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immediately available for campus premieres



Jean-Luc Godard's VLADIMIR and ROSA



the critics on VLADIMIR and ROSA

"*Vladimir and Rosa* is the best thing Godard has done since *Le Gai Savoir* . . . there are certain sequences that show the old Godard brilliance."

—Stuart Byron, *Village Voice*

"There is plenty of cinematic hijinks . . . *flashes of the Marx Brothers and Brecht*. Yet despite the filmic display, the effect is of Street Theatre, explication by acting, by living posters, propagandizing by inviting the audience to laugh at crudity and dishonesty

. . . On the whole this is *the best recent Godard I've seen!*"

—Stanley Kauffmann, *The New Republic*

"*Vladimir and Rosa*, wherein Jean-Luc Godard offers his thoughts and precepts relating to last year's Chicago conspiracy trial, women's liberation and black power, among other things, is the committed French director's latest revolutionary film. Yet, more than anything he has done since *Weekend*, it recalls the work of the pre-Mao Godard—movies like *Two or Three Things I Know About Her*, *La Chinoise*, and even *Band of Outsiders* . . . *Vladimir and Rosa* frequently cuts away from the trial for little lectures on the meaning of conspiracy, for dialogues

between a pretty feminist and her lover, who, radical though he is, can't help but being a bid of a male chauvinist, and between Godard and his filmmaking partner on the problems of translating revolutionary theory into revolutionary film.

Such moments evoke the earlier Godard films, even though distantly. The manner in which the Chicago trial is parodied is bitter, but the playing is exuberant and energetic, as childlike as the fantasies once enacted for Godard by Belmondo, Brialy, Karina and their friends."

—Vincent Canby, *The New York Times*

"*Vladimir and Rosa* is a brand new Godard film made within the last six months . . . it gives us a rare

opportunity to see where Godard is at now, as opposed to where he was two or three years ago (the usual delay in American release). . . . *The film is delightfully candid and quite funny* . . . if there are ideological problems, they do not interfere with the humorous, ironic tone of the film—which is its essential quality. *What makes the film as good as it is (which is quite good indeed) is Godard's usual intelligence and outre sense of humor.*"

—Michael Goodwin, *Rolling Stone*

"*Vladimir and Rosa* . . . is a powerful and brilliant movie, incomparably superior to all other recent films with political pretensions."

—Tom Luddy, *San Francisco Chronicle*

"*Vladimir and Rosa*, Jean-Luc Godard's free French translation of the Chicago conspiracy trial, is, before everything else, a political act, a blow for the Movement, a

brief against imperialism, a Maoist manifesto. In the struggle between capitalism and socialism, as Godard sees it, cinema is a crucial weapon and each film is a bullet. He comes out firing from the hip.

At the same time, Godard is an artist. He cannot abide the solemnity so often associated with the extreme left. Much of his film is devoted to a self-conscious investigation of political filmmaking itself—how does one dramatize the moment a man breaks politically with society? How does one capture on film a young girl's rejection of bourgeois morality? How can one capture the feeling of a courtroom from which Bobby Seale has been ejected? These are all legitimate questions, but Godard takes the curse off them by discussing them personally with the supposed author of the film, Rosa, as the two walk like sentries in the middle of a game of mixed doubles. The answer to the Seale problem: they show blank footage, the essential image of absence.

Godard's humor operates effectively elsewhere. Judge Hoffman is renamed Judge Himmler and

given the high, squeaky, screeching voice of Himmler's superior. The judge jots his judicial notes on the bare buttocks of Playboy centerfolds. The jury, represented by a half-dozen of the most oppressively respectable figures ever assembled, only stares with opaque stupefaction at the carnival conducted by Himmler and the defendants, most of whom seem so specifically drawn from French society as to rob the whole reenactment of its true historical sense.

Godard has always been fascinated by the artifacts of pop culture—the ads, billboards, comics and other everyday images that shape the contemporary consciousness. Here he fills the screen with political equivalents—scrawled slogans, agit-prop posters, photos of happy Chinese children, clenched fists, symbols of left-wing liberation, the book jackets to seminal political tracts—in order to create a climate of revolutionary ferment."

—Paul D. Zimmerman, *Newsweek*

Grove Press presents *Vladimir and Rosa*, a film by Jean-Luc Godard and the Dziga-Vertov Group featuring Anne Wiazenski, Juliet Berto and Jean-Luc Godard.

106 min. Color rental \$150 in French with English subtitles



other Godard films from Grove Press

WEEKEND

"A great original work . . . *Weekend* is Godard's version of hell and it ranks with the visions of the greatest."

—Pauline Kael,
New Yorker

105 min.
color
in French with English
subtitles
rental \$150*

SEE YOU AT MAO

(British Sounds)

"The bourgeoisie created a world in its image"

—Marx

"Comrades, we must begin to destroy that image!"

—Godard

54 min.
color
in English
rental \$100

PRAVDA

"In *Mao and Pravda*, Godard is pushing documentary to a place it has never been."

—Penelope Gilliatt,
New Yorker

"*Pravda* is Godard's best film to date . . . *Pravda* is Godard's clearest film!"

—Jonas Mekas,
Village Voice

58 min.
color
in English
rental \$100*

GODARD IN AMERICA

by Ralph Thanhauser

During April 1970 Godard and a comrade from the Dziga-Vertov Group toured major American universities screening *See You at Mao* in order to raise money to finish a film on the Al Fatah. This film is a penetrating document of that tour.

40 min.
black and white
rental \$50*

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* For classroom use only: where admission is charged, please apply.