

Appendix

Figure 1.

Mireille Darc (Corinne) [on right] held at gunpoint by Juliet Berto (Revolutionary),
from *Weekend* [1967].



Figure 2.

Jean-Luc Godard shooting the Ciné-Tracts in the Latin Quarter – May, 1968.



Figure 3.

Donal Henahan's report on the Premiere of *A Movie Like Any Other* [1968]
The New York Times, December 30, 1968.

THE NEW YORK TIMES, MONDAY, DECEMBER 30, 1968

BOOS GREET FILM BY GODARD HERE

English Soundtrack Added
to French Irks Audience

By DONAL HENAHAN

"A Movie Like Any Other" was the title, but it was anything but that, in its first United States showing last night at Philharmonic Hall.

The film, directed by Jean-Luc Godard, portrays and comments on the French students' rioting last May in Paris. It was booed and hissed by the predominantly young audience, most of whom demanded their money back and were promised refunds by a Philharmonic Hall official. At several points, the film had to be interrupted in hopes of calming the dissent.

Of the approximately 1,000 members in the audience, no more than 100 stayed to see the second half of the film—which was actually the first reel, because, in line with Mr. Godard's wishes, a coin had been flipped to decide on the order of the two reels to be shown.

David McMillan, chairman of Leacock Pennebaker, faced the mutinous audience twice from the stage and defended his version of the film. Hundreds of patrons also swarmed around him and Lincoln Center employees in the lobby, demanding explanations and refunds.

During the first reel, Delmar D. Hendricks, house manager of Philharmonic Hall, also took to the stage and told the cat-calling film enthusiasts that "anyone who leaves at this time" could have his ticket stub initialed and get his \$3.50 ticket price back.

Simultaneous Sound Tracks

Mr. McMillan told an interviewer afterward that "if Philharmonic Hall gives back any money, we'll probably sue." He said officials of the hall had seen the Godard film in its original form and had agreed it needed a translation. He said they had not viewed the final form, in which the translation—by a "United Nations translator" he would not name—was mixed with the French.

Mr. McMillan promised the audience that anyone holding a stub could see the film again free "in a few weeks or months" when it would be available with English subtitles. This premiere was the only scheduled performance.

Again in line with Mr. Godard's wishes, the second half of the 100-minute film was to be shown only if the audience voted to see it. However, after a desultory attempt to discover the wishes of the remaining 100-odd patrons, Mr. McMillan simply signaled for continuation.

The movie itself—oh, yes, that—is another of Mr. Godard's recent steps toward revolutionary consciousness as an artist. Much of it is taken up with full-color shots of knees and backs of several young persons as they sit in a field one month later discussing the Paris rioting. In black and white, and in startling contrast to the staged discussion, newsreel pictures of charging police, parades and rebel students and workers flash by. It was possibly a significant comment on the merits of action over discussion that during the black-and-white scenes most of the boos and screamers fell silent.

Except that the showing of "A Movie Like Any Other" gave one a rare opportunity to witness what might be called audience vérité as produced by Leacock Pennebaker, one of the pioneers of the cinéma vérité techniques.

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