurent Taïeb (Les Films du Cap), Sidonie Dumas (Gaumont)  
**Cast:** François Cluzet (Yann Kermadec), Guillaume Canet (Frank Drevil), Samy Seghir (Mano Ixa), Arly Jover (Anna)

**International Sales:** Gaumont

“The sequences depicting Cluzet’s struggle against the elements are a visual tour de force.”

– James Travers, *Filmsdefrance*

In association with 

# BABYSITTING



© Rudy Waks-Axel Films-Madame Films-CinéFrance 1888-Good Lap Production

**North American Premiere • Comedy • France, 2014**  
DCP • 1:85 • Dolby SRD • Color • 85 min

**Directed by:** Philippe Lacheau, Nicolas Benamou  
**Written by:** Philippe Lacheau, Julien Arruti, Tarek Boudali  
**Cinematography by:** Antoine Marteau  
**Film Editing by:** Olivier Michaut-Alchourroun  
**Original Score by:** Michael Tordjman, Maxime Desprez  
**Produced by:** Marc Fiszman (Madame Films), Christophe Cervoni (Axel Films)  
**Coproduced by:** Good Lap Productions, CinéFrance 1888  
**Cast:** Philippe Lacheau (Frank), Alice David (Sonia), Vincent Desagnat (Ernest) Tarek Boudali (Sam), Julien Arruti (Alex), Gérard Jugnot (M. Shaudel)


**International Sales:** Other Angle Pictures

In this riotous farce written by three of the members of the French comedy troupe *La Bande à Fifi*, Franck works a dead-end job at a publishing house. When his boss needs a last minute babysitter for his son Remy, Franck jumps at the chance to show the patron that he's serious and responsible enough for a promotion. Arriving at the boss's palatial digs, Franck only needs one look at Remy to know that he's in for a long weekend, but the adolescent time-bomb is only the start of Franck's problems after his friends show up to throw an epic blowout for his thirtieth birthday. When the boss returns home, he finds only an apocalyptic mess and a digital camera recording of the night's monumental mayhem. But where have Franck and Remy gone? With irreverent nods to American comedies from *Up* to *Jackass*, this deliriously frenetic family comedy will keep you guessing.



Although the central conceit of *Babysitting* is the comedic spin on the modern storytelling device of found-footage, co-director Nicolas Benamou and actor/co-writer/co-director Philippe Lacheau took their strongest inspiration from Francis Veber's 1976 film *The Toy*, which satirized the way powerful employers subjugated their employees. The script had long been incubating in the minds of co-writers Philippe Lacheau, Julien Arruti, Tarek Boudali, all actors and writers of *La Bande à Fifi*, a comedy troupe known for its television work. But it all came together on the set of *Paris à tout prix* (2013), a film in which all three comedians had roles, and co-director Nicolas Benamou was working as

a technical advisor. This is Lacheau's first feature directing credit. Benamou's first feature, *De l'huile sur le feu* (2011) was a black comedy about two feuding family-owned restaurants in Belleville.

In association with 

(*Sur le chemin de l'école*)

# ON THE WAY TO SCHOOL



© Distrib Films

It's been said that an education is like an adventure, but for the far-flung youngsters in this picturesque documentary the adventure begins before they ever get to school. This touching winner of the 2014 César for Best Documentary follows four tweens as they risk their lives each day in their quests for knowledge. Twice a day, Jackson walks nine miles of Kenyan savannah, teeming with dangerous animals. Carlito and his sister ride the family horse through an often-treacherous twelve miles of Patagonian pampas, no matter how extreme the weather, Zahira travels four hours on foot, carrying a live chicken to trade for food. And in the Bay of Bengal, perhaps most challenging of all, Samuel's two younger brothers push him two miles in a wheelchair made of bicycle wheels and a plastic lawn chair. With only their voices as a guide, these inspiring kids illustrate the growing appreciation for education the world over.



Writer/director **Pascal Plisson** is no stranger to shooting in the wild. In the early 1990s he specialized in documentaries about men living in extreme conditions, from Siberia to the Australian desert. Soon the African wilderness called his name, and he settled into Kenya and Tanzania making wildlife documentaries for National Geographic, BBC, and Canal+. It was here that he came to know and love the Massai people. His first feature film, *Massai* (2004), told the incredible story of Massai warriors on the hunt for a lion that will bring needed rain. His real encounter with three Massai kids who had been running for two hours just to get to school inspired this award-winning documentary directed by Plisson and co-written with Marie-Claire Javoy.



**West Coast Premiere • Documentary • France, 2013**  
DCP • 1.85 • Dolby 5.1 • Color • 77 min

**Directed by:** Pascal Plisson  
**Written by:** Marie-Claire Javoy, Pascal Plisson  
**Cinematography:** Simon Watel  
**Film Editing:** Sarah Anderson, Sylvie Lager  
**Original Score:** Laurent Ferlet  
**Produced by:** Barthélémy Fougea (Winds)  
**International Sales:** Wild Bunch

**US Distributor:** Distrib Films • distribfilms.com  
**US Release date:** September 2014

"There's no doubt that each one of these kids is remarkable, not only in their sheer physical tenacity, but in their sincere hope that an education will lead to a better life."  
— *Jordan Mintzer, Hollywood Reporter*

In association with **DISTRIB FILMS** **WB**

(*Une Rencontre*)

# QUANTUM LOVE



© Roger Do Minh

**North American Premiere • Romance • France, 2013**  
DCP • 1.85 • Dolby 5.1 • Color • 81 min

**Written & Directed by:** Lisa Azuelos  
**Cinematography:** Alain Duplantier  
**Film Editing:** Stan Collet  
**Produced by:** Lisa Azuelos (Bethsabée Mucho), Julien Madon, Romain Legrand  
**Coproduced by:** Pathé Films, TF1 Films Production, Chaocorp  
**Cast:** Sophie Marceau (Elsa), François Cluzet (Pierre), Niels Schneider (Hugo), Lisa Azuelos (Anne)

**International Sales:** Pathé Distribution  
patheinternational.com

Like two particles that pass in multi-dimensional space, the course of Elsa and Pierre's lives are changed by a chance encounter at a book fair. A flirtatious glance, senses set on edge, the electric charge of first contact as a lighter changes hands, the excitement of fresh possibilities, perhaps a second meeting. But Pierre, played by François Cluzet in his first romantic role, stops the potential physical superposition cold. After all, he is a faithfully married father of two. Then a second chance encounter makes it harder to ignore the possibilities presented by their easy, mutual attraction. But Elsa has a rule, a taboo even, about married men, and again their potential romantic entanglement is cut off without an exchange of coordinates. As they go about their lives, however, those possibilities start to impose themselves – in ways they would never have imagined.



Known for her sparkling romantic comedies, writer/director **Lisa Azuelos** began her career writing for a French television series. Through Luc Besson, she met her future husband Patrick Alessandrin, and co-wrote and co-directed the comedy *Ainsi soient-elles* (1995) with him. She directed and co-wrote (with Nans Delgado) the 2008 film, *LOL, Laughing Out Loud*®, which proved so successful that she remade the film in America in 2012. *Quantum Love* was inspired in part by her own separation, and the ways her new marital status changed her friends and associates' perceptions of her. Less comedic than her previous work, this will-they/won't-they romance will close the 2014 COLCOA Competition as an International Premiere, just three days after its release in France.

In association with **PATHE!** **WIF**

# COLCOA SHORT FILM COMPETITION

## PART ONE

In addition to the COLCOA Short Film Award and Special Mentions given by a jury – composed of three film industry professionals – an **Audience Award** was introduced in 2011.

The producer of the winning film will be offered complimentary English subtitling for his/her next film, courtesy of TITRA TVS.

Awards to be announced **Monday, April 28** evening, on [colcoa.org](http://colcoa.org) as well as Facebook, Twitter and the COLCOA info line: (310) 289 5346.

Program compiled with the support of Christine Gendre (UNIFRANCE)

In association with



### 37°4 S

Drama/2013/11'42 • DCP • 1.77 • Digital 5.1  
Written and directed by: Adiano Valerio  
Produced by: oriGine films • Originefilms.fr

On a small island, 6152 miles away from London, Anne is about to leave her lover to study in England. (Presented with *TURNING TIDE*)

### THE AUDITION (*Pour le rôle*)

Comedy/2013/13'26 • DCP • 1.85 • Digital 5.1  
Directed & co-written by: Pierre Niney  
Co-written by: Igor Gotesman  
Produced by: Mon Voisin Productions  
monvoisinproductions.com

A young, shy actor goes to a strange audition for a role he would never have expected. (Presented with *VENUS IN FUR*)

### ASCENSION

Animation/2013/6'50 • DCP • 16/9 • Dolby 5.1  
Written and directed by: Thomas Bourdis, Martin de Coudenhove, Caroline Domergue, Colin Laubry, Florian Vecchione  
Produced by: Supinocom Arles • Supinocom-arles.fr

In beginning of the 20th century, two climbers carry a statue of the Virgin to the top of a mountain. (Presented with *9-MONTH STRETCH*)

### AS IT USED TO BE

Drama/2013/8'13 • DCP • 16/9 • Stereo  
Written and directed by: Clément Gonzales  
Produced by: Collectif 109 • collectifcentneuf@gmail.com

In the near future, a teacher holds class in an empty room using a webcam. Routine is disrupted when a student steps into his room. (Presented with *THE MAN WHO LOVED WOMEN*)

### BUTTER LAMP (*La Lampe au beurre de Yak*)

Drama/2013/15' • DCP • 1.85 • Dolby 5.1  
Directed & co-written by: Wei Hu  
Co-written by: Genden Punstock  
Produced by: Ama Productions • amaproductions.fr

An itinerant photographer and his assistant ask Tibetan nomads permission to photograph them in front of various backgrounds. (Presented with *THE ROOFTOPS*)

### SLIPPERY GROUND (*Dérapages*)

Comedy/2012/8' • DCP • 1.85 • Dolby 5.1  
Written and directed by: Olivier Riou  
Produced by: Les Films au Long Court  
www.longcours.fr

During a summer night, a man's sleep is disturbed by an unexpected noise coming from the street. (Presented with *SUPERCHONDRAC*)

### THE PASSENGER (*La Passagère*)

Fiction, animation/2013/27' • DCP • 16/9 • Dolby 5.1  
Written and directed by: Amaury Brumauld  
Produced by: A Gauche en Montant Production  
agaucheenmontant.fr

Taken into police custody, a man has to reconstitute the features of a fugitive's face. (Presented with *THE LAST DIAMOND*)

### EVE

Drama/2014/6'25 • DCP • 2.35 • Dolby 5.1  
Written and directed by: Eric Gandois  
Produced by: Les Partenaires  
lespartenaires.fr

In a distant future, cloistered Eve has to face an invading nature that has become a threat for humans. (Presented with *YOUNG AND BEAUTIFUL*)

### SUPERVENUS

Animation/2013/2'36 • DCP • 1.85 • Dolby 5.1  
Written and directed by: Frédéric Doazan  
Produced by: Autour de Minuit

An update of our classic human anatomy. (Presented with *JACKY IN THE KINGDOM OF WOMEN*)

### THE FIRST STEP (*Le Premier pas*)

Comedy/2014/20' • DCP • 1.85 • Dolby 5.1  
Directed by: Aurélien Laplace  
Produced by: La Bise Au Chat Productions  
labiseaachat.com

From behind his desk, travel agent Eric watches his dream woman leave her building every morning. (Presented with *NOT MY TYPE*)

## PART TWO

### THE RUN AWAY (*La Fugue*)

Drama/2013/22'20 • DCP • Cinemascope • Dolby 5.1  
Written and directed by: Jean-Bernard Marlin  
Produced by: Les Films de la Croisade  
filmsdelacroisade@noos.fr

A social worker accompanies Sabrina to court, where she will be tried for an earlier crime. (Presented with *SUZANNE*)

### BETTY'S BLUES

Animation/2013/12' • DCP • 16/9 • Dolby 5.1  
Written and directed by: Rémi Vandenitte  
Produced by: Les Films du Nord • lesfilmsdunord.com

A guitarist tries his luck in an old blues dive in Louisiana. He remembers the legend of Blind Boogie Jones. (Presented with *L'AUBERGE ESPAGNOLE*)

### 5 MÈTRES 80

Animation/2013/8' • DCP • Scope • Digital 5.1  
Written and directed by: Nicolas Devaux  
Produced by: Cube Creative Productions  
cube-creative.com

In a deserted Olympic-sized swimming pool, a herd of giraffes on a sequence of high-flying acrobatic dives! (Presented with *ME, MYSELF AND MOM*)

### MAKE LOVE (*Faites l'amour*)

Comedy/2013/10'30 • DCP • 1.85 • Digital 5.1  
Written and directed by: Tomer Sisley  
Produced by: Mon Voisin Productions  
monvoisinproductions.com

Two actors have to act out a love scene. But the line between acting and reality is thin. (Presented with *TRAPPED*)

### THE CENTIPEDE AND THE TOAD

(*Mille-pattes et crapaud*)  
Animation/2013/10' • DCP • 16/9 • Dolby 5.1  
Written and directed by: Anna Khmelevskaya  
Produced by: Fargo • fargo.fr

In a distant forest, an old, haughty and jealous toad hates a supple and graceful centipede. (Presented with *ON THE WAY TO SCHOOL*)

### THE END OF THE LINE

(*Au bout du fil*)  
Drama/2012/9'55 • DCP • 16/9 • Stereo  
Written and directed by: François Raffenaud  
Produced by: Kepler 22 • Kepler22productions.com

Yvette, an eighty-six year old actress, hopes for a positive answer from a casting session so that she can put her career back on track. (Presented with *ABUSE OF WEAKNESS*)

### WHERE WERE YOU WHEN MICHAEL JACKSON DIED?

Drama, Romance/2013/12' • DCP • 1.85 • Digital 5.1  
Written and directed by: Jean-Baptiste Pouilloux  
Produced by: Les Films Velvet • lesfilmsvelvet.com

Paris, a few days after the King of Pop died – he and she meet in a street. They are both looking for a taxi. (Presented with *QUANTUM LOVE*)

### WOMEN'S LETTERS (*Lettres de femmes*)

Animation/2013/11'15 • DCP • 1.77 • Dolby 5.1  
Directed & co-written by: Augusto Zanolello  
Co-written by: Jean-Charles Sinck  
Produced by: Pictor Media Animation • pictor-media.com

On the battlefields of World War I, nurse Simon patches up the shattered faces of the infantry with love letters. (Presented with *FOR A WOMAN*)

### DIAGNOSIS (*Diagnostique*)

Comedy /2013/8'10 • DCP • 1.85 • Stereo  
Directed by: Fabrice Braccq  
Written by: Antoine Cupial  
Produced by: Rusty Production • rustyproduction.com

Dr. Semyc is a specialist of a widespread disease for which there is no cure to date. Announcing the diagnosis is a difficult exercise, however, that he mastered to perfection. (Presented with *WE LOVE YOU, YOU BASTARD*)

### ZYGOMATIQUES

Comedy /2012/18'55 • DCP • 16/9 • Digital 5.1  
Written and directed by: Stephen Caffiero  
Produced by: Partizan Films • partizan.com

What would society look like without second degree, without humor? And what would happen in this austere society if a man began laughing? (Presented with *CHINESE PUZZLE*)



*(La Reine Margot)*

## QUEEN MARGOT



© Cohen Media Group

**West Coast Premiere (restored version)**  
**Historical drama • France, 1994**  
 DCP • 1.85 • Dolby SR • Color • 162 min

**Directed by:** Patrice Chéreau  
**Written by:** Danièle Thompson, Patrice Chéreau, based on the Alexandre Dumas novel  
**Cinematography:** Philippe Rousselot  
**Film Editing:** François Gédigier, Hélène Viard  
**Original Score:** Goran Bregovic  
**Produced by:** Claude Berri (Renn Productions)  
**Coproduced by:** D.A. FILMS, France 2 Cinéma  
**Cast:** Isabelle Adjani (Marguerite de Valois, aka Queen Margot), Daniel Auteuil (Henri de Navarre), Jean-Hugues Anglade (Charles IX), Vincent Perez (La Môle), Virna Lisi (Catherine de Médicis), Dominique Blanc (Henriette de Nevers), Pascal Greggory (Anjou)

**International Sales:** Pathé Distribution  
 patheinternational.com

**US Distributor:** Cohen Media Group • Cohenmedia.net  
**US Release:** May 9, 2014

“Not since Eisenstein’s imaginative expressionism has a film ravaged tradition and brought the past into focus with such devastating energy.”

– Angus Wolfe Murray, *Eye For Film*

“An intensely involving piece of film drama.”

– James Travers, *Filmsdefrance*

“Bloody and brutal, *Queen Margot* takes pains to avoid the picturesque vacuity of big-screen historical epics.”

– Edward Guthmann, *San Francisco Chronicle*

Sister of King Charles IX, Margot is young, beautiful, and Catholic. She is to be sacrificed on the altar – the wedding altar – to the coarse, petulant, and Protestant Henri, King of Navarre. The marriage has been arranged to help end the interminable religious wars that plagued 16th century France. Disgusted by Henri, Margot seeks solace in the form of love from someone well outside a court infested with intrigues, betrayals, and royal poisoners. But as Protestant aristocrats pack the city to attend the wedding, an assassination attempt triggers a bloody chain of events that will lead to wholesale slaughter. Sprawling, savage, fearless, sensual, and ingenious, this restless retelling of a grisly chapter in French history is stacked with career-defining performances, including Isabelle Adjani’s insatiable yet vulnerable Margot, and Virna Lisi’s rapacious and unrepentant Catherine de’ Medici. COLCOA is pleased to present this digitally restored director’s cut of *Queen Margot* to honor one of France’s most acclaimed filmmakers, Patrice Chéreau, who passed in October, 2013.



“The cultural world is in mourning and France loses an artist... who is its pride across the world.” These were the words spoken by French president Francois Hollande at the news of the death of writer/director **Patrice Chéreau**. His best known work, *Queen Margot*, claimed the Jury Prize at Cannes and a mantle full of César awards, but many will be more familiar with *A Wounded Man*, which won him a best original screenplay César in 1984; the moving *Those Who Love Me Can Take the Train*, which earned him a best director César in 1998; *Intimacy*, (2001) which walked away with the Golden Bear at the Berlin Film Festival; *Son Frère* (World Premiere COLCOA 2003), nominated for a Golden Bear; and *Gabrielle* (COLCOA

2006), nominated for a Golden Lion. Smitten with theater, at the age of nineteen he founded a theater company, and directed his first opera at twenty-five. His bold, controversial staging of *The Ring* in Bayreuth in 1976 is recognized as having changed the direction of modern opera. But it is Chéreau’s work as a filmmaker that will endure as a testament to his extraordinary passion, his abiding compassion, and his ability to look life in the eye, without blinking.

2014  
SHORT FILM AWARD JURY

## ANDREA BERLOFF

Andrea is best known as the writer of *World Trade Center*, which was directed by Oliver Stone. Currently she’s writing a new installment of *Conan* for Arnold Schwarzenegger and Universal. She is also the writer of the upcoming *Straight Outta Compton*, the story of the seminal rap group, NWA. Andrea has written numerous screenplays for companies including Universal, Paramount, New Line, HBO and Warner Bros. In addition she has created pilots for Fox, CBS, Sony and ABC.

## PATRICIA CARDOSO

Patricia Cardoso is a director, producer, and writer. Her credits include the Sundance Audience Award-winning feature film, *Real Women Have Curves*, the television movies *Meddling Mom* and *Lies in Plain Sight*, and the web-series *Ro*, for WIGS. She has also directed numerous shorts, one of which, *The Water Carrier*, won the Student Academy Award for best film. Formerly an archaeologist in her native Colombia, she is a Fulbright Scholar, a graduate of UCLA Film School, and served as director of Sundance’s Latin American program for five years. Ms. Cardoso is an active member of the Directors Guild of America and its Independent Directors Committee.

## SANDRINE FAUCHER CASSIDY

Sandrine Faucher Cassidy is the School of Cinematic Arts director of Festivals and Distribution. As such, she counsels current students and alumni on how best to work their shorts in the festival circuit. She also helps students to create a distribution plan specially adapted to their film, and advises them on copyright and clearance issues. With over 23 years of experience in the film industry and international festivals dating back to her position at Unifrance Film International, She is uniquely specialized in the distribution and exhibition of short films.

GAYOT.com is an internationally renowned guide to restaurants, hotels, travel destinations, spas, movies, automobiles and more. Since 1969, our thousands of unbiased, professionally written reviews and **Top 10 Lists** have served as a significant resource for foodies and jet setters around the world.



Our calendar includes **top events** from wine tastings and food festivals to auto and fashion shows. GAYOT’s **gourmet section** features reviews of epicurean finds from foods to cookbooks. Our **blog** shares **insider information** and our YouTube channel features **exclusive videos** with celebrity chefs.

Our free, monthly newsletter, **TASTES**, features the latest offerings from our voluminous site. Oenophiles and spirits enthusiasts enjoy our quarterly **Wine Newsletter**. And our highly-acclaimed **Annual Restaurant Issue** covers the best in the culinary world from fine dining to food trucks, and includes our much-anticipated selection of the **Top 40 Restaurants** in the US.

With so much to offer, GAYOT.com truly is  
**The Guide to the Good Life!**

facebook.com/gayotguide

twitter.com/gayotblog

In association with



# COLCOA CLOSING NIGHT

BE OUR GUEST FOR A SPECIAL FREE CLOSING NIGHT WITH A VERY EXCLUSIVE AND EXCITING PROGRAM TO CELEBRATE COLCOA 2014!

## AWARD SCREENINGS

MONDAY, APRIL 28  
5:30 pm

The evening will start with the rerun of two 2014 COLCOA award-winning films at 5:30 pm in the Renoir and Truffaut Theaters.

These films will be announced on **Sunday, April 27** on our website, on Facebook, Twitter and on the COLCOA info line (310/289-5346).

**FREE ADMISSION ON A FIRST COME FIRST SERVED BASIS. NO RSVP NEEDED.**

## CLOSING NIGHT FILMS

MONDAY, APRIL 28  
7:45 pm

Don't miss the premiere of these two anticipated features, which will close the 2014 edition of COLCOA. You can find all the information related to these films – which are presented outside the competition – on our website.

**DETAILED INFO: COLCOA.ORG**

**FREE ADMISSION ON A FIRST COME FIRST SERVED BASIS. NO RSVP NEEDED.**

The 2014 COLCOA AWARDS as well as winners of WIN A TRIP TO PARIS and WIN ONE YEAR OF FRENCH CINEMA contests will be announced on stage before the 7:45 pm screenings.

The 2014 COLCOA AWARDS are presented with the support of TITRATVS.

**WIN A TRIP TO PARIS** contest is presented with the support of TV5 Monde and AIR TAHITI NUI.

**WIN ONE YEAR OF FRENCH CINEMA** is presented in association with Under The Milky Way.



International Premiere (restored version) • Film Noir  
France, 1942  
DCP • 1.37 • Mono • B&W • 84 min

**Directed by:** Henri-Georges Clouzot  
**Written by:** Henri-Georges Clouzot, Stanislas-André Steeman, based on the novel by Stanislas-André Steeman  
**Cinematography:** Armand Thirard  
**Film Editing:** Christian Gaudin  
**Original Score:** Maurice Yvain  
**Produced by:** Alfred Greven  
**Cast:** Pierre Fresnay (Inspector Wenceslas Wens), Suzy Delair (Mila Malou), Jean Tissier (Triquet), Pierre Larquey (Monsieur Colin), Noël Roquevert (Docteur Théodore Linz).

**International Sales:** Gaumont  
**US Distributor:** Janus Films

"This markedly assured debut ... shot through with a delightfully noirish streak and an abundance of misanthropic undertones."

– Ben Nicholson, *Cinévue*

"The great director's technique is surprisingly mature and effective in this early film, the film's opening five minutes or so being particularly gripping and shocking."

– James Travers, *FilmsdeFrance*

In association with



(*L'Assassin habite au 21*)

# THE MURDERER LIVES AT NUMBER 21



© All Rights Reserved

Inspector Wens is hunting down a serial killer calling himself Mr. Durand. The trail leads him to 21, rue Junot, the address of a shabby boarding house that an assortment of misfits and oddballs call home. The trail also leads him to Mila, an aspiring starlet who hopes that the publicity she gets by cracking the case will give her acting career a jumpstart. Working undercover, they try to root out the killer, but their initial suspicions soon give way to wilder speculations. Part Agatha Christie mystery, part screwball comedy, this wartime classic also has an enjoyably sinister undercurrent that captures the pervasive paranoia and dread that was in the air during the German Occupation. Here is your chance to see the first bow from the French grandmaster of suspense, restored to its full original glory.



Americans are most familiar with writer/director Henri-Georges Clouzot for the thriller *Diabolique* (1955), a deliciously devious precursor to the psycho-thriller and slasher sub-genres. Clouzot initially aimed for a career in diplomacy, but a bout of tuberculosis kept him bedridden for five years, and he spent the time reading and honing the storytelling skills that would eventually lead to a flourishing screenwriting career. His health problems kept him at home during the war, where he continued to make films during the Occupation. This led to accusations of collusion and his notorious lifetime ban from filmmaking when *Le Corbeau: The Raven* (1943), which he directed and co-wrote, was labeled as anti-French propaganda. His exile was lifted in 1947 and his reputation was restored with the stylish dark thriller *Quai des Orfèvres*, his third adaptation from the well-known crime writer Stanislas-André Steeman. An exacting perfectionist, Clouzot went on to make only eleven feature films, but they were enough to secure his front row seat in the pantheon of thriller and suspense film.




**YOLANDA GILOT**

TRANSLATION | INTERPRETER | Q&A  
PRESS | INTERVIEWS | VOICE OVER  
ENGLISH-FRENCH FRENCH-ENGLISH

YGILOT2@GMAIL.COM  
WWW.YGDISCOVERLA.COM  
323.646.9864



**Wine-street.com**  
Drive Your Own Wine Experience...

COLCOA special discount code.  
18% OFF. COLCOA2014

Facebook  
Become a Fan on

## COLCOA LAFCA CRITICS AWARDS

LAFCA is a professional organization of Los Angeles-based film critics working in the Los Angeles print and electronic media. Each year since its creation in 1975, LAFCA members honor outstanding cinematic achievements during their annual Achievement Awards ceremony in January. LAFCA also sponsors film events and donates funds to various Los Angeles film organizations.

THE COLCOA CRITICS AWARDS WILL BE ANNOUNCED ON MONDAY, APRIL 28 BEFORE THE CLOSING NIGHT FILMS.

The producer of the Critics Award winner will be offered complimentary English subtitling for his/her next feature, courtesy of TITRATVS.

### 2013 WINNERS

#### LAFCA CRITICS AWARD

##### **A FEW HOURS OF SPRING**

*(Quelques heures de printemps)*

Directed by: Stéphane Brizé

Written by: Stéphane Brizé, Florence Vignon

#### LAFCA CRITICS SPECIAL PRIZE

##### **THE ATTACK (L'Attentat)**

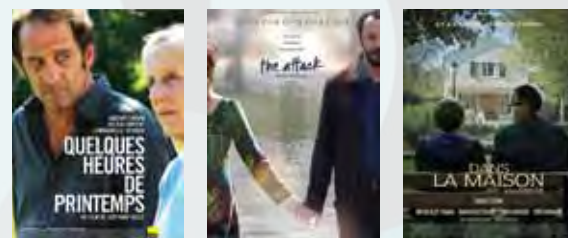
Directed by: Ziad Doueiri

Written by: Ziad Doueiri, Joëlle Touma

#### LAFCA CRITICS SPECIAL MENTION

##### **IN THE HOUSE (Dans la maison)**

Written & Directed by: François Ozon



## COLCOA LAFCA JURY 2014

### ANDREW BARKER

Andrew Barker is a film critic and music editor for Variety. A native of Stuttgart, Arkansas and Claremont, California, he studied English and Italian literature at the University of Southern California, and has been writing for Variety since 2006. He has appeared on the BBC, LBC, Fuse and at the Musexpo conference, and co-authored sections of Robert Hofler's book, *The Movie That Changed My Life*. He has been a member of the Los Angeles Film Critics Association since 2009.

### TIM COGSHELL

Tim Cogshell is a veteran L.A.-based Film Critic, Journalist, Writer, Producer and Filmmaker. For 25 years he has written about film for national and regional magazines and newspapers including *Boxoffice*, *Entertainment Today* and *LA City Beat* among others. Presently, Tim is a regular critic on Larry Mantle's *FilmWeek*, the weekly film review and discussion program that broadcasts from Pasadena-based NPR affiliate KPCC 89.3. Additionally, Tim is a regular commentator film and media related issues on KNBC Los Angeles television, for the BBC radio and for many other media concerns. Tim was the Supervising Producer, Writer and Host of the news and information series *CineNews* for the Showtime and Encore networks. He is a produced screenwriter, feature film editor and documentarian whose films

have won several festival accolades. Tim holds a Masters in Film Studies from Southern Illinois University.

### ANNLEE ELLINGSON

Annlee Ellingson is a Los Angeles-based entertainment journalist and film critic. She currently serves as staff writer at *LA Biz*. Previously, she held editorial positions at *Moving Pictures* and *Boxoffice* and has written for *Paste*, *Los Angeles CityBeat*, *DGA Quarterly*, *Los Angeles Weekly*, *Minneapolis/St. Paul CityPages*, and the *Minnesota Daily*. Annlee holds a B.A. in film studies from the University of Minnesota and a Master of Professional Writing from the University of Southern California.

### ROBERT KOEHLER

Robert Koehler has served as director of programming at the Film Society of Lincoln Center and AFI Fest, and co-created the ongoing Los Angeles-based film series, *The Films That Got Away*, sponsored by the Los Angeles Film Critics Association. His critical writing on cinema has appeared in numerous publications including *Variety*, *Sight & Sound* and *Film Comment*, and has been translated into several languages, with texts that have appeared in books published by Wildflower Press, the Danish Film Institute, the San Sebastian Film Festival and BAFICI. He is a film critic for *Cinema Scope*, *Cineaste*, *Arts Meme* and *Film Journey*. His *Festival Circus* column appears at *Indiewire*.

### HENRY SHEEHAN

Henry Sheehan has been a professional movie critic for 35 years, working in Boston Chicago and, for the last 28 years, in Los Angeles. He was the film critic for *The Los Angeles Reader*, *Orange Country Register*, and, since 1987, KPCC-FM's *Film Week*. He has also been a regular or staff critic for the *Chicago Reader*, *The Hollywood Reporter*, and the *Boston Phoenix*, as well as a frequent contributor to the *Boston Globe*. Other publications which have featured his work include *LA Weekly*, *LA Style*, *the Atlantic Monthly* arts supplement among others. His work appears in several anthologies of the National Society of Film Critics, including *Foreign Affairs* and *The "A" List*. He has been a member of the Los Angeles Film Critics Association since 1987 and has served as president twice, 1993-1995 and 2003-2006.

In association with



Supported by



# Mains armées

Now Playing

TV5MONDE presents exclusive screenings of the most recent and classic French films with notable actors and directors subtitled in English. Enjoy many U.S. premieres and films widely acclaimed around the world. TV5MONDE is available on cable and satellite in your area!

# TV5MONDE

www.tv5monde.com/usa

## COLCOA AUDIENCE AWARD & FIRST FEATURE AWARD

WHEN ATTENDING A SCREENING, YOU CAN VOTE FOR THE COLCOA AWARDS AND WIN A TRIP FOR TWO TO PARIS.

Every ticket has a perforated stub that allows you to vote. After the film, place your stub in the appropriate ballot box outside the theatre:



OUI!  
(Yes!)



COMME CI, COMME ÇA  
(So-So, an average film)



NON MERCI!  
(No thanks!)

Your vote will determine:

- THE COLCOA AUDIENCE AWARD
- THE COLCOA FIRST FEATURE AWARD
- THE COLCOA COMING SOON AWARD\*



All awards are based on a grade point average in order to give all films a chance to win.

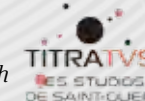
Two films among the 2014 COLCOA Awards will be re-screened for the audience on Monday, April 28 at 5:30 PM in the Renoir and Truffaut theatres. These two films will be announced on Sunday evening:

- ON SITE IN THE DGA LOBBY
- ON COLCOA.ORG
- ON THE COLCOA FACEBOOK FAN PAGE
- ON TWITTER.COM/COLCOA
- ON THE COLCOA INFO LINE: (310) 289-5346

The complete list of awards will be announced on stage on Monday, April 28 before the closing night films.

(\* Your favorite film presented at COLCOA with a U.S. distributor)

In association with



## WIN A TRIP TO PARIS

Courtesy of

TV5MONDE



AFTER A FILM, DON'T FORGET TO VOTE AND PLACE YOUR STUB IN THE APPROPRIATE BALLOT BOX OUTSIDE THE THEATRE. THE MORE FILMS YOU VOTE FOR, THE MORE CHANCES TO WIN!

### KEEP YOUR MAIN TICKET STUB

IT IS YOUR PROOF OF ENTRY INTO THE FESTIVAL DRAWING

Three ticket numbers will be drawn from voting stubs on stage in the Renoir theatre before the closing night film on MONDAY, APRIL 28 at 8:30 PM.

The number drawn first wins **TWO ROUNDTRIP TICKETS** Los Angeles/Paris.

After the drawing, the numbers of the three winning tickets will be posted:

- ON SITE IN THE DGA LOBBY
- ON COLCOA.ORG
- ON THE COLCOA FACEBOOK FAN PAGE
- ON TWITTER.COM/COLCOA
- ON THE COLCOA INFO LINE: (310) 289-5346

Winning ticket holders must contact COLCOA by 5:00 PM on Friday, May 2<sup>nd</sup> in order to be eligible to win, by emailing [contact@colcoa.org](mailto:contact@colcoa.org).

If the first winning ticket holder does not contact COLCOA by Friday, May 2<sup>nd</sup>, the second winning ticket holder becomes eligible to win. Should the first and second winning ticket holders fail to contact COLCOA, the prize will go to the third winning ticket.

Owners of the three winning tickets will be invited to attend COLCOA 2015.

## COLCOA TEAM

Executive Producer and Artistic Director  
François Truffart

Associate Producer  
Sandrine De Clercq

Ticket Sales and Reservations Manager  
Francoise Gralewski

Film Department  
Virginie Le François-Ross

Delegation Logistics  
Anouchka Van Riel

Theater Management  
and Volunteer Coordinator  
Aaron Clark

Operations Coordinator  
Laurence Ma

Press Relations  
Cathy Mouton

Creative Direction  
Jérôme Curchod, TheBonusRoom.com

Film Notes Producer  
Stephen Beckner

Printing  
Gérald Maestu, Green Truck Print

Web Design  
Alex Lacorne, 3wPlanet

Interpreters  
Yolanda Gilot  
Katherine Vallin

Legal Affairs  
Louise Nemschoff

## IN FRANCE:

Talent Relations  
Alejandra Norambuena Skira

Delegation Coordination  
Eglantine Langevin (FACF)

Assistant Delegation Coordination  
Julie Todisco

Material and Prints  
Caroline Santiard (ARP)

Press Relations  
Vanessa Jerrom  
Claire Vorger

## THE FRANCO-AMERICAN CULTURAL FUND BOARD MEMBERS

Taylor Hackford, DGA  
Michael Mann, DGA  
Jay D. Roth, DGA  
Christopher J. Dodd, MPA  
Chris Marcich, MPA  
Katherine Fugate, WGAW  
Howard A. Rodman, WGAW  
Charles B. Slocum, WGAW  
Claude Gaillard, SACEM  
Jean-Noël Tronc, SACEM

## THE FESTIVAL PARTNERS REPRESENTATIVES (Franco-American Cultural Fund)

Debi Bois, MPA  
Libby Buchanan, DGA  
Kathy Garmezy, DGA  
Alejandra Norambuena Skira, SACEM  
Kay S. Wolf, WGAW

## THE FESTIVAL SUPPORTERS

Florence Gastaud, I'ARP  
Eric Garandeau, CNC  
Adrien Sarre, Los Angeles Film & TV Office  
of the French Embassy  
Jean-Paul Salomé, Unifrance

## SPECIAL THANKS:

Debbie Acosta, Cohen Media Group  
Alban Agnoux, SACEM  
Olivier Albou, Other Angle Pictures  
Sanaz Alesafar, TV5 Monde  
Merzak Allouache  
Shani Ankori, IFC Films / Sundance Selects  
Julien Arruti  
Yoko Asakura  
Daniel Auteuil  
Roger Avary, WGAW  
Joséphine Avril, Ecce Films  
Lisa Azuelos  
Andrew Barker  
Kaveh Bakhtiari  
Eric Barbier  
Paris Barclay, DGA  
Bernard Becker, Les Macarons Duverger

Victoire Bélézi  
Brian Belovarac, Janus Films  
Lucas Belvaux  
Nicolas Benamou  
Joelle Benazra  
Alain Berliner  
Andrea Berloff, WGAW  
Francie Berns, Los Angeles Times  
Chris Black, LA Weekly  
Gina Blumenfeld, DGA  
Dany Boon  
Charlotte Boucon, SND Groupe M6  
Tarek Boudali  
Thomas Bourdis  
Fabrice Bracq  
Catherine Breillat  
Nicolas Brigaud-Robert, Films Distribution  
Amaury Brumauld  
Ariane Buhl, Gaumont  
Stephen Caffiero  
Peter Caranicas, Variety  
Christophe Cervoni  
Benoît Chaix, Airstar  
Patricia Cardoso, DGA  
Emilie Cauquy, Cinematheque Francaise  
Matt Catone, Los Angeles Times  
Florence Charmasson  
Sébastien Chesneau, Rezo  
Marie-Magdeleine Chirol, AATF-SC  
Stéphane Chirol, TITRATVS  
Héliel Cisterne  
Tim Cogshell  
Charles Cohen, Cohen Media Group  
John Coleman  
Yohann Comte, Gaumont  
Rebeca Conget, Film Movement  
Lucie Cottet, Elle Driver  
Patrice Courtaban, TV5 Monde  
Axel Cruau, Consul General of France  
James Cruce, Esprit de Champagne  
Brian Cuddy, The Organic Cellar  
Alice David  
Yulia Dashevsky, MPA  
Martin de Coudenhove  
Alexis De Rendinger, Under the Milky Way  
Lise De Sablet, Film and TV office, French  
Consulate  
Jean-Paul de Vidas, Films 26

Henry Deas, Variety  
Peter Debruge, Variety  
Gwen Deglise, American Cinematheque  
Jeffrey Dellinger, Los Angeles Times  
Nicolas Devaux  
Esther Devos, Wild Bunch  
Eva Diederix, Elle Driver  
Chantal Dinnage, HFPA  
Katherine Dintelman, Criterion  
Neil Dixon, Esprit de Champagne  
Frédéric Doazan  
Olivier Dock, MPA  
Caroline Domergue  
Virginie Drouot, La Boîte  
François Dupeyron  
Albert Dupontel  
Romain Duris  
Jamie Edlin, Hollywood & Wine  
Ann Lee Ellingson  
Daniela Elstner, Doc & Film  
Jerôme Enrico  
Brigitte Erbert, Sunset Marquis Hotel  
and Villas  
Stephen Farber, LAFCA  
Sandrine Faucher Cassidy, USC  
David Figueroa, Airstar  
Sarah Finklea, Janus Films  
Marc Fiszman  
Jesse Flores, Sunset Marquis Hotel and Villas  
Cecile Fouché, EuropaCorp  
Isabelle Frilley, TITRATVS  
Sophie Frilley, TITRATVS  
Cécile Gaget, Gaumont  
Guillaume Gallienne  
Matt Gamarra, DGA  
Eric Gandois  
Steven Gaydos, Variety  
Sophie Gayot, GAYOT.com  
Christine Gendre, Unifrance  
Marcel Giacusa, Tim Webber, and the DGA  
Operations team  
Isabelle Giordano, Unifrance  
Clément Gonzales  
Carl Gottlieb, WGAW  
Grégoire Graesslin, Kinology  
Joan Graves, MPA  
Laurent Grégoire  
Johnny Hallyday

Marie-Jo Halty, French Consulate  
Doug Harlan, Hollywood Blonde  
Michel Hazanavicius, I'ARP  
Hannah Horner, Doc and film  
Pascale Hornus, StudioCanal  
Mark Horwitz, Laemme Theatres  
Marcus Hu, Strand Releasing  
Wei Hu  
Otar Iosseliani  
James Israel, Indiewire  
Ainhua Jauregui, Unifrance  
Carole Joly, Cinando  
Jamila Jones  
Vaihiria Kelley, Air Tahiti Nui  
Radia Kerroumi, Europacorp  
Christopher Keyser, WGAW  
Cédric Klapisch  
Randal Kleiser, DGA  
Christine Klipfel, French District  
Anna Khmelevskaya  
Laura Kinsman, Sunset Marquis Hotel  
and Villas  
John Kochman, Cohen Media Group  
Ziggy Kozlowski  
Robert Koehler  
Kora Kroep, Club Culinare  
Diane Kruger  
Diane Kurys  
Bruno Laclotte, Wine-street.com  
Philippe Lacheau  
Pascal Ladreyt, ELMA  
Greg Laemmle, Laemmle Theatres  
Nellie Lambert, Les Macarons Duverger  
Juliette Lange, LILA  
Tim Lanza, Cohen Films Collection  
Aurélien Laplace  
Arnaud Larrieu  
Jean-Marie Larrieu  
Colin Laubry  
Astrid Le Moine, French Consulate  
Peter Lefcourt, WGAW  
Eric Legendre, Variety  
Claude Lelouch  
Isabelle Leroux, Alliance Française  
de Los Angeles  
Bruno Lévy  
Marvin Levy, Dreamworks  
Cory Lidschin, Getty Images

Jean-Albert Lièvre  
Sharline Liu, WGAW  
Heloïse Loichemol, Wild Bunch  
Veronica Lopez, SCPR  
Richard Lorber, Kino Lorber  
Jim Lotta, Rossmore Property & Casualty  
Bakole Luntumbue, Air Tahiti Nui  
Lize Mackiewicz, Cohen Media Group  
Wade Major  
Marianne Maddalena  
Sanam Madjedi, Films Distribution  
Silvia Mahoney, Tix.com  
Yann Marchet, Ile-de-France Film Commission  
Jean-Bernard Marlin  
Philippe Martin  
Tristan Martin, SND Groupe M6  
Grégoire Melin, Kinology  
Kad Merad  
Klaus Messner, Sunset Marquis Hotel  
and Villas  
Alex Moaba, Dailymotion  
Adeline Monzier, Unifrance US Representative  
Yeva Mousiadis, Spotlight Cinema Networks  
Raphaël Nadjari  
Frédéric Nebout, Office de Tourisme Epernay  
Pierre Niney  
Christophe Offenstein  
François Ozon  
Jérôme Paillard, Marché du film  
Gary Palmucci, Kino Lorber  
Nick Panza, Air Tahiti Nui  
David Perrault  
Olivier Peyon  
Valérie Perrin  
Thomas Petit, Elle Driver  
Catherine Piot, TF1 International  
Pascal Plisson  
Fredell Pogodin  
Alice Pol  
Roman Polanski  
Jean-Baptiste Pouilloux  
Katell Quillévéré  
François Raffenaud  
Emmanuelle Remy, AATF-SC  
Mia Renaud, WIFI  
Gilles Renouard, Unifrance  
Olivier Riou  
Anne-Marie Rombourg-Caraco, Cinexport

Gary Rubin, Cohen Media Group  
 Tia Sackda, Les Films 13  
 Yannick SAILLET  
 Pierre Salvadori  
 Riad Sattouf  
 Ellen Schaffer, SND  
 Benoît Sauvage, Pathé International  
 Muriel Sauzay, Pathé International  
 Laurence Schonberg, Other Angle Pictures  
 Francois Scippa-Kohn, DistriB Films  
 Brian Sheehan, Variety  
 Henry Sheehan  
 Tomer Sisley  
 Laurence Schonberg, Other Angle Pictures  
 Elodie Sobczak, Wild Bunch  
 Jeff Stockwell, WGAW  
 Robin Swicord, WGAW  
 Betty Thomas, DGA  
 Romain Thomassin, Dailymotion  
 Serge Toubiana, Cinémathèque Française  
 Morgane Toulouse, Gaumont Classics  
 Anne-Dominique Toussaint  
 Justine Triet  
 Laura Truffaut  
 Alexandra Vallez, Filmair  
 Olivier-René Veillon, Ile de France Film Commission  
 Adiano Valerio  
 Rémi Vandenitte  
 Florian Vecchione  
 Amanda Victoria, St-Germain  
 Francois-Xavier Vives  
 Tia Webb, St-Germain  
 Matthew Weiner, WGAW/DGA  
 Wendy Wilimovsky, Alliance Française de Los Angeles  
 Jacki Williams-Jones, AATF-SC  
 Seymour Wishman, First Run Features  
 Francois Yon, Films Distribution  
 Paul Young, Paul M. Young Fine Wines  
 Augusto Zanollo

## MERCI!

TO ALL OUR VOLUNTEERS FOR THEIR INVALUABLE HELP IN MAKING COLCOA SUCH A SUCCESS.

*The Festival reserves the right to deny access to anyone for any behavior that may disturb the good progress of panels and screenings.*

FOR ALL INFORMATIONS AND BOOKING FOR TRAVEL, PLEASE CONTACT:

TOURIST OFFICE EPERNAY 'PAYS DE CHAMPAGNE' 00 33 (0)3 26 53 33 00 WWW.OT-EPERNAY.FR	PROTRAVEL INTERNATIONAL SUSAN BLEECHER 310-909-0353 WWW.PROTRAVELINC.COM/
--	--

## BECOME OUR FAN

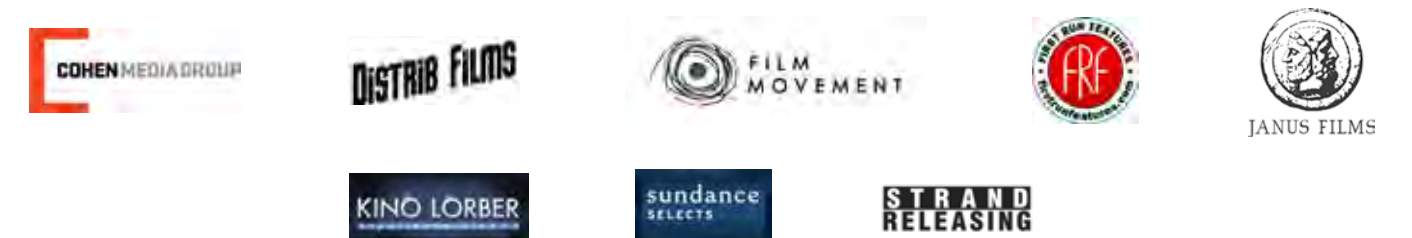


- DAILY FESTIVAL UPDATES: FREE MORNING RERUNS, LAST MINUTE INVITATIONS TO SCREENINGS, COLCOA AWARDS
- INFORMATION ON NEW FRENCH FILMS TO BE RELEASED IN THE U.S. THROUGHOUT THE YEAR
- TO JOIN US: VISIT COLCOA.ORG AND CLICK ON "FACEBOOK" OR "TWITTER"

### FRENCH INTERNATIONAL SALES COMPANIES



### U.S. DISTRIBUTORS



LOOKING FOR POST-PRODUCTION IN PARIS?

**TITRATVS**  
LES STUDIOS DE SAINT-OUEN

WE'VE SERVED THE MAJOR STUDIOS FOR 80 YEARS

POST-PRODUCTION AUDIO & VIDEO  
DIGITAL CINEMA PACKAGES  
MASTERING  
AUTHORING DVD / BLU-RAY

VERSIONING  
DUBBING  
ACCESSIBILITY

ITUNES  
GOOGLE PLAY  
VOD

A SECURED PLANT OF 38.000SQ FT  
LOCATED 20 MINS FROM CHARLES DE GAULLE AIRPORT AND THE CHAMPS ÉLYSÉES

contact@titratvs.com  
+ 33 (0) 1 49 45 40 00  
www.titratvs.com

PROUD DEVELOPER OF COLCOA.ORG





**3WPLANET**  
WEB & DESIGN  
FRENCH/AMERICAN BRIDGE

www.3wplanet.com  
email: contact@3wplanet.com  
skype: i3wplanet  
USA phone: +(1) 310 754-2323  
FR phone: +(33) 4 94.61.48.51

**PAUL M. YOUNG FINE WINES**  
IMPORTERS & DISTRIBUTORS

Sourcing fine wine from Vigneron throughout France  
Respecting the Terroir

Available at Fine Wine Shops and Restaurants  
in all of California

www.pywine.com tel 213.232.5199  
460 S. Spring St., Suite 316, Los Angeles, CA 90013-2030, U.S.A.

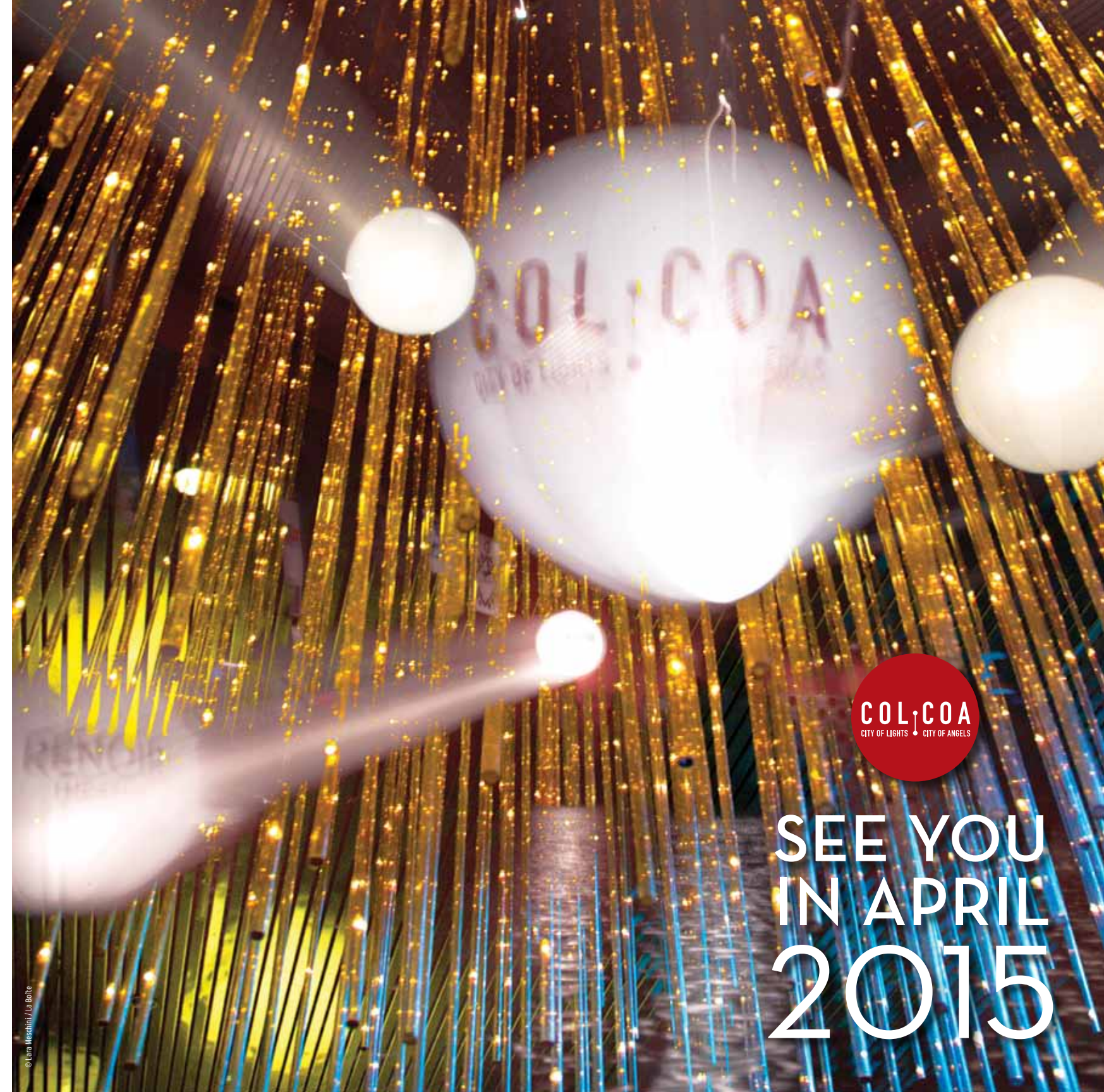
**Rosenthal**  
The Malibu Vineyard

*Visit our Tasting Room in Malibu*

Receive a 2-for-1 Wine Tasting on your next visit to our Tasting Room when you bring in this ad!

Open weekends 11 am to 8 pm • Wed through Friday 2 pm to 8 pm  
18741 PACIFIC COAST HIGHWAY • MALIBU, CA 90265 • 310.456.1392

**surfrider**  
Wines



SEE YOU  
IN APRIL  
2015

© Lara Meschini / La Boite

# SUNSET MARQUIS

HOTEL · RESTAURANT · SPA



**NIGHTBIRD**  
RECORDING STUDIOS

**cavatina**  
RESTAURANT

**MORRISON HOTEL**  
MUSIC · FINE ART · SPORTS  
SUNSET MARQUIS  
WEST HOLLYWOOD, CALIFORNIA

UNIQUE. EVEN BY HOLLYWOOD STANDARDS.®

HOTEL: 310.657.1333 • 1200 ALTA LOMA ROAD, WEST HOLLYWOOD, CALIFORNIA 90069 • SUNSETMARQUIS.COM

## OFFICIAL SPONSORS

**AirTahitiNui**



**Dailymotion**

**TV5MONDE**

## PREMIER SPONSORS

**airstar**

**KPCC 89.3**  
Southern California Public Radio



**Los Angeles Times**  
latimes.com

## MAJOR SPONSORS

**Club Culinare**  
of southern californica

**elma**

**Gayot**  
The Guide to the Good Life

**Indiewire**

**LA WEEKLY**

**SUNSET MARQUIS**  
HOTEL · RESTAURANT · SPA

**TITRATVS**  
LES STUDIOS  
DE SAINT-CIEN

**VARIETY**

## PLATINUM SPONSORS

**af**  
Alliance Française  
California - Los Angeles

**LV**  
CHAMPAGNE DE L'ARGENTAIRE  
YANDEES - FRANCE

**CINANDO**  
MUSIC · FILM · ARTS

**ILE DE FRANCE**  
FILM COMMISSION

**EST 1888**  
**LAEMMLE**

**Duverger**

**MARCHÉ DU FILM**  
FESTIVAL DE CANNES

**OFFICE DE TOURISME**  
EPERNAY  
LEADER DES COGNACIERS

**ST-GERMAIN**

**under the milky way**

## SUPPORTING SPONSORS

**FRENCH DISTRICT**

**GRAEF WINES**

**HOLLYWOOD**  
**BLONDE**

**Hollywood Wine**



**The Organic**  
Cellar

**PAUL M. YOUNG FINE WINES**  
IMPORTERS & DISTRIBUTORS

**Rosenthal**  
The Italian Food

**surfrider**  
Wines

**tix**

**Wine-street.com**  
Drive your own wine experience...



**MONDAY 4.21** *Opening Night*

**TRUFFAUT  
THEATRE**

**RENOIR  
THEATRE**

7:30 pm

**WE LOVE YOU, YOU BASTARD**

**SATURDAY 4.26**

**SUNDAY 4.27**

9:30 am

**MORNING RERUNS**

9 am

**MORNING RERUNS**

11:00 > 12:30 pm  
COLCOA CLASSICS / RESTORED  
**BEAUTY AND THE BEAST**

11:00 > 12:50 pm  
**TURNING TIDE**

11:30 > 1:05 pm  
French NeWave 2.0  
**AGE OF PANIC**

11:15 > 1:15 pm  
**SHORT FILM  
COMPETITION / PART 1**

1:15 > 3:30 pm  
*Opening Night film rerun*  
**WE LOVE YOU,  
YOU BASTARD**

1:30 > 3 pm  
**BABYSITTING**

1:30 > 3 pm  
French NeWave 2.0  
**VANDAL**

1:45 > 3:15 pm  
COLCOA.DOC  
**ON THE WAY TO SCHOOL**

4:00 > 6:00 pm  
French NeWave 2.0  
**SUZANNE**

DGA LOBBY  
3:30 > 4:30 pm  
**18<sup>th</sup> ANNIVERSARY  
COFFEE BREAK & 18 FT CAKE!**

4:45 > 6:45 pm  
**SUPERCHONDRIAC**

4:15 > 6:15 pm  
**SHORT FILM  
COMPETITION / PART 2**

6:30 > 7:15 pm  
**HAPPY HOUR TALKS**  
> FOCUS ON PRODUCER B. LEVY <

4:45 > 6:20 pm  
COMPETITION CLOSING FILM  
**QUANTUM LOVE**

7:45 > 9:45 pm  
French NeWave 2.0  
**ABUSE OF WEAKNESS**

8:30 > 10:15 pm  
**ME, MYSELF AND MOM**

10:20  
AFTER 10 / French NeWave 2.0  
**JACKY IN THE KINGDOM  
OF WOMEN**

**TUESDAY 4.22**

**WEDNESDAY 4.23**

**THURSDAY 4.24**

**FRIDAY 4.25**

10 am  
**COLCOA HIGH SCHOOL**

10 am  
**COLCOA HIGH SCHOOL**

10 am  
**COLCOA HIGH SCHOOL**

10 am  
**COLCOA HIGH SCHOOL**

11 am  
**MORNING RERUNS**

11 am  
**MORNING RERUNS**

11 am  
**MORNING RERUNS**

1:45 > 3:45 pm  
COLCOA CLASSICS / RESTORED  
**PURPLE NOON**

2:00 > 3:50 pm  
COLCOA CLASSICS / RESTORED  
**FAVORITES OF THE MOON**

1:30 > 3:45 pm  
CLASSICS > FOCUS C. KLAPISCH  
**L'AUBERGE ESPAGNOLE**

1:30 > 3:40 pm  
CLASSICS > HOMAGE F. TRUFFAUT  
**THE MAN WHO  
LOVED WOMEN**

1 pm  
**MASTER CLASS**  
WITH KATELL QUILLEVERE

1 pm  
**MASTER CLASS**  
WITH CLAUDE LELOUCH

4 pm  
**HAPPY HOUR TALKS**  
MEET THE DELEGATION

4 pm  
**HAPPY HOUR TALKS**  
FOREIGN FILMS ON DIGITAL

4 pm  
**HAPPY HOUR TALKS**  
> FOCUS ON CEDRIC KLAPISCH <

3:45 pm  
**HAPPY HOUR TALKS**  
THE WORLD OF FRANÇOIS TRUFFAUT

5:30 > 7:05 pm  
COLCOA.DOC  
**FLORE**

5:30 > 7:10 pm  
COLCOA.DOC  
WORLD CINEMA PROD. BY FRANCE  
**STOP-OVER**

5:30 > 7:15 pm  
COLCOA.DOC  
**HOW I CAME TO  
HATE MATH**

5:30 > 7:10 pm  
FILM NOIR SERIES  
**OUR HEROES DIED  
TONIGHT**

5:30 > 7:15 pm  
**BLIND DATE WITH  
A NEW FRENCH FILM**

6:00 > 7:35 pm  
**UNDER THE PINES**

5:45 > 7:50 pm  
18<sup>th</sup> ANNIVERSARY SCREENING  
**ONE OF A KIND**

5:45 > 7:15 pm  
**9-MONTH STRETCH**

7:30 > 9:35 pm  
**FOR A WOMAN**

7:45 > 9:35 pm  
WORLD CINEMA PROD. BY FRANCE  
**THE ROOFTOPS**

8:00 > 9:45 pm  
**YOUNG AND BEAUTIFUL**

7:30 > 9:50 pm  
FILM NOIR SERIES  
**THE LAST DIAMOND**

8:00 > 11:30 pm  
**MARIUS + FANNY**

8:30 > 10:45 pm  
**NOT MY TYPE**

8:30 > 10:50 pm  
> FOCUS ON CEDRIC KLAPISCH <  
**CHINESE PUZZLE**

8:30 > 10:30 pm  
**VENUS IN FUR**

10:30  
AFTER 10  
**PAULETTE**

10:00 • AFTER 10  
WORLD CINEMA PROD. BY FRANCE  
**A STRANGE COURSE  
OF EVENTS**

10:15  
AFTER 10  
**TRAPPED**

10:15  
AFTER 10 / FILM NOIR SERIES  
**LOVE IS  
A PERFECT CRIME**

**MONDAY 4.28**

2:00 > 4:40 pm  
CLASSICS > HOMAGE P. CHEREAU  
**QUEEN MARGOT**

3:30 > 4:55 pm  
COLCOA CLASSICS / RESTORED  
**THE MURDERER LIVES  
AT NUMER 21**

5:30 > 7:15 pm  
**AWARD SCREENING 1**

5:30 > 7:15 pm  
**AWARD SCREENING 2**

7:45 pm  
FESTIVAL CLOSING FILM  
**MEA CULPA**

7:45 pm  
FESTIVAL CLOSING FILM  
**IN THE YARD**

**NOTE:** SOME EVENING & SATURDAY SCREENINGS OVERLAP. CHECK TIMING ABOVE – NO ENTRY AFTER THE FEATURE HAS STARTED  
ALL FILMS SCREENED AT THE DIRECTORS GUILD OF AMERICA THEATRE COMPLEX, LOS ANGELES