

**PRESS COVERAGE BOOK
PART III - October 1-31, 2022**



Prepared by





FRENCH A L.A CARTE BLOG!

The **American French Film Festival** (formerly COLCOA) is around the corner! The largest event in the world dedicated to French Cinema and Television is back at the **Directors Guild of America** in Hollywood for one week from October 10-16th, 2022.

Be a part of this 26th edition with an exclusive line-up of 75 films and series. Among them, 71 will compete for the 2022 Awards. All films are presented with English Subtitles. Attend the North America and U.S Premiere of amazing new films on the big screen, meet the French filmmakers, enjoy complimentary cocktails, and win a trip for 2 to Paris!

For more information on the program and to purchase your tickets, visit the American French Film Festival [website](#).

The American French Film Festival Targets Young Audiences With Unique Cultural Exchange

Going into its 26th edition, the fest is continuing a program that invites thousands of high school students to attend screenings of French films and participate in Q&As with filmmakers in an effort to expose teens to content they wouldn't normally have access to: "It was important to open programs to more varied crowds, not just film schools."

BY SHARON SWART

OCTOBER 3, 2022 8:00AM



The festival opens its theater doors at the Los Angeles DGA to more than 3,000 students a year.
COURTESY OF TAFFF

Film festivals entertain, inspire and often can launch new talent in front and behind the camera. But few festivals, especially in the U.S., run purpose-built programs to develop young audiences.

Going into its 26th edition, the American French Film Festival (the L.A.-based festival focused on French cinema and formerly known as COLCOA) has hosted Southern California high school students since 2008. The festival now opens its theater doors at the Los Angeles DGA to more than 3,000 students a year. This year, the total number of high schoolers to have watched a French film at the festival over the years will tick above 32,000.

It all started with an idea hatched by the American French Film Festival (TAFFF) founder François Truffaut to invite students to share in the Francophone fun, says Pascal Ladreyt, who heads up the foundation European Languages and Movies in America (ELMA), the key sponsor behind the TAFFF's education initiatives.

ELMA, a nonprofit that focuses on showcasing European films, acts as a booster to festivals seeking to add an educational component surrounding cultural exchange and young cinema-audience building. "ELMA tries to help festivals go above and beyond," says Ladreyt, who has a background in business and also worked in foreign affairs as a director of French cultural centers on both sides of the Atlantic. "Festivals are run by passionate people who work with very small teams, and oftentimes all this work goes into something and there is no money left for marketing, so no one comes." Or a festival merely is able to bring out a dwindling coterie of foreign-language film buffs — the "expats and the older cinephiles, but it's missing the target really." ELMA steps in to help expand the reach to younger and more mainstream American audiences. In addition to TAFFF, this fall ELMA will be supporting festivals including Screamfest, Animation Is Film, Polish Film Festival L.A. and AFI Fest.

TAFFF's deputy director, Anouchka van Riel, who has overseen the fest's educational component for six years, says "the program is unique and a tremendous amount of work went into it." With help from the American Association of Teachers of French (AATF), the program annually draws students from about 50 to 70 high schools throughout Southern California, from both public and private schools. Students bus into the DGA from far and wide. "Some wake up at 4 a.m., coming in from Santa Barbara or Victorville," says van Riel.

"The format for the high school screenings is the same as when we started, and works really well," says Ladreyt. The screenings take place every weekday during the festival, which runs Oct. 10-16 this year. Students will have the opportunity to pose with French props (berets and baguettes) on a step-and-repeat before the screening of high-concept buddy comedy *Two of a Kind* (*Jumeaux mais pas trop*) — about brothers, one black, one white, who discover they share the same DNA — in the DGA's largest theater, which seats 600. A first-time narrative feature directed by Olivier Ducray and Wilfried Méance starring popular up-and-comers Ahmed Sylla and Bertrand Usclat, *Two of a Kind* won the Audience Award at this year's Alpe d'Huez International Comedy Film Festival and was just released in France on Sept. 28. Students will be able to interact with writer-director Méance and actor Usclat during the Q&A.



Two of a Kind COURTESY OF SND GROUPE M6

Van Riel says the intercultural exchange and the surprising dialogue emanating from the Q&As after the screenings make for a “very magical” experience. “Some of the best conversations happen when high school students ask questions to the talent in attendance. The questions are very uncensored and genuine.”

“The cultural landscape is so dry here,” she adds. “We live in a city that has been built on cinema, but some kids have never attended an American film screening with talent attached. They are floored when they can interact with people who made the film.” Van Riel, who grew up in Europe, says “I was kind of spoiled” in France, where cultural programs and field trips for students are abundant. “In France, culture is totally subsidized.”

The fest communicates with schools throughout the year to coordinate the program. Public high schools have a higher head count, some coming on multiple buses, while private schools come in smaller packs, notes Van Riel, adding that many of the public schools find it difficult to afford the bus rentals to transport students to the DGA: “Kids have to wash cars over the weekend to pay for the bus.” While the turnout comes from an even mix of public and private schools that teach French, the outreach has broadened to performing arts schools and magnet schools that have a focus on the arts, or schools that are “interested for the sake of having conversations around culture,” she says.

Post screening surveys from teachers and students, collected by ELMA, show “amazing data,” says van Riel. “Almost 80 percent of students were saying, ‘We don’t mind at all about subtitles. We are just happy to be introduced to these films. When we see them, we want to see more.’ It’s a virtuous circle.”

Before wider American audiences discovered foreign-language treasures, such as South Korean content, largely through the various streaming platforms, van Riel says

TAFFF's programs were already building bridges for subtitled films. She points to South Korean director Bong Joon-Ho's quote, whose *Parasite* won the 2020 best picture Oscar: "Once you overcome the 1-inch-tall barrier of subtitles, you will be introduced to so many more amazing films." She adds, "It's what Pascal has been doing for more than 15 years with us. Subtitles are not an impediment."

To help prepare students and teachers for the TAFFF film as well as a post-film conversation, an extensive syllabus document is created and shared with teachers in advance.

"The writing of the syllabus is a huge task divided among three to four members of the AATF Committee," says Inès du Cos de la Hitte, president of AATF's Southern California chapter and the world languages upper school teacher at Sierra Canyon School in Chatsworth, Calif. "Those teachers collaborate, do a lot of research to substantiate the material, and create grade-appropriate activities with different degrees of complexity. Several activities geared toward AP students follow the guidelines established by the College Board." She adds it's a "fun and enriching way to complement the rigorous course." The students who participate in screenings also are eligible to submit to a film critique essay contest. "The winner is rewarded during a ceremony in late May."

Among the feedback shared on TAFFF's website is a note from a teacher who attended with students in 2019 from Camino Nuevo High School (a charter school serving the Westlake/MacArthur Park area of Los Angeles): "(We are) a small French program in a low-income charter. Attending the screening was extremely valuable for my students — simply to share that space with all of the other students from other schools who study French, in addition to the film itself, and the conversations around the film and French culture that took place in our classroom. ... My students don't have much contact with French culture in their neighborhoods, so this was really great for them."

In addition to the high school screenings, TAFFF also runs Master Class programs, organized with the support of the film and TV department of the French Consulate, alongside ELMA. The Master Classes bring talent from the festival films to university campuses. This year, filmmakers will be heading to Chapman University in Orange County and Pasadena City College.

"It was important to open programs to more varied crowds, not just film schools," says van Riel. "We got requests from community colleges, and discovered that there was a huge potential and ask from these places." Headed to Pasadena this year is Anissa Bonnefont's *Nadia*, a doc about Afghan soccer player Nadia Nadim. It will involve an in-depth interview around the film and filmmaker (Bonnefont also directed the doc *Wonder Boy*, about fashion house Balmain's creative director Olivier Rousteing). Chapman will welcome writer-director Céline Devaux, whose first feature *Everybody Loves Jeanne* will be shown to film students. The Master Class program is restricted in part due to the fact that licensing fees must be waived by the films' sales companies for

these on-campus screenings, says van Riel. TAFFF and ELMA organizers say they'd like to grow the Master Class program to be as robust as the festival's high school screenings.

The wildly popular high school screenings have some fest backers positing that the program may have become a *raison d'être* for the festival. "With 3,115 students attending TAFFF in 2021, we broke the record of attendance," says François Besson, who is a member of the main organization behind TAFFF, the Franco American Cultural Fund. "We could ask ourselves whether the educational component of the festival is a side-event, or if, on the contrary, it has become the core mission of the festival."



2022 American French Film Festival – October 10-16 at the DGA



The American French Film Festival (formerly COLCOA), the annual week of French Films in Hollywood is coming to the DGA from October 10-16 2022. This year's Festival will feature an exclusive program with more than 70 films competing for awards in three categories: Cinema, Television and Short Films. Line-up includes North American, International and World Premieres.

- **All screenings (except Opening Night) are free to all DGA Members and One Guest.**
- **The screening schedule will be available on theamericanfrenchfilmfestival.org.**
- **All RSVPs will be online only on the Festival's website where DGA members will enter the code. [DGA Members, please click here for the 2022 American French Film Festival RSVP instructions.](#)**

ABOUT THE AMERICAN FRENCH FILM FESTIVAL

The American 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. The Festival 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 American French Film Festival 2022 on fire!](#)

OCT
4
2022



It stumbled, but prevailed, through COVID. It's been on line, it had a date change (it used to happen in April). Then it got a name change that no one overly loves. But nothing will put us off. We're going to join the 26th annual joyous gathering of French-movie-loving film geeks in the generous lobby of the Director's Guild of America building on Sunset Boulevard for opening night of cinephilia formally known as COLCOA.

It's out, out! with COLCOA and in, in! with **The American French Film Festival**.

Mesdames et Messieurs, here is your new acronym. TAFFF. TAFFF. Taaaafffff.

Starting October 10, TAFFF is on fire. And that's official. The Festival's opening film (a by-invitation-only event to be repeated in a public screening on **Friday, October 14**) is a nail-biter, a cliff-hanger of a disaster film, a genre not very typical for the French, **NOTRE-DAME ON FIRE**. Called "a revelatory film that inspires faith" I'm hoping it is precisely that: a metaphorical journey into the power and super-strength of human

beings to rise to the occasion to deflect the damage of the global disasters that seem to be popping up like a leaking dam.



Film recounts a real-life nightmare, the devastating blaze that engulfed Notre-Dame cathedral on April 15, 2019. Inventively inter-cutting original dramatic scenes of firefighters and emergency responders doing their thing, with digital effects, smartphone videos and archival news footage, Film offers up a dazzling, blow-by-blow recreation of that terrifying inferno. There are plenty of pyrotechnics and lots of production value, with real spires collapsing and molten lead gushing from the mouths of gargoyles.

NOTRE-DAME ON FIRE director **Jean-Jacques Annaud** (The Name of the Rose and Seven Years in Tibet) will be among the panelists to be interviewed by Friend of Artsmeme (FOAM) **Wade Major**, one of our town's most articulate and knowledgeable of film critics.

TAFFF has loads of feature films as well as short films, documentaries, television programming, multiple talks planned, and special focuses (one on a film composer, one on a producer. Tickets and bundles are available [here](#).

Here's the [full film list](#). Go shopping!

**NOTRE-DAME ON FIRE | The American French Film Festival (Oct 10-16) |
Director's Guild of America Building | Oct 14**

ÉCRAN TOTAL

Cinéma

The American French Film Festival (TAFFF) : un festival unique en son genre

Avec ses flancs arrondis et sa couleur dorée, c'est un édifice qui ne passe pas inaperçu. Le bâtiment de la Directors Guild of America (DGA), situé sur le mythique Sunset Boulevard près de Fairfax Avenue, est au cœur d'Hollywood et c'est là que se déroule chaque année « The American French Film Festival » (TAFFF), le plus grand festival de films français présentés en dehors de l'Hexagone, avec 75 films et séries, programmés cette année du 10 au 16 octobre.

Il a changé de nom (il s'appelait autre- fois ColCoa, pour « *City of Lights, City of Angels* ») et de dates plusieurs fois et a maintenant lieu en octobre, « *pour avoir des films qui viennent d'être présentés à Cannes, Venise ou Toronto et pour être en prise directe avec la saison des Awards, qui commence à l'automne* » explique François Truffart, directeur et program- mateur du Festival.

Créé en 1996, le « TAFFF » est devenu un événement incontournable dans le paysagedel'industrieducinéma.Produit par le Franco-American Cultural Fund, c'est une collaboration unique entre la DGA (Directors Guild of America), la MPA (Motion Picture Association), la SACEM (Société française des Auteurs, Compositeurs et Éditeurs de Musique) et la WGAW (Writers Guild of America West). Le festival est aussi soutenu par Unifrance, le ministère des Affaires Étrangères et l'ARP (Société civile des Auteurs, Réalisateur et Producteurs). Une entreprise que son directeur, François Truffart, a consolidé depuis qu'il l'a rejoint en 2004 en y rajoutant des sponsors, comme Air Tahiti Nui, L'Oréal, TV5 Monde et Variety, entre autres.

L' A F F F p r e n d
aussi en compte
l'évolution du mar-
ché du film, en
incorporant, et c'est
sa particularité, les
séries françaises
diffusées sur les
plateformes comme

Netflix, Amazon ou HBO Max. « On pense bien sûr à la série Dix pour cent appelée en anglais Call my agent, qui a donné naissance à des remakes en cours de production dans le monde entier » rappelle François Truffaut, « en Inde, en Angleterre et bien-tôt aux Etats-Unis ».

Une autre culture, une autre manière de penser

« Il y a trois grandes lignes directrices pour le Festival » explique Anouchka van Riel, la directrice adjointe. « Montrer la diversité de la production française, contribuer au renouvellement des audiences aux Etats-Unis et établir un échange culturel ». En dehors des grosses pointures comme Michel Hazanavicius et Jean-Jacques Annaud, qui fera l'ouverture du festival avec « Notre Dame Brule », l'accent est en effet mis sur de jeunes réalisateurs ou réalisatrices, comme Maimouna Doucouré qui viendra présenter au public américain son film *Hawa* (Amazon) et dont ce sera la première US ; ou encore Salah Issaad, jeune réalisateur algérien qui montrera son film *Soula*. Alexandru Belc, réalisateur roumain, qui vient avec son film *Metronom*, présenté à Cannes, illustre aussi cette diversité. Enfin, avec *Jumeaux Mais Pas Trop*, Bertrand Usclat, une figure montante du cinéma français, sera également à l'honneur. Pour ce qui est du renouvellement des audiences, TAFFF bénéficie d'un partenariat avec ELMA (European Languages & Movies in America), la société de Pascal Ladreyt, qui organise des projections pour les écoles pendant toute la durée du festival et fait découvrir le cinéma français aux jeunes Américains qui se retrouvent ainsi exposés à une autre culture et une autre manière de penser. « Il y a des choses qui viennent du cinéma français qui choquent les Américains et vice versa. On sait que les Américains sont plus puritains, mais les Français peuvent avoir des stéréotypes raciaux qui dérangent aussi les Américains » explique Anouchka. D'où l'importance d'entamer un dialogue entre les deux cultures et d'éduquer les lycéens et lycéennes des écoles américaines sur les

points de vue différents selon d'où on vient. « L'avenir du cinéma, pour moi, ce sont les jeunes générations. Et donc, ce programme est une pierre angulaire du festival ! » souligne Anouchka. Enfin, troisième ligne directrice, l'échange culturel, au niveau de la création cette fois, véritable pont entre la France et les Etats-Unis. 74% de l'audience du festival appartient à l'industrie du cinéma et

donc des distributeurs, des producteurs, mais aussi des directeurs de la photo, des agents, des réalisateurs, tous issus d'Hollywood, viennent puiser leur inspiration dans les films présentés, les masterclasses ou les rencontres sur place avec les invités venus de France. Et de citer par exemple Marion Cotillard, venue présenter *La Môme* en 2007, qui avait été très remarquée par le

public américain, ou encore la présentation de *Intouchables* d'Eric Toledano et Olivier Nakache avec François Cluzet et Omar Sy en 2011, film qui a éventuellement donné un remake américain, *The Untouchables* avec Bryan Cranston et Kevin Hart en 2019. Mais François Truffart est aussi prudent sur les répercussions directes du festival. « *Nous, on crée les conditions, on crée une plate-forme, après ça, le business se fait ou ne se fait pas. Et puis évidemment, le principe de base, c'est bien entendu la vente des films pour leur distribution aux Etats- Unis.* »

Un marché purement capitaliste

Et c'est là un gros avantage du festival : offrir aux productions indépendantes une vitrine qui demanderait une mise de fond considérable si elle devait être financée par les distributeurs. « *Il y a des films qui sont présentés par un petit distributeur qui n'a pas les moyens de promouvoir son produit ou même de se payer un tapis rouge à Hollywood. Et donc on lui offre une première* ». C'est le cas par exemple d'*En Corps* (*Rise* en anglais) le film de Cédric Klapisch (Blue Fox Entertainment), ou encore *Corsage*, de Marie Kreutzer (IFC Films) qui seront présentés en première au festival. « *C'est ce genre d'échanges qui fait que l'American French Film Festival est vraiment une plateforme importante.* » rajoute Anouchka. « *Le marché américain est un marché qui peut être très contre-intuitif. Contrairement au marché français, c'est*

un marché qui n'a pas de barrières à l'entrée, sur le plan technique. C'est un marché purement capitaliste. » En effet, sans le « P&A » d'usage (Printing & Advertising), un film indépendant aux Etats-Unis a très peu de chance de percer. « *Le festival permet un lancement sans gros budget de P&A dans des conditions vraiment archi- phénoménales* ». Avantage renforcé par la distribution de prix, qui peuvent servir aux vendeurs pour valoriser et promouvoir leur film (prix de l'audience, prix des critiques, prix du jury, etc.).

Le TAFFF, c'est aussi une présentation de documentaires, de courts-métrages, de classiques du cinéma et d'hommages à de grands réalisateurs et acteurs disparus : Jean-Louis Trintignant, Jacques Perrin et Jean-Luc Godard sont mis à l'honneur cette année. En somme, un festival aux multiples facettes et qui reflète le paysage du cinéma comme il est « *consommé* » à l'heure actuelle. « *Un événement comme un festival de films tel que nous le proposons aujourd'hui n'a jamais eu autant de sens* » poursuit François Truffart. « *Dans cet univers du digital, où les films sont vus sur iPhone, tablettes, écran de laptop ou téléviseur, avec un choix dicté par les algorithmes, il faut saluer en effet un événement filmique dans un contexte hollywoodien. Car Hollywood reste la référence et le symbole compris par tous jusqu'au fin fond de l'Amazonie* ». Et François de conclure : « *On a cette chance inouïe d'être là, à la DGA, dans un temple du cinéma, et je suis très optimiste quant à l'avenir du festival car nous sommes comme une sorte de lumière, un phare qui brille dans un monde digitalisé !* ». Autrement dit, The American French Film Festival a encore de longues années devant lui.

Claude Budin-Juteau, correspondant à Los Angeles

CONSULAT GÉNÉRAL DE FRANCE À LOS ANGELES

The American French Film Festival dévoile sa programmation ! [en]

Le Festival (ex-COLCOA) a dévoilé sa programmation pour l'édition 2022 lors d'une conférence de presse à la Résidence de France. "Notre-Dame brûle" de Jean-Jacques Annaud sera présenté en séance d'ouverture du Festival.

Retrouvez l'ensemble des informations concernant la programmation de The American French Film Festival qui se déroulera du 10 au 16 octobre dans le communiqué de presse ci-dessous.



FRENCH RADAR



DGA, 7920 Sunset Blvd, Los Angeles, CA 90046, USA

Vitrine annuelle dédiée au cinéma français aux USA

Présentation

The American French Film Festival, le plus grand festival du film français au monde, a été fondé en 1997 par le Fonds culturel franco-américain, un effort de collaboration unique entre la **Directors Guild of America**, la Motion Picture Association, la Writers Guild of America West et Société française des auteurs compositeurs et éditeurs de musique (SACEM).

The American French Film Festival s'engage à promouvoir les **nouveaux films français aux Etats-Unis** et à mettre en valeur la **diversité du cinéma français** et des programmes français de télévision.

The American French Film Festival n'a cessé d'évoluer proposant au moins 70 films, avec une capacité de plus de 25.000 spectateurs en 2021, soit une moyenne de 3.000 spectateurs par jour.

Le festival a lieu au début de la saison des récompenses à la Directors Guild of America sur Sunset boulevard à Hollywood.

The American French Film Festival Targets Young Audiences With Unique Cultural Exchange

- 03 October 2022 by Sharon Swart [The Hollywood Reporter - Movie News](#)



Film festivals entertain, inspire and often can launch new talent in front and behind the camera. But few festivals, especially in the U.S., run purpose-built programs to develop young audiences.

Going into its 26th edition, the American French Film Festival (the L.A.-based festival focused on French cinema and formerly known as Colcoa) has hosted Southern California high school students since 2008. The festival now opens its theater doors at the Los Angeles [DGA](#) to more than 3,000 students a year. This year, the total number of high schoolers to have watched a French film at the festival over the years will tick above 32,000.

It all started with an idea hatched by the American French Film Festival (Tafff) founder François Truffaut to invite students to share in the Francophone fun, says Pascal Ladreyt, who heads up the foundation European Languages and Movies in [See full article at The Hollywood Reporter - Movie News](#) »

HOLLYWOOD

The American French Film Festival Targets Young Audiences With Unique Cultural Exchange

October 3, 2022

By [Alexandra Sujain](#)

Film festivals entertain, inspire and often can launch new talent in front and behind the camera. But few festivals, especially in the US, run purpose-built programs to develop young audiences.

Going into its 26th edition, the American French Film Festival (the LA-based festival focused on French cinema and formerly known as COLCOA) has hosted Southern California high school students since 2008. The festival now opens its theater doors at the Los Angeles DGA to more than 3,000 students a year. This year, the total number of high schoolers to have watched a French film at the festival over the years will tick above 32,000.

It all started with an idea hatched by the American French Film Festival (TAFFF) founder Francois Truffart to invite students to share in the Francophone fun, says Pascal Ladreyt, who heads up the foundation European Languages and Movies in America (ELMA), the key sponsor behind the TAFFF's education initiatives.

ELMA, a nonprofit that focuses on showcasing European films, acts as a booster to festivals seeking to add an educational component surrounding cultural exchange and young cinema-audience building. "ELMA tries to help festivals go above and beyond," says Ladreyt, who has a background in business and also worked in foreign affairs as a director of French cultural centers on both sides of the Atlantic. "Festivals are run by passionate people who work with very small teams, and oftentimes all this work goes into something and there is no money left for marketing, so no one comes." Or a festival merely is able to bring out a dwindling coterie of foreign-language film buffs — the "expats and the older cinephiles, but it's missing the target really." ELMA steps in to help expand the reach to younger and more mainstream American audiences. In addition to TAFFF, this fall ELMA will be supporting festivals including Screamfest, Animation Is Film, Polish Film Festival LA and AFI Fest.

TAFFF's deputy director, Anouchka van Riel, who has overseen the fest's educational component for six years, says "the program is unique and a tremendous amount of work went into it." With help from the American Association of Teachers of French (AATF), the program annually draws students from about 50 to 70 high schools throughout Southern California, from both public and private schools. Students bus into the DGA from far and wide. "Some wake up at 4 am, coming in from Santa Barbara or Victorville," says van Riel.

"The format for the high school screenings is the same as when we started, and works really well," says Ladreyt. The screenings take place every weekday during the festival, which runs Oct. 10-16 this year. Students will have the opportunity to pose with French props (berets and baguettes) on a step-and-repeat before the screening of high-concept buddy comedy. *Two of a Kind (Jumeaux mais pas trop)* — about brothers, one black, one white, who discover they share the same DNA — in the DGA's largest theater, which seats 600. A first-time narrative feature directed by Olivier Ducray and Wilfried M'ance starring popular up-and-comers Ahmed Sylla and Bertrand Usclat, *Two of a Kind* won the Audience Award at this year's Alpe d'Huez International Comedy Film Festival and was just released in France on Sept. 28. Students will be able to interact with writer-director M'ance and actor Usclat during the Q&A.



PARISLA



The American French Film Festival - *The Mother and the Whore* Restoration



We weren't improvising at all. The shooting was tense but, from the actors to the technicians, everyone knew that we were doing something extraordinary... [Writer-director] Jean Eustache was so raw, so focused... Françoise Lebrun was

his ex-girlfriend. And the girl whose role I was playing killed herself after the first screening. It was Catherine, at whose home we were shooting and who was the makeup artist. But it was transposed, it was *Les Liaisons Dangereuses* in the twentieth century, it wasn't cinema-vérité. But it was still almost embarrassing because it was so painful for Catherine. At a given moment, I told Eustache that I didn't feel up to doing it, it was too heavy. He said, "Oh, if you don't do the film, I'm not doing it!" So I had to do it. But it wasn't cheerful and it brought about the total drama, as we know. It was very hard for him. But it was a radical era. — Bernadette Lafont*

A durational examination of the weight of history on the private lives of three Parisians, post-'68, **Jean Eustache's** 1973 drama **THE MOTHER AND THE WHORE** stars Lafont, **Françoise Lebrun**, and **Jean-Pierre Léaud**, the latter playing an ideological stand-in for his director.

A highlight of the opening days of **The American French Film Festival**, the West Coast premiere of the 4K restoration of this post-New Wave landmark will screen at the fest this Tuesday at the Directors Guild.



THE MOTHER AND THE WHORE

Written and directed by **Jean Eustache**

Tuesday, October 11, at 8:15

The American French Film Festival

Truffaut Theatre — Directors Guild of America

7920 Sunset Boulevard, Los Angeles

***Serge Kaganski and Jean-Baptiste Morain, “Bernadette Lafont: Anyone Can Make Movies,” Les Inrockuptibles, July 25, 2013.**



Jean Eustache, La maman et la putain / The Mother and the Whore (1973; 4K restoration 2022), from top: Jean-Pierre Léaud and Bernadette Lafont; Léaud and Françoise Lebrun; La maman et la putain restoration poster; Léaud, Lebrun, and Lafont. Images courtesy and © Les Films du Losange.



By Barlo Perry on 10/08/2022

Sunday, October 9, 2022

WHAT TO WATCH AT THE AMERICAN FRENCH FILM FESTIVAL

By José Alberto Hermsillo



The American French Film Festival, formerly known as COLCOA (City of Lights - City of Angels), is presented through the Franco-American Cultural Fund, and it will be offering 80 films, series, and panels with the distinguished guests. The Gallic yearly event will take place at the DGA (Directors Guild of America) Theater Complex from October 10th to the 16th, 2022.

The 26th edition of the festival brings the best of French cinema to Los Angeles, a

unique opportunity to meet the talent, directors, and stars behind the selected features, documentaries, classics, short films, and series.



The opening night film is “Notre-Dame is Burning,” by the legendary Oscar-winning director Jean-Jacques Annaud (“Black and White in Color,” “The Name of the Rose,” “The Lover,” “Seven Years in Tibet”). The cutting-edge drama involves one of the most significant and recent disasters in France’s history, the devastating fire of the “Cathedral of Our Lady of Paris.”



Other worthy productions to watch are the Austrian-French co-production "Corsage," a film selected as the Austrian entry for Best International Feature Film at the 95th Academy Awards. The period piece presents the story of Empress Elizabeth of Austria, a woman known for an immense hunger for knowledge and love for life.



"The Night of the 12th" is a police crime investigation mystery drama, where Captain Johan Vibes is haunted by an unsolved crime. The murder of Clara Royer in the French Alps is a case that hurts him more than to the other cops, and he takes it personally. The film questions genre issues in a "man's world." This crime committed by men is also investigated by men, and presents more questions than answers.



"Coupez" or "Final Cut" is the wacky gore-fest film that open this year's Cannes Film Festival and is now closing the French American Film Festival in Los Angeles. The remake of the Japanese zombie hit "One Cut of the Dead" is directed by an Oscar-winning director Michel Hazanavicius ("The Artist," "The Search," "Godard Mon Amour"), and performed by his life-time companion Berenice Bejo and Roman Duris, in a story about a filmmaker who wants to make a zombie movie with no-budget.



"Rumba Therapy," in French, "Rumba La Vie" is a light-hearted comedy about ballroom dancing, directed and starring by Franck Dubosc ("Rolling to You"). Franck plays a lonesome middle-aged school bus driver who abandoned his daughter when she was a baby twenty years ago. After his heart attack, the doctor recommends he reconnect with others. So, he goes to Paris to meet that daughter who is now teaching dancing, and enrolls in her class incognito. In this therapy, he is going to learn more about life than a few dancing steps.



One of the most awaited films this year "En Corps," or "Rise" in English, is directed by Cedric Klapisch ("The Spanish Apartment"/"Russian Dolls"/ Chinese Puzzle trilogy, and currently working on his fourth installment named "Greek Salad"). In the world of dance, the film follows the life of Elisa, a ballerina of the Opera de Paris, who suffers an injury and struggles, and waits to see if she could ever go back ta dance again.

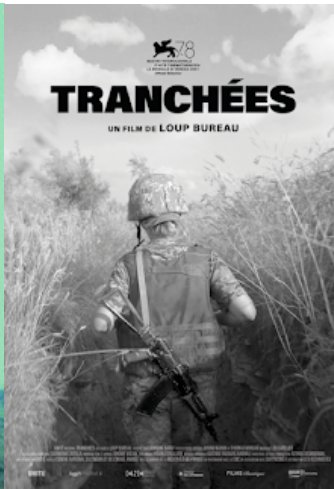


"Two of a Kind" or "Jumeaux Mais Pas Trop" tells the story of a working-class handyman and an Oxford educated rich man who is now running for office in their hometown. The two opposite males have an identical DNA even though one is black and the other white. That test certifies them as twins. Once they know about the existence of each other, they have to learn to deal with such a surprising situation.





DOCUMENTARIES:



MULDERVILLE

Festivals - American French Film Festival 2022 : Jean Jacques Annaud, Notre Dame et les pompiers sur le tapis rouge hollywoodien

Par Sophie Janinet, Los Angeles, DGA Theater, 10 octobre 2022



Retour sur la soirée d'ouverture de l'American French Film Festival de Los Angeles. Ce lundi 10 octobre s'est ouvert la vingt - sixième édition du festival du Film Français de Los Angeles - anciennement Colcoa. L'occasion pour de nombreux acteurs et réalisateurs français de fouler le tapis rouge du DGA Theater (théâtre de la Guilde des réalisateurs d'Amérique) sur Sunset Boulevard, à Hollywood, donnant ainsi le coup d'envoi de l'évènement.

Mulderville

19.9K subscribers

The American French Film Festival 2022 - Notre-Dame on Fire - itw Jean Jacques Annaud (audio)

Share

Watch on



A Los Angeles, qui dit Jean Jacques Annaud, dit bien sûr Ron Perlman qui avait fait le déplacement, visiblement heureux de retrouver le réalisateur qui a lancé sa carrière avec *Le Nom de la Rose*. Devant une salle comble, de nombreuses personnalités ont pris la parole pour souhaiter la bienvenue au public. Plusieurs membres du Fond Culturel Franco-Américain se sont exprimés. La présidente, Cécile Rep Vaber a rappelé la force du lien d'amitié culturelle entre les deux pays, tandis que le scénariste Howard A. Rodman a tenu à rendre un hommage sincère et touchant à Jean Luc Godard.



American French Film Festival Los Angeles : nouvelle appellation, même succès
Le réalisateur Taylor Hackford, également membre du FCFA et ancien président de la Guilde des réalisateurs d'Amérique, était chargé d'introduire le changement de nom du festival, anciennement COLCOA (City of Lights and City of Angels) devenu American French Film Festival of Los Angeles.

“(L’ancien nom était) merveilleux, un peu long et avait besoin d’être expliqué. Il a immédiatement été raccourci pour devenir COLCOA. Et tous ceux ici qui y sont déjà venus savent de quoi il s’agit. Mais personne d’autre. Après 25 années de succès, nous, membres du comité, avons décidé d’opérer un changement. La simplicité est vraiment quelque chose d’important.”

Un nom qui change mais qui perpétue la tradition du festival de valoriser la passion du cinéma qui unit Los Angeles et Paris. Et puisque le film d’ouverture est cette année Notre Dame brule, la consule de France Julie Duhaut Debos a pu évoquer un autre lien entre les deux villes : celui qui unit les pompiers. Elle a ainsi indiqué que le robot utilisé lors de l’incendie a depuis été adopté par le département des pompiers de Los Angeles. Une information confirmée par le chef adjoint des pompiers de la ville, Wade White, qui a été invité à prendre la parole :



“Je me souviens en 2019 d’avoir vu les images de cette cathédrale historique en train de bruler. ça m’a briser le cœur. J’espérais que les pompiers parviendraient à faire leur travail et à arrêter le feu. Ayant 36 ans d’expérience de terrain, je pouvais imaginer les défis incroyables, aussi bien émotionnellement que physiquement, que ces pompiers affrontaient. Ce qui pouvait traverser leur esprit en entrant dans un bâtiment comme celui-ci sans savoir s’ils pourraient en sortir.

En fait je pense que les pompiers du monde entier retenaient leur respiration, en fixant leur écran en attendant de voir la tournure qu'allait prendre les événements. Il s'avère qu'il s'est passé quelque chose pendant cet incendie qui a bouleversé le fonctionnement du département incendie de Los Angeles. Notre chef des feux a observé ce que vous allez voir dans ce film, l'utilisation d'un robot pour combattre les flammes. De voir nos homologues parisiens déployer cette technologie était impressionnant, et a inspiré à notre département le souhait de voir si nous pouvions en faire autant. En octobre 2020, le département des pompiers de Los Angeles est devenu le premier des Etats Unis à être renforcé d'un tel robot."

Un témoignage précieux qui a donné un goût particulier à la projection du film, qui s'est achevée sur une salve d'applaudissement du public. Les réalisateurs Taylor Hackford et Jean Jacques Annaud sont revenus sur scène pour échanger sur Notre Dame brûle et répondre à quelques questions du public. Comme il a été rappelé par une intervention, le feu est un sujet sensible pour les habitants de Los Angeles et des environs, qui en sont victimes chaque été depuis plusieurs années. Français ou non, les spectateurs ont de fait été, d'une façon ou d'une autre, particulièrement touchés par ce film. Un long métrage qui a la particularité de ne mettre en avant aucun personnage, mais parvient la prouesse de maintenir une tension permanente autour d'un événement qui fait maintenant partie de l'histoire, et dont la cathédrale elle-même, reste l'unique point focal.

De nombreux films et séries sont présentés tout au long du festival qui continue, année après année, à maintenir et renforcer le lien cinématographique franco-américain autour de moments très forts. Comme la présentation de la comédie Jumeaux mais pas trop aux lycéens de Californie, en présence de Bertrand Usclat et Wilfried Meance, heureux de répondre aux questions du jeune public.

La programmation est aussi ponctuée d'hommage cette année, aux immenses Jean Luc Godard (avec la projection du mépris) et Alice Guy Blaché, véritable pionnière du cinéma. Sans oublier un clin d'oeil à Patrice Leconte et Annie Ernaux, puisque la lauréate du prix nobel de littérature 2022 aura projeté le film qui revient sur ses Années Super 8.

Ecrit par Sophie Janinet pour Mulderville

Photos : Sophie Janinet

Cineuropa

FESTIVALS / AWARDS United States / France

Hollywood rolls out its red carpet for French productions

by [Fabien Lemerrier](#)

10/10/2022 - Many of the 75 films and series at the 26th American French Film Festival, taking place 10-16 October, have their North American premiere at the festival

The Night of the 12 by Dominik Moll



The North American premiere of *Notre-Dame On Fire* [+] by **Jean-Jacques Annaud** will today open the 26th edition of [The American French Film Festival](#) (formerly known as COLCOA), which is taking place from 10 to 16 October at the Directors Guild of America Theater on Sunset Boulevard in Los Angeles. The festival will close with *The Night of the 12* [+] by **Dominik Moll** (also having its North American premiere at the festival, in association with Film Movement).

Standing out among the films selected in the world premiere of *Du crépitement sous les néons* by **Kevin Osson** and **Fabrice Garçon** (read the [news](#)), the international premiere of *Divertimento* by **Marie-Castille Mention-Schaar** and ten North American premieres: Cannes titles *Diary of a Fleeting Affair* [+] by **Emmanuel Mouret**, *The Innocent* [+] by **Louis Garrel**, *Sons of Ramses* [+] by **Clément Cogitore** and *Everybody Loves Jeanne* [+] by **Céline Devaux**, Venice Competition title *Athena* [+] by **Romain Gavras**, *South Sentinel* [+] by **Mathieu Gerault**, *Arrête avec tes*

mensonges by **Olivier Peyon**, *Two of A Kind* by **Olivier Ducray** and **Wilfried Méance**, *Maria into Life* [+] from duo **Lauriane Escaffre - Yvonnick Muller**, and *Soula* by **Salah Issaad**.

Seven American premieres are also in the programme, with Cannes award winners *The Worst Ones* [+] by **Lise Akoka** and **Romane Gueret** (in association with Kino Lorber) and *Love According to Dalva* [+] by **Emmanuelle Nicot**, *A Family For 1640 Days* [+] by **Fabien Gorgeart** (in association with Distrib Films U.S), *Hawa* [+] by **Maimouna Doucouré** (launched by Amazon Prime and revealed in the Platform competition in Toronto), the documentary *Nadia* by **Anissa Bonnefont**, the comedy *Rumba Therapy* [+] by **Franck Dubosc** and *Nobody's Hero* [+] by **Alain Guiraudie** (Strand Releasing).

Five West Coast premiere are on the menu : *Final Cut* [+] by **Michel Hazanavicius**, *Falcon Lake* [+] by **Charlotte Lebon**, *Rise* [+] by **Cédric Klapisch** (in association with Blue Fox Entertainment) and the French co-productions *Corsage* [+] by Austrian director **Marie Kreutzer** (with IFC Films) and *Metronom* [+] from Romania's **Alexandru Belc**.

Finally, three Los Angeles premieres complete this very rich programme: Cannes titles *Mother and Son* [+] by **Léonor Serraille** and *Rodeo* [+] by **Lola Quivoron**, but also the Venice award winner *Full Time* [+] by **Éric Gravel**. Worth pointing out too is a special screening of *Peter von Kant* [+] by **François Ozon** (Strand Releasing).

The American French Film Festival will dedicate Focus strands to director Dominik Moll, producer **Charles Gillibert** (**CG Cinéma**) and composer **Éric Neveux**. It will also offer a selection of documentaries, a classics programme (featuring tributes to **Jean-Luc Godard**, **Jacques Perrin** and **Jean-Louis Trintignant**, and a focus on cinema pioneer **Alice Guy**) as well as a competition of 20 short films.

Standing out in the series section are the international premieres of *Circles of Power* (*Les Combattantes*) by **Jean-Xavier De Lestrade** and *The Aerobic Project* (*Toutouyoutou*) by **Julien Party**; the North American premieres of *Reign Supreme* (*Le Monde de demain* [+] by **Katell Quillévéré** and **Héliier Cisterne**, *Uncoupling* (*L'Amour Flou*) by **Romane Bohringer**, *Soldiers* (*Les Sentinelles*) by **Jean-Philippe Amar** and *Off Season* (*Hors Saison*) by **Pierre Monnard**; the American premiere of *Infiniti* by **Thierry Poiraud**; and a special screening of *Miskina* (*Miskina la pauvre*) by **Melha Bedia** (Amazon Prime).

American French Film Festival Opens To Concern Over Falling Audiences

AFP

By

AFP

Published

October 11, 2022



The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theater attendance in France and the United States since the pandemic.

“There’s no hiding the fact: cinema is experiencing a real upheaval,” director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and “people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and the industry is in the process of switching to (streaming) platforms,” he said before the first screening of his latest film “Notre-Dame On Fire” in North America.

Ultimately, “there is a whole category of so-called intermediate films which risk no longer having their place on the big screen,” he said.

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

“It’s always worrying to see that attendance has dropped and it’s struggling to pick up again,” director Marie-Castille Mention-Schaar, who is presenting her film

“Divertimento” at the festival, told AFP.

“We have to go find our audience,” she added. “The emotion we have in a movie theater will never be the same as in front of a TV or a telephone.”

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

“There is a whole new generation that loves French films and European and Asian series,” he said.

This year’s programming particularly includes streaming films such as “Hawa” by Maimouna Doucoure and “Athena” by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present “Miskina, Poor Thing,” broadcast on Amazon Prime Video, and director Olivier Assayas will screen “Irma Vep,” a mini-series produced by HBO.

American French Film Festival opens to concern over falling audiences



LOS ANGELES, Oct 11, 2022 (BSS/AFP) - The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theater attendance in France and the United States since the pandemic.

"There's no hiding the fact: cinema is experiencing a real upheaval," director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and the industry is in the process of switching to (streaming) platforms," he said before the first screening of his latest film "Notre-Dame On Fire" in North America.

Ultimately, "there is a whole category of so-called intermediate films which risk no longer having their place on the big screen," he said.

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

"It's always worrying to see that attendance has dropped and it's struggling to pick up again," director Marie-Castille Mention-Schaar, who is presenting her film "Divertimento" at the festival, told AFP.

"We have to go find our audience," she added. "The emotion we have in a movie theater will never be the same as in front of a TV or a telephone."

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

"There is a whole new generation that loves French films and European and Asian series," he said.

This year's programming particularly includes streaming films such as "Hawa" by Maimouna Doucoure and "Athena" by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present "Miskina, Poor Thing," broadcast on Amazon Prime Video, and director Olivier Assayas will screen "Irma Vep," a mini-series produced by HBO.

BOL NEWS:

American French Film Festival opens in Hollywood on Monday

11th Oct, 2022. 06:41 pm



American French Film Festival opens in Hollywood on Monday

- The American French Film Festival opened Monday in Hollywood.
- The festival is intended to show Hollywood the best of French productions.
- Cineworld, the second-largest movie theater chain, seems set for major restructuring.

Monday saw the start of the American French Film Festival in Hollywood, which was accompanied by worries about the steep decline in cinema attendance in France and the US since the pandemic.

At the 26th edition of the festival designed to showcase the best French productions to Hollywood, director Jean-Jacques Annaud told AFP that “There’s no hiding the fact: cinema is experiencing a real upheaval.”

He said before the North American premiere of his most recent film “Notre-Dame On Fire” that cinemas are in “people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and the industry is in the process of switching to (streaming) platforms.”

“There is a whole category of so-called intermediate films which risk no longer having their place on the big screen,” he said.

Movie theatres on both sides of the Atlantic are having trouble drawing crowds.

The National Association of Theatre Owners estimates that since the pandemic, 500 theatres have shuttered in the United States.

Additionally, the Wall Street Journal reports that Cineworld, the British company that owns Regal Cinemas, the second-largest chain of movie theatres in the United States, appears to be planning a significant restructure as it gets ready to declare bankruptcy.

According to the most recent statistics from the National Center for Cinema, attendance in France had its worst September since 1980, with ticket sales down 34% from September 2019—before the pandemic.

“It’s always worrying to see that attendance has dropped and it’s struggling to pick up again,” director Marie-Castille Mention-Schaar, who is presenting her film “Divertimento” at the festival, told AFP.

“We have to go find our audience,” she added. “The emotion we have in a movie theater will never be the same as in front of a TV or a telephone.”

The festival, formerly known as COLCOA, presents 75 French movies and TV shows for its 26th edition, several of them are being presented for the first time in North America.

Francois Truffart, the festival’s director, claims that digital channels enable French works to reach a new audience in the United States.



American French film festival opens as Hollywood counts the cost of Covid

Issued on: 11/10/2022 - 15:19



The American French Film Festival runs from 10 to 16 October in West Hollywood, California. © AFP/Chris Delmas

Text by:

RFI

The American French Film Festival opened on Monday in Los Angeles, against a background of industry concerns over the sharp drop in audience figures in France and the United States in the wake of the Covid pandemic.

The **American French Film Festival** - formerly known as COLCOA - intended to show Hollywood the best of French productions, offers 75 French films and television series, many being screened for the first time in north America.

The 26th edition opened on 10 October with the screening of "Notre-Dame on Fire" by Jean-Jacques Annaud, the French director of "The Name of the Rose" (1986) and "Seven Years in Tibet" (1997).

(3/3) Artists who will be in attendance are:
Marie-Castille Mention-Shaar - Divertimento
Lise Akoka - The Worst Ones
Romain Gavras & Dali Bensallah - Athena
Alexendru Belc - Metronom
Fabrice Garçon, Kevin Ossona - Blazing Neon
Wilfried Meance, Bertrand Dusclat - Two of a Kind pic.twitter.com/8Gj1weyIMC

— The American French Film Festival (@theUSFrenchFF) October 10, 2022

"There's no hiding the fact: cinema is experiencing a real upheaval," Annaud said before the screening of his film.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement [...] cinemas are in great difficulty and the industry is in the process of switching to streaming platforms," he added.



French director Jean-Jacques Annaud and British actress Jacqueline Bisset at the opening night of The American French Film Festival in West Hollywood, California, on 10 October, 2022. © AFP/Chris Delmas

Falling audience

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 cinemas have closed since the pandemic according to the [National Association of Theatre Owners](#).

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, cinema audiences had their worst September since 1980, according to the latest figures from the [National Center for Cinema](#), with ticket sales down 34 percent compared to September 2019, before the Covid pandemic.

"It's always worrying to see that attendance has dropped and is struggling to pick up again," explained director Marie-Castille Mention-Schaar, who is presenting her film "Divertimento" at the festival.

"We have to go find our audience," she added. "The emotion we have in a movie theater will never be the same as in front of a TV or a telephone."

Digital platforms

In the United States, digital platforms allow French works to find a wider audience, according to festival director François Truffart.

"There is a whole new generation that loves French films and European and Asian series," he said.

This year's programming particularly includes streaming films such as "Hawa" by Maimouna Doucoure and "Athena" by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present "Miskina, Poor Thing," broadcast on Amazon Prime Video, and director Olivier Assayas will screen "Irma Vep," a mini-series produced by HBO.

BLUE WATER HEALTHY LIVING

American French Film Festival opens to concern over falling audiences

by [Agence France-Presse](#)



(AFP)

The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theater attendance in France and the United States since the pandemic.

“There’s no hiding the fact: cinema is experiencing a real upheaval,” director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and “people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and the industry is in the process of switching to (streaming) platforms,” he said before the first screening of his latest film “Notre-Dame On Fire” in North America.

Ultimately, “there is a whole category of so-called intermediate films which risk no longer having their place on the big screen,” he said.

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

“It’s always worrying to see that attendance has dropped and it’s struggling to pick up again,” director Marie-Castille Mention-Schaar, who is presenting her film “Divertimento” at the festival, told AFP.

“We have to go find our audience,” she added. “The emotion we have in a movie theater will never be the same as in front of a TV or a telephone.”

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

“There is a whole new generation that loves French films and European and Asian series,” he said.

This year’s programming particularly includes streaming films such as “Hawa” by Maimouna Doucoure and “Athena” by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present “Miskina, Poor Thing,” broadcast on Amazon Prime Video, and director Olivier Assayas will screen “Irma Vep,” a mini-series produced by HBO.

Geo News

American French Film Festival opens to concern over falling audiences



American French Film Festival opens to concern over falling audiences

Los Angeles: The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theater attendance in France and the United States since the pandemic.

"There's no hiding the fact: cinema is experiencing a real upheaval," director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and the industry is in the process of switching to (streaming) platforms," he said before the first screening of his latest film "Notre-Dame On Fire" in North America.

Ultimately, "there is a whole category of so-called intermediate films which risk no longer having their place on the big screen," he said.

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

"It's always worrying to see that attendance has dropped and it's struggling to pick up again," director Marie-Castille Mention-Schaar, who is presenting her film "Divertimento" at the festival, told AFP.

"We have to go find our audience," she added. "The emotion we have in a movie theater will never be the same as in front of a TV or a telephone."

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

"There is a whole new generation that loves French films and European and Asian series," he said.

This year's programming particularly includes streaming films such as "Hawa" by Maimouna Doucoure and "Athena" by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present "Miskina, Poor Thing," broadcast on Amazon Prime Video, and director Olivier Assayas will screen "Irma Vep," a mini-series produced by HBO.

eNCA

DStv Channel 403

American French Film Festival opens to concern over falling audiences

Tuesday 11 October 2022 - 1:15pm



TAFF showcases the best of French productions to Hollywood
AFP | Chris DELMAS

LOS ANGELES - The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theatre attendance in France and the United States since the pandemic.

"There's no hiding the fact: cinema is experiencing a real upheaval," director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and the industry is in the process of switching to (streaming) platforms," he said before the first screening of his latest film "Notre-Dame On Fire" in North America.

Ultimately, "there is a whole category of so-called intermediate films which risk no longer having their place on the big screen," he said.

On both sides of the Atlantic, movie theatres are struggling to attract an audience.

In the United States, about 500 theatres have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theatre chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

"It's always worrying to see that attendance has dropped and it's struggling to pick up again," director Marie-Castille Mention-Schaar, who is presenting her film "Divertimento" at the festival, told AFP.

"We have to go find our audience," she added. "The emotion we have in a movie theatre will never be the same as in front of a TV or a telephone."

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

"There is a whole new generation that loves French films and European and Asian series," he said.

This year's programming particularly includes streaming films such as "Hawa" by Maimouna Doucoure and "Athena" by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present "Miskina, Poor Thing," broadcast on Amazon Prime Video, and director Olivier Assayas will screen "Irma Vep," a mini-series produced by HBO.

INTERNATIONAL THE NEWS

Entertainment

American French Film Festival open in Hollywood

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

By AFP

October 11, 2022



American French Film Festival open in Hollywood

Los Angeles: The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theater attendance in France and the United States since the pandemic.

"There's no hiding the fact: cinema is experiencing a real upheaval," director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and

the industry is in the process of switching to (streaming) platforms," he said before the first screening of his latest film "Notre-Dame On Fire" in North America.

Ultimately, "there is a whole category of so-called intermediate films which risk no longer having their place on the big screen," he said.

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

"It's always worrying to see that attendance has dropped and it's struggling to pick up again," director Marie-Castille Mention-Schaar, who is presenting her film "Divertimento" at the festival, told AFP.

"We have to go find our audience," she added. "The emotion we have in a movie theater will never be the same as in front of a TV or a telephone."

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

"There is a whole new generation that loves French films and European and Asian series," he said.

This year's programming particularly includes streaming films such as "Hawa" by Maimouna Doucoure and "Athena" by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present "Miskina, Poor Thing," broadcast on Amazon Prime Video, and director Olivier Assayas will screen "Irma Vep," a mini-series produced by HBO.



American French Film Festival opens to concern over falling audiences

Issued on: 11/10/2022 - 11:06



French director Jean-Jacques Annaud (L, with US actor Ron Perlman) says cinema is facing 'a real upheaval' since the pandemic Chris Delmas AFP

Los Angeles (AFP) – **The American French Film Festival opened Monday in Hollywood, marked by concerns over the sharp drop in theater attendance in France and the United States since the pandemic.**

"There's no hiding the fact: cinema is experiencing a real upheaval," director Jean-Jacques Annaud told AFP at the 26th edition of the festival intended to show Hollywood the best of French productions.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement... cinemas are in great difficulty and

the industry is in the process of switching to (streaming) platforms," he said before the first screening of his latest film "Notre-Dame On Fire" in North America.

Ultimately, "there is a whole category of so-called intermediate films which risk no longer having their place on the big screen," he said.

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theatre Owners.

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.



TAFF showcases the best of French productions to Hollywood Chris DELMAS AFP

In France, attendance had its worst September since 1980, according to the latest figures from the National Center for Cinema, with ticket sales down 34 percent compared to September 2019, before the pandemic.

"It's always worrying to see that attendance has dropped and it's struggling to pick up again," director Marie-Castille Mention-Schaar, who is presenting her film "Divertimento" at the festival, told AFP.

"We have to go find our audience," she added. "The emotion we have in a movie theater will never be the same as in front of a TV or a telephone."

For its 26th edition, the festival (formerly known as COLCOA) offers 75 French films and television series, many screened for the first time in North America.

In the United States, digital platforms allow French works to find a new audience, according to festival director Francois Truffart.

"There is a whole new generation that loves French films and European and Asian series," he said.

This year's programming particularly includes streaming films such as "Hawa" by Maimouna Doucoure and "Athena" by Romain Gavras, produced for Netflix.

On the series side, comedienne Melha Bedia will present "Miskina, Poor Thing," broadcast on Amazon Prime Video, and director Olivier Assayas will screen "Irma Vep," a mini-series produced by HBO.

10.7

**PREMIERES & AWARDS
IN LOS ANGELES**

October 10–16, 2022

PRESENTED BY

**The Franco-American
Cultural Fund**

a partnership of

DGA / MPA / SACEM / WGAW

SPONSORED BY



AIR TAHITI NUI



2022 DOCUMENTARY COMPETITION

OCTOBER 11–16

8 films including (clockwise):
Alice Guy, The First Female Director;
Flickering Ghosts of Loves Gone By;
Trenches; *Rookies*

[\(click for details\)](#)





ALICE GUY

L'inconnue du 7ème art



Overlooked No More: Alice Guy Blaché, the World's First Female Filmmaker

Even before women had the right to vote Blaché, in her actions and in her films, expressed female drives, desires and self determination.

**PREMIERES & AWARDS
IN LOS ANGELES**

October 10–16, 2022

PRESENTED BY

**The Franco-American
Cultural Fund**

a partnership of

DGA / MPA / SACEM / WGAW



SPONSORED BY



AIR TAHITI NUI



FRANCE-AMÉRIQUE



The 2022 American French Film Festival

OCTOBER 10-16, 2022

DGA Theater Complex
7920 Sunset Boulevard
Los Angeles, CA 90046

- Renamed the American French Film Festival as of this 26th edition, the cinematic showcase formerly known as COLCOA gives dozens of the latest big and small screen productions from France – including *Everybody Loves Jeanne*, *Notre Dame on Fire*, and *Alice Guy, the First Female Director* – their North American premiere. More than a series of screenings, it's a full-on event complete with red carpet arrivals, panel discussions, and an awards competition. A classics series rounds out the program.



American French film festival opens as Hollywood counts the cost of Covid

RFI

11 October 2022



© AFP/Chris Delmas

The American French Film Festival opened on Monday in Los Angeles, against a background of industry concerns over the sharp drop in audience figures in France and the United States in the wake of the Covid pandemic.

The [American French Film Festival](#) - formerly known as COLCOA - intended to show Hollywood the best of French productions, offers 75 French films and television series, many being screened for the first time in north America.

The 26th edition opened on 10 October with the screening of "Notre-Dame on Fire" by Jean-Jacques Annaud, the French director of "The Name of the Rose" (1986) and "Seven Years in Tibet" (1997).

"There's no hiding the fact: cinema is experiencing a real upheaval," Annaud said before the screening of his film.

Between inflation eating away at leisure budgets and "people who have equipped themselves with large screens during confinement [...] cinemas are in great difficulty and the industry is in the process of switching to streaming platforms," he added.

Falling audience

On both sides of the Atlantic, movie theaters are struggling to attract an audience.

In the United States, about 500 cinemas have closed since the pandemic according to the [National Association of Theatre Owners](#).

And Cineworld, the British group that owns Regal Cinemas, the second-largest movie theater chain in the United States, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal.

"We have to go find our audience," she added. "The emotion we have in a movie theater will never be the same as in front of a TV or a telephone."

Digital platforms

[Read more on RFI](#)

News in France

Culture

The fall in attendance at the heart of concerns at the Hollywood French Film Festival



By Figaro with AFP

Director Jean-Jacques Annaud and great American actor Ron Perlman at the Hollywood French Film Festival, October 10, 2022. AFP/Chris Delmas

With only 7.38 million admissions, ticket sales fell by 34.3% in France compared to September 2019.

The American French film festival opened Monday in Hollywood, marked by concerns over the sharp drop in cinema attendance in France and the United States since the pandemic. *“We must not hide: the cinema is experiencing a real upheaval”*, estimated with AFP the director Jean-Jacques Annaud, during the 26th edition of this event intended to show Hollywood the best of French productions. Between *“inflation”* which cuts into leisure budgets and *«people who have equipped themselves with large*

screens during confinement, (...) cinemas are in great difficulty and the industry is in the process of switching to platforms streaming, he summarized before the first screening of his latest film *Notre Dame is burning* in North America. Eventually, “*there is a whole category of so-called intermediate films that risk no longer having their place on the big screen*”, he worried.

On both sides of the Atlantic, the public is struggling to return to dark rooms. In France, attendance had its worst September since 1980, according to the latest figures from the National Cinema Center. With only 7.38 million admissions, ticket sales fell 34.3% compared to September 2019, before the pandemic.

In the United States, about 500 theaters have closed since the pandemic according to the National Association of Theater Owners. And Cineworld, the British group that owns Regal Cinemas, America’s second-largest movie theater chain, seems set for major restructuring as it prepares to file for bankruptcy, according to the Wall Street Journal. “*It’s always worrying to see that attendance has dropped and it’s struggling to start again*”, said Marie-Castille Mention Schaar, who presents her film *Entertainment* at the festival. Then she added as a remedy for this crisis: “*We have to go find our audience. The emotion we have in a movie theater will never be the same as in front of a TV or a telephone.*»

For its 26th edition, the festival (formerly Colcoa) offers 75 French films and television series, often screened for the first time in North America. In the United States, platforms allow French works to find a new audience, according to festival director François Truffaut. “*There is a whole new generation that loves French films and European and Asian series*”, he underlined.

This year, the programming notably includes works broadcast on platforms, such as films *Hawaii* by Maïmouna Doucouré and *Athena* by Romain Gavras, produced for Netflix. On the series side, comedian Melha Bedia will present *Miskina, the poor* streaming on Amazon Prime Video and director Olivier Assayas will screen *Irma Vepa* mini-series produced by HBO.

Le festival du film américain français s'ouvre alors qu'Hollywood compte le coût de Covid



Publié le: 11/10/2022

L'American French Film Festival s'est ouvert lundi à Los Angeles, sur fond d'inquiétudes de l'industrie face à la forte baisse des audiences en France et aux États-Unis dans le sillage de la pandémie de Covid.

L'American French Film Festival – anciennement connu sous le nom de COLCOA – destiné à montrer à Hollywood le meilleur des productions françaises, propose 75 films et séries télévisées français, dont beaucoup sont projetés pour la première fois en Amérique du Nord.

La 26e édition s'est ouverte le 10 octobre avec la projection de « Notre-Dame en feu » de Jean-Jacques Annaud, réalisateur français de « Le nom de la rose » (1986) et de « Sept ans au Tibet » (1997).



The American French Film Festival

@theUSFrenchFF

.

[Suivre](#)

(3/3) Artists who will be in attendance are:
Marie-Castille Mention-Shaar - Divertimento
Lise Akoka - The Worst Ones
Romain Gavras & Dali Bensallah - Athena
Alexendru Belc - Metronom



Fabrice Garçon, Kevin Ossona - Blazing Neon
Wilfried Meance, Bertrand Dusclat - Two of a Kind



« Il n'y a pas à se cacher : le cinéma connaît un véritable bouleversement », a déclaré Annaud avant la projection de son film.

Entre l'inflation qui ronge les budgets loisirs et « les gens qui se sont équipés de grands écrans pendant le confinement [...] les cinémas sont en grande difficulté et l'industrie est en train de basculer vers les plateformes de streaming », a-t-il ajouté.

Le réalisateur français Jean-Jacques Annaud et l'actrice britannique Jacqueline Bisset lors de la soirée d'ouverture du Festival du film français américain à West Hollywood, Californie, le 10 octobre 2022. © AFP/Chris Delmas

Public en baisse

Des deux côtés de l'Atlantique, les salles de cinéma peinent à attirer un public.

Aux États-Unis, environ 500 cinémas ont fermé depuis la pandémie selon la National Association of Theatre Owners.

Et Cineworld, le groupe britannique propriétaire de Regal Cinemas, la deuxième plus grande chaîne de salles de cinéma aux États-Unis, semble prêt pour une restructuration majeure alors qu'il s'apprête à déposer son bilan, selon le Wall Street Journal.

En France, les audiences de cinéma ont connu leur pire mois de septembre depuis 1980, selon les derniers chiffres du Centre national du cinéma, avec des ventes de billets en baisse de 34 % par rapport à septembre 2019, avant la pandémie de Covid.

« C'est toujours inquiétant de voir que la fréquentation baisse et peine à remonter », explique la réalisatrice Marie-Castille Mention-Schaar, qui présente son film « Divertimento » au festival.

« Nous devons aller trouver notre public », a-t-elle ajouté. « L'émotion que nous avons dans une salle de cinéma ne sera plus jamais la même que devant une télévision ou un téléphone. »

Plateformes numériques

Aux États-Unis, les plateformes numériques permettent aux œuvres françaises de trouver un public plus large, selon le directeur du festival François Truffart.

« Il y a toute une nouvelle génération qui aime les films français et les séries européennes et asiatiques », a-t-il déclaré.

La programmation de cette année comprend notamment des films en streaming tels que « Hawa » de Maimouna Doucoure et « Athéna » de Romain Gavras, produits pour Netflix.

Côté séries, l'humoriste Melha Bedia présentera « Miskina, Poor Thing », diffusée sur Amazon Prime Video, et le réalisateur Olivier Assayas projetera « Irma Vep », une mini-série produite par HBO.

(Avec les fils de presse)

La chute de la fréquentation au cœur des préoccupations au festival du film français d'Hollywood

Par Figaro avec AFP

Publié le 11/10/2022 à 12:16, mis à jour le 11/10/2022 à 12:16

00:00/03:01



Le réalisateur Jean-Jacques Annaud et le grand acteur américain Ron Perlman au festival du film français d'Hollywood, le 10 octobre 2022. *AFP/Chris Delmas*

Avec seulement 7,38 millions d'entrées, les ventes de billets ont reculé de 34,3% en France par rapport à septembre 2019.

Le festival américain du film français s'est ouvert lundi à Hollywood, empreint d'inquiétudes face à la forte chute de la fréquentation des salles de cinéma en France et

aux Etats-Unis depuis la pandémie. *«Il ne faut pas se cacher: le cinéma est en train de connaître un véritable bouleversement»*, a estimé auprès de l'AFP le réalisateur Jean-Jacques Annaud, lors de la 26e édition de cet événement destiné à montrer à Hollywood le meilleur des productions françaises. Entre *«l'inflation»* qui rogne les budgets loisirs et *«les gens qui se sont équipés avec de grands écrans pendant les confinements, (...) les salles sont en grande difficulté et l'industrie est en train de basculer vers les plateformes»* de streaming, a-t-il résumé avant la première projection de son dernier film *Notre-Dame brûle* en Amérique du Nord. A terme, *«il y a toute une catégorie de films dits intermédiaires qui risquent de ne plus avoir leur place sur grand écran»*, s'est-il inquiété.

Des deux côtés de l'Atlantique, le public a du mal à revenir dans les salles obscures. En France, la fréquentation a connu son pire mois de septembre depuis 1980, selon les derniers chiffres du Centre national du cinéma. Avec seulement 7,38 millions d'entrées, les ventes de billets ont reculé de 34,3% par rapport à septembre 2019, avant la pandémie.



Jean-Jacques Annaud en pleine discussion avec l'actrice Jacqueline Bisset au festival du film français d'Hollywood 2022 AFP/Chris Delmas

Aux États-Unis, environ 500 salles ont fermé depuis la pandémie selon la National Association of Theater Owners. Et Cineworld, le groupe britannique propriétaire de Regal Cinemas, la deuxième chaîne américaine de salles, semble promis à de vastes restructurations car il se prépare à déposer le bilan, selon le Wall Street Journal. *«C'est toujours inquiétant de voir que la fréquentation a baissé et qu'elle a du mal à repartir»*, a déclaré Marie-Castille Mention Schaar, qui présente son film *Divertimento* au festival. Puis elle a ajouté en guise de remède à cette crise: *«Il faut qu'on aille rechercher notre public. L'émotion qu'on a dans une salle de cinéma ne sera jamais la même que devant une télé ou un téléphone.»*

Pour sa 26e édition, le festival (anciennement Colcoa) propose 75 films et séries télévisées françaises, souvent projetés pour la première fois en Amérique du Nord. Aux États-Unis, les plateformes permettent aux œuvres françaises de trouver un nouveau public, selon le directeur du festival François Truffaut. «*Il y a toute une nouvelle génération qui raffole de films français et de séries européennes et asiatiques*», a-t-il souligné.

Cette année, la programmation inclut notamment des œuvres diffusées sur des plateformes, comme les films *Hawa* de Maïmouna Doucouré et *Athena* de Romain Gavras, produits pour Netflix. Côté séries, l'humoriste Melha Bedia présentera *Miskina, la pauvre*, diffusée sur Amazon Prime Video et le réalisateur Olivier Assayas projettera *Irma Vep*, mini-série produite par HBO.

Écran total

The American French Film Festival : Un festival unique en son genre

Avec ses flancs arrondis et sa couleur dorée, c'est un édifice qui ne passe pas inaperçu. Le bâtiment de la Directors Guild of America (DGA), situé sur le mythique Sunset Boulevard près de Fairfax Avenue, est au cœur d'Hollywood et c'est là que se déroule chaque année « The American French Film Festival » (TAFFF), le plus grand festival de films français présentés en dehors de l'hexagone, avec 75 films et séries, programmés cette année du 10 au 16 octobre.

[Dance film 'RISE' at American French Film Festival](#)

OCT
12
2022



Film director **Cédric Klapisch**, seen above in action mode directing Paris Opera Ballet premiere danseuse **Marion Barbeau** and contemporary choreographer **Hofesh Shechter**, continues his balletmania in rendering his latest dance film, **RISE**. The movie, augured to include marvelous footage of life behind the curtain at the Palais Garnier, is slated for its West Coast premiere this Saturday night, October 15 at the Director's Guild of America Building where **The American French Film Festival** is in full force.

Klapisch, a friend to the Festival (the erstwhile COLCOA, with a rename), enjoyed a Festival retrospective in 2014). The fact that RISE is selected as the Saturday night feature of a myriad French feature films, documentaries, short subjects and television programming augurs a good watch.

For me Klapisch's greatest and eternal claim to fame in the dance world was his creation of a montage the dispersed Paris Opera Ballet dancers in lockdown doing their utmost to stay in shape. From Etoiles to Corphees to Petits Rats, all doing barre in living rooms, back yards, balconies. Released in the wretched pandemic's darkest days, on April 20, 2020 right after cinemas and theaters had gone dark and cancelled their seasons (lest the nasty bug spread and kill us all!), the video touched viewers

universally. Our hearts were breaking, aghast, that classical ballet dancers miss the daily group training classes, let alone performing. Merci beaucoup, Cédric!

Rise's hero is Elise, a ballerina with the prestigious Opéra de Paris, on the cusp of her first starring role. Her first starring role! Wouldn't you know it, mid-performance she slips, injures herself and is told she may never dance again. Rinse and repeat: "You may never dance again. You may never dance again. " Let's hope it's not this guy breaking the bad news.



Elise, fortuitously, is due for an awakening — she sets off to discover what life has in store for her. Here's hoping, for Elise's sake, the thing in store is not being a dance critic. She would rather try to make an actual living.



west coast premiere to feature choreography by hofesh schechter
The best of **RISE** is yet to come. It's in the grand finale chor'ed by **Hofesh Shechter**, the Israeli-born, London-based dance maker who has elevated rambling around on the ground to a bombastic fine art. I'm serious. I wouldn't miss Shechter's first foray into film choreography — at all. So, I'm going.

Cédric Klapisch is the auteur of fourteen feature films and recipient of three César Awards. Another huge point up for Netflixing Americans is that Klapisch was showrunner on the first season of the hit Netflix series Call My Agent!. His last feature, Someone, Somewhere, was screened at TFAFF in 2019 and his work was honored with a TFAFF Spotlight retrospective in 2014. **Rise** opened in France this past March to great critical and box-office success.

One brief note: The French title of this movie, “En Corps,” is at once a clever homonym for “encore,” while bearing the meaning “in the body” or even, “in the corps de ballet.” But, what a pity, the selected English title, **RISE**, is a near write-over (again, a homonym) for one of the best dance films ever, **RIZE** (2005), a Dave LaChapelle’s exceptional doc on krumping and clowning in South Los Angeles. There’s yet another new movie out as well, RISE (2022), concerning two Nigerian-born basketball-playing brothers signed by the NBA. What on earth is going on here?

RISE (EN CORPS) West Coast Premiere | The American French Film Festival | Director’s Guild of America | Sat Oct 15, 8 pm

Paris

Une cité s'embrase, la France au bord de la guerre civile: "Athena" arrive sur Netflix

Paris - Un nouveau film choc sur la banlieue: Romain Gavras livre vendredi sur Netflix une oeuvre fracassante et hautement politique, "Athena", qui montre l'insurrection d'une cité comme une tragédie antique et imagine la France sombrer dans la guerre civile.



Romain Gavras et Dali Benssalah lors de l'American French Film Festival (TAFF) à Hollywood, le 13 octobre 2022

[afp.com/VALERIE MACON](https://www.afp.com/VALERIE_MACON)

Par AFP

Publié le 14/10/2022 à 17:43, mis à jour à 17:43

Ce film, en forme de cri d'alarme sur l'engrenage de la violence, suit pendant une funeste journée le destin de trois hommes qui vont tomber, après la mort de leur plus jeune frère apparemment victime d'une

bavure policière, dans une machine à broyer que rien ne semble pouvoir arrêter.

Dans une cité au bord de l'explosion, tandis qu'Abdel (Dali Benssalah), engagé dans l'armée, tente de calmer les esprits et d'en appeler à la justice, que l'aîné Moktar (Ouassini Embarek), dealer patenté, ne cherche qu'à protéger son business, le benjamin, l'impétueux Karim (Sami Slimane), appelle les "petits" à se soulever.

Pris dans l'engrenage de la violence, qui conduira à l'enlèvement d'un CRS, joué par Anthony Bajon, tous trois courent à leur perte. Le tout sur fond de provocations de néo-nazis.

"L'idée, c'est de ne pas avoir des méchants et des gentils, c'est plus complexe que ça", a déclaré le réalisateur à l'AFP. "Il y a un mal qui est fait au début du film et c'est le destin qui vient tout ravager", a-t-il ajouté.

Le film, tourné en banlieue parisienne à Evry, fait le pari d'une esthétique entre "Gladiator" et "Apocalypse Now" et ne prétend à aucun réalisme. Certaines séquences resteront gravées dans les mémoires: l'assaut d'un commissariat, la défense d'une cité aux airs de château-fort médiéval défendu par des hordes de jeunes armés...

Deux ans après la sortie du polémique "Bac Nord", accusé de faire le jeu de l'extrême droite en montrant une vision réductrice et "pro-police" des cités, c'est un tout autre regard, qui promet lui aussi de diviser, qu'"Athena" porte sur la banlieue.

- "Des forces poussent à la guerre" -

Le fils du pape du cinéma engagé Costa-Gavras livre en effet une charge politique explosive. Même si le réalisateur de 41 ans, qui avait fait polémique il y a une quinzaine d'années avec un clip ultra-violent pour le groupe de musique Justice, se défend d'avoir fait un film "à thèse".

Sous ses airs de tragédie antique, "Athena" multiplie les clins d'oeil à des images d'actualité des dernières années, dont l'arrestation de lycéens mis à genoux par des policiers en 2018 à Mantes-la-Jolie ou des violences policières en marge des manifestations de "gilets jaunes".

Il sonne aussi comme une mise en garde: tandis que la cité Athena s'embrase, c'est la France entière, abreuvée aux chaînes d'informations en continu et cédant aux provocations de l'extrême droite, qui sombre dans la guerre civile.

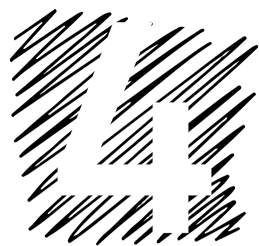
"L'ambition du film, c'est de montrer qu'il y a toujours dans l'ombre des forces qui poussent à la guerre. Aujourd'hui, l'extrême le plus puissant pour pousser à la guerre, c'est l'extrême droite", a affirmé le réalisateur lors de la présentation du film à la Mostra de Venise début septembre.

"Je fabrique des images, je n'ai pas de solution. Je ne suis pas un homme politique", a poursuivi Romain Gavras, co-fondateur du collectif informel de créateurs Kourtrajmé, dont les oeuvres sans fard ont depuis marqué les esprits et qui s'emploie aussi à mettre le pied à l'étrier des talents des quartiers populaires.

Le film s'inscrit d'ailleurs dans la filiation de "La Haine" de Mathieu Kassovitz (1995), et "Les Misérables" de Ladj Ly (2019), qui l'a co-écrit et co-produit.

Reparti bredouille du Venise, il risque cependant de perdre son impact visuel sur petit écran: ce produit Netflix ne sortira pas en salles et n'est accessible qu'aux abonnés.

"Le film n'aurait pas pu se faire" sans la plateforme, estime Romain Gavras, qui reconnaît toutefois son "grand désarroi" de ne pas pouvoir le montrer sur grand écran en France.



Film4Life
Curiosi di Cinema

HomeRed CarpetFilm FestivalsTHE AMERICAN FRENCH FILM FESTIVAL:
gran galà di apertura

THE AMERICAN FRENCH FILM FESTIVAL: gran galà di apertura

[14/10/2022 Michael Traversa](#)



**L'ULTIMA OPERA DI JEAN-JACQUES ANNAUD SULL'INCENDIO ALLA
CATTEDRALE DI NOTRE-DAME, APRE L'AMERICAN FRENCH FILM
FESTIVAL**



Il festival di film francesi su suolo americano per eccellenza torna in tutto il suo splendore ai fasti pre-pandemia, grazie ad una calorosa e viva accoglienza. L'attesa tra gli invitati in fila al check-in palpabile. Serata di gala come ai vecchi tempi, con un sontuoso ricevimento, seguito dalla presentazione dell'ultimo film di **Jean-Jacques Annaud**, *Notre-Dame brûle*. Tra gli ospiti anche volti noti, quali **Ron Perlman** e **Jacqueline Bisset**.

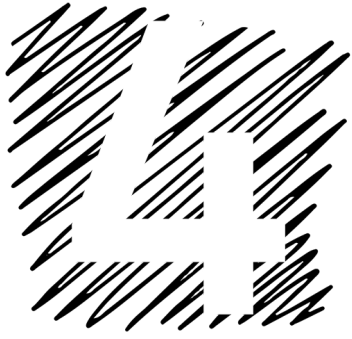
Si riparte quindi sotto un nuovo nome, **The American French Film Festival**, e spetta a **Taylor Hackford**, celebre regista e membro fondatore del Franco-American Cultural Fund, l'onore e onere di spiegare le motivazioni dietro il cambiamento. *“Siamo coscienti della resistenza di molti ai cambiamenti. City of Lights City of Angels era un bellissimo nome, poi accorciato in Colcoa, ma a parte i frequentatori abituali del festival nessuno sapeva cosa Colcoa fosse. Siamo quindi ricorsi alla semplicità, The American French Film Festival”*. Più chiaro di così?

Dopo 25 anni quindi il festival cambia nome ma non aspetto, ancora un forte calendario di proiezioni e anteprime, ancora un ricco scambio culturale tra la Francia e gli Stati Uniti e tanti ospiti d'eccezione. Come **Jean-Jacques Annaud**, regista leggenda de *Il Nome della Rosa* e *L'Amante*, disponibile, affabile e spiritoso durante la presentazione. *“Quando è avvenuto l'incendio nella cattedrale di Notre-Dame ero in una casa senza tv. Ero attaccato alla radio per sentire novità sulle elezioni di Macron; era un periodo difficile per la Francia con le proteste del movimento dei gilet gialli. Improvvisamente la notizia che ha tenuto mezzo mondo col fiato sospeso. Già in quel momento mi sembrava di assistere ad un film catastrofico hollywoodiano, per l'assurdità della cosa. Così mi rivolgo a mia moglie dicendo – Sai quanti cretini correranno a farne un film il prima possibile? Eccolo qua, sono io.”*

Il film è una botta di tensione e in effetti sembra quasi un disaster movie, con pezzi di pietra che cascano dal cielo, camion dei pompieri che tardano ad arrivare per via del traffico parigino, lotte contro il tempo per salvare i reperti storici della cattedrale prima

che vada tutto in fumo. Per chi ha vissuto in prima persona tutto questo, anche solo attraverso le immagini del telegiornale, è davvero impressionante. Un tributo sentito alla sacralità di questo posto, di immensa importanza per credenti e non.

Un film di grande impatto visivo, che usa ogni mezzo a disposizione per ricreare il timore che crollasse tutto di quel giorno: immagini d'archivio, split screen, ricostruzioni in teatri di posa, il girato in diverse cattedrali gotiche della Francia dall'aspetto simile, effetti meccanici, pochissima computer grafica. Un'operazione che solo un maestro quale Jean-Jacques Annaud poteva portare a termine con tale rispetto e tanta passione.



Film4Life
Curiosi di Cinema

Red Carpet Film Festivals THE AMERICAN FRENCH FILM FESTIVAL: donne in primo piano

THE AMERICAN FRENCH FILM FESTIVAL: donne in primo piano

[14/10/2022 Michael Traversa](#)



CORSAGE DI MARIE KREUTZER E RODEO DI LOLA QUIVORON, DUE FILM INCENTRATI SU DONNE DI CARATTERE, DIRETTI DA DONNE

Proseguono le anteprime all'American French Film Festival. Nella giornata di mercoledì sono state presentate le pellicole *Corsage* scritto e diretto da **Marie Kreutzer** e *Rodeo* di **Lola Quivoron**.

Corsage, già passato per il Festival di Cannes di quest'anno, nella sezione Un Certain Regard, è una co-produzione tra la Francia e l'Austria ed è stato selezionato per rappresentare quest'ultima agli Academy Awards nella categoria miglior lungometraggio internazionale. Racconta la storia dell'imperatrice d'Austria Elisabetta di Baviera, ricordata dai più come Sissi, della quale già ci fu una trasposizione cinematografica negli anni '50, *La principessa Sissi* con **Romy Schneider**.

L'opera di **Marie Kreutzer** pone l'attenzione sugli anni crepuscolari di Elisabetta, quando, raggiunta l'età dei quarant'anni, non si sentiva più bella (Elisabetta era ossessionata dal culto della bellezza) e cominciava a dubitare del suo ruolo a corte. Il film è focalizzato principalmente sull'elemento umano, ignora gran parte del contesto storico e si prende anche molte libertà sui fatti realmente accaduti. La regista **Kreutzer** è più interessata a scavare nell'animo dell'imperatrice, nelle sue emozioni, nella depressione e infelicità, piuttosto che nella Storia che si impara sui libri. Una scelta inusuale, che pone al centro il conflitto interno della donna tra il suo spirito per certi versi ribelle e le convenzioni di corte, soffocanti quanto il corsetto che era costretta ad indossare. Ottima l'interpretazione di **Vicky Krieps**, la quale ha anche vinto il premio per la migliore interpretazione a Cannes.



Lola Quivoron

Diversa, ma pur sempre incentrata sull'animo e lo spirito di una donna forte, il film di **Lola Quivoron**, *Rodeo*. La pellicola ha per protagonista Julia, una ragazza ribelle e arrabbiata verso il mondo che la circonda. Il suo sogno, quello di far parte di una banda

di motociclisti che si esibiscono in impennate e acrobazie pericolose in rodei illegali di motocross. Mentre aspira ad entrare in un gruppo fatto per lo più di uomini che la giudicano e guardano dall'alto al basso, si mantiene attraverso piccole truffe. Siamo ancora una volta davanti ad un'interpretazione di quelle memorabili, di quelle che trasformano in star. Ancor più sorprendente se si pensa che la giovane protagonista **Julie Ledru** non è un'attrice professionista, infatti è stata scovata dalla regista su Instagram e scelta per le sue doti in sella (**Ledru** è una motociclista nella vita reale). È il suo talento nel fare emergere le emozioni celate dal comportamento insolente del personaggio, a centrare il segno.

ECHOS

JUDICIAIRES - GIRONDINS

Une cité s'embrase, la France au bord de la guerre civile: « Athena » arrive sur Netflix

Publié le 14/10/2022

Un nouveau film choc sur la banlieue: Romain Gavras livre vendredi sur Netflix une oeuvre fracassante et hautement politique, "Athena", qui montre l'insurrection d'une cité comme une tragédie antique et imagine...



Romain Gavras et Dali Benssalah lors de l'American French Film Festival (TAFF) à Hollywood, le 13 octobre 2022 (Tous droits réservés. © (2022) Agence France-Presse - VALERIE MACON)

Un nouveau film choc sur la banlieue: Romain Gavras livre vendredi sur Netflix une oeuvre fracassante et hautement politique, « Athena », qui montre l'insurrection d'une cité comme une tragédie antique et imagine la France sombrer dans la guerre civile.



(de G à D) Anthony Bajon, Dali Benssalah, Sami Slimane, Romain Gavras, Ladj Ly, Alexis Manenti et Ouassini Embarek lors de la présentation d'« Athena » à Venise le 2 septembre 2022 (Tous droits réservés. © (2022) Agence France-Presse – Marco BERTORELLO)

Ce film, en forme de cri d'alarme sur l'engrenage de la violence, suit pendant une funeste journée le destin de trois hommes qui vont tomber, après la mort de leur plus jeune frère apparemment victime d'une bavure policière, dans une machine à broyer que rien ne semble pouvoir arrêter.

Dans une cité au bord de l'explosion, tandis qu'Abdel (Dali Benssalah), engagé dans l'armée, tente de calmer les esprits et d'en appeler à la justice, que l'aîné Moktar (Ouassini Embarek), dealer patenté, ne cherche qu'à protéger son business, le benjamin, l'impétueux Karim (Sami Slimane), appelle les « petits » à se soulever.

Pris dans l'engrenage de la violence, qui conduira à l'enlèvement d'un CRS, joué par Anthony Bajon, tous trois courent à leur perte. Le tout sur fond de provocations de néo-nazis.

« L'idée, c'est de ne pas avoir des méchants et des gentils, c'est plus complexe que ça », a déclaré le réalisateur à l'AFP. « Il y a un mal qui est fait au début du film et c'est le destin qui vient tout ravager », a-t-il ajouté.

Le film, tourné en banlieue parisienne à Evry, fait le pari d'une esthétique entre « Gladiator » et « Apocalypse Now » et ne prétend à aucun réalisme. Certaines séquences resteront gravées dans les mémoires: l'assaut d'un commissariat, la défense d'une cité aux airs de château-fort médiéval défendu par des hordes de jeunes armés...

Deux ans après la sortie du polémique « Bac Nord », accusé de faire le jeu de l'extrême droite en montrant une vision réductrice et « pro-police » des cités, c'est un tout autre regard, qui promet lui aussi de diviser, qu'« Athena » porte sur la banlieue.

– « Des forces poussent à la guerre » –

Le fils du pape du cinéma engagé Costa-Gavras livre en effet une charge politique explosive. Même si le réalisateur de 41 ans, qui avait fait polémique il y a une quinzaine d'années avec un clip ultra-violent pour le groupe de musique Justice, se défend d'avoir fait un film « à thèse ».

Sous ses airs de tragédie antique, « Athena » multiplie les clin d'oeil à des images d'actualité des dernières années, dont l'arrestation de lycéens mis à genoux par des policiers en 2018 à Mantes-la-Jolie ou des violences policières en marge des manifestations de « gilets jaunes ».

Il sonne aussi comme une mise en garde: tandis que la cité Athena s'embrase, c'est la France entière, abreuvée aux chaînes d'informations en continu et cédant aux provocations de l'extrême droite, qui sombre dans la guerre civile.

« L'ambition du film, c'est de montrer qu'il y a toujours dans l'ombre des forces qui poussent à la guerre. Aujourd'hui, l'extrême le plus puissant pour pousser à la guerre, c'est l'extrême droite », a affirmé le réalisateur lors de la présentation du film à la Mostra de Venise début septembre.

« Je fabrique des images, je n'ai pas de solution. Je ne suis pas un homme politique », a poursuivi Romain Gavras, co-fondateur du collectif informel de créateurs Kourtrajmé, dont les oeuvres sans fard ont depuis marqué les esprits et qui s'emploie aussi à mettre le pied à l'étrier des talents des quartiers populaires.

Le film s'inscrit d'ailleurs dans la filiation de « La Haine » de Mathieu Kassovitz (1995), et « Les Misérables » de Ladj Ly (2019), qui l'a co-écrit et co-produit.

Reparti bredouille du Venise, il risque cependant de perdre son impact visuel sur petit écran: ce produit Netflix ne sortira pas en salles et n'est accessible qu'aux abonnés.

« Le film n'aurait pas pu se faire » sans la plateforme, estime Romain Gavras, qui reconnaît toutefois son « grand désarroi » de ne pas pouvoir le montrer sur grand écran en France.

Une cité s'embrase, la France au bord de la guerre civile: « Athena » arrive sur Netflix

Publié le 14/10/2022

Un nouveau film choc sur la banlieue: Romain Gavras livre vendredi sur Netflix une oeuvre fracassante et hautement politique, "Athena", qui montre l'insurrection d'une cité comme une tragédie antique et imagine...



Romain Gavras et Dali Benssalah lors de l'American French Film Festival (TAFF) à Hollywood, le 13 octobre 2022 (Tous droits réservés. © (2022) Agence France-Presse - VALERIE MACON)

Un nouveau film choc sur la banlieue: Romain Gavras livre vendredi sur Netflix une oeuvre fracassante et hautement politique, « Athena », qui montre l'insurrection d'une cité comme une tragédie antique et imagine la France sombrer dans la guerre civile.



(de G à D) Anthony Bajon, Dali Benssalah, Sami Slimane, Romain Gavras, Ladj Ly, Alexis Manenti et Ouassini Embarek lors de la présentation d'« Athena » à Venise le 2 septembre 2022 (Tous droits réservés. © (2022) Agence France-Presse – Marco BERTORELLO)

Ce film, en forme de cri d'alarme sur l'engrenage de la violence, suit pendant une funeste journée le destin de trois hommes qui vont tomber, après la mort de leur plus jeune frère apparemment victime d'une bavure policière, dans une machine à broyer que rien ne semble pouvoir arrêter.

Dans une cité au bord de l'explosion, tandis qu'Abdel (Dali Benssalah), engagé dans l'armée, tente de calmer les esprits et d'en appeler à la justice, que l'aîné Moktar (Ouassini Embarek), dealer patenté, ne cherche qu'à protéger son business, le benjamin, l'impétueux Karim (Sami Slimane), appelle les « petits » à se soulever.

Pris dans l'engrenage de la violence, qui conduira à l'enlèvement d'un CRS, joué par Anthony Bajon, tous trois courent à leur perte. Le tout sur fond de provocations de néo-nazis.

« L'idée, c'est de ne pas avoir des méchants et des gentils, c'est plus complexe que ça », a déclaré le réalisateur à l'AFP. « Il y a un mal qui est fait au début du film et c'est le destin qui vient tout ravager », a-t-il ajouté.

Le film, tourné en banlieue parisienne à Evry, fait le pari d'une esthétique entre « Gladiator » et « Apocalypse Now » et ne prétend à aucun réalisme. Certaines séquences resteront gravées dans les mémoires: l'assaut d'un commissariat, la défense d'une cité aux airs de château-fort médiéval défendu par des hordes de jeunes armés...

Deux ans après la sortie du polémique « Bac Nord », accusé de faire le jeu de l'extrême droite en montrant une vision réductrice et « pro-police » des cités, c'est un tout autre regard, qui promet lui aussi de diviser, qu'« Athena » porte sur la banlieue.

– « Des forces poussent à la guerre » –

Le fils du pape du cinéma engagé Costa-Gavras livre en effet une charge politique explosive. Même si le réalisateur de 41 ans, qui avait fait polémique il y a une quinzaine d'années avec un clip ultra-violent pour le groupe de musique Justice, se défend d'avoir fait un film « à thèse ».

Sous ses airs de tragédie antique, « Athena » multiplie les clin d'oeil à des images d'actualité des dernières années, dont l'arrestation de lycéens mis à genoux par des policiers en 2018 à Mantes-la-Jolie ou des violences policières en marge des manifestations de « gilets jaunes ».

Il sonne aussi comme une mise en garde: tandis que la cité Athena s'embrase, c'est la France entière, abreuvée aux chaînes d'informations en continu et cédant aux provocations de l'extrême droite, qui sombre dans la guerre civile.

« L'ambition du film, c'est de montrer qu'il y a toujours dans l'ombre des forces qui poussent à la guerre. Aujourd'hui, l'extrême le plus puissant pour pousser à la guerre, c'est l'extrême droite », a affirmé le réalisateur lors de la présentation du film à la Mostra de Venise début septembre.

« Je fabrique des images, je n'ai pas de solution. Je ne suis pas un homme politique », a poursuivi Romain Gavras, co-fondateur du collectif informel de créateurs Kourtrajmé, dont les oeuvres sans fard ont depuis marqué les esprits et qui s'emploie aussi à mettre le pied à l'étrier des talents des quartiers populaires.

Le film s'inscrit d'ailleurs dans la filiation de « La Haine » de Mathieu Kassovitz (1995), et « Les Misérables » de Ladj Ly (2019), qui l'a co-écrit et co-produit.

Reparti bredouille du Venise, il risque cependant de perdre son impact visuel sur petit écran: ce produit Netflix ne sortira pas en salles et n'est accessible qu'aux abonnés.

« Le film n'aurait pas pu se faire » sans la plateforme, estime Romain Gavras, qui reconnaît toutefois son « grand désarroi » de ne pas pouvoir le montrer sur grand écran en France.

MULDERVILLE

Festivals - American French film Festival 2022 : Let's talk with François Truffaut
By Mulder, Los Angeles, The DGA Theater Complex, 16 october 2022



[Mulderville](#)

19.9K subscribers

[The American French Film Festival 2022 - Itw François Truffaut](#)

During the American French Film Festival, we had the great opportunity to interview the American French Film Festival executive producer and artistic director François Truffaut.

Q : can you tell us a bit about the process to select the movies that are shown at the festival here in Los Angeles ?

François Truffart : It is a one year process actually, which starts just after this one for next year. We're gonna start immediately. There are so many films and series available in France, so we need to work from with all the production companies and sales agents in France. I have to follow the lineup of all these companies for a long time, at least 12 months before the festival starts. So it is a one year process. We also follow every large Festival (in Europe ndr) like Berlin, Cannes, Venice... Meanwhile I go to Paris at least twice and I receive a lot of links.

Q : Roughly, how many movies and TV series do you select per year compared to how many you wish to select ?

François Truffart : This year we have about 75 films and series and I will say that I see maybe between 250 and 300 here, including the short films.

Q : How many people are selected the movies, it is not only you ?

François Truffart : I select the movies but we have a program committee. I would say they hold more as an advising role. I ask for their opinion when I have some things for the fun American, or if I need to choose between one or two films. They also have a say in the selection of the opening film, among the 5 or 6 movies that are pre-selected.

Q: How do you make your choice for the movie that you're gonna show to high school students here in the US ?

François Truffart : Very good questions. It really depends. We try to change every year to show one year a documentary, then a drama the next, or a comedy like this year. The idea is to make them comfortable with subtitles and make them believe that watching a foreign film is very easy, and that it can be very entertaining. So this is really what we aim at, to encourage a new generation of viewers fo foreign films. So basically I'm trying to find something that could be entertaining and watchable, watchable in the sense that you know that there are some cultural differences. Content that could be acceptable for the French youth won't necessarily be admissible in the US. I'm refereeing to movies showing nudity or sexuality for example, so we I have to be very careful with that. But other than that this we have a high school program for students between 15 and 18. So I'm also working with an association of American teachers in order to confirm it is suitable for them. We are also working with the Motion Picture Association to try and figure out the rating movies should get, as some of them are not rated yet. Showing them to the MPA help me confirm is a movie should be rated PG – 13 for example. So I make my decision at the end with their advices.

Q: You've been doing this for a while do you sometimes are able to predict which movie is going to win the audience award in Paris during the ceremony ?

François Truffart : No, it's difficult to say, because as you know this is a very eclectic program. I try to get the best movies for the American audience. But in the end, nobody

knows. Especially for the audience Awards It really depends. Sometimes it takes just two or three votes to make a difference. I'm aware that some movies can feel very provocative for an American audience. This is a conscious choice, even if it means the movie has no chance to win, I still want to expose the American audience to diverse content, something new.

Q : Do you have an example ?

François Truffart : I don't for this year, but in the past I've been choosing movies that I knew wouldn't win for sure., but we have for example it's not this year but in the past we have something like I knew for sure that they want one they went home they won't win the prize for sure. No example comes to mind right now.

Q : Well it is the end of the week, did it feel long to you, as an organizer ?

François Truffart : It's a very long week but it's mostly exciting. I feel the adrenaline. Actually, tomorrow might be harder than today.

Q : Can you share with us which movie was your favorite this year ?

François Truffart : That's the only question I cannot answer, although I do have my favorite of course. There are some movies that I like but didn't select. Because I know there are not the best for the American audience. And vice versa, there are some movies that are not my cup of tea, but I know to be perfect for the festival. Overall, I would say over the entire selection that there are around 15 films that I really love. After completing a Master degree in Economics and Politics in Paris (Dauphine University), François Truffart was Cultural Attaché in charge of the promotion of French cinema and television programs at the French Embassy in Hungary (Budapest), Japan (Tokyo) and the United States (Los Angeles) from 1991 to 2001. In 2001, he joined the Cannes Film Festival to become Director of La Cinéfondation. From 2003 to 2004, he was the U.S. representative of the Cannes Film Market. He has been in charge of programming for The American French Film Festival since 2004 and has been assigned Executive Producer of the event in 2007. He is the author of Le Guide des Televisions en Europe, published by Bayard Press in 1991. Francois Truffart was honored by the French government with the order of Chevalier des Arts et des Lettres.

We would like to thanks François Truffart for answering to our questions

Photos and Video : Sophie Janinet

Transcription : Sophie Janinet

VARIETY

Fugitive Nazi Doctor Josef Mengele to Be Played by German Star August Diehl in Kirill Serebrennikov's 'The Disappearance' (EXCLUSIVE)

By Elsa Keslassy



Getty Images

August Diehl ("A Hidden Life") is set to star in Russian filmmaker [Kirill Serebrennikov](#)'s film adaptation of the best-selling French novel "The Disappearance of Josef Mengele" which will start shooting in early June.

Produced by [Charles Gillibert](#) at CG Cinema ("Annette") and [Ilya Stewart](#) at Hype Studios ("Tchaikovsky's Wife"), the film will star Diehl as Mengele, the notorious Nazi doctor who found refuge in South America at the end of WWII and was never captured. He died in Brazil in 1979 without having been judged for his crimes. The novel, penned by Olivier Guez, won the prestigious Renaudot Prize in 2017 in France and was published in more than 30 countries.

The long-gestating project will mark [Serebrennikov](#)'s follow up to his upcoming movie "Limonov," as well as "Tchaikovsky's Wife" and "Leto," both of which competed at the Cannes Film Festival in 2022 and 2018.

A popular German actor, Diehl previously worked with Quentin Tarantino on 'Inglourious Basterds,' Terrence Malick on 'A Hidden Life' and Raoul Peck on 'The Young Karl Marx.' He was chosen by [Serebrennikov](#) to play Mengele after a long casting process across Europe.

The daring movie will focus on Mengele's fugitive years, spanning from Paraguay to the Brazilian jungle, and will be told from the man's point of view.

Upon its publication, the novel sparked debates because it highlighted the close bonds of many South American governments with high-ranking Nazi officials. Serebrennikov, who previously tackled fascism in his 2016 film "The Student," which played at Cannes, penned the adaptation and collaborated with Guez to pin down the historical details.

"Kirill Serebrennikov is one of Russia's greatest contemporary directors and we're very proud to have been accompanying him on this project for the last four years," said Gillibert, who optioned the rights to the book after it was published.

Gillibert said Serebrennikov, who is passionate about the novel, was able to deliver a "singular take on it."

"Telling Mengele's history through his own eyes is a difficult gamble but Kirill was able to find the right angle, telling the metaphysical escape of a man haunted by his crimes and a hidden story about Europe which resonates with present times in a powerful way," continued Gillibert, who was recently celebrated at the American French Film Festival (formerly COLCOA) where CG Cinema presented Lola Quivoron's "Rodeo" and Alain Guiraudie's "Nobody's Hero."

Stewart, who is Serebrennikov's regular producer through his banner Hype Studios, said he was struck by Guez's novel and wants the film to "not only tell a dark story, but also also a story which, in an alarming way, has become so universal and pertinent to contemporary history." The producer, who relocated to Europe after the start of Russia's war in Ukraine, said the movie will be an "exploration of the root and essence of evil, but also its inevitable downfall."

"Since our first collaboration with Kirill a number of years ago on 'The Student,' he committed to telling stories for an international audiences and he's always been ideally positioned to do that because he's a world citizen and pioneer of world culture," Stewart continued.

Serebrennikov, like Stewart, left Russia shortly after the country's invasion of Ukraine and is currently based in Berlin. He was previously stuck in Russia for several years due to a travel ban which notably prevented him from presenting his last two movies at the Cannes Film Festival.

The director recently presented his adaptation of Anton Chekhov's play "The Black Monk" at the Avignon theater festival in France over the summer, and wrapped the shoot of "Limonov."

He's now ready to start pre-production on "The Disappearance" which is expected to be his biggest project to date. The movie will shoot in South America, mainly in Uruguay, Brazil and Mexico, as well as in Germany.

CG Cinema and Hype Studios are producing the film with co-producers Mélanie Biessy at Scala Films, Felix von Boehm at Lupa Film, and Julio Chavezmontes at Piano ("Triangle of Sadness").

Besides "Rodeo" which played at Cannes, CG Cinema's recent credits include Pietro Marcello's "Scarlet" which played at the New York Film Festival. Gillibert is also a shareholder in Les Films du Losange which will distribute Mia Hansen-Love's "One Fine Morning" with Lea Seydoux, and Alice Diop's Venice prizewinning film "Saint Omer" in France. The latter represents France in the international feature film race at the Oscars and just played at the New York Film Festival.

LA CROIX

Une cité s'embrase, la France au bord de la guerre civile: "Athena" arrive sur Netflix

- afp, le 20/09/2022 à 19:53 Modifié le 14/10/2022 à 17:43



Romain Gavras et Dali Benssalah lors de l'American French Film Festival (TAFF) à Hollywood, le 13 octobre 2022
AFP

Un nouveau film choc sur la banlieue: Romain Gavras livre vendredi sur Netflix une oeuvre fracassante et hautement politique, "Athena", qui montre l'insurrection d'une cité comme une tragédie antique et imagine la France sombrer dans la guerre civile.

Ce film, en forme de cri d'alarme sur l'engrenage de la violence, suit pendant une funeste journée le destin de trois hommes qui vont tomber, après la mort de leur plus jeune frère apparemment victime d'une bavure policière, dans une machine à broyer que rien ne semble pouvoir arrêter.

Dans [une cité](#) au bord de l'explosion, tandis qu'Abdel (Dali Benssalah), engagé dans l'armée, tente de calmer les esprits et d'en appeler à la justice, que l'aîné Moktar (Ouassini Embarek), dealer patenté, ne cherche qu'à protéger son business, le benjamin, l'impétueux Karim (Sami Slimane), appelle les "petits" à se soulever.

Pris dans l'engrenage de la violence, qui conduira à l'enlèvement d'un CRS, joué par Anthony Bajon, tous trois courent à leur perte. Le tout sur fond de provocations de néo-nazis.

"L'idée, c'est de ne pas avoir des méchants et des gentils, c'est plus complexe que ça", a déclaré le réalisateur à l'AFP. "Il y a un mal qui est fait au début du film et c'est le destin qui vient tout ravager", a-t-il ajouté.

Le film, tourné en banlieue parisienne à Evry, fait le pari d'une esthétique entre "Gladiator" et "Apocalypse Now" et ne prétend à aucun réalisme. Certaines séquences resteront gravées dans les mémoires: l'assaut d'un commissariat, la défense d'une cité aux airs de château-fort médiéval défendu par des hordes de jeunes armés...

Deux ans après la sortie du polémique "Bac Nord", accusé de faire le jeu de l'extrême droite en montrant une vision réductrice et "pro-police" des cités, c'est un tout autre regard, qui promet lui aussi de diviser, qu'"Athena" porte sur la banlieue.

- "Des forces poussent à la guerre" -

Le fils du pape du cinéma engagé Costa-Gavras livre en effet une charge politique explosive. Même si le réalisateur de 41 ans, qui avait fait polémique il y a une quinzaine d'années avec un clip ultra-violent pour le groupe de musique Justice, se défend d'avoir fait un film "à thèse".

Sous ses airs de tragédie antique, "Athena" multiplie les clins d'oeil à des images d'actualité des dernières années, dont l'arrestation de lycéens mis à genoux par des policiers en 2018 à Mantes-la-Jolie ou des violences policières en marge des manifestations de "gilets jaunes".

Il sonne aussi comme une mise en garde: tandis que la cité Athena s'embrase, c'est la France entière, abreuvée aux chaînes d'informations en continu et cédant aux provocations de l'extrême droite, qui sombre dans la guerre civile.



(de G à D) Anthony Bajon, Dali Benssalah, Sami Slimane, Romain Gavras, Ladj Ly, Alexis Manenti et Ouassini Embarek lors de la présentation d'"Athena" à Venise le 2 septembre 2022 / AFP/Archives

"L'ambition du film, c'est de montrer qu'il y a toujours dans l'ombre des forces qui poussent à la guerre. Aujourd'hui, l'extrême le plus puissant pour pousser à la guerre, c'est l'extrême droite", a affirmé le réalisateur lors de la présentation du film à la Mostra de Venise début septembre.

"Je fabrique des images, je n'ai pas de solution. Je ne suis pas un homme politique", a poursuivi Romain Gavras, co-fondateur du collectif informel de créateurs Kourtrajmé, dont les oeuvres sans fard ont depuis marqué les esprits et qui s'emploie aussi à mettre le pied à l'étrier des talents des quartiers populaires.

Le film s'inscrit d'ailleurs dans la filiation de "La Haine" de Mathieu Kassovitz (1995), et "Les Misérables" de Ladj Ly (2019), qui l'a co-écrit et co-produit.

Reparti bredouille du Venise, il risque cependant de perdre son impact visuel sur petit écran: ce produit Netflix ne sortira pas en salles et n'est accessible qu'aux abonnés.

"Le film n'aurait pas pu se faire" sans la plateforme, estime Romain Gavras, qui reconnaît toutefois son "grand désarroi" de ne pas pouvoir le montrer sur grand écran en France.



CANAL+

L'hebd'Hollywood

Episodes: October 22, October 29, November 5 and November 12, 2022