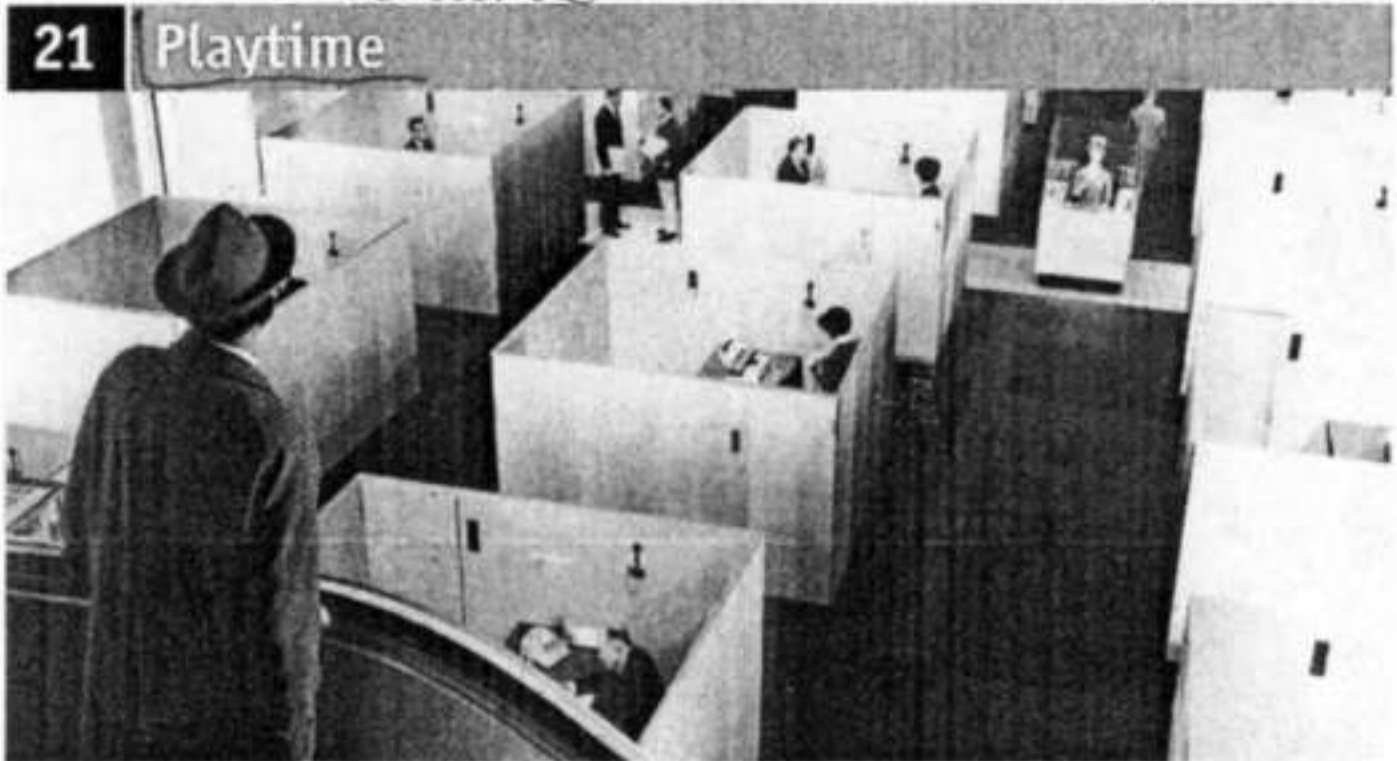


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The filmography of Jacques Tati in the online journal *Senses of Cinema* contains the following note: "PLAYTIME (1967, 70 mm, 126 minutes) [...] Commonly shown in 16m or 35mm. Opportunities to see the 70mm print should be seized, *with haste*." (Itals mine). That says it all. Tati takes on architecture—the agent of modern alienation—and in the process reinvents choreography and folds the aesthetic and the pace of silent cinema into the sound film. PLAYTIME, once considered Tati's folly, is hilarious, breathtaking and, with the chaos of the final reel, ultimately full of hope. And it all is done with the elegant detachment of a master comic actor who has the grace to keep himself on the edge of his own film, refusing to hog the camera. There are good films; there are great films; and there are a few films, like PLAYTIME, that get better with the passing of each year. —JPG (France, 1967, 126m) Presented by J.P. Gorin in 70mm