



James Joyce, Sylvia Beach, center, and Adrienne Monnier are featured in "Paris Was a Woman."

This was their movable feast

~WherecreaUvUy thrived for these rebellious women

By JERRY TALMER
Special to The Record

You Are Here, says the arrow on the map.

The arrow points to 33 Rue de Reineurs, where two extraordinary women from America are living. Gertrude Stein and Alice B. Toklas live in a houseful of paintings that Stein has bought from some unknown young artist named Pablo Picasso.

The arrow points to 7 Rue de Odeon, where Adrienne Monnier, daughter of a postman, has opened La Maison des Amis des Livres, the House of the Friends of Books. Soon, across the street, will be another bookstore, Shakespeare & Company, started by Sylvia Beach, the clergyman's daughter from America.

It points to 9 Rue St. Romain, where tall, striking Djuna Barnes, tomboy and hell-raiser, lives in living despair with the painter Thelma Wood, a relationship that later be-transmuted into "Nightwood," the Barnes novel that is a warning cry against the oncoming march of fascism.

And it points to 36 Rue 30naparte, domicile of Janet Flanner, the runaway wife from America who for almost 40 years would report back to readers of The New Yorker on the literature, theater, art, politics, manners, and morals of France (and Europe) in the terse, urbane, insightful prose of her fortnightly "Letter From Paris," signed Genet.

All of these people, and many more, populate "Paris Was a Woman," a documentary by Greta Schiller and Andrea Weiss, which in its short 75 minutes should have you shuddering with the exquisite pangs of nostalgia manque - the aching, longing for things that happened before your time.

MOVIE REVIEW- ***

PARIS WAS A WOMAN:
Directed by Greta Schiller. Written and researched by Andrea Weiss. Produced by Schiller, Weiss, and Frances Berrigan. Narrated by Juliet Stevenson. 75 minutes. In French and English, with English subtitles. Unrated. At the Quad in Manhattan.

Paris - the Paris to which rebellious, creative women from inside and far outside France flocked in the 1920s.

Virtually every frame of "Paris

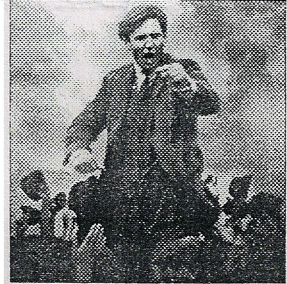
Was a Woman" is a gem, be it Stein romping with her dog or Beach walking down the block with James Joyce, or a glimpse of Thornton Wilder at a Stein-Toklas feed, or of Josephine Baker kicking and singing away in a sailor suit.

It is Flanner, as always, who says some of the best things. She was one of the last to leave Paris, ahead of the German tanks. In its closing moments this lovely film says: "The door of the culture she helped to create on the Left Bank closed behind her."

Jerry Talmer frequently writes about film for The Record.

WINNER BEST FILM
WINNER BEST ACTOR
VENICE FILM FESTIVAL

THE NEW YORK TIMES
Janet Maslin
"Passionate. Sweeping. Entertaining.
A robust, roaringly good performance by Liam Neeson!"



SISKEL & EBERT
"Two thumbs Up!"
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Liam Neeson is sure to win an Oscar" nomination."

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