

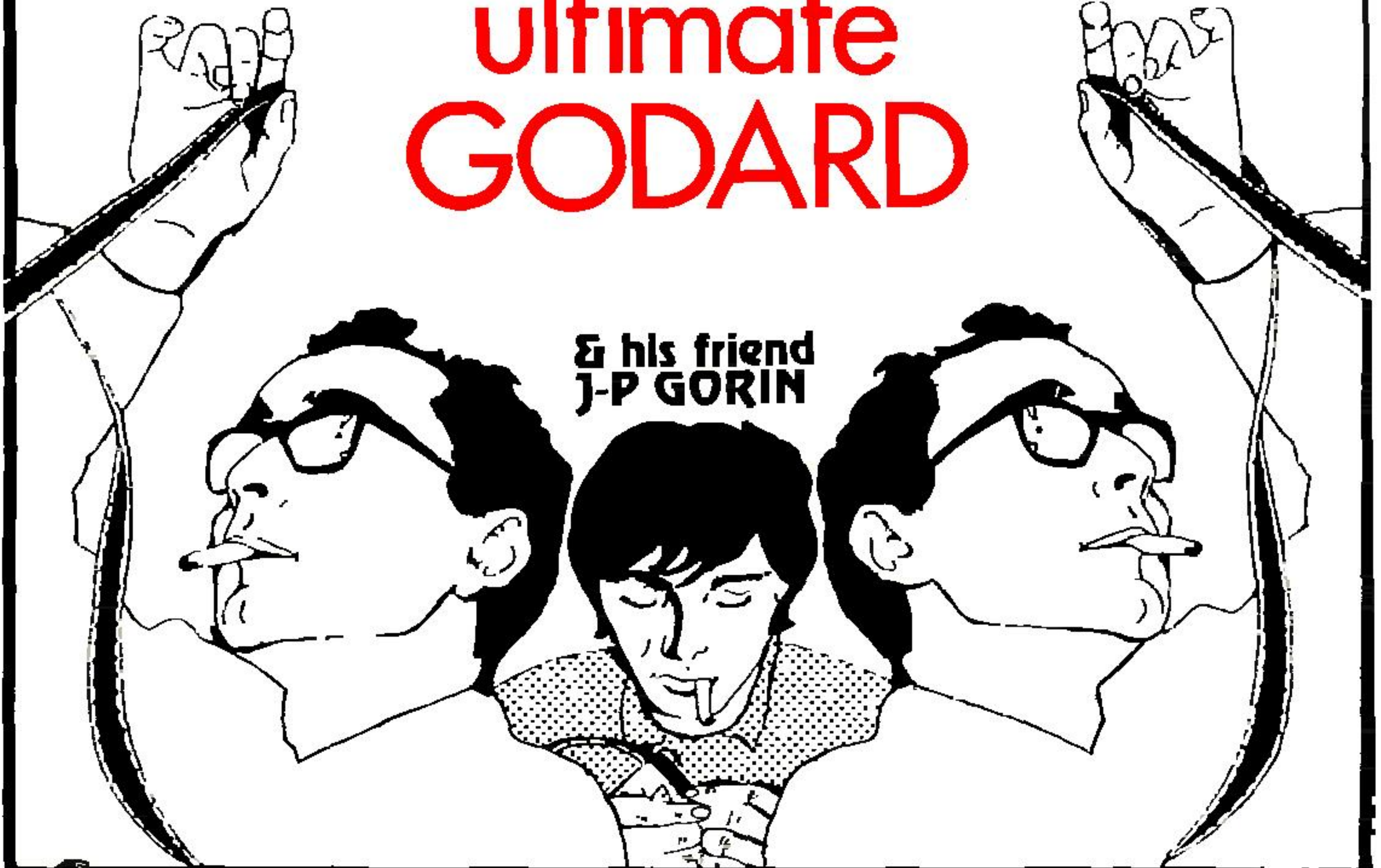
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American Revolutionary Media
presents

ultimate GODARD

& his friend
J-P GORIN



GODARD

1967

LA CHINOISE

90 minutes

Anne Wiazemsky, Jean-Pierre Leaud, Juliette Berto. Maoist student from the Sorbonne hole up in a luxury apartment for the summer to "translate thought into action." One of their projects: assassinate the new Soviet cultural attache. They kill the wrong man, then correct their mistake. Godard's photography is a flow of brilliant images

FRIDAY 9/10 7:30 & 9:15 \$1.25

SUNDAY 9/12 with WEEKEND 8:00 \$1.75

1967

WEEKEND

95 minutes

Mireille Darc, Jean Yanne, Anne Wiazemsky, Jean-Pierre Leaud. A middle-class couple sets out for a weekend visit to the country -- to murder her mother for money. Traffic jams, traditions, and they are ambushed by the cannibalistic freek guerillas of the Seine-et-Oise Liberation Front; he is eaten, she is enlisted. Ultimate avant-garde.

SATURDAY 9/11 7:30 & 9:15 \$1.25

SUNDAY 9/12 with LA CHINOISE 9:30 \$1.75

1968

1+1

110 minutes

the Rolling Stones, Anne Wiazemsky. The Stones record "Sympathy for the Devil," while Black nationalists stockpile arms, while Stokely Carmichael is read aloud, while Eve Democracy is interviewed about culture and revolution. Godard's last commercial movie.

SATURDAY 9/18 7:30 & 9:30 \$1.

SUNDAY 9/19 with VOICES 8:00 \$1.

1968

VOICES

90 minutes

An insightful English documentary of Godard making 1+1, interviews with him and with Danny "the Red" Cohn-Bendit, an anarchist spokesman during the May, '68 insurrection.

TUESDAY 9/14 7:30 & 9:15 50¢

SUNDAY 9/19 with 1+1 9:45 \$1.

1968

1 P.M.

95 minutes

dir. Godard/Pennebaker. the Jefferson Airplane, Eldridge Cleaver, Tom Hayden, LeRoi Jones, Rip Torn. MIDWEST PREMIERE Started by Godard as 1 A.M., a fiction-documentary of the New American Revolution. Godard, going through changes, lost control of the film. It was completed by the crew as One Parallel Movie, a fiction-documentary of the director-in-crisis. TUESDAY 9/21 FRIDAY 9/24 7:30 & 9:15 p.m. \$1.25

See You at Mao

1968

52 minutes

Produced for English television (ITV) but never shown.

PRAVDA

1969 60 minutes

Produced in Czechoslovakia under Soviet Occupation.

Two short films by the Dziga-Vertov collective: Godard and Jean-Pierre Gorin.

WHERE?

Sunday, Tuesday, Friday shows at 1st Presbyterian Church
1432 Washtenaw Avenue, just off South University.

Saturday shows at Natural Science Auditorium, on the Diag.



DZIGA·VERTOV

ultimate GODARD festival

SEVEN PRECISE FACTS

in the revolutionary transformation of jean-luc godard

This "ultimate" Godard festival is several things more than a casual assembly of films by a single director.

For one thing, Jean-Luc Godard is the most brilliant, prolific and influential director in modern EuroAmerican film. For another, the festival presents only films made during Godard's crucial last four years:

LA CHINOISE and WEEKEND (1967), the stunning films of his accomplished maturity as an international avant-garde director.

1+1 and 1 P.M. (1968), fascinating films of transition, from that form of art and that kind of artist, toward:

SEE YOU AT MAO and PRAVDA (1968-9), "agit-prop" films by "Dziga-Vertov," the collective of Godard and Jean-Pierre Gorin, named with some irony after an early Bolshevik filmmaker, who developed the form and coined the phrase: cinema-verite, truth-film.

The festival demonstrates Godard's complex, but clear and very rapid transformation: From TIME magazine cover hot property auteur director to semi-anonymous collective film worker. From a "revolutionary intellectual" making movies "about" revolutionary life-culture-politics, to a revolutionary, "making political films politically," for the world revolution.

FOUR PRECISE STATEMENTS

"Cinema is Truth, twenty-four times a second."

"I knew nothing of life, except through cinema. My first efforts were the works of a cineaste (film-enthusiast). I mean I didn't see things in relation to the world, to life or history, but in relation to cinema."

"I finally came to be contemptuous of cinema, saying to myself: 'It doesn't matter how it is filmed, provided it is true.'"

"We don't look at the films we have made as films, but as part of a movement. A real critique of a film would deal with its contradictions. No movie critic has ever done that. Only we can do it, and that is what is called 'self-criticism,' which is a very important part of a revolutionary movement."

Godard came into film directly from university (Sorbonne, philosophy). He started as an incredibly intense student, "one of the guys in the front row of the Cinematheque," Paris' unique museum-theater; and critic, writing in Cahiers du Cinema.

Soon he made five short films, including one about his work one summer, in construction of the Grand Breton dam. He emerged fully in his first feature, BREATHLESS, in 1961, as one of the "New Wave" directors. Jean-Paul Belmondo, as a murderous car-thief, pays homage to Bogart; Jean Seberg, as a soulless American ex-patriate, turns him into the police. He is shot trying to get away.

In the 24 feature films Godard has made in the last 10 years, he has demonstrated several things: He is totally committed to film as life-project. He is extremely knowledgeable, but utterly unintimidated, uncompromised and progressively free of the literary and other fine arts traditions. His talent and determination have carried him far beyond his fellow New Wave directors, who fall away, rehearsing their youthful mannerisms ever more solemnly in ever more commercial films. He has, along with Alain Resnais alone, completely shattered the chains of the American narrative film conventions. And alone, he has made film into a direct, vital expression and function of the world revolution, which is the positive aspect of the dialectical process observed as "the decline of the West."

"More than anything else, I want to destroy the present concept of culture. It is an alibi of imperialism. There is a Ministry of War, and there is a Ministry of Culture. Therefore, culture is war."

ARM communique #1, Fall, 1971: j-e-a-n-l-u-c g-o-d-a-r-d.

the ultimate GODARD festival

September 10-25, 1971

Ann Arbor, Michigan

LA CHINOISE

September 10

\$1.25

WEEKEND

September 11

\$1.25

double - bill

LA CHINOISE/WEEKEND

September 12

\$1.25

VOICES

September 14

.50

1 + 1

September 18

\$1.00

VOICES/1+1

September 19

\$1.00

1 P.M.

September 21, 24

\$1.25

SEE YOU at MAO

- and -

PRAVDA

September 25

\$1.50

Seven Major Films only \$3.50

Any Three Films Plus VOICES only \$2.50