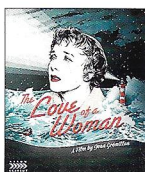


Greek chorus, and he turns the murder trial into a wild piece of theater of the absurd laced with the cynicism of post-war France. Presented in a handsome restored edition by Criterion, extras include a new interview with filmmaker Olivier Assayas discussing Guitry's influence on French cinema, a 1965 episode of *Cinéastes de notre temps* featuring interviews with people who worked with Guitry, and a 2010 documentary on the collaboration between Guitry and Simon. Recommended. (S. Axmaker)

The Love of a Woman

★★★★

Arrow, 104 min., in French w/ English subtitles, not rated, Blu-ray/DVD Combo: \$39.99



Jean Grémillon was one of the great French film directors of the Golden Age but one of the least known to American audiences. His 1953 final feature film is set in the rural, conservative culture of an island community of sailors off the coast of France. Micheline Presle stars as the new doctor, a single, relatively young woman who must prove herself to a population suspicious of outsiders whose culture is steeped in chauvinism. Massimo Girotti is an Italian engineer working on the island who challenges provincial attitudes as he romances the doctor but also proves to be trapped in traditional views of marriage when he forces her to choose between love and career. The location photography on the beautiful island gives the film a magnificent palette, both poetic and naturalistic. And while *The Love of a Woman* never directly challenges the attitudes of the men, it is clear that the engineer realizes that the doctor's career is part of her identity, although he lacks the capacity to accept her as an equal. It's an intelligent, elegant film with lovely cinematography and fine performances that broaches feminist ideas with a directness and frankness that was rare in its day. Presented in a Blu-ray/DVD Combo set, extras include the feature-length French TV 1969 documentary *In Search of Jean Grémillon*. Recommended. (S. Axmaker)

Love with the Proper Stranger

★★★★

Kino, 100 min., not rated, DVD: \$19.99, Blu-ray: \$29.99



In Robert Mulligan's 1963 gritty romance, a proper young Italian sales clerk named Angie Rossini (Natalie Wood) seeks out wayfaring musician Rocky Papasano (Steve McQueen) to ask for his help in finding a doctor to perform an abortion (the result of the pair's one-night stand). Both are caught in uncomfortable situations: Angie has to contend with an over-protective older brother (Herschel Bernardi) and her family's attempts to throw her into

the clumsy arms of a meek suitor (Tom Bosley), while Rocky tries navigating a life with no steady income, a girlfriend who kicks him out, and a distant relationship with his own parents. Angie and Rocky try to come to grips with their past actions, conflicting emotions, and uncertain future as the parents of a child, a committed couple, or simply two people who once did a foolish thing together. The assured script offers canny insights into the New York City milieu while expertly swinging from moments of warm humor to scenes of the coldest heartbreak, although a last-act concession to romantic comedy conventions fumbles the delivery of what could have been a raw and affirming drama. Extras include audio commentary from film critics Kat Ellinger and Samm Deighan. Recommended, overall. (J. Cruz)

The Moderns

★★★★

Shout! Factory, 126 min., R, Blu-ray: \$27.99



Alan Rudolph's film about the "lost generation" of Americans in Paris in the 1920s stars Keith Carradine as Nick Hart, a painter whose paintings don't sell, and Linda Fiorentino as Rachel—wife of American millionaire and art collector Bertram Stone (John Lone)—who was long ago married to Nick. These fictional characters, along with gossip columnist Oiseau (Wallace Shawn) and art dealer Libby (Geneviève Bujold), interact with real-life figures such as Ernest Hemingway (Kevin J. O'Connor), Gertrude Stein, and Alice B. Toklas. The story revolves around a commission to paint copies of three French Impressionist masterpieces for an American woman (Geraldine Chaplin) who is eager to hang on to the originals in a divorce settlement. The film confronts issues of what art and value mean in a culture of commerce in part through Bertram, who is more concerned with price than aesthetics and collects art purely for prestige. Rudolph offers a romantic view of Paris, and his original screenplay is witty and ironic, weaving in playful references to the work of Hemingway and others. Ultimately, *The Moderns* is an affectionate portrait of American expatriates living in Paris, circa 1926, and a loving tribute to the art and literature that came out of that rich period (and a great companion piece to Woody Allen's 2011 film *Midnight in Paris*). Extras include a feature-length documentary with interviews of Rudolph, Carradine, and producer Carolyn Pfeiffer. Recommended. (S. Axmaker)

Mr. Mom

★★★★

Shout! Factory, 91 min., PG, Blu-ray: \$27.99



Michael Keaton was a newly-minted comedy star when he headlined filmmaker Stan Dragoti's *Mr.*

Mom (1983) as Jack, a dedicated automobile engineer who loses his job due to corporate cost-cutting and becomes a househusband taking care of three young children while his wife Caroline (Teri Garr) goes back to work for an advertising firm. It was a timely subject for the economic anxiety of the 1980s recession as career men were being downsized and women reentered the workforce, even if it is played here for wacky comedy. The rookie stay-at-home dad fumbles his way through housework, shopping, childcare, and a singularly aggressive vacuum cleaner nicknamed "Jaws," while the clichés of workaholic husbands disconnected from families is turned around when the wife becomes a successful executive working late hours and jetting off on business trips. Martin Mull is the lascivious boss who tries to seduce Caroline, while Ann Jillian is a suburban divorcee who sets her sights on the neglected househusband. Keaton has an easy way with outlandish humor and tossed-off punchlines, Garr is sunny and spirited, and the three kids exude a convincing authenticity in the midst of comic chaos. *Mr. Mom* was written by John Hughes, the king of '80s teen comedies and dramas, and was inspired in part by his own experiences. Reworking 1950s sitcom stereotypes for 1980s suburbia, this is a funny family comedy with a fine cast. Extras include a retrospective featurette. Recommended. (S. Axmaker)

Silkwood

★★★★1/2

Kino Lorber, 131 min., R, DVD: \$19.99, Blu-ray: \$29.99



The real-life Karen Silkwood was an employee at an Oklahoma nuclear facility who died in a mysterious car accident while driving to talk with a *New York Times* reporter about safety practices in 1973. Her story was told in this 1983 film directed by Mike Nichols and starring Meryl Streep as Silkwood, a divorced mother and blue collar employee—living with her boyfriend (Kurt Russell) and best friend (Cher)—who begins to document company accidents and safety violations after a colleague is contaminated. *Silkwood* is as much about the lives of workers on and off the job as it is about corners cut by the company when the employees are forced to put in overtime to make a deadline. The hostility against Silkwood's recordkeeping may be encouraged by plant managers here but it is rooted in the fear of losing jobs in an economically-depressed region. The workers must also endure decontamination protocols that are both brutal and humiliating while coping with the potential horrors of radiation contamination, and even alarm that the company may be poisoning possible whistleblowers (suggested if not actually stated here). Nichols draws rich, naturalistic performances from the entire cast (which includes Craig T. Nelson, Diana Scarwid, Fred Ward, and Ron