

**Alain Resnais' legendary  
*LAST YEAR AT MARIENBAD*  
First theatrical screenings in decades**

**A Rialto Pictures Release**

*LAST YEAR AT MARIENBAD*, Alain Resnais' arthouse sensation, starring Delphine Seyrig (*Stolen Kisses*, *Discreet Charm of the Bourgeoisie*, etc.) in her feature debut, will be re-released in early 2008 by Rialto Pictures, with new 35mm Scope prints. Winner of the Venice Film Festival's 1961 Golden Lion, with an Oscar-nominated screenplay by nouveau roman titan Alain Robbe-Grillet, *Marienbad* has been unseen theatrically for decades.

As ominous organ music resounds, the Scope camera tracks through the seemingly endless halls of a baroque grand hotel — alternately thronged with tuxedos and gowns or echoingly deserted — as Giorgio Albertazzi tries to persuade an initially disbelieving Delphine Seyrig that they'd met the year before, even as the sepulchral Sacha Pitoëff (her husband?) hovers about, continually beating all comers in a kind of pick-up-sticks game.

But as Albertazzi continues to repeat "Last year..." each encounter takes place in different locations, in different costumes, the alterations not just coming from scene to scene but from shot to shot, with his remembrances becoming more and more detailed and personal, amid actually mounting suspense, until the question becomes not only did it happen, but was it seduction or...? All this as their fellow guests alternate among relatively realistic crowd scenes, poses frozen in place as the principals walk past them, and a de Chirico-like composition amid the lavish grounds where the people cast extremely long shadows but the shrubbery casts none.

With dizzying time shifts and flashbacks, real or imagined, *Marienbad* is considered the ultimate puzzle film; possible solutions have included the Orpheus-Eurydice myth, a visualization of the process of psychoanalysis, or the whole as a kind of stream-of-consciousness of a single mind.

But the list could go on, and usually does, as vehement post-film discussions. (The New York World-Telegram & Sun review opened with, “The surest way to get a party off the pad and conversation into orbit this season is to ask ‘And how did you like

Last Year at Marienbad?’”) Technically, however, it’s easy to agree that Marienbad is a tour de force, with Vierny’s lusciously velvet black and white photography of the incredibly lavish interior of – mainly -- Nymphenburg castle in Bavaria; the horror-worthy organ score by Seyrig’s brother Francis; and an iconic performance by Delphine Seyrig, in costumes designed by none than Coco Chanel herself. (This was Seyrig’s feature debut – her only previous film was the legendary Beat short Pull My Daisy, written by Jack Kerouac.)

One of the most “referenced” art films of all time, Marienbad has been homaged in everything from Calvin Klein “Obsession” ads in the 80s and Marc Jacobs’ Fall 2007 collection, to Britpop band Blur’s music video “To the End.”

**“I was not prepared for the voluptuous quality of Marienbad, its command of tone and mood, its hypnotic way of drawing us into its puzzle, its austere visual beauty.” – Roger Ebert**

**“Its dreamlike cadences, frozen tableaux, and distilled surrealist poetry are too eerie, too terrifying even, to be shaken off as camp. For all its notoriety, this masterpiece among masterpieces has never really received its due.”  
– Jonathan Rosenbaum**

**“I can’t remember a film of more sustained visual delight. It is the Finnegans Wake of the movies.” – Dwight Macdonald**

