KINONIK

LOLA (1961)

Directed by Jacques Demy

WEDNESDAY April 29th 7PM

SATURDAY May 2nd 2PM / 7PM



Demy's debut drips with profound love for his home.

Named after Marlene Dietrich's character in The Blue Angel, Lola (Anouk Aimée) dances in a cabaret, raises her son alone, and tells everyone she's waiting for Michel — the man who got her pregnant and disappeared seven years earlier. Roland loves her. An American sailor named Frankie loves her. She loves a memory.

Demy called this "a musical without music." The whole film floats on Michel Legrand's score and the rhythm of people passing within inches of each other and missing. Roland befriends a widow and her teenage daughter; the daughter is also named Cécile (Lola's real name), the mother was also a dancer. Everyone's circling, waiting, wanting the person who doesn't want them back. It's the economics of desire made visible: scarcity creates value, availability destroys it, and everyone's managing their longing like a limited resource they can't afford to spend.

Lola works the cabaret because she has to eat, because she has a son, because Michel left and someone has to pay for things. But she won't spend her desire on anyone who's actually present. She's saving it. For seven years she's been in resource conservation mode — protecting the fantasy of Michel's return by refusing everyone else. When he finally shows up in a white Cadillac convertible, suddenly wealthy, it's unclear whether she waited for love or just waited because she couldn't imagine an alternative.