

COLCOA 2017 PRESS BOOK



COLCOA 2017 PRESS BOOK

AFP / FRANCE 24

ARTSMEME

BATTLESHIP PRETENSION

BEVERLY HILLS COURIER

BLASTING TV

BREEZEWAY PRODUCTIONS

CREATIVE SCREENWRITING

CBS LOS ANGELES

CULTURAL WEEKLY

CULVER CITY OBSERVER

DAILY MAIL

DEADLINE

ENCLAVE

FANDOR KEYFRAME

FESTIVAL IN LA

FILM HOUSE TV

FILM NOIR BLONDE

FRANCE-AMERIQUE

FRANCE TODAY MAGAZINE

FRENCH A LA CARTE

FRENCH CULTURE
FRESH FICTION . TV
FRENCH MORNING
GAYOT
GETTY
GET THE FUNK OUT
GOLDEN GLOBE AWARDS
THE GUARDIAN
HAUTE LIFESTYLE / METROPOLITAN REPORT / LOCALE
MAGAZINE
HOLLYWOOD FLIP
THE HOLLYWOOD REPORTER
IMDB
INDIEWIRE
ION CINEMA
JEWISH JOURNAL
KPFK
KUCI / GET THE FUNK OUT / 88.9FM
LA WEEKLY
THE LARIAT
LATF USA NEWS

LE FILM FRANCAIS
LEILA PASSPORT
LE POINT.FR
LOS ANGELES DAILY NEWS
MARCO POLO NEWS
MGMT ARTISTS
MULDERVILLE.NET
PARIS LA
PARIS MATCH
PBS SOCAL
PROJECT13 MAGAZINE
PUREWOW
RICH GIRL TV
SCREEN DAILY
SEE CALIFORNIA
SYDNEY BUZZ BLOG
TELE STAR
TIME OUT LOS ANGELES
THE WRAP
VARIETY
ZIMBIO



Film festival spotlights racism in France



Director/writer/producer Alexandre Amiel attends the Colcoa French Film Festival opening night, in Los Angeles, California, on April 24, 2017

Alexandre Amiel was alarmed when his 11-year-old son asked the day after the attacks on Charlie Hebdo magazine and a Jewish supermarket in Paris: "Why do they hate us?"

The veteran filmmaker's answer is an unflinching exploration of racism in France at a time when the nationalist politics of presidential candidate Marine Le Pen have become part of the political mainstream, and racially-motivated attacks are on the rise.

"Why Do They Hate Us?" ("Pourquoi nous détestent-ils?"), which gets its US premiere on Sunday as part of the Colcoa festival of French film in Los Angeles, is a documentary with a difference.

Like a non-fiction version of Mathieu Kassovitz's groundbreaking 1995 movie "La Haine," Amiel's three part documentary is told from his own perspective as a Jew but also through the eyes of a black man and Arab woman.

"We did three stories with people who are not especially victims of racism, but are going to take the audience by the hand and bring them a narration with two sides," says Amiel, 43.

"First, it's your own story and then it's an investigation of what racism is today." Part one was made by Lucien Jean-Baptiste, whose comedy "La premiere etoile" (2009) was nominated for best first film at the Cesars, France's equivalent of the Oscars.

The filmmaker, who has Caribbean roots, investigates how blacks are represented in French society with right wing radio host Henry de Lesquen, who wants to ban what he calls "negro music."

In part two, comedian Amelle Chahbi, who is of Moroccan descent, looks at the Maghrebian community in Paris to see if integration is working, and confronts a fascist at a march.



Actress Svana Alviti (L) and director Alexandre Amiel attend Colcoo French Film Festival, in Los Angeles, California, on April 26, 2017

She asks the activist how he would keep Muslim numbers down and he replies, chillingly: "We need a president leading France who is a real nationalist, who will carry out a purge."

In part three Amiel meets Jerome Bourbon, the publisher of anti-Semitic newspaper Rivarol, who asserts, matter-of-factly: "Before, when we were a

Catholic country, we wouldn't have had a Jew at the table."

Amiel -- a "cultural but not practicing Jew" and a highly-regarded former TV reporter -- originally made "Why Do They Hate Us?" as a trilogy of television documentaries shown in France last year.

Clips of the filmmakers' exchanges with extremists were viewed online nearly 20 million times, prompting their theatrical release as one two-hour movie.

France's National Human Rights Commission, which produces an annual report on racism, found last year that attitudes to immigration have been softening since the dark days of the global financial crisis.

Half of French nationals claimed not to be remotely racist compared with 43 percent in 2014, while just eight percent believed that some races were superior to others.

But these surveyed attitudes fly in the face of a darker reality -- that hate crimes against minorities are rocketing, up 22.4 percent in just one year to 2,034 incidents in 2015, with anti-Muslim hate crimes more than doubling.



French director/writer/producer Alexandre Amiel calls himself a 'cultural' but not practicing Jew.

- 'Outsider' -

Meanwhile French Jews, the largest community outside of the United States and Israel, have been fleeing at a steady pace since the mid-2000s.

Anti-Semitic hate acts actually fell slightly from 2014 to 2015, but Jews are still

the target of more than 20 percent of France's total incidents despite making up less than one percent of the population.

On Sunday it had emerged that pro-European centrist and self-proclaimed political "outsider" Emmanuel Macron would stand against the Front National's Le Pen in a run-off for the French presidency, with the mainstream parties dealt a historic snub.

Macron, the favorite, is campaigning hard for the Jewish vote while Le Pen -- who wants to eliminate dual citizenship for French Israelis -- is hoping her open hostility to Muslims will help gloss over her toxic family history of anti-Semitism. Perhaps unsurprisingly, Macron is the candidate Amiel, a liberal on the left of the political spectrum, says he "dislikes the least."

"Here, Trump was elected. In England, we didn't believe that they would leave Europe and they did. Maybe we learned a little bit from what happened elsewhere, we showed that we can sometimes be more intelligent. It doesn't happen often," he told AFP in Los Angeles.

"We'll see in two weeks but everything is in a good way. Trying to be optimistic doesn't make you more clever but it makes you more happy I think."



28 April 2017 - 07H40

LA's French film fest debuts stunning Nazi escape tale



© AFP/FILE / by Franck TAGGART | Joseph Joffe's 1973 autobiographical novel "A Flag of Marbles" has been made into a graphic novel and a film, which has now been remade by Canadian filmmaker Christian Duguay

LOS ANGELES (AFP) –

Joseph Joffo's childhood came to an end at the age of 10, when his father gave him and his brother 5,000 francs each and instructions to flee Paris and escape the Nazis.

The boys were told they must never let anyone know they were Jews as they went on the run -- by foot, train and ferry -- from Hitler's feared SS secret police in occupied France.

Joffo's 1973 autobiographical novel "A Bag of Marbles" recounted their incredible journey, their capture and subsequent escape, and became a global phenomenon, made into a film and a graphic novel. Now a lavish remake by Canadian filmmaker Christian Duguay ("Boot Camp," "Joan of Arc") starring French singing and screen legend Patrick Bruel gets its North American premiere at the Colcoa festival of French Film in Los Angeles on Saturday.

Opening in 1941 in occupied Paris, "A Bag of Marbles" introduces cinemagoers to Joseph (Dorian Le Clech) and Maurice (Batyste Fleurial) at age 10 and 12 as they scramble home to the barbershop run by their father, Roman (Bruel).

Roman realizes that the boys' best chance to escape the coming Nazi roundup is to leave the close-knit family and flee to their older brothers in the demilitarized "zone libre" on the French Riviera. Always just one false move from tragedy, they survive on every scrap of ingenuity and courage they can muster as they try to make their money -- the equivalent of about \$815 each -- last and overcome extraordinary odds to elude the Nazis.

"The most important thing is how strong the brothers' relationship was," Bruel, 57, told AFP. "Because they were so strong together, they made it. Because they loved each other, they made it."

- 'Very scary' -

Although Jacques Doillon's 1975 version of Joffo's story is regarded as a masterpiece, Duguay and his partners felt the story had enough untapped potential to warrant a remake that would follow the book more faithfully.

Initially unenthusiastic about the prospect of starring in another war movie after 2007's "A Secret," Bruel was persuaded when he learned it would show the Holocaust from children's point of view.

"We must never let people forget what happened, and we have to try to do our best to tell, inform, show, talk, explain," he told AFP.

"Kids are a fantastic way to talk to kids. The identification of the two little boys can resonate in the minds of kids of the same generation." The film's release comes with the rise of the far right in Europe and the United States, and particularly the success of Front National leader Marine Le Pen in the French presidential election's first round last week, serving as a reminder of the perils of untrammelled populism.

"Ten days before the election, in France we are all very scared of seeing Marine Le Pen being president because it's possible," Bruel said in a Q&A at Colcoa just ahead of his interview with AFP.

"The extreme right goes all over Europe, everywhere. What is happening everywhere is very scary."

Bruel, who has made ten studio albums and more than 50 films, found stepping into Roman Joffo's shoes relatively easy, as his own two boys are the same age as the movie's young stars.

- Pressure -

The atmosphere was tense during parts of the filming, which took place just days after Islamists massacred 137 people in cafes, restaurants, a concert hall, kosher supermarket and the Stade de France in Paris.

Bruel's children had been in the stadium just a few days before it was targeted by three suicide bombers from the Islamic State group.

"Emotionally, everybody was very under pressure, so we didn't have to go very far into our deep emotions to be in the situation," Bruel said.

Joffo, now 86, didn't initially intend to publish "A Bag of Marbles,"

wanting simply to "leave a testimony" to his children and to exorcize his own demons.

A friend persuaded him to send it to publishers and, after more than a dozen rejections, a small publishing house agreed on an initial print run of 30,000 copies. They sold in less than a month and the book went on to sell 20 million copies.

Bruel remembers Joffo breaking down in tears after seeing the movie for the first time, turning to the star saying: "You went further than what an actor can do -- you gave me back my father."

"We had a lot of good times. He's a funny guy. He's a very light person," Bruel said of his meetings with Joffo."

"He came on the set and we had lunch and we talked. He was happy that they cast me to be the father."

by Frankie TAGGART

© 2017 AFP

arts•meme

arts•meme's cool calendar

APR
20
2017

**A Celebration of UCLA Dance:
1962-2017**
Glorya Kaufman Hall, UCLA

APR
21
2017

**Dance Camera West Media Film
Festival**
Opening Night International Shorts,
UCLA Royce Hall

APR
24
2017

COLCOA, French Film Festival
Director's Guild of America
building, Apr 24 - May 2

Wordly actress Jacqueline Bisset honored at COLCOA

30 Apr 2017 | Film Tags: alliance francaise · christophe lemoine · colcoa · divas · gerard depardieu · jacqueline bisset · woman artists
by debra Levine



A gorgeous crystal vase and heartfelt congratulations to the

British-born actress [Jacqueline Bisset](#), bilingual, bicultural, and in every way a screen stunner.



Bisset was honored with the 2017 Prix Alliance Française presented by Christophe Lemoine Consul General of France in Los Angeles on April 27, 2017.

The ceremony took place at the annual COLCOA French film Festival, now in its 21st edition at the Director's Guild of America building in Hollywood.

The award is presented each year to an American deemed a

“Friend of the French Language and Culture” (*Ami de la Culture et de la Langue Française*).

Bisset, a hugely in-demand actress, is finishing work on four films right now.

We last saw her more than hold her own apropos none less than Gerard Depardieu in *Welcome to New York*. In the made-for-television movie, Bisset plays a figure based on Ann Sinclair, the harried wife of a French politician Dominique Strauss-Kahn, known as DSK, played by Depardieu.



Under direction by Abel Ferrara, Bisset bursts through the

placid 'diplomat's wife' demeanor to express the fury and outrage of a woman publicly humiliated.

Bisset's 95 IMDB film credits date to 1965. During the ensuing years, she has often worked in French language, famously in her starring role in Francois Truffaut's *Day for Night* (1973). Bisset recently reentered public awareness with her marvelous, gutsy and real acceptance speech for Best Supporting Actress at the 2014 Golden Globe Awards. She was honored for her work in the BBC's "Dancing on the Edge."

A favorite quote of Bisset's arrived around that moment in time, spoken not in French, but in direct English. "One battles in this business," she said. "It looks easy. It ain't easy."

Kudos to this wonderful woman artist. Enjoy your brilliant career, JB!

Humor, love of life power Claude Lelouch's 'Chacun Sa Vie'

30 Apr 2017 | Film — Tags: chacun sa vie · claude lelouch · colcoa · everyone's life · jean dujardin · johnny hallyday
by dchm lexine



I just loved the opening-night feature film of COLCOA, the French film festival in Los Angeles. *Everyone's Life*, blessed by a French title, *Chacun sa vie* had its north American premiere with its master-director, Claude Lelouch, in the

house.

It's a great title — and so apt isn't it? Because in the end (asserts Lelouch, the director of 50 films over 55 years) that's all we get. We all have a life — one life to live — and most of us grapple with it every darned day.

“Chacun” is chock-filled with (perhaps a tad too many) superb French actors; at its core appears Lelouch regulars Johnny Hallyday, Christophe Lambert, and Jean Dujardin. The film's a whirlwind tour of a beautiful destination: French wine country, the handsome city of Beaune in the Burgundy region. There resides the haute bourgeoisie — smart-looking, well-dressed Lelouch people. On the town square rolls out a jazz festival, hosted by a mayor who admits he's sick of the sound of it. (Now, that's funny.) Lelouch's engaging scenario intertwines simultaneous stories in the style of a Robert Altman film. The stories reveal the impact, for better or for worse, that we have on those around us. While several of the vivid characters succumb to collapse, sickness, or even death, the film prevails with a strong survival instinct. The filmmaker's prescriptive includes laughter and jazz music.

Everything in this movie tingles with high quality — its polished look, its inner rhythms sprung with marvelous timing and occasional surprises. Beautiful settings, witty writing, philosophical observations on the meaning of it all give the film its pervasive humanity.

We also loved Lelouch's last-year COLCOA entry, “[Un plus Une](#)” and enjoyed a [personal interview with the director in 2014](#).

Highly recommended. U.S. distribution information to come.





1
MAY

COLCOA 2017: Everyone's Life, by David Bax



The COLCOA (City of Lights, City of Angels) French Film Festival is a week of French film premieres in Hollywood.

Everyone's Life, the latest from veteran French filmmaker Claude Lelouch, is a loose and sunny ensemble comedy with a bitter sense of humor. Call it optimistically cynical (or cynically optimistic) but for every bawdy joke tossed off by a doctor who makes his rounds on a hover board, there's a scene like the violent, decidedly non-politically correct and, eventually, surreal public argument between a cheating woman and her Arabic boyfriend. Lelouch seems to be saying, "Well,

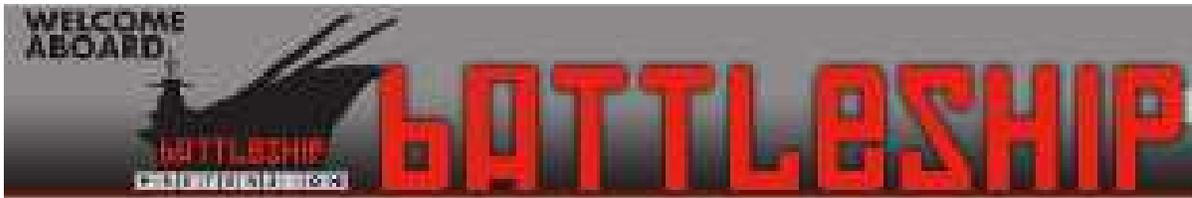
pretty much everyone is cruel, selfish and corrupt but they have some good qualities too and we'll probably figure it out in the end so don't worry too much."

Everyone's Life takes place in the town of Beaune, in Burgundy. With the exception of an extended epilogue, all the events unfold over the duration of the town's annual jazz festival. Largely episodic, the film jumps around among stories that touch the lives of various townsfolk and visitors. It's a familiar formula but the festival setting lends it all a pleasant musicality, even to the point of one honest-to-God musical number, though a quiet and lovely one at that.

Though the film speeds by in its brisk editing and the framing is generally accomplished, *Everyone's Life*'s least attractive quality is its color palette. To be blunt, it looks like every other middlebrow, bourgeois French dramedy; summery and slightly washed out like a pharmaceutical commercial from the late 1990s.

Among the sprawling cast of notable French actors are Jean Dujardin, Christopher Lambert, Vincent Pérez and rock star Johnny Hallyday in a dual role as both himself and a professional Johnny Hallyday impersonator.

So much of the comedy in *Everyone's Life* comes from people behaving badly—cheating, bribing, alcoholism, etc.—that it's a pleasant surprise when Lelouch draws on those same faults and excesses for the truly moving bits of pathos. A healthy percentage of the characters are involved in the legal and judicial system. From cops to judges to, eventually, defendants, there's an ongoing conversation at play here about justice and conviction (in multiple senses of the word). Given what we've seen of Lelouch's worldview, we expect that we're just going to see these ideals degraded and mocked. And, of course, we do. But, in the end, it's in our institutions that *Everyone's Life* finds the most powerful grace.



COLCOA 2017: A Bag of Marbles, by David Bax



The COLCOA (City of Lights, City of Angels) French Film Festival is a week of French film premieres in Hollywood.

Lately, I've been paying particularly rapt attention to movies about life under Nazi rule or occupation and how people reacted and survived. With the rise of white nationalists here in the United States, emboldened by a President with no qualms about courting them, I've taken to studying these true stories of the past, looking for clues or hints as to how to act, endure and overcome. In Christian Duguay's impressive real life tale of survival, *A Bag of Marbles*, there are many lessons to be learned. One of the most important comes early on. After a Jewish barber in Paris stands up to a German soldier (in the

days between the start of the occupation and the hammer coming down), someone remarks to him, “You spoke out because you still can.” May movies like this one encourage us to do the same today.

A Bag of Marbles’ chief protagonist, Jo (Dorian Le Clech), is the youngest son of that barber. Over the last years of the war, Jo’s family (including his three older brothers) are repeatedly separated and reunited as they try to evade Nazi capture. With his smarts, his sometimes heartbreaking emotional bravery and a bit of plain luck, Jo survives under numerous assumed identities across the south of France, sometimes with his family and sometimes on his own. It’s a coming of age amidst the most harrowing crucible imaginable.

Duguay plays by formula but he does so with wisdom and without laziness. Thus, even though we know Germany will be defeated and France returned to freedom, we are as overcome with joy as the characters are when it finally happens. The thoughtfulness to not treat history as a foregone conclusion is what makes *A Bag of Marbles* so effective. It also made me wonder how we, as Americans, will react when we overcome our own current national nightmare. Duguay shrewdly saves some of his most disturbing footage to depict how the French (the good guys) treated collaborators after the war ended. It raises the question, how do you survive monsters without becoming a monster yourself?

A Bag of Marbles offers an answer. A Jew in hiding during World War II is someone who has to spend years without the simple privilege of being able to say who he is. As Duguay and the impressive Le Clech show us, however, Jo never let himself forget. Today, we’re just over three months in. There’s a lot of time left to suffer through but let’s not forget who we are.



1

COLCOA 2017: Heaven Will Wait, by David Bax



The COLCOA (City of Lights, City of Angels) French Film Festival is a week of French film premieres in Hollywood.

In the opening scene of Marie-Castille Mention-Schaar's *Heaven Will Wait*, a support group of French parents whose daughters have become radicalized Islamic jihadists discuss how they lost their children to a world they don't understand. There were signs missed and signs ignored. The danger of dismissing a teen phase is that it's not a phase to them. It's an intriguing start to an exploration of an incomprehensible but all too real phenomenon. Unfortunately,

Mention-Schaar isn't interested in going much deeper.

Heaven Will Wait tells two stories. One is of Sonia (Noemie Merlant), who was stopped by authorities while attempting to travel to Syria to join the fight she saw as her calling. The second is of Melanie (Naoni Armager), who makes a new Facebook friend who offers her solace in the wake of her grandmother's death and enlightenment in the form of videos detailing the great anti-Islam Western conspiracy. While Melanie is indoctrinated, Sonia is being deprogrammed.

Except, as it turns out, those aren't really the stories *Heaven Will Wait* is telling. Instead, Mention-Schaar focuses on the girls' mothers as they struggle to understand what's happened and inevitably come to blame themselves. Though the performances from Sandrine Bonnaire (*Monsieur Hire*) and Clotilde Courau (*In the Shadow of Women*) are quite strong, the result feels like a panicky, evening news scare tactic. Do you know what YOUR children are worshipping? It's like Catherine Hardwicke's *Thirteen* with jilbabs instead of blowjobs. It doesn't help, either, that the shock value of the subject matter fails to overcome some creaky storytelling devices. For instance, haven't we moved past characters saying out loud what they're typing?

Heaven Will Wait would be much better served by trying to get into the minds of the girls themselves instead of treating them like alien beings. We get hints of more layered characters in moments like the hint of Sonia bulimia. Is that a surprising contrast to her newfound piety or are the two related? It's a shame Mention-Schaar just doesn't seem that interested in such questions.

BEVERLY HILLS *COURIER*

The Newspaper of Record for the World of Beverly Hills

COLCOA FRENCH FILM FESTIVAL — The annual Los Angeles French film festival COLCOA kicked off its 21st year on Monday, bringing scores of new French productions to Linseltown where some 25,000 people are expected to enjoy the best French cinema around, in addition to panel discussions and other events. There will also be lots of wine-drinking involved, given that it's a French film festival. Festival highlights include the



world premiere of a digitally restored Jean-Pierre Melville film as well as a series called *French New Wave 2.0*. "It is great way to support a new generation of foreign film viewers," observed COLCOA Executive Director Francois Truffart. "We try to go with the idea that French film is more and more connected with the global world," he added. The festival runs through May 2. For more information, visit: <http://www.colcoa.org>. Pictured (from left): Festival Director Francois Truffart, *Variety* film critic Peter Debruge, COLCOA Deputy Director Ancuchka van Riel, and Consul General of France Christophe Lemoine.

COLCOA French Film Festival 2017 Opening Night: 'Everyone's Life'

The world's largest festival of French films and media kicked off its 21st year in Hollywood celebrating Jean-Pierre Melville and Claude Lelouch.



With the world's eyes on France in yet another controversial election, it's nice to get back to the basics of what we all love about France – [French](#) cinema, culture and food. No better place to see that displayed than at Monday's Opening Night celebration of the **COLCOA French Film Festival** in

Hollywood. Celebrating its 21st edition, COLCOA, which stands for City of Lights, City of Angels, is a festival that celebrates French media by showcasing much the year's best.

To launch the festival, the program began with a cocktail hour consisting of French wine, Champagne de L'Argentine and other savory delicacies from L.A.'s fine French restaurants like Chez Prunette, French Market Café, K-Zo, Le Petit Paris, Luxe, Spring, Sweet Temptations and Taix. Let's just say festivalgoers were well sated and cheery as they headed into the Renoir and Truffaut Theatres to catch the North American Premiere of writer/director **#Claude Lelouch's** newest film, **"Everyone's Life"** ("Chacun sa vie").

The French classic Melville's 'A Day in a Clown's Life'

Before the Feature presentation, Festival Executive Producer & Artistic Director Francois Truffaut opened the event by welcoming the public, the event's artists, and sponsors. He also announced the screening the World Premiere of the restored French classic short, **"A Day in a Clown's Life"** (1946), written and directed by **Jean-Pierre Melville** ("Le Cercle Rouge," "Bob le Flambeur"). This delightful narrated short follows a day in the life of acclaimed clown Beby between shows at the Circus Medrano. We tag along with Beby at his performance onstage to backstage, to his home and wife, and then morning neighborhood strolls with his clown partner Maiss, and his dog Swing..

France's finest assemble in

Lelouch's 'Everyone's Life'

For the main event, which honors his fifty years in cinema, [Academy Award](#)-winning **Claude Lelouch** (“A Man and a Woman”) lined up fifty French actors for his latest intricate examination of French morals. Oscar-winner **Jean Dujardin** (“The Artist”), French favorite **Johnny Hallyday**, Christopher Lambert, Beatrice Dalle, Mathilde Seigner, Nadia Fares, are just a few who grace the screen.

Set in the town of Beaune in the Burgundy region during a jazz festival, the film is bookended with a trial of sort and asks who has the right to judge as we examine the inner-life of the participants. Weaving jazz through the narrative is a neat mirroring of deconstruction for both music and story. Attending the performance was Lelouch, his wife and co-writer **Valerie Perrin**, and stars Johnny Hallyday and **Nadia Fares**..

COLCOA, a partnership between Hollywood and France

From April 24 through May 2, this nine-day festival will showcase a record 82-programs comprised of feature films, documentaries, classics, shorts, television series and web series at the Directors Guild of America. Considered the World's largest festival solely devoted to French media, the festival is sponsored by the **Franco-American Cultural Fund** in partnership with the Directors Guild of America, the Motion Picture Association, the Writers Guild West, and France's Society of Authors, Composers and Publishers of Music, to name a few. Basically, COLCOA in the heart of Hollywood is the place to be for all Francophiles and lovers of **French cinema** (or cinema in general).



Closing Night of The Colcoa Film Festival

1 view



Wendy
Posted on May 8, 2017

Subscribe 179

The Closing Night of The Colcoa French Film Festival speaking with the Director/Writer of the film, Eric Lavaine, Lead Actress Alexandra Lamy, and Festival Director Francois Truffaut



“Making a film is creating emotion.” Stéphane Brizé on A Woman’s Life



Stéphane Brizé discusses finding just the right time for a project, how to tell a costume designer that you’re going to throw mud on a vintage dress, and what to say to someone who insists films are for the intellect only

With *A Woman's Life*, French filmmaker Stéphane Brizé presents a spare yet powerful account of the heartbreak of a faithful wife, betrayed by her husband's infidelity and irresponsibility.

Based on the 1883 novel *Un Vie (A Life)* by Guy de Maupassant, *A Woman's Life* tells the story of Jeanne (Judith Chemla), the aristocratic daughter of educated parents, and her doomed marriage to the handsome local viscount Julien (Swann Arlaud), who reveals himself as unfaithful in finances as love.

Her story unfurls and collapses before our eyes, Jeanne's delusions of the joys and potential of life falling away as she confronts the cold realities that lie just outside her privileged upbringing.

In a climate where women's rights still find themselves under question in even the more enlightened parts of the globe, a film such as *A Woman's Life* is a powerful reminder of the world as it once was not so long ago – and still may be.

Speaking with *Creative Screenwriting* at the COLCOA (City of Light, City of Angels) French Film Festival in Los Angeles, where *A Woman's Life* won the Critics Award, director Stéphane Brizé elaborates on finding just the right time for a project, how to tell a costume designer that you're going to throw mud on a vintage dress, and what to say to someone who insists films are for the intellect only (hint: it is not polite).



Swann Arlaud as Julien and Judith Chemla as Jeanne in *A Woman's Life*

***A Woman's Life* is the story of a young woman who finds herself slowly but surely betrayed, not just by her husband but by her own expectations of life. In anyone else's hands this might have been bleak, but somehow it's also powerful and moving.**



Thank you for your kind words. What I find is that exactly where you see the sublime in the story, the beauty, there lies the tragedy. It is because of this intimately enmeshed tragedy and beauty that I was fascinated by this story. There was an intimate closeness between the character and myself, the difficulty for me – and the impossibility for Jane – of letting go of the illusion of childhood.

It's interesting that this period film follows your previous

work, *The Measure of a Man*, which takes place in the blue-collar world of factory workers in modern day France. That must have been quite an adjustment. Do you feel *A Woman's Life* says something different today than when it was conceived?

Despite being from different periods, both films talk about the end of illusions. By leaving the story in the 19th century I am trusting that it is a universal, because this family – Jane's mother and father – are not the typical representation of the aristocracy of the 19 century.

I think it is an extremely relevant feeling for our society today.

Upon reading the story did you know right away that you wanted to turn it into a film?

Yes. The first time I read the book – at that time I had made my first film (*Hometown Blue*, 1999) – I knew at that moment that I would like to make this film. But I didn't know when. It was not the right moment.

It was not the right moment for you, you mean?

It was not the right moment for me. I needed more experience about cinema.

After *A Few Hours of Spring* (2012), I knew it was the right moment. So I started to write on *A Woman's Life* with my co-writer Florence Vignon.



Vincent Lindon as Alain   vrard and H  l  ne Vincent as Yvette   vrard in *A Few Hours of Spring*    Micha  l Crotto

While the novel is a linear progression through time, the movie and script employ flashbacks and forwards that often take you by surprise, to wonderful effect.

This back and forth in time does not exist in the novel. Nevertheless, I always keep in mind, I have to make the story dynamic. That never changes. We leap from one time period to another, like the mind goes from one memory to the next.

Another change seems to be from point of view – here it is exclusively from Jeanne’s perspective. What drove that decision?

During the editing of *Measure* I rewrote the script of *A Woman’s Life*. I wanted it to be from the point of view of Jeanne – *only* Jeanne. It was not the case of the script before. It’s a new part of my life, to focus only on the main character. She becomes a part of the plot, which is very, very interesting. I knew I needed to find a very good actor.

Which you did – Judith Chemla is amazing in the role,

transforming herself from almost childlike in innocence to colder and more wounded in middle age.

She's a gift! She's a gift of God.



Swann Arlaud as Julien and Judith Chemla as Jeanne in *A Woman's Life*

There are some interesting technical details with the film – the square aspect ratio instead of widescreen, the hand-held takes, which give an immediacy, and also other touches. Unlike the typical period costume drama, there is a grittiness here. For example, in one scene, the bottom of Jeanne's dress is wet from her walking through the garden. How did those touches come about?

When I shoot, I am a guest on the set. I must create the illusion that life is happening, and I had a chance to do so there. You can't imagine the fight on the set! I talked to the costume designer, the assistant; "You are going to put mud on her dress. Because they woke up at 7 o'clock this morning. They don't smell as good, because it's hot." And so there is a life, there is a life before the

scene.

Along with the visual details, there is realism to the level of emotion played out onscreen. It may seem reserved on the surface, but these characters suddenly explode in emotion – again, something not expected in a period film like this.

For me, making a film is creating emotion. It's only that. You have to build a story for creating emotion. If you are in the cinema, you must have emotion. When you leave the cinema, you must leave with the reflection of emotion.

You know in France, it's not so fashionable. "It must speak only to my brain." Fuck you. We need to create *emotion*. It's why people go to the cinema.



Judith Chemla as Jeanne and Swann Arlaud as Julien in *A Woman's Life*

To allow yourself to feel so strongly when you create, do you ever feel overwhelmed? How do you go back to everyday life?

It was after eight months of writing that I realized I wanted to do a different thing, because it was so dark. I thought to myself, I'm not

strong enough to stay. So I stopped for a few months. Then in March of 2013, I told my producer, “Every day, I think about Jeanne. So I will start again the work and I will never stop.” One year after that I finished the script.

It seems as if every film is a learning experience for you. What did you learn on this film that you will bring to the next film?

I only know 10 or 15 percent of what will happen on a film. If I know too many things, it’s not important for me to make the film. It’s a life experience. It’s very important for me to know where I want to go, but I refuse to know *how* I will go.

*A Woman’s life is in selected theaters from Friday 12th May.
Featured image: Judith Chemla as Jeanne in A Woman’s Life.*



It's a great week to feed your body and soul. Multiple food fests and a new restaurant opening will satiate your hunger, while a timely stage show, new GRAMMY exhibit, French film festival, jazz at LACMA, and the World's Only Mindful Triathlon keeps your mind and soul well-fed.

Thursday, April 27

Attend The COLCOA French Film Festival
The Directors Guild Theater Complex
7920 Sunset Blvd.
Los Angeles, CA 90046



(Credit: Michael Crotto)

Cinefiles and Francophiles are in for a real treat this week with the return of the COLCOA French Film Festival. The festival highlights both new and old French films and television shows, and includes “Happy Hour Talks,” complimentary receptions, and a ton of free programs and events. Tonight features a special discussion with award-winning filmmaker Stéphane Brizé, followed by a [premiere](#) screening of his new film *A Woman’s Life*. The festival runs through May 2.



COLCOA is the acronym for City of Lights (Paris), City of Angels (Los Angeles). This festival of French films, founded in 1997, is taking place from April 24 to May 2, 2017 at the DGA (Directors Guild), 7920 Sunset Blvd, in two theaters named Truffaut after **Francois Truffaut**, and Renoir after **Jean Renoir**, the legendary French directors.



Everyone's Life (c) Valerie Perrin

As a film critic and cinefile I have attended this event for years. I enjoy the crowded opening night gala, when restaurants offer appetizers and wine tasting in the large atrium of the DGA building. This year the latest movie by Claude Lelouch *Everyone's Life* (Chacun sa vie) will be shown April 24 and again April 29. You are able to buy tickets online until midnight of Thursday April 20 at [this link](#).

I only saw one movie so far, at an early press screening, the excellent documentary *Why Do They Hate Us?* (Pourquoi nous détestent-ils?), directed by an actor from Martinique, a comedian from North Africa and a journalist from Morocco. I discovered that **Lelouch** is the son of an Algerian Jewish father, belonging to one of the three groups that are discriminated in France today: blacks, Arabs and Jews. After the 2015 deadly attacks at the Charlie Hedbo satirical magazine and the Hypercasher kosher market, **armed soldiers have been posted** at the doors of Jewish schools and synagogues. French Jews are held

responsible for the policies of Israel against Palestinians.



Sweet Dreams (c) Simone Martinetto

Among the wealth of French movies offered at this festival, I was happy to find two Italian movies, French-coproductions. *Like Crazy* (La pazza gioia) directed by **Paolo Virzì**, starring his wife Micaela Ramazzotti and Valeria Bruni Tedeschi, this year's winner of 5 David di Donatello, the Italian Oscars. It was shown last November at the Aero in Santa Monica, by the American Cinematheque during the *Cinema Italian Style* series. And *Sweet Dreams* (Fa bei sogni) directed by **Marco Bellocchio** from the 2012 autobiographical novel by Massimo Gramellini. Both movies had premiered at the Cannes Film Festival in May 2016.

Many of the COLCOA programs are free, such as the restored comedy classic *Playtime* (1967) by **Jacques Tati** on its 50th anniversary. But the tickets sell out quickly at this popular festival, so read the [movie descriptions](#), check the [schedule](#), make your choices soon, and enjoy!

Oculver City OBSERVER

Life Intrudes on Current Events

By Carole Bell



Smart And Spicy



April 27, 2017

Feeling hostage to current events? Let life meddle in your mind's troubled concern. If you let it, life can intrude, momentarily displacing disquieting current events, and perhaps enduring longer, if one's lucky. COLCOA lingers for me; ideas and visual beauty fill my head. City of Light, City of Angels: COLCOA'S alluring acronym. Impressive with 82 films, COLCOA'S the world's largest French film event. What's juicy? New storytelling formats: virtual reality and web series. What's left after films examine themes political and terrorist, poverty and causy? It's get -back to the stuff of life, what happens to everyone. The master's Claude Lelouch. COLCOA opened with the North American premiere of "Everyone's Life" ("Chacun Sa Vie"). Opening night paid homage to Lelouch; his stunning "A Man and A Woman" won an Oscar 50 years ago. Lelouch has directed over 60 films. "Everyone's Life" is a melody of life; people's lives don't so much collide as overlap. "I never try to judge," says Lelouch, attending the opening. The film's fun. Fifty famous actors play ordinary people in the small town of Baune (I love the wine). Their little stories are magnificent; they shock, they reveal, they're alive. "All the stories are true," Lelouch says. Some of the vignettes made the audience gasp. Johnny Hallyday's in the middle of it, bemused by his Elvis-impersonator-like followers. Entertaining enough, I asked Lelouch why he chose to use Johnny Hallyday. He must have a specific reason, I thought; must be a critical rationale to choose him for this role. "He's my best friend," Lelouch simply said. The people in the film become the judge, jury, and bystanders in the later trial of the actual prosecutor of an earlier trial we observe. As personal stories

intersect with the trial, there's a lot to take in.

I asked Lelouch what the main idea was. "We all have faults. Perfection doesn't exist." * * * Some women know what they want. And they know how to get it. There, the lesson of Mr. and Mrs. Adelman. "Il a du charme," as the French say. Witty and amusing, I loved this film. It's kind of like a French Woody Allen movie; not quite, but almost. When a prize-winning, famed author dies, we come to know the woman behind the man. His wife tells the story of what really happened, with moments of secrets, and betrayals. She's his muse; she made the marriage. But is either Mrs., or Mr., Adelman really what they seem? It's Nicolas Bedos' first film; he directed and starred in it, along with co-writer Doria Tiller, who's intelligently appealing as Mrs. Adelman. The film is, as Americans would say, very French. * * * "Why Do They Hate Us?" From today's headlines, or is this an eternal history of the past century? What makes a six-year-old a racist? "I don't like blacks, except you, Papa." When his young son said it, Lucien Jean-Baptiste decided to investigate what causes early hatred. He wrote, directed, and starred in this documentary look at stereotypes of blacks, Arabs, and Jews. The result will open your mind. Using unemotional interviews with academics, historians, sociologists, we see vile beliefs deconstructed. It's almost affable; the good-natured manner itself is a technique to get answers. It's surprising to see how insidious stereotypes are. This honest documentary, not painful to watch, is thought-changing. It's a loving look, if that's possible, at prejudice and hatred today. * * * "The Paris Opera" gives you a learning curve on the business of opera. It's an intriguing look at the diversity, and the strangeness, of what it's like to be director of a major institution. You may think it's about music, and true, there's plenty of that. Yet the pressures on the one in charge can be staggering. We follow Stéphane Lissner, the opera's general director, as he does everything from encouraging a brilliant new singer to actually approving the choice of a live bull for a contemporary new opera strikingly reflecting what happened during France's equivalent to the American 9/11. It's an intimate, two-year look at the real behind-the-scenes, toggling between the sublime (training ballerinas) and the banal (dealing with crippling strikes). If you've ever wondered why opera tickets cost so much, they look at that, too. * * * My persistent film fest mantra: too many joys, so little time. Among the many delights of COLCOA, I must mention these

three: "Polina" This enchanting look at how a great ballerina is made, then perhaps unmade, as she dares to choose her own life. Anastasia Shevtsova is the submissive Polina, who goes through such struggle to get into the iconic Bolshoi. Then her own desires make her start questioning whether she can stay. "Dalida" U.S. premiere of the huge French singer whose life challenges hid behind her songs. "Slack Bay" It's weirdness reminded me of "Blue Velvet" and "Twin Peaks." With an exquisitely-costumed cast, and beyond-superb acting, this movie might be an acquired taste. See it at your own risk.

©

Carole Bell 2017 Carole Bell is a writer interested in everything. You can write to her at: smartspicy1@gmail.com



Perfect Love - Just One Small Thing

Perfect Love - Just One Small Thing

By Carole Bell



April 28, 2016

Men - Listen up! Women do not expect perfection. Just give women a chance...

Every woman can relate to this: You meet a man and you just try to get past the things that bother you because he has all the other things. He has everything, let's say, but there's just one negative. Would you let that stop you?

It's a problem for anyone looking for love, not just women.

Let's say the guy has all the essential parts of the package, but there's one little thing that bothers you. But it bothers you. Would you continue to get to know the guy, to let the relationship develop, especially if you're falling in love?

Then that's the tradeoff, with the package. What do you do?

This is a universal problem. Has it ever happened to you?

Let's take it further: it's a challenge whether it's love or work or friendship. You have this great friend, it's just that something about them troubles you. Or you learn about this superb job, with just one little negative, but it's your right to be negative about that negative. Or is it your flaw? Should you hold your breath and jump in? Or would you be stopped cold by that small thing? I saw a *Up for Love*, a beautifully-caught movie at the Colcoa French Film Festival. Dianne, our heroine, has high hopes as she goes to meet Alexandre. He's utterly charming on the phone, and in person too - it's just that he's very short. Extremely short.

The movie stars Jean Dujardin, who won an Oscar as Best Actor for *The Artist*. He's delightful, humorous, self-deprecating, smart, classy, thoughtful, and completely at peace with the way his short height is viewed by other people. And the size of a ten year-old.

Dianne, played by Virginie Efira, knows that the only thing that should matter is her happiness. And Alexandre makes her happy. It's just that, she tells her mother, "I have all these images of what love's supposed to look like."

You've got to see what Jean Dujardin looks like as a 4'5" person with special effects. The film was an international premiere, shown here even ahead of its debut in France; it was quite a coup for Colcoa.

I asked Grégoire Vigneron, the co-writer, what was he trying to say when he wrote the film, adapted from an Argentinian work.

Unlike most romcoms, this movie looks at a more interesting question: will they be able to stick together in the end?

The essential question: Who's the emotional midget, Alexandre or Dianne?

* * *

So many intriguing films, so little time! Colcoa was held at the Directors Guild; screening facilities were accordingly superb. Choosing what to see was like being a kid in a candystore. So many of the topics were right out of today's headlines.

Banned where it was shot, *Much Love* was the West Coast premiere of a movie about women driven to desperation by poverty. They form a little unit of prostitutes showing the violence they attract in their struggle to survive. The film takes a rich look at double standards in the Arab world set in the underside of Morocco as the women try to hang onto a smidgeon of dignity. It's mind-boggling to imagine how a film like this ever was able to get made.

The terror of being attacked at home, the question of whether it's "when" and not "if", is the story of *Made in France*. As a journalist infiltrates a home-grown terror cell in Paris, it's the challenge of laying down with dogs but evading the fleas. Seen in its U.S. premiere, this was a different glance at a story of survival. The movie is dark, realistic enough to be happening right now; yet we cling to the hope it's not prescient.

It's fascinating to see Jean Dujardin as a different kind of guy in the American premiere of *Un Plus Une*. Here he's the universal image of the cool guy who can never commit. Set against stunning photography of traditional India, Antoine, played by Dujardin, travels to Mumbai to record music for a modern-day *Romeo/Juliet* movie done in Bollywood style. When he falls for the French Ambassador's wife, he follows her on a spiritual journey to visit Amma, who transforms people with her embrace. Amma's a real person; she's hugged more than 34 million people who come to her for inspiration.

Written and directed by Claude Lelouch, *Un Plus Une* sets up an homage to Lelouch's most famous film, *A Man and A Woman*, filmed 50 years ago. After six decades of creating films about love, you see the touches: in the last scenes, Lelouch echoes his couple who again pass each other by accident, without words but with those looks. You see Anouk Aimée and Jean-Louis Trintignant in today's world; the story's a fresh variation, but just that.

Love's eternal.

©Carole Bell 2016 Carole Bell is a writer interested in everything.
You can write to her at: smartspicy1@gmail.com

Hollywood's French film showcase gets high-tech

By [AFP](#)

PUBLISHED: 22:08 EDT, 4 April 2017 | UPDATED: 22:08 EDT, 4 April 2017



Francois Truffaut, executive producer of COLCOA, said the festival, the largest celebration of French film, would hit Hollywood with topical issues and virtual reality

The world's largest festival of French film hits Hollywood this month with an innovative line-up embracing the latest technology to showcase the best of the country's filmmaking talent.

COLCOA is offering a record 82 films, television series and shorts, many never seen before in the United States, as well as a handful of international premieres and, for the first time, a web series segment.

There will also be a new "virtual reality corner," said executive producer Francois Truffart, offering an ever more diverse array of formats for enjoying French production.

"While entertainment is still the key word for the program, with a balanced mix of comedies and dramas, several topical issues will cut across all the programs this year, including the environment, discrimination and racism, terrorism, as well as the role of artists and women in society," said Truffart.



Two films starring Juliette Binoche, "Polina," and "Slack Bay," will be showcased at COLCOA, the world's largest festival of French film

COLCOA is nothing if not glamorous and big international names once again sprinkle stardust on the festival in contemporary movies and special screenings of some golden oldies.

The nine-day festival at the Directors Guild of America theater complex in Los Angeles opens on April 24 with the North American premiere of Oscar-winning filmmaker Claude Lelouch's "Everyone's Life."

Celebrating a half-decade of cinema, the movie features a high-profile cast of 50 French actors, including Johnny Hallyday -- often described as "France's Elvis" -- Christophe Lambert, Beatrice Dalle and Oscar-winner Jean Dujardin.

- Ecstatic ode -

Juliette Binoche ("The English Patient," "Ghost in the Shell") stars in "Polina," a love-letter to the world of ballet, and "Slack Bay," Bruno Dumont's savage comedy of manners about France's class divide.

Fans will also be able to see her iconic turn in Leos Carax's ecstatic ode to doomed romance, "The Lovers on the Bridge" (1991).

Elsewhere, Omar Sy ("Jurassic World," "Inferno") tackles the ups and downs of fatherhood in the North American premiere of "Two is a Family," a remake of the 2013 Mexican smash "Instructions Not Included."



COLCOA, the world's largest festival of French film, will feature a lineup of new work from established filmmakers including Marco Bellocchio ("Sweet Dreams")

The line-up features new work from established filmmakers including Marco Bellocchio ("Sweet Dreams"), Nicolas Boukhrief ("The Confession"), Philippe Lachaud ("Alibi.com") and Dany Boon ("R.A.I.D. Special Unit").

There are also newcomers like Nicolas Bedos ("Mr and Mrs Adelman"), Morgan Simon ("Taste the Ink") and Emmanuel Courcol ("Ceasefire"), and appearances of French stars such as Patrick Bruel and Lambert Wilson.

With the French presidential election entering the final stretch and the US still reeling from the rise of Donald Trump, the political flavor of many entrants should resonate on both sides of the Atlantic.

These include the three-part documentary "Why Do They Hate Us?," which takes an unflinching look at racism in France from the perspective of Arab, black and Jewish filmmakers.

In "Nadia," Swiss filmmaker Lea Fazier departs from her comedy wheelhouse to look at the growing problem of personal indebtedness through the fictional portrayal of a compulsive shopaholic.

- New generation -

Marie-Castille Mention-Schaar's "Heaven Will Wait" tells the disturbing stories of two middle-class teenage girls who fall prey to recruiters from the Islamic State group.

Meanwhile, actress Benedicte Delmas' directing debut "Plessis' Girls" sheds light on a little-known chapter of the struggle for women's rights in France and is one of a number of entries dealing with gender politics.



The work of Oscar-winning "La La Land" director Damien Chazelle, whose father is French, will be highlighted at COLCOA, the world's largest festival of French film

Alongside the movies, a bigger-than-ever television competition features 11 international and domestic premieres.

Among the highlights is the premiere outside France of the second season of "Call My Agent," a comedy about the madcap world of talent agents which proved to be the country's most popular series of 2015.

"Baron Noir," about an ambitious political operator with eyes on becoming the next head of the Socialist Party, gets its North American bow.

"Midnight Sun," from Mans Marlind and Bjorn Stein, the creative duo behind "The Bridge" and co-directors of "Underworld: Awakening," brings some welcome Nordic noir to the proceedings.

Some 70 films and television shows are competing for a slew of honors, including the audience award, best documentary, best TV movie, critics award and critics special prize.

The work of Oscar-winning "La La Land" director Damien Chazelle, whose father is French, will be highlighted and there will be an homage to the legendary filmmaker Jean-Pierre Melville.

Reflecting the rise of a new generation of indie and studio producers and filmmakers who have made the internet a format in its own right, COLCOA's web series section offers six productions ranging from documentaries to fantasy, drama and comedy.

with **Monsieur Periné, Orgone x Monophonics, Vieux Farka Touré, Balkan Beat Box, Mare Advertencia Lirika and Supaman**, and local favorites like **Quetzal, Quitapenas, Sin Color, Tropi Corillo**. Long-running dance parties, **The Root Down** and **JUJU**, plus **Ondatrópica** DJ set are going to have the dance floors on fire.

As we approach the 25th anniversary of the LA Uprising, there are important discussions like **Women in the Movement** as part of **Community Coalition's Re-Imagine Justice** exhibit, dialogue and commemoration between the African American and Korean American communities at **Saigu: 25 Years Later Remix**, and **LA 92** photo exhibit at **Casa 0101**.

Don't miss **Garifuna Festival** at **MOLAA**, **LA Times Festival of Books** and important films at **CineArte Latinx Queer Film & Art Festival**, **Canada Now 2017**, **21st Annual COLCOA French Film Festival** and many more great cultural happenings below!

FILM

COLCOA French Film Festival

Directors Guild of America Theater (West Hollywood)

Mon. Apr. 24-Tue. May 2, Free-\$14, All ages

This year we're featuring a record 82 films, television series, and — for the first time — web series and VR! On Monday April 24th, we'll begin opening night with the North American premiere of Oscar-winning Writer/Director Claude Lelouch's "Everyone's Life". The 9-day festival will feature new work by leading filmmakers such as Marco Bellocchio, Nicolas Boukhrief, Stéphane Brizé, Bruno Dumont, Lisa Azuelos, Philippe Lioret, Hugo Gélin, Philippe Lacheau, Dany Boon, and more! We'll close the fe

stival Tuesday May 2nd with the North American premiere of Éric Lavaine's new romantic comedy, "You Choose", starring Alexandra Lamy. Other exciting programs include the After 10 Series, COLCOA Classics, COLCOA.doc, World Cinema

Produced by France, Focus on a Filmmaker (Stéphane Brizé),
Film Noir Series, French NeWave 2.0, Happy Hour Talks, Jean-
Claude Petit



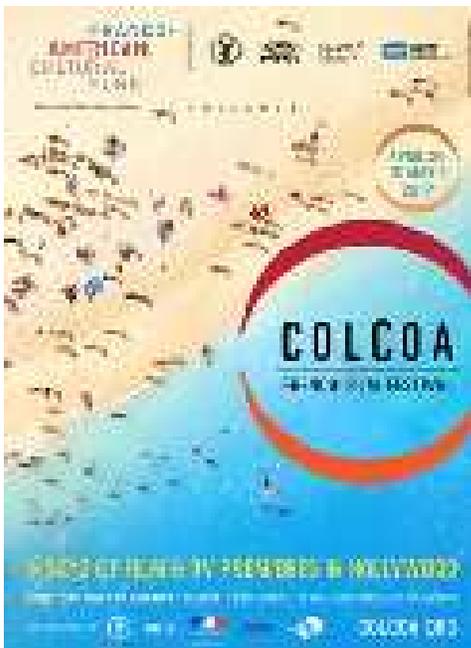
Though he was born Jean-Pierre Grumbach on October 20, 1917, New York's Film Forum is celebrating the [Melville Centennial](#) a bit early with a series that launches on Friday with a screening of *Le Doulos* (1962) and runs through May 11. Also on Friday, by the way, the COLCOA French Film Festival in Los Angeles is presenting *Le Cercle Rouge* (1970) along with the world premiere of a new restoration of Melville's first short film, *24 Hours in the Life of a Clown* (1946)—which screens at Film Forum on Sunday.



Monday, April 24, 2017

15 Must-See French Films at COLCOA 2017

By José Alberto Hermsillo



The 21st COLCOA French Film Festival presented by The Franco-American Cultural Fund is presenting a record number of 82 French films in 9 days, from April 24th to May 2nd of 2017, at the Directors Guild of America in Los Angeles.

The yearly event will screen French productions and co-productions with other countries, including Canada, Italy, Egypt, Russia, and Belgium, among others.



The French theme film festival in Los Angeles is the largest in the World. Many films participated in other prestigious festivals - Cannes, Berlin, Toronto, and Venice.

The festival has an important section dedicated to the Classics. This year COLCOA (City of Lights - City of Angels), screens "Playtime" by Jacques Tati. Plus is having a tribute to Jean-Pierre Melville's 100th anniversary with a short "A Day in a Clowns Life" and the restored version of the artistic crime thriller "Le Circle Rouge" with Alain Delon.

The program also includes films from renowned filmmakers like Bruno Dumont, Marco Bellocchio, Hugo Gelin, and Claude Lelouch.

In addition, COLCOA will showcase shorts and documentaries in competition (“Latest News from the Cosmos,” “Little Gems,” “The Paris Opera” and “Why Do They Hate Us.”)



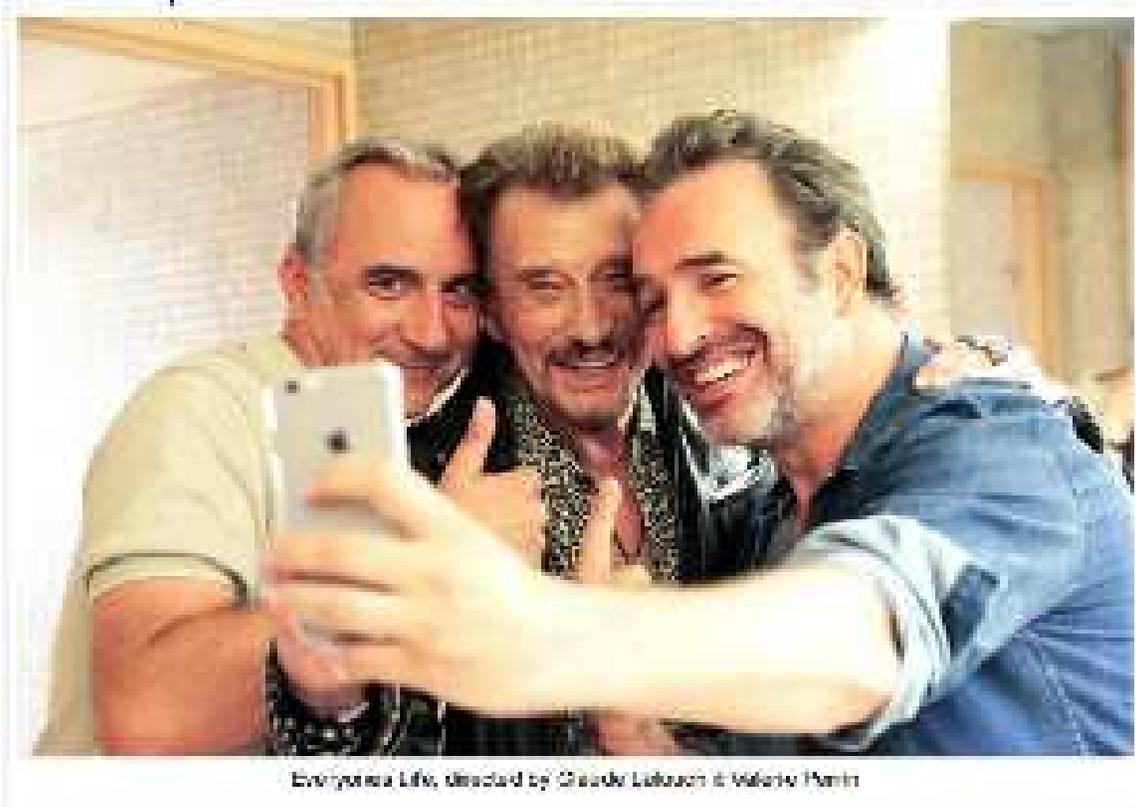
For the second year, COLCOA will continue promoting the Television Dramas and Series.

COLCOA has a new web-series competition, plus a virtual reality exhibit.



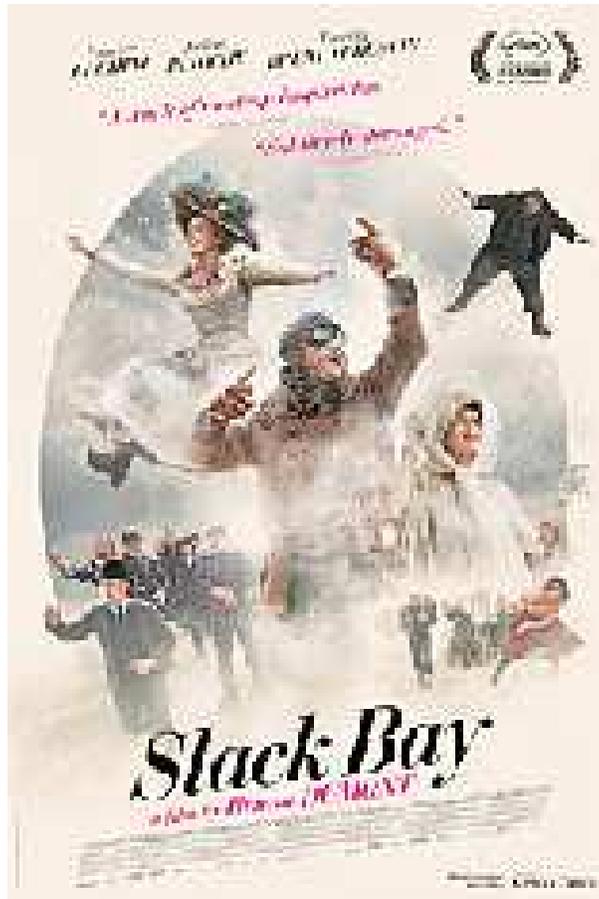
© 2017 COLCOA. All rights reserved.

COLCOA is bringing 25,000 students from schools in Los Angeles who will be exposed to the wonders of French Cinema. They will be enjoying the marvelous and heartfelt film “A Bag of Marbles/Un sac de billies.” This gigantic effort is presented in conjunction with the nonprofit organization ELMA (European Languages & Movies in America).



The Gallic festival in Los Angeles opens with an audacious romantic-comedy “Everyone’s Life/Chacun sa vie” directed by an Academy® Award Winner, director Claude Lelouch (“A Man and a Woman”). In this occasion, Lelouch is reteaming with the Oscar© Winner Jean Dujardin and an A-Class French cast ensemble to make people laugh.

Festival in LA has selected a few of this year’s great French films considered a Must See! We hope you will enjoy watching our selection.



1. “Slack Bay/Ma Loute.”

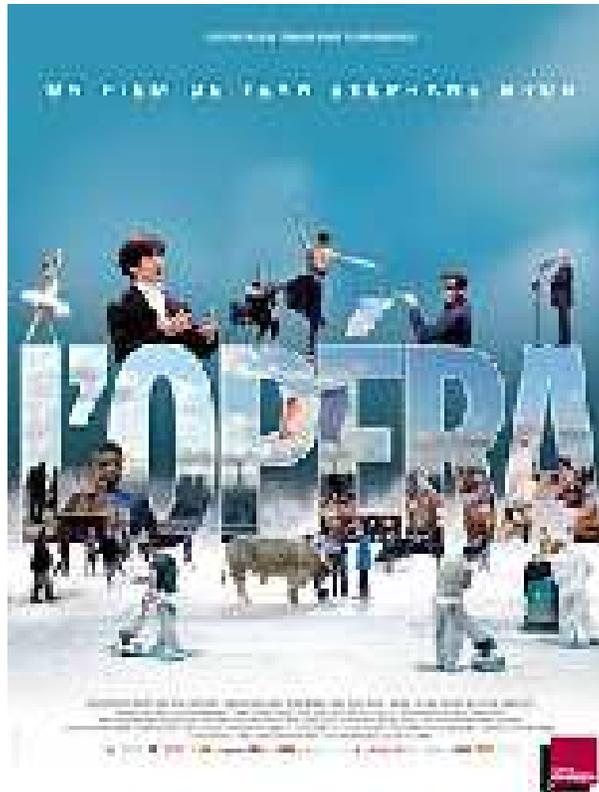
Directed by Bruno Dumont, (“Humanité,” “Flanders”).

Exquisite! Marvelous and surreal. A satire that mixes Buñuel and Dupieux in the Dumont’s very personal style. The grandiose cast includes Oscar© winner Juliette Binoche as a member of a family that goes on vacation to the Northern crystalline part of France, in 1910. The Côte d’Opale is a beautiful and bizarre place where people enjoy their leisure time and the locals help them. The police are also investigating the mysterious disappearances of some tourist that are flogging the location.



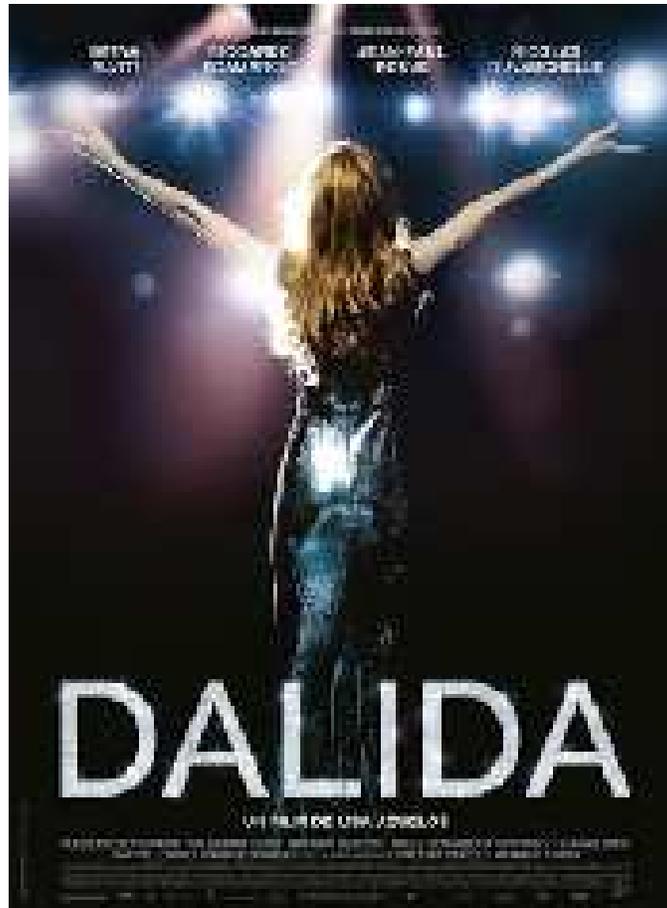
2. **“A Bag of Marbles/Un sac de billiies.”**
Directed by Christian Duguay, (“Jappeloup”).

Gripping and heartfelt it. This gorgeous time-period war-drama is a must see true story, set during the German invasion of France. The moving production is told from the point-of-view of two Jewish children fleeing Paris who vividly recall their cavalry to save their lives.



**3. “The Paris Opera/L’Opera.”
Directed by Jean-Stéphane Bron.**

The eye-opening documentary took two years in the making and it follows the directors, producers, teachers, talent, dancers, tenors, chorus and administrative personal behind curtains, to produce the plays and concerts from the best opera houses in the world.



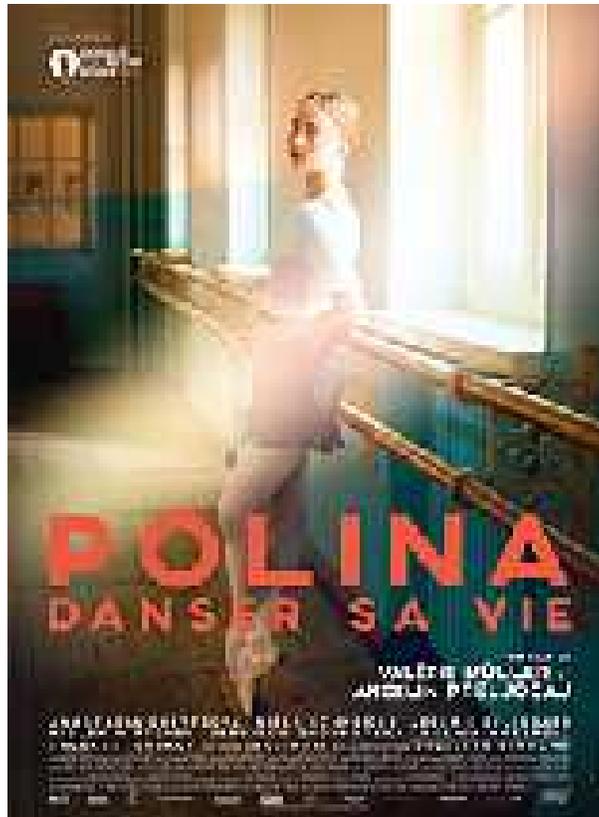
4. "Dalida."

Directed by Lisa Azuelos, ("Quantum Love").

Dalida will make you feel to dance the music that rocked the world!

A faithful biopic of one of the most successful female pop singers in the world.

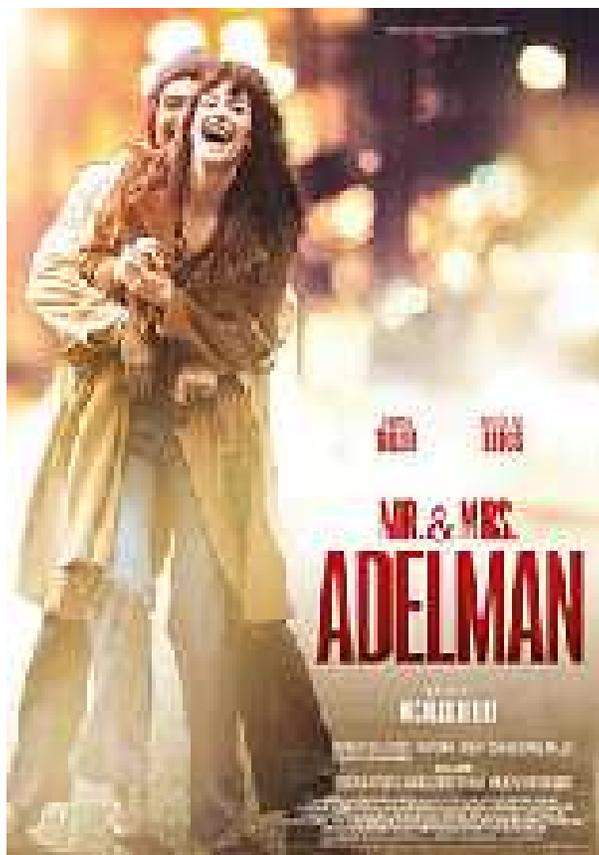
Dalida (Sveva Alviti) sold more than 170 million albums. From her oppressive place of birth to be liberated and reach the stardom. The film displays some of her most amazing performances and her private, and tragic life as well.



5. “Polina/Polina, dancer sa vie.”

Directed by Angelin Preljocaj, Valérie Müller-Preljocaj.

A terrific coming-of-age story about dance, courage, passion and love. “Polina” chronicles the early years of an aspiring ballerina who will leave the Bolshoi Ballet to find her true self -- from Russia to Paris, she will experience a few steps back to a full understanding of her life and her bright future.



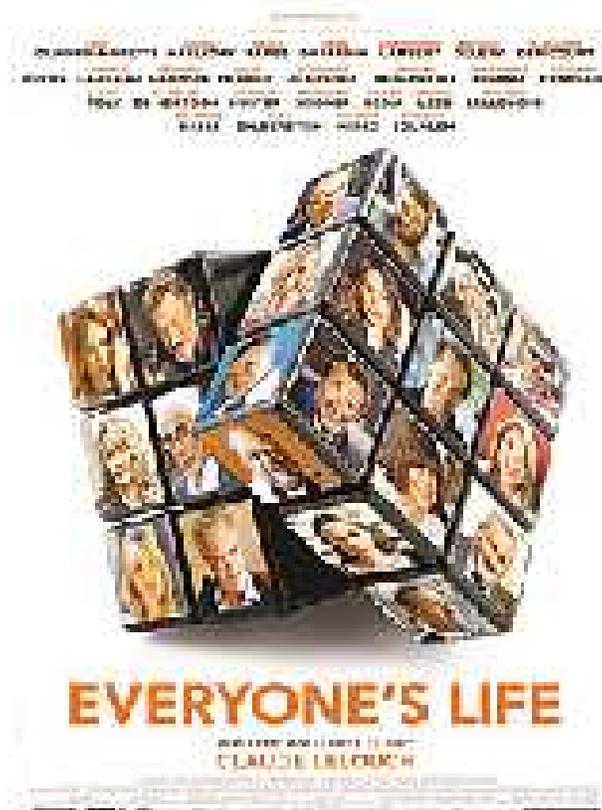
6. **“Mr. & Mrs. Adelman/Monsieur et Madame Adelman.”
Directed by Nicolas Bedos.**

A marvelous intellectual comedy about couple-hood. In here, the wife of a celebrated author played by Doria Tillier, Victor Adelman (Nicolas Bedos), recollects (in front of a journalist who is writing a book about the writer’s personal life) the memories and intimate moments of her deceased husband, how they met, their children, and their lives together.

He fell in love with her Jewish parents and was amazed of how much fame he reached when he took his wife’s last name because she was Jewish.

The story gets crazier, compelling and funny, full of ironies in life.

Very enjoyable!



7. **“Everyone’s Life/Chacun sa vie.”**
Directed by Claude Lelouch, (“A Man and a Woman,” “Un + Une”).

Set in a small town of the Burgundy region of France this romantic-comedy will deconstructs the many ideological and political values of its habitants. Lelouch has all the ingredients to make out of “Everyone’s Life” a delightful comedy.



8. “The Confession/La Confession.”

Directed by Nicolas Boukhrief, (“Made in France”).

Based on the novel by Beatrix Beck, ‘Léon Morin, Pretre.’
A woman named Barny (Marine Vacth), upon dying, wishes to confess her love story to a priest (Romain Duris). Her love story will take us to the WWII.

A not-to-be-missed gripping drama.



10. **“Hedi/Hedi, un vent de liberté.”**
Directed by Mohamed Ben Attia.

The film won the Best First Feature at 2016’s Berlinale, this drama will take us to Tunisia, where we meet a young car salesman named Hedi portrayed by Majd Mastoura (winner of the Silver Bear in Berlin for Best Actor). Hedi will follow his passion and change the traditions, by not to marry the person his mother choose. He will liberate himself from his oppressive community.



11. “The Kid/Les Filles de Jean.”

Directed by Philippe Lioret, (“Stranger by the Lake”).

An intricate and fascinating story about a French young divorcee named Mathieu, terrifically played by Pierre Deladonchamps. Mathieu travels to Canada for his father’s funeral without knowing who his real family is. The story gets complicated when he learns that the father he never met died in a boat accident and his body was not found. The alleged half brothers cannot crush the will until the death certificate can be issued, so if there is not a body, it will be no certificate and no money. Many more small details will give the spectator the clues to come out with this feel good-movie.



12. **“Sweet Dreams/Fais de beaux rêves”**
Marco Bellocchio, (“Fist in His Pocket,” “In the Name of the Father,” “Blood of My Blood”).

An intense drama co-produced between France and Italy. The enormous journey of a man who suffers panic attacks named Massimo (Valerio Mastandrea). Doctor Elisa (Oscar© nominee Bérénice Bejo), will help him exorcise his past and overcome the trauma of losing his mother at a young age.



**13. Two is a Family/Demain tout commence.”
Directed by Hugo Gélin, (“Like Brothers”).**

Omar Shy returns with a modern family drama that progress into a romantic comedy, a storyline similar to the foreign language hit “Instructions Not Included.”



**14. “The Eavesdropper/Le Mécanique de l’ombre.”
Directed by Thomas Kruithof, (“A Perfect Man”).**

Everybody would enjoy this traditional French Spy-movie that has lots of tension and suspense. The story takes us to the era of analogue espionage, where paranoia and politics convey.



15. “Tour de France.”
Directed by Rachid Djaidani, (“Hold Back”).

This generational clash between arts and styles, recounts the story of a young Muslim rap artist who has to flee Paris, his producer sends him to work as a driver for an old painter Serge (Gérard Depardieu). Serge has to fulfill a promise he made to his deceased wife, to recreate the paintings of a very important artist of the 18th Century.

The problem in the story is that the painter is a reactionary racist who hates people of color and rap. The big contrast between both men makes this film, a terrific example of diversity and tolerance in a Nation in need of unity, love and respect.

COLCOA FRENCH FILM FESTIVAL - A WEEK OF FRENCH FILM

PREMIERES IN HOLLYWOOD. APRIL 24- MAY 2, 2017.

TICKETS AND INFORMATION:

<http://www.colcoa.org/>

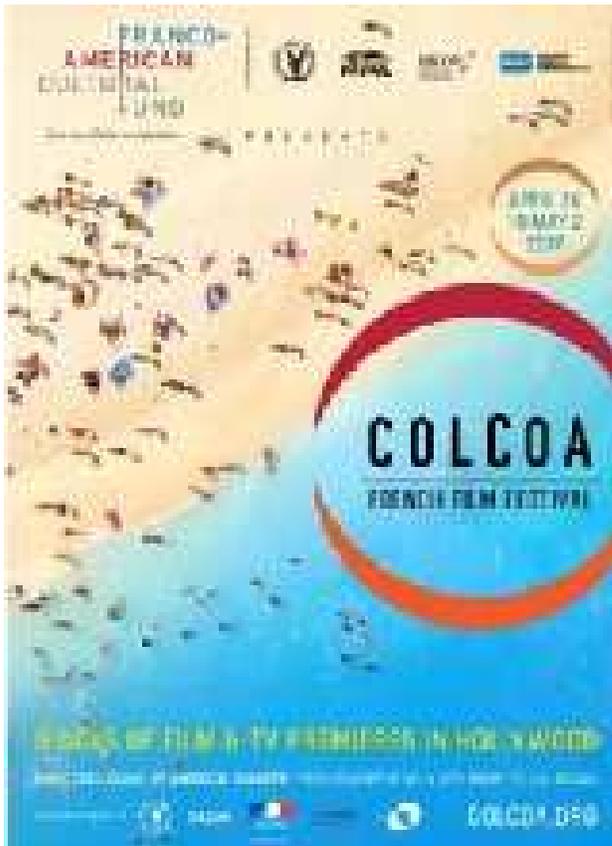
@ The DGA (Directors Guild of America) Theater Complex
7920 Sunset Blvd., Los Angeles, CA 90046



non è un sito ma molto di più!

COLCOA FRENCH FILM FESTIVAL 2017

PUBBLICATO IL 05/04/2017 Michael Traversa



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

La 21esima edizione di **ColCoa French Film Festival** è finalmente alle porte. Da molti considerato uno degli appuntamenti di punta a Los Angeles, ColCoa può vantare la più ampia scelta di cinema francese al mondo. Quest'anno è arrivato persino a contendersi le pellicole con Cannes. Nella consueta cornice della residenza del Console Generale di Francia a Los Angeles è stato presentato il programma, che si svolgerà dal 24 Aprile al 2 Maggio o, come ha scherzato il Console Generale **Christophe Lemoine**, dopo l'apertura dei seggi per il nuovo presidente francese, ma prima del verdetto. Un nuovo record: 82 pellicole tra lungometraggi, corti, serie televisive e per la prima volta anche VR e serie web. È

una novità da non sottovalutare se si pensa che una star come **Jean Dujardin** sia salito alla ribalta proprio grazie ad una di queste e che molti attori francesi della nuova generazione si siano fatti le ossa su serie web indipendenti. Tanti nomi di richiamo e star d'oltralpe sono attese, tra le quali **Alexandra Lamy**, protagonista di **L'Embaras du choix - You choose**, film che chiuderà il festival, **Patrick Bruel**, il quale presenterà **Un sac de billes – A bag of marbles** e il regista **Claude Lelouch**, il quale invece aprirà con la sua ultima fatica **Chacun sa vie – Everyone's life**. Una scelta fortemente voluta dal direttore **Francois Truffart** per rendere omaggio ad un veterano, “e non ne sono rimasti molti in Francia”. Ad 82 anni **Lelouch** è ancora un'icona (l'anno scorso **Quentin Tarantino** era venuto esclusivamente per vedere il suo film) e nonostante il flop in patria, la particolarità del film, che annovera circa cinquanta star francesi, sarà di sicuro richiamo. Pregio del festival è anche quello di affiancare opere di filmmaker affermati quali **Danny Boon (R.a.i.d. Special Unit)** a quelle di esordienti come **Morgan Simon**, autore di **Compte tes blessures - A taste of ink**. In cartellone anche **Demain tout commence - Two is a family** con **Omar Sy** e il film biografico **Dalida** con **Sveva Aviti** e **Riccardo Scamarcio**. Particolare attenzione viene data al cinema mondiale co-prodotto dalla Francia. In questa categoria anche due italiani: **Fai bei sogni - Sweet Dreams** di **Marco Bellocchio** e **La pazza gioia** di **Paolo Virzì**. Curatore della serie di classici sarà il regista **Damien Chazelle**, fresco di premio Oscar per **La La Land**, al quale è stata data carta bianca.



Il curatore del festival Francois Truffart, Variety Reporter Peter Debruge e il Console Generale Francese a Los Angeles Christophe Lemoine, alla presentazione per la stampa.

COLCOA FRENCH FILM FESTIVAL é realizzato con il sostegno finanziario del

Franco-American Cultural Fund, in partnership con Directors Guild of America, Motion Picture Association, France's Society of Authors, Composers and Publishers of Music, e Writers Guild of America, West; e il supporto di L'ARP (France's Association of Authors, Directors and Producers), CNC, Los Angeles Film and TV Office of the French Embassy, TV France International e Unifrance.

Link:

»<http://www.colcoa.org/>

Claude Lelouch. Il leggendario maestro, con oltre cinquanta anni di carriera alle spalle, s'ispira ad alcuni processi giudiziari vissuti in prima persona e mette insieme una serie di vignette, di storie umane, spesso definite dal segno zodiacale, che s'intersecano a Beaune, cittadina della Borgogna. Con un costante festival jazz sullo sfondo a fare da *fil rouge*, le vite dei personaggi si intrecciano, si perdono e si ritrovano. Spaccati di vite, come quella della rockstar **Johnny Hallyday** e del suo sosia che si approfitta dell'ingenuità delle persone che incontra, o quella di una moglie tradita (**Julie Ferrier**), quella di un procuratore distrettuale alcolizzato (**Christopher Lambert**), quella di un medico (**Jean-Marie Bigard**) che crede fermamente nella risata come migliore medicina e che non perde occasione per raccontare barzellette sconce per alleviare il morale ai suoi pazienti. Tante, tantissime storie, superfluo elencarle tutte, anche perché il senso dell'operazione non sta nel racconto in pillola quanto nell'interazione tra i personaggi, che simboleggia come gli incontri, a volte solo apparentemente casuali, abbiano ripercussioni sulla vita degli altri. **Lelouch** assume il cosiddetto ruolo di mosca-sul-muro, di osservatore nell'ombra di personaggi che gravitano verso un tribunale, chi in qualità di giudice, chi di imputato, chi di giuria, chi di avvocato e di come nessuna di queste vite sia perfetta, come dietro la facciata si nasconda sempre qualche segreto, qualche scheletro dentro l'armadio. Il tribunale, simbolo ultimo del giudizio e della verità, sta lì a ricordarci quanto sia importante conoscere davvero le persone prima di emettere giudizi. L'essenza del film, si può dire, sia l'essenza della vita stessa. Certo durante questa lunga carrellata alcuni episodi funzionano meglio di altri e si finisce per affezionarsi ad alcuni piuttosto che ad altri. Si dice che raggruppare troppi volti noti in un sol film finisca per danneggiarne la riuscita e, di fatti, alcune scenette sono fini a sé stesse. Tuttavia la leggiadria del tocco di Lelouch rende il film godibile e il cast sembra crederci fino in fondo. Non passerà alla storia come una delle sue opere migliori, ma merita senz'altro la visione.

Link:

»<http://www.colcoa.org/>



non è un sito ma molto di più!

LA CONFESSION

COLCOA 2017

PUBBLICATO IL 27/04/2017

MICHAEL TRAVERSA



Un film di Nicolas Boukhrief. Con Romain Duris, Marine Vacth, Anne Le Ny, Solène Rigot, Amandine Dewasmes, Lucie Debay, Charlie Lefebvre, Lucas Tavernier, Marie-Jeanne Maldague.



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Nicolas Boukhrief, regista del controverso *Made in France*, porta sullo

schermo l'adattamento di **Léon Morin, prete**, romanzo di **Beatrix Beck**. Già adattato nel '61 da **Melville**, la versione di **Boukhrief** si distingue perché assume il punto di vista femminile di Barny (una straordinaria **Marine Vacth**). Sul letto di morte, l'ormai anziana Barny esprime come ultimo desiderio quello di confessarsi. A dispetto della sorpresa, la donna si è sempre dichiarata non credente, la famiglia l'accontenta. Così ha inizio il racconto di un amore tenuto nascosto per anni. Un flashback ci porta al periodo della Seconda Guerra Mondiale, quando la Francia era territorio occupato dai nazisti. In un piccolo villaggio giunge il giovane parroco Léon Morin (**Romain Duris**). Con il suo innegabile carisma e grande capacità di comunicazione il parroco conquista da subito tutti gli abitanti, soprattutto le molte donne rimaste sole, dopo la partenza dei mariti per la guerra. Barny, atea e comunista, oppone resistenza e guarda con scetticismo l'euforia che ha contagiato il paese. Spronata dal continuo chiacchiericcio delle colleghe, spinta da curiosità e desiderio di sfida si reca in chiesa per confessarsi. L'incontro con il padre dà il via ad un continuo confronto di pensieri, di parole e anche di seduzione intellettuale. La donna, ferma sulle sue convinzioni, cerca di instaurare il dubbio nella fede di Morin, ma il prete si rivela aperto al dialogo. È nei loro incontri che ovviamente il film prende vita, nelle cose dette e non dette, nei continui dibattiti sulla religione, ma soprattutto sulla diversa percezione della vita. Si tratta di uno scambio intelligente non solo di vedute, ma anche di sensibilità; la donna dura, chiusa in sé stessa, il parroco disponibile e affascinante, quasi una danza che non può non far scaturire sentimenti di diversa natura, se non altro per l'ammirazione che hanno l'uno verso l'altro. Quando si è in balia di una persona si desidera condividere tutto, ci si vuole avvicinare agli interessi dell'altro, così la protagonista si avvicina alla religione per essere il più vicina possibile al prete. È un film tanto sulla complessità dell'universo femminile quanto lo vuole essere sulla religione e sulla tentazione. **Marine Vacth** compie una trasformazione radicale dall'audace ruolo in **Giovane e bella**, dimostrando una sicurezza del proprio talento come pochi. La rabbia, la repressione, la paura, la convinzione, tutte emozioni che scorrono sul suo volto ancor prima di recitare le battute. I suoi scambi con **Roman Duris** sono magnetici, il sentimento che cresce nella protagonista è quasi palpabile. Grande tensione emotiva, con lo spettro della guerra sempre presente fuori dalle mura, che pungola sia a livello intellettuale che viscerale.



non è un sito ma molto di più!

LE FILS DE JEAN - A KID

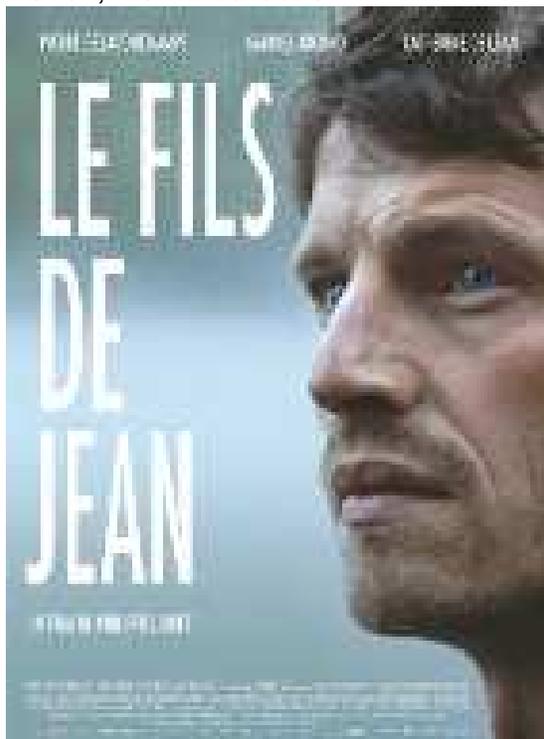
COLCOA 2017

PUBBLICATO IL 29/04/2017

MICHAEL TRAVERSA



Un film di Philippe Lioret. Con Pierre Deladonchamps, Gabriel Arcand, Catherine de Léan, Marie-Thérèse Fortin, Pierre-Yves Cardinal, Patrick Hivon, Lilou Moreau-Champagne, Milla Moreau-Champagne, Timothé Vom Dorp, Romane Portail, Martin Laroche.



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Mathieu riceve una telefonata che lo informa della morte del suo padre naturale e di un pacco che l'uomo ha lasciato per lui. Deciso a conoscere i fratellastri e una

famiglia di cui ignorava l'esistenza, Mathieu prende un aereo da Parigi alla volta del Canada. Ad accoglierlo c'è il Dottor Pierre, migliore amico del padre defunto e colui che aveva fatto la telefonata. Pierre sconsiglia Mathieu di rivelare la sua identità, ma quest'ultimo si dimostra particolarmente insistente. Durante un lungo weekend Mathieu finisce per scoprire molto di più quanto potesse immaginare. **Philippe Lioret** realizza un toccante dramma familiare che scava nel profondo del rapporto padre-figlio. Grazie alle oneste e misurate interpretazioni di **Pierre Deladonchamps** nel ruolo del figlio e **Gabriel Arcand** in quella di Pierre il film arriva dritto al cuore senza mai sfociare nel melenso. L'importanza di essere padre, di essere genitore, la responsabilità, il sentirsi figlio, il sentimento di appartenenza al legame di sangue, la base di un rapporto così semplice viene sviscerato davanti agli occhi senza che lo spettatore neanche se ne accorga. **Lioret** con il suo stile intimista ci rende parte delle emozioni del protagonista, dalla curiosità iniziale alla delusione che offre la realtà, dall'incontro con la famiglia di Pierre, a suo volta importante a fini del viaggio, al rapporto con Pierre stesso. È la storia di un uomo desideroso di scoprire da dove proviene, non per l'eredità come nel caso dei fratellastri già pronti a scannarsi per pochi quattrini, ma per conoscere le proprie radici. **Deladonchamps**, con il suo sguardo solo apparentemente ingenuo, proprio come quello di un bambino, è perfetto nel trasmettere il senso di curiosità misto alla sensazione di essere fuori luogo, di dover fare il suo ingresso in punta di piedi. E **Arcand** con il suo volto scavato dagli anni, dall'esperienza, dalla vita vissuta si rivela la scelta più adeguata per un uomo che sa molto di più di quanto lasci intendere, di un uomo che in superficie mostra calma e serenità, ma dentro di sé porta il peso di molti segreti. **Le Fils de Jean** è una sobria riflessione sul concetto di identità e paternità.



non è un sito ma molto di più!

POLINA

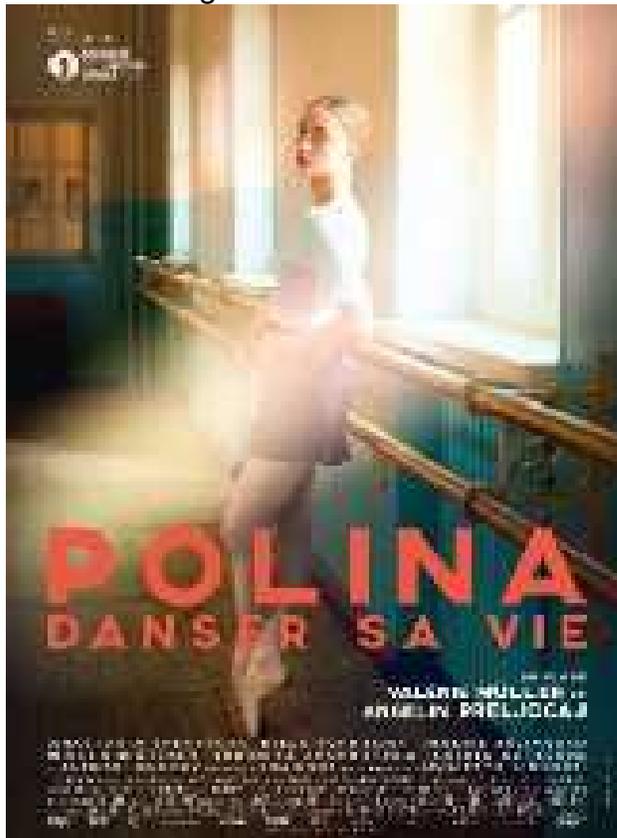
COLCOA 2017

PUBBLICATO IL 29/04/2017

MICHAEL TRAVERSA



Un film di Valérie Müller, Angelin Preljocaj. Con Anastasia Shevtsova, Aleksey Guskov, Niels Schneider, Juliette Binoche, Veronika Zhovnytska, Miglen Mirtchev, Kseniya Kutepova, Sergio Díaz, Ambroise Divaret, Irina Vavilova, Jeremie Belingard.



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Il film trae ispirazione dalla graphic novel di **Bastien Vivès**, ambientata nel mondo della danza classica. È la storia di Polina, bambina della Russia post-unione sovietica degli anni '90, la quale sogna di diventare prima ballerina della prestigiosa Bolshoi. Sotto la spinta dei genitori che vedono nella piccola una via d'uscita dalla povertà e dagli affari loschi in cui è implicato il padre e sotto la guida del severo maestro Bojinski, Polina s'impegna al massimo, anche per vincere un'innata insicurezza che cerca continue rassicurazioni e che la lascia costantemente insoddisfatta. Il raggiungimento degli obiettivi, di fatti, non le basta e, anche a causa dell'amore che si mette di mezzo, decide dapprima di passare dalla classica alla moderna e poi addirittura di negare tutto per trovare davvero la sua strada.

Diretto dal ballerino e coreografo **Angelin Preljocaj**, il film mette in scena una parabola di formazione, nella quale le esibizioni di danza sono ottimamente rappresentate, alle quali viene dedicato il giusto tempo sullo schermo, dimostrando la reverenza di chi è del mestiere. Apprezzabile anche la scelta delle musiche che contaminano la classica con musica moderna, spesso beat da discoteca, a sottolineare il tumulto emotivo della protagonista. Nonostante tutte le buone intenzioni, quello che non viene fuori è il pathos, l'ossessione di raggiungere la perfezione, il dramma che ha caratterizzato celebri pellicole incentrate sullo stesso tema. Il percorso da bambina ad adulta di Polina, calca un terreno fin troppo familiare. La protagonista fugge dal conformismo della madre Russia, prima per seguire l'amore poi, delusa anche da quello, fugge completamente dalla danza. Si ritrova a sacrificare il suo talento, a toccare il fondo, prima di ritrovarsi e rendersi padrona del suo destino. È un film di ottima fattura, ben coreografato e fotografato sempre però sul filo del dramma senza riuscire mai a fare l'ultimo passo. Fortunatamente a garantire la presa sul pubblico c'è la giovane **Anastasia Shevtsova**, ballerina di professione, magnetica quanto basta nel suo esordio davanti la macchina da presa per convincere il pubblico ad accompagnarla nel suo viaggio.



non è un sito ma molto di più!

DALIDA

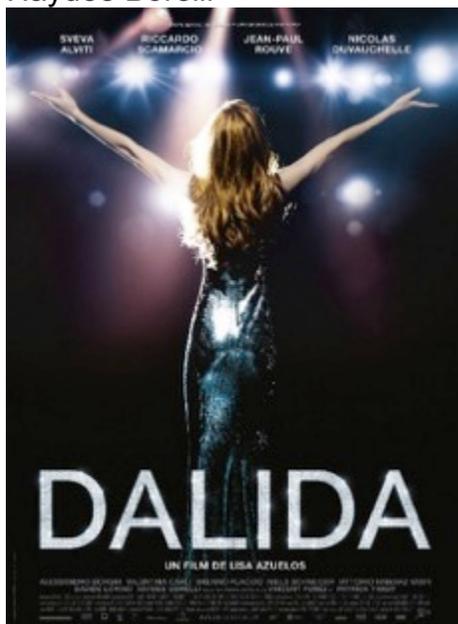
COLCOA 2017

PUBBLICATO IL 30/04/2017

MICHAEL TRAVERSA



Un film di Lisa Azuelos. Con Sveva Alviti, Riccardo Scamarcio, Jean-Paul Rouve, Nicolas Duvauchelle, Alessandro Borghi, Valentina Carli, Brenno Placido, Niels Schneider, Michaël Cohen, Davide Lorino, Vincent Perez, Simone Gisoni, Haydee Borelli



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Il film biografico di **Lisa Azuelos** su quell'anima fragile che è stata la cantante franco-italiana **Dalida** (al secolo Iolanda Gigliotti) sbarca al *Colcoa Film Festival* dopo il tanto bistrattato passaggio televisivo italiano. **Azuelos** prende di petto il genere biografico, partendo dallo spunto di una donna "morta due volte"; così il film si apre sul primo tentativo di suicidio a soli 34 anni e si chiude su quello che poi le tolse la vita per sempre a 54 anni. Nell'arco del film un condensato di vita

fatto di successi, male di vivere e quegli amori (tra i quali Luigi Tenco) nei quali Dalida si buttava a capofitto, messo in scena sempre con rispetto e atteggiamento reverenziale. Alla regista non sembra interessare ricostruire per filo e per segno ogni singolo tassello dell'esistenza, ma piuttosto catturare l'essenza di una donna che si dava completamente al suo pubblico, apparendo sempre perfetta, impeccabile, la quintessenza di una star, nonostante andasse avanti con la tristezza nel cuore. Quel fare buon viso a cattivo gioco, già difficile in condizioni normali, era amplificato ancor di più dalla sua condizione perennemente sotto i riflettori. La cattura del padre in giovane età, i partner morti suicidi, l'incapacità di aver figli dopo una gravidanza interrotta perché non era il momento e non era con l'uomo giusto, la vita di Dalida è stata costellata da episodi che ne hanno accentuato il profondo disagio interiore. Eppure andava avanti, affermando la sua femminilità, la sua indipendenza, rivendicando il diritto ad una vita, per così dire, normale in un periodo storico nel quale le donne non avevano la stessa libertà e i pari diritti di oggi. Si può accusare la regista di aver fatto un film troppo di parte o un film didascalico, un bignami della complessità di un personaggio così imponente quale è stato Dalida, tuttavia abbiamo trovato il taglio dato alla pellicola adeguato ad un pubblico che si avvicina alla cantante per la prima volta. Nella sua versione originale, lontana quindi da un doppiaggio improbabile, tanto criticato in Italia, l'interpretazione di **Sveva Alviti** appare convincente e la ricostruzione delle varie ere, da quella melodica a quella dance degli anni settanta, ben curata. Il pubblico del festival ha saputo apprezzare; forse il film meriterebbe una seconda visione, mettendo da parte i pregiudizi.



non è un sito ma molto di più!

ALIBI.COM

COLCOA 2017

PUBBLICATO IL 30/04/2017

MICHAEL TRAVERSA



Un film di Philippe Lacheau. Con Philippe Lacheau, Élodie Fontan, Julien Arruti, Tarek Boudali, Didier Bourdon, Nathalie Baye, Vincent Desagnat, Alice Dufour, Philippe Duquesne, Michèle Laroque, Kad Merad



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

La squadra responsabile del mega successo al botteghino *Babysitting*, torna al cinema con una nuova frizzante commedia farcita di riferimenti agli anni '80, musicali e cinematografici.

Grégory (**Philippe Lacheau**) ha creato una compagnia online chiamata Alibi.com in grado di offrire l'alibi perfetto a mariti fedifraghi o a chiunque abbia qualcosa da nascondere. Tutto sembra procedere a gonfie vele, Grégory trova anche l'amore nella bella Flo (**Élodie Fontan**). La ragazza però rivela di non sopportare alcun tipo di menzogna, per tale motivo l'uomo decide di tenere nascosto il suo lavoro. La cosa si complica quando Grégory scopre che il padre di Flo è uno dei suoi clienti, il quale lo ha assunto per creargli un alibi che gli faccia evitare le celebrazioni dell'anniversario di nozze, in favore di un weekend con l'amante. **Lacheau** e i suoi collaboratori sono in pochi anni diventati la punta di diamante del cinema comico francese. È quella comicità fatta di gag e battute becere, in grado di scatenare risate grasse. Una sceneggiatura al vetriolo priva di tempi morti, costellata di battute a raffica, che può far leva su un grande affiatamento di gruppo, con sempre una morale di fondo. Novità, rispetto alle precedenti fatiche, sono gli omaggi agli anni fine '80 e inizio '90, alcuni sottointesi, il pannello di controllo della Delorean volante appeso sul muro dell'ufficio, ad esempio, altri più espliciti come la passione del protagonista per Van Damme e il film *Senza esclusione di colpi – Bloodsport*; di facile e sicura presa su una generazione di trentenni, ormai verso i quaranta, principale target della commedia. E per quanto demenziale e banale possa sembrare sulla carta, dato l'intento principale di far ridere a crepapelle, l'attenzione ai dettagli nasconde un'intelligenza da non sottovalutare. Essere al passo con i tempi e conoscere i gusti del pubblico è una qualità non da pochi, soprattutto nel ramo commedia e **Lacheau** sembra aver trovato la formula vincente. Speriamo solo che in futuro eviti la trappola della ripetitività, al momento il successo è assicurato.



non è un sito ma molto di più!

UN SACCHETTO DI BIGLIE - UN SAC DE BILLES

COLCOA 2017

PUBBLICATO IL 30/04/2017

MICHAEL TRAVERSA



Un film di Christian Duguay. Con Dorian Le Clech, Batyste Fleurial, Patrick Bruel, Elsa Zylberstein, Bernard Campan, Kev Adams, Christian Clavier, César Domboy, Ilian Bergala, Emile Berling, Coline Leclère.



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Ci troviamo in un momento storico nel quale la gente sembra voler dimenticare il passato, rischiando che il passato si ripresenti, ritorni con gli stessi errori e le stesse conseguenze, senza che la lezione sia stata imparata. Mai dimenticare le atrocità che ha portato la Seconda Guerra Mondiale perché, diciamolo, con l'aria che tira, in Europa, in America, nel mondo, potrebbero ripetersi.

Un sacchetto di biglie è tratto dalle memorie di **Joseph Joffo**, sopravvissuto insieme ai suoi fratelli all'Olocausto durante l'occupazione tedesca della Francia. Ancora piccolo, appena dieci anni, viene fatto scappare dai genitori insieme al fratello di poco più grande perché, con l'arrivo delle truppe naziste, dividersi sembra la soluzione migliore. I fratelli maggiori hanno già trovato rifugio nella Repubblica di Vichy e il patto è quello di ricongiungersi dopo il lungo viaggio. Inizia così l'avventura di Jo e Maurice attraverso il pericolo, celato ad ogni angolo, di essere scovati e perseguitati in quanto ebrei. Vediamo quindi le barbarie della guerra attraverso lo sguardo innocente di un bambino, al quale, inizialmente, ancora non è ben chiaro il perché la sua fede lo costringa a dover abbandonare i genitori e la vita spensierata a cui era abituato. Grazie agli incontri giusti, un po' di fortuna e un po' di furbizia attraversano diverse situazioni, venendo anche catturati e trovandosi ad un passo dall'essere deportati in un campo di concentramento. È una storia di coraggio e innocenza, quelle qualità che da piccoli rendono invincibili. Alla fine della guerra Joseph imparerà non solo l'importanza della propria identità, ma anche compassione, altruismo, che non lasciano posto a risentimento. È facile intuire come questo film trovi la sua forza maggiore in due giovani protagonisti, **Dorian Le Clech** e **Batyste Fleurial**, che davvero bucano lo schermo, che rendono lo spettatore parte integrante di una famiglia divisa e poi riunita e poi ancora divisa, sempre con la speranza di ritrovarsi, sempre con la paura che questo non avvenga. E poi c'è quel legame di sangue tra due fratelli, capace di vincere i momenti più bui che rappresenta la guerra. Grande performance anche della star francese **Patrick Bruel** che rende il suo ruolo di padre particolarmente incisivo nelle lezioni che impartisce ai propri figli. Un film che tocca il cuore e il cervello, pur scegliendo una narrazione classica; storie vere di questo tipo meritano di trovare sempre spazio al cinema.



non è un sito ma molto di più!

FAMIGLIA ALL'IMPROVVISO - ISTRUZIONI NON INCLUSE COLCOA 2017

PUBBLICATO IL 02/05/2017

MICHAEL TRAVERSA



Un film di Hugo Gélin. Con Omar Sy, Gloria Colston, Antoine Bertrand, Clémence Poésy, Ashley Walters, Anna Cottis, Alice David, Mona Walravens, Raquel Cassidy, Howard Crossley, Cécile Cassel



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Famiglia all'improvviso – Istruzioni non incluse (Demain tout commence) sulla carta è il remake francese del film messicano, ma in verità il regista **Hugo Gélin** prende il soggetto, lo adatta alla cultura francese e lo fa suo, realizzando

un'opera di altissimo livello che commuove, diverte, appassiona. Supportato da una monumentale interpretazione di **Omar Sy**, sempre contagioso con il suo sorriso aperto, e dalla presenza scenica di **Gloria Colston**, bambina esordiente semplicemente adorabile, la pellicola scalda i cuori anche quando la commedia lascia il posto a momenti drammatici. Samuel è uno sciupafemmine a cui piace solo divertirsi: si gode la vita da single sulla Riviera Francese, niente responsabilità e la testa sempre a far festa. Una mattina una ex-fiamma si presenta con in braccio una bambina appena nata, affermando che lui sia il padre. Con una scusa gli lascia la piccola e fugge su un taxi. Samuel insegue la donna fino a Londra per restituire la neonata, ma non riuscendo a trovarla si trova costretto a tenere la bambina. Grazie all'incontro fortuito con Bernie, un produttore di film d'azione, Samuel trova lavoro come stuntman e cresce la figlia da padre affettuoso. Il passato però torna a farsi sentire e gli equilibri della nuova vita potrebbero rompersi facilmente.

Il film è una brillante esplorazione del rapporto padre-figlia, del sentimento paterno, dell'amore incondizionato per i figli; ma non solo, scavando in profondità è anche un'analisi sulle conseguenze del mentire a fin di bene. Samuel inventa una serie di storie relative alla madre di Gloria (ne giustifica l'assenza spacciandola per un agente segreto) per celarle il fatto che l'abbia abbandonata. Verità nascoste, piccole menzogne per dare alla bambina l'infanzia felice che merita e, così facendo, rafforzare il legame tra loro. E ancora il racconto può essere letto come un monito a crescere, a diventare uomini, ad assumersi le proprie responsabilità e niente può rendere maturi come prendersi cura dei figli. **Omar Sy** è semplicemente contagioso, si ride di gusto e ci si commuove nell'assistere al cambiamento dell'uomo e al rapporto che riesce ad instaurare con la figlia tutto da solo ("*Papà svegliati, sei immortale*"). È un treno di emozioni, diretto con personalità da **Gélin** e interpretato con tanto cuore dal cast.



non è un sito ma molto di più!

MONSIEUR ET MADAME ADELMAN

COLCOA 2017

PUBBLICATO IL 03/05/2017

MICHAEL TRAVERSA



Un film di Nicolas Bedos. Con Nicolas Bedos, Doria Tillier, Denis Podalydès, Antoine Gouy, Christiane Millet, Pierre Arditi, Julien Boisselier, Jean-Pierre Lorit, Betty Reicher, Ronald Guttman, Solveig Maupu, Solange Najman.



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Si dice che dietro un grande uomo ci sia sempre una grande donna, mai detto fu più vero in questa epopea che parte dagli anni Settanta fino ad arrivare ai giorni nostri, narrando la storia di un poeta maledetto e della sua musa, una donna follemente innamorata. Quello che ne emerge è il senso dell'amore: il sacrificio, la condivisione, la passione, la vita assieme, anche se il film si dilunga troppo nei

tempi, soprattutto nel caso di risvolti facilmente intuibili.

Diviso in capitoli, il film si apre sul funerale di Victor Adelman (**Nicolas Bedos**), famoso romanziere che gode del rispetto della critica e del successo di pubblico. Un intrepido giornalista è deciso a scriverne una biografia, l'ennesima in verità, questa volta dal punto di vista della signora Adelman (**Doria Tillier**). La donna accetta di essere intervistata, nonostante l'iniziale riluttanza, e dà il via ad un lungo flashback durante il quale rivela retroscena della vita dell'autore fino a quel momento nascosti. Il racconto parte dal colpo di fulmine della donna, Sarah, per Victor. L'autore dapprima sembra ignorarla, ma Sarah, decisa nel suo intento, e due partner più tardi, riesce finalmente a far breccia nel suo cuore. Poi inizia la vita da sposati, i figli, la fama, i premi, i tradimenti e la ricongiunzione. Sarah sempre al suo fianco ma sempre nell'ombra, sia come moglie che come musa; gli corregge infatti le bozze e gli permette addirittura di utilizzare come nome d'arte il suo cognome in quanto di origine ebraica e, quindi, più incline ad essere preso sul serio dalla critica. Si tratta di una vera e propria saga che prende in esame la vita matrimoniale in ogni suo aspetto, nella quale, giustamente, la donna ne viene fuori come la forza motrice e l'uomo, complice anche la sua natura di artista, sembra in balia degli eventi e delle proprie insicurezze (Victor fa visita da uno psicoanalista ad intervalli regolari).

Nicolas Bedos, che dirige e interpreta il ruolo principale, viene dalla commedia e la storia, come la vita del resto, ha i suoi momenti divertenti alternati a quelli più tesi, soprattutto quando il rapporto di coppia comincia a mostrare le sue crepe. La bontà del progetto è evidente e, come detto, non mancano i momenti che funzionano, in altri però pecca di pressapochismo. Ad esempio il senso unico dato alla visione dei personaggi, che spinge lo spettatore a simpatizzare con Sarah e ad odiare Victor. O le sedute dallo strizzacervelli di cui sopra, che partono come una finestra nella psicologia dell'uomo e finiscono per diventare semplice intermezzo comico al fine di strappare qualche risata (si veda la scena in ospedale). Alcuni spunti quali i tradimenti, la crisi di mezza età, la vecchiaia dove la moglie assume un ruolo materno nei confronti del marito, sono stereotipati. La cavalcata attraverso diverse ere dovrebbe mantenere la storia fresca, eppure la ripetitività è sempre dietro l'angolo. L'intento sembra essere quello di proporre la vita di coppia il più vicino possibile alla verità, tra cinismo e romanticismo, ma il risultato è altalenante, incisivo solo a tratti e, francamente, poco originale.



non è un sito ma molto di più!

R.A.I.D.SPECIAL UNIT (RAID DINGUE)

COLCOA 2017

PUBBLICATO IL 04/05/2017

MICHAEL TRAVERSA



Un film di Dany Boon. Con Alice Pol, Dany Boon, Michel Blanc, Yvan Attal, Sabine Azéma, Patrick Mille, François Levantal, Anne Marivin, Urbain Cancelier



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

In questa nuova fatica diretta e interpretata da **Dany Boon**, la vera protagonista

è Johanna Pasquali (**Alice Pol**), poliziotta maldestra, con un sogno nel cassetto di un giorno far parte della squadra d'assalto speciale RAID. Nonostante venga scartata alle selezioni per ben due volte, riesce finalmente ad entrare nella scuola d'addestramento grazie alla raccomandazione del padre, ministro degli interni. Johanna si ritrova così al centro di un'operazione anti-terrorista, dove rischia di far più danni che altro.

Dany Boon, re della commedia d'oltralpe, mette in scena un film comico ad alto tasso d'azione che spesso sfora nel demenziale. Il suo intento è chiaro: far ridere grandi e piccini. Per tale motivo la comicità diventa cartoonesca, fisica, più di pancia che di testa. Non vuol dire che non manchino momenti di qualità, soprattutto grazie all'impegno di **Alice Pol** che si getta a capofitto nel suo personaggio "capra", che per quante ne combini riesce sempre a risultare adorabile, ma alla fine il risultato è un accumulo di gag. Già un successo in patria, non discutiamo che possa riscuotere gli stessi consensi di pubblico nel resto del mondo, grazie alla semplicità che caratterizza la pellicola.



non è un sito ma molto di più!

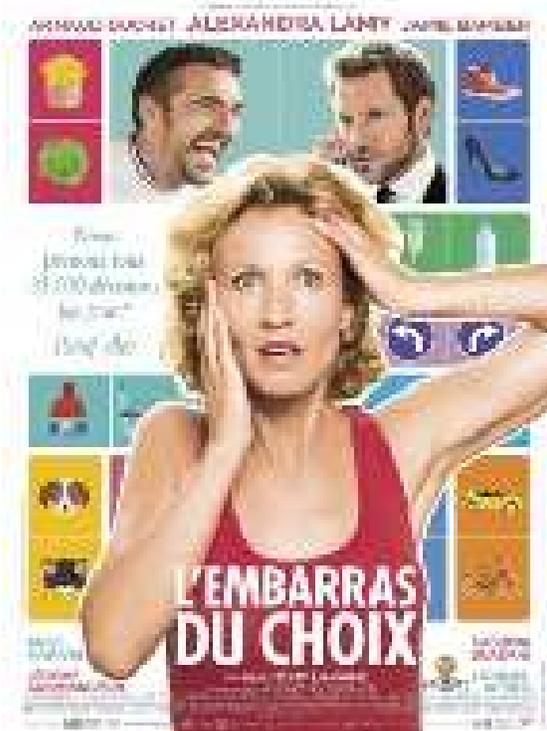
L'EMBARRAS DU CHOIX - YOU CHOOSE COLCOA 2017

PUBBLICATO IL 04/05/2017

MICHAEL TRAVERSA



Un film di Eric Lavaine. Con Alexandra Lamy, Arnaud Ducret, Jamie Bamber, Anne Marivin, Sabrina Ouazani, Lionnel Astier, Jérôme Commandeur, Arnaud Henriet, Franck Gastambide, Elise Diamant, Marion Tessier, Kate Moran



DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Juliette (**Alexandra Lamy**) è un'eterna indecisa. Sin da piccola è incapace di prendere anche la più banale decisione, come scegliere che vestito mettersi o che acconciatura portare. Quando perde la madre sceglie di non scegliere mai più e lascia agli altri, il padre, le amiche, la responsabilità di qualsiasi decisione.

La situazione si complica quando si ritrova contesa tra due uomini. Il primo, uno scozzese inizialmente promesso sposo ad un'altra donna, che lascia la fidanzata per lei, l'altro un cuoco eccelso come suo padre dalle idee chiare, che le permetterebbe di continuare a non scegliere mai nella vita. Innamorata sia dell'uno che dell'altro, ovviamente non sa chi dei due scegliere, finendo per fissare una data di nozze, la stessa, con entrambi. Ma con l'avvicinarsi del giorno fatidico si troverà costretta ad affrontare la realtà.

Il regista confeziona il personaggio di Juliette addosso alla star **Alexandra Lamy**, dandole libertà e ampio spazio per la sua vitalità e comicità dirompente. Il film però segue i canoni della commedia rosa più classica, quella di una donna divisa tra due uomini, un canovaccio visto ormai in tutte le salse che non ha più granché da aggiungere. L'unica variante è l'indecisione della donna che qui sfiora addirittura la malattia, ma la commedia ha il sapore di una minestra riscaldata alla quale, per quanto buona, siamo abituati da tempo. Come ogni commedia francese il film è ben recitato dalla protagonista **Lamy** e dai comprimari, soprattutto **Anne Marivin** (Joelle) e **Sabrina Ouazani** (Sonia), le quali nei ruoli delle amiche rappresentano un po' l'angioletto e il diavoletto della coscienza della protagonista. Per una serata senza impegno.



non è un sito ma molto di più!

I VINCITORI DI COLCOA 2017

PUBBLICATO IL 04/05/2017

MICHAEL TRAVERSA

AWARDS WINNERS



9 DAYS OF PREMIERES
IN HOLLYWOOD

APRIL 24 - MAY 2, 2017

DAL NOSTRO CORRISPONDENTE A LOS ANGELES

Colcoa French Film Festival giunge al termine, dopo 9 giorni di sale gremite e pubblico entusiasta. L'annuncio dei vincitori rivela sorprese e conferme. Ad aggiudicarsi il premio del pubblico è **Mr. & Mrs. Adelman**, scritto da **Nicolas Bedos** e **Dora Tillier**, che ne sono anche interpreti, e diretto da **Nicolas Bedos**. L'associazione di critici di Los Angeles decreta vincitore invece **Une vie – A woman's life** di **Stéphane Brizé**, pellicola che porta a casa anche il premio

Coming Soon, insignito ai film con distribuzione su suolo americano, votato in associazione con la stazione radio KPCC 89.3. Più che meritato il premio speciale del pubblico a **Un sacchetto di biglie**, mentre la critica gli preferisce **Primaire - Elementary**. Miglior documentario **Les Pépites – Little Gems**. Per la prima volta quest'anno c'è stata anche una giuria composta da nove studenti selezionati tra college e scuole superiori, i quali hanno decretato **Polina** di **Angelin Preljocaj** e **Valérie Müller-Preljocaj** come miglior film. **La pazza gioia** di **Paolo Virzì** continua a mietere successi ottenendo la menzione speciale del pubblico ex aequo con **Le fils de Jean – A kid**. Tra i cortometraggi **Merci Monsieur Imada**, divertente dietro le quinte su come un regista venerato ottenga il meglio dai suoi attori, vince Miglior Corto per il pubblico e Menzione Speciale da parte della critica mentre **Chasse Royale** si aggiudica il primo premio per la critica e la Menzione Speciale del pubblico.

TUTTI I PREMI COLCOA 2017:

**** COLCOA CINEMA ****

- Audience Award: Mr. and Mrs. Adelman (Monsieur et Madame Adelman)
- Audience Special Prize: Un sacchetto di biglie (Un sac de billes)
- Audience Special Mentions: La Pazza Gioia e A Kid (Le fils de Jean)

- Critics Award: A Woman's Life (Une Vie)
- Critics Special Prize: Elementary (Primaire)

- First Feature Award: Hedi
- Best Documentary Award: Little Gems (Les Pépites)
- Coming Soon Award: A Woman's Life (Une Vie)
- American Student Award: Polina

**** COLCOA SHORT FILMS ****

- COLCOA Jury Short Film Award: Chasse Royale
- COLCOA Jury Short Film Special Prize: What Tears Us Apart (Ce qui nous sépare)
- COLCOA Jury Short Film Special Mentions: Thank You Mister Imada (Merci Monsieur Imada)

- COLCOA Audience Short Film Award: Thank You Mister Imada (Merci Monsieur Imada)
- COLCOA Audience Short Film Special Prize: The Fisherman and the Business Man (Le pecheur et l'homme d'affaires)
- COLCOA Audience Short Film Special Mentions: Chasse Royale

**** COLCOA TELEVISION ****

- Jury TV Drama Award: Marion Forever 13 (Marion 13 ans pour toujours)
- Jury TV Drama Special Prize: Box 27
- Jury TV Series Award: Beautiful Loser (Irresponsable)
- Jury TV Series Special Prize: Midnight Sun (Jour Polaire)

- Audience TV Drama Award: Plessis' Girls (Elles...Les Filles du Plessis)
- Audience TV Series Award: Call My Agent (10 Pour Cent)

****COLCOA WEB SERIES****

- Web Series Award: Amnesia

FILM NOIR *Blonde*

Black & White and Chic All Over



Italian-French 'Like Crazy' is crazy good

"**Like Crazy**" (*Folles de Joie* in French and originally titled *La pazza gioia*), an Italian-French production, had its Los Angeles premiere at the **COLCOA French Film Festival**. The film won the **Audience Special Mention Award** at the fest.



There's an Italian proverb: "Chi trova un amico, trova un tesoro," which means "whoever finds a friend finds a treasure." The leads of "**Like Crazy**," directed and co-written by **Paolo Virzi**, bear this out on-screen in a uniquely dysfunctional and hilariously messed-up way.

You may remember **Valeria Bruni Tedeschi** from the 2013 films

“Human Capital” or **“A Castle in Italy”** (she directed, co-wrote and starred in the latter). After seeing this film, you won’t soon forget her. In **“Like Crazy,”** she plays Beatrice, a chic, snobby, well-to-do party girl a bit past her prime who never stops talking and namedropping.

It’s a little hard, though, to be a social butterfly as a resident of a group-home facility for people suffering from mental and emotional disorders. (“Facility” doesn’t quite do the place justice – it’s an enchanting villa that Beatrice’s family once owned.)

Sure that she does not belong there, Beatrice decides that her fellow residents are freaks with the exception of a withdrawn, depressive 20something named Donatella (**Micaela Ramazzotti**), who also happens to be drop-dead gorgeous, extremely expressive and endlessly watchable as an actress. She too will remain in your memory long after the credits roll.



Beatrice insists that she and Donatella will be pals and sets about grooming her as a sidekick. Donatella doesn't have the strength to resist her overtures and when Beatrice finds a way

to break free from the group home, Donatella doesn't need much convincing.

Thus begins a spree of sweet-talking and stealing, boozing and barhopping, haute hustling and hightailing it from the cops and the admin staff at the home.



Smart, funny and deeply touching, thanks to Virzi's deft and soulful directing, "Like Crazy," is a stellar addition to the commedia all'Italiana tradition. It also reminds us of classic road-trip movies, such as 1991's "**Thelma and Louise**" (directed by **Ridley Scott** and written by **Callie Khouri**), and is reminiscent of the days when American movies featured authentic, fleshed-out characters with human flaws and quirky peccadilloes.

(That's not something we much these days, unfortunately. A case in point: "**You Choose**," which closed the COLCOA festival. Amusing and innocuous, it's a by-the-numbers, superficial comedy.)

Having a woman's input (Virzi co-wrote the script with

Francesca Archibugi) lends "Like Crazy" a special nuance and sensitivity.

Granted, the film follows a fairly conventional structure but all of the filmmaking elements – in particular the writing and acting – are presented so honestly, so movingly and with such consummate skill that we are swept along for one hell of a ride. *"Like Crazy" opens Friday in Los Angeles at the Laemmle Royal Theatre and the Laemmle Playhouse 7.*

FRANCE-AMERIQUE

THE BEST OF FRENCH CULTURE

FRANCE-AMÉRIQUE

BILINGUAL



Francophile Film Distributors Make Tracks for Los Angeles

April 1968, 2019 by Elise Guinle (Translated from French by Alexander LIT)

francophile.com, www.2019.com, Los Angeles

The biggest French cinema festival outside of France will be taking place in Los Angeles from April 24 through May 2. Organized between the Oscars and Cannes, the COLCOA festival offers Francophone cinema a prestigious showcase in Hollywood.

The COLCOA festival was founded 20 years ago by the Franco-American Culture Fund. Drawing its name from "City Of Lights City Of Angels," the festival acts as a bridge between the film industries of Los Angeles and Paris. Some 82 French movies will be featured at the event in West Hollywood, shown in the theatres of the Directors Guild of America. "It's an excellent way to attract American professionals to French productions," says François Truffaut, the festival director for the last ten years, and a former U.S. representative of the *Marché du Film*, a trade fair organized alongside the Cannes Film Festival.

When the festival was first launched in 1996, only feature-length films were entered. But COLCOA has since diversified to include short films, television films and series. This year saw the arrival of virtual reality films and web-series on the line-up. For example, the web-series T.A.N.K. by French director Samuel Bodin follows an escaped prisoner who accidentally steals a car belonging to a drug runner. Another series, Touche Française by Jean-François Talin, portrays the rise of French electro music over 12 episodes. "France is the leading country on the web-series market," says François Truffaut. "And more and more American film professionals are investing in online formats."

The festival is a chance for producers and distributors to get an idea of how new French productions will play with American audiences. "COLCOA is an important promotion tool for French cinema," says François Truffaut. "Featuring 82 different works means we can offer high-quality films that have yet to find a distributor in the United States."

Some of the films are already standing out from the crowd. Premiering in North America, *Mr. & Mrs. Adelman* by Nicolas Bedos is "a trashy Woody Allen the Americans are going to love." In *Step by Step*, a film "as poignant as it is funny," the handicapped singer Grand Corps Malade portrays his real-life accident and subsequent physiotherapy. And the most recent film by Nicolas Boukhrief, *The Confession*, is inspired by the novel *Lesn Marin, Priest*, by Béatrix Beck. Roman Duris, who shot to fame in the U.S.A. with *L'Auberge Espagnole*, stars in the lead role. François Truffaut certainly approves: "he's marvelous!"

COLCOA

From April 24 to May 9 2017

Directors Guild of America Theater Complex

Los Angeles, California

www.colcoa.org



THE BEST OF FRENCH CULTURE

FRANCE-AMÉRIQUE

MUSEUM

CALENDAR



COLCOA French Film Festival

April 24 - May 2. Directors Guild of America Theater Complex. Los Angeles

The acronym of “City of Light, City of Angels” — the original name of an event celebrating relationships between filmmakers from Paris and Los Angeles —, the COLCOA French Film Festival is back in Hollywood, California, from April 24 to May 2.

“9 days of premieres in Hollywood,” the festival was founded in 1997 by the Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France’s Society of Authors Composers and Publishers of Music (SACEM). COLCOA is also supported

by l'Association des Auteurs-Réalisateurs-Producteurs (ARP), the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and UniFrance. The festival takes place in the prestigious theaters of the Directors Guild of America on Sunset Boulevard in Hollywood, California.



Los Angeles Buzz: COLCOA French Film Festival Celebrates 21st Anniversary

By **Barbara Gerber** - April 17, 2017 0  Print This Post  E-Mail article



COLCOA 2017

COLCOA, which stands for City of Lights, City of Angels, kicked off its 21st year with a lovely reception at the Beverly Hills

residence of Monsieur Christophe Lemoine, Consul of France in Los Angeles. Champagne and drinks were served while François Truffart, Executive Producer and Artistic Director of COLCOA, introduced a record slate of 82 films, TV series and web series, of which 70 will be competing for the COLCOA Awards, including several world, international, North American, and U.S. premieres. For its 21st edition, the festival will continue to unfold an eclectic programme that includes virtual reality and a web series competition for the first time.

The 9-day festival will open on the 24th of April with the North American premiere of legendary director Claude Lelouch's newest film, *Everyone's Life*. This ensemble film features Johnny Hallyday and Academy Award winner **Jean Dujardin**, among a high profile cast of 50 French actors.

Truffart stated that, "While entertainment is still the key word for the program, with a balanced mix of comedies and dramas, several topical issues will cover the programme this year, including the environment, discrimination, racism, terrorism, and the role of the artist in society. More than ever, COLCOA will offer a unique opportunity to see these universal topics from different angles."

Some interesting and exciting programmes offered at the festival include the After 10 Series, COLCOA Classics, COLCOA.Doc, World Cinema Produced by France, and the Film Noir Series. I particularly enjoy the Happy Hour talks, a series of panels that are free to the general public. The final panel will be dedicated to the famous French film composer, Jean-Claude Petit, who will meet the audience on April 29.

Sunday afternoon is always a treat when COLCOA hosts a party with an enormous and delicious anniversary cake along with wine for all attendees.

COLCOA French Film Festival is funded 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, with the vital support of L'ARP (France's Association of Authors, Directors, and Producers), the CNC, the Los Angeles film and TV Office of the French Embassy, TV France International, and Unifrance.

The festival will close on Tuesday, May 2, with the North American Premiere of Eric Lavaine's new romantic comedy, *You Choose*, starring Alexandra Lamy.

Screenings take place at the Directors Guild of America, 7920 Sunset Boulevard, Los Angeles.

Screenings are in French with English subtitles or in English. Tickets are available for advance purchase online at www.colcoa.org until April 20, and during the festival at the COLCOA Box Office.

Ticket prices are \$14 for adults (ages 22+); \$11 for seniors; \$5 for students and ages 21 and under.

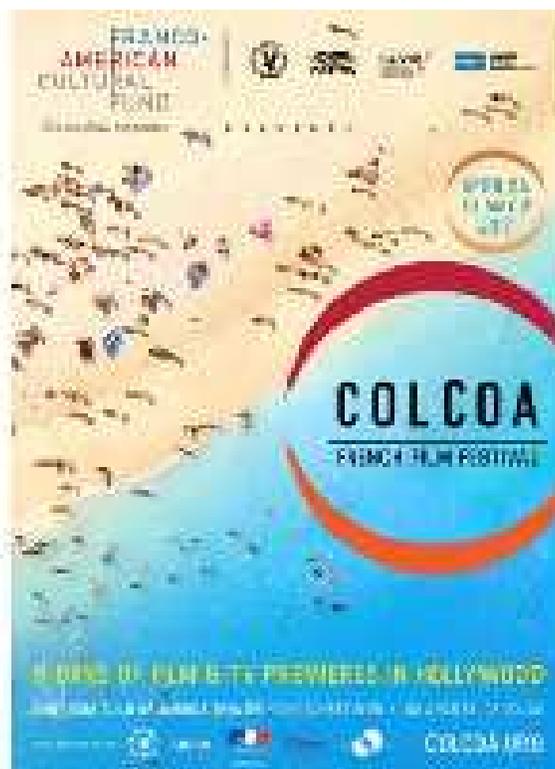
Several screening and events are free of a first-come, first-serve basis, with no reservation needed. Visit colcoa.org for details.



FRENCH A LA CARTE ! ®



City of Lights and City of Angels – COLCOA Week of French Films from April 24th- May 2nd, 2017 presented by the Franco-American Cultural Fund held at the Directors Guild of America



On Monday April 24th, COLCOA will open its 2017 festival with Claude Lelouch's latest film, "Everyone's Life", celebrating 50 years of cinema and featuring a who's-who of French talent, including Éric Dupond-Moretti, Johnny Hallyday, Nadia Farès, Jean Dujardin, Christopher Lambert, Béatrice Dalle, Marianne Denicourt, Mathilde Seigner, and many more! Box office sales and RSVP options are no longer available online. Tickets will be available at the Directors Guild of America for guests and general audience at the festival starting Tuesday, April 25.

If the film you wanted to see was already sold out online, there is a chance more tickets may become available 20 minutes before each screening.

For more information, visit: Tickets — <http://www.colcoa.org/info-tickets/buy-tickets!>

RSVP Invitations — <http://www.colcoa.org/info-tickets/rsvp>



FRENCH CULTURE

FILM-TV & NEW-MEDIA / FESTIVALS / COLCOA-FRENCH-FILM-FESTIVAL-2017

COLCOA FRENCH FILM FESTIVAL 2017



Will
April 24 - May 2, 2017

Don't miss the remaining days of
COLCOA!

COLCOA FRENCH FILM FESTIVAL, the largest showcase dedicated to French films in the world runs through **Tuesday May 2, 2017**. The festival once again offers a competition of programs made for television (Series, TV movies) in addition to the selection of features films and short films.

Don't miss the following films in the remaining days of COLCOA:

Monday, May 1st, 2017

Casablanca, Ladies, and Step By Step

Tuesday, May 2nd, 2017

Closing film: **You Choose**

Tickets: [here](#)

COLCOA FRENCH FILM FESTIVAL is presented by the Franco-American Cultural Fund, a partnership of the DGA, MPAA, SACEM, WGA West, with the support of the French Embassy in the United States, the Film & TV Office of the French Consulate of Los Angeles, l'ARP, the CNC, TV France International and Unifrance as well as 40 sponsors. All screenings and panels take place at the Directors Guild of America's theaters in Hollywood.

For additional information and updates : www.colcoa.org



Four documentaries announced to play COLCOA 2017



Courtney Howard // Film Critic

It's almost my favorite time of the year – when LA hosts its annual City of Lights/ City of Angels French Film Festival, or COLCOA. This fest spotlights the best in French cinema – movies that have crossover appeal. The fest brings filmmakers and Francophiles together to celebrate groundbreaking art – and it's an absolute blast.

Today they announced four documentaries that will compete for the fest's best documentary award:

– **WHY DO THEY HATE US?** / *Pourquoi nous détestent-ils?* (2016), written and directed by Lucien Jean-Baptiste, Amelle Chahbi, Alexandre Amiel (International Premiere).

This three-part documentary takes an unflinching look at racism against blacks, Arabs, and Jews in France. Told from the perspective of three different directors, the films reflect their personal experiences with racism. Assembling remarkable archive material, testimonials from experts and journalists, as well as opinions from the far right, the trilogy aims to deconstruct the mechanisms of racist and anti-Semitic thought. In part one, comedian and actress Amelle Chahbi looks at the Maghrebian community in Paris to see if Arab integration is working, or if the situation worsened as she grew up. In part two, actor/writer/director Lucien Jean-Baptiste investigates how blacks are represented in French society with anthropologist Gilles Boëtsch, former soccer champion Lilian Thuram, who has taken former French President Nicolas Sarkozy to task for racist remarks, and right wing radio's Henry de Lesquen, who wants to ban what he calls "negro music." Part three follows journalist and producer Alexandre Amiel as he meets with the head of an anti-Semitic newspaper in an attempt to understand the resurgence of Jewish prejudice in the wake of the terrorist attack on Charlie Hebdo.

– **THE PARIS OPERA / L'Opéra** (2017), written and directed by Jean-Stéphane Bron (West Coast Premiere). Presented in association with Film Movement, to be released in 2017.

The Paris Opera is not so much a peek behind the curtain of a French cultural institution as it is a peek on stage from behind the curtain. For a period of nearly two years, documentarian Jean-Stéphane Bron was given unprecedented access to both the creative and administrative machinery that runs the prestigious venue. Casting a lighter eye on the seriousness that is associated with the Paris Opera, this portrait of a close-knit creative community follows an impressive array of storylines, including the challenges facing newly appointed general director Stéphane Lissner, the growing pains of Russian newcomer Mikhail Timoshenko, , casting a live bull for Schoenberg's Moses and Aaron, and a national labor strike that leads to some white-knuckle performances. In an increasingly fragmented world, this is a backstage pass to a universe where passionate, talented individuals come together for the common goal of staging a great work of art.

– **LITTLE GEMS / Les Pépites** (2016), written and directed by **Xavier de Lauzanne** (North American Premiere). Presented in association with Lucky You.

This uplifting documentary celebrates the humanitarian work of a humble French couple that dedicated their retirement years to bettering the lives of Cambodia's garbage-dump children. Christian and Marie-France des Pallières are an unlikely pair of heroes. In the 1990s, they came upon an apocalyptic scene of ragged children trawling through a heaving landscape of junk, filth, and toxic waste trying to scavenge anything of value. These latter day ragpickers, some as young as four, exist on the edge of Cambodian society, with no access to education, medicine, or even decent food. Many of them were sold by their parents, abused, raped. The couple settled in Cambodia, determined to make a difference in the lives of these "gems." Christian, a jovial man of aristocratic heritage, was soon spending his days at the dump, building shelters, and most importantly, a school. Over the next two decades, their foundation, PSE (For a Child's Smile), would salvage thousands from a bleak future.

– **LATEST NEWS FROM THE COSMOS / Dernières Nouvelles du Cosmos**(2016), written and directed by Julie Bertuccelli (Special Preview Presentation). Presented in Association with Icarus Films (U.S. release scheduled in 2017).

At the age of 8, Hélène Nicolas was diagnosed with severe autism and placed in an institution. But this 2017 Best Documentary César-nominated film is not about disability, but rather the discovery of a special ability. Dissatisfied with Hélène's progress, her mother Véronique quits her job so that she can devote herself full time to Hélène's care. Up to this point Hélène had been completely unable to communicate, but Véronique is astonished to discover that Hélène is able to place letters in a sequence, like a scrabble game, in order to make words. Not only that, but Hélène has a gift for language, creating surreal and playful poems with wit and insight. In the decade since Véronique made the discovery, Hélène has fashioned an alter ego for herself, called Babouillec and published several books of poetry. These works, adapted to the stage for the prestigious Avignon International Theater Festival, are a window into a mischievous

mind reveling in a liberated inner world, yet capable of striking observations about the outer world. While H el ene’s creative process is explored, it’s the glimpses of her relationship with her patient and dedicated mother that touch us most.

From April 24 to May 2, 2017, filmgoers will celebrate the 21 edition of COLCOA FRENCH FILM FESTIVAL “9 Days of Film and Series Premieres in Hollywood” at the Directors Guild of America. **The complete line-up of films in competition for the COLCOA Cinema, Television, Shorts and new Webseries Awards, and exact schedule will be announced on April 4th, 2017.**

Johnny Hallyday et Jean Dujardin à Colcoa 2017

Par Sandra Cazenave 7 avril 2017



(L'Université Colcoa est un projet de loi Colcoa de la loi 2017-105. Colcoa est un projet de loi 2017-105.)

Mise à jour: Jean Dujardin ne sera finalement pas présent au festival

Alors que les Français seront en pleine tergiversation dans l'entre deux tours de la présidentielle, les Angelinos pourront profiter du **plus grand festival de films français au monde, Colcoa**, du lundi 24 avril au mardi 2 mai.

Pour sa 21e édition, le festival continue de miser sur une programmation éclectique, qui inclut pour la première fois la réalité virtuelle.

Reflétant la diversité de la production cinématographique française, le festival "City of Lights City of Angels" projetera 82 films, séries télé et courts-métrages, dont de nombreuses premières américaines et mondiales. *"Le challenge est de toujours proposer un programme plus ambitieux, et de grandir pour satisfaire le nouveau public"*, raconte François Truffaut, le

directeur du Colcoa, qui visionne des centaines de films durant un an pour présenter une sélection affinée. *"Colcoa est le miroir de la diversité artistique française avec des cinéastes confirmés et d'autres émergents; l'occasion de mieux découvrir la France, loin des cartes postales."*

Le festival, qui se tient au siège du Directors Guild of America, s'ouvrira le 24 avril avec la première nord-américaine de "Chacun sa vie" ("Everyone's life"), un film de Claude Lelouch qui offre un portrait d'inconnus rassemblés par un procès. Pour l'occasion, Johnny Hallyday et Jean Dujardin feront le déplacement.

Durant neuf jours, les spectateurs pourront découvrir des films très attendus comme "The Confession" ("La Confession") de Nicolas Boukhrief qui livre la rencontre déstabilisante d'une jeune femme communiste et d'un prêtre dans une petite ville française, sous l'Occupation allemande. François Truffaut recommande également son coup de coeur : "Folles de joie" ("Like Crazy") de Paolo Virzi. Dans cette comédie dramatique, deux patientes d'une institution thérapeutique se lient d'amitié et décident de s'enfuir. Nul doute que les foules se déplaceront en masse pour voir "Ma

Agenda

Du Lundi 24 avril 2017

Au Mardi 2 mai 2017

Colcoa French Film Festival

Programme complet [ici](#)

Lieu : The Directors Guild Theater
Complex

Adresse : 7920 Sunset Blvd., Los
Angeles

Loute" ("Slack Bay"), la comédie de moeurs loufoque de Bruno Dumont sur l'affrontement des classes sociales.

En outre, une "Carte Blanche" a été donnée à Damien Chazelle, metteur en scène de "La La Land" dont le père est Français. Un hommage sera rendu à l'oeuvre de celui qui fut en février le plus jeune lauréat de l'Oscar du meilleur réalisateur.

Deux nouvelles sélections

Cette année, Colcoa présente deux nouvelles sélections : les séries diffusées sur internet et "un coin réalité virtuelle". *"Les web-séries sont une nouvelle manière d'écrire et de raconter une histoire. Leur qualité est incroyable. Beaucoup de chaînes françaises investissent dans ce nouveau format court."* Il cite notamment la web-série "Lifer", un thriller qui se déroule aux Etats-Unis.

"La moitié du programme de Colcoa offre du divertissement, avec un mélange de comédies et drames. L'autre partie des films sélectionnés parle de thèmes d'actualité comme l'environnement -même si ce n'est pas un sujet qui plaît à tous les américains-. Pour la première fois, des films comme "Dalida" (pour sa première américaine) ou "Polina" avec Juliette Binoche abordent également la place de l'artiste", détaille François Truffart.

Et les artistes seront nombreux à fouler le tapis rouge de Colcoa. Omar Sy viendra présenter le film "Demain tout commence" ("Two is a family"). Seront également présents: Patrick Bruel ("Un sac de billes", "A Bag of Marbles"), Lambert Wilson ("L'Odyssée" -"The Odyssey"-, "Corporate"), et Nicolas Bedos ("Mr & Mrs Adelman").

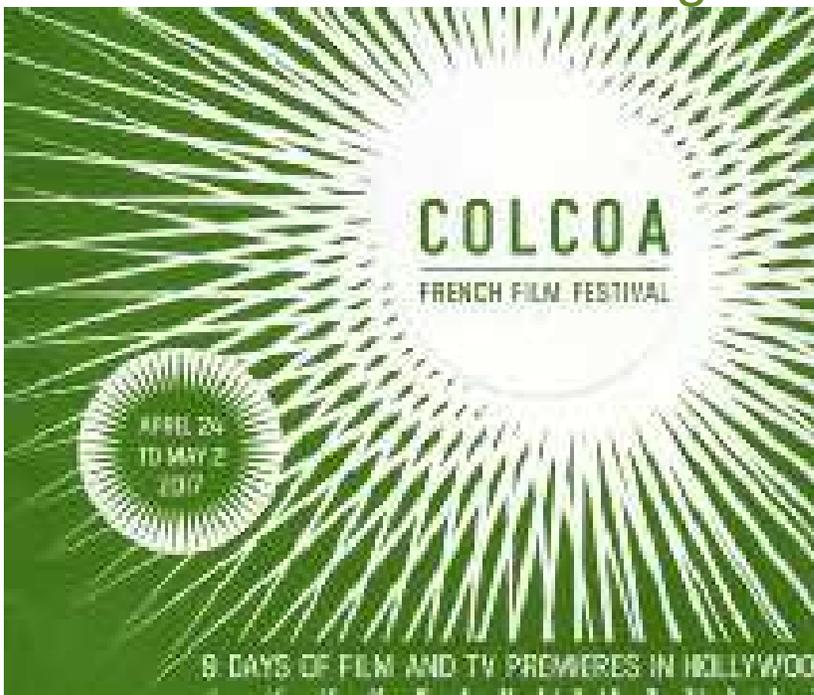
Plusieurs titres feront écho à l'actualité transatlantique. Rappelant les films de Michael Moore, le documentaire en trois parties "Pourquoi nous détestent-ils ?" ("Why do they hate us") explore le racisme en France.

Le festival se clôturera le mardi 2 mai avec une comédie d'Eric Lavaine, qui vient pour la première fois à Colcoa. Projeté en première internationale, "L'embarras du choix" ("You choose") met en scène Alexandra Lamy, également présente.



COLCOA French Film Festival Line up

7920 Sunset Blvd. [Los Angeles CA](#)



Watch our **exclusive video with François Truffaut**, COLCOA Executive Producer and Artistic Director, introducing the 2017 edition of COLCOA. (Above, green image, with white arrow),.

The nine-day movie fest, open to the public, includes exclusive premieres and high-profile features promoting French cinema, presented by the Franco-American Cultural Fund.

This year the opening film is **Everyone's Life** by Academy Award®-winner / director **Claude Lelouch**. It will be the North American premiere of the movie, starring renowned French crooner Johnny Hallyday and Academy Award®-winner actor Jean Dujardin.

Here are some of the other movies that will be showcased:

- from established Writer/Directors

Marco Bellocchio (*Sweet Dreams*), Nicolas Boukhrief (*The Confession*), Stephane Brizet (*A Woman's Life*), Christian Duguay (*A Bag of Marbles*), Bruno Dumont (*Slack Bay*), Lisa Azuelos (*Dalida*), Philippe Lioret (*A Kid*) Edouard Baer (*Open at Night*), Marie-Camille Mansion-Chaar (*Heaven Will Wait*), Hugo Gelin (*Two is a Family*), Philippe Lachaud (Alibi.com), and Dany Boon (*R.A.I.D. Special Unit*);

- from newcomers Writer/Director

Nicolas Bedos (*Mr. & Mrs. Adelman*), Writer/Director Grand Corps Malade and Director Mehdi Idir (*Step by Step*), Writer/Director Morgan Simon (*Taste the Ink*), Writer/Director Anne-Gaëlle Daval (*Ladies*), Writer/Director Emmanuel Courcol (*Ceasefire*), as well as Writer/Directors Ludovic and Zoran Boukherman (*Willy 1*).

Some famous actors will be in attendance:

Patrick Bruel (*A Bag of Marbles*), Lambert Wilson (*The Odyssey, Corporate*), Alexandra Lamy (*You Choose*), Dora Tillier (*Mr. & Mrs. Adelman*), and Sveva Alviti (*Dalida*). Prepare your cameras!

In the television category, you will enjoy:

- comedy *Call My Agent* (Season 2); winner of the 2016 COLCOA Best TV Series and TV Series Audience Special Prize for Season 1
- fantasy thriller *Transfer* (Season 1);
- thriller *The Frozen Dead* (Season 1);

- political thriller *Baron Noir* (Season 1);
- drama *Manon 20 Years* (mini series);
- comedy *Beautiful Loser* (Season 1);
- and thriller *Midnight Sun* (Season 1).

There will more than 80 films, television series, and for the first time web series (six programs) of which 70 will be in competition for the COLCOA Awards.

Admission: Tickets are \$14 and free admission is available for certain screenings on a first come, first serve basis on the [COLCOA official website](#).

Related Content:

Check out the lineup of [previous years](#)

The screenshot displays a website interface for the COLCOA French Film Festival. On the left, under the heading "Event Information", there are sections for "Address" (listing 4500 Sunset Blvd, Los Angeles, CA, 90027, USA) and "Contact" (with a website link). To the right of this is a "Event Details" section listing "Family", "Festival", and "Film". Below the information is a "Map" section showing a street view of the festival location. On the right side of the page, a green box titled "COLCOA French Film Festival Line up is featured on" lists "2017" and "MONTHLY CALENDAR OF EVENTS".



For the opening night of the 2017 edition, François Truffaut, COLCOA Executive Producer and Artistic Director, had selected Academy Award®-winner/director [Claude Lelouch's](#) latest movie, "Chacun sa vie" (*Everyone's Life*). What a great choice!

This movie has one of the most impressive casts in the history of French cinema: Johnny Hallyday (*Johnny*), Jean Dujardin (*Jean*, Academy Award® for Best Actor for "The Artist"), Éric Dupond-Moretti (*The Judge*), Nadia Farès (*Nadia*), Christopher Lambert (*Antoine de Vidas*), Béatrice Dalle (*Clémentine*), Marianne Denicourt (*Marianne*), Mathilde Seigner (*Mathilde*), Julie Ferrier, Gérard Darmon,

Stéphane De Groot, Antoine Duléry, Ramzy Bedia, Déborah François, Chantal Ladesou, Liane Foly, Elsa Zylberstein, Vincent Pérez, Rufus, Zinedine Soualem, Vanessa Demouy, Francis Huster, William Leymergie, Jean-Marie Bigard, Samuel Benchetrit, Isabelle Pasco, Kendji Girac, Dimitri Naiditch, Laurent Couson, Isabelle de Hertogh, Philippe Lellouche, Solenne Rodier, Michel Leeb, Thomas Levet, Pauline Lefevre, Angelica Sarre, David Marouani, Raphaël Mezrahi. ONLY Lelouch could achieve such a performance. We are pretty sure that some of the scenes or lines from this film will become classics.

This AAA-team offered us 113 minutes of pure cinema delight, with humor, elegance, rhythm, unexpected storylines, charm, happiness --- about life and people as Lelouch has accustomed us with all his movies. This one is his 46th, and we were happy to hear, after the viewing, that he wants to do more. We can't wait to see "Chacun sa vie" another time, as we laughed so much (and missed some lines for sure). We are so ready to enjoy these *tranches de vie* (slices of life) captured by Lelouch; although, deeper down the movie is about serious life reflections.

Watch our exclusive video interview with Claude Lelouch and actress Nadia Farès (in the photo gallery above), as well as Lelouch's opening speech. And we all know that when the French throw a party, there must be food and champagne. Out of the dishes served, the winner was the English pea soup with carrots and pea tendrils from chef Tony Esnault (Spring restaurant, one of [GAYOT's Best New Restaurants in the U.S. 2016](#)). The line was also long in front of [Le Petit Paris](#), where owner David Rolland was serving pasta out of a Parmesan wheel and topping it with shaved black truffles.

Admission for the other movies during the festival: Tickets are \$14 and free admission is available for certain screenings on a first-come, first-served basis on the [COLCOA official website](#).

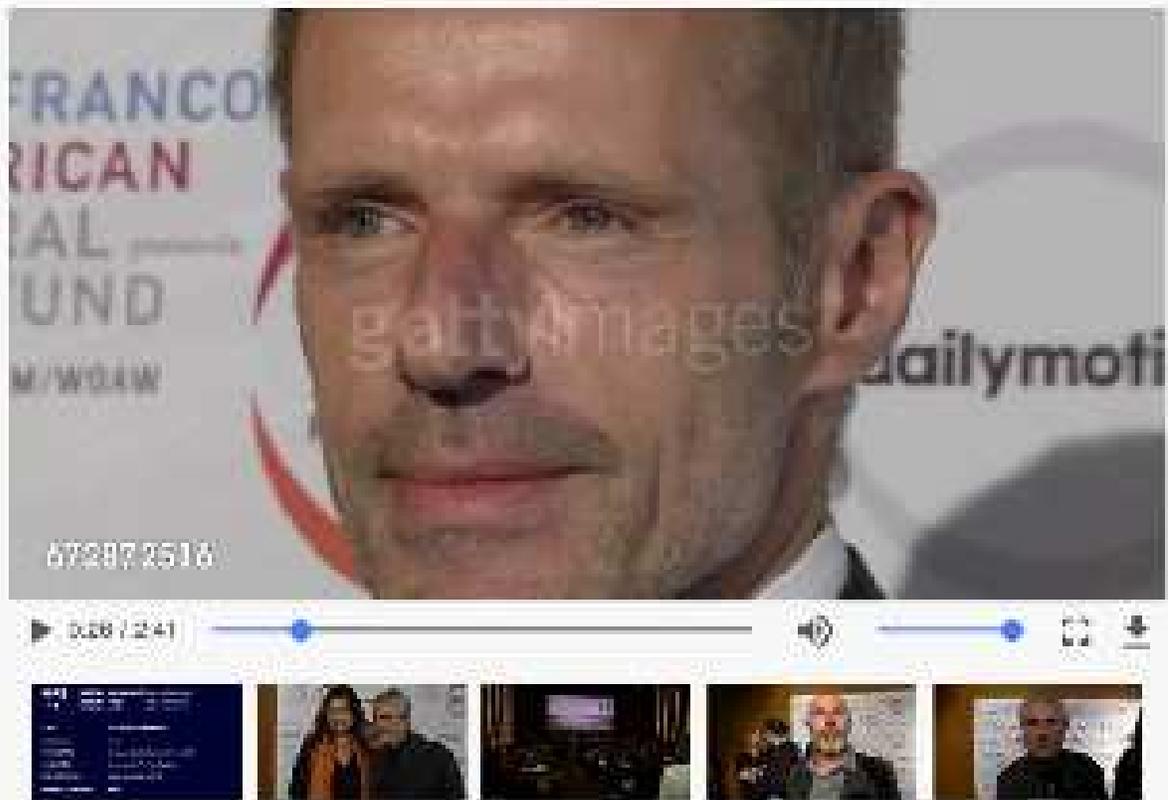
Related Content:

[2017 COLCOA Line up](#)

Check out the lineup of [previous years](#)



gettyimages







Colooca French
Film Festival in
Los Angeles

(1) PHOTOBOSS



Actor Lambert Wilson (R) attends a Q&A during Colooca French Film Festival day 3 on April 26, 2017, in Los Angeles, California. / April 26, 2017 / Photo: [unreadable] / [unreadable] / [unreadable] / [unreadable] / [unreadable]



Assistant bruiteur
Co-mixeur
synchronisation
Stagiaire
Directeur
bilité
ANNA FILMS
Guillaume LI
Julia PAOLI
anion AFFE
Actor Lambert Wilson (R) attends a Q&A during Colooca French Film Festival day 3 on April 26, 2017, in Los Angeles, California. / April 26, 2017 / Photo: [unreadable] / [unreadable] / [unreadable] / [unreadable] / [unreadable]



Actor Lambert Wilson (L) and director Jon Amiel attend Colcoa French Film Festival day 3 on April 26, 2017, in Los Angeles, California. /

April 26, 2017 Licence

Keywords:

Jon Amiel, Bijvoeren, Kunst, Cultuur en Vermaak, COLCOA French Film Festival, Lambert Wilson



Colcoa French Film Festival in Los Angeles

15 PICTURES



Director Lisa Azuelos (L) and actress Sawa Amini attend a Q&A during Colcoa French Film Festival day 4 on April 25, 2017, in Los Angeles, California. / April 25, 2017 / Lintas
Keywords: Director, Actress, Film Festival, Q&A, Colcoa French Film Festival, Festival



Director Lisa Azuelos (R) and actress Sawa Amini attend a Q&A during Colcoa French Film Festival day 5 on April 26, 2017, in Los Angeles, California. / April 26, 2017 / Lintas
Keywords: Director, Actress, Film Festival, Q&A, Colcoa French Film Festival, Festival



Director Lisa Azuelos (L) and actress Swera Avdi attend a Q&A during Colcoa French Film Festival day 5 on April 25, 2017, in Los Angeles, California. /

April 25, 2017 [View more](#)

Keywords: Actress, Swera Avdi, Lisa Azuelos, France, COLCOA French Film Festival, Theater

Actor, director
and writer
Nicolas Bedos
attends a Q&A
during ...

1 PICTURE



Actor, director and writer Nicolas Bedos attends a Q&A during the 65th Annual French Film Festival on 10 of April 2019 in Los Angeles, California.

Photo: © 2019 Getty Images

Colcoa French Film Festival in Los Angeles

10 PICTURES:



Actor/director Dany Boon (L) and screenwriter Yael Boon attend the Colcoa French Film Festival on April 30, 2017 in Los Angeles, California. /
Apr 30, 2017 / [Lizette](#)
Keywords:
Yael Boon, Dany Boon, Colcoa French Film Festival, Los Angeles, California, France, Actor, Director, Screenwriter

Colcoa French Film Festival in Los Angeles

1 PICTURE



Actress [Alexandra Lamy](#) attends Colcoa French Film Festival day 8 on May 2, 2017, in Los Angeles, California. /

May 02, 2017 / 1 image

Keywords:

Art Culture and Entertainment COLCOA French Film Festival
Colco USA France



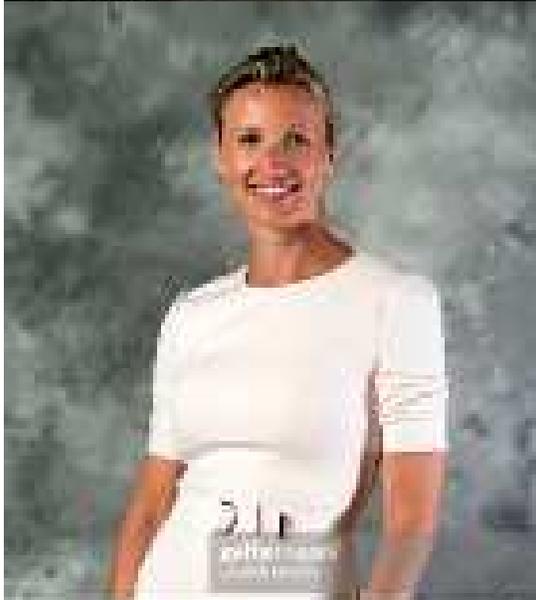
Actress Alexandra Lamy attends Colson French Film Festival day 8 on May 2, 2017, in Los Angeles, California. / May 02, 2017

Photo: JAMES HAMILTON / USA TODAY NETWORK / GETTY IMAGES



Willie Joel Boon attends Colson French Film Festival day 9 on May 3, 2017, in Los Angeles, California. / May 03, 2017

Photo: Paul Gaudreau / Gamma Liaison / USA TODAY NETWORK / GETTY IMAGES



Actress Alexandra Lamy attends Colson French Film Festival day 8 on May 2, 2017, in Los Angeles, California. / May 02, 2017

Photo: Paul Gaudreau / Gamma Liaison / USA TODAY NETWORK / GETTY IMAGES



Director Eric Lartigau (L) and actress Alexandra Lamy attend Colson French Film Festival day 10 on May 4, 2017, in Los Angeles, California. / May 04, 2017

Photo: Paul Gaudreau / Gamma Liaison / USA TODAY NETWORK / GETTY IMAGES





Executive Producer and Artistic Director of the Colcoa French Film Festival, François Truffart joined host Janeane Bernstein today on KUCI 88.9fm!



COLCOA FRENCH FILM FESTIVAL TEAM

EXECUTIVE PRODUCER AND ARTISTIC DIRECTOR
François Truffart calls in Monday to chat with host Janeane Bernstein

If you missed today's show, listen here!



About François Truffart

After completing a Master's 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 Gilles Jacob and 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 *COLCOA 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 gouvernement with the order of *Chevalier des Arts et des Lettres* during a reception with French Minister of Culture, Mrs Fleur Pellerin, on February 4, 2016.

Posted by Get the Funk Out! at 4:51 PM

From the City of Lights to the City of Angels: ColCoa 2017

by Serge Rakhlin April 20, 2017



GETTY IMAGES/VALERIE MACON

Here we go again! For the 21st time ColCoa French Film Festival, the biggest showcase of French Cinema outside of France, will open at Directors Guild of America's complex on April 24, 2017 with the

North American premiere of *Everyone's Life* by French Film legend and Golden Globe winner Claude Lelouch. The festival will feature a record 82 films, television series and, for the first time in its history, web series, and will run until May 2, 2017. Many of the programmed films will have their World, North American or US premieres during the Festival.

The founder of ColCoa François Truffart, Executive Producer and Artistic Director of the festival says: “ColCoa will reach a new level in 2017 with two new categories – a virtual reality (VR) program and a web series competition. These two new popular formats offer more opportunities to showcase the creativity of French producers and filmmakers as well as the diversity of French production. While entertainment is still the key word for the program, there will be balanced mix of comedies and dramas, with several topical issues in the program this year – the environment, discrimination, racism, terrorism and the role of the artist in society. More than ever ColCoa will offer a unique opportunity to see these universal topics from different angles”.

I concur. At press time I had the opportunity to see (at the press screening preceding the festival) the new documentary *Why Do They Hate Us?* Which does exactly what Mr. Truffart says – it explores in an original, sometimes even provocative way, the issues of racism, ethnic hatred and intolerance in contemporary France. Directors Lucien Jean-Baptiste, Amelle Chahbi and Alexandre Amiel – who are also featured in the film- make the issues absolutely universal. During the festival the popular ColCoa High School screening program will attract more than 3000 Southern California students and teachers who will attend free screenings and panels with filmmakers. The students will also participate in a student film critic contest. ColCoa is smartly growing a new generation of French Film lovers – a task made easier because young people are used to read text on a screen.

As usual great many famous and upcoming French directors and actors will attend the Festival and participate in discussions and other events: besides Mr. Lelouch, actors of renown like Patric Bruel,

Lambert Wilson, Alexandra Lamy and Dany Boon will attend. Last year 25,000 film fans enjoyed ColCoa, and more are expected this year. Many of the *festivaliers* will be Hollywood producers and executives looking for films to buy and ideas for remakes. Let's not forget that the cinema itself was invented by two Frenchmen – the Lumiere brothers.

Arts | Film

Hollywood's French film showcase gets high-tech

By AFP | 06 April 2017 | 4:57 am



COLCOA Executive Producer and Programmer Francois Truffart, Variety Chief Film Critic Peter Debruge, COLCOA Deputy Director Anouchka Van Riel and Consul General of France in Los Angeles Christophe Lemoine attend the announcement of the 21st Edition Program of COLCOA French Film Festival, on April 4, 2017, in Beverly Hills, California. VALERIE MACON / AFP

The world's largest festival of French film hits Hollywood this month with an innovative line-up

embracing the latest technology to showcase the best of the country's filmmaking talent.

COLCOA is offering a record 82 films, television series and shorts, many never seen before in the United States, as well as a handful of international premieres and, for the first time, a web series segment.

There will also be a new "virtual reality corner," said executive producer Francois Truffart, offering an ever more diverse array of formats for enjoying French production.

"While entertainment is still the key word for the program, with a balanced mix of comedies and dramas, several topical issues will cut across all the programs this year, including the environment, discrimination and racism, terrorism, as well as the role of artists and women in society," said Truffart.

COLCOA is nothing if not glamorous and big international names once again sprinkle stardust on the festival in contemporary movies and special screenings of some golden oldies.

The nine-day festival at the Directors Guild of America theater complex in Los Angeles opens on April 24 with the North American premiere of Oscar-winning filmmaker Claude Lelouch's "Everyone's Life."

Celebrating a half-decade of cinema, the movie features a high-profile cast of 50 French actors, including Johnny Hallyday — often described as "France's Elvis" — Christophe Lambert, Beatrice Dalle and Oscar-winner Jean Dujardin.

– Ecstatic ode –

Juliette Binoche ("The English Patient," "Ghost in the Shell") stars in "Polina," a love-letter to the world of

ballet, and “Slack Bay,” Bruno Dumont’s savage comedy of manners about France’s class divide.

Fans will also be able to see her iconic turn in Leos Carax’s ecstatic ode to doomed romance, “The Lovers on the Bridge” (1991).

Elsewhere, Omar Sy (“Jurassic World,” “Inferno”) tackles the ups and downs of fatherhood in the North American premiere of “Two is a Family,” a remake of the 2013 Mexican smash “Instructions Not Included.” The line-up features new work from established filmmakers including Marco Bellocchio (“Sweet Dreams”), Nicolas Boukhrief (“The Confession”), Philippe Lachaud (“Alibi.com”) and Dany Boon (“R.A.I.D. Special Unit”).

There are also newcomers like Nicolas Bedos (“Mr and Mrs Adelman”), Morgan Simon (“Taste the Ink”) and Emmanuel Courcol (“Ceasefire”), and appearances of French stars such as Patrick Bruel and Lambert Wilson. With the French presidential election entering the final stretch and the US still reeling from the rise of Donald Trump, the political flavor of many entrants should resonate on both sides of the Atlantic.

These include the three-part documentary “Why Do They Hate Us?,” which takes an unflinching look at racism in France from the perspective of Arab, black and Jewish filmmakers.

In “Nadia,” Swiss filmmaker Lea Fazier departs from her comedy wheelhouse to look at the growing problem of personal indebtedness through the fictional portrayal of a compulsive shopaholic.

– New generation –

Marie-Castille Mention-Schaar’s “Heaven Will Wait” tells the disturbing stories of two middle-class teenage girls who fall prey to recruiters from the Islamic State group.

Meanwhile, actress Benedicte Delmas’ directing debut “Plessis’ Girls” sheds light on a little-known chapter of the struggle for women’s rights in France and is one of a number of entries dealing with gender politics. Alongside the movies, a bigger-than-ever television competition features 11 international and domestic premieres.

Among the highlights is the premiere outside France of the second season of “Call My Agent,” a comedy about the madcap world of talent agents which proved to be the country’s most popular series of 2015.

“Baron Noir,” about an ambitious political operator with eyes on becoming the next head of the Socialist Party, gets its North American bow.

“Midnight Sun,” from Mans Marling and Bjorn Stein, the creative duo behind “The Bridge” and co-directors of “Underworld: Awakening,” brings some welcome Nordic noir to the proceedings.

Some 70 films and television shows are competing for a slew of honors, including the audience award, best documentary, best TV movie, critics award and critics special prize.

The work of Oscar-winning “La La Land” director Damien Chazelle, whose father is French, will be highlighted and there will be an homage to the

legendary filmmaker Jean-Pierre Melville.

Reflecting the rise of a new generation of indie and studio producers and filmmakers who have made the internet a format in its own right, COLCOA's web series section offers six productions ranging from documentaries to fantasy, drama and comedy.

French Film Festival Opens with Oscar Winner Claude Lelouch's Everyone's Life



Category: [Haute This Issue](#)

Published on Thursday, 20 April 2017 06:16

Written by [Janet Walker](#)



The Franco-American Cultural Fund is pleased to announce the dates for the 21st Anniversary of the COLCOA French Film Festival, "9 Days of Premieres in Hollywood" will take place April 24 - May 2, 2017.

Opening the festival with the North American Premiere of Director Claude Lelouch's *Everyone's Life*, a comedy, drama, romance, starring Eric Dupond-Moretti, Johnny Hallyday, Nadia Fares, Jean Dujardin, Christopher Lambert, Beatrice Dalle, Marianne Denicourt and Mathilde Seigner.

Celebrating his 50-year career, Director Claude Lelouch wanted to try something a little more daring and ambitious. So, he gathered a veritable battalion of name actors in a provincial town in the Burgundy region. The result is a new film that playfully deconstructs narrative conventions while asking who among us has the moral right to sit in judgment of another?

A jazz festival is swinging in the town of Beaune, but 12 men and 12 women have gathered for a different reason.

A trial is taking place and they are here for the dispensation of justice, such as it is. Yet each of these judges, lawyers, or jurors--people from every walk of life--has a skeleton or two tucked in a closet: a billionaire who tries to seduce a tax inspector with a diamond necklace, an aging prostitute who confesses to a customer that he may play a role in the memoir she is

writing, the real Johnny Hallyday who wants to press charges against a troublesome look-alike.

With a feature count fast approaching 50, writer/director Claude Lelouch remains a fixed point in the firmament of French cinema, a remarkable achievement given his reverence for chance and unpredictability on the set.

According to first-time writing collaborator Grégoire Lacroix, the veteran director's working motto is "accept the inevitable in order to be available for the unexpected." This approach served Lelouch well in 1966, when his sentimental love story, *A Man and a Woman*, rocketed him to international fame, along with a Palme d'Or and a Foreign Language Oscar.

Although some have tended to brush Lelouch aside in recent years, his previous film *Un + Une* (COLCOA 2016) was a major success. Always looking for ways to translate his personal experience onto the screen, Lelouch was inspired this time by a court hearing he attended. From there, Lelouch developed the script with Lacroix, along with his longtime writing partner Pierre Uytterhoeven (with whom Lelouch shared a Best Screenplay Oscar in 1966), and his companion, Valérie Perrin.

EVERYONE'S LIFE / Chacun sa vie will open the festival North American Premiere • Comedy, Drama, Romance • France, 2017; 113 min; Directed by: Claude Lelouch; Written by: Claude Lelouch, Valérie Perrin, Grégoire Lacroix, Pierre Uytterhoeven. Cast: Éric Dupond-Moretti (*The Judge*), Johnny Hallyday (*Johnny*), Nadia Farès (*Nadia*), Jean Dujardin (*Jean*), Christopher Lambert (*Antoine de Vidas*), Béatrice Dalle (*Clémentine*), Marianne Denicourt (*Marianne*), Mathilde Seigner (*Mathilde*).

COLCOA FRENCH FILM FESTIVAL Announces 21st Edition Dates:
April 24 - May 2, 2017

The Franco-American Cultural Fund is pleased to announce the dates for the 21st Anniversary of the COLCOA French Film Festival which will take place April 24 - May 2, 2017.

COLCOA FRENCH FILM FESTIVAL, "9 Days of Premieres in Hollywood", was founded in 1997 by The Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors Composers and Publishers of Music (SACEM). COLCOA is also supported by l'Association des Auteurs-Réalisateurs-Producteurs (ARP), the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and UNIFRANCE.

COLCOA is the acronym of “City of Light, City of Angels” the original name of an event celebrating relationships between filmmakers from two capital cities of cinema.

Since 2015, the festival’s name has officially become COLCOA FRENCH FILM FESTIVAL. The festival takes place in April in the prestigious theaters of the Directors Guild of America on Sunset Boulevard in Hollywood (3 theaters (600, 160 and 37 seats), a 210 capacity lounge and a 1,500 capacity lobby).

The 21st Annual COLCOA FRENCH FILM FESTIVAL will have an exclusive program of 70+ French Films at this year’s festival. All premieres will be held from April 24 - May 2, 2017 at the Directors Guild of America, 7920 Sunset Blvd., Los Angeles, CA 90046

COLCOA FRENCH FILM FESTIVAL is committed to promoting new French films in the U.S. and to showcasing in Hollywood the vitality and the diversity of French cinema and, since 2015, French television programs.

More Information: <http://www.colcoa.org/>

Twitter: [@colcoa](https://twitter.com/colcoa)

Facebook: <https://www.facebook.com/COLCOAFESTIVAL>



A Bag of Marbles Review – Magnificent, Heartwarming, A Sure Winner

Category: [Haute This Issue](#)

Published on Sunday, 30 April 2017 21:25

Written by [Janet Walker](#)



Bag of Marbles, from the Gaumont Film Company, brings to the screen the true story of a family torn apart by Nazi invasion of France and the fight to stay alive and reunite after the liberation.

Directed by Christian Duguay, *A Bag of Marbles* stars Dorian Le Clech, Batyste Fleurial, Patrick Bruel Elsa Zylberstein, Bernard Campan, Kev Adams, Christian Clavier, Cesar Domboy, Ilian Bergala, Emile Berling, Jocelyne Desverchere, Coline Leclere, Holger Daemgen, Michael Smadja, Lucas Prisor and Frederic Epaud. *A Bag of Marbles* was written by Christain Duguay, Benoit Guichard, Jonathan Alouche, Alexandra Geismar, Laurent Zeitoun based on the autobiographical novel by Joseph Joffo.

We meet *Joseph Joffo*, a handsome little man of ten, played by Dorian Le Cleach and his brother *Maurice*, two years older, played by Batyste Fleurial, on the late winter morning as they are playing around on the way to school.

The *Joffo* household, *Roman*, played by Patrick Bruel, a barber, and his wife, *Anna*, played by Elsa Zylberstein, had four boys, the two older brothers, both of whom were also barbers, *Henri*, played by Cesar Domboy and *Albert*, played by Ilian Bergala and the two younger boys, *Joseph*, played by Dorian Le Clech and *Maurice* played by Batyste Fleurial all lived in Paris within view of their shop.

The initial waves of the oncoming storm had splashed into Paris as Jewish business owners were obligated to designate their business with “Jewish

Owned.” Germans soldiers were in the capital and making their presence known.

The film moves quickly the years marked by certain historical events, in June 1941, all Jews were, by the order of German government required to wear a Star of David emblem. As *Anna* sews the patches on the jackets *Roman* understands.

The first day the boys go to school with the patches suddenly lines are drawn and fights begin, on the way home a child, younger than *Joseph*, convinces him to trade his star for a bag of marbles and so he rips it off and a trade is made.

This is when the film shifts, the boys return home and are told they will have to leave tonight, *Henri* and *Albert* have already left, they will travel to the free zone, and they will all be reunited in the South of France as they have an *Uncle Saul*, who will meet them.

Joseph and *Maurice* begin the trip. Their dad, *Roman*, had explained under no circumstance admit you are Jewish, never, never tell anyone. He had either divine guidance or instinct as he sent his sons, separately, the next day, after the boys left the German began rounding up Jewish citizens.

The boys were on the train and by the grace of God a priest looked down the barrel of a German machine gun and explained the boys were with him. He gave them apples, sound advice and made sure they made their bus which would take them to the meet for the guide to the free zone. The Germans have begun targeting all Jews attempting to flee, even before a full occupation and those who are attempting to make it to the free zone are shot on sight. The boys, always one false move from tragedy, again make it through. Soon they have made it to the free zone and begin walking the 835km to Nice.

The two begin hitchhiking and as our young *Joseph* explains in voice over, even now through the laughter you could tell everyone was scared. The winds of War even in the free zone were bringing the encroaching dark clouds South.

Finally, the boys make it to Nice and again the film is filled with lighthearted laughter so much so that one forgets or at least for a moment the words of war, hatred, and evil are erased from a young boys' mind. This is a family that deeply loved each other. The scenes in Nice are heartwarming and as

we see our young *Joseph* is quite the entrepreneur. The market scenes are nicely done and even erase from the sophisticated minds of retrospect and knowledge the horrors that await our family.

Needless to say, I was captivated from the beginning.

As this is the autobiographical story of *Joseph*, the youngest, who is still alive and living in Paris as his brother *Maurice*, the story is through his eyes. The Holocaust, and the depth of its insidious evil, its satanic hatred, wasn't the focal point.

The story of two young boys who survive on their own, with only small reunions with their families during a two-year period, of them having to hide, to deny their faith and finally captured and prepared, the two actors are brilliant and the two men who lived the story were bound to their family, faith, and each other and even when the evil was upon them it didn't destroy their faith.

A Bag of Marbles is an award-winning film. It's released date in January 2017 makes it eligible for an entire year of opportunities. I expect to see this film in major film festivals and at awards season. The actors are world class, a true story that sheds light on what others had to do to remain free, as their country was occupied by the German army.

The cinematography was beautiful in some scenes, stunning in others. This is the second movie made from the original novel written by Joseph Joffe which sold more than 20million copies.

The acting is world class and I can't say enough about the performances. The father, *Roman*, played by Patrick Bruel and the two sons, *Maurice*, and *Joseph*, Dorian Le Clech and Batyste Fleurial capture the attention immediately.

A Bag of Marbles, which just had its North American premiere at the COLCOA French Film Festival in Los Angeles, opened in Paris in January 2017 and should open internationally in select cities soon.

In French with English Subtitles, I found myself straining to see every word. I was glued to the screen.

A Bag of Marbles is a must see.



Mr. & Mrs. Adelman, A Woman's Life, A Bag of Marbles, Call My Agent, Thank You Mister Imada All Win at COLCOA French Film Festival



Category: [Haute This Issue](#)

Published on Wednesday, 03 May 2017 22:16

Written by Press Release

- [Mr. & Mrs. Adelman, A Woman's Life, A Bag of Marbles, Call My Agent, Thank You Mister Imada All Win at COLCOA French Film Festival](#)
- [Complete List 2017 COLCOA Awards](#)
- [About COLCOA, Sponsors](#)
- [All Pages](#)



The Franco-American Cultural Fund, a partnership of the DGA, MPA, WGAW, and France's Society of Authors, Composers and Publishers of Music (SACEM), announced today that Mr. & Mrs. Adelman, written by Nicolas Bedos and Dora Tillier, and directed by Nicolas Bedos, won the distinguished COLCOA Audience Award.

A Woman's Life was awarded the COLCOA LAFCA Critics Award by the Los Angeles Film Critics Association Jury at the 21 annual COLCOA French Film Festival. The film, co-written by Stéphane Brizé and Florence Vignon, and directed by Stéphane Brizé, will be released in the U.S. by Kino Lorber this month.

A Woman's Life also won the COLCOA Coming Soon Award, a prize given in association with KPCC 89.3, to a film presented with an attached U.S. distributor.

A Bag of Marbles, co-written and directed by Christian Duguay, won the Audience Special Prize while the Critics Special Prize went to *Elementary*, written and directed by Hélène Angel.

Little Gems received the Best Documentary Award, co-written and co-directed by Xavier de Lauzanne. The First Feature Award went to Tunisian-French co-production *Hedi*, written and directed by Mohamed Ben Attia. Introduced this year, the American Students Award went to *Polina*, written by Valérie Müller-Preljocaj and directed by Angelin Preljocaj and Valérie Müller-Preljocaj. This award was voted on exclusively by a jury of nine students from high schools and colleges.

Special Mentions were given by the audience to *Like Crazy*, the Italian-French co-production presented at the festival in association with Strand Releasing, which will release the film this month in the U.S., and to *A Kid*, a drama co-written and directed by Philippe Lioret. Distrib Films U.S. will release the film soon after the festival.

Presented in association with TV France International and TITRA Films, the COLCOA Television competition has three TV Series winners: *Call My Agent* (Season 2) was chosen best TV series by the audience, one year after it won for Season 1. The COLCOA Television Competition Jury gave the Best Series award to *Beautiful Loser* and a special prize to the StudioCanal series *Midnight Sun*. As for TV Drama, the audience favorite by a large majority was *Plessis' Girls*, written and directed by Bénédicte Delmas, while the Jury chose Boulem Guerdjou's drama *Marion Forever 13* (Best TV series) and Arnaud Sélignac's *Box 27* (Jury Special Prize). For the COLCOA Shorts Competitions, two films were awarded twice: *Chasse Royale* (Best Short Film given by the Jury and the Audience Special mention), and *Thank You Mister Imada* (Audience Award and Jury Special Mention). Special Prizes went to *What Tears Us Apart?* (Jury) and *The Fisherman and the Businessman* (Audience).

The COLCOA Web Series Competition was introduced at this year's festival with six entries. The winner of this inaugural competition was the Studio+ series, *Amnesia*.

While 82 programs were presented at COLCOA this year, a total of 34 features and documentaries, 11 TV drama and TV series, 6 web series, and 19 short films competed for the 2017 COLCOA Awards. Films details: www.colcoa.org/



2017 COLCOA FRENCH FILM FESTIVAL (April 24 - May 2); Claude Lelouch's "Everyone's Life" to open the festival, Eric Lavaine's new romantic comedy "You Choose" will serve as Closing Night film



by Oliver Carnay

(Hollywood, CA - April 17, 2017) - THE 2017 COLCOA FRENCH FILM FESTIVAL LINEUP! This year, a record 82 films, television series, and — for the first time — web series and VR!

On Monday April 24th, the 9-day festival will have the North American premiere of Oscar-winning Writer/Director Claude Lelouch's "Everyone's Life" as its Opening Night film. Celebrating 50 years of cinema, this ensemble film offers a high profile cast of 50 French actors, including Johnny Hallyday and Oscar-winner Jean Dujardin.

The festival will feature new work by leading filmmakers such as Marco Bellocchio, Nicolas Boukhrief, Stéphane Brizé, Bruno Dumont, Lisa Azuelos, Philippe Lioret, Hugo Gélin, Philippe Lacheau, Dany

Boon, and more!

The North American premiere of Éric Lavaine's new romantic comedy, "You Choose", starring Alexandra Lamy will close the festival on Tuesday, May 2nd.

Other exciting programs include the After 10 Series, COLCOA Classics, COLCOA.doc, World Cinema Produced by France, Focus on a Filmmaker (Stéphane Brizé), Film Noir Series, French NeWave 2.0, Happy Hour Talks, Jean-Claude Petit

For full lineup and Day-to-day schedule, please browse here:
<http://www.colcoa.org/program-2017/day-by-day-schedule>

Sponsors for the annual COLCOA French Film Festival include The Franco-American Cultural Fund, Directors Guild of America, Sacem, Writers Guild of America, West, Air Tahiti Nui, Dailymotion, TV5MONDE, Variety, AIRSTAR, Barnstormer, KPCC, Los Angeles Times, Barnes International Luxury Real Estate, European Languages & Movies in America, Gaumont, IndieWire, LA Weekly, Sunset Marquis, and Titrafilm.

For more details regarding COLCOA 2017, please log on to www.colcoa.org





(Los Angeles, CA - May 2, 2017) - Here are the winners of 2017 COLCOA French Film Festival:

AUDIENCE :

COLCOA AWARD: Mr. and Mrs. Adelman (Monsieur et Madame Adelman - W/D by Nicolas Bedos)

SPECIAL PRIZE: A Bag of Marbles (Un sac de billes - W/D by Christian Duguay)

SPECIAL MENTIONS: Like Crazy (Folles de joie - W/D by Paolo Virzi) & A Kid (Le fils de Jean - W/D by Philippe Lioret)

JURY :

COLCOA AWARD: A Woman's Life (Une Vie - W/D by Stéphane Brizé)

SPECIAL PRIZE: Elementary (Primaire - W/D by Hélène Angel)

Other Prizes:

BEST FIRST FEATURE FILM: Hedi (Hedi, un vent de liberte - W/D by Mohamed Ben Attia)

BEST DOCUMENTARY: Little Gems (Les Pépites - W/D by Xavier de Lausanne)

AMERICAN STUDENT AWARD (New in 2017): Polina (W/D by Angelin Preljocaj, Valérie Müller-Preljocaj)

COMING SOON AWARD: A Woman's Life (Une Vie - W/D by Stéphane Brizé)

** COLCOA TELEVISION **

· AUDIENCE:

TV SERIES AWARD: Call My Agent (10 Pour Cent - written by Fanny Herrero, Benjamin Dupas, Sabrina B. Karine, Ana Girard)

TV DRAMA AWARD: Plessis' Girls (Elles...Les Filles du Plessis - W/D by Bénédicte Delmas)

· JURY :

TV SERIES AWARD: Beautiful Loser (Irresponsable - co-written by Frédéric Rosset, directed by Stephen Cafiero)

TV SERIES SPECIAL PRIZE: Midnight Sun (Jour Polaire - written by Måns Mårilind, directed by Björn Stein, Måns Mårilind)

TV DRAMA AWARD: Marion Forever 13 (Marion 13 ans pour toujours - W/D by Boulem Guerdjou)

TV DRAMA SPECIAL PRIZE: Box 27 (W/D by Arnaud Ségnac)

** COLCOA SHORTS **

· AUDIENCE:

COLCOA AWARD: Thank You Mister Imada (Merci Monsieur Imada - W/D by Sylvain Chaumet)

SPECIAL PRIZE: The Fisherman and the Business Man (Le pecheur et l'homme d'affaires - W/D by Simon Francois)

SPECIAL MENTION: Chasse Royale (W/D by Romane Gueret, Lise Akoka)

· JURY:

COLCOA AWARD: Chasse Royale (W/D Romane Gueret, Lise Akoka)

SPECIAL PRIZE: What Tears Us Apart (Ce qui nous sépare - W/D by Wei Hu)

SPECIAL MENTION: Thank You Mister Imada (Merci Monsieur Imada - W/D by Sylvain Chaumet)

** COLCOA WEB SERIES **

COLCOA WEB SERIES AWARD (New in 2017): Amnesia (written by Jérôme Fansten, directed by: Patrick De Ranter and J

For more information, please log on to www.colcoa.org

‘Elementary’ (‘Primaire’): Film Review | COLCOA 2017



Courtesy of COLCOA Film Festival

THE BOTTOM LINE

Heartfelt, but on the preachy side. [🐦](#)

Sara Forestier and Vincent Elbaz co-star in Helene Angel's latest feature about the career challenges facing a dedicated French schoolteacher.

In a role somewhat better-grounded than those she's played in films like *Love Battles* and *The Names of Love*, Sara Forestier portrays a straitlaced schoolteacher in Helene Angel's *Elementary (Primaire)*, a lively dramedy that realistically captures the unpredictable world of grade-school education. Although the film's subject matter may not constitute the main draw for U.S. audiences, committed performances and a judicious shading of humor could help Angel's feature make the grade on premium cable or streaming platforms following a January theatrical release in France.

For thirtyish teacher Florence (Forestier), working with primary school children has become more than a career, it's almost her entire *raison d'être*. Providing marginal students extra help with reading, devising alternative approaches to confusing math problems or just sharing a kind word or two are some of her highest priorities in the classroom. This level of dedication extends to her off-hours as well, when she's rarely far from the school grounds, since she shares an apartment on the property with her ten-year-old son Denis (Albert Cousi), who's also a student in her fifth-grade class of 20-plus pupils.

Florence encounters her greatest challenge yet when burly young Sacha (Ghillas Bendjoudi) arrives as a transfer student. It's soon clear why he's been bouncing around between schools: his behavioral problems constantly disrupt classes and he's prone to bullying other kids when he doesn't get his way. Rather than discipline, she tries persuasion, attempting to convince the boy to stop acting out if she gives him a bit more of the attention that he craves.

Florence only learns about his precarious home situation after he's

stranded at school when nobody picks him up after classes. She quickly discovers that his mother routinely leaves Sacha to fend for himself while she's away on lengthy business trips. In her absence, his family emergency contact turns out to be Mathieu (Vincent Elbaz), one of his mother's ex-boyfriends, who seems amenable to taking the boy in, at least temporarily. Florence isn't about to give up on Sacha quite so quickly, however, leaving her oblivious to the aggravation that her awkward efforts are causing the school staff. Meanwhile, Mathieu starts developing more romantic ideas about Florence and if she could only focus on her personal life for a moment, she might also realize that Denis is feeling neglected after his parents' divorce and slighted by his mom's fierce advocacy for the school bully. Angel makes a strong impression by re-creating both the energy and chaos of primary school classrooms and the unpredictable situations often surrounding young children. Florence frequently gets caught at the confluence of youthful enthusiasm, confusion and emotional turmoil, juggling dozens of variables while keeping the kids on-track, but it's the personal connection with the students that keeps her engaged and energized.

Forestier displays a surprising affinity for the domestic issues framing *Elementary*, which is concerned almost exclusively with childcare, whether at home or at school. In a performance both spontaneous and impassioned, she clearly conveys the empathy required from extraordinary teachers. Unpredictable and irreverent, Elbaz's Mathieu provides a formidable foil for Florence's rule-bound approach to life, but he's introduced too late and appears too infrequently to adequately lighten the mood.

Clearly agenda-driven, Angel's serious-minded script, co-written with Yann Coridian, demonstrates perhaps too much admiration for educators, whose variable ability isn't sufficiently reflected among the uncommonly dedicated supporting cast of instructors and administrators. The youthful actors playing the students counteract that tendency to some extent, particularly in classroom scenes where Angel's two-camera setups amusingly capture the kids' more spontaneous interactions.

Production companies: Lionceau Films, StudioCanal, France 2 Cinema

Distributor: StudioCanal

Cast: Sara Forestier, Vincent Elbaz, Patrick d'Assumcao, Guilaine Londez, Olivia Cote, Lucie Desclozeaux, Albert Cousi, Ghillas Bendjoudi

Director: Helene Angel

Screenwriters: Helene Angel, Yann Coridian

Producer: Helene Cases

Director of photography: Yves Angelo

Production designer: Nicolas de Boiscuille

Costume designer: Catherine Rigault

Editors: Sylvie Lager, Christophe Pinel, Yann Dedet

Music: Philippe Miller

Casting director: Julie Navarro

Venue: COLCOA French Film Festival

Sales: StudioCanal

Not rated, 105 minutes

‘A Taste of Ink’ (‘Compte tes blessures’): Film Review | COLCOA 2017



Courtesy of COLCOA Film Festival

THE BOTTOM LINE
Uncompromisingly intense. 

Writer-director Morgan Simon’s debut feature stars Kevin Azais as an alienated young

musician.

A consistently weighty drama examining the fallout from some harshly internecine father-son rivalry, Morgan Simon's *A Taste of Ink* considers the high emotional cost of chronic familial conflict. Although the loud, aggressive live music shot in Paris nightclubs that's featured in scenes scattered throughout the film may prove off-putting for some, receptive viewers will be rewarded by impressively attuned lead performances.!

Raised in a working class Parisian neighborhood, mid-20s Vincent (Kevin Azais) has channeled all the hardship of his young life into his intense vocal style as lead singer of struggling metal band *Seven Day Diary*. Heavily tattooed and frequently moody, both his demeanor and his unrestrained onstage persona suggest a reservoir of barely contained anger lurking beneath his chiseled features. At the same time, he's still grieving over the recent death of his mother, although he hides his hurt from his emotionally distant father Herve (Nathan Willcocks), whom he blames for neglecting her during her illness.!!

The discovery that Herve has started dating again and now has a new girlfriend comes as an unexpected shock for Vincent. He curbs his initial inclination to lash out when attractive, thirtyish Julie (Monia Chokri) proves to be both vivacious and sympathetic to his emotional vulnerability. The unspoken bond that forms between them, strengthened by a steamy encounter after Julie attends one of Vincent's shows, only grows stronger once Herve begins to suspect something inappropriate might be going on. With father and son vying for the affections of the same woman and neither willing to concede to the other, an emotional clash looks inevitable.

Morgan's elementally Oedipal narrative benefits from an uncomplicated plot that emphasizes the complexity of the characters' emotional conflicts. A sensitive young man trying to conceal his wounded soul from both his unsympathetic father and his macho bandmates, Vincent has nowhere to turn to express his true feelings. Julie offers him a receptive ear, but her openness leads to unavoidable temptation. Whether provoked by impetuosity or a sense of revenge, Vincent's inclination to cross that threshold could forever change everything about his relationship with his father.

Azais, who scored a Cesar award for his performance in 2014's *Love at First Fight* (*Les Combattants*), here essays a coming of age transformation that essentially attempts to reunite Vincent with his mother. Aside from its profoundly Freudian overtones, his motivation follows a certain undeniable emotional logic. Throughout this progression, Azais never hesitates to bare Vincent's soul, even if he recognizes that his character frequently misunderstands his own feelings.

Chokri's vector is more precise and problematic, navigating a narrow path between consoler and temptress as Julia consistently pushes Vincent towards self-realization, whatever the consequences. Contemplating his character's annihilation with the ascendancy of his own son, Willcocks gradually allows Herve's stern reserve to crumble in surprisingly dramatic fashion.!

Simon's preference for handheld lensing imbues even the film's domestic scenes with escalating tension, echoed by the band's chaotic onstage performances and Vincent's fiercely barked vocals.!!

Production company: Kazak Productions

Cast: Kevin Azais, Monia Chokri, Nathan Willcocks, Julien Krug!!

Director-writer: Morgan Simon!!

Producers: Jean-Christophe Reymond, Amaury Ovisé

Director of photography: Julien Poupard

Editor: Marie Loustalot!!

Music: Selim Aymard, Julien Krug!!

Venue: COLCOA French Film Festival!!

Sales: Versatile Films! !

Not rated, 80 minutes

‘You Choose’ (‘L’Embarras du choix’): Film Review | COLCOA 2017

4:19 AM PDT 5/17/2017 by Justin Lowe



Courtesy of COLCOA Film Festival
Inconsistently amusing. [TWITTER](#)

Alexandra Lamy stars alongside Arnaud Ducret and Jamie Bamber in Eric Lavaine's latest feature.

Writer-director Eric Lavaine returns less than a year after his 2016 dramedy *Back to Mom's* (*Retour chez ma mere*) topped the French box office with *You Choose* (*L'Embarras du choix*), a self-consciously quirky romantic comedy. Lavaine has made a specialty of lighthearted fare, but adopts such a broad tone for his newest feature that it's unlikely to appeal to American tastes, although European audiences may prove more receptive. Part of the issue is the implausibility of the premise, which features a protagonist who's meant to seem unpredictably flaky, but comes off as emotionally dysfunctional. Even at the age of 40, Juliette (Alexandra Lamy) remains chronically indecisive, to the point that her inability to make choices consistently disrupts her personal life. Fortunately, she works for her father Richard (Lionel Astier) managing his small Paris bistro and feels fine about him making most major decisions for her. Her best friends, hair stylist Joelle (Anne Marivin) and fashion plate Sonia (Sabrina Ouazani), help her select appropriate hairstyles and wardrobes, so that Juliette rarely needs to decide anything for herself. However, after her boyfriend breaks things off with her because of her constant vacillations, the rejection sends Juliette into a total tailspin.

After some sympathetic TLC, Joelle and Sonia get Juliette back on her feet by helping her set up a Tinder account, but their best efforts only create further chaos when she manages to meet cute with the wrong man. A Scottish banker visiting Paris on business, Paul (Jamie Bamber) makes no effort to discourage Juliette, but after a romantic weekend together convinces her

that she's found the one, he drops the bomb: He's actually engaged to marry his British sweetheart within months. Although she reluctantly sends him packing, Juliette ends up down in the dumps again, with Sonia and Joelle attempting to help her rally. Her opportunity arrives at a raucous lakeside party, where a drunken Juliette assures Joelle that she'll pounce on the next man hitting the catering spread. Luckily, he turns out to be handsome and charming Etienne (Arnaud Ducret), a well-known chef who's also a graduate of the same culinary school as her father, so Dad's approval quickly seals the deal and Juliette is suddenly back on top of her game. Then Paul suddenly resurfaces, presenting Juliette with the most paralyzing set of choices she's ever confronted. With the stakes quickly escalating, she'll need to make a decisive determination about her future or else face the catastrophic consequences of her habitual indecision.

Despite an attractive cast, Lavaine lays on his combination of wacky humor and saccharine romance rather too thickly, rendering the gags much too obvious for American audiences accustomed to the more calculated approach favored by R-rated comedies of this variety. Lamy, who also co-starred in *Back to Mom's*, possesses no shortage of comedic credentials, which she utilizes to somewhat repetitive effect throughout the film. Although she's clearly at the mercy of the script by Lavaine and co-writers Laure Hennequart and Laurent Turner, all of the self-pitying tears and frantic physical comedy become a bit exhausting to watch as each new crisis provokes an almost identical reaction from Juliette.

The male characters appear more stereotypically grounded, although Ducret comes across as little more than generically amusing. British actor Bamber really connects though, switching effortlessly between French and English with a twinkling grin as he cleverly charms Juliette into reconsidering his commitment to

her.

Lavine clearly has a deft touch with comedy, particularly in his rapport with actors, so it's not inconceivable that an upcoming film could cross over with American audiences, but it will need to be better attuned to stateside sensibilities than *You Choose*.

Production companies: Sombrero Films, Atelier de Production

Cast: Alexandra Lamy, Arnaud Ducret, Jamie Bamber, Anne Marivin, Sabrina Ouazani, Jerome Commandeur, Lionnel Astier

Director: Eric Lavaine

Screenwriters: Laure Hennequart, Laurent Turner, Eric Lavaine

Producers: Alain Benguigui , Thomas Verhaeghe

Director of photography: Francois Hernandez

Costume designer: Aurore Pierre

Editor: Vincent Zuffranieri

Music: Fabien Cahen

Venue: COLCOA French Film Festival

Sales: Pathe Distribution

Not rated, 97 minutes



'Mr. & Mrs. Adelman', 'A Woman's Life' triumph at Colcoa

18 hours ago | [ScreenDaily](#) | [See recent ScreenDaily news](#) »

Colcoa French Film Festival wrapped on May 2.

[Nicolas Bedos's](#) Mr. & Mrs. Adelman has won the Colcoa Audience Award, the Franco-American Cultural Fund announced on Wednesday.

In another key prize, [Stéphane Brizé's](#) A Woman's Life (pictured) received the Colcoa Lafca Critics Award presented by the Los Angeles Film Critics Association.

A Woman's Life will open this month in the Us through [Kino Lorber](#) and also won the Colcoa Coming Soon Award presented to a film with Us distribution.

A Bag Of Marbles by [Christian Duguay](#) won the Audience Special Prize, while the Critics Special Prize went to [Hélène Angel's](#) Elementary.

[Little Gems](#) by [Xavier de Lauzanne](#) received the Best Documentary Award, and the First Feature Award went to Tunisian-French co-production Hedi directed by [Mohamed Ben Attia](#).

The inaugural American Students Award went to Polina by [Angelin Preljocaj](#) and [Valérie Müller-Preljocaj](#).

Among the Colcoa Television winners were Call My Agent for the TV Series »

- jeremykay67@gmail.com (Jeremy Kay)

21st COLCOA French Film Festival Adds VR and Web Series Categories, Unveils Full Expanded Festival Slate

The lauded festival returns to Los Angeles for its latest edition, complete with some exciting changes.



“Slack Bay”

COLCOA is keeping up with the times. Now in its twenty-first year, the lauded French film festival, sponsored by the Franco-American Cultural Fund,

has added a pair of forward-thinking new categories for its newest edition. This year will include a virtual reality program and a web series competition, in addition to its Cinema, Television and Shorts competitions.

“These two new popular formats offer more opportunities to showcase the creativity of French producers and filmmakers as well as the diversity of French production,” said François Truffaut, COLCOA Executive Producer and Artistic Director. “While entertainment is still the key word for the program, with a balanced mix of comedies and dramas, several topical issues will cover the program this year, including the environment, discrimination, racism, terrorism, and the role of the artist in society. More than ever, COLCOA will offer a unique opportunity to see these universal topics from different angles.”

This year’s festival, running April 24 – May 2 at the Directors Guild of America in Los Angeles will showcase a record 82 films, television series and web series, and 70 of these will be in competition for the COLCOA Awards, including several World, International, North American, and U.S. Premieres. The lineup includes filmmaker names both familiar (think Marco Bellocchio, Stephane Brizet, Bruno Dumont and Marie-Camille Mansion-Chaar) and rising (including Nicolas Bedos, Morgan Simon, Anne-Gaëlle Daval and Emmanuel Courcol). Check out the full lineup below, and find more

information at [COLCOA's official site](#).

COLCOA Cinema – Fiction

A BAG OF MARBLES – Christian Duguay

A KID – Philippe Lioret

A TASTE OF INK – Morgan Simon

A WOMAN'S LIFE – Stéphane Brizé (Focus on a Filmmaker)

[ALIBI.COM](#) – Philippe Lacheau

ARÈS – Jean-Patrick Benes

CEASEFIRE – Emmanuel Courcol

CORPORATE – Nicolas Silhol

DALIDA – Lisa Azuelos

ELEMENTARY – Hélène Angel

EVERYONE'S LIFE – Claude Lelouch

HEAVEN WILL WAIT – Marie-Camille Mention-Schaar

HEDI – Mohamed Ben Attia

LADIES – Anne-Gaëlle Daval

LIKE CRAZY – Paolo Virzi

MR AND MRS ADELMAN – Nicolas Bedos

OPEN AT NIGHT – Edouard Baer

POLINA – Angelin Preljocaj

R.A.I.D. SPECIAL UNIT – Dany Boon

SLACK BAY – Bruno Dumont

STRUGGLE FOR LIFE – Antonin Peretjatko

SWEET DREAMS – Marco Bellocchio

THE CONFESSION – Nicolas Boukhrief

THE EAVESDROPPER – Thomas Kruithof

THE ODYSSEY – Jérôme Salle

TWO IS A FAMILY – Hugo Gélin

YOU CHOOSE – Eric Lavaine
STEP BY STEP – Grand Corps Malade & Mehdi Idir
TOUR DE FRANCE – Rachid Djaidani
WILLY I – Hugo P. Thomas

COLCOA Cinema – Documentaries

LATEST NEWS FROM THE COSMOS – Julie Bertuccelli
LITTLE GEMS – Xavier de Lauzanne
THE PARIS OPERA – Jean-Stéphane Bron
WHY DO THEY HATE US ? – Lucien Jean-Baptiste

Classic Series

A DAY IN A CLOWN'S LIFE – Jean-Pierre Melville
(100th Birthday celebration)
FAREWELL BONAPARTE – Youssef Chahine
LE CERCLE ROUGE – Jean-Pierre Melville (100th
Birthday celebration)
NOT HERE TO BE LOVED – Stéphane Brizé (Focus
on a Filmmaker)
PLAYTIME – Jacques Tati
THE LOVERS ON THE BRIDGE – Léos Carax (Carte
Blanche to Academy Award® winner Damien
Chazelle)

COLCOA Television

BOX 27 – Arnaud Ségnac
MARION FOREVER 13 – Bourlem Guerdjou
NADIA – Léa Fazer
PLESSIS' GIRLS – Bénédicte Dumas
BARON NOIR (S.1), directed by Ziad Doueiri,

developped by Eric Benzekri, Jean-Baptiste Delafon
BEAUTIFUL LOSER (S.1) created and directed by
Frédéric Rosset
CALL MY AGENT (S.2), directed by Laurent Tirard,
created by par Fanny Herrero
MANON 20 YEARS (mini-séries) created and directed
par Jean Xavier Delestrade
MIDNIGHT SUN (S.1) created and directed par Björn
Stein & Måns Mårilind
THE FROZEN DEAD (S.1), directed by Laurent
Herbiet, created by Gérard Carré, Pascal Chaumeil
and Caroline Van Ruymbeke
TRANSFER (S.1) created and directed by Olivier
Guignard et Antoine Charreyron

COLCOA Webseries

AMNÉSIA written and directed by par Patrick de
Ranter et Jérôme Fansten
DEEP, INTO THE HEART OF THE OCEAN directed
by Jean-Francois Julian, created by Jean-Charles
Felli & Pierre-Marie Losconi
LIFER written and directed by par Franck Khalfoun
T.A.N.K. written and directed par Samuel Bodin
TOUCHE FRANCAISE directed par Jean-François
Tatin
URBAN JUNGLE réalisée par Nicolas Duval

COLCOA Virtual Reality

KINOSCOPE – Philippe A. Collin et Clément Leotard
ON SET : SLACK BAY – Fouzi Louahem
OUT OF THE BLUE – Sophie Ansel

I PHILIP – Pierre Zandrowicz
SERGEANT JAMES – Alexandre Perez

COLCOA Shorts

ANGER – Kahina Hasnoun
AT HOME – François Raffenaud
BASED ON A TRUE STORY – Cédric Prevost
BIRTH OF A LEADER – Antoine de Bary
BLUE LIKE THE SEE – Sarah-Laure Estragnat
CHASSE ROYALE réalisé par Romane Gueret, Lise Akoka
GARDEN PARTY réalisé par: Florian Babikian, Vincent Bayoux, Victor Caire, Théophile Dufresne, Gabriel Grapperon, Lucas Navarro
LAW OF LAMB – Lotfi Achour
LEAD IN THE HEAD – par Aurore Peuffier
LUNCH BREAK – Bastien Bernini
PANTHEON DISCOUNT réalisé par Stéphane Castang
RESISTANCE – Anna Ledanois, Quentin Foulon, Juliette JeanClaude, Julie Narat, Fabien Glasse, Alex Chauvet
ROSE & POENY réalisé par Sebastien Azzopardi
THANK YOU MISTER IMADA – Sylvain Chomet
THE FISHERMAN AND THE BUSINESSMAN – Simon François
THE LAST DATE réalisé par Thibaud Lomenech
THE STRANGER – Jérémie Guez
UNLEAVENED BREAD – Wilfried Méance
WHAT TEARS US APART – Wei Hu
WILD HOPE – Audrey Bauduin

Film Festival Roundup: BAMcinemaFest Unveils Full Slate, SIFF Picks Lineup, LAFF Announces Opener and More

*Plus: PIFF, Greenwich and AFI DOCS add to their slates,
and COLCOA and Sunscreen name award winners.*



“Gemini”

Keep up with the always-hopping film [festival](#) world

with our weekly [Film Festival Roundup](#) column. [Check out last week's Roundup right here.](#)

Honors and Awards

– The Franco-American Cultural Fund, a partnership of the DGA, MPA, WGAW, and France's Society of Authors, Composers and Publishers of Music (SACEM), has announced that “Mr. & Mrs. Adelman,” written by Nicolas Bedos and Dora Tillier, and directed by Nicolas Bedos, won the distinguished COLCOA Audience Award.

“A Woman's Life” was awarded the COLCOA LAFCA Critics Award by the Los Angeles Film Critics Association Jury at the 21 annual COLCOA French Film Festival, it also won the COLCOA Coming Soon Award, a prize given in association with KPCC 89.3, to a film presented with an attached U.S. distributor. “A Bag of Marbles,” co-written and directed by Christian Duguay, won the Audience Special Prize while the Critics Special Prize went to “Elementary,” written and directed by Hélène Angel.

“Little Gems” received the Best Documentary Award, co-written and co-directed by Xavier de Lauzanne. The First Feature Award went to Tunisian-French co-production “Hedi,” written and directed by Mohamed Ben Attia. Introduced this year, the American Students Award went to “Polina,” written by Valérie Müller-Preljocaj and directed by Angelin Preljocaj and

Valérie Müller-Preljocaj.

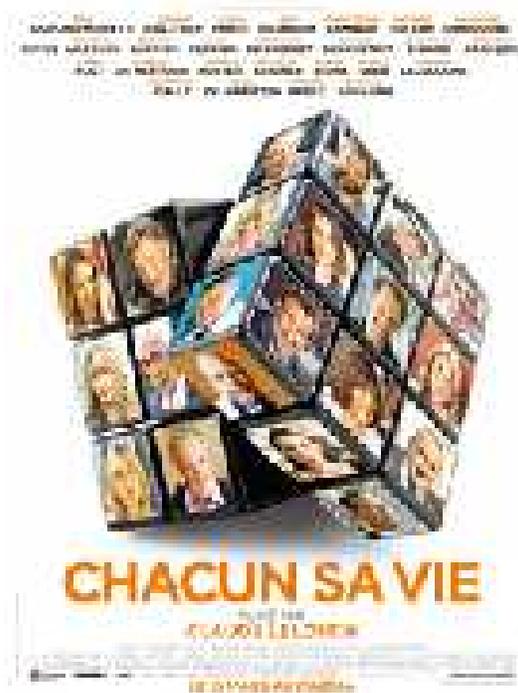
Everybody's Life I 2017 COLCOA French Film Festival Review

By *Nicholas Bell* on April 28, 2017
@RagingBells



Au Beaune Pain: Lelouch Continues with Frivolous

Comedy Spackle



Somewhere along the way Palme d'Or and Oscar winning auteur **Claude Lelouch** (1966's ***A Man and a Woman***) morphed into the Garry Marshall of French film, churning out vapid comedy vehicles sporting a glitzy array of notable Gallic stars. Whenever the slide began, his tendencies to overstuff his narratives with zany layers of (often inconsequential) tangential sub-plotting began years ago, look no further than his 1986 sequel to his most famous film, ***A Man and a Woman: 20 Years Later*** for longstanding evidence of the change. His later period reflects the stamp of various muses, such as actress Audrey Dana, and now, frequent co-author Valerie Perrin. With 2013's ***We Love You, You Bastard*** and 2015's ***Un + Une***, Lelouch has become completely divorced from his illustrious past filmography, a chasm only widened by his latest venture, ***Everybody's Life***, once more featuring Johnny Hallyday and Jean Dujardin amongst a cavalcade of a cast, all whirling through this odd kitchen sink array of miscellaneous

characters all inclined to converse about their Zodiac signs as they fall in and out of romantic love or obsessive yearning during a a year's time in Beaune, France.

As an annual jazz festival gets underway, a slew of characters intersect and coverage in the provincial town of Beaune in the Burgundy region. A judge (Eric Dupond-Moretti) must contend with the news of Clementine's (Beatrice Dalle) retirement, a local prostitute whose company has brought him great joy since the death of his wife. Meanwhile, his colleague Nathalie (Julie Ferrier) falls out of a window after finding her husband (Gerard Darmon) with another man, sharing an ambulance with a hypochondriac singer (Mathilde Seigner) who believes she is having a heart attack following a performance at the festival. At the same time, a tawdry court case has drawn together another subsection of the community, including the troubled alcoholic Antoine (Christophe Lambert), currently facing the dissolution of his own marriage with his disconsolate wife (Marianne Denicourt) betwixt legal troubles. And as famed singer Johnny Hallyday faces a problem with a slippery doppelganger (who has a tryst with an unhappily married Comtesse played by Elsa Zylberstein, married to Vincent Perez), which causes some confusion with local cop Jean (Jean Dujardin), the marriage between former beauty queen (Nadia Fares) and Stephane (Stephane De Groodt) is also on the rocks. Meanwhile, the local hospital has decided to engage a new policy wherein patients must be put at ease through sexually provocative jokes, which brings a chummy nurse (Deborah Francois) into contact with several patients. If Max Ophuls had wanted to make *La Ronde* (1950) into a relationship farce (to be fair, Roger Vadim kind of did this with his remake) set to light jazz, it might look something like

Everybody's Life. However, Lelouch feels as if he filmed his illustrious cast in a number of amusing scenarios and pasted the end results together as he saw fit, clipping it into a semblance of repeated scenarios with revolving characters, all who end up professing their love, being destroyed by it, or simply moving on to another chapter. However, the film is neither subtle nor diverse in its repetitive techniques, and for as entertaining as it is to see Hallyday and Dujardin horse around as they take selfies, the frivolousness quickly gets wearying, particularly by its grand framed finale, where we return to the court room a year later after the film's beginning, with Lelouch stuffing all his characters, whether it makes sense or not, into the same room.

Gregoire Lacroix assists Perrin, Pierre Uytterhoeven (who co-wrote *A Man and a Woman*) and Lelouch in this adaptation from his own prose, but ***Everybody's Life*** drifts aimlessly, as if besotted by the presence of its own unlucky in love characters all experiencing the same approximation of discontent. Most of these formulas are tedious, if not forgettable, with a glaring bright spot from Beatrice Dalle as a prostitute who wants nothing more to do with sex or men and relish the retirement she deserves. If somewhat less ungainly than rom-com *Un+Une* and the loopy *We Love You, You Bastard*, this isn't a return to form or an ascension to new heights for Lelouch, try as it might to 'experiment' with traditional narrative form.

Reviewed on April 24th at the 2017 COLCOA French Film Festival – Opening Night Film. 113 Mins.

★★"/ ☆☆☆☆☆

IONCINEMA!

we ♥ subtitles

A Woman's Life I Review



When a Potiche Ascends the Stairs: Brizé's Winning, Textured de Maupassant Adaptation



Although cinematic adaptations of French writer Guy de Maupassant still occur with some regularity, few contemporary Gallic auteurs have successfully tackled the naturalist who was a protégé of Flaubert and a contemporary of Zola. Frequent adaptations of his famed short story “Boule de Suif” and *Bel-Ami* are resurrected regularly, and his stories have inspired auteurs like Robert Wise, Jean-Luc Godard, Marcel Ophüls, and Jean Renoir. However, de Maupassant’s seminal first novel, *Une Vie* (1883), has been adapted several times outside of France, while previously its most definitive mounting was the 1958 *End of Desire* headlined by Maria Schell.

For his seventh feature, **Stephane Brizé** persuasively reflects the subjugation of women’s agency with the fragmented ***A Woman’s Life***, and is perhaps the most auspicious transformation of the author since the handsome productions of the 1950s with this astute period piece featuring an exquisite ensemble of character actors.

After returning from convent school, Jeanne (Judith Chemla) takes joy in assisting her father (Jean-Pierre Darroussin) in

the garden and perambulating with her mother (Yolande Moreau), a woman who spends most of her free time scrolling through the contents of letters she received throughout her life. With only the young family maid Rosalie (Nina Meurisse) as a friend and confidante, Jeanne soon finds herself courted by the handsome Viscount Julien de Lamare (Swann Arlaud). Swept into what she's made to believe is romance, the marriage soon sours when Rosalie is found to be with child after having been raped by Julien. Thus begins Jeanne's initiation into a world more harrowing than she had anticipated as her ideals and dignity are slowly stripped away.

Judith Chemla, who has starred as a supporting player in a number of period productions for noted auteurs (Tavernier, Techine) comes to the fore as the passive, frustrated center of Brizé's film. Oblivious to the tendencies and behaviors of those around her, *A Woman's Life* gently ushers her from a frivolous young woman of privilege to an increasingly fraught wife forced to contend with a debauched husband.

Brizé's film has all the potential of a tawdry soap opera, and yet is distilled into fragmented reflections of her escapist tendencies. As we rush through defining moments of her life, time slows as Jeanne disappears into the bright, sunshiny memories which brought her to such a brooding standstill. Chemla is tasked with revealing Jeanne's persona through inscrutable moments, an object acted upon despite meager efforts to gain control of her life. When escape presents itself upon learning of her own pregnancy at the same time as her husband's philandering with Rosalie, her own mother confirms her fate by forcing Jeanne to forgive rather than return home.

Yolande Moreau gives a subversively droll performance as a cold maternal figure who has several major secrets of her own. As her counterpart, Jean-Pierre Darroussin nearly disappears within the period garb as Jeanne's mild mannered father, while a mousy Swann Arlaud is sufficiently unpalatable as her cheating husband. Clotilde Hesme surfaces in a brief subplot which yields shockingly violent results, while rising young actor Finnegan Oldfield (*Nocturama*; *Les Cowboys*) shows up in the third act as Jeanne's selfish teenage son, the specter haunting her golden years and sending her into protracted anguish.

Much like Brizé's last lauded feature, 2015's ***The Measure of a Man***, the narrative revolves around distilled, refracted moments informing its protagonist's mind frame, a person once again trapped by economic necessity in an unfavorable role which whittles away at their resolve.

Collaborating once more with scribe Florence Vignon (who scripted his superb 2009 film *Mademoiselle Chambon*), they achieve a striking portrait of a woman of certain means as equally weighted down by her expectations and limited control. Brizé also taps DP Antoine Heberle (who worked on *Chambon* and ***A Few Hours of Spring***, as well as Ozon's *Under the Sand*) who transforms the film into a constant visual juxtaposition of stark, contrasting palettes, ranging from the brooding grays of Jeanne's present to the golden, sparkling vivaciousness of happy times she can never return to. With stunning finality, a drastic situation boils down to bittersweet reality— "Life is never as good or as bad as you think it is."

★★★★/☆☆☆☆



COLCOA Reception

BY [JOY BENNETT](#) | PUBLISHED APR 5, 2017 | [SHIKSA IN HOLLYWOOD](#)

I was thrilled to attend the reception last night for the upcoming COLCOA French Film Festival held at the French Consul Residence in Beverly Hills. This elegant event introduced the upcoming COLCOA Film Festival coming up April 24th to May 2 to be held at the Directors Guild of America in Los Angeles. COLCOA stands for City of Light, City of Angels and is a film festival highlighting French films, TV shows, web series and

shorts. They even have some short virtual reality productions available for the first time this year!

Francois Truffart, the COLCOA Executive Producer and Artistic Director, gave a fascinating talk about the upcoming festival, discussed some of the featured films and series, and how they go about making the final selections for the festival.

All screenings will be in French with English subtitles or English. They also offer several screenings and events that are free on a first-come, first-served basis. Tickets and more information on the festival are available at colcoa.org.

The setting for the reception was outside on a beautiful, cool evening, with elegant champagne, and delicious hors d'oeuvres were passed after the talks. More photos from the event are available on my Flickr site here: [flickr.com/photos/joybennett/](https://www.flickr.com/photos/joybennett/). Very much looking forward to the festival! I will cover more of it here later on this month.



COLCOA French Film Festival

BY [JOY BENNETT](#) | PUBLISHED APR 25, 2017 | [SHIKSA IN](#)

HOLLYWOOD

Last night I was delighted to attend the Opening Night Gala of COLCOA French Film Festival at the Directors Guild of America in Los Angeles. This festival highlights feature films, shorts, TV series, and other forms of entertainment and enlightenment with a distinctive French accent and elegance.

I arrived early and soon the reception started, with lovely snacks and treats from the many local French restaurants — delicious! An open bar was offered, and folks chatted and caught up with friends while the Red Carpet was going on nearby.

Then we all lined up to enter the theatre to see a short film, following by the Opening Night film, *Everyone's Life*, directed by Claude Lelouch. He directed the international hit film, *A Man and a Woman* in the 60's. *Everyone's Life* is a very unusual film in that the narrative arc is splintered into telling dozens of characters' stories. It has humor, some remarkable acting, and is generally an entertaining film, if perhaps a bit too long. Afterwards there was a discussion with the writer/director Lalouch and his co-writer and partner Valerie Perrin.

A very French and very fun evening. The COLCOA French Film Festival continues on through Tuesday, May 2. For more information and tickets visit colcoa.org. For more photos, visit my Flickr page here: flickr.com/joybennett. COLCOA stands for City of Light,

City of Angels, demonstrating the joint endeavors of France and the United States in the pursuit of wonderfully adventurous filmmaking.

KPFK 90.7 FM 90.7 FM Los Angeles
 98.7 FM Santa Barbara
 93.7 FM N. San Diego
 99.5 FM Ridgecrest

KPFK Live Stream [View Media Items](#)

View All Streams | All Streams | 11 Streams | 11 Streams | 11 Streams | 11 Streams

Stream Name	Stream ID	Stream URL	Stream Type	Stream Status	Stream Action
11:58 AM - 12:00 PM	1158	http://kpfk.com/live/1158.m3u8	11:58 AM - 12:00 PM	1158	Download
12:00 PM - 12:05 PM	1200	http://kpfk.com/live/1200.m3u8	12:00 PM - 12:05 PM	1200	Download
12:05 PM - 12:10 PM	1205	http://kpfk.com/live/1205.m3u8	12:05 PM - 12:10 PM	1205	Download
12:10 PM - 12:15 PM	1210	http://kpfk.com/live/1210.m3u8	12:10 PM - 12:15 PM	1210	Download

LAWEEKLY

Why L.A.'s COLCOA French Film Festival Is Still Important After 20 Years

WEDNESDAY, APRIL 19, 2017 AT 9:04 A.M.

BY APRIL
WOLFE



EXPAND

Grand Corps Malade and Mehdi Idir's *Step by Step* screens at this year's fest.
Mandarin Films

In the 1960s, French New Wave directors' provocative, groundbreaking films dominated the art houses and aided in the rebirth of American cinema the following decade. Since then, mostly devout cinephiles with access to a video store or boutique art theater have been able to keep up with the country's movie offerings from luminary directors — Agnès Varda, Olivier Assayas and Claire Denis to Catherine Breillat, Bruno Dumont and Agnès Jaoui.

But this entire time, French cinema has continued reinventing itself, pushing its own boundaries — which, to be honest, were pretty far out there already. Take Paul Verhoeven’s 2016 twisty, inventive rape-revenge drama *Elle*, which made a big splash stateside for being the kind of risky film you could only make in France. But what about the films that didn’t or don’t yet have an American distributor? How do we see these gems? For Angelenos, the opportunity to catch all of France’s best and brightest new stars is right here at the [COLCOA Film Festival](#).

“As a programmer, my job is always exciting,” says Francois Truffart, the festival’s artistic director. “I’m always seeing so many new directors, because the French government decided to support these professionals. And when you’re in the seventh grade or eighth grade, French students learn how to write, direct and edit for cinema and television. In the United States, you learn in college.” This is how the country has gifted us stellar, fully formed debut filmmakers like Julia Ducournau (*Raw*) and Alice Winocour (*Mustang, Disorder*); the former works in the horror genre, the latter in drama and action, because, as Truffart says, despite anyone’s preconceived notions of French cinema, “we don’t have just one audience for French films.”

Attendees can expect to see some diverse themes explored. The dystopian gladiator action film *Ares* from Jean-Patrick Benes tackles the dangers of a pharmaceutical-obsessed world. Thomas Kruithof’s slow-burn thriller *The Eavesdropper* takes us back to the days of analog espionage. And the post-punk coming-of-age tale *A Taste of Ink* from Morgan Simon sees grief from an unlikely — and quite sexual and violent — angle (*Raw* fans: Ducournau consulted on the script for this one). But Truffart admits the films he screened while programming the festival often hit hard on one particular theme: the artist looking back on why she does what she does.

“When the world is not doing well, artists are questioning themselves about their role. What are they doing? Is it important to do this work in society? We’re in a period of time in Europe — and in the U.S. — when they want to cut budgets for cultural and artistic education,” Truffart says, the very education that has gifted us such talented filmmakers who’ve opened our eyes to the world. So Truffart selected a number of films addressing the topic of the artist as activist, such as Grand Corps Malade and Mehdi Idir’s *Step by Step*, a biographical comedy about musician Grand Corps Malade’s paralysis and road to recovery. The film boasts a cast of disabled people in key roles, something very few American films or series have yet to do.

This year also marks COLCOA’s 20th anniversary in Los Angeles, and the fest is changing with the times. Just as Cannes has included both Jane Campion’s and David Lynch’s TV series, COLCOA has invested in premiering both television and web series in separate competitions this year. Truffart says that within one year of opening, the two major TV production companies in France now have around 65 shows they’re producing, and all of these are of stunningly high quality. Think: *Les Revenants*, the moody sci-fi drama Netflix poached from French TV.

“French producers put a lot of money in [their series] and want to do something at the same level as the cinema. They also want to compete with the amateur people on the web, and the production value of the six web series in competition is comparable to a feature film,” Truffart says.

The fest wants to appeal to the young folk, to convince the future adults that film is important and worth investing in. So Truffart’s bussing in some 3,000 students from around the L.A. area for the festival, in the hopes these kids will tell their parents and friends about these movies and get others excited.

“Every year, we see more people coming,” Truffart says with a note of pride in his voice. “It was 25,000 last year, our highest figure yet.” This year, he’s hoping to see another attendance spike from Angelenos interested in seeing how art can tackle the world’s ills — there’s no better way to see the future of film than from the country that created the medium.

COLCOA French Film Festival, the Directors Guild Theater Complex, 7920 Sunset Blvd., Hollywood; Mon., April 24-Tue., May 2. colcoa.org.

The Lariat

The student news site of Chino High School

Students Attend French Film Festival in L.A.



[Nalie Borihane](#), Reporter

May 3, 2017

Filed under [Features](#)

“We must never forget history; [We] cannot let something like this happen again,” actor Patrick Bruel told the hundreds of high school students that viewed his film *Un Sac de Billes* (2017) this

Wednesday, April 26th. The French film's plotline followed two, young, Jewish boys around a 1940s, Nazi-occupied France. Among the many students that attended the subtitled *Un Sac de Billes* showing at the Directors Guild of America was Chino High's French Club.



Un Sac de Billes / Directed by Christian Duguay

The film showing was just one of the numerous events at this year's COLCOA French Film Festival. The festival spanned from April 24th to May 2nd and covered a variety French-made cinema, from B&W classics to animated short-films and upcoming Netflix Original Series.

Not only were films shown at the festival, but presentations and Q&A sessions were held by the makers and actors of the films after the viewings.

On the festival day that Chino's French Club attended, renowned individuals like Academy Award Winner Damien Chazelle, director of *La La Land* (2016), and French filmmaker Jerome

Salle, director of *L'Odyssee* (2016), spoke at the Directors Guild of America's Renoir and Truffaut Theatres.

Unfortunately, the Chino students were only able to sit in on the *Un Sac de Billes* event due to time constraints. Fortunately, the film did not disappoint.

“Usually when you think of French movies you think [of] small, artsy films, so [*Un Sac de Billes*] was surprisingly elaborate. Every extra and... background detail of the setting was historically accurate. I think a lot of people from different countries will enjoy it,” Sydney Strauss-Cahill, Freshman and French student, told *the Lariat*.



Residing Chino French teacher, Ms. Van Embricqs, said that it was valuable for the students to “hear lot of French people speak, not only during the movie, but also [afterwards, with] the people who were answering our questions. Also just being in a setting with so many students from around California and seeing how they are learning French was valuable as well. Not all students have the opportunity to attend a film festival and be

exposed to [film] culture.”

Although *Un Sac de Billes* did have some established members of the French film community take part in it, like director Christian Duguay and actor Patrick Bruel who was called “one of the most famous French singers and actors” by IMDb, the film, for the most part, was carried by two, unknown, child actors: Dorian Le Clech, age 12, and Batyste Fleurial, age 17.

“This year’s film... showed the kids’ perspective to give the students a better idea what it was like to live during a time of war. Seeing a group of people their age being persecuted gives [the students] a total different outlook on [World War II]; usually Holocaust movies are from perspective of historical figures and adults,” said Ms. Van Embricqs.

For information about attending the annual COLCOA French Film Festival trip next year, contact Ms. Van Embricqs in Room 46.





2017 COLCOA Film Festival Winners Are...

By: LATF Staff Member | May 4, 2017, 1:52 p.m.

Filed in: [Film](#)

Photo Credits: LATF USA

The Franco-American Cultural Fund, a partnership of the DGA, MPA, WGAW, and France's Society of Authors, Composers and Publishers of Music (SACEM), revealed that ***Mr. & Mrs. Adelman***, written by Nicolas Bedos and Dora Tillier, and directed by Nicolas Bedos, won the distinguished **COLCOA Audience Award**.



COLCOA Director François Truffart

A Woman's Life was awarded the **COLCOA LAFCA Critics Award** by the Los Angeles Film Critics Association Jury at the 21 annual COLCOA French Film Festival. The film, co-written by Stéphane Brizé and Florence Vignon, and directed by Stéphane Brizé, will be released in the U.S. by Kino Lorber this month. ***A Woman's Life*** also won the **COLCOA Coming Soon Award**, a prize given in association with KPCC 89.3, to a film presented with an attached U.S. distributor.

A Bag of Marbles, co-written and directed by Christian Duguay, won the **Audience Special Prize** while the **Critics Special Prize** went to ***Elementary***, written and directed by Hélène Angel.

Little Gems received the **Best Documentary Award**, co-written and co-directed by Xavier de Lauzanne. The **First Feature Award** went to Tunisian-French co-production ***Hedi***, written and directed by Mohamed Ben Attia. Introduced this year, the **American Students Award** went to ***Polina***, written by Valérie Müller-Preljocaj and directed by Angelin Preljocaj and Valérie Müller-Preljocaj. This award was voted on exclusively by a jury of nine students from high schools and colleges.

Special Mentions were given by the audience to ***Like Crazy***, the Italian-French co-production presented at the festival in association with Strand Releasing, which will release the film this month in the U.S., and to ***A Kid***, a drama co-written and directed by Philippe

Lioret. Distrib Films U.S. will release the film soon after the festival. Presented in association with TV France International and TITRA Films, the COLCOA Television competition has three **TV Series winners: *Call My Agent (Season 2)*** was chosen best TV series by the audience, one year after it won for Season 1. The COLCOA Television Competition Jury gave the **Best Series** award to ***Beautiful Loser*** and a special prize to the StudioCanal series ***Midnight Sun***. As for TV Drama, the audience favorite by a large majority was ***Plessis' Girls***, written and directed by Bénédicte Delmas, while the Jury chose Boulem Guerdjou's drama ***Marion Forever 13*** (Best TV series) and Arnaud Ségnac's ***Box 27*** (Jury Special Prize).

For the COLCOA Shorts Competitions, two films were awarded twice: ***Chasse Royale*** (Best Short Film given by the Jury and the Audience Special mention), and ***Thank You Mister Imada*** (Audience Award and Jury Special Mention). Special Prizes went to ***What Tears Us Apart?*** (Jury) and ***The Fisherman and the Businessman*** (Audience).

The COLCOA Web Series Competition was introduced at this year's festival with six entries. The winner of this inaugural competition was the Studio+ series, ***Amnesia***.

While 82 programs were presented at COLCOA this year, a total of 34 features and documentaries, 11 TV drama and TV series, 6 web series, and 19 short films competed for the 2017 COLCOA Awards. Films details: www.colcoa.org/

COMPLETE 2017 COLCOA AWARDS

COLCOA CINEMA

- AUDIENCE :

COLCOA AWARD: *Mr. and Mrs. Adelman* (Monsieur et Madame Adelman - W/D by Nicolas Bedos)

SPECIAL PRIZE: *A Bag of Marbles* (Un sac de billes - W/D by Christian Duguay)

SPECIAL MENTIONS: *Like Crazy* (Folles de joie - W/D by Paolo Virzi) &

A Kid (Le fils de Jean - W/D by Philippe Lioret)

- JURY :

COLCOA AWARD: *A Woman's Life* (Une Vie - W/D by Stéphane Brizé)

SPECIAL PRIZE: *Elementary* (Primaire - W/D by Hélène Angel)

Other Prizes:

BEST FIRST FEATURE FILM: *Hedi* (Hedi, un vent de liberte - W/D by Mohamed Ben Attia)

BEST DOCUMENTARY: *Little Gems* (Les Pépites - W/D by Xavier de Lausanne)

AMERICAN STUDENT AWARD (New in 2017): *Polina* (W/D by Angelin Preljocaj, Valérie Müller-Preljocaj)

COMING SOON AWARD: *A Woman's Life* (Une Vie - W/D by Stéphane Brizé)

COLCOA TELEVISION

- AUDIENCE:

TV SERIES AWARD: *Call My Agent* (10 Pour Cent - written by Fanny Herrero, Benjamin Dupas, Sabrina B. Karine, Anaïs Carpita, directed by Laurent Tirard)

TV DRAMA AWARD: *Plessis' Girls* (Elles...Les Filles du Plessis - W/D by Bénédicte Delmas)

- JURY :

TV SERIES AWARD: *Beautiful Loser* (Irresponsable - co-written by Frédéric Rosset, directed by Stephen Cafiero)

TV SERIES SPECIAL PRIZE: *Midnight Sun* (Jour Polaire - written by Måns Mårlind, directed by Björn Stein, Måns Mårlind)

TV DRAMA AWARD: *Marion Forever 13* (Marion 13 ans pour toujours - W/D by Boulem Guerdjou)

TV DRAMA SPECIAL PRIZE: *Box 27* (W/D by Arnaud Ségnac)

COLCOA SHORTS

- AUDIENCE:

COLCOA AWARD: *Thank You Mister Imada* (Merci Monsieur Imada - W/D by Sylvain Chaumet)

SPECIAL PRIZE: *The Fisherman and the Business Man* (Le pecheur et l'homme d'affaires - W/D by Simon Francois)

SPECIAL MENTION: *Chasse Royale*(W/D by Romane Gueret, Lise Akoka)

- JURY:

COLCOA AWARD: *Chasse Royale* (W/D Romane Gueret, Lise

Akoka)

SPECIAL PRIZE: *What Tears Us Apart* (Ce qui nous sépare -
W/D by Wei Hu)

SPECIAL MENTION: *Thank You Mister Imada* (Merci
Monsieur Imada - W/D by Sylvain Chaumet)

COLCOA WEB SERIES

COLCOA WEB SERIES AWARD (New in 2017):*Amnesia*
(written by Jérôme Fansten, directed by: Patrick De Ranter and
Jérôme

le film français

Le premier magazine web des professionnels de l'audiovisuel

Menu | Accueil | 2017 | 2016 | 2015 | 2014 | 2013 | 2012 | 2011 | 2010 | 2009 | 2008 | 2007 | 2006 | 2005 | 2004 | 2003 | 2002 | 2001 | 2000 | 1999 | 1998 | 1997 | 1996 | 1995 | 1994 | 1993 | 1992 | 1991 | 1990 | 1989 | 1988 | 1987 | 1986 | 1985 | 1984 | 1983 | 1982 | 1981 | 1980 | 1979 | 1978 | 1977 | 1976 | 1975 | 1974 | 1973 | 1972 | 1971 | 1970 | 1969 | 1968 | 1967 | 1966 | 1965 | 1964 | 1963 | 1962 | 1961 | 1960 | 1959 | 1958 | 1957 | 1956 | 1955 | 1954 | 1953 | 1952 | 1951 | 1950 | 1949 | 1948 | 1947 | 1946 | 1945 | 1944 | 1943 | 1942 | 1941 | 1940 | 1939 | 1938 | 1937 | 1936 | 1935 | 1934 | 1933 | 1932 | 1931 | 1930 | 1929 | 1928 | 1927 | 1926 | 1925 | 1924 | 1923 | 1922 | 1921 | 1920 | 1919 | 1918 | 1917 | 1916 | 1915 | 1914 | 1913 | 1912 | 1911 | 1910 | 1909 | 1908 | 1907 | 1906 | 1905 | 1904 | 1903 | 1902 | 1901 | 1900



EXCLUSIF



Colcoa 2017 : un Melville restauré et des surprises

Écrit le 22/02/2017 à 15:00

Exclusif - Le festival Colcoa French Film Festival vient de dévoiler sa sélection de films pour sa section "Classics".

© [www.colcoa.com](#)

21st COLCOA French Film Festival

Posted on April 26, 2017 by leilaspasport

Frenchies are taking over Hollywood for the next 9 days . The 51st French Film Festival COLCOA dreamy red carpet with Claude Lelouch, Nadia Fares , Christophe Lambert , Patrick Bruel and Danny Boon started the festivities on a high note .

The opening night featured the latest Claude Lelouch Movie *Everyone's Life*(chacun sa vie in French) . As Nadia Fares, one of the many prestigious actresses in the movie, said on the red carpet, Lelouch is the French Woody Allen, he writes and films romanticism and love perfectly and one can't say no to shoot a movie with him. The movie features the love stories of the residents of a small town, Beaune, in the wine county of Burgundy, from the lawyer to the mayor to the radio host.





Here are few other movies to look forward to:

RAID by Dany Boon . Dany Boon did it again; another successful funny movie. The movie was a big hit in France when it was released back in February. It tells the story of Johanna , a clumsy cop who wants to become the first women member of the RAID , an elite group of cops.

Dalida with Sveva Alviti. The movie is a biopic of the singer Dalida. It shows her magical life as she was a huge star but also her pains. The Main actress Sveva Alviti looks incredibly like Dalida.

Odysee with Lambert Wilson . Lambert Wilson accepted the challenge to play the role of Captain Cousteau in that biopic . Playing a man like him is always a challenge as he said on the red carpet. He didn't want to deceive the public that loves the Captain as well as the family . He watched

many videos of him to learn to act like him and he also talked to the family to get to know Jacques Cousteau better. The result is impressive. It was very moving to see the relationship of the Captain with his son Philippe. And of course there is an environmental message in it, as the Captain said in the movie : “i wanted to conquer the world while it needs to be preserved”.

Two is a family (Demain tout commence in French) Omar Sy is back this year with a movie that talks about how he found himself having to raise his daughter alone for 8 years until the mom decides to come back to their lives and wants to get their daughter back.

Alibi.com tells the story of Greg who has created a startup that provides alibi to people in need of one. His life changes when he meets a girl to whom he does not say his real job, and while he meets her parents realizes the dad is one of his clients!

On the TV side we have

Call my agent : Last year they featured season 1 and said they were taking to different people to be able to lunch the show here in the US, after the huge success they had in France . Few months later , the show was on Netflix. This year , they are back with season 2 that was just launched in France . Can't wait for Netflix to show season 2 for us .

All Photos are courtesy of COLCOA French Film Festival and Getty Images

Le racisme en France raconté en Amérique

AFP

Publié le 01/05/2017 à 08:06 | AFP



Alexandre Amiel a senti l'urgence de raconter le racisme quand son fils de 11 ans lui a demandé, juste après les attentats de Charlie Hebdo et du supermarché Hyper Cacher: "Pourquoi nous détestent-ils ?"
Ces attentats de janvier 2015 ont été commis et revendiqués

par les jihadistes de l'État islamique et d'Al-Qaïda. Mais auprès de ce cinéaste, ils ont agi comme un révélateur des tensions et du malaise qui traversent profondément et depuis longtemps la société française.

La réponse du cinéaste, lui-même juif, a été d'aller directement poser la question aux extrémistes, ceux qui rejettent la coexistence entre les communautés et les

+races+.

"Pourquoi nous détestent-ils ?", projeté dimanche en première américaine au festival du film français Colcoa de Los Angeles, après être sorti en décembre en France, est un documentaire en trois parties raconté du point de vue d'un réalisateur juif, d'un Noir et d'une Arabe.

Les histoires de "trois personnes qui ne sont pas particulièrement victimes du racisme", qui vont se confronter à ceux qui disent les détester: "Une étude sur ce qu'est le racisme aujourd'hui", a raconté le metteur en scène de 43 ans.

La présentation de ce film à Los Angeles avait lieu quelques jours avant le second tour de l'élection présidentielle française qui oppose le centriste Emmanuel Macron à la cheffe de l'extrême droite Marine Le Pen.

Amiel, qui se dit de gauche, déclare, sans surprise, sa préférence pour le fondateur d'En Marche !, celui en tout cas qu'il "déteste le moins".

"Nous sommes tous racistes"

Après les victoires du Brexit et de Donald Trump, Amiel dit avoir réalisé son documentaire pour montrer que face à la montée du populisme et des attaques contre la démocratie,

il faut redoubler de vigilance vis-à-vis du racisme dans la société mais aussi dans notre inconscient.

Il se refuse toutefois à condamner ceux qui votent pour l'extrême droite: "S'il y a tant de montée des extrêmes en France, c'est parce que les partis ordinaires, de droite comme de gauche, n'ont pas fait leur travail ces dernières années alors on ne peut pas blâmer les gens qui veulent tout envoyer promener".

"Avec ce film, j'ai voulu montrer qu'on doit réagir. Nous sommes tous racistes. (...) Ne pas être raciste, c'est une gymnastique", assure-t-il.

Amiel, journaliste et producteur de télévision qui se définit comme un "juif culturel mais pas pratiquant", a initialement conçu son film comme un documentaire pour le petit écran, diffusé en trois parties à l'automne.

Les extraits des échanges des cinéastes avec les extrémistes ont été visionnés plus de 20 millions de fois en ligne, déclenchant leur sortie en salle en version longue.

Épuration

La première partie est réalisée par le Martiniquais Lucien Jean-Baptiste, dont la comédie "La première étoile" (2009) était en lice pour le César du meilleur film. Il dialogue avec le dirigeant de radio et homme politique d'extrême droite Henry de Lesquen, qui veut interdire ce qu'il appelle "la musique nègre".

Puis la comédienne et cinéaste Amelle Chahbi, d'origine marocaine, s'interroge sur l'intégration des Maghrébins de Paris et affronte un fasciste lors d'une manifestation.

"Si on ne veut plus d'Arabes ou de musulmans en France,

comment on peut faire ?", lui demande-t-elle. Ce à quoi il répond, glacial, qu'il faudrait un président "qui soit vraiment un nationaliste et qu'il fasse une épuration".

Dans la dernière partie, Alexandre Amiel rencontre Jérôme Bourbon, éditeur du hebdomadaire antisémite Rivarol, qui affirme tout de go: "Avant, quand on était un pays catholique, on ne recevait pas un juif à sa table".

"Billy Wilder a dit qu'il y avait deux types de juifs avant les deux guerres mondiales, les optimistes et les pessimistes. Les pessimistes sont partis à Hollywood - et ont bâti Hollywood -, les optimistes sont restés et sont morts dans les camps", lance Alexandre Amiel.

"Le problème, c'est que je suis très optimiste et je ne veux pas changer".

01/05/2017 08:05:44 -
2017 AFP

Los Angeles (AFP) -

©

Los Angeles Daily News

MOVIES & TV

Artemis Women in Action Film Festival one of many movie festival events in the LA area

Debra Kamin

Israel Correspondent

@debra_kamin



This Santa Monica event is one of several film festival events on tap in the L.A. area.

Los Angeles Daily News

MOVIES & TV

‘Dazed and Confused,’ ‘School of Rock’ double bill among LA-area movie screenings

COLCOA French Film Festival: Documentaries, features and television, April 28-May 2. Check website for schedule. Tickets \$14; \$11 ages 62 and older. Directors Guild of America, 7920 Sunset Blvd., Los Angeles. 310-289-5346. www.colcoa.org

By **Holly Andres**, *Los Angeles Daily News*

LOS ANGELES, SAN FERNANDO VALLEY, SANTA MONICA AREA

COLCOA French Film Festival: Documentaries, features and television, April 25 through May 2. Check website for schedule.

Tickets \$14; \$11 ages 62 and older.

Directors Guild of America, 7920 Sunset Blvd., Los Angeles. 310-289-5346.
www.colcoa.org

What to see at LA's 2017 COLCOA French Film Festival



“Everyone’s Life” (“Chacun Sa Vie”), directed by Claude Lelouch, is the opening film for COLCOA French Film Festival.

*By **Bob Strauss**, Los Angeles Daily News*

The Los Angeles French film festival COLCOA commences its 21st year Monday, bringing some 82 films, TV series and, for the first time, web series and virtual reality works to the Directors Guild theaters through May 2.

Lest you fear that COLCOA has inescapably fallen under the spell of the new, though, be assured that Monday night’s opening gala, the North American premiere of “Everyone’s Life,” is an old-school, star-studded affair made by Claude Lelouch. The venerable, 79-year-old director has had half a dozen of his films play COLCOA, and his warm relationship with American audiences goes all the way back to his

1966 Oscar winner, “A Man and a Woman.”

“We have to grow every year because we have new audiences coming, new generations,” COLCOA executive producer and artistic director Francois Truffart says of the largest all-French film festival in our nation. “So we have to try to find a way [to attract them], and this year we are very proud to introduce a presentation of VR programs out of France. Also, we are very proud to introduce this year a competition of web series. France is actually investing a lot of money now in these new formats, and what is interesting is they are new ways to tell stories, compared to feature films. We know that this is, maybe, the future for the program.

“That does not mean that cinema is going away from COLCOA,” Truffart quickly adds. “It’s still going to stay the main part of the program.”

This year’s lineup — as always, primarily a survey of French output from the past 12 months — looks like it strikes a superb balance between the tried-and-true and the exhilaratingly current. Beside old pro Lelouch, there’s an impressive list of acclaimed filmmakers from several generations’ latest works: Bruno Dumont’s “Slack Bay,” Stephane Brizet’s “A Woman’s Life,” Nicolas Boukhrief’s “The Confession” and (OK, he’s Italian) Marco Bellocchio’s French-produced “Sweet Dreams.” There are also several films set during World Wars I and II, a biopic of 1950s chanteuse “Dalida” and one of renowned deep sea explorer Jacques-Yves Cousteau (“The Odyssey”). In the French realist, warts-and-all tradition, though, don’t expect idealized portrayals of the past.

“I hope the American audience isn’t disappointed,” director Jerome Salle says of “The Odyssey,” which stars Lambert Wilson as the oceanographer whose filmed and televised adventures were beloved by generations on both sides of the Atlantic — but whose reputation in his home country is evidently not as pristine as here. “The movie talks about the real Jacques Cousteau, who is someone I really do admire. But he was born at the beginning of the 20th century, and people from back then really didn’t care much about nature. You can tell from how the crew of his ship, The Calypso, cruelly killed sharks, and other things.”

Those up for additional nostalgia will want to check out COLCOA 2017's admirable list of classic masterpieces: Jacques Tati's "Playtime" (1967), Jean-Pierre Melville's "Le Cercle Rouge" (1970), Youssef Chahine's "Farewell Bonaparte" (1985), Leos Carax's "Lovers on the Bridge" (1991) and Brizet's "Not Here to be Loved" (2006). The often alarming contemporary world — and beyond — will be represented by everything from the sex farce "Alibi.com" and underground music scene drama "A Taste of Ink" to films that tackle Islamic radicalization ("Heaven Will Wait") and the rise of Gallic racism ("Tour de France," "Why Do They Hate Us?"), to the dystopian 2035 Paris-set thriller "Ares."

"I would say half of the program is very entertaining and half of the program is talking about the place of the artist in society," Truffart reckons. "French filmmakers always talk about reality and the tragedy in the world, and unfortunately we are in a world where there are so many situations that the artists want to talk about it. I don't think that is any big difference from last year, but this year I really wanted to balance it with comedy, particularly at the end of the festival. That's when people go, 'Wow, we need to relax now, OK?!'"

Amusingly, this year's edition begins one day after the first round of France's fraught presidential election, and ends just before the runoff of the top two vote-getters. With right-wing demagogues and Frexit sentiment threatening the nation's tradition of liberal democracy, as is occurring throughout the world, some are joking that it was nice of Truffart to provide some cinematic distraction from the troubling politics.

"No. Actually, the government scheduled the election the week of COLCOA," he jokes back. "It's actually always scheduled because of the availability of theaters at the DGA, so it's a coincidence." Lelouch, for one, couldn't be more delighted with this year's timing. He'll be on a plane for L.A. during Sunday's voting, avoiding contentious crowds at the polls.

"We're about to elect the new Trump!" Lelouch jokes (maybe) through an interpreter. But there are other reasons why he'll prefer to be at COLCOA.

“When one likes movies, we have to love Los Angeles,” Lelouch says. “Every filmmaker in the world loves Los Angeles, we have to admit that this is the place that produced the films that are most seen around the world, so all filmmakers really have to love Los Angeles, and I’m one of them.

“COLCOA tries to bring French film to American audiences, and hopefully makes them love it,” Lelouch adds. “And to this day, there is not another festival that brings French film better than COLCOA in the U.S., and the American public is very important for us.” For the full program and other information, go to colcoa.org.



“Marilyn,” directed and written by Lisa Fiedler, tells the true story of 1950s movie star Marilyn

COLCOA French Film Festival

From April 24th to May 7th

Place: The Hamilton Hall (Dorset County)
7000 Sunset Blvd., Los Angeles

Tickets: Available at the Director's Guild box office: \$14 general admission, \$11 for students and \$20 clubbed and members of various guilds and organizations. \$5 for students and under 21. A number of shows and events are free.

Information: colcoa.org

Il Marco Polo



p. 14 | 9 - 16 MAGGIO 2017

BELLUCCI È MISTERO SUL NUOVO COMPAGNO



A 4 anni dalla fine del matrimonio con Vincent Cassel Monica Bellucci ha un nuovo amore. A farle battere il cuore è un misterioso uomo del quale l'attrice non svela il nome. A raccontare le novità sul fronte della vita amorosa è stata la stessa Bellucci sulla copertina di Paris Match. A 52 anni, ha spiegato l'attrice, *mi sento una donna nuova. Ho un nuovo amore, ma non voglio svelare chi sia.*

IL CAVALLIERE MISTERIOSO

Del resto Monica ha dovuto gestire una separazione piuttosto mediatica e non poteva essere altrimenti visto che per 18 anni è stata la donna del divo transalpino Vincent Cassel. A proposito della fine della sua relazione col marito Monica, definita dai magazine

La più francese tra le italiane ha detto: Mi sono sentita completamente persa. Tutto quello che avevo costruito si è frantumato dall'oggi al domani. Dopo una relazione di quasi 20 anni, ho dovuto ricostruire la mia vita.

IMPARIAMO DAI FRANCESI A PROMUOVERE LA PRODUZIONE CINEMATOGRAFICA



STELLA SANTAMBROGIO Si è concluso il Colcoa French Film Festival svoltosi per nove giorni nella sede prestigiosa del Director's Guild of America. A disposizione del pubblico e dei media il vasto

paraggio del DGA è stato messo a disposizione gratuitamente, agevolazione molto importante essendo il Director's Guild in una posizione centrale nella Sunset Boulevard. Perché ce' da imparare dai Francesi? Le ragioni sono semplici, l'organizzazione e la promozione vanno a braccetto. Anche Gabriele Muccino, regista italiano, in un'intervista ha sottolineato la capacità degli americani nel saper promuovere il proprio cinema. I Francesi non sono da meno e se non riusciamo ad organizzarci allelucini con le coproduzioni. Infatti sono stati proiettati i film *Sweet Dream/Fais de Beaux Reves* diretto da Marco Bellocchio, e *Like Crazy/ Folles de joie* di Paolo Virzì e benché abbiano partecipato ad altri Festival, il Colcoa French Film li ha inseriti come premiere a Los Angeles. Il programma del festival è stato presentato con una conferenza stampa nella residenza del Console francese, Christophe Lemoine, presieduta dal produttore esecutivo e direttore artistico del Colcoa French fest, Francois Truffaut, a Beverly Hills, a Los Angeles. Il programma ha incluso una Opening Night con red carpet, rinfresco offerto dagli sponsors del festival e la presentazione del film diretto da Claude LeLouch *Everyone's Life/Chacun sa Vie*.

Il festival si è concluso con la proiezione del film di Eric Lavaine *You Choose/Embarasse du Choix*. Sono stati presentati durante i 9 giorni del festival 82 film, serie televisive, Shorts e per la prima volta web serie. Happy Hour hanno promosso incontri aperti al pubblico con i filmmakers, incluso LeLouch in associazione con Variety. Quest'anno per la prima volta una giuria di studenti ha votato sia per le produzioni cinematografiche che televisive per il Colcoa Students Award. Queste sono state le scelte della giuria per i film in competizione:

MR. & MRS. ADELMAN VINCE THE AUDIENCE AWARD AT THE COLCOA FRENCH FILM FESTIVAL NINE DAYS OF FRENCH FILM PREMIERES IN HOLLYWOOD



COLCOA Executive Producer and Programmer Francois Truffaut, Variety Chief Film Critic Peter Debruge, COLCOA Deputy Director Anouchka Van Riel and Consul General of France in Los Angeles Christophe Lemoine

A WOMAN'S LIFE RICEVE IL CRITICS AWARD
CALL MY AGENT - SEASON 2 VINCE PER LA MIGLIOR TV SERIES BY THE AUDIENCE
BEAUTIFUL LOSER, MIGLIOR TV SERIES BY THE JURY
PLESSIS' GIRLS VINCE PER IL MIGLIOR TV MOVIE AWARD FROM THE AUDIENCE
THE JURY AWARD FOR THE MIGLIOR TV MOVIE VA A MARION FOREVER 13
CHASSE ROYALE PREMIA IL MIGLIOR SHORT FILM BY JURY
THANK YOU MISTER IMADA VINCE IL MIGLIOR SHORT FILM FROM THE AUDIENCE
NEW IN 2017, THE AMERICAN STUDENTS AWARD VANNO A POLINA E LE WEB SERIES AWARD A **AMNESIA**.
All'apertura del Colcoa French Film festival abbiamo parlato con Sveta Alviti, protagonista e interprete del personaggio di Dalida dalla quale prende il nome il film.

Sono romana Francia Italia e Casablanca. E' piacevole per me essere a Los Angeles, ottima occasione oltre il festiva, per incontrare mia sorella che vive qui ho studiato a New York. Ad ottobre inizierò un film con la Bulova, Riondino... un progetto molto interessante, ma non voglio anticipare troppo. Spero di trovarmi un'agente qui avendo questo film proiettato per il festival.
All'apertura del festival era presente Jacqueline Bisset (*Miss You Already*).

LeLouch regista del film d'apertura del festival *Everyone's Life* ci ha detto d'essere soddisfatto di presentare il suo film nella speciale occasione offerta dal Colcoa French Film. Presento una storia diversa dal mio genere con molte attrici sul set, parlo della Francia e nel mio modo di vedere e presentare i personaggi.

L'attrice Nadia Fares una delle protagoniste nel film, ci ha detto come LeLouch sia un regista che ama la vita e mette una grande passione nel suo lavoro. E' ispirato da tutto quel che lo circonda. Agli attori da solo alcune indicazioni su quel che dovrebbero interpretare, non impone nulla, anzi alcuni attori non avevano neppure un dialogo da memorizzare, dopo aver ascoltato da lui l'idea del personaggio desiderava lasciarli liberi d'esprimere la loro personale idea interpretativa e sorprendersi!

Questa è l'unicità che caratterizza il regista Claude LeLouch, un'icona del cinema francese. E' la mia seconda esperienza come attrice diretta da LeLouch. Inizierò presto un lavoro per Netflix con Gerard Depardieu.

Patrick Bruel attore nel film *A Bag of Marbles/Un Sac de Billes* ci ha detto che la sceneggiatura del film si basa su una storia vera ed emozionante ambientata durante la guerra ed è diretta da un regista canadese

molto bravo, Christian Duguay. E' importante e interessante per me partecipare a questo festival. Il produttore esecutivo e direttore artistico del Colcoa French Film Festival Francois Truffaut ci ha spiegato la ragione per cui al pubblico questo festival piace, sono le scelte artistiche la nostra attrazione, il presentare diversi stili di film da quello artistico a quello commerciale, romantico, o d'azione. *Abbiamo studenti appassionati di cinema provenienti da 60 scuole di diversi distretti che ogni anno seguono il Festival per scoprire il cinema internazionale con attori a loro sconosciuti e mondi diversi con modi diversi di fare cinema e scoprire nuovi autori. Noi promuoviamo il futuro della cultura del cinema. Abbiamo avuto un'affluenza di pubblico superiore a 35.000 persone. Per il programma del prossimo anno inizierò ad attivarmi la prossima settimana. Noi possiamo vantarci d'essere il festival internazionale più popolare a Los Angeles.* Deputy Director Anouchka van Riel ha riconfermato come l'organizzazione del festival abbia attratto molti studenti provenienti da 60 scuole superiori ad assistere alle proiezioni, quest'anno pur sempre in lingua originale sono stati aggiunti i sottotitoli in inglese. Abbiamo poi aggiunto una giuria votante composta da studenti per il The American Students Award.



Colcoa French Film Festival 2017
April 24 - May 2



The **COLCOA French Film Festival** (formerly “City of Lights, City of Angels”) is an annual competitive film festival in Hollywood, created and presented by the FRANCO-AMERICAN CULTURAL FUND. Its goals are to showcase the diversity of French cinema, to promote films and talent among the film industry and to contribute to cross cultural understanding. The COLCOA FRENCH FILM FESTIVAL is open to professionals and the general public.



The 21th edition will be held at the **Directors Guild of America** theater complex in Hollywood from April 24 to May 2, 2017.

COLCOA was created in 1997 by The FRANCO-AMERICAN CULTURAL FUND, a unique collaborative effort of the Directors Guild Of America, the Motion Picture Association of America, the Writers Guild Of America, West, France's Société des Auteurs, Compositeurs et Éditeurs de Musique. The FRANCO-AMERICAN CULTURAL FUND will present the 20th COLCOA FRENCH FILM FESTIVAL in April 2016. The festival is also made possible with the support of L'ARP (France's Association of Authors, Directors and Producers), the Film & TV Department of the French Embassy, TV France International and Unifrance.

Since 2004, the selection is exclusively composed of premieres in Hollywood. Several high-profile features are presented at COLCOA for the first time in North America or in the U.S. Some can be

International or World premieres. COLCOA is also known for presenting films before their commercial release in the U.S., and for being used by American distributors to launch and promote their film in Hollywood.

The selection includes features, documentaries, animated films, short films and, since 2015, TV movies and TV series. In 20 years, 676 films or TV series have been selected. COLCOA has constantly developed to become a showcase of 70 films in 2016, with a capacity of 26,300 and an occupancy rate of 91% (25,000 attendees). In 2015, a selection dedicated to films produced for television (TV movies and series) was introduced with 7 programs in competition. Its exclusive program has made of COLCOA an anticipated date in the industry calendar and one of the largest French film festivals in the world. Scheduled a few weeks after the Academy Awards® and before the Cannes Film Festival, COLCOA has become a prestigious event in Los Angeles.

The COLCOA audience is mainly composed of film industry professionals (74%), including Academy Awards® members: directors, writers, distributors, producers, agents, exhibitors, critics and journalists. COLCOA has developed partnerships with organizations like IFTA, The Cannes Film Market, Film Independent, Women in Film, The American Cinematheque, SAG, and since 2008, the Hollywood Foreign Press Association and the Los Angeles Film Critics Association.

In 2008, an educational program was also launched to promote foreign films among young American audiences in association with ELMA (European Languages and Movies in America). More than 18,000 students and 120 high schools have participated in the program since 2008. In 2010, a master class program was introduced for colleges, film schools and universities.

Academy Award winning actress Marion Cotillard (*La Vie en Rose*), Academy Award nominee actress Berenice Bejo (*The Artist*) and Academy Award winning writer/director Michel Hazanavicius (*The Artist*) made their first public appearance in Hollywood at COLCOA.

Details

Start:
April 24

End:
May 2

Website:
<http://www.colcoa.org>

Organizer

Franco-American Cultural Fund

Website:
<http://franco-american-cultural-fund.com/en/contact-us/>

Venue

Director: David W. America

7000 Sunset Blvd
Los Angeles, CA 90048 (United States) - Google Maps

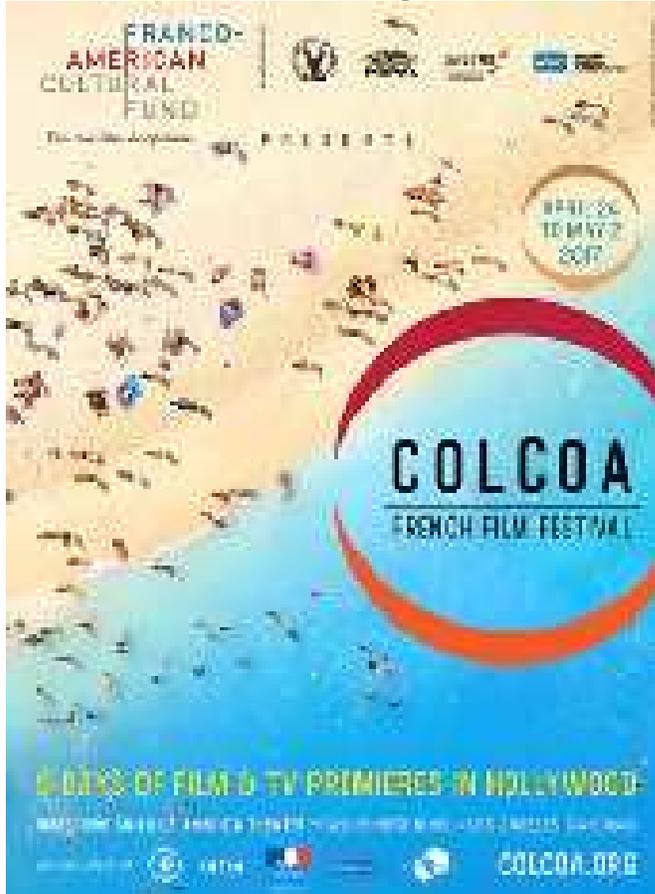
Phone:
(310) 550-0000

Website:
www.colcoa.org





Par Novias, Los Angeles, le 3 mai 2017



The Franco-American Cultural Fund, a partnership of the DGA, MPA, WGAW, and France’s Society of Authors, Composers and Publishers of Music (SACEM), announced today that Mr. & Mrs. Adelman, written by Nicolas Bedos and Dora Tillier, and directed by Nicolas Bedos, won the distinguished COLCOA Audience Award. A Woman’s Life was awarded the COLCOA LAFCA Critics Award by the Los Angeles Film Critics Association Jury at the 21 annual COLCOA French Film Festival. The film, co-written by Stéphane Brizé and Florence Vignon, and directed by Stéphane Brizé, will be released in the U.S. by Kino Lorber this month. A Woman’s Life also won the COLCOA Coming Soon Award, a prize given in association with KPCC 89.3, to a film

presented with an attached U.S. distributor. A Bag of Marbles, co-written and directed by Christian Duguay, won the Audience Special Prize while the Critics Special Prize went to Elementary, written and directed by Hélène Angel. Little Gems received the Best Documentary Award, co-written and co-directed by Xavier de Lauzanne. The First Feature Award went to Tunisian-French co-production Hedi, written and directed by Mohamed Ben Attia. Introduced this year, the American Students Award went to Polina, written by Valérie Müller-Preljocaj and directed by Angelin Preljocaj and Valérie Müller-Preljocaj. This award was voted on exclusively by a jury of nine students from high schools and colleges. Special Mentions were given by the audience to Like Crazy, the Italian-French co-production presented at the festival in association with Strand Releasing, which will release the film this month in the U.S., and to A Kid, a drama co-written and directed by Philippe Lioret. Distrib Films U.S. will release the film soon after the festival. Presented in association with TV France International and TITRA Films, the COLCOA Television competition has three TV Series winners: Call My Agent (Season 2) was chosen best TV series by the audience, one year after it won for Season 1. The COLCOA Television Competition Jury gave the Best Series award to Beautiful Loser and a special prize to the StudioCanal series Midnight Sun. As for TV Drama, the audience favorite by a large majority was Plessis' Girls, written and directed by Bénédicte Delmas, while the Jury chose Boulem Guerdjou's drama Marion Forever 13 (Best TV series) and Arnaud Ségnac's Box 27 (Jury Special Prize). For the COLCOA Shorts Competitions, two films were awarded twice: Chasse Royale (Best Short Film given by the Jury and the Audience Special mention), and Thank You Mister Imada (Audience Award and Jury Special Mention). Special Prizes went to What Tears Us Apart? (Jury) and The Fisherman and the Businessman (Audience). The COLCOA Web Series Competition was introduced at this year's festival with six entries. The winner of this inaugural competition was the Studio+ series, Amnesia.

While 82 programs were presented at COLCOA this year, a total of 34 features and documentaries, 11 TV drama and TV series, 6 web series, and 19 short films competed for the 2017 COLCOA Awards. Films details: www.colcoa.org/

COMPLETE 2017 COLCOA AWARDS COLCOA CINEMA

- AUDIENCE :

COLCOA AWARD: Mr. and Mrs. Adelman (Monsieur et Madame Adelman - W/D by Nicolas Bedos)

SPECIAL PRIZE: A Bag of Marbles (Un sac de billes - W/D by Christian Duguay)

SPECIAL MENTIONS: Like Crazy (Folles de joie - W/D by Paolo Virzi) &

A Kid (Le fils de Jean - W/D by Philippe Lioret)

- JURY :

COLCOA AWARD: A Woman's Life (Une Vie - W/D by Stéphane Brizé)

SPECIAL PRIZE: Elementary (Primaire - W/D by Hélène Angel)

Other Prizes:

BEST FIRST FEATURE FILM: Hedi (Hedi, un vent de liberte - W/D by Mohamed Ben Attia)

BEST DOCUMENTARY: Little Gems (Les Pépites - W/D by Xavier de Lausanne)

AMERICAN STUDENT AWARD (New in 2017): Polina (W/D by Angelin Preljocaj, Valérie Müller-Preljocaj)

COMING SOON AWARD: A Woman's Life (Une Vie - W/D by Stéphane Brizé)

COLCOA TELEVISION

- AUDIENCE:

TV SERIES AWARD: Call My Agent (10 Pour Cent - written by

Fanny Herrero, Benjamin Dupas, Sabrina B. Karine, Anaïs Carpita, directed by Laurent Tirard)
TV DRAMA AWARD: Plessis' Girls (Elles...Les Filles du Plessis
- W/D by Bénédicte Delmas)

- JURY :

TV SERIES AWARD: Beautiful Loser (Irresponsable - co-written by Frédéric Rosset, directed by Stephen Cafiero)

TV SERIES SPECIAL PRIZE: Midnight Sun (Jour Polaire - written by Måns Mårlind, directed by Björn Stein, Måns Mårlind)

TV DRAMA AWARD: Marion Forever 13 (Marion 13 ans pour toujours - W/D by Boulem Guerdjou)

TV DRAMA SPECIAL PRIZE: Box 27 (W/D by Arnaud Ségnac)

COLCOA SHORTS

- AUDIENCE:

COLCOA AWARD: Thank You Mister Imada (Merci Monsieur Imada - W/D by Sylvain Chaumet)

SPECIAL PRIZE: The Fisherman and the Business Man (Le pecheur et l'homme d'affaires - W/D by Simon Francois)

SPECIAL MENTION: Chasse Royale (W/D by Romane Gueret, Lise Akoka)

- JURY:

COLCOA AWARD: Chasse Royale (W/D Romane Gueret, Lise Akoka)

SPECIAL PRIZE: What Tears Us Apart (Ce qui nous sépare - W/D by Wei Hu)

SPECIAL MENTION: Thank You Mister Imada (Merci Monsieur Imada - W/D by Sylvain Chaumet)

COLCOA WEB SERIES AWARD (New in 2017): Amnesia (written by Jérôme Fansten, directed by: Patrick De Ranter and Jérôme Fansten)

COLCOA Awards are presented in association with the Los Angeles Film Critics Association, TV5MONDE, AIR TAHITI NUI, TITRAFILM and KPCC-89.3 FM

COLCOA FRENCH FILM FESTIVAL is funded 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, with the vital support of L'ARP (France's Association of Authors, Directors and Producers), the CNC, the Los Angeles Film and TV Office of the French Embassy, TV France International and Unifrance.

COLCOA FRENCH FILM FESTIVAL is sponsored by Air Tahiti Nui, Dailymotion, TV5MONDE, Variety (Official Sponsors); Airstar, KPCC 89.3, Barnestormer, France Televisions, Los Angeles Times (Premier Sponsors); Barnes International Luxury Real Estate, Club Culinaire of Southern California, ELMA, Gaumont, Indiewire, LA Weekly, Sunset Marquis, TitraFilm (Major Sponsors); Alliance Française de Los Angeles, Champagne de L'Argentine, Cinando, Laemmle Theatres, Les Macarons Duverger, Marché du Film, Miraval Provence, Office de Tourisme Epernay, Paul M. Young Fine Wines, Samsung, Vineyard Brand, (Platinum Sponsors); and ARIDZA BROSS, Bank Of the West, , La Chouquette, La Vieille Ferme, LILA, , Cinelife, France Amerique, Gitane Rapsodie, M.A.C. Domaine Nicolas Rossignol, Gayot, J.Lohr, Rosenthal The Malibu Estate, Stem Wine, Famille Perrin, Screening Now, Tammy's Pop, and Tix, (Supporting Sponsors).

(Source: press release 03th may 2017)

PARISLA

COLCOA — L'ODYSSÉE

*The 21st annual **COLCOA FRENCH FILM FESTIVAL** is here, presenting nine days of premieres at the Directors Guild Theater in Hollywood. Some highlights from the first few days of the fest:*

***L'OPÉRA**—a documentary about the Paris Opera, and a worthy complement to Frederick Wiseman's **La Danse** (2009)—screens Tuesday evening, April 25 at 5 pm. Later that night, rustic farceur **Bruno Dumont** screens his new satire **SLACK BAY / MA LOUTE**. Tuesday, April 25 at 7:30 pm.*

Lambert Wilson, Audrey Tautou,

and **Pierre Niney** headline **L'ODYSSÉE**, a biopic of adventurer and filmmaker Jacques Cousteau. Directed by **Jérôme Salle**, **L'ODYSSÉE** screens on Wednesday night, April 26 at 8:30 pm.

Director **Stéphane Brizé**—known for contemporary dramas starring Vincent Lindon—takes on Guy de Maupassant in the trenchant period piece **A WOMAN'S LIFE / UNE VIE**, starring **Judith Chemla**, and screening Thursday evening, April 27 at 7:25 pm.

Also Thursday, at 8:30 pm in the larger “Renoir” theater, **Pierre Deladonchamps** stars in **A KID / LE FILS DE JEAN**, **Philippe Lioret**'s examination of paternity and identity. **POLINA**—directed by **Valérie Müller** and

choreographer Angelin Preljocaj—takes wing once its eponymous protagonist leaves the Bolshoi (and Moscow) for France. But the lessons learned at the dance academy in Aix are only the beginning of Polina’s European education. Starring Mariinsky dancer Anastasia Shevtsova, Niels Schneider, dancer-choreographer Jérémie Bélingard, Preljocaj star Sergio Diaz, and Juliette Binoche (who has danced for Akram Khan), POLINA screens on Friday evening, April 28 at 5:45 pm.*

In addition to these ticketed films, COLCOA features a number of free screenings, which are first come, first served—

FREE COLCOA CLASSICS SERIES:

THE LOVERS ON THE BRIDGE / LES AMANTS DU PONT-NEUF (1991, directed by **Leos Carax**), Wednesday afternoon, April 26 at 1:30 pm.

LE CERCLE ROUGE (1970)—**Jean-Pierre Melville**’s penultimate film in a long wave of crime masterpieces—Friday afternoon, April 28 at 1:20 pm.

PLAYTIME (1967, restored, directed by **Jacques Tati**), Saturday morning, April 29 at 10:50 am.

FREE MATINEE RERUNS:

For six days, COLCOA starts with the rerun of a film shown earlier in the week.

Morning Reruns are at 11 am (Wednesday to Friday, April 26–28), 9 am (Saturday and Sunday, April 29–30), and noon on Monday, May 1. Film titles are announced at 10 pm the evening before the screening, on site in the DGA lobby, and on COLCOA’s website, Facebook, and Twitter.

COLCOA FRENCH FILM FESTIVAL, through May 2.
DIRECTORS GUILD OF AMERICA, 7920 Sunset Boulevard, Hollywood.
colcoa.org

COLCOA is an acronym for “City of Lights, City of Angels,” the festival’s original title.

*See: juliettebinoche.net/in-i.html



Audrey Tautou in *L'Odysée*
Image credit: UniFrance

PARISLA

COLCOA — L'ENVOI

*Some highlights from the last five days of the
2017 COLCOA FRENCH FILM
FESTIVAL:*

*A glossy biopic of a great star of the sixties
and seventies, played by an unknown in a
tour-de-force performance—**DALIDA**,
starring Italian model **Sveva Alviti**. With
Riccardo Scamarcio, **Niels Schneider**, and
COLCOA favorite **Nicolas Duvauchelle** as
socialite “Le Comte de Saint-Germain.”*

Friday night, April 28, at 8:30 pm.

***A TASTE OF INK / COMPTE TES
BLESSURES**. The post-punk music scene in
Paris sets the stage for an explosive
triangle: underground singer Vincent (**Kévin***

Azai's), his widowed father, and his father's new, much younger girlfriend. This debut film by writer–director **Morgan Simon** screens on Saturday afternoon, April 29, at 1:20 pm.

*Pre-fest screenings of **A BAG OF MARBLES / UN SAC DE BILLES** have triggered a strong emotional response. The **Christian Duguay** film screens early Saturday evening, April 29, at 5 pm. **MONSIEUR ET MADAME ADELMAN**—the feature debut of playwright and political satirist **Nicolas Bedos**, about an egomaniacal writer and his wife—could be as divisive as last year's **Mon Roi**. See for yourself on Saturday night, April 29, at 8:30 pm.*

***Romain Duris** is a veteran of trench warfare trying to put his life back together in **CEASE–FIRE / CESSEZ–LE–FEU**, directed by **Emmanuel Courcol**, and*

screening on Monday afternoon, May 1, at 3:10 pm.

*Lucie (comic **Florence Foresti** in a dramatic role) has survived cancer. Now she's trying to recover from her recovery in **Anne-Gaëlle Daval's LADIES / DE PLUS BELLE**, which co-stars **Nicole Garcia** and **Mathieu Kassovitz**. Monday evening, May 1, at 5:40 pm.*

*The story of Seine-Saint-Denis writer–performer **Fabien Marsaud**—his crippling swimming accident when he was 19, his recovery, and his rise as slam poet **Grand Corps Malade**—is told in **STEP BY STEP / PATIENTS**, co-directed by GCM and **Mehdi Idir**. Monday night, May 1, at 8:30.*

In addition to these ticketed events, the following FREE SCREENINGS are available, first come, first served.

FREE COLCOA CLASSICS SERIES: **PLAYTIME** (1967, restored, directed by **Jacques Tati**), Saturday morning, April 29 at 10:50 am.

FREE CLOSING DAY: All four screenings on Tuesday afternoon and early evening, May 2, are free. These reruns of festival favorites screen in two DGA cinemas at 1 pm, 3:15 pm, 3:45 pm, and 5:45 pm. Titles will be announced the evening before on COLCOA's website, Facebook, and Twitter.

Dany Boon appelle à voter Macron au nom de la fraternité

Paris Match | Publié le 01/05/2017 à 09h58

La Rédaction, avec AFP



Dany Boon, ce week-end lors du COLCOA French Film Festival, à Los Angeles.

VALÉRIE MACON / AFP



A une semaine du second tour de la présidentielle, Dany Boon appelle à voter pour Emmanuel Macron. «Prouvons au monde entier et à nous-mêmes que nous sommes toujours le pays de la liberté de l'égalité et surtout de la fraternité», a-t-il écrit sur Facebook.

«Jamais un pays d'extrême droite n'a réglé les problèmes». Dans un post publié samedi soir sur Facebook le comédien et réalisateur Dany Boon se mobilise, à une semaine du second tour de la présidentielle, et appelle à voter pour Emmanuel Macron. «Je suis né dans une famille modeste du Nord de la France, d'une mère Ch'ti et d'un père Kabyle qui m'ont appris la tolérance, le respect et le souci de l'autre», écrit-il. «Je suis fier d'être Français. Je voyage dans le monde entier avec mes films pour faire rire et émouvoir. Je suis imposé à 51% d'impôts dont 30% en France. J'en suis très heureux».

«Nous avons créé avec Pathé le Ch'ti Fond qui reverse la totalité des droits sur les produits dérivés de mes films, soit à ce jour plus de 2,5 M d'euros pour aider des associations et des gens dans le besoin dans le Nord et en France sans distinction de race, de citoyenneté, d'origine ou de

religion», ajoute-t-il sur sa page, qui compte près d'un million de fans (983.500).

"Je n'ai de leçon à donner à personne"

«Je n'ai de leçon à donner à personne mais franchement jamais dans aucun pays un parti d'extrême droite n'a réglé les problèmes en imposant une préférence nationale, au contraire. Prouvons au monde entier et à nous-mêmes que nous sommes toujours le pays de la liberté de l'égalité et surtout de la fraternité. Votons Emmanuel Macron!», conclut l'humoriste.

Voir aussi : [Quels sont les soutiens people d'Emmanuel Macron?](#)



EVENTS CALENDAR

COLCOA French Film Festival



The Franco-American Cultural Fund is pleased to announce the dates for the 21st Anniversary of the COLCOA French Film Festival which will take place April 24 – May 2, 2017. COLCOA FRENCH FILM FESTIVAL, “9 Days of Premieres in Hollywood”, was founded in 1997 by The Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France’s Society of Authors Composers and Publishers of Music (SACEM). COLCOA is also supported by l’Association des Auteurs-Réalisateurs-Producteurs (ARP),

the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and UNIFRANCE. COLCOA is the acronym of “City of Light, City of Angels” the original name of an event celebrating relationships between filmmakers from two capital cities of cinema. Since 2015, the festival’s name has officially become COLCOA FRENCH FILM FESTIVAL. The festival takes place in April in the prestigious theaters of the Directors Guild of America on Sunset Boulevard in Hollywood (3 theaters (600, 160 and 37 seats), a 210 capacity lounge and a 1,500 capacity lobby).



LOS ANGELES (MARCH 2017) – COLCOA FRENCH FILM FESTIVAL was founded in 1997 by The Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music (SACEM). COLCOA is also supported by l'Association des Auteurs-Réalisateurs-Producteurs (ARP), the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and UNIFRANCE. Its exclusive program has made COLCOA an anticipated date in the industry calendar and now the largest French film festival in the world. COLCOA is the acronym of "City of Light, City of Angels," the original name of an event celebrating relationships between filmmakers from two capital cities of cinema. Since 2015, the festival's name has officially become COLCOA FRENCH FILM FESTIVAL. The festival takes place April 24 – May 2 in the prestigious theaters of the Directors Guild of America on Sunset Boulevard in Hollywood (3 theaters (600, 160 and 37 seats), a 210 capacity lounge and a 1,500 capacity lobby). COLCOA FRENCH FILM FESTIVAL is committed to promoting new French films in the U.S. and to showcasing in Hollywood the vitality and the diversity... Source: www.Colcoa.com | Continue ...



P13MAG.ET.Film&Music
@P13ETFLMMUSIC

Follow



COLODÁ @COLODÁ
Congratulations to all the film and series award winners at the 2017 COLODÁ French Film Festival! 🌟🏆

9:58 PM · 7 May 2017



PureWow

LOS ANGELES

Your Left Coast Guide to Living Like a French Woman

By DAN BIRNEY | FEB. 14, 2014

Because who doesn't secretly want to pretend they're French on a random Sunday? The French lifestyle is enviable, cultured and totally doable at these slugs, restaurants and events around town. Here's where the Venn diagram of casual Angeleno cool and French style intersect beautifully.

WATCH SOME FRENCH FILMS

From April 24 to May 4, the Colcoa French Film Festival brings more than a hundred new feature films, documentaries, classics, digital works and more to the Directors Guild Theatre. Don't miss the ballet drama *Fallou*, co-starring Juliette Binoche.

7920 Sunset Blvd.; colcoa.org



The 21st COLCOA French Film Festival April 24th-May 2, 2017

Posted by By [RGN staff](#) at 10 April, at 20 : 16 PM



The 21st COLCOA FRENCH FILM FESTIVAL will take place from April 24-May 2, 2017 at the DGA in Hollywood preeminent U.S. French cultural event and the largest French Film Festival worldwide!

COLCOA FRENCH FILM FESTIVAL was founded in 1997 by The Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors Composers

and Publishers of Music (SACEM). COLCOA is also supported by l'Association des Auteurs-Réalisateurs-Producteurs (ARP), the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and UNIFRANCE. Its exclusive program has made COLCOA an anticipated date in the industry calendar and now the largest French film festival in the world.

COLCOA FRENCH FILM FESTIVAL is committed to promoting new French films in the U.S. and to show- casing in Hollywood the vitality and the diversity of French cinema and French television programs. In 2017 a new competition dedicated to Web Series will be introduced along with a selection of VR films. Festival highlights will include a Carte Blanche to Academy Award®-nominated Writer/Director Damien Chazelle, a Focus on Writer/Director Stéphane Brizé and the world premiere of a digitally restored Jean-Pierre Melville film. To get tickets-<http://www.colcoa.org/>

SCREEN DAILY

COLCOA French Film Festival unveils French Classics programme

23 February, 2017 | By Elbert Wyche



Damien Chazelle given Carte Blanche to present influential French film.

COLCOA and the Franco-American Cultural Fund also announced the Focus on a Filmmaker programme in addition to a line up of French classics consisting of predominantly digitally restored films.

The programme will take place at the DGA in Hollywood from April 24-May 2 as part of COLCOA's 21st anniversary.

Oscar contender and *La La Land* director Damien Chazelle [pictured] has selected Leo Carax's *The Lovers On The Bridge* (1991) starring Juliette Binoche and Denis Lavant as an influential film.

This Carte Blanche screening will be presented in association with Rialto Pictures, with the support of the French Embassy in the US and l'Institut Francais.

COLCOA will honour writer-director Stéphane Brizé on April 27, with a special presentation of *Not Here To Be Loved* (2005) starring Patrick Chesnais, Anne Consigny, and George Wilson.

The Festival will also host the West Coast premiere of Brizé's new film *A Woman's Life (Une Vie)* starring Judith Chemla, based on the Guy de Maupassant novel. The film won the FIPRESCI prize at the Venice Festival and will be released in the US later this year by Kino Lorber.

Brizé will also meet the audience for a Happy Hour Talk dedicated to his work.

The world premiere of a new digital restoration of Jean-Pierre Melville's *One Day In A Clown's Life* (1946) will play during opening night to commemorate the centenary of the filmmaker's birth and will screen again before a screening of *Le Cercle Rouge* later in the festival.

Additional digitally restored films to play at the festival include Egyptian filmmaker Youssef Chahine's *Farewell Bonaparte* (1985) and Jacques Tati's *Playtime* (1967), marking that film's 50th anniversary.

COLCOA top brass will announced the official competition line-up on April 4.

For additional information click [here](#).

SCREEN DAILY

COLCOA brass unveil full festival line-up

Event backed by Franco-American Cultural Fund to showcase VR, web series for first time.



Thirty-four features and documentaries will compete for the COLCOA Cinema Awards as part of the 21st COLCOA French Film Festival that runs from April 24-May 2 in Hollywood.

The competition kicks off on April 24 with the North American premiere of Claude Lelouch's *Everyone's Life* and ends on May 2 with the North American premiere of Eric Lavaine's new rom-com *You Choose* starring Alexandra Lamy.

The line-up includes Marco Bellocchio's *Sweet Dreams*, Stephane Brizet's *A Woman's Life* (pictured), Bruno Dumont's *Slack Bay*, Lisa Azuelos's *Dalida*, and Marie-Camille Mansion-Chaar's *Heaven Will Wait*.

The event will showcase a record 82 films, television series and web series, 70 of which will compete for the COLCOA Awards.

The festival includes the After 10 Series, COLCOA Classics, COLCOA.Doc World Cinema Produced by France, Focus On A

Filmmaker dedicated to Brizé, Film Noir Series, French NeWave 2.0, and the Happy Hour Talks.

An expanded COLCOA Television includes the world premiere of Season Two of *Call My Agent*, as well as *The Frozen Dead*, *Beautiful Loser* and *Midnight Sun*.

COLCOA Web Series will present an inaugural competition of six works, while COLCOA Virtual Reality will showcase five selections. As previously announced, best directing Oscar winner Damien Chazelle receives Carte Blanche and there will be an homage to Jean-Pierre Melville.

“COLCOA will reach a new level in 2017 with two new categories – a virtual reality program and web series competition - added to the Cinema, Television, and Shorts competitions,” François Truffaut, COLCOA executive producer and artistic director, said.

“These two new popular formats offer more opportunities to showcase the creativity of French producers and filmmakers as well as the diversity of French production. “While entertainment is still the key word for the program, with a balanced mix of comedies and dramas, several topical issues will cover the program this year, including the environment, discrimination, racism, terrorism, and the role of the artist in society. More than ever, COLCOA will offer a unique opportunity to see these universal topics from different angles.”

[Click here](#) for further details.

SCREENDAILY

'Mr. & Mrs. Adelman', 'A Woman's Life' triumph at COLCOA

3 May, 2017 | By [Jeremy Kay](#)



COLCOA French Film Festival wrapped on May 2.

Nicolas Bedos's *Mr. & Mrs. Adelman* has won the COLCOA Audience Award, the Franco-American Cultural Fund announced

on Wednesday.

In another key prize, Stéphane Brizé's *A Woman's Life* (pictured) received the COLCOA LAFCA Critics Award presented by the Los Angeles Film Critics Association.

A Woman's Life will open this month in the US through Kino Lorber and also won the COLCOA Coming Soon Award presented to a film with US distribution.

A Bag Of Marbles by Christian Duguay won the Audience Special Prize, while the Critics Special Prize went to Hélène Angel's *Elementary*.

Little Gems by Xavier de Lauzanne received the Best Documentary Award, and the First Feature Award went to Tunisian-French co-production *Hedi* directed by Mohamed Ben Attia.

The inaugural American Students Award went to *Polina* by Angelin Preljocaj and Valérie Müller-Preljocaj.

Among the COLCOA Television winners were *Call My Agent* for the TV Series Award, *Plessis' Girls* for the TV Drama Award, and *Midnight Sun* for the TV Series Special Prize.

[Click here](#) for full details.

see California

California Events & Festivals Calendar



California Events and Festivals Calendar features tree lighting ceremonies, ice skating rinks, Christmas parades and theme park holiday attractions with many free admission things to see and do. Got events in California for the public to enjoy?

seecalifornia@gmail.com

Email us your event! Name of event, date, time, location/address, cost, description, contact info, website and photos, if any.

2017

April

29 | **Saturday, April 29, 2017**

HEALDSBURG: Passport to Dry Creek Valley April 29-30

HEMET: Ramona. ramonabowl.com

HOLLYWOOD: **Culcin** French Film Festival April 24-May 2

IRWINDALE: The Original Pleasure Renaissance Faire

IRWINDALE: Color Fun Fest. Irwindale Speedway

LAKESIDE: Lakeside Rodeo April 28-30. lakesiderodeo.com

LA VERNE: Sip of Old La Verne Wine Walk

LONG BEACH: Earth Day Celebration & Children's Day Fest

30 | **Sunday, April 30, 2017**

FOLSOM: Artisan Marketplace April 29-30

FRESNO: Insane Inflatables, The Big Fresno Fair

FOUNTAIN VALLEY: A Taste of Fountain Valley

GENOA / SOUTH TAHOE: Genoa Cowboy Festival

HEALDSBURG: Passport to Dry Creek Valley April 29-30

HEMET: Ramona. ramonabowl.com

HOLLYWOOD: **Colcoa** French Film Festival April 24-May 2

IRVINDALE: The Original Pleasure Renaissance Faire

IRVINDALE: Color Fun Fest, Irwindale Speedway

1 | Monday, May 1, 2017

HOLLYWOOD: **Colcoa** French Film Festival

LOS ANGELES: Asian Pacific Film Festival

LOS ANGELES: Jewish Film Festival

Springtime in L.A.: COLCOA

City of Lights: City of Angeles.
The largest French film festival
in the world and one of the
largest festivals in L.A.!



COLCOA French Film Festival, “9 Days of Premieres in Hollywood” takes place April 24 to May 2 in the prestigious theaters of the Directors Guild of America on Sunset Boulevard in Hollywood (3 theaters (600, 160

and 37 seats), a 210 capacity lounge and a 1,500 capacity lobby).

COLCOA is the acronym of “City of Light, City of Angels” the original name of an event celebrating relationships between filmmakers from two capital cities of cinema. In 2015, the festival’s name was officially changed to COLCOA French Film Festival. COLCOA was founded in 1997 by The Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France’s Society of Authors Composers and Publishers of Music (SACEM). COLCOA is also supported by l’Association des Auteurs-Réalisateurs-Producteurs (ARP), the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and Unifrance. COLCOA is committed to promoting new French films and TV series in the U.S. and to showcasing in Hollywood the vitality and the diversity of French cinema and French television programs.

See the linked list of titles here for 2017.

See films by day here.

The COLCOA audience is mainly made of film industry professionals (74%), including Academy Awards® members: directors, writers, distributors, producers, agents, exhibitors, critics and journalists. COLCOA has developed partnerships with organizations like IFTA, The Cannes Film Festival, Film Independent, Women in Film, The American Cinematheque, SAG, and since 2008, the Hollywood Foreign Press Association (Golden Globes) and the Los Angeles Film Critics Association.

Since 2004, the selection is entirely made of premieres. Several high-profile features presented at COLCOA are World Premieres, International Premieres, North American Premieres or U.S. Premieres. The showcase is also known for presenting films several months before their commercial release in the U.S., raising the event's profile among U.S. distributors who now use the event as a platform to launch and promote their film in Hollywood.

The festival is more than a film industry event however. It has become popular in the Greater Los Angeles community and most of the screenings are booked several weeks before the event.

In 2008, an educational program was launched to promote foreign films among young American audiences in association with E.L.M.A (European Languages & Movies in America). More than 100 high schools from Los Angeles and Orange Counties have already participated in the program. In 2010, a master class program was introduced for colleges, film schools and universities. In 2017, the festival will welcome its 20,000th student.

Since 2015, a part of the COLCOA Short Film Selection is broadcast after the festival on the Cinema on Demand service of TV5 Monde in the United States.

One reason for the success of COLCOA is its media coverage. In addition to partnerships with Variety, LA Times, LA Weekly, KPCC-89.3 FM, DailyMotion, TV5 Monde/Time

Warner Cable, and Indiewire, the festival has continuously developed relationships with journalists and critics. Thanks to a specific accreditation program, which includes press screenings and press sessions with filmmakers and actors, journalists have a priority access to screenings and various social events during the week. In 2016, 80 journalists, professional bloggers and critics were accredited.

More than 200 French writers, directors and producers have presented their film(s) at COLCOA. Among them are Olivier Assayas, Bertrand Blier, Dany Boon, Stéphane Brizé, Laurent Cantet, Clovis Cornillac, Cedric Klapisch, Alain Corneau, Costa-Gavras, Julie Delpy, Claire Denis, Arnaud Desplechin, Anne Fontaine, Michael Hazanavicius, Mathieu Kassovitz, Philippe Le Guay, Claude Lelouch, Claude Miller, Bertrand Tavernier, Danièle Thompson, and Francis Veber.

Many celebrities have attended COLCOA, including Rosanna Arquette, Nathalie Baye, Berenice Bejo, Halle Berry, Jaqueline Bisset, George Chakiris, Marion Cotillard, Jean-Pierre Darroussin, Alexandre Desplat, Herbie

Hancock, Johnny Hallyday, Michel Legrand, Helen Mirren, Demi Moore, Pierre Niney, Jeremie Renier, Gena Rowlands, Sharon Stone, Omar Sy, Charlize Theron, Lambert Wilson as well as prominent American writers and directors: Wes Craven, Taylor Hackford, John Landis, Michael Mann, Steven Soderbergh or Alexander Payne.

KEY FIGURES

3 theatres (600, 150 & 50 seats) with state-of-the-art digital projection systems. A 210 capacity lounge and a 1,500 capacity lobby.

21 cocktails & receptions on site in 2016.

70 films and short films selected in 2016.

49 features, documentaries, TV Movies and TV series including 26 World Premieres, International Premieres, North American and U.S.

Premieres in 2016.

123 screenings and panels in 2016.

27,000 seat capacity in 2016.

212,000 admissions since the first COLCOA, including **25,000 attendees** in 2015.

3,000 attendees per day in 2015; 900 attendees for Opening Night.

74% of the audience works in the U.S. film industry.

Over 580,000 visitors and 8 million hits on www.colcoa.org between July 2015 and June 2016.

1,500,000 references on Google in July 2016.

26,000 fans on COLCOA's Facebook page in August 2016.



Alexandra Lamy (Présidentielles 2017) : " Il est important d'aller voter !"

Par Franck Ragaine Le 04 mai 2017 à 03h44 mis à jour 04 mai 2017 à 03h44



Alexandra Lamy -Présidentielles 2017: " Il est important d'aller voter " .



En Direct des USA : Spontanée, enthousiaste, c'est avec beaucoup d'humilité qu'Alexandra Lamy est venue présenter aux américains le film : L'Embarras du Choix au festival de Colcoa. Et d'en profiter pour rappeler qu'il est important dimanche...d'aller voter !

Venue présenter le film d'**Éric Lavaine** : *L'Embarras du Choix* (sorti le 15 mars en France) au *Festival de Colcoa* à **Los Angeles** pour la soirée de clôture, **Alexandra Lamy** tout sourire, bronzée et ravie de profiter quelques jours de la **Californie** et d'offrir son premier film au public américain. Un public conquis mais déjà Alexandra est repartie à **Paris** pour voter pour le second tour des présidentielles. Sans nous révéler son choix, elle a tenu à souligner l'importance à chacun de se déplacer dimanche dans les bureaux de votes ! " *J'invite juste évidemment tous les français à voter parce que c'est notre liberté et qu'il est important de pouvoir voter. Mais je n'ai pas moi à dire quoi que ce soit car chacun est libre de voter pour qui il souhaite. Mais en tout cas il est important d'aller voter.* "

60 amazing things happening in L.A. this April 2017

By Michael Juliano Posted: Thursday March 30 2017, 11:07am

FILM

Starting Apr 5

Rooftop Film Club; Ricardo Montalbán Theatre

Get an early start to the outdoor movie season with the return of the Hollywood rooftop series.

Apr 5

Sci-Fi at Union Station: *Blade Runner*; Union Station

Watch the dystopian Los Angeles neo-noir classic for free inside of Union Station's historic ticketing hall.

Apr 6-9

TCM Classic Film Festival; Various Hollywood theaters

See time-honored favorites on the big screen, the way they were meant to be seen, during this year's festival, themed "Comedy in the Movies."

Apr 15, 29

Street Food Cinema; Various locations

Catch a special screening of *10 Things I Hate About You* at the Million Dollar Theatre, followed by the outdoor kickoff with *La La Land*.

Apr 24-May 2

COLCOA French Film Festival; Directors Guild of America

Catch both vintage and modern French films alongside TV premieres at this annual screening series for Francophiles.

Apr 29

Cinespia: *The Godfather: Part II*; Los Angeles Theatre

Attend a '50s Vegas resort-themed soiree with DJ sets from Zach Cowie and Elijah Wood at this screening of the Coppola classic.

13 things to do this week in Los Angeles: April 24-28



We look ahead at the week's best concerts, comedy shows, dinners, art shows and more.

Monday

COLCOA French Film Festival

Directors Guild of America, various times and prices through May 2

Watch both vintage and modern French films alongside TV premieres at the opening night of this annual screening series for Francophiles.

50 amazing things happening in L.A. this May 2017

FILM

Through May 2

COLCOA French Film Festival; Directors Guild of America

Watch both vintage and modern French films alongside TV premieres at this annual screening series for Francophiles.

May 12

***Them!* screening; Union Station**

Fend off gigantic irradiated ants during a free screening of this '50s sci-fi classic on Union Station's north patio.

May 12

Los Angeles Live Score Film Festival; Barnsdall Gallery Theatre

Watch chamber ensemble Helix Collective perform commissioned original scores at this festival of indie short films.

May 13

***Chinatown* screening; Hollywood Forever Cemetery**

Roll out a blanket for the first outdoor Cinespia screening of the season.

May 26, 27

***La La Land* in Concert; Hollywood Bowl**

See composer Justin Hurwitz conduct the Oscar-winning score backed by a 100-piece orchestra, choir and jazz ensemble.

VARIETY

Colcoa French Film Festival Opens With Claude Lelouch's 'Everyone's Life'



Claude Lelouch's "Everyone's Life" will open the 21st Colcoa French Film Festival on April 24.

"Everyone's Life" (Chacun sa vie), a North American premiere, celebrates 50 years of cinema with cast of 50 French actors, including Johnny Hallyday and Academy Award winner Jean Dujardin.

The festival, which will be held at the Directors Guild of America

in Los Angeles, will showcase a record 82 films, television series and, for the first time, web series. A total of 70 of these will be in competition for Colcoa awards.

The cinema competition will close on May 2, with the North American premiere of Eric Lavaine's new romantic comedy, "You Choose," starring Alexandra Lamy.

"Colcoa will reach a new level in 2017 with two new categories – a virtual reality program and web series competition – added to the Cinema, Television, and Shorts competitions," said François Truffart, executive producer and artistic director. "These two new popular formats offer more opportunities to showcase the creativity of French producers and filmmakers as well as the diversity of French production."

The lineup includes titles from established writer/directors, including Marco Bellocchio ("Sweet Dreams"), Nicolas Boukhrief ("The Confession"), Stephane Brizet ("A Woman's Life"), Bruno Dumont ("Slack Bay"), Lisa Azuelos ("Dalida"), Philippe Lioret ("A Kid"), Edouard Baer ("Open at Night"), Marie-Camille Mansion-Chaar ("Heaven Will Wait"), Hugo Gelin ("Two is a Family"), Philippe Lachaud ("Alibi.com"), and Dany Boon ("R.A.I.D. Special Unit").

The festival will also present the work of newcomers such as Nicolas Bedos ("Mr. & Mrs. Adelman"), Grand Corps Malade and Mehdi Idir ("Step by Step"), Morgan Simon ("Taste the Ink"), Anne-Gaëlle Daval ("Ladies"), Emmanuel Courcol ("Ceasefire") and Ludovic and Zoran Boukherman ("Willy 1").

Actors Patrick Bruel ("A Bag of Marbles"), Lambert Wilson ("The Odyssey"), Alexandra Lamy ("You Choose"), Dora Tillier ("Mr. & Mrs. Adelman"), and Sveva Alviti ("Dalida") will also be in attendance at the festival.

The festival includes the Happy Hour Talks, a series of panels

presented in association with *Variety* (April 25-29) that are free to the general public. The final panel will be dedicated to French film composer, Jean-Claude Petit, who will meet the audience on April 29.

This year's TV lineup include the fantasy thriller "Transfer" (Season 1); thriller "The Frozen Dead" (Glacé) (Season 1); political thriller "Baron Noir" (Season 1); drama "Manon 20 Years" (mini series); comedy "Beautiful Loser" (Season 1); and thriller "Midnight Sun" (Season 1). The category will also include four recently awarded TV dramas: "Box 27," "Plessis' Girls," "Nadia" and "Marion Forever 13."

The festival is funded 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 with the support of L'ARP (France's Association of Authors, Directors, and Producers), the CNC, the Los Angeles Film and TV Office of the French Embassy, TV France International, and Unifrance.

THE WRAP

Watch This 'Jackie' Actor Deliver JFK's Lost, Never-Delivered Speech (Video)

Kennedy would have turned 100 today. Here's Caspar Phillipson reading the powerful speech JFK was scheduled to give on the date of his assassination



The speech John F. Kennedy was to have given on the night Nov. 22, 1963, is listed in the archives of the JFK Library and Museum as “undelivered”: Kennedy never gave it because he was assassinated that day in Dallas, hours before he was scheduled to speak.

Kennedy, who would have turned 100 today, planned to deliver a timeless and still timely message about the importance of “learning and reason,” in leadership — and a hope that Americans will not “listen to nonsense.”

Because Kennedy never got to give the speech, Hollywood luminaries enlisted Danish actor Caspar Phillipson, who played Kennedy in last year's "Jackie," to recite it a few weeks ago at a party for the COLCOA film festival, held at the home of "Grease" director Randal Kleiser.

A video of the moment employs the full sweep of Hollywood myth-making: a gorgeous score by Greg O'Connor swoons in the background. As Phillipson reads Kennedy's words, the images change from color to black and white.

"America's leadership must be guided by the lights of learning and reason or else those who confuse rhetoric with reality, and the plausible with the possible, will gain the popular ascendancy with their seemingly swift and simple solutions to all the world problems," says Phillipson.

"This link between leadership and learning is indispensable in world affairs," he continues. "Ignorance or misinformation can handicap the progress of a city or a company, but they can, if allowed to prevail in foreign policy, handicap this country's security."

"We cannot expect that everyone will talk sense to the American people. But we can hope that fewer people will listen to nonsense," he says. "We ask, therefore, that we may be worthy of our power and responsibility, that we may exercise our strength with wisdom and restraint, and that we may achieve in our time and in all time the ancient vision of peace on earth, good will toward men."

VARIETY

Colcoa Film Fest's 21st Edition Fetes American-French Connection

Debra Kamin

Israel Correspondent

@debra_kamin



COURTESY OF COLCOA
APRIL 20, 2017 | 10:00AM PT

In Hollywood, there's an oft-debated version of the eternal "chicken and egg" question: Who first made cinema, the United States or France?

Jean-Noel Tronc, president of the Franco-American Cultural Fund, doesn't dare wade into the debate. And it doesn't matter which nation gets credit for inventing the movies, he says, because at the Colcoa Film Festival, which, for the past two decades has taken pride in presenting French film, television and web content to

American audiences, the world's two greatest cinematic powers are combining forces for the greater good.

"France and America have contributed, more than any other countries in the world, not only to the creation of cinema but also the transformation of cinema as an art and as an industry," Tronc says.

Colcoa — whose name, acronymic for City of Lights, City of Angels, is an ode to the world's two great cinema cultures — launched in 1997 as a small three-day fest showing only feature films. Seven years later, the festival's selection criteria was tweaked to show only premieres. In 2015, taking note of the radical content revolution sweeping the television industry, organizers added French TV programs to the lineup. This nine-day fest will offer 80 feature films, as well as shorts, television series and a brand new category for competition — web series.

Colcoa is a collaboration among the Directors Guild of America, the Motion Picture Assn., the Writers Guild of America West and France's Society of Authors Composers and Publishers of Music, of which Tronc is also president. Screenings are held at the Directors Guild of America theaters, and the festival has become, says Tronc, a seminal event for French filmmakers.

"For many of the French directors and producers I know, to have this unique occasion to have your movies shown at the DGA theater, it's really a moment in your life," he says.

The fest opens April 24 with the North American premiere of "Everyone's Life," an ambitious new feature from venerable French director Claude Lelouch, who rounded up a small army of acclaimed Gallic actors to play with narrative convention and the concept of justice.

In association with Variety, the festival will also feature Happy Hour Talks held ahead of screenings on topics including the legacy of "Le Cercle Rouge" helmer Jean-Pierre Melville, the father of film noir; a conversation with writer-director Stéphane Brizé, whose "The Measure of a Man" competed at Cannes; and a panel, in association with Unifrance and TV France Intl., on how U.S. distributors can bring American audiences to foreign television, web series and virtual reality. Brizé's "A Woman's Life" will have its North American premiere at the festival April 27. Notable films on offer include "Polina," a Moscow-set love letter to the world of dance from husband-and-wife team Angelin Preljocaj and Valérie Müller-Preljocaj; Philippe Lioret's multi-layered family drama "A Kid"; and "Latest News From the Cosmos," Julie Bertuccelli's deep-dive documentary into the world of an extraordinary 8-year-old girl with autism, shown with Icarus Films.

For the past decade, Colcoa has been exposing Southern California high school students to the wonder of French cinema thanks to a special five-day screening program.

“This is exactly what the French American Cultural Fund is fighting for,” says Tronc. “We aren’t just one of the most important festivals for French movies abroad, we’re also a place where ordinary teenagers can meet directors and screenwriters.”

Francois Truffart, Colcoa executive producer and artistic director, lists the high school screenings as one of his favorite parts of the festival.

“Most of [the American teens] discover French films through Colcoa. And we’ve done some long-term studies, and we know that after the festival, they’re continuing to watch film with subtitles,” he says. “So we’ve helped create a new audience for foreign films.”

For the first time, this year’s Colcoa will include a web series competition, in which six high-profile productions — encompassing documentary, thriller, comedy and drama — will go head to head.

Don’t expect grainy YouTube-level content, says Gilles Galud, director of productions at short form mobile series service Studio+.

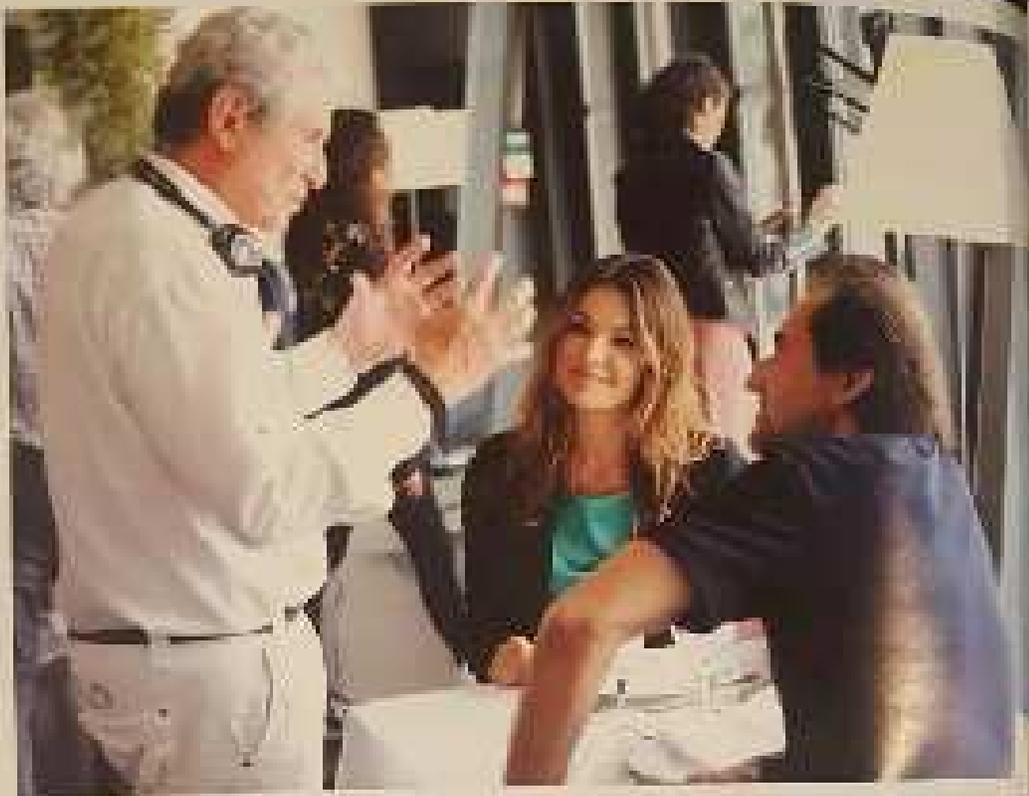
“Our ambition is to make premium quality stuff, because we know our target audience is very cultured in terms of both TV and movies,” he says. “They have a very strong visual culture, we call them sometimes content connoisseurs or TV snobs, and they want high quality content. Our formats are crazy innovative, absolutely crazy innovative and strong.”

Virtual reality is also getting a showcase: five VR projects will be featured in a special Virtual Reality Corner.

This year’s fest, Truffart says, features content that can travel borders easily. But at its core, he says, its identity remains clear.

“French directors, in general, are thinking more globally than ever before,” he says. “But I’m always looking for material that has a French touch.”

COLCOA: FRENCH FILM FESTIVAL



Francophone Cinema Sets Artistic Inspiration Aflame

Collaboration: High-profile festival promotes awards of film

By **FRANK OCEFF**

It's impossible to see all the films, and even if you do, it's likely you'll get overwhelmed when faced with so many choices. But the festival offers a way to navigate the vast landscape of Francophone cinema.

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

Topical

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today. The festival is a celebration of the art of cinema, and it's a chance to see some of the best work being made in the world today.

PHOTOGRAPH BY [unreadable]

VARIETY

COLCOA Fest Brings TV Series into the Fold



APRIL 21, 2017 | 10:00AM PT

In 2015, one year shy of the [Colcoa French Film Festival](#)'s 20th anniversary, festival executive

producer and artistic director Francois Truffart decided to join the quiet revolution sweeping film festivals across the globe and bring television into the fold.

Toronto, Sundance and SXSW are among the major festival players who have all added television selections to their lineups in the past five years, a move spurred by

cinematic, serial hits including “True Detective” and “Breaking Bad” that have captivated audiences and shattered preconceptions about the boundaries between TV and film. Truffart, who has led programming at Colcoa since 2004, was eager to prove to American audiences that on the French small screen, the content was equally intriguing.

“It’s very important for me that the audience understand that television is not something that is under cinema,” says Truffart. “For us, it has the same quality and the same value. At the same time, we wanted to make a distinction between the two competitions.”

The competition encompasses both made-for-television films and serial dramas and is presented in association with TV France Intl. and TitraFilm. Truffart says his decision was made in large part due to the growth of French programs being acquired for the U.S. market, or developed and co-produced between France and the U.S.

Among the selections this year is the world premiere of the second season of “Call My Agent,” a talent-agency-set comedy from French helmer Laurent Tirard; the North American premiere of “Baron Noir,” a high-budget political thriller from veteran TV scribe Jean-Baptiste Delafon and politician-turned-writer Eric Benzekri, helmed by award-winning Lebanese director Ziad Doueiri; the North American premiere of high-concept thriller “Midnight Sun” from Mans Marlind & Bjorn Stein about a French police officer investigating a brutal murder in a remote Swedish mining community; and the North American premiere of “The Frozen Dead,” an intense thriller in which a small town in the French Pyrenees is caught up in the unraveling of a dark mystery.

“French series today are much more international,” Truffart says. “Some of them are available on platforms like Netflix, and Netflix is also producing French series for an international market, so everything is global and connected now. Colcoa for us is really a platform to launch new series at the festival.”

Festival audiences have enthusiastically received the addition of television into the lineup. The TV dramas are particularly popular, Truffart says, with audiences often remarking that they see no difference between these small-screen films and the features that play in the main competition.

Truffart spends the better part of a year selecting the content for Colcoa. “We want to show everything,” he says. “but we also have to make sure that what we select is appealing for American audiences. The script and the direction is very important to me, as is having a diverse slate, but above all, we have to be sure we are choosing programs that work for Americans as well.”

VARIETY

Film Review: 'Everyone's Life' (Chacun sa vie)



Andrew Barker
Senior Features Writer
@barkerrant



COURTESY OF COLCOA
MAY 3, 2017 | 06:58PM PT

Claude Lelouch, the ever-prolific director of 'A Man and a Woman,' gathers a starry French cast for this bawdy ensemble comedy.

As far as late-career ruts go, [Claude Lelouch](#) has carved out one of the most comfortable, reliably crafting languid, tonally unpredictable slices of haute-bourgeois French life like a more anarchic Garry Marshall. For his 46th feature, “Everyone’s Life” (Chacun sa vie), Lelouch takes a cue from Marshall’s trio of multi-character omnibus projects, recruiting an even starrier than usual troupe of top-tier Gallic actors for a rambling outing in the Burgundy wine-country town of Beaune, and the change of scenery brings out both his best and worst instincts.

Spotlighting a dozen barely-written characters who face romantic complications during Beaune’s annual jazz festival, “Everyone’s Life” contains a few of the most effective individual scenes in the director’s recent filmography, as well as some of the most befuddling. At moments, the film passes as breezily as an afternoon nap after quaffing a bit of the region’s vintages; but more often it feels like sitting through an endless series of half-remembered shaggy dog stories screamed from across the bar by someone who’s had two glasses too many.

French rock icon [Johnny Hallyday](#), last seen in the lead of Lelouch’s “We Love You, You Bastard,” makes a far better impression in a smaller role here, playing both himself and a dissolute Johnny Hallyday impersonator who haunts the Burgundy countryside, using his uncanny resemblance to seduce women and evade the local law enforcement. In the film’s funniest sequence, [Jean Dujardin](#)’s police chief encounters the faux-Hallyday when he’s hauled into the drunk tank, too blinded by fandom to realize he’s speaking to an impostor. It’s all building toward a predictable gag, but the scene is charmingly

played, with both Dujardin and Hallyday flexing their considerable charisma.

These two compete for screen time with a plethora of scattered storylines — some last a single scene; most revolve around either a hospital or a courtroom (though we don't learn who's on trial until the very end); and all are exhaustingly tied together by an increasingly ludicrous series of connective threads that seem to have been improvised on the fly. The other players include a Patch Adams-esque doctor (Jean-Marie Bigard) who glides through the ER on a hoverboard with a card deck of dirty jokes; a lawyer (Julie Ferrier) who falls out of a window when she discovers her husband in the shower with a man; and a jazz singer (Liane Foly) who begins an affair with her in the hospital. Nadia Farès plays an endlessly chipper jazz radio DJ, while Elsa Zylberstein limns an attention-starved country countess. The closest thing to a central narrative concerns an alcoholic lawyer (Christopher Lambert) who collapses in court, prompting his wife (Marianne Denicourt) and mistress (Mathilde Seignier) to meet over champagne to discuss how best to help him.

This matter-of-fact treatment of extramarital liaisons may strike Stateside viewers as charmingly French, but several of the film's more minor threads fall so far afoul of contemporary sensitivity standards that it's hard to grant them similar indulgence. A one-off scene featuring an amorous couple pulled over by the police head-fakes toward rather cruel misogyny, before pulling a last-second swerve into gay-panic. A bit of guerrilla theater involving an unfaithful French woman and her vengeful Muslim boyfriend plays with ugly, escalating racial caricature before dropping its punchline with an uncomfortable thud. And one sloppily-sketched plotline involving a prosecutor who is offered sex from a woman in exchange for letting off her rapist brother is truly remarkable in its miscalculation. *Comment dit-on "unwoke" en français?*

All of these vignettes, plus a few others beside, could have easily been left in the cutting room with scarcely any effect on the film

as a whole, which struggles to be more than the sum of its few standout parts. Lelouch is well known for his generosity with actors, but his refusal to make tough decisions with final cut ends up underserving some of his best performers.

Deserving of far more screen time is the relationship between a middle-aged prostitute (Béatrice Dalle) and her “favorite client,” the town’s widowed judge (Eric Dupond-Moretti). She’s finally saved up enough money to leave the business and move to Provence; he’s secretly in love with her, and impulsively proposes marriage when he learns of her retirement. In the sweet-and-sour conversation that follows, the judge loses his authoritarian air and commences with puppy-dog begging, while the former escort drops her professional veneer and starts dispensing some hard truths. (When a prostitute calls a man her favorite client, she explains, that’s just the nice way of saying she despises him a little less than her others.)

A more disciplined film would have found a way to develop this relationship, or surrounded it with others of similar insight. But Lelouch can hardly wait to get back to the doctor on a hoverboard.

Film Review: 'Everyone's Life' (Chacun sa vie)

Reviewed at COLCOA French Film Festival (opener), April 24, 2017.

Running time: **113 MIN.**

Production

A Les Films 13, Davis Films presentation. Producers: Claude Lelouch, Samuel Hadida, Victor Hadida. Executive producer, Jean-Paul de Vidas.

Crew

Director: Claude Lelouch. Screenplay: Lelouch, Grégoire Lacroix, Valérie Perrin, Pierre Uytterhoeven. Camera (color): Robert Alazraki. Editor: Stéphane Mazalaigue. Music: Francis Lai, Laurent Couson.

With

Johnny Hallyday, Jean Dujardin, Julie Ferrier, Béatrice Dalle, Antoine Dulery, Eric Dupond-Moretti, Marianne Denicourt, Christophe Lambert, Nadia Farès, Jean-Marie Bigard, Liane Foly, Elsa Zylberstein, Vincent Perez, Mathilde Seigner, Michel Leeb, Deborah François, Francis Huster, Ramzy Bedia.

VARIETY

Colcoa French Film Festival Prizes Go to ‘Mr. and Mrs. Adelman,’ ‘A Woman’s Life’



MAY 4, 2017 | 01:46PM PT

The Franco-American Cultural Fund has released the winners for the 21st annual [Colcoa](#) French Film Festival, which wrapped May 2.

Directed by Nicolas Bedos, “**Mr. and Mrs. Adelman**” won the Colcoa audience award, while “**A Woman’s Life**“ was awarded the Colcoa critics award by the Los Angeles Film Critics Association Jury. The latter film, which will be released in the U.S. by Kino Lorber later this month, also garnered Colcoa’s Coming Soon award, given in association with KPCC 89.3 to a film presented with an attached U.S. distributor.

Co-written and directed by Christian Duguay, the audience special prize went to “**A Bag of Marbles**,” and the critics’ special prize went to “**Elementary**,” written and directed by H  l  ne Angel.

Co-written and co-directed by Xavier de Lauzanne, “**Little Gems**” received the best documentary award, and the first feature award went to Tunisian-French co-production “**Hedi**,” written and directed by Mohamed Ben Attia. Introduced this year, the American students award — which is voted on exclusively by a jury of nine students from high schools and colleges — went to “**Polina**,” written by Val  rie M  ller-Preljocaj and directed by Angelin Preljocaj.

The Colcoa television competition presented three TV series winners: the best TV series voted by the audience was given to season two of “**Call My Agent**,” the best series chosen by the jury went to “**Beautiful Loser**,” and a special prize was dedicated to the StudioCanal series “Midnight Sun.”

For the Colcoa shorts Competitions, two films were awarded twice: “**Chasse Royale**” (best short film given by the jury and the audience special mention), and “**Thank You Mister Imada**” (audience award and jury special mention). Special Prizes went to “**What Tears Us Apart?**” (jury) and “**The Fisherman and the Businessman**“ (audience).

The Colcoa web series competition was introduced at this year's festival with six entries, and the winner of the competition was the Studio+ series, "**Amnesia.**"



