

"GODARD'S BRILLIANT NEW COMEDY...
a stunning, original work...breathtakingly beautiful and often very funny...
I trust it will outlive us all."

—Vincent Canby, New York Times

FRANCIS FORD COPPOLA

P R E S E N T S

A F I L M C O M P O S E D B Y

JEAN-LUC



Every Man For Himself

ISABELLE HUPPERT
JACQUES DUTRONC • NATHALIE BAYE

A New Yorker Films Release © 1980 From ZOETROPE STUDIOS



16 West 61st Street, New York, N.Y. 10023 (212) 247-6110

FRANCIS FORD COPPOLA PRESENTS

A FILM COMPOSED BY JEAN-LUC GODARD

"EVERY MAN FOR HIMSELF"

("Sauve Qui Peut/La Vie")

STARRING: ISABELLE HUPPERT, JACQUES DUTRONC

AND NATHALIE BAYE

Film To Open At Cinema Studio On Sunday, October 12th,

Following Showing At New York Film Festival

"Every Man For Himself" ("Sauve Qui Peut/La Vie") a film composed by Jean-Luc Godard and presented by Francis Ford Coppola will have its American Premiere at the Cinema Studio on Sunday, October 12th following its showing at the New York Film Festival. The Film, which stars Isabelle Huppert, Jacques Dutronc and Nathalie Baye, has been described by Mr. Godard as his "second first film."

"Every Man For Himself" ("Sauve Qui Peut/La Vie"), was selected for the Cannes Film Festival; Toronto's Festival of Festivals (where it was preceded by a nine day retrospective "The Godard Phenomenon"); The Telluride Festival and the upcoming San Francisco Film Festival.

Mr. Godard, one of the most important directors to emerge from the French "New Wave" has given us such landmark films as "Breathless," "My Life To Live," "Pierrot Le Fou" and "Weekend."

In a recent issue of Sight and Sound, Richard Roud of the New York Film Festival, said "Every Man For Himself" is the film of a man at the end of his tether, and a perfect reflection of the times in which we live: chaotic, pessimistic, fragmentary. There are three characters whose lives become intertwined. Isabelle Riviere (Isabelle Huppert), the country girl turned prostitute. Denise Rimbaud (Nathalie Baye) who decides to leave her boyfriend and her work to seek the simple life in the country, and Paul Godard (Jacques Dutronc) who has left his wife and daughter for Denise and is in turn left by her. The film, which is extremely beautiful, also uses video techniques and makes extraordinary use of stop-motion photography."

Mr. Godard's return to the cinema was greeted by enthusiastic response from the critical community: Andrew Sarris of the Village Voice said, "Godard's zest for cinema is undiminished. Every image is infused with such elegant and exquisite

insights into what makes the media interact with its material that the total effect is intoxicating. He has captured the subtle reality of what it is to be a thinking, feeling being in these ridiculously convulsive times." Vincent Canby said in The New York Times: "Breathtakingly beautiful and often very funny. Godard remains one of the most original, most restless and most exuberant talents on the international film scene."

Since her introduction to American audiences in such films as "The Lacemaker," and "Violette," Isabelle Huppert has fast become one of the most exciting new international screen personalities today. Ms. Huppert will also soon be seen in Maurice Pialat's "Loulou" with Gerard Depardieu and Michael Cimino's "Heaven's Gate" with Kris Kristofferson. Ms. Baye is especially known in this country for her performances in such Truffaut films as "Day For Night," "The Man Who Loved Women" and "The Green Room."

Mr. Godard will be in New York for the American Premiere of his film. He is currently at work on a number of projects including a film in conjunction with Francis Ford Coppola and the Zoetrope Studios.

"Every Man For Himself" ("Sauve Qui Peut/La Vie") is a Zoetrope Studios Release distributed by New Yorker Films.

FRANCIS FORD COPPOLA PRESENTS

A Film Composed By JEAN-LUC GODARD

"EVERY MAN FOR HIMSELF"
("Sauve Qui Peut/La Vie")

Starring

ISABELLE HUPPERT
JACQUES DUTRONC
NATHALIE BAYE

Screenplay By
JEAN-CLAUDE CARRIERE
ANNE MARIE MIEVILLE

Art Director
ROMAIN GOUPIL

Photography
WILLIAM LUBCHANSKY
RENATO BERTA

Color
DANIEL BERNARD

Sound
JACQUES MAUMONT
LUC YERSIN
OSCAR STELLAVOX

Music
GABRIEL YARED

Editing
ANNE MARIE MIEVILLE
JEAN-LUC GODARD

Produced By
ALAIN SARDE AND JEAN-LUC GODARD

Associate Producer
MARIN KARMIK

A CO-PRODUCTION SARA FILMS - MK2
SAGA PRODUCTION - SONIMAGE
C.N.C. - Z.D.F. - S.S.R. - O.R.F.

A ZOETROPE STUDIO RELEASE
DISTRIBUTED BY NEW YORKER FILMS

Running Time- 87 Minutes

THE CAST

Isabelle Riviere ISABELLE HUPPERT
Paul Godard.....JACQUES DUTRONC
Denise Rimbaud.....NATHALIE BAYE

And

Second Costumer.....ROLAND AMSTUTZ
Isabelle's Sister.....ANNA BALDACCINI
First Costumer.....FRED PERSONNE
Woman.....NICOLE JACQUET
Elevator Attendant.....DORE DE ROSA
Opera Singer.....MONIQUE BARSCHA
Paul's Daughter.....CECILE TANNER
Second Guy.....ROGER JENDLY
Piaget.....MICHEL CASSAGNE
Paul's Ex.Wife.....PAULE MURET
Farm Girl.....CATHERINE FREIBURGHaus
First Guy.....BERNARD CAZASSUS
Character.....ERIC DESFOSES
Woman.....NICOLE WICHT
Stranger.....CLAUDE CHAMPION
Motor Cyclist.....GERARD BATTAZ
Italian Fiance.....ANGELO NAPOLI
Coach.....SERGE MAILLARD
Stranger.....MARIE-LUCE FELBER
Secretary.....GUY LAVORO
Friend.....MICHELE GLEISER
Costumer.....MAURICE BUFFAT

JEAN-LUC GODARD
Filmography

- 1954 - "Operation Beton"
- 1955 - "Une Femme Coquette"
- 1957 - "Tous Les Garcons S'Appellent Patrick, Charlotte And Veronique"
- 1958 - "Charlotte Et Son Jules"
"Une Histoire De'Eau"
- 1959 - "A Bout De Souffle" ("Breathless")
- 1960 - "Le Petit Soldat" ("Little Soldier")
- 1961 - "Une Femme Est Une Femme" ("A Woman Is A Woman")
"La Paresse-Les Sept Peches Capitaux" ("Laziness -The Seven Deadly Sins")
- 1962 - "Vivre Sa Vie" ("It's My Life/My Life To Live")
"Le Nouveau Monde" (In Rogopäg)
- 1962-- "Les Carabiniers" ("The Soldiers/The Riflemen")
1963
- 1963 - "Le Grand Escroc" (In Les Plus Belles Escrouqueries Du Monde) ("Swindle")
- 1963 - "Le Mepris" ("Contempt")
- 1964 - "Montparnasse-Levallois" (In Paris Vu Par..)
"Bande A Part" ("Band Of Outsiders/The Outsiders")
"Une Femme Mariee"(formerly "La Femme Mariee") ("A Married Woman")
- 1965 - "Alphaville - Une Entrange Aventure De Lemmy Caution" ("Alphaville")
"Pierrot Le Fou"
- 1966 - "Masculin-Feminin"
"Pierrot Le Fou"
"Made In U.S.A."
"Deux Ou Trois Choses Que Je Sais D'Elle" ("Two Or Three Things I Know About Her")
"Anticipation - L'Amour En L'An 2000 In L'Amour A Travers Les Ages"
- 1967 - "Loin Du Vietnam" ("Far From Vietnam")
"La Chinoise"
"L'Aller Retour Andate E Ritorno Des Enfants Prodiges Deil Digli Prodighi (In In Vangelo 70")
"Week End"

JEAN-LUC GODARD

Filmography

1968 - "Le Gai Savoir"

"Un Film Comme Les Autres"

("One Plus One/Sympathy For The Devil")

"One American Movie" (Unfinished)

"Lotte In Italia"

"Pravda"

1969 - "British Sounds"

"Vent D'Est"

1970 - "Jusqu'a La Victoire" (Unfinished)

1971 - "Vladimir Et Rosa" ("Vladimir And Rosa")

1971 - "Tout Va Bien"

1972

1972 - "Letters To Jane"

1974 - "Ici Et Ailleurs"

1975 - "Numero Deux" ("Number Two")

"Comme Ca Va?"

1976 - "Six Fois Deux"

1977 - "France-Tour-Detour-Deux-Enfants"

1978

ISABELLE HUPPERT
Filmography

- 1971 - "Faustine Ou Le Belle Ete" Directed By: Nina Companeez
- 1972 - "Cesar Et Rosalie" Directed By: Claude Sautet
- "Le Bar De La Fourche" Directed By Alain Levent
- 1973 - "Les Valseuses" ("Going Places") Directed By: Bertrand Blier
- "L'Ampelopede" Directed By: Rachel Weinberg
- 1974 - "Aloise" Directed By Liliane de Kermadec
- "Rosebud" Directed By: Otto Preminger
- 1975 - "DuPont La Joie" Directed By: Yves Boisset
- "Serieux Comme Le Plaisir" Directed By: Robert Benayoun
- "Le Grand Delire" Directed By: Denis Berry
- "Docteur Francois Gaillard" (No Time For Breakfast") Directed By:
Jean-Louis Bertucelli
- "Je Suis Pierre Riviere" Directed By Christine Lipinska
- "Le Petit Marcel" Directed By: Jacques Fanstein
- "Le Juge Et L'Assassin" ("The Judge And The Assassin") Directed By
Bertrand Tavernier
- 1976 - "La Dentelliere" ("The Lacemaker") Directed By Claude Goretta
- 1977 - "Les Indiens Sont Encore Loin" Directed By Patricia Moraz
- 1978 - "Violette Noziero" ("Violette") Directed By: Claude Chabrol
- "Retour A La Bien Aimee" Directed By: Jean Francois Adam
- "Les Soeurs Bronte" ("The Bronte Sisters") Directed By: Andre Techine
- 1979 - "Loulou" Directed By: Maurice Pialat
- "Heaven's Gate" Directed By Michael Cimino
- "Sauve Qui Peut La Vie ("Every Man For Himself") Directed by Jean-Luc Godard
- 1980 - "The Heiresses" Directed By Marta Meszaros
- "La Dame Aux Camelias" ("The True Camille") Directed by Mauro Bolognini

NATHALIE BAYE
Filmography

- 1972 - "Two People" Directed By Robert Wise
- 1973 - "La Nuit Americaine" ("Day For Night") Directed By: Francois Truffaut
- 1974 - "La Gueule Ouverte" Directed By Maurice Pialat
- 1975 - "Le Voyage De Noces" Directed By: Nadine Trintignant
- 1976 - "Le Plein De Super" Directed By Alain Cavalier
- "Mado" Directed By Claude Sautet
- 1977 - "L'Homme Qui Aimait Les Femmes" ("The Man Who Loved Women")
Directed By Francois Truffaut
- "Monsieur Papa" Directed By: Philippe Monnier
- 1978 - "La Chambre Verte" ("The Green Room") Directed By Francois Truffaut
- "Mon Premier Amour" Directed By Elie Chouraqui
- "La Memoire Courte" Directed By: Edouardo de Gregorio
- 1979 - "Sauve Qui Peut La Vie" ("Every Man For Himself") directed by Jean-Luc Godard
- "Je Vais Craquer" ("The Rat Race") Directed By: Francois Leterrier
- 1980 - "Une Semaine De Vacances" Directed By: Bertrand Tavernier

JACQUES DUTRONC
Filmography

1973 - "Antoine Et Sebastin" Directed By: Jean-Marie Perier

1974 - "O.K. Patron" Directed By Claude Vital

"L' Important C'Est D'Aimer" Directed By: Andrezej Zulawsky

1975 - "Le Bon Et Les Mechants" Directed By Claude Lelouch

1976 - "Mado" Directed By: Claude Sautet

"Violette Et Francois" Directed By: Jacques Rouffio

1977 - "Le Point De Mire" Directed By Jean-Claude Tramont

"Sale Reveur" Directed By: Jean Marie Perier

"L'Etat Sauvage" Directed By: Francis Girod

"Pierrot Mon Ami" Directed By: Francois Leterrier

1978 - "Retour A La Bien Aimee" Directed By: Jean-Francois Adam

1979 - "A Nous Deux" Directed By: Claude Lelouch

"Le Mors Aux Dents" Directed By: Laurent Heynemann

"Le Mouton Noir" Directed By: Pierre Moscardo

"Sauve Qui Peut La Vie" ("Every Man For Himself")

Directed by Jean-Luc Godard

"L'Entourloupe" Directed By: Jean-Pierre Pires

INTERVIEW WITH JEAN-LUC GODARD ...

Are the four categories presented in the film the four components of life? Otherwise, why have you chosen precisely those four elements?

JLG Let's say it is a coded language. Perhaps it simple meant having fun and playing a game we call 'the four corners' which is a bit like baseball: three bases and a home plate; three actors plus me. Or a tape-recorder, a camera an idea, a financing plan. Or perhaps something else; maybe the four angles by which you approach the framing of a picture as a director. The imaginary pushes you forward, fear pulls you back, commerce wraps it all up, with musical accompaniment.

As for the imaginary, you present Denise trying to escape from the city, from her work, from every day life, and also from the man she lives with, Is the imaginary the refusal of alienation?

JLG Instead of throwing yourself on Sartre's funeral pyre, you'd better read "The Imaginary" again.

What is your imaginary?

JLG I have no imagination. Nobody ever imagined anything in cinema. One only records distributes, prints, develops, times, edits, screens. President Carter or Ayatollah Khomeiny have imagined plenty. Vigo, Hitchcock, Rossellini only looked straight at pregnant things.

Why a man to symbolize fear? Have you called him Godard because you identify with the character?

JLG I didn't chose a man. I didn't symbolize anything. As for fear, it is everywhere, particularly the fear of losing one's job, one's slot (in time and space), which is one of the four aforementioned 'corners' where the subject of the film is played.

I just took father's name for ninety minutes in order to be less afraid of women, to treat and mistreat the subject with Brother Jacques (Dutronc) I don't think one identifies with anything in cinema. Particularly not with a character (ask me why I almost fainted at the end of Wajda's 'Rough Treatment

Is the presence (or rather, the non-presence of Marguerite Duras to be considered as a tribute?

JLG Duras invented a great deal of sound as used in modern cinema. She is driving for us. It is as though we had played together for a while not at crossword puzzles but at puzzles of cross-images.

To illustrate the theme of 'Commerce' you chose a whore. Does that line of trade seem to you to be the most representative?

JLG The whore's trade, as you may say, brings more money to dried up script-writers and producers than to pimps. I myself am only a whore fighting against the pimps of cinema. The body of a film, as scribes say, is mine, and the image of a hundred francs given in exchange of temporary ownership of a piece of ass will remain the image of a hundred francs.

(Goddard Interview - p.2)

Commerce was invented by navigators and it is a drunken boat which goes from the shores of oppression to .. (reminds me of when I was writing 20th Century Fox commercials with Chabrol).

Isabelle Huppert, whom no one expects to see in such a part, talks about her craft with a certain amount of health, with no apparent anxiety nor rebellion, without the slightest feeling of degradation. Why?

JLG Miou-Miou was to play Nathalie Baye's part. She turned it down when she knew Isabelle would also be in it. Anyway, I told myself I should show a bit of what neither Miou-Miou nor the producers had dared do in "La Derobade". Maybe there are better businessmen than I am? It's the public that pays.

The music, always present is a constant in all your film, it is as concrete as the sounds that often cover the dialogue. Do you have a musical ear, is sound part of you?

JLG I came so far
For beauty
I left so much
Behind
My patience and
My family
My masterpiece
Unsigned

- Leonard Cohen (Recent Songs)

Words, dialogue, are often more than unexpected, they attack. You said to me words you wouldn't use with friends. Why use them on the screen? Is it to shock?

JLG For me, the screen is an X-Ray machine where you can display your health or your sickness. As a sick man, I often don't get along with the doctors (the critics). You can show your X-Ray plates to others, or their plates to others yet. Images are nothing but the music of life, the "and Co." of every company. I live in company.

You shot Yves Montand and Jane Fonda with their backs to the camera, isn't it a bit strange to make a film with international stars turning their backs to the camera? What do you think of actors?

JLG I don't think I did that. Yves Montand and Jane Fonda (who looks much healthier, much happier, much more beautiful in her last films; much more beautiful than they are); at last, someone who benefited from Vietnam) co-produced "Tout Va Bien" with me and Jean-Pierre Gorin, and they turned their backs on us when the film didn't meet with the success they had foolishly expected.

Let's say actors are the technicians before the camera, whereas cinematographers are those behind the camera, and the sound-man that beside the camera, and the editor that of a 'film's after-death' and the scriptwriter that of before his birth.

Let's say that today, I am often afraid of all those technicians because they have too much love of their labor and not enough labor of that love.

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