

July 25, 2019



TÉLÉVISION

## Colcoa 2019 - La sélection téléfilms, séries et courts métrages dévoilée

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**(Exclusif) Le Fond culturel franco-américain dévoile ce jour cette sélection qui sera présentée du lundi 23 au samedi 28 septembre 2019 à Los Angeles.**

La 23e édition de Colcoa, le festival du film français à Hollywood, se déroulera désormais juste avant le début de la saison des prix, dans le nouveau complexe de la Directors' Guild of America.

La sélection comprend cinq séries, quatre téléfilms et un documentaire, dont six en avant-premières internationales. Les titres retenus dans la section télévision 2019 sont les suivants :

- **Une île** (Arte) : série créée et écrite par Gaia Guasti et Aurélien Molas, réalisée par

Julien Trousselier, avec Laetitia Casta, Noée Abita, Sergi Lopez, Manuel Severi et Alba Gaie Bellugi. Arte. Avant-première internationale

- **Le grand bazar** (M6) : série, saison 1, créée et réalisée par Baya Kasmi, écrite par Baya Kasmi, Michel Leclerc, Sarah Kaminsky et Lyès Salem. Avec Nailia Harzoune, Grégory Montel, Lyes Salem, Julia Piaton, Biyouna, Djemel Barek, Christiane Millet et François Levantal - Avant-première nord-américaine

- **Otage(s)** (Création originale Canal+) : documentaire écrit et réalisé par Michel Peyrard et Damien Vercaemer - Avant-première nord-américaine.

- **Connexion intime** (France 2) : téléfilm écrit par Laure de Colbert. Réalisé par Renaud Bertrand avec Lucie Carpiaux, Marilyn Lima, Jules Houplan et Mahia Zrouki - Avant-première internationale

- **Jeux d'influence** (Arte) : série, saison 1, écrite par Antoine Lacomblez, Jean-Xavier de Lestrade, Sophie Hiet et Pierre Linhart. Réalisée par Jean-Xavier de Lestrade avec Alix Poisson, Laurent Stocker, Jean-François Sivadier, Pierre Perrier et Marilou Aussiloux. Arte. Avant-première internationale.

- **Jacqueline Sauvage : c'était lui ou moi** (TF1) : téléfilm écrit et réalisé par Yves Regnier ; avec Muriel Robin et Olivier Marchal - Avant-première nord américaine

- **La fin de l'été** (Arte) : téléfilm écrit et réalisé par Hélène Angel ; avec Bernard Lecoq, Christiane Millet, Talid Ariss, Maël Rouin Berrandou et Alexia Chardard - Avant-première internationale

- **HP** (Canal+) : série, saison 1, créée par Angela Soupe et Sarah Santamaria-Mertens. Ecrite par Angela Soupe, Sarah Santamaria-Mertens et Camille Rousset. Réalisé par Emilie Noblet avec Tiphaine Daviot, Marie Sohna Conde et Eric Naggar - Avant-première nord américaine

- *La forêt d'argent* (Arte) : téléfilm écrit et réalisé par Emmanuel Bourdieu, basé sur le livre *Kidnapping* de Gaspard Koenig ; avec Nicolas Duvauchelle, Marina Palić et Julia Jorjanić
- *Vernon Subutex (photo)* (Canal+) : série écrite par Cathy Verney et Benjamin Dupas, basée sur le livre de Virginie Despentes ; réalisée par Cathy Verney ; avec Romain Duris et Céline Sallette - Avant-première américaine.

Cette section est présentée en association avec TITRAFILM et TV France International avec le soutien de : Federation Film & Pictures, Lagardère Studios, Netflix, Newen, Playtime, SND Group M6, StudioCanal et TF1 Studio.

La sélection courts métrages, présentée en association avec UniFrance, comprend 16 œuvres :

- *La jupe d'Adam* de Clément Tréhin-Lalanne (produit par Les Films Grand-Huit)
  - *Les chiens aboient* de Grégory Montel (Fulldawa Films)
  - *Brazil* de Mathilde Elu (Les Films Grand-Huit)
  - *Ne demande pas ton chemin* de Déborah Assoun (Les Films du Cygne)
  - *Vire-moi si tu peux* de Camille Delamarre (Fulldawa Films)
  - *Je sors acheter des cigarettes*, court d'animation d'Osman Cerfon (Miyu Productions)
  - *Invisible héros* de Cristèle Alves Meira (Konology)
  - *Mémorable*, court d'animation de Bruno Collet (Vivement Lundi !)
  - *Modern Jazz* d'Anaïs Tellenne (Caméra Subjective)
  - *Ma branche toute fine* de Dinara Droukarova (Rouge International)
  - *My Generation*, court d'animation de Ludovic Houplain (H5, Les Productions 50/50)
  - *Ma dame au camélia* d'Edouard Montoute (Aldabra Films)
- 
- *One after the Other*, court d'animation de Nicolas Pegon (Miyu Productions)
  - *Pile poil* de Lauriane Escaffre et Yvonnick Muller (Qui Vivre !)
  - *La maman des poissons* de Zita Hanrot (Fulldawa Films)
  - *Wild Love*, court d'animation de Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux-et Corentin Yvergniaux (L'Ecole des Nouvelles Images)

Le Colcoa French Film Festival est produit par le Fonds culturel franco-américain, un partenariat unique qui regroupe la Directors' Guild of America, la Motion Picture Association, la Writers' Guild of America West et la Société des auteurs, compositeurs et éditeurs de musique (Sacem). Il est également soutenu par la Société des auteurs

l'Ambassade française de Los Angeles, TV France International et UniFrance.

La sélection des longs métrages sera dévoilée le 27 août. Quelques jours avant seront connus les personnalités à qui seront rendues des hommages ainsi que la sélection documentaire.

# france.tv

September 25, 2019





September 24, 2019

## France Oscars pick 'Les Misérables' a 'universal' warning cry, says director



"Les Misérables" is France's official candidate for the Oscars -- but the film's stark portrayal of police violence and brutalized youths is a "universal" warning cry about poverty and racism, its director told AFP.

Ladj Ly's film follows the consequences of a violent police blunder in a tense and racially divided suburb of Paris, through the eyes of a cop who has just joined its anti-crime unit.

Speaking to AFP Monday on the red carpet of Los Angeles' French cinema festival COLCOA, Ly said the film "is universal and should speak to as many people as possible."

"Poverty is found in the four corners of the world -- we can be in the United States, Brazil in the favelas or South Africa."

"This film is a warning cry from me to the politicians," he told the US premiere audience later. "And I tell them that the situation is complicated, this has been going on for 30 years, but there are always solutions."

Ly told AFP he was "super proud" but surprised by Friday's announcement that the film had been selected to represent France at February's Academy Awards, beating competition such as Eva Green-starring astronaut drama "Proxima."

"It's a huge source of pride. We're all very happy," he said, adding: "We didn't really expect it -- we thought that we had very little chance with the films we were up against."

"Les Miserables" begins with jubilant scenes of an apparently united Paris as France lifts the 2018 World Cup.

But the deep rifts in society are quickly laid bare as violent police officers, drug dealers and Islamists pull the children of Montfermeil's housing projects in different directions.

Montfermeil is famous as the setting of Victor Hugo's 19th-century novel, from which the film takes its name.

Ly said he drew on his own experiences in the Paris suburb -- including watching France's previous World Cup win in 1998, which was credited with temporarily bringing down racial divisions.

"Unfortunately today, we have the impression that only football can unite us all, can tell us that we are all together and we are all French," he said.

"And unfortunately, when the game is over, everybody goes back to their situation."

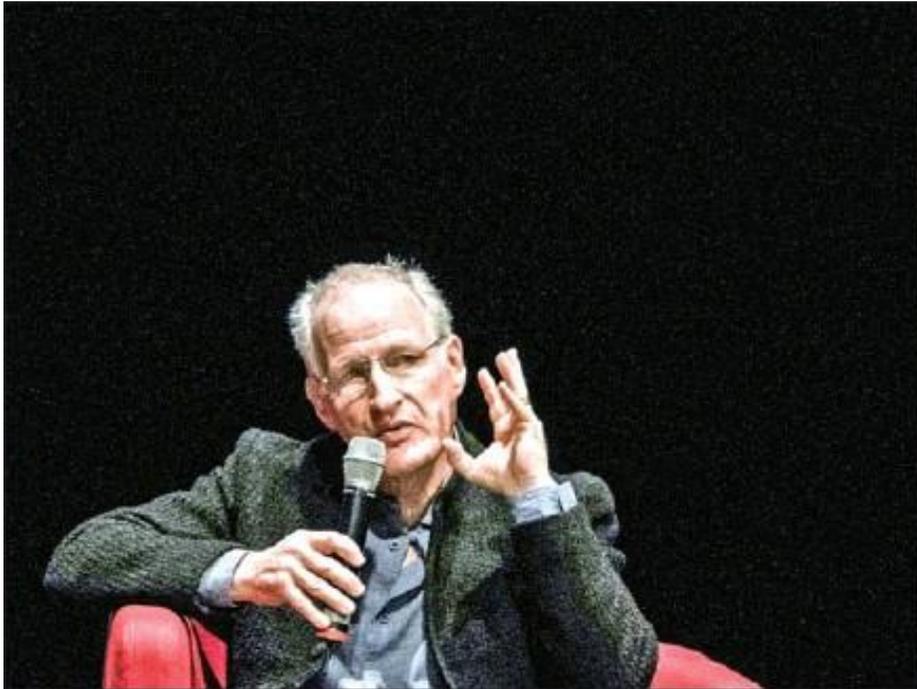
Ly recalled how he had covertly filmed and published a video of police brutality that led to an unprecedented internal police investigation -- and decades later prompted him to make his first feature film.

He said early screenings of the movie in France had met with "explosive and very intense" reactions.

The film opens across France on November 20, and will be shown by Amazon in the US.

COLCOA runs from September 23-28 in Los Angeles.

## Michael Mann eyeing film as book nears completion



US film director Michael Mann speaks during a panel discussion on October 2017 in Lyon, France

MICHAEL Mann wants to make a big-screen sequel to *Heat*, the iconic movie that brought Hollywood legends Al Pacino and Robert De Niro together for the first time, the director has said. The sprawling 1995 neo-noir epic starring Pacino as a Los Angeles detective pursuing De Niro's heist gang boss across the city is widely considered a classic crime thriller.

Mann announced in 2016 that a novel inspired by *Heat* would be published by his own HarperCollins publishing imprint, but shared fresh details of the book in a recent interview. "The novel is about two-thirds written, and it's the prequel to *Heat* and it's the sequel to *Heat* rolled together," said Mann. "So it's everything before the movie and everything after the movie."

Asked if he plans to give the novel the movie treatment, Mann said: "Of course!" before adding that he could also foresee it evolving into a television series. "Initially a film, but the landscape is changing so radically and so quickly, who knows," he said.

Mann said the book would explore the time De Niro's character Neil McCauley spent in prison in his 20s, as well as the years Pacino's cop Vincent Hanna worked on the Chicago police force before moving to Los Angeles.

It will also feature the childhood of Val Kilmer's character, young bank robber Chris Shiherlis.

“There was so much depth there – it was always a question of ‘How do you do a sequel?’ So we found a way to do that along with the prequel,” said the writer-director.

Mann, 76, is co-writing the book with crime author Reed Coleman, and it is due to be published next year.

The original Heat was praised for its striking cinematography, delighting moviegoers and inspiring a generation of filmmakers with its melancholic but visually stunning depictions of Los Angeles. Pacino, De Niro. It featured a meeting in a diner between the two leads that marked their first scene together after appearing separately in The Godfather: Part II 21 years earlier. The pair also co-starred in 2008’s Righteous Kill.

Pacino and De Niro will be reunited on the big screen once more later this year for Martin Scorsese’s gangster film The Irishman.

Mann said he was “really looking forward” to the film, and was keen to debunk myths that working with both of the revered actors at the same time was problematic.

“Everybody who projects what that might be like gets it wrong – they assume that high-powered actors are these exotic, difficult creatures. It is exactly the opposite,” he said.

Asked what the challenges of directing Pacino and De Niro together were, he replied: “Nothing.” “Working with actors who have strong, healthy artistic egos, and are really good at what they do and have that self-confidence, is a dream,” Mann added.

“They’re honestly questing to do great work . . . What more do you want as a director?”

In The Irishman, Pacino will play legendary union boss Jimmy Hoffa, and De Niro portrays World War II veteran-turned-hitman Frank Sheeran.

The septuagenarian pair will undergo digital de-aging for earlier scenes in the decades-spanning true story.

Mann did not say if he intended for Pacino and De Niro to reprise their roles in a new Heat film. Golden Triangle

Speaking at a Los Angeles announcement event for French film festival COLCOA, Mann also discussed a number of other projects he is working on.

A television series set during the Vietnam War is “coming along” and will tell the story of the pivotal 1968 Battle of Hue from the perspectives of US soldiers and Vietnamese fighters as well as civilians. “It’s going to be between seven and nine hours – it’s not a docudrama, it’s a very submersive, subjective drama,” he said.

Also in the works is a screenplay Mann has written based on real events in Southeast Asia’s notorious “Golden Triangle” during the 1980s.

Mann said he had travelled frequently to the lawless wedge of land intersecting China, Myanmar, Thailand and Laos, which has long served as a base for opium and heroin production.

Finally, Mann and screenwriter Eric Roth have co-written a Western based on the true story of late 19th-century Comanche leader Quanah Parker.

It tells the story of the half-white, half-Native American warrior “trying to liberate his mother”, who was born to Texan settlers but captured and raised by Comanches before being forcibly returned to white society following a bloody raid.

“Comanche is a very difficult project to get going. It’s a true story and it’s an extremely expensive Western,” said Mann, adding that no actors were yet attached to the project.



August 27, 2019

## Hollywood French film fest links with Amazon, Netflix



Los Angeles (AFP) – Hollywood’s French film festival will showcase movies from streaming giants Amazon and Netflix next month in a bid to boost Gallic cinema in the United States.

The 23rd COLCOA — the world’s largest festival dedicated to French film — will open with “Les Misérables,” a debut feature that was bought by Amazon after it won the Jury Prize at Cannes this summer.

It is the first time an Amazon film will appear at COLCOA, which will also screen “I Lost My Body,” an awards-tipped animation about a severed hand bought by Netflix after Cannes.

The volatile relationship between streaming platforms and film festivals has sparked fierce debate in recent years, particularly in France, where Cannes has barred Netflix films in the name of protecting embattled movie theaters.

But festival director Francois Truffaut told AFP that COLCOA was happy to work with the online platforms if it helps bring French films to a wider American audience.

“For French cinema we are a very specific market, and theatrical releases (in the US) is really something small,” he said. “Five, six years ago you could have a film that could make \$5 or \$6 million in the theater, which for a foreign film is big.

“But today if you do \$1 million it’s a good result. So it’s becoming really, really difficult.”

– Limited big screen runs –

Truffaut said he would still prefer to see the films get theatrical releases before appearing online.

Both Amazon and Netflix in recent years have given some films — particularly awards contenders such as “Roma” and “The Irishman” — limited runs on big screens before streaming begins.

“Les Miserables” and “I Lost My Body” will both appear in select US theaters before being uploaded to Amazon Prime and Netflix.

“We don’t have the same issue because we’re not in France,” said Truffart.

“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

COLCOA runs from September 23-28 in Los Angeles.

“Les Miserables” tackles police brutality against young immigrants in contemporary Montfermeil — a setting in Victor Hugo’s 19th-century novel.

Also on show will be terrorist drama “Young Ahmed,” which scooped the Best Director Award at Cannes for the Dardenne brothers, and “Adults in the Room,” a political thriller from Oscar-winner Costa-Gavras based on former Greek finance minister Yanis Varoufakis’s book on the eurozone crisis.

French film icon Catherine Deneuve’s newest project “Happy Birthday” will also play, alongside Algeria’s official entry for the Oscars, “Papicha,” about a young woman living during the country’s Islamist-driven civil war.

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September 3, 2019

## Get Your Tickets for the COLCOA French Film Festival 2019



The COLCOA French Film Festival, considered the most important event dedicated to French Cinema in the world, will take place in Los Angeles at the Directors Guild of America (DGA). From September 23rd – 28th the festival will showcase French Cinema and TV programmes. COLCOA, founded in 1997 by the Franco-American Cultural Fund, is committed to promoting cultural exchange between France and the United States and to showcasing the vitality and diversity of French cinema and TV.

The newly renovated DGA theatre, equipped with state of the art Dolby Vision and Dolby Atmos technology, will provide “the most powerful and impactful screening experience possible”, stated COLCOA Executive Producer and Artistic Director Francois Truffart.

The festival kicks off with the United States Premiere of [Ladj Ly's "Les Misérables"](#), a major debut of the [Cannes Jury Prize winner this year](#). Over 25 films will premiere and compete for the COLCOA Cinema Awards. The film selections, streamlined to 59 titles (less than last year's 84), will provide a greater focus on each film, stated Mr. Truffart. There will be three competitive sections (reduced from five), including Cinema, Television and Shorts.

Other exciting programmes will be offered throughout the festival: 10 series, COLCOA Classics, COLCOA Documentaries, world Cinema produced by France, French NeWave 2.0, and the Happy Hour Talks (free to the general public), a series of panels presented in association with *Variety*.

All programmes are presented with English subtitles or in English. For information and tickets (now available for advance purchase online), visit [www.colcoa.org](http://www.colcoa.org).

See you at the Festival!



November 20, 2018

## Save the Date for the 2019 COLCOA French Film Festival



COLCOA fans – save the date! The 23rd edition of the COLCOA French Film Festival, “A week of French Film and Series Premieres in Hollywood,” will take place from September 23rd – 28th, 2019 at the Directors Guild of America in Los Angeles.

The Franco-American Cultural Fund announced that “for the first time in 23 years the showcase dedicated to French Films and Series in Hollywood will move from April to the end of September and be part of the inauguration of the new DGA theater complex.”

Achieving a 2018 attendance level of 23,000 people, the festival takes its place as one the most celebrated and important venues in the world showcasing the vitality and diversity of French Cinema and TV.

The September festival promises to be a great start to the 2019/20 Awards Season!

For additional information visit [www.colcoa.org](http://www.colcoa.org)

September 20, 2019

## Ladj Ly's "Les Misérables" will represent France at the 92nd Oscars!



Director Ladj Ly prize-winning drama film "Les Misérables" has been chosen to be entered in the Best International Feature Film category for the 92nd Oscars.

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.

"Les Misérables" will also be screened for its US premiere at COLCOA Festival on September 23rd.



August 28, 2019

## Costa-Gavras participera à Colcoa 2019



### Agenda

Du 23 septembre 2019

Au 28 septembre 2019

#### **COLCOA**

Plus d'informations [ici](#)

**Lieu :** Directors Guild of America

**Adresse :** 7920 Sunset Boulevard;

Los Angeles

Le changement de date du [festival de films français Colcoa](#) aura de quoi surprendre les habitués. Traditionnellement en avril, la 23e édition a été décalée en septembre pour des “raisons techniques”. “Le Directors Guild of America était en rénovation pendant six mois, commente François Truffaut, le directeur du festival. *Et nous avons la volonté de tester Colcoa sur une période différente: le début de la saison des prix cinématographiques. Cela nous offre l'opportunité de présenter des films récents du festival de Cannes et de la Mostra de Venise.*”

Du lundi 23 au samedi 28 septembre, “City of Lights City of Angels” projettera une cinquantaine de films, séries télé et courts-métrages, afin de représenter la diversité de la création française. “Nous offrons un line-up expérimental extrêmement élevé, avec des films récents et

*attendus à la rentrée.* Il y aura notamment de nombreuses premières américaines, dont le film d'ouverture "Les Misérables" de Ladj Ly, *"un thriller social qui a fait beaucoup de bruit à Cannes, du Michael Mann à la française"*.

Les expatriés français et les Américains découvriront également en avant-première "Les Éblouis" réalisé par Sarah Suco, le film d'animation "J'ai perdu mon corps" ("I lost my body") de Jérémy Clapin, "Adults in The Room" de Costa-Gavras (qui sera présent à Los Angeles) ou encore "Chambre 212" de Christophe Honoré. Pour François Truffart, *"Colcoa se confirme comme une plateforme exclusive pour le cinéma et la télévision française."*

Après avoir dédié l'édition précédente au rôle des femmes, la programmation 2019 met en perspective *"la condition des femmes dans la société"*. *"Il y a notamment deux documentaires qui répondent à ce sujet : "Woman" de Yann Arthus-Bertrand ou "Haut les filles" de François Armanet qui traite du féminisme à travers les chanteuses, des années 60 à aujourd'hui"*, détaille François Truffart, qui a sélectionné les films avec l'aide d'un comité de conseil de programmation.

Il a également voulu améliorer la représentation féminine: 40% des films ont été faits par des réalisatrices. *"Nous sommes un des seuls festivals de cinéma à faire cet effort particulier, sachant que ce taux ne représente pas la réalité du milieu."* Il y a notamment des premiers films et séries de femmes, tels que "Papicha" de Mounia Meddour, qui raconte l'histoire d'une étudiante de 18 ans passionnée de stylisme, qui vend ses créations dans une boîte de nuit aux "papichas", jolies jeunes filles algéroises.

Pour la première fois, Colcoa collabore avec Amazon Studio (pour le film d'ouverture notamment) et Netflix. Un changement radical, les relations étant jusqu'à présent tendues entre les géants du streaming et les festivals, particulièrement en France. Concernant le format, trois compétitions rythmeront le festival: cinéma, télévision et courts-métrages.

Durant un peu moins d'une semaine, les spectateurs pourront découvrir des films très attendus comme "Amanda" de Mikhaël Hers, *"l'un des films les plus touchants de cette année"*, "Real Love" ("C'est ça l'amour") de Claire Burger, "Happy Birthday" ("Fête de famille") de Cédric Kahn, "Edmond" ("Cyrano mon amour"), une adaptation de la pièce sur l'écriture de Cyrano de Bergerac réalisée par Alexis Michalik, ou "Pupilles" de Jeanne Herry, *"un film magistral sur l'adoption"*.

Toujours lié à l'actualité, Colcoa se devait de rendre hommage aux grands noms disparus. Le film "Cleo de 5 à 7", réalisé par Agnès Varda avec une bande originale signée Michel Legrand, sera ainsi projeté en version restaurée, dans le cadre de la sélection "classique". Le film qui clôturera le festival, ainsi que les focus sur un réalisateur et un compositeur, seront annoncés ultérieurement.

August 28, 2019

(print and online)

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# Gossipier

August 28, 2019

## U.S. Premiere of Amazon Oscar Contender ‘Les Misérables’ to Open LA’s French Film Festival

The 23rd annual COLCOA French Film Festival also includes new films from Costa Gavras, the Dardennes, Christophe Honoré, and more.



“Les Misérables”

### IndieWire

The 23rd annual [COLCOA](#) French Film Festival in Los Angeles, taking place September 23-28 at the Directors Guild of America, has landed the U.S. premiere of [Amazon Studios](#)’ Oscar contender “Les Misérables” for its opening night. The film directed by Ladj Ly, which won the Jury Prize at the 2019 Cannes Film Festival, will kick off a week of new and classic French-language films for LA audiences.

The event will offer a splashy LA bow for Amazon’s Oscar hopeful in a city packed with Academy voters. France has yet to submit a film for the [2020 Best International Film Oscar](#), but “Les Misérables” is among the top contenders. Inspired by the riots of 2005 in the suburbs of Paris, Ly’s film revolves around three members of an anti-crime brigade who are overrun while trying to make an arrest.

“This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France,” stated François Truffaut, COLCOA executive producer and artistic director. “It shows the faithfulness of distributors, producers, and sponsors, who strongly believe that COLCOA has become an established event in Hollywood.”

The festival showcases both established and new directors, from Oscar-winning writer/director Costa Gavras with the political thriller “Adults in the Room” to Jean-Pierre Dardenne and Luc Dardenne with their new drama YOUNG AHMED, both of which will make their North American

premieres at COLCOA. Other highlights include Cédric Klapisch's "Someone, Somewhere;" Cédric Kahn's dysfunctional-family portrait "Happy Birthday," with Catherine Deneuve; and Nicolas Boukhrief's "Three Days and a Life."

COLCOA is also teaming with distributors to premiere films such as Netflix's animated "I Lost My Body," from Jérémy Clapin; Strand Releasing's "On a Magical Night" from French favorite Christophe Honoré; Roadside Attractions' "Cyrano, My Love" from Alexis Michalik; and Kino Lorber's "The Trouble With You" from Pierre Salvadori.

The COLCOA Classics series will pay tribute to late director/writer Agnès Varda with a special Rialto Pictures presentation of her 1962 must-see "Cleo From 5 to 7," plus Janus Films restorations of Jean Renoir's 1932 "Toni" and Jacques Becker's "Touchez Pas Au Grisbi."

COLCOA Awards will be distributed by the Franco-American Cultural Films on Sunday, September 29, to entries across three competitions (Cinema, Television, and Shorts). The event is presented by the Franco-American Cultural Fund in a partnership with DGA, MPA, SACEM, and WGA West. Head to COLCOA's [website](#) for more on the complete lineup.

September 30, 2019

## COLCOA French Film Festival Announces Nine Awards for Cinema, Television, and Shorts at the 23rd Edition of the Festival



*I Lost My Body* from Netflix and *Les Misérables* from Amazon Studios took the top prizes at the 23rd edition of the COLCOA French Film Festival held over the past week at the Director's Guild of America. The Franco-American Cultural Fund, a collaboration between the Directors Guild of America, the Motion Picture Association, The Writers Guild of America West and France's Society of Authors, Composers and Publishers of Music (SACEM), announced today the awards for the 23rd edition of COLCOA French Film Festival.

This year's Los Angeles Film Critics Association (LAFCA) film jury was comprised of David Ehrenstein, Annlee Ellingson, Sheri Linden and Luke Y. Thompson.

### COLCOA Cinema – Five Awards

*I LOST MY BODY / J'ai perdu mon corps* (Netflix) written and directed by Jérémy Clapin was awarded the COLCOA LAFCA Critics Award by the Los Angeles Film Critics Association Jury.



*I Lost My Body* | Official Trailer | Netflix

LAFCA awarded writer/director Ladj Ly's *LES MISÉRABLES / Les Misérables* the Best First Film Award. France's 2020 Oscar submission for Best International Feature film, was presented for the first time in the U.S., in association with Amazon Studios.

Jury Statement

"To serve on the COLCOA jury is to take a deep dive into contemporary French cinema, which is always a tremendous pleasure but especially so this year with a lineup of titles that are artfully crafted, narratively innovative, and socially urgent. We are particularly delighted to honor two first features that demonstrate the dynamic present and future of French film. With macabre whimsy, *I Lost My Body* deconstructs romantic tropes and expands the idea of what animated features can do, while *Les Misérables* masterfully leverages genre and a powerful sense of place to confront difficult modern realities."

*I LOST MY BODY / J'ai perdu mon corps* was also awarded the Audience Award. This is the first time that a film won both the COLCOA Audience Award and the COLCOA Critics' Awards.

*CYRANO MY LOVE / Edmond (Roadside Attraction)*, written and directed by Alexis Michalik, was awarded the American Students Award. This award was voted on exclusively by a jury of seven students from local area high schools and colleges. The film will be released in the U.S. on October 18, 2019.

*FORWARD / Demain est à nous*, written and directed by Gilles de Maistre, was awarded Best Documentary Award.

### **COLCOA Television – Two Awards**

Presented in association with TITRAFILM, the COLCOA Television competition awarded two programs the following awards:

*JACQUELINE SAUVAGE, IT WAS HIM OR ME / Jacqueline Sauvage*, written and directed by Yves Regnier, received the Best TV Movie Award.

*THE INSIDE GAME / Jeux d'influence*, written by Antoine Lacomblez, Jean-Xavier de Lestrade, Sophie Hiet, Pierre Linhart and directed by Jean-Xavier de Lestrade, was awarded the Best TV Series Award.

### **COLCOA Shorts – Two Awards**

Presented in association with Unifrance, the COLCOA Shorts competition awarded two shorts the following awards:

*MY LADY OF THE CAMELLIA / Ma dame au camélia*, written/directed by w/d by Édouard Montoute, won the Best Short Film Award.

*MEMORABLE / Mémorable*, written and directed by Bruno Collet, was awarded the Best Animated Short.

This year's festival opened on Monday, September 23 with the U.S. premiere of writer/director Ladj Ly's *LES MISÉRABLES* and closed with the U.S. premiere of writer/director Nicolas Bedos' *LA BELLE EPOQUE*. Writer/director Claire Burger was honored as the "Focus on a Filmmaker" with screenings of *PARTY GIRL* and *REAL LOVE*, as well as a Happy Hour Talk with Variety's Peter Debruge. LoW Entertainment, a collective of three composers - Alexandre Lier, Nicolas Weil and Sylvain Ohrel were honored with a "Focus on Film Composers" by the festival with screenings of *THE FRESHMAN*, *PARTY GIRL* and *VERNON SUBUTEX*, Happy Hour Talk panel moderated by Alex Wurman.

The festival's Happy Hour Talks also included "Film Festivals in the Digital Era. Why are they still Indispensable," moderated by Variety's Patricia Saperstein with panelists including TV5Monde's Patrice Courtaban, Lober Media's Richard Lorber, the Director of South East

European Film Festival Vera Mijojlick, Unifrance's Edeline Monzier and Newport Beach Film Festival's CEO & Executive Director Gregg M. Schwenk, "Meet the Talent" moderated by KPCC's Wade Major with panelists including w/d Ludovic Bernard (IN YOUR HANDS), w/d Jeanne Herry (IN SAFE HANDS), actor Vincent Lacoste (ON A MAGICAL NIGHT, AMANDA, THE FRESHMAN), w/d Eric Métayer (LITTLE TICKLES), actor Grégory Montel (FAMILY SHAKE, LITTLE TICKLES), actor Pablo Pauly (THREE DAYS AND A LIFE) and "Women's Representation on Screen in French Cinema UPDATE – w/d Mounia Meddour (PAPICHIA), w/d Hélène Giraud (MINUSCULES: FAR AWAY) and w/d Cathy Verney (VERNON SUBUTEX). Other festival guests included actor Rosanna Arquette, actor/producer David Atrakhi (BARKING DOGS, CYRANO MY LOVE, FIRE ME IF YOU CAN, PARTY GIRL and SPEECHLESS), producer Toufik Ayad (LES MISÉRABLES), w/d Kasmi Baya (FAMILY SHAKE), lyricist Alan Bergman (paid tribute to Michael LeGrand), actor Jacqueline Bisset, actor Damien Bonnard (LES MISÉRABLES), w/d Jérémy Clapin (I LOST MY BODY), musician Mitch Forman (tribute to Michel LeGrand), w/d Jean-Xavier De Lestrade (THE INSIDE GAME), Costa Gavras (ADULTS IN THE ROOM), w/d Bernard Ludovic (IN YOUR HANDS), w/d Ladj Ly (LES MISÉRABLES), w/d Alexis Michalik (CYRANO MY LOVE), w/d Anastasia Mikova (WOMAN), actor Robert Pattinson, composer Laurent Perez del Mar (THE DAZZLED), Thierney Sutton (paid tribute to Michel LeGrand), w/d Thomas Szabo (MINUSCULES: MANDIBLES FROM FAR AWAY), actor Doria Tillier (LA BELLE EPOQUE), actor Suki Waterhouse, composer Paul Williams (paid tribute to Michel LeGrand), actor Djibril Zonga (LES MISÉRABLES), and Franco-American Cultural Fund members including Andrea Berloff (WGAW), Charles Rivkin (MPA), Howard Rodman (WGAW), Jean-Noël Tronc (SACEM), Michael Mann (DGA) and Taylor Hackford (DGA).

With an audience mainly made of industry members, the new COLCOA dates offered more visible exposure for French Films and Series in Hollywood, at the beginning of the Awards Season.

**COLCOA FRENCH FILM FESTIVAL** is sponsored by Air Tahiti Nui, Bank Of The West/ BNP Paribas, Sling & TV5MONDE, Variety (Official Sponsors); Barnes, Barnstormer, France Télévisions, Los Angeles Times, 89.3 KPCC, Los Angeles Times, The Hollywood Reporter (Premier Sponsors); Brumont, Champagne Didier Chopin, ELMA, Sunset Marquis, Titra Film, West Coast Event Productions, Wine Wine Situation (Major Sponsors); Alliance Française de Los Angeles, Cinando, D'Alessio Law Group, French American Chamber of Commerce, Gaumont, Karine & Jeff, Laemmle, LA Philharmonic, Marché du Film/Festival de Cannes, Miraval/Vineyard Brands/La Vieille Ferme, Paul M. Young Fine Wines, Saint Germain, Vital Proteins (Platinum Sponsors); Avène, Cinelife, France-Amérique, French Morning, Gayot, Gaumont, Klorane, La Chouquette, Lycée International Los Angeles, Le Pain Quotidien, MAC, René Furterer, Rosenthal, RS Eyeshop, Snowdonia, Vizo (Supporting Sponsors), Alan Rosenbach, Black Flour, Brûlée Château de Berne, Holy Quiche, International Services For Artists, La Boulisterie, Mulholland Distilling (Community Sponsors).

**COLCOA FRENCH FILM FESTIVAL** is presented by the Franco-American Cultural Fund, a unique collaboration between the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music (SACEM). COLCOA is also supported by France's Society of Authors, Directors and Producers (L'ARP) the Film and TV Office of the French Embassy in Los Angeles, TV France International, and Unifrance.

For additional information visit: [www.colcoa.org](http://www.colcoa.org)

November 16, 2018

## COLCOA French Film Festival 2019 Dates Announced; French Film Channel



Dates for the 2019 COLCOA French Film Festival have been announced by the Franco-American Cultural Fund, creator of the event in 1997. For the first time in 23 years, the showcase will be held in September 2019.

The showcase dedicated to French films and series in Hollywood will move from April to the end of September and be part of the inauguration of new DGA theater complex, which will be closed for renovation from March 1st next year until September 1, 2019.

The festival will open on September 23rd and close on September 28th, 2019 just before the beginning of the Awards season and offer an exclusive line-up in Hollywood to industry members and the general audience.

In 2018, the festival reached 23,000 attendees. In 22 years, the event has become one of the most important showcases dedicated to French Cinema and TV programs in the world. COLCOA French Film Festival is presented by the Franco-American Cultural Fund, a partnership of the DGA, MPAA, SACEM and WGA West. The festival is supported by Unifrance, TV France international, the CNC and ARP.

Are you patiently looking forward to attending COLCOA 2019 and getting your fix of French films and series? You can also catch up with some incredible masterpieces now available exclusively on DIRECTV.

More info here: <https://www.directv.com/french>

Enjoy hundreds of Oscar-winning French Movies and discover French cinema masterpieces and famous actors thanks to the Studiocanal rich content library ranging from over a 90 years period. Discover the French Culture at its finest [with Canal+ International offer.](#)

For additional information: [www.colcoa.org](http://www.colcoa.org)

*Movie posters courtesy of COLCOA.*

September 5, 2018

## La Belle Epoque To Close COLCOA French Film Festival



The Franco-American Cultural Fund has announced that the acclaimed dramedy *LA BELLE EPOQUE*, which premiered in May at the Cannes Film Festival (Official Selection, Out of Competition), will have its U.S. Premiere and run for the COLCOA Awards.

COLCOA runs Monday, September 23 – Saturday, September 28 in the newly renovated theatre of the Directors Guild of America, on Saturday September 28 to close this year's festival. Starring Daniel Auteuil, Guillaume Canet, Doria Tillier, and Fanny Ardant, the film is an ingenious, time-traveling romantic farce involving a theatrical troupe that meticulously creates historical reenactments and a misanthrope who longs to reexperience the most significant moment of his life.

*LA BELLE EPOQUE* is the second feature from writer/director Nicolas Bedos. He was introduced to a North American audience at COLCOA in 2017 where his first film, *MR & MRS ADELMAN* won the Audience Award.

Produced by Francois Kraus and Denis Pineau-Valencienne (Les Films du Kiosque), *LA BELLE EPOQUE* has been sold by Pathe Films in more than 35 countries worldwide. It will open in France, Belgium and Switzerland on November 6 and will have its North American Premiere at the Toronto International Film Festival with a Special presentation on Saturday September 7th at 2pm at the Elgin theatre.

Nicolas Bedos will attend COLCOA as well as filmmakers including Ladj Ly (*LES MISERABLES* – Opening Film), Costa-Gavras (*ADULTS IN THE ROOM*), Jeanne Herry (*IN SAFE HANDS*), Alexis Michalik (*CYRANO, MY LOVE*), Claire Burger (Focus on a Filmmaker), Mounia Meddour (*PAPICHA*) and Eric Metayer (*LITTLE TICKLES*) among others.

With an audience mainly made of industry members, the new COLCOA dates offer a new and visible exposure for French Films and Series in Hollywood, at the beginning of the Awards Season.

COLCOA FRENCH FILM FESTIVAL is presented by the Franco-American Cultural Fund, a unique collaboration between the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music (SACEM). COLCOA is also supported by France's Society of Authors, Directors and Producers (L'ARP) the Film and TV Office of the French Embassy in Los Angeles, TV France International, and Unifrance.

For additional information visit: [www.colcoa.org](http://www.colcoa.org)

October 3, 2019

## Jacqueline Sauvage: It Was Him Or Me Review – Shocking, Triumphant Recreation, Resonating



On September 10, 2012, *Jacqueline Sauvage* after 47 years of violent physical abuse and domestic violence, loaded a shotgun with three shells and pulled the trigger, shooting her husband three times in the back as he sipped a whiskey.

Directed by Yves Renier, the French television drama presented at the recent 23rd Annual COLCOA Film Festival, is based on the true story of *Jacqueline Sauvage* and stars Muriel Robin as *Sauvage*, Olivier Marchal as *Norbert Marot*, her husband, and Armelle Deutsch as *Jeannie Bonaggiunto* and Alix Poisson as *Nathalie Tomasini*.

*It Was Him or Me* begins with the murder. As the camera pans the scene, we see close ups of two hands picking the shotgun from the gun rack, three shells being loaded, the bullet holes as he lie bleeding, and then the camera returns to her, *Jacqueline*, face bruised, lip cut, nose partially bloody, hand marks still viable on her neck. And then we here the phone call to police, as she explains she murdered her husband.

She is questioned at the house for her motive, as she sat bruised and bloody in front of a local officer. The finality, marking the end of the abuse, nearly five decades of brutality, living on the edge, never knowing when the next explosion would come interrupting a family dinner, a gathering, in front of neighbors, shocking humiliation and embarrassment rendered her mute. She remained calm and only thankful it was over.

She is imprisoned. Taken to a local Women's Correctional facility, she is held without bail until her trial, which is set for one year. The following day she is brought to the Warden's office, her only son committed suicide. The police escorted her to the grave side service, where she is greeted by her remaining family, three daughters, who also grew up in the hell she lived through.

Prison life for *Ms. Sauvage* appeared to be almost a time of healing. Although she was in prison, she was essentially safe, it was the longest prolonged time in her adult life where she was not physically beaten. Her job at the prison to teach baking classes, enabled her to perform duties which elevated her mind, she was in authority and affirmed for her intelligence and skill.

Of course, the day of her trial came, and still unable to speak of the torture, the humiliation, and violence, she barely presented a defense. The court found her guilty and sentenced her to ten years in prison.

Repeated visits by her daughters, encouraged her to file the appeal process and with only two days left before the appeal expired she decided to try again. This time, two female lawyers who represent victims of violence, abuse and domestic violence to much success agreed to take her case.

For her part she needed to write a journal, which is where the film takes the audience on the journey of *Ms. Sauvage's* life. We begin to see the patterns of abuse, the beating, kicking, punching with a full fist, broken bones, stabbing, dragged around by the hair on her head, tossed outside like an animal, tortured for 47 years.

The stories, which are common among abuse victims, family gatherings, a mistaken glance from a male friend, insignificant gestures becoming the fuse, and we see also through her eyes the times when she recognizes the triggers, the excessive alcohol, knowing from experience what will follow, and the pattern remains true.

More than a mean drunk, as *Norbert*, played by Olivier Marchal, would drink a demonic rage would come over him. Whomever and whatever was closest to him, and most often it was *Jacqueline* alone or shielding her daughters, who would suffer the blows until the rage had worn off or she was significantly brutalized.

The second trial begins. Unlike the first trial the attorney present witnesses which corroborate the abuse. Neighbors who testify of him chasing them into the house with his shotgun, business partners speaking of money troubles.

Her daughters testifying as both victims and witnesses. They explained in court that they would no longer carry the burden, be bound in secret to his abuse. Their revelations of repeated sexual abuse was deeply disturbing as always when reported it fell on deaf ears as the local police, in Montgaris, France, a small town in the countryside where the family lived, conspired to keep Norbert's dirty secrets safe.

The revelations were shocking, as *Jacqueline* slowly remembered the years, 47 years, of violence. Also shocking, the appellate verdict which upheld her sentence. She was sent back to prison.

Two years later former French President François Hollande commuted her sentence. *Jacqueline Sauvage* was finally free.

The performances are scary good in their recreation and authenticity. Spot on, tributes of the highest praise, the scope of the accolades don't carry the full weight of seeing these actors take these roles and become them. See this film.

The television drama, which resonated with COLCOA festival attendees, took the top television prize, winning Best TV Movie Award. It was the number one watched drama in France garnering a record breaking 9million viewers and taking 40% of the market share. It is expected to be picked up on one of the streaming platforms may be shown to America audiences soon.

A Powerful Indictment of a System in Need of Change

*Jacqueline Sauvage: It Was Him or Me*, in French with English subtitles. See it.

August 16, 2019

## Annual COLCOA French Film Festival Announces 2019 Documentary Section



The Franco-American Cultural Fund has announced the Documentary Competition films presented during the 23rd annual COLCOA French Film Festival. The festival runs from September 23-28 at the Directors Guild of America, as part of Awards Season in Hollywood. The Documentary section includes five films competing for the 2019 COLCOA Best Documentary Award. FORWARD introduces the audience to children from around the globe who will change the world, HOLY TOUR takes us to the Tour de France to meet the fans, OH LES FILLES! showcases France, a land where women rock, and WINE CALLING showcases some of France's most exciting winemakers and WOMAN, which will have its North American Premiere following its World Premiere at Venice, is a worldwide project giving voice to 2000 women in 50 different countries.

### **Documentary Competition**

Five features will compete for the Best Documentary Award, along with the previously announced TV documentary **HOSTAGES**.

### **FORWARD**

Their names are Micah, Chris, Heena, José Adolfo, Arthur, Khloe, Kevin, Aissatou. They are the voices of their generation in their countries. From Peru to India, from France to Guinea, they fight locally against extreme poverty, social inequalities and climate change. They are the children who will change the world. Written and directed by Gilles de Maistre (ALAIN DUCASSE, MIA AND THE LION), the film will be presented at COLCOA the same week as its French release. North American Premiere in association with Charades.

### **HOLY TOUR**

A film about the fans who come to cheer the Tour de France race. A film about modern-day pilgrims. A film about the hairpin bends of the legendary Izoard pass. A film about RVs that stake their spots two weeks ahead of time. A film about the passing of time perched between the road and the cliff. A film about summertime and a new daily routine. A film about our need to belong. Written and directed by Méryl Fortunat-Rossi and Valéry Rosier. Los Angeles Premiere in association with Be for Films.

### **OH LES FILLES!**

What if French Rock were born with Edith Piaf? From sweet sixties pop to today's gender-indifferent anthems, from feminist rebels of the seventies to fashion icons of the social media age, from Françoise Hardy to Christine & The Queens, via Vanessa Paradis, Catherine Ringer, Charlotte Gainsbourg and many more, the film tells the untold story of French female rock stars. Narrated by Elisabeth Quin, this groundbreaking documentary combines interviews and iconic footage to radically reverse perspectives and give the patriarchy a kick. Welcome to France, the

land where women rock! Written and directed by Francois Armanet. North American Premiere in association with Les Films du Losange.

### **WINE CALLING**

Recently the world of wine has been in full effervescence, shaken by a counterculture as strong as the rock scene was in its time. All around the world, joyous rebels have invaded the vineyards to create the wine they love: a natural wine free of codes and norms. While there are more than 3,000 wine growers in France, less than three percent of them are working in bio, biodynamic or natural methods of wine production. For ethical reasons, this relatively small community of wine growers has chosen environmentally friendly farming practices aimed at finding the natural expression of "terroir" – the full breadth of land, geography and climate – and the living character of the wine. It's in the south of France, in the heart of Catalonia, that WINE CALLING has followed over a year, from the harvest to the bottling, some of the most exciting of these new wine growers, springboard of a rising global movement for taste and sustainability. Directed by Bruno Sauvard. Los Angeles Premiere in association with WTFilms.

### **WOMAN**

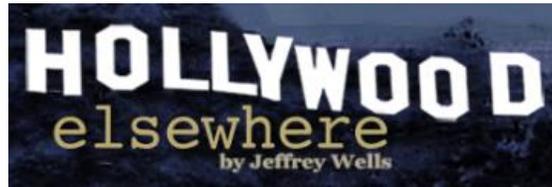
WOMAN was born of a desire to see the world through a woman's eyes. Then the questions started to flow. What are the stages marking a woman's passage from little girl to 80-year-old grandma? What are her dreams and hopes as well as her greatest fears and scars? What does she expect of life, society and men? What is a woman's relationship to her body and to seduction? What part do appearances and beauty play in her life? How does motherhood change her life? What do we know of female desire, and why do certain cultures find it so frightening? 2000 interviews, 50 countries. Written and directed by Anastasia Mikova, Yann Arthus-Bertrand. North American Premiere in association with Elle Driver. In addition, the previously announced television documentary HOSTAGE(S) /Ostage(s) will also compete in the Documentary Competition.

### **HOSTAGE(S) / Otage(s)**

Tourists, relief workers, corporate employees, journalists... All these men and women were taken hostage at one point or another by infamous groups such as FARC, AQMI, AlQaeda, Al-Nusra and the Taliban. They all suffered through the living hell of captivity then experienced the rebirth of being released and taking up their lives again back home. For the very first time, they open up and share things they've never been able to say before. Written and directed by Michel Peyrard and Damien Vercaemer. North American Premiere in association with Newen Distribution.

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For additional information visit: [www.colcoa.org](http://www.colcoa.org)



September 23, 2019

## **Toronto Catch-Up**

Several screenings over the next seven or eight days. *A Beautiful Day in the Neighborhood* tomorrow (Tuesday, 9.24) at 2 pm, and then a *JoJo Rabbit* on the Fox lot at 7 pm. The brief commercial opening of **Steven Soderbergh's** *The Laundromat* happens at the Landmark on the evening of Thursday, 9.26, and without an ability to catch a previous private screening I'll probably be attending. A 10 am showing of a certain *Lawrence of Arabia*-sized gangster film happens the next day, followed by a 5 pm viewing of **Ladj Ly's** *Les Misérables* (the first showing was in Cannes last May) at the DGA COLCOA Festival. The big *Joker* premiere happens on **Saturday evening, 9.28**, at the Chinese. A Beyond Fest screening of *The Vast of Night* on Monday, 9.30, and then a follow-up screening of *Luce* (my last viewing was nine months ago at Sundance '19) at Soho house on Tuesday, 10.1 at 7:30.



**Festival de Cannes' Jury Prize winner 'LES MISERABLES' to open  
2019 COLCOA Film Festival, returning at the Directors Guild of  
America from September 23 through 28**

**LES MISÉRABLES**

U.S. Premiere | France | 2019 | Drama | 103 min | In French with English subtitles

Note: The Opening Night film "Les Miserables" will be on September 23 at the Directors Guild Theatre. Doors open at 6:00pm. Reception includes complimentary food and beverages from 6:00pm to 7:15pm in the DGA Lobby. Film begins at 7:30 pm in both Renoir & Truffaut Theatres.

For Opening Night tickets, please click this link: <https://www.seetickets.us/event/COLCOA-OPENING-NIGHT-RECEPTION/390313>

The Renoir Theatre showing will be followed by a Q&A with director Ladj Ly and actor Djibril Didier Zonga.

Directed by: Ladj Ly

Written by: Ladj Ly, Alexis Manenti

Cinematography: Julien Poupard

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), Djibril Zonga (Gwada), Issa Perica (Issa), Al-Hassan Ly (Buzz), Steve Tientcheu (The Mayor), Jeanne Balibar (The Commissionner)

International Sales: Wild Bunch

U.S. Distributor: Amazon Studios

U.S. Release date: October 18, 2019



Stéphane (Damien Bonnard) has recently joined the Anti-Crime Squad in Montfermeil, in the suburbs of Paris, France, where, Victor Hugo set his famed novel “Les Misérables”. Alongside his new colleagues Chris (Alexis Manenti) and Gwada (Djebri Zonga) - both experienced members of the team - he quickly discovers tensions running high between local gangs. When the trio finds themselves overrun during the course of an arrest, a drone captures the encounter, threatening to expose the reality of everyday life. Inspired by the 2005 Paris riots, and Ladj Ly's short film of the same name, *Les Misérables* is a provocative insight into the tensions between neighborhood residents and police.

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 alarm and powerful plea 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 those 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.

August 28, 2019

## Hollywood French film fest links with Amazon, Netflix

Los Angeles (AFP) – Hollywood’s French film festival will showcase movies from streaming giants Amazon and Netflix next month in a bid to boost Gallic cinema in the United States.

The 23rd COLCOA — the world’s largest festival dedicated to French film — will open with “Les Misérables,” a debut feature that was bought by Amazon after it won the Jury Prize at Cannes this summer.

It is the first time an Amazon film will appear at COLCOA, which will also screen “I Lost My Body,” an awards-tipped animation about a severed hand bought by Netflix after Cannes.

The volatile relationship between streaming platforms and film festivals has sparked fierce debate in recent years, particularly in France, where Cannes has barred Netflix films in the name of protecting embattled movie theaters.

But festival director Francois Truffaut told AFP that COLCOA was happy to work with the online platforms if it helps bring French films to a wider American audience.

“For French cinema we are a very specific market, and theatrical releases (in the US) is really something small,” he said. “Five, six years ago you could have a film that could make \$5 or \$6 million in the theater, which for a foreign film is big.

“But today if you do \$1 million it’s a good result. So it’s becoming really, really difficult.”

– Limited big screen runs –

Truffaut said he would still prefer to see the films get theatrical releases before appearing online.

Both Amazon and Netflix in recent years have given some films — particularly awards contenders such as “Roma” and “The Irishman” — limited runs on big screens before streaming begins.

“Les Misérables” and “I Lost My Body” will both appear in select US theaters before being uploaded to Amazon Prime and Netflix.

“We don’t have the same issue because we’re not in France,” said Truffaut.

“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

COLCOA runs from September 23-28 in Los Angeles.

“Les Misérables” tackles police brutality against young immigrants in contemporary Montfermeil — a setting in Victor Hugo’s 19th-century novel.

Also on show will be terrorist drama “Young Ahmed,” which scooped the Best Director Award at Cannes for the Dardenne brothers, and “Adults in the Room,” a political thriller from Oscar-

winner Costa-Gavras based on former Greek finance minister Yanis Varoufakis's book on the eurozone crisis.

French film icon Catherine Deneuve's newest project "Happy Birthday" will also play, alongside Algeria's official entry for the Oscars, "Papicha," about a young woman living during the country's Islamist-driven civil war.



September 18, 2019

## The Dardenne Brothers' 'Young Ahmed' Acquired by Kino Lorber

Film from Belgian directors made its premiere at Cannes and will play New York Film Festival



The Wrap - Kino Lorber has acquired the U.S. rights to "Young Ahmed," the latest film from Belgian auteurs Jean-Pierre and Luc Dardenne, the distributor announced Wednesday.

The film made its world premiere at the Cannes Film Festival, where the Dardenne Brothers won the Best Director prize, and it will play at the upcoming New York Film Festival following a North American premiere at the COLCOA French Film Festival in LA. This acquisition gives Kino Lorber five films playing in NYFF's main slate, including Kantemir Balagov's "Beanpole," Kleber Mendonça Filho and Juliano Dornelles's "Bacurau," Pietro Marcello's "Martin Eden" and Nadav Lapid's "Synonyms."

The film will be rolled out in theaters in early 2020, followed by VOD and home video release.

"Young Ahmed" is a portrait of a 13-year-old, Belgian-Arab Muslim teenager named Ahmed (played by newcomer Idir Ben Addi) who lives in a small town with a secular single mother and siblings. He has frighteningly become radicalized through the influence of a magnetic, local extremist imam and becomes fixated with killing his female teacher in the name of his religious convictions.

TheWrap's Sharon Waxman [said](#) of "Young Ahmed" at Cannes that the film goes "where a documentary cannot" in its examination for how a young person could get radicalized and enamored with hard lined Islam.

"It would be hard to find a more relevant contemporary subject, and the Dardennes take a circumspect view that avoids judgments," Waxman wrote. "Their regard of Ahmed, and of those trying to draw him back from a self-destructive path, is deeply humanist."

"We are proud to present to U.S. audiences the latest masterwork from Luc and Jean-Pierre Dardenne. Like all their great films, 'Young Ahmed' portrays with great empathy a character grappling with a moral dilemma, and does so by telling an engrossing story bursting with suspense," Kino Lorber SVP Wendy Lidell said in a statement.

"After our successful collaborations on releasing Godard's 'Goodbye to Language' and many other films, we are happy to reconnect with Kino Lorber who shares our love for master directors such as the Dardenne Brothers," the sales agent Wild Bunch said in a statement.

The deal for "Young Ahmed" was negotiated by Lidell and Eva Diederix, head of international sales of Wild Bunch, and CAA Media Finance.



August 28, 2019

## U.S. Premiere of Amazon Oscar Contender 'Les Misérables' to Open LA's French Film Festival

The 23rd annual COLCOA French Film Festival also includes new films from Costa Gavras, the Dardennes, Christophe Honoré, and more.



"Les Misérables"

### IndieWire

The 23rd annual [COLCOA](#) French Film Festival in Los Angeles, taking place September 23-28 at the Directors Guild of America, has landed the U.S. premiere of [Amazon Studios'](#) Oscar contender "Les Misérables" for its opening night. The film directed by Ladj Ly, which won the Jury Prize at the 2019 Cannes Film Festival, will kick off a week of new and classic French-language films for LA audiences.

The event will offer a splashy LA bow for Amazon's Oscar hopeful in a city packed with Academy voters. France has yet to submit a film for the [2020 Best International Film Oscar](#), but "Les Misérables" is among the top contenders. Inspired by the riots of 2005 in the suburbs of Paris, Ly's film revolves around three members of an anti-crime brigade who are overrun while trying to make an arrest.

"This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France," stated François Truffaut, COLCOA executive producer and artistic director. "It shows the faithfulness of distributors, producers, and sponsors, who strongly believe that COLCOA has become an established event in Hollywood."

The festival showcases both established and new directors, from Oscar-winning writer/director Costa Gavras with the political thriller “Adults in the Room” to Jean-Pierre Dardenne and Luc Dardenne with their new drama YOUNG AHMED, both of which will make their North American premieres at COLCOA. Other highlights include Cédric Klapisch’s “Someone, Somewhere;” Cédric Kahn’s dysfunctional-family portrait “Happy Birthday,” with Catherine Deneuve; and Nicolas Boukhrief’s “Three Days and a Life.”

COLCOA is also teaming with distributors to premiere films such as Netflix’s animated “I Lost My Body,” from Jérémy Clapin; Strand Releasing’s “On a Magical Night” from French favorite Christophe Honoré; Roadside Attractions’ “Cyrano, My Love” from Alexis Michalik; and Kino Lorber’s “The Trouble With You” from Pierre Salvadori.

The COLCOA Classics series will pay tribute to late director/writer Agnès Varda with a special Rialto Pictures presentation of her 1962 must-see “Cleo From 5 to 7,” plus Janus Films restorations of Jean Renoir’s 1932 “Toni” and Jacques Becker’s “Touchez Pas Au Grisbi.”

COLCOA Awards will be distributed by the Franco-American Cultural Films on Sunday, September 29, to entries across three competitions (Cinema, Television, and Shorts). The event is presented by the Franco-American Cultural Fund in a partnership with DGA, MPA, SACEM, and WGA West. Head to COLCOA’s [website](#) for more on the complete lineup.



September 30, 2019

## **'I Lost My Body' earns unprecedented COLCOA triumph as streamers dominate key awards**



SOURCE: SEMAINE DE LA CRITIQUE  
'I LOST MY BODY'

**Screen - Netflix's animation *I Lost My Body* has won an unprecedented double as COLCOA French Film Festival concluded, winning the 23rd edition's Los Angeles Film Critics Association jury award and audience award in Los Angeles.**

Jérémy Clapin's Paris-set *I Lost My Body* premiered in Cannes and tells of a severed hand that flees a laboratory on a quest to find its body. It won Critics' Week and Netflix snapped up worldwide rights excluding France, Benelux, and China

Ladj Ly's *Les Misérables* won the Los Angeles Film Critics Association's best first film award at the festival. The crime drama is France's submission for best international feature film Oscar and also launched on the Croisette, where Amazon Studios pounced on US rights.

Alexis Michalik's period comedy *Cyrano My Love* earned the American Students Award, and Gilles de Maistre's social justice documentary *Demain East A Nous* won the best documentary award.

The two COLCOA television awards presented in association with Titrafilm went to Yves Regnier's *Jacqueline Sauvage, It Was Him Or Me* for best TV movie, and Jean-Xavier de Lestrade's *The Inside Game (Jeux d'Influence)* for best TV series.

COLCOA opened with the US premiere of *Les Misérables* and closed with the US premiere of Nicolas Bedos' *La Belle Epoque*. Writer-director Claire Burger was honoured as the "Focus on a

Filmmaker” with screenings of *Party Girl* and *Real Love*. LoW Entertainment composer collective comprising Alexandre Lier, Nicolas Weil and Sylvain Ohrel received a “Focus on Film Composers” with screenings of *The Freshman*, *Party Girl* and *Vernon Subutex*,

COLCOA is presented by the Franco-American Cultural Fund, with support from France’s Society of Authors, Directors and Producers (L’ARP), the Film and TV Office of the French Embassy in Los Angeles, TV France International, and Unifrance.



August 27, 2019

## US premiere of 'Les Misérables' to open COLCOA 2019



Screen Daily **The 23rd annual COLCOA French Film Festival in Los Angeles will open on Sept. 23 with the US premiere of Ladj Ly's hit Cannes drama *Les Misérables*.**

The line-up includes the North American premieres of Costa-Gavras' political thriller *Adults In The Room*, the Dardenne brothers' drama *Young Ahmed*, Christophe Honoré's *On A Magical Night*, Cédric Klapisch's *Someone, Somewhere*, Cédric Kahn's *Happy Birthday*, and Marie-Sophie Chambon's debut feature *Stars By The Pound*.

Receiving its US premiere is Fabienne Godet's *Our Wonderful Lives*, and Netflix will present Jérémy Clapin's animation *I Lost My Body* ahead of its US release.

COLCOA Classics will pay tribute to the late Agnès Varda and French composer Michel Legrand, show Jean Renoir's *Toni*, and Jacques Becker's digitally restored 1954 mob film *Touchez Pas Au Grisbi* – the last two in association with Janus Films.

The festival, which runs at the Directors Guild of America from Sept. 23-28 and is organised by the Franco-American Cultural Fund, a partnership of DGA, MPA, SACEM and WGA West, will show more than 25 films

“This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France,” said COLCOA executive producer and artistic director François Truffart. “It shows the faithfulness of distributors, producers and sponsors, who strongly believe that COLCOA has become an established event in Hollywood.”

For more details click [here](#).



September 23, 2019

## Colcoa to Kick Off Its 23rd Edition With ‘Les Miserables’



Variety - In a city where film festivals often struggle for stability and longevity, the City of Lights, City of Angeles ([Colcoa](#)) French Film Festival has long been a happy outlier, scheduling a week of French film premieres in Los Angeles every April, year after year. That makes it all the more disorienting to see the fest's 23<sup>rd</sup> edition kick off tonight, deep into September.

Though prompted by the renovations to its longtime home at the DGA – whose refurbished theater, now tricked out with Dolby Vision and Dolby Atmos, will see its grand reopening tonight – [Colcoa](#)'s move to fall nonetheless comes with plenty of advantages.

Previously scheduled before the start of the Cannes Film Festival, Colcoa now has the benefit of picking and choosing from several months of festival lineups. Tonight's opening film, Ladj Ly's "[Les Miserables](#)," won the jury prize at Cannes on its way to becoming France's foreign language Oscar entry, joining Nicolas Bedos' closing night film "La Belle Epoque," Jean-Pierre and Luc Dardenne's "Young Ahmed" and Jeremy Clapin's "I Lost My Body" among the fest's several Croisette-approved features.

"It's always challenging to change the date of a very well established event, but so far we are very happy with it," Colcoa's executive producer and artistic director Francois Truffart says. "We were very impressed that sales companies and distributors decided to follow us and to support us with their films. ... People wanted to be part of this new event."

Perhaps the most notable change in programming is the abundance of auteur names in the lineup. In years past, Colcoa was notable for booking the types of French titles that rarely otherwise get much play on the international festival circuit – romantic comedies, family films, and other more populist fare. Truffart acknowledges that this year's fest doesn't have any of the broad, Dany Boon-style French comedies that Colcoa has often programmed, but still sees the festival offering a wide-angle view of French filmmaking.

"The strength of this program has always been that it is very eclectic, and we will continue to show the diversity of French cinema," Truffart says. "We do have a lot of drama this year, but not only drama. On Saturday we have several family films. Our closing film, 'La Belle Epoque,' is a comedy. We also have the U.S. premiere of 'Cyrano, My Love,' which is a pure comedy."

In addition to French Oscar entry "[Les Misérables](#)," Algeria's foreign language selection, Mounia Meddour's "Papicha," will play at the fest, as well as "Adults in the Room," the latest from Costa Gavras. Claire Burger will be under the spotlight for the fest's Focus on a Filmmaker program on Thursday, with a screening of her first solo feature, "Real Love," as well as a panel discussion and a free screening of her 2014 feature with Marie Amachoukeli and Samuel Theis, "Party Girl."

As Truffart is keen to point out, 40% of the titles playing this year were directed by women. "And in competition, it's actually 50-50."



September 29, 2019

## COLCOA Film Review: 'Someone, Somewhere' (Deux moi)

Urban alienation and our swipe-right culture keep two Parisian lonely hearts apart in a contemporary drama from Cédric Klapisch that feels 10 years too late.



(Variety)

Director: Cédric Klapisch

With: Ana Girardot, François Civil

Running time: 110 MIN.

There are two big takeaways in "Someone, Somewhere," director Cédric Klapisch's return to Paris after satisfying detours to New York ("Chinese Puzzle") and eastern France ("Back to Burgundy"). The first, which makes for the better movie, is you can't love someone until you've learned to love yourself. The second, which drags the movie down, is that our hyper-connected era has, paradoxically, kept us from establishing meaningful relationships. Both lessons need to be learned by Mélanie (Ana Girardot) and Rémy (François Civil), lonely thirtysomething neighbors who'd be perfect for each other if only they could overcome their individual hangups, stop substituting computer screens for real connections and actually meet.

At this point, no one can argue that Facebook and Tinder are acceptable alternatives to engaging with the world around you. Had Klapisch advanced the idea 10 years ago, it would have been downright prescient. In 2019, however, his slams on life in the swipe-right era, even if gently delivered, give the movie a tired and dated feel. Still, a film from Klapisch is never without its upside, and his singular knack for examining with sensitivity and detail the relationship highs and lows of the 40-and-under crowd remains undiminished. The film is currently doing okay business in France. Should it earn a stateside release following its recent North American premiere at the [COLCOA](#) French Film Festival in Los Angeles, youthful audiences may recognize a bit of themselves but won't be particularly moved.

"Someone, Somewhere" ("Deux Moi" back home in France) essentially ends where a romantic comedy begins with Klapisch more interested in prepping his two main characters emotionally for their fateful encounter. Events smartly unfold in the more down-market arrondissements of Paris where neighbors Mélanie and Rémy, who've never met, live in urban isolation, two gnats struggling with low-boil depression in a metropolis too enormous and chaotic to concern itself with their petty problems. He works in a gigantic Amazon-style warehouse. She stares at molecules at a cancer research center. He can't sleep. She sleeps too much. These opposites, who are destined to attract each other, personify the rhyming French phrase that sums up the monotonous daily grind of the average Parisian: "métro, boulot, dodo" ("subway, work, sleep").

After suffering a panic attack on the métro, Rémy starts seeing a psychotherapist, which his mother thinks is reserved for crazy people, while Mélanie, coincidentally, seeks out her own shrink. His therapist (François Berléand, terrific) is a slightly shambling, ready for retirement, social services psychoanalyst operating in a sparse office. Hers (Camille Cottin, also terrific) dispenses wisdom in what looks like the toniest drawing room on Avenue Montaigne.

Using therapy to reveal character is an overused device, but it provides much needed info on Mélanie and Rémy in a film whose notions of technology dependency and urban malaise aren't new or insightful anymore. And seeing Mélanie and her two friends lounge around using their phones to order food and troll for guys comes off as a scolding from the 58-year-old director, who co-wrote the script with Santiago Amigorena. In response to his argument that online relationships are superficial, Klapisch throws in the character of Mansour (Simon Abkarian, glowing with energy), the smiling, helpful, flesh-and-blood owner of a local specialty market who gives bespoke advice to his customers.

All this becomes increasing beside the point as we learn that what's keeping Mélanie and Rémy apart isn't technology (initially, Rémy isn't even on Facebook) or the emptiness of their urban existence. The problem is their inability to move beyond their debilitating family issues. But getting Mélanie and Rémy to their simultaneous breakthroughs strafes melodrama and reveals story architecture in a fashion one might expect in a Hollywood romantic comedy but not from Klapisch.

Civil and Girardot played brother and sister in "Back to Burgundy" and both are fine here with Civil squeezing maximum mileage out of his perpetually confused look and Cocker Spaniel charm (also deployed in France earlier this year in "Mon Inconnu") while Girardot's open face and natural, almost hesitant beauty draw us in. Their inevitable meeting is teased in tantalizing increments: first her cigarette smoke wafts toward his balcony, later he hears her singing, later still they walk down the same street, all the while never noticing each other.

Klapisch is a director with an open heart whose deceptively simple films often reward a second viewing to reveal additional layers. "Someone, Somewhere" maintains many of his storytelling and stylistic trademarks but its characters cannot take on a life of their own when they feel specifically crafted to make a well-worn point. As a result, a director so gifted in dramatizing the vicissitudes of emotional connections has given us a film that itself feels a little disconnected.

**COLCOA Film Review: 'Someone, Somewhere' (Deux moi)**

**Reviewed online, Paris, Sept. 27, 2019. (In COLCOA French Film Festival.) Running time: 110 MIN. (Original title: "Deux moi")**

**PRODUCTION: (France) A StudioCanal (in France) release of a Ce Qui Me Meut, StudioCanal, France 2 Cinéma production. Producers: Bruno Levi, Cédric Klapisch. (Int'l sales: StudioCanal, Paris.) Co-producers: Gaëtan David, André Logie.**

**CREW: Director: Cédric Klapisch. Writers: Cédric Klapisch, Santiago Amigorena. Director of Photography (color, widescreen): Élodie Tahtane. Editor: Valentin Féron. Music: Loïk Dury, Christophe "Disco" Minck.**

**WITH: Ana Girardot, François Civil, Camille Cottin, François Berléand, Simon Abkarian, Eye Haidara**

# Indie Entertainment Magazine

September 1, 2019



COLCOA French Film Festival  
Channels Festival de Cannes 2019

The Franco-American Cultural Fund, a partnership of DGA, MPA, SACEM and WGA West, recently announced the 23<sup>rd</sup> COLCOA French Film Festival's program that includes world, international, North American, U.S. and Los Angeles premieres.



The festival, which typically is held prior to the Festival de Cannes each year at the Directors Guild of America in Hollywood, moved its dates to September 23-28 to accommodate the venue's elaborate renovation, and for the first time, making it part of Hollywood awards season.

A special media event to announce the 2019 program was recently held at the French Consul General's Residence in Beverly Hills, with a panel featuring COLCOA deputy director Anouchka van Riel, COLCOA executive producer and artistic director François Truffart, former president WGAW Howard A. Rodman, and film critic Amy Nicholson, moderated by Variety's Peter DeBruge.



I-r Anouchka van Riel, François Truffart, Howard A. Rodman, Amy Nicholson, Peter DeBruge.

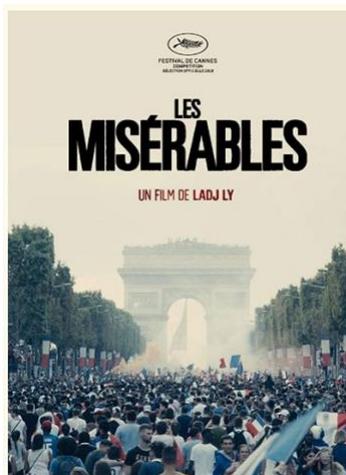
Also in attendance were DGA board members Taylor Hackford and Michael Mann, who described the renovation and state-of-the-art technical improvements to the venue and its theatres.

Different from past years, many of the films presented at the 2019 Festival de Cannes will now have their North American or US premieres at COLCOA, and this fact was very evident with many of the panel members mistakenly referring to “this year’s Cannes” when they actually meant “COLCOA.”

“This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France,” said Truffart. “It shows the faithfulness of distributors, producers and sponsors, who strongly believe that COLCOA has become an established event in Hollywood.”

COLCOA is considered the largest festival dedicated to French films and series worldwide and will feature over 25 film premieres in competition for the COLCOA Cinema Awards.

The festival will open on September 23<sup>rd</sup> with the U.S. premiere of Amazon Studio’s “Les Misérables” by Ladj Ly, winner of the Cannes Jury Prize and the 2019 D’Ornano-Valenti Prize.



Also featured will be films by industry veterans, including Academy Award® winner Costa Gavras’ political thriller “Adults In The Room” (North American Premiere); Jean-Pierre Dardenne and Luc Dardenne’s drama “Young Ahmed” (North American Premiere); Cédric Klapisch’s new

pursuit of love “Someone, Somewhere” (North American Premiere); Cédric Kahn’s dysfunctional family portrait “Happy Birthday” (North American Premiere), starring Catherine Deneuve; and Nicolas Boukhrief’s thriller based on Pierre Lemaitre’s novel “Three Days And A Life” (International Premiere).

Newcomers include Antoine Rimbault’s courtroom drama “Conviction” (Los Angeles Premiere) and Mikhaël Hers post-traumatic stress disorder drama “Amanda” (Los Angeles Premiere), as well as several films written and directed by women including Andréa Bescond’s autobiographical feature (made with Eric Métayer) about her sexual abuse as a child, titled “Little Tickles” (Los Angeles Premiere); Mounia Meddour’s Algerian civil war drama “Papicha” (North American Premiere and Algeria’s official entry for the Oscars); Claire Burger’s family drama “Real Love” (Los Angeles Premiere, Fabienne Godet’s powerful drama about recovery “Our Wonderful Lives” (U.S. Premiere); Marie-Sophie Chambon’s debut feature “Stars By The Pound” (North American Premiere); and Sarah Suco’s autobiographical film “The Dazzled” (International Premiere).

The COLCOA Classics will include an homage to late writer and director Agnès Varda and French composer Michel Legrand with a special presentation, in association with Rialto Pictures, of the 1962 breakout film “Cleo from 5 to 7.”



Presented with the support of Unifrance, 16 short films will be in competition for the COLCOA Short Awards, to be presented every afternoon from September 24-27. Additionally, the competition will be available in the U.S. after the festival on the cinema-on-demand program of official festival partner TV5 Monde.

Celebrating its 12<sup>th</sup> year, the popular COLCOA High School Screening Program will run for five days during the festival with the Los Angeles premiere of the musical coming-of-age tale “In Your Hands” by Ludovic Bernard. More than 3,000 Southern California students and teachers are expected to attend free screenings and conversations, as well as participate in a student film critic contest. The program is produced in partnership with ELMA – European Languages and Movies in America, with the support of American Association of Teachers of French – Southern California. Additionally, master classes will take place at several film schools across the city with the support of the Cultural Services of the French Embassy in the US and ELMA.

COLCOA French Film Festival is presented by the Franco-American Cultural Fund, a unique collaboration between the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music (SACEM). COLCOA is also supported by France's Society of Authors, Directors and Producers (L'ARP) the Film and TV Office of the French Embassy in Los Angeles, TV France International, and Unifrance.

COLCOA French Film Festival is sponsored by Air Tahiti Nui, Bank Of The West/ BNP Paribas, Sling & TV5MONDE, Variety (Official Sponsors); Barnes, Barnstormer, France Télévisions, Los Angeles Times, 89.3 KPCC, Los Angeles Times, The Hollywood Reporter (Premier Sponsors); Brumont, Champagne Didier Chopin, ELMA, Sunset Marquis, Titra Film, West Coast Event Productions, Wine Wine Situation (Major Sponsors); Alliance Française de Los Angeles, Cinando, D'Alessio Law Group, French American Chamber of Commerce, Gaumont, Karine & Jeff, Laemmle, LA Philharmonic, Marché du Film/Festival de Cannes, Miraval/Vineyard Brands/La Vielille Ferme, Paul M. Young Fine Wines, Saint Germain, Vital Proteins (Platinum Sponsors); Avène, Cinelife, France-Amérique, French Morning, Gayot, Gaumont, Klorane, La Chouquette, Lycée International Los Angeles, Le Pain Quotidien, MAC, René Furterer, Rosenthal, RS Eyeshop, Snowdonia, Vizo (Supporting Sponsors), Alan Rosenbach, Black Flour, Brûlée Château de Berne, Holy Quiche, International Services For Artists, La Boulisterie, Mulholland Distilling (Community Sponsors).

For the full program and ticket information, please visit [www.colcoa.org](http://www.colcoa.org)

## U.S. Premiere of Amazon Oscar Contender ‘Les Misérables’ to Open LA’s French Film Festival

The 23rd annual COLCOA French Film Festival also includes new films from Costa Gavras, the Dardennes, Christophe Honoré, and more.



“Les Misérables”

The 23rd annual [COLCOA](#) French Film Festival in Los Angeles, taking place September 23-28 at the Directors Guild of America, has landed the U.S. premiere of [Amazon Studios](#)’ Oscar contender “Les Misérables” for its opening night. The film directed by Ladj Ly, which won the Jury Prize at the 2019 Cannes Film Festival, will kick off a week of new and classic French-language films for LA audiences.

The event will offer a splashy LA bow for Amazon’s Oscar hopeful in a city packed with Academy voters. France has yet to submit a film for the [2020 Best International Film Oscar](#), but “Les Misérables” is among the top contenders. Inspired by the riots of 2005 in the suburbs of Paris, Ly’s film revolves around three members of an anti-crime brigade who are overrun while trying to make an arrest.

“This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France,” stated François Truffaut, COLCOA executive producer and artistic director. “It shows the faithfulness of distributors, producers, and sponsors, who strongly believe that COLCOA has become an established event in Hollywood.”

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premieres at COLCOA. Other highlights include Cédric Klapisch's "Someone, Somewhere;" Cédric Kahn's dysfunctional-family portrait "Happy Birthday," with Catherine Deneuve; and Nicolas Boukhrief's "Three Days and a Life."

COLCOA is also teaming with distributors to premiere films such as Netflix's animated "I Lost My Body," from Jérémy Clapin; Strand Releasing's "On a Magical Night" from French favorite Christophe Honoré; Roadside Attractions' "Cyrano, My Love" from Alexis Michalik; and Kino Lorber's "The Trouble With You" from Pierre Salvadori.

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August 27, 2019

## Hollywood French film fest links with Amazon, Netflix



COLCOA festival director Francois Truffart says he would still prefer to see films get theatrical releases before they appear online Photo: AFP / VALERIE MACON

Los Angeles (AFP) – Hollywood’s French film festival will showcase movies from streaming giants Amazon and Netflix next month in a bid to boost Gallic cinema in the United States.

The 23rd COLCOA — the world’s largest festival dedicated to French film — will open with “Les Misérables,” a debut feature that was bought by Amazon after it won the Jury Prize at Cannes this summer.

It is the first time an Amazon film will appear at COLCOA, which will also screen “I Lost My Body,” an awards-tipped animation about a severed hand bought by Netflix after Cannes.

The volatile relationship between streaming platforms and film festivals has sparked fierce debate in recent years, particularly in France, where Cannes has barred Netflix films in the name of protecting embattled movie theaters.

But festival director Francois Truffart told AFP that COLCOA was happy to work with the online platforms if it helps bring French films to a wider American audience.

“For French cinema we are a very specific market, and theatrical releases (in the US) is really something small,” he said. “Five, six years ago you could have a film that could make \$5 or \$6 million in the theater, which for a foreign film is big.

“But today if you do \$1 million it’s a good result. So it’s becoming really, really difficult.”

– Limited big screen runs –

Truffart said he would still prefer to see the films get theatrical releases before appearing online.

Both Amazon and Netflix in recent years have given some films — particularly awards contenders such as “Roma” and “The Irishman” — limited runs on big screens before streaming begins.

“Les Miserables” and “I Lost My Body” will both appear in select US theaters before being uploaded to Amazon Prime and Netflix.

“We don’t have the same issue because we’re not in France,” said Truffart.

“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

COLCOA runs from September 23-28 in Los Angeles.

“Les Miserables” tackles police brutality against young immigrants in contemporary Montfermeil — a setting in Victor Hugo’s 19th-century novel.

Also on show will be terrorist drama “Young Ahmed,” which scooped the Best Director Award at Cannes for the Dardenne brothers, and “Adults in the Room,” a political thriller from Oscar-winner Costa-Gavras based on former Greek finance minister Yanis Varoufakis’s book on the eurozone crisis.

French film icon Catherine Deneuve’s newest project “Happy Birthday” will also play, alongside Algeria’s official entry for the Oscars, “Papicha,” about a young woman living during the country’s Islamist-driven civil war.

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Also on show will be terrorist drama “Young Ahmed,” which scooped the Best Director Award at Cannes for the Dardenne brothers, and “Adults in the Room,” a political thriller from Oscar-winner Costa-Gavras based on former Greek finance minister Yanis Varoufakis’s book on the eurozone crisis.

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August 29, 2019

## Hollywood French film fest links with Amazon, Netflix



COLCOA festival director Francois Truffart says he would still prefer to see films get theatrical releases before they appear online Photo: AFP / VALERIE MACON

Los Angeles (AFP) – Hollywood’s French film festival will showcase movies from streaming giants Amazon and Netflix next month in a bid to boost Gallic cinema in the United States.

The 23rd COLCOA — the world’s largest festival dedicated to French film — will open with “Les Misérables,” a debut feature that was bought by Amazon after it won the Jury Prize at Cannes this summer.

It is the first time an Amazon film will appear at COLCOA, which will also screen “I Lost My Body,” an awards-tipped animation about a severed hand bought by Netflix after Cannes.

The volatile relationship between streaming platforms and film festivals has sparked fierce debate in recent years, particularly in France, where Cannes has barred Netflix films in the name of protecting embattled movie theaters.

But festival director Francois Truffart told AFP that COLCOA was happy to work with the online platforms if it helps bring French films to a wider American audience.

“For French cinema we are a very specific market, and theatrical releases (in the US) is really something small,” he said. “Five, six years ago you could have a film that could make \$5 or \$6 million in the theater, which for a foreign film is big.

“But today if you do \$1 million it’s a good result. So it’s becoming really, really difficult.”

– Limited big screen runs –

Truffart said he would still prefer to see the films get theatrical releases before appearing online.

Both Amazon and Netflix in recent years have given some films — particularly awards contenders such as “Roma” and “The Irishman” — limited runs on big screens before streaming begins.

“Les Miserables” and “I Lost My Body” will both appear in select US theaters before being uploaded to Amazon Prime and Netflix.

“We don’t have the same issue because we’re not in France,” said Truffart.

“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

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# JEWISH JOURNAL

September 27, 2019

## **COLCOA FRENCH FILM FESTIVAL**



Red Carpet Area at COLCOA French Film Festival Opening Night, 9/23/19

I had a wonderful time at the COLCOA French Film Festival last Monday night. This is an outstanding festival offering top-notch films and events, and delicious food and drinks at the receptions. It's really one of the finest and most elegant film festivals I've ever attended. And I've had more than my share!

COLCOA runs through September 28th at the Directors Guild of America in Los Angeles, California. The theatre there itself has recently been renovated with the expert input of several top directors. As a result, to see a film in this theatre is an exceptional experience. First of all, when they darken the lights, it is almost completely pitch black. The sound is excellent, as are the theatre details and very comfortable seats.

The Opening Night began with a wonderful reception with terrific food and drinks. Then we lined up to enter the newly renovated theatre. François Truffaut, the Festival Executive Producer and Artistic Director, made a speech opening the festival. Paul Williams, the famous musical composer, also spoke. I met him briefly before his talk, and he could not have been kinder.

Finally they screened the opening night film, Les Misérables. This is an updated version of Victor Hugo's classic film, set in the slums outside Paris. It's a dark, disturbing film but vitally important to show how easy it is to let gang warfare take over peace and calm.

The film, directed by Ladj Ly, has been submitted by France to the Oscars for the 2020 Best International Feature Film Award, and is generating a great deal of buzz. It certainly captivated the COLCOA audience here. The US release date for Les Misérables is October 18, 2019 and is being distributed by Amazon Studios.

All in all, a most enjoyable evening spent with some of the most elegant film aficionados on the planet.

The COLCOA French Film Festival continues on through September 28 at the Directors Guild of America. Tickets and information can be found here: [colcoa.org](http://colcoa.org). More photos are available on my Flickr page here [flickr.com/joybennett](https://www.flickr.com/photos/joybennett/).

# JOY BENNETT

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## U.S. Premiere of Amazon Oscar Contender ‘Les Misérables’ to Open LA’s French Film Festival

The 23rd annual COLCOA French Film Festival also includes new films from Costa Gavras, the Dardennes, Christophe Honoré, and more.



“Les Misérables”

### IndieWire

The 23rd annual [COLCOA](#) French Film Festival in Los Angeles, taking place September 23-28 at the Directors Guild of America, has landed the U.S. premiere of [Amazon Studios](#)’ Oscar contender “Les Misérables” for its opening night. The film directed by Ladj Ly, which won the Jury Prize at the 2019 Cannes Film Festival, will kick off a week of new and classic French-language films for LA audiences.

The event will offer a splashy LA bow for Amazon’s Oscar hopeful in a city packed with Academy voters. France has yet to submit a film for the [2020 Best International Film Oscar](#), but “Les Misérables” is among the top contenders. Inspired by the riots of 2005 in the suburbs of Paris, Ly’s film revolves around three members of an anti-crime brigade who are overrun while trying to make an arrest.

“This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France,” stated François Truffaut, COLCOA executive producer and artistic director. “It shows the faithfulness of distributors, producers, and sponsors, who strongly believe that COLCOA has become an established event in Hollywood.”

The festival showcases both established and new directors, from Oscar-winning writer/director Costa Gavras with the political thriller “Adults in the Room” to Jean-Pierre Dardenne and Luc

Dardenne with their new drama *YOUNG AHMED*, both of which will make their North American premieres at COLCOA. Other highlights include Cédric Klapisch's "Someone, Somewhere;" Cédric Kahn's dysfunctional-family portrait "Happy Birthday," with Catherine Deneuve; and Nicolas Boukhrief's "Three Days and a Life."

COLCOA is also teaming with distributors to premiere films such as Netflix's animated "I Lost My Body," from Jérémy Clapin; Strand Releasing's "On a Magical Night" from French favorite Christophe Honoré; Roadside Attractions' "Cyrano, My Love" from Alexis Michalik; and Kino Lorber's "The Trouble With You" from Pierre Salvadori.

The COLCOA Classics series will pay tribute to late director/writer Agnès Varda with a special Rialto Pictures presentation of her 1962 must-see "Cleo From 5 to 7," plus Janus Films restorations of Jean Renoir's 1932 "Toni" and Jacques Becker's "Touchez Pas Au Grisbi."

COLCOA Awards will be distributed by the Franco-American Cultural Films on Sunday, September 29, to entries across three competitions (Cinema, Television, and Shorts). The event is presented by the Franco-American Cultural Fund in a partnership with DGA, MPA, SACEM, and WGA West. Head to COLCOA's [website](#) for more on the complete lineup.



September 20, 2019

## COLCOA French Film Festival 2019

9:00 AM | Wednesday Sep 25, 2019

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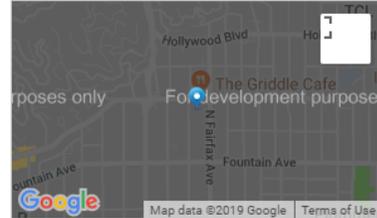


COLCOA French Film Festival runs September 23-28 at the Directors Guild of America in Los Angeles. The festival will open with the U.S. premiere of Ladj Ly's LES MISÉRABLES on Monday, September 23 which won the Jury Prize at the last Cannes Film Festival and the 2019 D'Ornano-Valenti Prize. The festival showcases both established and exciting new directors. This year the festival will include films from Academy Award® winner writer/director Costa Gavras' political thriller, ADULTS IN THE ROOM (North American Premiere); Jean-Pierre Dardenne and Luc Dardenne's drama YOUNG AHMED (North American Premiere); Cédric Klapisch's new pursuit of love, SOMEONE, SOMEWHERE

(North American Premiere); Cédric Kahn's dysfunctional family portrait, HAPPY BIRTHDAY (North American Premiere), starring Catherine Deneuve; and Nicolas Boukhrief's thriller based on Pierre Lemaitre's novel, THREE DAYS AND A LIFE (International Premiere). The festival presents six days of the best of French cinema. Tickets can be purchased at [www.colcoa.org](http://www.colcoa.org)

Price: \$10 - \$14

Tickets: >



**Directors Guild of America** >  
7920 Sunset Blvd  
Los Angeles, CA 90046  
[directions](#) > [street view](#) >

Colcoa French Film Festival in Hollywood – Colcoa French Film Festival >

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### Other Dates

	S	M	T	W	T	F	S
SEP	22	23	24	25	26	27	28

August 26, 2019

## France Oscars pick 'Les Miserables' a 'universal' warning cry, says director



AFP - "Les Miserables" is France's official candidate for the Oscars -- but the film's stark portrayal of police violence and brutalized youths is a "universal" warning cry about poverty and racism, its director told AFP.

Ladj Ly's film follows the consequences of a violent police blunder in a tense and racially divided suburb of Paris, through the eyes of a cop who has just joined its anti-crime unit.

Speaking to AFP Monday on the red carpet of Los Angeles' French cinema festival COLCOA, Ly said the film "is universal and should speak to as many people as possible."

"Poverty is found in the four corners of the world -- we can be in the United States, Brazil in the favelas or South Africa."

"This film is a warning cry from me to the politicians," he told the US premiere audience later. "And I tell them that the situation is complicated, this has been going on for 30 years, but there are always solutions."

Ly told AFP he was "super proud" but surprised by Friday's announcement that the film had been selected to represent France at February's Academy Awards, beating competition such as Eva Green-starring astronaut drama "Proxima."

"It's a huge source of pride. We're all very happy," he said, adding: "We didn't really expect it -- we thought that we had very little chance with the films we were up against."

"Les Miserables" begins with jubilant scenes of an apparently united Paris as France lifts the 2018 World Cup.

But the deep rifts in society are quickly laid bare as violent police officers, drug dealers and Islamists pull the children of Montfermeil's housing projects in different directions.

Montfermeil is famous as the setting of Victor Hugo's 19th-century novel, from which the film takes its name.

Ly said he drew on his own experiences in the Paris suburb -- including watching France's previous World Cup win in 1998, which was credited with temporarily bringing down racial divisions.

"Unfortunately today, we have the impression that only football can unite us all, can tell us that we are all together and we are all French," he said.

"And unfortunately, when the game is over, everybody goes back to their situation."

Ly recalled how he had covertly filmed and published a video of police brutality that led to an unprecedented internal police investigation -- and decades later prompted him to make his first feature film.

He said early screenings of the movie in France had met with "explosive and very intense" reactions.

The film opens across France on November 20, and will be shown by Amazon in the US.

COLCOA runs from September 23-28 in Los Angeles.

September 25, 2019

## "Les Misérables" est un film "universel", dit Ladj Ly à Hollywood



**Los Angeles - "Les Misérables", candidat de la France pour l'Oscar du meilleur film international, est "un film universel" en ce qu'il dépeint la misère et le racisme, a déclaré à l'AFP son réalisateur, Ladj Ly, lors d'une projection à Hollywood.**

"*Les Misérables*" raconte l'histoire d'une bavure policière dans une cité sensible de Seine-Saint-Denis, près de Paris, à travers le destin de "*Pento*" (Damien Bonnard), un policier qui débarque à la brigade anti-criminalité et va se retrouver pris dans une situation qui le dépasse.

L'action a beau se dérouler dans une banlieue française, à Montfermeil comme une partie des Misérables de Victor Hugo, "*c'est un film qui est universel*", a déclaré Ladj Ly à l'AFP sur le tapis rouge du festival Colcoa de Los Angeles, dédié au cinéma français.

"*La misère se trouve dans les quatre coins du monde, on peut être aux Etats-Unis, au Brésil dans les favellas, ou en Afrique du Sud. Donc j'estime que c'est un film qui devrait parler au plus grand nombre*", a-t-il expliqué.

*"Ce film est un cri d'alarme que je lance aux hommes politiques", a-t-il déclaré un peu plus tard au public du festival Colcoa, dont son film faisait l'ouverture. "Et je leur dis que la situation est compliquée, qu'elle dure depuis trente ans, mais qu'il y a toujours des solutions".*

Le réalisateur s'est dit *"super fier"* mais surpris d'avoir été préféré pour défendre les couleurs de la France aux Oscars à des concurrents comme *"Proxima"* d'Alice Winocour, avec Eva Green en astronaute.

*"On s'y attendait pas vraiment. On s'est dit qu'on avait très peu de chances avec les films qu'on avait en face et ça a été une surprise", a-t-il dit à l'AFP.*

Le film coup de poing de Ladj Ly, 39 ans, est son premier long métrage de fiction et a déjà reçu le prix du Jury au dernier festival de Cannes.

*"Les Misérables"* sortira officiellement en France le 20 novembre mais des avant-premières y ont été organisées, suscitant des réactions *"explosives et très intenses"*, a dit le réalisateur.

Amazon en a acquis les droits pour les États-Unis et il est déjà vendu dans plus d'une cinquantaine de territoires à travers le monde.

La 23e édition du festival Colcoa se tient à Los Angeles jusqu'au 28 septembre.

# L'OBSS

August 28, 2019

## Au festival du film français à Hollywood, Amazon et Netflix sont les bienvenus



Le meilleur du cinéma français à Hollywood: c'est la vocation de Colcoa, le plus important festival consacré au film français dans le monde où, signe des temps, Amazon et Netflix sont tous deux présents cette année en bonne place dans la programmation.

La 23e édition (23 au 28 septembre) présentera en ouverture le film de Ladj Ly, "Les Misérables", qui a fait sensation à Cannes où il a remporté le prix du jury. Et où il a aussi été acheté par Amazon pour son service de vidéo à la demande.

C'est la première fois qu'un film porté par Amazon se fraye un chemin jusqu'au Colcoa (pour "City of Lights, City of Angels"), qui mettra aussi à l'affiche cette année "J'ai perdu mon corps", film d'animation de Jérémy Clapin acheté par Netflix à Cannes où il a également été primé.

Les relations ont jusqu'à présent été plutôt tendues entre les géants du streaming et les festivals, particulièrement en France, où le festival de Cannes a ainsi refusé de laisser concourir les films produits par Netflix.

Mais Colcoa ne peut pas ce genre d'états d'âme dès lors qu'il s'agit de faire connaître les films français au grand public américain, qui consomme énormément de streaming, explique à l'AFP son directeur, François Truffart.

- "Ca devient très difficile" -

"Pour le cinéma français, le marché américain est très spécifique et les sorties en salles sont vraiment faibles", estime-t-il. "Il y a cinq ou six ans de cela, un film français pouvait avoir des

recettes de cinq ou six millions de dollars dans les cinémas (américains), ce qui est beaucoup pour un film étranger".

"Mais aujourd'hui, si vous obtenez un million de dollars, c'est un bon résultat. Ca devient vraiment très difficile", affirme M. Truffart, qui préfère malgré tout l'idée que les oeuvres sortent en salle avant d'être diffusées sur internet.

"Les Misérables" et "J'ai perdu mon corps" seront ainsi d'abord diffusés dans quelques cinémas américains avant d'être mis en ligne, une stratégie qu'Amazon et Netflix adoptent parfois, notamment pour les oeuvres qui ont des chances d'obtenir des prix, comme "Roma" d'Alfonso Cuarón.

"Ici, ce n'est pas la France, nous n'avons pas les mêmes soucis", relève François Truffart. "Pour nous, le pire serait qu'il n'y ait plus de films étrangers dans les salles de cinéma des Etats-Unis. Nous devons vraiment nouer des partenariats avec tous les acteurs" du secteur, plaide le responsable de Colcoa.

Le festival, qui attire quelque 25.000 spectateurs, présentera plus de 25 films au total, parmi lesquels le nouveau film de Costa Gavras, "Adults in the Room", adapté du livre de l'ancien ministre grec des Finances Yanis Varoufakis sur la crise financière, "Le jeune Ahmed" des frères Dardenne et "Deux Moi" de Cédric Klapisch.

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August 28, 2019

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September 20, 2019

## Les Misérables" de Ladj Ly représentera la France aux Oscars

"Les Misérables" de Ladj Ly sortira le 20 novembre prochain en France.

Courtesy of Le Pacte



(Relaxnews) - Pour son premier long-métrage, le cinéaste Ladj Ly peut se réjouir de son succès. Le CNC, chargé de désigner le candidat français à la prochaine cérémonie des Oscars, a finalement arrêté son choix sur "Les Misérables". S'il s'agit d'une première étape capitale de franchise, il faudra attendre décembre prochain pour savoir si la France sera toujours en lice pour la statuette dorée du meilleur film en langue étrangère.

C'est fait. Après délibérations, "Les Misérables" de Ladj Ly a été sélectionné pour représenter la France aux Oscars 2020, annonce ce vendredi 20 septembre le CNC.

Face à "Portrait de la jeune fille en feu" de Céline Sciamma et "Proxima" d'Alice Winocour, également présélectionnés, c'est finalement le premier long-métrage du réalisateur français issu du collectif Kourtrajmé qui a sorti son épingle du jeu. Reste encore à savoir si l'Académie des Oscars retiendra la France parmi les nommés à l'Oscar du meilleur film international.

Une présélection de neuf films sera annoncée en décembre prochain, avant une liste de cinq finalistes le 13 janvier 2020. La 92e cérémonie des Oscars se déroulera quant à elle le 9 février 2020 à Los Angeles. Le dernier film tricolore à avoir été retenu dans la sélection finale remonte à 2016 avec "Mustang" de Deniz Gamze Ergüven.

"Les Misérables" de Ladj Ly raconte l'histoire de Stéphane, un policier de Cherbourg débarqué dans le 93. Aux côtés de ses coéquipiers, Chris et Gwada, habitués à la vie et aux difficultés de la banlieue, Stéphane va vite découvrir les tensions au coeur d'un quartier sensible. En pleine interpellation houleuse, un drone va filmer les faits et gestes de ces policiers débordés.

Le film distribué par Le Pacte sortira en France le 20 novembre prochain au cinéma. A l'international, c'est Amazon Studios qui proposera "Les Misérables" le 10 janvier 2020 aux Etats-Unis.

August 28, 2019

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PHOTO VALERIE MACON, AFP

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Le festival, qui attire quelque 25.000 spectateurs, présentera plus de 25 films au total, parmi lesquels le nouveau film de Costa Gavras, "Adults in the Room", adapté du livre de l'ancien ministre grec des Finances Yanis Varoufakis sur la crise financière, "Le jeune Ahmed" des frères Dardenne et "Deux Moi" de Cédric Klapisch.

Icône du cinéma français, Catherine Deneuve, dans "Fête de famille", de Cédric Kahn, devrait également être très attendue par les cinéphiles américains. Ils découvriront aussi le film qui représentera l'Algérie aux Oscars l'an prochain, "Papicha", de Mounia Meddour, là encore récompensé à Cannes.



September 25, 2019

## 23ÈME COLCOA FRENCH FILM FESTIVAL 23-28 SEPTEMBRE

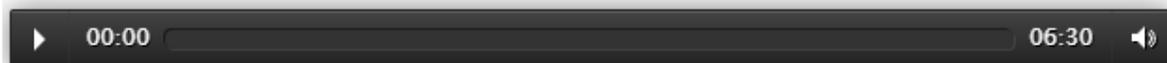


Evenement très attendu, le COLCOA a lieu pour la première fois en septembre, ce qui l'inscrit dans la saison des awards. Le festival partage ainsi des films projetés à Cannes et Venise à commencer par "les misérables" qui fera l'ouverture le 23 septembre.

Tendance: Certains films présentés en avant première seront ensuite projetés dans les salles de cinéma Américaines par les plates formes Amazon et Netflix pour leur donner leur vraie dimension cinématographique.

Les séries françaises ont aussi leur place, "le bureau des légendes", "Dix pour cent" (call my agent!) connaissent un grand succès aux USA.

Interview de *François Truffart*. Directeur du COLCOA "City of Lights, City of Angels" French film festival





September 23, 2019

## 19 Awesome Events In Southern California This Week

L.A.'s Francophiles say "je t'aime" to a festival of French films. TV show *Friends* celebrates its 25th anniversary with a big screen event. Carla Hall talks about soul food and justice. Beyond Fest and Queen Mary's Dark Harbor jump into the Halloween season. Pop-up Magazine returns with its fall edition. UCB Sunset hosts a Pun-off.



**MONDAY, SEPT. 23 - SATURDAY, SEPT. 28**

**23rd COLCOA French Film Festival**

**The Directors Guild Theater Complex — 7920 Sunset Blvd., Hollywood Hills West**

The largest French film fest in L.A. opens with the U.S. premiere of Ladj Ly's *Les Misérables*. Not to be confused by the Broadway musical, the film is inspired by the riots of 2005 in the Paris suburbs and won the Jury Prize at Cannes. More than 25 films will premiere and compete for the COLCOA Cinema Awards. For sold out shows, some tickets may become available 20 minutes before each screening.

**COST:** \$5 - \$14 for regular screenings; \$150 for opening night; [MORE INFO](#)



August 29, 2019

## **Netflix et Amazon sont les bienvenus à Hollywood**

RELAXNEWS | Le meilleur du cinéma français à Hollywood: c'est la vocation de Colcoa, le plus important festival consacré au film français dans le monde. Souvent exclus de ce genre d'événement, Amazon et Netflix sont tous deux présents en bonne place dans la programmation 2019.

Colcoa ne peut pas se permettre ce genre d'états d'âme lorsqu'il s'agit de faire connaître les films français au grand public américain, qui consomme énormément d'écoute en continu, a expliqué, en substance, son directeur, François Truffart.

Les Misérables et City of Lights, City of Angels (Amazon), de même que J'ai perdu mon corps (Netflix) seront donc présentés dans le cadre du festival qui se tiendra du 23 au 28 septembre.

August 28, 2019

## COLCOA FRENCH FILM FESTIVAL ANNONCE SA SÉLECTION CINÉMA, DOCUMENTAIRE & SÉRIES TV

COLCOA FRENCH FILM FESTIVAL est créée et produite par le Fonds Culturel Franco-Américain, un partenariat unique qui regroupe la Directors Guild of America, la Motion Picture Association, la Writers Guild of America West et la Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM). COLCOA est également soutenue par la Société des Auteurs, Réalisateurs et Producteurs (L'ARP), le bureau du Cinéma et de la Télévision de l'Ambassade française de Los Angeles, TV France International et Unifrance.

Le Fonds Culturel Franco-Américain vient d'annoncer sa sélection cinéma et documentaire de la 23ème édition de [COLCOA French Film Festival](#), qui se déroulera du 23 au 28 septembre, juste avant le début de la saison des prix, dans le nouveau complexe de la Directors Guild of America.

Pour François Truffart, producteur exécutif et directeur artistique de COLCOA " les nouvelles dates offrent au festival une plateforme unique pour promouvoir le cinéma français et les séries à Hollywood juste avant la saison des prix. Plusieurs films programmés aux Festivals de Cannes et de Venise, feront leur avant-première américaine à COLCOA et de nombreux films français seront projetés aux Etats-Unis avant même leur sortie en France. Une preuve de la confiance des distributeurs, producteurs et partenaires".

COLCOA reste à ce jour le plus grand festival au monde dédié à la production audiovisuelle française, aux séries et aux films français.

### **TELEVISION**

Dans la catégorie téléfilm 4 productions françaises seront présentées: **CONNEXION INTIME**, **LA FIN DE L'ÉTÉ**, **LA FORET D'ARGENT** toutes les trois distribuées par Films & Picture, et **JACQUELINE SAUVAGE: C'ETAIT LUI OU MOI** distribuée par TF1 Studio.

Dans la catégorie série TV, 6 programmes ont été sélectionnés: **UNE ILE** et **EDEN** distribués par Lagardère Studios Distribution, **LE GRAND BAZAR** distribué par SND-Groupe M6, **HP** distribué par Playtime, **JEUX D'INFLUENCE** distribué par Newen Distribution et **VERNON SUBBUTEX** distribué par StudioCanal.

Toujours dans la catégorie télévision un documentaire sera présenté: **OTAGES** distribué par Newen Distribution.

## COLCOA DOCUMENTARY COMPETITION



### Six documentaires sont en compétition pour le Prix COLCOA du Meilleur Documentaire 2019

#### ○ **DEMAIN EST À NOUS**

Ce sont des enfants venus des quatre coins du monde, des enfants qui se battent pour défendre leurs convictions. Ce documentaire part à la rencontre de ces enfants qui ont trouvé la force de mener leurs combats, pour un avenir meilleur.

Écrit et réalisé par Gilles de Maistre. Présenté à COLCOA la même semaine que la sortie française. *Avant-première nord-américaine en association avec Charades*

#### ○ **LA GRAND-MESSE**

Des Ardennes au col d'Izoard, le long des départementales et sur les sentiers escarpés, une nuée de camping-cars s'élance pour célébrer le Tour de France. Le soleil réchauffe, les transats sont sortis, les copains arrivent : c'est l'été, la Grand-Messe commence ! Un regard drôle, attendrissant et poignant sur ces passionnés de la plus grande course cycliste du monde. Un bijou documentaire, quelque part entre Jacques Tati et « Strip-Tease »

Écrit et réalisé par Méryl Fortunat-Rossi et Valéry Rosier. *Avant-première Los Angeles en association avec Be for Films.*

#### ○ **OTAGE(S) documentaire TV**

Le grand reporter Michel Peyrard, qui a été l'otage des talibans en 2001, dresse le portrait de 7 personnes qui ont connu une expérience comparable à la sienne (FARC en Colombie, AQMI au Sahel, ISIS ou Al Qaeda en Syrie, Ansar al-Charia au Yémen...). Des histoires au-delà du réel, restituées dans toute leur singularité grâce à un accès privilégié aux ex-otages, doublé d'un travail approfondi de création graphique et sonore.

Écrit et réalisé par Michel Peyrard et Damien Vercaemer. *Avant-première nord-américaine en association avec Newen Distribution.*

#### ○ **HAUT LES FILLES!**

En France, la révolution rock du jour se joue au féminin pluriel. Face aux clichés virils du rap et du rock, les femmes iconoclastes réinventent le corps, le désir, l'apparence, à rebours de tous les codes sur la beauté, le vêtement, la décence, le genre. Au micro, sur scène ou dans la vie, dix chanteuses charismatiques, de Françoise Hardy à Christine & The Queens, en passant par Vanessa Paradis, Catherine Ringer, Charlotte Gainsbourg ou Jeanne Added, tournent les pages de soixante ans de rock français.

Ecrit et réalisé par François Armanet. *Avant-première nord-américaine en association avec Les Films du Losange.*

#### ○ **WINE CALLING – LE VIN SE LÈVE**

Depuis une dizaine d'années le monde du vin est en pleine effervescence, bousculé par une contre-culture comme le rock a pu l'être par le punk en son temps. Un peu partout en France et plus particulièrement en Occitanie, de joyeux rebelles ont investi nos terroirs pour inventer le vin qu'ils aiment : naturel et sans artifice. Bien plus qu'un vin bio, c'est un vin d'émotion et de réaction, un vin qu'aucun label ne régit, un vin libre. *Wine Calling* part à la rencontre de ces nouveaux vigneronns qui réinventent notre rapport au vivant.

Réalisé par Bruno Sauvard. *Avant-première Los Angeles en association avec WTFilms.*

#### ○ **WOMAN**

Comment savoir si un Etat progresse? Si on y vit mieux? *Woman* nous amène aux quatre coins du monde à la rencontre des premières concernées : toutes ces femmes aux parcours différents, façonnées par leur culture, leur foi ou encore leur histoire familiale. Ecrit et réalisé par Anastasia Mikova et Yann Arthus-Bertrand. *Avant-première nord-américaine en association avec Elle Driver.*

#### **COLCOA CINEMA**

Plus de 25 films concourront pour les COLCOA Cinéma Awards.

**LES MISÉRABLES** de Ladj Ly, Prix du Jury au Festival de Cannes et Prix d'Ornano-Valenti 2019, fera l'ouverture du festival lundi 23 septembre, en avant-première américaine en association avec Amazon Studios.



Les Misérables

Le festival proposera une sélection de films de réalisateurs confirmés avec **TROIS JOURS ET UNE VIE** de Nicolas Boukhrief (avant-première internationale), **ADULTS IN THE ROOM** de Costa Gavras (avant-première nord-américaine), **LE JEUNE AHMED** de Jean-Pierre et Luc Dardenne (avant-première nord américaine), **FÊTE DE FAMILLE** de Cédric Kahn avec Catherine Deneuve (avant-première nord-américaine), **DEUX MOI** de Cédric Klapisch (avant-première nord-américaine); mais aussi des films de jeunes talents, notamment féminins, avec **LES CHATOUILLES** d'Andréa Bescond co-réalisé avec Eric Métayer (avant-première Los Angeles), **C'EST ÇA L'AMOUR** de Claire Burger (avant-première Los Angeles), **100 KILOS D'ÉTOILES** de Marie-Sophie Chambon (avant-première nord-américaine), **NOS VIES FORMIDABLES** de Fabienne Godet (avant-première États-Unis), **AMANDA** de Mikhaël Hers (avant-première Los Angeles), **PAPICHA** de Mounia Meddour (avant-première nord-américaine), **UNE INTIME CONVICTION** d'Antoine Raimbault (avant-première Los Angeles), **LES ÉBLOUIS** de Sarah Suco (avant-première internationale).

Le festival travaille en étroite collaboration avec les distributeurs américains: Strand Releasing pour **CHAMBRE 212** de Christophe Honoré (avant-première nord-américaine), Roadside Attraction pour **EDMOND** d'Alexis Michalik (avant-première États-Unis ), Distrib Films US pour **PUPILLE** de Jeanne Herry (avant-première Los Angeles), Kino Lorber pour **EN LIBERTÉ** de Pierre Salvadori (avant-première Los Angeles), Amazon Studios pour **LES MISÉRABLES**, mais aussi Netflix pour **J'AI PERDU MON CORPS** de Jérémy Clapin (en association avec Animation is Film).

Les spectateurs pourront apprécier la nouvelle technologie des salles rénovées de la DGA notamment lors de la présentation en 3D de **MINUSCULE 2 – LES MANDIBULES DU BOUT DU MONDE** d'Hélène Giraud et Thomas Szabo (avant-première Los Angeles).

La section **COLCOA CLASSICS** rendra hommage à **Agnès Varda et Michel Legrand** avec une présentation spéciale de **CLÉO DE 5 À 7** (en association avec Rialto Pictures). **TONI** de Jean Renoir (version restaurée, avant-première internationale) ainsi que **TOUCHEZ PAS AU GRISBI** de Jean Becker (version restaurée, avant-première Los Angeles), seront présentés en association avec Janus Films.

Depuis plus de 12 ans, le **COLCOA High School screening** , en association avec ELMA (European Languages and Movies in America), avec le soutien d'AATF-SC (American Association of Teachers of French – Southern California), permet pendant 5 jours à 3 000 élèves et professeurs d'assister gratuitement à des séances et des rencontres.

Cette année le film **AU BOUT DES DOIGTS** de Ludovic Bernard sera présenté. Plusieurs masterclass auront lieu dans les écoles de cinéma de Los Angeles avec le soutien des services culturels de l'Ambassade de France aux États-Unis et de ELMA.

Le festival proposera également les programmes suivantes : **After 10 series** (24-28 septembre); **COLCOA Classics** (24-27 septembre), **COLCOA Documentaires** (24-28 septembre); **World Cinema Produced by France, French NewWave 2.0**, consacré à une nouvelle génération de réalisateurs et les **Happy Hour Talks**, débats proposés en association avec Variety – entrée libre (24-28 septembre).

Un complément de programmation sera annoncé bientôt.

## **COLCOA AWARD**

Les lauréats des prix 2019 des trois compétitions (cinéma, télévision et courts métrages) seront dévoilés dimanche 29 septembre par le Fonds Culturel Franco-Américain. Pour la douzième année, le Prix de la Critique sera remis par la Los Angeles Foreign Critics Association, partenaire de COLCOA Cinéma. Pour la deuxième année, un jury étudiants votera pour le COLCOA AMERICAN STUDENTS' AWARD.

Les COLCOA AWARDS sont présentés en association avec KPCC-89.3, TITRAFILM, TV5 Monde USA et AIR TAHITI NUI.

Pour toute information complémentaire: [www.colcoa.org](http://www.colcoa.org)

August 28, 2019

## Au festival du film français à Hollywood, Amazon et Netflix sont les bienvenus



Au festival du film français à Hollywood, Amazon et Netflix sont les bienvenus © AFP / MARK RALSTON

**Le meilleur du cinéma français à Hollywood: c'est la vocation de Colcoa, le plus important festival consacré au film français dans le monde où, signe des temps, Amazon et Netflix sont tous deux présents cette année en bonne place dans la programmation.**

AFP - La 23e édition (23 au 28 septembre) présentera en ouverture le film de Ladj Ly, "Les Misérables", qui a fait sensation à Cannes où il a remporté le prix du jury. Et où il a aussi été acheté par Amazon pour son service de vidéo à la demande.

C'est la première fois qu'un film porté par Amazon se fraye un chemin jusqu'au Colcoa (pour "City of Lights, City of Angels"), qui mettra aussi à l'affiche cette année "J'ai perdu mon corps", film d'animation de Jérémy Clapin acheté par Netflix à Cannes où il a également été primé.

Les relations ont jusqu'à présent été plutôt tendues entre les géants du streaming et les festivals, particulièrement en France, où le festival de Cannes a ainsi refusé de laisser concourir les films produits par Netflix.

Mais Colcoa ne peut pas ce genre d'états d'âme dès lors qu'il s'agit de faire connaître les films français au grand public américain, qui consomme énormément de streaming, explique à l'AFP son directeur, François Truffart.

### **"Ca devient très difficile"**

"Pour le cinéma français, le marché américain est très spécifique et les sorties en salles sont vraiment faibles", estime-t-il. "Il y a cinq ou six ans de cela, un film français pouvait avoir des recettes de cinq ou six millions de dollars dans les cinémas (américains), ce qui est beaucoup pour un film étranger".

"Mais aujourd'hui, si vous obtenez un million de dollars, c'est un bon résultat. Ca devient vraiment très difficile", affirme M. Truffart, qui préfère malgré tout l'idée que les oeuvres sortent en salle avant d'être diffusées sur internet.

"Les Misérables" et "J'ai perdu mon corps" seront ainsi d'abord diffusés dans quelques cinémas américains avant d'être mis en ligne, une stratégie qu'Amazon et Netflix adoptent parfois, notamment pour les oeuvres qui ont des chances d'obtenir des prix, comme "Roma" d'Alfonso Cuaron.

"Ici, ce n'est pas la France, nous n'avons pas les mêmes soucis", relève François Truffart. "Pour nous, le pire serait qu'il n'y ait plus de films étrangers dans les salles de cinéma des Etats-Unis. Nous devons vraiment nouer des partenariats avec tous les acteurs" du secteur, plaide le responsable de Colcoa.

Le festival, qui attire quelque 25.000 spectateurs, présentera plus de 25 films au total, parmi lesquels le nouveau film de Costa Gavras, "Adults in the Room", adapté du livre de l'ancien ministre grec des Finances Yanis Varoufakis sur la crise financière, "Le jeune Ahmed" des frères Dardenne et "Deux Moi" de Cédric Klapisch.

Idole du cinéma français, Catherine Deneuve, dans "Fête de famille", de Cédric Kahn, devrait également être très attendue par les cinéphiles américains. Ils découvriront aussi le film qui représentera l'Algérie aux Oscars l'an prochain, "Papicha", de Mounia Meddour, là encore récompensé à Cannes.

August 28, 2019

## Hollywood French film fest links with Amazon, Netflix



Los Angeles (AFP) – Hollywood’s French film festival will showcase movies from streaming giants Amazon and Netflix next month in a bid to boost Gallic cinema in the United States.

The 23rd COLCOA — the world’s largest festival dedicated to French film — will open with “Les Misérables,” a debut feature that was bought by Amazon after it won the Jury Prize at Cannes this summer.

It is the first time an Amazon film will appear at COLCOA, which will also screen “I Lost My Body,” an awards-tipped animation about a severed hand bought by Netflix after Cannes.

The volatile relationship between streaming platforms and film festivals has sparked fierce debate in recent years, particularly in France, where Cannes has barred Netflix films in the name of protecting embattled movie theaters.

But festival director Francois Truffart told AFP that COLCOA was happy to work with the online platforms if it helps bring French films to a wider American audience.

“For French cinema we are a very specific market, and theatrical releases (in the US) is really something small,” he said. “Five, six years ago you could have a film that could make \$5 or \$6 million in the theater, which for a foreign film is big.

“But today if you do \$1 million it’s a good result. So it’s becoming really, really difficult.”

– Limited big screen runs –

Truffart said he would still prefer to see the films get theatrical releases before appearing online.

Both Amazon and Netflix in recent years have given some films — particularly awards contenders such as “Roma” and “The Irishman” — limited runs on big screens before streaming begins.

“Les Misérables” and “I Lost My Body” will both appear in select US theaters before being uploaded to Amazon Prime and Netflix.

“We don’t have the same issue because we’re not in France,” said Truffart.

“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

COLCOA runs from September 23-28 in Los Angeles.

“Les Miserables” tackles police brutality against young immigrants in contemporary Montfermeil — a setting in Victor Hugo’s 19th-century novel.

Also on show will be terrorist drama “Young Ahmed,” which scooped the Best Director Award at Cannes for the Dardenne brothers, and “Adults in the Room,” a political thriller from Oscar-winner Costa-Gavras based on former Greek finance minister Yanis Varoufakis’s book on the eurozone crisis.

French film icon Catherine Deneuve’s newest project “Happy Birthday” will also play, alongside Algeria’s official entry for the Oscars, “Papicha,” about a young woman living during the country’s Islamist-driven civil war.

August 28, 2019

## U.S. Premiere of Amazon Oscar Contender ‘Les Misérables’ to Open LA’s French Film Festival

The 23rd annual COLCOA French Film Festival also includes new films from Costa Gavras, the Dardennes, Christophe Honoré, and more.



“Les Misérables”

### IndieWire

The 23rd annual [COLCOA](#) French Film Festival in Los Angeles, taking place September 23-28 at the Directors Guild of America, has landed the U.S. premiere of [Amazon Studios](#)’ Oscar contender “Les Misérables” for its opening night. The film directed by Ladj Ly, which won the Jury Prize at the 2019 Cannes Film Festival, will kick off a week of new and classic French-language films for LA audiences.

The event will offer a splashy LA bow for Amazon’s Oscar hopeful in a city packed with Academy voters. France has yet to submit a film for the [2020 Best International Film Oscar](#), but “Les Misérables” is among the top contenders. Inspired by the riots of 2005 in the suburbs of Paris, Ly’s film revolves around three members of an anti-crime brigade who are overrun while trying to make an arrest.

“This high-profile program includes several films from Cannes and Venice programmed for the first time in the U.S., as well as films presented before their release in France,” stated François Truffaut, COLCOA executive producer and artistic director. “It shows the faithfulness of distributors, producers, and sponsors, who strongly believe that COLCOA has become an established event in Hollywood.”

The festival showcases both established and new directors, from Oscar-winning writer/director Costa Gavras with the political thriller “Adults in the Room” to Jean-Pierre Dardenne and Luc Dardenne with their new drama YOUNG AHMED, both of which will make their North American

premieres at COLCOA. Other highlights include Cédric Klapisch's "Someone, Somewhere;" Cédric Kahn's dysfunctional-family portrait "Happy Birthday," with Catherine Deneuve; and Nicolas Boukhrief's "Three Days and a Life."

COLCOA is also teaming with distributors to premiere films such as Netflix's animated "I Lost My Body," from Jérémy Clapin; Strand Releasing's "On a Magical Night" from French favorite Christophe Honoré; Roadside Attractions' "Cyrano, My Love" from Alexis Michalik; and Kino Lorber's "The Trouble With You" from Pierre Salvadori.

The COLCOA Classics series will pay tribute to late director/writer Agnès Varda with a special Rialto Pictures presentation of her 1962 must-see "Cleo From 5 to 7," plus Janus Films restorations of Jean Renoir's 1932 "Toni" and Jacques Becker's "Touchez Pas Au Grisbi."

COLCOA Awards will be distributed by the Franco-American Cultural Films on Sunday, September 29, to entries across three competitions (Cinema, Television, and Shorts). The event is presented by the Franco-American Cultural Fund in a partnership with DGA, MPA, SACEM, and WGA West. Head to COLCOA's [website](#) for more on the complete lineup.

## Things to do in the San Fernando Valley, LA area, Sept. 20-27

### MOVIES

**Sing-Along Sound of Music:** Melissa Peterman is the host for the preshow with costume contest, 6 p.m., followed by the 1964 movie, 7:30 p.m. Sept. 21. Mitchell Hanlon plays the organ. Tickets \$42 and up. Hollywood Bowl, 2301 N. Highland Ave., Hollywood. 323-850-2000. [www.hollywoodbowl.com](http://www.hollywoodbowl.com)

**COLCOA French Film Festival:** Screenings of documentaries, features, shorts and television, Sept. 23-28. Check website for program. Tickets \$10-\$14; \$150 opening night with reception; \$165 pass. Directors Guild Theater Complex, 7920 Sunset Blvd., Los Angeles. [colcoa.org](http://colcoa.org)

**Celebrating the 80th Anniversary of The Wizard of Oz film:** Screening of the 1939 movie, 1 p.m. Sept. 28, followed by Rhys Thomas discussing the movie and his book "The Ruby Slippers of Oz: Thirty Years Later," 3 p.m. The Hollywood Heritage Museum Store will have the book available for purchase and book signing. West Valley Regional Branch Library, 19036 Vanowen St., Reseda. 818-345-9806. [bit.ly/2lZ4o6Y](https://bit.ly/2lZ4o6Y)

September 18, 2019

## COLCOA French Film Festival bringing major movies to new, state-of-the-art DGA theater



A scene from “Les Misérables,” COLCOA 2019’s opening night film. Photo courtesy Amazon Studios.

For one thing, L.A.’s annual survey of movies and television shows from and co-produced by France is happening later this year than in its usual, April timeslot. That is due to an impressive upgrade of the main theater at the Directors Guild of America building on Sunset Boulevard, the festival’s home venue.

“I think COLCOA will be the first event to introduce the new theater, so we did not have a choice but to postpone the festival to fall,” COLCOA executive producer and artistic director Francois Truffart explains. “This was the main reason, but we took advantage of it. What’s happened now is we were able to get films very, very fresh from Cannes and from the Venice Film Festival. That’s very important because we have some U.S. and North American premieres of some of their major films.”

Indeed, this year’s program bears an appropriately autumnal, bumper crop of acclaimed features, many of them making their U.S. or North American debuts at COLCOA.

Monday’s opening night gala (which also screens Friday) is Ladj Ly’s “Les Misérables,” the Cannes Jury Prize winner that brings elements of Victor Hugo’s much-filmed novel to the director’s own contemporary, multi-ethnic and volatile suburb of Paris. On Friday, this iteration of “Les Mis” was selected as France’s official entry for the next Best International Feature Academy Award.



A scene from “La Belle Epoque,” COLCOA 2019’s closing night film. Photo supplied by COLCOA

The closing film Saturday night is another Cannes premiere, Nicolas Bedos’ “La Belle Epoque,” a time-traveling romantic comedy starring such French stalwarts as Daniel Auteuil, Fanny Ardant and Guillaume Canet.

Additional highlights include the North American premiere of the Belgian Dardenne brothers’ “Young Ahmed,” which won them Cannes directing trophy this year; political thriller maestro Costa-Gavras’ “Adults in the Room,” about the recent financial meltdown in his native Greece, which just world-premiered at the Venice Film Festival; the turn-of-the-century, theater-set dramedy “Cyrano My Love” with Olivier Gourmet and Mathilde Seignier; the animated, Cannes Critics Week Grand Prize-winner “I Lost My Body”; Jeanne Herry’s multiple Cesar Award-nominated adoption drama “In Safe Hands”; and Mounia Meddour’s semi-autobiographical “Papicha,” a fashionistas vs. Islamic hardliners confrontation that is Algeria’s entry for the foreign film Academy Award.



A scene from “Papicha.” Photo provided by COLCOA

“In the 15 years that I’ve been programming COLCOA, this is probably the highest-profile one in terms of quality of films,” Truffart says. “They are very moving, people are going to cry and laugh, and there are some amazing performances in the films.”

They're going to sound and look amazing too, at least the ones playing in the DGA's new main auditorium, which during COLCOA is referred to as the Renoir Theatre.

A committee of directors that included Jon Favreau (Disney's latest "Lion King"), Michael Mann ("Heat"), Christopher Nolan (Dark Knight Trilogy), Betty Thomas ("The Brady Bunch Movie") and others collaborated with design firm Gensler on the 600-seat, state-of-the-tech space, which boasts a custom-built Dolby Vision laser projection system and Atmos immersive sound that will shoot through more than 70 new, Meyer speakers. There are also upgraded 35mm and 70mm, analog film projection capabilities and a new, 50-foot screen.

"The new DGA Theater is unique in that it was created by filmmakers for a filmmaker-designed, embracing and impactful experience," Mann, a member of both the DGA and the Franco-American Cultural fund that backs COLCOA, says in a DGA press release. "From customizing cutting-edge projection, to auditioning full speaker systems in the space before selecting the Meyers, to determining the interior materials, every decision was made by directors. The new DGA Theater is designed to be the most optimum experience possible."

"I had a chance to visit the theater when they were in the process of testing everything," COLCOA's Truffart reports. "It's very spectacular, it's like a ride. There are a lot of speakers, I think more than 70 in this theater. The sounds move everywhere in the theater, which has the same structure {as before} but a different color."

Along with the obvious improvements to COLCOA this year, one thing that may not initially look like one is a shorter, smaller festival than in recent editions. Down from more than 80 films last year, there are around 59 movies and television series this year, according to Truffart. That's partly due to the new date, but the director says they were planning on reducing the number of films anyway in order to give each one more and better promotion. For technical reasons, the 2019 fest ends a day earlier, on Saturday, than previous weeklong runs. Sunday programming will likely be reinstated next year.

As for a return to the traditional spring period for COLCOA, several factors, like how well the fall schedule does this year, will influence whether that may happen in the future.

"The decision will be made by the COLCOA board," Truffart explains. "It is very difficult for me to give you an answer, unfortunately."

"The only answer I can give you is that if we go back to April next year, that will be in six months," he continues. "That's probably very damaging for the program, because it's a long process and, also, as you will see this year we have a lot of upcoming films that will be released in France afterward and through the end of the year. We also have films with American distributors that will be released next year. If we go back to April, we'll just have two months of French films in February and March to choose from. It won't work; it's not impossible, but it's very challenging. And it's not good to change the date all the time."

The dates to celebrate all that French cinema and TV have to offer now are Sept. 23 through 28 at the Directors Guild of America, 7920 Sunset Blvd., L.A. For the full program, tickets and other information, go to [colcoa.org](http://colcoa.org).

September 26, 2019

## Things to do in the San Fernando Valley, LA area, Sept. 27- August 4



Port of Hueneme Banana Festival on Sept. 28 celebrates all things banana at Ventura County's only deep-water working port. (Photo courtesy of Port Hueneme Banana Festival)

There's always something interesting to do in the San Fernando Valley and greater Los Angeles area. Here is a sampling of entertainments this week and also save-the-date events to put on your calendar.

### MOVIES

**COLCOA French Film Festival:** Screenings of documentaries, features, shorts and television, Sept. 27-28. Check website for program. Tickets \$10-\$14. Directors Guild Theater Complex, 7920 Sunset Blvd., Los Angeles. [colcoa.org](http://colcoa.org)

**Celebrating the 80th Anniversary of The Wizard of Oz film:** Screening of the 1939 movie, 1 p.m. Sept. 28, followed by Rhys Thomas discussing the movie and his book "The Ruby Slippers of Oz: Thirty Years Later," 3 p.m. The Hollywood Heritage Museum Store will have the book available for purchase and book signing. West Valley Regional Branch Library, 19036 Vanowen St., Reseda. 818-345-9806. [bit.ly/2lZ4o6Y](http://bit.ly/2lZ4o6Y)

**Hollywood Film Festival:** Independent long and short movies including animation, comedy, drama, music video and thriller, noon-6 p.m. Sept. 29. Tickets \$5. First come, first seated. The Complex in Hollywood, 6476 Santa Monica Blvd., Los Angeles. [bit.ly/2kXihTe](http://bit.ly/2kXihTe)

**Backyard Wilderness 3D at California Science Center IMAX Theater:** Opens, 10 a.m. and 2 p.m. Oct. 4. Check website for run of movie. Tickets \$8.95. 700 Exposition Park Drive, Los Angeles. [www.californiasciencecenter.org](http://www.californiasciencecenter.org)

# Los Angeles Times

September 22, 2019

(print and online)

## Classic movies, film festivals, etc. in L.A. this week: 'Shawshank Redemption,' 'Hocus Pocus' and more

*Here is a list of classic movies, film festivals, etc., in L.A. for Sept. 22-29:*

**Pan's Labyrinth** Rooftop screening of Guillermo del Toro's dark 2006 fable, set in fascist Spain in the 1940s, about a young girl who discovers a fantasy world. The Montalbán, rooftop, 1615 Vine St., Hollywood. Sun., 8:15 p.m. \$18, \$25. [themontalban.com](http://themontalban.com)

**The Point** A boy and his dog undertake a fantastical journey in this animated 1971 musical fable based on singer-songwriter Harry Nilsson's 1970 concept album. UCLA Hammer Museum, Billy Wilder Theatre, 10899 Wilshire Blvd., Westwood. Sun., 11 a.m. Free. [cinema.ucla.edu](http://cinema.ucla.edu)

**The Shawshank Redemption** 25th-anniversary screenings of director Frank Darabont's 1994 drama, shot by cinematographer Roger Deakins and based on a Stephen King story about an innocent man sent to prison for a double murder in 1940s Maine; with Tim Robbins, Morgan Freeman. Various theaters. Tue.-Sun., 7 p.m. \$12.50. [fathomevents.com](http://fathomevents.com)

**Caballerango (Horse Wrangler)** Juan Pablo González's 2018 documentary about a village in rural Mexico mourning the loss of one of their own; in Spanish with English subtitles. REDCAT, 631 W. 2nd St., L.A. Mon., 8:30 p.m. \$9, \$12. (213) 237-2800. [redcat.org](http://redcat.org)

**COLCOA French Film Festival** Annual showcase for French-language cinema includes feature films, shorts and documentaries. The Directors Guild Theater Complex, 7920 Sunset Blvd., Hollywood. Starts Mon.; ends Sat. \$5-\$150; passes available. [colcoa.org](http://colcoa.org)

**Mulholland Drive** A Hollywood hopeful meets a mystery woman with amnesia in David Lynch's dark, hallucinatory 2001 drama; with Naomi Watts, Laura Harring. New Beverly Cinema, 7165 Beverly Blvd., L.A. Mon., 10 a.m. and 2 p.m. \$6. [thenewbev.com/](http://thenewbev.com/)

**Beyond Fest** Showcase for genre films features new and classic sci-fi, fantasy and horror flicks, etc. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood. Starts Wed.; ends Oct. 8. \$12, \$15; some free screenings. [beyondfest.com](http://beyondfest.com)

# Los Angeles Times

November 1, 2018

## Commentary: For years, the Los Angeles Film Festival was a cinephile's delight. Until it wasn't



In happier times: Mia Wasikowska arrives at the premiere of "The Kids Are All Right" at the 2010 Los Angeles Film Festival. (Jeff Kravitz / FilmMagic)

You wouldn't think it'd be too difficult to maintain a thriving independent film festival in one of the world's biggest and most iconic movie cities, a so-called "company town" whose inhabitants are assumed to live and breathe cinema as few others do. But Wednesday's announcement that the Film Independent-run Los Angeles Film Festival would be shuttering after 18 years has demonstrated the opposite.

It is, in fact, all too easy for a sprawling metropolis already stuffed to the gills with entertainment coverage, industry and media screenings and Oscar-season festivities week in and week out to take one of its flagship events for granted.

In Los Angeles, casual and professional moviegoers alike have ready access to new independent, foreign-language and documentary offerings and quality retrospectives every week, and there is never a shortage of talented filmmakers and stars willing to show up to promote their movies. From its inception in 1995 as the Los Angeles Independent Film Festival, LAFF had to work extra-hard to establish its program as an annual must-see.

Of course, many festivals happily still operating in Los Angeles have grappled with this challenge, including the AFI Film Festival, Outfest, COLCOA, Dances With Films and the L.A. Latino International Film Festival (recently reinstated this year after a five-year hiatus.)

Whichever communities they serve, quite a few of these events can consider their role that much more vital in the wake of LAFF's departure.

While fest fatigue and audience complacency surely played their part, the L.A. Film Festival faced its own Rubik's cube of logistical difficulties, including budgetary challenges and oft-cited issues of timing and location. In recent years, festival organizers attempted to address these with a series of sometimes whiplash-inducing course corrections, changing venues, dates and mandates in a way that only made it more difficult for the festival to build an identity and an audience.

The most recent of these took effect this year when the festival shifted from its longtime June berth to a mid-September slot, right on the heels of major festivals like Venice, Telluride and Toronto. Repositioning LAFF in the thick of the busy fall awards season, the logic went, would surely prove advantageous and possibly turn up the heat on its biggest local rival, the Hollywood-based AFI Fest, which is held every November and often benefits from showing late-breaking Oscar contenders.

There were reasons to be hopeful, but the decision to move into an already crowded calendar space ultimately didn't do LAFF any favors. Nor did it add luster to the lineup, which offered few of the high-profile titles some were expecting (Ike Barinholtz's "The Oath" and Rupert Everett's "The Happy Prince" notwithstanding) and did little to restore confidence in the festival as an international showcase.

The move to September also shook up an event that, in 2016, just two years earlier, had relocated to ArcLight Cinemas in Culver City after spending six years at downtown's Regal Cinemas L.A. Live complex; before that, it had been based for many years in Westwood. The festival's inability to settle on a permanent home may have put it at a disadvantage, but it also bears out the simple realities of living and working in Los Angeles, which is too broad and decentralized for any one hub to appeal to everyone. Any successful local event is inevitably plagued by complaints over traffic and parking, as LAFF was during its Westwood and downtown years.

It's too easy, in other words, to blame L.A.'s sprawl and traffic for the festival's failure. A strong event isn't defined by its location but by its program. The strongest editions of LAFF possessed a sharp curatorial sensibility — a globally aware, intellectually and aesthetically adventurous approach to programming with a passion not just for new American voices, but for important filmmakers around the globe.

For the better part of 18 years that curatorial rigor was upheld, with remarkable integrity and continuity, by a pool of superb, since-departed programming talent that included Rachel Rosen, David Ansen, Doug Jones and Maggie Mackay. Among the virtues of their approach was a refusal to invest too much significance in "world premiere" status, recognizing — in contrast with subsequent festival leadership — that a good film is a good film no matter how many other festivals it may have already played.

They also understood that, while a gala premiere of a summer blockbuster like "Transformers" may be a necessary commercial evil, the festival had a much more essential mission — which is to say, a rare opportunity — to serve an audience of savvy and impassioned L.A. cinephiles excited to see the new film by Claire Denis, Kelly Reichardt, Hong Sang-soo or Jia Zhangke.

You would be hard pressed to find filmmakers of that global stature at LAFF in the years following Ansen's 2014 departure as artistic director, at which point the festival shifted gears and began to prioritize world premieres while deemphasizing its international focus. In recent years, the festival has touted its high percentages of new films directed by women and people of color, positioning itself as an early platform for change in the industry's bid for greater diversity and inclusiveness — a worthy ambition that, unfortunately, resulted in a program that few buzz-seeking movie fans or discerning cinephiles wanted to see.



Rachel Rosen, director of programming for the L.A. Film Festival in 2006. (Ken Kwok / For the Los Angeles Times)

After hearing the news on Wednesday, I was a bit overwhelmed to realize just how many precious LAFF memories I had amassed over the years. I still remember checking out the then-Westwood-based festival for the first time in 2005 and stumbling on a little drama called “Islander,” which hasn’t been widely seen since but lives on in my memory as a lovely, melancholy standout. In 2013 I attended the premiere of Grace Lee’s “American Revolutionary,” a stirring documentary about the legendary activist Grace Lee Boggs (no relation), whose post-screening Q&A was so inspiring as to stun the audience into admiring silence.

I recall staggering out of Raúl Ruiz’s epic “Mysteries of Lisbon” in 2011, screened in a packed house that had been held rapt for more than four hours, and doubting whether I’d see anything better all year. A few years later, in 2014, I was honored to serve on the festival’s documentary competition jury with filmmaker Margaret Brown and editor Lynzee Klingman. We gave our top prize to Debra Granik’s “Stray Dog,” still one of the least-seen great nonfiction works of recent years.

It is hard to revisit even a few of these memories and not mourn the fact that Los Angeles, for all that it still offers a community of movie lovers, no longer has a robust namesake event to call its own. It was heartening to learn that Film Independent plans to retain certain LAFF-based programs and events and keep them going on a year-round basis. It’s also heartening, if bittersweet, to look ahead to next week’s kickoff of AFI Fest, which has weathered its own share of upheaval in recent months, and which happily continues to offer the kind of artistically robust program that LAFF itself once embraced.

This may be an enormous city with a crowded calendar, but we overlook our hometown treasures at our peril.

August 28, 2019

## Hollywood French film fest links with Amazon, Netflix



COLCOA festival director Francois Truffart says he would still prefer to see films get theatrical releases before they appear online Photo: AFP / VALERIE MACON

Los Angeles (AFP) – Hollywood’s French film festival will showcase movies from streaming giants Amazon and Netflix next month in a bid to boost Gallic cinema in the United States.

The 23rd COLCOA — the world’s largest festival dedicated to French film — will open with “Les Misérables,” a debut feature that was bought by Amazon after it won the Jury Prize at Cannes this summer.

It is the first time an Amazon film will appear at COLCOA, which will also screen “I Lost My Body,” an awards-tipped animation about a severed hand bought by Netflix after Cannes.

The volatile relationship between streaming platforms and film festivals has sparked fierce debate in recent years, particularly in France, where Cannes has barred Netflix films in the name of protecting embattled movie theaters.

But festival director Francois Truffart told AFP that COLCOA was happy to work with the online platforms if it helps bring French films to a wider American audience.

“For French cinema we are a very specific market, and theatrical releases (in the US) is really something small,” he said. “Five, six years ago you could have a film that could make \$5 or \$6 million in the theater, which for a foreign film is big.

“But today if you do \$1 million it’s a good result. So it’s becoming really, really difficult.”

– Limited big screen runs –

Truffart said he would still prefer to see the films get theatrical releases before appearing online.

Both Amazon and Netflix in recent years have given some films — particularly awards contenders such as “Roma” and “The Irishman” — limited runs on big screens before streaming begins.

“Les Miserables” and “I Lost My Body” will both appear in select US theaters before being uploaded to Amazon Prime and Netflix.

“We don’t have the same issue because we’re not in France,” said Truffart.

“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

COLCOA runs from September 23-28 in Los Angeles.

“Les Miserables” tackles police brutality against young immigrants in contemporary Montfermeil — a setting in Victor Hugo’s 19th-century novel.

Also on show will be terrorist drama “Young Ahmed,” which scooped the Best Director Award at Cannes for the Dardenne brothers, and “Adults in the Room,” a political thriller from Oscar-winner Costa-Gavras based on former Greek finance minister Yanis Varoufakis’s book on the eurozone crisis.

French film icon Catherine Deneuve’s newest project “Happy Birthday” will also play, alongside Algeria’s official entry for the Oscars, “Papicha,” about a young woman living during the country’s Islamist-driven civil war.

September 4, 2019



Le meilleur du cinéma français à Hollywood: c'est la vocation de Colcoa, le plus important festival consacré au film français dans le monde où, signe des temps, Amazon et Netflix sont tous deux présents cette année en bonne place dans la programmation. La 23<sup>e</sup> édition (23 au 28 septembre) présentera en ouverture le film de Ladj Ly, «Les Misérables», qui a fait sensation à Cannes où il a remporté le prix du jury. Et où il a aussi été acheté par Amazon pour son service de vidéo à la demande. C'est la 1<sup>ère</sup> fois qu'un film porté par Amazon se fraye un chemin jusqu'au Colcoa (pour «City of Lights, City of Angels»), qui mettra aussi à l'affiche cette année «J'ai perdu mon corps», film d'animation de Jérémy Clapin acheté par Netflix à Cannes où il a également été primé. Les relations ont jusqu'à présent été plutôt tendues entre les géants du streaming et les festivals, particulièrement en France, où le festival de Cannes a ainsi refusé de laisser concourir les films produits par Netflix. Mais Colcoa ne peut pas ce genre d'états d'âme dès lors qu'il s'agit de faire connaître les films français au grand public américain, qui consomme énormément de streaming, explique son directeur, François Truffart. «Pour le cinéma français, le marché américain est très spécifique et les sorties en salles sont vraiment faibles», estime-t-il. «Il y a cinq ou six ans de cela, un film français pouvait avoir des recettes de cinq ou six millions de dollars dans les cinémas (américains), ce qui est beaucoup pour un film étranger». «Mais aujourd'hui, si vous obtenez un million de dollars, c'est un bon résultat. ça devient vraiment très difficile», affirme M. Truffart, qui préfère malgré tout l'idée que les oeuvres sortent en salle avant d'être diffusées sur internet. «Les Misérables» et «J'ai perdu mon corps» seront ainsi d'abord diffusés dans quelques cinémas américains avant d'être mis en ligne, une stratégie qu'Amazon et Netflix adoptent parfois, notamment pour les oeuvres qui ont des chances d'obtenir des prix, comme «Roma» d'Alfonso Cuarón. «Ici, ce n'est pas la France, nous n'avons pas les mêmes soucis», relève François Truffart. «Pour nous, le pire serait qu'il n'y ait plus de films étrangers dans les salles de cinéma des Etats-Unis. Nous devons vraiment nouer des partenariats avec tous les acteurs» du secteur, plaide le responsable de Colcoa. Le festival, qui attire quelque 25.000 spectateurs, présentera plus de 25 films au total, parmi lesquels le nouveau film de Costa Gavras, «Adults in the Room», adapté du livre de l'ancien ministre grec des Finances Yanis Varoufakis sur la crise financière, «Le jeune Ahmed» des frères Dardenne et «Deux Moi» de Cédric Klapisch. Icône du cinéma français, Catherine

Deneuve, dans «Fête de famille», de Cédric Kahn, devrait également être très attendue par les cinéphiles américains. Ils découvriront aussi le film qui représentera l'Algérie aux Oscars l'an prochain, «Papicha», de Mounia Meddour, là encore récompensé à Cannes.

August 28, 2019

## Au festival du film français à Hollywood, Amazon et Netflix sont les bienvenus



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- "Ca devient très difficile" -

"Pour le cinéma français, le marché américain est très spécifique et les sorties en salles sont vraiment faibles", estime-t-il. "Il y a cinq ou six ans de cela, un film français pouvait avoir des recettes de cinq ou six millions de dollars dans les cinémas (américains), ce qui est beaucoup pour un film étranger".

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