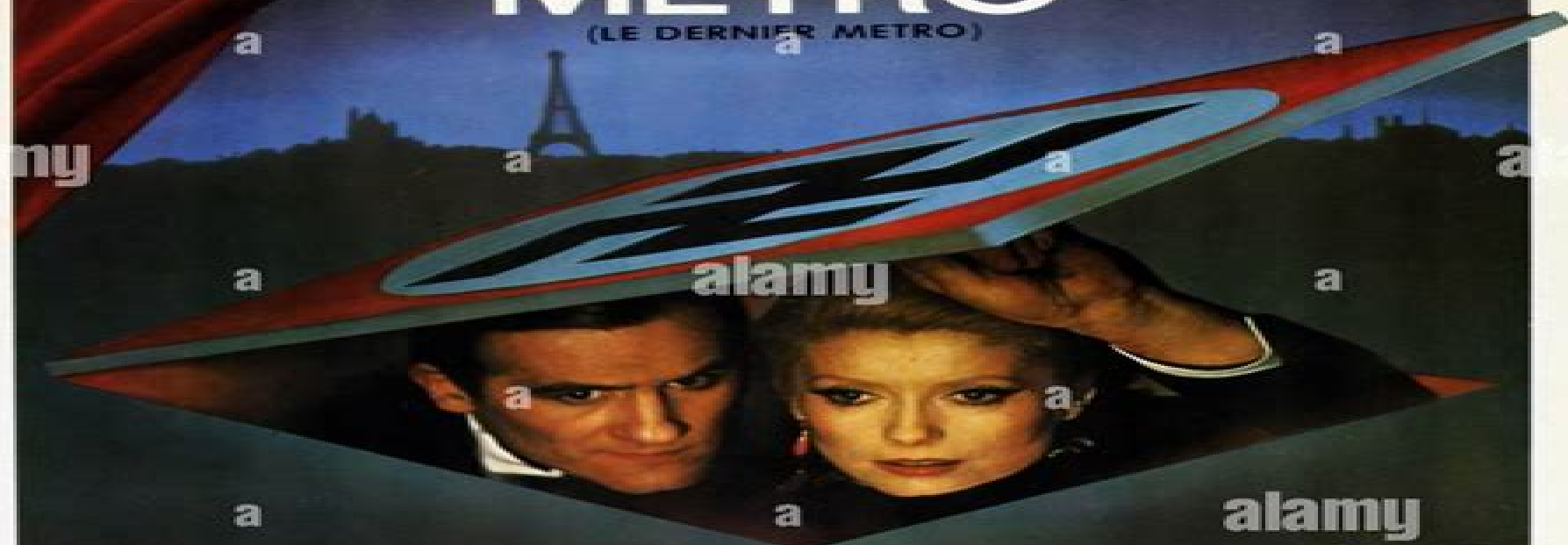


CATHERINE DENEUVE-GERARD DEPARDIEU-JEAN POIRET

# EL ULTIMO METRO

(LE DERNIER METRO)



UN FILM DE  
**FRANÇOIS TRUFFAUT**

CON **ANDREA FERREOL**  
**PAULETTE DUBOST** • **SABINE HAUDEPIN**  
**JEAN-LOUIS RICHARD** • **MAURICE RISCH**  
Y **HEINZ BENNET**



ARGUMENTO: FRANÇOIS TRUFFAUT Y SUZANNE SCHIFFMAN - DIRECTOR DE FOTOGRAFIA: NESTOR ALMENDROS -  
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# The Last Metro Francois Truffaut Director

**L. Hewitt**



## **The Last Metro Francois Truffaut Director:**

The Last Metro François Truffaut, Mirella Jona Affron, 1985      **François Truffaut** Annette Insdorf, 2020-08-31 Truffaut's films beautifully demonstrate the idea that a film can express its director as personally as a novel can reveal its author. Moreover, his development of a gently self-conscious visual style made him more than the entertainer he believed he was; there is genuine artistry in his motion pictures. He affected the course of French cinema, indeed world cinema, by blending auteurist art with accessible cinematic storytelling. Unlike other New Wave directors such as Jean-Luc Godard, Truffaut preferred idiosyncratic characters like the semi-autobiographical Antoine Doinel and universal emotions, especially desire and fear, to political tracts or didactic essays. Instead of the elitism or self-indulgence that characterize much of European cinema, Truffaut's movies were meant to touch people from different countries, times, and classes. And they keep succeeding in this aim. Truffaut's cinema remains a model of intimate, reasonably budgeted, sophisticated filmmaking that can still speak delightfully and profoundly to an international audience. Long considered the definitive study of Truffaut's genius, this revised and updated edition of *François Truffaut* includes fresh insights and an extensive section on the director's last five films: *Love on the Run*, *The Green Room*, *The Last Metro*, *The Woman Next Door*, and *Confidentially Yours*. While not a biography of the director, Insdorf captures in this study the essence and totality of Truffaut's work. She discusses his contributions to the French New Wave, his relations with his mentors Hitchcock and Renoir, and the dominant themes of his cinema: women, love, children, language. She explores his life in relation to his films, from *The 400 Blows* to *The Man Who Loved Women*. The most sensitive and intelligent book in the English language about my work, François Truffaut. Everyone who loves Truffaut will be delighted to welcome this book to their library. Milo Forman, director of *One Flew Over the Cuckoo's Nest* and *Amadeus*. Annette Insdorf's book on Truffaut is the best I know. Charles Champlin, *The Los Angeles Times*. Relevant, illuminating, clever, moving, sane, intelligible. Roger Greenspun, film critic. A n astute and insightful examination of the director's work along thematic and psychological lines. Insdorf carefully weaves a complex matrix of loose chords, individual motifs, and personal obsessions that amount to a strikingly coherent vision. Insdorf's analysis provides the reader with the best examination yet of Truffaut's work. Dan Yakir, *Film Comment*. Insdorf succeeds masterfully in fulfilling the purpose of her study of François Truffaut: an engaging and sympathetic study. Richard Williamson, *The French Review*. François Truffaut has been blessed with intelligent and perceptive critics throughout his career. Annette Insdorf's new book fits snugly into this tradition of excellence and even goes the earlier studies one better by treating the films with the comprehensiveness they deserve. The most striking feature of Insdorf's study is the intense concentration she brings to her discussion of each film. Her insights come thick and fast in the best New Critical fashion. This is an especially insightful, highly intelligent study. Peter Brunette, *Film Quarterly*. Each chapter in this well-researched and informative book contains extended comparisons of Truffaut's films. Each aims at specifying the thematic and stylistic continuities that define Truffaut as an auteur. Insdorf's mastery of the auteurist approach

produces a remarkable synthesis of thematic and stylistic continuities Paul Sandro The French Review Insdorf's forte is comparative exposition and synthetic vision Her early chapters on Truffaut's sources Hitchcock and Renoir and the latter ones on women children and Truffaut autobiographical films are replete with gems of comparative analysis e g her instructive comparison of Rules of the Game and Day For Night and the insightful relating of jazz with Truffaut's own improvisation in early films Francis I Kane Literature Film Quarterly Insdorf's insights regarding the famous films are on the mark and she makes an eloquent case for those not so well thought of Variety *François Truffaut* Anne Gillain,2018-11-01 Truffaut fans will love this English translation of Gillain's work drawing on the psychology and cinematography of the acclaimed filmmaker Booklist For François Truffaut the lost secret of cinematic art is in the ability to generate emotion and reveal repressed fantasies through cinematic representation Available in English for the first time Anne Gillain's François Truffaut The Lost Secret is considered by many to be the best book on the interpretation of Truffaut's films Taking a psycho biographical approach Gillain shows how Truffaut's creative impulse was anchored in his personal experience of a traumatic childhood that left him lonely and emotionally deprived In a series of brilliant nuanced readings of each of his films she demonstrates how involuntary memories arising from Truffaut's childhood not only furnish a succession of motifs that are repeated from film to film but also govern every aspect of his mise en scène and cinematic technique Brilliant A delicious reexamination that will make us want to sit down and take in all of Truffaut's wonderful filmography at once PopMatters

François Truffaut François Truffaut,2008 Interviews with the film critic and director who was a key figure in the French New Wave François Truffaut Robert Ingram,2004 This title written by Robert Ingram takes a critical look at the films and work of François Truffaut *The Maltese Falcon* William Luhr,1995 Few films have had the impact or retained the popularity of The Maltese Falcon An unexpected hit upon its release in 1941 it helped establish the careers of John Huston and Humphrey Bogart while also helping both to transform the detective genre of movies and to create film noir This volume includes an introduction by its editor and a shot by shot continuity of the film as well as essays on its production on literary and film traditions it drew upon and on its reputation and influence over the last half century Included are reviews from the time of the film's original release the enthusiastic French response in 1946 that helped define film noir and a close formal analysis of the film In addition the volume contains a comparison of this version to earlier film versions of the Dashiell Hammett novel and helpful explorations of cultural historical and psychoanalytic issues Like Casablanca The Maltese Falcon has attained iconic status this volume will contribute to the pleasure its many fans find in viewing the film again and again William Luhr is a professor of English at St Peter's College in New Jersey He is the author of Raymond Chandler and Film and co author of Blake Edwards and other books The Marriage of Maria Braun Rainer Werner Fassbinder,1986 Commentary and criticism on Fassbinder's film The marriage of Maria Braun *Letter from an Unknown Woman* Max Ophüls,1986 On the film letter from an unknown woman including the screenplay and criticism of the motion picture

Remembering the Occupation in French film L. Hewitt, 2008-02-18 When collective memory is a source of national debate the public representation of history quickly becomes a locus of controversy and ideological struggle This work shows how French film has allowed for a public airing of current concerns through the lens of memory's recreations of the Occupation

**Memories of Underdevelopment** Tomás Gutiérrez Alea, 1990 Includes the complete English continuity script of the film *Memorias del subdesarrollo* Memories of underdevelopment directed by Tomás Gutiérrez Alea and the complete English translation entitled *Inconsolable memories* of Edmundo Desnoes novel of the same name on which it was based *Film*

*Directors on Directing* John A. Gallagher, 1989-05-04 Independent director and screenwriter John Andrew Gallagher interviews 21 filmmakers on the craft of motion picture directing François Truffaut the late great French director as well as Michael Cimino Ulu Grosbard Dennis Hopper Alan Parker Susan Seidelman Joan Micklin Silver and many others reveal behind the scenes anecdotes about well known films and stars The big gamblers who spend millions per film as well as the colorful low budget kings provide an intriguing look at the mechanics of filmmaking Choosing and preparing the screenplay working with actors and crew dealing with the distributor and advice to young filmmakers all are covered in this book's illuminating interviews Serious students of cinema filmmakers movie buffs and people fascinated by film will find *Film Directors on* in this book's illuminating interviews

The Off-Hollywood Film Guide Tom Wiener, 2002-08-13 The Off Hollywood Film Guide cuts through the clutter of the thousands of films currently available on video and DVD by specifically catering to independent and foreign film enthusiasts In addition to a list of essential must see films this guide includes hundreds of entries each with brief commentary and a list of pertinent details such as release date cast director awards garnered special DVD features and double feature suggestions The listings are also cross referenced by genre director actors and country of origin *501 Movie Directors* Steven Jay Schneider, 2007 A comprehensive guide to all the movie directors you should know before it is too late

**The Irish in the Resistance** Clodagh Finn, John Morgan, 2024-08-29 You simply couldn't stand by with your arms folded These were the words of Samuel Beckett who famously returned to France from a holiday in Ireland when World War II broke out His clandestine work against the Nazi occupation of Europe is well documented but there were many other ordinary Irish people who joined the underground network Some took up arms Others gathered intelligence sheltered fugitives committed acts of sabotage or broke codes This new history tells the stories of those forgotten Irish men and women Discover Captain John Keany from Cork who parachuted into occupied Italy to help the local Resistance Margaret Kelly the Dublin founder of the world famous Bluebell Girls cabaret troupe in Paris who hid her Jewish husband and Catherine Crean the Irish governess born on Moore Street Dublin who was sent to a concentration camp for helping Allied airmen in Belgium These and many more stories span the course of World War II and remind us of the power of individuals to make a difference An eye opening account of how ordinary people caught up in extraordinary situations helped to fight the Nazis David McCullagh A truly important and groundbreaking book Mary Kenny The New

York Times Guide to the Best 1,000 Movies Ever Made Peter M. Nichols, 2004-02-21 From the film critics of The New York Times come these uncut original reviews of the most popular and influential movies ever made from the Talkies to blockbuster megahits like Chicago and The Wizard of Oz from timeless classics like Casablanca and Notorious to beloved foreign films by Truffaut and Kurosawa Fellini and Almodovar The reviews eloquent incisive and intuitive reflect Hollywood history at its best must have reading for movie lovers or Students In addition this essential volume includes Full cast and production credits for every movie The 10 Best lists for every year from 1931 to the present An index of films by genre and an index of foreign films by country of origin This edition is thoroughly updated to include all the important movies of the past several years as well as a new introduction by A Times film critic A O Scott

### **Encyclopedia of Religion and Film**

Eric Michael Mazur, 2011-03-08 Comprising 91 A Z entries this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film Technology has enabled films to reach much wider audiences enabling today's viewers to access a dizzying number of films that employ diverse symbolism and communicate a vast array of viewpoints Encyclopedia of Religion and Film will provide such an audience with the tools to begin their own exploration of the deeper meanings of these films and grasp the religious significance within Organized alphabetically this encyclopedia provides more than 90 entries on the larger religious traditions the major film producing regions of the globe the films that have stirred controversy the most significant religious symbols and the more important filmmakers The included topics provide substantially more information on the intersection of religion and film than any of the similar volumes currently available While the emphasis is on the English speaking world and the films produced therein there is also substantial representation of non English non Western film and filmmakers providing significant intercultural coverage to the topic

The Story in Fiction and Film of French Collaboration in the Occupation and Complicity in the Holocaust (1940-1944) Daniel R. Schwarz, 2025-07-09 This book examines fiction and film narratives that show the active collaboration of the Vichy government with the Nazis in the deportation and murder of the Jews of France It also explains how these fiction and film narratives affected the official and dominant historical narrative of the 1940 44 Occupation years More than anything what changed the dominant narrative of the Occupation years are documentaries and creative works which imaginatively selected and arranged the presentation of neglected and suppressed facts By stressing how documentaries novels and imaginative films changed the dominant narrative of 1940 1944 the author is also arguing how cultural production transformed history

**Contemporary French Cinema** Alan J. Singerman, Michèle Bissière, 2018-09-15 Like its French language companion volume *Le Cinéma français contemporain* Manuel de classe Alan Singerman and Michèle Bissière's Contemporary French Cinema A Student's Book offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980 Sure to delight Anglophone fans of French film it can be used with equal success in English language courses and when paired with its companion volume dual language ones Acclaim for

Le Cinéma français contemporain Manuel de classe From Le Dernier Métro to Intouchables Bissière and Singerman cover the latest trends of French cinema emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français* Focus 2004 The authors offer a selection of films most French cinephiles will applaud and they incorporate insights from some of the best critical work on French cinema Students of French film will also find all the bibliographical pointers they need to dig deeper and instructors will appreciate the pedagogical components included in the chapters Jonathan Walsh Department of French Studies Wheaton College Massachusetts This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work Alan Singerman's *Apprentissage du cinéma français* The time period covered more targeted here than in the preceding text is admirably well chosen and the breakdown by broad category each offering multiple options guides the teacher while offering a choice among an abundance of interesting films The preliminary chapters both succinct and informative give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis Each of the subsequent chapters offers an indispensable introduction discussing the plot director production actors reception and context of the film in question and also provides a very useful filmography and bibliography an exemplary work Brigitte E. Humbert Department of French and Francophone Studies Middlebury College

**The Holocaust in American Film** Judith E. Doneson, 2002-01-01 This work offers insights into how specific films influenced the Americanization of the Holocaust and how the medium per se helped seed that event into the public consciousness In addition to an in depth study on films produced for both theatrical release and TV since 1937 including *The Great Dictator* *Cabaret* *Julia* and the mini series *Holocaust* this work provides an analysis of *Schindler's List* and the debate over the merit of Spielberg's vision of the Holocaust It also examines more thoroughly made for television movies such as *Escape From Sobibor* *Playing For Time* and *War and Remembrance* A special chapter on *The Diary of Anne Frank* discusses the evolution of that singularly European work into a universal symbol Paying special attention to the tumultuous 1960s in America it assesses the effect of the era on Holocaust films made during that time It also discusses how these films helped integrate the Holocaust into the fabric of American society transforming it into a metaphor for modern suffering Finally the work explores cinema in relation to the Americanization of the Jewish image

**Strada, La** Federico Fellini, Peter Bondanella, Manuela Gieri, 1987 According to the American Film Institute *La Strada* is one of the most popular films in cinema history The performances of Giulietta Masina as the waif Gelsomina Richard Basehart as the Fool and Anthony Quinn as the strongman Zampanò who buys Gelsomina from her mother and takes her with him on the road have been acclaimed for their power and sometimes ridiculed for their sentimentality The debates over what these characters and the story they enact represent a Christian parable a journey of self discovery a tale of beauty and the beast and the position of the film within the neo realist genre continue today This new translation and critical edition of the continuity script for *La Strada* is the only accurate guide to the film in any language The notes to the shooting script enable the reader to reconstruct

some of Fellini's changes while shooting the film. The edition also contains an introduction which analyzes the work's place in film history and within the so-called crisis of neo-realism and provides for the first time in English a number of articles on the film's production. Fellini's most important interviews and statements on *La Strada* are included as well. Finally, two of the best critical analyses of the film by Frank Burke and Peter Harcourt are reprinted along with a number of the contemporary reactions by critics from France (Andre Bazin), Italy (Guido Aristarco) and the United States, including a description of its reception at the Venice Film Festival. The illustrations include some of Fellini's original drawings made during the shooting of the film.



## Unveiling the Power of Verbal Art: An Psychological Sojourn through **The Last Metro Francois Truffaut Director**

In some sort of inundated with displays and the cacophony of fast connection, the profound power and emotional resonance of verbal art usually fade into obscurity, eclipsed by the regular barrage of noise and distractions. Yet, nestled within the musical pages of **The Last Metro Francois Truffaut Director**, a interesting work of literary brilliance that pulses with fresh feelings, lies an unique trip waiting to be embarked upon. Published by way of a virtuoso wordsmith, that magical opus guides visitors on a mental odyssey, softly revealing the latent possible and profound impact stuck within the elaborate web of language. Within the heart-wrenching expanse of the evocative analysis, we will embark upon an introspective exploration of the book is central styles, dissect their interesting publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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