

The Mesulam Group

Communications & Public Relations



Media Highlights 2018

809 S. Bundy Drive, Suite 301, Los Angeles, California 90049
shari@themesulamgroup.com | 310.663.0056 |

Los Angeles Times

April 22, 2018

(print and on-line)

Five movies to see at the 2018 COLCOA French Film Festival



Jeanne Balibar and Mathieu Amalric star (and Amalric directs) in the meta-biopic "Barbara," playing at this year's City of Lights, City of Angels film festival. (COLCOA)

There are several different pathways through the great swath of cinema unspooling this week at the City of Light, City of Angels French Film Festival.

Running April 23 through 30 at the Directors Guild of America Theater, with TV series, shorts, digital series and virtual-reality experiences supplementing its main 37-feature program, this 22nd edition of COLCOA offers a robust reminder that French cinema — a term that, for the uninitiated, can still connote cliché images of youthful lovemaking and pretentious philosophizing — is every bit as expansive as its American counterpart.

If broad, bickersome comedy is your thing, you might want to line up for "C'est la Vie!," a polished behind-the-scenes wedding farce from the directors Olivier Nakache and Eric Toledano ("The Intouchables"), or "La Ch'tite Famille," the actor-director Dany Boon's boisterous companion piece to his 2008 culture-clash smash hit, "Welcome to the Sticks."

Those with a particular interest in World War I history can take refuge in "The Guardians," Xavier Beauvois' patient, moving drama of farm life during wartime, or plunge headlong into the

bloody thrills of "See You Up There," a convoluted period epic from the actor-turned-director Albert Dupontel.

Lovers of cinema treasures from the past may want to spend some time in the COLCOA Classics section, which includes a 40th anniversary screening of "Get Out Your Handkerchiefs," Bertrand Blier's genially outrageous *ménage à trois* comedy starring Gérard Depardieu, Patrick Dewaere and Carole Laure. The movie raised eyebrows and accusations of sexism even back in 1978, but it also drew widespread praise: It won the Academy Award for best foreign-language film and was named best film of the year by the National Society of Film Critics. Four decades later, its enchanting, troubling sweetness may be the most subversive thing about it.

The five titles I am singling out offer a more recent snapshot of French cinema, particularly some of the strongest French cinema to have played international film festivals over the last year. In alphabetical order, they are:

"Barbara." The brilliant actor Mathieu Amalric has also proven to be a remarkably inventive director ("On Tour," "The Blue Room"). His latest effort behind the camera is a restrained yet enjoyably freeform biopic of the great French singer Barbara, superbly played by the veteran actress Jeanne Balibar, who also plays a version of herself playing Barbara. Whatever disparities may exist between Barbara and Balibar are cleverly acknowledged by the movie's willingness to break the fourth wall, a device that feels less gimmicky here than exploratory. The director of the film-within-a-film is played, of course, by Amalric himself.



Thomas Gioria and Denis Ménochet as father and son in the unsparing domestic thriller "Custody." (COLCOA)

"Custody." Xavier Legrand's taut, unsparing domestic thriller spends 94 minutes circling a frightened mother (Léa Drucker), her young son (Thomas Gioria) and the father/soon-to-be-ex-husband (Denis Ménochet) who won't leave them alone. The result is a master class in tension modulation and psychological entrapment, made all the more unsettling by its relentless linearity: There are no flashbacks to past abuse, but we see the evidence everywhere, most of all in Ménochet's terrifying performance as a man who will accept nothing less than his family's complete forgiveness.

"Makala." The worthy winner of the top prize in the Critics' Week program at Cannes last year, Emmanuel Gras' heartbreaker of a documentary follows a Congolese man, Kabwita Kasongo, who supports his family by making, transporting and selling charcoal. That description doesn't come close to capturing the extraordinary beauty and lyrical force of this movie, which draws us deeply into Kasongo's everyday world of crushing poverty and Sisyphean struggle. Seamless in its flow and intimacy, "Makala" (the Swahili word for "coal") plays, in the best sense, like a dramatic feature, guided by a hand that feels no less compassionate for being so invisible.



Laetitia Dosch gives a blistering performance as Paula in "Montparnasse Bienvenue." (COLCOA)

"Montparnasse Bienvenüe." Another 2017 Cannes prizewinner: Léonor Serraille's splendidly mercurial debut won the Caméra d'Or for best first feature, and it represents a breakthrough for not only its writer-director but also its star, Laetitia Dosch. Likened by some critics to a Gallic Greta Gerwig, Dosch gives a blistering performance here as Paula, a 31-year-old Parisian forced to fend for herself after her longtime boyfriend kicks her out. As Paula scrambles for work, wanders the streets and alienates nearly everyone she meets, she sends the movie skittering from comedy to near-tragedy, with an emotional vividness that all but pops off the screen.

"The Prayer." A moving, searching and deeply empathic drama of spirituality and recovery comes from the writer-director Cédric Kahn, one of mainstream French cinema's most reliable craftsmen ("Red Lights," "A Better Life"). It follows a sullen 22-year-old heroin addict, Thomas (the astonishing Anthony Bajon, who won an acting prize at the Berlin International Film Festival), who is sent to a remote Catholic retreat in the French Alps, where he undergoes a slow but remarkable transformation. The healing hand of God at work? Kahn's movie is too wise to say, or to treat faith as anything less than the profound mystery that it is.



April 4, 2018

Hollywood French film fest showcases women's triumphs



AFP / VALERIE

MACON Francois Truffart -- the executive producer of the COLCOA French film festival -- said its 22nd iteration is dedicated to women for their role in making films and series and "their central roles in the majority of the stories selected this year"

The world's largest festival of French film hits Hollywood this month embracing the #MeToo moment with a line-up dedicated to the country's best female filmmaking talent.

The 22nd COLCOA is offering a record 86 films, television shows, digital series and virtual reality experiences, many never seen before in the United States, as well as a handful of international and US premieres.

It is the first edition of the annual event since the Harvey Weinstein sex abuse scandal that sparked the #MeToo and Time's Up campaigns, and the program reflects the push to celebrate the work of women.

"Through its different competitions, we are proud to dedicate this year's programming of COLCOA to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year," said executive producer Francois Truffart.

Originally styled "City of Lights, City of Angels," COLCOA boasts some 75 entrants for a slew of honors, including the audience award, best documentary, best TV movie, critics award and critics special prize.

With the film industry still reeling from the shock of the sexual harassment and assault firestorm that ended the careers of Weinstein and numerous other powerful Hollywood figures, the female aspect of many COLCOA entrants should resonate on both sides of the Atlantic.

These include Oscar-nominated Xavier Legrand's feature debut "Custody," a social realist thriller about a violent abuser who forces his way back into his ex's life that won best director and debut at the Venice film festival.

- 'Their problem too' -

"The Party is Over," another feature directorial debut, this time from Marie Garel-Weiss, is about two women who bond as they battle drug addiction, becoming inseparable.

More than half of the selection of short films are by women, while panels will address the role of women in the French film industry and first films directed by women.

Over at the festival's "virtual reality corner," an experience called "Uturn" examines the gender gap from both sides with interwoven stories that allow the viewer to embody either a female or male character.

The experience was created by Nathalie Mathe, a NASA scientist turned filmmaker and VR specialist whose credits include "Persepolis," "The Dark Knight Rises," "Skyfall," "Captain Phillips" and "Fast and Furious 6."

"For 50 years women have been told how they should adapt and learn to survive in order to succeed in male-dominated industries like tech and media," she said in a statement about the project.

Mathe said that while a few women had risen to the top of their field, the vast majority were still under-represented and under-valued, an assertion borne out in numerous studies of employment patterns in showbusiness.

"Now is the time for changing strategy. Men need to see gender issues as their problem too, an overall outdated cultural framework that needs to be reframed," Mathe added.

COLCOA also boasts a focus on filmmaker and actress Melanie Laurent ("Inglourious Basterds"), screening her first movie "The Adopted" before a discussion about her career, followed by a US premiere screening of her latest film, "Diving."

The festival opens on April 23 with the North American premiere of writer-director Eric Barbier's "Promise at Dawn," a celebration of motherhood starring Pierre Niney and Charlotte Gainsbourg.

- 'Stronger than death' -

It closes a week later with the North American premiere of Cedric Kahn's study of a religious sanctuary for recovering addicts, "The Prayer," which won newcomer Anthony Bajon best actor at Berlin's film festival.

COLCOA is nothing if not glamorous and other big international names sprinkling stardust on the festival include Vanessa Paradis ("Dog"), Gerard Depardieu ("Get Out Your Handkerchief," "The Other Woman"), Charlotte Rampling ("Flesh of the Orchid") and Jean Dujardin ("Return of the Hero").

In the documentary section, highlights include "Nothingwood," which follows the work of Salim Shaheen, a chubby Afghan actor who is his country's one-man film industry.

A gonzo director who has made 111 movies on a shoestring in a country where just watching one can get you killed, he and his endearingly eccentric band of actors are the stars of the documentary.

Shaheen regularly dodges minefields and the Taliban, and survived a rocket attack on his studio in 1995 in which nine of his actors and crew died

"I am stronger than death," he told AFP at the Cannes film festival. "We Afghans don't worry about death. It will come, we just don't know when."

Alongside the movies, the television competition features 12 series and TV movies, including the international premiere of "Proud," a three-part miniseries dealing with gay rights spanning 30 years in France.

COLCOA's growing repertoire of movies and burgeoning popularity -- about 25,000 people now attend each year -- have seen it become the world's largest festival dedicated to French film, according to its organizers.



April 20, 2018

worth ^{THE} trip

Ooh La La: COLCOA French Film Festival

Savor great films over several cinematic days.



The cool French film fest alights at the Directors Guild for a week-plus of movie and TV screenings, beginning on April 23

JETTING TO FRANCE... for a not-so-quick trip devoted to soaking up several fabulous works of the cinema? If only, if only. We pack our suitcases in our mind, and we pore over theater schedules in our daydreams, and we keep tabs on the festivals that feature the movies that garner the critical raves and win over the public. Since boarding an international jet at a moment's notice is realistically not in the cards for most of us, it is so very helpful when a festival of great French films boards the jet and heads our way. And the COLCOA French Film Festival fits that bill very nicely. The "9 Days of Premieres in Hollywood" festival, which was founded by The Franco-American Cultural Fund just over two decades ago, alights at the Directors Guild of America on Sunset Boulevard each spring. (And, oui, it is now eight days, still making it fabulously lengthy.) And fans queue up to see a host of new works full of emotion, heart, and stories to remember. That schedule is live now, as the "City of Lights, City of Angels" celebration unfurls from...

MONDAY, APRIL 23 THROUGH MONDAY, APRIL 30: That's a full week, plus a day, of cinematic splendor, splendor that will include screenings of Happy Hour Talks with French filmmakers, showings of French television shows ("The Consolation" and "The Age of Stateless" are two free-to-see offerings), lots of documentaries, and so many films including "The Prayer," "C'est La Vie!," and "Some Like It Veiled." There are several special doings weaving through the week-plus revelries, too, like the VR corner over the final weekend. Good things to know? Screenings will take place earlier in the day as well as the special after-10-o'clock movies, which'll roll over several nights of COLCOA. Feeling the amour in the atmosphere? It must be because one of the biggest SoCal-France meet-ups is just ahead on the cool movie-filled calendar.

VARIETY

May 3, 2018

Film Review: 'The Guardians'

'Of Gods and Men' director Xavier Beauvois recounts a seldom-told chapter of WWI history concerning the role women played on the home front.



Director: Xavier Beauvois

With: Nathalie Baye, Laura Smet, Iris Bry

Release Date: May 4, 2018

Rated R - 2 hours 14 minutes

Official Site: <https://www.musicboxfilms.com/the-guardians-movies-165.php>

How many films about World War I have omitted female characters, or else relegated them to the margins, reduced to a face in a worn photograph or the scrawl in a tattered love letter? An austere corrective to more than a century of under-representation, "The Guardians" tells the other side of the story, focusing on the home front and the women — characters so often defined in relation to male soldiers, as mothers, wives, girlfriends, and children — who shouldered the burden of keeping French farms running while the men were away.

Inspired by prize-winning French author Ernest Pérochon's 1924 novel, director [Xavier Beauvois](#)' emotionally devastating adaptation — which some may find as arduous as the wartime chapter it depicts — dispenses with a fair amount of the suffering to be found in the book, forgoing the contemporary tendency toward gritty, handheld realism in favor of a more timeless, almost painterly aesthetic. Set in the Limousin region of France, the decidedly unmanipulative drama features virtually no score (despite a music credit to Michel Legrand) or invasive camera tricks, relying mainly on a fine cast and the work of DP Caroline Champetier,

whose stately widescreen compositions supply historically accurate tableaux that have largely been missing from the canonical visual record of that era.

The opening image, following an almost hallucinatory view of fallen soldiers in gas masks, is that of actress [Nathalie Baye](#), guiding a horse-drawn plow through thick mud. It's a startling sight, radically different from the liberated modern roles in which Baye previously appeared (in films like "Le petit lieutenant" and "Venus Beauty Institute"), but more important, a sharp contrast with the bucolic picture of French farm life most people hold in their heads — one in which stout men do such work seated atop tractors on sunny days.

Beneath a wiry gray wig and wardrobe of coarse, handmade clothes, Baye projects a spirit of duty-bound diligence as Hortense, the hardy matriarch of a traditional country farm at a time before heavy machinery made such labor less physically demanding (later, in a scene straight out of a Jean-François Millet painting, women cut the wheat by hand). Because the farm is too much for Hortense and distressed daughter Solange (played by Baye's real-life daughter, Laura Smet) to manage on their own, Hortense hires a 20-year-old orphan named Francine (Iris Bry) to pitch in.

Compared with Solange, a restless wildflower who doesn't know what to do with the time spent apart from her husband (one moment she behaves like a woman in mourning, the next she is caught flirting with the G.I.s who've set up camp nearby), Francine keeps a low profile. She tends to the animals, mends clothes, and pulls her weight without complaint. She may as well be invisible, which makes her more surprised than anyone when Hortense's son Clovis (Oliver Rabourdin) takes notice of her while home on leave — which only serves to complicate the dynamic between the women, since Francine is not of their class. It helps the film's cause that Bry has never acted on-screen before, allowing audiences to discover the young woman in the role — and indeed, she seems to blossom before our eyes as tragedy lends dimension to her character.

Assuming a somewhat tedious yet period-appropriate sense of pace, "The Guardians" spans nearly five years from 1915-20 — a time when sentiments were expressed at length, and by letter, before television and mass media penetrated rural homes, when daylight hours were spent either in work or in worship (Beauvois depicts the church as a place of somber solidarity with the other townfolk). Presented with the slow-motion rhythm of life on a farm, Beauvois and editor-co-writer Marie-Julie Maille do a remarkable job of compression, depicting the demanding routine without insisting on re-creating it in real time, the way directors like Béla Tarr or Chantal Akerman might have.

Despite being helmed by a man, "The Guardians" should also be viewed as a female-driven achievement, representing the culmination of a long, personal journey for risk-taking French producer Sylvie Pialat ("Stranger by the Lake," "Our Children"). Together with the actress-driven ensemble and woman cinematographer, Pialat has honored an entire category of war heroes whose stories are seldom told. Where America has Rosie the Riveter as its poster girl for the women who pitched in during WW2, France can now point to "The Guardians" with pride.

Film Review: 'The Guardians'

Reviewed at Toronto Film Festival (Special Presentations), Sept. 11, 2017. (Also in San Francisco, COLCOA film festivals.) MPAA Rating: R. Running time: 134 MIN.

PRODUCTION: (France-Switzerland) A Music Box Films (in U.S.), Pathé/Orange Studio (in France) release of a Les Films du Worso presentation of a Les films du Worso, Pathé, France 3 Cinema, Versus Prods., Rita Prods., Orange Studio, KNM, RTS Radio Télévision Suisse production, with the participation of Canal Plus, Ciné Plus, France Télévisions, in association with Cofinova 13, Soficinéma 13, Indéfilms 5, Cinéfeel 3. Producers: Sylvie Pialat, Benoît Quainon. Co-producers: Pauline Gyax, Max Karli.

CREW: Director: Xavier Beauvois. Screenplay: Beauvois, Frédérique Moreau, Marie-Julie Maille, based on the novel by Ernest Pérochon. Camera (color, widescreen, HD): Caroline Champetier. Editor: Maille. Music: Michel Legrand.

WITH: Nathalie Baye, Laura Smet, Iris Bry

, Cyril Descours, Gilbert Bonneau, Olivier Rabourdin, Nicolas Giraud, Mathilde Viseux-Ely.

Los Angeles Daily News

April 18, 2018

(print and on-line)

NEWS

LA's diverse film festivals gear up for city's lights, cameras and action



French/Chinese production "The Lady in the Portrait" will play at this year's COLCOA film festival.

Los Angeles is one of the most diverse cities in the country. It's also the home of the world's most popular film industry. So it's kind of natural that both those facts will be celebrated over the next month by a slew of film festivals that focus on nations, regions and ethnicities from around the globe.

It starts Monday with the COLCOA French Film Festival settling in for eight days at the Directors Guild of America Theaters on Sunset Blvd. The Los Angeles Jewish Film Festival hits venues throughout L.A. County from April 25 to May 2. The South East European Film Festival in Beverly Hills and West Hollywood goes from April 26 to May 3. Then, just in time for Asian Pacific Heritage Month, the Los Angeles Asian Pacific Film Festival runs May 3 to 12 at various sites around the city.

The people who put on these festivals all share a love for cinema, obviously. And while their goals are similar too, how they came to operating these showcases is as varied as the movies they present.



COLCOA opening night gala film "Promise at Dawn," with Charlotte Gainsbourg.

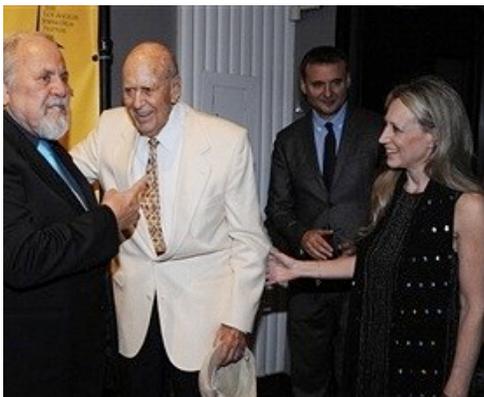
COLCOA (that originally stood for City of Light, City of Angels) was created 22 years ago by the Franco-American Cultural Fund, an alliance of professional film organizations in the U.S. and France. Though it has strong classic movie and television programs, COLCOA's main purpose is to give Hollywood an overview of the preceding year in French cinema.

Executive producer and artistic director Francois Truffart is a former French diplomat who programed a high school movie club when he was a teenager in Paris. He joined COLCOA as a programmer in 2004 and became the fest's executive producer in 2007.

"So I think it's in my DNA, in a way," he said of his current job. "We are the largest film festival in the world dedicated to French film. Cannes is bigger, of course, but it's an international festival.

"We are very much committed to promote French film among producers and distributors," Truffart said while also acknowledging that just about every Francophone and Francophile in So Cal packs the DGA building throughout the eight-day fete (where, naturally, French wine and cheese can also be found in abundance). "There is always the possibility for a film to be bought after the festival by a U.S. distributor, and for the talent, we have a lot of agents coming. And there's the possibility of American remakes."

This year's COLCOA is dedicated to women filmmakers – tres relevant – with several days and programs committed to the female gaze. Among the 86 movies and shows on display, Truffart flagged the comedy "Naked Normandy," the noirish family break-up drama "Custody" and the opening night gala "Promise at Dawn," based on the acclaimed writer Romain Gary's autobiographical novel and starring Charlotte Gainsbourg as his problematic mom.



Hollywood legends George Schlatter, Carl Reiner and Phil Rosenthal with Jewish Film Festival co-founder Hilary Helstein.

2018 marks the Los Angeles Jewish Film Festival's 13th year.

"So we're celebrating our Bar Mitzvah year," cracked Hilary Helstein, a documentary filmmaker and the event's executive director and co-founder. "We joke around, but it is. So we're trying to show some things that are a little bit lighter and different and engaging. But this year we have a lot of films about activists and women's rights and the #MeToo movement and Never Again and all that kind of stuff. We also have films that are celebrating Israel at 70."

Helstein had also worked with Steven Spielberg's Shoah Foundation. She found it odd that a city with such a strong Jewish tradition and presence as L.A. didn't have a film festival for that demographic, and decided to do something about it.

"I'd been working with a local organization and we came up with an idea to start a Jewish film festival in L.A.," she said. "There had not been one that was sustainable, and there are 70 Jewish film festivals around the world. It seemed preposterous that L.A. did not have one. So we started this out of the West Valley, but I said this was something that had to be citywide. There are 600,000 Jews in the city, and we had to make a program available to engage them in whatever neighborhood they live in."

"We've also expanded our scope of what's considered Jewish," Helstein added. "So there's Jewish and then there's Jew-ish."

The opening night film, "Sammy Davis Jr.: I've Gotta Be Me," documents the life of one of show business' most celebrated Jewish converts. Closing night's "If You're Not in the Obit, Eat Breakfast" looks at such nonagenarian funny-men as Mel Brooks and Carl Reiner. In between there's everything from a film about American baseball players on the Israeli national team ("Heading Home") to "Rising Sons," a film about combating rape in Africa.



SEEFest founder Vera Mijojlic.

Vera Mijojlic was a journalist and worked for visiting film productions in her native Bosnia before the bloody Yugoslav Wars. She started the South East European Film Festival 13 years ago to help bring together the many different groups from that contentious region.

"We are very rigorous about curating the festival," Mijojlic said. "We have respectfully presented as many sides to the story, excluding of course pure propaganda films, that on merit and on quality are relevant. I think this is a valuable thing to do in our country as it is today, and we have been able to do that."

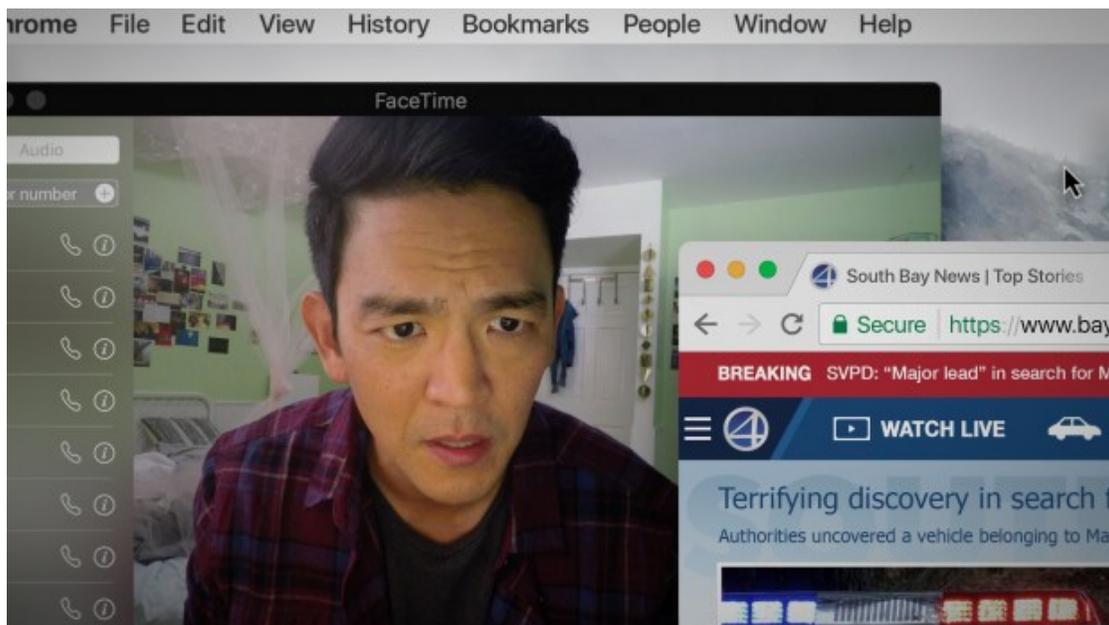
SEEFest shows films from and about Austria and Hungary on south through the Balkan Peninsula, Turkey and the Southern Caucasus. But they're not all about ethnic conflict and the oppression of old empires. Some of them are actually pretty funny, like this year's Bulgarian World War I farce "Enemies" or "The Other Side of Everything," about a Serbian democracy advocate with a great sense of humor regarding how thoroughly she's failed.



Belgrade students protest in "The Other Side of Everything."

Mijojlic figures SEEFest attendees split about evenly between Angelenos who want to see films about their former homelands and a more general audience of movie and international politics junkies.

"If you want to do arthouse, which every young filmmaker aspires to do, then you look to Eastern Europe because Eastern Europeans are crazy," Mijojlic half-joked. "When they're good, they're the best and they get government funding to do films that nobody else would be able to do anywhere else in the world."



John Cho stars in Screen Gems' thriller SEARCHING.

Visual Communications, the non-profit community arts organization created by L.A. Asian-Americans, is a few years shy of its golden anniversary, and the Los Angeles Asian Pacific Film Festival it puts on starts its 34th edition May 3.

Francis Cullado is executive director of both. A Filipino-American raised in Long Beach, he switched his focus from electrical engineering to ethnic studies and art after a life-changing summer internship with the Getty organization. The 37-year-old began working at the LAAPFF eight years ago, and this will be his fourth time running the show – which will be well over 100 features and shorts from across Asia, the Pacific, Europe and America.

“This is a political time when we see Los Angeles as diverse but also still segregated,” Cullado observed. “There’s probably a film festival that can happen here every day that’s based on race and ethnicity. One of the wonderful aspects of it is that we have so many groups of people here in Los Angeles – like IFFLA, COLCOA, the Pan-African Film Festival, Latino film festivals – that are bringing stories not only from outside of L.A., but also resonating with the communities of Los Angeles.”

Beside natural venues in Koreatown, Little Tokyo and Chinatown, Cullado says LAAPFF is “bringing the mountain to Mohammed” this year with additional programming at the DGA, Sunset 5 and L.A. LIVE. Among the hot tickets will be the John Cho-starring, Sundance award-winning missing child thriller “Searching”; the Cambodian family saga co-directed by Long Beach’s own Caylee So “In the Life of Music”; and “Waru,” a compilation of eight single-shot narratives by female Maori directors.

“We’re always looking at inter-diversity as well as intra-diversity.” Cullado said of his event, but that could just as well apply to L.A. and its rich assortment of film festivals. For tickets and further information on each, got to:

For tickets and information, go to:

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

Jewish: <http://laifilmfest.org/>

South East European: <http://seefilmla.org/>

Asian Pacific: festival.vonline.org



April 9, 2018

Best Things To Do This Week In LA: April 23-29

While May is just around the corner, there are no April showers to speak of this week. Los Angeles is always home to a variety of fun events to explore, and the upcoming line-up is no different. Enjoy everything from book signings and lyric writing workshops to live plays and unique festivals celebrating things like wine, cars, puppets and cinema.

Monday, April 23

COLCOA French Film Festival

Directors Guild of America, Los Angeles

www.colcoa.org

Now in its 22nd year, there will be more than 80 different films showcased at this annual film festival, many of which will compete for COLCOA awards. The festival begins on Monday with the premiere of "Promise at Dawn" by Eric Barbier. The competition will run for a week.

April 25, 2018

Colcoa 2018 Los Angeles: Le festival accueille Vanessa Paradis et Samuel Benchetrit, Mélanie Laurent....



Pour sa 22^{ème} édition le plus grand festival de film français au monde qui se déroule à Los Angeles, a accueilli Vanessa Paradis et Samuel Benchetrit amis aussi Mélanie Laurent, Eric Barbier... Une belle semaine pour défendre aux USA des œuvres françaises.



[Voir cet article en vidéo](#)

Ce ne sont pas moins de 86 films, séries télévisées qui sont présentées pour ce 22ième **festival de Colcoa** à **Los Angeles** avec son directeur : **François Truffart**. Un choix de films et séries éclectique et judicieux et qui peuvent être capable de s'imposer sur le territoire américain toujours à l'affut de cette diversité dans l'émotion, le rire ou le drame que les français ont su imposer à multiples reprises outre-Atlantique. Un tremplin qui s fait dans la convivialité et avec de nombreuses stars chaque année au printemps dans la cite des anges.

Vanessa Paradis et **Samuel Benchetrit** complices, quelques mois après la sortie en **France**, le couple est venu présenter le film *Chien.* " *C'est merveilleux d'être ici car cette ville évoque énormément d'histoires, de films, de metteurs en scène...* " Le film a été très bien accueilli dans la cité des anges.

Mélanie Laurent, dans une belle robe pailletée couleur argent, invitée d'honneur d'un festival qui souhaité plus que jamais mettre l'accent sur les femmes, est venue présenter le film *Plongeraux* Etats-Unis. Un film qui évoque une histoire d'amour, la naissance et une quête de liberté de l'héroïne qui a une résonance particulière pour l'actrice et réalisatrice. " *Je venais d'avoir un bébé lorsque j'ai écrit ce film. Mais contrairement à mon personnage, j'ai eu une grossesse heureuse. C'est la place de la femme artiste dans un couple et dans le monde qui m'intéressait d'évoquer dans ce film. Cette soif de liberté et de voyage. Est-ce qu'on peut partir lorsqu'on vient d'avoir un enfant ?* "

Et enfin pour la soirée d'inauguration, c'est le magnifique film du réalisateur **Eric Barbier** sorti en décembre en France et qui a été un franc succès : *La Promesse de l'Aube* avec **Charlotte Gainsbourg** et **Pierre Niney**, qui a été projeté. Relatant une partie de l'existence de **Romain Gary** , le public américain a applaudi à tout rompre ce qui est considéré outre-Atlantique comme une œuvre poignante de cette adaptation qui retrace le destin exceptionnel du célèbre romancier, diplomate et aviateur. " *Le plus émouvant est que Romain a écrit ce livre ici à Los Angeles. Donc venir le présenter dans cette ville ce soir est symbolique* " avoue le réalisateur .

April 24, 2018

THINGS TO DO

10 Fun Things To Do TODAY in L.A. for April 24, 2018

You know what's handy?

Waking up in the morning, firing up your phone/computer and being able to scan a super quick (but curated) rundown of the best of what lies ahead. So here it is, our list of fun things to do in Los Angeles for today, Tuesday, April 24, 2018.

May it lead you to adventure!

10. [various] Immerse yourself in eight days of French film, documentaries, and TV shows when the [COLCOA French Film Festival](#) takes over the Directors Guild of America (DGA) in Hollywood from April 23-30.



April 6, 2018

Uturn VR Title Goes To Hollywood French Film Fest



In the wake of the #MeToo and Time's Up campaigns, this year's COLCOA will emphasise the contributions of women to French cinema.

Free Malaysia Today - LOS ANGELES: The world's largest festival of French film hits Hollywood this month, as it embraces the #MeToo moment with a line-up dedicated to the country's best female filmmaking talent.

The 22nd City of Lights, City of Angels (COLCOA) is offering a record 86 films, television shows, digital series, and virtual reality experiences, many never seen before in the United States, as well as a handful of international and US premieres.

It is the first edition of the annual event since the Harvey Weinstein sex abuse scandal that sparked the #MeToo and Time's Up campaigns, and the program reflects the push to celebrate the work of women.

"Through its different competitions, we are proud to dedicate this year's programming of COLCOA to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year," said executive producer François Truffart.

COLCOA boasts some 75 entrants for a slew of honours, including the audience award, best documentary, best TV movie, critics' award, and critics' special prize.

With the film industry still reeling from the shock of the sexual harassment and assault firestorm that ended the careers of Weinstein and numerous other powerful Hollywood figures, the female aspect of many COLCOA entrants should resonate on both sides of the Atlantic.

These include Oscar-nominated Xavier Legrand's feature debut "Custody," a social realist thriller about a violent abuser who forces his way back into his ex's life that won best director and debut at the Venice film festival.

"The Party is Over," another feature directorial debut, this time from Marie Garel-Weiss, is about two women who bond as they battle drug addiction, becoming inseparable.

More than half of the selection of short films are by women, while panels will address the role of women in the French film industry and first films directed by women.

Over at the festival's "virtual reality corner," an experience called "Uturn" examines the gender gap from both sides with interwoven stories that allow the viewer to embody either a female or male character.

The experience was created by Nathalie Mathé, a NASA scientist turned filmmaker and VR specialist whose credits include "Persepolis," "The Dark Knight Rises," "Skyfall," "Captain Phillips", and "Fast and Furious 6."

"For 50 years women have been told how they should adapt and learn to survive in order to succeed in male-dominated industries like tech and media," she said in a statement about the project.

Mathe said that while a few women had risen to the top of their field, the vast majority were still under-represented and under-valued, an assertion borne out in numerous studies of employment patterns in showbusiness.

"Now is the time for changing strategy. Men need to see gender issues as their problem too, an overall outdated cultural framework that needs to be reframed," Mathes added.

COLCOA also boasts a focus on filmmaker and actress Melanie Laurent ("Inglourious Basterds"), screening her first movie "The Adopted" before a discussion about her career, followed by a US premiere screening of her latest film, "Diving."

The festival opens on April 23 with the North American premiere of writer-director Eric Barbier's "Promise at Dawn," a celebration of motherhood starring Pierre Niney and Charlotte Gainsbourg.

It closes a week later with the North American premiere of Cedric Kahn's study of a religious sanctuary for recovering addicts, "The Prayer," which won newcomer Anthony Bajon best actor at Berlin's film festival.

COLCOA is nothing if not glamorous and other big international names sprinkling stardust on the festival include Vanessa Paradis ("Dog"), Gérard Depardieu ("Get Out Your Handkerchief," "The Other Woman"), Charlotte Rampling ("Flesh of the Orchid"), and Jean Dujardin ("Return of the Hero").

In the documentary section, highlights include "Nothingwood," which follows the work of Salim Shaheen, a Afghan actor who is his country's one-man film industry.

A director who has made 111 movies on a shoestring in a country where just watching one can get you killed, he and his endearingly eccentric band of actors are the stars of the documentary.

Shaheen regularly dodges minefields and the Taliban, and survived a rocket attack on his studio in 1995 in which nine of his actors and crew died

"I am stronger than death," he said at the Cannes film festival. "We Afghans don't worry about death. It will come, we just don't know when."

Alongside the movies, the television competition features 12 series and TV movies, including the international premiere of "Proud," a three-part miniseries dealing with LGBT+ rights spanning 30 years in France.

COLCOA's growing repertoire of movies and burgeoning popularity – about 25,000 people now attend each year – have seen it become the world's largest festival dedicated to French film, according to its organisers.



March 19, 2018

Alain Ducasse on film

The [Directors Guild of America theater](#) is set to run a new documentary on Alain Ducasse next month. The film tackles the entire life of one of the most celebrated chefs in the world, with 18 Michelin stars across his restaurants and multiple cooking schools, not to mention his global dining empire. The project's viewing is part of the larger COLCOA French Film Festival, which kicks off on April 23.



April 26, 2018

Delicious Movies at COLCOA French Film Festival

The charm that suffuses great films pervades COLCOA, the French film festival currently at the Directors Guild of America Theater,

Even the name itself beguiles: City Of Light, City of Angels. This year's festival poster shows the road to LA with the city and dusky hills in the background. Where's the charm, one might ask? It's just, you see, the road to LA and the mountains happens to be passing directly under, and through, the Eiffel Tower. It's the blending of both cultures, tout à fait.

This cultural intermingling could be heard in force at the Opening Night Reception, where the humming of acutely French accents mixed with the good kind of buzz you get when people feel excitement. Was it the allure of walking in and being offered vanilla-colored plumeria flowers by Tahitian-dressed beauties from AirTahitiNui? Perhaps the crowd's elation was from salivating at the array of just gorgeous-looking food offered at tables circumnavigating the vast DGA lobby? Or was it the pure cinephile joy of knowing you were about to get a chance to see something special?

First, a rather brief welcome from François Truffaut, Executive Producer and Artistic Director, who dedicated COLCOA's entire program to women, and the role they've played in the creation process of cinema and television: 41% of the projects screened by COLCOA were directed by women. A new film series, "Women Make History," was introduced this year.

COLCOA isn't just movies: it's about new talent, innovation, digital series, virtual-reality experiences, TV series, and yet, of course, feature films.

Love was the issue in the opener, "Promise At Dawn." Can there be doubt about the searing love a mother feels? Yet this film's subject was the all-pervasive

sort of mother-love that smothers. Inescapable, choking love, from a mother for her son, was indelibly a member of the cast.

I was reminded of Woody Allen's unforgettable image of his mother in "Oedipus Wrecks," part of Allen's anthology film "New York Stories." When his overly critical mother literally disappears, Allen feels he's safe and can finally attain calm. Then his mother appears, literally, in the sky over Manhattan, and the harping continues with no escape.

That's the image I kept seeing while I watched "Promise At Dawn." If possible (and who am I to say it might even be possible?) this mother conjured up by French writer Romain Gary in the film based on his autobiographical novel is, over the top of over the top.

It's a lifelong dance of manipulation sparked by love that determines, in effect, Gary's whole life. A passionate, beautiful story, what we might now regard as a co-dependent relationship colors the lifetimes of both mother and son. Still, where is there more truth than a mother fighting for her pup?

"Promise At Dawn," in its North American premiere, impresses. With Charlotte Gainsbourg as the mother and Pierre Niney as Gary, acting was superbly touching. From Poland to the South of France to Africa, the travelogue seemed a byproduct, yet glorious to watch. It's original, captivating, and timeless as it brandishes the power of a woman with incontrovertible beliefs.

* * *

"Family is Family" is so funny, and so true, and so chic, delightful, and did I say funny? - that you must see it if you'd like a getaway from whatever's in your world. Dany Boon's world is the sphere he was born in, which both he, and the character he plays in the film, have transcended. Yet, it's always there, isn't it, where we come from, and the role that plays in our minds?

Dany's character Valentin is part of an uber-chic, wildly successful, supremely trendy couple who live together and work in their design business. At a major retrospective on their work, at the Palais de Tokyo in Paris, Valentin's life collides with the personal reality he's covered up for years. Spurred by his 80-year-old mother's determination to celebrate her birthday with her long-not-seen son, his mother, and the whole hick family he's tried to hide, catapult themselves into the exhibit. Watching his mother embracing the French Minister of Culture is hilarious, but not for poor Valentin. Running away too fast, he's hit by a car and injured enough to wind up with amnesia that returns him to the age of 17.

That might be enough of a pretext for a plot, mais non. Where he's from, in Picardy, they speak a variant of French called chtitimi. It's rough, it's crude, and it's incomprehensible.

So begins the fun! Reverting to 17, it's all Valentin speaks; while his partner and her father attempt to hide him from the press, Valentin heads back to the family home to again become the loving son he was at that age.

The cast is terrific. The mother, the father, the brother, the brother's wife (an old lover when Valentin was 17), are all terrific. Jokes fly, yet it's the situation, both the burlesque one, and the sophisticate life, that yield sweet comedy.

By the way, Dany Boon himself designed the furniture in the film, another impossibly humorous aspect of the story. Boon even jokes that he's tried to sell the furniture on Craigslist.

If you can see this at COLCOA, you'll feel empathy, and pure delight.

* * *

I've been asked not to reveal too much about "Makala," an exquisitely lovely film being shown at COLCOA. The sound is pure, and flawless; the photography, the light, enchanting. It's a surprisingly entertaining story about what's in fact the miserable existence of a man willing to do backbreaking work to achieve his dreams.

* * *

COLCOA's a jewel, literally. The festival includes many chances to see free films, including a "Blind Date" where you get to see official festival films. Through Monday, April 30,

COLCOA reruns films shown earlier in the week, with free admission. Definitely worth considering.

April 28, 2018

La vache! French moooo-vies with cows @ COLCOA_



Fans of French movies are familiar with visual universe of the nation's bucolic "paysage," the countryside where Parisiennes repair for r&r. The usual trope is the stone country home where city dwellers sit 'round big outdoor tables slurping soupe, quaffing wine, and engaging in lengthy discourse about the meaning of it all. There, they read books and relax. There they eat really good cheese. There they conduct romantic rendez-vous.

An interesting trend surfaced in [COLCOA](#), the annual French film festival in Los Angeles now in its 22nd year. Amidst the festival's 23 feature films emerged a rather more authentic version of the French countryside. After several years of searing urban films, we see films about farmers. Two of them included cows.

It feels like a retreat. A recoiling from the horror of the city and its bewildering, intransigent issues: of immigration, integration, security and the painful recent trauma of terrorism. In a way, it is a return to essential Frenchness, a deeply conservative act. But there are pragmatic reasons as well. Even **Melanie Laurent**, COLCOA's honored female filmmaker of the festival, noted in Q and A with film critic Wade Major, how difficult it is to shoot in Paris, how the so-called City of Light, although the most beautiful in the world, is muffled under a perpetual blanket of grey sky. By contrast, said Laurent, she would love to film in Los Angeles, "I love the light," she repeated twice.

Let's bring in the cows!



My favorite film of the festival thus far has been **BLOODY MILK (Petit Paysan, 2017)**, an auteur work by a first-time director named Hubert Charuel. The son of a dairy farmer, Charuel shot his marvelously affecting feature *sur place*, on his parents' farm in the Haute-Marne region of France. It's a profound rumination about a changing world played by an obdurate cast — a stubborn man and his cows. Pierre (the photogenic and intuitive actor Swann Arlaud) is ready to do much to protect and defend the health of his animals. Despite surfing youtube videos in a desperate search for information about mad cow disease, Pierre admits in anguish that he "knows nothing else." His beloved life and livelihood will soon be brought to a precipitous end. The film, inexorably advancing a tale seamlessly told, beautifully knits the deep connection between land, animal, and man. It transcends, striking chords of loss and ultimately of human loneliness, as Pierre bears the burden of this change alone. To explain why Pierre is taking his morning coffee amidst his cows (photo above) is to spoil the brilliant opening of this highly usual movie.



Not so much **THE GUARDIANS (Les Gardiennes, 2017)**, although it does have cows. Lots. And wheat and all kinds of stuff that grows in the fields managed by tough-lady farmer Hortense Sandrail (Nathalie Baye) and her real-life daughter. The duo hold down the fort, as it were, while their menfolk go off to fight The Big One, WWI. Their challenge is not mad cow disease, but dumb American soldiers who speak terrible *franglais* and try to get with the local girls.



Beautifully shot in picturesque rural vistas by writer/director Xavier Beauvois, the movie just never arrives at the cosmic meaning to match its stunning visual world. Rather than expand in emotion, it narrows and narrows until at the end, we're left with a hollow exchange of petty meanness by Baye's character (Baye, in a performance so restrained it whittles minimalism) to an outsider, the redheaded dairy maid Francine (Iris Bry). Much time spent in this arrhythmic, 134-minute movie, a fatty cut of meat that minus 20 minutes would make a lean cut. Little pay off. To quote the sheep, 'Baaah ... baaahd.'

[COLCOA](#) | thru Monday at the DGA



April 26, 2018

COLCOA 2018: GABRIEL AND THE MOUNTAIN



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

If you're ever looking to define the nebulous term "world cinema," just pointing toward Fellipe Barbosa's beautiful and haunting *Gabriel and the Mountain* would be a good start. A French/Brazilian coproduction set and shot in Eastern Africa, the film unfolds in Portuguese, French, English, Swahili and Kiswahili. This goes beyond either practical or showy choices, though. Barbosa, telling the true story of a Brazilian man who died alone on a mountain in Malawi, employs this expansiveness to illustrate how even the most outgoing, well-traveled person in the world can be governed by his self-dominating interior life. We are, all of us, alone in the end.

Gabriel Buchmann was slated to start graduate school at UCLA in the Fall of 2009. Before doing so, he took a year off to travel the world. *Gabriel and the Mountain* joins him for the last couple months of his trip, and his life, as he explores the countryside of four African nations. The film's chapters are each named after one of them: Kenya, Tanzania, Zambia and Malawi. In a staggeringly comprehensive performance, João Pedro Zappa shows us Buchmann's endless warmth but also his desperation to fill his life up to the brim while he can, even if that means sometimes plowing like a runaway truck through the wishes and feelings of those closest to him, like his girlfriend Cristina (Caroline Abras), who joins him for part of the trip.

Zappa and Abras are so perfect in their roles as young people who love each other but know that their ambitions are destined to pull them apart that it's almost possible to overlook Barbosa's other casting gambit, a risk that pays off tenfold. Pretty much

everyone other than those two characters is played not just by nonprofessional actors but by the actual people themselves, each of whom interacted with Buchmann in the weeks before he died. With that information, it probably goes without saying that the film is shot in all the same places Buchmann visited. This story has clear parallels to the one recounted in Sean Penn's *Into the Wild*. But Barbosa's commitment to verisimilitude adds another layer, illustrating the chasm between Buchmann's idealistic, head-in-the-clouds vigor and reality without ever judging him for it. Even the locals who think he's crazy seem to respect him. The same goes for those of us watching.

Further juxtapositions are on offer from the cinematography of Pedro Sotero (who recently shot Kleber Mendonça Filho's *Aquarius*). While Sotero's camera is just as hungry and expansive as Buchmann is, it possesses a patience that he doesn't. This leads to some breathtaking pastoral vistas but it also creates an internal tension between the movie and the protagonist that only increases as he nears the end of his trip and his fervor increases to a near-mania.

It's as if Buchmann is trying to escape something. Barbosa implies heavily that the thing his subject is running from is his own privilege and the guilt he feels about it. *Gabriel and the Mountain*, in some ways, exists to puncture the bourgeois fantasy of traveling without being a tourist. At times, Buchmann's insistence on his own authenticity makes him come across like a petulant douche. But Barbosa is not out to condemn him; on the contrary, he clearly feels a deep compassion for Buchmann. Here was a man who gave of himself fully, who learned more about more people than most of us ever will and who endeavored to make better the lives of everyone he met. Whatever it was he was trying to get away from, dying on a Malawian mountainside wasn't how he wanted to do it. *Gabriel and the Mountain* isn't a tale of self-destruction; it's a tragedy whose hero's fatal flaw is the drive to be the best possible version of himself.

April 2018



COLCOA: French Cinema Shines Bright in Hollywood

The COLCOA festival on the West Coast is a showcase for Francophone cinema and a major event for U.S. distributors. The leading event is back in Los Angeles from April 23 through 30, 2018.

Launched by the Franco-American Cultural Fund in 1996, the COLCOA festival (City of Lights City of Angels) is a bridge between the movie industries of Paris and Los Angeles. Some 43 films and documentaries will be screened as part of this year's festival.

Don't miss out on *Promise at Dawn*, an adaptation of Romain Gary's biographical novel starring Pierre Niney and Charlotte Gainsbourg, or *Memoir of Pain*, an equally successful adaptation, this time of Marguerite Duras' work *The War: A Memoir*, with Mélanie Thierry in the leading role. The line-up will also include the tragicomedy *Dog* by Samuel Benchetrit featuring Vincent Macaigne, as well as the documentary *The Quest of Alain Ducasse*, which offers a portrayal of the French chef who has been awarded 18 Michelin stars.

COLCOA is also set to show a selection of virtual-reality movies and a range of television and online series. The perfect opportunity to discover Emmanuelle Seigner playing a criminologist in the crime movie *Insoupçonnable*, adapted from the English series *The Fall*, and to enjoy the second season of the political thriller *Baron Noir*.

COLCOA
April 23-30, 2018
Directors Guild of America Theater Complex
Los Angeles, California
www.colcoa.org



April 15, 2018

The Biggest Showcase of French Cinema Comes Back to Los Angeles



COLCOA Executive Producer and Programmer Francois Truffart (L) and COLCOA Deputy Director Anouchka Van Riel. VALERIE MACON/AFP/GETTY IMAGES

Here we go again! And again! For the 22nd time ColCoa - City of Lights to City of Angels - French Film Festival, the biggest ever showcase of French Cinema outside of France, will open at the Directors Guild of America's headquarters in Los Angeles on Monday, April 23, 2018 with the North American premiere of *Promise at Dawn* by director Eric Barbier (*The Last Diamond*, ColCoa 2014). The picture is based on the autobiographical novel of the same name by two-time Goncourt prize winner Romain Gary. Charlotte Gainsbourg plays the exuberant mother of the protagonist, played by Cezar prize winner Pierre Niney.

The festival will feature a record 86 films, television and digital series and, for just the second time in its history, virtual reality programs, and will run until April 30, 2018. Many of the programmed films will have their World, North American or US premieres during the Festival, 75 of which will be in competition for different ColCoa awards. 37 new features and documentaries will compete for ColCoa Cinema Awards beginning on Opening Night on April 23 and ending on April 30 with the North American premiere of Cedric Kahn's new drama *The Prayer* which had its world premiere at the Berlin International Film Festival, with newcomer actor Anthony Bajon winning the Best Actor Award.

The founder of ColCoa, Executive Producer and Artistic Director of the Festival François Truffart says: "Through its different competitions we are proud to dedicate this year's programming of ColCoa to women, both in their role in the making of the films and series, and their central roles in the majority of stories selected this year. Concretely, we will also introduce a new series called *Women Make History*. We will dedicate a day to first films made by female writers and directors; our *Focus on a Filmmaker* day will be offered to writer, director, actor Melanie Laurent; and one of our panels will address the role of women in the French film industry".



Opening, closing films: *Promise at Dawn* (top), *The Prayer*.
COURTESY COLCOA

During the festival, the popular ColCoa High School screening program will attract more than 3000 Southern California students and teachers who will attend free screenings and panels with filmmakers. The students will also participate in a student film critic contest. Year after year ColCoa is constantly growing new generations of French film (and foreign films in general) lovers – a task made easier because young people are used to reading text on a screen. The program is celebrating its 11th year. In addition, master classes will take place at several film schools across the city with the support of the Cultural Services of the French embassy in the United States.

As usual, many famous and upcoming French directors and actors will attend the Festival and participate in discussions and other events: among them, besides Melanie Laurent, actors Camelia Jordana (*Le Brio*), Vanessa Paradis (*Dog*), Melville Poupaud (*Lady in the Portrait*), Anthony Bajon (*The Prayer*) and veteran director Francis Veber for the celebration of the 20th anniversary of his classic *The Dinner Game*.

Some of the feature films of the ColCoa program during the Festival will have their official screenings for the Hollywood Foreign Press Association members which qualify the films for Golden Globe consideration for the Best Foreign Language Film Award.

VARIETY

May 2, 2018



Isabelle Leroux and
Christophe Lemoine flank
Variety's Peter Debruge

COLCOA Film Fest

DIRECTORS GUILD OF AMERICA, WEST HOLLYWOOD, APRIL 26

Variety chief film critic Peter Debruge accepted the Prix Alliance Française de Los Angeles, presented by organization president Isabelle Leroux and French consul general Christophe Lemoine. Debruge, who was based in Paris from 2014-'16, was honored as "a friend of the French culture and language." The fest kicked off with Eric Barbier's "Promise at Dawn" on April 23 and presented a record 86 films, TV shows, digital series and virtual-reality programs throughout the week's festivities, which ran until April 30.



April 4, 2018

Colcoa 2018 met les réalisatrices françaises sous les projecteurs



Le programme de Colcoa a été présenté mardi soir à la Résidence de France.

Agenda

Du Lundi 23 avril 2018

Au Lundi 30 avril 2018

Le programme de Colcoa

French Film Festival [ici](#)

Lieu : Directors Guild of America

Adresse : 7920 Sunset Blvd, Los Angeles

“Le programme est encore plus spectaculaire cette année, avec beaucoup de gros films”, promet François Truffaut, le directeur du festival de films français de Los Angeles Colcoa.

Du lundi 23 au lundi 30 avril, **“City of Lights City of Angels”** projettera 86 films, séries télé et courts-métrages, dont de nombreuses premières américaines au siège du Directors Guild of America. Raison de plus pour y aller: certaines oeuvres ne seront jamais distribuées aux Etats-Unis. *“Nous voulons montrer la diversité de l’industrie cinématographique française, que ce soit des comédies ou des drames, des films populaires ou indépendants. Il s’agit de partager le meilleur dans chaque catégorie”,* résume François Truffaut.

Cette année, le festival est dédié aux femmes, *“pour leur contribution dans le cinéma et leur rôle central dans les films sélectionnés”*. Ainsi, une nouvelle programmation intitulée “Women Make History” fait son entrée; et Mélanie Laurent sera invitée à parler de son travail de réalisatrice pour “Les adoptés” (“The Adopted”, mardi 26 avril à 1:45 pm) et “Plongeur” (“Diving”, mardi 26, 7:25 pm).

“Les femmes représentent 43 % des scénaristes et réalisateurs en France. C’est le reflet de la situation en France, qui est meilleure qu’aux Etats-Unis avec plus de femmes dans les écoles”, défend François Truffart, qui refuse d’associer cet hommage au mouvement #MeToo. *“On ne parle pas de harcèlement sexuel, mais d’égalité dans ce milieu.”*

Ainsi, cinq premiers films de réalisatrices seront projetés à Colcoa, tel que “Stand up Girl!” (“C’est tout pour moi”, samedi 28 à 5:15 pm) de Nawell Madani qui raconte les tergiversations de Lila. Aspirante danseuse, elle se lance finalement dans une carrière d’humoriste à Paris. Les réalisatrices sont aussi bien représentées dans les films en réalité virtuelle et les séries digitales (accès gratuit) présentés lors du festival.

Le festival s’ouvrira avec la première nord-américaine du film “La promesse de l’aube” (“Promise at Dawn”) d’Eric Barbier, adapté du roman autobiographique de Romain Gary. *“Il est l’un de mes prédécesseurs”*, rappelle le consul de France Christophe Lemoine, présent à la conférence de presse de présentation du festival, mardi 3 avril.

Durant une semaine, les spectateurs pourront découvrir des films très attendus comme “Barbara” de Mathieu Amalric (jeudi 26 à 10 pm), “The Guardians” (“Les gardiennes”, vendredi 27 à 5:30 pm) de Xavier Beauvois ou “Au revoir la haut” (“See you up there”, vendredi 27 à 8 pm) d’Albert Dupontel. François Truffart recommande notamment “Custody” (“Jusqu’à la garde”, mercredi 25 à 8 pm) de Xavier Legrand, qui sera présent au festival. *“Ce film (sur un couple qui divorce) est très puissant. Il commence comme un documentaire de Depardon et termine comme un Stanley Kubrick”*.

Le public devra également s’arrêter sur la programmation TV, avec 12 films et séries sélectionnés. *“Ils seront bientôt sur Netflix et en avant-première à Colcoa”*, se réjouit François Truffart, qui accueille avec plaisir le film “The confession” (le 26 à 1:45 pm), la saison 2 du thriller “Baron Noir” (les 24 et 25 avril) et celle de “Beautiful losers” (jeudi 26 à 3:30 pm), dont la première saison avait remporté le prix du jury l’an passé.

“Avec la vidéo à la demande, les Américains ont plus d’opportunités de voir des films français sur Amazon, Netflix ou Hulu”, reconnaît François Truffart.

Comme d’habitude, les stars seront nombreuses à fouler le tapis rouge du festival. Sont annoncés Camelia Jordana pour “Le Brio” (jeudi 26 à 8:30 pm), Vanessa Paradis et le réalisateur Samuel Benchetrit pour “Chien” (“Dog”, mardi 24 à 10:15 pm), Dany Boon pour “Family is family” (“La Ch’tite famille”, mardi 24 à 8:30 pm), Nahuel Pérez Biscayart pour “See you up there”. Francis Veber, le réalisateur du mythique “Le dîner de cons” (“The Dinner game”, vendredi 27 à 2 pm) se livrera à une session de questions-réponses avec le public pour les 20 ans du film. *“C’est l’une des comédies préférées de Woody Allen. Ce film est comme du papier à musique”*, observe le directeur de Colcoa.

Le festival se clôturera le lundi 30 avril avec le drame de Cedric Kahn, "La prière" ("The Prayer", à 8:15 pm), qui suit Thomas, un drogué qui va rejoindre une communauté isolée dans la montagne et se soigner par la prière.

April 26, 2018

COLCOA Review: 'RETURN OF THE HERO' is if Howard Hawks adapted Jane Austen's work as screwball comedy



RETURN OF THE HERO (LE RETOUR DU HÉROS)

Not Rated, 90 minutes

Directed by: [Laurent Tirard](#)

Starring: [Jean Dujardin](#), [Mélanie Laurent](#), [Noémie Merlant](#), [Christophe Montenez](#)

By now, we've seen almost all of our favorite female authors' classic romantic works turned into fully cinematic, swirling, escapist period pieces. Ang Lee's *SENSE & SENSIBILITY*, Joe Wright's *PRIDE & PREJUDICE*, William Wyler and Andrea Arnold's *WUTHERING HEIGHTS* and Cary Joji Fukunaga's *JANE EYRE* are amongst the best. Even high concept spoofs like *PRIDE AND PREJUDICE AND ZOMBIES* have made their way into the zeitgeist. All these films have influenced how audiences and filmmakers view and interpret other works.

Stéphane Brizé's *A WOMAN'S LIFE* (written by Guy de Maupassant) seemed very much a mix of Jane Austen and Charlotte Brontë. It was also not good. But I digress. Filmmakers are free to reinterpret the classic how they like. While co-writer/ director Laurent Tirard and screenwriter Grégoire Vigneron have created something wholly original with *RETURN OF THE HERO*, their inspiration is clear: What if Howard Hawks adapted Jane Austen's work as a screwball comedy? And they've succeeded.



Jean Dujardin and Mélanie Laurent in RETURN OF THE HERO. Courtesy of StudioCanal.

Elisabeth Beauregard (Mélanie Laurent) has always been a fierce protector of her family, but she's about to meet her greatest challenge yet: Captain Charles-Gregorie Neuville (Jean Dujardin). Soon after he's engaged to her younger, more naive sister Pauline (Noémie Merlant), he's summoned to the frontlines of battle. Pauline writes letter after letter to her fiancée only to get nothing in return. Elisabeth, looking out for her sister who's fallen deathly ill due to the lovelorn stress, decides to start writing Pauline as the Captain. The war ends, but judgmental Elisabeth fervently believes Neuville will be a no-show. She continues her scheme so Pauline's attentions and heart can be directed elsewhere – to sweet, shy Nicolas (Christophe Montenez). Three years later, the Captain returns and whips Elisabeth, her family and the entire town into a frenzy.

Tirard's picture moves at a perfectly snappy rhythm. This is a light-hearted, feel-good romp. Cut by editor Yann Malcor, there's an undeniable energy here. Mathieu Lamboley's score provides a symphonic undercurrent, bursting with delight, playfulness and introspective charm. Not only are the comedy beats precisely timed, the narrative itself moves things along so nothing lingers for too long. Though the heroine's deception is justified, and her family would surely understand if she came clean, Tirard and Vigneron have greater fun in inventing the ways in which her lies and the ensuing shenanigans snowball. And the audience roots for her to get out of things with a clear conscience. Elisabeth's bluster and frustration combined with Neuville's spirited, antagonistic charm works magnificently. Their banter, along with the actors' chemistry, makes their repartee soar. The screwball comedy element is innovative and dodges the genre's – not to mention the subgenre's – traditional trappings, thus averting our eyes from noticeable act breaks and inherent narrative predictabilities.

No thread is left dangling and, even better, the magic weaved into this cinematic garment also sparkles because of to the leading casts' skills. Laurent and Dujardin's interactions are off-the-charts sensational, evoking a throwback feel of classic cinema akin to William Powell and Myrna Loy (THE THIN MAN), or Cary Grant and Rosalind Russell (HIS GIRL FRIDAY), or Cary Grant and Katharine Hepburn (BRINGING UP BABY). Tirard sets the stage for each of his actors to genuinely wow – whether that be through comedic timing (like Neuville unwittingly spitting on a baby passing by, or his awkwardness in selecting a duel pistol), or by emphasizing the script's broad comedic strokes (like Elisabeth's temper tantrum meltdown). Dujardin turns in some excellent supporting background work in the scene where Pauline confronts Nicolas' faux masculinity. All of this helps their smaller, genuine moments to better engage the viewer.

The real heroism on display here is the filmmakers' renewal of the great screwball comedy.

Grade: B+

'RETURN OF THE HERO (LE RETOUR DU HÉROS)' played COLCOA on April 26. It currently has no U.S. release date, though I'd hope that changes.



March 20, 2018

COLCOA Film Festival's Family Movies



Date/Time

Date(s) - 04/29/2018
1:00 pm - 6:30 pm

Location

The Directors Guild Theater Complex
7920 Sunset Blvd.
L.A., CA,

\$14 adults, \$5 students and children

www.colcoa.org

As part of COLCOA (the annual French Film Festival in the US), there will be a pair of family films screening today for cinephiles and francophiles can enjoy. At 1:30 p.m., it's Christmas & Co (Santa & Co), a holiday film starring Audrey Tautou (Amelie) about Santa needing help to save the magic. At 4:30 p.m., there will be a showing of School of Life (L'école Buissonière), a 1930-set coming-of-age drama about orphan boy who leaves Paris to live with a couple in rural France where he learns some lessons about life. The films will be screened at the Directors Guild of America, where the festival runs from April 23-30. The suggested age for both movies is 10 and older.

Los Angeles Times

April 20, 2018

(print and on-line)

The Moviegoer, April 22-28

COLCOA French Film Festival The annual festival opens with director Eric Barbier's **Promise at Dawn**, starring Pierre Niney as celebrated French author and diplomat Romain Gary (real-life husband of Jean Seberg) and Charlotte Gainsbourg as his overbearing mother. Directors Guild Theater Complex, 7920 Sunset Blvd., Los Angeles. "Promise at Dawn," April 23, \$135. The festival continues through April 30 with dozens of features, short films, French television and web series. Other films, \$14; discounts for seniors 62+, students, and people with disabilities; some screenings are free. www.colcoa.org



April 28, 2018

French domestic abuse thriller terrifying US audiences



AFP / VALERIE MACON *Actor/director Xavier Legrand talks about his thriller "Custody" during the Colcoa French Film Festival in West Hollywood*

It is an unsatisfactory but all-too-familiar denouement of divorce battles involving children: the judge who must allow a violent man back into his family's lives because there is no proof of abuse claims.

Oscar-nominated Xavier Legrand's French-language thriller "Custody," an unsparing account of abuse focusing as much on the damage to the children, has earned acclaim at home and on the festivals circuit ahead its summer US release.

"I would like people to realize that domestic violence is a real scourge in our society and that children are also victims who are too often forgotten," Legrand, 40, told AFP during the COLCOA festival of French film in Los Angeles, which wraps on Monday.

"And especially that they understand that these kinds of situations can turn into horror. These are murders. Under no circumstances are these crimes of passion."

Over half of the killings of women in the United States are related to domestic violence, government figures show, with victims often dying at the hands of an ex who was granted shared custody of the children.

Last year the US Centers for Disease Control and Prevention analyzed around 10,000 murders of women in the decade from 2003, finding that more than half were perpetrated by a romantic partner or ex.

Data from Legrand's native France -- 123 women killed by domestic violence in 2016 -- demonstrate that the problem is not confined to the US.

- Stranger danger -



AFP / VALERIE MACON Xavier Legrand (L) - here with moderator Jon Amiel at the Colcoa French Film Festival Day -- said his debut feature-length movie recounts the custody battle of the abused wife and a menacing husband

The frightening reality of domestic violence runs counter to an idea perpetuated by Hollywood that the threat to women from men comes in the form of lunatic serial killers lurking in dark alleys.

With a few creditable exceptions -- among them "Tyrannosaur" (2011), "Once Were Warriors" (1995) or "Sleeping with the Enemy" (1991) -- spousal abuse hasn't been as captivating a subject for filmmakers as the much less common "stranger danger."

"Custody," which was written by Legrand, premiered at the Venice Film Festival last year, where it was awarded the Silver Lion for best direction and the Lion of the Future for best first feature film.

Lauded by the Los Angeles Times as a "masterclass in tension modulation and psychological entrapment," it is released on July 13 in New York before getting a nationwide rollout.

Legrand's debut feature-length movie recounts the custody battle of the abused wife and a menacing husband first portrayed in his powerful Oscar-nominated 2013 short "Just Before Losing Everything."

Starting out as a nerve-jangling social drama, "Custody" simmers until it boils over into a full-blown, stomach-churning thriller, its pared-back screenplay aided by a conspicuous lack of music, a la Claude Chabrol or Alfred Hitchcock.

Lea Drucker and Denis Menochet reprise the roles they played in the short, while newcomer Thomas Gioria embodies the conflicting feelings and terrors of the couple's traumatized 12-year-old son.

Menochet, in particular, has been singled out by critics for his terrifying but nuanced portrayal of a man humiliated by allegations of abuse and driven by possessive rage.

- Fragility -



AFP / Filippo MONTEFORTE *"Custody" stars Denis Menochet (L) and Thomas Gioria joke around at the 74th Venice Film Festival in September 2017*

Perhaps more impressive still was debut of Gioria, who convinced Legrand as soon as they met that he had the sensitivity, maturity and fragility -- not to mention courage -- that the role required.

"I started at the same age as Thomas. So I know that at that age, the mind is very clear about reality and fiction," said Legrand, an accomplished theater actor who studied at the National Academy of Dramatic Arts in Paris.

He was clear from the beginning that while the menace is ever-present, he wanted the violence itself to take place off screen, hidden from view as it is in real life.

The filmmaker met abuse victims, a judge, psychologists and police, and attended violent men's groups to prepare for the movie.

He always intended "Custody" to play out as a thriller, he says, rather than the type of social drama mastered by directors like Federico Fellini, Ken Loach or Mike Leigh.

"The stories that some women told me were really like thrillers," he told AFP. "That is the essence of this kind of situation. Fear is at the heart of domestic and family violence."

April 23, 2018

The three things you need to know today in Los Angeles: Mon, Apr 23



1. Learn how to cook some of L.A.'s best dishes during an [author talk from Alison Clare Steingold](#) at Now Serving. The food and travel writer will host a free 7pm panel tied to her book, *The L.A. Cookbook*.
2. Catch a comedy set from Kristen Schaal and Kurt Braunohler when they host their Monday Night variety show, [Hot Tub](#), at the Virgil at 8pm. Tickets cost \$5.
3. Splurge on a ticket to the opening night gala of the [COLCOA French Film Festival](#). Tickets to the 7:30pm screening of *Promise at Dawn* at the DGA Theater Complex cost \$135.

April 28, 2018

French domestic abuse thriller terrifying US audiences



AFP / VALERIE MACON Actor/director Xavier Legrand talks about his thriller "Custody" during the Colcoa French Film Festival in West Hollywood

AFP - It is an unsatisfactory but all-too-familiar denouement of divorce battles involving children: the judge who must allow a violent man back into his family's lives because there is no proof of abuse claims.

Oscar-nominated Xavier Legrand's French-language thriller "Custody," an unsparing account of abuse focusing as much on the damage to the children, has earned acclaim at home and on the festivals circuit ahead its summer US release.

"I would like people to realize that domestic violence is a real scourge in our society and that children are also victims who are too often forgotten," Legrand, 40, told AFP during the COLCOA festival of French film in Los Angeles, which wraps on Monday.

"And especially that they understand that these kinds of situations can turn into horror. These are murders. Under no circumstances are these crimes of passion."

Over half of the killings of women in the United States are related to domestic violence, government figures show, with victims often dying at the hands of an ex who was granted shared custody of the children.

Last year the US Centers for Disease Control and Prevention analyzed around 10,000 murders of women in the decade from 2003, finding that more than half were perpetrated by a romantic partner or ex.

Data from Legrand's native France -- 123 women killed by domestic violence in 2016 -- demonstrate that the problem is not confined to the US.

- Stranger danger -



AFP / VALERIE MACON *Xavier Legrand (L) - here with moderator Jon Amiel at the Colcoa French Film Festival Day -- said his debut feature-length movie recounts the custody battle of the abused wife and a menacing husband*

The frightening reality of domestic violence runs counter to an idea perpetuated by Hollywood that the threat to women from men comes in the form of lunatic serial killers lurking in dark alleys.

With a few creditable exceptions -- among them "Tyrannosaur" (2011), "Once Were Warriors" (1995) or "Sleeping with the Enemy" (1991) -- spousal abuse hasn't been as captivating a subject for filmmakers as the much less common "stranger danger."

"Custody," which was written by Legrand, premiered at the Venice Film Festival last year, where it was awarded the Silver Lion for best direction and the Lion of the Future for best first feature film.

Lauded by the Los Angeles Times as a "masterclass in tension modulation and psychological entrapment," it is released on July 13 in New York before getting a nationwide rollout.

Legrand's debut feature-length movie recounts the custody battle of the abused wife and a menacing husband first portrayed in his powerful Oscar-nominated 2013 short "Just Before Losing Everything."

Starting out as a nerve-jangling social drama, "Custody" simmers until it boils over into a full-blown, stomach-churning thriller, its pared-back screenplay aided by a conspicuous lack of music, a la Claude Chabrol or Alfred Hitchcock.

Lea Drucker and Denis Menochet reprise the roles they played in the short, while newcomer Thomas Gioria embodies the conflicting feelings and terrors of the couple's traumatized 12-year-old son.

Menochet, in particular, has been singled out by critics for his terrifying but nuanced portrayal of a man humiliated by allegations of abuse and driven by possessive rage.

- Fragility -



AFP / Filippo MONTEFORTE *"Custody"* stars Denis Menochet (L) and Thomas Gioria joke around at the 74th Venice Film Festival in September 2017

Perhaps more impressive still was debut of Gioria, who convinced Legrand as soon as they met that he had the sensitivity, maturity and fragility -- not to mention courage -- that the role required.

"I started at the same age as Thomas. So I know that at that age, the mind is very clear about reality and fiction," said Legrand, an accomplished theater actor who studied at the National Academy of Dramatic Arts in Paris.

He was clear from the beginning that while the menace is ever-present, he wanted the violence itself to take place off screen, hidden from view as it is in real life.

The filmmaker met abuse victims, a judge, psychologists and police, and attended violent men's groups to prepare for the movie.

He always intended *"Custody"* to play out as a thriller, he says, rather than the type of social drama mastered by directors like Federico Fellini, Ken Loach or Mike Leigh.

"The stories that some women told me were really like thrillers," he told AFP. "That is the essence of this kind of situation. Fear is at the heart of domestic and family violence."

April 3, 2018

Colcoa French Film Festival Opens With Eric Barbier's 'Promise at Dawn'



Variety - Eric Barbier's "[Promise at Dawn](#)" will headline the 2018 [Colcoa French Film Festival](#) on April 23, the Franco-American Cultural Fund announced Tuesday.

"Promise at Dawn" is an adaptation of French author Romain Gary's autobiography that stars Pierre Niney and Charlotte Gainsbourg. The film will kick off the screenings of 37 new features and documentaries competing for the Colcoa Cinema Awards at the Directors Guild of America in Los Angeles. The event will present a record total of 86 films, TV shows, digital series, and virtual reality programs, 75 of which will be considered for the Colcoa awards throughout the week's festivities, which will culminate on May 1.

Colcoa executive producer and artistic director Francois Truffart also announced that this year's festival will set aside a day exclusively for screening first films made by female writers and directors. The day, titled "Focus on a Filmmaker Day," will honor writer, director, and actor Melanie Laurent and include a panel discussing the role of women in the French film industry.

"Through its different competitions, we are proud to dedicate this year's programming of Colcoa to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year," Truffart said.

The lineup for the film portion of the festival, which lasts until April 30, will also include Mathieu Amalric's "Barbara," Yvan Attal's "Le Brio," Daniel Auteuil's "The Other Woman," Xavier Beauvois's "The Guardians," Samuel Benchetrit's "Dog," Christian Carion's "My Son," Alain Chabat's "Christmas and Co," Dany Boon's "Family is Family," Albert Dupontel's "See You Up There," Emmanuel Finkiel's "Memoir of War," David and Stephane Foenkinos' "Jealous," Yann Gozlan's "Burn Out," Naomi Kawase's "Radiance," Melanie Laurent's "Diving, the Adopted,"

Philippe Le Guay's "Naked Normandy," Eric Toledano and Olivier Nakache's "C'est La Vie," Laurent Tirard's "Return of the Hero" and Nicolas Vannier's "School of Life."

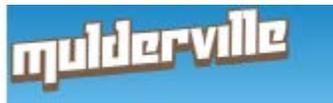
Featured projects from budding filmmakers include Fillipe Barboza's "Gabriel and the Mountain," Modi Barry and Cedric Ido's "Chateau," Hubert Charuel's "Bloody Milk," Charles de Meaux's "The Lady in the Portrait," Elsa Deringer's "Luna," Marie Garel-Weiss' "The Party is Over," Julien Hallard's "Let the Girls Play," Xavier Legrand's "Custody," Nawell Madani's "Stand Up Girl!," Dominique Rocher's "The Night Eats the World" and Leonor Seraille's "Montparnasse Bienvenue."

The festival will also showcase Happy Hour Talk panels in association with *Variety*, which will include "The Place of Women in the Industry in France" on April 27 and "Focus on a Composer," honoring Laurent Perez Del Mar on April 28.

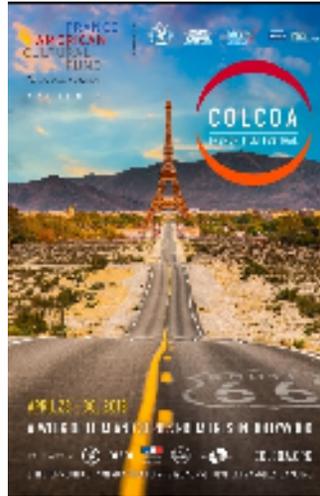
This year's TV screenings include "Beyond Suspicion," "The Age of Stateless," "The Art of Crime," "Baron Noir, Beautiful Loser," "The Consolation," "I Love You 2," "Isklander," "Infidelity," "Proud," "Special Honors" and "Through the Mill."

Actors in attendance will include "Le Brio's" Camélia Jordana, "Dog's" Vanessa Paradis, "See You Up There's" Nahuel Perez Biscayart, "The Lady in the Portrait" and "Beyond Suspicion's" Melville Poupaud, "The Prayer's" Antony Bajon, along with veteran writer and director Francis Veber to celebrate the 20th anniversary of "The Dinner Game."

The Colcoa French Film Festival is presented by the Franco-American Cultural Fund, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music. Colcoa is also supported by France's Society of Authors, Directors and Producers, the Film and TV Office of the French Embassy in Los Angeles, the CNC, TV France International, and Unifrance.



February 23, 2018



Colcoa French Film Festival est produit par le Fonds Culturel Franco-Américain, un partenariat unique qui regroupe la Directors Guild of America, la Motion Picture Association, la Writers Guild of America West, et la Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM). Colcoa est soutenu par L'ARP, la SACD, le bureau du Cinéma et de la Télévision de l'Ambassade française de Los Angeles, le CNC, France TV International et Unifrance.

La 22ème édition de Colcoa French Film Festival, le plus grand rendez-vous du cinéma français à Hollywood, se déroulera à la Directors Guild of America sur Sunset Boulevard.

Colcoa rendra hommage à la scénariste, réalisatrice et comédienne Mélanie Laurent, jeudi 26 avril, avec la présentation de son premier film Les adoptés, sélectionné dans la section Colcoa Classics. Le film avait été projeté à Colcoa en 2012 et avait remporté le Prix Colcoa du meilleur premier film. A l'issue de la projection, Mélanie Laurent participera à une rencontre avec le public, dans le cadre d'un Happy Hour Talk dédié à sa carrière. La soirée se poursuivra avec la projection de son dernier film, PLONGER, qui sortira aux Etats-Unis dans le courant de l'année, distribué par Gavitas Films. Ce Focus est présenté avec le soutien de Gavitas Films, Rialto Pictures, Unifrance et Variety. Colcoa Classic.

Le festival dévoile également les cinq films français de sa sélection "Colcoa Classics".

Outre « Les Adoptés », les films suivants compléteront la sélection:

-Le diner de cons de Francis Veber (1988, en association avec Gaumont dans le cadre du 20ème anniversaire du film).

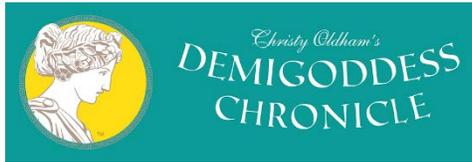
- La chair de l'orchidée de Patrice Chéreau (1975, première internationale de la version restaurée, en association avec Pyramide Productions et Tamasa Distribution).

- Préparez vos mouchoirs de Bertrand Blier (1978, première internationale de la version restaurée du film, en association avec Cohen Media Group dans le cadre du 40ème anniversaire du film).

- Diabolo menthe de Diane Kurys (1977, version restaurée, en association avec Cohen Media Group à l'occasion du 40ème anniversaire de la sortie du film aux Etats-Unis).

L'entrée aux "Colcoa Classics" est gratuite et se fait dans la limite des places disponibles.

La liste complète des films et séries en compétition sera dévoilée le 3 avril prochain.



May 6, 2019

The 22nd COLCOA French Film Festival Review at the Directors Guild of America



"One is not born a Woman, but becomes one"- Simone de Beauvoir

Los Angeles- The 22nd Annual COLCOA French Film Festival is a tour de force in showcasing the very best of French Cinema in Los Angeles. Founded in 1997 by The Franco-American Cultural Fund and sphere-headed by executive producer Francois Truffart, COLCOA is a distinguished must-see French cinema cultural experience that is unrivaled as the largest French Film Festival worldwide.

This year's focus was on women and their contribution to film. A new initiative called Women

Make History, as part of the “Focus on a Filmmaker” event series, showcased first films made by many female writers and directors. This year, COLCOA shined its honour of recognition to spotlight writer-director-actor Mélanie Laurent. “Through its different competitions, we are proud to dedicate this year’s programming to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year,” stated COLCOA Executive Producer and Artistic Director François Truffaut. Opening night celebrated a triumphant savoir-faire kick-off with the North American Premiere of writer/director Eric Barbier’s PROMISE AT DAWN and closed with the North American premiere of Cedric Kahn’s new drama THE PRAYER on Monday, April 30.



Mélanie Laurent (Inglourious Basterds, Return Of The Hero)

Happy Hour talks included France’s Female New Wave with panelists w/d Sou Abadi (SOME LIKE IT VEILED, w/d Elisa Dinger (LUNA), actor Camélia Jordana (LE BRIO and SOME LIKE IT VEILED), w/d Nawell Madani (STAND UP GIRL) and w/d Marie-Garel Weiss (THE PARTY’S OVER) and a panel with several of the festival filmmakers including w/d Eric Barbier (PROMISE AT DAWN), w/d Samuel Benchetrit (DOG), w/d Hubert Charuel (BLOODY MILK), w/d/p Charles de Meaux (THE LADY IN THE PORTRAIT), w/d Xavier Legrand (CUSTODY) and w/d Marie-Garel Weiss (PARTY’S OVER). Other attendees included director Jon Amiel, writer, director, producer Lucia Aniello, composer Jean-Michel Bernard, Anthony Bajon (THE PRAYER), director Modi Barry (CHATEAU), w/d Dany Boon (FAMILY IS FAMILY), director James Bort (RISE OF A STAR), actor Isabelle Candelier (BLOODY MILK), w/d Christian Carion (MY SON), author Erri De Luca, Prima Ballerina at Paris Opera Ballet Dorothee Gilbert (RISE OF A STAR), actor Vanessa Guide (LET THE GIRLS PLAY), w/d Taylor Hackford, musician Jean-Michel Jarre, w/d Philippe Le Guay (NAKED NORMANDY), writer, director, producer and education Jeremy Kagan, actor Xavier Lemaître (INFIDELITY), actor Gong Li, w/d Michael Mann, w/d Mike Mills, actor Vanessa Paradis (DOG), composer Lalo Schifrin (Honoree), singer Hélène Ségara. w/d Francis Veber (THE DINNER GAME), and w/d Marie-Garel Weiss (PARTY’S OVER).

COLCOA also proudly supports a new generation of foreign film viewers by offering two educational programs in association with ELMA (European Languages and Movies in America): COLCOA HIGH SCHOOL SCREENINGS and COLCOA MASTER CLASS PROGRAM. To date, over 100 high schools in Southern California have attended the festival- most of the students

had no foreign film experience before. There were 5 high school screenings during the festival offering 3,000 seats.

To date, over 100 high schools in Southern California have attended the festival- most of the students had no foreign film experience before. There were 5 high school screenings during the festival offering 3,000 seats.

This year's Los Angeles Film Critics Association (LAFCA) film jury was comprised of Lael Lowenstein (KPCC's FilmWeek), Wade Major (KPCC's FilmWeek, DigiGods, CineGods.com) and Chuck Wilson (LA Weekly and Village Voice). *LE BRIO*, written and directed by Yvan Attal, was awarded the COLCOA LAFCA Critics Award/Prix de la Critique. "At a time of heightened racial and religious tensions on both sides of the Atlantic, writer/director Yvan Attal's superb *LE BRIO* shines a hopeful light on a subject too often relegated to dark prognostications. In blending elements from such classics as *PYGMALION* and *THE PAPER CHASE* with serious issues of contemporary concern, Attal's smart, elegantly-crafted and superbly entertaining film is both socially relevant and artistically proficient, making it the perfect choice for our COLCOA jury. In the hands of veteran Daniel Auteuil and dazzling newcomer Camélia Jordana, Attal's crackling dialogue becomes the spark that sets off one of the most incendiary screen pairings in recent years" -. LAFCA jury statement

For a full list of Awards, click [HERE](#) This year's COLCOA FRENCH FILM FESTIVAL sponsors were: Air Tahiti Nui, TV5MONDE, Variety (Official Sponsors); Admirable Malibu Wines, Airstar America, Barnstormer, France Télévisions, KPCC 89.3, Los Angeles Times, Champagne Trésor de France, The Hollywood Reporter (Premier Sponsors); Club Culinare of Southern California, ELMA, LA Confidential, Sunset Marquis, Titra Film (Major Sponsors); Alliance Française de Los Angeles, Cinando, D'Alessio Law Group, Discover Hollywood, Duverger, Laemmle, Marché du Film/Festival de Cannes, Miraval/Vineyard Brands/La Vieille Ferme, Office de Tourisme Epernay, Paul M. Young Fine Wines, (Platinum Sponsors); Cinelife, Delair Labs, France-Amérique, French Morning, Gayot, Hénaff Gonidec, La Chouquette, Le Grenouille Selections/The Source Imports, Locations Wines, Lycée International Los Angeles, Mademoiselle M, MAC, Petit Pot, Rosenthal, Samsung, Sharingbox, Tealeaves (Supporting Sponsors).

ABOUT COLCOA COLCOA FRENCH FILM FESTIVAL was founded in 1997 by The Franco-American Cultural Fund, a unique collaborative effort of the Directors Guild of America, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors Composers and Publishers of Music (SACEM). COLCOA is also supported by l'Association des Auteurs-Réalisateurs-Producteurs (ARP), the Film and TV Office of the French Embassy in Los Angeles (French Consulate), the CNC, TVFI, and UNIFRANCE. COLCOA is the acronym of "City of Light, City of Angels," the original name of an event celebrating relationships between filmmakers from two capital cities of cinema. Since 2015, the festival's name has officially become COLCOA FRENCH FILM FESTIVAL.

For additional information click [HERE](#)

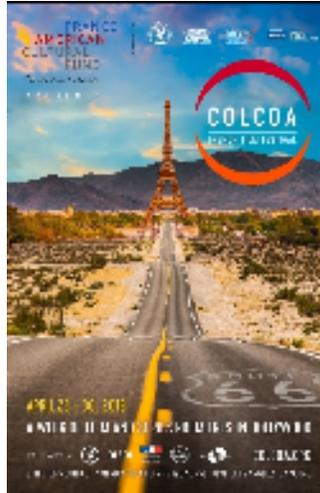
April 13, 2018

COLCOA FRENCH FILM FESTIVAL

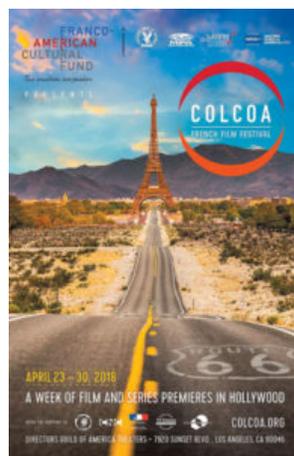
COLCOA (City of Light, City of Angels) French Film Festival for the past two decades has taken pride in presenting French film, television, web and VR content to American audiences. The 22nd edition will take place at the Directors Guild of America in Hollywood from April 23 to April 30, 2018. Several high-profile features presented at COLCOA are World Premieres, International Premieres, North American Premieres or U.S. Premieres. The showcase is also known for presenting films several months before their commercial release in the U.S., raising the event's profile among U.S. distributors who now use the event as a platform to launch and promote their film in Hollywood. Its exclusive program has made COLCOA an anticipated date in the industry calendar and now the largest French film festival in the world. *For more information and to purchase tickets: <http://www.colcoa.org/info-tickets/>*

May 15, 2018

COLCOA FRENCH FILM FESTIVAL RETURNS TO THE DIRECTORS GUILD



The 22nd annual COLCOA French Film Festival, the largest festival of its kind dedicated to French cinema and television series, recently wrapped up after eight days of screenings at the Directors Guild of America where a smorgasbord of 86 films, television and digital series, and VR programs were offered. Competing for awards were 33 features, 23 short films, 12 television series, four documentaries, and four digital series. (The winners are listed below.)



The COLCOA French Film Festival poster. It is the largest festival dedicated to French cinema and television.

Over 23,000 people attended the eight-day festival, which kicked off with a fabulous opening night gala where cameras snapped, wine flowed, and invited guests feasted on foods beautifully presented by an array of French chefs. This annual cinematic journey through the works of

famous and emerging directors, is a collaborative effort between the Franco-American Cultural Fund, the Directors Guild of America, Motion Picture Association of America, Writers Guild of America West, France's Society of Authors, Composers and Publishers of Music, Directors and Producers (L'ARP), the Film and Television Office of the French Embassy in Los Angeles, the CNC, TV France International, and Unifrance.



Naked Normandy, skillfully directed by Philippe Le Guay, features Intouchables star François Cluzet as the mayor of a small town that has fallen on hard economic times. Ultimately, the solution becomes the fun French version of The Full Monty meets Calendar Girls.



The memorable opening night film was Promise at Dawn (La promesse de l'aube), which is based on the life of French novelist and diplomat Romain Gary. The film, starring Charlotte Gainsbourg and Pierre Niney, each of whom give outstanding performances as mother and son, was adapted by Éric Barbier and Marie Eynard from Gary's book, and is brilliantly directed by Barbier. The story takes us through the life and times of a man who grew up with his unrelenting Russian-Jewish mother in the 1920s. She filled him with seemingly impossible expectations and reminded him almost every day of her grandiose ambitions for him and even when he's lying wounded in a military hospital bed, she instructs him to keep writing his book.

With too many to list, some of the outstanding films included: A Memoir of War, Makala, Return of the Hero, The Lady in the Portrait, Radiance, Plot 35, The Night Eats the World, Stand Up Girl, Some Like it Veiled, The Prince of Nothingwood, Christmas and Co, Naked Normandy, Let the Girls Play, The Guardians, Dog, My Son, Christmas and Co., Family is Family, See You There, Jealous, Radiance, Diving, Burn Out, Naked, School of Life, and C'est La Vie. Screenings of television shows included: Infidelity, Through the Mill, I love you 2, and Proud. (For a full list of all the films go to: <http://www.colcoa.org/>)



Jean Dujardin (Captain Neuville) and Melane Laurent (Elisabeth) star as tricksters in the hilarious Return of the Hero, written and directed by Laurent Tirard.

The festival ended with the hilarious The Other Woman, which stars Daniel Auteuil, who also directed. Sandrine Kiberlain, Adriana Ugarte, and the irresistible Gerard Depardieu complete the two couples. The entertaining story illuminates what happens when a much older man leaves his wife for a gorgeous, sexy, much younger woman. His friend, another older, but seemingly happily married man, fantasizes multiple erotic adventures with this beguiling creature and the results are surprising.

With the potpourri of exciting cinematic and television works presented in this year's COLCOA French Film Festival, one can eagerly look forward to next year's edition, which will take place April 2019.



L-R: Director Daniel Auteuil (Daniel,) Sandrin Kiberlain (Isabelle), Adriana Ugarte (Emma,) and Gerard Depardieu (Patrick,) star in The Other Woman, an amusing story about two older men lusting after a younger woman and the surprising consequences.

April 23, 2018

42 Totally Fun Things To Do in L.A. This Week You Need to Know About [4-23-18 to 4-27-18]

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

This week, from Monday, April 23 to Friday, April 27, features the French Film Festival, The Oregon Wine Trail, Griffith Observatory's Sunset Walk & Talk, Marijuana Madness, TCM Classic Film Festival, Gala in the Gardens, Our L.A. Voices: Arts Festival at Grand Park and MUCH more.

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

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

Monday April 23rd, 2018

1. Immerse yourself in eight days of French film, documentaries, and TV shows when the [COLCOA French Film Festival](#) takes over the Directors Guild of America (DGA) in Hollywood from April 23-30.

April 23, 2018

Colcoa Keeps the French Flag Flying in L.A.



CREDIT: COURTESY OF PATHE

At the start of April, a spattering of American and French journalists gathered, Champagne in hand, at the home of French consul general to Los Angeles Christophe Lemoine for the lineup announcement of the 22nd City of Lights, City of Angels film festival, which kicks off tonight with Eric Barbier's Romain Gary biopic "Promise at Dawn." It was the perfect setting to announce a film about the French writer, a former Los Angeles consul general himself, who managed to keep one foot in his native land and another in Hollywood, through both his diplomatic appointment and his marriage to Jean Seberg. [Colcoa](#) has been striving to strike a similar balance for the past two decades.

Initially commissioned as the flagship project of the Franco-American Cultural Fund — a joint project among the MPAA, DGA, WGA and France's SACEM — [Colcoa](#) provides a week's worth of French film premieres in the middle of L.A. every year. Though the festival includes plenty of art and auteur cinema, and its panels and introductory speeches reach back to names like Godard, Malle and Rivette, Colcoa is perhaps most remarkable for its embrace of films that are too regionally specific, too genre-focused, or too generally *déclassé* to attract much attention from the statelier Stateside arthouse crowd.

The broad comedy of Dany Boon has been a regular presence, and he will be on hand this year to present "Family Is Family." French thrillers and romantic comedies are usually well-represented, and the fest's director spotlight this year is reserved not for some aging New Wave legend, but rather actress-director [Melanie Laurent](#); a few months after the SXSW debut of her English-language debut, "Galveston," Colcoa will offer festgoers the chance to acquaint themselves with her earlier French features.

“The diversity of French cinema is the first thing that we want to show in the festival,” says longtime Colcoa executive producer and artistic director [Francois Truffart](#), who bristles against the idea that French film is oftentimes considered something like its own genre in the U.S. “We do all different types of films, and we know that we have different types of audiences going to each, whether it’s film noir, or children’s cinema, comedies or dramas.

“The question is always, when I watch a film in Paris in October, in January, whenever, is will an American audience like this film? What are they going to think? I want to find films that are absolutely unexpected by the American audience. I try to find films that can be really new, original and unique.”

Once again returning to its home base at the DGA Theater, Colcoa from April 23-30 hosts screenings of major French films including Mathieu Amalric’s “Barbara,” Daniel Auteuil’s “The Other Woman,” Yvan Attal’s “Le Brio,” and Cedric Kahn’s “The Prayer” as a closer. First added as a standalone category in 2015, the festival’s TV program will screen seven French series and five TV movies. A shorts program, a classic cinema section and a small sampling of VR experiences round out the 86-project slate.

Though French film in Los Angeles might seem an intensely specialized focus, Colcoa has arguably been the city’s most consistent film festival in recent years. Though smaller than AFI Fest or the Los Angeles Film Festival, Colcoa has seen few of the changes in leadership, location, mission or dates that its two bigger rivals have undergone. Last year saw 25,000 attendees, and thanks to its timing in the weeks before the kickoff of Cannes, Colcoa has seen several success stories in terms of acquisitions.



Cedric Kahn’s “The Prayer,” a drama about drug addiction recovery, will close out Colcoa on April 30.

“Every year you have one or two titles,” Truffart says. “We are just before the Cannes Film Market, and we have a partnership with them, so there are films are that are shown at Colcoa where distributors can use us to test the reaction here, and then when they go to Cannes they negotiate the rights and eventually buy them.”

Indeed, the past few years have seen a number of Colcoa selections acquired for U.S. distribution either out of the festival itself or very shortly thereafter: Boon’s “Superchondriac,” Helier Cisterne’s Colcoa jury prize winner “Vandal,” Marie-Castille Mention-Schaar’s “Once in a Lifetime,” Lisa Azuelos’ “Quantum Love,” and Clovis Cornillac’s “Blind Date” among them, as well as French TV series “Call My Agent,” which was picked up by Netflix. This year eight competition films arrive at Colcoa with U.S. distribution already in place, from Cohen Media

Group's "My Son" to Kino Lorber's "Makala" and "Custody" and Music Box Films' "Memoir of War" and "The Guardians."

"We have this funny way of describing it, but in France when we talk about film we're talking about *le septième art*, and in the U.S. you're often talking about 'the industry,'" notes Eglantine Langevin, production manager at both SACEM and the Franco-American Cultural Fund. "But if you put Bollywood aside, America and France are the two major countries of cinema. So having the perspective of the American audience for the French filmmaker is always a great opportunity. And of course, having access to this market is huge. Because of this fund, you then have access to the American industry, which is a great opportunity for a French filmmaker to do a film in the U.S., negotiate a remake, or find a new market for their film."

Of course, some films will always get lost in translation. Truffart is on a particular mission to evangelize for French comedies, once strong exports, and frequently among the biggest audience hits at the festival, which often go missing among the headier dramas and art films that have easier times securing U.S. distribution.

"There are films I choose which are, I would say, not my cup of tea, because I know that the American audiences might like it," Truffart says. "But it's a real joy to program films for American audiences, because I know that American audiences in a way are much more open minded than French audiences. They can appreciate some films much more than we think, particularly in the case of comedies. Americans are also sometimes more respectful of comedy, even the ones that aren't always so appreciated by critics. We are at least trying with Colcoa to change the opinions of distributors about comedies.

"There used to be a lot of French comedies released in U.S., and there are much less now, I guess because U.S. distributors are much more interested in arthouse films and dramas. It's interesting to see that at Colcoa comedies are extremely popular, including with the American audiences. I think there's a market for it."

"Having the perspective of the American audience for the French filmmaker is always a great opportunity."

EGLANTINE LANGEVIN

Truffart points to Boon's "Family Is Family," among others, as a comedy he sees having a real shot at connecting with Americans this year.

"In many ways, it's a very American film that he has made. It also reminds me of the Italian comedy-dramas of the 1970s, a very strange film in a sense, and I honestly think it's the best film he has made."

Of course, Colcoa is about much more than just attempting to influence the market. Newly restored versions of 1970s classics "Peppermint Soda," "The Flesh of the Orchid" and "Get Out Your Handkerchief" will screen at the fest, and director Francois Veber will be on hand to present his 1998 hit "The Dinner Game." And in an effort to extend its future audience beyond dyed-in-the-wool Francophiles, the fest will once again bring over some three thousand local high school students for special free screenings.

Colcoa is also mindful of heeding some of the hard lessons of Hollywood's past few years, adding a first-time female filmmaker spotlight and a special Women Make History section dedicated to stories of women's rights throughout French history. Gender parity was an important factor in the fest's decision to fete Laurent as well — Truffart was alarmed to realize that the festival's Focus on a Filmmaker special section had only put one woman director, Julie Delpy, under its spotlight previously. Laurent won the festival's audience award for her first

feature, "The Adopted," back in 2012, and per Truffart: "It was important to focus on a new generation of filmmakers, and she's already been so prolific as both an actress and a director."

Even as he speculates about finding future auteurs, Truffart reflects about the festival's success exploding some commonly held myths about the narrowness of French cinema and the narrow movie-going habits of Angelenos.

"From the very beginning when I started working for the festival as a programmer, there was always this idea in France, and New York as well, that French cinema only really works in New York," he says. "That people in L.A. don't have the right background. And my goal from the very beginning was to prove the contrary. You have people working in Hollywood who are still talking about the New Wave. French cinema is as important here as it is in New York, and every kind of film can be successful in L.A."

March 29, 2018

April 2018 events calendar for Los Angeles

Plan your month with our April 2018 events calendar of the best activities, including free things to do, festivals and our favorite concerts



COLCOA French Film Festival

Watch both vintage and modern French films alongside TV premieres at this annual screening series for Francophiles. The festival typically divides screenings by genre—noir, classics and new wave, along with filmmaker and producer spotlight series—leaving eager film buffs no shortage of options. Pre-show happy hour panels, late night showings and a competition for new French shorts round out the endless roster of events.

[READ MORE](#)

[BUY TICKETS](#)

 [Directors Guild of America](#), West Hollywood

 Monday April 23 2018 - Monday April 30 2018

\$\$\$\$

April 5, 2018

Gran tributo a la mujer en el festival de cine francés Colcoa



El productor ejecutivo del festival Colcoa, Francois Truffart, y la subdirectora Anouchka Van Riel.

AFP - Se homenajeará a las mejores creadoras audiovisuales del país. El evento ofrecerá 86 películas, programas de televisión y series.

El mayor festival de cine francés, el Colcoa, llega este mes a Hollywood con un tributo a las mejores creadoras audiovisuales del país, en la ola de los movimientos contra los abusos sexuales y la desigualdad de género en la industria.

La 22a edición del Colcoa ofrece un récord de 86 películas, programas de televisión, series digitales y experiencias de realidad virtual, muchas nunca antes vistas en Estados Unidos, y será escenario de algunos estrenos internacionales.

Es la primera edición de este evento anual desde que estalló el escándalo sexual en Hollywood con el productor Harvey Weinstein y otros pesos pesados de la industria, que dio paso a los movimientos MeToo y Times's Up.

Y el programa refleja una celebración del trabajo de la mujer.

“Nos enorgullece dedicar la programación de Colcoa de este año a las mujeres, tanto por su rol en la realización de las películas y series como en sus papeles centrales en la mayoría de las historias seleccionadas este año”, dijo el productor ejecutivo del festival, Francois Truffart.

Colcoa entrega premios del público, al mejor documental, mejor película de televisión, de la crítica y el especial de la crítica.

El festival abre el 23 de abril con el estreno en Norteamérica del largometraje *La promesse de l'aube* (*La promesa del amanecer*), de Eric Barbier, una celebración de la maternidad protagonizada por Pierre Niney y Charlotte Gainsbourg.

Cierra una semana después con el estreno norteamericano de *La prière* (*La oración*), de Cedric Kahn, un estudio de un santuario religioso para adictos en recuperación.

Entre las cintas que destacan en la programación del festival está también *Jusqu'à la garde* ('*Custodia compartida*', en Argentina y España), del nominado al Óscar Xavier Legrand, un thriller acerca de un abusador violento que regresa por la fuerza a la vida de su expareja y que le valió el premio a mejor director y ópera prima en el festival de Venecia.

Más de la mitad de la selección de cortos fueron producidos por mujeres, mientras que varios paneles abordarán el papel de la mujer en la industria del cine y debatirán en torno a las primeras películas dirigidas por las féminas.



April 23, 2018

Things to Do This Week

COLCOA French Film Festival: Poring over a grid of magnifique works from a host of French filmmakers? Also a bon time, but flying over to Europe isn't always in the spontaneous and/or immediate cards. Thank goodness this acclaimed cineparty is popping up at the Directors Guild of America for several days, beginning on Monday, April 23. What will you see over its excellent eight-day run? [Pore over that schedule](#) now, with no need to add plane tickets on after you decide.

April 2018

Los Angeles, CA COLCOA

Now in its 22nd year, the COLCOA French Film Festival screens dozens of the latest motion pictures from France, as well as a few time-tested audience favorites. The 2018 edition honors filmmaker and actress Mélanie Laurent (best known to American audiences as Shosanna Dreyfus in Quentin Tarantino's

Inglourious Basterds).

Fans can catch the U.S. premiere of her latest effort behind the camera, *Plonger (Diving)*, about a photographer who feels suffocated by her new role as a mother and takes off on her own.

At the lighter end of the spectrum, this year's selection of classics includes Francis Veber's *Le Dîner de Cons (The Dinner Game)* and Bertrand Blier's *Préparez Vos Mouchoirs (Get Out Your Handkerchiefs)*, comedies from 1998 and 1978 respectively.

April 23 through 30
at the Directors Guild
of America Theater
Complex;
colcoa.org.



April 3, 2018

Colcoa French Film Festival Opens With Eric Barbier's 'Promise at Dawn'



Variety

Eric Barbier's "[Promise at Dawn](#)" will headline the 2018 [Colcoa French Film Festival](#) on April 23, the Franco-American Cultural Fund announced Tuesday.

"Promise at Dawn" is an adaptation of French author Romain Gary's autobiography that stars Pierre Niney and Charlotte Gainsbourg. The film will kick off the screenings of 37 new features and documentaries competing for the Colcoa Cinema Awards at the Directors Guild of America in Los Angeles. The event will present a record total of 86 films, TV shows, digital series, and virtual reality programs, 75 of which will be considered for the Colcoa awards throughout the week's festivities, which will culminate on May 1.

Colcoa executive producer and artistic director Francois Truffart also announced that this year's festival will set aside a day exclusively for screening first films made by female writers and directors. The day, titled "Focus on a Filmmaker Day," will honor writer, director, and actor Melanie Laurent and include a panel discussing the role of women in the French film industry.

"Through its different competitions, we are proud to dedicate this year's programming of Colcoa to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year," Truffart said.

The lineup for the film portion of the festival, which lasts until April 30, will also include Mathieu Amalric's "Barbara," Yvan Attal's "Le Brio," Daniel Auteuil's "The Other Woman," Xavier Beauvois's "The Guardians," Samuel Benchetrit's "Dog," Christian Carion's "My Son," Alain Chabat's "Christmas and Co," Dany Boon's "Family is Family," Albert Dupontel's "See You Up There," Emmanuel Finkiel's "Memoir of War," David and Stephane Foenkinos' "Jealous," Yann Gozlan's "Burn Out," Naomi Kawase's "Radiance," Melanie Laurent's "Diving, the Adopted," Philippe Le Guay's "Naked Normandy," Eric Toledano and Olivier Nakache's "C'est La Vie," Laurent Tirard's "Return of the Hero" and Nicolas Vannier's "School of Life."

Featured projects from budding filmmakers include Fillipe Barboza's "Gabriel and the Mountain," Modi Barry and Cedric Ido's "Chateau," Hubert Charuel's "Bloody Milk," Charles de Meaux's "The Lady in the Portrait," Elsa Deringer's "Luna," Marie Garel-Weiss' "The Party is Over," Julien Hallard's "Let the Girls Play," Xavier Legrand's "Custody," Nawell Madani's "Stand Up Girl!," Dominique Rocher's "The Night Eats the World" and Leonor Seraille's "Montparnasse Bienvenue."

The festival will also showcase Happy Hour Talk panels in association with *Variety*, which will include "The Place of Women in the Industry in France" on April 27 and "Focus on a Composer," honoring Laurent Perez Del Mar on April 28.

This year's TV screenings include "Beyond Suspicion," "The Age of Stateless," "The Art of Crime," "Baron Noir, Beautiful Loser," "The Consolation," "I Love You 2," "Isklander," "Infidelity," "Proud," "Special Honors" and "Through the Mill."

Actors in attendance will include "Le Brio's" Camélia Jordana, "Dog's" Vanessa Paradis, "See You Up There's" Nahuel Perez Biscayart, "The Lady in the Portrait" and "Beyond Suspicion's" Melville Poupaud, "The Prayer's" Antony Bajon, along with veteran writer and director Francis Veber to celebrate the 20th anniversary of "The Dinner Game."

The Colcoa French Film Festival is presented by the Franco-American Cultural Fund, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music. Colcoa is also supported by France's Society of Authors, Directors and Producers, the Film and TV Office of the French Embassy in Los Angeles, the CNC, TV France International, and Unifrance.

VARIETY

April 3, 2018

Colcoa French Film Festival Opens With Eric Barbier's 'Promise at Dawn'



Eric Barbier's "Promise at Dawn" will headline the 2018 Colcoa French Film Festival on April 23, the Franco-American Cultural Fund announced Tuesday.

"Promise at Dawn" is an adaptation of French author Romain Gary's autobiography that stars Pierre Niney and Charlotte Gainsbourg. The film will kick off the screenings of 37 new features and documentaries competing for the Colcoa Cinema Awards at the Directors Guild of America in Los Angeles. The event will present a record total of 86 films, TV shows, digital series, and virtual reality programs, 75 of which will be considered for the Colcoa awards throughout the week's festivities, which will culminate on May 1.

Colcoa executive producer and artistic director Francois Truffart also announced that this year's festival will set aside a day exclusively for screening first films made by female writers and directors. The day, titled "Focus on a Filmmaker Day," will honor writer, director, and actor Melanie Laurent and include a panel discussing the role of women in the French film industry.

"Through its different competitions, we are proud to dedicate this year's programming of Colcoa to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year," Truffart said.

The lineup for the film portion of the festival, which lasts until April 30, will also include Mathieu Amalric's "Barbara," Yvan Attal's "Le Brio," Daniel Auteuil's "The Other Woman," Xavier Beauvois's "The Guardians," Samuel Benchetrit's "Dog," Christian Carion's "My Son," Alain Chabat's "Christmas and Co," Dany Boon's "Family is Family," Albert Dupontel's "See You Up There," Emmanuel Finkiel's "Memoir of War," David and Stephane Foenkinos' "Jealous," Yann Gozlan's "Burn Out," Naomi Kawase's "Radiance," Melanie Laurent's "Diving, the Adopted,"

Philippe Le Guay's "Naked Normandy," Eric Toledano and Olivier Nakache's "C'est La Vie," Laurent Tirard's "Return of the Hero" and Nicolas Vannier's "School of Life."

Featured projects from budding filmmakers include Fillipe Barboza's "Gabriel and the Mountain," Modi Barry and Cedric Ido's "Chateau," Hubert Charuel's "Bloody Milk," Charles de Meaux's "The Lady in the Portrait," Elsa Deringer's "Luna," Marie Garel-Weiss' "The Party is Over," Julien Hallard's "Let the Girls Play," Xavier Legrand's "Custody," Nawell Madani's "Stand Up Girl!," Dominique Rocher's "The Night Eats the World" and Leonor Seraille's "Montparnasse Bienvenue."

The festival will also showcase Happy Hour Talk panels in association with *Variety*, which will include "The Place of Women in the Industry in France" on April 27 and "Focus on a Composer," honoring Laurent Perez Del Mar on April 28.

This year's TV screenings include "Beyond Suspicion," "The Age of Stateless," "The Art of Crime," "Baron Noir, Beautiful Loser," "The Consolation," "I Love You 2," "Isklander," "Infidelity," "Proud," "Special Honors" and "Through the Mill."

Actors in attendance will include "Le Brio's" Camélia Jordana, "Dog's" Vanessa Paradis, "See You Up There's" Nahuel Perez Biscayart, "The Lady in the Portrait" and "Beyond Suspicion's" Melville Poupaud, "The Prayer's" Antony Bajon, along with veteran writer and director Francis Veber to celebrate the 20th anniversary of "The Dinner Game."

The Colcoa French Film Festival is presented by the Franco-American Cultural Fund, the Motion Picture Association, the Writers Guild of America West, and France's Society of Authors, Composers and Publishers of Music. Colcoa is also supported by France's Society of Authors, Directors and Producers, the Film and TV Office of the French Embassy in Los Angeles, the CNC, TV France International, and Unifrance.

May 1, 2018

'Makala' wins top doc award from COLCOA French Film Festival

Film by Emmanuel Gras previously won awards at Cannes and Moscow International Documentary Festival



An image from 'Makala' directed by Emmanuel Gras. Courtesy Kino Lorber

The 22nd COLCOA French Film Festival has wrapped in Los Angeles, with the top documentary prize awarded to ***Makala***, from director Emmanuel Gras.

The film tells the story of a young Congolese man and the brutal physical effort he undertakes to support his family. He exerts himself almost beyond endurance to forge charcoal out of wood for sale at market.

A simple story of one man's labour told with an artistry that leaves an indelible impression.

--From the Toronto International Film Festival description of *Makala*

Makala -- the title is derived from the Swahili word for charcoal -- won best film at Critics Week (Semaine de la Critique) at the Cannes Film Festival last year. It also earned Special Mention in the Golden Eye competition in Cannes for the best documentaries in the festival, essentially finishing second to *Faces Places*, the film co-directed by Agnès Varda and JR. Gras' film also won the jury prize at the Moscow International Documentary festival and screened at the Toronto International Film Festival.

The COLCOA French Film Festival is presented by the Franco-American Cultural Fund, in collaboration with the Directors Guild of America, the Motion Picture Association of America, The Writers Guild of America West and France's Society of Authors, Composers and Publishers of Music (SACEM).

Makala is available for viewing on [iTunes](#). See the trailer here:

Makala Official UK Trailer



April 28, 2018

French domestic abuse thriller terrifying US audiences



AFP / VALERIE MACON *Actor/director Xavier Legrand talks about his thriller "Custody" during the Colcoa French Film Festival in West Hollywood*

AFP - It is an unsatisfactory but all-too-familiar denouement of divorce battles involving children: the judge who must allow a violent man back into his family's lives because there is no proof of abuse claims.

Oscar-nominated Xavier Legrand's French-language thriller "Custody," an unsparing account of abuse focusing as much on the damage to the children, has earned acclaim at home and on the festivals circuit ahead its summer US release.

"I would like people to realize that domestic violence is a real scourge in our society and that children are also victims who are too often forgotten," Legrand, 40, told AFP during the COLCOA festival of French film in Los Angeles, which wraps on Monday.

"And especially that they understand that these kinds of situations can turn into horror. These are murders. Under no circumstances are these crimes of passion."

Over half of the killings of women in the United States are related to domestic violence, government figures show, with victims often dying at the hands of an ex who was granted shared custody of the children.

Last year the US Centers for Disease Control and Prevention analyzed around 10,000 murders of women in the decade from 2003, finding that more than half were perpetrated by a romantic partner or ex.

Data from Legrand's native France -- 123 women killed by domestic violence in 2016 -- demonstrate that the problem is not confined to the US.

- Stranger danger -



AFP / VALERIE MACON *Xavier Legrand (L) - here with moderator Jon Amiel at the Colcoa French Film Festival Day -- said his debut feature-length movie recounts the custody battle of the abused wife and a menacing husband*

The frightening reality of domestic violence runs counter to an idea perpetuated by Hollywood that the threat to women from men comes in the form of lunatic serial killers lurking in dark alleys.

With a few creditable exceptions -- among them "Tyrannosaur" (2011), "Once Were Warriors" (1995) or "Sleeping with the Enemy" (1991) -- spousal abuse hasn't been as captivating a subject for filmmakers as the much less common "stranger danger."

"Custody," which was written by Legrand, premiered at the Venice Film Festival last year, where it was awarded the Silver Lion for best direction and the Lion of the Future for best first feature film.

Lauded by the Los Angeles Times as a "masterclass in tension modulation and psychological entrapment," it is released on July 13 in New York before getting a nationwide rollout.

Legrand's debut feature-length movie recounts the custody battle of the abused wife and a menacing husband first portrayed in his powerful Oscar-nominated 2013 short "Just Before Losing Everything."

Starting out as a nerve-jangling social drama, "Custody" simmers until it boils over into a full-blown, stomach-churning thriller, its pared-back screenplay aided by a conspicuous lack of music, a la Claude Chabrol or Alfred Hitchcock.

Lea Drucker and Denis Menochet reprise the roles they played in the short, while newcomer Thomas Gioria embodies the conflicting feelings and terrors of the couple's traumatized 12-year-old son.

Menochet, in particular, has been singled out by critics for his terrifying but nuanced portrayal of a man humiliated by allegations of abuse and driven by possessive rage.

- Fragility -



AFP / Filippo MONTEFORTE "Custody" stars Denis Menochet (L) and Thomas Gioria joke around at the 74th Venice Film Festival in September 2017

Perhaps more impressive still was debut of Gioria, who convinced Legrand as soon as they met that he had the sensitivity, maturity and fragility -- not to mention courage -- that the role required.

"I started at the same age as Thomas. So I know that at that age, the mind is very clear about reality and fiction," said Legrand, an accomplished theater actor who studied at the National Academy of Dramatic Arts in Paris.

He was clear from the beginning that while the menace is ever-present, he wanted the violence itself to take place off screen, hidden from view as it is in real life.

The filmmaker met abuse victims, a judge, psychologists and police, and attended violent men's groups to prepare for the movie.

He always intended "Custody" to play out as a thriller, he says, rather than the type of social drama mastered by directors like Federico Fellini, Ken Loach or Mike Leigh.

"The stories that some women told me were really like thrillers," he told AFP. "That is the essence of this kind of situation. Fear is at the heart of domestic and family violence."

Les femmes stars du festival de film français Colcoa à Hollywood



Francois Truffart, le producteur du festival Colcoa

AFP - Los Angeles - Le plus grand festival de film français au monde, Colcoa, situé à Los Angeles en Californie, se met à l'heure du mouvement #MeToo en braquant les projecteurs sur les femmes, réalisatrices en particulier, avec Mélanie Laurent invitée d'honneur.

La 22ème édition de Colcoa (City of Lights, City of Angels) programme un record de 86 films, séries télévisées et expériences de réalité virtuelle, dont beaucoup n'ont jamais été vues auparavant aux Etats-Unis.

Le festival démarre le 23 avril avec la première nord-américaine de "*La promesse de l'aube*", d'Eric Barbier avec Pierre Niney et Charlotte Gainsbourg, adaptation du fameux roman de Romain Gary et célébration d'une mère extraordinaire.

Le rideau retombe une semaine plus tard avec la première nord-américaine de "*La prière*" de Cédric Kahn, sur une communauté religieuse pour anciens drogués, qui a valu à Anthony Bajon un prix du meilleur acteur au festival de Berlin.

C'est la première édition depuis l'écllosion du scandale sur les abus sexuels du producteur déchu Harvey Weinstein, qui a donné naissance aux mouvements #MeToo et Time's Up contre les violences sexuelles.

"Nous sommes fiers de dédier la programmation de cette année aux femmes, à la fois en tant que cinéastes et dans leur rôle central dans la majeure partie des histoires sélectionnées cette année", a commenté le producteur exécutif François Truffart.

"Cela fait plusieurs années qu'on met en valeur des cinéastes femmes naturellement car il y a une représentation des femmes dans l'industrie en France qui est supérieure à celle des autres pays", ajoute-t-il, interrogé par l'AFP.

Colcoa braquera aussi les projecteurs sur l'actrice et réalisatrice Mélanie Laurent ("*Inglourious Basterds*", "*Je vais bien ne t'en fais pas*"). Son premier film en tant que cinéaste, "*Les adoptés*", sera au programme avant une discussion sur sa carrière, puis la première américaine de son dernier long-métrage, "*Plonger*", sur une disparition.

- Changer de stratégie -

Soixante-quinze films participeront à une compétition pour plusieurs récompenses, dont un prix du public, un pour le meilleur documentaire, le prix des critiques etc.

Parmi les titres à l'affiche, le film primé au festival de Venise de Xavier Legrand, "*Jusqu'à la garde*", un thriller haletant sur un divorce au vitriol avec un enfant pris en étau. "*La Fête est finie*", premier long-métrage de Marie Garel-Weiss, raconte pour sa part l'amitié entre deux femmes qui luttent contre l'addiction aux drogues.

Plus de la moitié des courts-métrages sélectionnés sont tournés par des réalisatrices et des tables rondes discuteront du rôle des femmes dans le cinéma français.

Dans le "*coin réalité virtuelle*" du festival, une expérience intitulée "*Uturn*" (demi-tour) s'interroge sur la différence entre les sexes, en permettant au spectateur de se mettre dans la peau d'un homme ou une femme.

Ce film a été créé par Nathalie Mathé, une scientifique de la Nasa devenue cinéaste et spécialiste des effets spéciaux.

"Depuis cinquante ans on dit aux femmes qu'elles doivent s'adapter et apprendre à survivre pour réussir dans des secteurs dominés par les hommes comme la technologie et les médias", explique-t-elle dans un communiqué.

Nathalie Mathé estime que les femmes sont encore sous-représentées et sous-estimées, ce que confirment les statistiques sur l'emploi dans les métiers du spectacle.

"Il est temps de changer de stratégie. Les hommes ont besoin de considérer les problèmes de discrimination sexuelle comme le leur également", insiste-t-elle.

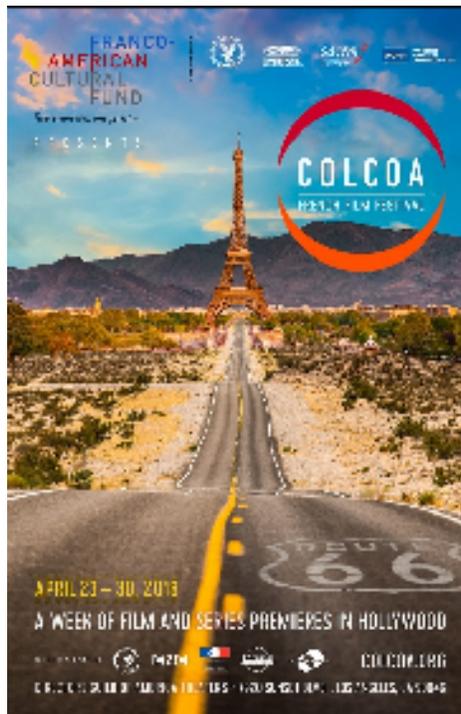
Quelque 25.000 personnes assistent chaque année au festival, d'après ses organisateurs.



April 1, 2018

COLCOA FRENCH FILM FESTIVAL AT THE DGA

DIRECTOR'S GUILD OF AMERICA: LOS ANGELES



EVENT OVERVIEW

(APRIL 23 THROUGH APRIL 30) Immerse yourself in eight days of French film, documentaries, and TV shows when the COLCOA French Film Festival takes over the Directors Guild of America (DGA) in Hollywood from April 23-30.

COLCOA stands for "City of Light, City of Angels," as this filmic showcase is a celebration of the relationships between filmmakers from these two capital cities of cinema.

The event takes place in the DGA's three theaters, as well as its lounge and large lobby. 86 movies, TV shows, short films, web series and VR programs will be screened. The festival will also include an opening night gala (with tickets at \$135), a free happy hour with six French filmmaker panelists, a documentary competition, a shorts competition, a focus on filmmaker Melanie Laurent, and much more.



May 17, 2018

Merci Beaucoup. COLCOA!

It was my great pleasure to attend this year's COLCOA ("City of Light City of Angels") French Film Festival at the Directors Guild of America in Hollywood. It ran from April 23 through April 30, and I packed 13 feature films (several accompanied by shorts) into the six days I went. As cinematic experiences go, it was *tres magnifique*. That pretty much exhausts my mastery of French, so thank God for subtitles.

The first film I saw was Special Honors, the North American premiere of a TV movie about a young woman determined to get her high school diploma despite the challenges of Down syndrome, a condition shared by the incredible actress playing this role. Family conflict, humor, frustration, inspiration . . . all there.

Family is Family was the North American premiere of a zany comedy about dealing with roots that involve a "Hicksville" dialect that just won't do in the big city, and what happens when the family that goes with that dialect makes a surprise visit.

The beautifully restored *Get Out Your Handkerchiefs* was a special treat, as this was the international premiere of a film that first appeared in 1978 and won the Academy Award as Best Foreign Film. This dark comedy takes some bizarre turns as it ponders the limits to which a loving husband, played by Gerard Depardieu at his matinee idol peak, will go to dissipate his wife's depression.

The Lady in the Portrait is a lavish 18th century period drama that's loosely based on a true story of an empress who is jealous of the emperor's love for his late wife, upon whose portrait he constantly gazes with longing. The stunning Chinese actress, Fan Bingbing, is riveting as the neglected empress who persuades the emperor to have her portrait done as well, and a Jesuit priest who is an artist is commissioned. The exquisite artistry and photography in this international premiere are transfixing.

Jean Dujardin, familiar to many as Best Actor (*The Artist*) at the 2012 Academy Awards, is the hero in the North American premiere of *Return of the Hero*, a winning *mélange* of swashbuckling screwball comedy, 19th century drawing room farce, con artistry, and unexpected romance. The magnificent Melanie Laurent more than holds her own in this battle of the sexes.

The exceptional *Le Brio* is a gripping drama with topical political overtones. This North American premiere stars Camellia Jordana, who received the Most Promising Actress Cesar for this 2017 film, and Daniel Auteuil, one of my favorite French actors. She plays a young Arab woman from the projects, whose dream of becoming a lawyer is sarcastically disparaged by Auteuil, her non PC professor. The school administration forces him to mentor her in an upcoming courtroom eloquence competition, and the real test is whether these two will be able to overcome their prejudices.

Promise at Dawn was adapted from Romain Gary's autobiographical novel of the same name, and this North American premiere depicts a mother with monumental dreams for her

son, and what he endures to achieve those aspirations. The performances by Charlotte Gainsbourg and Pierre Niney were amazing, as was Gary's life. This film was the opening night selection, and knowing that the opener would undoubtedly be an impeccable choice, I was determined to see it on the day it was rerun. I rate it as magnificent in every respect.

Montparnasse Bienvenue, a Los Angeles premiere, introduces us to a young woman who is dumped by her boyfriend shortly after arriving in Paris, a reality she refuses to accept. She snatches his cat, perhaps for revenge or companionship or both, and cat lovers will become enamored of this charming feline. This 2017 film, which has an all-female crew and has received multiple honors, presents a disquieting picture of abandonment and survival, albeit colored with moments of comedy.

C'est La Vie, a West Coast premiere, takes us to the craziest wedding we are ever likely to attend (although I've been to some doozies). If you've ever organized an important event where the disasters just keep piling up, you will find this film immensely relatable. The cranky wedding planner and his wild crew keep things hopping, and it's not surprising that this 2017 film garnered 10 Cesar nominations.

Christmas & Co presents us with a Santa beset with woes – his 92,000 elves have been felled by some mysterious malady and Christmas is practically here. Will he find a cure in time? Will Christmas be saved, or will children worldwide be toyless? Santa has to hitch up the reindeer, head for Paris, find some allies and try to save the day. This charming North American premiere could become a holiday classic – and it even has Audrey Tautou as Wanda, Santa's significant other (well, I never heard her referred to as Mrs. Claus, so . . .).

Naked Normandy, a North American premiere, stars Francois Cluzet of Intouchables, and that alone would have drawn me to this funny and thoughtful romp in the Normandy countryside. He plays the deeply committed mayor of a village in an agricultural community that has fallen on hard times. They've tried desperately to get attention, but no one seems to care about their plight. And then a famous American photographer comes to town, proposes that the entire village be photographed naked in the field, and the mayor has to work his persuasive powers to the max.

Let the Girls Play is based on a true story about the first women's soccer team in France. The storyline in this North American premiere is a testament to tenacity. A sportswriter, who is quite a roué, is ordered to collaborate with his nemesis, an executive secretary, in planning the paper's annual fair. They decide to organize a women's soccer match, hijinks and romance ensue, and the sports world is taken by storm.

The final film I saw was The Other Woman, a North American premiere in which the outstanding Daniel Auteuil (see Le Brio) not only plays a character called Daniel but is also the director. The casting is perfect, with Gerard Depardieu as his friend, Patrick, who brings his stunning young girlfriend, Emma (Adriana Ugarte) to dinner at the home of Daniel and Isabelle (Sandrine Kiberlain). Daniel is instantly captivated by Emma and his fantasies take over. I was still laughing when I exited the theater.

If I'm tired after this Gallic film odyssey, I have good reason. But it's a tiredness leavened with delight, and all I can say is, "Vive la France!"

For information about COLCOA, see COLCOA.org.

LES FEMMES STARS DU FESTIVAL DE FILM FRANÇAIS COLCOA À HOLLYWOOD - ACTU CINEMA



Le plus grand festival de film français au monde, Colcoa, situé à Los Angeles en Californie, se met à l'heure du mouvement #MeToo en braquant les projecteurs sur les femmes, réalisatrices en particulier, avec Mélanie Laurent invitée d'honneur.

La 22ème édition de Colcoa (City of Lights, City of Angels) programme un record de 86 films, séries télévisées et expériences de réalité virtuelle, dont beaucoup n'ont jamais été vues auparavant aux Etats-Unis. Le festival démarre le 23 avril avec la première nord-américaine de "La promesse de l'aube", d'Eric Barbier avec Pierre Niney et Charlotte Gainsbourg, adaptation du fameux roman de Romain Gary et célébration d'une mère extraordinaire. Le rideau retombe une semaine plus tard avec la première nord-américaine de "La prière" de Cédric Kahn, sur une communauté religieuse pour anciens drogués, qui a valu à Anthony Bajon un prix du meilleur acteur au festival de Berlin.

C'est la première édition depuis l'éclosion du scandale sur les abus sexuels du producteur déchu Harvey Weinstein, qui a donné naissance aux mouvements #MeToo et Time's Up contre les violences sexuelles. "Nous sommes fiers de dédier la programmation de cette année aux femmes, à la fois en tant que cinéastes et dans leur rôle central dans la majeure partie des histoires sélectionnées cette année", a commenté le producteur exécutif François Truffart. "Cela fait plusieurs années qu'on met en valeur des cinéastes femmes naturellement car il y a une représentation des femmes dans l'industrie en France qui est supérieure à celle des autres pays", ajoute-t-il, interrogé par l'AFP.

Colcoa braquera aussi les projecteurs sur l'actrice et réalisatrice Mélanie Laurent ("Inglourious Basterds", "Je vais bien ne t'en fais pas"). Son premier film en tant que cinéaste, "Les adoptés", sera au programme avant une discussion sur sa carrière, puis la première américaine de son dernier long-métrage, "Plonger", sur une disparition. (Belga / Belga)

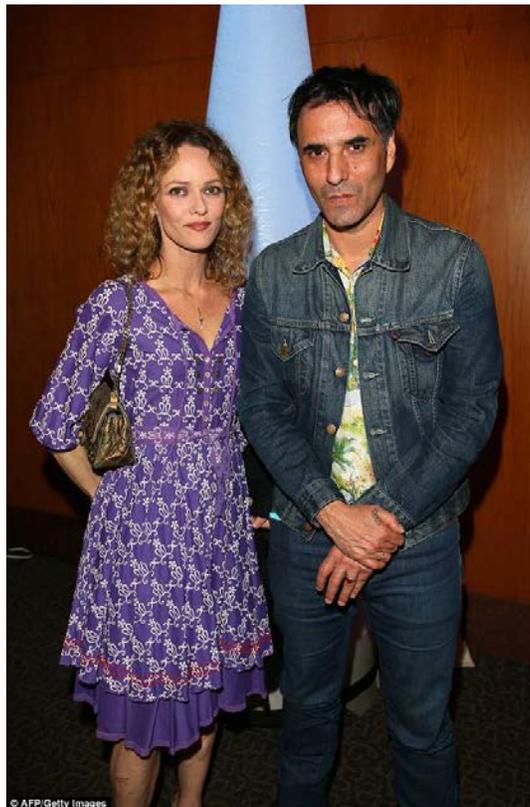
April 24, 2018

Vanessa Paradis and beau Samuel Benchetrit look cosy at Colcoa French Film Festival opening night amid engagement speculation

They have got everyone talking about whether they are engaged.

And Vanessa Paradis and Samuel Benchetrit stayed coy about the rumours at the Colcoa French Film Festival Opening night in West Hollywood on Monday.

The actress, 45, and her rumoured fiancé, 44, looked cosier than ever as they cuddled up to one another at the Directors Guild of America.



Happy together: Vanessa Paradis and Samuel Benchetrit looked cosy at Colcoa, in West Hollywood, California on Monday amid engagement speculation

Pretty in purple, Vanessa gave onlookers a good look at her astonishing stems thanks to her little dress with its pleated hemline.

Samuel went for an altogether more casual look as he opted to pull off double denim with his jacket and jeans.

The couple's outing comes amid speculation in the French-speaking media that the pair are secretly engaged.

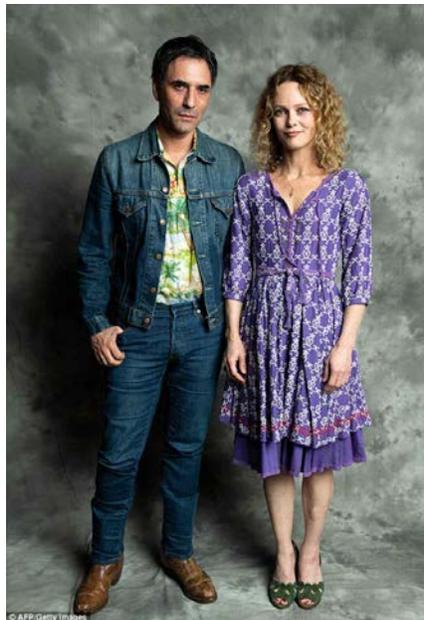


Pretty in purple: Vanessa gave onlookers a good look at her astonishing stems thanks to her little dress with its pleated hemline

Vanessa and Samuel — who have been an item since 2016 — have yet to address the reports suggesting they are going to be getting married.

According to VSD, Vanessa and Samuel are set to marry on the île de Ré this summer in front of close friends and family.

Vanessa was in a 14-year relationship with Johnny Depp, with whom she raises children Lily-Rose and Jack, and she has never been married before.



Double denim: Samuel went for an altogether more casual look as he opted to pull off double denim with his jacket and jeans



Together: The couple's outing comes amid speculation in the French-speaking media that the pair are secretly engaged

She previously said she had no interest in tying the knot in a 2011 interview, before she met Samuel.

The star explained: 'It's romantic and the party part is fun, but it's a bit like the idea of a soulmate: I can't picture it for me.'

'I know so many married people who tear each other apart. Ceremonies don't matter to me, love is all I need.'



Going strong: Vanessa and Samuel — who have been an item since 2016 — have yet to address the reports suggesting they are going to be getting married

Vanessa never wed long-term partner Depp, who she parted ways from in 2012.

The Hollywood actor discussed their split with Rolling Stone magazine at the time, explaining: 'Relationships are very difficult. Especially in the racket that I'm in because you're constantly away or they're away and so it's hard. It wasn't easy on her.'

'It wasn't easy on me. It wasn't easy on the kids. So, yeah. The trajectory of that relationship - you play it out until it goes, one thing leads to another.'

Samuel, a director and screenwriter, was previously married to late actress Marie Trintignant, with whom he shared son Jules, 19. He also has daughter Saül, 10, from his relationship with ex Anna Mouglalis.



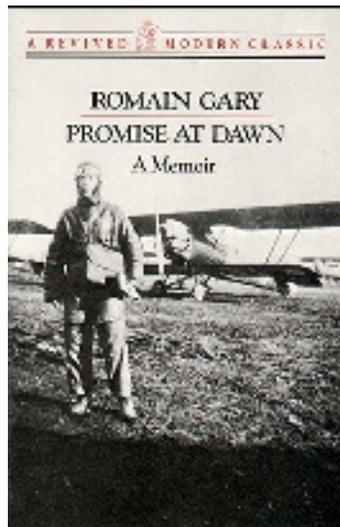
Good company: Vanessa rubbed shoulders with Melanie Laurent, who donned a shimmering thigh-grazing dress

April 20, 2018



Not Coca-Cola©, but **COLCOA**, the annual French film festival in Hollywood that joins the City of Lights and the City of Angels at the cinematic-hip.

2018 COLCOA French Film Festival launches next Monday evening at the Directors Guild of America in Hollywood, and features 86 films, television series, digital series and VR programs. An exclusive lineup of 37 new features and documentaries will compete for the COLCOA CINEMA AWARDS.



The opening night feature, Monday, April 23, will be the North American premiere of writer/director Eric Barbier's PROMISE AT DAWN.

This adaptation of French author Romain Gary's autobiography and celebration of his mother gathers, in the title roles, Pierre Niney and Charlotte Gainsbourg.

The cinema competition will close on Monday, April 30, with the North American premiere of Cedric Kahn's new drama, THE PRAYER. The film recently had its triumphant world premiere at the Berlin Film festival where newcomer Anthony Bajon won the Best Actor Award.

Les femmes, les femmes, toujours les femmes



French women have always held a unique, special place in French film history. The festival dedicates programming in this direction.

- A new series at the festival called “Women Make History,” where we dedicate a day to first films made by female writers and directors
- Writer, director, and actor **Mélanie Laurent** as the subject of our annual Focus on a Filmmaker program, a screening her films *THE ADOPTED/Les Adoptés* (2011) and *DIVING/Plonger* (2017)
- A panel addressing the role of women in the French film industry

[2018 COLCOA French Film Festival](#) | Director’s Guild of America | Apr 23 – 30

May 2, 2018

Palmarès Colcoa 2018: Petit Paysan et Le Brio primés à Hollywood

Le COLCOA, Festival du Film Français à Hollywood, vient de dévoiler le palmarès de sa 22e édition.



Pyramide Distribution

Colcoa, le Festival du Film Français à Hollywood organisé par le Fonds Culturel Franco-Américain a rendu son palmarès. L'édition 2018 qui s'est tenue du 23 au 30 avril a notamment récompensé Petit Paysan de Hubert Charuel (prix du public), un an après Monsieur et Madame Adelman de Nicolas Bedos. Le jury a quant à lui distingué Le Brio d'Yvan Attal. Côté télé, Fiertés de Philippe Faucon, qui sera justement diffusée demain soir sur Arte, a remporté deux prix.

Découvrez le palmarès complet :

PRIX CINEMA 2018

Prix du Public :

- COLCOA Award : Petit paysan d'Hubert Charuel
- Prix Spécial : La Promesse de l'aube d'Eric Barbier

Prix du Jury :

- COLCOA Award : Le Brio d'Yvan Attal

- Prix Spécial : Le Sens de la fête d'Eric Toledano & Olivier Nakache

Les autres prix :

- Meilleur Premier Film : Luna d'Elsa Diringer

- Meilleur Documentaire : Makala d'Emmanuel Gras

- American Student Award : Au revoir là-haut d'Albert Dupontel

- Coming Soon Award : Jusqu'à la garde de Xavier Legrand

PRIX TÉLÉVISION 2018

Prix du Public :

- Série TV : Fiertés de Philippe Faucon

- Téléfilm : Un adultère de Philippe Harel

Prix du Jury :

- Séries TV : Fiertés de Philippe Faucon

- Téléfilm : Le temps des égarés de Virginie Sauveur

PRIX COLCOA COURTS MÉTRAGES 2017

Prix du Public :

- COLCOA Award : Les Bigorneaux d'Alice Vial

Prix du Jury :

- COLCOA Award : Petites filles de Camille Japy

- Prix Spécial : Les Bigorneaux d'Alice Vial

- Prix du court métrage d'animation : Hybrids de Romain Thirion, Florian Brauche, Matthieu Pujol, Kim Tailhades et Yohan Thireau

PRIX COLCOA WEB SÉRIES 2018

Biarritz Surf Gang de Nathan Curren et Pierre Denoye

Petit paysan : "Le point de départ était de mélanger les genres"



April 24, 2018

L'actrice chinoise Gong Li présente au COLCOA French Film Festival



Le 24 avril à Los Angeles, l'actrice chinoise Gong Li a posé pour des photos à l'occasion de l'ouverture du COLCOA French Film 2018. Son compagnon Jean-Michel Jarre était également présent.



PARISLA

April 25, 2018

COLCOA — AMALRIC'S BARBARA



For his seventh feature as a director, **Mathieu Amalric** investigates the life of French singer **BARBARA** through the prism of an actress (**Jeanne Balibar**, as Brigitte) portraying the singer for a film directed by Yves Sand (Amalric). This acclaimed meta-narrative – for which Balibar won the César de la meilleure actrice – makes its West Coast debut Thursday night at **COLCOA**.

BARBARA, Thursday, April 26, at 10:15 pm.

DIRECTORS GUILD OF AMERICA, 7920 Sunset Boulevard, Hollywood.

colcoa.org/program-2018/barbara

Below: A scenes from **Barbara**. Image credit: **Gaumont**.



February 26, 2018

Cinéma / Evénements

Colcoa 2018 : la sélection Classics dévoilée, Mélanie Laurent réalisatrice à l'honneur

Les **cinq films français** retenus dans la sélection **Classics** de **Colcoa**, festival du film français de Los Angeles (23 au 30 avril 2018), ont été dévoilés le 22 février. Il s'agit du *Dîner de cons*, de Francis Veber (1998), *La Chair de l'orchidée*, de Patrice Chéreau (1975), *Préparez vos mouchoirs*, de Bertrand Blier (1977), *Diabolo Menthe* de Diane Kurys (1977), ainsi que *Les Adoptés*, de **Mélanie Laurent** (2010).

Cette dernière sera la réalisatrice à l'honneur pour cette édition de Colcoa. Son premier film, *Les Adoptés*, présenté à Colcoa en section Classics en 2012 avait reçu le prix du meilleur premier film. A l'issue de la projection, elle participera à une rencontre avec le public sur sa carrière. Son dernier film, *Plonger*, sera ensuite projeté. ■



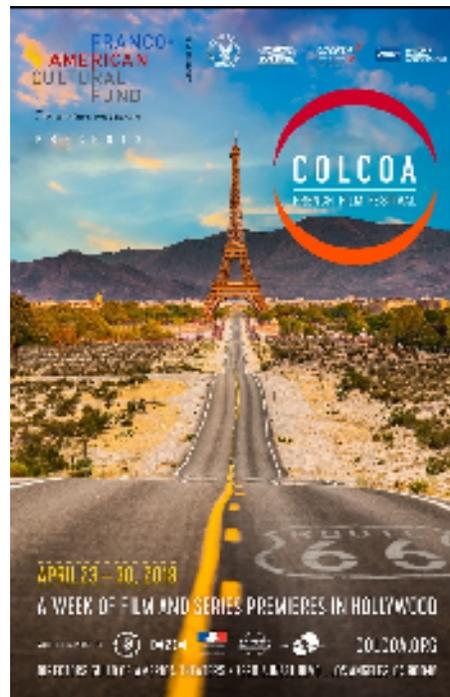
April 2018

THINGS TO DO

- [Renaissance Pleasure Faire April 7-May 20](#)
- [Colcoa French Film Festival Apr 23- May 1](#)
- [TCM Classic Film Festival Apr 26-29](#)
- [VRLA May 4-5](#)
- [Free Comic Book Day May 5](#)

Indie Entertainment Magazine

April 5, 2018



22nd Annual COLCOA “City of Light, City of Angels” French Film Festival To Place The Spotlight On Women Filmmakers

The Franco-American Cultural Fund unveiled the program for the 22nd COLCOA “City of Light, City of Angels” French Film Festival at a special reception held at the official residence of the Consul General of France Christophe Lemoine, in Beverly Hills on April 3, 2018.



From April 23 -30, COLCOA, the largest festival dedicated to French films outside of France, will showcase a record 86 films, television series, digital series and VR programs, including several

world, North American, and U.S. Premieres. This year, festival programming will honor women in filmmaking.



“Through its different competitions, we are proud to dedicate this year’s programming of COLCOA to women, both in their role in the making of the films and series, and their central roles in the majority of the stories selected this year,” comments François Truffaut, COLCOA Executive Producer and Artistic Director. “Concretely, we will also introduce a new series called Women Make History. We will dedicate a day to first films made by female writers and directors; our Focus on a Filmmaker day will be offered to writer, director, actor Mélanie Laurent; and one of our panels will address the role of women in the French film industry.” *The Lady In The Portrait* by Charles de Meaux.

An exclusive lineup of 37 new features and documentaries will compete for the COLCOA Cinema Awards, beginning on opening night with the North American premiere of writer/director Eric Barbier’s “Promise At Dawn,” starring Pierre Niney and Charlotte Gainsbourg. The competition will close on April 30 with the North American premiere of Cedric Kahn’s drama “The Prayer” that world premiered at the Berlinale, where Anthony Bajon won the award for best actor.

The 2018 line-up includes new features from established writers/directors, including Mathieu Amalric, Yvan Attal, Daniel Auteuil, Xavier Beauvois, Samuel Benchetrit, Christian Carion, Alain Chabat, Dany Boon, Albert Dupontel, Emmanuel Finkiel, David and Stéphane Foenkinos, Yann Gozlan, Naomi Kawase, Mélanie Laurent, Philippe Le Guay, Eric Toledano and Olivier Nakache, Laurent Tirard and Nicolas Vannier.

COLCOA will also present the works by newcomers Fillipe Barboza, Modi Barry and Cédric Ido, Hubert Charuel, Charles de Meaux, Elsa Deringer, Marie Garel-Weiss, Julien Hallard, Xavier Legrand, Nawell Madani, Dominique Rocher and Léonor Serraille.

Actors Camélia Jordana, Vanessa Paradis, Nahuel Perez Biscayart, Melville Poupaud, Antony Bajon and veteran writer/director Francis Veber, who will be honored on the 20th anniversary of “The Dinner Game,” will be in attendance at the festival, among others.

Additionally, the COLCOA High School Screening Program will run for five days during the festival when more than 3,000 Southern California students and teachers will be invited to attend free screenings and conversations, as well as participate in a student film critic contest. Celebrating its 11th year, this program is produced in partnership with ELMA-European Languages and Movies in America with the support of American Association of Teachers of French – Southern California.



Other programs offered throughout the festival include Focus on a Filmmaker, dedicated to writer/director Mélanie Laurent, Film Noir Series, French NeWave 2.0, exploring first films directed by women and Happy Hour Talks.



March 29, 2018

55 amazing things happening in L.A. this April 2018

FILM

Apr 23–30

COLCOA French Film Festival; Directors Guild of America

Catch both vintage and modern French films alongside TV premieres at this annual screening series for Francophiles.

May 1, 2018



Left to right: Actor Jacky Ido, screenwriters/directors Cedric Ido and Modi Barry speak onstage during the Colcoa French Film Festival, Day 6 at the Directors Guild of America, April 29, West Hollywood, California. (AFP)

March 28, 2018

La 22ème édition de [Colcoa, festival du film français de Los Angeles](#) se déroulera du 23 au 30 avril 2018. L'organisateur, le Fond culturel franco-américain annoncé les douze séries et téléfilms de la section télévision -section présentée en association avec TV France International et la société française de sous-titrage Titrafilm – et concourront pour les Colcoa Television Awards décernés par le public et par un jury de professionnels

LES FICTIONS AUDIOVISUELLES RETENUES

Insoupçonnable – saison 1 (8×52'), série produite par Leonis et TF1 et distribuée par ESI (Endemol Shine International)

Avec Emmanuelle Seigner, Melvil Poupaud, Claire Keim, Jean-Hugues Anglade, Patrick Chesnais, Blandine Bellavoir, Sofia Essaïdi, La Fouine...

Premier diffuseur français : TF1



Le temps des égarés (90'), téléfilm produit par Delante Productions et ARTE France distribuée par Film and Picture pour ARTE France

Avec Claudia Tagbo, Biyouna B, Jean-Pierre Lorit, Hadja Traore, Alice Belaïdi...

Premier diffuseur français : ARTE France



L'art du crime-saison 1 (6×52'), série produite par Gaumont, francetv et distribuée par Gaumont

Avec Benjamin Egner, Éléonore Gosset-Bernheim, Nicolas Gob, Philippe Duclos...

Premier diffuseur français : France 2



Baron Noir – saison 2 (8×52'), série produite par Kwai et distribué par STUDIOCANAL

Avec Kad Merad, Anna Mouglalis, Astrid Whettnall...

Premier diffuseur français : CANAL+



La consolation (90') téléfilm produit par Image & Compagnie et distribué par Lagardère Studio Distribution

Avec Lou Gable, Émilie Dequenne, Léa Drucker, Philip Schurer...

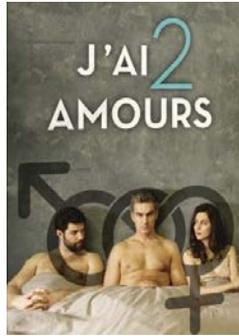
Premier diffuseur français : France 3



J'ai 2 amours (3×52'), série produite par Hélène Delale, ARTE France et TV5 Monde et distribuée par Film & Picture

Avec François Vincentelli, Julia Faure, Olivier Barthelemy, Camille Chamoux...

Premier diffuseur français : ARTE France



Maroni, les fantômes du fleuve (4x45'), minisérie produite par Love My TV productions, Mademoiselle Films, Tic Tac Prod et distribué par Lagardère Studios Distribution

Avec Stéphane Caillard, Adama Niane, Jérémie Laheurte, Issaka Sawadogo...

Premier diffuseur français : ARTE France



Un adultère (90'), téléfilm produit par Scarlett Productions et distribuée par francetv distribution

Avec Isabelle Carré, Xavier Lemaître, Roxane Arnal, David Stone, Ange Dargent...

Premier diffuseur français : ARTE France



Fiertés (3×52'), minisérie produite par Scarlett Productions et distribuée par ARTE Sales

Avec Emmanuelle Bercot, Chiara Mastroianni, Jérémie Elkaim, Frédéric Pierrot, Samuel Theis, Stanislas Nordey, Nicolas Cazalé, Benjamin Voisin...

Premier diffuseur français : ARTE France



Mention particulière (96'), téléfilm produit par Caminando, Endemol Fiction et distribué par TF1 Studio

Avec Bruno Salomone, Hélène De Fougerolles, Jonathan Lambert, Marie Dal Zotto, Maira Schmitt, Gaspard Meier-Chaurand...

Premier diffuseur français : TF1 Studio



Mélancolie ouvrière (90'), produit par JPG Films et ARTE France et distribué par francetv distribution

Avec Virginie Ledoyen, Philippe Torreton, François Cluzet, François Morel...

Premier diffuseur français : ARTE France



Irresponsable – saison 2 (10×26'), série produite par Tetra Media Fiction – La Pépinière et distribuée par Tetra Media

Avec Sébastien Chassagne, Théo Fernandez, Nathalie Cerda, Sam Karmann...

Premier diffuseur français : ARTE France



Pour rappel, la saison précédente avait distingué ***Irresponsable – saison 1***.

Quelle sera donc notre nouvelle fiction audiovisuelle récompensée pour cette 22ème édition ?
réponse le 30 avril !



April 25, 2018

From outdoor film screenings to new ice cream scoop shops, check out the top LA weekend events for April 26-29.

EVENTS



COLCOA French Film Festival

Through Apr. 30. **Presented by the Franco-American Cultural Fund, partake in the largest festival in the world dedicated to French films and series. Programming for the week-long affair includes features, happy hour talks, television series, VR series and more. See website for pricing and venues. colcoa.org**



April 23, 2018

Colcoa Keeps the French Flag Flying in L.A.



CREDIT: COURTESY OF PATHE

Variety - At the start of April, a spattering of American and French journalists gathered, Champagne in hand, at the home of French consul general to Los Angeles Christophe Lemoine for the lineup announcement of the 22nd City of Lights, City of Angels film festival, which kicks off tonight with Eric Barbier's Romain Gary biopic "Promise at Dawn." It was the perfect setting to announce a film about the French writer, a former Los Angeles consul general himself, who managed to keep one foot in his native land and another in Hollywood, through both his diplomatic appointment and his marriage to Jean Seberg. [Colcoa](#) has been striving to strike a similar balance for the past two decades.

Initially commissioned as the flagship project of the Franco-American Cultural Fund — a joint project among the MPAA, DGA, WGA and France's SACEM — [Colcoa](#) provides a week's worth of French film premieres in the middle of L.A. every year. Though the festival includes plenty of art and auteur cinema, and its panels and introductory speeches reach back to names like Godard, Malle and Rivette, Colcoa is perhaps most remarkable for its embrace of films that are too regionally specific, too genre-focused, or too generally déclassé to attract much attention from the statelier Stateside arthouse crowd.

The broad comedy of Dany Boon has been a regular presence, and he will be on hand this year to present "Family Is Family." French thrillers and romantic comedies are usually well-represented, and the fest's director spotlight this year is reserved not for some aging New Wave legend, but rather actress-director [Melanie Laurent](#); a few months after the SXSW debut of her

English-language debut, “Galveston,” Colcoa will offer festgoers the chance to acquaint themselves with her earlier French features.

“The diversity of French cinema is the first thing that we want to show in the festival,” says longtime Colcoa executive producer and artistic director [Francois Truffart](#), who bristles against the idea that French film is oftentimes considered something like its own genre in the U.S. “We do all different types of films, and we know that we have different types of audiences going to each, whether it’s film noir, or children’s cinema, comedies or dramas.

“The question is always, when I watch a film in Paris in October, in January, whenever, is will an American audience like this film? What are they going to think? I want to find films that are absolutely unexpected by the American audience. I try to find films that can be really new, original and unique.”

Once again returning to its home base at the DGA Theater, Colcoa from April 23-30 hosts screenings of major French films including Mathieu Amalric’s “Barbara,” Daniel Auteuil’s “The Other Woman,” Yvan Attal’s “Le Brio,” and Cedric Kahn’s “The Prayer” as a closer. First added as a standalone category in 2015, the festival’s TV program will screen seven French series and five TV movies. A shorts program, a classic cinema section and a small sampling of VR experiences round out the 86-project slate.

Though French film in Los Angeles might seem an intensely specialized focus, Colcoa has arguably been the city’s most consistent film festival in recent years. Though smaller than AFI Fest or the Los Angeles Film Festival, Colcoa has seen few of the changes in leadership, location, mission or dates that its two bigger rivals have undergone. Last year saw 25,000 attendees, and thanks to its timing in the weeks before the kickoff of Cannes, Colcoa has seen several success stories in terms of acquisitions.



Cedric Kahn’s “The Prayer,” a drama about drug addiction recovery, will close out Colcoa on April 30.

“Every year you have one or two titles,” Truffart says. “We are just before the Cannes Film Market, and we have a partnership with them, so there are films are that are shown at Colcoa where distributors can use us to test the reaction here, and then when they go to Cannes they negotiate the rights and eventually buy them.”

Indeed, the past few years have seen a number of Colcoa selections acquired for U.S. distribution either out of the festival itself or very shortly thereafter: Boon’s “Superchondriac,”

Helier Cisterne's Colcoa jury prize winner "Vandal," Marie-Castille Mention-Schaar's "Once in a Lifetime," Lisa Azuelos' "Quantum Love," and Clovis Cornillac's "Blind Date" among them, as well as French TV series "Call My Agent," which was picked up by Netflix. This year eight competition films arrive at Colcoa with U.S. distribution already in place, from Cohen Media Group's "My Son" to Kino Lorber's "Makala" and "Custody" and Music Box Films' "Memoir of War" and "The Guardians."

"We have this funny way of describing it, but in France when we talk about film we're talking about *le septième art*, and in the U.S. you're often talking about 'the industry,'" notes Eglantine Langevin, production manager at both SACEM and the Franco-American Cultural Fund. "But if you put Bollywood aside, America and France are the two major countries of cinema. So having the perspective of the American audience for the French filmmaker is always a great opportunity. And of course, having access to this market is huge. Because of this fund, you then have access to the American industry, which is a great opportunity for a French filmmaker to do a film in the U.S., negotiate a remake, or find a new market for their film."

Of course, some films will always get lost in translation. Truffart is on a particular mission to evangelize for French comedies, once strong exports, and frequently among the biggest audience hits at the festival, which often go missing among the headier dramas and art films that have easier times securing U.S. distribution.

"There are films I choose which are, I would say, not my cup of tea, because I know that the American audiences might like it," Truffart says. "But it's a real joy to program films for American audiences, because I know that American audiences in a way are much more open minded than French audiences. They can appreciate some films much more than we think, particularly in the case of comedies. Americans are also sometimes more respectful of comedy, even the ones that aren't always so appreciated by critics. We are at least trying with Colcoa to change the opinions of distributors about comedies.

"There used to be a lot of French comedies released in U.S., and there are much less now, I guess because U.S. distributors are much more interested in arthouse films and dramas. It's interesting to see that at Colcoa comedies are extremely popular, including with the American audiences. I think there's a market for it."

"Having the perspective of the American audience for the French filmmaker is always a great opportunity."

EGLANTINE LANGEVIN

Truffart points to Boon's "Family Is Family," among others, as a comedy he sees having a real shot at connecting with Americans this year.

"In many ways, it's a very American film that he has made. It also reminds me of the Italian comedy-dramas of the 1970s, a very strange film in a sense, and I honestly think it's the best film he has made."

Of course, Colcoa is about much more than just attempting to influence the market. Newly restored versions of 1970s classics "Peppermint Soda," "The Flesh of the Orchid" and "Get Out Your Handkerchief" will screen at the fest, and director Francois Veber will be on hand to present his 1998 hit "The Dinner Game." And in an effort to extend its future audience beyond dyed-in-the-wool Francophiles, the fest will once again bring over some three thousand local high school students for special free screenings.

Colcoa is also mindful of heeding some of the hard lessons of Hollywood's past few years, adding a first-time female filmmaker spotlight and a special Women Make History section dedicated to stories of women's rights throughout French history. Gender parity was an important factor in the fest's decision to fete Laurent as well — Truffart was alarmed to realize that the festival's Focus on a Filmmaker special section had only put one woman director, Julie Delpy, under its spotlight previously. Laurent won the festival's audience award for her first feature, "The Adopted," back in 2012, and per Truffart: "It was important to focus on a new generation of filmmakers, and she's already been so prolific as both an actress and a director."

Even as he speculates about finding future auteurs, Truffart reflects about the festival's success exploding some commonly held myths about the narrowness of French cinema and the narrow movie-going habits of Angelenos.

"From the very beginning when I started working for the festival as a programmer, there was always this idea in France, and New York as well, that French cinema only really works in New York," he says. "That people in L.A. don't have the right background. And my goal from the very beginning was to prove the contrary. You have people working in Hollywood who are still talking about the New Wave. French cinema is as important here as it is in New York, and every kind of film can be successful in L.A."