



A WEEK OF  
FRENCH FILM  
PREMIERES  
IN HOLLYWOOD  
  
APRIL 21-28, 2014

FOR IMMEDIATE RELEASE

**THE FRANCO-AMERICAN CULTURAL FUND ANNOUNCES LINE-UP FOR THE 18th ANNUAL CITY OF LIGHTS, CITY OF ANGELS (COLCOA) A WEEK OF FRENCH FILM PREMIERES IN HOLLYWOOD**

**LOS ANGELES, CA, April 1, 2014** –The Franco-American Cultural Fund (FACF) today announced the program for the 18th Annual City of Lights, City of Angels (COLCOA) film festival that will run April 21-28 at the Directors Guild of America in Los Angeles. The festival will present 41 features, including three International Premieres, 17 North American or U.S. Premieres, 16 West Coast Premieres - and 20 new shorts.

“COLCOA has become not only a showcase but a brand to promote French films in the US. Diversity remains the main feature of this 18<sup>th</sup> exclusive competition as it reflects the large spectrum of French creativity, and also because American tastes for foreign films are actually quite varied,” stated François Truffaut, COLCOA Executive Producer and Artistic Director.

COLCOA will open on April 21<sup>st</sup> with the North American Premiere of ***We Love You, You Bastard***, the new film directed by Oscar-winner Claude Lelouch, co-written by Lelouch and Valérie Perrin, and starring Johnny Hallyday, Sandrine Bonnaire and Eddy Mitchell. The film is coming to French screens this week (April 2<sup>nd</sup>).

The festival will close on Monday, April 28<sup>th</sup> with the premieres of two anticipated films, announced the day of the opening.

The last film in competition on Sunday, April 27<sup>th</sup> will be the North American Premiere, three days after its French release, of ***Quantum Love***, a romance written and directed by Lisa Azuelos, starring Sophie Marceau and François Cluzet.

Two films will have an exclusive presentation at COLCOA, just one week before their French Release: The new romance, ***Not My Type***, written and directed by Lucas Belvaux and starring Emilie Dequenne, and ***The Last Diamond***, a heist movie co-written and directed by Eric Barbier, featuring Oscar-nominee Bérénice Bejo and Yvan Attal.

Another film presented at COLCOA, just after its French opening on April 16<sup>th</sup>, is ***Babysitting***, the much anticipated found-footage style comedy from co-director Nicolas Benamou and actor/co-writer/co-director Philippe Lacheau. It will conclude a series of fresh, dark comedies notably the farcical ***Jacky in the Kingdom of Women***, written and directed by Riad Sattouf, starring Charlotte Gainsbourg; ***Me, Myself and Mom***, the ten César-nominated and five César-awarded comedy, including Best Film, Best Adapted Screenplay and Best Actor, written and directed by

Guillaume Gallienne; and **Paulette** (with Cohen Media Group) co-written and directed by Jérôme Enrico, starring the late Bernadette Lafont.

The comedy line-up will be completed with two recent French hits: **9-Month Stretch**, written and directed by Albert Dupontel, starring Dupontel and Sandrine Kiberlain; and the North American Premiere of writer/director/actor Dany Boon's new film, **Superchondriac**, starring Dany Boon, Kad Merad and Alice Pol.

In addition to the twenty new French shorts in competition for the COLCOA Short Film Awards, a large part of the COLCOA program is dedicated to a new generation of talent, including writer/directors Katell Quillévéré (**Suzanne**), Héliel Cisterne (**Vandal**), Justine Triet (**Age of Panic**), David Perrault (**Our Heroes Died Tonight**), Yannick SAILLET (**Trapped**), François-Xavier Vives (**Under the Pines**), and Christophe Offenstein (**Turning Tide**). Most of them will be in competition for the COLCOA First Film Feature Award.

With Claude Lelouch, several other veterans and established writer/directors will see their films compete for the 2014 COLCOA Awards: Oscar-winner Roman Polanski (**Venus in Fur** – with Sundance Selects), Cédric Klapisch (**Chinese Puzzle** – Focus on a Filmmaker with Cohen Media Group), Catherine Breillat (**Abuse of Weakness** – with Strand Releasing), François Ozon (**Young & Beautiful** – Sundance Selects), Diane Kurys (**For a Woman** – with Film Movement), Daniel Auteuil (**Marius, Fanny** – with Kino Lorber), François Dupeyron (**One of a Kind** – COLCOA 18<sup>th</sup> Anniversary screening), Arnaud & Jean-Marie Larieu (**Love is the Perfect Crime**) and Merzak Allouache (**The Rooftops**).

The Rooftops will be part of the World Cinema Produced by France Series on April 23<sup>rd</sup>, along with the U.S. Premiere of **A Strange Course of Events**, co-written with Geoffroy Grison and directed by Raphaël Nadjari (with Kino Lorber). **Stop-Over**, the acclaimed documentary written and directed by Kaveh Bakhtiari, will complete the series.

Stop-Over will join three other documentaries vying for the COLCOA Best Documentary Award, including the 2014 César winner for Best Documentary: **On The Way to School**, co-written by Marie-Claire Javoy and Pascal Plisson, and directed by Plisson.

All other COLCOA series are back in 2014: for the first time **COLCOA Classics Series** will run until the last day of the festival with two additional free screenings (April 28) and will include an homage to Oscar-nominee writer/director François Truffaut on April 25 (panel and presentation of **The Man Who Loved Women**); the **After 10 Series** (April 22-26); the **Happy Hour Talk Series** in association with Variety (April 22-26); the **Film Noir Series** (Friday, April 25), the **French NeWave 2.0 Series** in association with Indiewire (Saturday, April 26); the **Short Film Competition** (Sunday, April 27); The **Focus on a Filmmaker** (Cédric Klapisch: Thursday, April 24), and the **Focus on a Producer** (Bruno Levy: Saturday, April 26).

The COLCOA Educational Program will offer four High School Screenings to 2,200 American students (April 22-25) and two Master Classes with Katell Quillévéré (April 22) and Claude Lelouch (April 23), in association with ELMA (European Languages and Movies in America).

For the 7<sup>th</sup> year, the Los Angeles Film Critics Association will partner with COLCOA for the COLCOA Critics Awards. The complete recipients' list of the 2014 Awards - including the U.S. distributor winner of the COLCOA Coming Soon Award, presented in association with KPCC - will be announced on stage on Monday, April 28<sup>th</sup> during the closing night.

City of Lights, City of Angels is funded by the FACF, a unique partnership of the Directors Guild of America, the Motion Picture Association, France's Society of Authors, Composers and Publishers of Music, and the Writers Guild of America, West with the vital support of L'ARP (France's Association of Authors, Directors and Producers), the CNC, the Los Angeles Film and TV Office of the French Embassy, and Unifrance Films.

COLCOA is sponsored by Air Tahiti Nui, Dailymotion, TV5MONDE (Official Sponsors); Airstar, La Boîte, Los Angeles Times, KPCC 89.3 (Premier Sponsors); Club Culinaire of Southern California, ELMA, Gayot.com, Indiewire, LA Weekly, Sunset Marquis, TITRATVS, Variety (Major Sponsors); Alliance Française de Los Angeles, Champagne de L'Argentine, Cinando, Ile de France Film Commission, Laemmle Theatres, Les Macarons Duverger, Marché du Film, Office de Tourisme Epernay, St-Germain, Under The Milky Way (Platinum Sponsors); and, French District, Graef Wines, Hollywood Blonde, Hollywood & Wine, LILA, Paul M. Young Fine Wines, Rosenthal The Malibu Estate, The Organic Cellar, Tix, Wine-street.com (Supporting Sponsors).

All screenings are in French with English subtitles except in the case of the family-oriented animated films, dubbed in English. Tickets are available for advance purchase online at [www.colcoa.org](http://www.colcoa.org) and onsite at the Directors Guild of America, 7920 Sunset Boulevard, Los Angeles CA 90046 (cash or checks only). Please visit [www.colcoa.org](http://www.colcoa.org) for box office hours. Ticket prices are \$11 for adults; \$8 tickets for seniors (62+), disabled, and members of American Cinematheque, ASC, ICG, Film Independent, Cine Family, SAG or Women in Film; \$3 for students and under 21. Tickets are complimentary for DGA and WGAW guild members. *The Happy Hour Talks* are free on a first come, first served basis.

For film and press information, including hi-res photos, log onto [www.colcoa.org](http://www.colcoa.org). For public information, call (310) 289-5346.

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## COLCOA 2014 FILM NOTES

### FILM NOTES – in chronological order

MONDAY 4/21

**WE LOVE YOU, YOU BASTARD / Salaud, on t'aime**  
RENOIR & TRUFFAUT THEATERS – 7:30 PM

**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

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.

TUESDAY 4/22

**PURPLE NOON / *Plein Soleil*** - RENOIR THEATRE - 1:45 PM

**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

**U.S. 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 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.

**FLORE / Flore, route de la Mer - TRUFFAUT THEATRE - 5:30 PM**

**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

**U.S. Distributor:** Distrib Films  
**U.S. Release:** October 2014

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.

**FOR A WOMAN / Pour une femme** - TRUFFAUT THEATRE - 7:30 PM

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

**Directed by:** Diane Kurys  
**Written 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  
**U.S. Distributor:** Film Movement  
**U.S. release date:** May 2, 2014

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 postwar 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 Cassanova* (1976). Her 1987 film, *A Man In Love*, was nominated for the Palme d'Or.

### **MARIUS + FANNY (Double Feature Presentation)**

RENOIR THEATRE – 8:00 PM

#### **US Premiere • Drama, Romance • France, 2013**

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

**Directed by:** Daniel Auteuil

**Written 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

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. 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 oeuvre 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.

**PAULETTE - TRUFFAUT THEATRE - 10:30 PM**

**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

**U.S. Distributor:** Cohen Media Group • Cohenmedia.net

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.

WEDNESDAY 4/23

**FAVORITES OF THE MOON / Les Favoris de la lune**

RENOIR THEATRE – 2:00 PM

**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

**U.S. Distributor:** Cohen Media Group • Cohenmedia.net

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

Awarded the Special Jury Prize at the 41<sup>st</sup> 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 18<sup>th</sup> century Limoges china, and a 19<sup>th</sup> 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.

**STOP-OVER / L'Escale** - TRUFFAUT THEATRE - 5:30 PM

**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 Tourrès, 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

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.

**UNDER THE PINES / Landes** - RENOIR THEATRE - 6:00 PM

**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

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 Arnaudin, who documented the local shepherd culture that was dying out at the end of the 19<sup>th</sup> 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.

**THE ROOFTOPS / Les Terrasses** - TRUFFAUT THEATRE - 7:45 PM

**North American Premiere • Drama • France, Algeria, 2014**

DCP • 1.85 • Digital • Color • 92 min

**Directed by:** Merzak Allouache

**Written 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

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.

**NOT MY TYPE / Pas Son Genre** - RENOIR THEATRE - 8:30 PM

**North American Premiere • Romance • France, Belgium 2014**

DCP • 2.35 • Dolby 5.1 • Color • 111 min

**Directed by:** Lucas Belvaux

**Written by:** Lucas Belvaux after 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.

**A STRANGE COURSE OF EVENTS / Le Cours étrange des choses**

TRUFFAUT THEATRE - 10:00 PM

**North American Premiere • Drama • France, Israel, 2013**

DCP • 1.85 • Dolby 5.1 • Color • 98 min

**Directed by:** Raphaël Nadjari

**Written by:** Raphaël Nadjari, 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 Gorenberg

**International Sales:** mk2 • mk2pro.com

**U.S. Distributor:** Kino Lorber

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 Nadjari** 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, Nadjari 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, Nadjari'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.

THURSDAY 4/24

**L'AUBERGE ESPAGNOLE - TRUFFAUT THEATRE - 1:30 PM**

**Comedy/Drama • France, 2002**

35 mm • 1.85 • Dolby DTS • Color • 122 min

**Directed by:** Cédric Klapisch

**Written by:** Cédric Klapisch

**Cinematography:** Dominique Colin  
**Film Editing:** Francine Sandberg  
**Original Score:** Loïk Dury  
**Produced by:** Bruno Levy (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  
**U.S. Distributor:** Fox Searchlight Pictures

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 coeds 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 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).

**HOW I CAME TO HATE MATH / Comment j'ai détesté les maths**  
TRUFFAUT THEATRE - 5:30 PM

**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

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*.

**ONE OF A KIND / Mon âme par toi guérie** - RENOIR THEATRE - 5:45 PM

**Los Angeles Premiere • Drama • France, 2013**

DCP • 2.35 • Dolby 5.1 • Color • 123 min

**Directed by:** François Dupeyron

**Written 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

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.

**YOUNG AND BEAUTIFUL / Jeune et Jolie** - TRUFFAUT THEATRE – 8:00 PM

**West Coast Premiere • Drama • France, 2013**

DCP • 1.85 • Dolby SRD • Color • 95 min

**Directed by:** François Ozon

**Written 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  
**U.S. Distributor:** Sundance Selects • ifcfilms.com  
**U.S. Release:** April 25, 2014

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, 21<sup>st</sup> 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.

**CHINESE PUZZLE / Casse-tête chinois - RENOIR THEATRE - 8:30 PM**

**West Coast Premiere • Comedy • France 2013**  
DCP • 1:85 • Dolby 5.1 • Color • 114 min

**Directed by:** Cédric Klapisch  
**Written 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  
**U.S. Distributor:** Cohen Media Group • cohenmedia.net  
**U.S. release date:** May 17, 2014

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.

**TRAPPED / Piégé** - TRUFFAUT THEATRE - 10:15 PM

**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

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 SAILLET** wanted a shooting style that would bring a first-person immediacy to match his suspenseful story. SAILLET’s experience shooting hundreds of music videos over his career proved invaluable. Eschewing the big budget studio approach, SAILLET 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**, SAILLET 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.

FRIDAY 4/25



**THE MAN WHO LOVED WOMEN / L'homme qui aimait les femmes**  
RENOIR THEATRE - 1:30 PM

**Dramatic comedy • France, 1977**  
DCP • 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 (Bertr and 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  
**U.S. 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 Clouot called the film, “an inventory of spare parts exhibiting broads 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.

*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 1950's 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* (1949), *Jules and Jim* (1962), *Day for Night* (1973), and *The Last Metro* (1980). A panel celebrating Francois Truffaut, who passed away 30 years ago, will follow this special and rare screening of *The Man Who Loved Women* at COLCOA.

**OUR HEROES DIED TONIGHT / Nos héros sont morts ce soir**  
TRUFFAUT THEATRE - 5:30 PM

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

**Directed by:** David Perrault  
**Written 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

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 mythos. 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*.

**9-MONTH STRETCH / 9 mois ferme** - RENOIR THEATRE - 5:45 PM

**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)

**Coproduced by:** Wild Bunch, France 2 Cinéma, Cinéfrance 1888

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

**International Sales:** Elle Driver

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.

**THE LAST DIAMOND / *Le Dernier Diamant*** - TRUFFAUT THEATRE - 7:30 PM

**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, co-written with Nam and Marie Eynard, will premiere at COLCOA before its French release.

**VENUS IN FUR / *La Vénus à la Fourrure*** - RENOIR THEATRE - 8:30 PM

**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  
**U.S. Distributor:** Sundance Selects • ifcfilms.com  
**U.S. Release date:**

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 co-writer David Ives' 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.

**LOVE IS A PERFECT CRIME / L'Amour est un crime parfait**  
TRUFFAUT THEATRE - 10:15 PM

**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 Amalric (Marc), Karin Viard (Marianne), Maiwenn (Anna), Sara Forrestier (Annie)

**International Sales:** Gaumont

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 Amalric

(*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.

SATURDAY 4/26

**BEAUTY AND THE BEAST / La Belle et la bête** (Cocteau's version)  
RENOIR THEATRE - 11:00 AM

**West Coast Premiere (Restored version) • Fantasy/Drama • France, 1946**  
DCP • 1:37 • Mono • B&W • 96 min

**Directed by:** Jean Cocteau

**Written 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

**U.S. Distributor:** Janus Films

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's 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.

**AGE OF PANIC / La Bataille de Solférino**

TRUFFAUT THEATRE - 11:30 PM

**West Coast Premiere • Comedy, Drama • France, 2013**

DCP • 1.85 • Dolby 5.1 • Color • 94 min

**Directed by:** Justine Triet

**Written by:** Justine Triet

**Cinematography:** Tom Harari

**Film Editing:** Damien Maestraggi

**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

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.

**VANDAL** - TRUFFAUT THEATRE - 1:30 PM

**US Premiere • Drama • France, 2013**

DCP • 1.85 • Dolby digital • Color • 84 min

**Directed by:** Hélier Cisterne

**Written by:** Katell Quillévéré, Gilles Taurand, Nicolas Journet, Hélier 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 Lecerc (Elodie), Emile Berling (Thomas), Jean-Marc Barr (Paul, l'oncle), Brigitte Sy (Christine, la tante)

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

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 **Héliier 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 Quillévére, 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**.

**SUZANNE** - TRUFFAUT THEATRE - 4:00 PM

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

**Directed by:** Katell Quillévére

**Written by:** Mariette Désert, Katell Quillévére

**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)

**U.S. Distributor:** First Run Features • [firstrunfeatures.com](http://firstrunfeatures.com)

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 Quillévére**, 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, Quillévére's films turn a lyrical eye toward the consequences of separation, loss, and abandonment. In a recent interview, Quillévére 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*.

**SUPERCHONDRIAC / Supercondriaque** - RENOIR THEATRE - 4:45 PM

**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

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. Zvenska has stayed by his side, mostly out of sheer exhaustion. Zvenska, 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.

**Superchondriac**, 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. **Superchondriac**, 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.

#### **ABUSE OF WEAKNESS / Abus de faiblesse**

TRUFFAUT THEATRE - 7:45 PM

#### **West Coast Premiere • Drama • France, 2014**

DCP • Scope 2.35 • Dolby 5.1 • Color • 104 min

**Directed by:** Catherine Breillat

**Written 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 (Maud Schoenberg), Koolhaas Haass (Vilko Piran), Laurence Ursino (Andy), Christophe Sermet (Ezzé), Ronald Leclercq (Gino).

**International Sales:** Rezo Film • rezofilms.com

**U.S. Distributor:** Strand Releasing • strandreleasing.com



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."

**ME, MYSELF AND MOM / Les Garçons et Guillaume, à table!**  
RENOIR THEATRE - 8:30 PM

**West Coast Premiere • Comedy • France, 2013**

DCP • 2.35 • Dolby 5.1 • Color • 85 min

**Written and Directed by:** Guillaume Gallienne

**Cinematography:** Glynn Speeckaert

**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

After claiming several prestigious prizes, including the Art Cinema Award at Cannes' Director's 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 a 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.

**JACKY IN THE KINGDOM OF WOMEN / Jacky au royaume des filles**  
TRUFFAUT THEATRE - 10:20 PM

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

**Directed by:** Riad Sattouf

**Written 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 (Julin)

**International Sales:** Pathé Distribution

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. That man is 20 year old Jacky, and that fabled world is the Republic of Bubunne, a totalitarian matriarchy where men, wearing chadors and bejeweled dog collars, are relegated to lives of domestic servitude. Like all members of Bubunne's downtrodden sex, Jacky dreams of marrying up. All the way up. He's got his sights set on the Colonel, daughter of the supreme leader. But if he is ever going to make beautiful daughters with her, he first has to finagle his way into the Presidential Ball. With a memorable cameo by *The Artist* filmmaker Michel Hazanavicius playing a prostitute/rebel commander, this brilliant, incisive political satire unspools like a fairytale gone cruelly and hilariously berserk.

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.

SUNDAY 4/27

**TURNING TIDE / En Solitaire** - RENOIR THEATRE – 11:00 AM

**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

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.

**BABYSITTING** - RENOIR THEATRE – 1:30 PM

**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 *Toys*, 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.

**ON THE WAY TO SCHOOL / Sur le chemin de l'école**  
TRUFFAUT THEATRE - 1:45 PM

**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  
**U.S. Distributor:** Distrib Films • [distribfilms.com](http://distribfilms.com)  
**U.S. Release date:** September 2014

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 tweeners 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.

**QUANTUM LOVE / Une Rencontre** - RENOIR THEATRE - 4:45 PM

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

**Directed by:** Lisa Azuelos

**Written 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 Alessandrini, 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.

MONDAY 4/28

**QUEEN MARGOT / La Reine Margot** - RENOIR THEATRE - 2:00 PM

**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, after 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

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

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 16<sup>th</sup> 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.

**THE MURDERER LIVES AT NUMBER 21/ *L'Assassin habite au 21* TRUFFAUT THEATRE – 3:30 PM**

**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, after 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

**U.S. Distributor:** Janus Films

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.