

## Document Citation

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# Numero Deux

(Number Two)

(FRENCH-COLOR)

*Variety*

70-8-75

Paris, Oct. 7.

SNC release of Soinimage-Bela Prod.-SNC production. Features entire cast. Written and directed by Jean-Luc Godard. Video engineer, Gerard Teissere; technical collaborators, Milka Assaf, Gerard Martin. Reviewed at France-Elysees, Paris, Sept. 26, '75. Running time: 88 MINS.  
Wife ..... Sandrine Battistella  
Husband ..... Pierre Dudry  
Grandpa ..... Alexandre Rignault  
Grandma ..... Rachel Stefanopoli

After a bad accident and a three-year silence, that New Wave underkind Jean-Luc Godard is back with a film that was made on videotape and transferred to film stock. Touted at first as a remake of his first pic, "Breathless," a sort of meditation on it, it is nothing of the kind.

It is the Godard of before his string of political, didactic pix after the May Events of 1968. It looks at a family consisting of a man and wife, a pair of grandparents and two children. No story, but a deeply-fragmented look at a series of incident among the characters.

The wife's dissatisfaction with her sex and household roles, the grandparents facing old age, the kids asking questions, a live sex lesson given the kids by the parents and also Godard's own interventions make up this sometimes revealing, sometimes repititious but still probing pic about everyday relations that are turned into political aspects sans any actual dogma. There is the isolation of the woman, teacher problems and education enmeshed in it, not to forget worker and retirement woes.

Godard has built a videotape studio in Grenoble where he made this pic. He sometimes has several images on the screen or only one taking up about half of it. Film image is fine despite the cropped look.

Pic appears mainly for Godard fanciers or more selective auds who will accept this emphasis on words, though he still has a sense of imagery and composition, plus nervous editing, that keep it from being verbose. Schools, museum and specialized showings are also indicated on the return of the intriguing, irritating but talented filmmaker, now again drily commenting on life, instead of propaganda politics, in a video way on film.

Godard has an adroit monolog at the beginning where he expounds on film's abeyance to money but insists the role of a filmmaker is not to ape reality but create a new reality that can unearth new truths and widen audience awareness.

"Number Two" does not quite achieve all this but Godard again shows that with all his shortcomings of talk, quotations and self indulgence, he is still an unusual filmic innovator. It could do much for the use of video in capturing spontaniety and artifice and being able to transfer it all to film.

—Mosk.