

PRESS COVERAGE BOOK
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Prepared by





Tuesday, May 13

American French Film Festival Sets Fall Dates

The American French Film Festival will return for its 29th annual edition and awards competition from Oct. 28 to Nov. 2 at the Directors Guild of America in Hollywood.

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“The 2024 Festival marked an incredible return, featuring a star-studded Opening Night and a lineup of films that went on to receive prestigious awards in the U.S., France, and internationally. The overwhelming support from filmmakers, actors, composers, producers, and distributors was truly inspiring. This year, we look forward to discovering more cinematic gems and welcoming audiences for six days of the best in French film and series,” said Cécile Rap-Veber, President of the Franco-American Cultural Fund and CEO of SACEM.

Last year’s lineup included “Emilia Pérez,” “The Count of Monte Cristo,” “Marching Band,” “Holy Cow” and “The Most Precious of Cargoes.”

[NEWS](#)

American French Film Festival sets dates for 29th edition

BY [JOHN HAZELTON](#) 13 MAY 2025



SOURCE: NETFLIX

'EMILIA PEREZ'

The 29th edition of the American French Film Festival (TAFFF) has been set for October 28 to November 2 at the Directors Guild of America complex in Hollywood.

Staged by the Franco-American Cultural Fund, TAFFF claims to be the largest French film festival in North America and the largest festival dedicated to French films and TV programmes in the world.

Last year's TAFFF opened with the official Hollywood premiere of Emilia Perez, which went on to get 13 Oscar nominations and awards including Bafta's non-English film prize. Other titles screening at the event included The Count Of Monte Cristo, Marching Band, Holy Cow and The Most Precious Of Cargoes.

Cécile Rap-Veber, president of the Franco-American Cultural Fund and CEO of SACEM, commented: "The 2024 festival marked an incredible return, featuring a star-studded opening night and a line-up of films that went on to receive prestigious awards in the US, France and internationally. The overwhelming support from filmmakers, actors, composers, producers and distributors was truly inspiring. This year, we look forward to discovering more cinematic gems and welcoming audiences for six days of the best in French film and series."

Franco-American Cultural Fund board member Michael Mann added: "TAFFF is more than a platform for French cinema to gain exposure in Hollywood; it serves as a bridge between the US and French filmmakers – offering a space in which to connect, explore shared issues, collaborate. The festival also plays a role for international sales companies, US distributors and digital platforms and is timed at the start of awards season. TAFFF's been increasingly important for presenting films like Ladj Ly's Les Misérables and Jacques Audiard's Emilia Pérez and many others."

Netflix to Host Red Carpet Premiere of Richard Linklater's 'Nouvelle Vague' at the American French Film Festival in Los Angeles

By Elsa Keslassy



Courtesy of Cannes Film Festival

A year after presenting Jacques Audiard's "Emilia Perez," [Netflix](#) will be back at [The American French Film Festival](#) (TAFFF) to host a Hollywood red carpet premiere of "Nouvelle Vague."

The movie, which is a reimagining the making of Jean-Luc Godard's iconic film "Breathless," will be the centerpiece of the festival's 29th edition. It will screen on Oct. 30 at the DGA theater on Sunset Boulevard, ahead of its theatrical premiere on Oct. 31 and roll out on Netflix on Nov. 14.



HAUTE-LIFESTYLE.COM

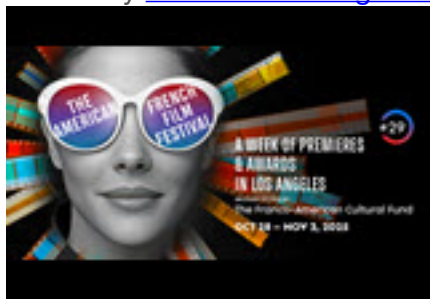


(Reprinted in IMDB and Yahoo! News)

Rebecca Zlotowski's "A Private Life" To Open 29th Annual American French Film Festival

Published on Wednesday, 20 August 2025 10:40

Written by [A&E Contributing Editor](#)



The American French Film Festival (TAFFF) will open its 29th annual edition on October 28 with the Hollywood premiere of filmmaker Rebecca Zlotowski's psychological thriller *A Private Life* (*Vie Privée*), starring Oscar-winning actress Jodie Foster.

Rebecca Zlotowski's *A Private Life* (*Vie Privée*) also stars the César Award-winning Daniel Auteuil, Virginie Efira, Vincent Lacoste, and Mathieu Amalric. The film's Opening Night screening is presented in association with Sony Pictures Classics. The announcement was made by The Franco-American Cultural Fund (FACF), the originator of TAFFF.

A Private Life will kick off a seven-day festival, which has been extended by a day from its original six-day schedule: running October 28 to November 3 at the renowned Director's Guild of America Theater Complex in Los Angeles. The film will also be presented on Wednesday, October 29 as part of the regular schedule and be among those competing for the 2025 TAFFF Awards, awarded during a ceremony in Paris held after the Festival.

"The American French Film Festival is the place for French films and series to shine at the beginning of awards season in Los Angeles," notes Taylor

Hackford, Board member of the Franco-American Cultural Fund and former President of the Directors Guild of America (DGA). "This year will be another phenomenal lineup, and we couldn't be happier to kick things off with Rebecca Zlotowski's tour-de-force, *A Private Life*. Jodie Foster gives a riveting performance - masterfully delivered as if French were her first language. The film is representative of what makes this Festival shine - a collaborative effort between the French and the Americans. It will no doubt be one of the contenders presented at TAFFF for the awards season this year."

A Private Life is the story of renowned psychiatrist Lillian Steiner (Foster) who is deeply troubled when she learns of the death of one of her patients. Convinced that it was murder, she decides to investigate. The film has a dream cast; most notably in its magical pairing of Jodie Foster and Daniel Auteuil, as a divorced pair whose profound affection and lingering lust may be the most-touching payoff of this clever whodunit.

In January of this year, writer/director Rebecca Zlotowski was honored with the Unifrance French Cinema Award, honoring filmmakers who have contributed to making French cinema shine abroad. *A Private Life* premiered as part of the Official Selection at this year's Cannes Film Festival. It will be presented at TAFFF as the Opening Film and Official Los Angeles Premiere, before its release in France and in the US.

A Private Life is produced by Frédéric Jouve (Les Films Velvet), Rebecca Zlotowski (Buenos Hair), and France 3 Cinema. The film is distributed in the United States by Sony Pictures Classics.

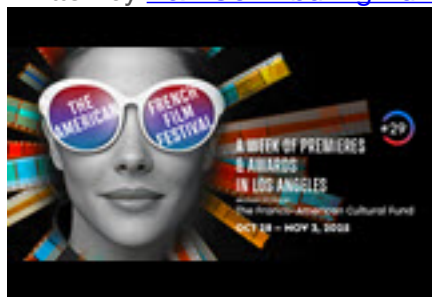
The entire lineup for this The American French Film Festival this year will be announced on September 30th.



The American French Film Festival To Present Richard Linklater's *Nouvelle Vague* As Centerpiece Film

Published on Monday, 25 August 2025 11:58

Written by [A&E Contributing Editor](#)



The Franco American Cultural Fund (FACF) is announcing that celebrated indie filmmaker Richard Linklater's latest film *Nouvelle Vague* (*New Wave*) will be a centerpiece of the 29th edition of The American French Film Festival (TAFFF).

Taking place on Thursday, October 30, the red carpet Hollywood premiere will be presented in association with Netflix.

Nouvelle Vague is Oscar-nominated director Richard Linklater's love letter to the spellbinding magic of French cinema, reimagining the making of Jean-Luc Godard's revolutionary *À Bout de Souffle* (*Breathless*), which ultimately cemented Godard as a pioneer of the French New Wave. Linklater includes a mix of fresh faces and daring talents — including Guillaume Marbeck as Godard himself, Aubry Dullin as Jean-Paul Belmondo, and Zoey Deutch as Jean Seberg,— who collectively bring this spontaneous, electric film to life. Capturing the youthful dynamism and creative chaos at the heart of one of the world's most-beloved and influential movies, *Nouvelle Vague* transports us to the streets of 1959 Paris for an ode to the power of cinema to transform our lives.

"The word 'auteur' is itself French and signifies a film director's unique style or thematic focus. Over his 33 films, Richard Linklater has proven himself to be an American Auteur, so it's a delight that he's chosen to celebrate one of French cinema's greatest auteurs, Jean Luc Godard, in his new French language film, *Nouvelle Vague*. By presenting the Hollywood Premiere of Richard's new film, TAFFF is fulfilling its original DNA, which was to foster cultural exchange between French & American filmmakers," said Taylor Hackford, Board member of the Franco-American Cultural Fund and former President of the Directors Guild of America (DGA). "But more than a portrait of Godard and his art, this film portrays an entire generation of filmmakers and resurrects the vibrant spirit that infused this prolific period of French Cinema."

The American French Film Festival will take place October 28 to November 3 at the renowned Director's Guild of America Theater Complex in Los Angeles. *Nouvelle Vague* will premiere Thursday, October 30, ahead of its theatrical premiere on October 31 and Netflix premiere on November 14. The film will be among those competing for the 2025 TAFFF Awards, awarded during a ceremony in Paris held after the Festival, and is one of the films presented at the Festival that will be a contender for recognition during the upcoming Awards season.

Nouvelle Vague is produced by Laurent Pétin and Michèle Pétin (Halberstadt). The film is distributed in the United States by Netflix and in France by ARP Sélection.

The full line-up of the 29th edition of The American French Film Festival will be announced on September 30.

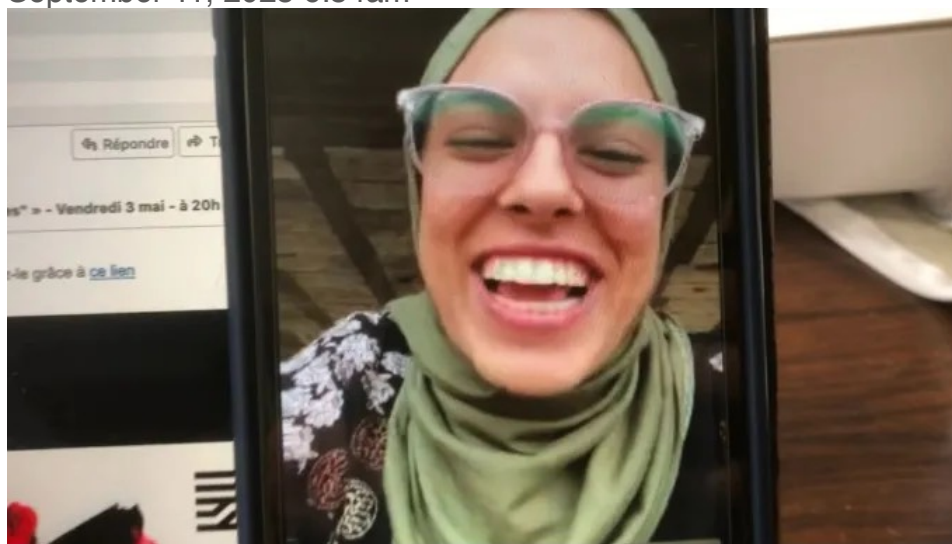
DEADLINE

Gisèle Pelicot, Making of 'Shoah' & Gaza Docs Set For The American French Film Festival

[Melanie Goodfellow](#)

Senior International Film Correspondent

September 11, 2025 6:54am



'Put Your Soul on Your Hand and Walk'

Kino Lorber

Guillaume Ribot's *All I Had Was Nothing*, going behind the scenes of the making of Claude Lanzmann's *Shoah*, is among six feature documentaries selected for the 29th edition of [The American French Film Festival \(TAFFF\)](#) in L.A. this fall.

The screening will mark the West Coast premiere for the film in which Ribot uses outtakes from the original nine-and-a-half groundbreaking film, and a voiceover in the director's own words, to recount Lanzmann's relentless pursuit of truth in a quest to capture the concrete reality of the Holocaust.

The festival will also host the West Coast Premiere of Sepideh Farsi's work *Put Your Soul On Your Hand and Walk*, created from video-calls between the French Iranian director and Fatma Hassona, a 24-year-old aspiring photojournalist living in Gaza.

(Reprinted in Yahoo!)

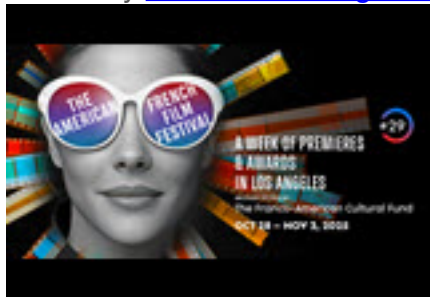


The American French Film Festival Announces Its Documentary Film Lineup 📺

Category: [Entertainment News](#)

Published on Thursday, 11 September 2025 12:23

Written by [A&E Contributing Editor](#)



As part of the pre-announcements of the program for the 29th edition of The American French Film Festival (TAFFF), held in Hollywood, beginning October 28, the French American Cultural Fund has just released this year's documentary line up.

Included this year are documentary feature films that delve into the histories of a famous French icon, a legendary opera house, and a ground-breaking Holocaust film, as well as topics ripped from the headlines, including an inside look at the trial of Gisèle Pelicot and a terrifying and intimate portrait of life in Gaza. The festival takes place at the DGA Theater Complex in Hollywood October 28-November 3.

The six films in competition for the 2025 TAFFF Best Documentary Award are:

ALL I HAD WAS NOTHINGNESS / Je n'avais que le néant: SHOAH par Claude Lanzmann. West Coast Premiere. (Written and directed by Guillaume Ribot). Forty years after the release of Claude Lanzmann's nine-and-a-half-hour masterpiece Shoah, Guillaume Ribot uses outtakes from that groundbreaking film, and a voiceover in the director's own words, to recount his relentless pursuit of truth in a quest to capture the concrete reality of the Holocaust. The 1985 landmark film is now part of UNESCO's Memory of the World register.

BARDOT. North American Premiere. (Directed by Golden Globe winner Alain Berliner. Written by Elora Thevenet, Nicolas Bary, Alain Berliner, Jessica Menendez.) In this Biopic using exclusive and rare archival footage, French star Brigitte Bardot opens the gates of her private estate in Saint-Tropez and candidly reflects upon her life. Now 90, she and those close to her recount her meteoric rise to fame, her notorious love affairs, the pioneering role she

played in redefining the female image, and her lifelong battle for animal rights.

DRUGGED AND ABUSED: NO MORE SHAME / Soumission chimique: Pour que la honte change de camp. North American Premiere. (Directed by Linda Bendali. Written by Linda Bendali and Andrea Rawlins-Gaston.) The film follows Caroline Darian as she prepares for the trial of her father, Dominique Pelicot, who had solicited strangers to sexually assault his drugged and unconscious wife, Gisèle Pelicot for years. Struggling with that truth, Caroline has worked tirelessly to raise public awareness of the widespread scourge of drug-facilitated rape in France.

LA SCALA: THE FORCE OF DESTINY / La Force du Destin: une saison à La Scala. North American Premiere. (Written and directed by Anissa Bonnefont.) A performance of Verdi's *La Forza del Destino* marks the opening of the Milan opera season at La Scala. A major cultural event since 1951, "la prima" draws opera lovers from all over the world. *La Scala: The Force of Destiny* takes us behind the scenes, from the company's first rehearsals to opening night.

PUT YOUR SOUL ON YOUR HAND AND WALK. West Coast Premiere (Co-written and co-directed by Fatma Hassona and Sepideh Farsi.) Denied entrance into Rafah to film the war in Gaza, director Sepideh Farsi is introduced to Fatma Hassona, a 24-year-old aspiring photojournalist living in Gaza. Thus begins a year-long series of video calls between an Iranian filmmaker in Paris, and a radiant, talented, astonishingly optimistic young woman simply trying to live her life as the bombs fall all around her.

TELL HER THAT I LOVE HER / Dites lui que je l'aime. US Premiere (Co-written by Romane Bohringer and Gábor Rassov. Directed by Romane Bohringer.) Reading Clémentine Autain's memoir about being abandoned by a mother who died very young, director Romane Bohringer sees a carbon copy of her own childhood experience. So she plumbs their shared generational trauma, creating parallels and breaking stylistic ground in autobiographical documentary filmmaking along the way.

The Documentary Competition is presented in association with Cercamon, Federation Studio, Ginger & Fed, Kino Lorber, Janus Films, Kino Lorber, Kinology, mk2 Films, Studio TF1 and TimpelPictures.

These documentaries will compete for the 2025 TAFFF Awards, which will be awarded during a ceremony held in Paris after the Festival. The full Festival line up, including all Feature films, will be announced on September 30. All Films will be presented in English or with English subtitles.

For more information, visit: www.tafff.org

“French film is not a genre”: American French Film Festival heads on 29th edition’s diverse line-up

BY **REBECCA LEFFLER** 30 SEPTEMBER 2025



SOURCE: CANNES INTERNATIONAL FILM FESTIVAL
'A PRIVATE LIFE'

The 29th edition of American French Film Festival (TAFF, October 28–November 3) brings a varied line-up of 42 features, six documentaries, nine series and 13 shorts including a number of Cannes premieres and several high-profile titles looking for US distribution.

Opening the event is the Los Angeles premiere of Rebecca Zlotowski’s Cannes selection *A Private Life*, which Sony Pictures Classics holds for North America and Latin America, starring Jodie Foster as a psychoanalyst investigating a suspicious death. Richard Linklater’s *Centrepiece* *Gala Nouvelle Vague* (at Netflix) centres on the making of Jean-Luc Godard’s *Breathless* (*A Bout De Souffle*) and will be accompanied by a special screening of the 1960 original.

The closing night film is *Guru*, a psychological thriller starring Pierre Niney as a charismatic yet toxic life coach.

Studiocanal handles sales on *Guru* and swoops into the festival with a trio of Cannes titles – Cedric Klapisch's time-jumping family comedy-drama *Colors Of Time*, Alex Lutz's social drama and love story *Connemara*, and Lise Akoka and Romane Gueret's *Summer Beats* – as well as Cedric Jimenez's near-future Paris-set thriller *Dog 51*. Yann Gozlan will be in town to present his AI-themed thriller *The Residence*, which premiered at Cannes and is sold by Gaumont.

"French film is not a genre," the festival's artistic director François Truffaut tells *Screen* on the day the event announced its full line-up. "And there is not just one type of audience: there are tiny-budget arthouse titles and bigger mainstream movies, but most French films lie somewhere in between that."

TAFFF selections

Festival deputy director Anouchka van Riel adds: "People still believe that French films are made for people with master's degrees, so we continue to try to fight against this stereotype. Distributors count on us to help promote this type of [commercial] film, which is tougher from a marketing perspective than intellectual, smaller arthouse films in the US."

TAFF selections soon heading to US screens include Jafar Panahi's Cannes Palme d'Or winner and French Oscar submission *It Was Just An Accident* (Neon), Martin Bourboulon's *13 Days 13 Nights* (Samuel Goldwyn Films), Sylvain



SOURCE: ARP SELECTION
'NOUVELLE VAGUE'

Chomet's *A Magnificent Life* (Sony Pictures Classics), Oliver Laxe's Spanish Oscar submission *Sirât* (Neon), François Ozon's *The Stranger* (Music Box Films), and Ken Scott's French box office hit *Once Upon My Mother* (Menemsha).

Several selections are still available for US distributors. They include Valerie Donzelli's Venice best screenplay winner *At Work* (sold by Kinology), and a slew of titles from Cannes such as Laurent Cantet and Robin Campillo's Directors' Fortnight opener *Enzo* (mk2 Films); Thierry Klifa's Bettencourt family story *The Richest Woman In The World* (Playtime) starring Isabelle Huppert; Louise Hemon's *The Girl In the Snow* (Kinology); Josephine Japy's *The Wonderers* (Pulsar Content) starring Melanie Laurent; Anna Cazenave's *Love Me Tender* (Be For Films); Antony Cordier's *The Party's Over* (France tv distribution); and Martin Jovvat's *Baise-en-Ville* (Ecce Films).

Another selection from Cannes, Pauline Loques' *Nino* (The Party), earned lead actor Theodore Pellerin the Louis Roederer Foundation Rising Star award on the Croisette and just won the Prix D'Ornano-Valenti for best first French feature at Deauville American Film Festival in September.

Also heading to Los Angeles are Leonor Serraille's Berlin premiere *Ari* (Be For Films), Claire Denis' TIFF premiere *The Fence* (Goodfellas) and Marie-Elsa Squaldo's Venice premiere *Silent Rebellion* (Salaud Morisset). Quentin Dupieux's *The Piano Accident* (Lucky Number) starring Adele Exarchopoulos, Helene Merlin's coming-of-age drama *Cassandre* (Bac Films), and Enya Baroux's *Bon Voyage Marie* (Ginger & Fed) round out the eclectic features line-up.

TAFFF's six documentaries in competition are Guillaume Ribot's *All I Had Was Nothingness* about Claude Lanzmann's *Shoah*; Alain Berliner's *Bardot*; Anissa Bonnefont's *La Scala: The Force Of Destiny* set at the Milan opera; Romane Bohringer's *Tell Her That I Love Her*; Fatma Hassona and Sepideh Farsi's *Put Your Soul On Your Hand And Walk*; and Linda Bendali's *Drugged And Abused: No More Shame* about the Gisèle Pelicot trial.



SOURCE: © JÉRÔME PRÉVOIS 2025 - WY PRODUCTIONS - NINETY FILMS - STUDIOCANAL
GURU

“It is very important for us to show films that are breaking the cliché of Emily In Paris,” explains van Riel, citing *The Little Sister* starring Cannes best actress prize-winner Nadia Mellitti as a queer Muslim woman finding her way; *Love Me Tender* starring Vicky Krieps, which van Riel says “breaks the traditional codes of a bourgeois family”; and *Enzo*. She describes the films as “fish-out-of-water stories about France, far from your typical cliché [about] falling in love in Paris”, adding: “It’s important to show French stories that are multilayered, complicated – not just the Eiffel Tower.”

This year in particular, van Riel observes “a major trend” in crossover films. “How often is a French-directed opener (*A Private Life*) starring a fluent French-speaking American actor paired with an American-directed centrepiece film (*Nouvelle Vague*) with a fully French cast and crew?”

Transatlantic synergy

Van Riel continues: “This is what the festival stands for: it is peak cultural exchange and transatlantic synergy. Navigating between both industries is what we do best, so putting these crossover films front and centre was important for

us. The festival was designed to create bridges between American cinema and French cinema and these films epitomise that.”

Truffaut adds that closing night film *Guru*, shot between Paris and Las Vegas, rounds out the transatlantic trifecta since “the subject is the impact of American culture on French culture, about this world of life coaching”.

Series standouts from notable feature directors include Jean-Stephane Bron and Alice Winocour’s political drama *The Deal* for Arte that premiered in Series Mania and stars Veerle Baetens; HBO Max’s *The Seduction* from Jessica Palud starring Anamaria Vartolomei, Diane Kruger and Lucas Bravo; and Gaumont’s *The Hunt* from Cedric Anger for Apple TV+ starring Benoit Magimel and Melanie Laurent.

Other highlights include Second World War-set *The Sentinels* from Canal+; US series *The Lost Station Girls* from Disney+ France/ Hulu starring Camille Razat and Hugo Becker; and TF1’s *Log Out* with Sofia Essaidi and Alexis Michalik.

TAFFF will once again organise panels, discussions and networking industry events running parallel to the festival. American French Film Festival is organised by Franco-American Cultural Fund, a partnership between the Directors Guild of America, Sacem (France’s Society of Authors, Composers and Publishers of Music), the Writers Guild of America, and the Motion Picture Association.

MULDERVILLE



Festivals - The American
French Film Festival 2025 :
A Stellar 29th Edition
Celebrates Franco-
American Collaboration

The 29th edition of The American French Film Festival (TAFFF) is shaping up to be one of its most ambitious yet, as announced during a press conference held on September 30, 2025, at the Résidence de France in Beverly Hills. With screenings set for October 28 through November 3 at the Directors Guild of America theater complex, the event underscores nearly three decades of cultural exchange between French and American cinema. The announcement was hosted by Adrien Frier, Consul General of France in Los Angeles, and featured remarks by Cécile Rap-Weber, CEO of SACEM and President of the Franco-American Cultural Fund, Howard Rodman, FACF and WGAW Board member, François Truffaut, Executive Producer and Programmer of TAFFF, and Anouchka van Riel, Deputy Director of the Festival. The press conference was moderated by Peter Debruge, Chief Film Critic for Variety, who set the tone for a program that blends prestige with daring discovery.

One of the most striking announcements was the confirmation that four out of the five French films shortlisted for the International Film Oscar category will be featured in this year's lineup, including the Opening Night film *A Private Life* by Rebecca Zlotowski and the Centerpiece film *Nouvelle Vague* by Richard Linklater. The Closing Night will be equally prestigious with the world-exclusive presentation of *Guru*, co-written and directed by Yann Gozlan and starring Pierre Niney, shown months before its French release. Reflecting on the lineup, Cécile Rap-Weber underlined the Festival's importance as a showcase for French creativity in America, emphasizing the thrill of presenting such a diverse and prestigious roster. François Truffaut highlighted how the Festival has grown to become a key platform for French productions in the U.S., recognized by major distributors and studios alike, while Anouchka van Riel stressed the unprecedented collaboration between French and American talents this year, citing Jodie Foster's first film entirely in French and Richard Linklater's first French-language feature about Jean-Luc Godard.

The program is nothing short of monumental, featuring 70 works in total—42 fiction features, nine series, six documentaries, and 13 shorts. Of these, 69 will compete for The American French Film Festival Awards. Notably, 30 films have already premiered at major festivals such as Berlin, Cannes, Venice, and Toronto, while 25 titles will be seen for the first time in the United States before their release in France. Seventeen works will also benefit from the support of U.S. distributors. Such a spread highlights the Festival's role not only as a cultural bridge but also as a launchpad for French productions across North America.

The Opening Night film, *A Private Life*, stars Jodie Foster, Daniel Auteuil, Virginie Efira, and Vincent Lacoste, and is presented in association with Sony Pictures Classics. Two days later, on October 30, the Centerpiece screening of *Nouvelle Vague* will bring Guillaume Marbeck, Zoey Deutch, and Aubry Dullin to the forefront, with the film also chosen as part of the High School Screenings Program in collaboration with ELMA and Netflix. The Closing Night, reserved for Guru, will see Yann Gozlan present his work for the second time at the Festival, as his other film *The Residence* is also included in the lineup.

Renowned filmmakers will once again light up the screen, reaffirming TAFFF's standing. Audiences can expect Claire Denis's *The Fence*, Valérie Donzelli's *At Work*, and Palme d'Or winner *It Was Just an Accident* by Jafar Panahi, which also stands as France's official entry for the 2026 Academy Awards. Other names include François Ozon with *The Stranger*, Sylvain Chomet with *A Magnificent Life*, Robin Campillo and Laurent Cantet with *Enzo*, and Thierry Klifa's *The Richest Woman in the World* starring Isabelle Huppert. Also part of the selection are Ken Scott's *Once Upon My Mother*, Cédric Jimenez's *Dog 51*, Cédric Anger's *The Hunt*, Alice Winocour and Jean-Stéphane Bron's *The Deal*, Martin Bourboulon's *13 Days, 13 Nights*, and the aforementioned *The Residence* by Yann Gozlan.

TAFFF 2025 is also innovating with two new program sections: *New Wave Spotlight* and *New Horizons*. The former celebrates first and second features from emerging filmmakers, such as *Baise-en-Ville* by Martin Jouvast, *Love Me Tender* by Anna Cazenave Cambet starring Vicky Krieps, *Summer Beats* by Lisa Akoka and Romane Gueret, *The Wonderers* by Joséphine Japy, and *Hearts on Fire* by Aurélien Peyre. *New Horizons* provides cinephiles the opportunity to discover bold visions from both established and emerging directors, including *Sirât* by Óliver Laxe, Spain's official Academy Awards 2026 entry, *Drifting* by Anton Balekdjian, *Léo Couture*, and *Mattéo Eustachon*, *Ari* by Léonor Seraille, *The Girl in the Snow* by Louise Hémon, and *The Piano Accident* by Quentin Dupieux.

A strong presence of female filmmakers is also notable this year, with 31 works directed by women featured in the program. Highlights include *The Little Sister* by Hafsia Herzi, which won Best Actress at Cannes, *The Seduction* by Jessica Palud, *Put Your Soul on Your Hand and Walk* by Sepideh Farsi, *Tell Her I Love Her* by Romane Bohringer, *Monsieur* by Méliane Marcaggi, *Nino* by Pauline Loquès, *Bon Voyage Marie* by Enya Baroux, *Cassandre* by Hélène Merlin, *Silent*

Rebellion by Marie-Elsa Sgualdo, and The Lost Station Girls by Virginie Sauveur. This emphasis on women directors not only reflects current shifts in the industry but also amplifies the Festival's commitment to diversity and new perspectives. The American French Film Festival Awards, which carry significant prestige, will once again invite the audience to vote in the Cinema, Television, and Shorts categories. For the 16th consecutive year, the Los Angeles Film Critics Association will present the Critics' Award and the First Feature Award, while a student jury will vote for the American Students Award. A professional jury will award the Best Series, and all categories will include audience votes. Winners will be revealed on November 4, with an official awards ceremony in Paris on November 12.

As always, the Festival is more than screenings. Attendees will also have access to industry workshops, professional panels, and informal networking moments, including wine and cheese receptions on select days. Tickets will go on sale October 2 at www.tafff.org, with options for advance purchase, week-long passes, and discounted rates for guild members and organizations such as SAG-AFTRA, Women in Film, and Film Independent. Screenings before 4 p.m. on weekdays will be free on a first-come, first-served basis, reinforcing TAFFF's mission of accessibility.

Since its creation in 1996 by the Franco-American Cultural Fund, TAFFF has stood as a symbol of the dialogue between French and American film communities. Backed by the Directors Guild of America, SACEM, the Motion Picture Association, and the Writers Guild of America West, and supported by CNC, Villa Albertine, the Consulate General of France in Los Angeles, and Unifrance, the Festival continues to grow its network of sponsors and partners. This year's sponsors include Air Tahiti Nui, Netflix, Sony Classics, TV5 Monde, Champagne Louis Roederer, Variety, and many others. Such partnerships not only sustain the Festival but also highlight its role as a cultural institution bridging two cinematic traditions.

With its rich selection, high-profile premieres, and new initiatives spotlighting emerging voices, the 2025 edition of The American French Film Festival stands as a vibrant testament to the creativity that blossoms when two cultures intersect. By bringing together the biggest names in world cinema alongside rising talents, TAFFF once again positions itself as a key event on the international festival calendar, ensuring that French storytelling continues to resonate strongly across the Atlantic.

DEADLINE

The American French Film Festival In L.A. Unveils 2025 Lineup

By [Melanie Goodfellow](#)

September 30, 2025 10:30am



A Private Life, Nouvelle Vague, Guru

Jerome Prebois, Les Films Velvets/Goodfellas, ARP/Wy Productions, Ninety Films, Studiocanal

[The American French Film Festival](#), running from October 28 to November 3 at the DGA Theater Complex, has unveiled its 2025 lineup.

Program highlights among the 70 films and series include French Oscar entry *It Was Just An Accident* by Iranian director Jafar Panahi; Oliver Laxe's Spanish Academy Award entry *Sirât*, which is a co-production with France, and Yann Gozlan's *Guru*, which is the closing film.

As previously announced, Rebecca Zlotowski's *A Private Life* is the opening film. Jodie Foster leads the cast, as a psychiatrist who mounts a private

investigation into the suspicious death of one of her patients, with support from French stars Daniel Auteuil, Virginie Efira and Vincent Lacoste.

Richard Linklater's *Nouvelle Vague*, a black-and-white tribute to the French new wave revolving around the making of Jean-Luc Godard's classic film *Breathless*, will play as the Centerpiece film.

Closing night film, psychological thriller *Guru*, stars Pierre Niney as a charismatic and manipulative self-help guru, with the cast also featuring Marion Barbeau, Anthony Bajon and Holt McCallany.

The selection features a raft of films that have made waves on the festival circuit in recent months including Claire Denis' *The Fence*, Valérie Donzelli's *At Work*, François Ozon's *The Stranger*, Sylvie Chomet's animated feature *A Magnificent Life*, Laurent Cantet's posthumous work *Enzo*, directed by his longtime friend Robin Campillo, Cédric Jimenez sci-fi action-picture *Dog 51* and Martin Bourboulon's *13 Days, 13 Nights*.

A new sidebar bannered New Wave Spotlight launches this year to showcase first and second films, with the first selection featuring Martin Jovuat's *Baise-en-ville*, Anna Cazenave Cambet's *Love Me Tender*, Lisa Akoka and Romane Gueret's *Summer Beats*, Joséphine Japy's *The Wonderers* and Aurélien Peyre's *Hearts on Fire*.

The festival is also introducing the New Horizons sidebar for films by both emerging and established directors with a unique cinematic vision. Among the selection are Sirât, Anton Balekdjian, Léo Couture and Mattéo Eustachon's *Drifting Laurent*; Léonor Serraille's *Ari*, Louise Hémon's *The Girl In The Snow* and Quentin Dupieux's *The Piano Accident*.

The festival will also showcase 10 new drama series including Jessica Pallud's action-adventure show *The Seduction*; political thriller *The Deal*, directed by Jean-Stépane Bron, who co-wrote the screenplay with Alice Wincour, and Cédric Anger's thriller *The Hunt* for Gaumont and Apple TV+.

As previously announced, [the event will also screen six documentaries](#) including Guillaume Ribot's *All I Had Was Nothing*, going behind the scenes of the making of Claude Lanzmann's *Shoah*, and Sepideh Farsi's work *Put Your Soul On Your Hand and Walk*, created from video-calls between the French Iranian director and Fatma Hassona, a 24-year-old aspiring photojournalist living in Gaza.

The [TAFFF](#) audience will be invited to vote in the three categories of cinema, television, and Shorts.

For the 16th year, The Los Angeles Film Critics Association (LAFCA) will partner with the festival for the Critics' Award and the first feature award in the cinema category. A professional jury will vote for the Best Series Award.

The 2025 Awards winners will be announced on November 4 and presented to the recipients during a special ceremony taking place in Paris on November 12

The American French Film Festival was created and is produced by the Franco-American Cultural Fund, a joint initiative between the Directors Guild of America (DGA), the Motion Picture Association (MPA), France's Society of Authors, Composers and Publishers of Music (SACEM) and the Writers Guild of America West (WGAW).

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29th American French Film Festival Announces Star-Studded Lineup Featuring Oscar Entries and Exclusive Premieres

70 Films and Series to be Showcased at the Festival Taking Place at the DGA Theater Complex October 28-November 3; 60 Films and Nine Series to be Considered for The American French Film Festival Awards

At a press conference held today at the Résidence de France in Beverly Hills, members of the Franco-American Cultural Fund (FACF) and The American French Film Festival (TAFFF) Programmer announced the full lineup of films and series to be presented at the Festival taking place October 28 to November 3 at the Director's Guild of America theater complex.

Participating in the press event today were host Adrien Frier, Consul General of France in Los Angeles; Cécile Rap-Veber, CEO, SACEM and President of the Franco-American Cultural Fund; Howard Rodman, FACF and WGAW Board member; François Truffaut, Executive Producer and Programmer, The American French Film Festival; and Anouchka van Riel, Deputy Director, The American French Film Festival. The presentation was moderated by Peter Debruge, Chief Film Critic for Variety.

"Four out of the five films that were on France's short-list for International Film at the Oscars will be featured at TAFFF this year, including our Opening Night film A PRIVATE LIFE and our Centerpiece film NOUVELLE VAGUE. In addition, we are pleased to announce today that the closing film of this 29th edition will be the exclusive presentation of GURU, co-written and directed by Yann Gozlan and starring Pierre Niney. We couldn't be more excited to present this outstanding lineup," said Cécile Rap-Veber, CEO, SACEM and President of the Franco American Cultural Fund.



VIE PRIVÉE

DIRECTED BY REBECCA ZLOTOWSKI



FESTIVAL DE CANNES
2025 OFFICIAL SELECTION
OUT OF COMPETITION



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE 2025
COMPÉTITION

N

ouvelle

GUILLAUME
MARBECK

ZOEY
DEUTCH

AUBRY
DULLIN

UN FILM DE
RICHARD LINKLATER
MICHELE HALBERSTADT LAETITIA MASSON
HOLLY GENT VINCE PALMO
DAVID CHAMBLISS KATHA WYSZKOP
PASCALINE CHAVANNE JEAN MINONDO CATHERINE SCHWARTZ
ROBIN WELCH EMMANUEL MONTAMAT JOHN SLOSS
MICHELLE LAURENT PÉLIN ARD
DE TOUR FILM PRODUCTION CANAL+ (FRANCE) RICHARD LINKLATER
CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE
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UN FILM DE
RICHARD LINKLATER

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IN SELECT THEATERS OCTOBER 31

NETFLIX | NOVEMBER 14



“The 2025 TAFFF Selection reflects the stature the Festival has achieved over the past nearly three decades. It is recognized by distributors and studios as the foremost platform for the promotion of French productions and co-productions in the United States,” said François Truffaut, Executive Producer and Programmer. “All genres are represented to underline how diverse and creative French production remains. At a time when the importance of diversity is too often called into question, we take pride in continuing to present new and diverse perspectives to American audiences. The cultural exchange fostered by a Festival such as ours has never been more essential than it is today.”

“The Franco American Cultural Fund was established in 1996 with the intention of strengthening the dialogue between the American and French film communities. Never have we seen such remarkable examples of that collaboration as we do in this year’s lineup,” said Anouchka van Riel, Deputy Director, TAFFF. “Specifically, Jodie Foster, an Academy Award-winning American Actress, stars in her first film performed entirely in French and by a French director, and American director Richard Linklater directed his first film in French, with a French crew and actors, about an iconic French director, Jean-Luc Goddard. The cross-over between French and American filmmakers is yielding ever more creatively interesting and entertaining visual storytelling and audiences aren’t just paying attention – they are fully engaged and enthralled.”

The entire lineup for the Festival includes 70 films and series, with 42 fiction features, nine series, six documentaries and 13 short films, many of which are either World, International, North American or U.S. premiere presentations; 69 of them will be up for The American French Film Festival Awards. Thirty films and documentaries will be presented at TAFFF-after premiering at the latest editions of the Berlin, Cannes, Venice, and Toronto International Film Festivals. Twenty-five films and series will be presented at the Festival before their release in France. Seventeen films and series will be presented in association with US distributors.

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MARINA
FOÏS

LA FEMME LA PLUS RICHE DU MONDE

un film de THIERRY



un film de
THIERRY KLIFA

**MATHIEU
DEMY**

SCÉNARIO DE THIERRY KLIFA, CÉDRIC ANGER ET JACQUES FIESCHI

[illegible]

First and second films by up-and-coming filmmakers will be part of a new series called NEW WAVE SPOTLIGHT, including BAISE-EN-VILLE (Martin Jovuat), LOVE ME TENDER – Starring Vickie Krieps – (Anna Cazenave Cambet), SUMMER BEATS (Lisa Akoka, Romane Gueret), THE WONDERERS (Joséphine Japy), and HEARTS ON FIRE (Aurélien Peyre).

NEW HORIZONS, another series introduced at the Festival this year, will offer cinephiles the opportunity to discover the films of emerging and established French filmmakers who, both in form and substance, offer a unique cinematic vision. Among them are: SIRÂT – Spain's Official Entry Academy Awards 2026 – (Óliver Laxe), DRIFTING LAURENT (Anton Balekdjian, Léo Couture, Mattéo Eustachon), ARI (Léonor Seraille), THE GIRL IN THE SNOW (Louise Hémon), and THE PIANO ACCIDENT (Quentin Dupieux).

Thirty-one films and series directed by women will be part of the line up, including the Cannes Film Festival's Best Actress winner, THE LITTLE SISTER (Hafsia Herzi), THE SEDUCTION (Jessica Palud), PUT YOUR SOUL ON YOUR HAND AND WALK (Sepideh Farsi), TELL HER I LOVE HER (Romane Bohringer), MONSIEUR (Méliane Marcaggi), NINO (Pauline Loquès), BON VOYAGE MARIE (Enya Baroux), CASSANDRE (Hélène Merlin), SILENT REBELLION (Marie-Elsa Sgualdo) and THE LOST STATION GIRLS (Virginie Sauveur).

The complete program, with detailed descriptions of the featured films and series, is available online at www.tafff.org.

In addition to the program taking place at the DGA, TAFFF continues to host several industry workshops and meetings on behalf of the attending French delegation, thanks to the involvement of FACF members (DGA, SACEM, MPA, and WGA West) and Official Partners (CNC, Villa Albertine, Consulate General of France in Los Angeles, Unifrance).

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on November 12. THE AMERICAN FRENCH FILM FESTIVAL AWARDS are presented in association with Air Tahiti Nui, AmaWaterways, LAist 89.3, Monsieur Marcel, and Viking. All Films are presented with English subtitles.

INFORMATION ON TICKETS AND RSVP:

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Please visit www.tafff.org for box office hours, week-long passes, and ticket prices. Discounts are available for members of American Cinematheque, ASC, ICG, Film Independent, SAG-AFTRA and Women in Film. Limited opening night tickets available at the Box Office. Tickets are complimentary for DGA and WGAW guild members (+ one guest). All screenings and events before 4 pm during weekdays are free on a first-come/first-served basis with no reservation needed.

On Wednesday, Friday, Saturday, and Monday festival goers will be invited to attend professional panels for free, followed by a complimentary wine and cheese reception (except on Saturday).

FRENCH MORNING Los Angeles

Les films très attendus de la 29e édition de The American French Film Festival à Los Angeles

PAR ALEXIS CHENU / LE 3 OCTOBRE 2025 / CINÉMA



©TAFFF

Annoncé début octobre à la Résidence de France du Consulat de Los Angeles, le programme de la 29e édition du **TAFFF** (The American French Film Festival)

propose jusqu'au lundi 3 novembre, 70 films et séries au sein du DGA Theater Complex.

Après une édition 2024 forte en couleurs – marquée notamment par les projections des films « Emilia Perez » et « The Substance » – le cru 2025 a vu le film « A Private Life » (« Vie Privée ») faire l'ouverture du festival. La comédie noire, réalisée par Rebecca Zlotowski, met en scène l'actrice Jodie Foster dans le rôle d'une psychanalyste enquêtant sur le meurtre d'un de ses patients, aux côtés des acteurs Daniel Auteuil, Virginie Efira et Vincent Lacoste.

Autres rendez-vous attendus du festival, le film « Nouvelle Vague » du réalisateur Richard Linklater raconte la production du film de Jean-Luc Godard « A bout de souffle » en 1961 et la naissance du mouvement de la Nouvelle Vague. « Guru » (« Gourou ») met en scène l'ascension d'un gourou du développement personnel – incarné par Pierre Niney – et « The richest woman in the world » (« La femme la plus riche du monde ») voit l'actrice Isabelle Huppert, parodier la vie de la milliardaire française Liliane Bettencourt.



Anouchka van Riel, directrice adjointe du festival et François Truffart, directeur du festival The American French Film Festival. © Alexis Chenu

Attendus encore, le dernier film du réalisateur François Ozon, « The Stranger », l'adaptation en noir et blanc du roman d'Albert Camus, « L'Etranger », paru en 1942, signée Richard Linklater et le film « It was just an accident » (« Un simple

accident ») du réalisateur iranien Jafar Panahi, sacré de la palme d'or au dernier festival de Cannes.

Deux nouvelles catégories

Dans la catégorie des séries, 9 productions télé seront proposées aux spectateurs, avec notamment, « The Hunt » (« Traqués »), un thriller qui met en scène l'acteur Benoît Magimel; « Bref 2 », la suite de la série culte fondée par Kyan Khojandi et Bruno Muschio et « The Deal », une série politique sur fond de bombe nucléaire. Incontournable, le documentaire « Drugged and abused: no more shame » (« Soumission chimique: pour que la honte change de camp ») produit par l'Agence CAPPA pour France Télévisions revient lui sur le procès historique des viols de Mazan. Des séances sont proposées ce mercredi 29 octobre, vendredi 31 octobre, et durant le week-end des 1er et 2 novembre.

Parmi les nouveautés de cette 29e édition, notons la création de deux nouvelles catégories dont « New Wave Spotlight » qui récompensera le meilleur premier ou second film, et « New Horizons » qui met en avant les réalisateurs émergents et confirmés « qui tant par leur forme que par leur contenu offrent une vision cinématographique unique ».

Proche de la parité parfaite, le festival verra 31 films et séries réalisés par des femmes participer à l'édition. Parmi eux, le film « The Little Sister » (« La petite dernière ») de la réalisatrice Hafsia Herzi comptant l'émancipation d'une adolescente, Fatima, joué par l'actrice Nadia Melliti, lauréate du Prix d'interprétation féminine au dernier festival de Cannes.

Les spectateurs du TAFFF seront invités à voter pour leur film favori dans les catégories Cinéma, Télévision et Courts-métrages. Les gagnants seront annoncés le 4 novembre prochain et présentés à Paris lors d'une cérémonie organisée le 12 novembre.

Informations pratiques

The American French Film Festival au Directors Guild of America, 7920 Sunset Boulevard, LA. Du 28 octobre au 3 novembre 2025. Billets à partir de 12\$ la séance. Day pass : 20\$.



29th American French Film Festival Announces Star-Studded Lineup Featuring Oscar Entries and Exclusive Premieres



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The American French Film Festival is sponsored by Air Tahiti Nui, ELMA, Champagne Louis Roederer, TV5 Monde, and Variety (Official Sponsors); Sony Classics (Opening Night Sponsor); Netflix (Centerpiece Night Sponsor); Barnstormer, Delsey, Ex Nihilo, France Télévisions, The Hollywood Reporter, LAist 89.3 (Premier Sponsors); Morphus, Sunset Marquis, West Coast Event Productions, Wine Wine Situation (Major Sponsors);

Alliance Française de Los Angeles, Avene, Deadline, Hotel Paradiso, Glenfiddich, Hendrick's, Laura Chenel, Le Film Français, Marin French, Monsieur Marcel, Odacité, Screen, Vineyard Brands (Platinum Sponsors); Airstar, Cinando, International School Los Angeles, Laboratoires du Cap Ferret, La Vieille Ferme, Leos, Le Lycée Français de Los Angeles, Marché du Film/ Festival de Cannes, Maison et Domaines Les Alexandrins, Martingale, Mylittlefrenchpharmacy, Shaeri (Supporting Sponsors); Alliance Française de Pasadena, Aimer by Marie, Le Bon Garçon, Brûlée, Lily Bakery, Loulou, Ludivine Paris, Normandie Bakery, Queer Film Los Angeles, Ratatouille, Republique, Sweet Lily French bakery Cafe, Sweet Temptations/ Pitchoun Bakery, Théâtre Raymond Kabbaz, The Wine Station (Community Sponsors). The TAFFF Education Program is presented in partnership with ELMA.

For additional information visit: www.tafff.org

[FEATURES](#)

Can the American French Film Festival's high-school screenings programme help to woo young audiences?

BY [REBECCA LEFFLER](#) 8 OCTOBER 2025



SOURCE: JEAN-LOUIS FERNANDEZ / NETFLIX
'NOUVELLE VAGUE'

Will a black-and-white film in French set in 1959, not based on existing IP, not studio-produced, and without A-list stars, be the key to getting the TikTok generation excited about filmmaking and cinema?

That is the ambition behind the High School Screenings programme, a long-running initiative of the American French Film Festival (TAFFF) that runs across five days from October 27 at the Directors Guild of America (DGA) complex in Los Angeles.

The 18th annual edition of the programme will see 3,000 high-school students from 55 schools attend five daily screenings of Richard Linklater's *Nouvelle Vague*, complete with Q&A sessions with Linklater, stars Zoey Deutch and Guillaume Marbeck, and producer-writer Michele Halberstadt Petin of ARP.

This year's programme is supported by Netflix (which has North American rights to *Nouvelle Vague*) and European Languages & Movies in America (ELMA).

"The film shows young people taking a camera and making art and improvising and making things happen," says Pascal Ladreyt, founder of ELMA. "It makes filmmaking approachable and accessible."

Nouvelle Vague, which will be TAFFF's centrepiece gala at the festival, running October 28-November 3, follows the production of Jean-Luc Godard's 1960 film *Breathless*, a pivotal moment in the French New Wave.

"*Nouvelle Vague* is a film about youth and enthusiasm," Linklater told Screen earlier this year. "Of course it is a film for cinephiles, but to see people having fun and creating doesn't alienate anyone, it invites them in. It's a peek into this wonderful parallel world that exists that you can be a part of just by loving cinema."

"I'm excited for yet another generation of film students to dive in and experience the language and energy of the *Nouvelle Vague* and be inspired to make their own bold choices."

The film will screen for free each morning to students from across Southern California (and from a school in Park City, Utah), spanning public and private schools. The American Association of Teachers of French (AATF) has developed an accompanying curriculum for the screenings.

"The programme introduces students not only to this particular film, but for many of them, one of the first subtitled films they've ever seen, to French cinema and its history," says ELMA director Malin Kan.

French tradition

TAFF's High School Screenings programme echoes a longstanding tradition in France of government-funded educational programmes via the Ministry of Culture and the CNC that foster cinemagoing from elementary school through university.

"The work of distributors and cinemas has been built up for the past 20 or 30 years, and audiences have evolved with it," explains Marc-Olivier Sebbag, head of FNCF, France's distributors' organisation. "It is a national arthouse policy that is constructed with long-term ambitions. It hasn't been an overnight sensation."

Anouchka van Riel, deputy director of TAFF, points out how the high-school screenings programme aligns with this work.

"The question for every distributor today is, 'Where do we find audiences?'," she says. "The answer is: 'We have to grow them from an early age, and festivals like ours are the best place to do that.'"

Citing today's "brutal market economy," she adds: "The work we do hand in hand with ELMA contributes a little piece to the market economy of the studios."

"With this programme, we have found the right tone, the right niche to interest this young generation," adds France-born, Los Angeles-based Ladreyt. "We are onto something the entire industry can learn from."



SOURCE: COURTESY OF TAFFF

HIGH-SCHOOL STUDENTS WITH 'THE COUNT OF MONTE-CRISTO'S' CO-DIRECTOR MATHIEU DELAPORTE, STARPATRICK MILLE, COMPOSER JÉRÔME REBOTIER AND CO-DIRECTOR ALEXANDRE DE LA PATELLIERE IN 2024.

Last year, the High School Screenings presented Matthieu Delaporte and Alexandre De La Patelliere's epic literary adaptation *The Count Of Monte-Cristo*, a Samuel Goldwyn release in the US. The distributor went on to send newsletters with information about the film to the teachers involved in the programme to activate that network as part of its general release strategy. The film grossed \$530,000 at the US box office when it was released last December.

"The film was a huge box office success in France and resonated with younger audiences there, so we wanted to see if we could replicate that here in the US," says Zach Martin, director of marketing and PR at Samuel Goldwyn, who notes that the TAFFF.

"It was a huge success on VoD [in the US], one of our biggest titles ever," he adds.

Martin says that the TAFFF screenings were met with enthusiasm from the participants. "There was definitely strong word of mouth from students to both their peers and parents," he says.

Nouvelle Vague will stream on Netflix in the US from November 14, preceded by a two-week awards-qualifying theatrical run.

TIME OUT



Photograph: Philip Guerette, courtesy American French Film Festival

The American French Film Festival

- Things to do, Festivals
-

Recommended

Tuesday October 21 2025

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Time Out says

Watch both vintage and modern French films alongside TV premieres at this annual film festival for Francophiles. Formerly known as COLCOA, the American French Film Festival imbues Los Angeles with a dose of Parisian flair each fall. This year's starry centerpiece film is *Nouvelle Vague*, a reimagining of the making of the Jean-Luc Godard film *Breathless*, making its L.A. premiere on October 30. Director Richard Linklater, as well as stars Zoey Deutch and Guillaume Marbeck, will be on hand for a post-film conversation. Free happy

hour panels, followed by wine and cheese receptions, a spotlight series of the next generation of French filmmakers, enlightening documentaries and a competition of new French short films round out the roster of events at the Directors Guild Theater Complex. See the full schedule [here](#).

Details

Event website:

theamericanfrenchfilmfestival.org/

Address

Price:

\$12, day pass \$20, week pass \$50, centerpiece film \$75

Opening hours:

Times vary, check website for schedule.

LE PETIT JOURNAL

Le nouveau film avec Pierre Niney à l'affiche de l'American French Film Festival

The American French Film Festival (TAFFF), dont la 29^e édition aura lieu du 28 octobre au 3 novembre à Los Angeles, a dévoilé sa sélection ce mardi 30 septembre, lors d'une conférence de presse à la Résidence de France. Au programme : 70 films et séries, dont 25 œuvres projetées avant leur sortie en France. La billetterie ouvre le 2 octobre. Suivez le guide !



Le nouveau film de Yann Gozlan, avec Pierre Niney dans le rôle principal, sera projeté en clôture du TAFF, en avant-première mondiale. © Ninety Films

[Écrit par Déborah Laurent](#)

Publié le 30 septembre 2025, mis à jour le 26 octobre 2025

Le coup d'envoi est donné pour une semaine de cinéma français, de tapis rouges et d'avant-premières, du dimanche 28 octobre au lundi 3 novembre 2025, à la Directors Guild of America, à West Hollywood. Le film d'ouverture du TAFFF sera *A Private Life (Vie privée)*, de Rebecca Zlotowski, avec la plus francophone des actrices américaines : Jodie Foster. Elle joue une psy qui s'improvise enquêtrice après le décès soudain de sa patiente, incarnée par la Belge Virginie Efira.

Le film de clôture sera *Guru (Gourou)*, diffusé en avant-première mondiale, qui signe le grand retour de Pierre Niney après *Le Comte de Monte-Cristo*. Il s'agit de sa troisième collaboration avec le réalisateur Yann Gozlan, après *Un homme idéal* et *Boîte Noire*. Tourné à Las Vegas, *Guru* est l'histoire d'un gourou en développement personnel qui se révèle être une personnalité toxique. Le film fait partie des 25 œuvres de l'American French Film Festival qui seront projetées avant leur sortie en France.

Nouvelle Vague de Richard Linklater, succès à Cannes

Entre les deux, il y aura *It was just an accident (Un simple accident)* de Jafar Panahi et *Sirât* d'Olivier Laxe, qui représentent respectivement la France et l'Espagne aux Oscars. On pourra également voir *The Richest Woman in the world (La femme la plus riche du monde)* de Thierry Klifa avec Isabelle Huppert, *The Fence (Le Cri des Gardes)* de Claire Denis, *The Stranger (L'Etranger)* de François Ozon, *A Magnificent Life (Marcel et Monsieur Pagnol)* de Sylvain Chomet mais surtout *Nouvelle Vague*, film en français du réalisateur américain Richard Linklater. Il raconte, avec humour et fantaisie, le tournage du long-métrage *A bout du souffle* de Jean-Luc Godard et la création de la nouvelle vague du cinéma français. Présenté au Festival de Cannes en mai dernier, il avait été chaleureusement accueilli.

Deux nouveautés sont au programme cette année : une section baptisée "New Wave Spotlight", qui dévoilera les premiers et deuxièmes films de jeunes cinéastes et une catégorie "New Horizons". Dans celle-ci, les cinéphiles pourront découvrir des cinéastes émergents ou confirmés qui, tant par la forme que par le fond, offrent une vision cinématographique unique. Les films *The Piano Accident (L'Accident de piano)* de Quentin Dupieux, *Ari* de Léonor Serraille et *The Girl in the Snow (L'Engloutie)* de Louise Hémon seront notamment montrés.

Ouverture de la billetterie jeudi 2 octobre

Au rayon pratique, toutes les projections auront lieu avec sous-titres anglais, à la DGA (7920 Sunset Blvd, Los Angeles). **Le programme complet est ici**. Le public pourra voter pour trois catégories : cinéma, télévision et courts-métrages. La *Los Angeles Film Critics Association* remettra le *Critic's Award* et le *First Feature Award*. Un jury étudiant décernera le *Student Award*. Un jury professionnel votera pour le *Best Series Award*. Les gagnants seront annoncés le mardi 4 novembre et la cérémonie de remise de prix aura lieu à Paris le vendredi 12. D'ici là, rendez-vous le 2 octobre **ici** pour acheter vos billets.

VARIETY

Hollywood's American French Film Festival Celebrates Cultural Inspiration Including Honors to Jodie Foster and Richard Linklater

By Rosemary Rossi



Jean-Louis Fernandez/Courtesy of Netflix

France and the U.S. have a long and shared history in film, with a relationship that has always been very open to conversation and mutual influence and inspiration. This legacy is a major focus of this year's American French Film Festival, which unspools at the DGA Theater Complex in Los Angeles from Oct. 28-Nov. 3. The lineup for the festival includes 70 films and series, with 42 fiction features, nine series, six documentaries and 13 short films, many of which are either world, international, North American or U.S. premieres.

“All genres are represented to underline how diverse and creative French production remains,” says François Truffart, festival executive producer and programmer. “At a time when the importance of diversity is too often called into question, we take pride in continuing to present new and diverse perspectives to American audiences. The cultural exchange fostered by a festival such as ours has never been more essential than it is today.”

The Franco-American Cultural Fund was established in 1996 with the intention of strengthening the dialogue between the American and French film communities. “It’s always been very important to keep that bridge as strong as possible because that’s how artistic fluidity between the two countries is made possible,” says Anouchka van Riel, deputy director, TAFFF. Rebecca Zlotowski’s “A Private Life,” starring [Jodie Foster](#) in her first film performed entirely in French, epitomizes that spirit. Oscar-winner Foster will also be presented with a lifetime achievement award at the fest.

Also bridging the gap of language and art is American director [Richard Linklater](#), who is being honored with a Franco-American Cultural Fund Award — his film, the French-language “Nouvelle Vague,” is the centerpiece of the festival.

“Richard Linklater directed his first film in French, with a French crew and actors, about an iconic French director, Jean-Luc Godard. The crossover between French and American filmmakers is yielding ever more creatively interesting and entertaining visual storytelling, and audiences are not just paying attention, they are fully engaged and enthralled,” van Riel says.



Jodie Foster speaks entirely in French in Rebecca Zlotowski’s “A Private Life.”
Courtesy of Cannes Film Festival/Georges Lechaptois

“For 29 years, the mission of the Franco-American Cultural Fund has been to foster creative dialogue between France and the U.S. through cinema that inspires, connects and transcends borders,” says Cécile Rap-Veber, president of

the Franco-American Cultural Fund and CEO of French distribution and rights company SACEM. “Throughout these years, we have celebrated artists who bridge our cultures. Honoring Jodie Foster and Richard Linklater at [the American French Film Festival](#) this year perfectly reflects that spirit: On one side the enduring love story between France and Jodie Foster, who has embraced our culture since her youth, and on the other side, ‘Nouvelle Vague,’ which echoes the long-standing admiration generations of American filmmakers have felt for French cinema.”

The festival is not only screening films, TV series and shorts, it’s also holding workshops with industry professionals, French filmmakers, actors and producers. Among the scheduled events are a DGA workshop with Sean Baker (“Anora”) and Jason Reitman (“Saturday Night”), who will talk about the importance of theaters and cinema, and a workshop with the Writers Guild about the craft of screenwriting. New Horizons, another series introduced at the festival this year, will offer cinephiles the opportunity to discover the films from both emerging and established French filmmakers who, in form and substance, offer a unique cinematic vision.

Truffart says, “This is a way creators in France are thinking about this business. We are talking about filmmakers, directors, writers [who] are the key in the French system, which is a little bit different in the U.S. It’s more shared with producers in the U.S. But it’s also an interesting difference that we compare every year. That’s also the purpose of the event: it’s dedicated to the industry and all the people who are working for it.”



Jodie Foster Honored as 'A Private Life' Opens American French Film Festival 2025

Rebecca Zlotowski's film *A Private Life* (Vie Privée) starring Jodie Foster successfully opened the 29th annual American French Film Festival (TAFFF) on October 28, 2025, with its Hollywood premiere.



Rebecca Zlotowski



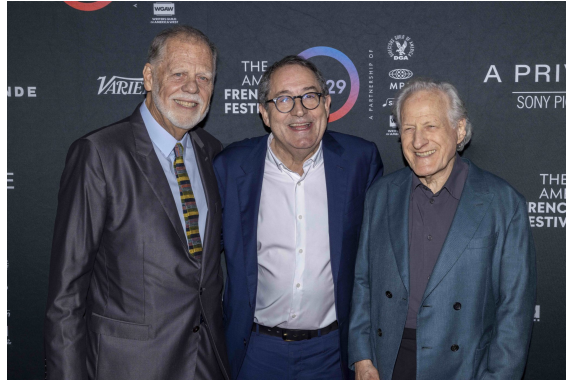
Jodie Foster

The psychological thriller features a stellar cast, including Oscar-winner Jodie Foster and César Award winner Daniel Auteuil, alongside Virginie Efira, Vincent Lacoste, and Mathieu Amalric. The Opening Night screening, presented in association with Sony Pictures Classics, marked the start of the festival's newly extended seven-day run at the Director's Guild of America Theater Complex in Los Angeles. The film also played on October 29 as part of the competitive selection for the 2025 TAFFF Awards.

During the festival's opening remarks, Foster was presented with a special Lifetime Achievement Award, which she graciously accepted, expressing her love for the French language and culture.



The festival is praised as a key event for French films and series to gain visibility at the start of awards season in Los Angeles. Taylor Hackford, FACF Board member, highlighted Jodie Foster's riveting performance, noting it was masterfully delivered as if she spoke French as a first language.



Taylor Hackford, DGA National Executive Director Russell Hollander, DGA President Michael Mann

The film's compelling story centers on psychiatrist Lillian Steiner (Foster), who investigates the suspicious death of one of her patients in a captivating psychological thriller. The on-screen chemistry between Foster and Auteuil is cited as a standout element of the film.

Rebecca Zlotowski, honored earlier in 2025 with the Unifrance French Cinema Award for her contributions to French cinema abroad, premiered the film at Cannes. TAFFF hosted its U.S. premiere before the film's releases in France and the U.S. The production team includes Frédéric Jouve, Rebecca Zlotowski, and France 3 Cinema, with distribution by Sony Pictures Classics in the U.S.



The opening night of TAFFF was a strong success for both the film and the festival's collaborative mission between French and American cinema industries. The festival runs through October 3rd. [2025 DAY BY DAY SCHEDULE – The American French Film Festival in Los Angeles](#)

Photos: Philip Guerette for TAFFF.

LE PETIT JOURNAL

The American French Film Festival, une semaine intense pour l'industrie, en coulisses

La 29e édition du festival débute ce mardi 28 octobre et durera jusqu'au lundi 3 novembre à Los Angeles. Avec plus de 70 films et séries projetés en public, souvent en avant-première, il s'agit du plus grand rendez-vous exclusivement consacré au cinéma et aux séries françaises au monde. Mais plus que les tapis rouges, le TAFFF, c'est aussi une semaine de tables-rondes et d'opportunités pour les professionnels de l'industrie, français comme américains.



François Truffaut et Anouchka van Riel lors de la conférence de presse de présentation du TAFFF à la Résidence de France de Beverly Hills. © Claude Budin-Juteau

Écrit par Claude Budin-Juteau

Publié le 28 octobre 2025, mis à jour le 31 octobre 2025

The American French Film Festival (TAFFF) est l'occasion de présenter chaque année vers la fin octobre et le début novembre le meilleur du cinéma français à un public américain. Mais pas n'importe quel public. « Les trois quarts de notre audience sont des professionnels invités. On ouvre le festival au grand public mais de façon un peu limitée » explique François Truffaut, producteur exécutif et directeur artistique du Festival. Il continue : « Les membres de la DGA (Ndlr : Directors Guild of America, à West Hollywood, où a lieu le festival) sont automatiquement invités ainsi que beaucoup de membres de l'Academy. (...) La spécificité du public fait que le festival sert justement de rampe de lancement pour les Oscars et favorise les rencontres et les échanges professionnels ».

Box-office en baisse en France comme aux États-Unis

Et c'est là l'atout principal du TAFFF : c'est un festival qui privilégie les membres de l'industrie du cinéma, autant du côté français que du côté américain. En dehors de la programmation de films dont certains ne sont même pas encore sortis en France, le TAFFF organise des rencontres entre professionnels américains et français. « *Il y a la Directors Guild qui fait cette année une table ronde fermée, donc juste pour la délégation artistique, entre professionnels* » annonce Anouchka van Riel, directrice adjointe en charge des événements. « *Du côté américain, il y aura Sean Baker, Jason Reitman et Taylor Hackford et ils vont parler de l'expérience cinématographique (...) dans un contexte où le box-office est en baisse tant en France qu'aux États-Unis.* »

Une table ronde qu'Audrey Clinet, ancienne actrice française reconvertie dans la distribution, avec sa boîte **Eroin Films**, et installée à Austin, au Texas, a mis sur son agenda. « *Je suis française, mais dans ma façon de travailler, je suis très américaine. Et du coup, je trouve ça toujours intéressant d'avoir un retour d'expérience, savoir comment on 'make it in Hollywood' comme on dit ici. J'aime bien écouter les conseils des producteurs et des distributeurs, on apprend énormément* » explique-t-elle. Audrey Clinet a d'ailleurs un film qu'elle présente au TAFFF, *Les Petits Monstres*, sur lequel elle a de grandes attentes.

3000 lycéens américains vont voir "Nouvelle Vague" de Richard Linklater

Le TAFFF ne se contente pas de mettre les professionnels en contact, il essaye aussi de former une nouvelle génération de jeunes spectateurs pour qu'ils se familiarisent avec le cinéma français. Anouchka van Riel est responsable du programme étudiant, en partenariat avec ELMA et son président Pascal Ladreyt, grâce auquel chaque année, 3000 lycéens américains voient un film qui est sélectionné par un comité franco-américain.

« Cette année, ce sera "Nouvelle Vague", de Richard Linklater » souligne Anouchka van Riel. « Des élèves de toute la zone de Los Angeles font plus de 4 heures aller-retour en bus pour venir voir un film d'1h45, un film qui peut paraître difficile parce qu'il est en noir et blanc sur une période que ces élèves ne connaissent absolument pas. Mais c'est un film qui désacralise le cinéma d'une façon très comique et qui encourage les jeunes à prendre une caméra et à faire du cinéma. C'est le concept même de ce qu'a fait Godard avec "À bout de souffle" : lui et la nouvelle vague, c'était un peu les 'Tik-Tokers' de l'époque ».

Bref, le TAFFF, un festival éclectique qui remplit sa mission : favoriser les échanges entre passionnés du cinéma, qu'ils soient français ou américains. Pour découvrir l'ensemble du programme, retrouvez [notre article ici](#).

CINEUROPA

FESTIVALS / AWARDS USA / France

French productions take Hollywood by storm

by [Fabien Lemercier](#)

28/10/2025 - The 29th edition of The American French Film Festival, which will take place from 28 October to 3 November, presents a rich and diverse programme of 70 films and series



A Private Life by Rebecca Zlotowski

Rebecca Zlotowski's *A Private Life* [\[+\]](#) (to be distributed in the United States by Sony Pictures Classics) will open the 29th edition of [The American French Film Festival \(TAFFF\)](#) today. The event, organised by the Franco-American Cultural Fund (a partnership between the DGA, MPA, SACEM and WGAW), will run until 3 November on Sunset Boulevard at the Director's Guild of America in Hollywood, and will close with the world premiere of *Guru* by **Yann Gozlan** (starring **Pierre Niney**).

Among the 42 feature films in the programme, special screenings include the Venice competition entry *The Stranger* [\[+\]](#) by **François Ozon** (American distributor: Music Box Films), the Cannes Palme d'Or winner and French candidate for the 2026 Oscar for Best International Feature Film, *It Was Just an Accident* [\[+\]](#) by Iranian director **Jafar Panahi**

(American distributor: Neon), the animated film *A Magnificent Life* [+] by **Sylvain Chomet** (Sony Pictures Classics), *Silent Rebellion* [+] by Switzerland's **Marie-Elsa Sgualdo**, and the French co-production *Sirāt* [+] by Spain's **Óliver Laxe** (his country's Oscar nominee, distributed in the United States by Neon).

In addition, there will be one film making its international premiere (*L'Épreuve du feu* by **Aurélien Peyre**) and nine making their North American premiere, including Berlin competition entry *Ari* [+] by **Léonor Serraille** and eight titles discovered at Cannes: *13 Days, 13 Nights* [+] by **Martin Bourboulon** (distributor: Samuel Goldwyn Films), *The Richest Woman in the World* [+] by **Thierry Klifa**, *Love Me Tender* [+] by **Anna Cazenave Cambet**, *The Wonderers* by **Joséphine Japy**, *Drifting Laurent* by **Anton Balekdjian**, **Léo Couture** and **Mattéo Eustachon**, *Dalloway* [+] by **Yann Gozlan**, *Connemara* [+] by **Alex Lutz** and *Cassandre* by **Hélène Merlin**.

The American premieres line-up includes the award-winning Venetian film *At Work* [+] by **Valérie Donzelli**, *Bon Voyage, Marie* by **Enya Baroux**, and five feature films unveiled at Cannes: *Nino* [+] by **Pauline Loquès**, *Enzo* [+] by **Robin Campillo**, *Dog 51* [+] by **Cédric Jimenez**, *Colours of Time* [+] by **Cédric Klapisch**, and *Baise-en-ville* [+] by **Martin Jauvat**.

The films making their West Coast premieres are *The Piano Incident* [+] by **Quentin Dupieux**, *The Fence* [+] by **Claire Denis**, *The Girls in the Snow* [+] by **Louise Hémon** and *Once Upon My Mother* [+] by **Ken Scott**.

Finally, four other Cannes films are premiering in Los Angeles: the award-winning *The Little Sister* [+] by **Hafsia Herzi** (distributor: Strand Releasing), the competitor *New Wave* [+] by **Richard Linklater** (Netflix), *The Party's Over!* [+] by **Antony Cordier** and *Summer Beats* [+] by the duo **Lise Akoka** and **Romane Gueret**.

It should be noted that two new sections enrich the programme's great diversity: New Wave Spotlight for first and second films, and New Horizons for daring creations.

The programme also includes six documentaries, nine series and four TV films, 17 short films, meetings with filmmakers and debates (including one focusing on composer **Guillaume Roussel** and another on French special effects with the companies Mac Guff, Buf and MPC).

American French Film Festival 2025 : ça commence aujourd'hui

Par [Tobias Dunschen](#) -
28 octobre 2025





La Femme la plus riche du monde © 2025 Manuel Moutier / Récifilms / Les Films du Camélia / Blue Parrot Productions / Versus Production / Haut et Court Distribution Tous droits réservés

Qu'il n'en déplaise à l'actuel occupant et démolisseur en chef de la Maison Blanche, qui rêve depuis des mois à imposer des taxes sur des films étrangers entrant aux États-Unis, le cinéma français s'exporte toujours aussi bien. Sa plus grande vitrine outre-Atlantique reste l'American French Film Festival dont la 29ème édition s'ouvrira ce soir à Los Angeles. Pendant une semaine, jusqu'au lundi 3 novembre inclus, le public californien aura le privilège de découvrir une quarantaine de longs-métrages français récents, fiction et documentaire confondus, ainsi que dix-sept courts-métrages du côté des salles de la Directors Guild of America sur Sunset Boulevard.

Comme tout festival d'envergure qui se respecte, celui à la française de Los Angeles sera rythmé par des rencontres avec les nombreux cinéastes ayant fait le déplacement pour accompagner leurs films respectifs (Enya Baroux, Romane Bohringer, Anissa Bonnefont, Anna Cazenave Cambet, Valérie Donzelli, Yann Gozlan, Joséphine Japy, Martin Jauvat, Cédric Klapisch, Thierry Klifa, Richard Linklater, Pauline

Loquès, Alex Lutz, Hélène Merlin, Ken Scott et Rebecca Zlotowski). Un focus spécial sera consacré cette année aux compositeurs de musique de films, grâce à l'invitation émise à quatre d'entre eux : Guillaume Roussel, qui tiendra une masterclass le dernier jour du festival, ainsi que Robin Couderc, Delphine Malaussena et Chloé Thévenin.

Enfin, cerise sur le gâteau, les spectatrices et spectateurs qui voteront pour les prix du public participeront en même temps à un tirage au sort avec à la clé deux beaux lots touristiques : un voyage à Paris depuis Los Angeles avec un hébergement de quatre nuits à l'hôtel MK2 Paradiso près de Nation ou bien une croisière de huit jours sur les fleuves européens ! Les lauréats des compétitions seront annoncés au lendemain du festival et la remise des prix aura lieu une semaine plus tard, le mercredi 12 novembre, à Paris.



Classe moyenne © 2025 Cheyenne Federation / Umedia / Tandem Distribution Tous droits réservés

Les 18 Avant-premières américaines de films déjà sortis en France

13 jours 13 nuits de Martin Bourboulon, avec Roschdy Zem et Lyna Khoudri

L'Accident de piano de Quentin Dupieux, avec Adèle Exarchopoulos et Jérôme Commandeur

Cassandra de Hélène Merlin, avec Billie Blain et Zabou Breitman

Chien 51 de Cédric Jimenez, avec Gilles Lellouche et Adèle Exarchopoulos

Classe moyenne de Antony Cordier, avec Laurent Lafitte et Élodie Bouchez

Connemara de Alex Lutz, avec Mélanie Thierry et Bastien Bouillon
Dalloway de Yann Gozlan, avec Cécile De France et Lars Mikkelsen
Enzo de Robin Campillo, avec Eloy Póhu et Pierfrancesco Favino
L'Épreuve du feu de Aurélien Peyre, avec Félix Lefebvre et Anja Verderosa



Nino © 2025 Blue Monday Productions / Belleville Production / France 2 Cinéma / Jour2fête Distribution Tous droits réservés

Ma mère dieu et Sylvie Vartan de Ken Scott, avec Leïla Bekhti et Jonathan Cohen

Marcel et Monsieur Pagnol de Sylvain Chomet

Nino de Pauline Loquès, avec Théodore Pellerin et William Lebghil

Nouvelle Vague de Richard Linklater, avec Guillaume Marbeck et Zoey Deutch

On ira de Enya Baroux, avec Hélène Vincent et Pierre Lottin

La Petite dernière de Hafsia Herzi, avec Nadia Melliti et Ji-min Park

Sirat de Oliver Laxe, avec Sergi López et Bruno Nuñez Arjona

Un simple accident de Jafar Panahi, avec Vahid Mobasseri et Maryam Afshari

La Venue de l'avenir de Cédric Klapisch, avec Suzanne Lindon et Abraham Wapler



Le Cri des gardes © 2025 Vixens / Curiosa Films / Saint Laurent Productions / Astou Production / Les Films du Losange Tous droits réservés

Les 13 Avant-premières

A pied d'œuvre de Valérie Donzelli, avec Bastien Bouillon et Virginie Ledoyen, sortie française prévue le 4 février 2026

A-bras-le-corps de Marie-Elsa Sgualdo, avec Lila Gueneau et Sasha Gravat, sans date de sortie en France

Baise-en-ville de Martin Jauvat, avec Martin Jauvat et Emmanuelle Bercot, sortie française le 28 janvier 2026

Le Cri des gardes de Claire Denis, avec Isaach De Bankolé et Matt Dillon, sortie française prévue le 18 février 2026

L'Engloutie de Louise Hémon, avec Galatée Bellugi et Matthieu Lucci, sortie française le 24 décembre

L'Étranger de François Ozon, avec Benjamin Voisin et Rebecca Marder, sortie française demain

La Femme la plus riche du monde de Thierry Klifa, avec Isabelle Huppert et Laurent Lafitte, sortie française demain



Laurent dans le vent © 2025 Mabel Films / Auvergne-Rhône-Alpes Cinéma / arte France Cinéma / Arizona Distribution Tous droits réservés

Gourou de Yann Gozlan, avec Pierre Niney et Marion Barbeau, sortie française le 28 janvier 2026 [Film de clôture]

Laurent dans le vent de Mattéo Eustachon, Léo Couture et Anton Balekdjian, avec Baptiste Perusat et Béatrice Dalle, sortie française le 31 décembre

Love Me Tender de Anna Cazenave Cambet, avec Vicky Krieps et Antoine Reinartz, sortie française le 10 décembre

Ma frère de Lise Akoka et Romane Gueret, avec Fanta Kebe et Shirel Nataf, sortie française le 7 janvier 2026

Qui brille au combat de Joséphine Japy, avec Mélanie Laurent et Pierre-Yves Cardinal, sortie française le 31 décembre

Vie privée de Rebecca Zlotowski, avec Jodie Foster et Daniel Auteuil, sortie française le 26 novembre [Film d'ouverture]



Dites-lui que je l'aime © 2025 Escazal Films / ARP Sélection Tous droits réservés

Les Documentaires

Bardot de Alain Berliner, sortie française le 3 décembre

Dites-lui que je l'aime de Romane Bohringer, sortie française le 3 décembre

La Force du destin de Anissa Bonnefont, sortie française le 2 novembre

Je n'avais que le néant de Guillaume Ribot, sortie française le 26 novembre

Put Your Soul On Your Hand And Walk de Sepideh Farsi



L'Accident de piano © 2025 Chi-Fou-Mi Productions / Auvergne-Rhône-Alpes
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The American French Film Festival

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[The 29th American French Film Festival – Official Trailer |
Oct 28 – Nov 3, 2025 | Los Angeles](#)



American French Film Fest Gets Underway in L.A.

The American French Film Festival (TAFFF) returns for its 29th edition in Los Angeles, from October 28 to November 3, 2025.

In total, 70 films and series will be showcased at TAFFF: 42 feature films, nine series, six documentaries, and 13 short films, presented alongside a delegation of more than 60 talents (directors, screenwriters, producers, and composers).

Created through a joint initiative by Paris-based SACEM (Society of Authors, Composers, and Publishers of Music), the Directors Guild of America, the Motion Picture Association, and the Writers Guild of America West, and chaired by Cécile Rap-Weber, the Franco-American Cultural Fund is the driving force behind the festival.

For nearly three decades, SACEM has played a leading role in promoting French audiovisual and musical works internationally. This year, the four composers whose works will be presented at the festival are: Delphine Malausséna, Guillaume Roussel, Chloé Thévenin, and Robin Coudert (Rob).

In 2024, the festival spotlighted Emilia Pérez, with an original soundtrack by Camille and Clément Ducol, who both went on to win an Oscar, as well as The Count of Monte Cristo, featuring music by Jérôme Rebotier.

This year, four of the five films shortlisted by France for the Oscar for Best International Feature Film will be screened in Los Angeles, including Vie Privée, presented by Rebecca Zlotowski and Jodie Foster, and Nouvelle Vague, presented by Richard Linklater and Zoey Deutch. The festival will close with a special screening of Gourou, directed by Yann Gozlan, starring Pierre Niney, with a score by Chloé Thévenin.

Screenings and activities take place at the Directors Guild of America Theater complex in Los Angeles.

2025 American French Film Festival – October 28 - November 3 at the DGA



October 28, 2025

The American French Film Festival (formerly COLCOA), the annual week of French Films in Hollywood is coming to the DGA from October 28 - November 3, 2025 with an exclusive program of 70+ French Films.

- **All screenings (except Opening Night) are free to all DGA Members and One Guest.**
- **The screening schedule is available on [TAFFF.org](https://tafff.org).**
- **All RSVPs will be online only on the Festival's website where DGA members will enter the code.**

[DGA Members, please click here for the 2025 American French Film Festival RSVP instructions.](#)

DEADLINE



How The American French Film Festival Is Ramping Up Its Efforts to Celebrate French Content in Hollywood

[Diana Lodderhose](#)

International Features Editor

October 28, 2025 1:35pm

It's a tall order to sustain an L.A.-based film festival that focuses solely on French-language content, but [The American French Film Festival](#) has risen to the challenge for nearly three decades. The six-day event, which kicks off its 29th edition today with Rebecca Zlotowski's *A Private Life* starring Jodie Foster,

has made a concerted effort in recent years to position itself as both a key platform for launching French-language Oscar contenders while also remaining a prime destination for U.S. and international industry execs to come together to watch French films and series.

“It’s kind of a miracle that we’ve maintained a position in the market,” admits TAFFF Deputy Director Anouchka van Riel. “All foreign films in the U.S. are a niche market, especially when you think of theatrical numbers. I believe foreign films account for less than 2% of the box office in the U.S. So, our challenge every year is to put together a meaningful event that resonates on a global stage.”

Both Van Riel and TAFFF Executive Producer and Artistic Director François Truffart admit that last year was a pivotal edition for the long-running festival, in part due to its buzzy Oscar-winning opening night film *Emilia Pérez* from auteur French director Jacques Audiard but also due to the fact that a raft of companies such as Netflix, Sony Pictures Classics, Apple TV+ and HBO Max “decided to come in a very important way.”

“We started discussions very early with these companies and they were all excited to have their films in our lineup and to show their films as an official premiere in L.A. after what they had done with key festivals like Cannes, Toronto or Venice,” recalls Truffart.

He continues: “We had amazing programs, and we were able to show many of these films before their release on various platforms. This is definitely a new area for us, which is great, because this is definitely one of our goals as a festival. We really are a platform for the awards now.”

Van Riel agrees and notes that last year was “phenomenal” due to “some seeds we have been planting along the way” and counts the festival’s “steady backers” as the “unsung heroes” of the event.

The American French Film Festival (formerly known as COLCOA) was created in 1997 and is produced by the Franco-American Cultural Fund, a collaboration between the Directors Guild of America (DGA), the Motion Picture Association (MPA), France’s Society of Authors, Composers and Publishers of Music (SACEM) and the Writers Guild of America (WGA). It is also supported by Unifrance, the French Ministry of Foreign Affairs and France’s Society of Authors, Directors and Producers (L’ARP).



TAFFF's Artistic Director François Truffaut

Building on success

This year, TAFFF is doubling down on the success from last year's event and preparing for what it believes will be its biggest edition yet. The festival kicks off today with Zlotowski's *A Private Life*, which sees Foster star as a psychiatrist who mounts a private investigation into the suspicious death of one of her patients. The film, in which Foster speaks entirely in French, also stars Daniel Auteuil, Virginie Efira and Vincent Lacoste. Sony Pictures Classics is releasing the title in the U.S. and Foster is set to be given a lifetime achievement award at TAFFF this year.

Likewise, Richard Linklater's French-debut *Nouvelle Vague*, which premiered in Cannes earlier this year, will also be a centerpiece at the festival: Linklater is set to be honored with a Franco-American Cultural Fund Award and the Netflix film will also be the subject of the festival's pivotal educational program, which provides 3,000 high school students with the opportunity to attend a screening and discussion with filmmakers.

“It’s not an easy one but for us it was a no-brainer,” says Van Riel of selecting this film for the students. “The Nouvelle Vague were the TikTokers of the 1960s, right? They just took a camera and went filming. It’s very empowering for kids to make art and not to mention, it’s just a beautiful film.”

Additional highlights from the 70 films and television series selected for this year’s lineup include French Oscar entry *It Was Just An Accident* from Iranian helmer Jafar Panahi and Oliver Laxe’s Spanish Oscar entry *Sirât*, which is a co-production with France. Yann Gozlan’s psychological thriller *Guru*, which stars Pierre Niney as a charismatic and manipulative self-help guru, will close the festival this year.

A variety of films that have already featured on the festival circuit in the last few months include Claire Denis’ *The Fence*, François Ozon’s *The Stranger*, Sylvain Chomet’s *A Magnificent Life*, Valérie Donzelli’s *At Work*, Laurent Cantet’s posthumous work *Enzo*, directed by his longtime friend Robin Campillo, Cédric Jimenez’s sci-fi action film *Dog 51* and Martin Bourboulon’s *13 Days, 13 Nights*.

This year, TAFFF is also adding new sidebars including the New Wave Spotlight, which will showcase first and second films, as well as the New Horizons sidebar for films by both emerging and established directors with a unique cinematic vision.

Some films selected for the New Wave Spotlight this year include Martin Jovvat’s *Baise-en-ville*, Anna Cazenave Cambet’s *Love Me Tender*, Lisa Akoka and Romane Gueret’s *Summer Beats*, Joséphine Japy’s *The Wonderers* and Aurélien Peyre’s *Hearts on Fire*.

New Horizons selections this year include *Sirât*, Anton Balekdjian, Léo Couture and Mattéo Eustachon’s *Drifting Laurent*, Léonor Serraille’s *Ari*, Louise Hérmont’s *The Girl in the Snow* and Quentin Dupieux’s *The Piano Accident*.

The festival has long been programming television series for its lineup, and this year will see 10 new drama series screen at the event, including Jessica Palud’s action-adventure series *The Seduction*, political thriller *The Deal*, directed by Jean-Stéphane Bron, and Cédric Anger’s thriller *The Hunt* for Gaumont and Apple TV+.

TAFFF will also screen six documentaries this year including Guillaume Ribot’s *All I Had Was Nothingness*, which goes behind the scenes of the making

of Claude Lanzmann's major work *Shoah*, and Sepideh Farsi's *Put Your Soul on Your Hand and Walk*, created from video-calls between the French Iranian director and Fatima Hassouna, a 24-year-old aspiring photojournalist living in Gaza.



TAFFF Deputy Director Anouchka van Riel

“Our festival is very much a mirror of the zeitgeist and what is happening now,” says Van Riel, adding that while U.S. producers are now looking further afield for funding opportunities, French filmmakers and producers still look to the U.S. for inspiration in techniques.

“France, of course, has a subsidized model, but often looks to the U.S. for inspiration in techniques whether it be scriptwriting or filmmaking,” she says.

“This festival is at the crux of all of this right now and there is a tremendous amount of momentum for this festival now. We see it with the crossover and centerpiece films. The fact that we can have these movies and create lots of conversations during the event is incredible.”

To support that, TAFFF this year is organizing workshops with industry professionals and French filmmaking talent. Sean Baker and Jason Reitman are

set to participate in a DGA workshop about the importance of theatrical releases while *Stranger Things* writer Paul Dichter will participate in a WGA panel on screenwriting.

The festival will also continue with its competition and awards ceremony, something that Truffart says is very important for French delegates. Its TAFFF Awards will be completed with audience votes in all categories, and this year's winners are set to be announced on November 4 before recipients are awarded in person at a special ceremony in Paris on November 12.

"It's very important for French people to know that Hollywood is not interested in only one kind of film or production," says Truffart. "It's very eclectic and this is the reason why our selection is very eclectic. We want to reflect that there is not only one audience for foreign films in the U.S. We have several kinds of audiences, and we want to show the diversity of French production across everything we do."

The American French Film Festival runs from October 28 to November 3 at the DGA Theater Complex.

Hollywood's American French Film Festival Celebrates Cultural Connection Between France and the US: Check It Out Now

Published on October 28, 2025



The longstanding cultural relationship between the United States and France has played an integral role in shaping the global film industry. This shared history of cinematic influence, artistic exchange, and mutual inspiration is being celebrated at the 2025 American French Film Festival in Hollywood. Taking place from October 28 to November 3 at the [DGA Theater Complex](#) in Los Angeles, the festival brings together some of the most celebrated names in cinema and showcases a diverse range of films and series that highlight this cross-cultural connection. From world premieres to U.S. debuts, the festival's extensive lineup promises to offer

an unforgettable cinematic experience that continues to strengthen the ties between these two iconic film industries.

Celebrating a Century of Artistic Exchange: The Legacy of French and American Cinema

The influence of French cinema on Hollywood is undeniable, with the American film industry continually drawing inspiration from French filmmakers and storytelling techniques. Likewise, American films have made a significant impact on French cinema, with the two cultures exchanging ideas, talent, and innovative storytelling approaches for over a century. The American French Film Festival honors this legacy, celebrating the unique contributions of both nations and how their creative collaboration continues to shape global filmmaking today.

This year's festival highlights this longstanding connection, featuring a rich lineup that spans fiction features, documentaries, short films, and series. The festival provides a platform for emerging and established filmmakers to present their work, fostering dialogue between French and American cinema while allowing festival-goers to appreciate the art and craft of both industries.

A Diverse and Dynamic Lineup: 70 Films and Series

With 70 films and series set to be screened at the festival, attendees can expect a wide variety of cinematic styles and genres, reflecting the diversity of the French and American film industries. The festival's program includes 42 feature films, nine series, six documentaries, and 13 short films, ensuring that there is something for everyone to enjoy. Many of these films will be making their world, international, North American, or U.S. premieres, offering a rare opportunity to experience cutting-edge cinema before it reaches wider audiences.

One of the key features of the American French Film Festival is its ability to introduce U.S. audiences to French films that may not otherwise have distribution in the country. By showcasing a range of films that span different genres—from dramas and comedies to thrillers and historical pieces—the festival allows American audiences to explore French cinema in a way that goes beyond the mainstream hits, offering a deeper dive into the culture, storytelling techniques, and artistic expressions of French filmmakers.

A Focus on Honoring Cultural Icons: Jodie Foster and Richard Linklater
As part of the festival's commitment to celebrating both the past and present of French-American film connections, this year's event includes special honors for two of cinema's most respected and beloved figures: Jodie Foster and Richard Linklater. Both Foster and Linklater have contributed significantly to the film industry in their respective roles as actors and directors, making an indelible mark on both French and American cinema.

Jodie Foster's career, marked by iconic performances in films like *Taxi Driver* and *The Silence of the Lambs*, has earned her critical acclaim across the globe, including in France, where she is regarded as one of Hollywood's finest actresses. Her deep connection to the French film industry, highlighted by her collaborations with renowned French directors, makes her a fitting honoree at this year's festival.

Richard Linklater, known for his innovative work in films like *Before Sunrise* and *Boyhood*, has also earned admiration in France, where his exploration of time, memory, and human relationships has resonated with French audiences. His ability to tell universally relatable stories, while maintaining a distinctly American voice, has cemented his place in the global cinematic conversation.

By honoring these two figures, the festival not only acknowledges their individual contributions but also highlights the ongoing collaboration and inspiration that exists between the French and American film industries. Foster and Linklater's work exemplifies the powerful impact that cultural exchange can have on film, as their films continue to influence filmmakers and audiences around the world.

The Global Appeal of the American French Film Festival: A Boost for Tourism

The American French Film Festival in Hollywood is not only a major event for the film industry but also serves as a significant driver of tourism to Los Angeles. Each year, the festival attracts attendees from all over the world, drawn by the opportunity to experience the best of French and American cinema while enjoying the vibrant cultural scene of Los Angeles. For film enthusiasts, industry professionals, and tourists alike, the festival offers a rare chance to engage with both the artistic and commercial aspects of the film industry.

Los Angeles, already a global center for film and entertainment, benefits greatly from events like the American French Film Festival. The festival draws international visitors, who stay in local hotels, dine at the city's renowned restaurants, and explore the diverse neighborhoods that make LA one of the most dynamic cities in the world. In addition to supporting the local economy, the festival contributes to the city's cultural identity, reinforcing its reputation as a mecca for filmmakers, artists, and tourists seeking to immerse themselves in the world of cinema.

Strengthening Cultural Ties Between France and the US Through Film
As the American French Film Festival enters its new decade, it continues to play a pivotal role in strengthening the cultural ties between France and the United States. The shared history of film between the two countries has led to decades of collaboration, with French filmmakers influencing American cinema and vice versa. The festival serves as a celebration of this relationship, providing a space for both industries to showcase their work, exchange ideas, and inspire future generations of filmmakers.

By offering a platform for both emerging and established talent, the festival highlights the continued relevance of French and American film in the global entertainment landscape. The festival's commitment to showcasing diverse voices, as well as offering world premieres and unique screenings, further enhances its importance as a cultural event. Through its celebration of cinema, the festival reinforces the idea that film is a universal language that transcends borders and brings people together, regardless of their background or nationality.

Expanding the Reach of French Cinema in the U.S.
For many Americans, the American French Film Festival provides a rare opportunity to experience French cinema in a setting that encourages dialogue and engagement. While French films are often celebrated in Europe, they do not always receive the same attention in the U.S. The festival's commitment to screening a variety of films, from indie projects to high-budget productions, allows American audiences to explore the richness and diversity of French cinema in a way that goes beyond the traditional stereotypes.

By introducing U.S. audiences to French films that they may not have had access to otherwise, the festival broadens their understanding of French culture and storytelling techniques. The inclusion of a variety of films, from lighthearted comedies to thought-provoking dramas, ensures that there is

something for every taste. This approach not only fosters a deeper appreciation for French cinema but also helps to create stronger cultural connections between the two nations.

The Future of the American French Film Festival: A Growing Cultural Force
Looking ahead, the American French Film Festival is poised to continue its growth as one of the most significant cultural events in Los Angeles. As the festival continues to expand its offerings and attract a larger audience, it has the potential to become a major fixture on the international film festival circuit. The festival's ability to attract both film industry professionals and tourists alike ensures its ongoing relevance in the global film landscape.

With its focus on showcasing the best of French and American cinema, the festival is well-positioned to contribute to the continued evolution of global film culture. By celebrating the ongoing collaboration between the two countries, the festival helps to foster a deeper understanding and appreciation of the cultural and artistic bonds that unite France and the United States.

Conclusion: A Celebration of Cinema, Culture, and Global Connections
The 2025 American French Film Festival in Los Angeles has once again demonstrated the power of film to unite cultures, inspire creativity, and foster understanding. By celebrating the rich history of French and American cinema, the festival not only showcases the artistic achievements of both countries but also serves as a powerful reminder of the cultural ties that bind them. With the support of industry professionals, international audiences, and a diverse array of films, the festival continues to play a pivotal role in strengthening the relationship between France and the United States, while also boosting tourism and cultural exchange in Los Angeles.



French National Film Board President Gaëtan Bruel on the Country's Role in Oscar Race, Relationship With Streamers and Luring U.S. Shoots: 'Cinema Is Part of France's DNA'

By Elsa Keslassy



CNC / Mehrak Habibi

Possibly the most powerful figure in French cinema, [Gaëtan Bruel](#), who became the youngest president of the National Film Board ([CNC](#)) earlier this year at the age of 37, is on a mission to build alliances with American filmmakers, guilds and streamers. Bruel – who lived in New York for several years until 2023 as the former head of French Cultural Services, a division of the French Embassy — is making his first official trip to the U.S. under his new role this week, to take part in [The American French Film Festival](#) (TAFF) which kicks off today (Oct. 28).

In an interview with Variety on the eve of his departure for L.A. to attend TAFFF, Bruel discussed the increasingly significant role of France in international cinema, which is reflected in the large number of French co-productions among

the official Oscar submissions, including this year's French Oscar candidate, Jafar Panahi's Palme d'Or-winning "It Was Just an Accident."

Bruel, who previously worked closely with the CNC to promote French talent in America and helped [create Villa Albertine](#), a U.S. residency program for French creatives, also talked about his mandate to bolster the profile of France as a top filming destination for American filmmakers tackling mid-budgeted, ambitious projects, on the heels of [Jim Jarmusch](#)'s Golden Lion-winning "Mother Father Sister Brother," among others. He also addressed U.S. President Trump's threat of imposing tariffs on movies produced outside of France; and the country's evolving relationship with streamers; as well as the importance of its windowing model to protect theaters and independent film financing at a crucial time when "all premium creative models in the moving-image space are being disrupted by low-cost ones powered by AI, free platforms, and new forms of piracy."

Every year, France is behind so many movies submitted for the international feature film category at the Oscars. How many of them are co-produced by France this year?

This year, nearly one-third of the films submitted for the International Feature Film category were co-produced with France, and more than 20% received support from the CNC. Out of 86 submissions, 27 were French co-productions and 19 benefited from CNC funding — Kleber Mendonça Filho's "The Secret Agent," Diego Céspedes's "The Mysterious Gaze of the Flamingo," Oliver Laxe's "Sirat," Laszlo Némès's "Orphan," Maryam Touzani's "Calle Malaga," Tarik Saleh's "Eagles of the Republic", Joachim Trier's "Sentimental Value," among many others.

France's Oscar committee chose Jafar Panahi's Palme d'Or winning film "It Was Just an Accident" which triggered some criticism in some French circles because it's a Persian-language film shot with Iranian actors. What's your position on that issue?

I saw zero controversy. I just saw attempts at controversy. This is not the first time that France has chosen a film by a foreign director to represent it in this category. "Mustang" in 2016, directed by Turkish director Deniz Gamze Ergüven. The following year, "Elle," by Paul Verhoeven, who is Dutch. And looking beyond France, there are many precedents: "The Seed of the Sacred Fig" by Mohammad Rasoulof, submitted by Germany last year; "Amour" by Michael Haneke, a French film that represented Austria; or "Perfect Days" by Wim

Wenders, which was Japan's submission. "This Was Just an Accident" fully meets the Academy's criteria. It is a French co-production that could not have been realized without the decisive contribution of France and its production ecosystem. This film grew out of a long-standing collaboration between French producer Philippe Martin and Jafar Panahi who had previously worked together on a short film. The trust between them is a powerful symbol of the confidence that France places in the world's greatest filmmakers, especially those who face threats or censorship in their own countries. But before being a film born of extraordinary circumstances, it is, quite simply, an extraordinary film. That is why the independent selecting committee decided that it was the best positioned to win the Oscar after the Palme d'Or, and France is extremely proud to stand behind it.

Why is France playing an increasingly active role in international cinema today?

In France, we place equal faith in French cinema and in a universal idea of cinema. That is why we choose to support French talent first and foremost, but also a strong ecosystem of production, distribution and international sales that helps sustain cinema around the world. This ranges from Jafar Panahi, who worked with Philippe Martin, to Brad Pitt whose company Plan B — behind "F1" — is now part of Mediawan, the group founded by Pierre-Antoine Capton. At Cannes this year, among the eight films that received awards, one was French and five had been supported by the Aide au Cinéma du Monde. The "ACM" is the largest co-production fund in the world, with a budget of €7 million, and the only one that provides up to €300,000 per project. The ACM supported 17 films in the race for the International Feature Film category this year, including Panahi's. We're in a process of increasing the amount of the fund for next year. It's a critical moment for cinema, and France stands with those who uphold its highest ideals worldwide. At a time when we so often speak of art but think mostly in terms of industry, we owe it to filmmakers like Jafar Panahi to stay true to what cinema truly is.

Streaming services tend to view films like audiovisual product and they're lobbying to launch them on their platform in France as close as possible to their theatrical release. That won't happen anytime soon I'm guessing?

You can't have your cake and eat it too. You can't hope for a strong theatrical market if you don't stand up for it. Let's not ask the impossible of movie theaters — to be both desirable and distinctive while their efforts are undermined by an all-too-brief window of exclusivity. I'm sometimes told it's easier to release a film

in Germany. But the German market is only half the size of France's, even though Germany has a larger population. France is the third-largest box office after the United States and China, even though it ranks only seventh in economic power and twenty-third in population. Cinema is part of France's DNA — and that's what makes the French market one of the most resilient in the world amid the current decline in theater attendance. In countries where films have been reduced to mere by-products of the wider audiovisual industry, cinema itself faces an existential threat. Korea is a striking example — once seen as a driving force. When the focus shifts solely to the industrial dimension, or when trade agreements undermine cinema — as happened with the 2006 U.S.—Korea accords — cinema risks being swept away entirely. Today, cinema attendance has dropped by 40% worldwide between 2019 and 2024, but in Korea, the decline is even steeper — around 60%. In 2019, the country recorded 220 million admissions; this year, it may fall below 100 million. The situation in film production is even more alarming: output has shrunk fivefold over the same period, as investors have lost confidence in the theatrical market. As a result, in 2024 Korea saw a record 228 re-releases of older films, simply to fill screens — many of which are now being converted into religious halls or even indoor hiking spaces.

You've mentioned before that streaming platforms can be strategic allies of cinema. How would that work in a regulated market like France?

Preserving a balanced window of theatrical exclusivity doesn't mean that streaming platforms aren't welcome in this market — quite the opposite. In fact, the rivalry between theaters and platforms, between the big screen and the small screen, belongs to the 2010s and now feels increasingly outdated. We are entering a new paradigm: today, I do think streaming platforms and the film world can work hand-in-hand — as long as they recognize the need to protect theaters. When you look at all the studies about young people's viewing habits that have come out in the last three years, you notice that the competition is no longer primarily between streaming competing and cinemas, nor is it even between video games and streaming. There is a shift in audiences towards social media and free platforms, and it affects everyone, and especially streaming streamers.

Do you view microdrama as a worrying trend that could hurt moviegoing?

I've just returned from a trip to Korea, where a full season of 60 two-minute episodes costs around \$200,000 to produce. That's the going rate for a microdrama today. In France, this format has exploded across social media over the summer: each episode is like a two-minute ad — you click, you watch, and

you're sent to a dedicated platform. In China, the microdrama market actually surpassed theatrical box office last year — despite the country having 94,000 cinema screens. This may sound like good news for some, who see clear financial opportunities in it, but for the industry as a whole — and for audiences — the rise of microdrama, which epitomizes a low-cost content model, is not encouraging news. Our societies are increasingly endangered by our relationship with screens. We've never spent so much time in front of them — and yet, paradoxically, never spent so little time truly watching what they show.

Why do you think most streaming services are perceiving theaters differently today?

Theatrical releases create value — community, cultural conversation, media resonance, and revenue — in ways that streaming platforms alone have never managed to generate. But there's more. Streamers and theaters now face a common threat. According to Deloitte's latest "Tech Trends" report, 57% of young people prefer watching video content on free or social platforms over every other form of audiovisual experience — cinema, streaming, and gaming combined. Even video games are under pressure: we are seeing a generation of gamers smaller than the one before, as audiences increasingly choose to watch a handful of players on YouTube or Twitch rather than play themselves. The reality is that all premium creative models in the moving-image space are being disrupted by low-cost ones, powered by AI, free platforms, and new forms of piracy. Even YouTube, which appears triumphant today, cannot be entirely confident about its future as we witness the rise of AI. In this landscape, facing a shared threat, streamers and theaters have more in common than they think, starting with their most precious asset: regular audiences. Studies show that the more streaming subscriptions people have, the more often they go to the cinema, and vice versa. That's precisely what both streamers and theaters need most: audiences who choose to watch films and series over other forms of video content.

There's actually been alliances formed in France between streaming services and TV groups.

Yes, absolutely. The recent distribution deals between TF1 and Netflix, and between France Télévisions and Amazon Prime Video, are good news for both cinema and series. When the value of linear broadcasting declines sharply, it becomes essential to forge alliances with native digital players — but these platforms, in turn, have much to learn from the advertising expertise of strong private broadcasters, and from the audience engagement cultivated by major public ones. It shows once again that different models are not necessarily in

opposition — and that those who thrive on framing divisions may, in the end, find themselves standing alone. I'm not making a political point here.

But Netflix and Amazon Prime Video [have also lodged an appeal to the France's Council of State](#) over windowing rules which force them to wait 15 to 17 months to access films after their theatrical release. What's the latest with that?

Their complaint doesn't target the rules themselves, but rather a specific extension that has not yet met their request to move up in the release window — it's quite different. They are not questioning the system as a whole — at least not in France, where their legal approach remains less aggressive than in other parts of Europe. From my understanding, their aim is to advance the discussion about their own positioning within the French release window system. What they dispute is the temporary outcome of a specific negotiation with industry organizations, which have not yet responded to their proposal — a negotiation that is entirely theirs to pursue. I would note that Disney+ has successfully completed such a negotiation, with its window shortened from 17 months to 9 months in exchange for additional investment in French cinema. That alone shows that the discussion remains open.

Don't you think that the French windowing system is increasingly obsolete?

On the contrary, I believe it is more relevant than ever. Our windowing system — which Tom Rothman, Chairman and CEO of Sony Pictures, recently praised — serves two essential purposes. The first, as I've already mentioned, is to protect theaters during the crucial first weeks of release. In France, films benefit from a four-month exclusive theatrical window. As a direct result, France has the densest network of theaters in the world: 90% of the population lives less than thirty minutes from a theater, and for the remaining 10%, they are itinerant circuits ensuring that no region becomes a “cinema desert”. This is a major reason why cinema remains such a deeply rooted part of everyday life in France. Every village wants to have its school, its bakery — and its cinema! The second purpose is to secure film financing through a clearly defined sequence of exclusive windows. Since filmmaking is both costly and complex, the French model structures a film's life cycle to reflect levels of investment — allowing those who contribute the most to appear earliest in the chronology, and those who follow to participate proportionally.

The French box office has suffered in 2025. It's been down compared with last year. What happened in your opinion?

We've just come off a strong year in 2024, with 182 million admissions — a drop of only 15% compared to 2019, while global theatrical attendance declined by 40% over the same period. We had an excellent slate of films, including French productions, which captured a 44% market share — twice Italy's 22%, and six times the UK's 7%. This shows that our model continues to produce films that truly resonate with audiences. The same is true for television: last year, 100% of the highest-rated prime-time dramas were French. That said, the beginning of this year has been more challenging, as we've had a double effect from lower output of American and French films. So our message to Hollywood is simple: send us more films — great films, and a greater variety of them! And the same goes for French producers. France isn't just a country accustomed to cinema — it's a country passionate about it. It's in the DNA of the French to go to the movies whenever there are films they want to see. We just need those films to exist. Having said that, I'm working on a plan to bring admissions back up to 200 million — close to our pre-pandemic level.

How do you plan to achieve that goal of getting moviegoing back to 200 million admissions in the next couple years?

First, we must continue to offer a genuine diversity of films, from France and beyond, for every audience and every taste. In this respect, France is one of the few countries capable of producing such a wide range of cinema: dramas, comedies, historical epics, action and adventure films, romantic comedies, thrillers, and genre films... Second, we must keep protecting and supporting our movie theaters. We feel very strongly that cinemas are local cultural landmarks, deeply rooted in the daily life of our communities. Third, we need to be far more proactive in what we call in France *éducation aux images* — film literacy, or education to screens through cinema. For forty years, a national program has enabled 80,000 teachers to take 2 million students — from kindergarten through high school — to the cinema three times a year. Every study confirms its extraordinary impact. When you give a six-year-old the experience of the big screen, you can spark an emotion that lasts a lifetime. Exhibitors love it, too, because it benefits them in both the short and long term. These screenings take place when theaters are least busy, with reduced tickets funded by the state and local authorities — and in the long run, those children become their audiences of tomorrow. Today, only 15% of our young people experience this program each year. Our goal is to raise that to 30% in the next few years — and ultimately, to reach every child in France.

You're about to travel to the U.S. on your first official visit there since you took the helm of the CNC. Why was it important for the CNC to become a partner of TAFFF?

I'm very happy to be back in the United States for the first time since becoming President of the CNC. I spent four years in New York in my previous role and often traveled to Los Angeles, where I had a team and established a branch of Villa Albertine — France's network of creative residencies I created across the United States. I've come to Los Angeles first and foremost for the TAFFF, which has been running since 1997. Its name has evolved over time, but its core mission remains the same: to promote French cinema in the United States. In Europe, American films account for 60% of the box office, while European films represent barely 1% of the U.S. box office — and, of course, France's share is even smaller. By joining forces with the DGA, the MPA, the WGA, and the SACEM — the French society of authors, composers and music publishers — which are behind the TAFF, the CNC, together with Unifrance, aims to strengthen connections between our industries and foster in-depth dialogue on the major challenges we face today. I personally believe that our ties are stronger than political stances or legal disputes. When France and the United States talk about cinema, it's not just two countries discussing business or creative interests — it's the two nations that invented cinema and shared it with the world, coming together to help shape its future.

Besides showcasing French movies and series, I know you're also looking to promote French locations and facilities to American producers at TAFF.

In just a few years, there was a lot of change in France. The France of today is no longer the one you once knew — the country you went to for a holiday after a film shoot, rather than a place to actually make one. Our strengths now go far beyond our tax incentive — though it remains one of the most attractive in the world, offering up to a 40% credit with no annual cap. Five years ago, President Macron launched an ambitious plan, "France 2030," to double our training and production capacity. That plan is now nearing completion, and the transformation it has brought is already remarkable. As part of this year's TAFF, we'll highlight two case studies that embody this renewal: "Head of State," one of Amazon Prime's biggest global hits, which was largely filmed in France, and "Father Mother Sister Brother," winner of the Golden Lion. Jim Jarmusch will also join us to share his experience shooting in France.

You'll also talk about how France can bring financial support to independent American cinema besides hosting shoots, right?

In recent years, the sustainability of mid-budget dramas has become an existential issue in the United States. Finding a viable economic model for these films — which are neither the blockbusters sought after by platforms nor small

independent productions, but ambitious works that aim to reach a wide audience — has become increasingly complex. France firmly believes in these films. They are precisely the kind of projects we've been welcoming recently — and we hope to see more in the years ahead. I'm thinking of "The Substance," made for €22 million, and "Emilia Perez," for €26 million — figures my American friends never believe when I mention them, assuming the budgets were at least twice as high. To put it another way, our goal is not to attract the next Marvel productions, but to be the preferred partner of American independent cinema. Jim Jarmusch — whose latest film was partly shot in Paris — embodies this vision perfectly, and I'm delighted that he's expressed his desire to work even more closely with France in the future.

President Trump has recently threatened to put in place tariffs on films produced overseas. What do you think of that threat and do you anticipate that it will refrain some producers from coming to France?

It seems to me that the logic behind this statement applies more to the car industry than to the film industry — but since it's the second time we've heard it, no one is taking it lightly. It comes with real risks: American professionals could find themselves caught between an impossible financial equation and potential retaliatory measures. I completely understand Michael Mann's position when he says, "I want to shoot in Los Angeles — you have to help me make that possible." This isn't about taxing films; it's about improving tax incentives, and ideally creating one at the federal level. From France's perspective, again, we're not trying to attract the next "Avengers" or "Spider-Man." Rather, we just believe there are specific projects for which shooting in France makes perfect sense — and we're working hard to make that both technically and financially appealing. It's also worth noting that 80% of our film production remains national. And it's precisely by strengthening the international reach of our domestic production that we've raised our crews to world-class standards — without relying solely on projects from abroad. In other words, the unique vitality of our homegrown production ensures a healthy, resilient, and dynamic environment for international shoots, with consistently high activity levels regardless of market fluctuations. And we have some of the very best line producers in the world. You should try them!

Tilly Norwood crystallized a lot of fears around AI in the U.S. earlier this month. But it seems that there isn't that much concern over AI in France. Why is that do you think?

The reason is simple. When you're a market like France — not the United States — being competitive has always been an obsession. It goes back to the "Nouvelle Vague," when filmmakers learned to create masterpieces on a shoestring budget. That's why, in France, we didn't wait for AI to learn how to do more with less — it's been our hallmark since the 1950s. So when people in the U.S. were talking excitedly about OpenAI, saying, "It's a revolution — we can now make an animated film for only \$30 million," it made us smile. We made "Flow," with Latvian partners, for under \$4 million — and it won an Oscar. There's no AI in "Flow," yet it made animation history. The second reason is that we're not AI-averse — quite the opposite. The question isn't whether we're for or against it; it's already here. What matters is embracing it fully, but with transparency and responsibility — so that we don't lose ourselves in the process. Otherwise, the risk we face is nothing less than the collapse of our creative model.

Can you elaborate on the model collapse and the reason why you view it as the biggest danger with AI?

Have you seen "The Substance"? If we fail to keep creators at the heart of creation, and let AI content feed endlessly on itself, we'll inevitably end up with increasingly repetitive models — and images that all look the same. In that sense, AI in cinema could well become like the monster in *The Substance*. It's tempting. We want to try it. It promises youth, perfection, and infinite productivity — just as *The Substance* promised an improved, half-dead version of Elisabeth Sparkle. But we know how that story ends. The creature we believe we can control ends up devouring its model — bursting through its Botoxed seams, spawning ever more grotesque copies of itself. That is the danger of generative AI: once it begins feeding on its own output, it distorts, collapses inward, and turns into emptiness. So once again, I believe that today — and this is the real global battle — there are those who still believe in cinema, and those who no longer do. Those who remember that cinema is, first and foremost, an art form — and those who are content to see it merely as another audiovisual sub-product. The former — those who still believe in cinema — understand what AI can offer, but they also know that safeguards are essential. Under those conditions, cinema may yet enter a new creative era — surviving the streaming age just as it survived the TV and VHS revolutions.

[FEATURES](#)

How the Franco-American Cultural Fund is working to bring the US and French industries together

BY **REBECCA LEFFLER** 28 OCTOBER 2025



SOURCE: COURTESY OF THE AMERICAN FRENCH FILM FESTIVAL

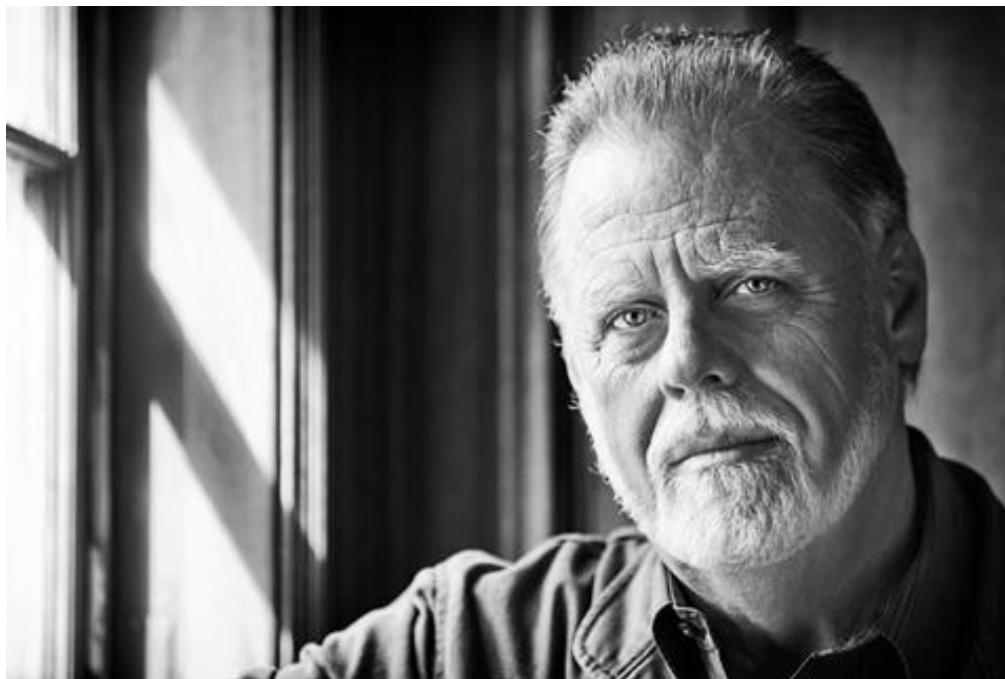
Its biggest event is The American French Film Festival (TAFFF), which is running from October 28 in Los Angeles.

As US indie films struggle at the French box office and French films face a tough US market, the Franco-American Cultural Fund (FACF) is working to unite the two industries through dialogue and collaboration between creatives and executives and the promotion of French films in the US.

The FACF's flagship event, representing 85% of its annual activities, is The American French Film Festival (TAFFF) in Los Angeles, which is taking place from October 28 to November 3. The event screens the most French films at any festival outside France.

TAFFF's industry programme includes a series of closed-door panels with major players from both industries. Writers Guild America West (WGAW) is hosting a conversation with writer-producer Paul Dichter about structuring US-style writers' rooms and Taylor Hackford, director and FACF board member, is moderating a Directors' Guild of America (DGA) panel with Richard Linklater, Jason Reitman and Sean Baker focused on why the immersive and collective experience of theatrical cinema is vital.

As part of the festival's activities, the MPA is bringing a delegation of French producers and directors to Warner Bros.' studio to learn more about the production process and how to pitch original projects or adaptations out of France to US executives, complete with case studies.



SOURCE: COURTESY OF FACF
TAYLOR HACKFORD

There will also be a slew of networking opportunities, including an opening-night soirée following the premiere of Rebecca Zlotowski's French-language *A Private Life* with Jodie Foster set to attend, a closing-night cocktail party after the world

premiere of Yann Gozlan's *Guru*, and a mid-week rendez-vous following the premiere of *Nouvelle Vague* co-hosted with Netflix.

"We are trying to foster a symbiotic mutual need and exchange between the French and American industries," says director and TAFFF board member Taylor Hackford.

"It is not a great time [in both the US and France] for the theatrical experience, but it starts with dialogue. There is a vital need to continue making films for the big screen, so we have to continue to try."

Partnership

The FACF was founded in 1996 by the Directors Guild of America (DGA), Motion Picture Association (MPA), Writers Guild of America West (WGAW), and France's Sacem (Society of Authors, Composers and Publishers of Music). It is financed through private copy levy funds and chaired by Sacem CEO Cécile Rap-Veber, with Costa-Gavras as honorary president.

In addition to Hackford, the FACF board includes director and DGA president Michael Mann, and MPA chairman and CEO Charles Rivkin.

Beyond TAFFF, the FACF also supports the D'Ornano-Valenti Award for best French first feature at Deauville American Film Festival, Albertine Cinematheque screenings on US college campuses, and various masterclasses and cultural exchanges year-round.

The fund also works to support and showcase the growing number of Franco-American projects selected for major festivals and taking part in awards season. This year they include Cannes premieres Richard Linklater's *Nouvelle Vague*, Rebecca Zlotowski's *A Private Life* and Kristen Stewart's *The Chronology Of Water*, as well as Jim Jarmusch's Golden Lion winner *Father Mother Sister Brother* at Venice, and Alice Winocour's *Couture*, which premiered in Toronto.

Box-office challenges

The FACF is part of efforts to create a stronger formal partnership between the two industries to boost the box office performance of each. French films grossed a total €19m in the US in 2024, compared to €26m in 2019, according to the CNC. Similarly, US independent titles often fail to attract large audiences in France. There is also no official co-production agreement between the US and France, limiting access to shared financial incentives.

Hackford notes growing interest from France's CNC under the new president Gaëtan Bruel, for a more formalised collaboration with the FACF, and informal talks are underway between the two organisations. "It is a step in the direction of trying to formalise the hierarchy and infrastructure of filmmaking in these two countries and integrate them," he says.

Despite a long-standing symbiotic relationship, the French and US film sectors differ significantly in structure. "In America, it is all about work for pay and the copyright goes to the studio, whereas American filmmakers look to France as a place where creatives make work and own their work," Hackford suggests.

At its events led by TAFFF, the FACF is working to foster dialogue between executives to share good ideas from both industries.



SOURCE: COURTESY OF SACEM
LOUIS HALLONET

"The US industry is increasingly looking to France for inspiration, particularly from its unique distribution system," says Louis Hallonet, Sacem's director of cultural Affairs at Sacem and FACF director. "The French industry is looking at the US for production techniques and stories that can be exportable. Exchanging best practices is even more crucial today."

Hackford underlines what he sees as a real urgency to dialogue. "The FACF has always been vibrant, but it has been even more active recently because the whole idea of filmmaking has been under attack both from technology and

politically for the past few years. Let's not be fooled or naïve about how difficult cultural exchange in general is right now."

The FACF itself remains politically neutral. Writer and board member Howard Rodman adds, "We want to ensure that cultural exchange does not have tariffs on it. Whatever the current government legislation, we are here to make sure that the conversation between the two filmmaking communities continues and that it is sustainable for the next generation."

FRANCE 24 (via AFP)

La série "Merteuil", relecture féministe des "Liaisons Dangereuses"

Los Angeles (États-Unis) (AFP) – "C'est un peu le MeToo du 18e siècle": voilà comment la réalisatrice Jessica Palud résume "Merteuil", sa nouvelle série qui revisite "Les Liaisons Dangereuses" avec un regard féministe, en imaginant la jeunesse de la marquise libertine au centre du célèbre roman.



L'actrice Anamaria Vartolomei, lors de la 77e édition du festival de Cannes, le 23 mai 2024 © LOIC VENANCE / AFP

Projeté en avant-première lors de l'American French Film Festival (TAFFF), qui débute mardi à Los Angeles, ce feuilleton s'inspire du monument de la littérature française publié par Pierre Choderlos de Laclos en 1782.

Son roman épistolaire sur les machinations entre le vicomte de Valmont et la marquise de Merteuil, deux ex-amants rivalisant de perfidie pour séduire et pervertir les membres de l'aristocratie, a déjà été adapté de multiples fois.

Le film d'époque éponyme de Stephen Frears (1988), avec Glenn Close et John Malkovich, a notamment marqué les esprits. Tout comme "Sexe Intentions" (1999), qui transposait l'intrigue dans le New York bourgeois contemporain.

Produite par HBO Max et disponible à partir du 14 novembre en streaming, la série prend un parti différent: explorer les jeunes années de la marquise, en détaillant les épreuves qui feront d'elle une veuve manipulatrice, à l'esprit libre et aux mœurs légères.

En six épisodes, "Merteuil" chronique l'émancipation d'"une jeune femme humiliée, qui ne va pas se laisser faire, ne va pas supporter cette humiliation, ces agressions, ce monde extrêmement masculin et va vouloir exploser tous les codes", explique à l'AFP Jessica Palud.

"Maîtriser les hommes"

L'actrice franco-roumaine Anamaria Vartolomei ("Le Comte de Monte-Cristo", "Mickey 17") incarne cette héroïne vengeresse: Isabelle Dassonville, une roturière pieuse et ardemment courtisée par Valmont (Vincent Lacoste). Le vicomte met en scène un faux mariage pour lui arracher sa virginité, avant de disparaître.



L'actrice Anamaria Vartolomei (gauche) et la réalisatrice Jessica Palud (droite), à Paris, le 20 janvier 2025 © Julie SEBADELHA / AFP

Cette blessure intime pousse la jeune femme à s'éduquer pour partir en guerre contre la gent masculine. Sans pour autant échapper à la violence patriarcale, entre tentatives de viol, relations forcées avec le marquis de Merteuil - un noble grisonnant qu'elle épouse par intérêt -, ou avortement dissimulé.

"Peu de choses finalement ont changé" depuis cette époque pour les femmes, regrette Anamaria Vartolomei. "C'est un récit qui peut paraître intemporel. Et s'il est intemporel, c'est qu'il est encore d'actualité, malheureusement."

Pour guider Merteuil dans son apprentissage aristocratique et libertin, la série étoffe le rôle de Madame de Rosemonde, la tante de Valmont.

Ce personnage très secondaire du roman s'impose ici comme une figure centrale, grâce à Diane Kruger, impeccable en mentor transmettant son machiavélisme charmeur à sa protégée.

"Cessez de sourire aussi bêtement, seules les catins se laissent regarder ainsi. Séduire n'est rien, vous devez apprendre à maîtriser les hommes", lance-t-elle dès le premier épisode.

"Cour d'école"

"Ce rapport entre les femmes, ça c'est une invention complètement libre par rapport aux +Liaisons Dangereuses+", observe Jessica Palud, qui dirigeait déjà Anamaria Vartolomei dans "Maria", biopic consacré à Maria Schneider, l'actrice humiliée par Marlon Brando lors du tournage du "Dernier tango à Paris".

"C'est la modernité en fait de cette histoire", complète la réalisatrice.

Au fil des épisodes, la cinéaste décortique le sexe comme lieu de pouvoir: Merteuil manipule, séduit, pour asseoir ou ruiner les réputations à la cour du roi.

"C'est une cour d'école +Les Liaisons Dangereuses+ en fait", remarque Jessica Palud, en traçant un parallèle avec les interactions parfois brutales des adolescents sur les réseaux sociaux.

En ligne, "on peut abîmer les gens extrêmement vite aujourd'hui et j'ai l'impression qu'on a essayé de mettre des choses comme ça aussi dans la série", poursuit-elle.

L'intrigue rejoint progressivement celle du roman originel, sans pour autant la reproduire à l'identique. Attirés l'un par l'autre, mais trop épris de liberté pour renoncer à leurs stratagèmes, Merteuil et Valmont vont faire un pari dangereux.

"On les voit un peu comme des héros parce qu'ils sont en apparence vaillants et puissants", relève Anamaria Vartolomei. "Mais dans le fond, ce sont des ratés presque, parce qu'ils s'interdisent tellement de choses. Ils sont tellement fébriles à l'idée de se révéler à eux-mêmes que ça en devient presque absurde".

"Et c'est peut-être cette absurdité qui résonne encore avec eux aujourd'hui", conclut l'actrice.

MULDERVILLE

Festivals - The American French Film Festival 2025: A Private Life Opens with Elegance and Mystery

By Mulder, Los Angeles, Hollywood, Directors Guild of America Theater, 28 october 2025



Mulderville

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[The American French Film Festival 2025 : A Private Life Opens with Elegance and Mystery \(Q&A\)](#)

The 2025 edition of The American French Film Festival (TAFFF) opens in style and subtle provocation with Rebecca Zlotowski's *Vie Privée* (A Private Life), an elegantly unsettling black comedy chosen to launch the festival's 29th

edition at the Directors Guild of America Theatre in Hollywood. This choice sets the tone for a week celebrating the ongoing creative dialogue between France and the United States, under the banner of the Franco-American Cultural Fund — a partnership between the DGA, MPA, SACEM, and WGAW. Zlotowski, who has steadily built a name for herself with films like *An Easy Girl* and *Other People's Children*, returns with her most mature and provocative work yet, an exploration of moral ambiguity and psychological unrest. Backed by Sony Pictures Classics for its U.S. release, *Vie Privée* merges emotional intimacy and dark humor in a way that has already won over Cannes audiences, where it premiered out of competition and received a ten-minute standing ovation.

Vie Privée follows Lilian Steiner, a respected psychiatrist played by Jodie Foster, whose world unravels after the sudden death of one of her patients. Convinced it was murder, she embarks on her own obsessive investigation — one that reveals more about herself than she ever intended to face. Written by Rebecca Zlotowski, Anne Berest, and Gaëlle Macé, the film walks a tightrope between psychological thriller and social satire, capturing that uniquely French balance between irony and existential dread. The ensemble cast — including Daniel Auteuil, Virginie Efira, Mathieu Amalric, Vincent Lacoste, and Luana Bajrami — circles around Foster's magnetic presence, a rare English-speaking star who fully immerses herself in the rhythms of French dialogue. Shot by cinematographer George Lechaptois, edited by Géraldine Mangenot, and scored by Robin Rob Coudert, *Vie Privée* unfolds with the calm intensity of a confession whispered too loudly.



Choosing *Vie Privée* to open TAFFF feels symbolic — a perfect emblem of the festival’s mission to bridge artistic traditions and sensibilities. This year’s program, running through November 3 on Sunset Boulevard, showcases forty-two feature films spanning genres and generations. Highlights include François Ozon’s *L’Étranger* (distributed in the U.S. by Music Box Films), Jafar Panahi’s *Un simple accident* (winner of the 2025 Palme d’Or and France’s Oscar entry, distributed by Neon), and Sylvain Chomet’s animated *Marcel et Monsieur Pagnol* (Sony Pictures Classics). The lineup also introduces two new sections: New Wave Spotlight, devoted to first and second features, and New Horizons, spotlighting bold and boundary-pushing works that redefine what French cinema can be in a global context.

Beyond its artistic scope, this 29th edition reaffirms TAFFF’s reputation as a crossroads for cultural exchange. The selection includes films that traveled from Venice, Berlin, and Cannes — such as *À pied d’œuvre* by Valérie Donzelli, *Enzo* by Robin Campillo, *Ari* by Léonor Serraille, and *13 jours, 13 nuits* by Martin Bourboulon — each one illustrating a vibrant, evolving landscape of Francophone cinema. Together, they form a portrait of a generation of filmmakers unafraid to probe personal stories through political lenses, or vice versa.



Shot in Paris and Normandy between September and November 2024, *Vie Privée* will be released in France by Ad Vitam on November 26, 2025, and will reach U.S. theaters in January 2026 following a one-week qualifying run in December. Produced by Frédéric Jouve for Les Films Velvet, the film continues Zlotowski's longstanding collaboration with her trusted creative team. The early acquisition by Sony Pictures Classics underscores the film's international appeal — particularly the presence of Jodie Foster, whose command of French adds both authenticity and allure. It marks only the third time in her career that Foster performs in French, yet her ease and precision make it feel entirely natural, as though she had been part of this cinematic world all along.

TAFFF has always been more than a showcase; it is a meeting ground for ideas. Alongside the screenings, the festival hosts discussions and masterclasses, including one featuring composer Guillaume Roussel and another exploring the artistry of French visual effects, with contributions from renowned studios Mac Guff, Buf, and MPC. These exchanges mirror the spirit of the films themselves — collaborative, inventive, and unafraid of blurring the lines between art and technology, emotion and craft.



The festival will close with the world premiere of *Gourou* by Yann Gozlan, starring Pierre Niney, a fitting finale to a lineup that thrives on variety and ambition. Yet for now, all eyes remain fixed on Zlotowski's *Vie Privée* and its cast, captured in a striking official photograph by Sophie Janinet — an image that radiates the quiet confidence of an auteur at the height of her powers. Zlotowski's cinema is both intimate and incisive, offering not moral lessons but mirrors. With *Vie Privée*, she delivers a film that dissects the porous boundary between private truth and public façade, between confession and performance.

Opening TAFFF with *Vie Privée* feels like an invitation — not just to watch, but to reflect. Rebecca Zlotowski has crafted a story that hums with tension, empathy, and dark wit, one that unites Parisian elegance with Hollywood precision. As the lights dim inside the Directors Guild of America Theatre, *Vie Privée* becomes more than an opening-night film. It stands as a reminder of what Franco-American cinema at its best can achieve: intimacy that travels, emotion that translates, and art that speaks fluently across borders.

Synopsis :

Lilian Steiner is a renowned psychiatrist. When she learns of the death of one

of her patients, she becomes convinced that it was murder. Disturbed, she decides to conduct her own investigation.

A Private Life (Vie privée)

Directed by Rebecca Zlotowski

Written by Rebecca Zlotowski, Anne Berest, Gaëlle Macé

Produced by Frederic Jouve

Starring Jodie Foster, Daniel Auteuil, Virginie Efira

Cinematography : George Lechaptois

Edited by Géraldine Mangenot

Music by Robin Rob Coudert

Production companies : Les Films Velvet, France 3 Cinéma

Distributed by Ad Vitam (France), Sony Pictures Classics (United States)

Release dates : 20 May 2025 (Cannes), 26 November 2025 (France)

Running time : 103 minutes

Photos: Sophie Janinet

MULDERVILLE

Festivals - The American French Film Festival 2025 : When Rebecca Zlotowski and Jodie Foster Set the Tone for a Franco-American Week

By Mulder, Los Angeles, Hollywood, Directors Guild of
America Theatre, 28 october 2025



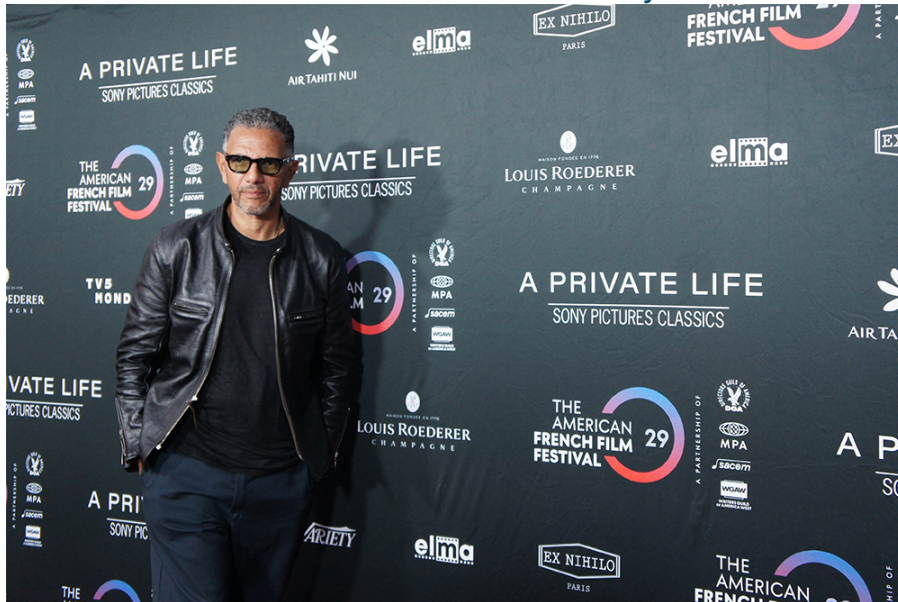
Under the soft lights of Sunset Boulevard, The American French Film Festival 2025 opened its 29th edition at the Directors Guild of America Theater Complex with a red carpet that gave Los Angeles a touch of Parisian flair. The dates had been eagerly awaited for weeks — from October 28 to November 3 — and the DGA setting offered its familiar blend of Hollywood precision and French cinephile warmth. From the very first evening, the festival’s organizers emphasized this unifying identity, reminding guests that this is the largest American event dedicated exclusively to contemporary French cinema and television, taking place right in the middle of awards season.

The opening film, *Vie Privée* (A Private Life), set the tone: an elegant and tense dramatic thriller directed and co-written by Rebecca Zlotowski, featuring a prestigious cast led by Jodie Foster, with Daniel Auteuil, Virginie Efira, and Vincent Lacoste completing an intercontinental lineup that made the red carpet buzz long before the lights dimmed. The selection had been announced in advance by trade outlets and the festival itself, but once guests took their seats, it generated even more excitement. In a city where premieres happen nightly, the meeting of a Hollywood icon like Jodie Foster and a resolutely French creative voice like Rebecca Zlotowski gave the gala a special energy, blending American star power with French sensibility.



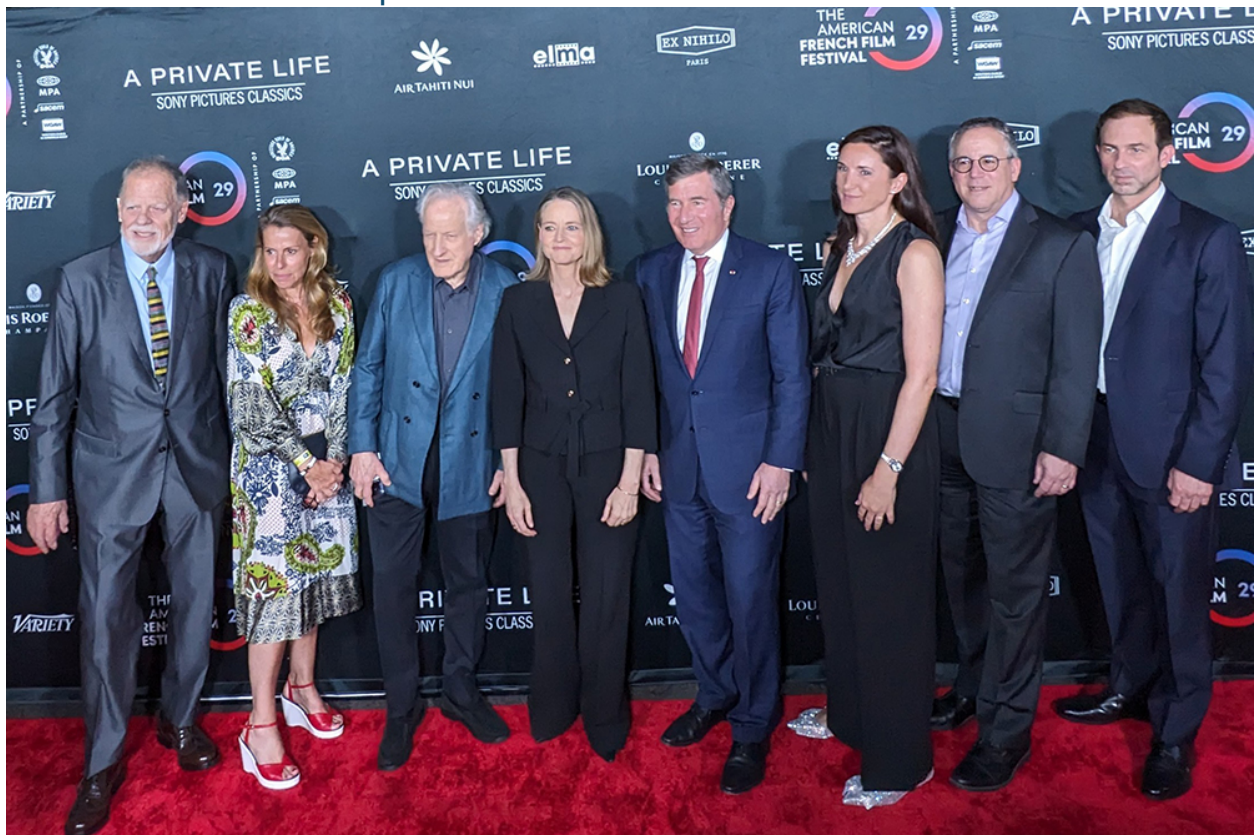
The ceremony’s rhythm was as efficient as it was refined. A reception began at 5:45 p.m. in the lobbies of the DGA’s Renoir and Truffaut theaters, the film started at 7:30 p.m., and—true to the festival’s promise of prioritizing dialogue over simple spectacle—the screening was followed by an onstage conversation with Rebecca Zlotowski and Academy Award winner Jodie

Foster. This Q&A tradition holds weight here: at TAFFF, the opening night isn't a photo opportunity that fades with the credits, but a curated exchange designed to bring the audience closer to the act of filmmaking itself. The schedule was public, but in the theater the flow felt remarkably precise, the transitions smooth, and the post-film discussion warm rather than superficial. On the red carpet, the festival highlighted its role as a meeting point between French artists and the American industry—a philosophy amplified this year by partners and cultural institutions defending French creativity in Hollywood. Posts from the festival's official social media accounts captured camera flashes and bilingual banter, while Sacem spotlighted the broader 2025 narrative: the momentum of French cinema following recent awards-season triumphs and a slate of films vying for the Best International Feature Oscar. The image wasn't accidental—it reflected a deliberate intention to show that French stories travel well and are warmly received in Hollywood.



The context reinforced that impression. The festival's continued home at the DGA testifies to a close collaboration with the screenwriting and filmmaking community; the DGA itself reminded its members that, beyond the opening night, festival screenings are accessible to guild cardholders and a guest—an often-overlooked reason why TAFFF screenings tend to be filled with professionals asking unusually perceptive questions. The makeup of the audience subtly shapes the mood of the opening night: applause peaks at the credits, but the quiet hum you hear comes from editors, composers, and assistant directors mentally noting choices they might bring back to their own sets.

A short note on the evolution of the festival's profile explains why this year's opening carried particular weight. Since its renaming from COLCOA to TAFFF in 2022, the event has made its mission clearer for newcomers—less acronym, more invitation—and has positioned itself as a major pipeline between France and Hollywood. The organizers have made no secret of their goal to place the festival at the forefront of awards season; the opening night message is essentially this: here comes the French wave before it crashes everywhere else. That clarity—combined with institutional support from the Franco-American Cultural Fund—made the red carpet feel less ceremonial and more like a launch pad.



If the opening night serves as the thesis, the week that follows provides the argument. With more than seventy films and series in the 2025 lineup and sixty-nine works eligible for the TAFFF Awards, the scope of this first evening gave the red carpet its deeper meaning: discovery now, context later. Even the week's centerpiece, *Nouvelle Vague* by Richard Linklater, announced in advance by the festival, hinted at the curatorial dialogue TAFFF aims to foster this year—American auteurs engaging with French expressions and vice versa. The opening ceremony thus felt like page one of a book that effortlessly switches between languages without losing the thread of its story.

There's also a practical detail that regulars quietly appreciate and newcomers quickly notice: TAFFF operates with an almost obsessive punctuality, rare in red-carpet culture, and that discipline makes the opening night conversation more generous. Because everyone is seated on time, the post-screening discussion doesn't feel like an afterthought squeezed into an overrun schedule. This isn't marketing spin; it's a production reality made possible by the DGA venue and a decade-long partnership model that treats the audience as collaborators rather than customers. You can feel it in the room —and that's why the opening ceremony tends to blossom into a week of sustained engagement instead of a fleeting burst of glamour.



The 2025 red carpet and opening ceremony achieved what this festival consistently does best: they brought the audience closer to the art. The photos and posts will sell the glitz, but the essence lay in the framing—Rebecca Zlotowski unveiling a new film in a space built to interrogate it, Jodie Foster answering questions with the poise of an artist who has known every kind of spotlight, and an audience that came as much to listen as to applaud. For one evening, Hollywood felt perfectly bilingual, and the curtain rose on a week promising not just premieres, but genuine conversations about the future of French cinema and how it continues to reshape American screens.

Señal News

SACEM JOINS TAFFF TO SUPPORT FRENCH CINEMA AND MUSIC IN LOS ANGELES

THE ASSOCIATION OF AUTHORS, COMPOSERS AND PUBLISHERS OF MUSIC WILL SUPPORT FOUR COMPOSERS WHOSE WORKS WILL BE PRESENTED AT TAFFF: DELPHINE MALAUSSÉNA, GUILLAUME ROUSSEL, CHLOÉ THÉVENIN, AND ROBIN COUDERT.



As a true bridge between France and the United States, The American French Film Festival (TAFFF) returns for its 29th edition in Los Angeles, from October 28 to November 3, 2025, celebrating the vitality of French cinema and music on the international stage.

This year, **Sacem** supports four composers whose works will be presented at TAFFF: Delphine Malausséna, Guillaume Roussel, Chloé Thévenin, and Robin Coudert (Rob). Their presence in Los Angeles will be an opportunity for meetings and exchanges with key industry partners, focusing on the challenges of musical creation and its international reach.

Over the years, TAFFF has established itself as a unique showcase for French composers in Hollywood. In 2024, it notably spotlighted "Emilia Pérez", with an original soundtrack by Camille and Clément Ducol, who both went on to win an Oscar, as well as "The Count of Monte Cristo", featuring music by Jérôme Rebotier.

This year, four of the five films shortlisted by France for the Oscar for Best International Feature Film will be screened in Los Angeles, including "Vie Privée", the opening film, presented by Rebecca Zlotowski and Jodie Foster, and "Nouvelle Vague, midweek", presented by Richard Linklater and Zoey Deutch. The festival will close with a special screening of "Gourou", directed by Yann Gozlan, starring Pierre Niney, with a score by Chloé Thévenin.

In total, 70 films and series will be showcased at TAFFF: 42 feature films, 9 series, 6 documentaries, and 13 short films, presented alongside a delegation of more than 60 talents (directors, screenwriters, producers, and composers).

“TAAFFF fully embodies what we stand for every day at Sacem: bringing together talent and ensuring that music's essential role in cinema and audiovisual creation is recognized. For nearly thirty years, this unique event has brought French and American creators closer together, showcased our productions and compositions in the United States, and made Los Angeles vibrate with our French Touch!. Seeing today's French composers, screenwriters, and directors shine in Hollywood proves that a collaboration built on creativity and mutual respect truly bears fruit and that we must continue encouraging it so that French expertise can spread even further,” said Cécile Rap-Veber, President of the FCFA and CEO of Sacem.

MULDERVILLE

Festivals - The American French Film Festival 2025 :
Jodie Foster's Life Achievement Award crowns an
opening devoted to Franco-American storytelling
By Mulder, Los Angeles, Hollywood, Directors Guild of
America Theatre, 28 october 2025



[The American French Film Festival 2025 : Jodie Foster's Life Achievement Award crowns](#)

The 29th edition of the French American Film Festival opened last night with the elegance and emotion that only this Los Angeles event can offer. At the heart of this celebration of Franco-American cinematic ties was a memorable moment: Jodie Foster received the prestigious Life Achievement Award, recognizing a career that has left its mark on modern cinema across continents. The award was presented by Cécile Rap-Veber, CEO of SACEM, who highlighted Jodie Foster's unique connection to French culture and her lifelong commitment to storytelling that transcends borders.

There was something poetic about seeing Jodie Foster on stage at the DGA Theater, in front of an audience that has followed her evolution from her early beginnings as a child star to her status as one of Hollywood's most intelligent and respected artists. The applause was long, heartfelt, almost familial. For many in attendance, this award was not only a recognition of her longevity, but also a tribute to her integrity. Foster, who is fluent in French and has long been admired in France for her dual sensibilities, both analytical and emotional, embodies the very dialogue that the American French Film Festival was created to celebrate. Having studied at the Lycée Français in Los Angeles and then at Yale University, she has often said that her French education shaped her discipline, her curiosity, and her love of cinema as an art form rather than a career.



The choice of Jodie Foster as this year's honoree was also a significant nod to her deep and enduring relationship with French cinema. In 2025, she starred in *Vie privée*, a French-language psychological thriller directed by Rebecca Zlotowski, alongside Daniel Auteuil. The film, chosen to open the festival, represents a return to her roots: the actress who once dubbed herself in the French versions of her English-language films now plays the lead role in a language she has mastered since childhood. This bilingual fluency has always been more than just linguistic: it reflects Jodie Foster's ability to navigate between two worlds, between the artistic rigor of European cinema and the narrative grandeur of Hollywood.

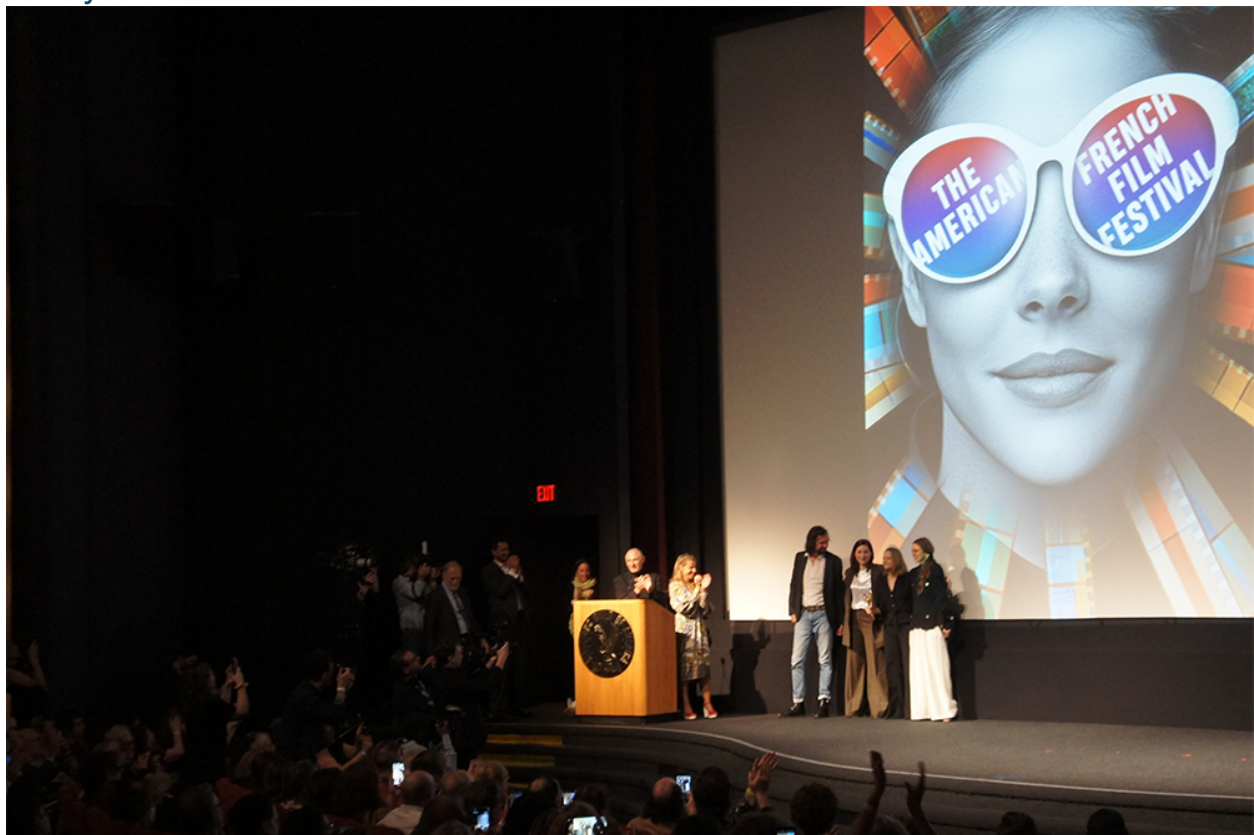
The evening was also an opportunity to recall Jodie Foster's extraordinary career. From her unforgettable role as Iris in Martin Scorsese's *Taxi Driver* at the age of twelve to her Oscar-winning performances in *The Accused* and *The Silence of the Lambs*, Jodie Foster has continually redefined what it means to grow up in the spotlight without losing her bearings. Her achievements as a director—*Little Man Tate*, *Home for the Holidays*, *The Beaver*, and *Money Monster*—have proven that her artistic talent extends beyond acting. Few actors have managed to transition so naturally from acting to directing and producing, while retaining their creative freedom and refusing to conform to Hollywood's expectations of celebrity.



When Cécile Rap-Veber presented her with the award, she praised Jodie Foster not only for her mastery of the screen, but also for her unwavering commitment to artistic truth. The moment resonated throughout the room when a visibly moved Jodie Foster spoke of her enduring affection for

France, recalling her first visit to Cannes as a teenager and how the French audience treated her not as a star, but as an artist. “France taught me to think, to doubt, to seek out nuances,” she said. “It gave me permission to be complex.”

Beyond the tribute to Foster, this edition of the American French Film Festival once again confirmed its role as a cultural bridge between Paris and Los Angeles. Founded in 1996 as COLCOA, the event has become the largest French film festival in the United States, welcoming more than 20,000 participants each year, including journalists, industry professionals, and film lovers. Over the course of a week, more than seventy French-language films and series will be screened, offering a glimpse into the vitality and diversity of contemporary French-language storytelling. In addition to *Vie privée*, other highlights include Richard Linklater's *Nouvelle Vague*, which revisits the filming of Jean-Luc Godard's *À bout de souffle*, Pierre Niney's *Guru*, and Thierry Klifa's *La Femme la plus riche du monde*, a Shakespearean tale of family and ambition.



The atmosphere seems particularly charged this year, with collaborations between French and American creatives reaching unprecedented heights. From Antony Cordier's *Middle Class* to Enya Baroux's *Bon voyage*, Marie (On

ira), the festival bears witness to the mutual fascination between the two film cultures. These exchanges are not only artistic, they are deeply human and reflect a shared belief that cinema remains one of the few languages capable of bringing different points of view together.

At the end of the evening, the image of Jodie Foster holding her award remained etched in everyone's minds. It was not a symbol of the end of a career, but rather of its ongoing evolution, a reminder that true art is tireless, multilingual, and resolutely personal. For a festival founded on dialogue between nations, paying tribute to her was tantamount to honoring that very spirit. The applause she received was not only for the films she has made, but for the way she has lived them, each one a quiet manifesto of reflection, empathy, and resilience.

With the 2025 French American Film Festival, Los Angeles became, for one luminous evening, a little piece of Paris. And Jodie Foster, who has always been a bridge between worlds, proved that the most powerful stories in cinema are those that continue to cross borders.

Forbes

Making 'It Was Just An Accident' Wasn't Like Making Most Movies

By [David Bloom](#), Senior Contributor. I'm an LA-based columnist & consultant focused on tech & entertainment

Oct 30, 2025 at 01:30pm EDT



(IMAGE COURTESY OF NEON)

Cinema history is dotted with films that faced notorious production challenges: the money-plagued interruptions that stretched shooting Orson Welles' *Othello* over most of four years; hand-dragging a steamboat over an Amazon jungle pass in Werner Herzog's *Fitzcarraldo*; the general chaos in a Filipino jungle of Francis Ford Coppola's *Apocalypse Now*.

But they have nothing on *It Was Just An Accident*, the latest film from Iranian filmmaker Jafar Panahi. Shot on the streets of Tehran, dodging the brutal stooges of that repressive regime, taking extraordinary measures to get the film made, smuggled out of the country, and seen by the world.

“When you are forced to, you will find a way,” the film’s editor, Amir Etminan, told me in an online interview from his Istanbul, Turkey home and studio. He spoke through interpreter Mojtaba Bahadori, whose documentary Etminan is now editing. “In independent cinema we really work with minimum equipment and the possibilities you have. On top of that, you’re talking about a project directed by Mr. Panahi, which means a very high security situation, an additional point on this kind of editing.”

The movie is a bleak comedy of sorts, explicitly mentioning Beckett’s existentialist *Waiting for Godot* and echoing its sense of fruitless flailing against inexplicable life. In this case, the characters ponder whether to kill what may be one of their Iranian regime’s torturers, inadvertently discovered by a lumpy mechanic named Vahid (played by Vahid Mobasseri).

The film chillingly details the tortures meted out by the torturer, nicknamed Pegleg, to the characters who were imprisoned for months or years for modest transgressions, part of a long history of rampant repression by a theocratic regime that routinely hangs hundreds of people every year.

Panahi himself has been imprisoned multiple times, despite his status as one of Iran’s most celebrated and awarded filmmakers on the global stage. And that possibility hung over filming of *It Was Just An Accident*, Etminan said.

“If you in general talk about cinema, there’s going to be two parts, entertainment and trying to intellectually stimulate you,” Etminan said. “In Iran, it has a third use, as an instrument to fight totalitarianism. As an Iranian citizen, I see it as a duty to fight for this freedom. What I’m doing is small compared to young people who were demonstrating who were shot down or killed or lose a part of body.”

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He shrugged, “They wouldn’t kill me. Maybe put me in prison.”

To make the film, Etminan traveled to Iran with only a MacBook Air, a couple of small, fast solid-state drives to store camera footage, and a copy of Adobe’s Premiere Pro, which is not allowed in Iran because it’s not locally created software.

To edit, Etminan couldn’t use Premiere’s cloud capabilities, normally used to transfer footage automatically through the cloud, or to do shared or remote

editing, because the project would be discovered by authorities who tightly control Iran's Internet connections.

Instead, at each day's shooting location, he also functioned as the digital intermediate technician, copying footage from camera memory cards to the hard drives, converting the footage into much smaller proxy files for editing on the MacBook, then giving Panahi multiple copies of the full footage to hide. Etminan then worked from a safe house, editing the footage each night, to further avoid detection or discovery.

Even on a MacBook Air – a fine computer but not usually first choice for film editors who want all the graphics horsepower they can find – Etminan said he was able to work around the Internet limitations and use Premiere to pull together the project.

"If you technically know what you're doing, all of those things are very easy and very fluid to do it," Etminan said. "Panahi asked where was my editing equipment, and I opened the computer and showed him."

The setup is a far cry from his usual editing suite in Istanbul, which Etminan showed me through the Zoom camera. It includes three large screens, monitor speakers, and more. But perhaps the setup matters less than the actual cutting together of a compelling, if frustrating story of people haplessly immobilized by the terrors previously visited upon them.

"If (by editing the film) you mean the rhythm and duration in each scene, you have to talk about the real rhythm and tempo, plus the tempo and rhythm of each character, then decide how to cut the two together," Etminan said. "In the end, as an Iranian independent filmmaker, I always say don't make the tools limit what you do."

In June, the film – a joint French/Iranian/Luxembourg production whose Persian name is *Yek Tasadof-e Sadeh* – won the Cannes Film Festival's top prize, the Palme d'Or. Specialty distributor Neon acquired U.S. theatrical rights and released the film in a handful of U.S. theaters on Oct. 15.

The film also is streaming this week in Los Angeles as part of [The American French Film Festival](#). Arthouse-minded streaming service [Mubi acquired online rights to the film in several territories](#), but no company yet has U.S. streaming rights.

For Etminan, the important part was telling the story, and getting it out to the world. Mission accomplished.

"This government is here for 50 years, and we (Persians) have thousands of years of history," Etminan said. "The story of this film is about the day this government is gone and the people (of Iran) are going to judge the people who worked with the government. It would be good if they would change what they do. I hope they would change themselves for better."

The American French Film Festival Opens to a full house at the DGA October 28, 2025 with 'A Private Life'

The 29th edition opened with the Los Angeles premiere of 'A Private Life' / 'Vie Privée' by Rebecca Zlotowski, co-presented with Sony Pictures Classics. The screening was attended by Jodie Foster, who received the Life Achievement Award in recognition of her exceptional career and lasting contribution to cinema.

Sydney Levine
Oct 30, 2025



The evening concluded with an inspiring conversation featuring [Rebecca Zlotowski](#) ([Grand Central](#) (2013), [Other People's Children](#) (2022) and [Savages](#) (2019), [Jodie Foster](#) ([Silence of the Lambs](#) (1991), [Taxi Driver](#) (1976), and moderator, director and producer [Karyn Kusama](#) ([The Invitation](#) (2015), [Girlfight](#) (2000) and [Destroyer](#) (2018) — a perfect start to TAFF29!

✨ Spotlight on Opening Night ✨



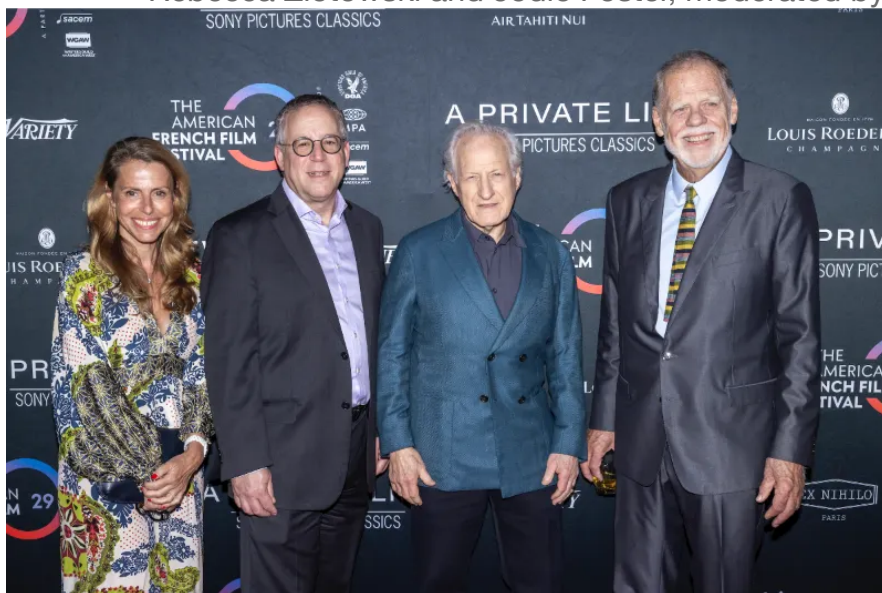
Writer/Director Rebecca Zlotowski, Actress Jodie Foster, and screenwriter Anne Berest on Red Carpet at TAFFF29 Opening Night



The Franco-American Cultural Fund Board Members on the TAFFF Red Carpet. From left to right: Louis Hallonet, Sacem — Russell Hollander, DGA — Michael Mann, DGA — Cécile Rap-
Veber, Sacem — Charles Rivkin, MPA — Emilie Anthonis, MPA — Taylor Hackford, DGA —
Howard Rodman, WGA — Dante Harper, WGA



The Opening Night of #TAFFF29 concluded with a remarkable conversation featuring Rebecca Zlotowski and Jodie Foster, moderated by Karyn Kusama.



From left to right: Cécile Rap-Weber, Sacem — Michael Barker, Sony Pictures Classics — Michael Mann, DGA, and Taylor Hackford, DGA

Vie Privée starring Jodie Foster and Daniel Auteuil is in French and English.

Jodie's French seems impeccable to my untrained ear as she was educated here in L.A. at the Le Lycée Français. Playing opposite Daniel Auteuil must have been a treat for her in her first French speaking role. Her presence at the festival was a treat for everyone there at the sold out opening night which was attended by le tout L.A. as you can see in the photographs. Such a gala evening with approachable celebrities, delicious french canapes and desserts and champagne and French wines cannot be beat.

(This story was also picked up in IMDb)

After Its Buzzy 'Emilia Pérez' Moment, the American French Film Festival Keeps Building

Jodie Foster's 'A Private Life' and Richard Linklater's 'Nouvelle Vague' are among the hot titles at the 29th annual edition celebrating the collaboration between French and U.S. film industries.

BY [RYAN GAJEWSKI](#)

OCTOBER 31, 2025 8:00AM



From left: Matthieu Penchinat as Raoul Coutard, Guillaume Marbeck as Jean Luc Godard, Aubry Dullin as Jean-paul Belmondo and Zoey Deutch as Jean Seberg in 'Nouvelle Vague.'
COURTESY OF NETFLIX

Following its role in last year's historic run for awards season sensation **Emilia Pérez**, the **American French Film Festival** returns with a 2025 lineup boasting a pair of projects with Hollywood pedigrees, alongside an array of potential breakouts.

As the world's largest film **festival** dedicated to French cinema and television series, TAFFF, which kicked off on Tuesday and runs through Nov. 3, represents a collaboration between the French and U.S. film and television industries that was established when the Franco-American Cultural Fund began in 1996. Celebrating the partnership between French association SACEM and the U.S. guild organizations — namely, the Directors Guild of America, the Motion Picture Association and the Writers Guild of America West — the screenings and events for the 29th annual installment take place at the DGA Theater Complex in Los Angeles.

Among the 70 film and TV titles selected for this year's edition is opening-night selection *A Private Life*, with French filmmaker Rebecca Zlotowski's mystery feature showcasing **Jodie Foster**'s first role entirely in the French language. Foster, a two-time Oscar winner who speaks fluent French, received a lifetime achievement award at the screening.

Additionally, the centerpiece screening featured Oscar-nominated director **Richard Linklater**'s latest narrative film, **Nouvelle Vague**, which chronicles the making of Jean-Luc Godard's classic New Wave movie *Breathless*. Marking Linklater's first film shot entirely in French, **Nouvelle Vague** screened Thursday, where Linklater accepted the Franco-American Cultural Fund Award for the project that stars American actress **Zoey Deutch** (playing Jean Seberg) and French performers Guillaume Marbeck (Jean-Luc Godard) and Aubry Dullin (Jean-Paul Belmondo).



Jodie Foster in *A Private Life*. COURTESY OF GEORGE LECHAPTOIS

“It’s right smack in the center of what our DNA is, which is cultural and creative exchanges between **France** and the United States,” TAFFF deputy director Anouchka van Riel tells *The Hollywood Reporter* about *Nouvelle Vague*, adding that an American director leading a French cast and crew offers “an amazing mix for what we are seeking: cultures feeding each other through creativity.”

Other standout titles at this year’s festival include **Jafar Panahi’s *It Was Just an Accident***, which **won the Palme d’Or** after premiering at **Cannes** and became France’s selection for the **international** feature Oscar. Also screening at TAFFF are the Isabelle Huppert-led *The Richest Woman in the World* and the Brigitte Bardot-focused documentary *Bardot*, along with various TV series and short films.

In addition to its screenings, a highlight of TAFFF’s programming is a DGA-sponsored filmmaker panel with Linklater, Jason Reitman (*Saturday Night*) and recent Oscar winner Sean Baker (*Anora*). Former DGA president Taylor Hackford, the Oscar-nominated *Ray* director, moderates the conversation.

“The subject is the vitality of the feature film and why we must fight to rejuvenate the experience of going into the cinema and seeing a film on the big screen,” Hackford says. “These are people who are working directors, facing an existential crisis in our business. To have that group exchanging with their equals in France is really what the Franco-American Cultural Fund is all about.”



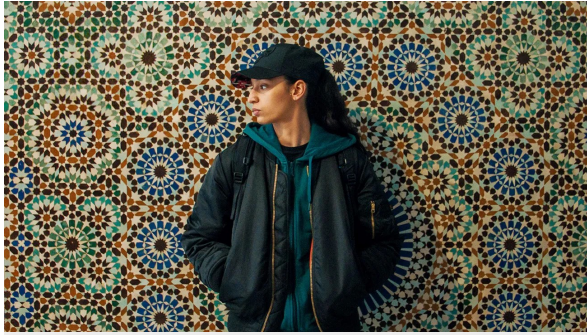
Jafar Panahi's *It Was Just an Accident* COURTESY OF CANNES FILM FESTIVAL

While they are pleased to include splashy names, TAFFF's organizers pride themselves on introducing fresh filmmaking voices to the American market. Making its debut at the festival this year is the New Horizons program, highlighting work from rising and seasoned French filmmakers who express a unique cinematic vision. Among the titles on the roster are Valérie Donzelli's *At Work*, which won best screenplay for Donzelli and Gilles Marchand at the Venice Film Festival, and Claire Denis' *The Fence*, starring Tom Blyth and Mia McKenna-Bruce.

"What's important is to show that the voice of French artists is not a monolith, and that voice is diverse," emphasizes van Riel. "The majority of the audience — and I'm not only speaking general audience but also industry people — might think of France right now as *Emily in Paris*. Well, guess what? We are not only the Eiffel Tower."

Van Riel singles out two titles to illustrate that point, including director Hafsia Herzi's *The Little Sister*, which focuses on a lesbian teen navigating life with a Muslim family. The movie debuted at Cannes, where it collected the Queer Palm prize and also won best actress for Nadia Melliti, who will take part in a TAFFF conversation after the screening. The second feature van Riel praises is Anna Cazenave Cambet's *Love Me Tender*, which also premiered at Cannes and stars Vicky Krieps as a woman fighting her ex-husband for custody of their son after she starts a relationship with a woman. Cambet discussed the film after its Wednesday screening.

“These are remarkable films from an artistic standpoint,” says van Riel, who notes that *Love Me Tender* is still seeking distribution. “They’re hard films to make because they tell the stories of a gay woman and are not mainstream. It’s two different stories, and they go in two different directions. But this is an example of showing different voices. Festivals are there to champion voices that are unique and different, and that’s what we do at the French Film Festival. It’s so important to the ecosystem.”



Nadia Melliti in *The Little Sister*. COURTESY OF CANNES

TAFFF’s latest lineup comes at an exciting time for the culture, with French filmmakers enjoying recent notable success in connecting with wider American audiences. After winning the Palme d’Or at Cannes in 2023, Justine Triet’s *Anatomy of a Fall* was nominated for five Oscars, including best picture and best actress for star Sandra Hüller, notching a win for the screenplay. Last year’s genre breakout *The Substance* filmed in France with almost an entirely French crew, going on to nab the makeup Oscar. And of course, there was French director Jacques Audiard’s *Emilia Pérez*, which led all titles at this year’s Academy Awards ceremony with 13 nominations before collecting trophies for best song and supporting actress Zoe Saldaña.

The TAFFF team takes particular pride in the song win for *Emilia Pérez*. The film had already landed distribution from Netflix when co-chief Ted Sarandos agreed to **screen it at last year’s fest**, where composers Clément Ducol and Camille led a special concert. This is the impact that organizers hoped to achieve after deciding in 2019 to shift the fest — then known as *City of Lights, City of Angels* — from spring to a more awards-friendly fall slot.

“We are really the place where you have the more most important [group] of AMPAS members,” says TAFFF executive producer and artistic director Francois Truffart. “You have to be at TAFFF to be part of the campaign. We definitely played a role in the 13 nominations for *Emilia Pérez* and the [best song] win.”

Meanwhile, the festival continues to look toward the future and expand its audience. For those unable to attend in person, TAFFF offers more than 1,000 film and series titles to rent through its library. Additionally, the festival offers free screenings for area high school students, including a presentation of Nouvelle Vague. As **streaming** services continue to make international cinema feel more accessible, the hope is that the draw of French projects will grow over time.

Says Truffaut: “We know that we’re still a niche market, like any other foreign industry, so it’s always a challenge. The good news is that people get used to watching [streaming] films with subtitles, even if you have the dubbed version. People say, ‘It’s very easy now that the market is open,’ because you have all the streamers that can provide a lot of foreign films, in particular Netflix. But actually, it’s true.”

RED CARPET FASHION AWARDS

OCTOBER 31, 2025

Zoey Deutch Wore Christian Dior To The ‘Nouvelle Vague’ American French Film Festival Premiere

Posted by
[Catherine Kallon](#)

Zoey Deutch attended the 2025 American French Film Festival: Los Angeles premiere of Netflix's *Nouvelle Vague* at the DGA Theater Complex on Thursday, marking what feels like the finale to her presstour.

Araya Doheny/Getty Images



From the moment she stepped onto the carpet, it felt cinematic — like the closing scene of a beautifully styled fashion story. She began this tour in [vintage Chanel](#), and tonight, she ends it in 80s vintage **Dior**. That kind of symmetry doesn't feel accidental; it feels deliberate, poetic even.

The strapless velvet bodice and tiered ivory skirt exude that old-school romance **Dior** once mastered — a look that bridges French sophistication and Hollywood nostalgia. Styled with **Tiffany & Co.** *Bird on a Rock* and *Wings* pieces, Zoey radiated a kind of modern regality that made this archival choice feel alive again, not costume-y.

Some might joke that Natalie Portman's stylist should've pulled this first, but this **Dior** moment belonged entirely to Zoey. Her team understood the assignment: romantic, refined, and a little mysterious — a perfect closing chapter to a tour that never missed a beat.

If this really is her last stop on the *Nouvelle Vague* circuit, she's leaving on the highest note possible. Every look told a story, but this one? This was the epilogue.

Stylist: Emma Jade Morrison.

MULDERVILLE

Festivals - The American French Film Festival 2025 : On ira – A Moving Journey of Love, Dignity, and Farewell

By Mulder, Los Angeles, Hollywood, Directors Guild of
America Theatre, 1er novembre 2025, 01 november 0002 to
01 november 2025



[The American French film Festival 2025 On ira Los
Angeles Premiere Q&A \(clip\)](#)

Under the soft Californian light of the Directors Guild of America Theatre, the U.S. premiere of *On ira*—released in France as *Bon Voyage Marie*—stood out as one of the most touching moments of The American French Film Festival 2025. The screening took place on November 1 at the Renoir Theater, followed by a heartfelt conversation with the film’s writer and director, Enya Baroux, who appeared visibly moved by the warm Los Angeles audience that greeted her debut feature. The film, which had already made a strong impression at the Festival international du film de comédie de l’Alpe d’Huez earlier in the year, continues to travel, much like its own characters, through emotions and borders alike.

On ira tells the story of Marie, an 80-year-old woman played with immense tenderness by Hélène Vincent, who faces a terminal stage-four cancer. Tired of suffering, she decides to end her life with dignity through assisted suicide—something forbidden in France but permitted in Switzerland. Unable to tell her immature and penniless son Bruno, and her teenage granddaughter Anna, she invents a story about retrieving a mysterious inheritance from a Swiss bank. What follows is an improbable and deeply human road trip aboard a creaky family camper van, joined by Rudy, a caregiver played by David Ayala, who becomes a reluctant accomplice in this secret journey. Even Rudy’s pet rat, Lennon, adds a surreal and oddly comforting touch to this tender odyssey of farewells and self-discovery.



Behind the camera, Enya Baroux crafts a delicate balance between laughter and sorrow, realism and poetry. The film’s authenticity is no coincidence: the

story is inspired by the true life of Baroux's grandmother, to whom she pays loving tribute. This autobiographical dimension gives the narrative a raw honesty, anchored in genuine family emotions rather than melodrama. Baroux's co-writers, Martin Darondeau and Philippe Barrière, help her shape a script that embraces both absurdity and grace, proving that facing death can sometimes reveal the most vital parts of living.

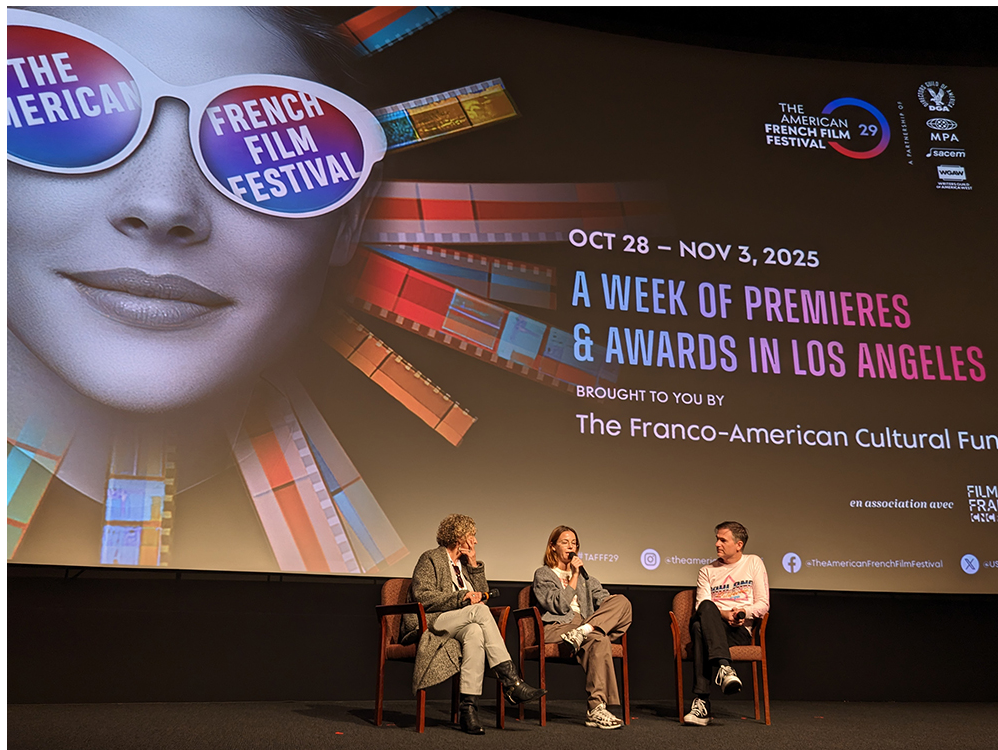
At Alpe d'Huez, where *On ira* premiered in January 2025, the audience's reaction confirmed the film's emotional resonance. The screening reportedly ended with a long standing ovation, with Hélène Vincent and Juliette Gasquet —who plays Anna—both receiving the Festival's Best Actress Award. The chemistry between these two generations of actresses forms the film's emotional core: Hélène Vincent, known for her quiet dignity and nuanced presence, delivers one of her most moving performances, while Juliette Gasquet, a revelation of the film, brings raw energy and youthful vulnerability to the screen. In interviews, Enya Baroux revealed that she had long imagined another actress for the role before being “astonished” by Gasquet's authenticity during auditions.



The film's visual and emotional texture owes much to Hugo Paturol's cinematography, which captures the luminous simplicity of Provence-Alpes-Côte d'Azur before the journey crosses into Switzerland's subdued tones. The editing by Baptiste Ribault sustains the story's rhythm with natural ease, allowing moments of silence and stillness to breathe between bursts of

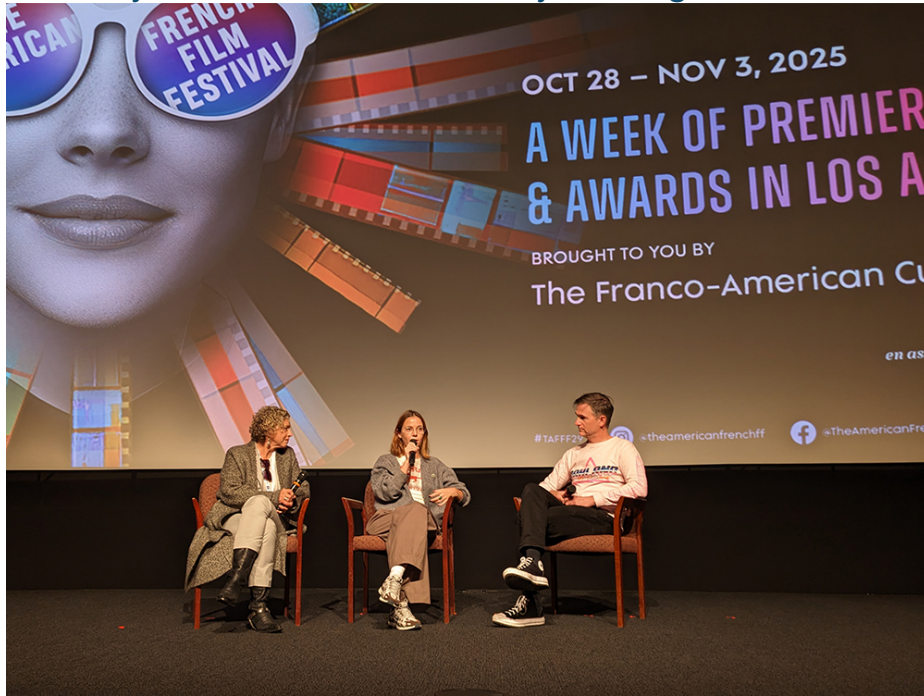
laughter and tension. The music by Brazilian cellist and composer Dom La Nena, along with a haunting song performed by Barbara Pravi, underscores the film's bittersweet tone. Their collaboration adds an intimate layer to the narrative—melancholic but never despairing, like a final lullaby for a woman reclaiming her agency.

Produced by Nathalie Algazi, Martin Darondeau, Yves Darondeau, and Emmanuel Priou, and backed by Bonne Pioche, Carnaval Productions, UMedia, and Zinc, *On ira* illustrates the new vitality of French cinema's social comedies—films that blend humor with existential reflection. Here, the subject of assisted dying is neither treated with sensationalism nor moral dogma; it's explored through the prism of family love, miscommunication, and the clumsy tenderness that defines generations trying to understand one another.



The screening at The American French Film Festival 2025 reminded audiences why *On ira* matters. Beyond the laughter, beyond the tears, it is a film about courage—the courage to speak truth in a society that often silences aging and suffering, the courage to love without judgment, and the courage of a filmmaker who dares to turn personal pain into art. For Enya Baroux, this debut marks not just the birth of a promising career, but the transmission of a memory, a gesture of gratitude passed from grandmother to granddaughter, and now, from screen to spectator.

As the lights rose in the DGA Renoir Theater and Enya Baroux took the stage for her post-screening conversation, the audience's reaction mirrored that first ovation in the Alps—an atmosphere of warmth, silence, and quiet admiration. In that moment, On ira had done what all great cinema aspires to do: carry us somewhere else, only to bring us closer to ourselves



Synopsis :

Marie, 80, is fed up with her illness. She has a plan: to go to Switzerland to end her life. But when she tries to tell Bruno, her irresponsible son, and Anna, her teenage granddaughter in crisis, she panics and invents a huge lie. Pretending she has a mysterious inheritance to collect from a Swiss bank, she suggests they all take a trip together. Rudy, a caregiver she met the day before, unwittingly becomes complicit in this charade and takes the wheel of the old family camper van, driving the family on an unexpected journey.

On ira

Directed by Enya Baroux

Written by Enya Baroux, Martin Darondeau, Philippe Barrière

Produced by Nathalie Algazi, Martin Darondeau, Yves Darondeau, Emmanuel Priou

Starring Hélène Vincent, Pierre Lottin, David Ayala, Juliette Gasquet , Gabin Visona, Henock Cortes, Brigitte Aubry, Jeanne Arènes, Nicolas Lumbreras, Ariane Mourier, Fannie Outeiro, Martin Darondeau

Cinematography : Hugo Paturel

Edited by Baptiste Ribault

Music by Dom La Nena

Production companies : Bonne Pioche, Carnaval Productions, UMedia, Zinc

Distributed by Zinc (France)

Release dates : January 17, 2025 (Festival de l'Alpe d'Huez), March 12, 2025 (France)

Running time : 97 minutes

Photos and video : Sophie Janinet / Mulderville

DEADLINE

Alex Lutz Talks Juggling Directing & Acting As Gritty Romance 'Connemara' With Mélanie Thierry & Bastien Bouillon Plays At TAFFF

By [Melanie Goodfellow](#)

November 1, 2025 7:39am



Alex Lutz poses during the Connemara photocall in Cannes

Kristy Sparow/Getty Images

Actor and director [Alex Lutz](#) touches down in L.A. this weekend for the Northern American Premiere of romantic drama *Connemara* at [The American French Film Festival](#) (TAFFF) on Saturday evening, after which he will participate in an onstage conversation.

The work, which world premiered in Cannes in May, is the fourth solo feature in the director's seat for Lutz, who has more than 60 film and TV acting credits under his belt, with roles including Pierre Bergé in the Hulu series *Becoming Karl Lagerfeld* and his César-winning performance as jaded pop star in *Guy*, which he also directed.

In *Connemara*, Mélanie Thierry (*The Zero Theorem*, *Da 5 Bloods*) stars as burned-out executive Hélène who returns to her nondescript childhood hometown in France's north-eastern Vosges region to reset, where she reconnects with childhood friend Christophe, played by Bastien Bouillon.

The former local ice hockey champion never left the town and is now a single father living in straitened circumstances as he juggles looking after his son and elderly father.

Lutz has adapted the feature from the 2022 eponymous novel by Nicolas Mathieu, whose *And Their Children After Them* was also [adapted to the big screen](#) by directorial duo Ludovic and Zoran Boukherma in 2024.

“I’d done a romance before, *Strangers by Night*, with Karine Viard but there was something in this story, which was more sombre than a classic romance,” says Lutz.

“There were also a number of themes that interested me enormously such as the passing of time and the question of what it means to stay or leave when you come from a smalltown, and what it’s like to return to a smalltown in the provinces, having left and built a career in a big city.”

“This is the case of H  l  ne, who was that girl next door, who studied like crazy to achieve professional success, with a life in Paris, two kids and an apartment that looks like something out of Elle magazine... but then she hits her 40s and suffers a real burnout.”

Lutz was also drawn to the setting of the film, a peri-urban hinterland, which is neither the town nor countryside.

“There are places like this all over Europe on the outskirts of towns, which are a mix of small houses with commercial zones... everything looks very convenient but there’s also social violence underneath.”

Lutz co-wrote the screenplay with Am  lia Guyader and Hadrien Bichet, who was his first assistant director on *Strangers by Night*, over three stages.

“I started off on my own and was joined very quickly by Am  lia. She did a lot of work with me, analyzing the novel. We really dissected the novel,” recounts Lutz.

“We built the screenplay as if we were trying to create a skeleton from the novel, stripping away the layers. When I had a version, I was happy with, I spent some time alone with it again.”

“In the final stretch, on the last drafts of the script, I worked with my wonderful artistic collaborator, Hadrien Bichet... He’s also a screenwriter, and director too, so it was a real joy to have this final, collaborative writing process.”



Mélanie Thierry and Bastien Bouillon in *Connemara*

INCOGNITO PICTURES, SUPERMOUCHE PRODUCTION, STUDIOCANAL – JEAN-FRANÇOIS HAMARD

On the casting of the film, Lutz says he had been tracking the work of Bouillon since around 2022, when his career started to really take off with his role in Dominik Moll's *The Night Of The 12th*, which played in the [Cannes Premiere](#) section in 2022, the same year *Guy* world premiered in Cannes Critics' Week.

"And I've always liked Mélanie, so they're people I've been following for a few years now, although I wasn't set on them initially. I had lots of ideas," says Lutz.

"I first offered the role to Bastien... I didn't want to fall into the trap of showing an athletic guy, who is a bit overweight, suffering inside. I felt the character needed a sort of energy, and how do I say this, something almost feminine, with elegance.

"Bastien offered all of these elements... he also has this ability to completely light up the screen, at the same time as being completely down to earth."

Lutz discussed the role of Hélène with a number of actresses but was impressed with how the character resonated with Thierry, while she also offered an element of grit that he was looking for.

"I didn't want a female character in the vein of a Jane Austen heroine. I wanted there to be anger, hardness, and to show the challenges facing a woman in a high-profile job, while managing her family, who allows herself, as she says, to let her hair down for once."

Connemara is the first feature directed by Lutz in which he does not also co-star, but the actor-director points to his long-running and ongoing work in the theater, where he got his first big breaks as an actor and then director in the 1990s, creating his own company Le Coût de la pomme in 1996.

“I’ve directed a lot of theater without being in the cast, so it’s not something new to me,” he says.

He adds it is impossible for him to say whether he prefers acting over directing but admits his sweet spot is mixing the two

“It can be complicated but I love directing at the same time as playing in films.”

Diagnosed with dyslexia as a child, Lutz reveals his biggest challenge remains writing, even if he loves to write.

“I always have this feeling of having to get my homework in... even if I’ve written books, plays and films, this feeling never goes away, while acting and directing actors, that’s something else entirely, I think because it’s not connected to my chaotic scholastic path,” he explains.

Alongside, acting and directing, Lutz has recently added another string to his bow, with the creation of production [company Grands Ducs Films](#) with Bichet and Thomas Santucci, in partnership with [Studiocanal](#).

Projects in the early stages of development include a TV drama series in which two characters, with nothing in common, find themselves forced to spend time together.

“It could be because a plane doesn’t take off, or another unexpected circumstances... and it may be tied to a certain location like an airport... we’re thinking about it now,” he says.

In the meantime, Lutz will next be seen on the big screen in Isabelle Carré’s *Les Reveurs*, about a woman who overcomes mental health issues through theatre, which hits French cinemas on November 12.

LeParisien

« Je n'ai pas envie de me fixer de barrières » : Hugo Becker en plein rêve américain

Rencontré au Festival du film français de Los Angeles, l'acteur et réalisateur revient sur sa trajectoire internationale, de « Gossip Girl » à son nouveau court-métrage en tant qu'auteur.

Par Anaïs Maquiné-Denecker, correspondante à Los Angeles (États-Unis)
Le 2 novembre 2025 à 17h30



Los Angeles (États-Unis), le 31 octobre 2025. «Sélectionné trois fois dans le même festival, je suis très honoré, très heureux», se réjouit le comédien et réalisateur Hugo Becker. AFP/Valérie Macon

Hugo Becker est sur une bonne série. Pas celles dans lesquelles il excelle en France depuis une dizaine d'années (« Je te promets », « Au service de la France », « Chefs », [« Baron noir »](#)...). Le comédien décroche trois sélections au Festival du film français de Los Angeles (TAFF), une rarité. Il y présente le téléfilm « Tout le bleu du ciel », la série [« Les Disparues de la gare »](#) et le court-métrage qu'il réalise, « La Ligne de vie ».

« Trois fois dans le même festival, je suis très honoré, très heureux, confie-t-il. J'ai déjà eu un film sélectionné à Los Angeles, mais c'était en plein Covid et je n'avais pas pu me déplacer. Là, être présent, c'est un vrai plaisir. » Ce triplé est l'aboutissement d'une carrière construite entre la France et [États-Unis](#).

PARISLA



The American French Film Festival: ENZO

Robin Campillo:

ENZO is the culmination of a long friendship. For several years, I was in a rather unique position in relation to Laurent Cantet, having edited six of his films and co-written five of them. When Laurent found out he had cancer, we decided to return to this partnership so that I could assist him in all the phases of making the film. His health suddenly took a turn for the worse a few weeks before

shooting, and that's when Laurent and his partner Isabelle, along with Marie-Ange Luciani, the producer, decided to go ahead with the project. I told Laurent right away that I was going to respect all the things we'd said to each other, but that I was incapable of making a film "in the style of..."

In any case, we always ended up agreeing on the natural evolution of films in general. ENZO remains Laurent's film, it's his project, his vision of human conflicts. But I have to say that it was a pleasure to make his film, to produce this work between him and me. Especially as Gilles Marchand, another of Laurent's friends and collaborators, was there throughout the shoot.

We were able to cast the four main characters together and that was crucial for the film. We both really wanted to work with Élodie Bouchez and so giving her the role of this mother (Marion) who is a lucid onlooker was immediately obvious to us. For the father (Paolo), we had already thought of Pierfrancesco Favino, but we were a little hesitant because of the language. Little by little, he became the obvious choice because, beyond the power of his acting, we found it unsettling to have a father who is a little out of place in his own family.

As he had so often done, Laurent wanted to use "non-professional" actors alongside these stars, so as to create a class relationship between the characters. Maksym Slivinskyi had worked on building sites like [his character] Vlad. From the very first screen test, we sensed in him a youthful energy, a melancholy and at times a harshness that moved us. As for Eloy Pohnu [as 16-year-old Enzo], you could say that he was a revelation, but in fact he was the one who revealed the film to us. Eloy had been a high-level competitive swimmer, and there were a number of things about him that interested us: self-discipline, a sense of brotherhood with his fellow athletes, but also a taste for solitude and silence that we felt was important for the character. In this way, Eloy allowed Enzo to be more than just the portrait of a teenager in conflict with his family and society.

There is something *Bartleby*-like about Enzo, a strength of inertia that is basically an even more radical response to what is expected of him. Through Enzo, Laurent wanted to paint the portrait of a young apprentice who escapes the constraints of the education system and its new tools of control—the notorious French university access program followed by his brother Victor (Nathan Japy)—and tries to come to terms with the brutality of the world. In other words, the reality of working-class life, and then, through contact with Vlad and Miroslav (Vladislav Holyk), the threat of [Russia's] war [with Ukraine]. It's as if Enzo is trying to pre-empt the call to arms, not because he is brave, but because he is afraid of the world ahead. Faced with a family that offers him a

peaceful, sunny life by the pool, he is an adolescent who resolutely sides with the moon, the night, and the waves that crash against the cliffs. He invents a form of romanticism that could tear him away from this family that he does not recognize.

For Enzo, this romanticism is embodied in the character of Vlad, who is like his mentor on the construction site and who gradually becomes the object of his desire. Laurent and I didn't agree about the nature of Enzo's desire. For Laurent, the teenager had a fluid sexuality that allowed him to explore all experiences, whereas for me, through this fantasy of a foreign worker, Enzo was discovering a new side to his libido. The truth is that neither Laurent nor I knew anything about it. And the film, like life itself, never attempts to pass judgement on the subject. The film is never about coming out. Enzo knows all too well that Vlad cannot return his feelings (he is underage and Vlad is straight). But the desire that draws Enzo to Vlad is a hope greater than a simple matter of love or sex. What Enzo is looking for is a comrade-in-arms when faced with the uncertainty of the present day, which is why this desire is not without a certain virility.

The family is perhaps the most random construct in society. Enzo certainly feels like an outcast in his own family. Laurent was keen not to portray him as a troubled teenager struggling to reach adulthood, but rather as a character who is completely disconnected from his family. Of course, his father is right to tell him that deep down he is "just a spoiled kid fooling himself," but what distresses Paolo is that he recognizes in his son a dark side that no doubt he shares. He therefore sees his son as a kind of permanent reproach that threatens the family's social comfort. Enzo remains a mystery to him: why does he refuse to conform to the carefree lifestyle of the bourgeoisie? Why isn't he content to blend into a family project that is so reassuring: enjoying the summer, the sea, the sun, a boat trip, ruins in the middle of the day? Enjoying life before it's too late?

On the closing evening of The American French Film Festival, join Élodie Bouchez for the American premiere of ENZO, "a film by Laurent Cantet, directed by Robin Campillo."



ENZO

A film by Laurent Cantet, directed by Robin Campillo

The American French Film Festival 2025

Monday, November 3, at 8:30 pm

Q & A with Élodie Bouchez

Directors Guild of America

7920 Sunset Boulevard, Los Angeles

theamericanfrenchfilmfestival.org/enzo



Laurent Cantet and Robin Campillo, Enzo (2025), from top: Eloy Pehu (left) and Maksym Slivinskyi; Enzo, French poster, featuring Pehu; Pierfrancesco Favino and Élodie Bouchez.

Film stills, poster, and Robin Campillo interview courtesy and © mk2 Films.

By Barlo Perry on 11/02/2025

SCREENDAILY

[REVIEWS](#)

‘Love Me Tender’ review: Vicky Krieps gives an intense performance in uneven Paris-set LGBTQ+ drama

BY [WENDY IDE, SENIOR INTERNATIONAL CRITIC](#) 31 OCTOBER 2025

Anna Cazenave Cambet’s second feature is adapted from the autofiction novel by Constance Debré



SOURCE: CANNES INTERNATIONAL FILM FESTIVAL
'LOVE ME TENDER'

Dir/scr: Anna Cazenave Cambet. France. 2024. 134mins

Clémence (Vicky Krieps), a wife, mother and lawyer from a prominent family, walks out of her job and her marriage to find her true self. She pursues a career as a writer and embarks on a series of no-strings same-sex relationships. But her husband Laurent (Antoine Reinartz) sees her enthusiastic embrace of lesbianism and rejection of the bourgeois institution of marriage as a declaration of war; one in which his main weapon is access to their son, Paul (Viggo Ferreira-Redier). Although the running time and pacing of this sprawling Paris-based drama could be tighter, the laser focus of Krieps' intense performance drives the picture and commands attention.

The lack of emotional connections can mean that it's hard to feel particularly invested

This is the second feature from writer and director Anna Cazenave Cambet, following her 2020 debut *Gold For Dogs*, and she previously enjoyed some success with her 2016 short film *Gabber Lover*, which won the Queer Palme for short film in Cannes 2016. *Love Me Tender*, which is an adaptation of an acclaimed autofiction novel by Constance Debré, premiered in Cannes Un Certain Regard and picked up a special jury prize in Rio de Janeiro. Further festival interest seems likely following its most recent slot at LA's American French Film Festival. The presence of the always magnetic Krieps will be a key selling point for distributors; the picture has already sold to numerous territories across Europe as well as Canada and Brazil.

Debré's uncompromising voice is present throughout the film — passages of her writing are narrated by Krieps in a throaty growl. And it's this aspect that makes the film rather more complex, uncomfortable and unexpected than the custody battle domestic drama that it initially seems to be. Clémence is in conflict with her petty, vengeful husband certainly, and she collides with the bureaucratic structures of the child support organisations and the family courts. But she's also wrestling with herself and an inclination to reject the softness and selflessness of motherhood.

Clémence knows how this narrative pans out — she's a writer after all — and she's aware that a woman who walks out on her own child tends to be viewed as the villain of the story. Her decision to leave and to write with candour about her sexual conquests, her rejection of the stability of law as a career in favour of a rootless, insecure Bohemian existence; it's all used by her husband's attorney

as evidence of her unfitness, not just as a mother but as a human being. Clémence loves her child – Krieeps doesn't overstate the anguish but there are often flickers of pain in her face – and she'll fight to see him. But not at the expense of the woman she is only now learning how to be.

There's a spirit of punk confrontation of Debr'és writing; she is something of a literary sensation in her native France, not least because she hails from political aristocracy and a family which has been described as the 'French Kennedys'. But this doesn't always translate to Cambet's filmmaking. The muscular electronic score by Maxence Dussere has a brash swagger to match the character's forthright energy. The scenes of anonymous abandon in gay clubs and the hook-ups in swimming pool cubicles jangle with electricity. But some of the other scenes – the rare shared moments with Paul for example – can tip over into unexpected sentimentality.

Then there's another issue – all the casual sex is key to Clémence's voyage of self-discovery but the lack of emotional connections can mean that it's hard to feel particularly invested in each new assignation. Even with the considerable draw of a prowling, panther-like Krieeps stalking around Paris's queer subculture, the picture would benefit from a leaner structure and a tighter running time.

Production company: Novaproduct Cinéma

International sale: Be For Films pamela@beforfilms.com

Producers: Raphaëlle Delauche, Nicolas Sanfaute

Cinematography: Kristy Baboul

Production design: Mathilde Poncet

Editing: Joris Laquittant

Music: Maxence Dussere

Main cast: Vicky Krieeps, Antoine Reinartz, Viggo Ferreira-Redier, Monia Chokri, Ji-Min Park, Aurélia Petit, Tallulah Cassavetti, Oumnia Hanader, Salif Cissé, Malou Khebizi, Julien De Saint-Jean, Jean-Baptiste Durand, Manuel Vallade, Féodor Atkine

MULDERVILLE

Festivals - The American French Film Festival 2025 : The Party's Over – When Satire Exposes the Cracks of Privilege

By Mulder, Los Angeles, Hollywood, Directors Guild of America Theatre,
02 november 2025



The American French film Festival 2025 - The Party's over Los Angeles Premiere Q&A

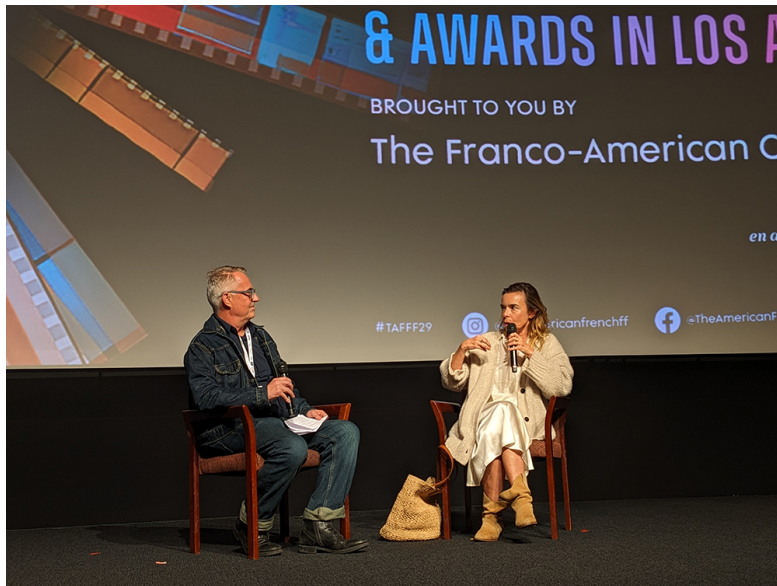
Projected on November 2 at the Directors Guild of America Theatre in Los Angeles, *The Party's Over* (Classe moyenne) marked one of the most vibrant screenings of The American French Film Festival 2025. Introduced in the Cinema Competition before a conversation with Élodie Bouchez, the film by Antony Cordier brought a biting, darkly comic exploration of social tensions that struck a universal chord with the audience. Its world premiere at the Quinzaine des Cinéastes during the 2025 Cannes Film Festival had already established it as one of the year's most daring social satires, but in Los Angeles, its resonance felt sharper, perhaps because of the city's own contrasts between glamour and precarity. Cordier's cinema, which has long navigated between tenderness and irony, finds in *Classe moyenne* a new edge—a moral battlefield where empathy and cruelty coexist, echoing the Italian tradition of satire and the spirit of Claude Chabrol.

At the heart of this Franco-Belgian production lies Sami Outalballi as Mehdi El Glaoui, a young business lawyer who spends the summer in his fiancée's family villa, only to find himself mediating between her wealthy bourgeois clan and the couple of caretakers, Tony and Nadine Azizi, played with surprising depth by Ramzy Bedia and Laure Calamy. The situation, deceptively simple, soon spirals into chaos as personal ambitions, class resentment, and fragile egos collide. Antony Cordier, who co-wrote the screenplay with Jean-Alain Laban, Steven Mitz, and his long-time collaborator Julie Peyr, builds this social farce with surgical precision. Every exchange becomes a negotiation, every silence a power play. It's a film of masks and mirrors where no one truly listens, and everyone schemes to rise above their place—whether out of greed, shame, or desire for respectability.



The director, who previously explored youth and desire in *Douches froides* and *Happy Few*, embraces here a colder form of observation. “Satire allows cruelty,” he confided in the film’s press notes. “It’s the pleasure of Italian comedy, which reveals the true violence of social relations.” This violence isn’t physical but psychological—an insidious corrosion that eats through both privilege and poverty. Mehdi, a “transfuge de classe,” becomes the embodiment of Cordier’s own experience as someone from a working-class background trying to navigate elite spaces. His in-laws, played by Laurent Lafitte and Élodie Bouchez, embody a kind of moral hypocrisy that the director dissects with wicked humor. Lafitte’s Philippe, a self-satisfied lawyer, is perhaps the film’s most honest liar—vain, manipulative, and aware of his own corruption. Bouchez, in contrast, channels icy fragility and suppressed rage, her performance balancing elegance with quiet contempt.

The dynamic between the Azizi couple and their employers is what gives *The Party’s Over* its tension. Cordier admits he drew inspiration from his own family, especially his plumber uncle and his hairdresser mother, when shaping the Azizis. Ramzy Bedia’s physicality—the constant presence of a body “too visible, never quite hidden,” as the director described it—adds a layer of discomfort, reminding viewers of how class manifests not just in speech but in gesture, skin, and sweat. Laure Calamy, as Nadine, brings vitality and unpredictability to the film. She oscillates between pathos and command, and her scenes of improvised physical comedy—like the notorious jacuzzi moment with Élodie Bouchez—underline Cordier’s skill in transforming social friction into raw, sometimes absurd intimacy.



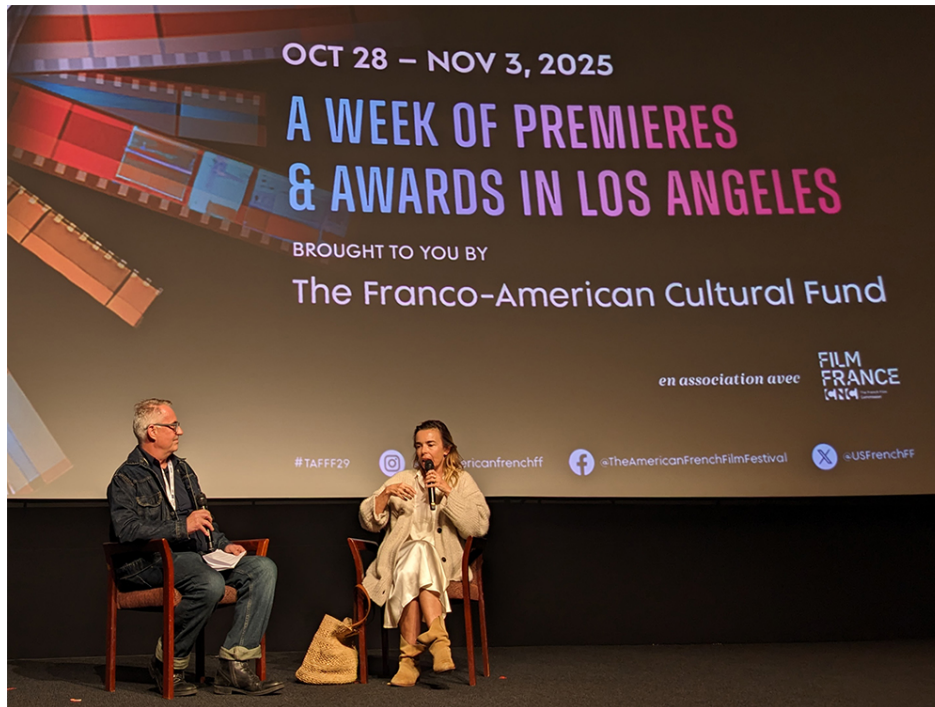
The Party's Over gains its rhythm not only from its dialogue but also from the house in which most of the story unfolds. Filmed in Castillon-du-Gard and Nîmes, the villa's architecture—a snail-shaped labyrinth—reflects the film's central theme: entrapment in the circular motion of class struggle. Everything flows and overflows here: emotions, water, power. The cinematography by Nicolas Gaurin uses these curves to reinforce the sense of suffocation, while the editing by Camille Toubkis keeps the pace tight, as though the walls themselves were closing in.

The film's music plays an essential role in balancing its tonal complexity. Cordier worked closely with Clémence Ducreux, whose compositions he discovered by chance on Deezer. Blending her moody, ironic themes with electronic tracks by Sascha Funke, Boris Brejcha, and Thylacine, the soundtrack builds a dialogue between classical and electro—a musical echo of the generational and cultural divide at the film's core. These “fugues,” as the director called them, capture the repetition and entrapment of his characters' ambitions, making rhythm a form of social commentary.



Cordier's return to the Quinzaine des Cinéastes twenty years after *Douches froides* feels both nostalgic and triumphant. Back then, he came as a young filmmaker with unknown actors and a low budget; now, he commands a cast of established talents, but his gaze remains unflinching. *The Party's Over* refuses moral comfort: its characters are all monstrous in their own way, and yet painfully human. In its world, everyone wants to “change”—their status, image, destiny—but each attempt only reveals deeper contradictions. The satire bites because it is truthful, and laughter comes tinged with unease.

In Los Angeles, the screening concluded with sustained applause and a lively discussion led by Élodie Bouchez, who spoke about her long collaboration with Cordier and the challenge of playing a character so brittle and judgmental. The audience, a blend of cinephiles and industry insiders, seemed captivated by how universal the story felt, even across oceans. Beneath the French Riviera sun and the Hollywood spotlight, *The Party's Over* holds up a mirror to societies built on pretense—where everyone pretends to have earned their place, and no one really knows what that place means anymore. It's a sharp, stylish dissection of the myth of meritocracy, told with laughter that cuts as deeply as it entertains.



Synopsis :

Mehdi planned to spend a quiet summer in his in-laws' sumptuous mansion. But as soon as he arrives, a conflict erupts between his fiancée's family and the couple who look after the villa. Coming from a modest background, Mehdi thinks he can negotiate between the two sides and bring everyone to their senses. However, things only get worse...

The Party's over (classe moyenne)

Directed by Antony Cordier

Written by Jean-Alain Laban, Steven Mitz, Antony Cordier, Julie Peyr

Produced by Pauline Attal, Julien Madon

Starring Laurent Lafitte, Élodie Bouchez, Laure Calamy, Ramzy Bedia, Sami Outalballi, Noée Abita, Mahia Zrouki, Ryad Ferrad, Candide Sanchez

Cinematography : Nicolas Gaurin

Edited by Camille Toubkis

Music by Clémence Ducreux, Sascha Funke, Boris Brejcha, Thylacine

Production companies : Cheyenne Federation, Umedia, SOFICA LBPI 18

Distributed by Tandem (France)

Release dates : May 19, 2025 (Festival de Cannes 2025), September 24, 2025 (France)

Running time : 95 minutes

Photos and video : Sophie Janinet / Mulderville

Forbes

Richard Linklater's 'Nouvelle Vague,' About Making 'Breathless,' Begins Its Netflix Oscar Run

By [David Bloom](#), Senior Contributor. I'm an LA-based columnist & consultant focused on tech & entertainment



Nouvelle Vague image Courtesy of Netflix
(COURTESY OF NETFLIX)

Could there be anything more meta than a film about a director, screened at the Directors Guild of America theater, with a Q&A moderated by a director, featuring the film's director and a star playing the director who himself failed as a director? No.

That, however, was exactly the situation at Thursday's gala screening of *Nouvelle Vague*, director Richard Linklater's loving black-&-white tale about the unlikely, shambolic process Jean-Luc Godard used to create his hugely influential first

feature, the gangster/beatnik neo-noir *Breathless (A Bout De Shuffle* in the original French), starring Jean-Paul Belmondo and Jean Seberg.

The screening at the DGA's unsurprisingly superb main theater in the heart of Hollywood was part of The American French Film Festival, which wraps today after showcasing an array of French films and TV shows over the past week.

After the *Nouvelle Vague* screening, Linklater was joined onstage by his film's stars Zoey Deutch (Seberg), Aubrey Dullin (Belmondo) and Guillaume Marbeck (Godard), as well as the film's French producer, Michele Pétin. Long-time U.S. director Taylor Hackford (*An Officer and a Gentleman, Against All Odds, Ray*) was an enthusiastic moderator as a former president of the sponsoring Franco-American Cultural Fund.

So, about as meta as it could get. And by meta, we mean a thing about the same thing, not that little Internet company formerly focused on the metaverse. The company involved here, actually, is Netflix, which bought the film's U.S. rights when it debuted at, of course, the Cannes Film Festival in June (other distributors bought rights throughout the rest of the world, helping save the finances of a film basically shot on spec).

This past weekend, *Nouvelle Vague* started a short run in U.S. theaters that will qualify it for Oscar consideration. Deutch in particular should get Academy attention for her sparkling, delightful inhabitation of a skeptical Seberg, down to that Iowa accent on Seberg's French. But also helping awards prospects: Linklater is a five-time Oscar nominee (three for *Boyhood*) and the Motion Picture Academy tends to love good motion pictures about motion pictures, even if they're in French (*The Artist*, for instance, won Best Picture and four other Oscars among 10 nominations in 2012).

Nouvelle Vague is one of "10 to 12" Netflix films that will get some kind of awards-season run, a Netflix awards spokeswoman told me at the afterparty. Guillermo del Toro's *Frankenstein*, due out later this month starring Oscar Isaac and Jacob Elordi, is one obvious contender from the streaming giant, which temporarily waives its usual streaming-first policy, giving contenders a short theatrical run to qualify them for Oscars and other awards.

Perhaps less obvious as an Oscar contender (it may not qualify given its original streaming debut), but also far more certain as a popular awards candidate is *Golden*, the ear-worm among ear-worms in Netflix's most-watched feature ever, *K-Pop Demon Hunters*. If voters take into account that film's rabid millions of fans, who this week made *Golden* No. 1 on Sirius XM and Pandora's Pop Hits

playlist (after weeks atop Billboard's charts), it could pick up awards in multiple competitions this season.

Linklater told me after the panel that he wanted the film to look not so much like it was about an era but actually *of* that era, by another director among the tsunami of prodigious new talent that washed over French cinema over just a few years in the late 1950s and early 1960s.

In this case, Linklater said he thinks of the film like it had been made by Jacques Rozier, a Godard collaborator much loved by the *Cahiers du Cinema* brigades who himself forged a lengthy if less prominent career as a film and TV director. Cannes screened three of Rozier's films over his long lifetime, which ended two years ago as the last surviving New Wave director, dying a year after Godard. Perhaps *Nouvelle Vague* makes three and a half films at Cannes for Rozier.

On stage for the Q&A, Marbeck was *sans* Godard's trademark Ray-Ban Wayfarer sunglasses (In the film, Godard wears them *always*, even in a movie theater and nightclubs).

But Marbeck's resemblance to the original Godard is striking, So too were Dullin's Belmondo and Deutch's Seberg. (To get an idea of the resemblances, check out the [Nouvelle Vague exhibition at the Peter Fetterman Gallery](#) in Santa Monica, Calif., through year's end. The exhibition includes at least a dozen of Raymond Cauchetier's on-set photos taken during the *Breathless* filming.)

More importantly, the film's stars all inhabit some essential part of each real-world figure's personality. And that despite Marbeck and Dullin never having acted in a film before. Both were found, Linklater said, after he and the casting director went through hundreds of other candidates.

Marbeck confessed that he previously had tried to become a director, among most other jobs he essayed in the movie business, but concluded he wasn't any good at telling others what to do. Nevertheless, Hackford called Marbeck's Godard "diabolical, and fun."

"It was not so hard to imagine (some of Godard's misadventures making the film) because this was happening to me," Marbeck said. "To me, a career – this is a big word – I felt embodying him was a challenge because he wasn't here to tell me if it was good."

Linklater said he created his film with the hope that it might spark new interest not just in Godard's seminal work but that of many other directors of the time. Thus, his film puts lower-third real-world identities on-screen for a couple of dozen of the characters as they appear in the film.

Perhaps, he said, budding cinephiles with a Netflix account will look up the extraordinary work of older notables such as Jean-Pierre Melville, Robert Bresson, Eric Rohmer, Roberto Rossellini, and Jean Cocteau, and New Wavers such as Francois Truffaut, Claude Chabrol, Alan Resnais, and Jacques Rivette.

For an older cinephile who first saw *Breathless* in a college film course, I'd heartily embrace his strategy, or any other way to entice possible fans to check out great films of that original *Nouvelle Vague*, or New Wave. It may leave them breathless too.

After its qualifying theatrical run, *Nouvelle Vague* will be available on Netflix for streaming in the United States.

[REVIEWS](#)

‘Guru’ review: Pierre Niney stars as a manipulative life coach in uninspiring French thriller

BY [TIM GRIERSON, SENIOR US CRITIC](#) 3 NOVEMBER 2025

Yann Gozlan’s film closes LA’s American French Film Festival before opening in France in January



SOURCE: © JÉRÔME PRÉVOIS 2025 - WY PRODUCTIONS - NINETY FILMS - STUDIOCANAL

GURU

Dir: Yann Gozlan. France/Belgium. 2026. 126mins

An influential French life coach finds his livelihood under threat in *Guru*, a lacklustre thriller that fails to make its scheming protagonist deliciously devious. Director Yann Gozlan taps frequent collaborator Pierre Niney to play a self-help guru who seemingly believes in the compassionate, affirmative message he's selling to his loyal fans — that is, until his empire comes under attack by a proposed new law that will severely regulate his industry. As an exploration of modern-day cults and self-proclaimed messiahs, the film mostly preaches to the choir.

A fairly predictable tale of a soulless con artist

Guru premieres at the American French Film Festival in Los Angeles before opening in France in late January. Gozlan, who previously worked with Niney on *An Ideal Man* and *Black Box*, premiered his previous film, thriller *The Residence*, at this year's Cannes, and it opened in French theatres in September. Niney's critical and commercial appeal should help spark awareness in a picture that boasts an intriguing hook, but mediocre reviews may diminish theatrical prospects.

Mathieu Vasseur (Niney) has become a celebrity by offering popular motivational seminars that espouse the importance of unlocking childhood pain and reaching your maximum potential. Lovingly referred to as Coach Matt, he has been inspired by superstar American life coach Peter Conrad (Holt McCallany), who is interested in possibly recruiting Vasseur to join him for a massive arena show in Las Vegas. But the French government has introduced legislation that would force life coaches to have official credentials in order to peddle their self-help lessons — a development that Vasseur fears will jeopardise his lucrative business.

In Vasseur's panic to reaffirm his bona fides as a legitimate self-help guru, he will make a rash decision that involves his distant brother Christophe (Christophe Montenez), who has long been dubious about Vasseur's touchy-feely sermons. It would be unfair to spoil where *Guru* goes from there but, in short order, Vasseur lets slip his mask of empathetic benevolence to do everything in his power to preserve his empire.

At first, Gozlan, who also co-wrote the screenplay, leaves the audience uncertain regarding the character's true nature. Niney plays Vasseur with such openhearted sincerity as the guru connects with individuals in his sold-out seminars. True, the elaborate productions are carefully managed backstage — Vasseur's wife and business partner Adele (Marion Barbeau) radios him to tell

him which audience members to speak to during the show — but Vasseur appears to genuinely care about uplifting others.

But *Guru* soon becomes a fairly predictable tale of a soulless con artist fighting to protect what's his. The screenplay wants to expose the charlatans who hawk self-improvement to the gullible masses, but *Guru* never plumbs the depths of this high-school dropout who calculatingly reinvented himself in order to get rich. Niney exudes ample charisma, but we don't see enough of the devil inside this supposed saint to appreciate the character's duality and duplicity.

Cinematographer Antoine Sanier emphasises the cold, lifeless world of wealth and privilege that surrounds this self-made celebrity, and composer Chloe Thevenin adds melodramatic and suspenseful tones as Vasseur plots to maintain his reputation. Unfortunately, the supporting characters tend toward the broad, with Anthony Bajon especially struggling as someone whose unhappy life was transformed by Vasseur and now clings pathetically to the guru like a parasite.

But Bajon's unconvincing performance speaks to a larger issue concerning how Gozlan views the life-coach industry. On some level, *Guru* needs to hook into what's so seductive for people who willingly give themselves over to a motivational speaker offering them salvation. That relationship between guru and disciple is powerful, and also frightening. But Gozlan fails to take its full, horrible measure — ultimately, the film feels as lost as the desperate souls Coach Matt is purporting to save.

Production companies: WY Productions, Ninety Films, StudioCanal, M6 Films

International sales: StudioCanal, info@studiocanal.com

Producers: Wassim Beji, Pierre Niney, Marc-Henri de Busschere

Screenplay: Jean-Baptiste Delafon, Yann Gozlan

Cinematography: Antoine Sanier

Production design: Stephane Rozenbaum

Editing: Gregoire Sivan

Music: Chloe Thevenin

Main cast: Pierre Niney, Marion Barbeau, Anthony Bajon, Christophe Montenez, Jonathan Turnbull, Holt McCallany

DEADLINE

‘Colors Of Time,’ ‘Love Me Tender,’ ‘Nouvelle Vague’ & ‘The Girl In The Snow’ Among Winners At The American French Film Festival

By [Diana Lodderhose](#)

November 4, 2025 10:39am



Nouvelle Vague. Zoey Deutch as Jean Seberg in Nouvelle Vague. Cr. Jean-Louis Fernandez/Courtesy of Netflix

Jean-Louis Fernandez/Courtesy of Netflix

EXCLUSIVE: Cédric Klapisch’s *Colors of Time*, Anna Cazenave Cambet’s *Love Me Tender*, Louise Hémon’s feature debut *The Girl in the Snow* and Richard Linklater’s *Nouvelle Vague* were some of the film winners at the 29th American French Film Festival in L.A. this year.

The six-day festival, which wrapped on November 3 at the DGA Theater Complex, has awarded *Colors of Time* with its prestigious Audience Award. The film, which premiered in Cannes earlier this year, tells the story of four cousins who inherit an old house in rural Normandy and retrace the steps of their ancestors in 19th century Paris.



Alex Lutz Talks Juggling Directing & Acting As Gritty Romance 'Connemara' With Mélanie Thierry & Bastien Bouillon Plays At TAFFF

The festival's Critics' Award went to *Love Me Tender*, which sees Vicky Krieps play a lawyer who fights her ex-husband for custody of their son after starting a new relationship. *Nouvelle Vague*, Linkletter's love letter to the French New Wave and Godard, picked up the American Students' Award while Hémon's directorial feature debut *The Girl in the Snow*, an 1899-set story that follows a young woman's arrival in a snowy hamlet on the edge of the Alps, picked up the festival's First Feature Award.

For television, the festival's Audience Series Award went to *The Deal*, a six-part political drama about a Swiss diplomat in 2015 Geneva mediating U.S.-Iran nuclear talks while dealing with an endangered Iranian engineer. Its Jury Series Award went to Canal+ series *The Sentinels*, a WWI-set show that follows French Private Gabriel who is presumed dead but then selected for a top-secret program, which involves him taking a serum that makes him stronger and faster.

TAFFF's TV Movie Award went to drama *Blessed Be Sixtine*, which sees its main character, Sixtine, marry a violent Catholic fundamentalist. When he dies, she flees her in-laws and attempts to rebuild her life.

TAFFF's Short Film Award was given to Hugo Becker's *The Lifeline* while the Documentary Award went to Linda Bendali's *Drugged and Abused: No More Shame*, which focuses on the shocking rape trial of Gisèle Pelicot.

TAFFF Awards will take place in person at a special ceremony in Paris on November 12. The festival's Artistic Director François Truffart says it's important for the intimate event to take place in the French capital so that all talent can be present. "Some of our French delegates need to leave before or just after closing night so it's best to have the awards presented in Paris," he said. "It's also great to have part of the French-American event take place in France with all the people associated with the winners."

Truffart added that distributors use the award to promote their films and series in the U.S.

"For films already acquired, it's an additional accolade they can use for promotion," he said. "But for those still seeking distribution, it is a tremendous selling point. For example, last year, *The Marching Band* won the Audience Award, which helped the film gain distribution. With *The Count of Monte Cristo*, which won the Students' Award last year, its distributor Samuel Goldwyn used it to help gain recognition from younger audiences."

TAFFF started its awards in 2006 with the Audience Award and the festival has been steadily growing them year-on-year since then. "The significance of the awards is that they reflect the choice of the audience and jury and the preferences from an American audience for French cinema and series," said Truffart. "It's very useful information for the French film and TV industries."

[The American French Film Festival](#) was created in 1997 and is produced by the Franco-American Cultural Fund, a collaboration between the Directors Guild of America (DGA), the Motion Picture Association (MPA), France's Society of Authors, Composers and Publishers of Music (SACEM) and the Writers Guild of America (WGA). It is also supported by Unifrance, the French Ministry of Foreign Affairs and France's Society of Authors, Directors and Producers (L'ARP).

The 29th edition of TAFFF ran from October 28 to November 3 in L.A.

MULDERVILLE

Festivals - The American French Film Festival 2025 : Gourou captivates Hollywood with its exploration of modern influence

By Mulder, Los Angeles, Hollywood, Directors Guild of America Theatre, 03 november 2025



[The American French Film Festival 2025 : Gourou Q&A](#)

On November 3, 2025, the Directors Guild of America Theatre in Hollywood hosted one of the key highlights of The American French Film Festival 2025:

the screening of *Gourou*, the new feature by Yann Gozlan. Presented in the Cinema Competition at the Renoir Theater, the film was followed by a discussion featuring Yann Gozlan, Holt McCallany, Wassim Béji, and Chloé Thévenin. This event marked a significant moment for contemporary French cinema in Los Angeles, bringing together audiences and professionals eager to discover a film already positioned among the most anticipated French thrillers of 2026.

Gourou tells the story of Mathieu Vasseur, nicknamed “Matt,” the most influential personal development coach in France. As political and religious faith decline, Vasseur’s followers find in his charismatic speeches a new form of belief. His growing fame, however, becomes a double-edged sword, driving him toward delusion and excess. The film explores the mechanisms of persuasion, emotional dependence, and the psychological fragility of those seeking meaning in an increasingly uncertain world. Beneath its thriller structure, *Gourou* paints a portrait of a society dominated by the cult of success and the dangers of unchecked influence.

Directed by Yann Gozlan, *Gourou* reunites him with Pierre Niney, after their collaborations on *Un homme idéal* (2015) and *Boîte noire* (2021). The actor once again plays a character named Mathieu Vasseur, as in the two previous films, creating an intriguing link between the stories. The screenplay was co-written by Yann Gozlan and Jean-Baptiste Delafon, known for his work on *Baron Noir* and *De l’argent et du sang*. The production was handled by Wassim Béji for WY Productions, with Pierre Niney and Marc-Henri de Busschère through their company Ninety Films. StudioCanal, M6 Films, and the Belgian company Panache Productions also participated in the production, underlining the film’s international reach.



The cast includes Pierre Niney, Marion Barbeau, Anthony Bajon, Leanna Chea, Laurie Catherine Winkel, Deborah Grall, Pascaline Chotard, Cindy Renou, and Holt McCallany, who brings an American presence to the ensemble. The cinematography was supervised by Antoine Sanier, known for his visual precision, while the editing was carried out by Audrey Kleinclaus, Justine Roussillon, and Julie Wuillai. The score, composed by Chloé Thévenin, combines electronic textures and atmospheric tension, contributing to the film's psychological intensity.

Filming took place between November 2024 and February 2025 in various locations, including Paris, its suburbs—particularly the Paris-Charles-de-Gaulle airport—and Las Vegas, where several key sequences were shot. This transatlantic production approach reinforces the narrative's exploration of global ambition and media exposure. With a runtime of 126 minutes, *Gourou* is set to be released in France on January 28, 2026, distributed by StudioCanal.



The film's presentation at The American French Film Festival 2025 attracted significant attention from both French and American audiences. Its thematic focus on manipulation, belief, and the search for personal identity resonated strongly with spectators in Hollywood, where the question of charisma and public image holds particular weight. The discussion following the screening allowed attendees to better understand the film's creative process and production journey, emphasizing the meticulous collaboration between Yann Gozlan, Pierre Niney, and their team.

With *Gourou*, Yann Gozlan continues to explore the dark intersections between power, perception, and obsession. The film bridges the narrative intensity of French psychological thrillers with the visual and thematic ambition of international cinema. As it prepares for its theatrical release, its presentation in Los Angeles confirms the growing interest of American audiences in French genre films capable of combining depth, spectacle, and reflection on the human condition.

Synopsis :

The rise of a personal development guru who turns out to be a toxic personality.

Gourou

Directed by Yann Gozlan

Written by Jean-Baptiste Delafon

Produced by Wassim Béji, Pierre Niney, Marc-Henri de Busschère

Starring Holt McCallany, Pierre Niney, Anthony Bajon, Leanna Chea, Marion Barbeau, Laurie Catherine Winkel, Deborah Grall, Pascaline Chotard, Cindy Renou

Cinematography : Antoine Sanier

Edited by Audrey Kleinclaus, Justine Roussillon, Julie Wuillai

Music by Chloé Thévenin

Production companies : WY Productions Production, Ninety Films, Ondamax Films

Distributed by StudioCanal (France)

Release dates : January 28, 2026 (France)

Running time : 126 minutes

Photos and Video : Sophie Janinet / Mulderville

MULDERVILLE

Festivals - The American French Film Festival 2025 : A Triumphant Edition Celebrating the Bridge Between Two Cinematic Worlds

By Mulder, 05 november 2025



The 29th edition of The American French Film Festival (TAFFF) concluded in Los Angeles with an undeniable sense of achievement and artistic fulfillment. From October 28 to November 3, more than 14,000 attendees filled the Directors Guild of America (DGA) Theater Complex, marking a record-breaking turnout for this emblematic celebration of French and American creative collaboration. The festival's closing night featured the exclusive U.S. screening of GURU (Gourou), the latest psychological drama by Yann Gozlan, starring Pierre Niney, setting an elegant and introspective tone for the week's conclusion. Behind the red carpets and sold-out screenings, this year's

program represented something deeper: the ongoing dialogue between two cinematic cultures that continue to challenge, mirror, and inspire each other. The festival's awards ceremony—announced by the Franco-American Cultural Fund (FACF)—offered a snapshot of the rich diversity and creativity present in today's French and Franco-American productions. Taking home the Audience Award for Best Film, *Colors of Time* (La Venue de l'avenir) reaffirmed Cédric Klapisch's mastery of humanist storytelling. Co-written with Santiago Amigorena, this poetic reflection on time and human connection captured hearts both for its emotional resonance and for Klapisch's signature cinematic warmth. Distributed internationally by StudioCanal, the film is a reminder of how French cinema continues to speak a universal language of empathy, nostalgia, and renewal.

Meanwhile, the Critics Award for Best Film went to *Love Me Tender*, written and directed by Anna Cazenave Combet. Subtle and piercing in its emotional intelligence, the film stood out for its intimate portrait of vulnerability, love, and female identity. Distributed by Be For Films, *Love Me Tender* reaffirmed the voice of a director whose vision is both tender and unflinching, illustrating the balance of sensitivity and boldness that defines much of contemporary French auteur cinema.

Among new voices, *The Girl in the Snow* (L'Engloutie) by Louise Hémon, co-written with Anaïs Tellenne, earned the First Feature Award. This haunting, visually poetic film—distributed by Kinology—unfolds like a dream steeped in mystery and melancholy. The recognition not only highlights Hémon's rising influence but also signals a continued appetite for fresh, female-led narratives within French cinema, echoing a larger global movement toward inclusivity and introspection in storytelling.



The Documentary Film Award was presented to *Drugged and Abused: No More Shame* (Soumission chimique: Pour que la honte change de camp), directed by Linda Bendali and co-written with Andrea Rawlins-Gaston. The work's social urgency and courage resonated strongly with audiences and juries alike. Its title alone suggests the determination to confront taboo subjects with clarity and compassion—something that has become increasingly central to French documentary filmmaking. Distributed by Studio TF1 and France Télévisions, it exemplifies how real-world advocacy and cinematic craft can merge to provoke dialogue and inspire change. The American Students Award, a category that continues to symbolize the festival's mission of cultural exchange, went to *Nouvelle Vague*, directed by Richard Linklater. Written by Vince Palmo, Holly Gent Palmo, Michèle Halberstadt, and Laetitia Masson, the film—distributed in the U.S. by Netflix—reflects Linklater's enduring fascination with time, identity, and the dialogue between cultures. This recognition from American students captures the festival's essence: young audiences engaging with ideas that transcend borders, discovering in French and American storytelling a shared cinematic rhythm.

On the television side, *Blessed Be Sixtine* (Bénie soit Sixtine) by Sophie Reine triumphed with the TV Movie Award. Written by Dominique Garnier, Zoé Galeron, and Maylis Adnémar, and distributed by Mediawan Rights, the film's sharp balance of humor, faith, and emotional depth demonstrates how French television continues to rival cinema in quality and scope. Likewise, *The Deal*, directed by Jean-Stéphane Bron, won the Audience Series Award. Created and written by Alice Wincour and Jean-Stéphane Bron, alongside

writers Eugène Riousse, Julien Lacombe, Stéphane Mitchell, and Valentine Monteil, and distributed by Gaumont and Arte, the series was praised for its gripping political intrigue and layered storytelling—a reminder that the serialized form can be as powerful as film when guided by strong authorship.



The Jury Series Award was bestowed upon *The Sentinels* (Les Sentinelles), directed by Thierry Poiraud and Edouard Salier, and created by Guillaume Lemans and Xabi Molia. Distributed by StudioCanal and Canal+, this award recognized a series that blends tension, innovation, and aesthetic precision, continuing the French tradition of pushing genre boundaries through visual sophistication and moral complexity. In the short film category, *The Lifeline* (La ligne de vie) by Hugo Becker—who both wrote and directed—took the Short Film Award, standing out for its minimalist storytelling and emotional impact, backed by Nouvelle Donne Productions.

Beyond the competition, the festival paid tribute to cinematic icons who have built bridges across the Atlantic. The Lifetime Award was presented to Jodie Foster, whose bilingual career has long embodied the very spirit of the festival—bridging French sophistication and Hollywood dynamism. Meanwhile, Richard Linklater received the Franco-American Cultural Fund Award, a distinction amplified by the CNC's decision to honor him with the Chevalier des Arts et des Lettres during the festival, highlighting his unique role in shaping transatlantic storytelling.

The 2025 edition of The American French Film Festival confirmed its position as one of the most vital cultural events connecting France and the United States. Organized by the Franco-American Cultural Fund (FACF)—a collaboration between the Directors Guild of America (DGA), the Motion Picture Association (MPA), SACEM, and the Writers Guild of America West (WGAW)—and supported by partners such as Unifrance, CNC/Film France, Villa Albertine, Air Tahiti Nui, and Variety, the festival exemplifies a cinematic diplomacy built on creativity, respect, and exchange. From masterclasses and educational screenings to sold-out premieres, this edition radiated a shared belief: that cinema, whether French or American, remains one of the last great languages capable of uniting people through emotion and vision. As the lights dimmed in the DGA Theater for the final screening, the applause carried more than admiration—it carried gratitude. Gratitude for storytelling that refuses to fade, for cultural bridges that grow stronger with time, and for filmmakers who, like Cédric Klapisch, Anna Cazenave Combet, and Richard Linklater, remind us that art's truest colors are those of connection, empathy, and time itself.

Photos : Copyright Philip Guerette



Female-driven cinema in strong showing at The American French Film Festival 2025

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so accomplished: jodie foster opens the festival with 'a private life'

While across town industry women were gathering at a luncheon at the Motion Picture Academy to [bemoan the regression in acceding to the top levels of American film-making](#), in marched The American French Film Festival 2025, as it does annually, at no less than the Director's Guild of America, an office tower that is rapidly becoming a monument to male movie supremacy. The Festival (its acronym is TAFFF) quietly presented an impressive showcase of films created,

written, and directed by women, also starring women and concerning themes of concern to, you guessed it, WOMEN.

The irony did not go unnoticed by me, as I am increasingly seeing American films with nary a female role (I'm looking at you, Gus Van Sant). TAFFF, which is a much-anticipated event of my Los Angeles cultural calendar, will celebrate its 30th anniversary next year. Here are a few of my TAFFF 2025 high points:

A PRIVATE LIFE (Vie privée)

Los Angeles Premiere | France | 2025 | Crime, Drama, Thriller

Topping our list is the Jodie Foster starrer, A PRIVATE LIFE (Vie Privée), deservedly given prime real estate on opening night. I just loved the thriller-style movie by director Rebecca Zlotowski (based on a script by Anne Berest in tandem with Gaëlle Mace). Film concerns a Paris psychoanalyst who, enmeshed in the death of one of her patients, goes off the deep end herself. Foster turns in a nuanced, charming, charismatic performance the likes of which we have not seen from her in decades. The many closeups of her sculpted face would have unmasked a less capable actress. Her scenes with the great French film veteran Daniel Auteuil were especially delicious. And she does it speaking French. Magnifique!



THE RICHEST WOMAN IN THE WORLD (La Femme la plus riche du monde)

North American Premiere | France, Belgium | 2025 | Comedy, Drama

I missed the first third of this movie, but I suspect that may have added to my enjoyment. I have an inkling that the one-note film by journalist-turned-filmmaker Thierry Klifa may have grown tedious taken in toto. Mr. Klifa's tale of

family dysfunction, a slow burn based on the saga of L'Oreal cosmetics heiress Liliane Bettencourt (Isabelle Huppert looking to the manor born), concerns the disruption to her staid existence when an eyesome photographer, Pierre-Alain (Laurent Lafitte, who struck me as miscast and mal-a-l'aise), crosses her path. He moves in on Liliane in every way, to the disgruntlement of her family, in particular her daughter. The movie, its settings, and ensemble cast, struck me as ornate window dressing for a camera fixed on one exquisite object: the glassine face of Huppert, both gorgeous and blasé, seen in lengthy takes of nearly slow motion. Setting off "la visage Huppertienne" was an astonishing array of enviable silk scarves. What I saw of "The Richest Woman" was arresting and fun.



BARDOT

North American Premiere | France, UK, Belgium | 2025 | Documentary, Biopic

This quasi-documentary/biopic by the Brussels-born Alain Berliner focuses on a fascinating figure of the world of film: she of the wild mane of unkempt hair, pouty lips, luscious skin, curvaceous figure, tight trousers and ballet-slipper

shoes. Brigitte Bardot, now 90, came nearly out of nowhere to star in director Roger Vadim's 1956 sensation *And God Created Woman*. Then she surfed as frenzied and unhinged a wave of celebrity that the sixties had to offer: think Marilyn Monroe, the Beatles. Burnt by it, she made a hasty, if incomplete, retreat. Berliner's movie couches Bardot as an avatar of the feminist movement, freeing women to make of themselves tantalizing sex kittens. Her successful recording career is featured, in particular her orgasmic huffing and puffing with Serge Gainsbourg, in "[Je t'aime](#)." Where found footage does not suffice, Mr. Berliner fills in the blanks with docu-cartoons and faux recreations. When the movie culminates in depicting Bardot's admirable work in animal rights, it forsakes any claim to journalistic objectivity and veers into advertorial.



CASSANDRE

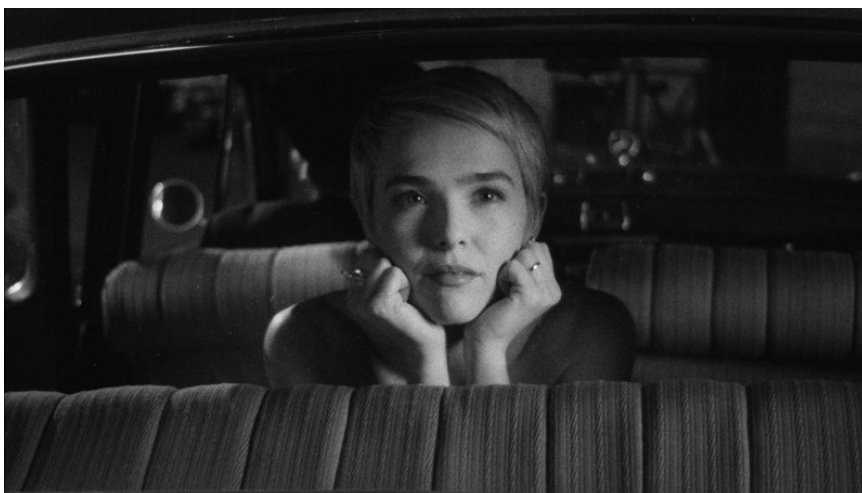
North American Premiere | France | 2025 | Drama | 103 min

Those who say they come from a dysfunctional family may wish to revisit that assessment after seeing *Cassandre* — one of my top movies of the Festival. In her disturbingly autobiographical feature film, writer/director H  l  ne Merlin depicts a fourteen-year-old girl (in a lovely performance by Billie Blain) grappling with an older brother who not only makes sexual advances but acts on them. She cannot turn to Mom and Dad, for they, too are the repositories of twisted psyches, the father a sadist, the mother a narcissist. Woven though this sorrowful tale of aristocratic decrepitude is a young girl's love of horses and a heartening depiction of female friendship. What impressed me was how the film modulated its disturbing content through seamless film making and authentic performances.



THE GIRL IN THE SNOW (L'Engloutie)
West Coast Premiere | France | 2025 | Drama

Filmmaker Louise Hémon shares moody and intriguing cinematic time-and-space travel to a snow-bound Alpine hamlet circa 1899—on the cusp of a century that would see the liberation of women in society, politics, and economics. Our tale is of a proto-feminist character, Aimée Lazare (the very fetching actress Galatée Bellugi), who shows up as a visiting school teacher. The local kiddies are already being inculcated in backward, mythology-based credos and ideas (think MAGA). Ms. Lazare has her work cut out in a pretty rough if not brutal society. She crafts her own revenge.



NOUVELLE VAGUE
Los Angeles Premiere | France | 2025 | Comedy

A remarkable contribution by a woman was by Zoe Deutch playing Jean Seberg in director Richard Linklater's NOUVELLE VAGUE a not-so-much tedious (although it was that too) as pointless homage to the making of Jean-Luc Godard's BREATHLESS (1961). The Texas-born Mr. Linklater will never approach the sophistication or je ne sais quoi that animated the French New Wave, which was, after all, a feeling as well as a laundry list of movies. And he oughtn't have tried — speaking of male privilege. Ms. Deutch not just mimicked the gamine American actress who made film history in her outing with the great Jean-Paul Belmondo but she lent Seberg, a tragic figure, new spark and fascination. She saves this picture. Watch BREATHLESS itself! (To TAFFF's credit, the Festival also screened BREATHLESS.)

Not a woman-driven film but a must-add nonetheless:

ALL I HAD WAS NOTHINGNESS (Je n'avais que le néant: Shoah par Claude Lanzmann)
West Coast Premiere | France | 2025 | Documentary

Director and photojournalist Guillaume Ribot constructed his maximum impact documentary on outtakes from Claude Lanzmann's nine-and-a-half-hour masterpiece Shoah, which was released forty years ago. Lanzmann is depicted on the road, a dogged warrior for accountability, in his quest for truth about the Holocaust when he arrives at a realization. To make the film properly, it would not so much concern Holocaust survivors, but the very merchants of death who worked as cogs in a heinous system, even in the most banal of capacities. They were neighbors, bystanders, witnesses living nearby Poland's Treblinka extermination camp. They were train engineers, truck drivers, barbers, all doing their part to contribute to the efficiency of the Nazi death machine. Lanzmann, whose voice is heard through much of the film, is quoted as saying. "The act of transmitting is all that matters." Receiving Mr. Ribot's transmission is a must.



networking at tafff

Importantly, women love attending TAFFF. The audience is a frothy mix of L.A. professionals and creatives, but if you glance around you'll see women having a really good time. After the show, they even give goodie bags of French perfume and skin products. Boys, step aside!

[Debra Levine](#) is founder/editor/publisher of arts•meme, celebrating seventeen years of independent arts journalism.

[NEWS](#)

‘Colours Of Time’ , ‘Nouvelle Vague’ impress Los Angeles audiences at The American French Film Festival

BY **REBECCA LEFFLER** 7 NOVEMBER 2025



SOURCE: COURTESY OF TAFFF

OPENING NIGHT AT THE AMERICAN FRENCH FILM FESTIVAL 2025

Cedric Klapisch's time-jumping family drama *Colors Of Time*, Jean-Stephane Bron and Alice Winocour's political thriller series *The Deal* and Richard Linklater's ode to the French New Wave, *Nouvelle Vague*, were among the top

prizes voted on by local audiences at this year's American French Film Festival (TAFFF).

The festival's 29th edition wrapped on November 3 after a programme that screened **42 feature films**, six documentaries, nine series and 13 shorts.

The audience award for best feature film went to *Colors Of Time*, which had made its world premiere out of competition in Cannes earlier this year and sold nearly 1 million tickets in France. The film follows a group of strangers, all descendants of a woman from 19th-century Paris, who piece together her story years later. The film's cast includes Suzanne Lindon, Vincent Macaigne, Zinedine Soualem and Paul Kircher.

The critics' award went to Anna Cazenave Cambet's *Love Me Tender*, starring Vicky Krieps as a woman whose life is turned upside down when she tells her ex-husband that she's having romantic relationships with women.

Louise Hemon's *The Girl In The Snow* won the prize for best first feature. Set in 1899 in a remote Alpine hamlet, Galatée Bellugi stars as a teacher hired to instruct the village children whose mysterious arrival coincides with an avalanche as men begin to disappear.

Young audiences



SOURCE: ARP SELECTION
'NOUVELLE VAGUE'

The American students award went to Richard Linklater's *Nouvelle Vague*, about the making of Jean-Luc Godard's *Breathless*, which was the festival's Centrepiece Gala and was accompanied by a special screening of the 1960 original film. It was released in US cinemas on October 31 and will start streaming on Netflix in the territory on November 14.

Linklater was also at the festival to receive the Franco-American Cultural Fund Award for his career, and he was also named a Chevalier des Arts et des Lettres. The film was also the subject of a **week-long screening series for** Californian high-school students.

The audience series award went to political thriller *The Deal*, created by Bron and Winocour. It first premiered at March's Series Mania, where it earned the buyer's choice award. It is about a Swiss diplomat leading a mission of last-ditch nuclear talks between the US and Iran, with Europe, Russia and China involved.

First World War drama *The Sentinel* was awarded the jury series award, while the prize for best TV film went to *Blessed Be Sixtine*, about a woman who discovers her wealthy in-laws are right-wing nationalists and her husband is an active member of a fundamentalist Catholic sect.

The award for best documentary went to *Drugged And Abused: No More Shame* from investigative journalist and filmmaker Linda Bendali about the landmark Gisele Pelicot mass rape trial that has shaken France this year.

The festival drew some 14,000 admissions with ticket sales up by 25% year on year. It kicked off on October 28 with an opening-night gala for the premiere of Rebecca Zlotowski's *A Private Life* starring Jodie Foster, who was honoured with the festival's lifetime achievement award.

The festival wrapped with Yann Gozlan's closing night film *Guru*, a psychological thriller starring Pierre Niney as a charismatic yet toxic life coach.



The American French Film Festival 2025 Sets New Attendance Record, Announces Award Winners

After a sold out Closing Night featuring the exclusive screening of GURU (Gourou), the new film by director/writer Yann Gozlan and starring Pierre Niney, THE AMERICAN FRENCH FILM FESTIVAL (TAFFF) wrapped up its most-successful week-long festival to date, with over 14,000 people attending the event taking place at the DGA Theater Complex October 28 to November 3.

Today, members of the Franco-American Cultural Fund (FACF) and TAFFF's Program Committee are announcing the winners of THE AMERICAN FRENCH FILM FESTIVAL AWARDS. Of the 70 films and series showcased during the festival, 69 were in consideration for the Awards. The nine awards include those for Cinema, TV Movie, First Film by a director, TV Series, Documentary, and Short Film. The awards were voted on by the attending audience of TAFFF, members of the Los Angeles Film Critics Association, a jury of entertainment professionals, and students who participated in the TAFFF High School Screenings Program.

Taking the top honor for the Audience Award for best film is **COLORS OF TIME** (*La Venue de l'avenir*), directed by Cédric Klapisch and written by Cédric Klapisch and Santiago Amigorena. International sales: StudioCanal.

LOVE ME TENDER, directed and written by Anna Cazenave Combet, won the Critics Award for best film. International sales: Be For Films.



THE GIRL IN THE SNOW (L'Engloutie), directed by Louise Hémon and written by Louise Hémon and Anaïs Tellenne, won the First Feature Award. International sales: Kinology.



The Documentary Film Award goes to DRUGGED AND ABUSED: NO MORE SHAME (Soumission chimique: Pour que la honte change de camp), directed by Linda Bendali and written by Linda Bendali and Andrea Rawlins-Gaston. International sales: Studio TF1 and France Télévisions.

The American Students Award goes to NOUVELLE VAGUE, directed by Richard Linklater and written by Vince Palmo, Holly Gent Palmo, Michèle Halberstadt, and Laetitia Masson. US Distributor: Netflix



Nouvelle Vague Team with Netflix's Ted Sarandos | photo credit: Philip Guerette

In the Television category, BLESSED BE SIXTINE (Bénie soit Sixtine), directed by Sophie Reine and written by Dominique Garnier, Zoé Galeron, and Maylis Adn  mar, won the TV Movie Award. International sales: Mediawan Rights

The TV series winning the Audience Series Award is THE DEAL, directed by Jean-St  phane Bron. The series was created and written by Alice Wincour and Jean-St  phane Bron, with writers Eug  ne Riousse, Julien Lacombe, St  phane Mitchell, and Valentine Monteil. International sales: Gaumont / Arte

THE SENTINELS (Les Sentinelles), directed by Thierry Poiraud and Edouard Salier, and created by Guillaume Lemans and Xabi Molia, won the Jury Series Award. International Sales: StudioCanal / Canal+.

The Short Film Award goes to THE LIFELINE (La ligne de vie), written and directed by Hugo Becker. International sales: Nouvelle Donne Productions.

A special awards ceremony and celebration for all the winners will be held in Paris at the SACEM headquarters on November 12.

Additional awards presented during the Festival included the Lifetime Award presented to Jodie Foster and the Franco American Cultural Fund Award presented to Richard Linklater. The CNC (French Film Board) also presented the Chevalier des Arts et des Lettres to Linklater during the Festival.



Richard Linklater | photo credit: Philip Guerette

THE AMERICAN FRENCH FILM FESTIVAL, which celebrated its 29th year this year had one of its biggest years yet, with over 14,000 attending and sold out theaters for many of the screenings, including Opening, Centerpiece, and Closing Nights.

The American French Film Festival – The American French Film Festival was created and is produced by the Franco-American Cultural Fund (FACF), a unique collaboration between the Directors Guild of America (DGA), the Motion Picture Association (MPA), France’s Society of Authors, Composers and Publishers of Music (SACEM) and the Writers Guild of America West (WGAW). It is organized in partnership with the CNC/Film France, Unifrance, the Consulate General of France in Los Angeles, and Villa Albertine, with the support of Air Tahiti Nui, Champagne Louis Roederer, ELMA, TV5 Monde, and Variety. The TAFFF educational program is carried out in association with ELMA.

www.tafff.org #TheAmericanFrenchFF @TheAmericanFrenchFF

featured photo (GURU) by Philip Guerette.

THE KNOCKTURNAL

A Sky-High Affair: Air Tahiti Nui Brings French Cinema to the Stars at the American French Film Festival

Lauren Goldenberg [November 5, 20250](#)



Air Tahiti Nui is giving French-language films its cinematic entrance and stepping into the cultural spotlight as one of the official sponsors of the American French Film Festival, hosted at the Directors Guild of America (DGA) in West Hollywood.



WEST HOLLYWOOD: Attending the American French Film Festival, held at the DGA.

Setting the Scene

The American French Film Festival has long been a premier showcase of French cinema in the United States. It's where Paris meets Los Angeles, and Hollywood finds its official joie de vivre.

Air Tahiti Nui joins an elite lineup of sponsors, infusing the event with a dose of island elegance and trans-Pacific sophistication. The partnership represents a meeting of two French passions — cinema and travel.

The airline, whose signature blue aircraft carries travelers from LA to Paris, Papeete in Tahiti, and other far-flung adventures across the globe (including New Zealand and Japan), adds an extra layer of aspirational escapism to the French film festival.



WEST HOLLYWOOD: (L-R) Lauren Goldenberg and Lisa Niver attend the American French Film Festival, held at the DGA.

Networking at Altitude

With the festival attracting filmmakers, producers, critics along with French cinephiles, Air Tahiti Nui's involvement helps position it as not just screenings, but access — to VIP flights, lounges, and trans-Pacific creative collisions.

With a subtle nod to both French artistry and Polynesian serenity, guests enjoyed an outdoor lounge with bites from LA fave Monsieur Marcel, caramels from Le Bon Garçon and pops of bubbly.



WEST HOLLYWOOD: The American French Film Festival, held at the DGA.

South Pasadena Review

French Students Attend Premier of New Wave Cinema Tribute



Photo Courtesy Shelee Luna / South Pasadena High School French students and teacher Deborah Mogel stand outside of the Directors Guild of America during a field trip.

South Pasadena High School advanced French students attended the 2025 American French Film Festival at the Directors Guild of America in Los Angeles on Oct. 30.

With the generous support of the South Pasadena Educational Foundation (SPEF), students viewed the West Coast premiere of “Nouvelle Vague,” a film about the making of the New Wave classic “Breathless.”

Director Richard Linklater’s homage to Jean-Luc Godard, his collaborators, and their process was shot in French using techniques from the era. After the film, students participated in a conversation with the film's producer, Michèle Halberstadt, including a question-and-answer session in English and French.

PASADENA NOW

South Pasadena High School French Students Attend the West Coast Premier of a Tribute to New Wave Cinema

Article and Photo courtesy of SOUTH PASADENA UNIFIED SCHOOL DISTRICT NOVEMBER 7, 2025



On October 30, 2025, SPHS advanced French students attended the 2025 American French Film Festival at the Directors Guild of America in Los Angeles.

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Thank you to SPEF and SPHS World Languages teachers Erin Kanner and Deborah Mogel, and Media Specialist Shelee Luna, for the opportunity to participate in this amazing experience.

South Pasadena High School, 1401 Fremont Ave., South Pasadena, (626) 441-5820 or visit www.sphstigers.org.

About South Pasadena Unified School District

Established in 1886, the **South Pasadena Unified School District (SPUSD)** serves approximately 4,700 students within five schools including three elementary schools, one middle school and one comprehensive high school in South Pasadena, California. Nestled in the West San Gabriel Valley, SPUSD has earned a reputation for providing high quality public education, attracting families who value challenging academic programs and outstanding teachers. Consistently recognized for superior performance, SPUSD students earn honors at the local, state and national level. The District draws vital support from parents and community members through the South Pasadena Educational Foundation, local PTAs and booster clubs.

For more information, contact: South Pasadena Unified School District, Office of the Superintendent, scarroll@spusd.net.



SPHS French Students Attend the West Coast Premier of a Tribute to New Wave Cinema

By [News | The South Pasadenan](#) -
November 3, 2025



SPHS French students & teacher Deborah Mogel outside of the Directors Guild of America during a field trip. (Photo Courtesy of Shelee Luna)

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SPHS French students teacher Deborah Mogel outside of the Directors Guild of America during a field trip Photo Courtesy of Shelee Luna

JUST JARED

OCT 31, 2025 AT 1:36 PM

[BY JJ STAFF](#)

Zoey Deutch & Guillaume Marbeck Premiere New Movie 'Nouvelle Vague' During American French Film Festival 2025!



[Zoey Deutch](#) is at the *2025 American French Film Festival* for the premiere of her new Netflix movie!

The 30-year-old actress joined co-star [Guillaume Marbeck](#) at the premiere of their movie *Nouvelle Vague* on Thursday (October 30) held at the DGA Theater Complex in Los Angeles.

Fellow cast member **Aubry Dullin** was also in attendance along with director **Richard Linklater**, writer/producer **Michèle Halberstadt**, and Netflix CEO **Ted Sarandos**.

Nouvelle Vague is Oscar-nominated director **Richard Linklater**'s "love letter to the spellbinding magic of French cinema, reimagining the making of Jean-Luc Godard's revolutionary *Breathless*, which ultimately cemented Godard as a pioneer of the French New Wave."

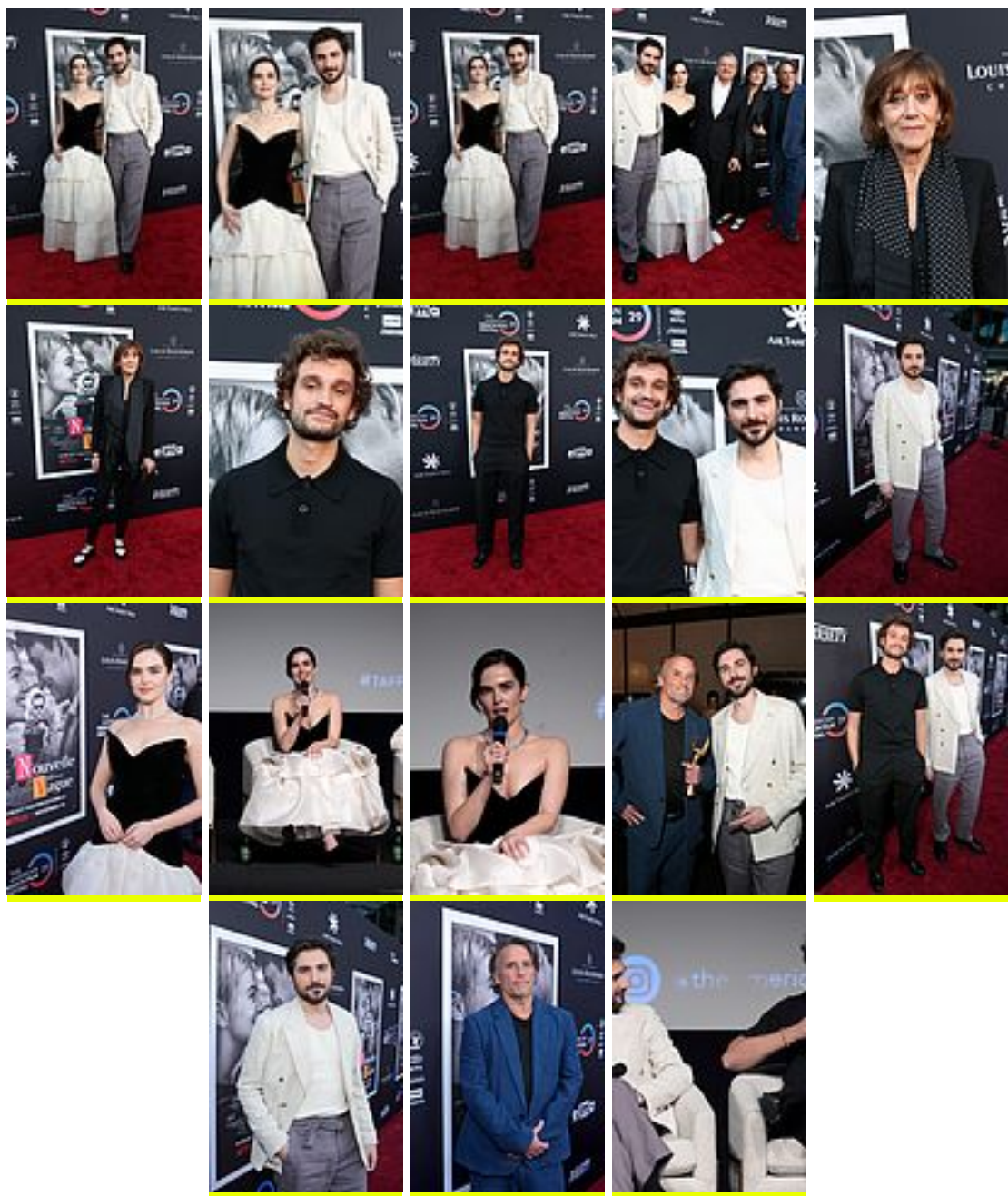
The movie is out in select theaters now and will be released on Netflix on November 14.

If you missed it, **Zoey** just [shared some very exciting personal news!](#)

FYI: **Zoey** is wearing *Tiffany & Co.* jewelry.

Click through the gallery inside for 25+ pictures of the stars at the premiere...







Executive Producer of The American French Film Festival (TAFFF) Francois Truffaut (left) and SACEM Manager Julie Garcia attend the premiere of "A Private Life" on the opening night of The American French Film Festival (TAFFF) at the DGA Theater in Los Angeles, California on October 28, 2025. --AFP

‘Dangerous Liaisons’ gets MeToo twist in prequel ‘The Seduction’

October 29, 2025 05:51 P.m

HBO Max’s new French-language series “The Seduction” is an 18th-century MeToo prequel to “Dangerous Liaisons” with a feminist twist, its director Jessica Palud told AFP. The infamous tale of two ex-lovers who seduce and corrupt fellow aristocrats for their own debauched amusement, first penned in Pierre Choderlos de Laclos’ 1782 novel, has been adapted several times previously. Particularly notable examples have included Stephen Frears’ 1988 film version of the same name, starring Glenn Close and John Malkovich, and the 1999 “Cruel Intentions,” which transplanted the plot to preppy modern-day New York.

But the new small-screen version, in preview at The American French Film Festival (TAFFF) in Los Angeles this week, before streaming on HBO Max from November 14, takes a unique approach. Across six episodes, it explores the early years of the Marquise de Merteuil, imagining the misadventures that led her to become the fearsomely manipulative, free-spirited and promiscuous widow of her later years.

The show chronicles the emancipation of “a humiliated young woman, who won’t let herself be pushed around, won’t tolerate this indignity, these attacks, this incredibly masculine world, and will want to break all the rules,” explained Palud. Franco-Romanian actress Anamaria Vartolomei (“Mickey 17”) plays the heroine, whom we first meet as a pious commoner called Isabelle Dassonville, while Vincent Lacoste plays the menacing Viscount de Valmont.

The viscount stages a fake marriage to steal Dassonville’s virginity, before vanishing. She educates herself and marries a powerful nobleman in order to wage a vengeful war against men - but further ordeals at the hands of the patriarchy await, including an attempted sexual assault, and a concealed abortion. “Ultimately, little has changed for women” since that time, Vartolomei told AFP. “If it is a timeless story, that’s because it is still relevant, unfortunately,” she said.

Diane Kruger (“Inglourious Basterds”) plays Valmont’s aunt - a minor character from the novel, expanded here into a Machiavellian mentor, who guides our heroine through an aristocratic and libertine apprenticeship. “Stop smiling so stupidly,” she tells her protegee in the first episode. “Seduction is nothing. You must learn to control men.”

‘Modernity’

Palud said the complex relationship between these two women brings a “modernity” to the classic story. “It’s a bit like the 18th-century MeToo,” she said. The series examines sex as a locus of power. It charts how the Marquise de Merteuil makes and breaks reputations at the king’s court. “What ‘Dangerous Liaisons’ really is, is a schoolyard,” Palud said, noting parallels with the sometimes brutal interactions of teenagers on social media today. “Online, we can damage people extremely quickly today, and I tried to incorporate things like that into the series,” she said.

The series’s plot eventually converges with the original novel, without reproducing it exactly. Attracted to each other but too enamored of freedom to renounce their schemes, the marquise and viscount make a dangerous gamble. “We view them a bit as heroes because they appear brave and powerful,” said Vartolomei. “But deep down they’re failures, because they deny themselves so many things. They’re so afraid to discover their inner souls, it’s almost absurd.” She added: “Maybe it’s that absurdity that still resonates today.” - AFP

'Dangerous Liaisons' gets MeToo twist in prequel 'The Seduction'

Romain FONSEGRIVES AFP Oct 28, 2025



Jessica Palud directs Anamaria Vartolomei in 'The Seduction'

- Julie SEBADELHA



Franco-Romanian actress Anamaria Vartolomei plays the Marquise de Merteuil, whom we first meet as a pious commoner

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Also printed in North *Mississippi Daily Journal*, *NewsBug*, *Caledonian Record*, *Citizen Tribune* and *Manila Standard*

DAILY SABAH

AI can't replace humanity in storytelling: US filmmaker Linklater

BY AGENCE FRANCE-PRESSE - AFP
LOS ANGELES OCT 31, 2025 - 12:12 PM GMT+3



U.S. director Richard Linklater poses as he attends the premiere of Netflix's "Nouvelle Vague" during the American French Film Festival (TAFFF) at the Directors Guild of America (DGA) Theater, Los Angeles, U.S., Oct. 30, 2025. (AFP Photo)

Can great art be made without human genius and all its flaws? It's a vital question at a time when artificial intelligence threatens to subsume Hollywood.

Through the new movies "Nouvelle Vague" and "Blue Moon," director Richard Linklater offers an answer, delving into the lives of two brilliant, volatile men whose films and plays shaped French New Wave cinema and Broadway.

His conclusion?

"AI is not going to make a film," the U.S. indie auteur tells Agence France-Presse (AFP).

"Storytelling, narrative, characters? Something that connects to humanity? That's a whole 'nother thing," says the Texan whose notable films include "Boyhood," the "Before" trilogy, "School of Rock" and "Hit Man."

Linklater's "Nouvelle Vague," streaming on Netflix from Nov. 14, charts how young French director Jean-Luc Godard defied all filmmaking conventions to create his 1960 classic "Breathless."

It captures the swagger, charisma and impulsiveness with which Godard convinced financial backers and Hollywood starlet Jean Seberg to make a debut feature that had neither a script nor a workable filming schedule.

"He's a little full of shit, but he's a genius. A revolution is going on, but he's the only one who knows it," Linklater says of Godard, an icon of cinema's French New Wave movement in the late 1950s and 60s.

In contrast, "Blue Moon," in cinemas now, depicts Broadway lyricist Lorenz Hart at the end of his career.

With composer Richard Rodgers, Hart wrote classic songs like "The Lady is a Tramp," "My Funny Valentine," and, of course, "Blue Moon."

But the film captures a single evening, in which it becomes clear Rodgers has moved on to even greater success with new partner Oscar Hammerstein II, with the debut of their hit musical "Oklahoma!"

Within months, Hart will be dead from alcoholism.

"It's become very clear that the times are leaving him behind. They're leaving behind his genius," says Linklater.

No algorithm is gonna do that

Which brings us back to the question of human genius and art.

For Linklater, AI is "just one more tool" that artists can use, but it "doesn't have intuitions or consciousness."

"I think it's going to be less revolutionary than everybody thinks in the next few years," he told AFP in an interview ahead of the Los Angeles premiere of "Nouvelle Vague" at The American French Film Festival (TAFFF).

The French New Wave's trademark documentary-style realism was made possible in part by technology – the arrival of cheap, light, portable cameras.

But Linklater rejects the claim that the cost savings and flexibility offered by AI could unleash another filmmaking revolution.

"You're gonna see some cool stuff," he concedes.

But "the hardest thing to do is still to tell a compelling story that people want to see and be engaged with," he says.

"That's a lot of points you have to hit – that's acting, that's story structure, that's pace, style.

"No algorithm is gonna do that. No prompt is gonna do that."

Authentic

Among Linklater's future projects is "Merrily We Roll Again," adapted from Stephen Sondheim's musical.

Set over two decades, "Merrily" charts the demise of a friendship between three artists and is told in reverse chronology.

As if to prove his point about technology, Linklater has decided to shoot the film over a 20-year span, allowing the actors to truly age backward on screen.

It is a more complex variation of his Oscar-winning "Boyhood" – which he filmed across 12 years.

Of course, AI has recently been used to "de-age" actors, like in Tom Hanks' 2024 film "Here." But Linklater has little interest.

"It's not a visual trick, you know? I really want an actor of a certain age to be playing a character," he explains.

Asking a 25-year-old to play a 45-year-old is "not authentic" because young people "don't know what that even means," he says.

"I want the actors to be that much older and wiser."

So, don't expect to see "Merrily" in theaters any time soon.

"That's my hanging-on-to-humanity approach!" chuckles Linklater.

Article above also ran in Caledonia Record