



September 19, 2019

COLCOA French Film Festival



Monday, September 23 – Saturday, September 28

DGA in Hollywood

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This film festival showcases the latest work from France. It only looks like it the Coca Cola Film Festival if you read it too fast.

September 3, 2019

Critic's Picks: A September To-Do List for Film Buffs in L.A



Alain Delon in 'Purple Moon' (1960)

A classic lesbian drama, French noirs starring Alain Delon and Jean Gabin and a series of matinees devoted to Katharine Hepburn are among the plentiful vintage and classic options for SoCal film buffs this month.

OLIVIA AT THE LAEMMLE ROYAL | 11523 Santa Monica Blvd.

Already underway and screening daily through Sept. 5 at the Laemmle Royal is a new digital restoration of Jacqueline Audry's trailblazing 1951 feature *Olivia*, one of the first films, French or otherwise, to deal with female homosexuality. Set in a 19th-century Parisian finishing school for girls, the film depicts the struggle between two head mistresses (Edwige Feuillere and Simone Simon) for the affection of their students, and how one girl's (Marie-Claire Olivia) romantic urges stir jealousy in the house. Audry, one of the key female filmmakers of post-World War II France, stages this feverish chamber drama (based on a novel by the English writer Dorothy Bussy) with a delicate yet incisive touch, allowing the story's implicit sensuality to simmer ominously without boiling over into undue hysterics. Lesbian dramas would soon become more explicit, but few have matched *Olivia's* unique combination of elegance and eroticism.

FRENCH FILM NOIR AND KATHARINE HEPBURN MATINEES AT THE AERO | 1328 Montana Ave.

The fifth edition of the American Cinematheque's French film noir series "The French Had a Name For It" runs from Sept. 5-8 at the Aero Theatre in Santa Monica. This year's program, covering the years 1946-1969, focuses on the tail end of the classic noir period, and turns up many titles that aren't often considered alongside early examples of the genre. Each of the series' three 35mm screenings take place on Sept. 7, beginning with an afternoon presentation of René Clément's *Purple Noon*, a darkly seductive adaptation of Patricia Highsmith's *The Talented Mr. Ripley* starring the great Alain Delon, and continuing with an evening double bill of *Any Number Can Win* and *The Sicilian Clan*, two crime films by director Henri Verneuil that also star Delon alongside perhaps French film noir's most iconic figure, Jean Gabin. For those in the mood for something a little lighter, there are also four Tuesday matinees devoted to actress Katharine Hepburn, including *The Philadelphia Story* (Sept. 3, 35mm), *Adam's Rib* (Sept. 10, 35mm), *Holiday* (Sept. 17, 4k digital), and *Alice Adams* (Sept. 24, 35mm).

GREED AT THE AUTRY | 4700 Western Heritage Way

On Sept. 21, the Autry Museum of the American West will present a special 35mm screening of the surviving version of Eric Von Stroheim's landmark 1924 film *Greed*. Originally eight hours long, the film — an epic tale of lust, infidelity and murder set against the backdrop of early 20th-century San Francisco — was notoriously taken from Von Stroheim's hands and cut down by MGM to a more manageable length. While this uncut version is one of the great what-ifs in film history, what survives is considered by many to be among the most innovative of all silent films. The Autry will project the pic at its original speed of 24 frames per second, with live musical accompaniment by Cliff Retallick.

ANN HUI AT THE BOOTLEG THEATER | 2220 Beverly Blvd.

On Sept. 15 at the Bootleg Theater, Vidiots, Projections LA and Film at LACMA team up for a rare 16mm screening of Ann Hui's 1990 film *Song of Exile*. In this semi-autobiographical feature, the veteran Hong Kong New Wave director recounts her early life through the character of Hueyin (Maggie Cheung), a 26-year-old student who returns to Hong Kong for her sister's wedding after studying in London. When she arrives, tensions arise between her and her Japanese mother, whose quiet resentment over her life in China has fostered ill will between the two since Hueyin's childhood. Told largely in flashback, *Song of Exile* is one of Hui's most intricate and culturally perceptive films, and one not often seen theatrically. (It is currently unavailable on any home video or streaming platform.) Preceding the feature will be an archival print of *The Chinese Typewriter*, a 1978 short by Daniel Barnett assembled from over 3,000 rephotographed images shot by the artist over the course of five years in a half-dozen Chinese cities.

COLCOA CLASSICS AT THE DGA | 7920 Sunset Blvd.

One of the most enticing aspects of the City of Lights, City of Angels festival (COLCOA) is their annual sidebar selection of classic French films. This year's program consists of three titles: Agnes Varda's *Cleo From 5 to 7*, Jacques Becker's *Touchez Pas Au Grisbi* and Jean Renoir's *Toni* — all presented free of charge. Of particular interest is Renoir's influential but little-seen 1935 feature, screening Sept. 25 at the DGA in a new digital restoration fresh from its premiere at Cannes. Centered on the romantic entanglements of a group of migrant workers in the South of France, *Toni* is one of the earliest examples of Renoir's use of non-professional actors and on-location shooting — and as such a key precursor to Italian neorealism and the French New Wave. Never before released on any U.S. home video or streaming platform, the film, perhaps the most emotionally and politically acute of Renoir's early sound productions, is due to be recognized.

NOIR MATINEES AT THE NEW BEV | 7165 Beverly Blvd.

While Quentin Tarantino's *Once Upon a Time in Hollywood* continues to monopolize the evening screening slots at the New Beverly, one must look to their weekly matinee schedule for a classic film fix. This month, Wednesday afternoons are given over to a quartet of midcentury film noirs, at least three of which don't often screen on 35mm. Things begin on Sept. 4 with the most recognizable title, *The Postman Always Rings Twice*, Tay Garnett's classic tale of murderous romance starring Lana Turner and John Garfield. From there they dig a little deeper: Sept. 11 brings Curtis Bernhardt's *Possessed*, featuring Joan Crawford as a psychologically unstable woman recalling her obsessive relationship with an ex-lover, followed on Sept. 18 by Richard Fleischer's cross-country train thriller *The Narrow Margin* and, on Sept. 25, by Robert Siodmak's *Criss-Cross*, with Burt Lancaster and Yvonne DeCarlo as ex-spouses who become entangled in a heist plot. Also of note are this month's Monday matinees, which include Paul Thomas Anderson's *Punch-Drunk Love* (Sept. 9), Amy Heckerling's *Fast Times at Ridgemont High* (Sept. 16), David Lynch's *Mulholland Dr.* (Sept. 23) and John Carpenter's *Escape From L.A.* (Sept. 30).

September 17, 2019

(print and online)

First Look: Directors Guild Unveils Renovated Theater With Help From Jon Favreau, Christopher Nolan and More



The DGA's new state-of-the-art theater features a 50-foot screen; the renovation was guided by a director dream team.

Just in time for awards season, the DGA unveils a tech-forward, "optimally impactful" renovation led by an auteur dream team, which also included Michael Mann, Michael Apted, Shawn Levy and Betty Thomas: "We know better than anybody."

When the Directors Guild of America started to seriously discuss an upgrade to its theater, it corralled an Avengers-like team of some of Hollywood's top filmmakers to lead the project. "It started as a modest renovation, but we as a group quickly decided — why do a modest renovation? Let's gut the whole place, start over and build the best thing we possibly can," says Michael Mann, who — along with fellow committee members Michael Apted, Jon Favreau, Shawn Levy, Christopher Nolan and Betty Thomas — guided the reno of the theater, which Mann says is now the best in L.A. for overall cinematic experience. "What we wanted to design," he says during a Sept. 11 walk-through with *THR*, "is the optimally impactful experience as determined by directors."

On their wish list: tech to honor the past and account for the future. A new custom-built Dolby Vision laser projector is flanked by upgraded 35mm and 70mm projectors ("There's nothing better," says Mann); a fourth Barco projector will serve as a backup. Inside the 600-seat theater,

everything — from the hue of the hand railings to the rigging of the curtains — was reconceived. A custom Dolby Atmos sound system required the installation of more than 70 Meyer speakers. On the newly installed, 50-foot screen, colors crackle while whites and blacks appear far more consistent than at your neighborhood multiplex. The DGA, which would not reveal the cost of the six-month renovation other than to say it was "a significant capital investment," hired design experts at Gensler and specialists from Dolby to aid in the project. But Mann says it was the director dream team that drove decisions, with certain helpers organically being drawn to specific aspects (Favreau was focused on the Dolby projector; Nolan handled questions over archived footage).



The DGA theater is a key venue for awards events like 2018's premiere of *Boy Erased*.

To reveal the redo to members Sept. 21, Mann will host a screening of James Cameron's *Avatar*, Thomas chose Penny Marshall's *A League of Their Own* and Favreau chose the original *Blade Runner* (and will lead a Q&A with Ridley Scott). Starting on Sept. 23, the guild will host the weeklong COLCOA French Film Festival; the new theater already has a number of bookings for awards season screenings. Asked if he'd ever before worked on something like this renovation, Mann laughs before recalling a showing of his 1981 film *Thief*, starring James Caan. "Half the speakers must've [come] from a used audio equipment store that belonged in the back seat of cars," he says, adding that every director has "gone nuts" seeing his or her film poorly screened. "We know better than anybody that the experience of being surrounded and transported away is a function of exhibition," he says. "It's a magical experience, and the power of that to affect audiences is huge."



The theater closed in February for the renovation.

TRAVELLINGUE

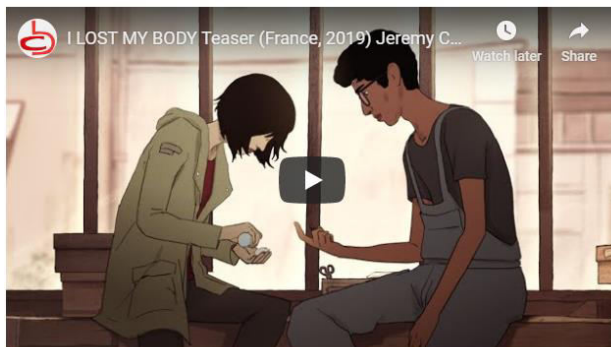
September 30, 2019

COLCOA : « J'AI PERDU MON CORPS » EN VEDETTE



VITRINE DE LA PRODUCTION AUDIOVISUELLE ET CINÉMATOGRAPHIQUE FRANÇAISE, LA 23ÈME ÉDITION DU COLCOA FRENCH FILM FESTIVAL À LOS ANGELES, A DÉCERNÉ SON PALMARÈS. ZOOM.

Prix de la Critique et Prix du Public, *J'ai perdu mon corps*, de Jérémy Clapin est le grand vainqueur du COLCOA French Film Festival. Ce film d'animation se passe à Paris. Naoufel tombe amoureux de Gabrielle. Un peu plus loin dans la ville, une main coupée s'échappe d'un labo, bien décidée à retrouver son corps. S'engage alors une cavale vertigineuse à travers la ville, semée d'embûches et des souvenirs de sa vie jusqu'au terrible accident... Cet opus original sortira le 6 novembre prochain au cinéma.



Le prix du Meilleur Premier film est allé aux *Misérables*, de Ladj Ly, un film qui représentera la France aux Oscars 2020. Le film sortira le 20 novembre. Le pitch ? Stéphane, tout juste arrivé de Cherbourg, intègre la Brigade Anti-Criminalité de Montfermeil, dans le 93. Il va faire la rencontre de ses nouveaux coéquipiers, Chris et Gwada, deux « Bacqueux » d'expérience. Il découvre rapidement les tensions entre les différents groupes du quartier...



Les étudiants américains ont décerné leur prix à *Edmond*, le très original film d'Alexis Michalik, sur les coulisses de la création de *Cyrano*.

Enfin, le prix du Meilleur documentaire est allé à *Demain est à nous*, de Gilles de Maistre, un film actuellement sur les écrans.

October 17, 2019

Directors Guild of America Hosts COLCOA – French Film Festival



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

A gala reception kicked off the recent opening night of the **23rd** edition of **COLCOA* French Film** festival held at the **Directors Guild**. Featured this year were selections from its **Film Noir Series, French NeWave 2.0, After 10, World Cinema, Documentaries, and Classics**. This annual film festival is sponsored by the **Franco-American Cultural Fund**, and is collaboration between the **Directors Guild of America, the Motion Picture Association, The Writers Guild of America West** and **France's Society of Authors, Composers and Publishers of Music (SACEM)**. It should be noted that due to space limitations, I've restricted my comments to film.



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

Photo: Courtesy of Distrib Films US

Patrons, industry folks, actors, and media representatives gathered for the **Opening Night Gala** at the **Directors Guild**, which officially kicked-off this year's festival. After feasting on a wide variety of nibbles and libations, we were ushered into the **Renoir Theatre** for the screening *Les*

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



Luna Carpiaux stars as Chloé and Armelle Deutsch as Aurelie in *Hungry for Love*, written by Laure de Colbert and directed by Renaud Bertrand.
Photo: Courtesy of Film & Picture

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

Other films worth mentioning:

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



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

Photo: Courtesy of (Delante Productions) Umedia

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

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

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

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

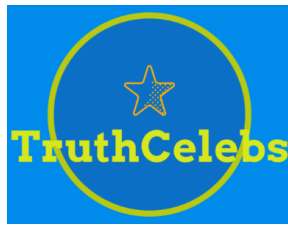
The second closing night selection was ***La Belle Époque***. Written and directed by **Nicolas Bolduc**, who also did the cinematography. (*Maybe too many hats?*) The story revolves around

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

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

Formerly referred to as **Best Foreign Language Film

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



September 27, 2019



Gregory Montel : « Pour la quatrième saison de Dix pour Cent, je rêve de Penelope Cruz, Robert de Niro... » [Video]



Chaleureux, humble et ravi de venir présenter trois projets au festival du film Français de Los Angeles : Colcoa, Gregory Montel en a profité pour nous parler de la quatrième saison de : « Dix pour Cent ».

C'est la première fois que vous êtes en Californie, quelles sont vos premières impressions?

Gregory Montel: Je suis très heureux car pour un français qui travaille dans le cinéma, Los Angeles est une ville emblématique. Je suis le plus heureux des hommes de fouler enfin cette terre.

Vous avez des rencontres prévues ?

Gregory Montel: Oui je viens présenter notamment mon court-métrage dans le cadre de Colcoa ainsi que la série : « Le Grand Bazar » et le film : « Les chatouilles » donc je vais rencontrer à la fois le public et les critiques.

M6 n'a pas souhaité renouveler : « Le Grand Bazar ». Y aura-t-il malgré tout une seconde saison ?

Gregory Montel : Pour l'instant pas de seconde saison de prévue. C'est une série qui a eu un très beau succès critique mais cela a été plus difficile au niveau du public. M6 a décidé de diffuser cette série en juillet donc cela a été un peu compliqué. Mais nous sommes tous très fiers de cette série. Et peut-être que l'aventure va pouvoir se poursuivre sur une autre plateforme...

Vous allez tourner la quatrième et dernière saison de : « Dix pour cent ». A quoi peut-on s'attendre ?

Gregory Montel : Peut-être à avoir de la « star américaine » ! C'est ce que j'ai cru entendre. Nous faisons une lecture le 7 octobre et le tournage commence début novembre. L'écriture est quasiment terminée. Je peux vous dire qu'il va se passer plein de choses !

De quelle star américaine rêveriez-vous ?

Gregory Montel: Moi ? de De Niro mais je sais que c'est juste un rêve. De Penelope Cruz...il y a de très beaux noms qui circulent mais je ne peux rien révéler car rien de confirmé!

Est-ce qu'il y a dans Gabriel : un peu, beaucoup, pas du tout de Gregory ?

Gregory Montel: Enormément ! Je ne sais pas pourquoi mais ce personnage me ressemble beaucoup. Je suis bien moins gentil que lui dans la vie mais comme lui lunaire et je manque d'autorité. Dès que j'ai lu le scénario, je me suis immédiatement dit que ce n'était pas la peine de faire un travail de fabrication. Je suis allé au plus simple, je suis resté tel que je suis et cela a plus au public.

L'entente entre l'équipe est réelle ?

Gregory Montel : Complètement. Je prends mon portable et je vous montre je suis au téléphone avec Camille Cottin tout le temps ! Avec Thibault de Montalembert aussi. On s'aime énormément. Il n'y a pas de rivalité, c'est étonnant. Ce n'est pas le monde des Bisounours mais nous sommes tous super heureux ensemble. C'est un projet qui nous a beaucoup apporté. Je travaille avec des acteurs qui sont extraordinaires !

Pouvez-vous nous parler de votre court-métrage ?

Gregory Montel: Il s'appelle : « Les Chiens aboient ». Il évoque la vie des gitans. C'est un sujet qui me tenait très à cœur car mon épouse a travaillé avec eux durant quinze ans dans le cadre de la scolarisation. Dans mon film, j'ai filmé une vraie famille de voyageurs avec leur caravane. Ce sont des hommes et des femmes que j'aime énormément. Une façon de vivre dans le présent avec de la violence certes mais aussi beaucoup d'amour.

Leur situation actuelle en France n'est pas évidente et même controversée ?

Gregory Montel: Les acteurs qui sont dans mon films sont des manouches d'origine française. En revanche pour les Roms et les gitans c'est très compliqué. Car tous les terrains sont privatisés. Les mairies ne mettent plus à disposition les terrains publics, ce qui est pourtant obligatoire selon la loi. Il est difficile de vivre de façon marginale dans nos pays ultra-industrialisés. C'est un court-métrage sans prétentions mais qui parle des différences, des racismes. Ceux qui paraissent ordinaires que l'on ressent pour ceux que l'on ne connaît pas, les gitans envers les arabes, des bons blancs franchouillards envers les gitans. Nous sommes tous racistes c'est une catastrophe mais c'est inhérent à nos êtres. Pourtant dès que l'on apprend à connaître son prochain, le racisme s'évapore et c'est cela que raconte mon film...

TV5MONDE

September 25, 2019





August 22, 2019



French Summer in the U.S.: The End

French Summer in the U.S.: The End

My dear francophile, francovorous and francophageous friends, summer is almost over. We saw in those last few weeks that France was kind of everywhere on America's cultural map. Will it be the same in the next season? Oh heck yeah.



In September, in Los Angeles, we will see the new edition of the COLCOA festival. COLCOA, aka City Of Lights City Of Angels, is the biggest French film festival in America. It was usually in April, but they are trying for a new date, in the fall. Which will give the festival another meaning.

Let me explain. Judging by the last Cannes, the level of French cinema this year is unbelievably high. This year in Cannes, we saw impressive movies like *Les Misérables*, *Portrait de La Jeune Fille en Feu*, *Sybil*, etc. A great year for French movies. But only one of them will be able to represent France at the next Oscars. And since most of those films will probably play at COLCOA, the reaction of the audience will be a perfect indicator of the movie that will be the most able to represent France at the Academy Awards. And all of a sudden, the festival will take on another meaning, and will be more followed than ever.

Music wise, the American stages will be as packed with French artists as they were the previous season. And it will all start on the East coast; at a festival the fans of electronic music fans know perfectly well. New York's highly anticipated Electric Zoo Festival. Over Labor Day weekend

August 30, 31 & September 1, 2019 at Randall's Island Park in New York City there will be 4 French produced DJs in the line up: Diplo, Malaa, Dombresky and Charles Meyer.

As for the exhibition, it's just going to be crazy. Just in New York.

Do not miss French fashion designer Pierre Cardin's retrospective Pierre Cardin: Future Fashion at the Brooklyn Museum from July 20, 2019 to January 5, 2020.

From November 1-24, Performa will invite Tarik Kiswanson for a series of performances. This project received the support of Etant Donnés. Discover three Manet paintings from the Norton Simon Museum at the Frick Collection. These canvases are lent to the Frick from October 16, 2019 to January 5, 2020. Yto Barrada will be also present outside of New York City at the Neuberger Museum Of Art from September 25 to December 22, 2019.

Yes it will be a crazy season of French cultural events in the U.S. And guess what? We'll talk about all this, and more, in the new season of Rendez-vous d'Amérique.

To learn more about COLCOA, the Electric Zoo Festival, and other happenings that define Francophone culture in America, read our blog, and tune in to our episodes of Rendez-vous d'Amérique on TV5MONDE USA. [Click here for more information.](#)



August 28, 2019

Hollywood French film fest links with Amazon, Netflix



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

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

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

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

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

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

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

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

– Limited big screen runs –

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

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

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

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

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

COLCOA runs from September 23-28 in Los Angeles.

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

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

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

VARIETY

July 23, 2019

Colcoa French Film Festival Moves to the Fall With Revamped Format



Colcoa, the Los Angeles-based French film festival, will be hosting its 23rd edition in September, right before the start of the awards season. Created by the Franco-American Cultural Fund, Colcoa will also be showcasing a more contained lineup focused on film and TV at the Directors Guild of America's newly-renovated venue.

The festival was previously scheduled in April but is being pushed to September 23-28 due to the renovation work being done at the DGA to upgrade the 600-seat main screening room with Dolby Vision and Dolby Atmos technology.

Positioned after Cannes, Toronto, Venice and Telluride and right before the New York Film Festival and Mipcom, Colcoa will have the opportunity to be a Hollywood launchpad for key French movies, and will allow American buyers to test the potential of French series with a U.S. audience, said [Francois Truffart](#), [Coloca](#)'s executive producer and artistic director.

The film program, which used to boast 50 titles, will be reduced to 30 titles and there will be three competitive sections (compared with five previously) for movies, TV series/films and shorts. In total, there will be about 55 titles. The idea, said Truffart, is to turn a bigger spotlight on each film, series or short for industry members and the general audience.

Truffart is also being backed for the first time by a selection committee comprised of two high-profile film critics and a pair of industry professionals based in the U.S.

A popular venue for film lovers in L.A., the festival gathered 23,000 attendees in 2018 and has become one of the world's largest showcases of French cinema and TV programs.

Colcoa is organised by the Franco-American Cultural Fund, a partnership of the DGA, MPAA, SACEM and WGA West.

Last year's festival kicked off with Eric Barbier's Romain Gary biopic "Promise at Dawn." Colcoa will soon unveil the selection of TV and shorts for the upcoming edition.

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



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

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

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

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

Perhaps the most notable change in programming is the abundance of auteur names in the lineup. In years past, Colcoa was notable for booking the types of French titles that rarely otherwise get much play on the international festival circuit – romantic comedies, family films, and other more populist fare. Truffart acknowledges that this year's fest doesn't have any of the

broad, Dany Boon-style French comedies that Colcoa has often programmed, but still sees the festival offering a wide-angle view of French filmmaking.

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

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

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

VARIETY

September 18, 2019

Dardenne Brothers' Cannes Winner 'Young Ahmed' Nabbed for U.S. by Kino Lorber (EXCLUSIVE)



“[Young Ahmed](#),” which won the best director prize at Cannes for Belgian brothers Jean-Pierre and [Luc Dardenne](#), has been acquired for the U.S. by Kino Lorber. The film will have its North American premiere at COLCOA and will go on to play at New York Film Festival.

Set in a small town, “[Young Ahmed](#)” follows a Belgian Muslim teenager named Ahmed (played by newcomer Idir Ben Addi) who lives with his secular single mother and siblings, and falls under the influence of a magnetic extremist imam. Ahmed is radicalized and becomes fixated on killing his female teacher in the name of his religious convictions.

“We are proud to present to U.S. audiences the latest masterwork from Luc and [Jean-Pierre Dardenne](#),” said Kino Lorber senior vice president Wendy Lidell, who negotiated the deal with Eva Diederix, head of international sales of Wild Bunch and CAA Media Finance. “Like all their great films, ‘Young Ahmed’ portrays with great empathy a character grappling with a moral dilemma, and does so by telling an engrossing story bursting with suspense.”

Kino Lorber will distribute “Young Ahmed” in U.S. theaters in early 2020, followed by releases on VOD and home video.

Wild Bunch said that, after its “successful collaborations with Kino Lorber on releasing Godard’s ‘Goodbye to Language’ and many other films,” it looked forward to “reconnecting with Kino Lorber, which shares our love for master directors such as the [Dardenne Brothers](#).”

The movie earned a warm critical reception at Cannes, including by *Variety*, whose review said that “there’s a darkness to ‘Young Ahmed’ that audiences have never seen before in the work of Jean-Pierre and [Luc Dardenne](#), the gifted Belgian brothers whose profoundly humane, unapologetically realist dramas have twice earned them the Palme d’Or in Cannes.”

Besides “Young Ahmed,” Kino Lorber will roll into the New York Film Festival with Kantemir Balagov’s “Beanpole,” which won best director at Cannes’ Un Certain Regard; Kleber Mendonça Filho and Juliano Dornelles’s Cannes Jury prize-winning “Bacurau”; Nadav Lapid’s Berlin Golden Bear-winning “Synonyms”; and Pietro Marcello’s “Martin Eden,” which just won Toronto’s Platform award.

Ladj Ly's Cannes Prize-Winner 'Les Miserables' Is France's Oscar Submission



[Ladj Ly](#)'s politically charged drama "[Les Miserables](#)," which won the Jury Prize at Cannes, has been chosen by France's Oscar committee to enter the international feature film race.

In one of the most competitive years for French movies, "[Les Miserables](#)" beat out Celine Sciamma's "Portrait of a Lady on Fire," the 18th-century-set romance which won best screenplay at Cannes. Also falling short was Alice Winocour's "Proxima," which opened at Toronto in the competitive Platform section and received an honorable mention. The film stars Eva Green as an astronaut preparing for a mission that will separate her from her young daughter.

"Les Miserables," which was bought by Amazon for the U.S., earned stellar reviews at Cannes, including in *Variety*, whose review said the film "simmer[s] with urgent anger over police brutality" and compared Ly's work to that of Spike Lee.

The movie just had its North American premiere at Toronto and will next play on the opening night of Colcoa, the French film festival in Los Angeles, on Sept. 23.

"Les Miserables" is inspired by the 2005 French riots, a three-week period of civil unrest characterized by violence, looting and car burnings. The film examines the tensions between neighborhood residents and police that helped inflame the rioting. It centers on Stéphane (Damien Bonnard), who has recently joined the anti-crime brigade in Montfermeil, and his two partners (Alexis Manenti and Djibril Zonga). The men find themselves overrun during the course of an arrest.

Sold around the world by Wild Bunch, “Les Misérables” is Ly’s feature debut and is based on his 2017 award-winning short film by the same name. The helmer, has a background in documentary filmmaking, is a native of Montfermeil, a suburb of France best known as the location of Thénardières’ inn in Victor Hugo’s classic novel “Les Misérables.”

Giordano Gederlini and Alexis Manenti co-wrote the film alongside Ly, with Toufik Ayadi and Christophe Barral of SRAB films producing.

France’s Oscar committee this year comprised producers Rosalie Varda and Jean Bréhat, sales agents Agathe Valentin and Muriel Sauzay, directors Danièle Thompson and Pierre Salvadori, Cannes chief Thierry Frémaux, Unifrance president Serge Toubiana, and Cesar Awards president Alain Terzian.

Winner of Berlin’s Silver Bear Award, Francois Ozon’s timely sex abuse drama “By The Grace of God” was surprisingly left out by France’s Oscar committee which opted to shortlist “Proxima” instead. “By The Grace of God” earned near-unanimous stellar reviews in Berlin and was acquired by Music Box which will do a limited release in the U.S. starting in Oct. 18.

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

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



Director: Cédric Klapisch

With: Ana Girardot, François Civil

Running time: 110 MIN.

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

At this point, no one can argue that Facebook and Tinder are acceptable alternatives to engaging with the world around you. Had Klapisch advanced the idea 10 years ago, it would have been downright prescient. In 2019, however, his slams on life in the swipe-right era, even if gently delivered, give the movie a tired and dated feel. Still, a film from Klapisch is never without its upside, and his singular knack for examining with sensitivity and detail the relationship highs and lows of the 40-and-under crowd remains undiminished. The film is

currently doing okay business in France. Should it earn a stateside release following its recent North American premiere at the [COLCOA](#) French Film Festival in Los Angeles, youthful audiences may recognize a bit of themselves but won't be particularly moved.

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

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

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

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

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

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

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

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

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

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

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

Dev Patel, Alia Shawkat Top English Voice Cast of Cannes Favorite 'I Lost My Body'



Dev Patel, Alia Shawkat and George Wendt are leading the English cast of the critically-acclaimed animated film "I Lost My Body," directed by Jeremy Clapin.

The unique film, which follows the adventures of a severed hand as it tries to find its way back to its body through the subways and streets of Paris, won the Nespresso Grand Prize at the Cannes Film Festival's Critics' Week, beating out its all live-action competition. Variety's chief film critic Peter Debruge said of the film: "It's one of the most original and creative animated features I've ever seen: macabre, of course — how could it be otherwise, given the premise? — but remarkably captivating and unexpectedly poetic in the process." It also won both the Critics and Audience awards at the Colcoa Film Festival in Hollywood on Oct. 1. It is the first time in the festival's 23-year history that a film has won both awards.



"I Lost My Body," picked up by Netflix and scheduled for a fall release in U.S. theaters before bowing on the streaming service, is one part mystery, one part adventure and one part love story, with flashbacks showing the life of the hand's owner, Naoufel a Moroccan orphan who was sent to live with his neglectful uncle and boorish cousin in Paris and who eventually falls for a young librarian, Gabrielle. The film is based on the novel "Happy Hand," by "Amelie" screenwriter Guillaume Laurant, who worked on the adaptation of "I Lost My Body" with director Clapin. It's the first full-length feature for Clapin.

Patel will voice Naoufel, Shawkat will play Gabrielle and Wendt will play Gabrielle's kind-hearted uncle, who gives Naoufel a job in his woodworking shop.

Clapin said Patel told him he was excited to be a part of the project. "He told me he wanted to be a part of this because he had never seen anything like it before," he said. Clapin said the process of working with Patel and Shawkat on the English dubbing brought a fresh take to the film. "It was great to see both of them being involved in the discovery [of the characters]," he said. "I think there was a kind of magic on that first day of the dubbing."

The project has been in the works since 2012, when Clapin's producer Marc Du Pontavice showed the book to the filmmaker, best known for his animated shorts *Skhizein* (2008) and *Palmipédarium* (2012), and he started working on the adaptation with Laurant, but that first draft wasn't working. "They pushed me, Mark and Guillaume, to take more freedom and to put myself more into the adaptation," Clapin explains. "It was the first time I did an adaptation. I usually work in my own universe. And this time it was really new. So I had to betray the book a bit." He started over with a completely new script. "Really different, keeping the main idea of the film, which is the hand looking for, trying to reach his body through the town. I started from this simple idea and began to build this character around the space of body, in fact."

Giving life to this hand was a unique challenge for Clapin. "The universe of the hand had to be mute. It doesn't have eyes, it doesn't have a mouth, it doesn't have anything to project some emotion. So you, as a director, have to find another solution to catch the audience and give them pity for this character," Clapin says. "You use some solidarity. You use the way you shoot. You put your camera very close to the hand and you try to make it exist. When you give a past life to the hand, it means it's going to exist a bit more, showing a time when the hand and the body were together."

Netflix debuts the US trailer today, Sept. 30. "I Lost My Body" will open in U.S. cinemas on Nov. 15 and will be available to Netflix viewers in 184 countries beginning Nov.29.

Five Reasons L.A. Hasn't Found Its Sundance Film Festival Yet



Thursday night, when the [AFI Fest](#) launched with a starry “On the Basis of Sex” premiere at the TCL Chinese Theatre in Hollywood, the event opened its 32nd annual edition to a much different festival landscape than it had in previous years. That’s because just one week earlier, Film Independent announced that it was [pulling the plug on the LA Film Festival](#). The LAFF news came as a surprise since Film Independent had been operating the event for 18 years, shuffling artistic directors, locations, and programming strategies so often since 2001 — the year the org took control of the then-struggling Los Angeles Independent Film Festival — that locals had come to think of LAFF as a thing in flux, but never one in danger.

Alarmists might choose to read the development as the latest sign that Los Angeles film culture is in decline, if not outright freefall — a familiar criticism in an industry town where bona fide cinephiles find much of the attention focused on mainstream entertainment and the business side of filmmaking — but it’s not so simple. Indeed, Film Independent was careful to position the news as a good thing, pledging to channel the energy and resources previously needed to run LAFF into other activities, including the annual Spirit Awards and various year-round workshops and screening events. Considering the organization’s commitment to independent voices — and especially those of female and minority filmmakers at a time when audiences are thirsty for such stories — the decision actually makes a certain amount of sense.

Still, the larger question looms: What does it mean that Los Angeles, home to Hollywood and the American film industry itself, has lost what was once its most important festival? And what is it about the city that proves so inhospitable to such events?

In looking for the answer, I spent the last week speaking to critics, filmmakers, festival programmers and audiences, all of whom had different insights, from the unique

geographical challenges the city poses to the overall-positive rise of new platforms (from Film Movement's well-curated "DVD of the Month Club" to streaming services such as Amazon Prime) that deliver the equivalent of a world-class film festival directly into Angelenos' homes 24/7.

I also went digging into the *Variety* archives to get a sense of how things have changed over the past quarter-century. You'd be surprised how often "the sky is falling" arguments have been heard before, and Los Angeles has seen other ambitious film festivals go under before. For example, when Filmex folded in 1983, its founders redirected their efforts into the revitalization of the American Cinematheque and a slate of year-round programming — a successful if still-challenging venture that sounds a lot like Film Independent's stated goal. In addition to first-rate repertory programming, the Cinematheque now hosts a handful of micro-festivals in L.A. each year, ranging from regional showcases — Cinema Italian Style, Recent Spanish Cinema, German Currents — to the newish, genre-focused Beyond Fest.

1. With No Fewer Than 100 Film Festivals, L.A. Arguably Suffers From Too Much of a Good Thing.

Pretty much every weekend of the year, Angelenos can count on two or more specialized events to choose from, be it a hyper-targeted three-day happening like last month's Animation Is Film Festival (just one of three toon-centric fests unspooling in L.A. this fall) or a behemoth on the order of the 11-day LGBT-movie bonanza that is Outfest, which, at 36 and counting, predates LAFF by more than a decade. At that rate, Angelenos are virtually drowning in options, which makes it unusually difficult for an event such as LAFF or AFI to differentiate itself from all the other film-related events going on year-round in Los Angeles.

Technically, there are two kinds of film festivals: markets and community festivals. Markets (such as Sundance, Berlin, Toronto and Cannes) deal in world premieres, serving up tons of new movies being shown for the first time, most of them seeking distribution — which is why these events attract members of the film industry (distributors shopping for available movies, agents looking for fresh talent, and a massive support network of publicists, sales agents, festival programmers and press). Most American film festivals fall into the "community" category, concerned less about world premieres than in bringing the best of new independent and world cinema from those *other* market festivals to the area they serve. Los Angeles has just one real market — American Film Market in the fall — and while industry pros *do* flock from all over the world to attend AFM, it's essentially closed to the public. Meanwhile, the city arguably *over-delivers* on community-targeted showcases.

For those who organize and promote these festivals, there's the added challenge of finding ways to get the word out in an environment where film critics, reporters and bloggers are spread thin trying to cover first-run releases (these days, between 30 and 40 new movies in L.A. theaters each week, too many for any outlet to review), much less specialty titles that may not yet have distribution. The week that LAFF rolls into town, how many Angelenos even know it's happening?

Last weekend, I drove out to the Laemmle Noho 7 to watch Orson Welles' "The Other Side of the Wind" in North Hollywood and stumbled upon the Valley Film Festival — an 18-year-old event that I didn't even know existed. Across town, a colleague was doing a panel for the Armenian-focused Arpa Film Festival, celebrating its 21st edition at the Cinematheque, while the far younger (second annual) Los Angeles Chinese Film Festival was happening at the Downtown Independent, loosely tied to something called the 4th China Onscreen

Biennial, a month-long showcase that brought world-renown director Jia Zhangke to Los Angeles for a series of three-quarters-empty screenings.

2. Pick a Spot and Stick to it. LAFF Was Literally All Over the Map.

The fact that those four events took place in opposite corners of the city demonstrates the unique puzzle Los Angeles poses when it comes to *where* to host screenings in order to reach the widest possible audience. This is hardly a new problem for L.A. Reading an article from 1996, I found this comment from then-Trimark-exec Ray Price: “I used to fly from San Francisco to catch Filmex in L.A. Now that I live here, I don’t even drive to most of these festivals.” Price is complaining about two things here: a kind of sprawl that’s unique to Los Angeles, but also the fact the city doesn’t offer a proper market for new films, the way Sundance (and to a lesser degree, South by Southwest or Tribeca) does.

Whereas dense metropolises like New York and Toronto boast public transportation and high concentrations of people, earthquake-prone Los Angeles — a network of mostly one- and two-story neighborhoods that tessellate in every direction — spreads infinitely outward. It can take the length of a movie to traverse the city by car, which has been a source of ongoing frustration for distributors of art films for years, since Eastsiders don’t go West, and vice versa: Host a festival in Hollywood or downtown, and you won’t get the Venice or Santa Monica crowd; throw it in Culver City or Westwood, and it might as well be on the moon as far as Los Feliz and Pasadena residents are concerned.

In Los Angeles, there’s no single location that’s central enough — as LAFF found, relocating from West Hollywood to Westwood in 2006, then to the Regal L.A. Live Stadium 14 downtown in 2010, and finally to the ArcLight Culver City in 2016, expanding to include the Wallis Annenberg Center in Beverly Hills this past year. Although LAFF faced challenges at each of these locations, these drastic geographic moves disrupted any sense of continuity, further complicated by its switch from early June to late September for its most recent (and final) edition. This year, LAFF started just four days after the Toronto Intl. Film Festival — North America’s largest showcase and market for new films — and though locals wouldn’t have been impacted by that in the slightest, the industry certainly felt it, making it tough to draw critics, buyers, agents and such who were still suffering from festival fatigue.

That said, as far as I could tell, attendance was up significantly from recent years at LAFF in its news fall slot. Compared to the previous year, when I attended several screenings in which there were fewer than two dozen people in the audience (for one, Kyra Sedgwick’s feature directing debut, “The Way Between,” the filmmaker hadn’t even bothered to attend her own world premiere), every single one of the half-dozen movies I saw at LAFF this year played to a packed house. Clearly they were doing something right in getting the word out — although I’m certain the date change posed other challenges.

3. Good Help Is Hard to Find, Especially in Los Angeles.

Now that LAFF has shuttered, I wonder whether [AFI Fest](#) could suffer the same fate, or will it grow to fill the vacuum? Survey the landscape of the most successful film festivals in the world, and you’ll see that nearly all are supported by organizations closely aligned with the event itself: In 1985, the still-young Sundance Institute took over the United States Film Festival, using it as an extension of their mission; founded in the wake of 9/11, Tribeca was already a successful festival when it spawned a similar talent-develop initiative; Toronto and Berlin and Cannes operate on the backs of enormous teams assembled for that very purpose.

By contrast, LAFF and AFI Fest are both owned by entities — Film Independent and the American Film Institute, respectively — whose primary focus is something else entirely, and when the festival rolls around each year, those events suck an enormous amount of energy away from other aspects of the business. In the case of Film Independent, by moving LAFF into late September, the org was basically cannibalizing resources from one of its most successful and important endeavors: the Spirit Awards (which helped to sustain LAFF for many years, since filmmakers understood that screening at the festival made them eligible for nominations).

Festivals also depend on entire platoons of volunteers and temporary workers, and as cities go, Los Angeles poses a unique challenge. Unlike somewhere like Toronto, whose volunteers return year after year, Los Angeles attracts people looking to become filmmakers. Logistically speaking, festivals function like giant pop-up events, having to re-staff the bulk of their workforce each year. With so much rotating help — available for a year or two, before finding better opportunities elsewhere — Los Angeles festivals are constantly losing experienced people and having to train others from scratch. And of course, it didn't help that Film Independent went through several different artistic directors in recent years — which could also be a challenge for AFI Fest after replacing [Jacqueline Lyanga](#) with [Michael Lumpkin](#) just five months ago.

4. Instead of Setting Trends, LAFF Too Often Found Itself Chasing Fads.

Back in the early 2000s, director Rebecca Rosen helped grow LAFF, experimenting with different tactics to engage audiences, mixing premieres of truly independent productions with flashy Hollywood fare. On one hand, LAFF was the festival where I first saw a teenage Jennifer Lawrence on screen, so clearly a star in the making from that early role in Lori Petty's "The Poker House." It premiered countless films by local, women and minority directors, and enabled the L.A. premieres of films of key independent films, often serving as the first chance Angelenos had to see Sundance gems like Miranda July's "Me and You and Everyone We Know" (in 2005) and Lisa Cholodenko's "The Kids Are All Right" (which opened the fest in 2010). But LAFF also relied on flashy studio fare to keep interest high, hosting premieres of Michael Bay's first two "Transformers" movies — a clear sign of an identity crisis.

Every year, the criticism of LAFF was the same: Leadership couldn't seem to decide what their mandate was, and without a clear mission statement, it was confusing to determine who it was trying to serve — audiences, individual filmmakers or Film Independent itself?

When David Ansen took over for Rosen in 2009, he made a determined effort to bring quality international cinema into the mix — though there was pushback from Film Independent, and Ansen and discerning fellow programmers Doug Jones and Maggie Mackay left in 2014, beginning a rocky chapter in which the festival's relevance waned drastically, even as it tried to carve out a platform for women and minority directors rejected by other festivals. Rumor has it that even such a diversity-oriented, L.A.-centric film as Sean Baker's "Tangerine" was turned down in 2015 because its director was a white man. If true, it shows a radical about-face from LAFF's earlier philosophy, considering that Baker had served on the LAFF jury two years earlier, and won the festival's top prize in 2008 with "Prince of Broadway."

It's risky to attribute LAFF's failure to a dip in quality, since that's not only subjective. From this critic's perspective, the quality of programming was on the rebound under artistic director Jennifer Cochis, who took over in 2016, and it seems Film Independent pulled the plug before giving Cochis a chance to prove her vision. Ultimately, attendance is a far more important factor than quality, and it's a known problem in Los Angeles that audiences don't necessarily flock to masterpieces, but prefer glitzy premieres, like "Magic Mike" or last year's "Annabelle: Creation." So do sponsors, who can make or break a festival.

5. Follow the Money: For LAFF, Finding Sponsorship Was a Moving Target.

Unlike other countries, where film festivals are often treated as national initiatives and underwritten largely through government and arts funding, in America, such undertakings rely on corporate partners. When a festival can lock sponsors into multi-year commitments — as LAFF did with Target a decade ago — that gives them the comfort to experiment and cultivate an audience. L.A.'s long-running French film survey, City of Lights, City of Angels, has been savvy about working with sponsors (Tribeca and Toronto are the leaders in this department), creating smart activations and integrating brands such as Air Tahiti Nui and TV5Monde into the fabric of the event while also getting support from French and Hollywood guilds. COLCOA and other Euro-focused showcases also get a major boost from local advocacy nonprofit ELMA, which helps to create bespoke solutions for L.A.-area culture events.

That's an equation that was far trickier for LAFF, especially in recent years. Fortunately, AFI Fest (technically, "AFI FEST presented by Audi") seems to have figured out the branding balance, to the extent that it has been able to sustain its free-ticket policy (although attendees are often crammed into the front and side seats, while all the best rows are roped off for partners and VIPs). For those most troubled by the demise of LAFF, the development is a reminder not to take local festivals for granted.

You can start by attending AFI Fest, which is carrying on the model that Lyanga built by balancing indies and first-rate foreign cinema, boasting more than five dozen projects with female directors, as well as such world-cinema gems as Hirokazu Kore-eda's "Shoplifters," which won the Palme d'Or at Cannes, and Alfonso Cuarón's Venice-winning "Roma" (which begs to be seen on the big screen), plus "The Lobster" director Yorgos Lanthimos' "The Favourite," "Ida" Oscar winner Pawel Pawlikowski's "Cold War," "The Weekend" from rising writer-director talent Stella Meghie and restorations of rare works by avant-garde femmes Chantal Akerman, Barbara Hammer and Nina Menkes.

August 26, 2019

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COLCOA runs from September 23-28 in Los Angeles.

August 29, 2019

Hollywood French film fest links with Amazon, Netflix



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

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

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

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

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

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

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

– Limited big screen runs –

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

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

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

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

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

COLCOA runs from September 23-28 in Los Angeles.

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

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

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

September 23, 2019

42 Totally Fun Things To Do in L.A. This Week You Need to Know About [9-23-19 to 9-27-19]



Queen Mary's Dark Harbor Photo: Queen Mary

Every week in Los Angeles there are tons of great things to do (even before the weekend gets started) that we think you ought to have on your radar. With that in mind, we put together a list every Monday through Friday morning to keep you in the know about what's happening in the city you love (or maybe just like).

This week, from Monday, September 23 to Friday, September 27, features Bats & Brews on the L.A. River, Black Movie Soundtrack III at The Hollywood Bowl, The Queen Mary's Dark Harbor, L.A. Zoo Roaring Nights, Night Dive at the Aquarium of the Pacific and MUCH more.

Remember you can always go to our [L.A. events calendar](#) page to get an updated rundown of what's happening around the city.

Hope you find the rundown useful and, as always, enjoy your week!

Monday September 23rd, 2019

1. [Hello Kitty Friends Around the World Tour](#) celebrates Hello Kitty's 45-year anniversary with a multi-room, sensory-rich, brilliant walk-through adventure from September 20 through October 20. The 10,000-square-foot pop-up takes you aboard 'Hello Kitty Air' to virtually visit London, Paris, New York, Honolulu, and Tokyo.
2. [The Taste of Arcadia](#) brings over 40 vendors to the Los Angeles Arboretum.
3. Immerse yourself in six days of French film, documentaries, and TV shows when the [COLCOA French Film Festival](#) takes over the Directors Guild of America (DGA) in Hollywood from September 23-28.

4. Seven Grand in Downtown Los Angeles will host a [taste through six spirits from House of Suntory Whisky](#).
5. The Culver Hotel will hold an [Acoustic Sound Healing experience](#) with sound healer Roxie Sarhangi. The event will conclude with refreshments and light hors d'oeuvres.
6. It's [Monday Night Trivia](#) at [Imperial Western](#) located inside Union Station.

September 23, 2019

THINGS TO DO

10 Fun Things To Do TODAY in L.A. for September 24, 2019



Second Home Serpentine Pavilion. Photo by Christina Champlin / We Like L.A.

You know what's handy? Waking up in the morning, firing up your phone/computer and being able to scan a super quick (but curated) rundown of the best of what lies ahead. So here it is, our list of fun things to do in Los Angeles for today, Tuesday, September 24, 2019.

May it lead you to adventure!

-
1. [10 a.m.] [260LA](#) is hosting a Vivienne Westwood sample sale September 24-29. Score deals on the iconic labels mens and women's ready-to-wear and accessories.
 2. [4:30 p.m.] [Free Bob Baker Marionette Theater Show](#) at One Colorado in Old Pasadena. FREE
 3. [6:30 p.m.] Stop by the colorful, winding installation [The Second Home Serpentine Pavilion](#) at the La Brea Tar Pits for an [evening exploring L.A.'s relationship with the natural world](#). There

will be special guest speakers curated by LA's first Chief Design Officer, Christopher Hawthorne. FREE

4. [8 p.m.] [R&D at Ace Hotel's Segovia Hall](#) is a monthly meet-up event for creative professionals and students who create art for motion graphics, commercials, film. FREE
 5. [8:30 p.m.] IGNITE @ the FORD! and HBO join together to bring you [Hollywood Shorts](#), a monthly screening program highlighting award-winning short films and animation, all outdoors in the beautiful Ford Theatres. Attendees get free popcorn and there will be a brief Q&A with the filmmakers.
 6. [various] Tim Burton dazzled us with "The Nightmare Before Christmas" 26 years ago and from September 12 through 25 [The El Capitan in Hollywood](#) will screen the beloved movie in 3D with interactive 4D sensory effects. Check for [discount tickets](#) before making your purchase. DISCOUNTED (via Goldstar)
 7. [various] [UNIDENTIFIED LANDED OBJECT](#) ("ULO") opens at ROW DTLA for an otherworldly experience where an adaptation of the installation Light Leaks by technology artist Kyle McDonald and Jonas Jongejan, Creative Technologist at Google Creative Lab can be experienced. Visitors will be pulled into an optical illusion of millions of flickering reflections that dance off of mirror balls hitting every inch of the space. ULO will run Tuesdays through Sunday until September 28.
 8. [various] [Free museum days: La Brea Tar pits Museum and Natural History Museum](#). FREE
 9. [various] Immerse yourself in six days of French film, documentaries, and TV shows when the [COLCOA French Film Festival](#) takes over the Directors Guild of America (DGA) in Hollywood from September 23-28.
 10. [various] [Hello Kitty Friends Around the World Tour](#) celebrates Hello Kitty's 45-year anniversary with a multi-room, sensory-rich, brilliant walk-through adventure from September 20 through October 20. The 10,000-square-foot pop-up takes you aboard 'Hello Kitty Air' to virtually visit London, Paris, New York, Honolulu, and Tokyo.
- #SPONSORED DEAL FOR THE DAY: [\\$25 tix to the I Like Scary Movies Experience](#) (via Goldstar)

September 26, 2019

48 Awesome Things To Do This Weekend in L.A. [9-27-2019 to 9-29-2019]



Los Angeles provides no limit of things to do, some awesome and some not so awesome. Since time is precious in this fast paced city we curate a list of things to do in Los Angeles for every weekend that'll help you decide how you want to spend your limited supply of attention (not to mention dollars!).

This weekend in L.A. from Friday, September 27 to Sunday, September 29 features the Van Nuys Arts Festival, Opera at the Beach, a Retrocade at Union Station, Dark Harbor at the Queen Mary, Watts Towers Day of the Drum Festival, Abbot Kinney Festival, and MUCH more.

Friday September 27th, 2019

1. The Los Angeles Zoo's annual after-hours music series, [Roaring Nights](#), is back for summer 2019. Come experience a party atmosphere featuring DJs, bands, a Silent Disco combined with animal talks and feedings plus a number of food trucks. Check for [discounted tickets](#) before making your purchase. DISCOUNTED (via Goldstar)
2. Artist Maximilian's popular horror-themed pop-up [I Like Scary Movies](#) returns for Halloween season September 20 through November 17. The detailed and beautiful series of installations is a love letter from the artist to iconic horror films like *The Lost Boys*, *Beetlejuice*, and *The Shining*. Runs Wednesday through Sundays. Check for [discount tickets](#) before making your purchase. DISCOUNTED (via Goldstar)
3. The third annual [Van Nuys Arts Festival](#) showcases the artistic talents and skills of local residents. This years theme is "The Glow Up" and the Van Nuys Civic Center will be

transformed into an outdoor virtual forest with interactive art installations, live music, a 3-D maze and more. FREE

4. [Night Dive at the Aquarium of the Pacific](#) is an 18+ party inside the aquarium featuring DJs, food trucks, cocktails and art alongside sea life.

5. [The Queen Mary's Dark Harbor](#) returns with six terrifying mazes, including the brand new Rogue, in which the crew either is (or isn't?) working to save the capsized vessel you're trapped aboard. Nightly entertainment, rides, roaming monsters, and themed lounges round out Dark Harbor's offerings. Happening September 26 through November 2. Check for [discount tickets](#) before making your purchase. DISCOUNTED (via Goldstar)

6. It's [Whiskey and Barrel Night](#) at The Majestic Downtown where guests will indulge in over 200 whiskies plus select barrel-aged spirits, beers, cocktails, a whisky-infused dinner buffet, live music and much more. DISCOUNTED (via Goldstar)

7. [Beyond Fest](#), Los Angeles' strangest, scariest, and largest genre film festival returns Sep. 25 to Oct. 8 with another year of bold programming.

8. [Latigo x Outdoor Voices will host a Trail Run & Coffee Meet-Up](#) at Will Rogers State Historic Park this Friday. Your morning starts at 6:30 a.m. with a 5-6 miles followed by some delicious Latigo Coffee. FREE

9. [Don't Tell Comedy pops up in DTLA](#) at a secret location with some of the biggest names in comedy. Performers are kept under wraps and the location will be emailed to all ticket holders. BYOB!

10. Immerse yourself in six days of French film, documentaries, and TV shows when the [COLCOA French Film Festival](#) takes over the Directors Guild of America (DGA) in Hollywood from September 23-28.

11. [UNIDENTIFIED LANDED OBJECT](#) ("ULO") opens at ROW DTLA for an otherworldly experience where an adaptation of the installation Light Leaks by technology artist Kyle McDonald and Jonas Jongejan, Creative Technologist at Google Creative Lab can be experienced. Visitors will be pulled into an optical illusion of millions of flickering reflections that dance off of mirror balls hitting every inch of the space. ULO will run Tuesdays through Sunday until September 28.

12. [260LA](#) is hosting a Vivienne Westwood sample sale September 24-29. Score deals on the iconic labels mens and women's ready-to-wear and accessories.

13. On the last Friday of each month the [California Market Center](#) hosts a public sample sale with hundreds of showrooms offering men, women and children fashion as well as gift and home items at below-retail prices.

September 23, 2019

10 Fun Things To Do TODAY in L.A. for September 23, 2019



1st Street Bridge in Los Angeles. Photo by Diana Kuo

You know what's handy? Waking up in the morning, firing up your phone/computer and being able to scan a super quick (but curated) rundown of the best of what lies ahead. So here it is, our list of fun things to do in Los Angeles for today, Monday, September 23, 2019.

May it lead you to adventure!

1. [2 p.m.] [Monday Matinees: David Lynch's *Mulholland Drive* in 35mm](#) at the New Beverly Cinema.
2. [5:30 p.m.] [The Taste of Arcadia](#) brings 40+ vendors to the Los Angeles Arboretum.
3. [6 p.m.] Seven Grand in Downtown Los Angeles will host a [taste through six spirits from House of Suntory Whisky](#).
4. [6:30 p.m.] The Culver Hotel will host a unique [Acoustic Sound Healing experience](#) with sound healer Roxie Sarhangi. The event will conclude with refreshments and light hors d'oeuvres.
5. [7 p.m.] It's [Monday Night Trivia](#) at [Imperial Western](#) located inside Union Station.
6. [7:30 p.m.] [An Evening with Halsey](#) at The GRAMMY Museum.
7. [8 p.m.] Dan Harmon (*Community*, *Rick & Morty*) [presents a live version of his podcast Harmontown](#) at the Dynasty Typewriter.
8. [8:30 p.m.] [Kibitz Room Comedy](#) presented by Esoteric Comedy at Canter's on Fairfax. FREE
9. [various] Immerse yourself in six days of French film, documentaries, and TV shows when the [COLCOA French Film Festival](#) takes over the Directors Guild of America (DGA) in Hollywood from September 23-28.

10. [various] [Hello Kitty Friends Around the World Tour](#) celebrates Hello Kitty's 45-year anniversary with a multi-room, sensory-rich, brilliant walk-through adventure from September 20 through October 20. The 10,000-square-foot pop-up takes you aboard 'Hello Kitty Air' to virtually visit London, Paris, New York, Honolulu, and Tokyo.

August 27, 2019

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



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

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

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

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

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

- "Ca devient très difficile" -

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

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

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

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

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

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

WEST HOLLYWOOD TODAY

October 1, 2019

COLCOA French Film Festival in LA Announced 9 Awards for Cinema, Television & Shorts

COLCOA French Film Festival in West Hollywood Announced 9 Awards for Cinema, Television & Shorts at the 23rd Edition of the Festival

I LOST MY BODY Wins Both LAFCA Jury Award and Audience Award

LES MISÉRABLES Wins LAFCA First Feature Award

(West Hollywood, October 1 2019) The Franco-American Cultural Fund, a collaboration between the Directors Guild of America, the Motion Picture Association, The Writers Guild of America West and France's Society of Authors, Composers and Publishers of Music (SACEM), announced the awards for the 23rd edition of COLCOA French Film Festival which festival ran from Monday, September 23 – Saturday, September 28 at the Directors Guild of America.

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

COLCOA Cinema – 5 Awards

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



I Lost My Body | Official Trailer | Netflix

In a Parisian laboratory, a severed hand escapes its unhappy fate and sets out to reconnect with its body. Durin...

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

Jury Statement

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

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

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

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

COLCOA Television – 2 Awards

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

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

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

COLCOA Shorts – 2 Awards

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

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

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

This year's festival opened on Monday, September 23 with the U.S. premiere of writer/director Ladj Ly's **LES MISÉRABLES** and closed with the U.S. premiere of writer/director Nicolas Bedos' **LA BELLE EPOQUE**. Writer/director Claire Burger was honored as the "Focus on a Filmmaker" with screenings of **PARTY GIRL** and **REAL LOVE**, as well as a Happy Hour Talk

with Variety's Peter Debruge. LoW Entertainment, a collective of three composers - Alexandre Lier, Nicolas Weil and Sylvain Ohrel were honored with a "Focus on Film Composers" by the festival with screenings of **THE FRESHMAN**, **PARTY GIRL** and **VERNON SUBUTEX**, Happy Hour Talk panel moderated by Alex Wurman. The festival's Happy Hour Talks also included "Film Festivals in the Digital Era. Why are they still Indispensable," moderated by Variety's Patricia Saperstein with panelists including TV5Monde's Patrice Courtaban, Lober Media's Richard Lorber, the Director of South East European Film Festival Vera Mijojlick, Unifrance's Edeline Monzier and Newport Beach Film Festival's CEO & Executive Director Gregg M. Schwenk, "Meet the Talent" moderated by KPCC's Wade Major with panelists including w/d Ludovic Bernard (**IN YOUR HANDS**), w/d Jeanne Herry (**IN SAFE HANDS**), actor Vincent Lacoste (**ON A MAGICAL NIGHT**, **AMANDA**, **THE FRESHMAN**), w/d Eric Métayer (**LITTLE TICKLES**), actor Grégory Montel (**FAMILY SHAKE**, **LITTLE TICKLES**), actor Pablo Pauly (**THREE DAYS AND A LIFE**) and "Women's Representation on Screen in French Cinema UPDATE – w/d Mounia Meddour (**PAPICHIA**), w/d Hélène Giraud (**MINUSCULES: FAR AWAY**) and w/d Cathy Verney (**VERNON SUBUTEX**).

Other festival guests included actor Rosanna Arquette, actor/producer David Atrakchi (**BARKING DOGS**, **CYRANO MY LOVE**, **FIRE ME IF YOU CAN**, **PARTY GIRL** and **SPEECHLESS**), producer Toufik Ayad (**LES MISÉRABLES**), w/d Kasmi Baya (**FAMILY SHAKE**), lyricist Alan Bergman (paid tribute to Michael LeGrand), actor Jacqueline Bisset, actor Damien Bonnard (**LES MISÉRABLES**), w/d Jérémy Clapin (**I LOST MY BODY**), musician Mitch Forman (tribute to Michel LeGrand), w/d Jean-Xavier De Lestrade (**THE INSIDE GAME**), Costa Gavras (**ADULTS IN THE ROOM**), w/d Bernard Ludovic (**IN YOUR HANDS**), w/d Ladj Ly (**LES MISÉRABLES**), w/d Alexis Michalik (**CYRANO MY LOVE**), w/d Anastasia Mikova (**WOMAN**), actor Robert Pattinson, composer Laurent Perez del Mar (**THE DAZZLED**), Thierney Sutton (paid tribute to Michel LeGrand), w/d Thomas Szabo (**MINUSCULES: MANDIBLES FROM FAR AWAY**), actor Doria Tillier (**LA BELLE EPOQUE**), actor Suki Waterhouse, composer Paul Williams (paid tribute to Michel LeGrand), actor Djibril Zonga (**LES MISÉRABLES**), and Franco-American Cultural Fund members including Andrea Berloff (WGAW), Charles Rivkin (MPA), Howard Rodman (WGAW), Jean-Noël Tronc (SACEM), Michael Mann (DGA) and Taylor Hackford (DGA).

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

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

Rosenbach, Black Flour, Brûlée Château de Berne, Holy Quiche, International Services For Artists, La Boulisterie, Mulholland Distilling (Community Sponsors).

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

WEST HOLLYWOOD TODAY

September 13, 2019

23rd Annual Colcoa Filmfest Lineup: French Cinema, Docs, TV Films & Shorts Sept.23-28 at DGA

LADJ LY'S LES MISÉRABLES TO OPEN THE COLCOA FESTIVAL ON MONDAY, SEPT. 23 AT DGA IN WEST HOLLYWOOD, WITH RERUN SEPT. 27.

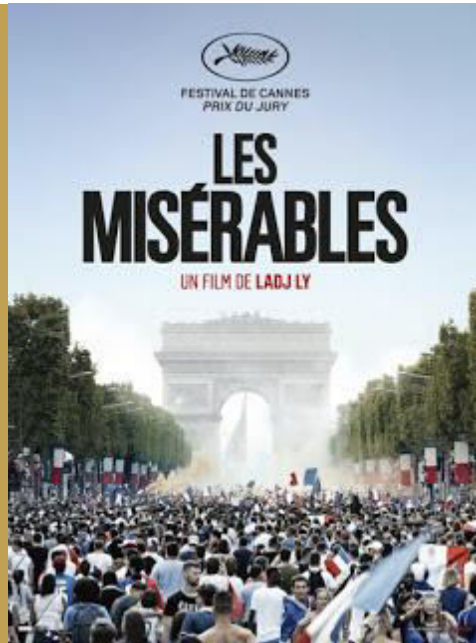


The Franco-American Cultural Fund, a partnership of DGA, MPA, SACEM and WGA West, announced the schedule for the 23rd COLCOA FRENCH FILM FESTIVAL that includes World, International, North American, U.S. and Los Angeles premieres.

The COLCOA festival will run September 23-28 at the Directors Guild of America in West Hollywood, as part of Awards Season in Hollywood. The festival will open with the U.S. premiere of Ladj Ly's LES MISÉRABLES on Monday, September 23, with rerun Sept.27, 5pm.

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

COLCOA CINEMA



Over 25 films will premiere and compete for the COLCOA Cinema Awards, beginning on Opening Night (Monday, September 23) with Amazon Studios' LES MISÉRABLES, which won the Jury Prize at the last Cannes Film Festival and the 2019 D'Ornano-Valenti Prize:

Victor Hugo's magnum opus is both lionized and shaken up in Ladj Ly's sprawling fresco of his native Montfermeil - a collection of housing projects crawling with sleazy cops, small-time hoods, the Muslim Brotherhood, and a ragtag group of kids left to fend for themselves... all jockeying for turf and struggling to forestall the inevitable. Majestic, stirring, gripping and compassionate, with a musical score that is, at once, moving and thrilling, the film follows an upright cop on his first day on the job, as he learns the ropes and struggles to hold onto his principles. It opens with a rousing rendition of La Marseillaise and a joyous eruption of fraternité and concludes with a resounding eleventh-hour alarm and powerful plea to diffuse the tinderbox and somehow resolve all this anger and violence.

The festival showcases both established and exciting new directors. Veteran filmmakers include Academy Award® winner writer/director Costa Gavras' political thriller, ADULTS IN THE ROOM (North American Premiere); w/d Jean-Pierre Dardenne and Luc Dardenne's drama YOUNG AHMED (North American Premiere); w/d Cédric Klapisch's new pursuit of love, SOMEONE, SOMEWHERE (North American Premiere); w/d Cédric Kahn's dysfunctional family portrait, HAPPY BIRTHDAY (North American Premiere), starring Catherine Deneuve; and w/d Nicolas Boukhrief's thriller based on Pierre Lemaitre's novel, THREE DAYS AND A LIFE (International Premiere).

Newcomers include w/d Antoine Rimbault's courtroom drama, CONVICTION (Los Angeles Premiere) and w/d Mikhaël Hers post-traumatic stress disorder drama, AMANDA (Los Angeles Premiere), as well as several films written and directed by women including Andréa Bescond's autobiographical feature (made with w/d Eric Métayer) about her sexual abuse as a child, LITTLE TICKLES (Los Angeles Premiere); w/d Mounia Meddour's Algerian civil war drama, PAPICHA (North American Premiere and Algeria's official entry for the Oscars); w/d Claire Burger's family drama, REAL LOVE (Los Angeles Premiere), director Fabienne Godet's powerful drama about recovery, OUR WONDERFUL LIVES (U.S. Premiere); w/d Marie-Sophie Chambon's debut feature film on how it feels to be an outsider, STARS BY THE POUND (North American Premiere); and w/d Sarah Suco's autobiographical film, THE DAZZLED (International Premiere).

Amazon Studios' LES MISÉRABLES, COLCOA is working with several U.S. distributors to present films

in Hollywood before their U.S. release including Netflix's anticipated animated film, *I LOST MY BODY*, by w/d Jérémy Clapin (presented in association with Animation is Film); Strand Releasing's *ON A MAGICAL NIGHT* (North American Premiere) by w/d Christophe Honoré; Roadside Attraction's *CYRANO, MY LOVE* (U.S. Premiere), a comedy by w/d Alexis Michalik, based on his hit play, Distrib Films US's adoption drama *IN SAFE HANDS* (Los Angeles Premiere) by w/d Jeanne Herry; and Kino Lorber's *THE TROUBLE WITH YOU* (Los Angeles Premiere), the new comedy by w/d Pierre Salvadori.

I LOST MY BODY and five animation shorts at the festival will offer the audience an opportunity to experience the new technology in the DGA's renovated theater with the Los Angeles Premiere of w/d Hélène Giraud and Thomas Szabo's animated 3D delight *MINUSCULE: MANDIBLES FROM FAR AWAY*.

The COLCOA CLASSICS will include an homage to late writer/director Agnès Varda and French composer Michel Legrand with a special presentation of the 1962 breakout film, *CLEO FROM 5 TO 7* (in association with Rialto Pictures); w/d Jean Renoir's 1932 digitally-restored drama, *TONI* (International Premiere), about a real life love triangle that went awry; as well as w/d Jacques Becker's 1954 digitally-restored mobster film, *TOUCHEZ PAS AU GRISBI* (Los Angeles Premiere). *TONI* and *TOUCHEZ PAS AU GRISBI* are presented in association with Janus Films.

The popular COLCOA High School screening program will run for five days during the festival with the Los Angeles Premiere of the musical coming-of-age tale *IN YOUR HANDS* w/d by Ludovic Bernard.

The Television section includes five series, four TV movies, one documentary and six international premieres:

The French TV films are presented in association with TITRAFILM and TV France International, with the support of : Federation, Film & Pictures, Lagardère Studios, Newen, Playtime, SND Groupe M6, StudioCanal and TF1 Studio.

The 16 Shorts are presented by Unifrance.

All programs, including the Television and Shorts sections, will compete for the 2019 COLCOA Awards.

Television Competition (in association with TITRAFILM):

APNEA / Une Île (TV Series) – International Premiere. Drama, fantasy. A Mediterranean island is rocked by a lack of fishing and a series of suspicious deaths. Strangely, these events coincide with the arrival of a stranger on the island, who will throw the young Chloé into deep confusion. A highly anticipated mini-series and a fantasy creation that revisits the myth of mermaids. Created and written by Gaia Guasti and Aurelien Molas, directed by Julien Trousselier. Actors: Laetitia Casta, Noée Abita, Sergi Lopez, Manuel Severi, Alba Gaia Bellugi. Broadcast on Arte in France and sold by Lagradere Studios.

FAMILY SHAKE / Le Grand Bazar (TV Series – Season 1) – North American Premiere. Comedy. Samia and Nicolas want to have a peaceful family life with the birth of their first baby and their respective children from previous relationships. They can't escape their parents, siblings, ex-partners and coworkers who all play a part in their lives. Meet the Rousseau-Bensaïds, a mixed and blended family as offbeat as it is complicated! Created by Baya Kasmi, written by Baya Kasmi, Michel Leclerc, Sarah Kaminsky, Lyès Salem, Directed by Baya Kasmi. Actors: Nailia Harzoune, Grégory Montel, Lyès Salem, Julia Piaton, Biyouna, Djemel Barek, Christiane Millet, François Levantal. Broadcast on M6 in France and sold by SND Group M6

HOSTAGE(S) / Otage(s) (Documentary) – North American Premiere
Tourists, relief workers, corporate employees, journalists... All these men and women were taken hostage

at one point or another by infamous groups such as FARC, AQMI, AlQaeda, Al-Nusra and the Taliban. They all suffered through the living hell of captivity then experienced the rebirth of being released and taking up their lives again back home. For the very first time, they open up and share things they've never been able to say before. Written and directed by Michel Peyrard and Damien Vercaemer. A Canal+ original creation. Broadcast on Canal+ in France and sold by Newen.

HUNGRY FOR LOVE / Connexion Intime (TV Movie) – International Premiere

Drama. In her new school, 15-year-old Chloé soon becomes a close friend of charismatic free spirit Luna. She also falls in love with Luna's ex-boyfriend Félix, a bad boy with a poisonous charm who is also a porn addict. Written by Laure de Colbert, directed by Renaud Bertrand. Actors: Lucie Carpiaux, Marilyn Lima, Jules Houplain, Mahia Zrouki. Broadcast on France 2 in France and being sold by Film & Pictures.

THE INSIDE GAME / Jeux d'influence (TV Series – Season 1) – International Premiere. Drama, thriller. Inspired by a true story. Farmer Michel Villeneuve is diagnosed with leukemia after collapsing in a field he just sprayed with a weed killer made by the agrochemical giant Saskia. His childhood friend Guillaume Delpierre, a principled politician, crusades to get the pesticide banned, with help from his ambitious assistant Romain Corso. Written by Antoine Lacombez, Jean-Xavier de Lestrade, Sophie Hiet, Pierre Linhart, directed by Jean-Xavier de Lestrade. Actors: Alix Poisson, Laurent Stocker, Jean-François Sivadier, Pierre Perrier, Marilou Aussiloux. Broadcast on Arte in France and sold by Newen.

JACQUELINE SAUVAGE, IT WAS HIM OR ME / Jacqueline Sauvage (TV Movie) – North American Premiere. Drama. Based on a true story. In 2012, Jacqueline shot three bullets into her husband's back. She gets convicted and sentenced to 10 years in prison. With the unfaltering support of her daughters, and the work of dedicated lawyers, Jacqueline manages to come out of silence and little by little to tell the story of her personal hell. Will she be able to rise above her court conviction and win over public opinion? Written and directed by Yves Regnier, starring Murielle Robin and Olivier Marchal. Broadcast in France on TF1 being sold by TF1 Studio.

LAST DANCE / La Fin de l'été (TV Movie) – International Premiere. Drama. Ali, 15, and Selim, 11, are spending their summer holidays in Dordogne with their grandparents André and Françoise. For Ali, it's time to leave childhood behind and experience his first summer love. For Françoise, now reaching the end of her life, this summer will be the last moments of happiness shared with her loved ones: a last dance. Written and directed by Helene Angel, starring Bernard Lecoq, Christiane Millet, Talid Ariss, Maël Rouin Berrandou, Alexia Chardard. Broadcast in France on Arte and being sold by Film & Pictures.

MENTAL / HP (TV Series – Season 1) – North American Premiere. Comedy, drama. Sheila is a young intern in psychiatry. She believes she can define, contain and heal madness and she is convinced that there are clear and defined boundaries between what is socially acceptable and what is not. But her bearings will slowly change; the cruelty of the psychiatric hospital will turn out to be far more welcoming than the harshness of a life way too standard. Created by Angela Soupe, Sarah Santamaria-Mertens, written by Angela Soupe Sarah Santamaria-Mertens, Camille Rousset, directed by Emilie Noblet, starring Tiphaine Daviot, Marie Sohna Conde, Eric Naggar. Broadcast in France on Canal+ and being sold by Playtime.

THE SILVER FOREST / La Forêt d'argent (TV Movies) – International Premiere. Drama. Roxana is a young Romanian nanny looking after 8-year-old Georges, the son of David and Elizabeth. David is a financier at the European Bank of Strasbourg. Working on a project for a motorway across Romania, David asks Roxana for some help. This offer, far superior to anything she expected, sounds like a dream to her. But she doesn't suspect the implacable machine that David has set in motion or the nightmare it will become. Written and directed by Emmanuel Bourdieu, based on Gaspard Koenigs novel "Kidnapping". Starring Nicolas Duvauchelle, Marina Palii and Julia Faure. Broadcast in France on Arte and

sold by Film & Pictures.

VERNON SUBUTEX (TV Series) – North American Premiere. Drama. Vernon Subutex, the unemployed former owner of legendary record shop Revolver, is evicted from his apartment in Paris. In his search for a place to stay, Vernon contacts his former friends who were involved in the music world with him in the 1990s. One of them is rock star Alex Bleach, who dies of an overdose shortly after they reunite, leaving behind three mysterious video tapes. Vernon collects them and slips anonymously into the city, where he soon becomes the most wanted man in Paris. Written by Cathy Verney and Benjamin Dupas, based on Virginie Despentes' novel, directed by Cathy Verney, starring Romain Duris, Céline Sallette. Broadcast in France on Canal+ and sold Studio Canal.

Shorts Competition (Presented by Unifrance): ADAM'S SKIRT / La Jupe d'Adam, comedy written/directed by Clément Tréhin-Lalanne (produced by Films Grand-Huit)

BARKING DOGS / Les Chiens aboient, drama w/d by Grégory Montel (Fulldawa)

BRAZIL, comedy w/d by Mathilde Elu (Films Grand-Huit)

DON'T ASK FOR YOUR WAY / Ne Demande pas ton chemin, comedy w/d by Déborah Assoun (Les Films du Cygne)

FIRE ME IF YOU CAN / Vire-moi si tu peux, comedy w/d by Camille Delamarre (Fulldawa Films)

I'M GOING OUT FOR CIGARETTES / Je sors acheter des cigarettes, animation, drama w/d by Osman Cerfon (Miyu Productions)

INVISIBLE HEROE / Invisible héros, drama w/d by Cristèle Alves Meira (Kinology)

MEMORABLE / Mémorable, animation, drama w/d by Bruno Collet (Vivement Lundi!)

MODERN JAZZ, drama w/d by Anaïs Tellene (Caméra Subjective)

MY BRANCH SO THIN / Ma branche toute fine, drama w/d by Dinara Droukarova (Rouge International)

MY GENERATION, animation, drama w/d by Ludovic Houplain (H5, Les Productions 50/50)

MY LADY OF THE CAMELLIA / Ma dame au camélia, comedy w/d by Édouard Montoute (Aldabra Films)

ONE AFTER THE OTHER, animation, drama w/d by Nicolas Pegon (Miyu Productions)

PILE POIL, comedy, drama w/d by Lauriane Escaffre and Yvonnick Muller (Qui Vive!)

SPEECHLESS / La Maman des poissons, comedy, drama w/d by Zita Hanrot (Fulldawa Films)

WILD LOVE, animation, comedy, horror w/d by Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux, Corentin Yvergniaux (Ecole des Nouvelles Images)

Other programs throughout the festival include: After 10 series (September 24 - 28); COLCOA Classics (September 24-27), COLCOA Documentaries (September 24-28); World Cinema Produced by France, French NeWave 2.0, exploring a new generation of filmmakers, and the Happy Hour Talks, a series of panels presented in association with Variety (September 24-28) - that are free to the public. <https://colcoa.org/cinema/colcoa-cinema/happy-hour-talks/>

All programs are presented with English subtitles or in English. Tickets online at www.colcoa.org. The online box office and RSVP will be open until the night before each show at the festival. Tickets are also available on site at the Directors Guild of America, 7920 Sunset Boulevard. All screenings and events before 4 pm during weekdays are FREE on a first come, first served basis, with no reservation needed.

The 2019 Colcoa Awards for Cinema, Television, and Shorts will be announced on Sunday, September 29 by the Franco-American Cultural Fund. For the twelfth year, LAFCA will partner with COLCOA Cinema for the Critics' Awards.

COLCOA FRENCH FILM FESTIVAL 2019 SPONSORS: Air Tahiti Nui, Bank Of The West/ BNP Paribas, Sling & TV5MONDE, Variety (Official Sponsors); Barnes, Barnstormer, France Télévisions, Los Angeles Times, 89.3 KPCC, Los Angeles Times, The Hollywood Reporter (Premier Sponsors); Brumont, Champagne Didier Chopin, ELMA, Sunset Marquis, Titra Film, West Coast Event Productions, Wine Wine Situation (Major Sponsors); Alliance Française de Los Angeles, Cinando, D'Alessio Law Group, French American Chamber of Commerce, Gaumont, Karine & Jeff, Laemmle, LA Philharmonic, Marché du Film/Festival de Cannes, Miraval/Vineyard Brands/La Vielille Ferme, Paul M. Young Fine Wines, Saint Germain, Vital Proteins (Platinum Sponsors); Avène, Cinelife, France-Amérique, French Morning, Gayot, Gaumont, Klorane, La Chouquette, Lycée International Los Angeles, Le Pain Quotidien, MAC, René Furterer, Rosenthal, RS Eyeshop, Snowdonia, Vizo (Supporting Sponsors), Alan Rosenbach, Black Flour, Brûlée Château de Berne, Holy Quiche, International Services For Artists, La Boulisterie and Mulholland Distilling.

Whittier Daily News

September 18, 2019

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



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

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

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

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

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



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

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

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



A scene from “Papicha.” Photo provided by COLCOA

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

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

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

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

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

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

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

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

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

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

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



AFP / Nick

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

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

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

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

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

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

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

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

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

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

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

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

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



September 23, 2019

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



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

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

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

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

Perhaps the most notable change in programming is the abundance of auteur names in the lineup. In years past, Colcoa was notable for booking the types of French titles that rarely

otherwise get much play on the international festival circuit – romantic comedies, family films, and other more populist fare. Truffart acknowledges that this year's fest doesn't have any of the broad, Dany Boon-style French comedies that Colcoa has often programmed, but still sees the festival offering a wide-angle view of French filmmaking.

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

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

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



August 28, 2019

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

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



"Les Misérables"

IndieWire

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

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

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

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

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

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

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



September 18, 2019

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

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



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

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

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

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

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

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

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

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

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

August 27, 2019

Hollywood French film fest links with Amazon, Netflix



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

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



AFP / Nick

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

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

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

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

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

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

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

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

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

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

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

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

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



September 20, 2019

Ladj Ly's Cannes Prize-Winner 'Les Miserables' Is France's Oscar Submission



(Variety) [Ladj Ly](#)'s politically charged drama "[Les Miserables](#)," which won the Jury Prize at Cannes, has been chosen by France's Oscar committee to enter the international feature film race.

In one of the most competitive years for French movies, "[Les Miserables](#)" beat out Celine Sciamma's "Portrait of a Lady on Fire," the 18th-century-set romance which won best screenplay at Cannes. Also falling short was Alice Winocour's "Proxima," which opened at Toronto in the competitive Platform section and received an honorable mention. The film stars Eva Green as an astronaut preparing for a mission that will separate her from her young daughter.

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

The movie just had its North American premiere at Toronto and will next play on the opening night of Colcoa, the French film festival in Los Angeles, on Sept. 23.

"Les Miserables" is inspired by the 2005 French riots, a three-week period of civil unrest characterized by violence, looting and car burnings. The film examines the tensions between neighborhood residents and police that helped inflame the rioting. It centers on Stéphane (Damien Bonnard), who has recently joined the anti-crime brigade in Montfermeil, and his two

partners (Alexis Manenti and Djibril Zonga). The men find themselves overrun during the course of an arrest.

Sold around the world by Wild Bunch, "Les Misérables" is Ly's feature debut and is based on his 2017 award-winning short film by the same name. The helmer, has a background in documentary filmmaking, is a native of Montfermeil, a suburb of France best known as the location of Thénardiers' inn in Victor Hugo's classic novel "Les Misérables."

Giordano Gederlini and Alexis Manenti co-wrote the film alongside Ly, with Toufik Ayadi and Christophe Barral of SRAB films producing.

France's Oscar committee this year comprised producers Rosalie Varda and Jean Bréhat, sales agents Agathe Valentin and Muriel Sauzay, directors Danièle Thompson and Pierre Salvadori, Cannes chief Thierry Frémaux, Unifrance president Serge Toubiana, and Cesar Awards president Alain Terzian.

Winner of Berlin's Silver Bear Award, Francois Ozon's timely sex abuse drama "By The Grace of God" was surprisingly left out by France's Oscar committee which opted to shortlist "Proxima" instead. "By The Grace of God" earned near-unanimous stellar reviews in Berlin and was acquired by Music Box which will do a limited release in the U.S. starting in Oct. 18.



September 18, 2019

Dardenne Brothers' Cannes Winner 'Young Ahmed' Nabbed for U.S. by Kino Lorber (EXCLUSIVE)



“[Young Ahmed](#),” which won the best director prize at Cannes for Belgian brothers Jean-Pierre and [Luc Dardenne](#), has been acquired for the U.S. by Kino Lorber. The film will have its North American premiere at COLCOA and will go on to play at New York Film Festival.

Set in a small town, “[Young Ahmed](#)” follows a Belgian Muslim teenager named Ahmed (played by newcomer Idir Ben Addi) who lives with his secular single mother and siblings, and falls under the influence of a magnetic extremist imam. Ahmed is radicalized and becomes fixated on killing his female teacher in the name of his religious convictions.

“We are proud to present to U.S. audiences the latest masterwork from Luc and [Jean-Pierre Dardenne](#),” said Kino Lorber senior vice president Wendy Lidell, who negotiated the deal with Eva Diederix, head of international sales of Wild Bunch and CAA Media Finance. “Like all their great films, ‘Young Ahmed’ portrays with great empathy a character grappling with a moral dilemma, and does so by telling an engrossing story bursting with suspense.”

Kino Lorber will distribute “Young Ahmed” in U.S. theaters in early 2020, followed by releases on VOD and home video.

Wild Bunch said that, after its “successful collaborations with Kino Lorber on releasing Godard’s ‘Goodbye to Language’ and many other films,” it looked forward to “reconnecting with Kino Lorber, which shares our love for master directors such as the [Dardenne Brothers](#).”

The movie earned a warm critical reception at Cannes, including by *Variety*, whose review said that “there’s a darkness to ‘Young Ahmed’ that audiences have never seen before in the work of

Jean-Pierre and [Luc Dardenne](#), the gifted Belgian brothers whose profoundly humane, unapologetically realist dramas have twice earned them the Palme d'Or in Cannes.”

Besides “Young Ahmed,” Kino Lorber will roll into the New York Film Festival with Kantemir Balagov’s “Beanpole,” which won best director at Cannes’ Un Certain Regard; Kleber Mendonça Filho and Juliano Dornelles’s Cannes Jury prize-winning “Bacurau”; Nadav Lapid’s Berlin Golden Bear-winning “Synonyms”; and Pietro Marcello’s “Martin Eden,” which just won Toronto’s Platform award.



Singapore

August 27, 2019

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Australia

August 27, 2019

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September 29, 2019

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

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



(Variety)

Director: Cédric Klapisch

With: Ana Girardot, François Civil

Running time: 110 MIN.

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

At this point, no one can argue that Facebook and Tinder are acceptable alternatives to engaging with the world around you. Had Klapisch advanced the idea 10 years ago, it would have been downright prescient. In 2019, however, his slams on life in the swipe-right era, even

if gently delivered, give the movie a tired and dated feel. Still, a film from Klapisch is never without its upside, and his singular knack for examining with sensitivity and detail the relationship highs and lows of the 40-and-under crowd remains undiminished. The film is currently doing okay business in France. Should it earn a stateside release following its recent North American premiere at the [COLCOA](#) French Film Festival in Los Angeles, youthful audiences may recognize a bit of themselves but won't be particularly moved.

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

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

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

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

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

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

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

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

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

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

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

YAHOO!

NEW ZEALAND

August 27, 2019

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September 23, 2019

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



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

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

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

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

Perhaps the most notable change in programming is the abundance of auteur names in the lineup. In years past, Colcoa was notable for booking the types of French titles that rarely otherwise get much play on the international festival circuit – romantic comedies, family films,

and other more populist fare. Truffart acknowledges that this year's fest doesn't have any of the broad, Dany Boon-style French comedies that Colcoa has often programmed, but still sees the festival offering a wide-angle view of French filmmaking.

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

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

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

September 30, 2019

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



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

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

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

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

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

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

COLCOA opened with the US premiere of *Les Misérables* and closed with the US premiere of Nicolas Bedos' *La Belle Époque*. Writer-director Claire Burger was honoured as the "Focus on a Filmmaker" with screenings of *Party Girl* and *Real Love*. LoW Entertainment composer collective comprising Alexandre Lier, Nicolas Weil and Sylvain Ohrel received a "Focus on Film Composers" with screenings of *The Freshman*, *Party Girl* and *Vernon Subutex*,

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

September 29, 2019

COLCOA Film Review: ‘Someone, Somewhere’ (Deux moi)

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



(Variety) Director: Cédric Klapisch

With: Ana Girardot, François Civil

Running time: 110 MIN.

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

At this point, no one can argue that Facebook and Tinder are acceptable alternatives to engaging with the world around you. Had Klapisch advanced the idea 10 years ago, it would have been downright prescient. In 2019, however, his slams on life in the swipe-right era, even if gently delivered, give the movie a tired and dated feel. Still, a film from Klapisch is never without its upside, and his singular knack for examining with sensitivity and detail the

relationship highs and lows of the 40-and-under crowd remains undiminished. The film is currently doing okay business in France. Should it earn a stateside release following its recent North American premiere at the [COLCOA](#) French Film Festival in Los Angeles, youthful audiences may recognize a bit of themselves but won't be particularly moved.

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

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

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

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

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

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

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

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

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

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

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

August 28, 2019

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

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



"Les Misérables"

IndieWire

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

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

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

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

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

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

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

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



September 28, 2019

Barnes International Realty At Colcoa French Film Festival

