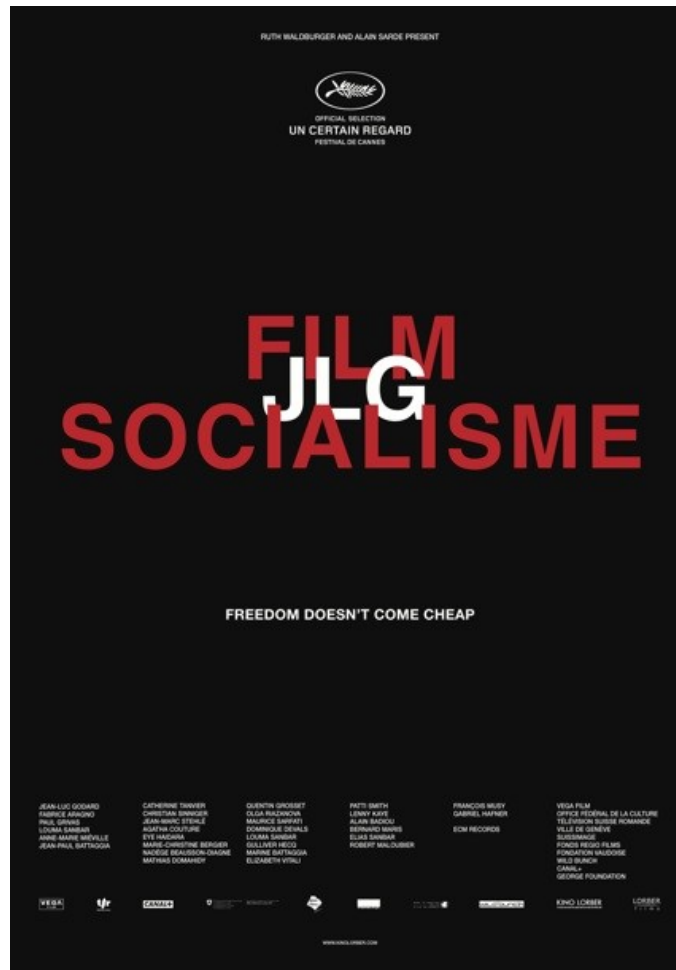


LORBER

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FREEDOM DOESN'T COME CHEAP

WRITTEN AND DIRECTED BY JEAN-LUC GODARD

France / 2010 / 101 min. / 1.78:1 / Dolby SR / In French w/ English subtitles

A Lorber Films Release
from Kino Lorber, Inc.
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Kino Lorber, Inc.
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Short synopsis

A symphony in three movements.

THINGS SUCH AS:

A Mediterranean cruise. Numerous conversations, in numerous languages, between the passengers, almost all of whom are on holiday...

OUR EUROPE:

At night, a sister and her younger brother have summoned their parents to appear before the court of their childhood. The children demand serious explanations of the themes of Liberty, Equality and Fraternity.

OUR HUMANITIES:

Visits to six sites of true or false myths: Egypt, Palestine, Odessa, Hellas, Naples and Barcelona.

Long synopsis

A symphony in three movements.

THINGS SUCH AS:

The Mediterranean, a cruise ship.

Numerous conversations, in numerous languages, between the passengers, almost all of whom are on holiday...

An old man, a war criminal (German, French, American we don't know) accompanied by his grand daughter...

A famous French philosopher (Alain Badiou);

A representative of the Moscow police, detective branch;

An American singer (Patti Smith);

An old French policeman;

A retired United Nations bureaucrat;

A former double agent;

A Palestinian ambassador;

It's a matter of gold, as it was before with the Argonauts, but what is seen (the image) is very different from what is heard (the word).

OUR EUROPE:

At night, a sister and her younger brother have summoned their parents to appear before the court of their childhood.

One of the parents in fact has to appear on television to stand as a candidate in the local elections at...

The children demand serious explications of the themes of Liberty, Equality and Fraternity.

OUR HUMANITIES:

Visits to six sites of true or false myths: Egypt, Palestine, Odessa, Hellas, Naples and Barcelona.

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CAST

CATHERINE TANVIER
CHRISTIAN SINNIGER
JEAN-MARC STEHLÉ
AGATHA COUTURE
EYE HAÏDARA
MARIE-CHRISTINE BERGIER
NADÈGE BEAUSSON-DIAGNE
MATHIAS DOMAHIDY
QUENTIN GROSSET
OLGA RIAZANOVA
MAURICE SARFATI
DOMINIQUE DEVALS
LOUMA SANBAR
GULLIVER HECQ
MARINE BATTAGGIA
ELIZABETH VITALI
PATTI SMITH
LENNY KAYE
ALAIN BADIOU
BERNARD MARIS
ELIAS SANBAR
ROBERT MALOUBIER
DOMINIQUE REYNIÉ

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CREDITS

Written and Directed by
Jean-Luc Godard

Produced by Ruth Waldburger and Alain Sarde

Cinematography - Fabrice Aragno and Paul Grivas

Production Manager - Jean-Paul Battaglia

Additional Crew - Fabrice Aragno, Anne-Marie Miéville,
Louma Sanbar, R. Musy, Y. Nasrallah

Mixers - Gabriel Hafner, François Musy

Music - ECM Records

Production

Vega Film
Office Fédéral de la Culture
Télévision Suisse Romande
Ville de Genève
Suissimage
Fonds Regio Films
Fondation Vaudoise
George FoundationProduction

FESTIVALS

CANNES 2010 - Un Certain Regard
TORONTO 2010 - Master Program
RIO 2010
NEW YORK 2010
SAO PAULO 2010
STOCKHOLM 2010
GOA 2010
HONG KONG FRENCH CINEPANORAMA 2010
ROTTERDAM 2011
JEONJU 2011

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TEXTS

W. Benjamin
J. Derrida
JP. Curnier
R. Dubillard
H. Arendt
O. Bismarck
JP. Sarte
L. Brunschwig
J. Giraudoux
J. Tardieu
C. Peguy
L. Aragon
S. Rullac
H. Bergson
G. Bernanos
D. De Rougemont
C. Wolff
R. Korsakov
F. Braudel
C. Simon
N. Gabler
L. Prandello
P. Ricoeur
S. Beckett
A. Malraux
C. Levi-Strauss
J. Conrad
W. Shakespeare
M. Heidegger
La Rochefoucauld
W. Goethe
C. Malaparte
J. Genet
Z. Oldenbourg

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MUSIC

B. Olivero

A. Part

A. Brahem

T. Stanko

A. Schnittke

P. Ibanez

BA. Zimmermann

G. Kancheli

W. Pirchner

E. Busch

T. Machuel

L. Beethoven

C. Baker

Barbara

G. Ferri

J. Baez

A. Bashung

C. Mons

Mima

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LOGOS

JL.GODARD JP.BATTAGLIA
F.ARAGNO P.GRIVAS

F.MUSY R.MUSY
G.HAFNER
L.SANBAR Y.NASRALLAH
AM.MIÉVILLE

TEKHNOS

CANON SONY
SAMSUNG PANASONIC
DTS DOLBY
STUDER ARCHOS
CANTAR SONOSAX

R. JEROME

AUDIOS

B.OLIVERO A.PART A.BRAHEM
T.STANKO A.SCHNITKE
P.IBANEZ BA.ZIMMERMANN
G.KANCHELI W.PIRCHNER
E.BUSCH T.MACHUEL
L.BEETHOVEN C.BAKER

BARBARA

G.FERRI J.BAEZ
A.BASHUNG C.MONS
MINA

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VIDEOS

VIAGGIO IN ITALIA
CHEYENN AUTUMN TSAHAL
MEDEA DON QUIJOTE
БРОНЕНОСЕЦ ПОТЕМКИН
ROMAN KARMEN L'ESPOIR
ADIEU BONAPARTE FACE OF TERROR
BATAILLE DE MARATHON
LOCAL ANGEL DEVIL'S TOMB
ОКТЯБРЬ WEEKEND

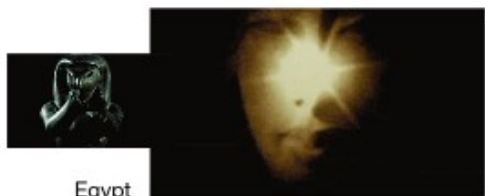
TEXTOS

W.BENJAMIN J.DERRIDA
JP.CURNIER R.DUBILLARD
H.ARENDT O.BISMARCK
JP.SARTRE L.BRUNSCHWIG
J.GIRAUDOUX J.TARDIEU
C.PEGUY L.ARAGON S.RULLAC
H.BERGSON G.BERNANOS
D.DE ROUGEMONT C.WOLFF

MÉDITERRANÉE

QUATTRO GIORNATE DI NAPOLI
LE VIEIL HOMME ET LE DÉSERT
SIMONE WEIL, L'IRRÉGULIÈRE
LO SGUARDO DI MICHELANGELO
CHANT DES MARIÉES
Ο ΕΛΛΗΝΙΚΟΣ ΕΜΦΥΛΙΟΣ ΠΟΛΕΜΟΣ
ALEXANDER THE GREAT
ГОРЯЧИЙ СЕГ ПLAGES D'AGNES
LES MILLE ET UNE NUITS

R.KORSAKOV F.BRAUDEL
C.SIMON N.GABLER
L.PIRANDELLO P.RICOEUR
S.BECKETT A.MALRAUX
C.LEVI-STRAUSS J.CONRAD
W.SHAKESPEARE M.HEIDEGGER
LA ROCHEFOUCAULD W.GOETHE
C.MALAPARTE J.GENET
Z.OLDENBOURG



Egypt



Hell as



Palestine



Naples



Odessa



Barcelona

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ABOUT THE DIRECTOR

Born in Paris in 1930, Jean-Luc Godard attended school in Switzerland and later studied at the University of Paris. Godard spent much time at the film screenings of the Cinematheque Francaise, curated by Henri Langlois. It was through these screenings that he became acquainted with other young film critics who would later emerge as prominent figures in the French New Wave movement, including Francois Truffaut, Eric Rohmer and Claude Chabrol. In these screenings, Godard experienced a wide variety of films spanning the entire history of the medium. In 1951, Godard would begin writing film criticism for the highly-influential film journal, *Cahiers du Cinema*, founded by theorist Andre Bazin. Godard's first exploration into filmmaking came in 1953 when, while working on the construction of a dam, he shot a short documentary about the process, which would be released in 1955 as *Opération Béton*. Several other short films followed, including *All the Boys Are Called Patrick* (1957) and *Charlotte et Son Jules* (1958), featuring actor Jean-Paul Belmondo, with whom Godard would work on his first feature-length film the following year.

Godard became recognized as one of the leading figures of the French New Wave upon the release of his first feature film, *Breathless*. This groundbreaking film, released in 1960, paved the way for his remarkable work to follow, and made an indelible mark upon world cinema. In films such as *A Woman is a Woman*, *Le Petit Soldat*, *Contempt*, *Two or Three Things I Know About Her* and *La Chinoise*, Godard would continue to push formal and aesthetic boundaries while pursuing his highly personal and individual cinematic style.

Godard's films are also intensely political. He formed the Dziga Vertov cinema-group with Jean-Pierre Gorin in the late 1960s, influenced by the ideas of Soviet filmmakers of the 1920s, including Vertov and Sergei Eisenstein. His work during this period was also heavily influenced by his response to the events of May 1968. Godard continued to experiment technically in the 1970s, including incorporating the use of video technology into his productions, and in the 1980s, returned to the more traditional narrative format with films such as *Passion*, released in 1982. He continued working in the essay format as well, with *King Lear* (1987) being one notable example.

Moving forward, Godard continues to explore new themes and ideas, through films such as *The Old Place*, *In Praise of Love* (which explores the four stages of love), and *Notre Musique*, dealing with the war in Sarajevo. Godard's latest release, *Film Socialisme*, continues in the tradition of his exploration of a wide variety of important, contemporary subjects, as viewed through his uniquely personal cinematic style.

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SELECT FILMOGRAPHY

Short Subjects:

All The Boys Are Called Patrick (1957)
Charlotte et son Jules (1958)
A Story of Water (1961)
Reportage sur Orly (1964)
A Letter to Freddy Buache (1982)
Meeting Woody Allen (1986)
Puissance de la parole (1988)
The Old Place (2000)

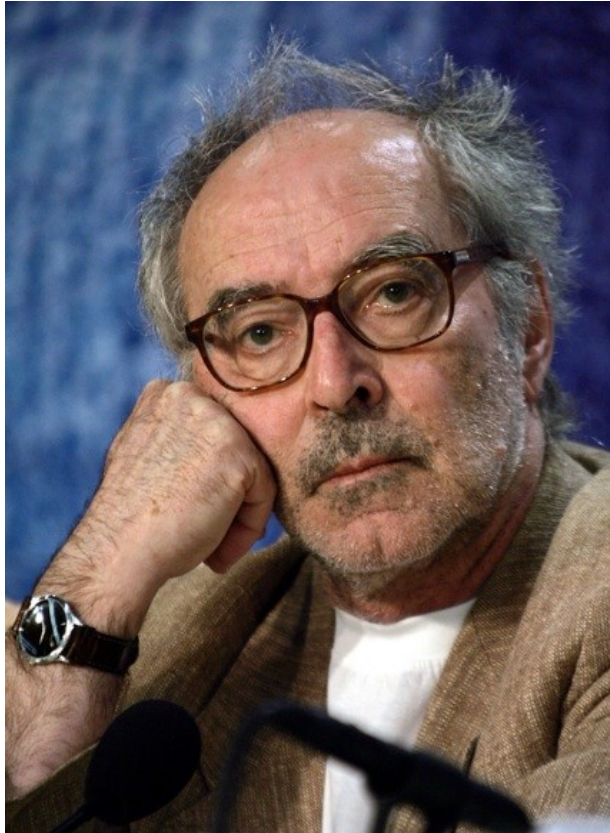
Features:

Breathless (1960)
A Woman is a Woman (1961)
Vivre se vie (1962)
La Petit Soldat (1963)
Les Caribiniers (1963)
Contempt (1963)
Band of Outsiders (1964)
Une Femme Mariée (1964)
Alphaville (1965)
Pierrot le Fou (1965)
Masculin Feminin (1966)
Made in U.S.A. (1966)
2 or 3 Things I Know About Her (1967)
La Chinoise (1967)
Weekend (1967)
Joy of Learning (1969)
See You at Mao (1970)
1 P.M. (1972)
Tout va Bien (1972)
Numéro deux (1975)
Every Man for Himself (1980)
Godard's Passion (1982)
First Name: Carmen (1983)
Hail Mary (1985)
Déetective (1985)
King Lear (1987)
Le rapport Darty (1991)
Germany Year 90 Nine Zero (1991)
For Ever Mozart (1996)
The Old Place (2000)
In Praise of Love (2001)
Notre musique (2004)

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INTERVIEW WITH JEAN-LUC GODARD



Renaud Deflins
Jean-Luc Godard
"Sud Rail Magazine"
April 15th 2010

Q production, distribution, exploitation?

A since the end of the big studios, after the Second World War, the order was inverted, with the aristocracy henceforth coming first, and the " third estate " last.

Q cinema and films - the difference?

A the same, cinema is not necessarily to be found in films.

Q 3D?

A very quickly, the dimension of time has disappeared and space flattened, cinemascope, 16:9

Q whereof geometry?

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A Euclid understood the language of the Pyramids, not Aristotle.

Q and the word " why " ?

A Freud did not study the birth of the word after birth, when the infant still speaks without words. Animals alone will be the custodians.

Q peace In the Middle East - when?

A as soon as Israel and Palestine introduce 6 million dogs and stroll with them as neighbors who don't speak, who don't speak of something else.

Q tragedy and democracy?

A without Sophocles, no Pericles.

Q and copyright?

A we forget that Beaumarchais' real problem wasn't retaining ownership of "The Marriage of Figaro ", but simply getting his share of the receipts.

Q what are our humanities?

A in the past, in French high schools, Greek and Latin were identified thus. We can define humanity as an infinite curve in all its points save one where it is void (cf, L. Schwarz).

Q a happy Europe?

A rather than received historical wisdoms we'd do better to understand that our Europe was created by the German princes in the process of their unification. And therefore that today, France, Poland, Hungary, are nothing more than "Länder ". And, in its desire to " fara da se ", Italy already presupposes future Axis forces.

Q rhyming equality with shit?

A our ? is the sign of it. The only behaviour in which animals and human inhabit an equality - chamberpot, seat, chairs, etc,

Q static shots only?

A the chemist doesn't do tracking shots in front of his microscope nor petrol companies when drilling into the sea bed.

Q and the face of the Other?

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A unfortunately for him, the philosopher Levinas didn't walk on the battlefield with a camcorder and its inversable mirror.

Q blogs and SMS?

A in a way, behind this young thinking similar to an earthworm, one thing matters to all these passionate Phoenixes: to survive and find in the depths of chaos a chance to resurrect (cf. Prigogine).

Q politics again?

A yes, as modern democracies, by rendering politics a domain of separate thought, are predisposed to totalitarianism.

Q ixe plus three equals one?

A not an Einstein-style formula, a metaphor at the apex and the roots of all editing. If financial, for example, it allows the current debt of Greece to be brought near the hordes of German tourists. In Montesquieu's phrase: when finance is privileged, the State is lost.

Q and images?

A the old magus Bachelard spoke about implicit and explicit images. We might cite Jules Renard's image of silence: snow falling on the water.

Q a vision of the future?

A even with Final Cut, the most humble or most arrogant of editors is in prison, bound to the past as to the future and must deal with it for the present. Only cinema reproduces this human work.

Q a last film?

A nothing more than a title: "Farewell to Language".