



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 25, 2019

Filme francés "Les Misérables" es una alerta "universal", dice su director



© Nick

AGRO Director francés Ladj Ly dijo haberse sorprendido al saber que "Les Misérables" será la candidata francesa al Óscar

"Les Misérables", el crudo retrato de la violencia policial en los suburbios de París y candidata de Francia para el Óscar, es un grito de alerta "universal" sobre pobreza y racismo, dijo su director a la AFP.

Es una película "universal que debe llegar a tanta gente sea posible", dijo Ladj Ly en la alfombra roja del festival de cine francés de Los Ángeles, Colcoa.

"La pobreza se encuentra en las cuatro esquinas del mundo, podemos estar en Estados Unidos, en las favelas de Brasil o en Sudáfrica".

"Este filme es un grito de alerta de mi parte a los políticos", dijo más tarde al público que asistió al estreno. "La situación es complicada, ha sido así por 30 años, pero siempre hay soluciones".

Ly dijo que estaba "muy orgulloso" por el sorpresivo anuncio de Francia de nominar esta película para representar al país en los premios de la Academia de febrero de 2020, superando al drama espacial "Proxima" con Eva Green.

"No nos lo esperábamos, pensábamos que teníamos muy pocas posibilidades con las películas a las que nos enfrentábamos", expresó.

"Les Misérables" comienza con escenas de júbilo de un París aparentemente unido mientras Francia levanta la Copa del Mundo de fútbol de 2018, pero las profundas grietas en la sociedad quedan rápidamente al descubierto.

En la película, violentos policías, narcotraficantes e islamistas tratan de influenciar a los muchachos de los proyectos de vivienda social de Montfermeil, famoso por ser el escenario donde Víctor Hugo escenifica su famosa novela del siglo XIX de la que el filme toma el nombre.

Ly se basó en su propia experiencia viviendo en los suburbios de París, lo que incluye haber presenciado la victoria anterior de la selección francesa en Francia-1998, asegurando que ese tipo de emociones derriba temporalmente las divisiones raciales.

"Tenemos la impresión de que solo el fútbol puede unirnos, decirnos que somos franceses... pero desafortunadamente, cuando el juego termina, todo vuelve a su situación" anterior.

Y como uno de sus personajes en la película, Ly grabó un video sobre la brutalidad policial que llevó a una investigación sin precedentes.

La cinta se estrena en Francia el 20 de noviembre y en Estados Unidos será exhibida por Amazon.

September 24, 2019

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



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 23rd 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 Miserables](#)," 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."



August 22, 2019

Festivals – Colcoa 2019: Documentary Section

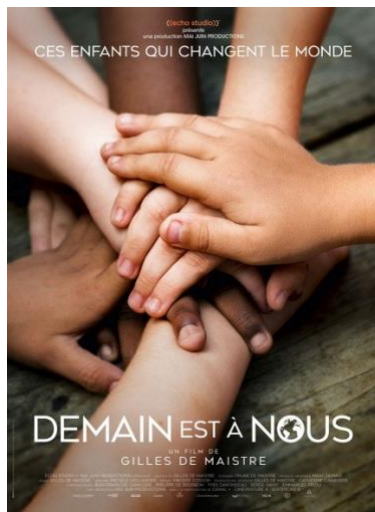


Today the Franco-American Cultural Fund has announced the programs for the Documentary Competition at the 23rd edition of the Colcoa French Film Festival. The festival runs from September 23-28 at the Directors Guild of America, as part of Awards Season in Hollywood.

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.

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

Forward (Demain est à nous)



Synopsis: 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.

Information: 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 tout (La grande messe)



Synopsis: 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.

Information: 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.)

Hostage (s) (Otage (s))

Synopsis: 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.

Information: Written and directed by Michel Peyrard and Damien Vercaemer. In addition, the previously announced television documentary HOSTAGE(S) /Ostage(s) will also compete in the Documentary Competition.

(North American Premiere in association with Newen Distribution.)

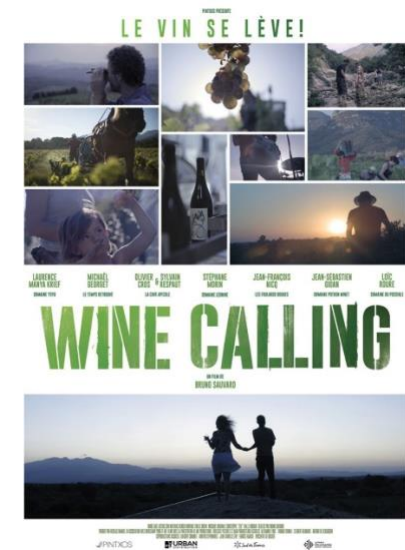
Haut les filles !



Synopsis: 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.

Information: 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 (Le vin se lève)



Synopsis: 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 Winr 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.

Information: Directed by Bruno Sauvard.
(Los Angeles Premiere in association with WTFilms.)

Woman

Synopsis: 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.

Informations: Written and directed by Anastasia Mikova, Yann Arthus-Bertrand. North American Premiere in association with Elle Driver.
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



August 22, 2019

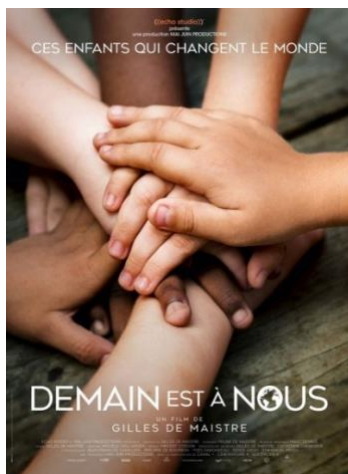
Festivals – Colcoa 2019: La selection documentaires



La 23ème édition de COLCOA, le Festival du Film Français à Hollywood, se déroulera du lundi 23 au samedi 28 septembre 2019, juste avant le début de la saison des prix, dans le nouveau complexe de la Directors Guild of America.

Le Fonds Culturel Franco-Américain vient d'annoncer la compétition 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. La liste complète des films en compétition sera dévoilée le mardi 27 août à Los Angeles.

Demain est à nous



Synopsis: Ce sont des enfants venus des quatre coins du monde, des enfants qui se battent pour défendre leurs convictions.

Notes: Ce documentaire part à la rencontre de ces enfants qui ont trouvé la force de mener leurs combats, pour un avenir meilleur. Ecrit 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 Grande Messe



Synopsis: 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 !

Notes: 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". Ecrit et réalisé par Méryl Fortunat-Rossi et Valéry Rosier.

(Avant-première Los Angeles en association avec Be for Films.)

Otage (s) (documentaire TV)

Synopsis: 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...).

Notes: 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. Ecrit et réalisé par Michel Peyrard et Damien Vercaemer.

(Avant-première nord-américaine en association avec Newen Distribution.)

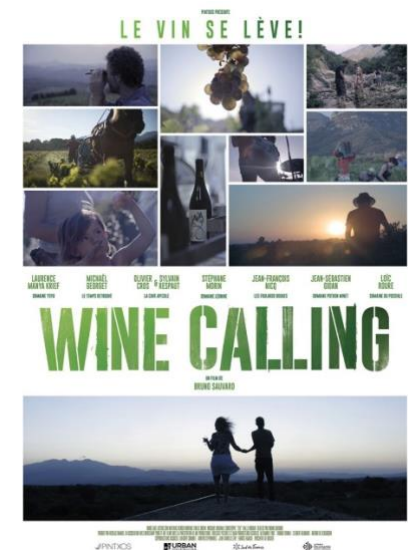
Haut les filles !



Synopsis: 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.

Notes: Un document écrit et réalisé par François Armanet.

(Le vin se lève



Synopsis: 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.

Notes: 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

Synopsis: 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.

Notes Ecrit et réalisé par Anastasia Mikova et Yann Arthus-Bertrand.
(Avant-première nord-américaine en association avec Elle Driver.)

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 Editeurs de Musique (SACEM). COLCOA est également soutenu 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.

Pour toute information complémentaire: www.colcoa.org



November 15, 2018

Festivals - Colcoa 2019: New dates, new approach



The dates for Colcoa French Festival 2019 will be September 23-28. These new Dates for the 2019 have been announced by the Franco-American Cultural Fund, creator of the event in 1997. 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 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.

Itw Samuel Benchetrit et Vanessa Paradis



Itw Mélanie Laurent



Itw Judi Beecher



Itw Xavier Lemaître



For additional information: www.colcoa.org

September 24, 2019

Festivals - Colcoa 2019 – Presentation du film Les Misérables Par Nina, Los Angeles, Directors Guild of America theater complex, le 24 septembre 2019



« Quand j'avais 8/9 ans, j'étais ami avec Kim Chapiron. Pendant les vacances, il venait au centre de loisirs de Montfermeil et c'est là qu'on s'est connus. À 15 ans, il montait ce collectif, Kourtrajmé, avec Romain Gavras et Toumani Sangaré. J'avais 17 ans, c'était le début du numérique, j'ai acheté une première caméra et à partir de là, je ne me suis plus arrêté de filmer. Je filmais tout, mon quartier, les tournages de Kourtrajmé... » - Ladj Ly



Le réalisateur Ladj Ly et les comédiens Damien Bonnard, Djibril Zonga et le producteur Toufik Ayad sont venus ce soir présenter le film Les Misérables à Los Angeles dans le cadre de la soirée d'ouverture du festival Colcoa

Nos deux rédactrices et photographes Nina Seul et Gaëlle Gillis ont eu la chance d'interviewer brièvement le réalisateur Ladj Ly et d'assister à la présentation du film et au débat qui l'a suivi



Interview Ladj Ly :



Présentation du film :



Un extrait de la rencontre qui a suivi la projection du film :



Vous pouvez découvrir nos photos de la soirée d'ouverture de Colcoa sur notre [page Flickr](#)

Synopsis :

Stéphane, tout juste arrivé de Cherbourg, intègre la Brigade Anti-Criminalité de Montfermeil,

dans le 93. Il va faire la rencontre de ses nouveaux coéquipiers, Chris et Gwada, deux "Bacqueux" d'expérience. Il découvre rapidement les tensions entre les différents groupes du quartier. Alors qu'ils se trouvent débordés lors d'une interpellation, un drone filme leurs moindres faits et gestes...

Les Misérables

Un film de Ladj Ly

Sur un scénario de Giordano Gederlini, Ladj Ly et Alexis Manenti

Avec Damien Bonnard, Alexis Manenti, Djibril Zonga, Issa Perica, Al Hassan Ly, Steve Tientcheu, Almamy Kanoute, Nizar Ben Fatma et Jeanne Balibar

Directeur de la photographie : Julien Poupard

Montage : Flora Volpelière

Producteurs : Toufik Ayadi et Christophe Barral

Producteurs associés : Benoit Quainon, Sylvie Pialat, Antoine Pialat

Société de production : Srab Films

Coproducteurs : Rectangle Productions et Lyly Films

Société de distribution : Le Pacte (France)

Ventes internationales : Wild Bunch

Durée : 102 minutes

Date de sortie : 15 mai 2019 (Festival de Cannes), 20 novembre 2019 (sortie nationale France)



August 28, 2019

Festivals – Colcoa 2019: The Complete Line-Up



The Franco-American Cultural Fund, a partnership of DGA, MPA, SACEM and WGA West, announced today the program for the 23rd Colcoa French film festival that includes World, International, North American, U.S. and Los Angeles premieres. The festival runs September 23-28 at the Directors Guild of America in Los Angeles, as part of Awards Season in Hollywood. The festival will open with the U.S. premiere of Ladj Ly's *Les Misérables* on Monday, September 23. Colcoa is delighted to be the inaugural festival event at the newly renovated DGA, as it has been Colcoa's home for 23 years. This year's new dates for the festival offer us a unique platform to promote French Films and series in Hollywood at the beginning of Awards Season. Colcoa is considered the largest festival dedicated to French films and series worldwide. Additional programming will be announced shortly.

"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."

Over 25 films will premiere and compete for the Colcoa Cinema Awards, beginning on Opening Night (Monday, September 23) with Amazon Studios' *Les Misérables*, which won the Jury Prize at the last Cannes Film Festival and the 2019 D'Ornano-Valenti Prize. 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 anger and violence.



The festival showcases both established and exciting new directors. Veteran filmmakers include Academy Award® winner writer/director Costa Gavras' political thriller, *Adults in the room* (North American Premiere); w/d Jean-Pierre Dardenne and Luc Dardenne's drama *Young Ahmed* (North American Premiere); w/d Cédric Klapisch's new pursuit of love, *Someone, Somewhere* (North American Premiere); w/d Cédric Kahn's dysfunctional family portrait, *Happy Birthday* (North American Premiere), starring Catherine Deneuve; and w/d Nicolas Boukhrief's thriller based on Pierre Lemaitre's novel, *Three days and a life* (International Premiere).

Newcomers include w/d Antoine Raimbault's courtroom drama, *Conviction* (Los Angeles Premiere) and w/d Mikhaël Hers post-traumatic stress disorder drama, *Amanada* (Los Angeles Premiere), as well as several films written and directed by women including Andréa Bescond's autobiographical feature (made with w/d Eric Métayer) about her sexual abuse as a child, *Little Tickles* (Los Angeles Premiere); w/d Mounia Meddour's Algerian civil war drama, *Papicha* (North American Premiere and Algeria's official entry for the Oscars); w/d Claire Burger's family drama, *Real love* (Los Angeles Premiere), director Fabienne Godet's powerful drama about recovery, *Our wonderful lives* (U.S. Premiere); w/d Marie-Sophie Chambon's debut feature film on how it feels to be an outsider, *Stars by the pound* (North American Premiere); and w/d Sarah Suco's autobiographical film, *The Dazzled* (International Premiere).

In addition to Amazon Studios' *Les misérables*, Colcoa is working with several U.S. distributors to present films in Hollywood before their U.S. release including Netflix's anticipated animated film, *I lost my body*, by w/d Jérémy Clapin (presented in association with Animation is Film);

Strand Releasing's *On a magical night* (North American Premiere) by w/d Christophe Honoré; Roadside Attraction's *Cyrano, my love* (U.S. Premiere), a comedy by w/d Alexis Michalik, based on his hit play, Distrib Films US's adoption drama *In Sahe Hands* (Los Angeles Premiere) by w/d Jeanne Herry; and Kino Lorber's *The trouble with you* (Los Angeles Premiere), the new comedy by w/d Pierre Salvadori.

In addition to *I lost my body* and five animation shorts, the festival will offer the audience an opportunity to experience the new technology in the DGA's renovated theater with the Los Angeles Premiere of w/d Héléne Giraud and Thomas Szabo's animated 3D delight *Minuscule: mandibles from far away*.



The Colcoa Classics will include an homage to late writer/director Agnès Varda and French composer Michel Legrand with a special presentation of the 1962 breakout film, *Cleo from 5 to 7* (in association with Rialto Pictures); w/d Jean Renoir's 1932 digitally-restored drama, *Toni* (International Premiere), about a real life love triangle that went awry; as well as w/d Jacques Becker's 1954 digitally-restored mobster film, *Touchez pas au Grisbi* (Los Angeles Premiere). *Toni* and *Touchez pas au Grisbi* are presented in association with Janus Films.

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 You Hands* w/d 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. This program, celebrating its 12th year, is produced in partnership with ELMA (European Languages and Movies in America), with the support of AATF-SC (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.

Other exciting programs offered throughout the festival include: *After 10* series (September 24 - 28); COLCOA Classics (September 24-27), COLCOA Documentaries (September 24-28); World Cinema Produced by France, French NeWave 2.0, exploring a new generation of filmmakers, and the Happy Hour Talks, a series of panels presented in association with Variety (September 24-28) that are free to the general public.

The complete recipient list of the 2019 Awards for the three competitions (Cinema, Television, and Shorts) will be announced on Sunday, September 29 by the Franco-American Cultural Fund. For the twelfth year, LAFCA will partner with Colcoa Cinema for the Critics' Awards. For the third year, a student jury made of high school and college students, will vote for the Colcoa American Students's award. The Colcoa Awards are presented in association with KPCC-89.3, TITRAFILM, TV5 Monde USA, and AIR TAHITI NUI.

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.

More photos are available in our [Flickr page](#)

Photos and video : Gaelle Gillis

Edited by Gaelle Gillis

For additional information visit: www.colcoa.org



August 28, 2019

Festivals – Colcoa 2019: Demandez le programme...



La 23ème édition de COLCOA, le Festival du Film Français à Hollywood, se déroulera du lundi 23 au samedi 28 septembre 2019, juste avant le début de la saison des prix, dans le nouveau complexe de la Directors Guild of America. Ce festival sera le premier événement à inaugurer le nouveau DGA theater.

Le Fonds Culturel Franco-Américain a dévoilé aujourd'hui le dernier volet de la 23ème édition du Colcoa French film Festival, qui se déroulera du 23 au 28 septembre dans le nouveau théâtre de la Directors Guild of America entièrement rénové et inauguré à cette occasion. 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.



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. 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 Etats-Unis), Amanda de Mikhaël Hers (avant-première Los Angeles), PAPICHA de Mounia Meddour (avant-première nordaméricaine), Une intime conviction d'Antoine Rimbault (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 Etats-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 Misérable, mais aussi Netflix pour J'ai perdu mon coeur 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 fond 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 Etats-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 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 Editeurs de Musique (SACEM). COLCOA est également soutenu 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.



Edité par Nina Seul

Photos et vidéos : Nina Seul

Pour toute information complémentaire : www.colcoa.org



September 23, 2019

This Week: French Films Take Flight

COLCOA dances into the Directors Guild with a host of magnifique docs and features in tow.



COLCOA French Film Festival will sail into the Director's Guild for several days of grand cinema, beginning on Monday, Sept. 23.

COLCOA French Film Festival: Southern California is home to several excellent celebrations of global cinema, and this week-long treat is one of the most robust. Premieres, an Oscar submission night, compelling documentaries, [a "mystery" closing film](#) (admission is free), and major cineastes and composers, in person, are all a part of the drama-delightful, comedy-strong proceedings. Also delightful? This is all taking place at the Director's Guild, in Hollywood, so you'll know where to set your GPS, each day, from Sept. 23 through 28. Ohh la la, indeed.



September 26, 2019

(print and online)

Chelsea Handler running into fashion designer Stacey Bendet and Jenny Mollen in the West Village. Bendet and Mollen were in a VW Beetle convertible wrapped in the Alice + Olivia “hero print” that Bendet debuted at New York Fashion Week.

Olivia Wilde seeing Jake Gyllenhaal and Tom Sturridge in “Sea Wall/A Life” on Broadway before it ends its run this week.

First Lady of Turkey Emine Erdogan shopping at Upper West Side market Grand Bazaar.
Chef Éric Ripert at Esca.

Woody Allen, Goldie Hawn and Tony Ingrao and Randy Kemper at separate tables at Harry Cipriani.

Robert Pattinson and Suki Waterhouse at the opening night of the Colcoa French Film Festival in LA.

Joan Smalls hosting the Dewar’s Carribbean Smooth launch at Gitano Garden of Love.



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 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.

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.

THE ORANGE COUNTY REGISTER

September 18, 2019

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



A scene from "Les Miserables," 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 Miserables," 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 Époque,” COLCOA 2019’s closing night film. Photo supplied by COLCOA

The closing film Saturday night is another Cannes premiere, Nicolas Bedos’ “La Belle Époque,” 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.



"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.

August 29, 2019



Hollywood French film fest links with Amazon, Netflix

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 theatres.

But festival director Francois Truffart said 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 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 euro zone 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. — AFP

PARISLA

September 22, 2019



Vincent Lacoste—the often self-effacing, always *drôle* “everyman” who recently made a favorable impression on American moviegoers with his turn in **Christophe Honoré’s Sorry Angel**—is the star of **COLCOA 2019**, here to engage the audience and discuss his three new releases.

Tonight, following the North American premiere of Honoré’s new comedy/drama/musical ***ON A MAGICAL NIGHT***, Lacoste will participate in a post-screening Q & A. The film also stars **Chiara Mastroianni**—who won Best Actress at Cannes this year for her part—**Carole Bouquet**, and **Benjamin Biolay** as an older version of Lacoste’s character.



On Wednesday night, the actor returns to the festival to introduce **Mikhaël Hers'** acclaimed drama **AMANDA**, featuring **Isaure Multrier** in the title role. Lacoste is back late Friday night for **THE FRESHMEN** (*Première année*), which co-stars **William Lebghil**. Both films are Los Angeles premieres.



ON A MAGICAL NIGHT

Tuesday, September 24, at 8 pm.

AMANDA

Wednesday, September 25, at 10:25 pm.

THE FRESHMEN

Friday, September 27, at 10:20 pm.

Directors Guild of America

7920 Sunset Boulevard, Los Angeles.



From top: **Vincent Lacoste** (center) and **Chiara Mastroianni** (right) in ***On a Magical Night***; Lacoste and Mastroianni (center); Lacoste and **Isaure Multrier** in ***Amanda***; **William Lebghil** (left) and Lacoste in ***The Freshmen***; Lacoste and Lebghil. Images courtesy and © the filmmakers, the actors, the producers, and the distributors.



PARISLA

September 25, 2019



COLCOA 2019 — LES FILLES



OH LES FILLES / Haut les filles—a new decade-spanning documentary—brings together ten of the “top girls” of French music culture who embody the defiant, persistent spirit of **Édith Piaf**, street waif of Belleville and punk rocker *avant la lettre*.



Director **François Armanet**—a veteran reporter for *Libération* and *Le Nouvel observateur*, and current editor-in-chief of the weekly newsweekly *L'Obs*—has interviewed a select group to share the perils and rewards of being a women in what is often an overtly sexist industry.





OH LES FILLES—starring **Jeanne Added**, **Jehny Beth**, **Lou Doillon**, **Brigitte Fontaine**, **Charlotte Gainsbourg**, **Françoise Hardy**, **Imany**, **Camélia Jordana**, **Elli Medeiros**, and **Vanessa Paradis**—will screen this week at **COLCOA 2019** in its North American premiere.



OH LES FILLES

Thursday, September 26, at 10:20 pm.

Directors Guild of America

7920 Sunset Boulevard, Los Angeles.



From top: **Françoise Hardy**; **Lou Doillon** (left) and **Charlotte Gainsbourg**; **Imany**, photograph courtesy and © **Claire Vinson**; **Brigitte Fontaine**; **Camélia Jordana**; **Jeanne Added**, **La Fête de l'Humanité**, **Parc départemental Georges-Valbon**, September 15, 2018, photograph courtesy and © **Alain Leroy**; **Jehnney Beth**; **Vanessa Paradis**; **Elli Medeiros**. Images courtesy and © the artists, photographers, and publishers.





PARISLA

September 22, 2019



COLCOA 2019 — LADJ LY'S LES MISÉRABLES

COLCOA—the annual French film festival in Los Angeles—gets off to a dynamic start this week with the local premiere of **Ladj Ly's** acclaimed banlieue drama **LES MISÉRABLES**, which won the **Prix du jury** at the 2019 **Festival de Cannes** and will represent France at the **Academy Awards** in February.



Inspired by the work of **Spike Lee**, **Jacques Audiard**, **Raymond Depardon**, and **Mathieu Kassovitz's** **La Haine**, Ly's debut feature tracks the power games and unchecked aggression between the gangs of Clichy-Montfermeil and three of the cops—played by **Djebril**

Zonga, Alexis Manenti, and Damien Bonnard—attached to the district. **Jeanne Balibar** co-stars as the police chief.



*It's easy to live with each other when you have money. When you don't, it's a lot more complicated: you need compromises, arrangements, little deals... It's a matter of survival. For the cops too, they are in survival mode. [With] **LES MISÉRABLES**, I've tried to be as fair as possible... I was ten years old when I was first stopped and searched by the police, which tells you how well I know cops, how long I've lived close by them. — **Ladj Ly***



On opening night, the director will be joined by cast members Zonga and Bonnard for a post-screening conversation. Bonnard will return on Friday for the encore presentation.



LES MISÉRABLES

Monday, September 23, at 7:30 pm.

Friday, September 27, at 5 pm.

Directors Guild of America

7920 Sunset Boulevard, Los Angeles.



Ladj Ly, *Les Misérables* (2019), stills, from top: 2018 World Cup victory celebration in Paris, which opens the film; **Damien Bonnard** (left), **Alexis Manenti**, and **Djebril Zonga**; banlieue residents; Zonga, in front of wall mural by **JR**—part of the artist's *28 Millimètres, Portrait of a Generation* series—depicting **Ladj Ly** holding video camera; confrontation between Manenti and banlieue resident; young actors; film scene. Images courtesy and © the filmmaker, the actors, the producers, **Wild Bunch**, and **Amazon Studios**.



Pasadena Star-News

September 18, 2019

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



A scene from "Les Miserables," COLCOA 2019's opening night film. Photo courtesy Amazon Studios.

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PRESS-TELEGRAM

September 18, 2019

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



A scene from “Les Miserables,” 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 Miserables,” 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."

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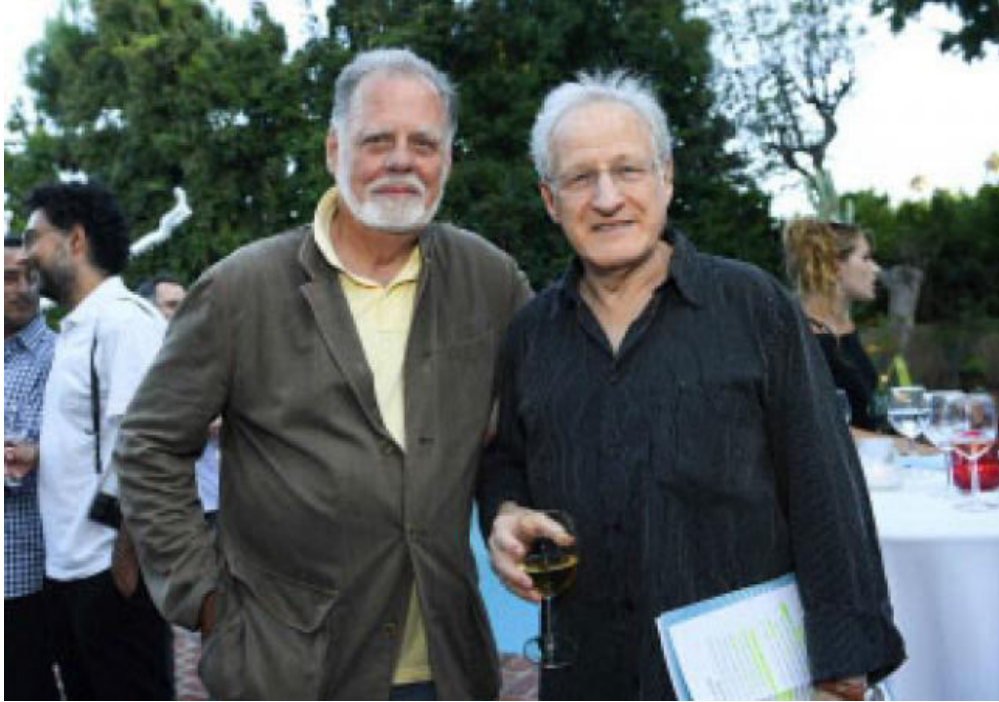
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August 28, 2019

Hollywood French film fest links with Amazon, Netflix



Director Taylor Hackford (L) and director Michael Mann (R) attend the announcement of the 23rd Edition Program of COLCOA French Film Festival, on 27 August 2019 in Beverly Hills, California. Photo: AFP

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 –

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.

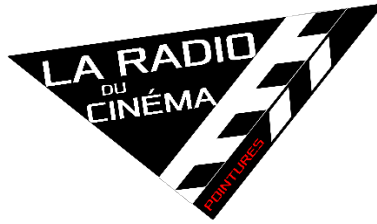
“The worst-case scenario is to not have any more foreign films in theaters in the US. We really need to partner with all actors who do their best for that.”

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 25, 2019

23ÈME COLCOA FRENCH FILM FESTIVAL 23-28 SEPTEMBRE

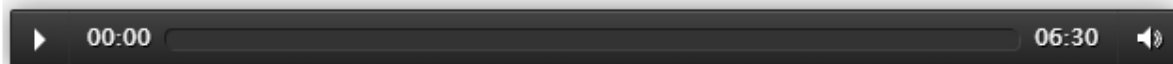


Evenement très attendu, le COLCOA a lieu pour la première fois en septembre, ce qui l'inscrit dans la saison des awards. Le festival partage ainsi des films projetés à Cannes et Venise à commencer par "les misérables" qui fera l'ouverture le 23 septembre.

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



August 28, 2019

好萊塢法國影展 下月播串流媒體發行電影



線上影音串流業者Netflix (AFP)

為加強在美國推廣法國電影，全球最大的法國電影主題活動、好萊塢COLCOA法國電影節，將在下月播放影音串流巨擘亞馬遜(Amazon)和Netflix發行電影。

第23屆COLCOA電影節將以「悲慘世界」(Les Miserables)作為開幕首映片。「悲慘世界」今夏獲頒坎城影展評審團獎後，被亞馬遜買下發行權。

這將是COLCOA電影節首度播放亞馬遜所發行電影。此外，電影節還將放映由Netflix發行、數度獲獎的法國動畫電影「我失去了身體」(I Lost My Body)。

此片今年5月出品，講述一隻斷手尋找身體的故事，在坎城影展獲獎後，發行權由Netflix買下。

近年來，影音串流平台和電影節之間變化無常的關係引發各界熱烈辯論，在法國尤然。在當地舉行的坎城影展以保護處境艱難的電影院為由，拒絕放映Netflix影片。

不過，COLCOA電影節總監楚法(Francois Truffart)表示，若線上平台有助擴大法國電影在美國的觀眾群，則電影節樂於與它們合作。

楚法說：「法國電影是特殊市場，(在美國的)院線上映數量很小。」

「5、6年前，一部片可讓電影院賺進500萬或600萬美元，這對外國電影來說，是很可觀的金額。」
「但現在100萬美元就算是好票房了，所以情況確實艱難。」

Redlands Daily Facts

September 18, 2019

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



A scene from "Les Miserables," COLCOA 2019's opening night film. Photo courtesy Amazon Studios.

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A scene from “Papicha.” Photo provided by COLCOA

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REEL 360

September 9, 2019

COLCOA FRENCH FILM FESTIVAL

‘La Belle Epoque’ to close Colcoa French Film Fest



Bonjour!

The [Franco-American Cultural](#) Fund has announced that the acclaimed dramedy *La Belle Époque*, which premiered in May at the Cannes Film Festival, will close this year's [Colcoa French Film festival](#).

Its North American premiere on September 7 at Toronto International Film 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 re-experience the most significant moment of his life.

It's 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 and Mrs Adelman* won the Audience Award.



Produced by Francois Kraus and Denis Pineau-Valencienne (*Les Films du Kiosque*), *La Belle Époque* has been sold by Pathe Films in more than 35 countries worldwide.

The film will open in France, Belgium and Switzerland on November 6.

Nicolas Bedos will attend Colcoa as well as filmmakers including Ladj Ly (*Les Misérables – 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 Ticks*) among others.

Colcoa runs at the newly renovated [Directors Guild of America](#) Theater from Monday, September 23 – Saturday, September 28.

REEL 360

September 25, 2019

COLCOA FRENCH FILM FESTIVAL

‘Les Misérables’ charges Colcoa opening night audience



The annual City of Lights, City of Angels Film Festival got off to thought-provoking and impressive start with the debut of Ladj Ly’s politically-charged film, *Les Misérables*.

The film is part *Training Day* (the Denzel Washington classic), part Victor Hugo classic and all nightmarish.

The film, which made its U.S. premiere on Monday, September 23 at the newly renovated DGA Theater. – has been selected by France’s Oscar committee the official submission for the Best International Feature category to the 92nd Academy Awards.

The film, has been selected by France’s Oscar committee the official submission for the Best International Feature category to the 92nd Academy Awards, beat out Celine Sciamma’s *Portrait of a Lady on Fire*, the 18th-century-set romance which won best screenplay at Cannes.

Les Misérables, which was bought by Amazon for the U.S., earned well-deserved stellar reviews at Cannes, including in *Variety*, whose review said the film “simmer with urgent anger over police brutality” and compared Ly’s work to that of Spike Lee.

Ly’s film was sparked by the 2005 French riots, a three-week period of civil unrest characterized by violence, looting and car burnings.

Centering on Stéphane (Damien Bonnard), who joins the anti-crime brigade in Montfermeil, and his two partners (Alexis Manenti and Djibril Zonga), France’s Oscar entry delves into the tensions between neighborhood residents and police that helped inflame the rioting.

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

After a police error, the men find themselves overrun during the course of an arrest. The last act of the film is very reminiscent of Gareth Evans’ 2011 action thriller, *The Raid*.



“This film is a warning cry from me to the politicians,” he told the DGA audience during a Q&A. “And I tell them that the situation is complicated, this has been going on for 30 years, but there are always solutions.”

The film will screen again on Friday, September 27 at 5pm and the DGA box office is open. Click [here](#) for tickets.



REEL 360

October 2, 2019

23rd Colcoa French Film Festival announces winners



Sunday night, after a night that saw the newly renovated [DGA](#) get evacuated due to the fire alarm that would not shut off, The Franco-American Cultural Fund announced the awards for the 23rd edition of [Colcoa French Film Festival](#).

The festival – 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) – ran from Monday, September 23 – Saturday, September 28 at the Directors Guild of America.

Toutes nos félicitations goes to *I Lost My Body / J'ai perdu mon corps* (Netflix) written and directed by Jérémy Clapin. The film was awarded the Colcoa LAFCA Critics Award by the [Los Angeles Film Critics Association](#) Jury. Watch the animated trailer for the beautiful story about a severed hand that escapes its unhappy fate and sets out to reconnect with its body.



The jury, comprised of David Ehrenstein, Annlee Ellingson, Sheri Linden and Luke Y. Thompson, said in a statement, “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”

The film also was awarded the Audience Award. This is the first time that a film won both the Colcoa Audience Award and the Colcoa Critics’ Awards.

LAFCA awarded writer/director Ladj Ly’s debut film *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](#).



The jury had this to say about this intense, harrowing film based on the 2005 Paris riots, “*Les Misérables* masterfully leverages genre and a powerful sense of place to confront difficult modern realities.”

Other winners include:

Cyrano My Love / Edmond (Roadside Attraction), written and directed by Alexis Michalik, was awarded the American Students Award.

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

Colcoa Television – 2 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 – 2 Awards

My Lady of the Camelia / 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.

REEL 360

August 28, 2019

COLCOA FRENCH FILM FESTIVAL

'Les Misérables' to open Colcoa French Film Festival



Michael friggin' Mann.

I was less than 20 feet away from one of my directing idols (*Manhunter*, *Heat*, *Collateral*) as he addressed the guests of the The Franco-American Cultural Fund reception for the program announcement of the 23rd annual **Colcoa French Film Festival**.

If you have been living on another planet, Colcoa is considered the largest festival dedicated to French films and series worldwide

Considered the largest festival dedicated to French films and series worldwide, the festival will open with the U.S. premiere of Ladj Ly's *Les Misérables* on Monday, September 23. It will be the first festival to kick off the newly renovated **DGA** (Director's Guild) in Hollywood which Mann went into detail about.

"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.”

Amazon Studios' *Les Misérables*, won the Jury Prize at the last Cannes Film Festival and the 2019 D'Ornano-Valenti Prize. 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 anger and violence. Watch the trailer below:



59 films will screen this year at Colcoa, which will feature the premieres of 25 films. Highlights include *The Room* (North American Premiere); w/d Jean-Pierre Dardenne and Luc Dardenne's drama *Young Ahmed* (North American Premiere); w/d Cédric Klapisch's new pursuit of love, *Someone, Somewhere*, (North American Premiere); w/d Cédric Kahn's dysfunctional family portrait, *Happy Birthday* (North American Premiere), starring Catherine Deneuve; and w/d Nicolas Boukhrief's thriller based on Pierre Lemaitre's novel, *Three Days and a Life* (International Premiere).

Newcomers include w/d Antoine Raimbault's courtroom drama, *Conviction* (Los Angeles Premiere) and w/d Mikhaël Hers post-traumatic stress disorder drama, *Amanda* (Los Angeles Premiere).

There are several films written and directed by women including Andréa Bescond's autobiographical feature (made with w/d Eric Métayer) about her sexual abuse as a child, *Little Tickers* (Los Angeles Premiere); w/d Mounia Meddour's Algerian civil war drama, *Papicha* (North American Premiere and Algeria's official entry for the Oscars); w/d Claire Burger's family

drama, *Real Love* (Los Angeles Premiere), director Fabienne Godet's powerful drama about recovery, *Our Wonderful Lives* (U.S. Premiere); w/d Marie-Sophie Chambon's debut feature film on how it feels to be an outsider, *Stars by the Pound* (North American Premiere); and w/d Sarah Suco's autobiographical film, *The Dazzled* (International Premiere).

Other exciting programs offered throughout the festival include: After 10 series (September 24 – 28); COLCOA Classics (September 24-27), COLCOA Documentaries (September 24-28); World Cinema Produced by France, French NeWave 2.0, exploring a new generation of filmmakers, and the Happy Hour Talks, a series of panels presented in association with Variety (September 24-28) that are free to the general public.

Additional programming will be announced shortly. The festival runs September 23-28 at the Directors Guild of America in Los Angeles, as part of Awards Season (Fall? what's fall?) in Hollywood.

And Michael friggin' Mann.



August 28, 2019

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



"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.



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.



August 28, 2019

LE COLCOA DÉVOILE LA SÉLECTION CINÉMA DE SA 23E ÉDITION

23-28 septembre 2019

Le Fonds Culturel Franco-Américain présente le Festival du film français qui se déroule à Los Angeles dans le nouveau théâtre de la Directors Guild of America entièrement rénové et inauguré à cette occasion.



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

COLCOA CINÉMA

Plus de 25 films concourent 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. Et le film LA BELLE EPOQUE de Nicolas Bedos sera projeté en clôture le 28 septembre.

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 (avantpremière 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 Etats-Unis),
AMANDA de Mikhaël Hers (avant-première Los Angeles),
PAPICHA de Mounia Meddour (avant-première nordaméricaine),
UNE INTIME CONVICTION d'Antoine Rimbault (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 Etats-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).

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.

Le festival proposera également les programmes suivants : 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).

COLCOA AWARDS

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.

> En savoir plus sur leur [page facebook](#) et le [site officiel](#).

SAN GABRIEL VALLEY TRIBUNE

September 18, 2019

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



A scene from "Les Miserables," 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 Miserables," 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 Époque," COLCOA 2019's closing night film. Photo supplied by COLCOA

The closing film Saturday night is another Cannes premiere, Nicolas Bedos' "La Belle Époque," 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.

Satellifax

September 30, 2019

Colcoa French Film Festival : palmarès de l'édition 2019



J'ai perdu mon corps, de Jérémy Clapin, a remporté le **prix de la critique** et le **prix du public** au **Colcoa French Film Festival** de Los Angeles, dont l'édition 2019 s'est achevée samedi 28 septembre. Le long métrage d'animation a reçu le grand prix Nespresso de la Semaine de la Critique à Cannes et le Cristal du long métrage à Annecy. Le **prix du meilleur premier film** a été attribué aux *Misérables* de Ladj Ly, prix du jury à Cannes et candidat de la France à l'Oscar du meilleur film international. Le prix des étudiants américains a été décerné à *Edmond*, d'Alexis Michalik, tandis que le prix du meilleur documentaire est allé à *Demain est à nous*, de Gilles de Maistre.

Du côté de la **télévision**, le **prix du meilleur téléfilm** a été remis à *Jacqueline Sauvage*, d'Yves Rénier et le **prix de la meilleure série** décerné à *Jeux d'influence*, de Jean-Xavier de Lestrade. Enfin, le **prix du meilleur court métrage** a été attribué à *Ma dame aux camélias*, d'Edouard Montoute, et celui du **meilleur court métrage d'animation** à *Mémorable*, de Bruno Collet.

Satellifax

August 22, 2019

Colcoa French Film Festival 2019 : six documentaires en compétition



© D.R.

Les **films en compétition** pour le **prix Colcoa du meilleur documentaire** lors de la prochaine édition du **Colcoa French Film Festival** (Los Angeles, 23 au 28 septembre) ont été dévoilés par le **Fonds culturel franco-américain** jeudi 22 août. Ont été sélectionnés *Demain est à nous*, de Gilles de Maistre, *La Grand-Messe*, de Méryl Fortunat-Rossi et Valéry Rosier, *Otage(s)*, de Michel Peyrard (documentaire TV), *Haut les filles !*, de François Armanet, *Le vin se lève*, de Bruno Sauvard et *Woman*, d'Anastasia Mikova et Yann Arthus-Bertrand.

La liste complète des films en compétition sera dévoilée mardi 27 août à Los Angeles.

September 18, 2019

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



A scene from "Les Miserables," COLCOA 2019's opening night film. Photo courtesy Amazon Studios.

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August 27, 2019

US premiere of 'Les Misérables' to open COLCOA 2019



SOURCE: TORONTO INTERNATIONAL FILM FESTIVAL
'LES MISÉRABLES'

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 30, 2019

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



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

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.

September 27, 2019

Algerian Oscar submission 'Papicha' faces censorship challenge



The producers of Algeria's 2020 Oscar submission, Mounia Meddour's youthful rebellion drama *Papicha*, are battling to screen the film in the country after local authorities pulled the plug on a planned theatrical release this week.

The feature, which premiered to [warm reviews in Un Certain Regard in May](#), was due to make its theatrical debut in Algeria in a gala screening in the capital of Algiers on Sept 22, ahead of a wider release.

Producers Xavier Gens and Gregoire Gensollen at Paris-based The Ink Connection and co-producer Belkacem Hadjadj at Algiers-based Tayda Film learned out of the blue that permission for the screening and release had been canceled.

The film needs to screen in Algeria before Sept 30 in order to qualify for inclusion in the Academy Awards' rebranded International Feature Film category. The film's selection as Algeria's submission was announced back in July.

"We haven't been given an official reason as to why the film's premiere and release have been cancelled but we think it's due to government censorship," Gens told *Screen*.

Set against the backdrop of a strict female university hall of residence during Algeria's violent civil war of the 1990s, the film revolves around a free-spirited student who defies the rising tide of Islamic conservatism by organising a fashion show.

The strong feminist message and rebellious spirit of the film chime with current events in Algeria, where there have been pro-democracy street protests across the country every Friday since March, dubbed the Revolution of Smiles.

The country's long-time, authoritarian president Abdelaziz Bouteflika was forced out of power in April 2019 and a military-backed caretaker government is now in place. Although this interim government has promised fair and free elections on Dec 12, the situation in Algeria remains tense.

"It's a film which talks about female liberation which is made by a woman, Mounia Meddour, and inevitably this disturbs the conservative forces currently in power," said Gens. "We're not going to give up. We're doing all we can right now to ensure that the maximum number of people in Algeria see it because the film belongs to the Algerian people and it is relevant to what is going on right now."

In the meantime, the film will make its North American premiere at Colcoa on Friday (Sept 27) and is due to hit cinemas in France on October 9, where it is being released by Jour2Fete, which is also handling international sales.

The only Algerian submission to win best foreign-language film in the history of the Academy Awards is Greek-French director Costa Gavras's Algiers-shot political thriller *Z* in 1969.

Algerian-French director Rachid Bouchareb has been nominated three times with *Dust Of Life*, *Days Of Glory* and *Outside The Law* but never clinched the top prize.



September 1, 2019

Suggestions for your French agenda

So many exciting French cultural events all around the USA this month and next. We hope you'll enjoy our picks!

The **Brooklyn** Museum presents [*Pierre Cardin: Future Fashion*](#). Through January 5, 2020.

In **Cincinnati** the Taft Museum presents [*L'Affichomania: the Passion for French Posters*](#). Through September 14.

The **Denver** Art Museum presents [*Claude Monet: The Truth of Nature*](#). October 21 through February 2, 2020.

The **Detroit** Institute of Arts presents [*Humble and Human: Impressionist Era Treasures*](#). Through October 13.

In **Fort Worth**, TX the Kimbell Art Museum presents [*Monet: The Late Years*](#) through September 15 and another show will open next month: [*Renoir, The Body, The Senses*](#). October 27 through January 26.

In **Los Angeles** the [**COLCOA French Film Festival**](#) presents a week of films and series premieres. September 23-28.

In **Los Angeles** the Getty Center presents [*An Enduring Icon: Notre-Dame Cathedral*](#) through October 20 and two other exciting shows will open next month: [*Manet and Modern Beauty*](#), October 8 through January 12, 2020, and [*Peasants in Pastel: Millet and the Pastel Revival*](#), October 29 through May 10, 2020.

The **Memphis** Brooks Museum of Art presents [*Bouquereau & America*](#). Through September 22.

New York's FIAF (French Institute) presents a new film series, *Magnetic Gaze: [*Isabelle Adjani On Screen*](#)*. September 10 through October 29.

New York's FIAF (French Institute) presents the 13th edition of its wide-ranging, critically acclaimed arts festival, [*Crossing The Line*](#). September 12 through October 12.

In **New York** French hip hop duo [*BigFlo & Oli*](#) perform at (le) poisson rouge. September 18.

New York's Fashion Institute of Technology presents [*Paris, Capital of Fashion*](#), an exhibition exploring the cultural construction of Paris as the capital of fashion. Through January 4, 2020.



October 21, 2019

Directors Guild of America Hosts COLCOA – French Film Festival



Les Misérables, co-written by Alexis Manenti and director Ladj Ly, is France's 2020 submission for Best International Feature, formerly known as Best Foreign Language Film. Photo: Courtesy of Amazon Studios

A gala reception kicked off the recent opening night of the **23rd** edition of **COLCOA* French Film** festival held at the **Directors Guild**. Featured this year were selections from its **Film Noir Series, French NeWave 2.0, After 10, World Cinema, Documentaries, and Classics**. This annual film festival is sponsored by the **Franco-American Cultural Fund**, and is 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)**. It should be noted that due to space limitations, I've restricted my comments to film.



Written and directed by Jeanne Herry, *In Safe Hands* is the heartfelt story of the fascinating, intricate, and gentle process of adoption in France.

Photo: Courtesy of Distrib Films US

Patrons, industry folks, actors, and media representatives gathered for the **Opening Night Gala** at the **Directors Guild**, which officially kicked-off this year's festival. After feasting on a wide variety of nibbles and libations, we were ushered into the **Renoir Theatre** for the screening **Les Misérables**, co-written by **Alexis Manenti** and director **Ladj Ly**. Shown for the first time in the **U.S.**, in association with **Amazon Studios**, it won the **Los Angeles Film Critics Award for Best First Film** and is **France's 2020 Oscar** submission for **Best International Feature**.* I must say that would not have been my first choice as we've seen a variation on that theme many times before. The story revolves around of low-income housing projects in the **Les Bosquets** neighborhood of **Montfermeil, France**. It features bad cops, a good cop, petty thieves, the **Muslim Brotherhood**, and a sad group of street kids left to their own devices who figure out how to retaliate against the abusive cops – nothing that we haven't seen before. **(Cast: Daniel Auteuil (Victor), Guillaume Canet (Antoine), Doria Tillier (Margot), Fanny Ardant (Marianne), Michael Cohen (Maxime), Denis Podalydès (François), Pierre Ardidi (Pierre))**



Luna Carpiaux stars as Chloé and Armelle Deutsch as Aurelie in *Hungry for Love*, written by Laure de Colbert and directed by Renaud Bertrand.

Photo: Courtesy of Film & Picture

In my opinion, a much more compelling film, with a very unique story line, is ***In Safe Hands***. Written and tenderly directed by **Jeanne Herry**, who assembled an excellent acting ensemble, each of whom gives a heartfelt performance, the story takes us through the fascinating, intricate, and gentle process of adoption in France. One could only wish we had a similar, almost painless, procedure. **(Cast: Sandrine Kiberlain, Gilles Lellouche, Élodie Bouchez, Olivia Côte, Miou Miou)**

Other films worth mentioning:

Hungry for Love, written by **Laure de Colbert** and well directed by **Renaud Bertrand**, the story revolves around the coming of age or “spring awakening” of a young girl named **Chloé**, fascinatingly played by **Luna Carpiaux**, who captures the teenage angst of young love. The story takes us through the trials and tribulations of her first love, as well as touching upon the potential devastating consequences of social media. **(Cast: Luna Carpiaux, Armelle Deutsch, Marilyn Lima, Jules Houplain)**



Olivier Gourmet as the attorney for the defense in *Conviction*, first-time director Olivier Gourmet's stirring courtroom drama.

Photo: Courtesy of (Delante Productions) Umedia

Conviction is a fascinating courtroom drama written by **Isabelle Lazard**, **Karim Dridi**, and **Antoine Rimbault**, who is a first-time director. Based on a true story, the drama revolves around the second trial of **Jacques Viguier**, a law professor accused of murdering his wife who mysteriously vanished ten years ago. The story is both compelling and intriguing, as parts of a complicated puzzle are woven together. Highly polished performances are given by the ensemble. (**Cast: Antoine Rimbault, Isabelle Lazard, Karim Dridi, Marina Foïs, Olivier Gourmet, Laurent Lucas, Jean Benguigui**)

One of my favorite films is ***Papicha***, a stunning look at the life and times of young girls in Algeria trying to live like normal teenagers. The powerful script written by **Fadette Drouard** and **Mounia Meddour**, who also directed, draws back the curtain on what a group of young women, attending a private school, endure because of **Sharia law**, sometimes enforced by violent women wearing burkas. Despite the looming brutality, these spirited young women manage to enjoy some of the forbidden activities. A joint venture between **France, Algeria, Qatar, and Belgium**, hopefully one of those countries will submit ***Papicha*** for **Best International Feature** consideration. (**Cast: Lyne Khoudri, Shirine Boutella, Amira Hilda Douaouda, Zahra Doumandji**)

Writer/director **Jérémy Clapin's, *I Lost My Body***, won both the **Audience Award** and **COLCOA Critics' Award**. Honestly, the reason for the awards escapes me. The film basically revolved around a hand searching for its body. (**Cast: Hakim Faris, Victoire du Bois, Patrick d'Assumção**)

Cyrano My Love, one of two closing night films, won the **American Students Award**. I absolutely loved this wonderfully written and directed film by **Alexis Michalik**, who also plays the lead role of the **20-year-old** playwright who is commissioned to write a play while struggling with writer's block. Based on **Michalik's** hit play, the story is set in turn-of-the-century **Paris** and said to be somewhat based on fact. It is a hilarious look at how this playwright stumbles upon lines for his script. ***Cyrano My Love*** is deliciously photographed by cinematographer **Giovanni Fiore Coltellacci**, who captures the beautiful textures of that period of time. (**Cast: Thomas Solivères, Olivier Gourmet, Mathilde Seignier, Tom Leeb**)

The second closing night selection was ***La Belle Époque***. Written and directed by **Nicolas Bolduc**, who also did the cinematography. (*Maybe too many hats?*) The story revolves around

a theatrical troupe that specializes in historical re-enactments. I found the film tedious, and as it was getting late, I actually thought about leaving before the ending, but my professionalism prevented me from so doing. Suddenly the fire alarm sounded and lights began flashing around the perimeter of the room. We were asked to vacate the theatre but in a few minutes were allowed to re-enter. However, I barely sat down in my seat when we were asked to leave again. With fire trucks outside the **Directors Guild** building, I decided to call it a night. **(Cast: Thomas Solivérès, Olivier Gourmet, Mathilde Seignier, Tom Leeb)** The film was screened the next day, but alas, due to a prior commitment, I was unable to make that screening. Oh well. *C'est la vie* and...*a l'année prochaine****

*The **COLCOA French Film Festival** is the premier festival for **French films in Los Angeles** and is an acronym for **City of Lights, City of Angels**, the original name of the festival in **Hollywood**, which began in the **1990s**.

Formerly referred to as **Best Foreign Language Film

*** "That's life" and "See you next year"

SXZF

September 24, 2019

《悲惨世界》将迎来第23版



在这个电影节经常为稳定和长寿而奋斗的城市，法国洛杉矶电影节(city of Los Angeles, Colcoa) 长期以来一直是一个快乐的局外人，每年4月都会安排一周的法国电影在洛杉矶首映，年复一年。这让我们更加困惑的是，今年9月的第23届音乐节将于今晚拉开帷幕。

虽然是受其长期以来在DGA的家的翻新所推动——翻新后的剧院，现在用杜比视觉和杜比Atmos装饰，将于今晚盛大重开——科尔科的秋季搬迁仍然带来了许多好处。

之前计划在戛纳电影节开始之前，Colcoa现在可以从几个月的电影节阵容中进行挑选。今晚的开幕电影,Ladj Ly的“悲惨世界”，赢得了陪审团在戛纳奖成为法国的外语奥斯卡条目,加入尼古拉斯 Bedos”关闭晚上电影“La好时代,”jean – pierre和吕克·达内的“年轻的艾哈迈德”和杰里米·Clapin的“我失去了我的身体”节日的几个Crocette-approved特性。

《悲惨世界》(Les Miserables)导演拉迪利(Ladj Ly)说：“20年来，我们一直在抗议我们城市的这种状况

Colcoa的执行制片人兼艺术总监**弗朗索瓦·特鲁法特**说：“更改一个非常有历史意义的活动的日期总是很有挑战性的，但到目前为止，我们对此非常满意。”“令我们印象深刻的是，销售公司和发行商决定追随我们，支持我们的电影。人们想成为这个新活动的一部分。”

也许编程方面最显著的变化是阵容中大量的导演名字。在过去的几年里，科尔科以预订法国电影而闻名，这些电影通常很少在国际电影节的巡回演出中出现——浪漫喜剧、家庭电影和其他更受欢迎的影片。**Truffaut**承认，今年的电影节没有Colcoa经常安排的任何广泛的、**Dany boon**风格的法国喜剧，但仍然认为电影节提供了法国电影制作的广角视角。

特鲁法特说：“这个项目的优势一直是它非常折衷，我们将继续展示法国电影的多样性。”“我们今年确实有很多戏剧，但不仅仅是戏剧。星期六我们有几部家庭电影。我们的闭幕影片《美好时代》(La Belle Epoque)是一部喜剧。我们还在美国首映了《西拉诺·我的爱》(Cyrano, My Love)，这是一部纯粹的喜剧。”

除了法国的奥斯卡获奖影片《悲惨世界》(Les Miserables)，阿尔及利亚的外语片**莫妮娅·梅杜**(Mounia Meddour)的《帕皮查》(Papicha)也将在电影节上上映。周四，**克莱尔·伯格**(Claire Burger)将在电影节的一个电影制作人节目中成为焦点人物，她的第一部个人故事片《真爱》(Real Love)将在电影节上放映，此外，她还将与**玛丽·阿马秋克利**(Marie Amachoukeli)和**塞缪尔·泰斯**(Samuel Theis)一起参加一个小组讨论，并免费放映2014年的故事片《派对女孩》(Party Girl)。

特鲁法特敏锐地指出，今年40%的影片由女性导演。“在竞争中，实际上是五五开。”

Teller Report

September 24, 2019

Filme francés "Les Misérables" es una alerta "universal", dice su director



AFP / Nick

AGRO Director francés Ladj Ly dijo haberse sorprendido al saber que "Les Misérables" será la candidata francesa al Óscar

"Les Misérables", el crudo retrato de la violencia policial en los suburbios de París y candidata de Francia para el Óscar, es un grito de alerta "universal" sobre pobreza y racismo, dijo su director a la AFP.

Es una película "universal que debe llegar a tanta gente sea posible", dijo Ladj Ly en la alfombra roja del festival de cine francés de Los Ángeles, Colcoa.

"La pobreza se encuentra en las cuatro esquinas del mundo, podemos estar en Estados Unidos, en las favelas de Brasil o en Sudáfrica".

"Este filme es un grito de alerta de mi parte a los políticos", dijo más tarde al público que asistió al estreno. "La situación es complicada, ha sido así por 30 años, pero siempre hay soluciones".

Ly dijo que estaba "muy orgulloso" por el sorpresivo anuncio de Francia de nominar esta película para representar al país en los premios de la Academia de febrero de 2020, superando al drama espacial "Proxima" con Eva Green.

"No nos lo esperábamos, pensábamos que teníamos muy pocas posibilidades con las películas a las que nos enfrentábamos", expresó.

"Les Misérables" comienza con escenas de júbilo de un París aparentemente unido mientras Francia levanta la Copa del Mundo de fútbol de 2018, pero las profundas grietas en la sociedad quedan rápidamente al descubierto.

En la película, violentos policías, narcotraficantes e islamistas tratan de influenciar a los muchachos de los proyectos de vivienda social de Montfermeil, famoso por ser el escenario donde Víctor Hugo escenifica su famosa novela del siglo XIX de la que el filme toma el nombre.

Ly se basó en su propia experiencia viviendo en los suburbios de París, lo que incluye haber presenciado la victoria anterior de la selección francesa en Francia-1998, asegurando que ese tipo de emociones derriba temporalmente las divisiones raciales.

"Tenemos la impresión de que solo el fútbol puede unirnos, decirnos que somos franceses... pero desafortunadamente, cuando el juego termina, todo vuelve a su situación" anterior.

Y como uno de sus personajes en la película, Ly grabó un video sobre la brutalidad policial que llevó a una investigación sin precedentes.

La cinta se estrena en Francia el 20 de noviembre y en Estados Unidos será exhibida por Amazon.

Teller Report

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.

August 28, 2019

Hollywood French film fest links with Amazon, Netflix



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. — AFP Relaxnews

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

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October 19, 2019

CYRANO, MY LOVE Screens at the COLCOA French Film Festival



West Hollywood, CA (*The Hollywood Times*) 10/10/19 – “I have a different idea of elegance. I don’t dress like a fop, it’s true, but my moral grooming is impeccable. I never appear in public with a soiled conscience, a tarnished honor, threadbare scruples, or an insult that I haven’t washed away. I’m always immaculately clean, adorned with independence and frankness. I

may not cut a stylish figure, but I hold my soul erect. I wear my deeds as ribbons, my wit is sharper than the finest mustache, and when I walk among men I make truths ring like spurs.”— Cyrano de Bergerac in Édmond Rostand’s 1897 play of the same name.

Picture it: you are not yet thirty with a spouse and two small children to support and bills to pay. Though a writer, you haven’t written anything for two years. What would you do?



When faced with this dire situation in 1897 Paris, the neo-romantic French playwright Édmond Rostand valiantly offered to write a new play which no one believed in. He had only the title: Cyrano de Bergerac.

The real Cyrano de Bergerac was the stuff of legend, though his short life has been poorly documented. Cyrano’s bold and innovative work was part of the libertine literature of the first half of the seventeenth century. This writer was also a duelist of some renown.

Édmond Rostand’s Cyrano was to become one of the most beloved tragicomic figures in all of European literature. Though Cyrano is brilliant and dashing, his face is permanently disfigured by a huge nose that causes him to hide his love for cousin Roxane.



Cyrano, My Love by Alexis Michalick

Instead, Cyrano puts his winged words into the mouth of a dull-witted captain of the guards named Christian for whom Roxane confesses her love. Only at the end of the play when Cyrano is at death’s door does Roxane realize that these words of love belonged to him and not to the handsome Christian.

Alexis Michalik's new film *CYRANO, MY LOVE* (2018) takes a closer look at Rostand's fantastically hurried composition of his fabled play about Cyrano. The film was screened on the afternoon of Saturday, September 28th, 2019 at the week-long COLCOA Film Festival taking place at the Director's Guild of America located at 7920 Sunset Boulevard. The film will open on October 18th.

If you think the concept of *CYRANO, MY LOVE* begs comparison with *SHAKESPEARE IN LOVE* (1999)—you would be right! Michalik waited 15 years to make a similar kind of movie in France.

Cyrano de Bergerac was the greatest success story of French theater—and also the last success story. It came about just before the arrival of cinematography, meaning that films were then produced rather than plays. This fact makes *CYRANO, MY LOVE* all the more compelling for us lovers of both plays and films.

In fact, the film started off as a play called *EDMOND* (2016) authored by Alexis Michalik that has thus far enjoyed a successful four-year run in gay Paris. So the super impressive polish and panache of Michalik's first feature-length film come as somewhat less of a surprise.

In *CYRANO, MY LOVE* Michalik wears three well-plumed hats as writer, director, and actor, flamboyantly playing the role of foppish French playwright Georges Feydeau. "It was either him or Chekhov!" Michalik said from the Renoir Theatre stage after the film was screened. The small but significant role of Anton Chekhov, one of the greatest Russian writers of the time, was instead enacted by Micha Lescot.

Olivier Gourmet, Mathilde Seignier, and Tom Leeb all have challenging dual roles as the actors (Constant Coquelin, Maria Legault, and Léo Volny) who first portrayed Cyrano, Roxane, and Christian in Paris. Maria was about twice the age she should have been to play the innocent Roxane and is by far the funniest character in this farce as she literally disappears from stage at key points in the production. Mathilde Seignier's own reputation for brash outspokenness apparently made this perfect casting choice all but inevitable.

Rounding out the spirited ensemble are Thomas Solivérès as Édmond Rostand and Alice de Lencquesaing as his wife Rosemonde, who in real life was a poet who assisted him in writing the play! For dramatic purposes Rosemonde is here embodied by two different women, the other being a fictional character named Jeanne (Lucie Boujenah) who serves as Édmond Rostand's Muse and many other things for the run of the play.

The most celebrated member of the audience for *Cyrano de Bergerac*'s historic first performance is stage legend Sarah Bernhardt (Clémentine Célerié). Watch for her and a breathtakingly beautiful convent scene during the play's last act at the end of the film. "The queen of the pose and the princess of the gesture", as Rostand called Bernhardt, sits next to an eloquent fictional character named Monsieur Honoré (Jean-Michel Martial) who helps to inspire the play.

These "artisans of the ephemeral" never cease to make the show go on no matter what sorts of roadblocks appear in their path. The result is a film that feels almost like an Indiana Jones roller coaster ride. Forget about former stultifying experiences of period costume dramas and just strap on your seat belts!

CYRANO, MY LOVE'S elaborate film credits contain video clips from famed performances of Cyrano de Bergerac as well as vintage photos of the main historical figures. So be sure to stay in your seats after the curtain call to see them!

At COLCOA, CYRANO, MY LOVE was given the American Students' Award voted exclusively by a jury of seven students from local area high schools and colleges. So clearly the film is finding an audience with viewers of all ages and there can be no excuse not to see it.

CYRANO, MY LOVE was produced in France and Belgium with English subtitles. Its American distributor is Roadside Attractions. It has a running time of 113 minutes.

About the COLCOA Film Festival:

COLCOA stands for City of Lights, City of Angels. The COLCOA French Film Festival presents an eclectic array of the latest French productions, showcasing the vitality and the diversity of the third largest film industry in the world. All films are presented for the first time in Los Angeles, including U.S. and North American premieres.

COLCOA is presented by the Franco-American Cultural Fund, a partnership of the Directors Guild of America, the Motion Picture Association, France's Society of Authors, Composers and Publishers of Music, and the Writers Guild of America, West.

— THE — HOLLYWOOD HOME

September 12, 2019

[Highlights of the 2019 COLCOA French Film Festival](#)



COLCOA French Film Festival returns to Los Angeles on September 23rd with 59 new feature films, documentaries, classics, TV Dramas, TV comedies, and short films to the DGA Theater in Hollywood. COLCOA is the acronym of “City of Light, City of Angels” the original name of an event celebrating relationships between filmmakers from two capital cities of cinema. Since 2015, the festival’s name has officially become COLCOA French Film Festival. The festival is committed to promoting new French films in the U.S. and to showcasing in Hollywood the vitality and the diversity of French cinema, television, shorts, web series and VR program. I go every year and it is a festival not to be missed, complete with worldwide premieres, films sure to generate Oscar buzz, and happy hour screenings with wine and cheese receptions.

Below I’ve selected a few notable highlights, but be sure to visit [COLCOA](#) for the complete schedule and ticket details.



Opening Night Film: Les Misérables

Majestic, stirring, gripping and compassionate, with a musical score that is, at once, moving and

thrilling, *Les Misérables* 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.

[Tickets](#)



In Your Hands

In Your Hands is a coming-of-age tale about nurturing talent, believing in oneself, redemption and the transcendent power of music. Ace actors Lambert Wilson and Kristin Scott Thomas bring depth and nuance to their powerful characters. Mathieu Malinski, a small-time hood from the banlieue, walks past a piano in the Gare du Nord train station in Paris and can't resist tickling the ivories. It turns out that, unbeknownst to his friends, he's a musical prodigy. At that very moment, the director of the National Conservatory of Music, rushing to catch a train, pricks up his ears... and the rest is history.

[Tickets](#)



Adults in the Room

Monumental filmmaker Costa-Gavras returns to familiar themes in this intricate political intrigue based on Greek economist and former Minister of Finance Yanis Varoufakis' memoir of the same name. A Greek tragedy of the highest order, the film offers an insider's view into the humanitarian crisis and dictatorship of austerity that entrapped the Greek people, and the brutal European tug-of-war that led to the 2015 Greek bailout referendum.

[Tickets](#)



Our Wonderful Lives

Our Wonderful Lives is a trip down the harrowing path to healing that each of our protagonists must cross — especially the taciturn Margot, who, like an onion, slowly peels away layers of pain, shame and the unspeakable in her effort to confront her inner demons and finally get clean. The film illustrates the forging of deep bonds, extraordinary compassion, unconditional love and solidarity, and incandescent hope.

[Tickets](#)



It Was Him or Me

After 47 years of physical and emotional abuse at the hands of her perverse, out-of-control

husband — Jacqueline Sauvage loaded three shells into a shotgun and shot Mr. Sauvage as many times in the back. Finally. It was the end of one kind of hell and the beginning of another. And gave rise to a murder trial that garnered massive media coverage, controversy and a public outcry against domestic violence in France in the years that followed.

[Tickets](#)



The Freshmen

Doctor-turned-filmmaker Thomas Lilti completes his highly successful trilogy of social realist dramedies in the medical world with *The Freshmen*, an intelligent, up-close-and-personal examination of the daunting first year med school program in France. Not for the faint of heart, the cutthroat “closed number” system — whereby some 2500 students compete for the 329 spots available in year two — has been so controversial that President Macron’s government plans to abolish it in 2020. While the film is coolly analytical of that extreme selection process and its implicit social inequities, at its heart, it is a beautiful, restrained portrait of friendship, solidarity and extraordinary moral courage, gracefully brought to life by the film’s two engaging leads, Vincent Lacoste and William Lebghil.

[Tickets](#)



The Silver Forest

Roxana, a Romanian student working her way through school as a nanny in France, is flattered

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

[Tickets](#)



Closing Night Film: *La Belle Époque*

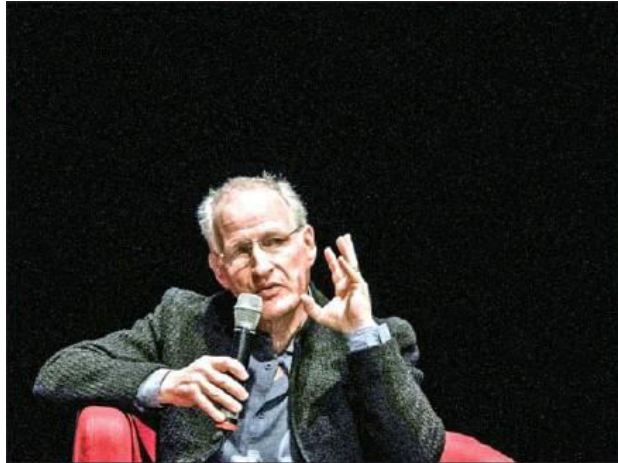
Nicolas Bedos' ingenious, gleeful, thoroughly entertaining second feature is both a clever throwback to the uproarious French farce tradition and an intelligent meditation on our own (perhaps more bewildering) age. The time-traveling romantic comedy — in which an inventive theatrical troupe meticulously orchestrates historical reenactments — is infused with wit and devoid of the slightest technological gimmickry.

[Tickets](#)

View the line up of films, plus happy hour talk panels followed by a wine and cheese reception each day at 3pm, and other red carpet events at [COLCOA's site](#).

Hope to see you there!

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.

September 18, 2019

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



A scene from “Les Miserables,” 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 Miserables,” 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.

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



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.