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scious act of revolt kept Buñuel virtually unemployed as a director for 17 years; when he finally returned as a narrative filmmaker, he delivered something quite different from the wild poetry of his first three films. In French with subtitles. 60 min. (JR) Film scholar James Lastra will lecture on French avant-garde cinema an hour and a half prior to the screening. Alliance Francaise Auditorium, 54 W. Chicago, Wednesday, June 9, 7:30, 312-337-1070

C. R. R. R. R.

6-4-04 PG. 8

Alila

✓ **NEW** Israeli filmmaker Amos Gitai (who speaks the credits over the opening) loosely adapts Yehoshua Knaz's novel *Returning Lost Loves* into a mosaic of about 40 scenes, each a single shot photographed

by the masterful Renata Berta. This 2003 drama follows the messy lives of a few characters in a Tel Aviv apartment complex, and Gitai deserves credit for emphasizing the illegal immigrants, because the multiculturalism of the Middle East tends to be overlooked. More generally, the movie is notable for the authentic unpleasantness of its milieu; at one point an 18-year-old army deserter tells his father, "Fuck this country!," which may be the closest we get to an epiphany. In Hebrew with subtitles. 123 min. (JR) Facets Cinematheque

All You Need Is Cash

Monty Python's Eric Idle and Neil Innes of the Bonzo Dog Band dreamed up this wicked 1978 parody of the Beatles legend,