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GODARD



SEE YOU AT MAO/PRAVDA

2 Films by Jean-Luc Godard and comrades of the Dziga-Vertov Group

“Dziga-Vertov was the only truly Marxist moviemaker. He was a revolutionary working for the Russian Revolution through the movies. We took his name for our group, not to emphasize one person, but to indicate a program, to raise a flag.”

—Jean-Luc Godard—April 1970

GODARD IN AMERICA

A film by Ralph Thanhauser

GROVE PRESS/EVERGREEN FILMS

53 East 11th Street, New York, N.Y. 10003 (212) 677-2400

SEE YOU AT MAO

“Our task is no longer to make political films,
but to make films politically.”

—Jean-Luc Godard—April 1970



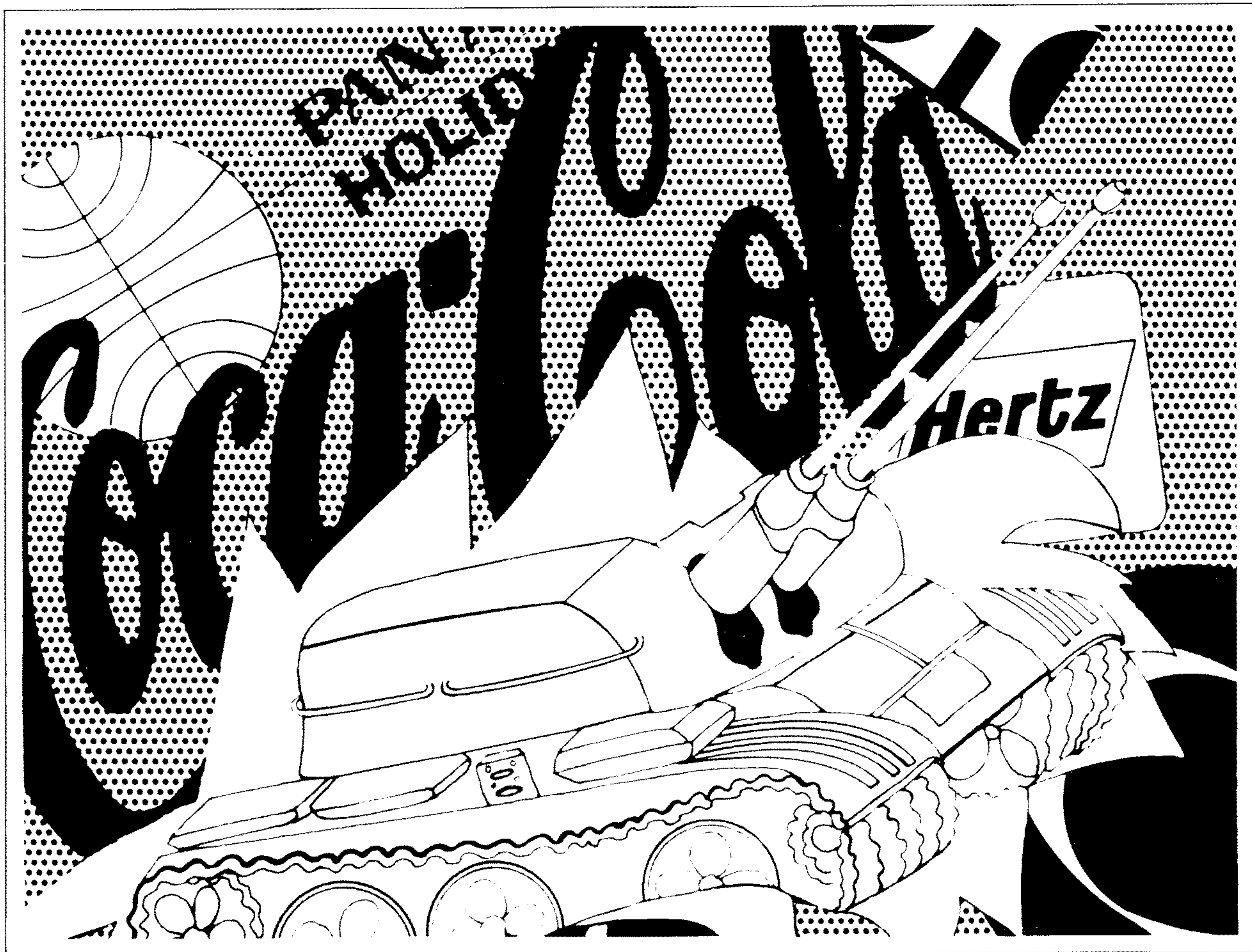
Jean-Luc Godard's startling, uncompromising attempt at Revolutionary Cinema denotes a new stage in the aesthetic evolution of modern cinema's most radical experimenter. Believing that the narrative film—even when modified, as in *Breathless* or *Masculine / Feminine*—is outdated and bourgeois, Godard now loosens a propagandistic audio-visual barrage on the senses which combines Maoism, the Beatles, multiple soundtracks, Minimal Cinema à la Warhol, nudity (accompanied by a Women's Liberation statement) and excerpts from Nixon, Pompidou, and the Communist Manifesto. The director's possibly most disturbing work so far ends with a blood-spattered hand painfully reaching for a red flag.

52 MINUTES/16MM/COLOR/RENTAL: \$100/SALE: APPLY

PRAVDA

**“A movie is not reality—it is only a reflection.
Bourgeois filmmakers focus on the reflections of reality.
We are concerned with the reality of that reflection.”**

—Jean-Luc Godard—April 1970



Mao and minimal cinema: With *Pravda*, his long awaited Czech film (clandestinely shot in Czechoslovakia in 16mm after the Russian occupation) Godard moves yet another step toward the creation of a “Revolutionary Cinema;” aesthetically, the distance between this film and *Weekend* is as great as between *Weekend* and *Breathless*, yet the same radical impulse informs all three. Here is a restless genius intent on destroying all Gods to make humanity more God-like.

Clearly moving in the direction of minimal cinema visually, the sound track assumes even greater importance than ever before: written by Godard, it consists of an imaginary discussion between Lenin and his contemporary Rosa Luxemburg, German revolutionist, which is clearly influenced by Maoist ideology and manages to simultaneously attack the “revisionist” Russians for invading Czechoslovakia and the “revisionist” Czechs for having opened their doors to Western imperialism via Pan-Am, CBS, Hertz, American-owned hotels and *Playboy*. Brilliant, irritating, unpredictable, *Pravda* bears all the hallmarks of a typical Godard production, here raised to a level potentially more mature—or more questionable. The end result is a bitter, slashing, new kind of “propaganda” film that once more reveals the compulsive artistic restlessness, originality and relevance of its creator.

58 MINUTES/16MM/COLOR/RENTAL: \$100/SALE: APPLY

GODARD IN AMERICA

A film by Ralph Thanhauser

As of Spring 1970 the "comrades" of the Dziga-Vertov Group consisted of Godard and 27 year old student, militant Jean-Pierre Gorin. During April of last year they undertook an eight day speaking tour of six major American universities where they screened *See You At Mao*. The tour was initiated by Godard as a means to earn money for the completion of *Till Victory*, a film on the Al Fatah.

Filmmaker Thanhauser met Godard on arrival in New York and gained permission to film segments of the tour. He followed Godard and Gorin while in New York, including an interview with critic Andrew Sarris, to New Haven, Cambridge and then Berkeley. The resulting film, *Godard in America*, is interesting not only for the insight it offers into the present (if, perhaps, transient) stage in Godard's career but also for the rather remarkable manner in which the structure and composition of the film are heavily influenced by the very elements of filmmaking Godard explains while discussing his own films.

40 MINUTES/16MM/BLACK & WHITE/RENTAL: \$50/SALE: APPLY



Note: For all classroom showings of these films, separately or in combination, a *free* reprint of an extensive interview with Godard—published in the September, 1970 issue of *Evergreen Review*—will be supplied upon request.

RECENT FILMOGRAPHY OF JEAN-LUC GODARD

Question: At what exact point in time did the break from bourgeois to revolutionary filmmaking occur?

Godard: During the May-June events in France in 1968.

1. **A Movie Like The Others** (1968) 60 minutes, 16mm, color. Jean-Luc Godard and the Dziga-Vertov Group; deals with the events of May 1968 in France
2. **See You At Mao** (British sounds) (1969) 52 minutes, 16mm, color. Shot in England and English; Godard and the Dziga-Vertov Group; done for English television (ITV) but never shown
3. **Pravda** (1969) 58 minutes, 16mm, color. Shot in Czechoslovakia; English; Godard and the Dziga-Vertov Group
4. **East Wind** (1969) 90 minutes, 16mm, color. Filmed in Italy; Godard and the Dziga-Vertov Group, including Danny Cohn-Bendit
5. **Struggle In Italy** (1969) 60 minutes, 16mm, color. Filmed in Rome and Paris; done for Italian television (R.A.I.) but never shown
6. **Till Victory** (1970) 16mm, color. Shot in Jordan with the Al Fatah; Godard and the Dziga-Vertov Group

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