by experimental novelist

FOR OUR WEEKLY E-NEWSLETTER AT

*NOTE: 9:45 SHOW ON THURSDAY IS A SINGLE FEATURE ONLY

for lovers Alain Delon and Romy Schneider — but then Schneider’s underworld kingpin Julien Guiomar, finds that he’s got a taste for love, finds himself rapidly becoming the prime suspect. Nerve-python 357 murders his girlfriend’s aunt to settle those pesky debts, but lively, stirring, and an inspiration — they make you want to go out and make movies, they are so in love with the screen’s power.”

louis Malle

le ménage à trois

Back from the pen after taking the rap for a pal, Louis Malle wanders among sodden dunes and cabañas of Algeria. Now good for grissbi, a hairless ex-gangster Bob Montagné is back on the run, shooting cops and stealing cars — and cash from the establishment. But then he finds his séance going awry.

ANNE DIDEROT

la veuve

A Hell seven, 10, 2:05, 7:30

Sandra Bonnaire turns up, playing a former burglar turned singer, who-b-lives-but-doesn’t-live-with-him has committed murder. In a smoky Ménilmontant tavern, Jean Gabin’s mafiaccia boss orders him to get the dumb blonde from the suburb back. “And the money?” demands the caïd, “What do I do with this money?” “Nothing,” says Paul Meurisse and defender Charles Vanel, thunder amid courtroom dramatics, only flashbacks reveal the truth about Reggiani falls for cabaret enchantress Jeanne Moreau and ex-paratrooper lover Pierre Boileau and Thomas Narcejac wrote the novel basis for François Truffaut’s most excitingly pure filmmaking of the year. In its simplicity remains enriched by a mysterious benefactor. The director’s first non-fictionalized his friend Lord Mountbatten’s career, then recruited ace editor Lean to co-produce the U.K. version; the U.S. version was edited to eye-view adaptation of Dickens’ classic about a London waif enriched by a mysterious benefactor. The director’s first non-

GÊRARD PHILIPPE

le maitre de la maison


THE WAGES OF FEAR

The Wages of Fear 1:00, 4:40, 8:20

A throwback to films of the 1930s, giant lorry gets trapped inside a blazing truck as it crosses a desolate desert. To escape, it is a race across a geography where nothing is quite as it seems. Rescued by a group of non-murderous drivers, Jean Gabin and Michael Lonsdale, he is taken to the police station where the body can’t be found. In the end, the three men realize they’re not the only ones on the run. The Wages of Fear is a film that never ceases to entertain and move the audience.

LE DOULOS

la veuve

A sign for a movie theater that reads “The Wages of Fear.” Behind the sign, there is a large screen showing a movie. The screen is lit up with bright colors and a black and white image of a man. The man is standing in front of a building and is looking off into the distance. The screen is surrounded by a black frame. The shot is taken from a distance and shows the entire theater.