

## Monsieur Hulot's Holiday (Les Vacances de M.Hulot)

France 1953

### Director

Jacques Tati

### Writing credits

Henri Marquet

Jacques Tati

### Cinematography

Jacques Mercanton

Jean Mousselle

### Original Music

Alain Romans

### Cast

*Martine*

Nathalie Pascaud

*The Aunt*

Micheline Rolla

*Waiter*

Raymond Carl

*Hotel Proprietor*

Lucien Frégis

*Monsieur Hulot*

Jacques Tati

91 minutes Subtitles

*Our next screening...*

**A Prophet** (France)

Tue 7 Dec 10 8:30pm

Dir: Jacques Audiard

Rescheduled date for  
this utterly gripping  
prison drama.

When I was young, back in the days when television channels showed film seasons at Christmas, one year my Dad and I watched every Tati film together. I've been a big fan ever since. If you've seen tonight's film before, there's always something new to notice and a favourite scene to anticipate – for me it's the watering can, for my Dad it's the canoe. And if this is your first time, welcome to the wonderful world of Jacques Tati.

*Dawn, Film Notes Editor*

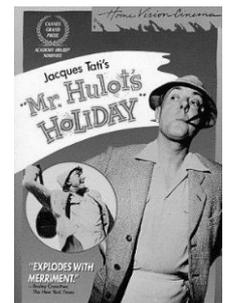
The first time I saw *Mr. Hulot's Holiday* I didn't laugh as much as I thought I was supposed to. But I didn't forget the film, and I saw it again in a film class, and saw it a third and fourth time, and it became part of my treasure. It is not a comedy of hilarity but a comedy of memory, nostalgia, fondness and good cheer. There are some real laughs in it, but *Mr. Hulot's Holiday* gives us something rarer, an amused affection for human nature - so odd, so valuable, so particular. The movie is about the simplest of human pleasures: the desire to get away for a few days, to play instead of work, to breathe in the sea air, and maybe meet someone nice. It is about the hope that underlies all vacations, and the sadness that ends them.

*Roger Ebert, Chicago Sun-Times*

Tati is heir to the great comics of the silent era, Chaplin and Keaton and Lloyd, and *Mr. Hulot's Holiday* is essentially a silent film. There are little patches of dialogue, but the words are not important; they have the same quality as sound effects. If Tati learned from and paid homage to the masters of silent comedy, he also bequeathed stylistic concepts to the generation of filmmakers that followed him. His device of scattering varied sounds and areas of visual interest across his frame, rather than directing the audience's attention, influenced other directors, notably Robert Altman. Like the best of Altman's films, Tati's can be seen again and again with new discoveries to be made at each viewing. "There are films I would see every other day if I had the time," director David Lynch once said citing *Mr. Hulot's Holiday* and Tati's *Mon Oncle* along with classics like *8 1/2*, *Lolita*, *Sunset Boulevard*, *Rear Window*, and *The Godfather*. "There's an abstract thing in there that just thrills my soul. Something in between the lines that film can do in a language of its own - a language that says things that can't be put into words."

*Jonathan Richards, Film.com*

**The 2010 WFS AGM will take place on Tue 14 Dec 2010 in The Screen immediately after our showing of Penny Woolcock's film *1 Day*.**



Voting for *Katyn*: A-57 B-19 C-3 D-0 E-0 Attendance: 90 Rating: 92.1%