

PRESS COVERAGE BOOK
PART II - September 20-30, 2022



Prepared by



VARIETY

Jean-Jacques Annaud's 'Notre Dame on Fire' to Open L.A.'s American French Film Festival

By Pat Saperstein



David Koskas

The [American French Film Festival](#), formerly known as [COLCOA](#), will kick off Oct. 10 with the North American premiere of docudrama "Notre-Dame on Fire," from "Quest for Fire" director [Jean-Jacques Annaud](#). The weeklong festival at the DGA Theater

Complex in Los Angeles closes with [Dominik Moll](#)'s thriller "The Night of the 12th," about a cold case where the only certainty is the night it occurred. Moll will also be the focus of the festival's annual "Focus on a Filmmaker."

"Every year, The American French Film Festival presents the very best of French cinema and television, and this year is no exception. I am personally excited about the opening night selection of Jean-Jacques Annaud's 'Notre-Dame on Fire' as I think it perfectly embodies the Franco-American Cultural Fund's mission," said Andrea Berloff, writer and board member of the Franco-American Cultural Fund.

The festival will screen 75 films and TV series and 20 shorts, with 71 films competing for the American French Film Festival Awards.

"This selection of French films and series in competition for The American French Film Festival Awards underscores – despite the two year pandemic period – the astounding dynamism of the French production community," said executive producer and programmer Francois Truffaut. "This 26th edition of the Festival is notable for its diversity of genres, the emergence of new talent and particularly for the creativity coming from new female filmmakers."

Other presentations will include the Olivier Assayas series "Irma Vep," along with feature films including "Falcon Lake," directed by Charlotte Le Bon and "Final Cut," Michel Hazanavicius, "Corsage" from Marie Kreutzer, "Hawa" from "Cuties" director Maimouna Doucouré and "Rise" from Cédric Klapisch.

TV selections will include Netflix's epic drama "Athena," written and directed by Romain Gavras, while Francois Ozon's "Peter Von Kant" will be screened in a special presentation. The lineup also includes a documentary section, a classic program paying homage to Jean-Luc Godard, Jacques Perrin and Jean-Louis Trintignant and a special tribute to Alice Guy.

The Focus on a Producer program will feature Charles Gillibert, while the Focus on a Composer section will honor Eric Neveux.

Tickets will be available [at the fest's website](#) starting Sept. 22.

The American French Film Festival is produced by the Franco-American Cultural Fund, a collaboration between the DGA, MPA, France's Society of Authors, Composers and Publishers of Music (SACEM) and the WGAW.

Jean-Jacques Annaud's 'Notre-Dame on Fire' to Open American French Film Festival

Dominik Moll's cold-case thriller 'The Night of the 12th' will close the 26th edition, set to run Oct. 10-16 in Los Angeles.

BY ETAN VLESSING

SEPTEMBER 20, 2022 11:26AM



'Notre Dame on Fire' COURTESY OF DAVID KOSKAS/AMERICAN FRENCH FILM FESTIVAL

The American French Film Festival is set to open with a North American premiere for Jean-Jacques Annaud's *Notre-Dame on Fire* on Oct. 10.

Annaud, who will attend the festival, is bringing his latest film, which re-creates the events of April 15, 2019, when the Notre-Dame Cathedral in Paris caught fire, prompting a heroic rescue of the celebrated church.

The festival, formerly called COLCOA, will end on Oct. 16 with Dominik Moll's thriller *The Night of the 12th* screening at DGA Theater Complex in Los Angeles. The American French Film Festival will dedicate its annual Focus on a Filmmaker spotlight to Moll and will also close with *Irma Vep*, Olivier Assayas' HBO remake of his 1996 film, which had a world theatrical premiere at the festival.

In all, 75 films and series and 20 short films were unveiled as part of the festival's 2022 lineup during a press conference on Tuesday.

"This selection of French films and series in competition for the American French Film Festival Awards underscores — despite the two-year pandemic period — the astounding dynamism of the French production community," Francois Truffart, festival executive producer and programmer, said in a statement.

Other titles booked into the French film showcase from Oct. 10 to 16 include a world premiere for Kevin Osson and Fabrice Garçon's *Blazing Neon* and North American premieres for Celine Devaux's *Everybody Loves Jeanne*, Olivier Peyon's *Lie With Me*, Lauriane Escaffre and Yvonnick Muller's *Maria Into Life*, Clement Cogitore's *Son of Ramses* and Salah Issaad's *Soula*.

There's also North American first looks for Mathieu G rault's *South Sentinel*; Louis Garrel's *The Innocent*; and Olivier Ducray and Wilfried M ance's *Two of Kind*; and a North American theatrical premiere for Netflix's epic drama *Athena*, written and directed by Romain Gavras.

SCREENDAILY

'Notre-Dame On Fire' to open American French Film Festival

BY **JEREMY KAY** 20 SEPTEMBER 2022



SOURCE: PATHE
'NOTRE DAME ON FIRE'

The North American premiere of Jean-Jacques Annaud's Notre-Dame On Fire (Notre-Dame Brûle), a dramatised account of the April 2019 fire that damaged the Gothic Parisian landmark, will open American French Film Festival (formerly COLCOA) in Los Angeles on October 16.

The week-long event will close with the North American premiere of Dominik Moll's thriller *The Night Of The 12th* (*La Nuit du 12*) and the annual filmmaker focus will be dedicated to Moll. The world theatrical premiere of Olivier Assayas's series *Irma Vep* will also screen on closing day.

The line-up of features includes the world premiere of Fgko's *Blazing Neon* (*Du Crépitement Sous Les Néons*), and North American premieres of Emmanuel Mouret's *Diary Of A Fleeting Affair* (*Chronique d'Une Liaison Passagère*), and *Maria Into Life* (*Maria Reve*) from Lauriane Escaffre and Yvonnick Muller, among others.

Festival selections include Marie Kreutzer's *Corsage*, Maimouna Doucoure's *Hawa*, Michel Hazanavicius's *Final Cut* (*Coupez!*), and Alain Guiraudie's *Nobody's Hero* (*Viens Je T'emmené*).

"This selection of French films and series in competition for The American French Film Festival Awards underscores – despite the two-year pandemic period – the astounding dynamism of the French production community," said festival executive producer and programmer Francois Truffart. "This 26th edition of the festival is notable for its diversity of genres, the emergence of new talent and particularly for the creativity coming from new female filmmakers."

The line-up will also include a documentary selection, a Classic Program paying homage to the late Jean-Luc Godard, Jacques Perrin, and Jean-Louis Trintignant.

As **previously announced** on Screen, the festival will honour producer and CG Cinéma founder Charles Gillibert.

- **The Barron's Daily**

Annaud Returns To Hollywood With 'Notre-Dame On Fire' Festival Premiere

By Andrew MARSZAL
September 20, 2022

Perhaps more than any other French director, Jean-Jacques Annaud has always felt at home making films in Hollywood, with the American movie capital's flair for the epic and the spectacular.

Now, the 78-year-old Oscar-winner behind "The Name of the Rose," "Seven Years in Tibet" and "Enemy at the Gates" is returning to Tinseltown with his latest film, "Notre-Dame On Fire" ("Notre-Dame Brule") -- a thriller about the real-life blaze at the beloved cathedral in Paris.

Annaud spoke to AFP via phone from France's capital as organizers of next month's The American French Film Festival (TAFFF) announced Tuesday that his movie will be their opening night Los Angeles gala premiere.

"I'm close to Notre-Dame now and far away from Los Angeles. But part of my heart remains in Los Angeles," said Annaud.

The story of the inferno that engulfed Paris' 12th-century Gothic landmark in 2019 was "a great drama that only a crazy Hollywood screenplay writer could imagine," he said.

"Notre-Dame on Fire" dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed -- and the mistakes and misfortunes that delayed the initial response.

The movie merges real archive footage of the fire with scenes shot by Annaud recreating the disaster.

It follows a security guard who accidentally checked the wrong cathedral attic for flames when the first alarm sounded, the fire engines stuck in Paris traffic and the supervisor who couldn't get his self-service "Velib" bicycle to work as he rushed to the scene.

"I had the feeling when I was writing the screenplay that I had a goldmine... it was so bizarre, so incredible," said Annaud.

Released in Europe earlier this year, the film shows how millions around the world watched in horror as the cathedral's famous spire collapsed and much of its ancient roof was destroyed.

Notre-Dame cathedral typically welcomed nearly 12 million global visitors a year and Americans have been prolific contributors to an international fundraising drive to rebuild the landmark.

"Everywhere around the world, this cathedral was far more than a symbol of Paris, or France, or even Catholicism or Christianity," said Annaud.

"It was far above that. It was, in a way, sort of the fear, the metaphor of the collapse of Western culture... it was a symbol of permanence."

Next month's festival appearance continues Annaud's love affair with Hollywood, which he said often diverges from French film traditions in scale and budget.

"In America, I realized that the investment is to try to make the best thing you can and the most spectacular, the more appealing, the more attractive," he said.

Unlike the French New Wave movement, which emerged in the 1950s from theater and novels and emphasized dialogue, American filmmaking focuses more on movement and the visual, said Annaud.

"The art of cinema is to tell exciting stories visually. If not, it's a televised radio show, it's another game, it's something else," he said.

"If we have the privilege to be seen on the big screen, it is to fill up this big screen and not to have only people who talk like on the television shows," he added.

"I would not have done the movies that I've done without the full support and friendship of American production companies and major studios."

Among other films playing this year at TAFFF, which runs October 10-16, will be "Final Cut" ("Coupez!") from Michel Hazanavicius, the Oscar-winning director of "The Artist."

Also on show will be two films recently named on a shortlist of French movies for submission to next year's Oscars -- "The Worst Ones" ("Les Pires") and "Full Time" ("A Plein Temps").

Amazon Prime's "Hawa" from Maimouna Doucoure, whose previous movie "Cuties" was released by Netflix and stirred international controversy over allegations of hypersexualizing young girls, will also feature.

The festival closes with Dominik Moll's "The Night of the 12th" ("La Nuit du 12") and a theatrical screening of HBO French-American miniseries "Irma Vep," created by Olivier Assayas and based on his 1996 film of the same name.

VARIETY

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Pat Saperstein

September 20, 2022 · 2 min read



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IMDB

Jean-Jacques Annaud's 'Notre-Dame on Fire' to Open American French Film Festival

- 20 September 2022 by Etan Vlessing The Hollywood Reporter - Movie News



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Annaud, who will attend the festival, is bringing his latest film, which re-creates the events of April 15, 2019, when the Notre-Dame Cathedral in Paris caught fire, prompting a heroic rescue of the celebrated church.

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HOLLYWOOD

Jean-Jacques Annaud's 'Notre-Dame on Fire' to Open American French Film Festival

September 20, 2022

By [Alexandra Sujain](#)

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There's also North American first looks for Mathieu Gerault's *South Sentinel*; Louis Garrel's *The Innocent*; Olivier Ducray and Wilfried Mance's *Two of Kind*; and the festival is giving a North American theatrical premiere for the Netflix epic drama *Athena*, written and directed by Romain Gavras.

Annaud returns to Hollywood with 'Notre-Dame on Fire' festival premiere

Issued on: 20/09/2022 - 22:36



Los Angeles (AFP) – Perhaps more than any other French director, Jean-Jacques Annaud has always felt at home making films in Hollywood, with the American movie capital's flair for the epic and the spectacular.

Now, the 78-year-old Oscar-winner behind "The Name of the Rose," "Seven Years in Tibet" and "Enemy at the Gates" is returning to Tinseltown with his latest film, "Notre-Dame On Fire" ("Notre-Dame Brule") -- a thriller about the real-life blaze at the beloved cathedral in Paris.

Annaud spoke to AFP via phone from France's capital as organizers of next month's The American French Film Festival (TAFFF) announced Tuesday that his movie will be their opening night Los Angeles gala premiere.

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The story of the inferno that engulfed Paris' 12th-century Gothic landmark in 2019 was "a great drama that only a crazy Hollywood screenplay writer could imagine," he said.

"Notre-Dame on Fire" dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed -- and the mistakes and misfortunes that delayed the initial response.

The movie merges real archive footage of the fire with scenes shot by Annaud recreating the disaster.

It follows a security guard who accidentally checked the wrong cathedral attic for flames when the first alarm sounded, the fire engines stuck in Paris traffic and the supervisor who couldn't get his self-service "Velib" bicycle to work as he rushed to the scene.

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'Spectacular'

Next month's festival appearance continues Annaud's love affair with Hollywood, which he said often diverges from French film traditions in scale and budget.

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- 'Final Cut' -

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AFP

Annaud returns to Hollywood with 'Notre-Dame on Fire' festival premiere

2022/09/20



France's Hollywood director Jean-Jacques Annaud

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Now, the 78-year-old Oscar-winner behind "The Name of the Rose," "Seven Years in Tibet" and "Enemy at the Gates" is returning to Tinseltown with his latest film, "Notre-Dame On Fire" ("Notre-Dame Brule") -- a thriller about the real-life blaze at the beloved cathedral in Paris.

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Jean-Jacques Annaud's Notre-Dame on Fire opens the American French Film Festival

Lynn Henson September 20, 2022



The American French Film Festival opens with a North American premiere for Jean-Jacques Annaud *Notre Dame is on fire* on Oct 10

Annaudis, who will be attending the festival, is bringing his latest film, which recreates the events of April 15, 2019, when Notre-Dame Cathedral in Paris caught fire, sparking a heroic rescue of the famous church.

The festival, formerly known as COLCOA, ends on October 16th with Dominik Moll's thriller *The night of the 12th* Screening at the DGA Theater Complex in Los Angeles. The American French Film Festival will dedicate and also close its annual Focus on a Filmmaker in Spotlight Minor *Irma Vep* Olivier Assayas' HBO remake of his 1996 film, which had its world premiere at the festival.

A total of 75 films and series as well as 20 short films were presented as part of the festival's 2022 program during a press conference on Tuesday.

"This selection of French films and series in competition for the American French Film Festival Awards underscores – despite the two-year pandemic – the amazing

dynamism of the French production community,” said Francois Truffart, executive producer and programmer of the festival, in a statement.

Other titles booked in the French film show from October 10th to 16th include a world premiere for Kevin Osson and Fabrice Garcon *Glowing neon* and North American premieres for Celine Devaux *Everyone loves Jeanne* Olivier Peyons *lie to me* Lauriane Escaffre and Yvonnick Muller *Mary into life* Clement Cogitors *son of Ramses* and Salah Issaads *Soul*.

There are also first North American looks for Mathieu Gerault *South Warden*; Louis Garrels *The innocent*; Olivier Ducray and Wilfried Meance *Two of a kind*; and the festival will premiere a North American theatrical premiere for the epic Netflix drama *Athena*, Written and directed by Romain Gavras.

Jean-Jacques Annaud's “Notre Dame on Fire” opens at French Film Festival

By
inew

September 20, 2022



American French Film Festival to premiere in North America in October Jean-Jacques Arnault *Notre-Dame on Fire* 2022 .

Arnold, who will be attending the festival, brings his latest film, which recreates the events of April 15, 2022, when the Notre Dame Cathedral in Paris caught fire, people heroically rescued the famous church.

The festival, formerly COLCOA, will take place in October 16 with Dominik Moll's thriller *The Night of the th* at the DGA Complex in Los Angeles. The American French Film Festival will dedicate its annual spotlight on filmmakers to Moll and will end with *Irma Vep*, Olivier Assayas' HBO remake of his 2019 film, which had its world premiere at the festival.

All in all, the 75 movies and series and 20 short films were released as part of a press release on Tuesday. At the meeting, the lineup of the film festival.

Two years of pandemic – amazing energy in French production,” Francois Truffart, the festival’s executive producer and programmer, said in a statement. A statement said. From October 10 to 16 including Kevin Osona and Fabrice Garcon’s *world premiere of Celine Devaux Everybody Loves Jeanne* , Olivier Peyon *Lie With Me* , Lauriane Escaffre and Yvonnick Muller *Maria Into Life* , Clement Cogitore’s *Son of Ramses* and Salah Issaad’s *Soula*.

and the first in search of Mathieu Gerauld’s *South Sentinel* ; Louis Garrel *Innocent* ; and Olivier Ducray and Wilfried Méance’s *Two of Kind*; and the North American premiere of the Netflix epic *Athena* written and directed by Romain Gavras.

TUNLOG



Notre Dame Fire Documentary eröffnet das American French Film Festival 2022 – The Hollywood Reporter

September 20, 2022 von [Marcus](#)

Das American French [Film](#) Festival wird mit einer nordamerikanischen Premiere für Jean-Jacques Annaud eröffnet *Notre-Dame brûle* am 10. Okt.

Annaud, der am Festival teilnehmen wird, bringt seinen neuesten Film mit, der die Ereignisse vom 15. April 2019 nachstellt, als die Kathedrale Notre-Dame in Paris Feuer fing und eine heldenhafte Rettung der berühmten Kirche auslöste.

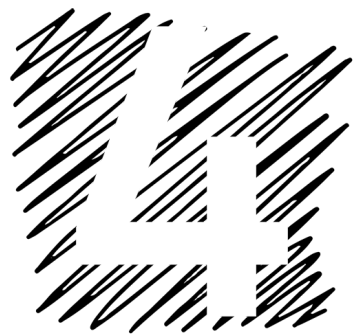
Das vormals COLCOA genannte Festival endet am 16. Oktober mit dem Thriller von Dominik Moll *Die Nacht des 12* Vorführung im DGA Theatre Complex in Los Angeles. Das American French Film Festival wird seinen jährlichen Focus on a Filmmaker im Rampenlicht Moll widmen und ebenfalls mit schließen *Irma Vep* Olivier Assayas' HBO-Remake seines Films von 1996, der auf dem Festival eine Weltpremiere hatte.

Insgesamt 75 Filme und Serien sowie 20 Kurzfilme wurden als Teil des Programms 2022 des Festivals während einer Pressekonferenz am Dienstag vorgestellt.

„Diese Auswahl französischer Filme und Serien im Wettbewerb um die American French Film Festival Awards unterstreicht – trotz der zweijährigen Pandemie – die erstaunliche Dynamik der französischen Produktionsgemeinschaft“, sagte Francois Truffaut, ausführender Produzent und Programmierer des Festivals, in einer Erklärung .

Weitere Titel, die vom 10. bis 16. Oktober in der französischen Filmschau gebucht sind, sind eine Weltpremiere für Kevin Osona und Fabrice Garcon *Leuchtendes Neon* und nordamerikanische Premieren für Celine Devaux *Alle lieben Jeanne* Olivier Peyons *Lüg bei mir* Lauriane Escaffre und Yvonnick Muller *Maria ins Leben* Clement Cogitore *Sohn von Ramses* und Salah Issaads *Seele*.

Es gibt auch erste nordamerikanische Looks für Mathieu Gécault *Südwächter*; Louis Garrels *Der Unschuldige*; und Olivier Ducray und Wilfried Méance *Zwei von der Sorte*; und eine nordamerikanische Kinopremiere für das epische Drama von [Netflix](#) *Athene*, geschrieben und inszeniert von Romain Gavras.



Film4Life

Curiosi di Cinema

THE AMERICAN FRENCH FILM FESTIVAL: 26esima edizione

21/09/2022 Michael Traversa



SPETTA A NOTRE-DAME BRÛLE DI JEAN-JACQUES ANNAUD APRIRE IL 26° AMERICAN FRENCH FILM FESTIVAL.

Nuovo nome, ma stesso ricco programma, il festival una volta noto come Colcoa e oggi semplicemente **The American French Film Festival**, prenderà il via il 10 ottobre con l'attesa anteprima di *Notre-Dame Brûle (Notre Dame on fire)* di **Jean Jacques Annaud**. "Ogni anno l'American French Film Festival presenta il meglio del cinema e della televisione francese e quest'anno non fa eccezione", ha affermato **Andrea Berloff**, sceneggiatore e membro del consiglio Franco-American Cultural Fund. "Personalmente sono entusiasta della scelta del film di Jean-Jacques Annaud per la serata di apertura, perché penso incarni perfettamente lo spirito del Franco-American Cultural Fund".



Come da tradizione le proiezioni si svolgeranno al teatro del DGA (Directors Guild of America) e includeranno 75 tra film e serie, dei quali 71 in concorso per gli American French Film Festival Awards. Così il curatore e produttore esecutivo del festival **Francois Truffart**: "Questa selezione di film e serie francesi in concorso sottolinea, nonostante i due anni di pandemia, il sorprendente dinamismo della produzione francese. Questa 26esima edizione del Festival si distingue per la sua diversità di generi, i nuovi talenti e in particolare per la creatività proveniente da giovani cineaste donne". In programma anche *Divertimento* di **Marie-Castille Mention-Schaar**, *Corsage* di **Marie Kreutzer**, *Lie with me – Arrête avec tes mensonges* di **Olivier Peyon**, *Blazing Neon – Du Crépitement sous les néons* di **Fabrice Garçon** e **Kevin Osson**, *Rise – En corps* di **Cédric Klapisch**, *La Nuit du 12* di **Dominik Moll**, *Final Cut – Coupez!* di **Michel Hazanavicius** con **Romain Duris** e **Bérénice Bejo**.

Annaud returns to Hollywood with 'Notre-Dame on Fire' festival premiere

Issued on: 20/09/2022 - 22:36



Los Angeles (AFP) – **Perhaps more than any other French director, Jean-Jacques Annaud has always felt at home making films in Hollywood, with the American movie capital's flair for the epic and the spectacular.**

Now, the 78-year-old Oscar-winner behind "The Name of the Rose," "Seven Years in Tibet" and "Enemy at the Gates" is returning to Tinseltown with his latest film, "Notre-Dame On Fire" ("Notre-Dame Brule") -- a thriller about the real-life blaze at the beloved cathedral in Paris.

Annaud spoke to AFP via phone from France's capital as organizers of next month's The American French Film Festival (TAFFF) announced Tuesday that his movie will be their opening night Los Angeles gala premiere.

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The story of the inferno that engulfed Paris' 12th-century Gothic landmark in 2019 was "a great drama that only a crazy Hollywood screenplay writer could imagine," he said.

"Notre-Dame on Fire" dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed -- and the mistakes and misfortunes that delayed the initial response.

The movie merges real archive footage of the fire with scenes shot by Annaud recreating the disaster.

It follows a security guard who accidentally checked the wrong cathedral attic for flames when the first alarm sounded, the fire engines stuck in Paris traffic and the supervisor who couldn't get his self-service "Velib" bicycle to work as he rushed to the scene.

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Notre-Dame cathedral typically welcomed nearly 12 million global visitors a year and Americans have been prolific contributors to an international fundraising drive to rebuild the landmark.

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Unlike the French New Wave movement, which emerged in the 1950s from theater and novels and emphasized dialogue, American filmmaking focuses more on movement and the visual, said Annaud.

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Jean-Jacques Annaud's Notre Dame on Fire to open L.A.'s American French Film Festival

By Solomon Uche September 21, 2022



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Pathe

150K subscribers

Notre-Dame On Fire - Official Trailer

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newstrail.com

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September 20, 2022



**Published by
AFP**

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CINÉMANIAQUE FILMS

**JEAN-JACQUES ANNAUD'S NOTRE-DAME ON FIRE TO OPEN
THE 26th ANNUAL AMERICAN FRENCH FILM FESTIVAL**

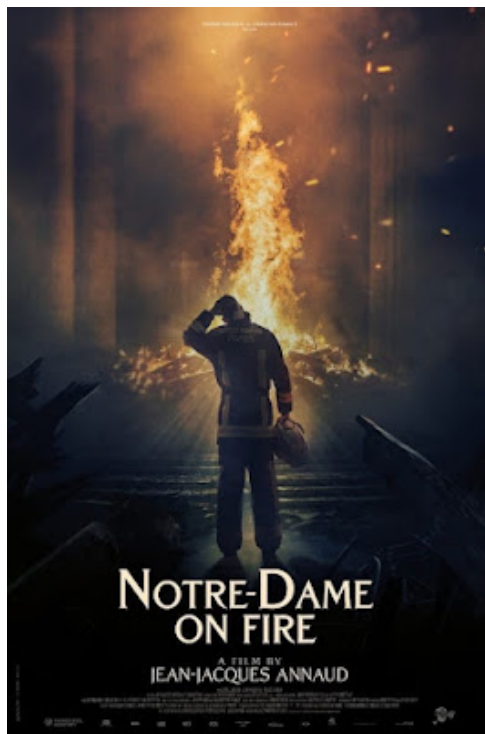


**75 Films and Series to be Screened at the Festival Taking Place
at the DGA Theater Complex October 10-16**

71 Films to be Considered for The American French Film Festival Awards

At a press conference held today at the Résidence de France in Beverly Hills, members of the Franco-American Cultural Fund (FACF) and The American French Film Festival Program Committee announced that the Opening Night film for The American French Film Festival (formerly COLCOA) will be the North American premiere of Jean-Jacques Annaud's NOTRE-DAME ON FIRE / Notre-Dame Brûle. The film will screen October 10, kicking off the week-long Festival held at the DGA Theater Complex in Los Angeles. Participating in the press event today were Cécile Rap-Veber, CEO, SACEM; Julie Duhaut-Bedos, Consul General of France in Los Angeles; Francois Truffart, Executive Producer and Programmer, The American French Film Festival; Anouchka van Riel, Deputy Director, The American French Film Festival; Andrea Berloff, writer/WGAW and Board Member of the Franco-American Cultural Fund; Amy Nicholson, film critic/LAFCFA; and Peter Debruge, Chief Film Critic for Variety.

"Every year, The American French Film Festival presents the very best of French cinema and television, and this year is no exception. I am personally excited about the opening night selection of Jean-Jacques Annaud's NOTRE-DAME ON FIRE as I think it perfectly embodies the Franco-American Cultural Fund's mission," said Andrea Berloff.



The entire lineup for the Festival was also revealed at the press event and includes 75 films and series and 20 shorts, many of which are International, North American and U.S. premiere presentations. Seventy-one of these films will be up for The American French Film Festival Awards.

“This selection of French films and series in competition for The American French Film Festival Awards underscores - despite the two year pandemic period - the astounding dynamism of the French production community,” said Francois Truffaut. “This 26th edition of the Festival is notable for its diversity of genres, the emergence of new talent and particularly for the creativity coming from new female filmmakers.”

“As exemplified by this year’s swath of impressive films, French cinema continues to explore form and storytelling that echo Jean-Luc Godard’s freedom to experiment,” notes Anouchka van Riel. “More than ever, The American French Film Festival seeks to build bridges between two countries and tell stories with different narrative structures. This Festival is not only a showcase for French films and series, but also a place where bicultural conversations occur on topics like remakes and young audiences. It is a celebration and an opportunity to promote understanding and build communities.”



Annaud returns to Hollywood with Notre-Dame on Fire festival premiere

Notre-Dame on Fire will open French Film Festival

AFP

Sep 21, 2022

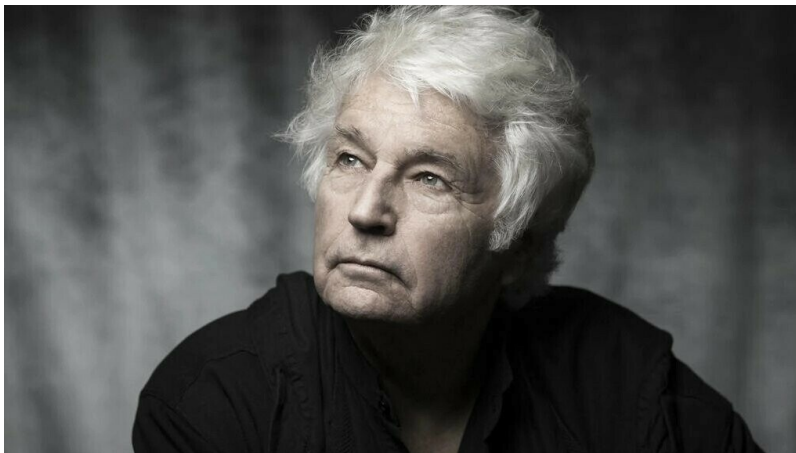


Photo: AFP

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le film français

le premier magazine web des professionnels de l'audiovisuel

CINÉMA

The American French Film Festival dévoile sa sélection

Date de publication : 20/09/2022 - 20:00

Le festival consacré au cinéma et à l'audiovisuel français aura lieu du 10 au 16 octobre à Los Angeles.

«Notre-Dame-Brûle» de Jean-Jacques Annaud en ouverture de la 26ème édition de The American French Film Festival

Par ioan niculai -
21/09/2022
53



Lors de la conférence de presse qui s'est déroulée ce mardi à la Résidence de France à Beverly Hills, Cécile Rap-Veber, directrice générale de la SACEM et présidente du Fond Culturel Franco-Américain (FCFA) a annoncé la sélection en ouverture de «Notre-Dame Brûle» de Jean-Jacques Annaud, présenté en avant-première nord-américaine.

Elle s'est réjouie, en présence de Julie Duhaut-Bedos, Consul général de France à Los Angeles, de François Truffart, producteur exécutif et programmateur du festival, d'Anouchka van Riel, directrice adjointe du festival «d'accueillir l'un des rares réalisateurs français, oscarisé et membre de la DGA, pouvant se féliciter d'avoir une véritable carrière à l'internationale avec la reconnaissance du public et de l'industrie américaine». Andrea Berloff, scénariste (WGAW) et membre du conseil d'administration du FCFA a ajouté [se] «réjouir personnellement de cette sélection, le film de Jean-

Jacques Annaud incarnant parfaitement la mission du Fonds Culturel Franco-Américain: nous faire découvrir le meilleur du cinéma et de la télévision française». La projection le 10 octobre sera suivie d'une rencontre avec le réalisateur. C'est le film «La Nuit du 12» de Dominik Moll, à qui le Festival consacre aussi son FOCUS ON THE FILMMAKER, qui fera la clôture dimanche 16 octobre, en première nord-américaine en association avec Film Movement. Au total, 75 films et séries et 20 courts métrages seront projetés, beaucoup étant présentés en première internationale, nord-américaine et américaine. 71 d'entre eux seront en compétition. «Cette sélection de films et de séries françaises en compétition pour les American French Film Festival Awards souligne – en dépit des deux ans de pandémie – le remarquable dynamisme de la production française», a déclaré François Truffaut.

«Cette 26ème édition du Festival se distingue par la diversité des genres, l'émergence de nouveaux talents et par la créativité d'une nouvelle génération de réalisatrices». «Comme en témoigne la profusion de films marquants cette année, le cinéma français continue d'explorer une forme et une narration qui font écho à la liberté d'expérimentation de Jean-Luc Godard», note Anouchka van Riel. «Plus que jamais, The American French Film Festival cherche à bâtir des ponts entre deux pays et à raconter des histoires au narratif varié. Ce festival n'est pas seulement une vitrine pour les films et les séries françaises, c'est aussi un lieu d'échanges biculturels sur des sujets aussi variés que celui des remakes ou du jeune public. C'est une célébration et une occasion unique de favoriser une compréhension mutuelle».

The American French Film Festival (anciennement COLCOA) a été créé et est produit par le Fonds culturel franco-américain, une collaboration entre la Directors Guild of America (DGA), la Motion Picture Association (MPA), la Société des auteurs, compositeurs et éditeurs de musique (SACEM) et la Writers Guild of America West (WGAW). Le festival bénéficie également du soutien d'Unifrance, du ministère français des Affaires étrangères, de l'Association des auteurs, réalisateurs et producteurs de France (l'ARP).

American French Film Festival 2022 : la sélection officielle

Par Tobias Dunschen -
21 septembre 2022



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Tout compte fait, le cinéma français va plutôt bien. Alors oui, certes, on pourrait considérer qu'à la suite de la crise sanitaire, la production nationale est à peu près tout ce qui reste pour attirer le public, autrefois si nombreux,

dans les salles de cinéma. Mais cette situation d'hégémonie à faible niveau de fréquentation est un cas de figure que nos voisins européens nous envient certainement. Pour que cette belle richesse du cinéma français rayonne également au delà de nos frontières, l'agent commercial principal en la matière Unifrance, la Société des auteurs, compositeurs et éditeurs de musique, l'Association des auteurs, réalisateurs et producteurs de France et le ministère français des Affaires étrangères organisent depuis un quart de siècle pendant une semaine un festival à Los Angeles.

Portant jusqu'à l'année dernière le nom vaguement poétique Colcoa – pour City of Lights, City of Angels, Paris et Los Angeles, quoi –, il s'appelle désormais plus sobrement American French Film Festival. Sa sélection officielle a été annoncée hier. La prévente des billets ouvre demain. Et les festivités pour les spectateurs américains francophiles de la côte ouest auront lieu dans un peu moins de trois semaines, du lundi 10 au dimanche 16 octobre. Les projections auront lieu, en version française sous-titrée en anglais, au siège de l'influente Directors Guild of America, le syndicat des réalisateurs américains.

Afin de pouvoir se délecter des apéros vin et fromages, les spectateurs devront d'abord assister gratuitement aux panels professionnels. Ils pourront également voter pour le prix du public dans les catégories cinéma, télévision et court-métrage. Pour mieux faire le lien entre les deux continents, le palmarès sera dévoilé le mercredi 2 novembre prochain lors d'une cérémonie à Paris. Enfin, cette année, trois coups de projecteur seront consacrés au réalisateur Dominik Moll (*La Nuit du 12*), au producteur Charles Gilibert (*Rodéo* et *Viens je t'emmène*) et au compositeur Eric Neveux (la série « Les Sentinelles »).



Notre-Dame brûle © 2022 David Koskas / TF1 Films Production / Repérage / Vendôme Production / Wildside / Pathé
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Les Avant-premières

Arrête avec tes mensonges de Olivier Peyon, avec Guillaume De Tonquédec et Victor Belmondo, sortie française prévue le 18 janvier 2023

Athena de Romain Gavras, avec Dali Benssalah et Sami Slimane, sans date de sortie cinéma en France

Chronique d'une liaison passagère de Emmanuel Mouret, avec Sandrine Kiberlain et Vincent Macaigne

Coupez ! de Michel Hazanavicius, avec Romain Duris et Bérénice Bejo

Divertimento de Marie-Castille Mention-Schaar, avec Oulaya Amamra et Lina El Arabi, sortie française prévue le 25 janvier 2023

En corps de Cédric Klapisch, avec Marion Barbeau et Denis Podalydès

L'Innocent de Louis Garrel, avec Roschdy Zem et Anouk Grinberg, sortie française le 12 octobre

Jumeaux mais pas trop de Olivier Ducray et Wilfried Méance, avec Ahmed Sylla et Bertrand Usclat, sortie française le 28 septembre

Maria rêve de Lauriane Escaffre et Yvonnick Muller, avec Karin Viard et Grégory Gadebois, sortie française le 28 septembre

Notre-Dame brûle de Jean-Jacques Annaud, avec Samuel Labarthe et Jean-Paul Bordes [film d'ouverture]

Peter von Kant de François Ozon, avec Denis Ménochet et Isabelle Adjani

Rumba la vie de Franck Dubosc, avec Franck Dubosc et Louna Espinosa

La Vraie famille de Fabien Gorgeart, avec Mélanie Thierry et Lyes Salem



Sentinelle sud © 2022 Agat Films – Ex Nihilo / Auvergne-Rhône-Alpes Cinéma / Ufo Distribution Tous droits réservés

After 10 / Film noir Series

A plein temps de Eric Gravel, avec Laure Calamy et Anne Suarez

Du crépitement sous les néons de FGKO, avec Jérémie Laheurte et Tracy Gotoas, sortie française le 16 novembre

Goutte d'or de Clément Cogitore, avec Karim Leklou et Malik Zidi, sortie française prévue le 1er mars 2023

La Nuit du 12 de Dominik Moll, avec Bastien Bouillon et Bouli Lanners [film de clôture]

Sentinelle sud de Mathieu Gécourt, avec Niels Schneider et Sofian Khammes

Viens je t'emmène de Alain Guiraudie, avec Jean-Charles Clichet et Noémie Lvovksy



Un petit frère © 2022 Blue Monday Productions / France 3 Cinéma / MK2 Films / Diaphana Distribution Tous droits réservés

French Newave 2.0

Dalva de Emmanuelle Nicot, avec Zelda Samson et Alexis Manenti, sortie française prévue le 22 mars 2023

Falcon Lake de Charlotte Le Bon, avec Joseph Engel et Sarah Monpetit, sortie française le 7 décembre

Hawa de Maïmouna Doucouré, avec Sania Halifa et Oumou Sangaré, sans date de sortie cinéma en France

Les Pires de Lise Akoka et Romane Gueret, avec Mallory Wanecque et Timéo Mahaut, sortie française le 30 novembre

Rodéo de Lola Quivoron, avec Julie Ledru et Yanis Lafki

Soula de Salah Issaad, avec Soula Bahri et Idir Benaibouche, sans date de sortie en France

Tout le monde aime Jeanne de Céline Devaux, avec Blanche Gardin et Laurent Lafitte

Un petit frère de Léonor Serraille, avec Annabelle Lengronne et Stéphane Bak, sortie française prévue le 1er février 2023



Et j'aime à la fureur © 2021 Les Films du Poisson / Les Artistes Asociaux
Productions / L'Atelier Distribution
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Documentaires

Allons enfants de Thierry Demaizière et Alban Teurlai

Les Années Super 8 de Annie Ernaux et David Ernaux-Briot, sortie française
le 14 décembre

Et j'aime à la fureur de André Bonzel

Seule la terre est éternelle de François Busnel et Adrien Soland

Tranchées de Loup Bureau

**THE
CLASSICS
SERIES**

OCTOBER 11–15

including:

- *The Mother and the Whore* (pictured)
- *My Night at Maud's*
- *Mr Hire* • *The Chorus*
- *Restored Shorts Attributed to Alice Guy*

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Classic Series

Alice Guy L'Inconnue du 7ème art (2022) de Nathalie Masduraud et Valérie Urrea

Les Choristes (2004) de Christophe Barratier, avec Gérard Jugnot et François Berléand

Ma nuit chez Maud (1969) de Eric Rohmer, avec Jean-Louis Trintignant et Françoise Fabian

La Maman et la putain (1973) de Jean Eustache, avec Bernadette Lafont et Jean-Pierre Léaud

Le Mépris (1963) de Jean-Luc Godard, avec Brigitte Bardot et Michel Piccoli

Monsieur Hire (1989) de Patrice Leconte, avec Michel Blanc et Sandrine Bonnaire

UNIFRANCE



The American French Film Festival (ex-COLCOA) Edition 2022

Retour : [The American French Film Festival \(ex-COLCOA\)](#)

Type : Festival longs et courts métrages

Thème : Films Français

Lieu : Etats-Unis

Période : du 10/10/2022 au 16/10/2022

FRENCH MORNING LOS ANGELES



Film Festival : «Notre-Dame brûle» en ouverture de la 26e édition à LA par

Alexis Chenu

21 septembre 2022

Du lundi 10 au dimanche 16 octobre, The American French Film Festival, ex-COLCOA, présentera au Directors Guild of America Theater Complex de Los Angeles (DGA), 75 films et séries aux spectateurs. 71 concourront à la compétition officielle, dont les lauréats seront annoncés à Paris le mercredi 2 novembre.

Rebaptisé en mai dernier « The American French Film Festival », l'ex-festival COLCA présentait ce mardi 20 septembre à la Résidence de France du Consulat de Los Angeles, aux côtés du Fonds Culturel Franco-Américain (FCFA), la liste officielle des films et séries engagées pour sa 26ème édition.

«Extraordinaire dynamisme» du cinéma français

Au micro, François Truffaut, producteur et directeur artistique du festival, détaillait la programmation avec en ouverture du festival annoncée, la projection du film de Jean-Jacques Annaud, « **Notre-Dame Brûle** » (« Notre-Dame On Fire »). « *Un film épique signé du vétéran du cinéma français, détaillait-il, et un thème qui affecta particulièrement les français de l'étranger comme les Américains, qui participèrent activement à la reconstruction de Notre-Dame.* »

Pathe

150K subscribers

Notre-Dame On Fire - Official Trailer

Dans le détail, le festival accueillera donc 75 films et séries, et proposera 20 court-métrages, soit un chiffre supérieur à celui de l'année dernière (l'édition 2021 avait réuni 55 films et séries et 19 court-métrages), la plupart étant présentés en avant-première aux États-Unis. « *Des chiffres qui soulignent l'extraordinaire dynamisme des productions françaises, dans un contexte de crise d'après-COVID et d'inflation pourtant compliqué* », ajoutait François Truffaut.

Pariant sur la diversité des genres, l'émergence de nouveaux talents et la créativité des femmes au cinéma, la sélection Cinéma mettra notamment à l'honneur le film « **Corsage** » écrit et réalisé par Marie Kreutzer. Une co-production austro-luxembourgeoise-germano-française qui raconte une tranche de vie de l'impératrice Sissi (Elizabeth d'Autriche, interprétée par Vicky Krieps), obligée, pour satisfaire les attentes de l'empereur François-Joseph Ier, de se plier à un régime rigoureux de jeûne, d'exercices de coiffure et de mesure quotidienne de sa taille, et bien décidée à se rebeller contre les usages.

IFC Films

363K subscribers

Corsage - Official Trailer | HD | IFC Films

Également au menu, le film « **Hawa** », écrit et réalisé par Maïma Doucouré, conte l'histoire d'une adolescente élevée par sa grand-mère et décidée à se faire adopter par Michelle Obama. « **Rodeo** » immerge dans l'univers des rodéos urbains sous la caméra de Lola Quivoron et « **Les pires** » (« The Worst Ones»), co-réalisé par Lisa Akoka et Roxane Gueret, et déjà récompensé du prix Un certain regard au dernier Festival de

Cannes, s'intéresse à quatre adolescents en difficulté de Boulogne-sur-Mer, tous castés pour participer à un film.

D'autres films viendront grossir la catégorie, ainsi « **Du crépitement sous les néons** » (« Blazing Neon »), un road-movie noir projeté en avant-première mondiale et que l'on doit au duo Kevin Osson et Fabrice Garçon; « **Coupez** » (« Final Cut »), la zombie comédie de Michel Hazanavicius, remake français du film japonais « One Cut of the Dead »; Et « **En corps** » (« Rise ») réalisé par Cédric Klapisch sur le destin d'une danseuse (Marion Barbeau) dont la vie est bouleversée par une blessure.

STUDIOCANAL France

108K subscribers

**EN CORPS – Bande-annonce officielle – Cédric Klapisch
(2022)**

Dans la catégorie des séries destinées à la télévision, le festival annonce 14 productions cette année. « **Touchées** » (« En garde »), réalisé par Alexandra Lamy, s'intéressera au thème de la violence des femmes. La série « **Toutouyoutou** » (« The Aerobics Project »), l'œuvre de Julien Party plonge, elle, dans les années 80 et dans la région toulousaine où Karine, mère de famille jolie et discrète, voit sa vie bouleversée par l'arrivée de Jane, fan inconditionnelle d'aérobic. Enfin, Romane Bohringer présentera « **L'Amour Flou** » (« Uncoupling »), un conte drôle et épique sur la séparation et l'amour.

Hommage à Godard, Perrin et Trintignant

Plusieurs hommages seront également adressés aux personnalités du cinéma français récemment disparus, ainsi de Jean-Luc Godard, Jacques Perrin et Jean-Louis Trintignant, la sélection Court-Métrage mettra en lice 20 créations et plusieurs « focus » seront proposés, présentant ainsi le travail du producteur Charles Gilbert, du compositeur Eric Neveux et du réalisateur Dominik Moll. Ce dernier clôturera le festival avec son nouveau thriller « **La Nuit du 12** » (« The Night of the 12th »), une dernière journée qui verra également la diffusion en avant-première mondiale de la série Irma Vep imaginée par Olivier Assayas.

Potential Films

372 subscribers

THE NIGHT OF THE 12TH -By Dominik Moll - TRAILER

Au terme des projections, le public assistant aux différentes projections pourra voter dans les trois catégories suivantes – cinéma, télévision et court-métrages – et pour la 14ème année consécutive, la Los Angeles Film Critics Association (LACFA) s’associe au Festival pour nommer le Prix des Critiques et le prix du meilleur long métrage. Un jury d’étudiants votera également pour le Prix des Étudiants, l’ensemble des lauréats étant dévoilés et conviés à une première cérémonie parisienne organisée le mercredi 2 novembre prochain.

Pour participer au festival, les spectateurs peuvent réserver leur billet à partir du jeudi 22 septembre sur le site de l’American French Film Festival, ou directement sur place, au Directors Guild of America, *7920 Sunset Boulevard*. Le port du masque, comme l’année dernière, sera encore obligatoire.

River City Cards

“Notre-Dame on Fire” festival premieres as Annaud makes a comeback to Hollywood

• SEPTEMBER 21, 2022 WORLD

Possibly more than any other French director, Jean-Jacques Annaud has always felt at home creating movies in Hollywood thanks to the epic and spectacular tendencies of the American cinema industry's center. The 78-year-old Oscar-winning director of “The Name of the Rose,” “Seven Years in Tibet,” and “Enemy at the Gates” is now making a comeback to Hollywood with “Notre-Dame On Thriller” “Fire,” which is based on the famous Paris cathedral fire.

The American French Film Festival (TAFF) organizers revealed on Tuesday that his film will have its Los Angeles gala premiere on opening night, and Annaud talked to AFP over the phone from France's capital at the time.

“I'm currently distant from Los Angeles and near Notre Dame. But a piece of my heart still belongs in Los Angeles,” said Annaud. He claimed that the tale of the 2019 fire that destroyed a 12th-century Gothic monument in Paris was “a great drama that only a mad Hollywood screenplay writer could invent.”

“Notre Dame on Fire” dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed – and the mistakes and tragedies that delayed the initial response. The film combines authentic archive footage of the fire with scenes taken by Annaud to recreate the event. It follows a security officer who examined the wrong cathedral attic for flames after the initial alarm went out, the fire engines trapped in Paris traffic, and the supervisor who couldn't get his self-service “Velib” bicycle to function as he rushed to the scene. According to Annaud, “I had the sensation that I had a goldmine when I was writing the screenplay... it was so odd, so amazing.”

The video, which was released in Europe earlier this year, depicts how millions of people around the world watched in terror as the cathedral's renowned spire collapsed and much of its old roof was destroyed. The Notre-Dame cathedral generally received approximately 12 million global visitors per year, and Americans have been generous benefactors to an international fundraising push to reconstruct the landmark.

The cathedral, according to Annaud, “was much more than a symbol of Paris, France, or even Catholicism or Christianity” throughout the entire world.

“It was far higher than that. It represented permanency and served as a metaphor for the demise of Western society.” The attendance at the festival the following month is part of Annaud’s ongoing love affair with Hollywood, which he claims frequently deviates from French film traditions in terms of scope and finance.

According to Annaud, American filmmaking places greater emphasis on movement and the visual than the French New Wave approach, which originated in the 1950s from theater and literature and stressed speech.

“Visually compelling stories are meant to be told in films. Otherwise, it’s a radio program, another game, or anything else “he explained

The speaker said, “If they get the chance to be seen on the big screen, they want to fill it with individuals who aren’t just talking like on television.”

“Final Cut” by Michel Hazanavicius, the Oscar-winning director of “The Artist,” is one of the movies showing at this year’s TAFF, which takes place from October 10 to 16.

“The Worst Ones” and “Full Time,” two films recently nominated to a shortlist of French films for submission to next year’s Oscars, will also be on display.

Maimouna Doucoure’s earlier film “Cuties,” which was released by Netflix and sparked international controversy over claims of hypersexualizing young girls, will also be featured on Amazon Prime.

The festival concludes with Dominik Moll’s “The Night of the 12th” and a theatrical showing of Olivier Assayas’ HBO French-American miniseries “Irma Vep,” based on his 1996 film of the same name.

Annaud returns to Hollywood with 'Notre-Dame on Fire'

LOS ANGELES



Perhaps more than any other French director, [Jean-Jacques Annaud](#) has always felt at home making films in [Hollywood](#), with the American movie capital's flair for the epic and the spectacular.

Now, the 78-year-old Oscar-winner behind "The Name of the Rose," "Seven Years in Tibet" and "Enemy at the Gates" is returning to Tinseltown with his latest film, "[Notre-](#)

[Dame On Fire](#) (“Notre-Dame Brule”), a thriller about the real-life blaze at the beloved cathedral in Paris.

Annaud spoke to AFP via phone from France’s capital as organizers of next month’s The American French Film Festival (TAFFF) announced on Sept. 20 that his movie will be their opening night Los Angeles gala premiere.

“I’m close to Notre-Dame now and far away from Los Angeles. But part of my heart remains in Los Angeles,” said Annaud.

The story of the inferno that engulfed Paris’ 12th-century Gothic landmark in 2019 was “a great drama that only a crazy Hollywood screenplay writer could imagine,” he said.

“Notre-Dame on Fire” dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed and the mistakes and misfortunes that delayed the initial response.

The movie merges real archive footage of the fire with scenes shot by Annaud recreating the disaster.

It follows a security guard who accidentally checked the wrong cathedral attic for flames when the first alarm sounded, the fire engines stuck in Paris traffic and the supervisor who couldn’t get his self-service “Velib” bicycle to work as he rushed to the scene.

“I had the feeling when I was writing the screenplay that I had a goldmine... it was so bizarre, so incredible,” said Annaud.

Released in Europe earlier this year, the film shows how millions around the world watched in horror as the cathedral’s famous spire collapsed and much of its ancient roof was destroyed.

Notre-Dame cathedral typically welcomed nearly 12 million global visitors a year and Americans have been prolific contributors to an international fundraising drive to rebuild the landmark.

“Everywhere around the world, this cathedral was far more than a symbol of Paris, or France, or even Catholicism or Christianity,” said Annaud.

“It was far above that. It was, in a way, sort of the fear, the metaphor of the collapse of Western culture... it was a symbol of permanence.”

Next month’s festival appearance continues Annaud’s love affair with Hollywood, which he said often diverges from French film traditions in scale and budget.

“In America, I realized that the investment is to try to make the best thing you can and the most spectacular, the more appealing, the more attractive,” he said.

Unlike the French New Wave movement, which emerged in the 1950s from theater and novels and emphasized dialogue, American filmmaking focuses more on movement and the visual, said Annaud.

“The art of cinema is to tell exciting stories visually. If not, it’s a televised radio show, it’s another game, it’s something else,” he said.

“If we have the privilege to be seen on the big screen, it is to fill up this big screen and not to have only people who talk like on the television shows,” he added.

“I would not have done the movies that I’ve done without the full support and friendship of American production companies and major studios.”

Among other films playing this year at TAFFF, which runs October 10-16, will be “Final Cut” (“Coupez!”) from Michel Hazanavicius, the Oscar-winning director of “The Artist.”

Also on show will be two films recently named on a shortlist of French movies for submission to next year’s Oscars -- “The Worst Ones” (“Les Pires”) and “Full Time” (“A Plein Temps”).

Amazon Prime’s “Hawa” from Maimouna Doucoure, whose previous movie “Cuties” was released by Netflix and stirred international controversy over allegations of hypersexualizing young girls, will also feature.

The festival closes with Dominik Moll’s “The Night of the 12th” (“La Nuit du 12”) and a theatrical screening of HBO French-American miniseries “Irma Vep,” created by Olivier Assayas and based on his 1996 film of the same name.

[LIFE / CULTURE](#)

Annaud returns to Hollywood with 'Notre-Dame on Fire' premiere

By AFP

Published: Sep 22, 2022 07:12 PM



From left: *Wolf Totem* actor Dou Xiao, director Jean-Jacques Annaud and actor Feng Shaofeng attend a public auction sponsored by *Wolf Totem* in Shanghai on June 14.
Photo: CFP

Jean-Jacques Annaud, the 78-year-old French director/Oscar-winner behind 1986 historical mystery film *The Name of the Rose* and 2015 Chinese drama film *Wolf Totem*, is returning to Tinseltown with his latest film, *Notre-Dame on Fire* (*Notre-Dame Brule*), a thriller about the real-life blaze at the beloved cathedral in Paris.

Annaud spoke to AFP via phone from France's capital as organizers of October's The American French Film Festival (TAFFF) announced Tuesday that his movie will be their opening night Los Angeles gala premiere.

The story of the inferno that engulfed Paris' 12th-century Gothic landmark in 2019 was "a great drama that only a crazy Hollywood screenplay writer could imagine," he said.

Notre-Dame on Fire dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed, and the mistakes and misfortunes that delayed the initial response.

The movie merges real archive footage of the fire with scenes shot by Annaud recreating the disaster.

It follows the security guard who accidentally checked the wrong cathedral attic for flames when the first alarm sounded, the fire engines stuck in Paris traffic and the supervisor who couldn't get his self-service "Velib" bicycle to work as he rushed to the scene.

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Released in Europe earlier in 2022, the film shows how millions around the world watched in horror as the cathedral's famous spire collapsed and much of its ancient roof was destroyed.

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"Everywhere around the world, this cathedral was far more than a symbol of Paris, or France, or even Catholicism or Christianity," said Annaud.

"It was far above that. It was, in a way, sort of the fear, the metaphor of the collapse of Western culture... it was a symbol of permanence."

October's festival appearance continues Annaud's love affair with Hollywood, which he said often diverges from French film traditions in scale and budget.

Unlike the French New Wave movement, which emerged in the 1950s from theater and novels and emphasized dialogue, US filmmaking focuses more on movement and the visual, Annaud explained.

"The art of cinema is to tell exciting stories visually. If not, it's a televised radio show, it's another game, it's something else," he said.

DAILY TIMES

Jean-Jacques Annaud returns to Hollywood with 'Notre-Dame on Fire' festival premiere

* Annaud spoke to AFP via phone from France's capital as organisers of next month's The American French Film Festival announced on Tuesday that his movie will be their opening

[AFP](#)

SEPTEMBER 22, 2022



Perhaps more than any other French director, Jean-Jacques Annaud has always felt at home making films in Hollywood, with the American movie capital's flair for the epic and the spectacular.

Now, the 78-year-old Oscar-winner behind "The Name of the Rose," "Seven Years in Tibet" and "Enemy at the Gates" is returning to Tinseltown with his latest film, "Notre-Dame On Fire" – a thriller about the real-life blaze at the beloved cathedral in Paris.

Annaud spoke to AFP via phone from France's capital as organizers of next month's The American French Film Festival (TAFFF) announced Tuesday that his movie will be their opening night Los Angeles gala premiere.

"I'm close to Notre-Dame now and far away from Los Angeles. But part of my heart remains in Los Angeles," said Annaud. The story of the inferno that engulfed Paris' 12th-

century Gothic landmark in 2019 was “a great drama that only a crazy Hollywood screenplay writer could imagine,” he said.

“Notre-Dame on Fire” dramatizes the story of firefighters who risked their lives to extinguish flames before the entire cathedral was destroyed – and the mistakes and misfortunes that delayed the initial response.

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“I had the feeling when I was writing the screenplay that I had a goldmine... it was so bizarre, so incredible,” said Annaud. Released in Europe earlier this year, the film shows how millions around the world watched in horror as the cathedral’s famous spire collapsed and much of its ancient roof was destroyed. Notre-Dame cathedral typically welcomed nearly 12 million global visitors a year and Americans have been prolific contributors to an international fundraising drive to rebuild the landmark. “Everywhere around the world, this cathedral was far more than a symbol of Paris, or France, or even Catholicism or Christianity,” said Annaud.

“It was far above that. It was, in a way, sort of the fear, the metaphor of the collapse of Western culture... it was a symbol of permanence.”

‘SPECTACULAR’ — next month’s festival appearance continues Annaud’s love affair with Hollywood, which he said often diverges from French film traditions in scale and budget. “In America, I realized that the investment is to try to make the best thing you can and the most spectacular, the more appealing, the more attractive,” he said. Unlike the French New Wave movement, which emerged in the 1950s from theatre and novels and emphasized dialogue, American filmmaking focuses more on movement and the visual, said Annaud. “The art of cinema is to tell exciting stories visually. If not, it’s a televised radio show, it’s another game, it’s something else,” he said. “If we have the privilege to be seen on the big screen, it is to fill up this big screen and not to have only people who talk like on the television shows,” he added. “I would not have done the movies that I’ve done without the full support and friendship of American production companies and major studios.”

‘FINAL CUT’ — among other films playing this year at TAFFF, which runs October 10-16, will be “Final Cut” from Michel Hazanavicius, the Oscar-winning director of “The Artist.” Also on show will be two films recently named on a shortlist of French movies for submission to next year’s Oscars — “The Worst Ones” (“Les Pires”) and “Full Time”. Amazon Prime’s “Hawa” from Maimouna Doucoure, whose previous movie “Cuties” was

released by Netflix and stirred international controversy over allegations of hypersexualizing young girls, will also feature. The festival closes with Dominik Moll's "The Night of the 12th" and a theatrical screening of HBO French-American miniseries "Irma Vep," created by Olivier Assayas and based on his 1996 film of the same name.

American French Film Festival Embraces Diversity, Cultural Exchange in First Year Since Rebranding

Formerly known as City of Lights, City of Angels, the 26th annual festival returns, bringing 75 films and series and 20 shorts to the weeklong event: "It's a fresh new name that speaks clearly about what this festival has to offer."

BY [SYDNEY ODMAN](#)

SEPTEMBER 26, 2022 8:05AM



Blazing Neon COURTESY OF THE AMERICAN FRENCH FILM FESTIVAL

The American French Film Festival (TAFFF) is using cinema to bridge the gap between French and American culture.

Presented by the **Franco-American Cultural Fund** (FACF), the 26th annual festival returns this year for a second time after a pandemic hiatus in 2020. This year, the festival is committed to not only highlighting the similarities between the two cultures, but also zeroing in on the differences to shine a light on how each culture can better understand the other.

“When you organize conversations in a bicultural setting, it’s always full of surprises, and that’s the point of conversations,” festival deputy director Anouchka van Riel tells *The Hollywood Reporter*. “And for me, it’s not so much about commonalities, as it is about differences. The tropes, the codes, the stereotypes are very different from one culture to another. It’s a very strange feeling when you work with two countries that are Western countries and you think that actually they’re very similar. Then, you actually find out that there are huge cultural differences. That’s where we have that core cross-cultural exchange. This festival is really a bridge.”

Previously known as City of Lights, City of Angels (COLCOA), the festival rebranded this year to TAFFF — a move that brings cinema to the heart of the name. The approach behind the name change was also to find a moniker that was not only more clear to filmmakers and the public, but also more in line with the brand and mission of the FACF.

“It’s a fresh new name that speaks clearly about what this festival has to offer to a fresh new generation of viewers who are embracing international film, television and streaming content like never before,” says FACF board member and Motion Picture Association EMEA president and managing director Stan McCoy. “Getting young people interested and passionate about this phenomenal industry is one of the aspects that I love most about the Franco-American Cultural Fund’s work and mission, and the name change is right in line with that mission.”

The weeklong festival will kick off at the Directors Guild of America on Oct. 10, with the North American premiere of Jean-Jacques Annaud’s *Notre-Dame on Fire*, which re-creates the historic events of April 15, 2019, when the Notre-Dame Cathedral in Paris caught fire. The festival will feature 75 films and series, along with 20 shorts, including Lise Akoka and Romane Gueret’s *The Worst Ones*, Alexandru Belc’s *Metronom*, Kevin Osona and Fabrice Garçon’s *Blazing Neon* and Marie-Castille Mention-Schaar’s *Divertimento*.

The films will compete for The American French Film Festival Awards, in which the audience will vote in three categories: cinema, television and shorts. Additionally, a student jury of high school and college students will vote for the American Students Award, while a professional jury will vote for best short film.



Notre Dame on Fire COURTESY OF THE AMERICAN FRENCH FILM FESTIVAL

“This selection of French films and series in competition for The American French Film Festival Awards underscores — despite the two-year pandemic period — the astounding dynamism of the French production community,” says festival executive producer and programmer Francois Truffart. “This 26th edition of the festival is notable for its diversity of genres, the emergence of new talent and particularly for the creativity coming from new female filmmakers.”

He adds, “It’s very important for us to be able to give [the new filmmakers] this first opportunity. For newcomers, being at the DGA, being in Hollywood, with their film is like a dream.”

In programming the festival, Truffart strives for the filmmakers — veterans and newcomers alike — to have the chance to make connections within the industry. Franco-American Cultural Fund president Cécile Rap-Veber emphasizes the “business dimension” of the festival that allows for exchanges between professionals, whether it be in panels, Q&As or dedicated meetings.

“The creators [get the opportunity] to sit down with their fellow filmmakers,” adds former longtime DGA national executive director Jay D. Roth about the festival’s industry presence. “There are events where the filmmakers get together [and] evenings where the filmmakers get together. There are visits to studios to introduce people to possible means of distribution. That’s the other side of the festival. It’s not a film market, but it has aspects of really trying to be a place where it’s not just a place for people to see movies. It’s a place that can be a launching pad for those movies to get outside those theaters and into North America.” Roth is also an FACF board member.



Francois Truffart CHRISTOPHE ORTEGA



Cécile Rap-Veber, Anouchka van Riel and Stan McCoy JEAN-BAPTISTE MILLOT; COURTESY OF TAFFF (2)

Closing day on Oct. 16 will screen Dominik Moll's mystery thriller *The Night of the 12th*, which premiered at the Cannes Film Festival earlier this year. The Alicia Vikander-starring series *Irma Vep*, from A24 and HBO, will also have its North American theatrical premiere on the last day of the festival.

“So many of these films are representative of various issues that will be universal,” says Writers Guild of America representative and Franco-American Cultural Fund board member Andrea Berloff. “I think that the goal of the Franco-American Cultural Fund is trying hard to bridge the gaps and have people understand one another better. I think a lot of these films help with that.”

“When we launched the festival in 1997, no one could have imagined that the American French Film Festival would become the largest French film festival in the world,” adds Rap-Veber. “Today, it is a recognized and respected event, symbol of sharing, discoveries and cultural exchanges. For the Franco-American Cultural Fund, it is a unique way to link France and America around a shared passion for film, television and those who create them.”

While Hollywood studios previously thought subtitles to be a hindrance on the viewing experience, that’s changing. In recent years, the rise of foreign language films like the Oscar-winning *Parasite* and TV shows such as worldwide phenomenon *Squid Game* has opened the door for even more international projects to speak to a broader audience.

“There was a kind of dark period, where it was the belief of studios and television networks that people don’t want to read subtitles, and therefore foreign films were considered uninteresting financially, and therefore, uninteresting culturally or aesthetically,” says screenwriter, FACF board member and former WGA president Howard Rodman. “Because of the streaming services, there is now far less xenophobia about world cinema, and far less xenophobia about people speaking in foreign languages.”

And it’s not just a feeling among industry insiders. Van Riel, who works largely with TAFFF’s education and youth programs, claimed that more than 80 percent of high-school students surveyed by the European Languages & Movies in America (ELMA) did not care if subtitles were playing on a film — they simply wanted to watch the film. ELMA is the educational partner of the festival.

“Almost 10 years ago, 80 percent of our students said, ‘We don’t care about subtitles. Just show us films like this, we want to see them,’” says van Riel. “The problem is the pipeline is very restricted in the United States, it’s hard to distribute a French film. A place like The American French Film Festival allows this to happen on a bigger platform for young people to discover this.”



From left: Howard Rodman, WGAW; Andrea Berloff, WGAW; Jay D. Roth, DGA; Charles Rivkin, MPA; Michael Mann, DGA; Taylor Hackford, DGA, 2021 THOMAS BARTEL

In this cross-cultural exchange of cinema, the Franco-American Cultural Fund also hopes to expand how mainstream audiences typically view French society. In order to do this, TAFFF is focused on bringing more diverse stories and filmmakers into the program.

“When Hollywood [portrays] France, we think of every grocery bag having a baguette sticking out,” says Rodman. “Somewhere in the background of every romance, there’s the Eiffel Tower, right? That’s France. But France is as complex a place as the United States. And finally, United States audiences are able to see that. I see this as another part of a dialogue that’s been going on for well over a century now. I love that the American French Film Festival gets to continue that dialogue deep into the 21st century. It makes us understand that that was not a one-off thing, but a cultural exchange and a conversation, which will continue and continue.”

“French society is not a monolith, and French cinema is not a monolith anymore,” adds van Riel. “There are new voices coming from places where filmmaking was not available for a long time. The American French Film Festival is programming the voices of diversity, the voices from the projects in France that — if you’re an American tourist — you will not necessarily see. These are powerful stories, and these are powerful people. It’s very important for our festival to show the diverse voices of French society. Because cinema is obviously what makes this city Los Angeles, but ultimately, cinema is made out of real stories from real people.”

The American French Film Festival kicks off on Oct. 10 at the Directors Guild of America Theater Complex in West Hollywood.

American French Film Festival Embraces Rebranding & Cultural Exchange – The Hollywood Reporter

26. September 2022



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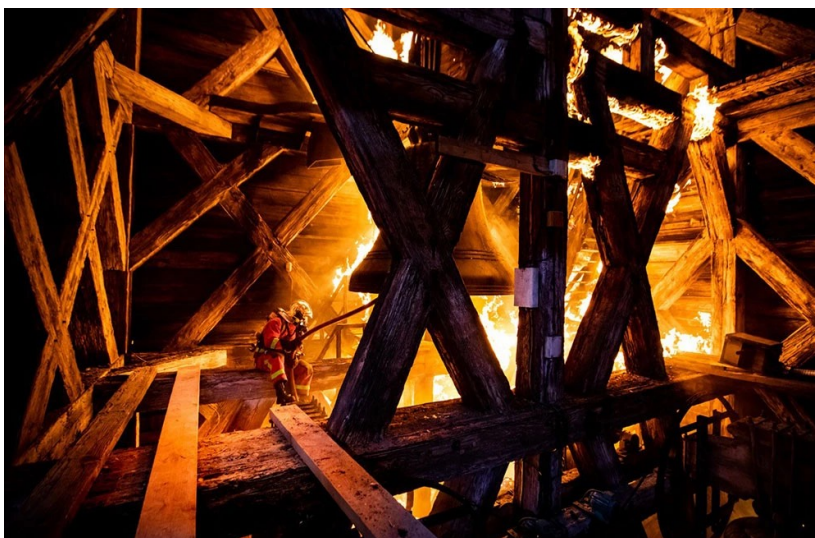
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Previously known as City of Lights, City of Angels (COLCOA), the festival rebranded this year to TAFFF — a move that brings cinema to the heart of the name. The approach behind the name change was also to find a moniker that was not only more clear to filmmakers and the public, but also more in line with the brand and mission of the FACF.

“It's a fresh new name that speaks clearly about what this festival has to offer to a fresh new generation of viewers who are embracing international film, television and streaming content like never before,” says FACF board member and Motion Picture Association EMEA president and managing director Stan McCoy. “Getting young people interested and passionate about this phenomenal industry is one of the aspects that I love most about the Franco-American Cultural Fund's work and mission, and the name change is right in line with that mission.”

The weeklong festival will kick off at the Directors Guild of America on Oct. 10, with the North American premiere of Jean-Jacques Annaud's *Notre-Dame on Fire*, which re-creates the historic events of April 15, 2019, when the Notre-Dame Cathedral in Paris caught fire. This year, Annaud will serve as TAFFF's honorary chairman. The festival will feature 75 films and series, along with 20 shorts, including Lise Akoka and Romane Gueret's *The Worst Ones*, Alexandru Belc's *Metronom*, Kevin Ossona and Fabrice Garçon's *Blazing Neon* and Marie-Castille Mention-Schaar's *Divertimento*.

The films will compete for The American French Film Festival Awards, in which the audience will vote in three categories: cinema, television and shorts. Additionally, a student jury of high school and college students will vote for the American Students Award, while a professional jury will vote for best short film.



Notre Dame on Fire

Courtesy of The American French Film Festival

“This selection of French films and series in competition for The American French Film Festival Awards underscores — despite the two-year pandemic period — the astounding dynamism of the French production community,” says festival executive producer and programmer Francois Truffart. “This 26th edition of the festival is notable for its diversity of genres, the emergence of new talent and particularly for the creativity coming from new female filmmakers.”

He adds, “It’s very important for us to be able to give [the new filmmakers] this first opportunity. For newcomers, being at the DGA, being in Hollywood, with their film is like a dream.”

In programming the festival, Truffart strives for the filmmakers — veterans and newcomers alike — to have the chance to make connections within the industry. Franco-American Cultural Fund president Cécile Rap-Veber emphasizes the “business dimension” of the festival that allows for exchanges between professionals, whether it be in panels, Q&As or dedicated meetings.

“The creators [get the opportunity] to sit down with their fellow filmmakers,” adds former longtime DGA national executive director Jay D. Roth about the festival’s industry presence. “There are events where the filmmakers get together [and] evenings where the filmmakers get together. There are visits to studios to introduce people to possible means of distribution. That’s the other side of the festival. It’s not a film market, but it has aspects of really trying to be a place where it’s not just a place for people to see movies. It’s a place that can be a launching pad for those movies to get outside those theaters and into North America.” Roth is also an FACF board member.



Francois Truffart

Christophe Ortega



Cécile Rap-Veber, Anouchka van Riel and Stan McCoy

Jean-Baptiste Millot; Courtesy of TAFFF (2)

Closing day on Oct. 16 will screen Dominik Moll's mystery thriller *The Night of the 12th*, which premiered at the Cannes Film Festival earlier this year. The Alicia Vikander-

starring series *Irma Vep*, from A24 and HBO, will also have its North American theatrical premiere on the last day of the festival.

“So many of these films are representative of various issues that will be universal,” says Writers Guild of America representative and Franco-American Cultural Fund board member Andrea Berloff. “I think that the goal of the Franco-American Cultural Fund is trying hard to bridge the gaps and have people understand one another better. I think a lot of these films help with that.”

“When we launched the festival in 1997, no one could have imagined that the American French Film Festival would become the largest French film festival in the world,” adds Rap-Veber. “Today, it is a recognized and respected event, symbol of sharing, discoveries and cultural exchanges. For the Franco-American Cultural Fund, it is a unique way to link France and America around a shared passion for film, television and those who create them.”

While Hollywood studios previously thought subtitles to be a hindrance on the viewing experience, that’s changing. In recent years, the rise of foreign language films like the Oscar-winning *Parasite* and TV shows such as worldwide phenomenon *Squid Game* has opened the door for even more international projects to speak to a broader audience.

“There was a kind of dark period, where it was the belief of studios and television networks that people don’t want to read subtitles, and therefore foreign films were considered uninteresting financially, and therefore, uninteresting culturally or aesthetically,” says screenwriter, FACF board member and former WGA president Howard Rodman. “Because of the streaming services, there is now far less xenophobia about world cinema, and far less xenophobia about people speaking in foreign languages.”

And it’s not just a feeling among industry insiders. Van Riel, who works largely with TAFFF’s education and youth programs, claimed that more than 80 percent of high-school students surveyed by the FACF did not care if subtitles were playing on a film — they simply wanted to watch the film.

“Almost 10 years ago, 80 percent of our students said, ‘We don’t care about subtitles. Just show us films like this, we want to see them,’” says van Riel. “The problem is the pipeline is very restricted in the United States, it’s hard to distribute a French film. A place like The American French Film Festival allows this to happen on a bigger platform for young people to discover this.”



From left: Howard Rodman, WGAW; Andrea Berloff, WGAW; Jay D. Roth, DGA; Charles Rivkin, MPA; Michael Mann, DGA; Taylor Hackford, DGA, 2021

Thomas Bartel

In this cross-cultural exchange of cinema, the Franco-American Cultural Fund also hopes to expand how mainstream audiences typically view French society. In order to do this, TAFFF is focused on bringing more diverse stories and filmmakers into the program.

“When Hollywood [portrays] France, we think of every grocery bag having a baguette sticking out,” says Rodman. “Somewhere in the background of every romance, there’s the Eiffel Tower, right? That’s France. But France is as complex a place as the United States. And finally, United States audiences are able to see that. I see this as another part of a dialogue that’s been going on for well over a century now. I love that the American French Film Festival gets to continue that dialogue deep into the 21st century. It makes us understand that that was not a one-off thing, but a cultural exchange and a conversation, which will continue and continue.”

“French society is not a monolith, and French cinema is not a monolith anymore,” adds van Riel. “There are new voices coming from places where filmmaking was not available for a long time. The American French Film Festival is programming the voices of diversity, the voices from the projects in France that — if you’re an American tourist — you will not necessarily see. These are powerful stories, and these are powerful people. It’s very important for our festival to show the diverse voices of French society. Because cinema is obviously what makes this city Los Angeles, but ultimately, cinema is made out of real stories from real people.”

The American French Film Festival kicks off on Oct. 10 at the Directors Guild of America Theater Complex in West Hollywood.

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Le American French Film Festival (anciennement COLCOA) revient dans la capitale du cinéma et diffuse une quarantaine de films français : découvrez des avant-premières aux Etats-Unis mais également des grands classiques du ciné français – Du 10 au 16 octobre 2022.

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Créé en 1996 sous le nom de COLCOA, le American French Film Festival reste le plus gros festival consacré au cinéma français des Etats-Unis. Depuis sa création, le festival a diffusé plus de 300 nouveaux films, 200 courts métrages et sélectionné depuis 2004 une belle série d'avant-premières, qui sont alors diffusés au festival un an avant leur sortie officielle aux Etats-Unis.

L'édition 2022 aura lieu du 10 au 16 octobre.

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Infos Pratiques

TheAmericanFrenchFilmFestival.org

Début

lundi 10 octobre 2022

Fin

dimanche 16 octobre 2022

LocalToday

American French Film Festival includes rebranding and cultural exchanges – The Hollywood Reporter

Keyla Prince September 27, 2022



The American French Film Festival (TAFFF) uses cinema to bridge the gap between French and American culture.

The 26th annual festival presented by the Franco-American Cultural Fund (FACF) returns this year for the second time following a pandemic hiatus in 2020. This year, the festival is committed to not only highlighting the similarities between the two cultures, but also focusing on the differences to shed light on how each culture can better understand the other.

“When you organize talks in a bicultural environment, it’s always full of surprises, and that’s the point of talks,” says Anouchka van Riel, deputy director of the festival *The Hollywood Reporter*. “And for me, it’s not so much about similarities as it’s about differences. The tropes, the codes, the stereotypes are very different from one culture to another. It’s a very strange feeling when you work with two countries that are western countries and think that they are actually very similar. Then you actually realize that there are big cultural differences. There we have this central intercultural exchange. This festival is really a bridge.”

Formerly known as City of Lights, City of Angels (COLCOA), the festival changed its name to TAFFF this year – a move that puts cinema at the heart of the name. The approach behind the name change was also to find a nickname that was not only clearer to filmmakers and the public, but also better suited to the FACF’s brand and mission.

“It’s a fresh new name that reflects what this festival has to offer a fresh new generation of viewers who are embracing international film, television and streaming content like never before,” said FACF Board Member and Motion Picture Association EMEA President and Chief Executive Director Stan McCoy. “Generating young people’s interest and passion for this phenomenal industry is one of the aspects I love most about the Franco-American Cultural Fund’s work and mission, and the name change is consistent with that mission.”

The week-long festival begins October 10 at the Directors Guild of America with the North American premiere of Jean-Jacques Annaud’s film *Notre Dame is on fire*, which recreates the historical events of April 15, 2019, when Notre-Dame Cathedral in Paris caught fire. The festival includes 75 films and series as well as 20 short films, including Lise Akoka and Romane Gueret *The worst*, Alexandru Belcs *Metronome*, Kevin Osona and Fabrice Garcon *Glowing neon* and Marie-Castille Mention-Schachs *Divertimento*.

The films compete for the American French Film Festival Awards, where audiences will vote in three categories: cinema, television and short films. In addition, a student panel of high school and college students will vote for the American Students Award, while a professional panel of judges will vote for the best short film.

“This selection of French films and series in competition for the American French Film Festival Awards underscores the amazing dynamism of the French production community, despite the two-year pandemic,” says Francois Truffart, executive producer and programmer of the festival. “This 26th edition of the festival stands out for its diversity of genres, the emergence of new talent and, in particular, the creativity of new female filmmakers.”

He adds: “It is very important for us to be able to give something [the new filmmakers] this first opportunity. It’s like a dream for newcomers to be in Hollywood with their film at the DGA.”

In programming the festival, Truffart strives to give filmmakers – both veterans and newcomers – the opportunity to make connections within the industry. Cécile Rap-Weber, President of the Franco-American Cultural Fund, emphasizes the “business dimension” of the festival, which allows exchanges between professionals, whether through panels, Q&As or dedicated meetings.

“The makers [get the opportunity] to sit down with other filmmakers,” adds Jay D. Roth, former longtime national director of the DGA, of the festival’s industry exposure. “There are events where the filmmakers come together [and] Evenings when the filmmakers get together. There are studio visits to familiarize people with possible distribution channels. This is the other side of the festival. It’s not a movie market, but it has aspects of really trying to be a place where it’s not just a place where people watch

movies. It's a place that can be a launch pad for these films to get out of these theaters and into North America." Roth is also a board member of FACF.

Francois Truffart Christophe Ortega Cécile Rap-Weber, Anouchka van Riel and Stan McCoy Jean-Baptiste Millot; Courtesy of TAFFF (2)

On the final day on 16.10. the mystery thriller by Dominik Moll will be shown *The night of the 12th*, which premiered at the Cannes Film Festival earlier this year. The series with Alicia Vikander *Irma Vep* by A24 and HBO, also celebrates its North American cinema premiere on the last day of the festival.

"So many of these films are representative of different themes that are going to be universal," said Andrea Berloff, representative of the Writers Guild of America and board member of the Franco-American Cultural Fund. "I think the goal of the Franco-American Cultural Fund is to make a big effort to fill the gaps and make people understand each other better. I think a lot of these films help with that."

"When we started the festival in 1997, no one could have imagined that the American French Film Festival would become the largest French film festival in the world," adds Rap-Weber. "Today it is a recognized and respected event, a symbol of sharing, discovery and cultural exchange. For the Franco-American Cultural Fund, it is a unique opportunity to unite France and America through a shared passion for film, television and those who create them."

While Hollywood studios used to think subtitles were a barrier to the viewing experience, that's changing. Recent years has seen the rise of foreign language films like the Oscar-winning one *parasite* and TV shows like the worldwide phenomenon *Squid Game* has opened the door for even more international projects to reach a wider audience.

"There was a kind of dark time when studios and TV stations felt that people didn't want to read subtitles and therefore foreign films were considered financially uninteresting and therefore culturally or aesthetically uninteresting," says the screenwriter. FACF Board Member and former WGA President Howard Rodman.

"Through the streaming services, there is now much less xenophobia towards world cinema and far less xenophobia towards people who speak foreign languages."

And that's not just a sentiment among industry insiders. Van Riel, who works primarily with TAFFF's education and youth programs, claimed that more than 80 percent of high school students surveyed by European Languages & Movies in America (ELMA) didn't care if subtitles played in a movie would – they just wanted to watch the movie. ELMA is the festival's educational partner.

"Nearly 10 years ago, 80 percent of our students said, 'We don't care about subtitles. Just show us such films, we want to see them'," says van Riel. "The problem is that the pipeline in the United States is very limited, it's difficult to distribute a French film. A

place like the American French Film Festival enables that on a larger platform for young people to explore.”

Through these cross-cultural film exchanges, the Franco-American Cultural Fund also hopes to broaden the typical mainstream audience’s view of French society. To achieve this, TAFFF is focused on bringing more diverse stories and filmmakers to the program.

“As Hollywood [portrays] France, we think of every grocery bag with a baguette sticking out,” says Rodman. “Somewhere in the background of every romance is the Eiffel Tower, right? This is France. But France is as complex a place as the United States. And finally, audiences in the United States can see that. I see this as another part of a dialogue that has now been going on for well over a century. I love that the American French Film Festival can continue this dialogue deep into the 21st century. It makes us understand that this was not a one-off thing, but a cultural exchange and conversation that will continue and will continue.”

“French society is not a monolith and French cinema is no longer a monolith,” adds van Riel. “New voices are coming from places where filmmaking has long been impossible. The American French Film Festival programs the voices of diversity, the voices of projects in France that you, as an American tourist, will not necessarily see. These are powerful stories and these are powerful people. It is very important for our festival to show the diverse voices of French society. Because, of course, cinema is what makes this city Los Angeles, but ultimately cinema is real stories from real people.”

The American French Film Festival begins October 10 at the Directors Guild of America Theater Complex in West Hollywood.

