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AFS Preview: Godard vs. Truffaut

By [Jordan Gass-Poore](#) on December 30, 2013 - 2:30pm in [Austin Film Society](#)



[Jean-Luc Godard](#) and [Francois Truffaut](#), cinema legends and titans of the French New Wave, duke it out for the Austin Film Society's series "[Godard vs. Truffaut](#)" from Jan. 3 through Feb. 23 at the [Marchesa Hall and Theatre](#).

But there's no need to take sides*, as various seminal works by each filmmaker are spotlighted biweekly. Discover your inner Francophile at 8 pm Fridays and 2 pm Sundays at the Marchesa.

[Breathless](#) (1960) -- Friday 1/3 [[tickets](#)], Sunday 1/5 [[tickets](#)]

The rules of cinematic composition are thrown out the window in *Breathless*, Godard's first feature-length film and one of the earliest of the French New Wave. A young petty criminal with delusions of grandeur drags his American girlfriend (Jean Seberg, whose haircut alone was influential) into his escape plot after killing a police officer.

[The 400 Blows](#) (1959) -- Friday 1/10 [[tickets](#)], Sunday 1/12 [[tickets](#)]

Truffaut's *The 400 Blows* became a defining film of the French New Wave. This Academy Award and Palme d'Or-nominated film follows 14-year-old Antoine Doinel ([Jean-Pierre Leaud](#)) in 1950s Paris. Frequently misunderstood by his parents and teachers, Doinel steals a typewriter from his stepfather's place of business in an attempt to finance his runaway. His stepfather turns him over to the police and he spends a night in jail with hardened criminals. According to my high-school English teacher, this film was an expose of the ill treatment of juvenile offenders in France.

[Pierrot le Fou](#) (1965) -- Friday 1/17 [[tickets](#)], Sunday 1/19 [[tickets](#)]

An unhappily married man runs away with his children's babysitter ([Anna Karina](#)) and ex-girlfriend to escape his bourgeois lifestyle, only to find that the woman is being chased by gangsters. The madcap duo go on a traveling crime spree through France that ends with explosive results.

[Antoine and Colette](#) (1962) and [Stolen Kisses](#) (1968) -- Friday 1/24 [[tickets](#)], Sunday 1/26 [[tickets](#)]

Antoine Doinel, to a great extent the alter ego of Truffaut, returns in this double feature: the film short *Antoine and Colette*, a romantic tete-a-tete between the two title characters, and the feature-length *Stolen Kisses*, which finds a more mature Doinel trying to adjust back to civilian life after being dishonorably discharged from the military... but love leads him astray once more.

[Weekend](#) (1967) -- Friday 1/31 [[tickets](#)], Sunday 2/2 [[tickets](#)]

Godard's black comedy, which includes Leaud, follows a rich married couple with tricks up their sleeves.

[Bed and Board](#) (1970) -- Friday 2/7 [[tickets](#)], Sunday 2/9 [[tickets](#)]

Directly following *Stolen Kisses*, *Bed and Board* finds hapless Doinel married and a soon-to-be father. While still struggling to find steady employment, Doinel begins a relationship with a Japanese woman.

[A Woman is a Woman](#) (1961) -- Friday 2/14 [[tickets](#)], Sunday 2/16 [[tickets](#)]

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Celebrate Valentine's Day with Godard's tribute to American musical comedy, which re-teams the filmmaker with his then real-life wife, Karina. The film centers on the love triangle between a baby-obsessed exotic dancer, her lover and his best friend.

Love on the Run (1979) -- Friday 2/21 [[tickets](#)], Sunday 2/23 [[tickets](#)]

Set years after *Bed and Board*, *Love on the Run* is the final film in the Doinel cycle. He and Christine have since divorced and the now-published author again finds himself in a quandry of the heart when he reunites with his first love Colette.

However, if you like taking sides, check out **Kimberley Jones and Marc Savlov as they square off in the Austin Chronicle this week.*

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