

evacuation in military history. From May 27 to June 4, 1940, the Allies were surrounded on all sides by German forces while the Luftwaffe buzzed and bombarded the beaches. Since the water was too shallow for destroyers to get close, brave British civilians volunteered to cross the English Channel in everything from fishing boats to barges to retrieve the troops—all while under constant bombardment. Director Christopher Nolan tells this suspenseful survival story from three meticulously interwoven perspectives. The terrified men on the beach are personified by Tommy (Fionn Whitehead), a fellow soldier (Aneurin Barnard), and an infantryman (Harry Styles) who are in a desperate fight to make it off the mole—an eight-foot-wide pier overseen by Naval Commander Bolton (Kenneth Branagh). The aerial perspective is provided by Farrier (Tom Hardy), a senior RAF Spitfire fighter pilot who has only one hour to take out Nazi planes, providing cover for the men on the ground and in the water. And sailing from England, a small wooden yacht is resolutely piloted by Mr. Dawson (Mark Rylance) with his teenage son Peter (Tom Glynn-Carney) and tagalong pal George (Barry Keoghan). With minimal dialogue and the elimination of backstories, Nolan relies on cinematographer Hoyte van Hoytema's visual imagery coupled with Hans Zimmer's music to propel the taut, tension-filled visceral drama, ultimately delivering the most intense and immersive cinematic war story since *Saving Private Ryan*. Highly recommended. **Editor's Choice.** (S. Granger)

False Confessions

★★★1/2

Big World Pictures, 85 min., in French w/English subtitles, not rated, DVD: \$29.95

Late director Luc Bondy staged a modernized version of Pierre de Marivaux's 1737 comedy *Les Fausses Confidences* at Paris's Théâtre de l'Odéon in 2014, and during the day he filmed the production for French TV, using the theatre's rooms and hallways as his settings. The major draw here is Isabelle Huppert, who stars as Araminte, a wealthy widow secretly loved by Dorante (Louis Garrel), a penniless young man whose ex-valet (Yves Jacques)—now in Araminte's service—arranges to have him hired as her accountant so that he can win her hand. Araminte's mother (Bulle Ogier), however, wants her daughter to wed a wealthy nobleman instead, while her servant Marton (Manon Combes) falls for Dorante herself—and believes that Dorante loves her. Marivaux works out this complicated combination of deception and romance in suave fashion, and Bondy's conception may well have shone onstage, but in the cavernous spaces of the Odéon's interior it often feels leaden and dull (only a couple scenes are shot outdoors). As always, Huppert



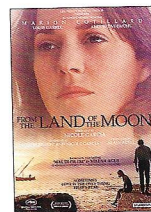
is vivacious (and wears some striking costumes, including a shiny gold tracksuit), but the other actors—particularly the handsome but inexpressive Garrel—are nondescript (with the exception of the veteran Ogier, who brings bulldog ferocity to her role). A strong optional purchase. (F. Swietek)

From the Land of the Moon

★★★

MPI, 121 min., in French, Spanish & German w/English subtitles, R, DVD: \$24.99

Not your garden variety tale of frustrated desire and idealistic love gone awry, writer-director Nicole Garcia's *From the Land of the Moon* stars Marion Cotillard as Gabrielle, a young woman enduring a post-WWII coming-of-age in a rural French village where her overactive imagination and fairy-tale dreams of finding Mr. Right make her a mentally dubious character around town. Gabrielle's micromanaging mother quickly dashes her daughter's hopes when she forces Gabrielle to marry common field hand José, one of the family's loyal farm workers. But when Gabrielle is sent to a hospital in the mountains to recover from kidney stones, she meets handsome soldier André, who turns out to be the storybook man of her dreams. But soon after they agree to go away together following their release from hospital, the script begins an extended tug of war between truth and illusion. Was Gabrielle's steamy fling with this suave military man nothing but a fleeting fever dream of illicit passion? Even though Gabrielle is positioned as the victim of a conformist society, she is also in many ways the chief architect of her own unhappiness. A fine foreign drama, this is recommended. (M. Sandlin)



Girl Flu

★★★

Dreamscape, 94 min., not rated, DVD: \$24.95

Writer-director Dorie Barton deftly balances tricky tones in this drama-comedy about a mother and daughter who simultaneously have to face growing up in different but equally traumatic ways. Twelve-year-old Bird (Jade Pettyjohn) is the de facto adult in the chaotic home that she shares with her pot-smoking, childlike mother, Jenny (Katee Sackhoff). Frustrated by Jenny's unwillingness to let her do essential tasks (such as grocery shopping), Bird is in a constant state of misery, unmoored by the absence of grown-up guidance. Things escalate when Bird gets her first period during a school picnic and is humiliated by mean girls in front of boys. In a crisis mindset for the next several days, Bird is advised by Jenny's more grounded friend (Heather Matarazzo) on using tampons and pads, and she lashes out at her mother at the same time



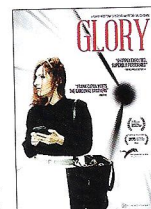
that Jenny's decent, musician boyfriend (Jeremy Sisto) is asking serious questions about the future of their relationship. First-time director Barton draws razor-sharp performances from everyone, seamlessly blending a certain giddiness with powerful drama and moments of satirical whimsicality, and Sackhoff is especially impressive as a woman exhausted by her own impulsivity and ensuing guilt. Recommended. (T. Keogh)

Glory

★★★1/2

Film Movement, 101 min., in Bulgarian w/English subtitles, not rated, DVD: \$24.99

Frank Capra or Preston Sturges might have made *Glory* during the Golden Age of Hollywood. Consider the plot: a grizzled, impoverished, stuttering loner who repairs railroad lines finds a huge bundle of cash on a track, turns it in to the authorities, and then is pressured to become a media sensation in order to distract the public from a government scandal. But *Glory* is from Bulgarian filmmakers Kristina Grozeva and Petar Valchanov, and it speaks to post-Communist corruption in the former Soviet sphere that has led to extreme economic inequality. When the hirsute, eccentric Petrov (Stefan Denolyubov) goes to work and comes across millions in scattered euros, he does the right thing but also captures the attention of government PR flak Julia (Margita Gosheva). The latter puts the squeeze on Petrov to let her put him in a suit and receive a cheap watch—all of this before TV cameras, of course—as an award for his honesty. In the process, Julia takes Petrov's old Slava (Russian for "Glory") watch, inscribed by his father, and misplaces it. Petrov's distress over the loss ("Where is my Glory?" he demands—with a wonderful double-meaning) rises along with the destructive fallout on his life from the unwanted notoriety. *Glory* is a savage satire, farcical but not funny, and truly compelling. Highly recommended. (T. Keogh)



Harold and Lillian: A Hollywood Love Story

★★★

Kino Lorber, 94 min., not rated, DVD: \$29.99

Harold and Lillian Michelson were Hollywood's best-kept secret for decades. Harold Michelson, who passed away in 2007, was an art director and storyboard artist on some of the greatest films ever made. Lillian Michelson ran a Hollywood research library that was an essential resource for hundreds of productions. Their work was strictly behind the scenes and they rarely received public credit for their contributions. Within Hollywood, however, they were legendary and beloved, not just for their work, but as teachers, inspirations, and friends. Documen-

