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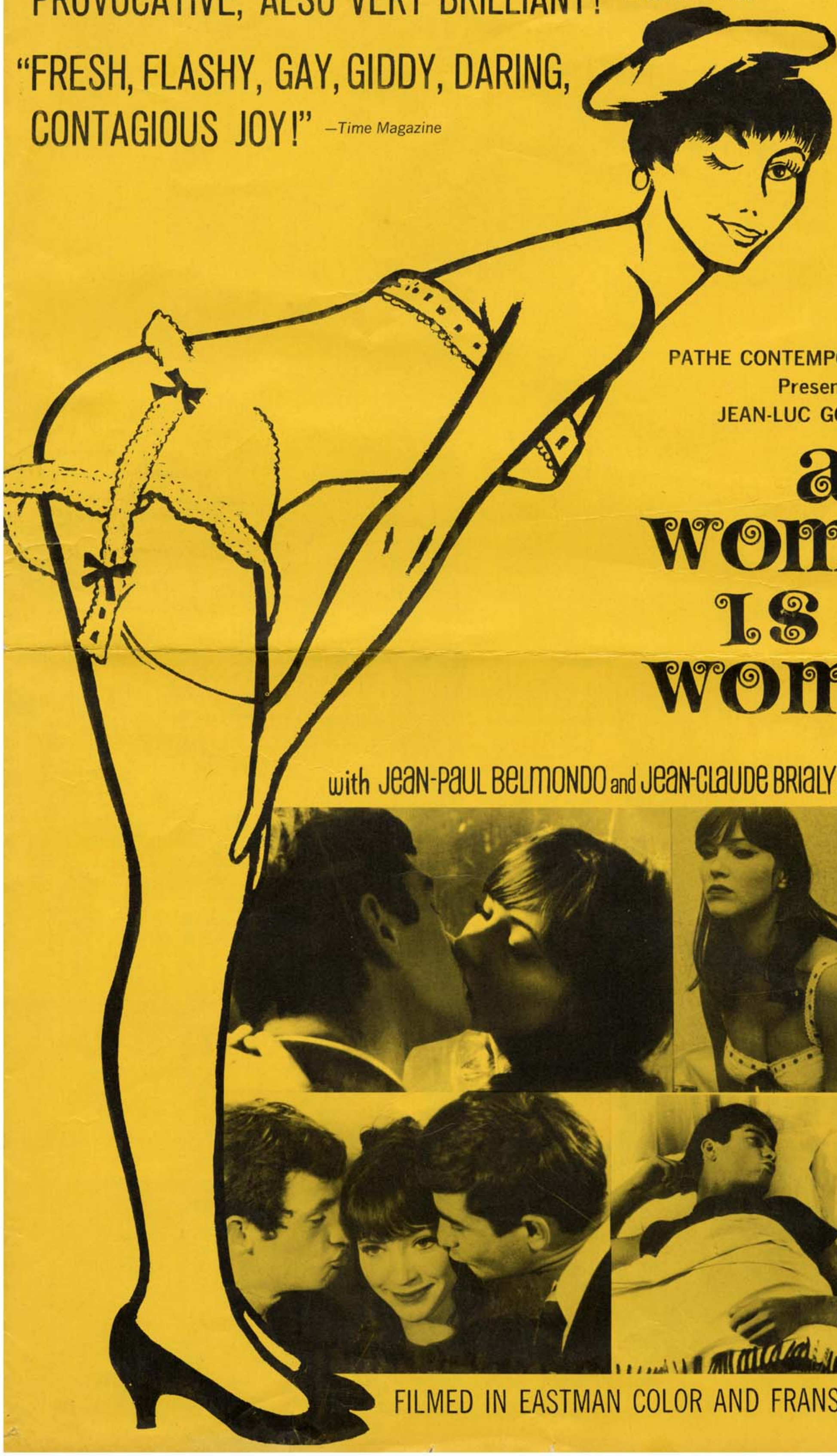
"DAZZLING, WILDLY ORIGINAL, BUOYANT, ENJOYABLE, STIMULATING, PROVOCATIVE, ALSO VERY BRILLIANT!" —*New York Times*

"FRESH, FLASHY, GAY, GIDDY, DARING, CONTAGIOUS JOY!" —*Time Magazine*



PATHE CONTEMPORARY FILMS
Presents
JEAN-LUC GODARD'S

a woman is a woman

with JEAN-PAUL BELMONDO and JEAN-CLAUDE BRIALY and ANNA KARINA

FILMED IN EASTMAN COLOR AND FRANSCOPE

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Still W6

"RAUCOUS FUN, SLY AND HEARTY LAUGHTER, INSTANT HAPPINESS!"

—World Telegram-Sun

LOVE RIVALS declare a truce in the eternal battle of the sexes in a scene from Jean-Luc Godard's zany French comedy "A WOMAN IS A WOMAN." Jean-Paul Belmondo (left) and Jean-Claude Brialy shower saucy Anna Karina with affection in the new feature film which premieres locally at the_____Theatre_____.

Ad Mat #202 • 2 Col. x 50 Lines

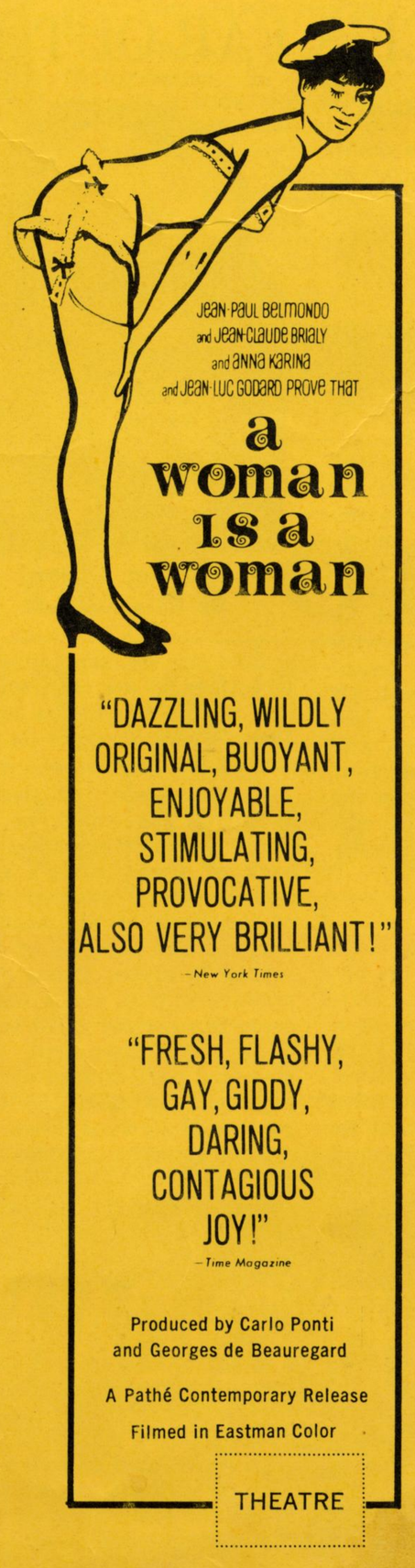
A Woman Is a Woman is a 35-mm. salute to life, liberty and off-beat movies by Director Jean-Luc Godard *(Breathless)*, whose joy in his work has never been more apparent. In this fresh and giddy free-form improvisation, Godard weaves all the bright idiocy of a Hollywood musical into some very *je m'en fiche* French rounds involving a strip-teaser (Anna Karina) who sheds her last flimsy inhibition and decides to have a baby with her lover, or—if it happens to work out that way—with her lover's best friend (Jean-Paul Belmondo).

TIME,

THEATRE

Ad Mat #203 • 2 Col. x 35 Lines

Ad Mat #204 • 2 Col. x 50 Lines



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pathe contemporary films
Presents

JEAN-LUC GODARD'S

a woman is a woman

The Special Jury Prize
and Best Actress Award
Berlin Festival

Presented at
The 1964 New York Film Festival

CAST

Alfred	JEAN-PAUL BELMONDO
Angela	ANNA KARINA
Emile	JEAN-CLAUDE BRIALY

CREDITS

Directed by	JEAN-LUC GODARD
Scenario & Adaptation	JEAN-LUC GODARD
Director of Photography	RAOUL COUTARD
Music by	MICHEL LEGRAND
Edited by	AGNES GUILLEMOT
Sets & Costumes	BERNARD EVEIN
Produced by	CARLO PONTI GEORGES DE BEAUREGARD
Running Time	80 Minutes

A ROME-PARIS FILMS PRODUCTION
A Pathe Contemporary Films, Inc. Release
FILMED IN EASTMAN COLOR AND FRANSCOPE

SYNOPSIS

For some time, Emile (JEAN-CLAUDE BRIALY), a book-seller in a seedy district of Paris, and Angela (ANNA KARINA), a strip-teaser in a Parisian dive, have been living together. But Emile has a friend, Alfred (JEAN-PAUL BELMONDO), who makes no secret of the fact that he would like to be more than a friend to Angela.

One evening, this happy but precarious arrangement is upset by Angela's sudden announcement that she wants to have a baby. Emile, in an attempt to stall her determination, tells her that perhaps it could be managed later, but Angela has made up her mind. When persuasion fails, Angela threatens to ask the first man she meets . . . suddenly a detective, investigating a local disturbance, walks into the apartment, but Angela loses her nerve.

However, there is always Alfred, who is only too willing to do his part to help Angela. Through all this, Emile pretends not to care.

Meanwhile, Alfred sets out to convince Angela that he loves her and finally persuades her to come up to his room.

Emile, worried about this turn of events, decides that he will comply with her desire—and marry her too! Excitedly he runs to her strip-tease parlor to propose, but is told by the owner that she hasn't arrived for work. Emile, in despair, sets out to find her and discovers that his worst fears have been realized: Angela is with Alfred.

Angry and hurt, Emile tells them that he is leaving immediately for Rio . . . or the Foreign Legion. Both Angela and Alfred think he is mad. Remorseful and weeping, Angela returns to Emile and he forgives her for being with Alfred. After all, Emile reasons, he will be the father of her child. But Angela doesn't reply to this statement. "All the same," Emile quips as he turns out the bed lamp, "you're infamous ('infame')." "No," she replies, "I'm simply a woman ('une femme')."

Still W1

New Wave at Its Crest

'Woman Is a Woman' Is Best So Far

Godard Works Have Charm and Depth

By EUGENE ARCHER

IF the purpose of the New York Film Festival is to introduce significant new directions in film making, which audiences might not otherwise be able to see, it accomplished its aim last night.

Yesterday's two features at Philharmonic Hall were written and directed by Jean-Luc Godard, the most eccentric and possibly the most gifted representative of the French New Wave. The first, "A Woman Is a Woman," was made three years ago, but is so far out that it still has not opened here.

●

Mr. Godard is not for every taste. Both films are wildly original, stubbornly modern, characteristically French—and often, thoroughly infuriating. They are also very brilliant.

"A Woman Is a Woman," photographed in dazzling color on a wide, wide screen, is the most buoyant and enjoyable movie shown at the festival to date. Superficially, it is a comedy about a pretty stripper, Anna Karina, who yearns for motherhood. When her boy friend, Jean-Claude Brialy, refuses to oblige, she invites their best friend, Jean-Paul Belmondo.

The film has enormous charm, particularly when the characters interrupt the action to imitate actors in a Stanley Donen musical, but it has a serious undercurrent.

"I don't know whether this is a comedy or a tragedy," Mr. Brialy finally remarks to the audience, "but it is a masterpiece."

In a way, it is. The direction and playing have a youthful exuberance that lend a fresh spontaneity even to the film's excesses.

●

By breaking the boundaries of realistic structure, he forcefully reminds the viewer that "a movie is a movie."

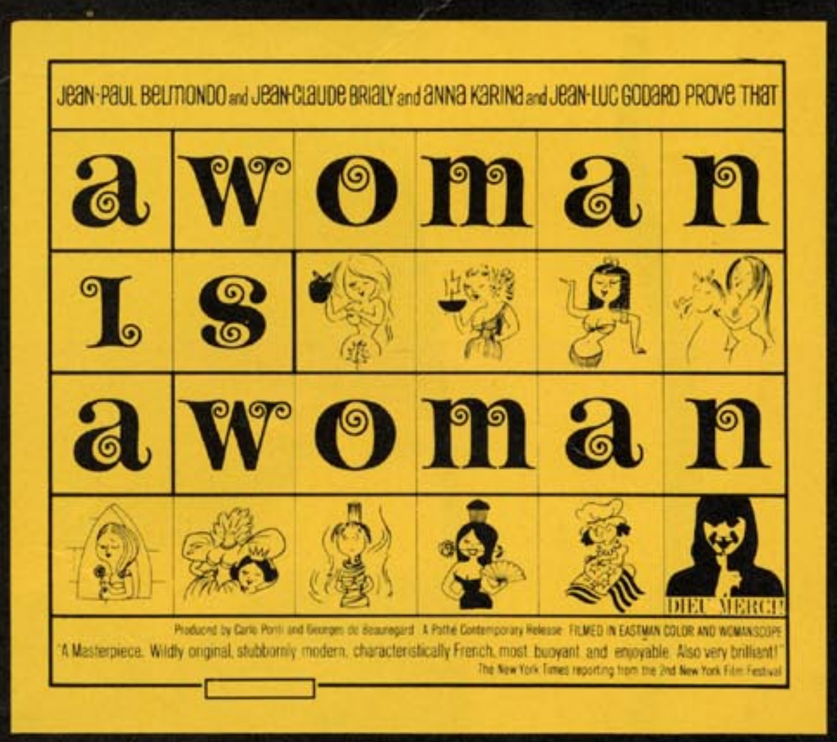
A decade from now, Mr. Godard's work will be comfortably at home in a film museum, and it is safe to predict that his reputation will not be minor. Until then, his films offer rich rewards to a limited audience, who will find them stimulating, provocative, controversial—the very essence of the avant-garde.

The Cast

A WOMAN IS A WOMAN (Une Femme Est Une Femme); written and directed by Mr. Godard; produced by Ponti and Georges de Beauregard; distributed by Pathe Contemporary Films. Running time: 80 minutes. Both films at Philharmonic Hall.

Angela	Anna Karina
Emile	Jean-Claude Brialy
Alfred	Jean-Paul Belmondo
Suzanne	Nicole Paquin

(The above review appeared in the New York Times, Sat., Sept. 19.)



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"CINEMA THAT'S ALIVE! SERENADES THE EYE, SPARKLES WITH INVENTIVENESS!" —*Cue Magazine*

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BEDTIME STORY: Jean-Claude Brialy (left) tries to placate pretty Anna Karina after a spat in a scene from Jean-Luc Godard's zany French free-for-all *"A Woman is a Woman."* Premieres locally at the _____ Theatre

CRAZY QUARREL: Jean-Claude Brialy quietly rides his bicycle around Anna Karina's apartment during a lover's spat in a scene from Jean-Luc Godard's "A WOMAN IS A WOMAN"—a very, very French film about the eternal battle of the sexes. Starts _____ at the _____ Theatre.

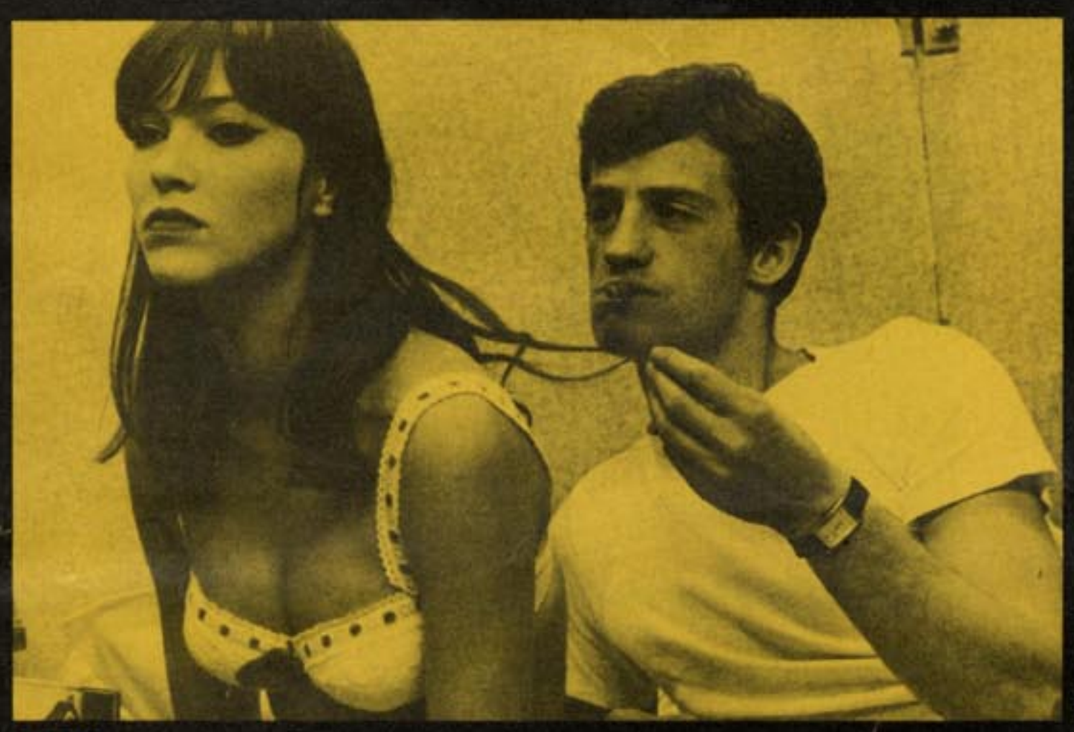
Still W2

Still W3

HIGH KICKING Anna Karina and Jean-Paul Belmondo cut some "high jinks" about Hollywood musicals in a scene from Jean-Luc Godard's new French musical-comedy *"A Woman is a Woman"* which starts _____ at the _____ Theatre.

Still W5

FRENCH SERENADE: Jean-Claude Brialy jokingly serenades coy Anna Karina in a zany scene from Jean-Luc Godard's wildly amusing new feature film "A WOMAN IS A WOMAN" a very French new comedy about women at the _____ Theatre. Premieres locally: _____



DESPONDENT but saucy Anna Karina turns away from Jean-Paul Belmondo in a scene from Jean-Luc Godard's "A WOMAN IS A WOMAN"—a zany new French film about a girl who wants to have a baby and will stop at nothing to get one. Opens _____ at the _____ Theatre.

Still W4

FRANCE'S FAR-OUT FILMMAKER

By EUGENE ARCHER

EVERYONE knows about the avant garde in the other arts. In painting it is Roy Lichtenstein. In drama it is Ionesco. In fiction, Alain Robbe-Grillet. In music, John Cage.

When it comes to movies, the clear leader is a dark-glassed, ascetic featured, wild haired bundle of temperament named Jean-Luc Godard.

Godard fills every avant garde requirement almost too well. His films are eccentric, irritating, rebellious, intellectual, original and totally personal. They are invariably uncommercial. Every film he has made ended in a war with producers, distributors, financiers, stars or the press. Of his eight features, only two have been released here, and both were flops on their first commercial outing. He is the center of a widespread cult of film buffs, who consider him the very last word.

His Best Audience

He was here a few days ago to present two of his unreleased films, "Band of Outsiders" and "A Woman Is a Woman," at the New York Film Festival. Before a critics' screening, he told an assembled group of journalists what he thought of his films. He said they were very good indeed. Half the critics agreed. The others thought they were awful. Godard did not stay to argue. He was off to 42d Street in search of a Western double bill.

He was the same way at 29, when his old *Cahiers du Cinéma* colleague François Truffaut, finagled the cash to finance the first Godard sensation, "Breathless." He put his photographer in a wheelchair and pushed it around the set, screaming instructions to his terrified actors at the top of his lungs. Jean Seberg thought he was out of his mind.

Jean-Luc Godard
He likes his work

In one scene, he decided to show the value of the jump cut, shifting from the back of Miss Seberg's cropped head to another shot of the back of her head, to suggest the passage of time within a scene. Other filmmakers said it could not be done. Godard did it 18 times. Today the jump cut is a standard part of film syntax, employed by even the most routine Hollywood films.

His second feature, "Le Petit Soldat," was about the Algerian war. It attacked all sides and infuriated every political faction. The French Government banned it for years. In one stunning scene, the hero took photographs of a young Danish actress named Anna Karina, capturing her moods in a series of striking poses. Godard married her.

In "A Woman Is a Woman," he had his first large budget, scope and color. He went wild. He made his actors repeatedly step out of character and talk to the audience, telling them the film was a masterpiece. Tony Richardson studied the result attentively before he made "Tom Jones." Richardson won the Academy Award.

He made a $1,000,000 movie with Brigitte Bardot, "Contempt." Joseph E. Levine financed it. The producer was horrified to discover, later, that the film was slow, serious, paradoxical, full of private jokes and had no sex. After a battle royal, Godard finally shot some nude scenes. Now the New York censors have banned it.

Facing Facts

Through continuous trial and error during the five years since "Breathless" splashed across the New Wave, Godard finally found a working method that suits him. He shot "My Life to Live" in 10 days, for $40,000. It was Frances' fourth highest grosser that year. He decided to work for pitifully low budgets, if the financiers would leave him alone.

Columbia agreed. They gave him a contract providing $100,000 for a picture. Godard shoots the film within that figure, keeping whatever is left over for his salary. He has complete artistic control over the results, and they are wild.

He made "Band of Outsiders" and his new "La Femme Marieé" that way. Neither has been released here, but they are so cheap they will probably recoup their costs in France. The budgets are too small to permit color or stars, but Godard does not really care. He has no one to tell him what to do, and to this rabid individualist, that is all that counts.

a woman is a woman is

"DAZZLING, ALSO VERY BRILLIANT!"
New York Times

CONTAGIOUS JOY!"
Time Magazine

INSTANT HAPPINESS!"
World Telegram-Sun

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