COLCOA’s first edition took place in April 1997, eight years after the DGA theaters were inaugurated. For 22 years we have had the privilege to premiere French films in the most prestigious theater complex in Hollywood.

When the Directors Guild of America (co-creator of COLCOA with the MPA, La Sacem and the WGA West) decided to upgrade both sound and projection systems in their main theater last year, the FACF board made the logical decision to postpone the event from April to September. The DGA building has become part of the festival’s DNA and there was obviously no way to imagine the event taking place anywhere else.

Today, your patience is fully rewarded. First, you will rediscover your favorite festival in a very unique and exclusive way: You will be the very first audience to enjoy the most optimal theatrical viewing experience in the world, especially with the installation of the Dolby Vision projection system and the Dolby Atmos system (the gold standard for state-of-the-art screening rooms.) in what is named, during COLCOA, the Renoir Theatre.

With the new fall date, COLCOA is now part of the Awards Season and becomes an even more visible showcase for French films. Your votes, and those of the Jury, will take on a new dimension as their impact on the promotion of French cinema and television programs will grow.

Finally, the high profile and exclusive 23rd program, including North American and U.S Premieres of films from the recent Cannes and Venice Film Festivals, is proof that COLCOA has become a major event for professionals in France and in Hollywood.

This year, our schedule has been improved in order to see more films during the day and have more choices between different films offered in our three theatres. As an example, evening screenings in the Renoir theater will start earlier and give you the opportunity to attend screenings in other theatres after 10:00 p.m.

All our popular series are back (Film Noir Series, French NeWave 2.0, After 10, World Cinema, documentaries and classics, Focus on a filmmaker and on a composer, TV series) as well as our educational program, supported by ELMA and offered to 3,000 high school students. But the cherry on top this year will be the Mystery Closing film, to be revealed on Saturday night.

We are delighted, together with our founder, the Franco-American Cultural Fund, our supporters l’ARP, le CNC, The French Embassy in the US, TVFI and Unifrance, a new record of 75 sponsors, (including Bank of The West/BNP Paribas, Air Tahiti Nui, TV5 Monde/Sling, and Variety), as well as our team and dedicated volunteers, to welcome you to this revamped version of COLCOA, full of surprises, homages, emotions, laughs and tears.

François Truffart
Executive Producer and Artistic Director
The Franco-American Cultural Fund

Founded in 1995, the Franco-American Cultural Fund (FACF) promotes Cultural Exchange between France and the United States of America around a shared passion for film and television and those who create it.

It is a unique partnership with the French Authors, Composers and Publishers’ Society (SACEM) and the two American guilds, the Directors Guild of America (DGA), and the Writers Guild of America, West (WGAW), joined later by the Motion Picture Association (MPA).

The work of the Fund is supported by a portion of the authors’ share of French private copy levy funds dedicated by French law “for the support of creativity, for the promotion of performances and for the training of new talents.”

The Fund undertakes a broad range of program activities for the promotion of French Cinema in the US and cultural exchanges between both countries with COLCOA FRENCH FILM FESTIVAL as the leading initiative.

COLCOA, founded and organized by the Franco-American Cultural Fund in 1997, has become in 23 years the most important French Film Festival out of France.

The Directors Guild of America (DGA)

Representing over 18,000 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.

The Motion Picture Association (MPA)

The Motion Picture Association (MPA) serves as the voice and advocate of the global film and television industry, a community of storytellers at the nexus of innovation, imagination, and creativity. Its members include Walt Disney Studios Motion Pictures, Netflix Studios, LLC, Paramount Pictures Corporation, Sony Pictures Entertainment Inc., Universal City Studios LLC, and Warner Bros. Entertainment Inc.

The French Society for Authors, Composers and Music Publishers (SACEM)

The Society of Authors, Composers and Publishers of Music (SACEM) aims to represent and defend its members’ interests in view of promoting musical creation in all its forms (from contemporary music to jazz, rap, hip-hop, French chanson, film music, music for video, etc.) along with other repertoires (humor, poetry, dubbing-subtitling, etc.).

Its key mission is to collect royalties and distribute them to authors, composers and publishers whose works are disseminated or reproduced. A private organization, SACEM is a non-profit entity managed by creators and publishers of music elected to its Board of Directors.

It has 169,400 members, including 20,550 creators from outside France (4,365 new members in 2018) and represents over 140 million works from the global repertoire.

In 2018, SACEM distributed royalties to 330,000 authors, composers and publishers worldwide for more than 2.7 million works.

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.

FRANCO-AMERICAN CULTURAL FUND LEADERSHIP

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The Franco-American Cultural Fund

DGA / MPA / SACEM / WGAW

Two countries, one passion
FRANCE’S SOCIETY OF AUTHORS, DIRECTORS AND PRODUCERS (L’ARP)

Founded in 1987 by Claude Berri, L’ARP is a registered member company representing writers, directors and producers. ARP’s main objective is to defend its 250 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.

THE CULTURAL SERVICES OF THE FRENCH EMBASSY IN THE UNITED STATES

The Office for Cultural Affairs and the Creative Industries in Los Angeles is part of the Cultural Services of the French Embassy. It aims to promote and improve French-American exchanges in the film and TV industries, the music industry, the domains of contemporary art, video games, and design, as well as in the fields of higher education and language. Its activities encompass the entirety of the American Southwest.

TV FRANCE INTERNATIONAL

TV France International, the association of French television program exporters, promotes the sale of French television programs worldwide and facilitates international coproduction. Its online screening platform, Screenopsis (Screenopsis.com) is the largest database of French programs with 25,000+ titles, including 15,000 programs available for B2B VOD.

UNIFRANCE

What about French cinema? Always unique and daring! The country that invented cinema is also one of the strongest markets in the world, always conveying a unique vibe through its films, and unveiling new talented artists. UniFrance is proud – with its 1,000 members including actors, directors, producers, sales agents – to promote French cinema worldwide. UniFrance is the voice of French cinema abroad and is happy to support COLCOA in Los Angeles.

With the support of:

- Radu Mihaileanu, President
- Lucie Cazeau, Director & Head of Film & TV
- Sarah Hemar, Executive Director
- Serge Toubiana, President
COLCOA SHOP
Stop by the COLCOA shop next to the box office and browse through the exclusive Franco-Californian collection of Macon et Lesquoy brooches.
All brooches are made by hand by remarkable craftspeople using the bullion thread embroidery borrowed from the military badges.

LES MISÉRABLES
Victor Hugo’s magnum opus is both lionized and shaken up in Ladj Ly’s sprawling fresco of his native Montfermeil — a collection of housing projects crawling with sleazy cops, small-time hoods, the Muslim Brotherhood, and a ragtag group of kids left to fend for themselves... all jockeying for turf and struggling to forestall the inevitable. Majestic, stirring, gripping and compassionate, with a musical score that is, at once, moving and thrilling, the film follows an upright cop on his first day on the job, as he learns the ropes and struggles to hold onto his principles. It opens with a rousing rendition of La Marseillaise and a joyous eruption of fraternité, and concludes with a resounding eleventh-hour appeal to diffuse the tinderbox and somehow resolve all this (justified) anger and violence. Because the revolution is ever at hand!

Co-writer/director Ladj Ly grew up in the Les Bosquets neighborhood of Montfermeil. Passionate about the moving image from a young age, he began making short films at the local Kourtrajmé Collective and surreptitiously documenting violent arrests by the police on video. He inadvertently became the poster-boy for the momentous 2005 riots that erupted in these outer-city projects, thanks to artist JR’s photo mural famously depicting Ly brandishing a movie camera like a machine gun, which became the backdrop for much of the press coverage of those incendiary protests. He went on to direct several shorts and documentaries. His 2016 doc À voix haute : La Force de la parole was nominated for a César Award, as was his 2017 short, Les Misérables, which became the blueprint for this film. In 2018, he founded the École Kourtrajmé, a free film school in Montfermeil. Les Misérables, which Ly co-wrote with Alexis Manenti and Giordano Gederlini, and was honored with the Jury Prize at Cannes this year, is his first narrative feature.

U.S. Premiere
France | 2019
Drama | 103 min
Directed by: Ladj Ly
Written by: Ladj Ly, Alexis Manenti
Cinematography: Julien Poupidard
Film Editing: Flora Volpelière
Original Score: Pink Noise
Produced by: Toufik Ayadi, Christophe Barral (SRAB Films), Alice Girard (Rectangle Productions)
Cast: Damien Bonnard (Stéphane), Alexis Manenti (Chris), Djebril Zonga (Gwada), Issa Perica (Issa), Al-Hassan Ly (Buzz), Steve Tientcheu (The Mayor), Jeanne Balibar (The Commissioner)
International Sales: Wild Bunch
U.S. Distributor: Amazon Studios
U.S. Release date: October 18, 2019

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In association with
AMAZON STUDIOS
THE HAPPY HOUR TALKS

FREE ADMISSION / NO RESERVATION / FIRST COME, FIRST SERVED

If you are planning to see a film at COLCOA, come earlier and attend a Happy Hour Talk, from Tuesday to Saturday.

The panel series Happy Hour Talks, programmed at 3:00 pm (3:40 pm on Saturday), presents topics of interest to industry professionals and cinephiles.

From Tuesday to Friday, each panel is followed by a complimentary reception in the COLCOA lounge. (For panel attendees only) Panel attendees also have priority access to the theatres for the next screenings.

Please visit colcoa.org for detailed lists of panelists

TUESDAY, SEPTEMBER 24
Truffaut Theatre – 3:00 pm

FILM FESTIVALS IN THE DIGITAL ERA. WHY ARE THEY STILL INDISPENSABLE?

With the development of digital platforms, access to programs and modes of consumption are changing fast. The continuing success of festivals shows how social events are still part of the process to promote films and series and create the buzz. But for how long?

Moderated by: Patricia Saperstein – Deputy Editor, Variety

WEDNESDAY, SEPTEMBER 25
Truffaut Theatre – 3:00 pm

MEET THE TALENT!

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

Moderated by: Wade Major – KPCC

THURSDAY, SEPTEMBER 26
Renoir Theatre – 3:00 pm

FOCUS ON A FILMMAKER: CLAIRE BURGER

A one-hour discussion with the writer and director of acclaimed

Real Love following the free screening of Party Girl and before the Los Angeles Premiere of Real Love.

Moderated by: Peter Debruge – Chief Critic, Variety

FRIDAY, SEPTEMBER 27
Truffaut Theatre – 3:00 pm

WOMEN’S REPRESENTATION ON SCREEN IN FRENCH CINEMA

A conversation with:
- Mounia Meddour: writer, director – Papicha
- Hélène Giraud: writer, director – Minuscules: Mandibles From Far Away
- Cathy Verney: writer, director – Vernon Subutex

40% of COLCOA’s line up is directed by women this year. Gender parity through on screen representation matters as much as behind the scenes. In the US, the Bechdel test has been used to provide a simple set of guidelines. For a movie to pass: (1) It has to have at least two female characters (2) who talk to each other (3) about something besides a man.

How are women represented on screen in France today? How does French Cinema go beyond the archetypes of the “wife of”, the “good friend of”, “the nymphomaniac”, the “evil godmother”? And what are the contemporary films told from a woman’s point of view? For women to continue to take the reins it is significant that they continuously do so on screen.

Presented in association with Women in Film

SATURDAY, SEPTEMBER 28
Truffaut Theatre – 3:40 pm

FOCUS ON FILM SCORE COMPOSERS:
ALEXANDRE LIER, SYLVAIN OHREL, NICOLAS WEIL (LOW ENTERTAINMENT)

A one-hour discussion with the composers of The Freshmen, Vernon Subutex (both in competition for the COLCOA Awards 2019) and Party Girl

Moderated by: Emmy Award Winning Composer Alex Wurman

TOUCHEZ PAS AU GRISBI

Consumer actor Jean Gabin plays Max, an elegant aging gangster who’s well aware of the wrinkles on his brow and his double-chin, in Jacques Becker’s Touchez Pas Au Grisbi. The “grisbi” in question refers to a stash of gold ingots Max has tucked away for his retirement. A principled man of few words, Max is both a realist and a pro, fed up with heirs and eager for a more comfortable life, in this understated black and white crime drama about loyalty, growing old, and honor among thieves. Adapted from a novel by Albert Simonin and co-starring Lino Ventura and 25-year-old beauty Jeanne Moreau, this flawless 1954 masterpiece movie — the granddaddy of them all — relaunched Jean Gabin’s post-war career, established the rules of the genre, and paved the way for Jules Dassin’s Rififi and Jean-Pierre Melville’s Bob le flanquemin.

Writer-director Jacques Becker began his career as assistant to director Jean Renoir in the 1930s, on such films as Boudu Saved from Drowning, A Day in the Country and The Grand Illusion. He was held in a German prisoner-of-war camp for a year at the beginning of WWII, and became a film director during the Nazi occupation of France. He was a prominent member of the Comité de libération du cinéma français, a filmmakers’ organization created in 1943, which produced films touting the French Resistance and published on underground filmjournal. He went on to become a major French filmmaker, writing and directing 11 feature films, most notably the ill-fated loved story Casque d’or (1952), and taut prison-break drama The Hole (1959). Becker died in 1960, at the age of 55.

In association with RIALTO PICTURES
With a background in linguistics and philosophy, writer-director Emmanuel Bourdieu began his career in the cinema collaborating on several of Arnaud Desplechin’s screenplays — My Sex Life... or How I Got Into an Argument, Esther Kahn, Playing “In the Company of Men” and A Christmas Tale — as well as Catherine Corsini’s The New Eve, Nicole Garcia’s Place Vendôme and several episodes of the hit Canal+ series The Bureau. One of his first films as writer-director, Candidature, won the 2001 Jean Vigo Prize and was nominated for a César Award for Best Short Film. Bourdieu went on to co-write and direct the feature films Vert Paradis, Poison Friends (Cannes Critic’s Week Grand Prize and SACD Screenwriting Award), Intrusions, and Louis-Ferdinand Céline, as well as two TV docudramas, Drumont, histoire d’un antisémite français and Dans la tête d’un jure.

Roxana, a Romanian student working her way through school as a nanny in France, is flattered when David, her employer, drops a golden opportunity into her lap. An ambitious financier at the Council of Europe Development Bank in Strasbourg, David has pitched a project to build a highway across Romania, and Roxana’s inside info and connections can be invaluable to landing that very lucrative contract. Based on Gaspard Koenig’s novel Kidnapping, the narrative unleashes a battle between East and West. Tradition and trust versus modernization and greed... But, in the end, who will kidnap whom?

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World Premiere
France | 2019
Drama | 88 min

Written & directed by:
Emmanuel Bourdieu
Based on the Novel by:
Gaspard Koenig

Cinematography: Marie Spencer
Film Editing: Berret Quinn
Original Score: Grégoire Hetzel

Produced by:
Hélène Delale (Italique Productions), Zadig Productions, Arte France

Cast: Nicolas Duvauchelle (David), Marina Palii (Roxana), Julia Faure (Elisabeth)

International Sales: Film & Picture

Original Broadcast: Arte, date TBA
COLCOA IS PROUD TO SUPPORT A NEW GENERATION OF AMERICAN FOREIGN FILM VIEWERS.

3,000 teachers and students will attend the U.S. Premiere of IN YOUR HANDS, directed by Ludovic Bernard and written by Ludovic Bernard and Johanne Bernard, starring Jules Benchetrit, Lambert Wilson, Kristin Scott Thomas, Karidia Touré. Students are invited to take part in a film review contest. This year, the festival will welcome its 27,000th student. The educational program is produced by COLCOA, in partnership with ELMA (European Languages and Movies in America), with the support of TF1 Studio and the American Association of Teachers of French-Southern California (AATF-SC).

PREVIOUS HIGH SCHOOL SCREENINGS

2018 THE BROY (Le Brio)
2017 A BAG OF MARBLES (Un Sac de Billes)
2016 ON MAN AND HIS COW (La Vache)
2015 ONCE IN A LIFETIME (Les Héritiers)
2014 TURNING TIDE (En Solitaire)
2013 JAPPELOUP
2012 THE WELL DIGGER’S DAUGHTER (La Fille du puisatier)

PARTICIPATING HIGH SCHOOLS

Academy of Medical Arts
Archer School for Girls
Brea Olinda High School
Buckley School
Buena High School
Buena Park High School
California High School, Whittier
California Virtual Academy
Camino Nuevo
Campbell Hall High School
Canoga Park High School
Cate School
Chaminade College Preparatory High School
West Hills
Chino High School
Chino Hills High School
Citus Valley High School
City Honors Inglewood
Compton High School
Crescenta Valley H.S.
Crossroads
Downey High School
Flintridge Preparatory School
Granada Hills HS
Hemet High School and West Valley High School
Heritage High School
Inspire Schools
John Burroughs High School
King Drew Magnet Medical High School
Los Alamitos High School
Louisville High School
Loyola High School of Los Angeles (LILA)
Mark Keppel High School - Altamura.
Mayfield Senior School
Mountain View High School
Naples High School
North High School Torrance
Oak Park High School
Palos Verdes High School
Peninsula High School
Polytechnic School
Providence High School
Ramona Convent Secondary School
Redlands East Valley High School
Redlands High School
Redondo Union High School
Rowland High School
Royal High School
Santa Monica Catholic High School
Santa Monica Samohi HS
Santa Susana High School
Serra High School
Sierra Canyon School, Chatsworth
University Senior High School
Walnut High School
Webb School Claremont
Westlake High School
Whittier High School
Wilden High School

COLCOA HIGH SCHOOL SCREENINGS

YOUNG AHMED

The Dardenne brothers veer into dark, uncharted territory in this powerful, highly suspenseful portrait of a Muslim teen suddenly — almost inexplicably — radicalized by an extremist local imam. Ahmed, played by gifted newcomer Idir Ben Addi, may be inscrutable, but his blind faith in these dangerous new ideologies, and his determination to kill in the name of that faith, plunge him into the darkest of nights... one from which there may be no return.

North American Premiere
Belgium/France /2019 Drama / 84 min
Written & directed by:
Jean-Pierre Dardenne, Luc Dardenne
Cinematography: Benoît Deveaux
Film Editing: Tristan Meunier, Marie-Hélène Dozo
Produced by: Denis Freydi (Archipel 35/ Archipel 33), Jean-Pierre Dardenne, Luc Dardenne (Les Films du Fleuve), Tongtay Delaeger (Proximus), France 2 Cinéma
Casts: Idir Ben Addi (Ahmed), Olivier Bonnave (The educator), Myriem Ahkeidou (Inès), Victoria Black (Louise), Claire Badler (The mother), Othmane Moumen (Imam Youssef)
International Sales: Wild Bunch

Multi-award-winning Belgian brothers Jean-Pierre and Luc Dardenne began writing, producing and directing documentary and narrative films in the late 1970s. They were thrust onto the international stage with The Promise (1998), which, among many other honors, nabbed the Best Foreign Film prize from both the L.A. Film Critics Association and the National Society of Film Critics in the U.S. Their next film, Rosetta, won the 1999 Palme d’Or at Cannes, and The Child garnered a second in 2005, making them members of a very elite club of just eight directors who have walked away with Cannes’ highest honor twice. In addition, Lorna’s Silences (2000) won the Best Screenplay award, The Kid With a Bike (2011) won the Grand Prix, and Young Ahmed snagged this year’s Best Director award at Cannes. Over the years, they have been nominated for seven César Awards and one BAFTA. Actor Olivier Gourmet won the Best Actor award at Cannes for his role in their film The Son (2002), and Marion Cotillard was nominated for an Academy Award for her role in Two Days, One Night (2014).
COLCOA RERUNS

SEE MORE FILMS AT COLCOA... FOR FREE!
From Wednesday, Sept. 25th, to Saturday, Sept. 28th, films shown earlier in the week will be rerun in the Truffaut Theatre.

TUE-FRI: 11:00 am / SAT: 8:45 am
FREE ADMISSION / FIRST-COME, FIRST-SERVED NO RSVP NEEDED.
The films 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
- info line: 310 289 5346

COLCOA MASTER CLASS PROGRAM

SEVERAL MASTER CLASSES WILL BE OFFERED TO FRENCH FILMMAKERS ON DIFFERENT CAMPUSES DURING THE FESTIVAL

This educational program is produced by COLCOA, in partnership with ELMA (European Languages and Movies in America), with the support of the Cultural Services of the French Embassy in the United States.

COLCOA TELEVISION

LAST DANCE

Last Dance is a coming-of-age story for both young and old. Ali is 16 and more than eager to lose his virginity. He and his younger brother, Selim, leave Paris to spend their summer vacation with their grandparents in the Dordogne. The lush countryside beckons with sensuality and the promise of first love. However, Ali's grandparents are also at a turning point... as his grandmother's cognitive functions become increasingly shaky and his grandfather does everything in his power to try to mask the truth. A unique moment for both generations. And perhaps the last summer they'll ever be able to share in this way.

World Premiere
France | 2019
Drama | 92 min
Directed by: Hélène Angel
Written by: Hélène Angel, Nacim Mehtar
Cinematography: Nicolas Medam
Film Editing: Sylvie Lager
Produced by: Arnaud Jollet (Albertine Productions), Arte France
Cast: Bernard Le Coq (André), Christeline Millet (Françoise), Talid Ariss (Ali), Mœl Rouin Berandou, Alexia Chardard
International Sales: Film & Picture
Original Broadcast: Arte, date TBA

Director Hélène Angel studied filmmaking at La Fémis, where she directed two short films. Her third short, La Vie Parisienne won the 1995 Audience Prize at the Clermont-Ferrand Short Film Festival. In 1999, she wrote and directed her first feature, Skin of Man, Heart of Beast, which was honored with the Golden Leopard in Locarno. She subsequently wrote the screenplay for Sister Welsh’s Night, and wrote and directed feature films Diagon Knight, Forbidden House and Elementary, as well as the Arte documentary Hôtel des longues peines. Last Dance is her first TV movie.

Last Dance is in association with:
FILM & PICTURE
WOMEN IN FILM
Monumental filmmaker Costa-Gavras returns to familiar themes in this intricate political intrigue based on Greek economist and former Minister of Finance Yanis Varoufakis’ memoir of the same name. A Greek tragedy of the highest order, the film offers an insider’s view into the humanitarian crisis and dictatorship of austerity that entrapped the Greek people, and the brutal European tug-of-war that led to the 2015 Greek bailout referendum. Structuring his film like a thriller, Costa-Gavras, in his inimitable way, keeps you on the edge of your seat, all the while deftly offering keys to a complex political impasse, and revealing the human comedy playing out in those covert corridors of power.

Writer-director-producer Costa-Gavras was born in Greece in 1933. For political reasons, he moved to France to study law in 1951, eventually transferring to the IDHEC film school. He made his first feature, The Sleeping Car Murder (COLCOA 2009), in 1965. However, it was his third feature, the political thriller Z (1969), starring Jean-Louis Trintignant, that first brought him international acclaim, winning the Oscar for Best Foreign Film. His impressive body of work includes 24 films in all, including Missing (1982), which was an official selection in this year’s Un Certain Regard (Chambre 212). Five of his films have premiered at Cannes, including Scenes From a Marriage (2006), Eden is West (2007), and The Beautiful Person (2018). Five of his films have premiered at Cannes, including A Midsummer Night’s Dream (2018). Five of his films have premiered at Cannes, including Scenes From a Marriage (2006), Eden is West (2007), and The Beautiful Person (2018).

Chiara Mastrioanni won the Best Actress Award at this year’s Cannes Film Festival for her delicious star turn in Christophe Honoré’s quirky, song-laden, fantasy-drenched romantic farce, On a Magical Night. (Think A Midsummer Night’s Dream meets Scenes From A Marriage.) Mastrioanni is surrounded by a delightful cast of somewhat unexpected characters, beautifully brought to life by the likes of Camille Cottin, Vincent Lacoste, and a wonderfully wise Carole Bouquet. The plot is triggered by a sudden marital crisis (and quite a bit of genre-appropriate bed-hopping), and takes place over the course of one life-changing night in Paris. Yet, under its frothy surface, the film is actually a kind of deconstructed love story, in which the dreams of youth are held in sharp contrast to the world-weariness of middle age. But maybe the key to happiness lies somewhere in between... As Barry Manilow ponders, “Could this be the magic, at last?”

Writer-director Christophe Honoré began his career as a journalist at Les Cahiers du Cinéma, has written numerous young adult novels, and written, directed and performed in several plays. He made his first short, Nous deux, in 2001, and went on to write and direct 14 features and TV movies, including Seventeen Times Cécile Cassard (2002). In Paris (2002), Love Songs (2007), The Beautiful Person (COLCOA 2009), Making Plans for Lena (COLCOA 2010), and Sony Angel (2018). Five of his films have premiered at Cannes, including On a Magical Night, which was an official selection in this year’s Un Certain Regard section. The film is shown at COLCOA prior to its French release on October 9, 2019.
The Trouble With You

Actress Adèle Haenel takes a nimble slapstick turn as a dazed widow who discovers that her “heroic” husband was nothing more than a crooked cop, in Pierre Salvadori’s uproarious screwball comedy, The Trouble With You. A squinty-clean flatfoot herself, our fearless heroine is determined to make amends for her late husband’s graft and corruption, launching a series of increasingly wacky events that soon spiral far out of control. Actor Pio Marmi gives a particularly loopy, mercurial performance in this ultimately sweet, somewhat insane romantic farce that veers between over-the-top comic-book action film and exuberantly zany crime caper. A roller-coaster ride of a movie... and a barrel of laughs along the way!

Directed by: Pierre Salvadori
Written by: Pierre Salvadori
Benoît Gréaud, Benjamin Chabot
Cinematography: Julien Poupart
Film Editing: Isabelle Devrick, Julie Leno, Géraldine Mangenot
Original Score: Camille Babazou
Produced by: Philippe Martin, David Thin (Les Films Pelléas), Pierre Salvadori (Tovo Films), Dominique Boulainot (Échoscoop Distribution), France 2 Cinéma
Cast: Pio Marmi (Antoine), Adèle Haenel (Yvonne), Damien Bonnard (Louis), Vincent Elbaz (Jean-Sébastien)
International Sales: M2 Distribution
U.S. Distributor: Kino Lorber Films
U.S. Release Date: Fall 2019

Los Angeles Premiere
France | 2018
Comedy | 107 min

BLIND DATE WITH A FRENCH FILM

11:00 AM ON TUESDAY.

TRUFFAUT THEATRE • FREE ADMISSION

Let French Cinema surprise you and have a “Blind Date” with an exclusive new film at COLCOA. This film will not be announced before the screening and will be shown before its official presentation at the festival. If you already have tickets for the films screened, we will be happy to change your tickets at the Box Office for another program.

Free Admission on a first come, first-served basis
No RSVP needed

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.

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

– From 3pm to 4:00pm, don’t forget to take a break between films for an authentic taste of France. Black Flour will be serving delicious crepes on the patio, right outside the Lounge.
– From 3pm to 7:30pm, La Boulisterie will set up pop-up Pétanque courts on the patio so you can throw balls as close as possible to the “cochonnet”, in-between 2 movies.
– From 12pm to 7:30pm, La Boulisterie will set up pop-up Pétanque courts on the patio so you can throw balls as close as possible to the “cochonnet”, in-between 2 movies.

Mythical Closing Film

After 10

THE TROUBLE WITH YOU

The MYSTERY CLOSING FILM

And the cherry on top is... a little (free) extra bonus for our precious COLCOA audiences. But no peeking behind the curtain! To avoid overflow crowds and out-of-control fans, we’ve decided to keep this special presentation under wraps. But we guarantee the brave souls who blindly attend this year’s zany final opus an unexpected journey into sheer ridiculousness.

MYSTERY CLOSING FILM

After 10

After 10
Basking in the scents and sounds of nature, and suffused with a Provençal light, Jean Renoir’s 1934 Toni recounts the adventures of a group of immigrant workers in the South of France and tells the sordid tale of a real-life love triangle gone awry. But what interests Renoir here is not the crime story that he pilfered from police records, but rather the day-to-day lives of these simple people and the moral choices they’re confronted with. The film’s heightened realism, use of natural light and locations, and casting of local non-professional actors has branded it a precursor to the Italian Neorealist movement. And with good reason. Indeed, Luchino Visconti, one of the founders of that movement and a great admirer of Renoir’s work, served as his assistant on the film’s production and was profoundly influenced by that experience. Not to mention the film’s impact on French New Wave directors, who embraced that same cinematic freedom a generation later. So Toni is not only a small gem in the Renoir universe and a harbinger of his soon-to-come masterpiece, The Rules of the Game, but it also gave birth to two decades of spectacular post-war European cinema.

85th ANNIVERSARY
International Premiere
(Restored film)
France | 1934
Drama | 81 min
Directed by: Jean Renoir
Written by: Jean Renoir, Carl Einstein
Cinematography: Claude Renoir
Film Editing: Suzanne De Troeye, Marguerite Houllé-Renoir
Original Score: Robert Bozzi
Produced by: Marcel Pagnol (Les Films Marcel Pagnol)
Cast: Charles Blavette (Andrexx), Celia Montalvan (Josefa), Jenny Hélia (Marie), Édouard Delmont (Fernand), Andrexx (Gabi)
International Sales: Gaumont
U.S. Distributor: Janus Films / Criterion

The son of impressionist painter Pierre-Auguste Renoir, writer-director Jean Renoir is considered one of the greatest directors of all time. Between 1924 and 1970, he made more than forty films, including Boudu Saved from Drowning (1932), A Day in the Country (1936), The Grand Illusion (1937), The Rules of the Game (1939), The River (1951) and French Cancan (1954). His work has influenced countless filmmakers and literally opened the door for the French New Wave. Among his many honors, Renoir received an Academy Award for Lifetime Achievement in 1975. He died in 1979, in Los Angeles, at the age of 84. In 2010, the main DGA theater at COLCOA was officially christened the Renoir Theater during the festival. This new digitally restored version of Toni is presented at COLCOA, in association with Janus Films and Criterion, for the first time in North America, following its World Premiere at Cannes 2019.
Jeanne Moreau, this flawless 1954 mobster movie starring Lino Ventura and 25-year-old beauty Jean-Pierre Léaud's post-war career, established the rules of the genre, and paved the way for Jules Dassin's one boy's life. Terrible secrets, and the enormous toll they take on one boy's life.

In September 2012 — after 47 years of physical and emotional abuse at the hands of her perverse, out-of-control husband — Jacqueline Sauvage loaded three shells into a shotgun and shot Mr. Sauvage as many times in the back. It was the end of one kind of hell and the beginning of another.

Touchez Pas au Grisbi
Noir, Los Angeles Premiere
First-time director Antoine Raimbault melds fact and fiction in this exhilarating courtroom drama recounting the real-life second trial of Jacques Viguier, a Toulouse law professor accused of murdering a wife who had simply vanished into thin air ten years earlier.

Three Days and a Life
Thriller, drama | North American Premiere
Director Nicolas Boukhrief exhibits extraordinary elegance and psychological restraint in bringing master crime writer Pierre Lemaitre’s own adaptation of his haunting 2016 novel to the screen. A heartbreaking, gripping thriller about missteps and terrible secrets, and the enormous toll they take on one boy’s life.

Fifteen-year-old Chloé walks through the doors of a new school and steps into uncharted territory, in this story of sexual awakening in the 21st century. She quickly makes friends with class hottie, Luna, and falls hard for her new best friend’s hunky ex-boyfriend, Félix. But those monumental turning points in life, like first love and sexual initiation, are not as simple as they used to be. And Chloé’s world is scattered with the landmines of competitive social networking, online teen exhibitionism and a surplus of pornography — a landscape she tiptoes through with her heart in her boots but her eyes wide open.

Cumulus
HER THEATRE

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Cumulus
HER THEATRE
HAPPY BIRTHDAY

A stand-out ensemble cast, featuring Catherine Deneuve and the film’s director, Cédric Kahn, breathes life into this family portrait of one dysfunctional, somewhat codependent clan. Their leisurely day-in-the-country get-together, celebrating matriarch Deneuve’s 70th birthday, shifts into high-gear when her eldest daughter jubilantly reappears after a 3-year absence. Unfolding over the course of one day, their joyous reunion begins to unravel as family secrets gradually rise to the surface.

THE DAZZLED

When we first meet 12-year-old Camille, she herself is a dazzling sight — all aglitter, hanging from ropes, tumbling and twirling high over the heads of the audience below. She is clearly the star acrobat at her circus school. But her world is turned upside-down when her parents are bedazzled by a local priest everyone calls “the Shepherd.” The entire family joins his flock, moving into a closed Catholic community, where Camille’s beloved creative outlet is suddenly called into question. She struggles with her yearning for independence and begins to question her own judgement. But in her heart, she knows something is awry.

Writer-director Sarah Suco began her career as an actress, joining the esteemed Troupe à Poil made in 2011, and performing and co-writing plays at the Comédie de Paris. She has appeared in numerous films, including Louis-Julien Petit’s Discount (2014) and Les invisibles (2016), Catherine Corsini’s Summertime (2015), Marilou Berry’s Josephine, Pregnant & Fabulous (2016), Agnès Jaoui’s Place publique (2018), Alex Lutz’s Guy (2018), and Julien Hollande’s Let the Girls Play (COLCOA 2018). She also had a recurring role on the TV series Like-Moi ! (2018), and performed in Julien’s first short film as writer-director, Our Children (2017), was enthusiastically received at COLCOA in 2018. The Dazzled, which is based on a true story, is her feature directorial debut.

In association with:
FRANCE TELEVISIONS
PYRAMIDE INTERNATIONAL
WOMEN IN FILM

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© 2019 PYRAMIDE INTERNATIONAL
© 2019 FRANCE TELEVISIONS
© 2019 ELLE DRIVER

Wednesday, Sept. 25 • 5pm
RENOIR Th.

Wednesday, Sept. 25 • 6:05pm
TRUFFAUT Th.
Director Cédric Klapisch takes a major turn in an already booming career with his inventive, delicate, astonishingly moving new film, _SOMEONE, SOMEWHERE_. The notion that it takes two clear-eyed, self-aware souls, who have healed their own wounds and attained a certain measure of self-love before they can ever hope of finding a required relationship is not a new concept. Yet it’s one that is sorely absent from what we have come to expect from the romance genre. With nary a cutesy cliché nor romantic projection in sight, this love-story that’s not-a-love-story is, rather, a wholly refreshing take on that leap into the abyss that is the indomitable human pursuit of true love. Rising star François Civil displays the deft comic timing of a young Gary Grant and Ana Girardot brings a poignant, fresh-faced vulnerability to the ultimate girl-next-door role. Both give nuanced, heartfelt performances to the ultimate girl-next-door role. Both give nuanced, heartfelt performances... which even manages to squeeze in a little valentine to Dr. Freud!

Earlier majoring in cinema studies at the Sorbonne, writer/director Cédric Klapisch shot his first short, _Un Air de Famille_, as a graduate student at New York University in 1986. His second short, _Ce qui me meut_, was nominated for a César Award for Best Narrative Short and, in 1992, _Riens du tout_, which went on to garner César Awards for Best Original Screenplay and Best Supporting Actor. His other shorts include, _Russian Dolls_, _Family Resemblances_, _Chinese Puzzle_, _In Transit_, and _Trillionaire_. Klapisch’s work was honored with a COLCOA Spotlight retrospective in 2014.

_After winning the Critic’s Week Grand Prize at Cannes, the film took both the Cristal Award for Best Short Film, an SACD Award at Clermont-Ferrand, a Silver Hugo in Chicago; a Gold Trophy for Best Animated Film at the Algarve Festival in Portugal; the Discovery Award at the 2019 Annecy Animation Festival. As well as being adapted into feature films and TV series, it has already won multiple awards._

Co-writer/director Jérémy Clapin began his career as a graphic designer, eventually moving into the advertising business. He’s directed four animated shorts. _Skhuen_ (2008), won Jury Prize at the L.A. and Hiroshima Film Festivals; an SACD Award at Clermont-Ferrand; a Silver Hugo in Chicago; a Gold Trophy for Best Animated Film at the Algarve Festival in Portugal; the Discovery Award at the 2019 Annecy Animation Festival. He also co-wrote the script for _I Lost My Body_, which was adapted from Laurant’s 2006 novel, _I Lost My Body_. The film was nominated for a César Award for Best Short Film. He’s other shorts include, _A Hundred Waters: Innocent_, _I Lost My Body_, _My Happy Hand_, _Happy Hand_. After winning the Critic’s Week Grand Prize at Cannes, the film took both the Cristal Award for Best Feature and the Audience Award at the 2019 Annecy Animation Festival. He continues to work on advertising and film projects, while writing screenplays for animation features. His other shorts include, _I Lost My Body_, _My Happy Hand_, _Happy Hand_. After winning the Critic’s Week Grand Prize at Cannes, the film took both the Cristal Award for Best Feature and the Audience Award at the 2019 Annecy Animation Festival.
Together, TV5MONDE and TV5MONDE Cinema On Demand offer the largest selection of French language films with English subtitles in the United States! Enjoy award-winning films, festival favorites, premieres, and tributes to distinguished talents—available online with Sling TV.

Los Angeles Premiere
France | 2018
Drama | 110 min
Directed by: Mikhaël Hers
Written by: Mikhaël Hers, Maud Ameline
Cinematography: Sébastien Buchmann
Film Editing: Marion Monnier
Original Score: Anton Tang
Produced by: Pierre Guesdon, Christophe Rossignon (Nord-Ouest Films), Arte France Cinema
Cast: Vincent Lacoste (David Sorel), Isaure Mullier (Amanda Sorel), Stacy Martin (Léna), Ophélia Kolb (Sandrine Sorel), Marianne Basler (Maud Sorel), Jonathan Cohen (Axel)
International Sales: Mk2 Films

Writer-director Mikhaël Hers majors in film school in Paris, graduating in 2004. He subsequently wrote and directed three short films—Charell (2006), Primrose Hill (2007) and Montparnasse (2009). All three shorts premiered in Cannes and Montparnasse was honored with the prestigious Prix Jean Vigo. His first feature, Memory Lane (2010), was screened at the Locarno Film Festival and That Summer Feeling (2016), at Rotterdam. Amanda, his third feature, was honored with the Magic Lantern Award in Venice, and both the Best Screenplay Award and the Grand Prize at the Tokyo International Film Festival.

Amanda

Vincent Lacoste was nominated for a César Award for Best Actor for his breathtaking, astonishingly quiet and introspective performance as David, a sweet, carefree young man who suddenly has the responsibilities of adulthood thrust upon him. Making her screen debut, Isaure Mullier, is nothing short of remarkable as his 7-year-old niece. The film’s writer-director, Mikhaël Hers, displays extraordinary grace and precision in bringing this fragile-yet-extremely-timely tale to the screen. Amanda is a contemplative exploration of shattering loss, coping mechanisms and the transcendent resilience of shell-shocked survivors in the wake of a terrorist attack in Paris...where life goes on, but nothing will ever be the same.

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Directed by: Mikhaël Hers
Written by: Mikhaël Hers, Maud Ameline
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PARTY GIRL

Inspired by and starring Angélique Litzenburger, the mother of Samuel Theis, one of the film’s three writer-directors, *Party Girl* is a compassionate, yet unflinching portrait of a gregarious 60-year-old woman confronting the pain of ageing and the fear of growing old alone. The accomplished, emotionally-engaging cinéma vérité narrative, in which most of Angelique’s immediate family members play themselves, plunges us into the somewhat seedy world of nightclub hostesses whose job is to seduce customers into buying pricey drinks. Now on the verge of retirement, Angelique begins to realize that the party’s almost over and maybe it’s time to settle down. Yet, even when the perfect solution falls into her lap, she struggles with her inherent need for independence and her longing for fulfillment.

**Special Presentation**
France | 2014
Drama | 95 min

Written & directed by:
Marie Amachoukeli, Claire Burger, Samuel Theis

Cinematography: Julien Poupart
Film Editing: Frédéric Baillehaiche

Original Score: Nicolas Weil, Sylvain Ohrel, Alexandre Lier
Produced by: Denis Canet
(Elève Films)

Cast: Angélique Litzenburger, Joseph Bour, Marie Thies, Samuel Theis, Séverine Litzenburger

International Sales: Pyramide International
U.S. Distributor: Distrib Films U.S.

Writer-directors Claire Burger, Marie Amachoukeli and Samuel Theis met at La Fémis film school and first collaborated on the short film *Forbach*, which all three co-wrote and Berger and Amachoukeli co-directed. That film, which also cast Samuel Theis and real-life members of his family, won the Cinéfondation second prize at Cannes and the Grand Prize at the Clermont-Ferrand Short Film Festival. In 2009, Burger and Amachoukeli co-wrote and co-directed another short, *It’s Free for Girls*, which premiered as an official selection in the International Critics’ Week section at Cannes, then received a César Award for Best Short Film. The trio co-wrote and co-directed *Party Girl* (2014), which won the Caméra d’Or and the Un Certain Regard Ensemble Prize in Cannes, and was nominated for César Awards for Best First Film and Best Editing. Claire Burger went on to write and direct the feature film *Real Love*, which is also being presented at COLCOA this year.

In association with
DISTRIB FILMS U.S.
PYRAMIDE INTERNATIONAL
WOMEN IN FILM
(Jacqueline Sauvage: C'était lui ou moi)

JACQUELINE SAUVAGE: IT WAS HIM OR ME

On Monday, September 10, 2012 — after 47 years of physical and emotional abuse at the hands of her perversive, out-of-control husband — Jacqueline Sauvage loaded three shells into a shotgun and shot Mr. Sauvage as many times in the back. Finally. It was the end of one kind of hell and the beginning of another. And gave rise to a film portrays Jacqueline as a fiercely devoted mother, prepared to endure almost unspeakable shame and pent-up rage. But she never plays “the victim.” Rather, the film portrays Jacqueline as a fiercely devoted mother, prepared to endure almost anything to save her children from the nightmare that had become her reality. If only that were possible.

Director Yves Renier began his career as an actor in 1961, performing in some 60 films, TV series and plays, and under the direction of such luminaries as Diane Kurys (Peppermint Soda – COLCOA 2018), Roman Polanski (Frantic), Patrice Chéreau (The Massacre at Paris) and Bertrand Blier (I Just Wanted to Go Home) began his career as an actor in 1961, performing in some 60 films, TV series and plays, and under the direction of such luminaries as Diane Kurys (Peppermint Soda – COLCOA 2018), Roman Polanski (Frantic), Patrice Chéreau (The Massacre at Paris) and Bertrand Blier (I Just Wanted to Go Home). However, his most beloved and well-known role was as Commissaire Moulin in the highly successful series of the same name, which ran from 1976 through 1982. When the series was brought back in 1989, he moved behind the camera, writing and directing several episodes and keeping the series alive until 2008. Since then, he has directed four TV movies, including Médécin-chef de la Santé, Just a Cop and I Just Wanted to Go Home, all starring Mathilde Seigner.

Tuesday, Sept. 26 • 4:10pm
TRUFFAUT Th.

Thursday, Sept. 26 • 5pm
RENOIR Th.

UNIVERSAL SCREENINGS

REAL LOVE

Actor Bouli Lanners and debutants Sarah Hencshdevay and Justine Lacroix deliver breathtaking performances in director Claire Burger’s exquisitely understated tale of familial love. An up-close-and-personal portrait of a taciturn, ham-fisted father struggling to raise two teenage daughters after his wife walks out on him, it’s also the story of a shell-shocked man grappling with the gaping wounds he has no idea how to heal, and trying to make sense of what has become of his life. Real Love displays fatherly love in all its heartfelt, imperfect glory, but also the complex, touching ways in which his daughters love him back… even when they may think they’re hating him.
Director Bruno Sauvard began his career in journalism, before becoming a cameraman for the French army. That field experience prepared him for just about every shooting situation. He soon became first assistant to virtuoso experimental and commercial director Bruno Aveillan, and an ongoing member of the prestigious Quad Productions crew. He has directed more than forty music videos and commercials and recently directed a series of vignettes entitled France Télévisions casse les clichés! for France TV. Wine Calling is his first feature-length documentary.

© 2018 PINTXOS, MERCENARY PROD, WTFILMS

Los Angeles Premiere
France | 2018
Documentary | 95 min
Directed by: Bruno Sauvard
Cinematography: Gaël Astruc
Film Editing: Émilie Orsini
Produced by: Nicolas Manuel (Pintxos), Mercenary Prod, WTFilms
Cast: Laurence Mania Krief (Domaine Yoyo), Olivier Cros & Sylvain Respaut (La Cave Apicole), Stéphane Morin (Domaine Léonine), Jean Sébastien Gioan (Domaine Potron Minet), Jean-François Nicq (Les Foulards Rouges), Céline Georget & Michaël Georget (Le Temps Retrouvé), Loïc Roure (Domaine du Possible)
International Sales: WTFilms
U.S. Distributor: The Orchard
U.S Release date: 2019

In association with:
THE ORCHARD
WTFILMS
They say it takes a village to raise a child. And Jeanne Herry’s sensitive second feature, In Safe Hands, illustrates how that proverb is all the more incisive when a newborn is separated from his mother at birth. A glimpse into the intricate anonymous-mother adoption system in France, the ensemble film follows two parallel storylines — that of little Théo, from his birth to finding a home three months later; and the agonizing process of one very determined prospective mother (magnificently understated, nuanced performance — babies included — in this delicate, heartfelt study of one very real, very human “village.”

Literally born into show business herself, writer/director Jeanne Herry is the daughter of singer Julien Clerc and iconic French actress Miou-Miou, who plays a pivotal role in In Safe Hands. Herry began her career as an actress, performing in such films as Louis Malle’s May Fools and Patricia Chéreau’s Gabrielle. She made her directorial debut with the dark comedy Number One Fan (COLCOA 2015, Critics Special Mention), which was nominated for two César Awards. She directed two episodes of Call My Agent! (season 2 for France 2, COLCOA 2016, Best Series Award). In Safe Hands, her second feature as writer-director, was nominated for an impressive seven César Awards — for Best Actress (Sandrine Kiberlain and Elodie Bouchez), Actor (Gilles Lellouche), Musical Score, Original Screenplay, Director and Best Film.

In association with:
Air Tahiti Nui
BNP PARIBAS
DISTRIB FILMS US
FRANCE TELEVISIONS
UNIFRANCE
WOMEN IN FILM

Los Angeles Premiere
France | 2019 |
Drama | 107 min
Written & directed by: Jeanne Herry
Cinematography: Sofian El Fani
Film Editing: Francis Vesin
Original Score: Pascal Sangia
Produced by: Vincent Micali
(Chi-Fou-Mi Productions), Alain Attal (Telos Films), France 3 Cinema, StudioCanal
Cast: Sandrine Kiberlain (Karine), Gilles Lellouche (Jean), Elodie Bouchez (Alice), Olivia Côte (Lydie), Miou-Miou (Irène)
International Sales: Studio Canal
U.S. Distributor: DiStrib Films US
U.S. Release date: Fall 2019

In Safe Hands

What does it mean to be a woman? To find out, co-directors Anastasia Mikova and Yann Arthus-Bertrand interviewed some 2,000 women across the globe, in this riveting follow-up to their epic 2015 documentary, Human. Filmed over the course of two and a half years, this panoply of womankind shares individual stories, from the most intimate to the cultural, touching upon a vast array of topics — sexuali- ty, marriage, motherhood, domestic violence, freedom, enslavement, body image, love, anger, wisdom... And despite the adversity — at times, the outright tragedy — so many of these women have come up against, they are all absolutely radiant as they give voice to the deepest, truest parts of themselves. Their diversity notwithstanding, the universality of their experiences ultimately resonates with us all.

Born in Kiev, Ukraine, co-director Anastasia Mikova moved to Paris for her graduate studies at the Sorbonne. She has worked as a journalist at Le Figaro Magazine and Marie-Claire, and is currently producing a series for Condé Nast. Yann Arthus-Bertrand is a renowned activist, journalist and photographer. Especially well known for his 1999 book Earth From Above, he has written and directed several theatrical and TV documentaries, including Home (2009), which was nominated for a César Award for Best Documentary. He and Mikova first met in 2008, when she became editor-in-chief on his France 2 ecology program, Vu du Ciel. Arthus-Bertrand was so impressed with the young woman’s work, he asked her to collaborate, as assistant director, on his feature documentary, Human (2015), which earned prizes at Vancouver and Beijing Film Festivals and won the CinéEuphoria Freedom of Expression Award. Of the 2,000 interviews recorded for Human, Mikova conducted 700 of them. So it was only natural that the pair decided to co-direct Woman, which is Mikova’s directorial debut. The documentary will have its world premiere at COlCOA, immediately following its world premiere in Venice. It will be released theatrically in 2020.

North American Premiere
France | 2019 |
Documentary | 104 min
In English, French, Spanish with English subtitles
Directed by: Yann Arthus-Bertrand, Anastasia Mikova
Written by: Anastasia Mikova
Film Editing: Françoise Bernard, Brigitta Delahaie
Original Score: Armand Amar
Produced by: Fabienne Calimas, Tanguy Apel-Muller (Hope Production)
International Sales: Elle Driver

In association with:
BNP PARIBAS
ELLE DRIVER
WOMEN IN FILM

In Safe Hands

In Safe Hands

In Safe Hands

In Safe Hands

In Safe Hands

In Safe Hands

In Safe Hands

In Safe Hands
POSING THE THEORY that rock ‘n’ roll was born, not with Elvis Presley, but with Edith Piaf, *Oh les Filles!*, a compilation of interviews with ten doyennes of French rock, takes us on a fascinating ride down the at-times tormented path to becoming a female rock star. These indomitable women, with careers dating from the swinging sixties to the raucous present, all take their impassioned oath to feminism for granted. Yet, they fearlessly reveal the insecurities, judgments and painful stumbling blocks they’ve had to face to break into such a blatantly male universe... and finally own it! From mod-era superstar Françoise Hardy to avant-garde icon Brigitte Fontaine, the colorful cast includes composer-singer Jeanne Added; sultry songstress Imany; actor-musician Charlotte Gainsbourg; singer Lou Doillon; and actor-singer Vanessa Paradis, who was catapulted to stardom at the tender age of 14. They all express their innate yearning for unbridled freedom and the need to unleash their own passion, rage and testosterone through song. In the end, they even come to question accepted notions of masculinity, femininity, and what being a “woman” really means. *Oh les Filles!* premiered as an official selection at the Cannes Film Festival in May.

Writer-director François Armanet has been a journalist since 1981, serving as a writer and editor for the newspapers Libération and Le Nouvel Observateur. He is currently editor-in-chief of the weekly news magazine *L’Obs*. Armanet has written several books, including three novels. He has cowritten, produced and directed several television programs for France 3, France 2, Canal+ and Arte. In 2002, he wrote and directed *Dandy*, a film adaptation of his novel *La Bande du drugstore*, which premiered in the Panorama section of the Berlin Film Festival.

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After 10

**OH LES FILLES!**

Partner of COLCOA’s Educational Program

*Les Films du Losange*
(Une île) **APNEA**  **(SEASON 1)**

Mythical mermaids and mysterious murders drift through *Apnea*, a haunting series set in a fishing village plagued with a sudden dearth of fish, on a remote Mediterranean island. The sirens in question is embodied by the beguiling Théa (Laetitia Casta), a veritable man-eating femme fatale who soon turns the entire village upside down... especially the life of highly empathic Chloé (Noée Abita), an introverted young woman who works at the local fish processing facility. However, Captain Guariga (Sergi Lopez), a Coast Guard officer from the mainland, seems to know more about the enigmatic intruder than he lets on... Hypnotic, beautifully photographed and an ode to female power, *Apnea* snagged the Best French Series award at this year’s Series Mania Festival in France.

Director Julien Trousselier began his career working with the Tomato design and film collective in Florence, Italy. In 2017, he directed the Brazil-based series *Crime Time*. Born in Florence, he co-wrote *Graia Guasti* studied screenwriting at La Fémis. She has written several young adult novels and is currently a student at La Fémis film school, in Paris. He wrote and directed his first short in 1987, followed by his first feature, *Intimité* (1994), which was adapted from a short story by Jean-Paul Sartre. His breakout feature, *Lemming*, starring a haunting series set in a fishing village plagued with a sudden dearth of fish, on a remote Mediterranean island. The sirens in question is embodied by the beguiling Théa (Laetitia Casta), a veritable man-eating femme fatale who soon turns the entire village upside down... especially the life of highly empathic Chloé (Noée Abita), an introverted young woman who works at the local fish processing facility. However, Captain Guariga (Sergi Lopez), a Coast Guard officer from the mainland, seems to know more about the enigmatic intruder than he lets on... Hypnotic, beautifully photographed and an ode to female power, *Apnea* snagged the Best French Series award at this year’s Series Mania Festival in France.

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Welcome to the recomposed Rousseau-Bensaid family! Dad’s a midwife; mom’s a lawyer. He has a clingy ex-wife and two daughters. She has an ex-husband who keeps dropping by, a bumbling brother, and a little son. They both have meddling, bickering parents. And they’ve just given birth to a brand-new baby boy... who happens to be the narrator of the story. It’s all a joyous mess, as the new parents juggle demanding careers, alternate custody, pumping breast milk, getting the kids to school on time and desperately trying to spend a little quality time together. Basically, life in the increasingly complicated modern world! Nadia Harzoune (Made in France – COLCOA 2015, Step by Step – COLCOA 2017) and Grégory Montel (Call my Agent! – COLCOA 2016 & 2017) play the beleaguered, ever-charming, duly dutiful parents in this ebullient family comedy that asks the all-important question, “When push comes to shove, what really matters in life?”

Writer/director/showrunner Baya Kasmi created Family Shake with her real-life partner and longtime collaborator Michel Leclerc. In 2008, they were jointly honored with the prestigious Spanin Grand Prize for Best Screenwriter, for their script. The Names of Love (COLCOA 2011), which Leclerc subsequently directed, and which eventually earned them the 2011 César Award for Best Original Screenplay. The following year, Kasmi received a César Award nomination for Best Short Film, for I Could’ve Been a Hooker, which she wrote and directed. Leclerc was showrunner on season 7 of the very popular family comedy series, Desperate Parents. And they’ve just given birth to a brand-new baby boy... who happens to be the narrator of the story. It’s all a joyous mess, as the new parents juggle demanding careers, alternate custody, pumping breast milk, getting the kids to school on time and desperately trying to spend a little quality time together. Basically, life in the increasingly complicated modern world! Nadia Harzoune (Made in France – COLCOA 2015, Step by Step – COLCOA 2017) and Grégory Montel (Call my Agent! – COLCOA 2016 & 2017) play the beleaguered, ever-charming, duly dutiful parents in this ebullient family comedy that asks the all-important question, “When push comes to shove, what really matters in life?”

International Premiere
TV Series | France | 2019
Comedy | 6 x 52 min
Episodes 1 & 2
Directed by: Baya Kasmi
Creators & Showrunners:
Baya Kasmi, Michel Leclerc
Written by: Baya Kasmi, Michel Leclerc, Sarah Konimsky, Frédéric Dantec
Produced by: Gazaïle Chivet, Pauline Eon, Guillaume Renouil
Cinematography: Benjamin Louet
Film Editing: Joël Bochter, Quentin Broux
Original Score: Jérôme Benissoussan, David Galibitch
Cast: Grégory Montel (Nicolas), Naïla Harzoune (Sama), Julia Platim (Mara), Luâj Salem (Mohamed)
International Sales: SND Groupe M6
Original Broadcast: M6, June 2019

Director Michel Peyrard began his career as a freelance journalist for Libération and Le Matin magazine, before joining the staff of Paris Match in 1982. As a reporter, he’s covered numerous conflicts, including the collapse of the Soviet bloc and the Gulf War. He was awarded the Louis Hachette Prize for his coverage of the Russian bombing of Chechnya in 1999, and has directed numerous television and documentary reports for Special Envoy, France 2 and Canal+. On October 9, 2001, one day after the first American strikes on Afghanistan, Peyrard was arrested by the Taliban, while attempting to reach Kabul. He was held prisoner and sentenced to death for spying. Twenty-six days later, he was pardoned and released by Mullah Omar, the mujahideen commander and founder of the Islamic Emirate of Afghanistan.

In association with:
SDN GROUPE M6
WOMEN IN FILM

In association with:
NEWEN DISTRIBUTION
MENTAL (SEASON 1)

Sheila enters the doors of a psychiatric hospital to begin her medical internship, only to discover that “normalcy” is not all it’s cracked up to be and the distance between sanity and insanity is not quite as clear-cut as her textbooks have indicated. Funny, insightful, nuanced, and boasting a superb ensemble cast of screwballs both doctors and patients — the quirky series explores day-to-day life in a psychiatric hospital. In the end, it’s also one young woman’s journey to self-discovery and emotional liberation. And as the old saying goes, sometimes the inmates really are running the asylum! Mental was christened Best Half-Hour Series at this year’s La Rochelle Festival.

International Premiere
TV Series
France | 2018
Dramedy
10 x 26 min | Episodes 1,2,3 & 4
Directed by: Emilie Noblet
Creator and Showrunner:
Angela Soupe,
Sarah Santamaria-Mertens,
Written by: Angela Soupe,
Camille Rosset,
Sarah Santamaria-Mertens,
Cinematography: Lucie Boudinaud
Film Editing: Céline Cani,
Emmanuelle Labbé
Original Score: Julie-Roué
Produced by:
Christine De Bourbon Busset,
Eric Naggar (VDB),
Marc Missonnier (Lincoln TV),
Olivier Delbosic,
Cast: Tiphaine Daviot (Sheila),
Alix Poisson (Claire Lansel),
Laurent Stocker (Guillaume Delpeyre),
Jean-François Sivadier (Mathieu Boumon),
Clémentine Nollet (Christine Vidal),
Raphaël Quenard (Jimmy)
International Sales: Playtime
Original Broadcast: OCS, December 2018

THE INSIDE GAME

Jean-Xavier de Lestrade’s taut political thriller plunges us into the worlds — and very murky waters — of lobbyists, politicians, multinational corporations and farmers in this gripping indictment of the pesticide industry. Alix Poisson leads a superb ensemble cast, in which every character, at some point, is forced to confront the courage of his or her convictions. A dense, fascinating, astutely researched, meticulously structured, and extremely complex story with multiple points of view, The Inside Game is Arte’s smash hit of 2019.

International Premiere
TV Mini-Series
France, Belgium | 2019
Drama, Political thriller
6 x 52 min | Episodes 1 & 4
Directed by:
Jean-Xavier De Lestrade
Written by: Antoine Lacombe,
Jean-Xavier De Lestrade, Sophie Hiet,
Pierre Linhart
Cinematography:
Isabelle Bazaret
Film Editing: Sophie Brunet
Original Score: Rod Kuenen
Produced by: Matthieu Belghiti,
Pierre Carrigue, Jean-Xavier De Lestrade
(What’s Up Productions), Eva Kuperman
International Sales: NEWEN Distribution
Original Broadcast: Arte, June 2019

In association with:
WOMEN IN FILM
PLAYTIME

The three talented young women behind Mental are all relatively recent graduates of La Fémis film school in Paris. Director Émilie Noblet’s 2013 thesis film, Trucs de gosse, garnered several festival prizes in France. She served as director of photography on Léonor Serrallès’ feature film, Montpeplumais Bienvenue (COLCOA 2018), which won the 2017 Caméra d’Or in Cannes. Noblet went on to direct the pilot of Inescrivable and episodes of the TV series Dernain si y suis and Loulou. Showrunners Angela Soupe and Sarah Santamaria-Mertens are members of the La Fémis class of 2014. Soupe wrote and directed the 2017 short film, Blind Sex.

In association with:
NEWEN DISTRIBUTION

In association with:
WOMEN IN FILM
PLAYTIME

Dir: Jean-Xavier de Lestrade
Prod: Paul-Emmanuel Puteau
Cinematography: Lucie Boudinaud
Film Editing: Céline Cani
Emmanuelle Labbé
Original Score: Julie-Roué
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Marc Missonnier (Lincoln TV),
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In association with:
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In association with:
WOMEN IN FILM
PLAYTIME

The series opens, Vernon’s 1990s glory days — when “we plunged into rock as if it were a cathedral” and were fiercely “at war with apathy” — are long gone. Flat broke, with pride intact, he’s evicted from his apartment. So he bums around Paris, calling on old friends, in search of one crash pad after another, becoming an anonymous wanderer through the bustling city streets. Yet, he has something precious in his possession and soon becomes the most wanted man in town. By turns comic and touching, at once an exuberant hymn to the lost dreams of youth, a bewilderment at where they all went, and a search for meaning and redemption, *Vernon Subutex* is inspired by the first two volumes of Virginie Despentes’ best-selling novels of the same title.
16 new French short films will compete for the 2019 COLCOA Awards. This exclusive selection of French shorts underlines the creativity of French production, putting new talent in the spotlight.

Each short film will be shown before a feature film presentation during the festival. The short film competition takes place at the Directors Guild of America on Tuesday 24/Thursday 26 (PART 1), and Wednesday 26/Friday 27 (PART 2). (Free admission on a first come, first served basis). Attendees will vote for the COLCOA Audience Short Film Award and a jury of professionals will pick a winner for the COLCOA Short Film Award. The COLCOA Short Film competition is presented with the support of UniFrance.

A part of the COLCOA Short Film Program will be broadcast after the festival on TV5 Monde Cinema On Demand, a SVOD service now available everywhere in the United States.

In 2018, the COLCOA Short Film Award went to Grams, written and directed by Camille Japy. The COLCOA Audience Short Film Award went to The Winkles, written and directed by Alice Vial.

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**PART 1**

**DO NOT ASK FOR YOUR WAY**

*Ma branche toute fine*

_Comedy - 2019 - 17’00_

Written and directed by: Déléobi Assoum
Produced by: Jonathan Hazan
_Les Films du Cygne_

International Sales: L’Agence du Court Métrage

31-year-old Hélé wishes to leave her analyst. When confronted with the magnitude of the task, she decides to get help from another therapist.

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**ONE AFTER THE OTHER**

*Pile Poil*

_Comedy - 2019 - 19’00_

Written and directed by: Nicolas Pagan
Produced by: Emmanuel Alain-Ragnot, Pierre Bausier (Majo Productions)

International Sales: Myja Distribution

Grand, a young American musician, idly wanders through the house where he lives, exploring it and its surroundings. He seems to draw his inspiration and writes his blues from old memories and a few lucky finds.

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**FIRED ME IF YOU CAN**

*Vire-moi si tu peux*

_Comic - 2018 - 17’00_

Written and directed by: Mathilde Théroux
Produced by: Lionel Massot, Pauline Seglrand
_Films Grand Huit_

International Sales: Myja Distribution

Camille is having her hair permanently removed at a beauty salon. The beautician is strongly encouraging her to “get rid of it all down there” and she won’t take no for an answer.

---

**MY BRANCH SO THIN**

*Ma branche toute fine*

_Drama - 2019 - 14’11_

Written and directed by: Dinara Droukarova
Produced by: Julie Gayet, Nadia Turenne
_Slough International_

A young woman washes her mother’s lifeless babushka, as the Russians say – she has just cause a fatal accident. This crime will not go unpunished.

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**BRAZIL**

*Pile Poil*

_Comedy - 2018 - 7’00_

Written and directed by: Stéphane Landowski
Produced by: Camille Delamarre

International Sales: L’Agence du Court Métrage

In three days, Élodie will take the hair removal exam for her beautician diploma. Her father, 40-year-old Patrice, powdered and dressed as a 19th century courtesan, attends an audition organized by the all-powerful casting director Sélène Meyer. Wil Patrice convince her that he would be the best for the lead role of a new film adaptation of My Lady of the Camellia?

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**BY A HAIR**

*Pile Poil*

_Drama - 2018 - 20’57_

Written and directed by: Lauriane Escotelle, Yvanick Muller
Produced by: Emmanuel Wahl (Qui Viva!), Adrien Béal (Topito)

International Sales: L’Agence du Court Métrage

In three days, Élodie will take the hair removal exam for her beautician diploma. Her father, would like her to help more in his butcher’s shop. But Michel doesn’t know that nobody can resist Patrice’s charm.

---

**MEMORABLE**

*Vivement Lundi!*

_Animation, horror, comedy - 2018 - 7’00_

Produced by: Boris Autin, Quentin Camus, Léo Georges, Mângiaoud, Zoé Scottaux, Covrin Yvegnain

Produced by: École des Nouvelles Images

International sales: Myja Distribution

During a romantic escapade, Alan and Beverly cause a fatal accident. This crime will not go unpunished.

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**INVISIBLE HERO**

*Invisível Herói*

_Animation, experimental - 2019 - 8’04_

Written and directed by: Luizotte Hosplan
Produced by: Maxine Vandenbeeke (HS), Mawara Ahmadzad (Lux Productions SG SG)

An eight-minute traveling shot, a trip through the different worlds of our time – contemporary art, GAFA, sport, religions, pornography, politics, finance, islands of knowledge, golden calves, generalized surveillance, opium of the people.

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**MODERN JAZZ**

_Caméra subjective_

_Drama, documentary - 2019 - 10’00_

Written and directed by: Anisial Talell
Produced by: Jérôme Schwab (Caméra subjective)

International sales: Caméra subjective

Christine and her lover decide to tell their respective partners that they love each other. Who will be the most cowardly of the two?

---

**ADAM’S SKIRT**

*Lá Jupe d’Adam*

_Comic, Drama - 2019 - 11’55_

Written by: Adèle Léo Rapin
Directed by: Clément Véron-Larrienne
Produced by: Lionel Massot, Pauline Seglrand
_Films Grand Huit_

David and his ex-wife are summoned by their son’s teacher. She and other parents want to understand why, this morning, Adam came to school wearing a skirt.

(continued on next page)
SPEECHLESS
(La Maman des poissons)
Drama, comedy • 2019 • 13’35
Written by: Zita Hanrot, Valentine Milville
Directed by: Zita Hanrot
Produced by: Boris Mendza, Gaël Cabouat, David Atrakchi (Fulldawa Films)
International Sales: Fulldawa Films
The day of their grandmother’s funeral, Sacha brings together his cousins to write a tribute to her. But nothing goes as planned.

I’M GOING OUT FOR CIGARETTES
(Je sors acheter des cigarettes)
Animation, comedy, drama • 2018 • 13’35
Written and directed by: Osman Cerfon
Produced by: Emmanuel Alain Regnault, Pierre Boussein (Miju Productions)
International Sales: Miju Distribution
Jonathan, twelve years old, lives with his sister, his mother and also some men. They all have the same face and nests in closets, drawers and TV set.

BARKING DOGS
(Les Chiens aboient)
Drama • 2019 • 16’24
Written by: Grégory Montel, Marine Danaux
Directed by: Grégory Montel
Produced by: Boris Mendza, Gaël Cabouat, David Atrakchi (Fulldawa Films)
International Sales: Fulldawa Films
Juliana loves Hicham. But everything opposes their love. Hicham’s parents are immigrants. She’s a gipsy and lives in a nearby camp. Determined to brave prejudices, Hicham goes to the camp to make their relationship official.

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

Use your ticket to vote. After the film, place the LARGEST PART OF THE TICKET mentioning the name of the film in the ballot box of your choice outside the theatre.

AFTER A FILM OF THE CINEMA COMPETITION, DON’T FORGET TO VOTE AND PLACE YOUR TICKET STUB – WITH THE NAME OF THE FILM ON IT – IN THE BALLOT BOX OF YOUR CHOICE OUTSIDE THE THEATRE. THE MORE FILMS YOU VOTE FOR, THE MORE CHANCES TO WIN!

KEEP THE SMALLEST PART OF YOUR TICKET. IT IS YOUR PROOF OF ENTRY INTO THE FESTIVAL DRAWING.

Three ticket numbers will be drawn from voting stubs and announced on SUNDAY, SEPTEMBER 29th.

THE NUMBER DRAWN FIRST WINS TWO ROUNDTRIP TICKETS LOS ANGELES–PARIS (taxes not included).

After the drawing, the numbers of the three winning tickets will be posted:
- 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, October 5th, in order to be eligible to win, by emailing contact@colcoa.org.

If the first winning ticket holder does not contact COLCOA by Saturday, October 5th, 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 holder.

Owners of the three winning tickets will be invited to attend the 24th edition of COLCOA in 2020.

Your vote will determine:
- THE COLCOA AUDIENCE AWARD
- THE COLCOA BEST DOCUMENTARY AWARD

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

The complete list of awards will be announced on Sunday, September 29th.

You can also vote for the COLCOA TELEVISION AWARDS when attending free screenings in the Melville Theatre (p. 40-47) and for the COLCOA SHORT FILM AWARDS, when attending the entire program of short film competition (p. 49-51).

Together, TV5MONDE and TV5MONDE Cinema On Demand offer the largest selection of French language films with English subtitles in the United States! Enjoy award-winning films, festival favorites, premieres, and tributes to distinguished talents—available online with Sling TV.
Often referred to as “the mother” of the French New Wave, writer-director Agnès Varda, with this screening of her gorgeous breakout film, *Cleo from 5 to 7*.

**CLEO FROM 5 TO 7**

**Friday, Sept. 27 • 1pm**

**CLEO FROM 5 TO 7**

COLCOA celebrates pioneer filmmaker, the late great Agnès Varda, with this screening of her gorgeous breakout film, *Cleo from 5 to 7*. The existential story of a young singer struggling with her potential mortality, the film unfolds in “real-time” as our heroine wanders through Paris, anxiously awaiting the results of a biopsy. Beyond that simple story, the hushest of black-and-white images emerge from Varda’s quasi-documentary camera and ultra-feminist eye. For Cléo is a woman whose entire existence is defined by her beauty and the male gaze, yet her journey is one of spiritual and emotional awakening. Varda’s feature is as dazzling today as it was back in 1962, at the peak of one of the most exciting junctions in cinema history. The film features cameos by Jean-Luc Godard, Anna Karina and some of their New Wave cohorts, and this screening is also an homage to the film’s prolific composer, Michel Legrand, who plays Cléo’s jubilant accompanist in the film and who also, sadly, passed away this year. Join us for this heartfelt tribute to a groundbreaking filmmaker... and to cinema itself!

**Special Presentation**

France | 1962
Drama | 90 min
Written & directed by: Agnès Varda
Cinematography: Jean Rabier
Film Editing: Janine Verneau
Original Score: Michel Legrand
Produced by: Georges De Beauregard, Carlo Ponti
Cast: Corinne Marchand (Cléo), Antoine Bourseiller (Antoine, the soldier), Dominique Daroy (Angèle), Dorothée Blank (Dorothée), Michel Legrand (Bob, the pianist), José Luis De Vilàmbroja (the lover)
International Sales: MK2 Films
U.S. Distributor: Janus Films / Criterion

In association with JANUS FILM
WOMEN IN FILM

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**RENOIR Th.**

**Friday, Sept. 27 • 1pm**

**COLCOA Celebrates Pioneer Filmmaker, the Late Great Agnès Varda, with This Screening of Her Gorgeous Breakout Film, *Cleo from 5 to 7* **

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HOLY TOUR

There are the fans and then there are the addicts, the fanatics... the diehard cycling freaks! Holy Tour follows a group of lifelong Tour de France devotees over the course of ten days, as they park their campers on the treacherously steep Col d’Izoard, a mountain pass in the Alps at 7,743 feet above sea level, and await the big day when their favorite cyclists will whiz by in a flash. All seniors, with maybe a little too much time on their hands, they are nevertheless ardent disciples on this annual pilgrimage, anxiously awaiting the moment when the 2017 racers will finally cross that notoriously make-or-break stretch of road. The lighthearted documentary offers a quirky, sweet, often funny, and very idiosyncratic look at their devotion to what is unquestionably the world’s most prestigious and challenging bicycle race.

Los Angeles Premiere
France / Belgium | 2019
Documentary | 70 min
Directed by: Méryl Fortunat-Rossi, Valéry Rosier
Written & directed by: Méryl Fortunat-Rossi, Valéry Rosier
Cinematography: Méryl Fortunat-Rossi, Valéry Rosier
Film Editing: Julie Nouet
Produced by: Emmanuel Georges, François Ladicous (Supermouche Productions), Benoît Roland (Wrong Men)
International Sales: Be for Films

CONVICTION

First-time director Antoine Raimbault melds fact and a little bit of fiction in this exhilarating courtroom drama recounting the real-life second trial of Jacques Viguier, a Toulouse law professor accused of murdering a wife who had simply vanished into thin air ten years earlier. The film’s tight, compelling screenplay literally leaps off the page, thanks to a powerhouse cast — Marina Foïs as the obsessed family friend convinced of Jacques’ innocence, Olivier Gourmet as his formidable defense attorney, and Laurent Lucas as the taciturn, almost opaque, defendant. Together, with a keen sense of rhythm, intelligent direction and a script that puts the entire French judicial system on trial, they knock this spellbinding legal thriller out of the park!

Los Angeles Premiere
France / Belgium | 2019
Drama | 111 min
Directed by: Antoine Raimbault
Written by: Antoine Raimbault, Isabelle Lazard, Karim Dridi
Cinematography: Pierre Cottereau
Film Editing: Jean-Baptiste Beaudoin
Original Score: Grégoire Auger
Produced by: Caroline Adrian (Delante Productions), Umedia
Cast: Marina Foïs (Nora), Olivier Gourmet (Éric Dupond-Moretti), Laurent Lucas (Jacques Viguier), Jean Benguigui (Maître Szpiner)
International Sales: Charades

Byline: Music by Grégoire Auger

In association with:
BE FOR FILMS
CHARADES
Director Nicolas Boukhrief exhibits extraordinary elegance and psychological restraint in bringing master crime writer Pierre Lemaitre’s own adaptation of his haunting 2016 novel to the screen. His talented cast only amplifies that same judiciousness in breathing life into a series of well-drawn, complex characters. Their story opens on Christmas day 1999, in a small Belgian village, at the apex of three tumultuous days in the life of 12-year-old Antoine. Three days that will impact the trajectory of his entire life. A taut, suspenseful character study, *Three Days and One Life* is a heartbreaking, gripping thriller about missteps and terrible secrets, and the enormous toll they take on one boy’s life.

Nicolas Boukhrief is also a well-known screenwriter, actor and film critic for Starfix magazine and Le Journal du cinéma on Canal+. He made his directorial debut in 1995 with *Vie Plurielle* and went on to write and direct seven additional features, including the audacious investigative thriller *Made in France* (COLCOA Audience Special Prize, 2016) and *The Confession* (COLCOA 2017). Co-screenwriter Pierre Lemaitre is an internationally renowned author of crime novels and screenplays. Best known for a series of novels featuring the character Camille Verhœven, he was honored with the prestigious Prix Goncourt for his 2013 novel *See You Up There* (COLCOA American Students Award, 2018). That film earned him a César Award for Best Adapted Screenplay. Boukhrief’s loosely-autobiographical debut feature literally bursts onto the screen with a superlative cast of charismatic newcomers led by gifted Lyna Khoudri (2017 Venice Film Fest Best Actress for Sofia Djama’s *The Blessed*). Set in Algiers during the “Black Decade” of the 1990s, *Papicha* follows Nedjima, an 18-year-old university student and feisty fashionista who refuses to let the Algerian Civil War strip away her personal freedoms… or tell her what to wear! But when Islamist insurgents am up the violence, events turn tragic, and their extremist stranglehold tightens around her world, Nedjima revolts and launches a feminist revolution the only way she knows how — by putting on an emphatic, in-your-face fashion show.
Writer-director Thomas Lilti’s path has been an unusual one — up until 2016, simultaneously practicing medicine as a GP and writing and directing films. In fact, he actually began making short films while he was in medical school and screening them at student film festivals. In 2007, he directed his first feature, *Les Yeux Bandés*, and subsequently co-wrote screenplays for Edouard Deluc’s *Mariage à Mendoza* (COLCOA 2013) and *Gauguin: Voyage to Tahiti* (2017), and Michel Leclerc’s *Télé Gaucho* (2012). However, he’s certainly best known for writing and directing the trilogy that brings together his two great loves, medicine and the cinema — *Hippocrate: Diary of a French Doctor* (COLCOA 2015), which was nominated for three César Awards, and which also stars Vincent Lacoste; *Médecin de Campagne* (2016); and *The Freshman* (2018), for which William Lebghil received a César nomination as Most Promising Actor. In 2018, Lilti created, wrote and directed all eight episodes of the Canal+ series *Hippocrate*.

Doctor-turned-filmmaker Thomas Lilti completes his highly successful trilogy of social realist dramedies in the medical world with *The Freshmen*, an intelligent, up-close-and-personal examination of the daunting first year medical school program in France. Not for the faint of heart, the cutthroat “closed number” system — whereby some 2500 students compete for the 329 spots available in year two — has been so controversial that President Macron’s government plans to abolish it in 2020. While the film is coolly analytical of that extreme selection process and its implicit social inequities, at its heart, it is a beautiful, restrained portrait of friendship, solidarity and extraordinary moral courage, gracefully brought to life by the film’s two engaging leads, Vincent Lacoste and William Lebghil.
**Marie-Sophie Chambon’s debut feature is a delicate, heartfelt dramedy about shame, acceptance, friendship, self-love and what it feels like to be an outsider. It’s also a political statement on societal assumptions about acceptable female body images.**

**A quietly powerful study of fifteen disparate souls, at various stages of recovery, in a rehab facility in the French countryside. Fabienne Godet chose to make this film with a very precise plot summary and a courageous amount of improvisation.**

**In this multi-awarded first feature, co-written and co-directed with Éric Métayer, Andréa Bescond brings all the courage and pent-up rage of her fierce, autobiographical one-woman show to the screen, with an inventive retelling of her personal experience of sexual abuse as a child.**

**The series – and the festival – will close with the highly anticipated new French film of one of the most original and inventive artists of this generation. The buzz will definitely start this night at COLCOA and you are invited to be part of it!**
Ever since she was little, Lois has had but one dream in life — to become an astronaut and fly far away from this world, where she feels so out of place. Now 16, she may be a science whiz and a star student, but one thing stands in her way. Lois weighs over 200 lbs... and astronauts, she’s told, must be svelte and athletic.

Ever since she was little, Lois has had but one dream in life — to become an astronaut and fly far away from this world, where she feels so out of place. Now 16, she may be a science whiz and a star student, but one thing stands in her way. Lois weighs over 200 lbs... and astronauts, she’s told, must be svelte and athletic. As a screenwriting major at La Fémis film school in Paris, writer-director Marie-Sophie Chambon co-wrote screenplays for several student films, before graduating in 2011. In 2014, she wrote and directed her first short, L’obsolescence programmée des machines (COLCOA 2016), then went on to co-write As I Open My Eyes (COLCOA 2016), which won the Best Short Film Award at the Saint-Jean-de-Bonduel Film Festival. In 2015, she co-wrote the script for Leyla Bouzid’s feature film Stars By the Pound, which won the Audience Award (COLCOA 2016), then went on to co-write And direct two more shorts, Des confettis sur le béton and The Climb, which nabbed both the Audience Award and Grand Prize for Best Film at the Alpe d’Huez International Comedy Film Festival. That was followed by another romcom, Mission Pays Basque, the following year.

Writer-director Ludovic Bernard cut his teeth as assistant director on some 37 features, including the Luc Besson/EuropaCorp films The Lady, Taken 2, The Family, Lucy, Taken 3, and 3 Days to Kill, as well as Jean-François Richet’s Mesrine I and 2 (COLCOA 2009). In 2017, he wrote and directed his first feature, the romantic comedy, The Climb, which nabbed both the Audience Award and Grand Prize for Best Film at the Alpe d’Huez International Comedy Film Festival. That was followed by another romcom, Mission Pays Basque, the following year. He is currently in post-production on his fourth feature, a family comedy entitled 10 jours sans maman.

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He is currently in post-production on his fourth feature, a family comedy entitled 10 jours sans maman.
FORWARD

"Children are always the first victims of poverty, pollution and violence,” our narrator tells us. “But today more and more of us are rising up to fight against that fate.” Those are the wise words of José Adolfo, a 13-year-old boy from Peru and recipient of the 2018 Children’s Climate Prize in Stockholm. He takes us on an inspirational world tour, to Guinea, France, the U.S., India and Bolivia, to meet other young activists who are fighting poverty; climate change; child marriage; homelessness; hunger; and child labor, exploitation and enslavement. They’re forming unions and publishing newspapers. Meet the heroic children who will save our planet!

MINUSCULE: MANDIBLES FROM FAR AWAY

Minuscule: Mandibles From Far Away is a visually spectacular delight, blending live-action photography with virtuoso animation, and chock full of emotion, suspense, romance, a deliciously rich soundtrack, and not a single word of dialogue! A tender coming-of-age story for both children and adults, the film is a sterling example of visual storytelling at its finest. The tale begins when a young ladybug from a snowy mountain village in France gets trapped in a case of chestnut cream and is shipped off to a tropical paradise in Guadeloupe, only to confront the unknown — evil praying mantises, terrifying tarantulas, and foreboding threats to the environment itself. Luckily, the ladybug’s dad is on the case... along with an army of telecommunicating ants and a spider with a weakness for classical music. Because solidarity, tolerance and friendship will always save the day!

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Imagine you’re an enthusiastic 20-something playwright in turn-of-the-century Paris, but the only play you’ve ever written was a major dud. Then imagine that, thanks to your old pal Sarah Bernhardt, the most illustrious actor of the day suddenly commissions you to write his next opus. The only problem is you’re totally out of story ideas... and rehearsals begin tomorrow! That playwright’s name is Edmond Rostand and his “new” work-in-progress is entitled Cyrano de Bergerac. Alexis Michalik’s spirited film, based on his hit play, is a pure delight from beginning to end — a delicious romp, brimming with as much comic farce as sly intrigue. It mixes historical fact with a heavy dose of fiction. At its heart, it’s a love letter to the theater and the creative process, painting a gleeful behind-the-scenes portrait of the mind-boggling game-of-chance juggling act every artist confronts as he or she sits facing that terrifyingly blank page. But, this time, Edmond produces a masterpiece. In rhyming couplets and Alexandrine verse, to boot! Olivier Gourmet is brilliant as the over-the-top, scenery-chewing thespian who has the honor of bringing Cyrano to life for the very first time.

Writer/director/actor Alexis Michalik’s roots are firmly planted in the theater: He’s adapted Shakespeare’s Romeo and Juliet into an original drama, R&J, written and directed three short films, including Grounded, the first short to win both the Jury Award and the Audience Award at COLCOA, in 2015. His first feature, Cyrano My Love, is presented as an official U.S. premiere at COLCOA, prior to its national release by Roadside Attractions.

U.S. Premiere France, Belgium | 2019
Comedy, Drama | 113 min
Directed by: Alexis Michalik
Written by: Alexis Michalik (Based on his own play)
Cinematography: Giovanni Fiore Coltellacci
Film Editing: Valérie Deseine
Original Score: Clément Ducol
Produced by: Ilan Goldman (Légende), Sylvaan Goldberg, Serge de Prouvost (Nexus Factory), Nadia Khamlichi (Umedia), Sidonie Dumas (Goumont), Vanessa Dyon (Du Di Film), France 2 Cinéma
Cast: Thomas Solivérès (Édmond Rostand), Olivier Gourmet (Constant Coquelin), Alice de Lencquesaing (Rosemonde), Vanesa Djian (Daï Daï Films), Juliette Binoche (Sarah Bernhardt)
International Sales: Gaumont
U.S. Distributor: Roadside Attractions
U.S. Release date: Fall 2019

In association with:
BNP PARIBAS
FRANCE TELEVISIONS
GAIMONT
ROADSIDE ATTRACTION

Saturday, Sept. 28 • 4:45pm
RENOIR Th.

Saturday, Sept. 28 • 5pm
TRUFFAUT Th.
Andréa Bescond brings all the courage and pent-up rage of her fierce, autobiographical one-woman show to the screen with *Little Tickles*, an inventive retelling of her personal experience of sexual abuse as a child. Peppered with moments of barefaced truth, fantasy, psychoanalysis and a healthy dose of interpretive dance, the film jumps back and forth in the life of Bescond’s alter ego, Odette, as she attempts to survive that painful experience, then tackle the utter wreck it has made of her life. The original show was honored with a prestigious Molière Award. The film premiered in competition in Cannes (Un Certain Regard) and won the Prix d’Ornano-Valenti for Best First French Film at the 2018 Deauville American Film Festival. It also nabbed César Awards for Best Adapted Screenplay and a much-deserved prize for Best Supporting Actress Karin Viard, who gives a terrifying performance as Odette’s scathing, self-centered, brutally unsupportive mother.

Nicolas Bedos’ ingenious, gleeful, thoroughly entertaining second feature is both a clever throwback to the uproarious French farce tradition and an intelligent meditation on our (perhaps more bewildering) age. The time-traveling romantic comedy — in which an inventive theatrical troupe meticulously orchestrates historical reenactments — is infused with wit and devoid of the slightest technological gimmickry. *La Belle Époque* instead relies on old-fashioned stagecraft, an enthusiastic suspension of disbelief, a couple of old pros at the top of their game (the superb Daniel Auteuil and Fanny Ardant), and the young whippersnappers who are pulling the strings (the bewitching Doria Tillier and Guillaume Canet). Literally taking off like a rocket from scene one, the highly ambitious screenplay delivers on every level and is a beautiful illustration of the various stages of life, the bliss that swells in our hearts as we take that first blind leap into the abyss, and how this crazy thing called love evolves over the course of a lifetime.
MYSTERY CLOSING FILM

(by Quirky, Ultra-Cool French Writer/Director... Oops!!! Mum's the Word!)

And the cherry on top is... a little extra bonus for our precious COLCOA audiences. But no peeking behind the curtain! To avoid overflow crowds and out-of-control fanfare, we’ve decided to keep this special presentation under wraps. But we guarantee the brave souls who blindly attend this year’s zany final opus an unexpected joyride into sheer ridiculousness. However, we can say that the mystery movie features an inspired, unhinged performance by an A-list actor, a brilliantly deadpan rising-star leading lady, and was written and directed by an uber-talented, iconoclastic filmmaker of loopy, surrealist, very black comedies.

On top of all that, this eagerly-awaited, soon-to-be-released feature opened to enthusiastic reviews at a super swanky film festival. So be part of the buzz and join us for an unpretentious descent into unbridled lunacy and pure (if sometimes vicious) fun!
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 SUNDAY, SEPTEMBER 29th.

The producer of the Critics Award winner will be offered complementary digital encoding for a US digital platform, courtesy of TITRA FILMS.

2018 WINNERS

LAFCA CRITICS AWARD

LE BRIO
Directed by: Yann Attal
Written by: Yann Attal, Victor Saint-Macary, Elsa Diringer, Claude Mouriéras

LAFCA CRITICS SPECIAL PRIZE

C’EST LA VIE! (La Série de la Vie)
Written and directed by: Olivier Nakache and Eric Toledano

LAFCA FIRST FEATURE AWARD

LUNA
Directed by: Elsa Deinger
Written by: Elsa Deinger, Claude Mourirras

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<th>Event</th>
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<tbody>
<tr>
<td>8:00</td>
<td>Colcoa Television (Free)</td>
</tr>
<tr>
<td>11:00</td>
<td>Colcoa Rerun (Free)</td>
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<tr>
<td>12:45</td>
<td>Colcoa Classics (Free)</td>
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#### TUESDAY 9.24

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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>12:45</td>
<td>Colcoa Classics (Free) / Film Noir Series</td>
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<tr>
<td>1:00</td>
<td>Short Films Competition Part 1 (Free)</td>
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<tr>
<td>1:00</td>
<td>Colcoa Television (Free)</td>
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<td>1:00</td>
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#### WEDNESDAY 9.25

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<tbody>
<tr>
<td>3:00</td>
<td>Happy Hour Talks (Free)</td>
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<td>Colcoa Television (Free)</td>
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<tr>
<td>3:15</td>
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### EVENING

#### MONDAY 9.23

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<tbody>
<tr>
<td>5:55</td>
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#### TUESDAY 9.24

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>5:30</td>
<td>World Cinema Produced by France</td>
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#### WEDNESDAY 9.25

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>6:00</td>
<td>Opening Night Reception</td>
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<tr>
<td>7:45</td>
<td>Adults in the Room</td>
</tr>
<tr>
<td>8:00</td>
<td>Someone, Somewhere</td>
</tr>
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### NOTE:

Some Evening & Saturday screenings overlap. Check timing below — no entry after the feature has started. All films screened at the Directors Guild of America Theatre Complex.
### THURSDAY 9.26

<table>
<thead>
<tr>
<th>Time</th>
<th>Theatre</th>
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<tbody>
<tr>
<td>9AM</td>
<td>RENOIR</td>
<td>COLCOA TELEVISION (FREE)</td>
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<tr>
<td>10AM</td>
<td>TRUFFAUT</td>
<td>COLCOA RERUN (FREE)</td>
</tr>
<tr>
<td>11AM</td>
<td>MELVILLE</td>
<td>COLCOA RERUN (FREE)</td>
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<tr>
<td>12PM</td>
<td>MELVILLE</td>
<td>IN YOUR HANDS</td>
</tr>
<tr>
<td>1PM</td>
<td>RENOIR</td>
<td>COLCOA CLASSICS / FOCUS ON A FLAMMAR</td>
</tr>
<tr>
<td>2PM</td>
<td>MELVILLE</td>
<td>SHORT FILMS COMPETITION</td>
</tr>
<tr>
<td>3PM</td>
<td>MELVILLE</td>
<td>HAPPY HOUR TALKS</td>
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### FRIDAY 9.27

<table>
<thead>
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### SATURDAY 9.28

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WHAT ON EARTH IS YOUR BANK FINANCING?

Proud sponsor of the COLCOA French Film Festival

We support bridging the gender gap in cinema by sponsoring a festival that actively promotes TV, shorts, and feature films directed by women.

bankofthewest.com/change