

The poster features a vibrant background of blue water ripples and tropical foliage. A large yellow sun is partially visible on the left. A red circle contains the year '2015'. The festival name 'COLCOA' is prominently displayed in a large, bold, black font, with 'FRENCH FILM FESTIVAL' in a smaller font below it, separated by a thin horizontal line. A white banner at the bottom contains the text '9 DAYS OF PREMIERES IN HOLLYWOOD' in black, and 'APRIL 20-28' in yellow below it.

2015

COLCOA

FRENCH FILM FESTIVAL

9 DAYS OF PREMIERES IN HOLLYWOOD

APRIL 20-28

TAHITI LOS ANGELES PARIS TOKYO AUCKLAND SYDNEY



On Air Tahiti Nui,
“dream sequence”
takes on new meaning.

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

Fly from LA to Paris and save 10% with booking code: COLCOA15US.
Book online at airtahitinui.com



The Franco-American Cultural Fund

A partnership of:

- The Directors Guild of America
- The Motion Picture Association
- The French Society for Authors, Composers and Music Publishers
- The Writers Guild of America, West

PRESENTS

9 DAYS OF FRENCH FILM PREMIERES IN HOLLYWOOD

APRIL 20 - 28, 2015

With the support of:

- L'ARP
- Le CNC
- The Los Angeles Film and TV Office of The French Embassy
- TV France International
- Unifrance

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check out our new look!
www.dailymotion.com

COLCOA – WHERE FRENCH FILMS SHINE

Welcome to COLCOA 2015. In 2016, we will celebrate our 20th anniversary... but if we look at this year's program, celebrations have already commenced with four major innovations: first, a new logo and a new name! COLCOA City of Lights, City of Angels has officially become **COLCOA French Film Festival**. Second, an additional day of (free) screenings - COLCOA is now a nine-day event with six reruns offered to our still-growing audience on Tuesday, April 28 - consequently, the COLCOA competition will close on Monday, April 27, with a first-time reception offered to all ticket holders for evening screenings. Third, part of our Short Films selection will be available in the United States on TV5 Monde USA's *Cinema On Demand*.

But, the most spectacular change is the introduction of a competition dedicated to films and series made for television. COLCOA is certainly one of the first festivals in the world to mix and showcase in such a visible way both cinema and television. Our first goal is to point out the creativity of French television production. Not only do we want to respond to the evolution of the market, the industry, and viewers' habits, but also to address the fact that American directors, writers, producers, and now distributors, who are an important part of our audience, are involved in both fields.

For this inaugural year, three series and mini-series, as well as four TV movies, will be shown for the first time

in the U.S., in association with our partners TV France International and TitraTVS, with the strong support of the French Film and TV office of the Consulate in Los Angeles. These seven programs will compete for the first COLCOA Audience TV Award.

The 2015 COLCOA line-up has reached a record of 68 films, including 20 shorts, 61 films or series in competition, and 44 U.S., North American, International, or World Premieres. At least 21,000 admissions are expected for a program of 121 screenings and panels, making COLCOA, according to several criteria, the largest event in the world dedicated to French films.

COLCOA continues to support a new generation of foreign film viewers and we will welcome our 15,000th student at the festival, in association with ELMA (European Language & Movies in America).

More than ever, this 2015 line-up shows how films and the stories behind them can focus on real topics and make us understand the world, or, on the contrary, help us escape a sometimes dramatic reality, for a few special hours.

Again, together with our founder, the Franco-American Cultural Fund, (the DGA, the MPA, la SACEM, and the WGA West), our supporters and our 39 sponsors (a new record!), we are delighted to welcome you to COLCOA, *where French films shine...*

Francois Truffart
Executive Producer & Artistic Director

COLCOA 2015 is dedicated to Jean-Louis Tournier, former president of la SACEM and one of the founders of COLCOA, who passed away this March, and to the victims of the terrorist attacks in Paris and all artists who fight for creative freedom everywhere in the world.

THE FRANCO-AMERICAN CULTURAL FUND



MISSION

The Franco-American Cultural Fund (FACF) is a 20-year collaboration amongst the French Authors, Composers and Publishers' organization (Sacem) and the two American guilds and industry association representing the creators of film and television shows: the Directors Guild of America (DGA), the Motion Picture Association (MPA), and the Writers Guild of America, West (WGAW).

Created in March 1996 and financed by French Private Copy levy funds, this unique partnership was designed as a true cultural exchange with a common Cultural Fund and a shared goal of promoting cultural exchange. Its mission is to promote cinematographic creation and restoration on both sides of the Atlantic, to encourage young writers and filmmakers, and to promote dialogue among film, and now television professionals from both countries. The Franco-American Cultural Fund is currently chaired by Jean-Noël Tronc, Sacem CEO, and its Honorary President is Director Costa-Gavras, President of the Cinémathèque française.

FRANCO-AMERICAN CULTURAL FUND

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

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DGA:
Kathy Garnezy
Libby Buchanan

MPA:
Debi Bois
Olivier Dock

WGAW:
Charles B. Slocum
Tiffany L. Slater

MAIN ACTIONS

COLCOA FRENCH FILM FESTIVAL 9 DAYS OF PREMIERES IN HOLLYWOOD

Founded and organized by the Franco-American Cultural Fund, COLCOA has become the leading French Film Festival in the U.S. with the participation of the ARP (France's Association of Authors, Directors and Producers), the French Embassy's Los Angeles Film & TV Office, and Unifrance.

This festival showcases the most representative spectrum of French film industry productions. In 2015, for its 19th edition, COLCOA will include screenings of French films made for television. Cinema professionals are the primary audience for this event: directors, screenwriters, and producers, together with agents and distributors. In 2014, over 20,000 people attended screenings.

PARTNERSHIPS WITH THE DEAUVILLE AMERICAN FILM FESTIVAL, ARP, AND THE FACE

Since 2009, the FACF has funded the MICHEL D'ORNANO AWARD for first-time French feature films at the Deauville American Film festival in France. The winning film is shown during the Deauville American Film festival. *Elle l'adore*, written and directed by Jeanne Herry, received the award in 2014.

The Franco-American Cultural Fund is a partner of the ARP Film Forum, which aims to exchange information and define common objectives for Authors-Directors-Producers from all European countries.

The Fund supports TOURNEES FESTIVAL, which brings French films to American university campuses, at the initiative of the FACE (French American Cultural Exchange) Foundation.

RESTORATION AND PROMOTION OF FRENCH AND AMERICAN CINEMATOGRAPHIC HERITAGE

Since 2006, the Franco-American Cultural Fund has been working with the Cinémathèque française and Martin Scorsese's The Film Foundation to restore, preserve, and promote French and American cinema.



THE DIRECTORS GUILD OF AMERICA (DGA)

Representing nearly 16,000 directors and members of the directorial team in the United States and abroad, the DGA seeks to protect and advance directors' creative and economic rights and preserve their artistic freedom. DGA members' creative work is represented in feature film, television, commercials, documentaries, news, sports, new media and other audiovisual media

Paris Barclay, President



THE MOTION PICTURE ASSOCIATION (MPA)

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

Christopher J. Dodd,
Chairman and CEO



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

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

Jean-Noël Tronc, CEO



THE WRITERS GUILD OF AMERICA, WEST (WGAW)

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

Christopher Keyser, President

WITH THE SUPPORT OF:



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

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

Michel Hazanavicius, President



FILM & TV OFFICE OF THE FRENCH EMBASSY IN LOS ANGELES

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

Adrien Sarre, Executive Director

uniFrance

UNIFRANCE

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

Jean-Paul Salomé, President

Club Culinare of Southern California

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

Victor Boroda – Sofitel LA

Keizo Ishiba – K-Zo

Josie LeBalch – Josie Restaurant

Agnes Martineau – French Market Cafe

Bruno Morin – Bistro de la Gare

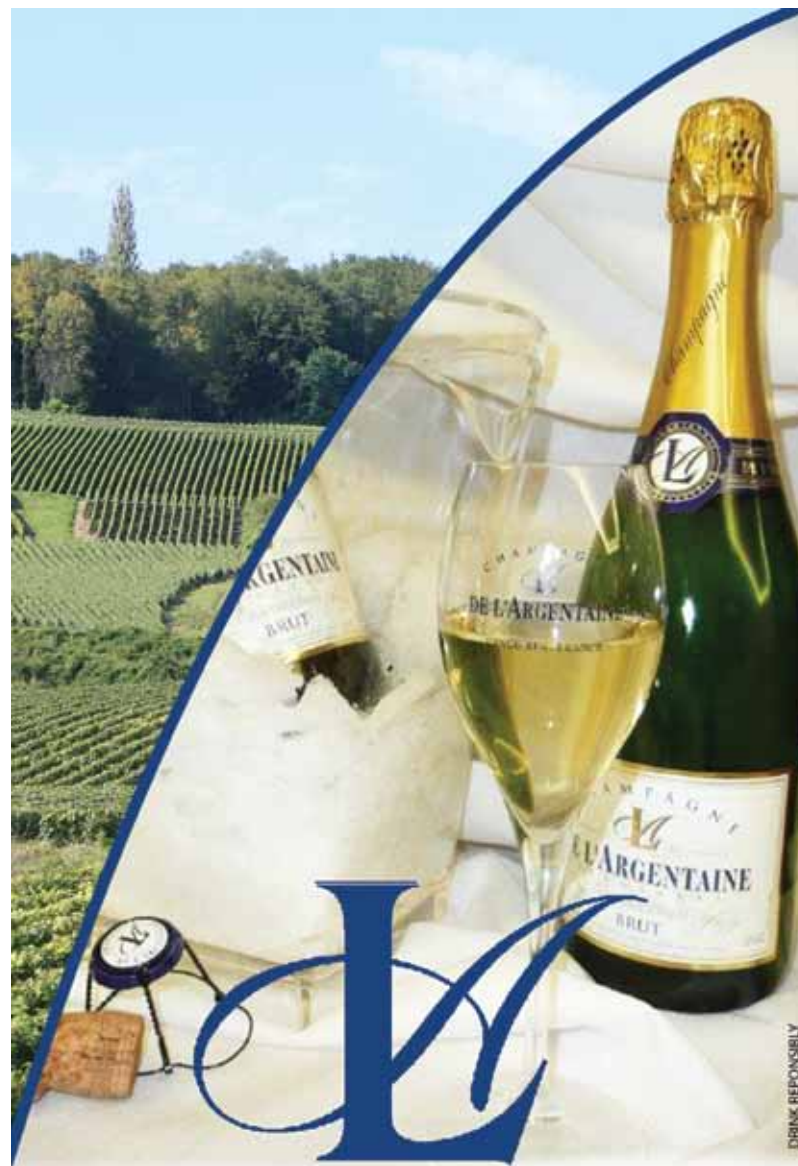
Olivier Rousselle – Luxe Hotel

Yassmin Sarmandi – Church & State

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RENOIR Th.

7:30

Monday, April 20



2:00

Saturday, April 25

(Un homme idéal)

A PERFECT MAN



North American Premiere • Thriller • France, 2015
DCP • 2.35 • Dolby 5.1 • Color • 97 min

Directed by: Yann Gozlan

Written by: Yann Gozlan, Guillaume Lemans,
Grégoire Vigneron

Cinematography: Antoine Roch

Film Editing: Grégoire Sivan

Original Score: Cyrille Aufort

Produced by: Wassim Béji (WY Productions), Thibault Gast,
Matthias Weber (24 25 Films)

Coproduced by: TF1 Films Production, Mars Films

Cast: Pierre Niney (Mathieu), Ana Girardot (Alice),
Valeria Cavalli (Hélène), Marc Barbé (Vincent)

International Sales: SND Groupe M6

"The strength of *A Perfect Man* comes (...) from the way Gozlan directs this morbid dance between adversaries, filmed under the sun of the Côte d'Azur, and from the charisma of Pierre Niney."

— Geoffrey Crété, *Cineman*

It starts out innocently enough. After all, where's the harm in rescuing a dead man's diary – a work that was destined, without his intervention, for a landfill? And anyway, he's the one who recognized the diary's potential as a novel, so why shouldn't he sign the work as his own? Thus begins the meteoric rise of young Mathieu Vasseur, a heretofore-unpublished author eking out a living at his uncle's moving company. Mathieu rides the wave as literature's "Next Big Thing," with growing concern over the mounting pressure of expectation for a second novel. But Mathieu has more urgent matters to attend to, including Alice, a woman the old Mathieu could have only dreamed about, and his desperation to keep his secret safe will leave him feeling like a man dispossessed of his own life. No matter – if this is the cost of genius, so be it. With a tip of the hat to Patricia Highsmith's Tom Ripley, this sun-drenched thriller is elevated by the immersive performance of Pierre Niney, who has had a meteoric rise of his own, culminating in a 2015 Best Actor César for *Yves Saint Laurent*.

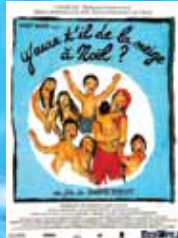


French horror pictures tend to be all but ignored, but that wasn't the case with the feature debut of writer/director Yann Gozlan, *Caged* (2010). Gozlan's morbid tale of organ harvesting set in the Balkans was noted for a realism and restraint seldom seen in this type of film. For this, his second film, Gozlan set out to make a character driven thriller with a strong element of suspense tied to the themes of identity and the creative impulse. He developed the screenplay with a couple of heavy hitters: Guillaume Lemans, the co-screenwriter of all of Fred Cavayé's features including *Point Blank* (2010) and *Mea Culpa* (North American Premiere COLCOA 2014), and Grégoire Vigneron, who was nominated for the César Award for Best Original Screenplay for *Molière* (2008), and for Best Adaptation for *Little Nicolas* (2010).

In association with



COLCOA CLASSICS



APRIL 21 • RENOIR Th. • 2:10 PM

WILL IT SNOW FOR CHRISTMAS?

(*Y aura-t-il de la neige à Noël?*)

In a farm in the south of France, a woman is raising her seven illegitimate children, while their father uses most of the profits from the crops to provide for his other family who lives nearby. COLCOA is proud to present this restored version of the film on the 20th anniversary of its release.



APRIL 22 • TRUFFAUT Th. • 2 PM

FIVE DAY LOVER

(*L'Amant de cinq jours*)

In this restored classic 1961 Philippe de Broca feature, Antoine is a womanizer financially supported by Madeleine. To seduce Claire, Madeleine's best friend, he pretends to be rich, while Claire claims that her husband is a diplomat, when he is actually an archivist.



APRIL 23 • RENOIR Th. • 2:00 PM

FOCUS ON MICHEL HAZANAVICIUS

OSS 117: CAIRO, NEST OF SPIES

(*OSS 117: Le Caire, nid d'espions*)

In 1955, Hubert Bonisseur de la Bath, a.k.a. OSS 117 (Jean Dujardin), is being sent to Cairo by the French President to try and make sense of a situation where everyone is conspiring against everyone else: the English, the French, the Soviets, as well as the Farouk family and a religious sect, The Eagles of Kheops.



APRIL 24 • RENOIR Th. • 1:15 PM

LA CHIENNE

In this newly restored version of Jean Renoir's film, Maurice Legrand (Michel Simon) is a mousy, middle-aged accountant who falls for Lulu, a young woman exploited by a pimp. She will take advantage of his gullibility and bring about his demise.

FREE ACCESS April 21-25

Admission \$5, Monday 27



APRIL 25 • RENOIR Th. • 11 AM

THE LAST METRO

(*Le Dernier métro*)

Paris, 1942. Marion Steiner (Catherine Deneuve) heads the Théâtre Montmartre after her Jewish husband had to go underground. She hires Bernard Granger (Gérard Depardieu) to star with her in the next production. Both are keeping secrets from the Nazis that could get them shot, but it's the secret they are keeping from each other that could prove their real undoing, in this restored version of the Truffaut masterpiece.



APRIL 27 • RENOIR Th. • 2:15 PM

PARIS, TEXAS

In this restored version of the Wim Wenders film, written by Sam Shepard, a man reappears after four years, without an explanation. He goes back to Los Angeles, to be reunited with his young son. The man takes him on a road trip to Texas, in search of Jane, the mother of the child. On a quest for the unknown, a father and a son with tormented pasts learn to know each other.



APRIL 27 • TRUFFAUT Th. • 3:00 PM

TWO MEN IN TOWN

(*Deux hommes dans la ville*)

Upon his release from prison, Gino Strabliggi (Alain Delon) is being taken under the wing of Cazeneuve (Jean Gabin), a retired inspector, who is helping him with his rehabilitation. But another cop is doing his best to make him stumble, in this 1971 restored version of the José Giovanni thriller.

(*Y aura-t-il de la neige à Noël?*)

WILL IT SNOW FOR CHRISTMAS?



World Premiere (restored version) • Drama
France, 2014

DCP • 1.66 • Dolby A • Color • 90 min

Directed by: Sandrine Veysset

Written by: Antoinette de Robien, Sandrine Veysset

Cinematography: Hélène Louvart

Film Editing: Nelly Quettier

Original Score: Henri Ancillotti

Produced by: Humbert Balsan

Cast: Dominique Reymond (La mère), Daniel Duval (Le père), Jessica Martinez (Jeanne), Alexandre Roger (Bruno), Xavier Colonna (Pierrot)

International Sales: Carlotta Films

US Distributor: Carlotta Films US • carlottafilms-us.com

US release date: December 2015

"A hymn to the seasons, a melancholy Christmas carol." – *Joan Dupont, New York Times*

"Reymond gives a terrific, nuanced performance as a mother who sees her children as her curse and only blessing." – *Scott Tobias, A.V. CLUB*



© Carlotta Films

This austere but moving tale of rural life blends the symbolic power of fable with an authenticity usually associated with documentary. The inviting beauty of the south of France belies the struggles of a nameless unwed mother and her seven illegitimate children, who lead a meager existence working vegetable fields owned by their harsh, bullying father. Most of their crops go to support the father's legitimate family, who reside in a nearby estate. Up to now, a powerful erotic bond between the father and the mother has been the glue of this apparently mutual and consenting arrangement. But with that attraction fading, the mother has begun to feel trapped in a hopeless situation. So too, the father has begun to ease the guilt he feels for betraying his legitimate family by increasing his cruelty toward his illegitimate sons and daughters. When the father announces that he will not be spending Christmas with them, the mother makes a desperate decision. COLCOA is pleased to debut this digitally restored version to mark the 20th anniversary of the film's release.



Widely acclaimed in France, this first feature of writer/director Sandrine Veysset won the Best First Film César at home and the 1996 International Critic's prize in the Venice Film Festival. In Veysset's own words, her intensely personal and autobiographical film was, "simply a tribute to the art of being a mother and that perhaps is what makes it universal, why it comes across." After landing a job as the driver of director Léos Carax, Veysset worked in the art department of film production before writing her first script, which she eventually developed, along with co-writer Antoinette de Robien, into *Will It Snow For Christmas?* Her third film *Martha...Martha* (2001) opened Cannes' Director's Fortnight, where it won the Critic's Prize. Most recently Veysset has found success directing episodic television in France.

In association with CARLOTTA US

THE HAPPY HOUR TALKS

Presented in association with

VARIETY

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

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

From Tuesday to Friday, each panel is followed by a

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

FREE ADMISSION - NO RESERVATION

FIRST COME FIRST SERVED

You must be 21+ to attend

No late entry allowed after 4:30 pm (4:15 pm on Friday)

TUESDAY, APRIL 21

Truffaut Theatre - 4:00 pm

MEET THE TALENT!

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

PANEL SPEAKERS:

Alix Delaporte - *The Last Hammer Blow*
Dante Desarthe - *The Ponzis' Scheme*
Anne Fontaine - *Gemma Boverly*
Yann Gozlan - *A Perfect Man*
Michel Hazanavicius - *The Search*
Pierre Niney - *A Perfect Man*

WEDNESDAY, APRIL 22

Truffaut Theatre - 4:00 pm

FOREIGN FILM DISTRIBUTION

How to market a Foreign Film in the US today?

The American market for foreign films has deeply changed during the last decade mainly because of new forms of distribution. How about marketing? Do we promote foreign films differently today? What are the tools to reach and expand audiences? How specific is the American audience compared to foreign audiences, from a marketing point of view?

MODERATED BY:

Adeline Monzier,
Unifrance US Representative

PANEL SPEAKERS:

Pierre Alexandre Labelle
Under the Milky Way
Ed Arentz
Music Box Films (*Gemma Boverly*)
Gwen Deglise
American Cinematheque
Vincent Paul-Boncour
Carlotta Film US (*Will it Snow For Christmas?*)
Francois Scippa-Kohn
Distrib Films (*Chic!, Silenced Walls, Number One Fan, Hippocrates*)

THURSDAY, APRIL 23

Renoir Theatre - 4:00 pm

FOCUS ON A FILMMAKER:

MICHEL HAZANAVICIUS

A one-hour discussion with the Academy Award winner writer-director of *The Artist*, following the screening of *OSS 117, Nest of Spies* and before the Premiere of his latest film *The Search*.

MODERATED BY:

Wade Major, BoxOffice Magazine

FRIDAY, APRIL 24

Renoir Theatre - 3:45 pm

FILMS FOR CINEMA, FILMS FOR TELEVISION:

Where is the frontier now?

MODERATED BY:

Peter Caranicas, Deputy Editor - Variety
(Find list of panel speakers on colcoa.org)

SATURDAY, APRIL 25

Truffaut Theatre - 6:30 pm

FOCUS ON TWO PRODUCERS:

MAXIME DELAUNEY ROMAIN ROUSSEAU

(Nolita Films)

Introducing a 45-minute discussion with the producers of *Memories, The Hitchhiker, Notre Faust* in competition for the 2015 COLCOA Awards.

MODERATED BY:

Patricia Saperstein, Deputy Editor - Variety
(Find bios of both producers on colcoa.org)

(Chante ton bac d'abord)

WE DID IT ON A SONG



North American Premiere • Musical Documentary
France, 2014

DCP • 1.85 • Dolby 5.1 • Color • 82 min

Written and directed by: David André

Cinematography: Thibault Delavigne

Film Editing: Bruno Joucla

Original Score: Nicolas Weil, Sylvain Ohrel, Alexandre Lier,
with the participation of Gregoire Hetzel

Produced by: Emmanuel François (Brotherfilms)

Cast: Gaelle Bridoux, Nicolas Dourdin, Rachel Motte,
Caroline Brimeux, Alex Margolle

International Sales: Cat & Docs • catndocs.com



"A confident and crowd-pleasing boundary-pusher."

— *Michael Pattison, Eye for Film*

"André orchestrates a moving portrait of several youngsters who define themselves by their acts (in all senses of the term), rather than by where they come from." — *Jordan Mintzer, Hollywood Reporter*

© Brotherfilms

In this musical docudrama hybrid, five working class high school students prepare for graduation exams while looking for ways to escape the lean prospects of adulthood in their economically anorexic hometown. The story's attractive narrator Gaelle Bridoux sets the tone by applying for art school against her father's hopes. She and her quartet of friends sing their way through the dreams, anxieties and disillusionments of their senior year, giving voice to an ailing post-industrial France as they go. The risky format is surprisingly effective, contrasting a touching documentary sensibility with charming musical showstoppers written and performed by the kids themselves.



When writer/director David André was looking for a setting for *We Did It On a Song* he knew he'd found the right place when he arrived at Boulogne-sur-Mer, a city facing economic uncertainties, yet retaining a certain coastal beauty and a resilient population. But André was surprised when the local students, parents and teachers resisted his approach. They were convinced to collaborate on the film only after seeing some of the many TV documentaries he had made over the last 15 years. As a veteran columnist whose writing has appeared in *Les Inrockuptibles*, *Marie Claire*, *Grazia* and *Le Monde Magazine*, André also brings a journalistic perspective to the project, which has since been nominated for a Best First Film Lumiere Award.

In association with



VARIETY PREMIER

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We Proudly Support **COLCOA**
FRENCH FILM FESTIVAL

FOLLOW US: /VARIETY

TRUFFAUT Th.

7:30

Tuesday, April 21

(Le Dernier coup de marteau)

THE LAST HAMMER BLOW

North American Premiere • Drama • France, 2015
DCP • 1.85 • Dolby • Color • 83 min

Directed by: Alix Delaporte
Written by: Alix Delaporte, Alain Le Henry
Cinematography: Claire Mathon
Film Editing: Louise Decelle
Original Score: Evgueni Galperine, Sacha Galperine
Produced by: H  l  ne Cases (Lionceau Films)
Coproduced by: France 2 Cin  ma
Cast: Romain Paul (Victor), Clotilde Hesme (Nadia), Gr  gory Gadebois (Samuel Rovinski)

International Sales: Pyramide International



   Lionceau Films / France 2 Cinema

“...demonstrates prodigious maturity and tact.”

– John Bleasdale, *CineVue*

“...intimate but emotionally satisfying.”

– Boyd van Hoeij, *Hollywood Reporter*

In this subtle and gratifying coming-of-age drama, newcomer Romain Paul is a revelation as Victor, a high-schooler living in a run-down seaside trailer home. Any young man would have enough on his plate just preparing for a crucial soccer tryout and juggling a stampeding attraction to his teenage neighbor Luna, but Victor also has to cope with the uncertainties of a severely ill mother and a home in bad need of expensive upkeep. When Victor learns that his estranged father, a celebrated orchestra conductor, is staying in a nearby town to conduct Mahler’s 6th symphony, he decides to take a chance and go see him. Expecting nothing, Victor is nonetheless surprised when his father gives him exactly that – nothing. But Victor’s persistence is about to change both of their lives.



For her second feature, writer/director **Alix Delaporte** insisted on working again with Gr  gory Gadebois and Clotilde Hesme, both recipients of Most Promising Actor C  sar Awards for her first feature *Angel and Tony* (COLCOA 2011). After studying screenwriting at La F  mis, Delaporte wrote for a number of French television series. Her second short, *Comment on freine dans une descente?* (2006), won a Golden Lion at the Venice Film Festival. Her feature work is noted for its introspection and a preference of physical and emotional subtext over straightforward dialogue. The film’s title, *The Last Hammer Blow*, is a reference to the “three blows of fate” called for in the final movement of Mahler’s 6th symphony, for which Mahler had a special hammer instrument constructed.

In association with



BLIND DATE WITH A FRENCH FILM

TUESDAY, APRIL 21

6:00 PM

RENOIR THEATRE • FREE ADMISSION

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

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

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

PAST BLIND DATES:

2014 TRAPPED (*Piégé*)

2013 RENDEZVOUS IN KIRUNA (*Rendez-vous à Kiruna*)

2012 EARLY ONE MORNING (*De bon matin*)

COLCOA LOUNGE

LOCATED IN THE ATRIUM OF THE DIRECTORS GUILD OF AMERICA

(to the right of the RENOIR Theatre)

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

Enjoy breakfast at 10:30 AM before the Morning Reruns from Wednesday to Friday.

Attend the **Happy Hour Talks** and mingle with other film fans during the complimentary reception following the panels from Tuesday to Friday.

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

Designed by **airstar**

AFTER 10

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

APRIL 21 • TRUFFAUT Th. • 10 PM

THE GATE (*Le Temps des aveux*)

In 1971, a French ethnologist working in Cambodia is captured by the Khmer Rouge and accused of being a CIA spy. His only hope for salvation is to convince the young camp leader of his innocence, in this story spanning thirty years.



APRIL 22 • TRUFFAUT Th. • 10 PM

STILL THE WATER

People live in harmony on the Island of Amami. One summer night, young Kaito finds a man's body floating on the water. His friend Kyoko will help him solve this mystery and together they will confront the cycles of life, death, and love.



APRIL 23 • TRUFFAUT Th. • 10 PM

CARTOONISTS, FOOT SOLDIERS OF DEMOCRACY

(*Caricaturistes, fantassins de la démocratie*)

This film features 12 cartoonists from all over the world, who defend democracy with a pencil as their only weapon. Humor mixes with tragedy, as they often risk their own life in the process.



APRIL 24 • TRUFFAUT Th. • 10 PM

SKI (*L'Affaire SKI*)

Loosely based on a true story, this film follows Frank Magne, a young inspector who is the only one convinced that a series of seemingly unrelated murders are connected. Over a period of eight years, he hunts down the monster he believes is responsible for these crimes.



APRIL 25 • TRUFFAUT Th. • 10 PM

HIPPOCRATES, DIARY OF A FRENCH DOCTOR (*Hippocrates*)

Working as an intern in his father's medical department, Benjamin is certain that he will become a great doctor. But the schedule is grueling, and nothing goes on as planned. He is forced to face his limits and his fears, as well as those of his patients, their families, and the hospital's staff around him.



West Coast Premiere • Comedy, Drama • France, 2015
DCP • 2.35 • Dolby 5.1 • Color • 96 min

Directed by: Jean-Paul Rouve

Written by: Jean-Paul Rouve, David Foenkinos

Based on the novel by: David Foenkinos

Cinematography: Christophe Offenstein

Film Editing: Christel Dewynter

Original Score: Alexis Rault

Produced by: Maxime Delauney and Romain Rousseau (Nolita Cinema)

Cast: Michel Blanc (Michel), Annie Cordy (the grandmother), Mathieu Spinosi (Romain), Chantal Lauby (Nathalie), Jean-Paul Rouve (Philippe)

International Sales: TFI International

"This coming-of-all-ages story is carried by strong performances and a few welcome stabs at humor."

— Jordan Mintzer, *Hollywood Reporter*

"These two unusual characters have made a bittersweet film that alternates between hilarity and deeply moving moments, mostly thanks to very good casting."

— Geoffrey Crété, *Cineman*

In association with



RENOIR Th.

8:30

Tuesday, April 21

(*Les Souvenirs*)

MEMORIES



© 2013 Nolita Cinema TFI. Droits Audiovisuels UGC. Images Les Films du Monsieur Exotus

Romance, memories, and the seasons of life are fused by acerbic humor in this genial family drama centering on Romain, a 23 year-old would-be writer trying to find his way in the world. Between his father Michel's recent retirement and subsequent mid-life crisis, and his grandmother Madeleine's recent widowhood and subsequent escape from a nursing home, Romain has his hands full. Despite a 60-year age difference, he and Madeleine have shared a close relationship based on a mutual appreciation for the funny side of life, so Romain is not surprised when he is the one she chooses to contact after running away from the nursing home. What does surprise him, is what he finds when he gets to the seaside town in Normandy where Madeleine hopes to find new meaning after her husband's death. Mathieu Spinosi turns in a charming debut as Romain, while veteran Annie Cordy, the French superstar variety singer and actress, interprets Madeleine.



This is the third feature of writer/director Jean-Paul Rouve, who first made a name for himself as a comic actor in the Canal Plus TV series *Les Robins des Bois*. His transition to film was awarded with a 2002 Most Promising Actor César for his performance in *Monsieur Batignole*. In 2008, Rouve moved behind the camera for his first feature, *The Easy Way*, a film in which he played the notorious bank thief Albert Spaggiari. In 2012, Rouve returned to the director's chair for *Quand je serai petit*, sharing the star billing with Benoît Poelvoorde. Rouve adapted *Memories* in collaboration with popular French novelist David Foenkinos, from Foenkinos' original novel. He continues his work as an actor, most recently announcing plans to play the lead role in a biopic of French playwright Antonin Artaud.

COLCOA HIGH SCHOOL SCREENINGS

In association with



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

Over 2,200 teachers and students will attend the West Coast Premiere of ONCE IN A LIFETIME (Les Héritiers), directed by Marie-Castille Mention-Schaar, co-written with Ahmed Drame, starring Ariane Ascaride and a mix of professional and amateur young actors.

This year, the festival will welcome its 15'000th student! The educational program is produced by COLCOA, in association with ELMA (European Languages and Movies in America), with the support of Gaumont and the American Association of Teachers of French-Southern California (AATF-SC)

PREVIOUS HIGH SCHOOL SCREENINGS

2014 TURNING TIDE (*En Solitaire*)

2013 JAPPELOUP

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

2011 MONSIEUR PAPA

2010 FAREWELL (*L'Affaire Farewell*)

2009 FINAL ARRANGEMENTS
(*Bouquet final*)

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MASTER CLASS WITH ALIX DELAPORTE

Screening of *The Last Hammer Blow* (North American Premiere) followed by a conversation with writer/director Alix Delaporte. (Tuesday, April 21 - Truffaut Theatre)

MASTER CLASS WITH ANNE FONTAINE

Screening of *Gemma Bovary* (Los Angeles Premiere) followed by a conversation with writer/director Anne Fontaine. (Thursday, April 23 - Truffaut Theatre)

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

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



West Coast Premiere • Drama • France, 2014
DCP • 1.85 • Dolby 5.1 • Color • 95 min

Directed by: Régis Wargnier

Written by: Régis Wargnier, Antoine Audouard

Based on the books by: François François Bizot
(*The Gate* and *Le Silence du Bourreau*)

Cinematography: Renaud Chassaing

Film Editing: Yann Malcor, Véronique Lange

Produced by: Jean Cottin and Laurent Taïeb
(*Les Films du Cap*), Sidonie Dumas (Gaumont)

Cast: Raphaël Personnaz (Bizot), Phoeung Kompheak
(*Comrade Duch*), Olivier Gourmet (Marsac)

International Sales: Gaumont



© Les Films du Cap Gaumont Ressources

"This paradox of good and evil keeps the film resonating in our minds long after we leave the theater." – Stephen Farber, *Hollywood Reporter*

"The camerawork is first-rate, the acting is standout, (especially Phoeung Kompheak as Duch)." – Charles Trapunski, *Scene Creek*

Spanning thirty years this story of finding humanity in the face of extreme inhumanity is set against the backdrop of the Cambodian Civil War. In 1971, François, a French ethnologist working in the Angkor temples, is captured by the Khmer Rouge. Suspected of working for the CIA, he is taken to a brutal prison camp hidden in the heart of the jungle. The young head of the camp, Comrade Duch, is intrigued by François' candor and impetuosity – conspicuous behavior for a spy. As the two men discuss literature, politics and philosophy, a kind of Stockholm Syndrome in reverse occurs, and Duch begins to doubt that François is guilty of espionage. Though torture and execution are routine in the camp, François' growing bond gives him hope that he might escape that fate. But he will come to understand that his friendly captor is capable of great evil. Phoeung Kompheak mesmerizes as the intellectually complex Duch, and Raphaël Personnaz's transformation into the malnourished François is almost too convincing.



Few filmmakers have seen their stock rise as quickly as writer/director Régis Wargnier. His first film, *The Woman of My Life* (1986) won the Best First Film César. His third film, *Indochine* (1992), was showered with five Césars and put a Best Foreign Language Film Oscar on his mantle. Several Wargnier films have tackled the complex relationships between Europeans and the people of their colonies, including the English language epic *Man To Man* (2005), about anthropologists hunting pygmies for study, starring Joseph Fiennes and Kristin Scott Thomas. Working from François Bizot's memoir *The Gate*, published in 2000, Wargnier collaborated on the script with Antoine Audouard. But it was not until Bizot published the sequel, *Le Silence du Bourreau* in 2011 that Wargnier felt he had the right ending for his film.

In association with



MORNING RERUNS

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

From Wednesday, April 22 to Monday, April 27, a film shown earlier in the week will be rerun in the Truffaut Theatre (Wed-Fri: 11:00 am / Sat-Sun: 9:00 am / Mon: 12:00 pm).

FREE ADMISSION ON A FIRST COME, FIRST SERVED BASIS.

NO RSVP NEEDED.

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

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

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



(*L'Amant de cinq jours*)

FIVE DAY LOVER



World Premiere (restored version) • Romantic Comedy France, 1961

DCP • 1.66 • mono • B&W • 95 min

Directed by: Philippe de Broca

Written by: Daniel Boulanger, Philippe de Broca

Cinematography: Jean Penzer

Film Editing: Laurence Mery-Clark

Original Score: Georges Delerue

Produced by: Filmsonor Marceau, Mondex et Cie, Les Films Ariane

Cast: Jean Seberg (Claire), Micheline Presle (Madeleine), Jean-Pierre Cassel (Antoine), François Périer (Georges)

International Sales: TFI International

US distributor: Cohen Media Group • cohenmedia.net

“Toys with the notion of illusion as the essence of romance.” – *Bosley Crowther, New York Times*

“Brings together a remarkable quartet of acting talent, with two well-established stars Micheline Presle and François Périer playing an amusing game of mixed doubles with fresh and feisty newcomers Jean Seberg and Jean-Pierre Cassel.”

– *James Travers, French Film Site*

By 1961, thanks to Jean-Luc Godard's *Breathless*, Jean Seberg was the embodiment of the modern liberated woman in French New Wave circles. She carries that mantle into this gauzy romp as Claire, a romantically adventurous wife and mother who meets Antoine, a carefree womanizer, at a fashion show hosted by Claire's best friend Madeleine. Claire welcomes Antoine's advances, and they are soon enjoying weekday afternoon assignations at Antoine's swanky bachelor pad, despite the little detail that the winsome Antoine happens to be Madeleine's kept lover. Claire doesn't seem to mind deceiving Madeleine, or even leaving her staid husband at home to watch the kids. What really bothers her is the fact that Antoine is beginning to talk about marriage.



There has been something of a reassessment of the early work of writer/director **Philippe de Broca** in recent years. Between his big budget blockbusters like *Swords of Blood* (1962) starring frequent collaborator Jean-Paul Belmondo, and his adventure comedies like *That Man From Rio* (1964), de Broca's light-hearted romantic comedies have often been overlooked. Co-written with Daniel Boulanger, *Five Day Lover* was the last of three such films that de Broca made just after working as an assistant to Claude Chabrol and François Truffaut. Although these films bear only a stylish resemblance to the classic works of the Nouvelle Vague, they freeze-frame the mores of a sexual revolution that appears charmingly naïve in retrospect. In 1966, de Broca wrote and directed

King of Hearts, a personal film that was a commercial disappointment at the time, but is now widely considered to be his masterpiece. De Broca continued to make films, mostly comedies, until his death in 2004. One of his last films, *On Guard*, premiered at COLCOA 1998.

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Produced by France

US Premiere • Documentary • France, Syria, 2014
DCP • 16/9 • Dolby 5.1 • Color • 103 min

Written & directed by: Ossama Mohammed
and Wiam Simav Bedirxan.

Written by: Ossama Mohammed

Cinematography: Wiam Simav Bedirxan,
Ossama Mohammed

Film Editing: Maïssoun Assad

Original Score: Noma Omran

Produced by: Serge Lalou (Les Films d'Ici)

Co-produced by: Arte France, Proaction Film

International Sales: Doc & Film International

"Devastating to watch."

— Deborah Young, *Hollywood Reporter*

"*Silvered Water* isn't meant to be a documentary
about the war. Instead it's a cry of grief, a witness
to the incomprehensible."

— Jay Weissberg, *Variety*

(*Eau argentée*)

SILVERED WATER,
SYRIA SELF PORTRAIT



© Films d'Ici/Proaction Film

War has always been hell, but we haven't always had cell phone cameras to capture it. *Silvered Water, Syria Self Portrait* documents the Syrian civil war in a way that war has never before been seen. Expressionistically edited from video postings on social media, the film achieves an immediacy that is powerful, shocking, and surprising. Organized into chapters, "1,001 Syrians" bear unblinking witness to the horrors, the senseless destruction, and chaos, but who would expect images of so many maimed and hobbled cats, or "freedom" written in blood on virgin snow? Exiled Syrian filmmaker **Ossama Mohammed** compiles his found-footage Guernica from Paris, and advises young Kurdish filmmaker Wiam Simav Bedirxan, who volunteers to act as his eyes in Syria, all the while commenting on his own sense of despair and helplessness, and hoping against hope that film can still make a difference.



Political dissent is the bread and butter of Syrian writer/director **Ossama Mohammed**. Admitting to having an obsession with facing authority, his first two features *Stars in Broad Daylight* (1988) and *The Box of Life* (2002) were banned by the Syrian government despite receiving warm receptions internationally. At the 2011 Cannes Film Festival, Mohammed publicly denounced the Assad government. He has since been awarded a residency at the Cité Internationale des Arts, and is now a political refugee in France. His collaborator, Wiam Simav Bedirxan, is a Syrian Kurdish filmmaker who documented the siege of her home town, Homs, after smuggling in a compact camera.

In association with **doc&film**

CHIC!



© SILENZIO

Hélène, the ambitious director of the prestigious Ricosi fashion house, has no time for a personal life. She faces a deadline for the new collection just when the company's designer and diva-in-chief Alicia Ricosi has fallen out of love – a condition that never fails to produce a creative slump. To avoid the imminent wrath of her neurotic CEO, Hélène and her staff make herculean efforts to find Alicia the new muse she needs to get her creative juices flowing again. Fate intervenes when Alicia unexpectedly cracks for Julien, a seemingly unsophisticated garden designer played by Eric Elmosnino (*Gainsbourg*, COLCOA 2012) whom Hélène has unfortunately just fired. To gain Julien's cooperation and save the collection, Hélène will need to use all her powers of persuasion, even the ones she's forgotten she had.



For writer/director Jérôme Cornuau, one of the appeals of this project was working with comedy specialist Jean-Paul Bathany, who wanted his screenplay to show how the fashion industry can be a surprisingly harsh environment for romance. Although Cornuau had little previous experience with haute couture, his early years directing music videos gave him a taste of that world. After directing a video for French pop star Ophélie Winter, Cornuau convinced her to star in his first feature, *Bouge!* (1997) adapted by Jerome Cornuau, Emmanuel List and Guy Zilberstein. Since then, Cornuau has bounced between television and film. Notable features include *The Tiger Brigade* (2006), and *The Crossing* (2012). Most recently he has directed episodes of *The Passenger*, a Luc Besson-produced tv series based on a Jean-Christophe Grange novel.

WORLD CINEMA
PRODUCED BY FRANCEWEDNESDAY, APRIL 22
TRUFFAUT THEATER

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

In 2014, *The Rooftops*, written and directed by Merzak Allouache, won a LAFCA Critics Special Mention. In 2013, *The Attack*, directed by Ziad Doueri and co-written by Joëlle Touma, won the COLCOA Audience Award, the COLCOA LAFCA Critics Special Prize, as well as the Coming Soon Award.

US Premiere • 5:30 PM

SILVERED WATER

SYRIA SELF PORTRAIT (*Eau argentée*)

This emotional film by exiled filmmaker Ossama Mohammed documents the Syrian civil war in a way war has never been seen before. Edited from video postings on social media, the film achieves an immediacy that is powerful, shocking, and surprising. It bears witness to the horrors, the senseless destruction, and the chaos.



US Premiere • 7:40 PM

ATLIT (*Rendez-vous à Atlit*)

It's 1995 and peace in Israel seems possible. Cali joins her two sisters in the small town of Atlit, to sell the family home. Complicity and laughs mix with old squabbles. On November 4th, Yitzhak Rabin is assassinated, but the sisters refuse to abandon hope.



North American Premiere • 10 PM

STILL THE WATER

People live in harmony on the Island of Amami. One summer night, young Kaito finds a man's body floating on the water. His friend Kyoko will help him solve this mystery and together they will confront the cycles of life, death, and love.



North American Premiere • Comedy • France, 2015
DCP • 2.35 • Dolby 5.1 • Color • 103 min

Directed by: Jérôme Cornuau
Written by: Jean-Paul Bathany
Cinematography: Stéphane Cami
Film Editing: Brian Schmitt
Original Score: René Aubry
Produced by: Alain Terzian
Cast: Fanny Ardant (Alicia), Marina Hands (Hélène), Eric Elmosnino (Julien),

International Sales: StudioCanal
US distributor: Distrib Films US • distribfilmsus.com
US release date: May 1, 2015

"Cornuau... has produced a smart, sassy film which manages to stay fresh and engaging."

— Judith Prescott, *French Cinema Review*

"The film moves swiftly and humorously through its setup stage, giving Ardant free rein to play a cross between herself and a modern-day Coco Chanel."

— Jordan Mitzner, *Hollywood Reporter*

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(Rendez-vous à Atlit)

ATLIT



© Eitan Zur

In the fall of 1995, three 30-something French sisters, Darel, Cali, and Asia, gather in Atlit, a small Israeli town on the Mediterranean coast to clear out their departed parents' beloved country house so it can be sold. With Prime Minister Yitzhak Rabin closing in on a negotiated peace accord with the Palestinians, the sisters find themselves in an Israel torn between optimism and fatalism. Meanwhile their reunion becomes an occasion for all their shared memories of this place to come flooding back, and the siblings realize that they too are torn about what to do with their childhood home. Old resentments resurface when Darel tries to impose her will on the prickly Cali. Complicating matters considerably, apparitions begin making impromptu appearances, including the friendly ghosts of the sisters' parents Mona and Zack, kvetching away in broad daylight. Géraldine Nakache (*All That Glitters*, 2010), Judith Chemla (*Camille Rewinds*, 2012), and Yaël Abecassis (*Kadosh*, 1999) make a memorable trio in this bright and whimsical family drama set against a shocking turning point in Israeli history.



First time writer/director **Shirel Amitay** is no stranger to film sets, having worked as a first assistant director on numerous features since 2000. Before transitioning to director, Amitay was a co-writer along with Pascal Bonitzer, Christine Laurent and Sergio Castellitto on Jacques Rivette's *Around A Small Mountain* (2009) and on Claire Simon's *Gard du Nord* (2013). For her feature debut, Amitay set out to tell a personal, intimate story mirrored against larger historical events. One informs the other: it's only when the country is at its lowest point that the three sisters discover their greatest strengths.



Produced by France

North American Premiere • Drama • France, Israel, 2014
DCP • 1.85 • Dolby 5.1 • Color • 91 min

Written and directed by: Shirel Amitay
Cinematography: Boaz Yehonatan Yacov
Film Editing: Frédéric Baillehaiche
Original Score: Reno Isaac
Produced by: Sandrine Brauer
Cast: Géraldine Nakache (Cali), Judith Chemla (Asia),
Yaël Abecassis (Darel), Arsinée Khanjian (Mona),
Pippo Delbono (Zack), Makram Khoury (Mafous)

International Sales: Indie Sales

"...An original and atypical first feature with three actresses in great form. (...) refreshing and galvanic."
— *Christophe Grangé, Abusdecine.com*

"...performances are strong from both the French and Israeli cast members."
— *Jordan Mintzer, Hollywood Reporter*

In association with



Los Angeles Premiere • Comedy, Romance • France, 2014
DCP • 2.35 • Dolby digital • Color • 99 min

Directed by: Anne Fontaine
Written by: Pascal Bonitzer, Anne Fontaine
Based on the original graphic novel by: Posy Simmonds
Cinematography: Christophe Beaucarne
Film Editing: Annette Dutertre
Original Score: Bruno Coulais
Produced by: Philippe Carcassone (Cine@), Matthieu Tarot
(Albertine Productions), Sidonie Dumas (Gaumont)
Cast: Fabrice Luchini (Martin Joubert), Gemma Arterton
(Gemma Boverly), Jason Flemyng (Charlie Boverly),
Isabelle Candelier (Valérie)

International Sales: Gaumont
US Distributor: Music Box Films • musicboxfilms.com
US release date: May 29, 2015

"Director Anne Fontaine finds every nuance of the absurd in Flaubert's 1857 masterpiece via her cheeky update." — *Katherine Monk, Postmedia News*

"It's co-star Fabrice Luchini[...] who winds up stealing the show, providing an amusing portrait of a man whose dual obsession with Flaubert and the woman next door leads to no good."
— *Jordan Mintzer, Hollywood Reporter*

In association with



GEMMA BOVERY



© Jérôme Prebois Albertine Productions Cine Gaumont CineFrance 1989 France 2 Cinema

Madame Bovary gets a light hearted modern makeover when Fabrice Luchini (*Bicycling with Moliere* – COLCOA 2013) brings his signature deadpan to Martin Joubert, a disillusioned Parisian executive who has retreated with his wife and son to the Normandy village of his youth. Martin takes over the family bakery, but he soon realizes that no man can live on bread alone. Relief for his boredom comes in the form of his new neighbors, Gemma and Charles Boverly. Gemma, played by the fetching *Quantum Of Solace* star Gemma Arterton, attracts Martin's idle eye, and he is soon looking for excuses to observe her from afar, intrigued by the many ways her life appears to parallel her fictional counterpart. But Martin's high-minded voyeurism turns to alarm when he becomes convinced that real-life Gemma is doomed to suffer the same tragic fate as Flaubert's most famous character.



On the heels of *Adore* (2013), writer/director **Anne Fontaine** continues to explore sexual themes with this airy examination of passive objectification. Adapted to the screen in collaboration with the prolific writer Pascal Bonitzer, **Gemma Boverly** began as a Posy Simmonds comic strip satirizing the English craze for living in France. Fontaine first gained international recognition with the provocative *Dry Cleaning* (COLCOA 1998), and has since burnished a reputation creating complex, sexually ambiguous characters and acclaimed psychological dramas including *How I Killed My Father* (2002), *Nathalie* (COLCOA 2004), *In His Hands* (COLCOA 2006), and *Coco Before Chanel* (2009).



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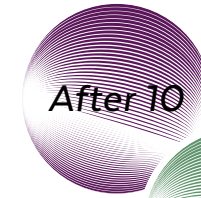


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l o s a n g e l e s - p a r i s



Produced by France

US Premiere • Drama • France, Japan, Spain 2014
DCP • 2.35 • Dolby 5.1 • Color • 118 min

Written and directed by: Naomi Kawase
Cinematography: Yutaka Yamazaki
Film Editing: Tina Baz Le Gal
Original Score: Hasiken
Produced by: Masa Sawada (Commes des Cinémas)
Coproduced by: Arte France Cinema, Wowow, Asmik Ace, Kumie, Pony Canyon, Luis Miñarro
Cast: Jun Yoshinaga, Nijiro Murakami, Tetta Sugimoto, Miyuki Matsuda, Makiko Watanabe

International Sales: MK2

“...a spectacle for the senses”
– *Nikola Grozdanovic, IndieWire*

“...a fluid, dreamlike tone poem of mothers and fathers, death and continuance.”
– *John Bleasdale, Cinevue*

“Kawase’s distinctive serenity and generosity of spirit remain valuable qualities in the cinema.”
– *Peter Bradshaw, The Guardian*

TRUFFAUT Th.

10:00

Wednesday, April 22

STILL THE WATER



© 2014 FUJITSUME NO MAO

This 2014 Palme d’Or nominee is a lyrical and visually arresting rumination on the meaning of love, life and death set in the exotically verdant Japanese island of Amami. The quiet story centers on Kaito and Kyoko, 16 year-old classmates whose nascent sexual awakening is put on hold by a heavily tattooed corpse that washes up after a typhoon. The sudden intrusion of death reinforces Kaito’s fear of the sea but the more adventurous Kyoko sees the body as a mystery to be solved. Both have troubled home lives. Kaito’s divorced mother is too busy earning a living to give him the attention he needs, while Kyoko struggles to accept her mother’s terminal illness, especially since her mother is a revered shaman. When Kaito discovers his connection to the dead body, he is forced to re-examine everything that he has taken for granted in his life. *Still The Water* is an intensely personal yet universal glimpse into Japan’s folkloric traditions, where coming-of-age means coming to terms with the unity of nature.



The themes of death, mysticism, and the cycles of nature have been the principal preoccupations of writer/director **Naomi Kawase**, even in her early documentaries and shorts. Kawase became the youngest recipient of Cannes’ *Caméra d’Or* with her 1997 debut feature *Suzaku*. Since then nearly all of her features have enjoyed premieres at Cannes, including *The Mourning Forest* (2007), which won the Grand Jury Prize. An accomplished writer, Kawase novelized both *Suzaku* and her second feature, *Firefly* (2000). As with many of her films, *Still The Water* has autobiographical elements, coming just after the death of Kawase’s foster mother, and set on her ancestral island. Masa Sawada’s Paris-based production company, *Commes des Cinémas*, which has been making films with close ties to Japan since 1993, produced the film.

In association with **mk2**



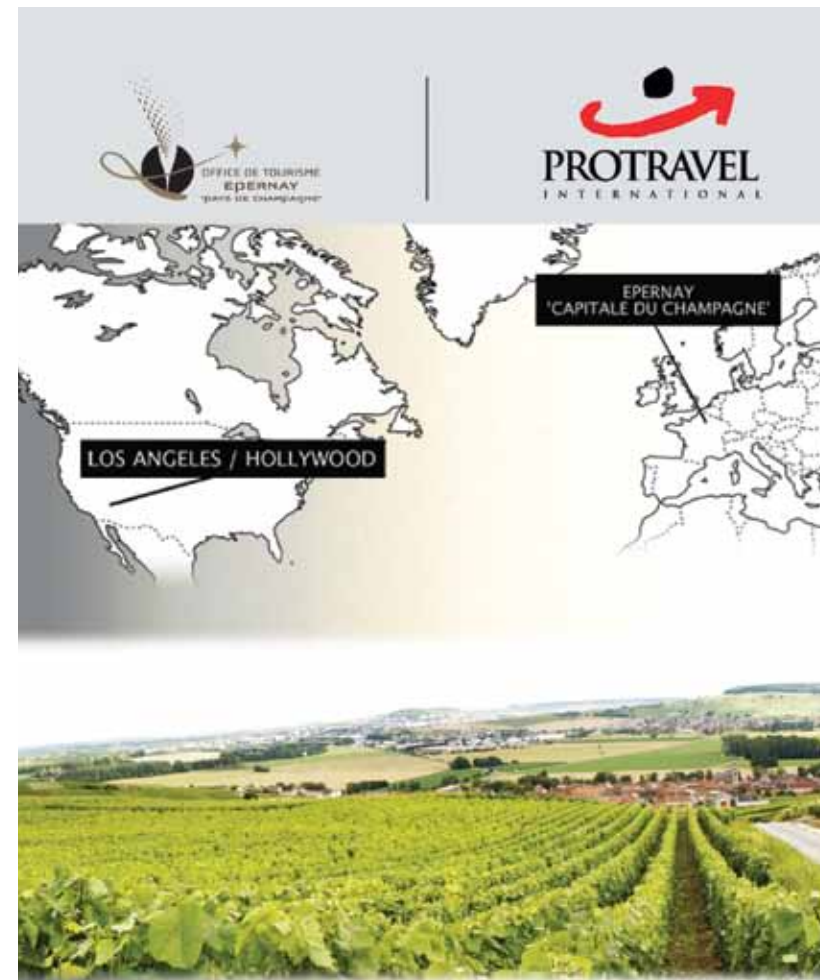
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ON THURSDAY, APRIL 23rd, COLCOA HONORS MICHEL HAZANAVICIUS WITH:

- A special screening of OSS 117: CAIRO, NEST OF SPIES
- HAPPY HOUR TALKS
TRUFFAUT Theatre • 4:00 pm
- The Los Angeles Premiere of his latest feature:
THE SEARCH (see p. 33)
RENOIR Theatre • 8:30 pm

COLCOA
Classics

Comedy/Action • France, 2006
35mm • 2.35 • Dolby 5.1 • Color • 99 min

Directed by: Michel Hazanavicius
Written by: Jean-François Halin, Michel Hazanavicius, based on the original work of Jean Bruce
Cinematography: Guillaume Schiffman
Film Editing: Reynald Bertrand
Original Score: Ludovic Bource, Kamel Ech-Cheikh
Produced by: Éric Altmayer, Nicolas Altmayer (Mandarin Cinéma)
Cast: Jean Dujardin (Hubert Bonisseur de la Bath, aka OSS 117), Bérénice Bejo (Larmina El Akmar Betouche), Aure Atika (Princess Al Tarouk), Philippe Lefèbvre (Jack), Constantin Alexandrov (Setine)

International Sales: Gaumont
US Distributor: Music Box Films • musicboxfilms.com

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Those who had seen *OSS 117* back in 2006 were not surprised by the phenomenal appeal of *The Artist*. Filmmaker Michel Hazanavicius' easy, unpretentious, and stealthily smart comedic style found its perfect vehicle in a send-up that spoofed not just the spies, but the preposterous chauvinism of the '60's. Riffing on the Jean Bruce created character OSS 117, aka Hubert Bonisseur de la Bath – who incidentally predates Ian Fleming's James Bond – the film is an affectionate, richly detailed period pastiche. And the irresistible, mischievous charm of actor Jean Dujardin was never put to better comic purpose as the man France dispatches to Cairo with one absurdly simplistic mission: to make the Middle East safe. If you missed the dashing oblivious secret agent scheming, bungling, and insulting his way through the cold war, here's your second chance.



In 1949 author Jean Bruce introduced secret agent OSS 117 to France. Over the years, his jet-setting spy would be the subject of some 250 novels and seven serious films. But it was writer/director Michel Hazanavicius and writer Jean-François Halin who succeeded in making OSS 117 an international star. After directing for television, Hazanavicius mined the rich comic potential of the character for his second feature, *OSS 117: Cairo Nest of Spies* (COLCOA 2008), and its sequel, *OSS 117: Lost in Rio* (International Premiere COLCOA 2009). Both films were worldwide hits, giving Hazanavicius enough clout to assemble a strong international cast for his subsequent film, *The Artist* (2012), which conquered Hollywood, and culminated in Academy Awards for both Hazanavicius and his

OSS 117 star Jean Dujardin. Most recently, Hazanavicius has turned to a more serious subject with his most ambitious film, *The Search* (COLCOA 2015), transposing Fred Zinneman's 1948 WWII war epic to the second Chechen war.

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(*La Cité muette – une mémoire occultée*)

SILENCED WALLS



© Nicolas Schuil



In the suburb of Drancy lies an unadorned block of low-income housing. With some of the cheapest rents to be had in Paris, it is the residence of some 500 impoverished retirees, recently homeless, and mentally disabled. On the surface everything seems normal enough, children improvise games beneath its stark façade. But what do the residents know of the site's dark history? What would they say if they knew their home was haunted – by 80,000 ghosts? COLCOA presents the International Premiere of this documentary exploring the building that in 1940 became the central internment camp for Jews during the Nazi occupation of France. Nearly every Jew arrested in France came through its austere lodgings, most on their way to the death camps of Auschwitz and Bergen Belsen. Known to Jews as the “antechamber of death,” it remains the most notorious Holocaust site in all of France, at once damned and sacred. But what does all this mean to the people who live there now? Is it possible to find happiness between the same walls that have born witness to such misery?



While shooting *Rivka's Tribe* (2010), a documentary about six brothers and sisters recalling their childhood in Nazi occupied France, writer/director **Sabrina Van Tassel** discovered the existence of the Drancy camp. Although considered the biggest Shoah site in France, Van Tassel expected to find little more than a commemorative plaque. But when she visited the place, she immediately wanted some answers. How could such a place still exist? And since it did exist, why wasn't it a museum? As a journalist for French TV, Van Tassel has an extensive background in investigative reporting, with more than 30 TV documentaries under her belt since 2004. Notable documentaries include *Married for the worst* (2004), and *Shalom India: Tsahal's lost soldiers* (2008).

International Premiere • Documentary • France, 2015
DCP • 1.85 • Dolby 5.1 • Color • 88 min

Written and directed by: Sabrina Van Tassel
Cinematography: Sabrina Van Tassel, Cyril Thomas, Estelle Brugerolles, Thibault Delavigne
Film Editing: Yann Leonarduzzi
Original Score: Olivier Adelen
Produced by: Joan Faggianelli, Candice Souillac, Valérie Montmartin (J2F)

US Distributor: Distrib Films US • distribfilmsus.com
US Release Date: September 2015

In association with **DISTRIB FILMS** **WIF**

(*Bon rétablissement!*)

GET WELL SOON!

West Coast Premiere • Comedy • France, 2014
DCP • 1.85 • Dolby 5.1 • Color • 81 min

Directed by: Jean Becker
Written by: Jean Becker, Jean-Loup Dabadie, Marie-Sabine Roger
Based on the original novel by: Marie-Sabine Roger
Cinematography: Jean-Claude Larrieu
Film Editing: Jacques Witta, Franck Nakache
Original Score: Nathaniel Méchaly
Produced by: Louis Becker (Ice 3), KJB Productions, SND Groupe M6
Cast: Gérard Lanvin (Pierre), Fred Testot (Maxime), Jean-Pierre Darroussin (Hervé), Swann Arlaud (Camille), Daniel Guichard (Serge)

International Sales: SND Groupe M6

“Rather like a bowl of cinematic chicken soup the way grandma used to make it.”
– *Jordan Mintzer, Hollywood Reporter*

“It is the central performance in *Get Well Soon* that makes the film worth watching.”
– *James Travers, French Film Site*



© NATHALIE ENO / ICE 3 - KJB PRODUCTIONS - SND - FRANCE 3 CINEMA - STUDIO ALTES CINEMA - 2015

Gérard Lanvin is shrewdly cast as Pierre, a retiree with a misanthropic disposition and an alley cat where a best friend should be. After a strange accident on the banks of the Seine, the likeably unlikable curmudgeon is forced to endure a month in a hospital bed. The casts and the catheters present no obstacle to Pierre's favorite pastime. However, he is soon wagging fingers at everything from the regimented mealtimes to the problems with today's youth. Just wanting to be left alone, instead a constant parade of nurses, doctors, police inspectors and his cigarette-supplying brother Hervé makes Pierre feel like an exhibit at the zoo. Even worse, it's also beginning to make him feel more human than he's felt in a long, long time.



As the son of French filmmaking legend Jacques Becker, writer/director **Jean Becker** is steeped in cinematic tradition. Those who are familiar with his recent work such as the critically acclaimed *My Afternoons With Margueritte* (COLCOA 2011) and *Conversations With My Gardener* (2007) will recognize his gentle, crowd-pleasing style of dramedy. After an early period noted for several successful collaborations with Jean-Paul Belmondo, Becker did not make a feature for 17 years. In 1983, the triumphant Isabelle Adjani vehicle *One Deadly Summer* marked his return to cinema. The film was nominated for a Palme D'Or and went on to win César Awards for Best Actress and Best Adapted Screenplay (with co-writer Sébastien Japrisot). This latest effort was adapted in collaboration with the author of the original book Marie-Sabine Roger, and features the sharp dialogue of Jean-Loup Dabadie.

In association with **SND** **ORCHÈTRE M6**

(Mon amie Victoria)

MY FRIEND VICTORIA



© Claire Nicol

Adapting Nobel Prize laureate Doris Lessing's story to modern Paris, this tale of race and privilege centers on Victoria, a disadvantaged black orphan who becomes fixated with a wealthy white family. Although Victoria spends only a single childhood night in the Savinet family's big house, the ideal life of bourgeois comforts she imagines having there haunts her even after she has grown into beautiful young woman. As narrated by Victoria's childhood friend Fanny, Victoria aimlessly drifts into a job at a record store. She meets Thomas Savinet, himself grown into an attractive, liberal young man. Their brief affair results in a child, Marie. Victoria decides to raise Marie on her own, but when the Savinet's discover her existence, they welcome the child into their family. Marie now has the chance to have the life Victoria always dreamed of, but it will come at a price.



Already as a student, writer/director **Jean-Paul Civeyrac** was fascinated with the way music, in conjunction with the sensuality of the human form, can capture elusive filmic moments that transcend the strict logic of narrative. He explored these possibilities with his first feature, *Neither Adam Nor Eve* (1996). In 2003 Civeyrac won the prestigious Prix Jean Vigo for his film *All The Fine Promises*, which he adapted with actress, novelist and former wife of Jean-Luc Godard, Anne Wiazemski, from her novel. Civeyrac has earned a reputation in France as an uncompromising director fascinated with the aesthetics of historic filmmakers. Civeyrac intermittently returns to the short film form. Over the past decade, nearly half of his films have been shorts. He is a professor at La Femis.

West Coast Premiere • Drama • France, 2015
DCP • 2.35 • Dolby 5.1 • Color • 95 min

Written and directed by: Jean-Paul Civeyrac
Based on the short story by: Doris Lessing
("Victoria and the Staveney's")
Cinematography: David Chambille
Film Editing: Louise Narboni
Produced by: Philippe Martin (Les films Pelléas)
Cast: Guslagie Malanda (Victoria), Nadia Moussa (Fanny), Catherine Mouchet (Elena), Pascal Greggory (Lionel), Alexis Loret (Edouard)

International Sales: Les Films du Losange

"The filmmaker gets good performances out of his (...) cast, with Malanda offering up a touching portrayal." – *Jordan Mintzer, Hollywood Reporter*

"A subtle and well-observed critique on class, identity and race in Paris."
– *Wendy Okoi-Obuli, IndieWire*

In association with



THE SEARCH



© Wild Bunch

Los Angeles Premiere • Drama • France, 2014
DCP • 1.85 • Dolby 5.1 • Color • 149 min

Written and directed by: Michel Hazanavicius
Cinematography: Guillaume Schiffman
Film Editing: Anne-Sophie Bion, Michel Hazanavicius
Produced by: Thomas Langmann et Emmanuel Montamat
(La Petite Reine)
Cast: Bérénice Bejo (Carole), Annette Bening (Helen), Maksim Emelyanov (Kolia), Abdul Khalim Mamutsiev (Hadji), Zukhra Duishvili (Raissa)

International Sales: Wild Bunch

"...there is no denying the film's sincerity of purpose and its power to move and outrage."
– *Richard Mowe, Eye for Film*

"... an earnest rejection of the horror of war."
– *Peter Bradshaw, The Guardian*

"...stirring and undeniably well made."
– *Justin Chang, Variety*

This heartfelt follow-up to the Oscar winning *The Artist* tells the intersecting stories of four lives ripped apart by the second Chechen war of 1999. Bérénice Bejo portrays Carole, an NGO worker compiling a UN report on the worsening humanitarian crisis. She crosses paths with Hadji, a traumatized ten-year-old refugee and offers him shelter in her apartment. When the boy refuses to speak, she seeks help from wizened but exasperated Red Cross official Helen, played by Annette Bening, without realizing that Helen has been in touch with Raissa, a young woman combing the embattled countryside in search of her younger brother. Meanwhile, Russian 20-year-old, Kolia, chooses military service to evade a minor drug offense, and is brutalized in a boot camp that's little more than an assembly line for killing machines. An epic nod to post-WWII "rubble films", *The Search* comes together with an ingenious twist of fate and a powerful shout of moral indignation.



After achieving international acclaim with his light and lyrical *The Artist*, Academy Award winning writer/director **Michel Hazanavicius** turns his eye to decidedly darker matters, adapting Fred Zinneman's 1948 film of the same name featuring Montgomery Clift as a GI helping a young Auschwitz survivor find his mother in the ruins of Berlin. Those who know Hazanavicius from his irreverent spy spoofs *OSS 117: Cairo Nest of Spies* (COLCOA 2008 and 2015), and *OSS 117: Lost in Rio* (International Premiere COLCOA 2009), may not recognize this more serious side of the filmmaker, yet already in 2004 he had co-written the documentary *Rwanda: History of a Genocide*. Through his associations with that film, he

met André Glucksmann, one of the first French writers to sound the alarm about the problems in Chechnya. Hazanavicius began his career writing skit comedy for the popular Saturday Night Live style French TV show, "Les Nuls" on Canal Plus.

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CARTOONISTS, FOOT SOLDIERS OF DEMOCRACY

JE SUIS CHARLIE

Los Angeles Premiere • Documentary • France, 2014
DCP • 1.85 • Dolby 5.1 • Color • 106 min

Directed by: Stéphanie Valloatto
Written by: Radu Mihaileanu, Stéphanie Valloatto
Cinematography: Cyrille Blanc
Film Editing: Marie-Jo Audiard
Original Score: Armand Amar
Produced by: Radu Mihaileanu (Oï Oï Oï Productions),
Cyrille Blanc (Cinextra Productions)
Cast: Plantu, Boligan, Boukhari, Danziger

International Sales: Kinology



© Jérôme Tripiet-Mondancin

“Manages to synthesize a vast subject in ways both insightful and, at times, frightfully funny.”

– Boyd van Hoeij, *Hollywood Reporter*

“The results are a bit like a trip around the world – you can’t really complain about the tour, which is after all highly interesting and informative.”

– Tom Christie, *Thompson on Hollywood*



In association with KINO LOGY

In the hunt for this year’s Best Documentary César, this film crosses the globe exploring the surprising importance political cartoons have in the defense of democracy. This timely look at the personal stories of twelve endearing and eccentric satirists from countries as far flung as Russia, China, the United States, Palestine and Burkina Faso clearly illustrates that for some world leaders humor is no laughing matter. At the center of this comedic cabal is Le Monde newspaper cartoonist Plantu, who tellingly reveals that even in a country like France, he receives direct calls from the president whenever he disapproves of the day’s offering. Censored, marginalized, in some cases imprisoned or worse, many of these artists pay a steep price for daring to draw attention to the foibles of power.



With a background in law and political science, writer/director **Stéphanie Valloatto** has written and directed many television documentaries focusing on humanist themes. On the strength of her mid-length documentary portrait of journalist, filmmaker and media kingpin Philippe Labro, *Between Shadow and Light* (2011), Valloatto was asked by co-writer and producer Radu Mihaileanu to direct *Cartoonists, Foot Soldiers of Democracy*. The film, her first feature, was taken in Official Selection in Cannes 2014. Unusually, the film’s production was supported by the Media Department of the UN. Although completed before the Charlie Hebdo attack, it aired as a special broadcast event on French television shortly thereafter.

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LA CHIENNE



© Les Films du Jeudi

North American Premiere (Restored version) • Drama
France, 1931

DCP • 1.33 • mono • B&W • 91 min

Directed by: Jean Renoir

Written by: André Girard, Jean Renoir

Cinematography: Théodore Sparkuhl, Roger Hubert

Film Editing: Marguerite Houllé-Renoir, Paul Fejos, Jean Renoir, Denise Tual

Produced by: Pierre Braunberger (Les Films du Jeudi), Roger Richebé (Les Etablissement Braunberger-Richebé)

Cast: Michel Simon (Maurice Legrand), Janie Marèse (Lucienne 'Lulu' Pelletier), Georges Flamant (Andre), Magdeleine Bérubet (Adèle), Roger Gaillard (Alexis), Jean Gehret (Dugodet)

International Sales: Wide

US Distributor: Janus Film • janusfilms.com

"...hugely influential, not only in France, where it spawned poetic realism and early attempts at neo-realism, but also in America, laying the foundation for what we now know as classic film noir."

— James Travers, *French Film Site*

"All of the performances are close to flawless, but it's Renoir's unseen presence one remembers most vividly." — Vincent Canby, *New York Times*

In association with



The Franco-American Cultural Fund (FACF), Janus Films, La Cinémathèque Française and Les Films du Jeudi present, for the first time in North America, a new digitally restored version of **Jean Renoir's** only foray into pulp thriller: *La Chienne* is the tale of the degradation, victimization, and ultimate liberation of one Maurice Legrand, a mousy, middle-aged bank accountant who manages a double life – with deadly consequences. Henpecked at home by his overbearing wife, Maurice retreats into his painting hobby whenever he can. As chance would have it, he meets Lulu, a charming but street-smart femme fatal, and quickly falls for her. Believing her to be the love of his life, Maurice sets her up in an apartment ostensibly used to store his paintings, without realizing that Lulu is in fact a streetwalker in love with Dédé, her abusive pimp. It's a cushy gig for Lulu, but the loathsome Dédé wants more, and figures out a way to put all those paintings to better use.



In 1930 French cinema was reeling from an influx of Hollywood "talkies". Young **Jean Renoir** was not yet the legendary writer/director he would become, but he was quick to adopt and adapt to the new technology of synchronized sound. The success of his talking short *On purge bébé* (1931), gave him the freedom to make his first real masterpiece, *La Chienne*, co-written with André Girard. With its theme of anarchy destabilizing a seemingly ordered bourgeoisie world, the film set a template for a string of masterworks in the coming decade, including *La Grande Illusion* (1937), *La Bête humaine* (1938) and of course, *Rules of the Game* (1939), which so inflamed the French bourgeoisie that the film was quickly shelved, only to be recognized as a monumental classic in the 1960's. Based on the novel by Georges de la Fouchardière, *La Chienne* was remade as *Scarlet Street*, by Fritz Lang in 1945, but where Lang's film is moody and obsessive, Renoir's is layered, ironic and more unsettlingly raw. The film received some unwelcome publicity when just two weeks after principal photography ended, the young Lulu, Janie Marèse, was killed in a car accident while her costar Georges Flamant – a man Renoir cast for his alleged first hand knowledge of criminal behavior – was at the wheel. Michel Simon, who played Maurice, had fallen in love with her and never forgave Renoir.

(*La Prochaine fois je viserai le cœur*)

NEXT TIME I'LL AIM FOR THE HEART



© Sunrise Films / Les Productions du Trésor

Consider the case of Franck Neuhart, aka the “Oise Killer” – a monster that terrorizes a region north of Paris in 1978. He begins by running girls over with his car, young girls, the ones who excite him. He graduates to gunning down hitchhikers at random. He can't be caught. He is everywhere and nowhere. He is cold, meticulous, brilliant. He is also a policeman. A model officer assigned to solve his own murders. Based on the real-life Alain Lamare, Franck is portrayed by Guillaume Canet in a performance memorable for its chilling understatement. Set in a grainy winter landscape, this matter-of-fact tale walks us through the daily life of Franck without any pretense to psychological insights, focusing instead on the suspense of the situation. The result is a maddeningly tense thriller with a masterful touch.



French tabloid stories set in the 70's might seem niche, but writer/director **Cédric Anger** has worked on two such films this year, both presented at COLCOA 2015. Anger was co-writer on André Téchiné's *In The Name Of My Daughter*, which, perhaps not coincidentally, also stars Guillaume Canet. A former Cahiers du Cinema critic, Anger specializes in genre pictures, having debuted with the intriguing thriller *The Killer* (COLCOA 2008), followed by the Benoît Magimel vehicle *The Counsel* in 2010. One of the rare French filmmakers who can lay claim to a separate screenwriting career, Anger has collaborated on scripts for Xavier Beauvois and Werner Schroeter. He is currently penning a new screenplay for *My Way* (COLCOA 2013) director Florent-Emilio Siri.

Film Noir
Series

West Coast Premiere • Thriller • France, 2014
DCP • 2.35 • Dolby 5.1 • Color • 111 min

Written and directed by: Cédric Anger
Based on the book by: Yvan Stefanovitch
Cinematography: Thomas Hardmeier
Film Editing: Julien Leloup
Original Score: Grégoire Hetzel
Produced by: Anne Rapczyk (Sunrise Films), Alain Attal (Les Productions du Trésor)
Cast: Guillaume Canet (Franck), Ana Girardot (Sophie), Jean-Yves Berteloot (Lacombe), Patrick Azam (Tonton)

International Sales: Kinology

“A masterpiece that you'll talk about for endless hours afterwards.”

– *Didier Becu, Peek-A-Boo Magazine*

“Offers up a strong central turn from Guillaume Canet while dishing out a number of crafty and suspenseful set-pieces.”

– *Jordan Mintzer, Hollywood Reporter*

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OF MEN AND WAR



© Alice Films

West Coast Premiere • Documentary • France, 2014
DCP • 16:9 • Dolby 5.1 • Color • 142 min

Written and directed by: Laurent Bécue-Renard
Cinematography: Camille Cottagnoud
Film Editing: Isidore Bethel, Sophie Brunet, Charlotte Boigeol
Original Score: Kudsi Erguner
Produced by: Laurent Bécue-Renard (Alice Films)

International Sales: CAT&Docs

“...a rather unforgettable experience.”
– *Jordan Mintzer, Hollywood Reporter*

“...might be the most powerful Iraq war movie in years.” – *Julian Ross, IndieWire*

On the heels of the ferocious debate around Clint Eastwood's *American Sniper* comes this profoundly unsettling documentary following a dozen Iraq War veterans in treatment for PTSD. Hewn from the raw material of group therapy sessions at The Pathway Home in Yountville, California, *Of Men And War* is a rigorous but rewarding monument to the courage of men who daily face down anger, resentments, fears, and shame in their quests for something most of us take for granted: a normal life. Never abusing the vulnerabilities of the protagonists, the unobtrusive fly-on-the-wall style candidly excavates each man's story over a period of months while he progresses, or not, as the case may be. As the film builds to a conclusion, the camera itself becomes an instrument of therapy, and the full impact of the struggle is felt, a struggle not limited solely to the men trying to make peace with war.



Envisioned as the second installment of his “Genealogy of Wrath” trilogy, writer/director **Laurent Bécue-Renard** took fourteen months to shoot at the treatment center, the first five of which were spent without cameras present, simply observing the men. In addition to this, he followed up for four years outside the therapy environment. The first part of his proposed trilogy, *Living Afterwards: Words of Women*, aka *War Wearied*, focused solely on women who are displaced by war, and traced their progress in a therapy environment as they try to come to terms with their grief and rebuild their lives. The documentary was recognized with a Peace Award at the 2001 Berlinale. Bécue-Renard has been committed to examining the psychological repercussions of war from his days as an editor of the Sarajevo Online magazine, to which he contributed his *Chronicles of Sarajevo*, a published collection of stories, while living in Sarajevo during the last year of the Bosnian war.

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COLCOA TELEVISION COMPETITION

One year before our 20th anniversary, we are proud to bring a major innovation to the festival with the creation of a competition dedicated to films and series made for television, underlying the creativity of French TV production. For this inaugural year, four TV movies and three series or mini-series will premiere in America and compete for the COLCOA Audience TV Award.

Six of the programs will be shown five times during the week in the Melville Theater (*Free of charge - No RSVP needed*). On Monday April 27, the COLCOA Television Competition will close with the International Premiere of *White Soldier*. The screening will be followed by a discussion with acclaimed writer/director Erick Zonca.

BLUE PILLS (*Pilules Bleues*)



North American Premiere • TV Movie Drama, Romance • France, 2014
Blu-ray • Color • 102 min
Directed by: Jean-Philippe Amar
Written by: Charlotte Sanson & Jean-Philippe Amar, adapted from Frederik Peeters' graphic novel
Produced by: Catou Lairret & Gilles Galud
Cast: Guillaume Gouix, Florence Loiret Caille, Timothé Vom Dorp, Benjamin Bellecour, Emilie Caen
International Sales: Lagardère Entertainment
Original Broadcast: Arte, September 26, 2014

When JB, a shy illustrator for graphic novels, gets a second chance to talk to the pretty divorcée Laura, his determination to make an impression pays off. But just as their romance gets going Laura reveals to him that both she and her son are HIV positive. Determined to stay in the relationship, JB now has to confront his new feelings complicated by compassion and pity. Co-written with Charlotte Sanson and Jean-Philippe Amar and adapted from Frederik Peeters' graphic novel of the same name, this humorous and subtle story tackles love in the shadow of AIDS.

CHEFS



North America Premiere • TV Mini-Series Drama • France, 2015
Blu-ray • Color • Season 1 / Episodes 1&2 (2x52')
Directed by: Arnaud Malherbe
Created and written by: Arnaud Malherbe, Marion Festraëts
Produced by: Xavier Matthieu
Cast: Clovis Cornillac, Hugo Becker, Anne Charrier, Nicolas Gob, Robin Renucci, Annie Cordy, Étienne Chicot, Joyce Bibring
International Sales: CALT Distribution
Original Broadcast: France 2, February 11, 2015

This ambitious drama developed by Arnaud Malherbe and Marion Festraëts drops the gloss of reality-show cooking competitions to take a grittier look at the rivalries and suspense behind the closed doors of a professional kitchen. Clovis Cornillac stars as a man so devoted to his kitchen that he is only known as The Chef. Each year, he reserves a spot on his staff for an ex-convict, in deference to his own youthful mistakes. When Romain, a former fraudster steps into the kitchen as a dishwasher, he awakens to the world: to the art of cooking, to love, and to his struggle to belong. And he will soon become indispensable to The Chef in ways that no one would have suspected.

DANBÉ, HEAD UP (*Danbé, la tête haute*)



North American Premiere • TV Movie Drama • France, 2014
Blu-ray • Color • 88 min
Directed by: Bourlem Guerdjou
Written by: Pierre Linhart, Bourlem Guerdjou, based on the book of Aya Cissoko and Marie Desplechin
Produced by: Thomas Anargyros and Edouard De Vesinne
Cast: Tatiana Rojo, Annabelle Lengronne, Assa Sylla, Bruno Lochet
International Sales: EuropaCorp TV
Original Broadcast: Arte, January 23, 2015

Danbé is the Bambara word for dignity, and the struggle for dignity is the theme of this inspiring biopic of two women torn between rage and hope. In the Ménilmontant quarter of Paris, 1986, a young Aya stands helplessly by as her father and sister are killed in an arson fire. Less than a year later, she loses a brother to meningitis. Crushed by these losses, Aya's mother, Masire, a Malian immigrant, looks to redress the family's suffering by seeking compensation in the French courts, but her anger grows along with the reams of bureaucratic red tape. Aya, meanwhile, discovers that boxing is the perfect outlet for her frustrations, and her talents are going to point to a way out that her mother can't see.

PONZI'S SCHEME (*Le Système de Ponzi*)



North American Premiere • TV Movie Dramatic Comedy • France, 2014
Blu-ray • Color and B&W • 85 min
Directed by: Dante Desarthe
Written by: Dante Desarthe, from the play by David Lescot
Produced by: Les Films du Poisson
Cast: Scali Delpeyrat, Celine Milliat-Baumgartner, Elizabeth Mazeu
International Sales: Film and Picture
Original Broadcast: Arte, June 26, 2014

Rio de Janeiro, 1941. A man on his deathbed tells his tumultuous life's story to a journalist. His name is Carlo Ponzi, a charismatic Italian who immigrated to the US at the turn of the century. In just seventeen years, he rose from poverty to become one of the richest men in Boston, attracting investors from the world over with promises of astronomical returns on their investments. His method - paying out previously existing customers with funds from the more numerous new customers - would come to international infamy as the Ponzi Scheme. Writer/director Dante Desarthe was approached by Arte to make the movie as a part of a series of low-budget films adapted from the theater.

SPIRAL (*Engrenages*)



US Premiere • TV Series Crime Drama • France, 2014
Blu-ray • Color • Season 5 - Episodes 1&2 (2x52')
Directed by: Frédéric Jardin (Ep. 1&2)
Written by: Anne Landois (Ep. 1&2), Simon Jablonka (Ep.2)
Created by: Alexandra Clert, Guy-Patrick Sainderichin
Produced by: Vassili Clert
Cast: Caroline Proust, Grégory Fitoussi, Philippe Duclos, Fred Bianconi, Thierry Godard, Audrey Fleurot
International Sales: AB International Distribution
Original Broadcast: Canal plus, Nov. 10, 2014

Pitched by some as France's answer to *The Wire*, this series, created by Alexandra Clert and Guy-Patrick Sainderichin, offers a stylish look at the various cogs in the machinery of the French justice system through the eyes of a young Deputy Public Prosecutor, a Police Captain, a Preliminary Judge and a Criminal Lawyer. Broadcast in more than 70 countries, season 5 sees the series' protagonists investigating a ghastly double murder that will plunge them deep into organized crime, narcs, and girl gangs. The intensity of the ensuing manhunt will lead to unexpected alliances and mark definitive breaks in the team. No one will come through unscathed.

TEMPLETON



International Premiere • TV Series Western, Comedy • France, 2015
Blu-ray • Color • Season 1 - Episodes 1&2 (2x26')
Directed by: Stephen Cafiero
Written by: Daive Cohen, Pierre Cardonnel, François-David Cardonnel, Jonathan Cardonnel
Produced by: Erwan Marinopoulos
Cast: François-David Cardonnel, Jonathan Cardonnel, Hubert Delattre, Fanny Valette, Antoine Gouy, David Salles, Cosme Castro, Cyril Guei,
International Sales: Newen Distribution
Original Broadcast: OCS, March 23, 2015

Upstart cable broadcaster OCS, home to HBO in France, has been rewarded for taking risks with series like the low budget hit *Lazy Company*. In keeping with that spirit comes this lighthearted Western that aims for laughs while respecting the genre and steering clear of pure parody. Television veterans Jonathan, François-David, and Pierre Cardonnel have built their latest show around Jack, Cole and Butch Templeton, three brothers whose questionable pursuits have put them at odds since childhood. When their mother's farm burns down, the brothers reunite in the town of Two Rivers. Their aim is to get their hands on enough money to rebuild the family farm by robbing a gold convoy soon to pass through the town.

WHITE SOLDIER (*Soldat blanc*)



International Premiere • TV Movie Drama, War • France, 2014
Blu-Ray • Color • 142 min
Directed by: Erick Zonca
Written by: Olivier Lorelle, Erick Zonca, based on an original idea by Georges Campana
Produced by: Georges Campana (Breakout Films)
Cast: Abraham Belaga, Emile Berling, Mike N'Guyen, Clément Roussier, Kool Shen
International Sales: Lagardère Entertainment Rights • www.le-rights.com
Broadcast date: Canal Plus, September 8, 2014

From the director of the César winning *Dreamlife of Angels* comes this gritty historical drama, co-written with Georges Campana, Olivier Lorelle and Erick Zonca, pitting two idealistic French soldiers against one another in colonial Vietnam circa 1945. Robert and André strike up a friendship in their Saigon base camp while waiting for deployment on a mission they believe is aimed at curtailing Japanese aggression against the Vietnamese. Both are eager to engage the enemy, but once they hit the rice fields of Tonkin they are faced with a sordid reality: they are actually fighting civilians who have taken up Ho Chi Minh's call for political freedom. Refusing to kill Vietnamese, André joins the Viet Minh resistance, and becomes responsible for the political "re-education" of captured French soldiers. Determined to make André pay for his treason, Robert forms a commando unit.

Presented in association with



(La French)

THE CONNECTION



© Draffhouse Films

Confidently striding in where William Friedkin's *The French Connection* left off, *The Connection* answers with the lesser known but equally thrilling true-crime saga of French magistrate Pierre Michel's obsessive six year battle to make the streets of Marseille safe from Gaëtan Zampa, the infamous drug kingpin known as "La French," played by *Mesrine's* Gilles Lellouche. In 1975, Zampa's hydra-tentacled heroin distribution ring is just one piece of an empire that includes procuring, extortion, and robbery. Michel, a man of staunch integrity and tenacity sympathetically incarnated by *The Artist* star Jean Dujardin, faces off against Zampa, a surprisingly anti-drug family man, but with a ruthlessness to rival Michel's relentlessness. At first, Michel tries to play by the rules, but as his job starts to take on the pitched fury of a crusade, it dawns on him that rules don't mean a thing against a man who has half of the city's officials paralyzed with fear, and the other half on his payroll.



The drug trafficking operations known as "The French Connection" were actually a criminal ring active on multiple continents tracing as far back as the 1930's, but always with Marseille at its epicenter. Writer/director **Cédric Jimenez** grew up in the embattled Marseille that he faithfully depicts in this, his third feature. Working again with co-writer Audrey Diwan, Jimenez wanted to bring something of his own experiences of a city and an era straining under the weight of organized crime. Always drawn to the thriller genre, Jimenez' first feature was the full throttled *Scorpion* (2007), written with Julien Seri and Sylvie Verheyde, which takes place in the world of Thai boxing and Ultimate Fighting, and has been dubbed the "French *Fight Club*". With his second film, *Aux yeux de tous* (2012), Jimenez, along with co-writers Audrey Diwan and Arnaud Duprey, conceived a story that unfolds predominantly through surveillance cameras and webcams overridden by an anonymous hacker trying to discover the identity of a terrorist who planted a bomb on a train.

Film Noir Series

West Coast Premiere • Crime Drama • France, 2014
DCP • 2.35 • Dolby 5.1 • Color • 135 min

Directed by: Cédric Jimenez
Written by: Audrey Diwan, Cédric Jimenez
Cinematography: Laurent Tangy
Film Editing: Sophie Reine
Original Score: Guillaume Roussel
Produced by: Ilan Goldman (Légende)
Coproduced by: Gaumont, France 2 Cinéma
Cast: Jean Dujardin (Pierre), Gilles Lellouche (Gaëtan 'Tany' Zampa), Céline Sallette (Jacqueline), Benoît Magimel (Le Fou)

International Sales: Gaumont
US Distributor: Draffhouse Films • draffhousefilms.com
US Release Date: May 15, 2015

"An exciting, epic policier with whiffs of both its American cousin and Scorsese."

— *John DeFore, Hollywood Reporter*

"...a high-profile, Hollywood-caliber pic."

— *Peter Debruge, Variety*

"Jimenez has a clear passion for the crime thriller and he has the tricks up his sleeve to make a kinetic, thrilling ride."

— *Jordan Adler, We Got This Covered*

"Both leads are really well-cast, and it's easy to see why they're such huge stars in France."

— *Chris Bumbray, Joblo*

In association with

DRAFFHOUSE FILMS



US Premiere • Dramatic comedy • France, 2014
DCP • 1.85 • Dolby 5.1 • Color • 118 min

Directed by: Éric Toledano, Olivier Nakache
Written by: Éric Toledano, Olivier Nakache, Delphine Coulin, Muriel Coulin
Based on the book by: Delphine Coulin (Samba pour la France)
Cinematography: Stéphane Fontaine
Film Editing: Dorian Rigal-Ansous
Original Score: Ludovico Einaudi
Produced by: Yann Zenou, Laurent Zeitoun (Yume - Quad Films)
Coproduced by: Ten Films, Gaumont, TFI Films Production
Cast: Charlotte Gainsbourg (Alice), Omar Sy (Samba), Tahar Rahim (Walid), Izia Higelin (Manue)

International Sales: Gaumont
US Distributor: Broad Green • broadgreen.com
US Release date: 2015

"Nakache and Toledano have another crowd-pleaser with international appeal on their hands."

— *Jared Mobarak, The Film Stage*

"...an impressively lucid, and often hilarious, indictment of France's two-tiered social system."

— *Jordan Mintzer, Hollywood Reporter*

"Nakache and Toledano clearly know how to make a film that will please the majority of their audience."

— *Brad Brevet, Rope of Silicon*

In association with

BANK OF WEST

BROADGREEN PICTURES



SAMBA



© Quad Films / Ten Films / Gaumont / TFI Films Production

Filmmakers **Éric Toledano** and **Olivier Nakache** chase their monster hit *The Intouchables* with a comedic exposé on the plight of illegal immigrants. Omar Sy lends his incandescent talents to the role of Samba, a resourceful Senegalese illegal who has managed to stay off the books for ten years while closing in on his dream of becoming a chef. When the authorities finally catch up to him, it's up to immigrant services volunteer, Alice, played by Charlotte Gainsbourg, to prevent his deportation. Alice is a timid, white-collar burnout trying to bounce back from problems of her own, but once she meets Samba, she has more than charity on her mind. When Alice advises Samba to hide in plain sight for another year until he is eligible to reapply for legal papers, Samba and his womanizing "Brazilian" buddy Walid (*A Prophet's* Tahar Rahim) embark on a riotous odyssey of thankless jobs and random identities. But while Samba is ready to jump through all kinds of bureaucratic hoops, he's not so sure he's ready to jump into a relationship.



The writer/director duo **Olivier Nakache** and **Éric Toledano** have been inseparable from the beginning of their careers, when they made several award-winning shorts beginning in 1995. Always working in comedy, their acclaimed first feature, *Just Friends* (COLCOA 2005), starred Gérard Depardieu and Jean-Paul Rouve. *Those Happy Days* (2006 COLCOA Audience Award) marked their first collaboration with an actor who was then chiefly known for television comedy, Omar Sy, who would win an NRJ Ciné Award for Best Young Talent. Their third feature, *So Close*, had its World Premiere at COLCOA 2009. *The Intouchables* (COLCOA 2012) would become a signature film for the pair.

One of the top grossing films in French box office history, it was nominated for 37 awards, including Best Foreign Language Film at the Golden Globes, and Omar Sy's breakout performance earned him both a Lumiere and a César Award for Best Actor, paving the way for roles in major Hollywood films like *X-Men: Days of Future Past* (2014) and the upcoming *Jurassic World*. *Samba*, in collaboration with writer Muriel Coulin, sees the duo continuing their fruitful collaboration with Sy.

*(L’Affaire SK1)***SK1**

Franck is an eager rookie homicide squad inspector. When a woman is found with her throat cut, he shrewdly unearths parallels between previously unrelated cases. Before he knows it, Franck is caught up in an eight-year obsessive hunt for SK1 – Serial Killer 1 – a man whose very existence is questioned by others. Loosely based on the investigation into real-life murderer Guy Georges, aka the Beast Of The Bastille (whose lurking disorder is deftly captured by Adama Niane), the story milks suspense from the procedural aspects of the manhunt, the false leads, dead ends, and the stifling bureaucracy of a police force hindered by dwindling budgets and a knee-jerk insistence on outdated, traditional methods. Raphaël Personnaz, Marius in *Marius and Fanny* (COLCOA 2014), is the perfect channel for Franck’s perseverance and anger, while Nathalie Baye checks in with a memorable turn as a public defender convinced the police don’t have a case.



Specializing in police procedurals, writer/director **Frédéric Tellier** marks his feature debut with a story about one of the trickiest criminal cases in recent French history, and the first case to incorporate DNA evidence. Tellier began as an assistant director before establishing a career directing successful television films and series in France. Describing co-writer David Oelhoffen, (known for his 2014 Vigo Mortensen starrer *Far From Men*), as his “accomplice,” Tellier worked closely with him to bring journalist Patricia Tourancheau’s book, *Guy Georges – La Traque*, to life for the big screen.



West Coast Premiere • Drama • France, 2015

DCP • 2.35 • Dolby 5.1 • Color • 119 min

Directed by: Frédéric Tellier

Written by: Frédéric Tellier, David Oelhoffen, Patricia Tourancheau

Cinematography: Mathias Boucard

Film Editing: Mickael Dumontier

Original Score: Christophe La Pinta, Frédéric Tellier

Produced by: Julien Madon (Labyrinthe Films)

Coproduced by: SND Groupe M6, Cinefrance

Cast: Raphaël Personnaz (Franck), Nathalie Baye (Maître Frédérique Pons), Olivier Gourmet (Bougon), Adama Niane (Guy George)

International Sales: SND Groupe M6

US Distributor: Kino Lorber • Kinolorber.com

US release date: 2015

“Tellier reveals a knack for building tension out of bureaucratic calamity.”

– *Jordan Mintzer, Hollywood Reporter*

“Baye is excellent as the morally-conflicted lawyer Pons” – *Judith Miller, French Cinema Review*

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

On Saturday, April 25th, between 4:00 and 7:00 pm, join the friends of COLCOA for a complimentary wine tasting in the Directors Guild of America lobby. Experience some fine wines from around the world courtesy of **Graef Wines** represented by **Hollywood & Wine**, **Paul M. Young Fine Wines**, and the **San Joaquin Wine Growers Association** while mingling with other film fans (you must be 21+ to be part of this event).

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



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(Le Dernier métro)

THE LAST METRO

COLCOA
Classics



© Les Films du Carrosse / TF1 Films Production / SEDIF / MK2

**North American Premiere (restored version) • Drama
France, 1980**

DCP • 1.66 • Mono • Color • 133 min

Directed by: François Truffaut

Written by: François Truffaut, Suzanne Schiffman,
Jean-Claude Grumberg

Cinematography: Nestor Almendros

Film Editing: Martine Barraqué, Jean-François Gire

Original Score: Georges Delerue

Produced by: François Truffaut, Madeleine Morgenstern

(Les Films du Carrosse), TF1 Films Production, SEDIF.

Cast: Catherine Deneuve (Marion), Gérard Depardieu
(Bernard), Jean Poiret (Jean-Loup), Andréa Ferréol (Arlette),
Paulette Goddard (Germaine)

International Sales: Mk2

US Distributor: Janus Film • janusfilms.com

"...a dazzlingly subversive work."

– Vincent Canby, *New York Times*

"In one of French cinema's most celebrated screen
partnerships, Depardieu and Deneuve complement
one another perfectly."

– James Travers, *French Film Site*

In association with



JANUS FILMS

COLCOA is proud to present the North American Premiere of this digitally restored classic, a poignant tale of broken lives and fractured allegiances set in Nazi occupied France. Headstrong Marion Steiner runs Theatre Montmartre – a popular refuge as much for having heating as for the plays – in the absence of her husband Lucas, a Jew who has gone underground for fear of deportation. Paris is a dangerous place. Even missing the last metro could result in a curfew violation and a one-way trip to prison camp. Everyone, including Marion, is muddling through it by rehearsing Lucas's recent play, *La Disparue*. Marion casts Bernard in the lead opposite herself, and the young upstart is soon casting a lustful eye on all the women of the troupe. Much like France herself, however, Marion and Bernard are leading dual lives. Both are keeping secrets from the Nazis that could get them shot, but it's the secret they are keeping from each other that could prove their real undoing.



From his early days as a firebrand critic for Cahiers du cinéma, writer/director **François Truffaut** was synonymous with the French New Wave. He blasted onto the scene with *The 400 Blows* (1959), and consolidated his reputation with *Jules and Jim* (1962). Having lived through the Nazi occupation of Paris, Truffaut had always wanted to capture something of that experience in a film. He got his chance with the second installment of a trilogy he was working on about the theatrical arts. The first of the three, *Day For Night* (1973), was an effusive portrayal of the filmmaking process as a metaphor for life's travails. With *The Last Metro*, Truffaut used a theater as a visual means to mediate between the public and the private sides of his characters. Collaborating

with Suzanne Schiffman and Jean-Claude Grumberg, *The Last Metro* became his most lavish production, and his greatest success, scooping all the major César Awards and garnering an Oscar nomination for Best Foreign Film. Truffaut envisaged completing the trilogy with a film dedicated to the lost world of Vaudeville, but the script, *L'Agence magic*, went unfiled after a series of setbacks forced him to seek more commercial projects. This digital restoration was made with the support of the Franco-American Cultural Fund.

"One language sets you in a corridor for life.
Two languages open every door along the way."
- Frank Smith, Psychologist

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FRENCH NeWave 2.0

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new French talents under the spotlight.



Los Angeles Premiere • 11:00 AM

40-LOVE (Terre battue)

As he tries to launch a new business venture, Jérôme starts to realize that his only hope for a financially stable future might be his son Ugo, a talented and ambitious young tennis player. This is the first feature from director Stéphane Demoustier, who also co-wrote the script.



West Coast Premiere • 1:20 PM

BROOKLYN

Young Coralie, a.k.a. Brooklyn, leaves her native Switzerland and moves to Paris to try and make it as a rap artist, in this feature by writer/director Pascal Tessaud. Working in Saint-Denis, she meets Issa, who is regarded as the rising star of the local hip-hop scene.



International Premiere • 4:00 PM

THE TOURNAMENT (Le Tournoi)

Cal is a 22 year-old undefeated chess champion. Disconnected from the real world, he has been programmed for victory. But during this 7-day tournament in a hotel in Budapest, he has to face an unexpected adversary, and is forced to rethink more than just his game strategy.



Los Angeles Premiere • 7:40 PM

LOVE AT FIRST FIGHT (Les Combattants)

Working at the family business and hanging out with his friends for the Summer, Arnaud is not expecting anything out of the ordinary to happen. Not until he meets Madeleine, a beautiful, tough and abrasive young woman, with a fanatical survivalist bent.



Los Angeles Premiere • 11:00 PM

HIPPOCRATES, DIARY OF A FRENCH DOCTOR (Hippocrates)

Working as an intern in his father's medical department, Benjamin is certain that he will become a great doctor. But the schedule is grueling, and nothing goes on as planned. He is forced to face his limits and his fears, as well as those of his patients, their families, and the hospital's staff around him.



Los Angeles Premiere • Drama • France, Belgique, 2014
DCP • 2.35 • Dolby 5.1 • Color • 95 min

Directed by: Stéphane Demoustier
Written by: Stéphane Demoustier, Gaëlle Macé
Cinematography: Julien Poupard
Film Editing: Damien Maestraggi
Produced by: Frédéric Jouve (Les Films Velvet),
Luc and Jean-Pierre Dardenne (Les Films du Fleuve),
Arte France Cinema
Cast: Olivier Gourmet (Jérôme), Valeria Bruni Tedeschi
(Laura), Charles Merienne (Ugo), Vimala Pons (Sylvie),
Jean-Yves Berteloot (Sardi)

International Sales: Films Distribution

"The way the filmmakers find parallels between
a father falling from grace, and a son rising toward
it, are captivating."

— Jordan Mintzer, Hollywood Reporter

"May be the year's best example of a film, like
Joachim Lafosse's *Our Children* or Michael Haneke's
Code Unknown, in which a detailed examination of
a specific family reveals volumes about a larger
social phenomenon." — Peter Debruge, Variety

(Terre battue)

40-LOVE



© Films Distribution

In this psychologically-fruitful directorial debut, Jérôme, a man fast approaching the wrong end of middle age, hopes to achieve financial independence after being fired from his mundane retail gig. Under intense pressure to succeed, he embarks on an ambitious plan to open up a strip mall shoe store of his own. As his methods slide from ethically questionable to outright illegal, his family life begins to rupture. And Jérôme - played with all the sweaty cageyness of a cornered animal by Gourmet (*The Son*) - begins to see his 11 year-old son and budding tennis superstar, Ugo, as his last best hope for a taste of the good life. If only Jérôme can get out of his son's way.



For his feature film debut, writer/director Stéphane Demoustier collaborated with Gaëlle Macé, who has also co-written this year's *Elle L'adore* along with Jeanne Herry (COLCOA 2015) to fashion a story drawn partially from his own experiences as a young tennis player, and set in the environs of his hometown of Lille. Among his numerous shorts, *Weekend* won the COLCOA Short Film Award in 2011. Demoustier wrote and directed the mid-length documentary, *Les petits joueurs* (2013), which followed the lives of three junior French tennis hopefuls. While making the film he met Charles Merienne, who turns in a remarkably affecting acting debut here, as Ugo.

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West Coast Premiere • Drama • France, 2015
 DCP • 1.37 • Stereo • Color • 83 min

Written and directed by: Pascal Tessaud
 Cinematography: Fabien Rodesch, Sébastien Bages
 Film Editing: Nicolas Milteau, Amandine Normand
 Original Score: Khulibai, Calogero Di Benedetto, DJ Dusty
 Produced by: Pascal Tessaud (Les Enfants de la Dalle)
 Cast: Kt Gorique (Coralie, AKA Brooklyn), Rafal Uchiwa
 (Issa), Jalil Naciri (Yazid), Liliane Rovère (Odette),
 Véronique Ruggia (Elizabeth)

International Sales: The Festival Agency,
 Les Enfants de la Dalle

"The strengths of *Brooklyn* lie chiefly in its musical
 performances, particularly when Gorique and
 Uchiwa are performing with just two turntables and
 a microphone. The soundtrack, mixing hip-hop beats
 with jazz, is also excellent."

– Stephen Dalton, *Hollywood Reporter*



BROOKLYN



© Fabien Rodesch & Sébastien Bages

This gritty boy-meets-girl set in the unvarnished housing projects of Saint Denis centers on Coralie, AKA Brooklyn, a talented young rapper who leaves Switzerland to find success in the hip-hop subculture of Paris. She is taken under wing by the stern but avuncular social worker Yazid, who invites her to his poetry-slam events. When Coralie proves she can bust a rhyme with the best of them, she gains the attentions, partly amorous and partly adversarial, of Issa, who up to now has been the unchallenged star of the scene. But as Coralie transforms herself into her rap persona Brooklyn, she begins to question the success she thought she wanted.



Writer/director **Pascal Tessaud** was raised in the same kind of working class housing projects in which his feature debut is set. In addition to his short films, including *The City of Light*, which took home the COLCOA Audience Short Film Award in 2013, he scored a success with *Slam, ce qui nous brûle* (2007) a documentary about the emerging French poetry slam movement. Influenced by the improvisational approach of John Cassavettes, Tessaud gathered a cast and crew as large as 60, all volunteering their talents for *Brooklyn*, a cinematic love letter to his beloved Saint Denis and its often misunderstood hip-hop community. With the exception of Jalil Naciri (Yazid), the actors are real-life rappers playing versions of themselves and speaking dialogue improvised in workshops. The result is a fiery, authentic example of French Guerilla Cinema that earned a world Premiere at the Acid competition in Cannes 2014.

In association with  **Indiewire**

(Le Tournoi)

THE TOURNAMENT



© Matthieu Ponchel

In this coming-of-age drama set in the world of chess, Cal Fournier is competing in the Grand International Chess Open in Budapest. At twenty-two, Cal is an old hand at this – he and his coach Viktor have their methods down to a routine. To compete at this level requires fanatical single-mindedness. Not a problem for Cal, who has always lived in his head. In fact, Cal hardly ever leaves the hotels in which the tournaments are staged, and he has the social skills one might expect from such a cloistered life. Even his clothes are tourist merch from airport boutiques. By day, Cal competes, sometimes playing ten opponents at once. By night, he and his girlfriend Lou (*Jappeloup's* Lou de Laâge, COLCOA 2013) join his entourage for gambling in the hotel's casino. Though it's a brutal tournament, Cal is expected to win as usual. But his system is about to be put in check by an unorthodox 11 year-old Hungarian boy named Max. To defeat this impudent little prodigy, Cal will be forced to re-evaluate more than his game strategy.



COLCOA is pleased to present the International Premiere of the debut feature of **Élodie Namer**. The writer/director was inspired to write her screenplay soon after the chess bug bit her. In fact, the everyday life of a professional player depicted in her film – the long hours, the intense pressure, the exaltation of victory, and even the betting to let off steam in the evening – is drawn from personal experience. In 2009, Namer co-created the French television comedy series *Second Chance*. Since then, she has written episodes for numerous television series, ranging from comedies to westerns.

International Premiere • Drama • France, 2015
DCP • 2.35 • Dolby 5.1 • Color • 83 min

Written & directed by: Élodie Namer
Cinematography: Julien Poupard
Film Editing: Julien Ouvrard, Nicolas Desmaison
Original Score: Dombrance
Produced by: Lola Gans (24 Mai Production)
Coproduced by: France 2 Cinema
Cast: Michelangelo Passaniti (Cal), Lou de Laâge (Lou), Magne-Håvard Brekke (Viktor), Adam Corbier (Max)

International Sales: mk2

French
NeWave
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Indiewire mk2 WIF

(Elle L'adore)

NUMBER ONE FAN



© LES PRODUCTIONS DU TRESOR / STUDIOCANAL

West Coast Premiere • Thriller, Comedy • France, 2014
DCP • 2.35 • Dolby 5.1 • Color • 105 min

Directed by: Jeanne Herry
Written by: Gaëlle Macé, Jeanne Herry
Cinematography: Axel Cosnefroy
Film Editing: Francis Vesin
Original Score: Pascal Sangla
Produced by: Alain Attal, Hugo Sélignac
Cast: Sandrine Kiberlain (Muriel), Laurent Lafitte (Vincent), Pascal Demolon (Antoine), Olivia Côte (Coline)

International Sales: StudioCanal
US Distributor: Distrib Films US • distribfilmsus.com

"Filled with strong performances and numerous twists that keep the tension high."

– Jordan Mintzer, *Hollywood Reporter*

"An undeniable force, thanks to wonderful dialogue and carefully crafted supporting characters."

– James Travers, *French Film Site*

On the heels of her César-winning performance in *9-Month Stretch* (COLCOA 2014), Sandrine Kiberlain shines again as Muriel, an oddly endearing beautician whose love for gossip and spinning yarns is eclipsed only by her fangirl infatuation with pop singer Vincent Lacroix. What had started with collecting records and attending every concert crosses over to the dark side when the object of her obsession shows up at her doorstep asking for help. A demented yet authentic codependency develops as Lacroix, the hopeless narcissist, played by ascendant star Laurent Lafitte, exploits his hopeful admirer, pulling Muriel deeper into a misadventure that could result in some serious jail time. Along the way, this comedic noire becomes a surprisingly trenchant fable about self-love meeting selfless adoration.



With nominations for Best First Film and Best Actress in the 40th César Awards, **Jeanne Herry** has established herself as a writer/director to watch. Daughter of singing legend Julien Clerc and acting icon Miou-Miou, Herry grew up backstage and on film sets, and drew from such rich source material for the subject of her first feature, which she wrote with collaborator Gaëlle Macé. The film brought Kiberlain and Lafitte, two of the most sought after French acting talents, together for the first time. Herry began working in film as an actress, appearing as a child in Louis Malle's *May Fools* (1990). In addition to her work in theater, television, and film, she is the author of the novel *80 étés* (*80 Summers*), published by Gallimard.



In association with

DISTRIB FILMS STUDIOCANAL uniFrance films

(Les Combattants)

LOVE AT FIRST FIGHT



© Nord-Ouest Films / Bac Films Distribution

Arnaud, a carefree but sheltered young man, is starting another routine summer in his provincial southern hometown working in the family carpentry business and putting off big decisions about his future. At a self-defense demonstration, Arnaud confidently mixes it up with Madeleine, a straight-faced tomboy with a fanatical survivalist bent. To his surprise, he's knocked off his feet - in more ways than one. Maddy seems to inhabit a different world from Arnaud. But though her abrasive nihilism, her militant prepper-paranoia, and the fact that she can kick his ass in a fair fight might be a little off-putting, she's still the best thing that's ever happened to Arnaud. If he has to go through a little basic training to earn her affections, so be it. From this moment forward, the only point to survival is being together.



In an historic first, writer/director **Thomas Cailley's** feature debut took Cannes' Director's Fortnight by firestorm, winning all three of the major prizes, the SACD, FIPRESCI, and the CICAÉ. The trophy haul didn't stop there; it also won Best Actress and Most Promising Actor Césars for Adèle Haenel and newcomer Kévin Azaï, in addition to a Best First Film César for Cailley, who has heretofore been credited with just one short, *Paris Shanghai* (2011). Cailley studied screenwriting and directing at the French national film school La Femis. He co-wrote both his short and his feature with Claude Le Pape.

Los Angeles Premiere • Romantic Comedy • France, 2014
DCP • 1.85 • Dolby 5.1 • Color • 98 min

Directed by: Thomas Cailley
Written by: Thomas Cailley, Claude Le Pape
Cinematography: David Cailley
Film Editing: Lilian Corbeille
Original Score: Lionel Flairs, Benoit Rault and Philippe Deshaies for Hit'N'Run
Produced by: Pierre Guyard (Nord-Ouest films)
Cast: Adèle Haenel (Madeleine), Kévin Azaï (Arnaud), Antoine Laurent (Manu), Brigitte Roüan (Hélène)

International Sales: Bac Films Distribution
US Distributor: Strand Releasing • strandreleasing.com
US release date: May 22, 2015

"An immensely amiable, beautifully shot French-language love story featuring one of the best-drawn and least compromised female leads the often (rightly) maligned romantic comedy genre has offered lately,"

— *Jessica Kiang, IndieWire*

"The film cruises along with a superbly witty screenplay balancing crowd-pleasing comedy and some contemplation about youthful ennui in France, and the two leads deliver turns that do justice to the text."

— *Clarence Tsui, Hollywood Reporter*

"A story of love and war, despair and desires, freedom and terror, *Love at First Fight* is a fantastic, generational film."

— *John Hopewell, Variety*

In association with



International Premiere • Romantic Comedy
France, 2015
DCP • 1.85 • Dolby 5.1 • Color • 100 min

Written and directed by: Emmanuel Mouret
Cinematography: Laurent Desmet.
Film Editing: Martial Salomon.
Produced by: Frédéric Niedermayer
Cast: Anaïs Desmoustier (Caprice), Virginie Efira (Alicia), Emmanuel Mouret (Clément), Laurent Stocker (Thomas)

International Sales: Kinology

In association with



CAPRICE



© Moby Dick Films

Effortlessly shifting from moments of tenderness to burlesque, this wily romantic comedy poses the question, is love merely a form of mutual self-deception? The idiosyncratic Emmanuel Mouret plays Clément, a humble high school teacher quite at home in a classroom, but uncertain and awkward in matters of romance. Luck is on his side when it comes to the woman he has long loved and admired, Alicia, a sublime and revered actress, played by Virginia Efira. Alicia believes that the love of her life is destined to be a modest man from outside the world of entertainment and celebrity – and Clément fits that bill perfectly. Lightning strikes twice, however, when Caprice, a vivacious but penniless unknown played by Anaïs Desmoustier, gets it into her head that destiny also has a plan for her and Clément. Seeing Caprice as a threat to his newfound happiness, Clément rebuffs her, but the rebellious minx is not above a little treachery to get what she wants.



Coming off his atypically dark romantic thriller *Another Life* (2013), actor/writer/director **Emmanuel Mouret** returns to the screen as an actor and to the witty banter and awkward situation comedy for which he is known. Alternately compared to Woody Allen and Eric Rohmer, Mouret often plays a clumsy, retiring and somewhat sentimental character in which some may also see shades of Monsieur Hulot or even Buster Keaton. Mouret made his mark with his second and third features, *Venus and Fleur* (COLCOA 2005) and *Change of Address* (COLCOA 2007), both screened at the Cannes Directors' Fortnight. As he has gained international recognition Mouret has remained fiercely loyal to producer Frédéric Niedermayer and his key technicians, working with the same people on all his films including *Shall We Kiss?* (COLCOA 2009) and *Please, Please me!* (COLCOA 2010). COLCOA is proud to Premiere *Caprice*, only three days after its French release.

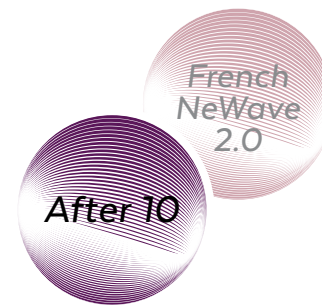
the FRAME

Movies, music, TV, arts and entertainment, straight from Southern California

Hosted by John Horn

89.3 KPCC
Southern California Public Radio

www.kpcc.org



Los Angeles Premiere • Dramatic Comedy • France, 2014
DCP • 2.35 • Dolby 5.1 • Color • 102 min

Directed by: Thomas Lilti

Written by: Baya Kasmi, Thomas Lilti, Pierre Chosson, Julien Lilti

Cinematography: Nicolas Gaurin

Film Editing: Christel Dewynter

Original Score: Alexandre Lier, Sylvain Ohrel, Nicolas Weil
Produced by: Agnes Vallee, Emmanuel Barraux (31 Juin Films), France 2 Cinéma

Cast: Vincent Lacoste (Benjamin), Reda Kateb (Abdel), Jacques Gamblin (Professeur Barois), Marianne Denicourt (Denormandy), Felix Moati (Stéphane)

International Sales: Le Pacte

US Distributor: Distrib Films US • distribfilmsus.com

“He (Reda Kateb) is brilliant as the unassuming, compassionate Rezzak.”

– Judith Prescott, *French Cinema Review*

“The film works best in its depiction of life in the bowels of the hospital, which the public never visits.” – Charles Gant, *Variety*

In association with

DISTRIB FILMS **Indiewire** **Le Pacte**

TRUFFAUT Th.

10:00

Saturday, April 25

(*Hippocrate*)

HIPPOCRATES, DIARY OF A FRENCH DOCTOR



© 31 Juin Films / France 2 Cinéma

In this sobering, darkly comedic exposé of the French public medical system, *Jacky In The Kingdom Of Women* (COLCOA 2014) star Vincent Lacoste plays Benjamin, a cocksure medical intern learning to cope with grueling 48-hour shifts, mollifying terminal and elderly patients, crippling budget cuts and supply shortages, all the while carousing like a frat-house party hound. It's soon apparent that upholding his Hippocratic oath is going to be a tough task. When he loses a patient through negligence, the hospital staff closes ranks to avoid liability. Abdel, an experienced Algerian physician obliged to complete an internship because of his immigrant status, is the only one whose conscience is bothered by all of this, and his concern for the patients sets him on a collision course with hospital authorities. Reda Kateb's performance as Abdel was rewarded with a 2015 Best Supporting Actor César. He is known for his terrific turns in *Zero Dark Thirty* and *The Prophet*, and can be seen in Ryan Gosling's upcoming directorial debut *Lost River*.



As a practicing physician, writer/director **Thomas Lilti** is that rare filmmaker who can bring life experience of a second métier to his work. Indeed, the Benjamin character is modeled on his own professional initiation, and many scenes were shot in the hospital where Lilti has practiced. Lilti directed several shorts while attending medical school. He completed his first feature, *Les yeux bandés*, starring Guillaume Depardieu in 2007. He recently co-wrote *Pirate TV* (2012) with Michel Leclerc. *Hippocrates* co-written by Thomas Lilti, Pierre Chosson, Baya Kasmi and Julien Lilti, raked in seven 2015 César nominations, including Best Director and Best Film.

(Les Héritiers)

ONCE IN A LIFETIME



© Guy Ferrandis / Loma Nasha Films

At the Leon Blum High School, history teacher Anne Gueguen has to face her worst nightmare, a classroom full of distracted and unruly school “rejects” – the ones other teachers have given up on. This racially and religiously diverse group of struggling but tough inner-city kids seem to only agree on one thing: history is a boring subject with no relevance in their everyday lives. Anne has a quality that these students don’t encounter often – she actually cares about them, and she has an idea that she hopes will inspire them. Over the objections of the head of the school, she challenges the class to enter a national history contest with a project on Children and Teenage victims of the Nazi Regime. It’s a long shot at best, because the contest is usually won by more dedicated students from better schools, but a visit from a special guest gives them a fighting chance. Based on a true story, this inspirational drama was co-written by twenty-one-year old Ahmed Dramé, who was part of the original class, and plays Malik in the film.



When Ahmed Dramé told his story to writer/director **Marie-Castille Mention-Schaar**, she liked it so much she decided to work with him to develop the screenplay. Known for her previous film, the comedy *Bowling* (2012), co-written with Jean-Marie Duprez, Mention-Schaar wanted to bring a more heartfelt, documentary style authenticity to her third feature, so she shot the film in actual classrooms with a mix of amateur and professional actors. To lend an air of natural authority to the portrayal of the real life teacher Anne Angles, Mention-Schaar cast actress Ariane Ascaride, who won a Best Actress César Award playing the pugnacious Jeanette in *Marius and Jeanette* (1998). The film sharply criticizes the education system while showing that dedicated teachers can make a difference. Mention-Schaar was an established producer before she directed her feature debut, *Ma première fois*, in 2012, which was nominated for a Best First Film César Award.

West Coast Premiere • Drama • France, 2014
 DCP • 2.35 • Dolby 5.1 • Color • 105 min

Directed by: Marie-Castille Mention-Schaar
Written by: Ahmed Drame, Marie-Castille Mention-Schaar
Cinematography: Myriam Vinocour
Film Editing: Benoit Quinon
Original Score: Ludovico Einaudi
Produced by: Marie-Castille Mention-Schaar, Pierre Kubel (Loma Nasha Films)
Coproduced by: Vendredi Film, TF1 Droits Audiovisuels, UGC, France 2 Cinema, Orange Studio
Cast: Ariane Ascaride (Anne Gueguen), Ahmed Dramé (Malik), Noémie Merlant (Mélanie), Genevieve Mnich (Yvette), Stéphane Bak (Max)

International Sales: TF1 International

“...vibrates with genuine emotion.”
 – *Judith Prescott, French Cinema Review*

“A beautiful story with the remarkable Ariane Ascaride.” – *Jacky Bornet, Culturebox*

In association with



STEAK (R)EVOLUTION



© La Ferme production / C productions

West Coast Premiere • Documentary • France, 2014
 DCP • 16:9 • Dolby 5.1 • Color • 110 min

Directed by: Frank Ribière
Written by: Franck Ribière, Vérane Frédiani
Cinematography: Frank Ribière
Film Editing: Vérane Frédiani
Original Score: Eric Jeanne
Produced by: Vérane Frédiani (La Ferme production)
Coproduced by: C productions
Cast: Yves-Marie Le Bourdonnec (himself), Frank Ribière (himself)

International Sales: Jour2Fete
US Distributor: Kino Lorber

“An absorbing, and often enlightening, quest for the world’s greatest sirloin.”
 – *Jordan Mintzer, Hollywood Reporter*

“... a beautiful gastronomic and philosophical stroll.”
 – *Sandrine Marques, Le Monde*

The stakes are clear when documentarian Franck Ribière and preeminent Parisien butcher Yves-Marie Le Bourdonnec set off on a journey around the world to reveal what it takes to make the cut in the evolving marketplace of ultra high-end beef. Our two bons vivants visit the newest players in the industry, from Argentina to the famous Kobe ranches in Japan – where cattle are massaged in Saki to the soothing sounds of classical music – ranking their steakhouse Top Ten as they go. This engrossing and unapologetic search for the meat-eater’s holy grail fills the screen with enough sizzling porterhouse porn to leave herbivores weak at the knees. But Ribière, whose family raises prized Charolais cattle, is careful to remind us what it takes to manage livestock responsibly in the age of mass food production, and to show that those world-class cuts are not only the result of highly passionate chefs, but also the most humane ranching practices.



Writer/director **Franck Ribière** began his film career producing documentaries. After leading a film subsidiary of Hachette Filipacchi Medias, Ribière partnered with writer/producer Vérane Frédiani to create La Fabrique de Films and Ferme Productions to distribute and produce feature films. They established a reputation in the horror genre producing pictures such as *Inside* (2007), and *Witching & Bitching* (2013). This is Ribière’s first feature length film as a director. A companion book has been published in conjunction with the documentary’s French release, *Steak (r)évolution: A la recherche du meilleur steak du monde*, co-written by Ribière and Vérane Frédiani.

In association with

(Une heure de tranquillité)

DO NOT DISTURB



© Wild Bunch

Box office magnet Christian Clavier dials up the comedic curmudgeon as Michel Leproux, a self-centered, womanizing dentist who has just happened upon a rare jazz record he's been hunting down for years. All he wants to do now is get home, slap his precious find on the turntable, and put his feet up. There's just one problem: every other thing in his life, including but not limited to an impertinent wife, a guilt-ridden mistress, an annoyingly earnest son, and an eccentric housekeeper played by Almodovar mainstay Rossy de Palma. To say nothing of the fact that today just happens to be the day for the building's annual residents' soirée. This rollicking, farcical, slapstick, and flirtingly surreal game of musicus-interruptus is enough to drive a patient, honest, generous man to desperation. If only our dear Monsieur Leproux were one of those things.



Although he is known to American audiences for his more uptown fare such as the Palme d'Or nominated *Ridicule* (1996) and *Girl On The Bridge* (1999), writer/director **Patrice Leconte** has been making broad comedies since his 1978 collaborative blockbuster *French Fried Vacation*, which spawned a sequel and made Christian Clavier a French celebrity. Drawn to film from an early age, Leconte had been making features since 1976, but it wasn't until 1989 that he received international attention for *Monsieur Hire*, dark study of murder and voyeuristic obsession he co-wrote with Patrick deWolf. Over a long and prolific career, he has defied categorization, making pictures with themes ranging from male friendship to mental illness to sexual deviation, often working with his favorite actor Jean Rochefort. With *Do Not Disturb*, Leconte returns to the fundamentals of his comedy, adapting Florian Zeller's, Fabrice Luchini starring, hit stage play to the big screen.

US Premiere • Comedy • France, 2014
DCP • 2.35 • Dolby SRD • Color • 79 min

Directed by: Patrice Leconte
Written by: Florian Zeller, based on his play "Une heure de tranquillite"
Cinematography: Jean-Marie Dreuou
Film Editing: Joëlle Hache
Original Score: Éric Neveux
Produced by: Christine de Jekel
Cast: Christian Clavier (Michel Leproux), Carole Bouquet (Nathalie Leproux), Valérie Bonneton (Elsa), Rossy de Palma (Maria), Stéphane De Groodt (Pavel), Christian Charmetant (Pierre)

International Sales: Wild Bunch

"Its punchy, snappy dialogue is coupled with Leconte's masterly touch at reigning in the chaos before it spins out of control."

— *Judith Prescott, French Cinema Review*

"Leconte and Clavier know how to time their gags well, and *Do Not Disturb* is swiftly paced."

— *Jordan Mintzer, Hollywood Reporter*

In association with

(Un peu, beaucoup, aveuglement)

BLIND DATE



© Other Angle Pictures

World Premiere • Romantic Comedy • France, 2015
DCP • 1.85 • Dolby 5.1 • Color • 100 min

Directed by: Clovis Cornillac
Written by: Lilou Fogli, Clovis Cornillac, Tristan Schulmann, Mathieu Oullion
Cinematography: Thierry Pouget
Film Editing: Jean-François Elie
Original Score: Guillaume Roussel
Produced by: Grégoire Lassalle, Pierre Forette, Thierry Wong
Cast: Clovis Cornillac (Machin), Mélanie Bernier (Machine), Lilou Fogli (Charlotte), Philippe Duquesne (Artus)

International Sales: Other Angle Pictures

COLCOA is pleased to bring you the World Premiere of this high-concept farce about an unlikely romance. Clovis Cornillac plays a man, known only as Machin, who builds puzzles for a living. Creating his mind-benders requires hours of intensive concentration in solitude and silence. Mélanie Bernier stars as his attractive neighbor, a classical pianist known only as Machine. She revels in the constant sound of music and is currently rehearsing for a career-making competition. The provocative virtuoso poses a seemingly unsolvable puzzle for the short-tempered shut-in. Their apartments are separated by a few inches of brick wall – not nearly thick enough for the peace and quiet Machin needs, but far too thick for the companionship he secretly craves.



Actor/writer/director **Clovis Cornillac** had been mulling over ideas for his feature debut for five years. Then his wife, actress Lilou Fogli, came to him with a simple idea for a romantic comedy, and the two of them brought in collaborators Tristan Schulmann and Mathieu Oullion to complete the screenplay. Although this is his first time in the director's chair, Cornillac has extensive experience on the other side of the camera, having won a Best Supporting Actor César for *The Story of My Life* (2004). He is perhaps best known stateside for his appearances in *A Very Long Engagement* (2004), *Asterix at the Olympic Games* (2008), and his star turn in *Eden Log* (2007). A former athlete, Cornillac trained for months to play the lead in the cycling film *Tour De Force* (2013), a film his co-writer Mathieu Oullion also worked on. Currently, Cornillac plays the prickly head chef in the French television series *Chefs*, two episodes of which will be screened in this year's debut edition of the COLCOA Television Competition.

In association with

THE COLCOA SHORT FILM COMPETITION IS OPEN TO THE PUBLIC. FREE ADMISSION.

COLCOA SHORT FILM COMPETITION

PART ONE

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

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

Awards to be announced in the evening on Tuesday, April 28, on colcoa.org as well as Facebook, Twitter and the COLCOA info line: (310) 289 5346.

Program compiled with the support of Christine Gendre (UNIFRANCE)

In association with



SMART MONKEY

Animation/2014/17'54 • DCP • 1.33 • Dolby 5.1
 Written and directed by: Nicolas Pawlowski, Winshluss
 Produced by: Je Suis Bien Content - jsbc.fr

In the Paleolithic jungle, a monkey faces dangerous predators. An epilogue reminds us that civilization was not founded on good feelings. (Presented with *BLIND DATE*)

THE RIGHT PERSON TO DO THE JOB

(La Tête de l'emploi)
 Comedy/2015/7'11 • DCP • 1.85 • Dolby 5.1
 Co-written and directed by: Wilfried Méance
 Produced by: Hilldale - hilldalemedia.com

Unemployed, Jean has an interview with an employment agency. His adviser can't wait to finish his day and meet up with his girlfriend. (Presented with *SAMBA*)

THE HITCHHIKER

Drama/2014/19'28 • DCP • 2.40 • DTS 5.1
 Written by: Boris Vian
 Directed by: Julien Paolini
 Produced by: Nolita Cinema - nolitacinema.com

On a deserted road, a car knocks down a cyclist. When a hitchhiker appears, there is not enough time to get rid of the body. (Presented with the COLCOA Cinema Closing Film)

CLOSE YOUR EYES

(L'Enfer me ment)
 Drama, comedy/2014/6'25 • DCP • 16/9 • Dolby 5.1
 Written and directed by: Gérald Portenart
 Produced by: Bethsabée Mucho

A man is going to jail for the first time, but strangely the staff seems to know him very well. (Presented with *CHIC*)

FERDINAND KNAPP

Drama/2014/15' • DCP • Scope • Stereo
 Written and directed by: Andrea Baldini
 Produced by: Lieurac Productions - lieurac.com

Ferdinand is a great actor, the greatest of all. While he interprets a new role for the theatre, his character takes over his personality. (Presented with *BROOKLYN*)

UNDER MY SKIN

Comedy/2014/13'30 • DCP • Scope • Dolby SRD
 Co-written and directed by: Stéphane Caput, Loïc Pottier
 Produced by: FIVE2ONE films - five2onefilms.com

A father regularly forgets to pick up his child at school and prefers to keep enjoying his wild life. Somehow he will have to pay for it. (Presented with *CARTOONISTS*)

FRENCH IT UP!

Drama/2014/26'30 • DCP • 1.77 • Digital 5.1
 Written and directed by: Sabrina B. Karine & Alice Vial
 Produced by: Les Films du Cygne - Lesfilmsducygne.com

Louisa's Parisian life is disrupted by the arrival of her English sister, bringing back memories Louisa chose to push away by moving to France. (Presented with *GEMMA BOVERY*)

PART TWO

GROUNDLED

(AU SOL)
 Drama/2014/18'55 • DCP • 1.77 • Dolby SR
 Written and directed by: Alexis Michalik
 Produced by: Mon Voisin Productions, Fulldawa Films
 Fulldawa.com

On her way to her mother's funeral, a woman is blocked at the airport, as she cannot find her baby's papers... (Presented with *LA CHIENNE*)

COACH

Drama/2014/15' • DCP • 1.85 • Dolby 5.1
 Co-written and directed by: Ben Adler
 Produced by: Fluxus Films

A divorced father and his son are on their way to attend a soccer game in Paris, in which they support England, when their car breaks down. (Presented with *40-LOVE*)

CHAUD LAPIN

Animation/2014/5'24' • DCP • 16/9 • Dolby 5.1
 Written & directed by: Alexis Magaud, Soline Béjujy Maël Berreur, Géraldine Gaston, Flora Andrivon.
 Produced by: MOPA - L'Ecole de la 3D - Ecole-mopa.fr

The apparently quiet life of a wild boar/snake couple is disrupted by the intrusion of a rabbit. (Presented with *THE SEARCH*)

HOME SWEET HOME

Animation/2013/10' • DCP • 16/9 • Stereo
 Written and directed by: Pierre Clenet, Alejandro Diaz-Cardoso, Romain Mazevet, Stéphane Paccolat.
 Produced by: MOPA - L'Ecole de la 3D - Ecole-mopa.fr

A house uproots itself and decides to cross the country. (Presented with *108 DEMON-KINGS*)

I SHOULDN'T HAVE WORN MY CLARKS

(J'aurais pas dû mettre mes Clarks)
 Comedy/2014/15'40 • DCP • Scope • Dolby 5.1
 Written and directed by: Marie Caldera
 Produced by: Back in Town - backintown.fr

Chasing a role is not easy for an actor, particularly when you run into your old friend who is now a movie star. (Presented with *NUMBER ONE FAN*)

MY SENSE OF MODESTY

(Où je mets ma pudeur?)
 Drama/2013/20'30 • DCP • 1.77 • Dolby 5.1
 Written and directed by: Sébastien Bailly
 Produced by: La Mer à Boire Productions - Lamab-prod.fr

A student in Art History is going to have to remove her hijab for an oral exam. (Presented with *THE GATE*)

STRUCK

(Foudroyés)
 Comedy/2015/12' • DCP • 2.39 • Dolby 5.1
 Co-written and directed by: Bibo Bergeron
 Produced by: DOKO/Stink - Stink.fr

A man and a woman are on a date in a Parisian park. Both have a handicap that should make them incompatible... theoretically. (Presented with *A PERFECT MAN*)

WHO'S UP?

(Qui de nous deux?)
 Comedy/2015/9'55 • DCP • 2.39 • Dolby 5.1
 Written and directed by: Benjamin Bouhana
 Produced by: Ten Films

Dating the future woman of your life is an exciting experience, but only if it doesn't cost you a lot. (Presented with *CAPRICE*)

NOTRE FAUST

Drama, Romance/2014/19'28 • DCP • 1.85 • Dolby 5.1
 Written by: Boris Vian
 Directed by: Elsa Blayau, Chloé Larrouchi
 Produced by: Nolita cinema - Nolitacinema.fr

Marina has a crush on Boris, but his heart is elsewhere. Discouraged, she makes a pact with a mysterious stranger, precipitating her fate. (Presented with *THE TOURNAMENT*)

JULY 14th

(14 Juillet)
 Drama/2015/7'17 • DCP • 1.85 • Stereo
 Written and directed by: Michaël Barocas
 Produced by: Réacteurprod

Bastille Day in Paris. An octogenarian gets ready for a rendezvous with the love of his life. (Presented with *MEMORIES*)

THE FIRST STEP

(Le Premier pas)
 Drama /2014/13'30 • DCP • 1.85 • Dolby 5.1
 Written and directed by: Vanessa Clément
 Produced by: Les Films du Cygne - lesfilmsducygne.com

The first few minutes of a first date. Time to get to know each other and spark desire. A man like any other, a woman who seems like no other. (Presented with *THE LAST HAMMER BLOW*)

THE TESTICLE

(La Couille)
 Drama/2015/19' • DCP • 1.85 • Dolby 5.1
 Written and directed by: Emmanuel Poulain-Arnaud
 Produced by: Fluxus Films

Thirty-year-old Laurent gets dumped by his girlfriend and has to go back to his parents' home when he finds out he has testicular cancer. (Presented with *HYPOCRATES, THE DIARY OF A FRENCH DOCTOR*)

THE LIFT

(L'ascenseur)
 Comedy/2015/13'56 • DCP • 16/9 • Stereo
 Written and directed by: Agnes Doolaege
 Produced by: Tout Seuls Production

The dull life of Mr. Lebrun will change forever when he gets on the elevator with his neighbor, exactly between the fifth and the sixth floor. (Presented with *DO NOT DISTURB*)

PARIS, TEXAS

COLCOA
Classics



© Argos Films

Harry Dean Stanton disappears into the role of Travis, a forlorn and grizzled loner who emerges from the Texas wastelands after years of despair and penitence for an unnamed misdeed. Emotionally dead and unable to speak, only a phone number in his pocket connects him to a brother in Los Angeles. Travis is like a ghost walking through the rusted junkyards of his past, always on the cusp of vanishing back into the barren terrain from which he came, but as he slowly recovers his strength, he is possessed of a mad dream to put the shattered pieces of his life back together. Nastassja Kinski, in her most important role since Tess, portrays Jane, the unsophisticated Texas girl who escaped a troubled childhood by marrying too young. This fable of alienation and redemption features a spare but evocative score by Ry Cooder and spectacular sprawling vistas by the influential cinematographer Robby Müller. COLCOA is pleased to present the West Coast Premiere of the restored version of this largely French production, casting a European's eye for intimacy on the epic horizons of the American West.



Part of the trinity of German New Wave directors, along with Werner Herzog and Rainer Fassbinder, prolific writer/director **Wim Wenders** has had a long fascination with the road movie, in which lost men seek out America's wide open spaces in search of answers. Wenders had originally met with playwright Sam Shepard to cast him in his first American film, *Hammett* (1982), but ended up developing the script for *Paris, Texas*, from Shepard's play *Motel Chronicles* instead. Wenders began shooting before the script was finalized, and brought in L. M. Kit Carson as an on-set writer. The film was the first occasion for legendary French producer Anatole Dauman to work with Wenders, and the pair would take home the Palme d'Or in 1984 for their efforts.

Dauman would go on to produce Wenders' Palme d'Or nominated *Wings of Desire* (1987). Other Wenders films nominated for that coveted honor include *The American Friend* (1997) and *The End of Violence* (1997). Equally known for his documentaries, Wenders has been nominated for a Best Documentary Feature Oscar three times: *The Salt of the Earth* written with Juliano Ribeiro Salgado, David Rosier and Camille Delafon (2014), *Pina* (2011), and for his hit *Buena Vista Social Club* co-written with Nick Gold (1999).

2015 SHORT FILM AWARD JURY

CHARLES BURNETT

Charles Burnett is a director, writer, editor, photographer, cinematographer, actor, and film producer. His credits include the Berlin festival-winning *Killer of Sheep*, which was later added to the U.S. National Film Registry by the Library of Congress for its significance as a cultural, historical, and aesthetic cinematic treasure. Some of his other award-winning feature films include *My Brother's Wedding*, *To Sleep with Anger*, *The Glass Shield*, and *Namibia: The Struggle for Liberation*. He has also directed numerous shorts, documentaries, and television. Mr. Burnett is an active member of the Directors Guild of America and sits on its Independent Directors Committee.

GHEN LARAYA

Ghen Laraya Long is a member of the Academy of Television Arts and Sciences and serves as a panel judge for the Hollyshorts Film Festival. She is an experienced international technology and entertainment polyglot attorney and current VP, Technology for Women in Film. Ghen specializes in transactional contracts for the creation, production and distribution of traditional media content over new media platforms. She is the current VP of Business and Legal Affairs for Digital Turbine Inc. (fka Mandalay Digital Group). Ghen also advises a roster of technotainment clients ranging from various talent to startup entertainment and technology companies.

MARGARET NAGLE

Margaret Nagle is a screenwriter and producer of film and television. Nagle wrote the script *The Good Lie*, a 2014 movie about the Lost Boys and Girls of Sudan. The Writers Guild of America awarded Nagle with the 2015 Paul Selvin Award for her work. Nagle wrote the 2005 film *Warm Springs* for HBO about Franklin Delano Roosevelt's becoming paraplegic from polio. It won the Emmy for Best Movie and Nagle won the WGA Award for Best Original Screenplay of a movie for television. Nagle wrote on Season One of HBO's *Boardwalk Empire*, which won the Golden Globe for Best Series and the WGA Award for Best New Series.

West Coast Premiere (Restored Version) • Drama

Germany, France, UK, 1984

DCP • 1.66 • Dolby 5.1 • Color • 145 min

Directed by: Wim Wenders

Written by: Sam Shepard, adaptation
by L. M. Kit Carson

Cinematography: Robby Müller

Film Editing: Peter Przygodda

Original Score: Ry Cooder

Produced by: Anatole Dauman (Argos Films), Don Guest

Cast: Harry Dean Stanton (Travis), Nastassja Kinski
(Jane), Dean Stockwell (Walt), Aurore Clement (Anne),
Hunter Carson (Hunter)

International Sales: Argos Films

US Distributor: Janus Film • janusfilms.com

"This is a defiantly individual film, about loss and loneliness and eccentricity. It is true, deep, and brilliant." – *Roger Ebert, RogerEbert.com*

"Every moment generates a sense that anything is possible – that feeling we all hope for from the movies, but is so rarely delivered."

– *Casey Burchby, DVD Talk*

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(Deux hommes dans la ville)

TWO MEN IN TOWN



COLCOA
Classics

**International Premiere (restored version) • Thriller
France, 1973**
DCP • 1.66 • Mono • Color • 100 min

Directed by: José Giovanni
Written by: José Giovanni, Gianfranco Clerici
Cinematography: Jean-Jacques Tarbes
Film Editing: Renée Deschamps
Original Score: Philippe Sarde
Produced by: Alain Delon, Pierre Caro, Hercule Mucchielli
Cast: Alain Delon (Gino), Jean Gabin (Germain), Michel Bouquet (Inspector Goitreau), Gérard Depardieu (Ruffian)

International Sales: Pathé International
US Distributor: Cohen Media Group • cohenmedia.net

"A fine cinematic experience to watch the two veteran actors, in almost a father-son relationship, carry this crime story from one end to the other."
– Ugur Akinci, *Ezine*

"Brilliantly structured *Two Men in Town* evokes comparisons with some of the classic French criminal dramas." – Svet Atanasov, *DVD Talk*

COLCOA is pleased to present the International Premiere of this digitally restored thriller, the final pairing of Alain Delon and Jean Gabin. Four years earlier the old-school sensei and the new wave upstart shared the screen in the hugely successful *The Sicilian Clan*, and audiences wanted more. Here, Delon plays a reformed safecracker determined to walk the straight and narrow even as the machinery of state and the cruelties of fate conspire against him. Gabin plays Germain, a world-weary social worker fighting to give Gino a fair shake and a second chance in life. Things look promising as Gino lands a job and rekindles an old romance, until the vindictive Inspector Goitreau returns - with nods to *Les Misérables'* Inspector Javert - intent on inflaming Gino's pent up rage. In an early role, a young Gérard Depardieu plays a swaggering tough from Gino's criminal days.



It's difficult to imagine a more personal film for writer/director **Jose Giovanni**, himself a convicted felon who had faced execution by guillotine. After early stints as a lumberjack and coal miner, and working for the French resistance during the war, Giovanni came to Paris and turned to crime. A botched robbery led to several months on death row before his sentence was commuted. He was released from prison 8 years later. From these experiences, Giovanni adapted his own novel into the screenplay for Jacques Becker's acclaimed prison drama *Le trou* (1960), launching his career. Known for his characters' authentic street dialogue and for his exposés of the French criminal justice system, Giovanni directed some of the brightest stars of the day in films that include *Le Rapace* (1968), *Scoumoune* (1972), *The Gypsy* (1975) and *Le Ruffian* (1983).

In association with 

(L'Homme qu'on aimait trop)

IN THE NAME OF MY DAUGHTER

Film Noir
Series

West Coast Premiere • Drama • France, 2014
DCP • 2.35 • Dolby 5.1 • Color • 116 min

Directed by: André Téchiné
Written by: André Téchiné, Cédric Anger, Jean-Charles Le Roux
Based on the book by: Jean-Charles Le Roux and Renée Le Roux
Cinematography: Julien Hirsch
Film Editing: Hervé de Luze
Original Score: Benjamin Biolay
Produced by: Olivier Delbosc & Marc Missonnier (Fidélité Films)
Coproduced by: Mars Films, Canéo Films
Cast: Guillaume Canet (Maurice), Catherine Deneuve (Renée), Adèle Haenel (Agnès), Jean Corso (Fratoni)

International Sales: Elle Driver
US Distributor: Cohen Media Group • cohenmedia.net
US release date: May 8, 2015

"Canet shines and is highly convincing as the cadish Agnelet effortlessly suggesting the malice and naked ambition which lie just beneath his easy going charm."
– Judith Prescott, *French Cinema Review*

– Judith Prescott, *French Cinema Review*

"Téchiné rejects flashy Scorsese-style theatrics in favor of a more Shakespearean tragedy."
– Peter Debruge, *Variety*

– Peter Debruge, *Variety*



This true-crime thriller set against the backdrop of the French Riviera casino wars of the 1970's, is based on a case that has fed the French tabloid mill for three decades. Agnès Le Roux, a rebellious casino heiress returns from abroad determined to have her share of the family fortune in order to live an independent life. Her biggest obstacle is her widowed mother Renée, the Grande Dame of the last casino standing in the way of a mobbed up plan to give the entire area a Vegas-style makeover. With the mob breathing down her neck, Renée can't find the liquidity to pay her daughter out. Agnès finds solace in the arms of Renée's lawyer and confidant Maurice, a cold-blooded playboy with outsized ambition, and a plan to take full advantage of Agnès' passion, leaving Renée on a 40-year quest for justice.



Considered one of France's most important post-New Wave filmmakers, writer/director **André Téchiné** is especially regarded for eliciting strong performances from his female leads, and has worked with a wish list of the most celebrated actresses in France. But his favorite by far is Catherine Deneuve, with whom he has made seven films, including another film whose story was torn from the pages of the tabloids, *The Girl On The Train* (COLCOA 2009). Téchiné adapted the script for *In The Name Of My Daughter* from the memoir of Renée Le Roux, along with the author's son Jean-Charles Le Roux, and Cédric Anger, whose own true-crime film, *Next Time I'll Aim For the Heart*, is also screening at COLCOA 2015. Among Téchiné's most noted films are *My Favorite Season* (1993), *Les Voleurs* (1996) and, *Wild Reeds* (1994), which won four Césars, including Best Director.

In association with 

(108 Rois-Démons)

108 DEMON-KINGS



© Strand Releasing

Blending live action with 2D and 3D animation in a way that's never before been seen, *108 Demon Kings* adapts the Chinese literary classic *Water Margin* to make a visually bold and humorous adventure aimed at older children and adults. In 12th century China, after the assassination of the king, Prince Duan and his teacher Zhang-The-Perfect are forced to flee the kingdom. Merciless demon kings now terrorize the countryside. Few have seen them, and fewer still have the courage to face them. Prince Duan wants to restore order, but legend has it that defeating the demons requires the courage of 100 tigers, the strength of 1,000 buffaloes, and the cunning of as many serpents, not to mention the luck of the devil. Prince Duan will have to make do with Zhang-The-Perfect's bewildering proverbs, and the little beggar Pei-Pei's gift of gab. But the Prince, the monk, and the beggar have one advantage: they've never been told that defeating the demon kings is impossible.



For his second animated feature, writer/director **Pascal Morelli** and his co-writer Jean Pêcheux worked with just a few of the storylines found in *Water Margin*, an epic 14th century work that stems from long generations of oral tradition. Set during the Song Dynasty, the film's opulent medieval Chinese backgrounds are contrasted against mixtures of both drawn and photographically realistic elements to create a stunning new look. Morelli's critically acclaimed previous feature, 2001's *Corto Maltese in Siberia*, was a darker and denser film adapted from Hugo Pratt's comic book series. Here, Morelli brings a lighter touch for a picture more fine-tuned to a younger 10+ audience. In addition to his feature work, Morelli is known for directing animated television, including 1997's ANNIE award nominated episodes of *The Legend of Calamity Jane*.

US Premiere • Animated Adventure • France, 2015
In English
DCP • 1.85 • Dolby SR • Color • 104 min

Directed by: Pascal Morelli
Written by: Pascal Morelli et Jean Pêcheux
Director of animation: Olivier Joubert
Film Editing: Alexandre Coste, Benoît Humbert
Original Score: Rolfe Kent
Produced by: François Cornuau, Vincent Roget

International Sales: EuropaCorp

"...absolutely sumptuous sets that are a feast for the eyes." – David Morelli, *Cinenews.be*

"...captivates especially by its unique aesthetics."
– Yannick Raoul, *No Popcorn Just Movies*

CLOSING FILM COLCOA TV COMPETITION

International Premiere • TV Movie • Drama, War
France, 2014
Blu-Ray • Color • 142 min

Directed by: Erick Zonca
Written by: Olivier Lorelle, Erick Zonca, based on an original idea by Georges Campana
Produced by: Georges Campana (Breakout Films)
Cast: Abraham Belaga, Emile Berling, Mike N'Guyen, Clément Roussier, Kool Shen

International Sales: Lagardère Entertainment Rights
www.le-rights.com
Broadcast date: Canal Plus, September 8, 2014

(Soldat blanc)

WHITE SOLDIER




© Breakout Films / Lagardère Entertainment

From the director of the César winning *Dreamlife of Angels* comes this gritty historical drama, co-written with Georges Campana, Olivier Lorelle and Erick Zonca, pitting two idealistic French soldiers against one another in colonial Vietnam circa 1945. Robert and André strike up a friendship in their Saigon base camp while waiting for deployment on a mission they believe is aimed at curtailing Japanese aggression against the Vietnamese. Both are eager to engage the enemy, but once they hit the rice fields of Tonkin they are faced with a sordid reality: they are actually fighting civilians who have taken up Ho Chi Minh's call for political freedom. Refusing to kill Vietnamese, André joins the Viet Minh resistance, and becomes responsible for the political "re-education" of captured French soldiers. Determined to make André pay for his treason, Robert forms a commando unit.




After winning international acclaim for his first feature film, the 1998 *The Dreamlife of Angels*, **Erick Zonca** established himself as one of the more remarkable and visionary new directors in French and world cinema. The film was a sensation at Cannes. It also swept the César nominations, eventually winning another Best Actress Award for its two principles. Zonca did not break into cinema until he was 30, when he secured a film apprenticeship. He soon became an assistant and then moved on to directing television documentaries. In 1992, Zonca directed his first film, the short feature *Rives*. Two years later, he made a second short, *Eternelles*, and followed that in 1997 with a third, *Seule*. Zonca has stated that what was most important to him about these films was the bare communication of human emotion, and this proved to be a priority for *The Dreamlife of Angels*. In 1999, he released his sophomore effort, *Le Petit voleur*. He then co-wrote and directed *Julia* (2008), starring Tilda Swinton.

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FILM COMPETITION CLOSING NIGHT MONDAY, APRIL 27

FOR THE FIRST TIME, THE 2015 COLCOA COMPETITION CONTINUES UNTIL MONDAY, APRIL 27th.

RECEPTION

7:00 pm ~ 8:30 pm

COLCOA and its partner **TV5MONDE** invite you to a reception to celebrate the end of the competition from 7:00 to 8:30 pm in the lobby of the Directors Guild of America.

You need to provide a ticket of the 5:15, 5:30, 8:00, or 8:30 pm Monday screenings to attend the reception.

After the party enjoy the premiere of the two competition closing films:

CLOSING TELEVISION COMPETITION

8:00 pm - Truffaut Theater

International Premiere of

White Soldier

Followed by a discussion with w/d Eric Zonca (Full info p. 69)

CLOSING CINEMA COMPETITION

8:30 pm - Renoir Theater

Premiere of a Feature Film TBA

The competition closing film will be announced on site, on Facebook, Twitter, and on colcoa.org, on the festival's opening day (April 20).

Tickets are required to attend the closing COLCOA cinema competition screening. RSVP on COLCOA website and at the Box Office for the closing film will start on April 21

The COLCOA Competition is presented in association with:



TUESDAY FREE RERUNS - APRIL 28

NEW IN 2015! ENJOY AN ADDITIONAL DAY OF FREE SCREENINGS TO CLOSE THE FESTIVAL, ON TUESDAY APRIL 28th.

COLCOA French Film Festival is now a 9-day event, confirming its position as a major festival in Hollywood.

Celebrate the end of COLCOA and complete your program of films with six free reruns to be announced on Monday, April 27 on site, on Facebook, Twitter, on colcoa.org, and on the COLCOA info line: (310) 289 5346.

Program will include COLCOA awarded films and films from both cinema and television competitions.

Tickets won't be delivered for these screenings. No reservation is needed. Access to screenings is on a First Come, First Served basis. Please proceed directly to the lines to enter the theaters.

Screenings will take place in the Truffaut and Renoir theaters at 2:00 pm, 2:30 pm, 5:00 pm, 5:30 pm, 7:30 pm and 8:00 pm.

Drawing for the WIN A TRIP TO PARIS contest will take place on stage before the 8:00pm screening. Bring your ticket(s)!

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VOTE FOR THE COLCOA AUDIENCE AWARDS

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

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



OUI!
(Yes!)



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



NON MERCI!
(No thanks!)

Your vote will determine:

THE COLCOA AUDIENCE AWARD

THE COLCOA COMING SOON AWARD*

THE COLCOA BEST DOCUMENTARY AWARD

89.3

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

Some films among the 2015 COLCOA Awards will be re-screened for the audience on Tuesday, April 28 (schedule TBA) in the Renoir and Truffaut theatres. Films screened will be announced on Monday, April 27 in the evening:

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

The complete list of awards will be announced on Tuesday, April 28.

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

In association with



WIN A TRIP TO PARIS

Courtesy of

TV5MONDE



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

KEEP YOUR MAIN TICKET STUB

IT IS YOUR PROOF OF ENTRY INTO THE FESTIVAL DRAWING

Three ticket numbers will be drawn from voting stubs and will be announced on stage on Tuesday, April 28 in the evening before the last screening.

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

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

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

Winning ticket holders must contact COLCOA by 5:00 PM on Saturday, May 2nd in order to be eligible to win, by emailing contact@colcoa.org.

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

Owners of the three winning tickets will be invited to attend the 20th edition of COLCOA, in 2016.



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COLCOA LAFCA CRITICS AWARDS

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

THE COLCOA CRITICS AWARDS WILL BE ANNOUNCED ON TUESDAY, APRIL 28 BEFORE THE LAST SCREENING.

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

2014 WINNERS

LAFCA CRITICS AWARD

VANDAL

Directed by: Héliér Cisterne

Written by: Katell Quillévéré, Gilles Taurand, Nicolas Journet, Héliér Cisterne

LAFCA CRITICS SPECIAL PRIZE

ONE OF A KIND (*Mon âme par toi guérie*)

Written and Directed by: François Dupeyron

LAFCA CRITICS SPECIAL MENTION

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

Written & Directed by: Merzak Allouache



COLCOA LAFCA JURY 2014

LAEL LOEWENSTEIN

Lael Loewenstein recently marked her twelfth year as a critic on Film Week, heard locally on NPR station KPCC. Her film reviews and features have appeared in Variety, DGA Quarterly, Time Out New York, USA Today, New York Daily News, and the Los Angeles Times. She has been a jury member and panelist at film festivals from Palm Springs to Sarajevo and served two terms as president of the Los Angeles Film Critics Association. A graduate of Wesleyan's film program and UCLA's critical studies program, she's a lifelong Francophile who spent a year in Paris devouring baguettes and cinema.

MICHAEL NORDINE

Michael Nordine is a regular contributor to LA Weekly, the Village Voice, and VICE. His work has also appeared in Cinema Scope, Indiewire, the Los Angeles Review of Books, Mubi, and Reverse Shot. His admiration for French culture began during a trip to France as a teenager, and he longs to return to the Loire Valley. A member of the Los Angeles Film Critics Association and native Angeleno, he holds a B.A. in literature from Bennington College and an M.A. in film studies from Chapman University.

JEAN OPPENHEIMER

Jean Oppenheimer has been a member of the Los Angeles Film Critics Association for two decades, serving three terms as president. Her reviews currently appear on Writersblocpresents.com. Prior to that she reviewed for The Village Voice, LA Weekly, The Hollywood Reporter, Screen International and on KPCC's FilmWeek (NPR). Jean is also a Los Angeles correspondent for American Cinematographer magazine, an association that began in 1991. Her work has appeared in Premiere, The New York Times syndicate and Variety; she has moderated panel discussions on cinematography and other film-related topics at Academy, guild and studio screenings, as well as the Sundance, AFI and COLCOA film festivals; and has served on the jury of the AFI, COLCOA, Slamdance and CineVegas Film Festivals. Jean's other passion, aside from film, is world politics, which explains why she is depressed 99% of the time. Her beloved dog Theo does his best to keep up her spirits.

ALYNDA WHEAT

Alynda Wheat is a senior writer at People, and the magazine's former movie critic. She's also written for Entertainment Weekly

Fortune, Essence, Salon, and many other publications. She began reviewing film in graduate school, at U.C. Berkeley, after earning her Bachelor's from Harvard. She lives in Los Angeles with her husband, animator/illustrator David Savage, and their son, Jackson.

CHUCK WILSON

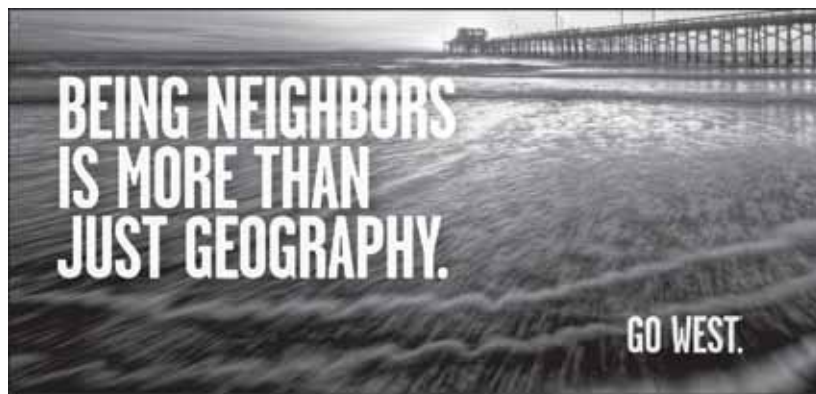
Chuck Wilson has been a freelance film critic for the L.A. Weekly and the Village Voice for nearly 20 years. A member of the Los Angeles Film Critics Association, Chuck was born in Florida, raised in Atlanta, and has lived in Los Angeles for over 30 years—which makes him an L.A. native (or so he likes to think).

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