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PIERROT LE FOU



Direction, Scenario and Dialogue by Jean-Luc Godard
Produced by Georges de Beauregard.

Based on the novel "Obsession," by Lionel White.

Photography by Raoul Coutard.

With Jean-Paul Belmondo, Anna Karina, Dirk Sanders, Graziella Galvani, Roger Dutoit, Hans Meyer, Raymond Devos, Jean-Pierre Leaud, Samuel Fuller.
French with English subtitles.

PIERROT LE FOU—the film Andrew Sarris said was "The first must-see film of the year" when released in 1969. Newspaper advertising warned "You've met the tame Godard, the love Godard, the think Godard . . . now meet the wild Godard!" And Godard once again proved that he is the most vital, most influential film maker working today. Because he generates such

excitement, curiosity, fascination, any new Godard film is an event—and Godard himself has become more than just a director—he's become a superstar.

Many critics said that PIERROT LE FOU had a lot in common with BONNIE AND CLYDE—with good reason, since Godard was originally picked to direct BONNIE AND CLYDE. PIERROT moves along at a furious pace, carrying Jean-Paul Belmondo away from his family and work directly into the arms of Anna Karina, then off to the Riviera and some run-ins with American tourists, a mad Lebanese princess, several murders, and Anna Karina's brother—who turns out to be her lover. And everybody dies in the end—dying in a way that only Godard would have put on the screen.

GODARD

"Godard's preoccupation with what Sam Fuller describes in the film as the battleground nature of the cinema—'love, hate, action, violence, death—in one word—the emotions,' his obsession with the accidental, absurd juxtaposition of events, with the 'homme double,' and equally important, with dreams, myths, self-delusion, have never seemed so perfectly integrated into the 'reality' of a film as in PIERROT LE FOU.

"There has always been a disarming exuberance in Godard's work and in PIERROT LE FOU it is at its most intense, an indulgent celebration of his characters, their story, personalities, despair, and the ravishing Coutard landscapes they pass through.

"It is this joy which because it is done so well, makes the despair and violence seem an affectation, an effect. But this is the deepest kind of despair, so deep that the artist does his best to hide it, even from himself."

Peter Whitehead, FILM AND FILMING

"Jean-Luc Godard is a film maker with a rare ability to get through to today's youth. Thoroughly contemporary. PIERROT LE FOU offers a sequence as poetic and sensual as anything in 'Elvira Madigan.' Jean-Paul Belmondo's most assured performance since 'Breathless' and a fantastic finale that invites all sorts of interpretations."

Arthur Knight, SATURDAY REVIEW

"It's a masterpiece, one of the monumental films of our time. The definitive romance of this decade. Godard evokes devastating emotion."

Gene Youngblood, *Los Angeles Free Press*

"Whimsical and beautiful. 'Breathless'-style and adventure. A superb, comic turn about love and refrains in the head."

Renata Adler, *The New York Times*

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