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Grove Press, Inc./214 Mercer Street/New York, New York 10012/Telephone: 212 677-2400

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JEAN-LUC GODARD ARRIVES IN U.S. FOR UNIVERSITY

TOUR TO PREMIERE HIS LATEST FILM: SEE YOU AT MAO

French filmmaker Jean-Luc Godard arrived in New York April 15 for a ten-day major university tour to premiere his latest film, SEE YOU AT MAO.

The university tour, arranged by Grove Press, will take Mr. Godard to Yale, Harvard, the University of Wisconsin (Madison), the University of Minnesota (Minneapolis), University of California in Berkeley, and the University of Texas in Austin. Kent E. Carroll, Grove's film coordinator, will accompany Mr. Godard.

Along with SEE YOU AT MAO (alternately entitled BRITISH SOUNDS), which Godard shot in England last Spring, Grove will also soon offer for distribution PRAVDA, made last summer in Prague by Godard and his Dziga-Vertov Group. This cinema group was formed in May 1968, and consists of the director and several young filmmakers.

Both SEE YOU AT MAO and PRAVDA are short features, running about an hour. They were filmed in 16mm and color, with an English voice track. These two films will be exhibited primarily

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in non-theatrical (university; film society) situations. From the perspective of the new radical politics, both SEE YOU AT MAO and PRAVDA question established political forms (England and Czechoslovakia) by examining new alternatives.

According to Godard, the Dziga-Vertov Group is committed to producing more films and exhibiting more films differently (economically and aesthetically). Their film theory rests on a perceived cultural and ideological exchange value in cinema. Each film is a continuation of the one before and the avant-garde of the one following, but the true reality of the cinema has, Godard feels, often been perverted in the past 50 years. Godard says: "Producing films at this moment means nothing else than: studying the changes undergone by the cinema from Lumiere and Eisenstein to the present, and studying them in practice; that is to say, by making films about the world of today."

His next film, 18th BRUMAIRE, based on the book by Karl Marx, will attempt to incorporate the issues of today in the fictionalized historical perspective of Napoleonic times, creating a contemporary study to better describe contemporary contradictions.

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