

In a 1994 interview with American film critic Andrew Sarris, Jean-Luc Godard is questioned directly about his politics. Rightly or wrongly Sarris' question is phrased in such a way that the reader is given a suggestion of Godard's historically changeable political affiliations. When Sarris pursues the line of questioning further, asking if Godard was ever a Marxist, Godard's reply is that he never read Marx, and his only reason for talking about Marx was a desire to be provocative "...mixing Mao and Coca-Cola and so forth."<sup>1</sup> This typifies Godard in many respects: a man who has spent the majority of his adult life quoting directly and indirectly from the writings of Marx and Mao in both interviews, critical writings and his films, and yet he will not even confirm his own reading of the material. Sarris' line of questioning early in the interview refers indirectly to the events of May 1968 and questions in what context Godard places himself in film history as a participant and an observer.

Sarris: "...are you still out on the barricades? "

Godard: "One can be a good critic and a moral observer, but one remains professionally detached as a writer and a film-maker. I didn't have to pick up a rifle to make *Les Carabiniers*."

This paper will examine the depiction and documenting of late 1960's western counter-culture; and what may be termed a politicised nexus for Godard in his desire to express a new form of cinema in *One Plus One/Sympathy for the Devil* (1968).

Godard maintains a unique position within modern cinematic history. Beginning his career as a film critic, Godard's writings for *Gazette du Cinema* in 1950 are poignant as they illustrate an early formative concept of Godard's politicisation. In his 1950 article entitled "Towards a Political Cinema"<sup>2</sup> Godard commands the attention of the "...unhappy film-makers of France who lack scenarios.." and questions why they aren't examining modern French political concepts from the "tax system" to political individuals in French society. Godard highlights the Russian cinema for his article perceiving the "major currents" of soviet cinema as "...the cinema of exhortation and the cinema of revolution, the static and the dynamic." Godard's purpose is didactic, although his commentary provides a critical examination of Russian cinema, his purpose is to highlight exactly what is missing within contemporary French film, something he and his fellow *Cahiers* critics were to redress constantly.

Both Godard, and Jacques Rivette joined *Cahiers Du Cinema* in 1952. Having previously written for *Gazette du Cinema* they "...were more inclined, relatively speaking, to 'modernism' than most of their colleagues..<sup>3</sup> After Francois Truffaut's article 'Une certaine Tendence du Cinema Francais' appeared in the January 1954 issue of *Cahiers* there was a definitive departure for the magazine. Even though the doctrine of 'politique des auteurs' lacked flexibility and was fragmented by the *cahiers* critics personal tastes "...there were usually broad areas of agreement and shared assumptions."<sup>4</sup> In Truffaut's article he outlined that the true auteur of a film should be the director, but for that to be possible the director has to be actively involved in the scripting of the film. Although not the first proponent of such a doctrine of cinematic authorship, Truffaut's article was the first to contextualise and re-examine contemporary cinema and the determinants of what it was that comprised an auteur. It was also one of the most controversial.

There is little critical doubt that the majority of writing for *Cahiers du Cinema* was polemical, its focus shifting between and including French and American cinema. It forced a reevaluation of the popular cinema that was being screened within France, and the critics as filmmakers forced a new modernity into French film with their polemical wrath for what they perceived as the moribund and archaic output of the French cinema of the 1950's. Rejected for what was perceived as a period of cultural conservatism, and a removal of cinema from social and political concerns, the *Cahiers* critics turned toward the American cinema. Much of the dissatisfaction with French cinema in the 1950's reflects not merely on the chosen subject, thematic material, or certain directors within the French film industry, but a dissatisfaction with the economics of production and distribution. More generally this dissatisfaction extended to the social, political and cultural conditions of production. Something which Godard would address himself within the Dziga-Vertov group post 1968.

Later writers, such as John Hess, began examining the implications and terms under which the *Cahiers* critics had observed and written about cinema. Preferring a more metaphysical approach Hess argues "...that the films favoured by *cahiers* tended to tell very much the same kinds of story: 'the most important determinant of an auteur was not so much the director's ability to express his personality, as usually has been claimed, but rather his desire and ability to express a certain world view. An auteur was a film director who expressed an optimistic image of human potentialities within an utterly corrupt society. By reaching out emotionally and spiritually to other human beings and/or to God, one could transcend the isolation imposed on one by a corrupt world.'<sup>5</sup> The image of "human potentialities" within a "corrupt system" are principally what led to the potential of exploring a politicised cinema for Godard.

There is, I believe, a case to be made that the Cahiers critics although not openly aligning themselves with any specific political ideology, or writing in a specifically anti-Gaullist political way, do however through their rejection of French cinema of the time, reject the status quo of French culture. The knowledge that the creation of cinema is itself political became apparent to Godard and the Cahiers critics when they defended the Hollywood 10.<sup>6</sup> The influence of the Cahiers critics upon each other artistically and politically created a ferment of both political and artistic ideas that would be subsequently used within the work of the directors of the new wave.

In July of 1959 the Cahiers critics recorded a discussion they had concerning Alain Resnais' film *Hiroshima Mon amour*. Jacques Rivette made a lengthy statement concerning the use of a new dialectic in cinema, a dialectic founded on "Rediscovering unity within a basis of fragmentation...[achieved by]...emphasising the autonomy of the shot and simultaneously seeking within that shot a strength that will enable it to enter into a relationship with another or several shots....but don't forget, this unity is no longer that of classic continuity. It is a unity of contrasts, a dialectical unity as Hegel and Domarchi would say. (Laughter)"<sup>7</sup>

Although the concept at the time obviously had a humourous edge, the idea itself was ultimately taken seriously and implemented by Godard as his role of critic became one of filmmaker within the same year. In much of Godard's work, shots and their unity, or apparent disassociation, are revealed in their meaning to the spectator only when that meaning is according to their relevance in the narrative. In other words, a semiotically contrived image or collection of images. It is precisely this kind of film-making that has often led Godard to be critically accused of being cryptic or obscurantist. Godard's use of this technique and his own personal experimentation with it can be traced throughout the 1960's as his films became more directly and openly political in their intent, contrasted with their diminishing use of conventional narrative techniques.

An interview conducted in 1962 investigating the politics in his film *Le Petit Soldat* reveal and clarify this period of cinematic history for Godard. It also elucidates Godard's evolving political philosophy. "I have moral and psychological intentions which are defined through situations born of political events. That's all. These events are confused because that's how it is. My characters don't like it either."<sup>8</sup> The political point of view that Godard discusses here contributes to how he has envisaged his period as a critic at Cahiers, and his self-perception as a film-maker. Although his medium had changed, his message had remained the same. "I write essays in the form of novels, or novels in the form of essays. I'm still as much of a critic as I ever was during the time of Cahiers Du Cinema. The only difference is that instead of writing criticism, I now film it."<sup>9</sup>

David Bordwell writing in *Narration In Fiction Film* describes Godard's films as "...elusive on a simple denotative level...[that they]...invite interpretations but discourage, even defy analysis."<sup>10</sup> Much of this interpretation stems from what Bordwell believes is the psychological use of the 'cocktail effect' in Godard's films. The multiplicitous use of image and sound leads to "perceptual and cognitive overload" in the viewer. Much of Godard's film-making uses fragmented images, but as Godard points out this is literally what the mechanics of cinema are. The meanings we derive from a film are nothing more than the composition of an ensemble of fragmented images. "For me to make a film is to seize in one gesture a whole through fragments. Each shot is not organised with respect to the dramatic function. A film is not a series of shots but an ensemble of shots."<sup>11</sup> Bordwell's perception of Godard is negatively critical, and his position it seems is based upon his desire for Godard to adopt a more 'consistent' form in his work.

"It is as if Godard has extended the principle "replete" parametric cinema to so many parameters that we grasp each stylistic event only as a discrete burst of technique, immediately arresting our attention and disrupting the construction of a unified fabula. The narration shifts violently and without warning between principles of organisation."<sup>12</sup>

Godard has always been a revolutionary film-maker. His work has purposely been directed at disturbing the 'fabula' of conventional film narrative. His first feature film *About de Souffle* shot in 1959 was revolutionary in its use of jump-cuts and didn't follow conventional cinematic narrative forms. Godard with each of his films throughout the 1960's exercised changing styles of film-making for both the cinema and television. His second feature film *Le Petit Soldat* was initially banned from screening in France due to its overt references to the Algerian war in 1960, subsequently the film was not screened until 1963, and even then it had been censored.<sup>13</sup>

Godard has always included documentary images into his films. They are often used as a technique for revealing his characters, or as a mode of situating the narrative within a certain period of time. His characters are as much at the mercy of their nation and its politics as the real lives of those who sit in the cinema watching his films. "What is alive is not what's on the screen but what is between you and the screen."<sup>14</sup>

Reluctant to make a film that is set in the past, his films are very much placed within the context of the modern, technological world. By creating this 'present' context to the film's narrative, Godard is capable of providing a more transparent focus of political and social intent to his work. The spectator is also more readily capable of examining the social and political commentary in the content Godard provides. Godard's interest in the past is only reflected in what can be used from the past that can be related to the documentation of the present. This is due to Godard's own perception that very little of the past can be recreated truthfully.

"The cloche hat is less interesting today than it was in 1925, and it is quite right that *Quai des Brumes* should appear dated. I would be incapable of making a film about the Resistance. People then had a way of talking and feeling which bears no relation to the way we behave today."<sup>15</sup>

This reflects Godard's concept of his films as 'essays' or 'documents' which are organised around a particular society or particular cultural perspective. His work during the 60's reflects a changing society that becomes increasingly chaotic as mass communications are developed, and economic and political forces have an increased influence over the individuals within his films. Régis Debray writes of the increased prevalence and role of television and the mass media in directly changing French politics in the 1960's. When de Gaulle came to power "...there were a million television sets in France: people still had TV at home. When he left it there were ten million, and people were at home on TV."<sup>16</sup> Godard's films reflect this changing world in a number of ways. Television itself becomes a focus of attention in *Le Gai Saviour* (1967), but his characters become increasingly isolated from the social environment as technology increases.

*Alphaville* (1965) is possibly the most extreme example, but the pursuit of luxury goods and the commodification of the individuals within Godard's films can be tracked from *Une Femme est une femme* (1961), which was written in 1959. This is often highlighted by Godard using the Marxist concept of the 'cash nexus'. In simplified terms the cash nexus is a term used to describe the problem of the individual within society either choosing, or not being given a choice but to commit to a place of work that the individual doesn't like in pursuit of monetary gain. This concept is related to prostitution both literally and figuratively, and is pervasive in many of Godard's films. In particular Godard uses the concept extensively to deal with the subject of work and the role of women in society.

In *Une Femme Mariee* (1964) the viewer is confronted by an enormous number of images that urge the viewer to buy various commodities, simultaneously these images are usually composed of women, or images of their bodies, which are trying to sell the particular commodity. The most direct exploration of this theme takes place in *Deux ou trois choses que je sais d'elle* (1967). "...in order to live in society in Paris today, on no matter what social level, one is forced to prostitute oneself in one way or another- or to put it another way, to live under conditions resembling those of prostitution. A worker in a factory prostitutes himself in a way three-quarters of the time, being paid for doing a job he has no desire to do. The same is true of a banker, a post office employee, a film director. In modern industrial society, prostitution is the norm."<sup>17</sup>

In *Vivre sa vie* (1962), *Le Mepris* (1963) and *Deux ou trois choses* (1967) the conception of the 'cash nexus' and Godard's ideas about prostitution within society are extended, and reflect what Richard Roud believes is "...a growing realisation on Godard's part that the personal and the social are inextricably intertwined."<sup>18</sup> This was also contributed to by what Roud believed to be three major reasons for Godard's change in fusing political and cinematic aims. One was a changing personal and political focus. The second was a more "total abandonment" of fictional forms and romanticism of his previous works<sup>19</sup> and lastly his marriage to Wiazemsky.

This is certainly related to political changes within France in the mid to late 1960's. In Maureen Turim's article about emerging political aesthetics in *Cahiers du Cinema* she notes the changes French society had made "Following two wars of decolonisation, a student and young worker movement emerged. This meant that organised opposition to Gaullism was no longer the exclusive domain of the Communist Party, an anathema to the young for its pro-Soviet line and to the filmmakers for its cultural deadness."<sup>20</sup>

Approached by novice English producer Mrs Eleni Collard early in 1968, Godard began preparation for his first film to be shot in England. The initial premise for the film was to be about abortion. However the abortion laws in England changed before the project could begin production. Godard told Collard he would come to England and 'make a film' if she could get either the Beatles or the Rolling Stones to participate. Working in conjunction with Michael Pearson<sup>21</sup> and actor Iain Quarrier<sup>22</sup>, Collard was able to get The Rolling Stones and a budget of £180,000. Arriving in London, Godard chose, then unknown, cinematographer Anthony Richmond<sup>23</sup> and began shooting in June of 1968.

The initial concept of the film was to create a "parabole based around the parallel themes of creation and destruction. A tragic triangle in London—a French girl, who has at first been seduced by a reactionary Texan, falls in love with an extreme-left Black militant. The girl (Anne Wiazemsky) is named Democracy. The Nazi Texan opposes the Black, who obviously represents Black Power..."<sup>24</sup> The theme of 'Construction' was to be illustrated by using the Rolling Stones recording in the studio. The other theme of 'Destruction' was to be Wiazemsky's character committing suicide after her abandonment. Partially to do with Godard's involvement in the events of the May 1968 student revolt, the original concept was abandoned. However the production also had problems with cast being arrested, fire and inclement weather<sup>25</sup>, causing Godard to return to France to participate in the events of the May student revolt, and to aid Henri Langlois.<sup>26</sup> One of the student leaders, and later Godard collaborator, Daniel Cohn-Bendit, wrote that the events of May were merely an intensification "of what went before, albeit on so vast a scale that they opened up an undreamt-of possibility: the prospect of a revolution."<sup>27</sup> It was precisely this possibility that lured Godard back to France.

Upon completion of the film, and unbeknown to Godard, the producers changed Godard's ending of the film to include a completed version of the Rolling Stones song 'Sympathy for the Devil'. Premiering at the London Film Festival in November of 1968 Godard was said to have risen from his seat and stormed from the cinema, but not before striking the producer. The film was marketed as a 'Stones Film' and renamed to include reference to the song. Consequently both audiences and Godard were disappointed.

"One Plus One' does not mean 'one plus one equals two'. It just means what it says, 'one plus one'"<sup>28</sup> Both versions of the film were distributed, often to the same theatre, creating added confusion as to which version the audience was watching.

Godard structures the film around three major episodes. The first depicts black militant revolutionary figures in an urban Battersea junkyard reading both political and literary texts. The second major scene is a media interview of Eve Democracy. Shot in a woodland area the scene reflects Godard's thoughts on revolution, and the role of culture and the revolutionary. The third scene illustrates the role of fascism and the relationship between art and exploitation. Taking place in a pornographic bookshop the proprietor reads aloud from *Mein Kampf* and the patrons pay for their magazines by way of giving the Nazi salute. Godard intercuts these scenes with images of the Rolling Stones recording in the studio; and Wiazemsky/Eve Democracy using graffiti as a political tool to sloganise objects. Using the premise of a Bolivian revolutionary hiding in a London lavatory who kills time by reading a pornographic novel, Godard's narrator waits "before waiting on the beach for uncle Mao's yellow submarine to come and get me."

In an interview before the shooting of *One Plus One* Godard revealed that he wanted "...to make the film simply as possible, almost like an amateur film. What I want above all is to destroy the idea of culture. Culture is an alibi of imperialism. There is a Ministry of War. There is a Ministry of Culture. Therefore, culture is war."<sup>29</sup> Richard Roud in response to the above quote has said "...faulty logic can be artistically productive; in this case, I don't think it has been."<sup>30</sup>

Critically *One Plus One/Sympathy for the Devil* is often interpreted as one of Godard's most 'difficult' films. Godard uses a myriad of techniques which represent a culmination of his exhaustive use of experimentation in his previous films. Notably there are experimental sound techniques which are used extensively in Godard's post 1968 work<sup>31</sup> These techniques seem to have an effect of confusing the viewer as to what the purpose of the diametrically opposed image is related to. This reflects Bordwell's criticism of Godard's 'cocktail effect' which encourages the viewer to often follow two opposing ideas from the sound and its disassociated image. Godard's 'complication' for the viewer is often simply a destruction of expectation. *One Plus One* often mixes metaphor with recreation; onscreen characters may represent unacknowledged literary characters; authors or organisations often mix with others from a different time or ideology within the same frame. Godard also creates a cinematic world where not only is everything possible,<sup>32</sup> but a cinema and language that contests the viewer's knowledge.

Godard achieves this by organising and drawing a film's own distinctive Time, Place and Action. This is often confusing to the viewer due to what MacCabe localises as the mixing or blurring of conventional forms, and the prioritising of sound and image.

"..whether priority is given to the image, as in fiction films (we see the truth and the soundtrack must come into line with it) or to the soundtrack, as in documentary (we are told the truth and the image merely confirms it)."<sup>33</sup>

By the time Godard had shot *Masculin/Feminin* (1965) he believed had reached a point where he no longer knew what cinema was, and wished to create a new form of cinema, what he later called 'getting back to zero.'

'Getting back to zero' represented an idea Godard raised in *Le Gai Savoir* where Juliet Berto's character says "I want to learn, to teach myself, everyone, to turn back against the enemy that weapon with which it attacks us: Language." Language as a weapon is above all the main subject within *Le Gai Savoir* and is represented in numerous ways in *One Plus One*. To Godard, film language and the visual image had lost its educational or instructive purpose, especially in the commercial cinema. *One Plus One* then represents an attempt to redefine the visual image into an instructive force, which is created from the destruction of film language. If *Le Gai Savoir* diagnoses the problem of language, the culture that produces it, and its inherent fallibility, *One Plus One* is the antecedent about its destruction.

There is little within *One Plus One* that represents the "dehumanised world"<sup>34</sup> that is targeted against Godard by his critics. The characters are not created for a conventional cinematic narrative, they are human props or tools to convey ideological ideas and reveal their susceptibility to the ideological environment around them. In reply to an individual in the U.S. who asked if the actors in *La Chinoise* were revolutionaries or actors pretending to be revolutionaries, Godard replied "You had a preconceived idea of what a political movie should be, and your difficulties stem from the false idea you have that people on the screen are made of flesh and blood. Whereas what you see are shadows and you reproach these shadows for not being alive."<sup>35</sup>

Exploring political ideology, the use of political text, and a growing technological world, Godard examines a world in the midst of revolution on markedly different levels. The militancy of the left and the right is examined in a shifting political focus. Characters function as chaotic binaries presenting a vision which is mildly apocalyptic in its use of each 'voice' both figuratively and literally shouting to be heard over the other.

This reflects what Bordwell characterises as Godard's use of the "superscriptual." To Bordwell the superscriptual represents the "..presence of a narrator running a conventionally finished film through the moviola, skipping over some passages and recomposing others at will, in caprice, or by chance."<sup>36</sup> The majority of Godard's critics agree that 1968 represents a demarcation point for Godard's work becoming overtly political, partially to do with the response of French intellectuals such as Henri Lefebvre and Althusser. It is from this point Bordwell believes the superscriptual takes over with Godard creating "a dry calligraphy that etches every stray advertisement, news photo, or pin-up with the graffiti of the cineaste, refusing to allow us to take any vision as unmediated."<sup>37</sup> For critic Nicholas Garnham it is Godard's efforts to be directly political that have obscured his film-making. "As Godard has tried to make his films more relevant in a direct political sense, they have, paradoxically, become increasingly indecipherable."<sup>38</sup> Garnham blames this upon the "European tradition" of the "art-movie" and the "personal statement." Garnham believes the result of this is the making of films that are the equivalent of "highly convoluted, cryptic, almost encoded articles in fringe left-wing magazines."<sup>39</sup>

### One Plus One

In 'Blown Away' A.E. Hotchner writes that popular culture and the generation of the 60's were the first "that refused to inherit the earth." Central to the antiestablishment of this time, Hotchner writes, were the Rolling Stones. "The very nature of the group—its irreverent appearance and mocking behaviour—was appealingly antiestablishment, and the music it played underscored the mood of the times....That's what united this rebellious generation—rock and roll."<sup>40</sup> The Rolling Stones came to epitomise not only rock and roll and antiestablishmentarianism, but also a challenge to the social mores and taboos of the preceding generation in an open and antagonistic way. "The Stones increasingly became the symbol of the nonconformity, vulgarity, creativity, waywardness, antiestablishment bravado, rampant sexuality and drug experimentation of that contumacious generation."<sup>41</sup>

Hotchner is very quick to place the Stones within the mythologised revisionism of the 60's and rock and roll, but he is also aware of the power of the myth. "Whether the Stones' lives actually encompassed all these elements is not relevant. That was their perceived image, fostered by the media." "Displacing the movie star, the matinee idol, the titled aristocrat, were scruffy boys from Merseyside and Tottenham and Liverpool who, without warning, were rocketed to tempestuous fame for which they were totally unprepared."<sup>42</sup> Incorporating traditional black American blues into their music, the Rolling Stones, like Presley before them, offered an introduction or accessibility to 'black music' for predominantly white audiences. Godard's interest in the Rolling Stones is in investigating the group's image propagated by media, and their relationship with a growing, rebelling international youth culture. He had previously worked with figures from popular culture, and was fully aware that part of any revolution, and particularly in England, the lower-class pop star was a participatory force in the class war.<sup>43</sup> Godard's exploration of youth and politics in *Masculin/Feminin* using Chantal Goya's pop star image represents a precursor to much of *One Plus One*.

Godard utilises the mediated image of the pop star not only as a recognisable entity, but as a vehicle for revealing the pop star's art. As Godard often reveals the mechanics of his own work, in *One Plus One* he reveals the laboriousness of the collaborative process of the Rolling Stones art, also adding a suggestion of Godard's own process.<sup>44</sup> In essence, the result dispels a major part of the mythology that surrounded the Rolling Stones. The song the Stones are recording, *Sympathy for the Devil*, is possibly one of the most well known songs in late 20th Century popular music. It represents the difference of the younger generation asserting itself as it thumbs its nose at the previous generation. It is also deliberately provocative of the religious values society and their parents had attempted to indoctrinate its youth with. Importantly the lyrics of *Sympathy for the Devil* are written in the first person, Jagger sings "Please allow me to introduce myself," partially reflecting what has already been written or spoken about himself, and the corrupting effect of rock and roll. Jagger therefore indulges in the role the media and the public have placed upon him. The song in many respects becomes a political anthem encompassing cultural and political figures and revolutionary events throughout history.

Godard heavily explores the use of sound, semiotics, and the media in *One Plus One*. A large use of the long take is almost a recapitulation to his 1950's intentionally provocative dictum "Tracking shots are a question of morality." Through his use of previously used interview techniques Godard reveals the inherent problems with mediated forms of communication usually illustrating the mechanics of their recording. The effect this has on the participants and the content of what is said is also explored.

#### The Narrator, Intertitles and the use of Graffiti

Using recognisable figures of celebrity, and fusing them with pornography, Godard's narrator satirises cultural and political figure-heads. There is a similar use of the pornography's narrative style in *Masculin/Feminin* with two men reading from a magazine in a cafe. In *One Plus One* its purpose is two-fold. Firstly its purpose is to work in contrast to the images and naturalised sound of conventional dialogue. By doing this it also disrupts or ruptures the narrative of the film and the viewer's attention from the on-screen political rhetoric. The theme of politics and sex is revisited frequently throughout the film by the narrator's use of the list of figures and organisations. Representative of a disintegrating society on multiple levels and surrealist in tone, the pornography debases the social standing of powerful political and cultural icons into amoral characters of sensuality. Ultimately the figures bestialised in Godard's Lapsarian world where power/sex and Politics/Pornography are interchangeable. The pornographic novel literally is a political novel creating the equation- the personal is political.

"I was fed up...As Lenin put it, 'What now?' So I picked up a political novel, opened it at random and began to read."

Like Godard's narrator who opens the book at random, the viewer is invited to watch the film in a similar way. The movie becomes a text that can be randomly opened and begun at almost any point in the film.

There is a heavy use of graffiti throughout the film which acts as a counterpoint to the voice-over narrator's own rupturing of scenes. Godard had used graffiti in *Masculin Feminin* to protest the war in Vietnam. Similarly the graffiti Wiazemsky uses reflects word games, often manipulating acronyms that frequently develop into equations illustrating the relationship between corporate business and politics. MAO and ART are constructed from the same word, or conjugations such as 'Freudemocracy' or 'Cinemarx'. Amalgamating ideologies in the graffiti has a similar effect to the role of the narrator who mixes politics and pornography. The slogans can often be interpreted as a form of 'conspiracy theorising'.

After the making of *Masculin/Feminin* Godard talked at length about the linking of popular music and politics as a means of politicising youth, prophetically commenting on a major element of *One Plus One*.

"But, you know, I think it was Baudelaire who said that it was on the toilet walls that you see the human soul: You see graffiti there— politics and sex. Well, that's what my film is."<sup>45</sup>

The graffiti challenges mediated images and the viewer's perception by creating links, and synthesising the corporate with the political. In 1967 the Black Panthers believed the CIA and FBI were acting in unison controlling the TWA airline, preventing distribution of their newspaper.<sup>46</sup> Godard illustrates this with the use of graffiti in the junkyard with the FBI+CIA=TWA slogan.

As has become familiar with earlier films of Godard's there is an extensive use of intertitles to introduce each scene, however what is particularly notable is the titles use of word play. Like the graffiti, the scene intertitles use highlighted letters, often creating acronyms. For example, one such scene 'THE HEART OF OCCIDENT' directs the viewer to the original meaning of the title and a subsequent concept from its highlighting. THE HEART OF OCCIDENT may be read as the 'Art of CID'. The highlighting of particular letters therefore introduces visual clues, possible meanings and alternate readings of the scenes.

### SFD

"One toke? You poor fool! Wait till you see those goddamn bats. I could barely hear the radio...slumped over on the far side of the seat, grappling with a tape recorder turned all the way up on "Sympathy for the Devil." That was the only tape we had, so we played it constantly, over and over, as a kind of demented counterpoint to the radio. And also to maintain our rhythm on the road."

Hunter S. Thompson -Fear and Loathing in Las Vegas

The opening of the film, especially the colour used within the recording studio is recognisably Godard's extensive use of primary colour. The studio, the Rolling Stones, and the lighting for the studio scenes are a variation of this theme and are almost exclusively shot in Red, White and Blue. Godard's use of primary colour can be tracked from its initial use in *Pierrot le Fou* to *Deux ou trois choses* which maximised primary colours and displayed Godard's attempt to "reduce film-making to its fundamental, irreducible elements."<sup>47</sup> The opening scenes with the Rolling Stones are intercut with images of Wiazemsky/Eve Democracy spray painting the Hotel Hilton room window and a car with various political and ideological slogans. Upon the opening of the film the viewer immediately is drawn into an unconventional use of long takes. In the studio the camera is obviously set on a crane. It fluidly tracks from left to right and back to its original position again. The camera almost creeps around the studio as an objective observer or 'silent witness.' By the static placing of the Rolling Stones within the studio scenes, the use of the slow camera movement places the viewers attention upon the use of sound. During the studio scenes there is a uniformity of shots. Preferring to shoot in a detached long shot, there is an occasional use of a medium close-up that more often than not shows the back of an individual band member's head, rendering him faceless, as if to depict a form of anonymity or uniformity.

The use of the long take also acts as a contrast to the interruptions of the narrator and Wiazemsky who instigate the politicisation of the outside world away from the flat barren state of the recording studio. Relying on natural light for the shooting of the scenes with Wiazemsky, Godard highlights the artificiality of the studio environment. In an interview with Richard Roud during the making of the film Godard stated that the entire film was going to be comprised of "...ten eight-minute takes, unless of course he decided to do it in eight ten-minute takes instead."<sup>48</sup> Although this composition is evident to a certain extent with the majority of the film's episodes, Godard obviously dispensed with this idea for the limitations it would impose on the ideas he wished to illustrate. Instead of the political reality that Godard wishes to show the viewer, the film would inevitably look stale and theatrical if exclusively limited to the proposed long takes. Although a long take of such magnitude is unconventional, instead of destroying culture, it would merely uphold one of staged theatricality.

Outside Black Novel  
Inside Black Syntax—It in Black

Shot in a Battersea junk-yard the scene depicts a group of black militants. A heavy use of ideological rhetoric and literary quotation is used throughout the scene. The opening of the scene focuses in long shot on an individual reading about the theft of 'black music' by white musicians, and the popularisation of its form for white consumption. It is difficult to source the quotation, but it is possibly from the work of LeRoi Jones or Eldridge Cleaver's autobiographical 'Soul on Ice,' a work that is heavily quoted from in this scene. "A well-known example of the white necessity to deny due credit to blacks is in the realm of music. White musicians were famous for going to Harlem and other Negro cultural centers literally to steal the black man's music, carrying it back across the color line into the Great White World and passing off the watered-down loot as their own original creations. Blacks, meanwhile, were ridiculed as Negro musicians playing inferior coon music."<sup>149</sup>

The irony of these words are not lost when compared with the previous scene of the Rolling Stones in the studio. The Rolling Stones music is heavily derived from black music. Initially beginning their musical career as a skiffle band with the rather unfortunate name of 'Little Boy Blue and The Blue Boys' the Rolling Stones adopted traditional blues music and fused it with white popular music. Skiffle's origins were found in "...rent parties that used to be given in poor, Negro quarters to raise rent money—the blacks of New Orleans called them skiffle parties."<sup>150</sup> White popular music had increasingly borrowed from what had been called 'Black Music' since the 1950's. The most well known exponent of course being Elvis Presley; but by the early 1960's Groups such as The Rolling Stones and The Beatles were beginning their careers with Skiffle bands, blatantly using what had been traditionally 'Black Music'. Godard intentionally sets up this conflict in to show the political nature of art, and in the context of *One Plus One*, the derivation of art, its political transformation, and importantly, the ramifications of imperialism co-opting art. To reinforce this point Godard intrudes upon the scene cutting away back to the Rolling Stones in the studio.

Eldridge Cleaver's novel, his association with the Black Panthers, and his theory of the 'Omnipotent Administrator' are used extensively throughout the film as a reference point for black militant activity. With its use of the long take, the scene is shot almost identically to the previous scene of the rolling stones in the studio. The camera pans from a static position to the right and back again in a long take which has a duration of approximately eight or nine minutes. Shot in natural light, the junk-yard is extremely dreary and is a vivid metaphor of a disintegrating modern urban society that represents a technological and human scrap-heap.

The scene illustrates the marginalisation of blacks within white culture and their revolutionary stance against white imperialism. Godard does this principally with the use of quotation from politicised texts and the use of graffiti throughout the scenes. By Godard's use of graffitied text and read quotation the viewer is given an introduction to a lineage of U.S. black counter-cultural figures. Writers such as LeRoi Jones and Eldridge Cleaver; political figures such as Malcolm X and Patrice Lumumba are represented as icons of past black revolutionary leaders. Godard also carries over from the previous scene a utilisation of the tri-colours of western imperialism—Red, White and Blue, using coloured objects and clothing.

Godard's use of binary is extensive here. Individuals read aloud quoting from varying literary sources, each individual trying to be heard over the other. This works both metaphorically and literally as each strains to be heard over an environment that chaotically drowns them out. Godard manipulates industrial sounds of trains, a tug-boat's horn and aeroplanes at high volume to disrupt and effectively squash his characters orations.

When a vehicle containing a group of white woman arrives they are escorted and randomly left with small clusters of the armed militants scattered around the junk-yard. One of the militants reads extensively from Cleaver's book 'Soul on Ice' from a chapter entitled 'White Women, Black Man.' The text is read in the first person and is edited in such a way that the monologue omits key concepts from the passage. The section quoted relates to the story of a black prison inmate and his hatred of black women and sexual desire of white women. However the chapter from the novel reflects a larger context about the use of sexual relations between races as a key example of white oppression. The chapter also conveys a social context of the division between the genders, and whites and blacks in an oppressive white power structure. "The myth of the strong black woman is the other side of the coin of the myth of the beautiful dumb blonde. The white man turned the white woman into a weak-minded, weak-bodied, delicate freak, a sex pot, and placed her on a pedestal; he turned the black woman into a strong self-reliant Amazon and deposited her in his kitchen..."<sup>151</sup>



Godard manipulates prejudice and stereotypes to both superficially illustrate the monologue from Cleaver's novel, but also to provocatively illustrate a stereotypical, mediated perspective of black militancy. When the women are led from the car they are dressed in immaculately white robes. The black men are positioned within the junk-yard from the beginning of the scene and all are armed with rifles, instantly creating anxiety in the viewer. Certainly the images of sacrifice are to be both provocative and to illustrate LeRoi Jones' changing political ideology.

"[Jones] ...as a racial activist, apparently believing that only through hatred, bloodshed, and violence can the negro achieve equality, if not supremacy."<sup>52</sup>

Although the viewer sees the dead bodies of the women, the viewer does not witness the murder. In her review of *One Plus One* Jan Dawson claims this is attributable to the film's staleness and "the absence of any real action."<sup>53</sup> However Godard had used the technique as early as *Le Mepris* where the viewer is never shown the death of the characters in the automobile accident. What Godard desires to illustrate is the revolutionary potential of black militancy and their aims of politicising the black communities within the U.S. and, politically, not the spectacle itself.

The black militants depicted are a direct reference to the Black Panther organisation. Established in 1966 the Black Panthers led a new wave of black political consciousness. Their ten point plan provided a guide for politicised black self defence. The Panther movement leaders Bobby Seale and Huey Newton, based their organisation upon an ideology that attempted to project a 'universal love and acceptance of all races'.

"..we live in the spirit of Nat Turner, Patrice Lumumba and Malcolm X. And Malcolm denounced every kind of racism in his last days."<sup>54</sup>

The black panthers began to arm themselves in 1966 as a means for self-defence against police brutality. In 1967 taking the late speeches and writings of Malcolm X's "By any means necessary"<sup>55</sup> for inspiration, Cleaver, Newton and Seale publicly presented 'Executive Mandate Number One'. Revealing the Panthers ideology and aims; critically indicting the United States for its imperialist activities both domestically and abroad in Vietnam.

The Black Panthers challenged the very basis of constitutional law in their resolve to carry guns. Armed and uniformed, the image of the panthers threatened the white status quo. Cleaver joined the panthers as their information minister. An author and ex-felon whose mediated image was black, subversive, armed, and who had supposedly advocated the rape of white women, he appeared to be the white status quo's worst nightmare. He appropriately played up to this devil incarnate role. In Bobby Seale's novel 'Seize the Time' he explains the black panther's rejection of the Black nationalist movement. "Cultural nationalism will never educate people. It makes racists of them. Cultural nationalism is trying to popularize Dashikis, the natural, the wearing of sandals, and african dress...but power for the people doesn't grow out of the sleeve of a Dashiki."<sup>56</sup>

By illustrating both movements in the scene, Godard illustrates the conflict of ideology and the chaos of the rhetoric that both espouse. "Power for the people" was to be achieved by contesting the power of the minority ruling-class by educating the "lumpen proletarian". Seale points out that in order to recognise the possibility for change there was a need to "unbrainwash our people by telling them the true history. One must tell the true history in terms of the class struggle, the small, minority ruling-class dominating and oppressing the massive, proletarian working-class."<sup>57</sup> The oppression of the working class at an intellectual or ideological level was also on a purely fiscal level. The majority of the black population were living below subsistence.

In a 1964 speech given by Malcolm X he revealed that the average annual family income in Harlem was \$3723. The New York mayoral committee estimated it cost \$6000 per family to exist at survival level.<sup>58</sup> Through Godard's involvement in the May student revolt in France there is a linking here of ideological objectives in their rejection of the bourgeois ruling classes. However Godard presents these ideas within the scene in a concentrated, somewhat cryptic form that directs the viewer to seek answers outside of the context of the film. By the setting of visual and aural clues the viewer is prompted to ask questions whose answers may not lie within the film's text, but may come from investigating the names and ideas illustrated by the film.

Key to the scene is Godard's use of the title 'Outside Black Novel' intertextually pointing the viewer to the sources of the information and, paradoxically, not to the mediated image. The conflict of image and sound is a critical examination of real world concepts of understanding and believing what is said, and seen. Godard prompts the viewer to question the truth of the image and to contest what may be verbally told. One such example is the extremely humorous cutting back to the Rolling Stones in the studio. If 'Rock and Roll' is about excitement and spontaneity, it has nothing to do with the recording environment. Jagger sings in to his microphone a last vocal phrase before the solo: "Get on down to it!" He says this in a vaguely animated way, whereupon he instantly reaches for his cigarette and looks incredibly bored. What the recipient of the final product hears and imagines has little to do with the manufacturing, or production of the product. Godard compels the viewer to contest information by mixing and fusing normative cinematic forms. The viewer is presented with traditional documentary and fictional forms within the 'Outside Black Novel' scene that represents a teleological view of black militant activity over the 1960's. Malcolm X and the assassinated Patrice Lumumba represented by the graffiti illustrate a changing force in black militant history that precedes, but has led to the present black consciousness movement.

Godard's desire to "destroy culture" is illustrated by Cleaver's own desire to destroy the dominant culture, a culture that is led in the form of the 'Omnipotent Administrator'. The 'Omnipotent Administrator' represents white male patriarchal power, a power which often manifested itself as governmental and repressive. In a televised CBS report on the Fifteenth of July 1969, ironically on the eve of the first space mission to the moon, F.B.I. Director J. Edgar Hoover proclaimed the Black Panthers to be 'The worst internal threat to the nation.'<sup>59</sup>

"did you ever consider that lsd and color tv arrived for our consumption about the same time? here comes all this explorative color pounding, and what do we do? we outlaw one and fuck up the other."

Charles Bukowski -'A Bad Trip' from "Tales of Ordinary Madness'

#### All about Eve

Taking the scene's title from a 1950 Joseph Mankiewicz film Godard contrasts the dreary urban junkyard and establishes the scene in a sunny, synthesised Prelapsarian environment. The main figure in the scene is the Eve Democracy character that Godard originally intended Wiazemsky to be playing in the original scenario of the film. However Wiazemsky's role is redefined. When asked political, religious and ideological questions about revolution, her responses are kept defined by the media interviewer into binary answers of 'yes' or 'no'. As Eve moves randomly around, distracted, and obviously bored by the interviewer's questions, she represents a counterpoint to the majority of the predominantly static characters of previous scenes. Her personal speech is restricted unlike the characters from the previous scene. It is the media's questions which are the content of her answers. The placing of the media's camera illustrates the objectification of Eve's image. Godard purposely does not use close-ups, but manipulates and reveals the camera crew baring the mode of production, inherently criticising them.

Although some of the questioning includes tenuous references to the lyrics of 'Sympathy for the Devil' in a quasi-religious manner questioning whether 'The Devil is God in Exile' or if Eve has a 'theory as to who may have killed Kennedy', the true target of the interview is an examination of the media and western youth culture. 1968 represents a watershed of events within the western world. In the United States, 1968 was a noteworthy year with the Chicago convention, the 'Summer of Love', the assassinations of Robert Kennedy and Martin Luther King. In the international arena: the Tet offensive in Vietnam, Indonesia, Che Guevara in Bolivia, France's near revolution and the crushing of the Prague Spring. Godard expands the focus of his target into a global one by illustrating Wiazemsky's reluctance to be pinned down by cultural nationality. She is asked by the interviewer details of her place of birth, Christian name and surname, as if these will reveal her ideology.

Godard's use of the 'natural looking' environment leads the viewer into woodlands replete with electronic, amplified false bird noises, the sound of a nearby passing car and a camera-crew and interviewer who appear completely out of context in their fashionable city attire. In contrast Democracy appears to be dressed in traditional clothing that could reflect iconic literary figures such as Heidi or Lewis Carroll's Alice. To have literary characters 'show up' in Godard's films is not inconceivable when examining earlier films such as *Weekend* where Tom Thumb is seen having a conversation with Emily Bronte.

Like *Weekend* the viewer is presented with the contrasting images of technology in a natural environment.<sup>60</sup> Like the use of the tape recorder in the 'Outside Black Novel' scene the environment is suffused with technology with its use of the telephone, the crew's sound equipment and camera. This reflects Godard's use of the influence of technology and the media upon society. A society where ideology and information are broadcast or disseminated at increasingly faster rates, amalgamated with a changing western ideology. Jean-Francois Revel illustrates that with the increase and speed of information, a critical re-examination of values had happened in the United States of the 1960's. The result, he believed, was the possibility of successful revolution in the U.S. "This spirit of criticism of values, which is still more emotional than intellectual, is made possible by a freedom of information such as no civilisation has ever tolerated before..."<sup>61</sup>

Abbie Hoffman's book "Revolution For The Hell Of It" reflects on, not the importance of information as a revolutionary, but its necessity for personal survival. "I had a lot of information. Information is the key to survival. Information is what the struggle is all about. As long as I knew what I was doing better than the people I encountered knew what they were doing, I would survive. If not, I would die."<sup>62</sup> If it was information that created the possibility of revolution, Godard was all too aware that it was also information that had the potential to immobilise or destroy the possibility of revolution. Rhetoric is used within *One Plus One* as a source of 'inspiration' to the majority of the characters who have become immobilised by it. True revolution, Godard offers, can only be derived from action, not rhetoric.

As is well documented, Western ideology reached a changing focus in the 1960's particularly amongst the youth of the United States, England and France. However the student population of France in the mid to late 60's, partially under the influence of a burgeoning U.S. youth culture, was having a tremendous impact upon the politics of the state. Cohn-Bendit places the beginnings of the international student unrest in 1964 with the students of Berkeley who were prompted into action "...by the administration to ban all fund-raising and propaganda for any political or social ideas of which they did not approve."<sup>63</sup> The students did not accept the decision of the administration and correctly perceived the administration's decision as a breach of constitutional rights. The university administration was attempting to squash student unrest over the Vietnam war. Their attempts had the reverse reaction and galvanised the students into direct political action.

The French students were receiving similar treatment from their own university's administration and the media. In November of 1966 after a student demonstration protesting the war in Vietnam the *L'Aurore* newspaper reported that these students "...now insult their professors. They should be locked up....for the moment this illegal agitation is being closely watched by the Ministry of the Interior."<sup>64</sup> Students began to become politicised as the role of the state and the role of the universities became inseparable and acted repressively against them. The former belief that the university was somehow above the state's governance was being overshadowed by "the dawning realisation that their own universities were nothing but cogs in the capitalist machine."<sup>65</sup>

Like Cleaver's representation of the 'Omnipotent Administrator's governance over sexual freedom, the universities in both the U.S. and France increasingly forced their own sexual moral codes onto their students prohibiting men and women from living together, or meeting in gendered dormitories.<sup>66</sup> Eve is asked "when sex becomes problematic in walks totalitarianism" to which she answers "yes". Using Eve Democracy's answers as a mouthpiece partially for his own opinion, Godard addresses the viewer on issues of culture, religion and technology in industrialised society. The answers reflect a clearer guide as to Godard's intent and the instructional purpose of *One Plus One*. The interviewer states "When the novel is dead then the technological society will be totally upon us." Eve answers "yes" directing the viewer back to the previous scene. The issues Godard addresses reflect Cohn-Bendit's assertions about the educational system and its place within society. The educational system that Cohn-Bendit indicts is merely a reflection of a society's culture that needs to be either destroyed or recreated. "The university has, in fact, become a sausage-machine which turns out people without any real culture, and incapable of thinking for themselves, but trained to fit into the economic system of a highly industrialised society. The student may glory in the renown of his university status, but in fact he is being fed 'culture' as a goose is fed grain- to be sacrificed on the altar of bourgeois appetites."<sup>67</sup>

In February of 1968 French students marched in protest of the U.S. in Vietnam. Cohn-Bendit states this was a demonstration that illustrated that "repressive societies can only be challenged by revolutionary means...the response was world-wide."<sup>168</sup> The target of the challenge was not to fascism, but against 'bourgeois authoritarianism' and the knowledge that "culture itself had become a marketable commodity." The resulting student protests were a desire to destroy culture and dismantle the hierarchies which enforced a commodified bourgeois culture. Cohn-Bendit analyses the situation as not being about "the impatience of the young to step into the shoes of the old. [But] In the current revolt of youth, however, very much more is being questioned The distaste is for the system itself. Modern youth is not so much envious of, as disgusted with, the dead, empty lives of their parents."<sup>169</sup> This is echoed by Revel's perception of the youth of the United States. "American Revolutionaries do not want merely to cut the cake into equal pieces; they want a whole new cake."<sup>170</sup>

Wiazemsky asserts that 'culture is order', and perhaps as an unhappy acceptance of the unsuccessful attempted revolution in France, she acknowledges culture survives revolution. Ironically, according to Revel, the greatest threat to democracy was from Western imperialism's most aggressive proponent- the United States. Revel believed "The revolution of the twentieth century will take place in the United States. It is only there that it can happen. And it has already begun. Whether or not that revolution spreads to the rest of the world depends on whether or not it succeeds first in America"<sup>171</sup>

In 1963 Malcolm X advocated political change through either "the bullet or the ballot." By 1968 activists such as Cohn-Bendit believed the only chance of real change in society was potentially only possible by violent revolutionary means. "Our protest only turns into violent action because the structure of society cannot be smashed by talk or ballot papers."<sup>172</sup> In the Wiazemsky interview she reveals a changing focus of Godard's own revolutionary ideology. The belief that "there is only one way to be an intellectual revolutionary and that is to give up being an intellectual" rejects passive involvement and asserts action. As a precursor to the following scene Wiazemsky is questioned about the Occident organisation. The Occident were a French militant 'semi-fascist group' who opposed the student activists. In early May of 1968 Occident had threatened to disrupt a university based day of protest. Instead, the students had to "see to our defences, and arm ourselves with stones and other improvised weapons."<sup>173</sup> The 'All About Eve' scene presents the Occident as "Faustian" for its fighting of communism and ironically in its fight turning society into the "absolute equivalent" of communism. Conceptually, 'The Heart of Occident' examines an opposing view to Democracy and is illustrative of the right fighting the leftist ideals by fusing propaganda with politics and pornography.

### The Heart of Occident

The opening of the scene uses a close-up, long take of pornographic magazine covers to reinforce the political/sexual equation that has developed throughout the film. The majority of the magazine covers reflect blatant sexual images that are often accompanied by either political images or textual accompaniment. These reflect sexist/right wing ideological comments. All of the covers reflect the narrator's voice-over of celebrity, politics and sex. Below is a list of some of these magazine covers and their content.

- A bikini-clad woman next to a man with a gun "G.I. King of Vietnam's murder cavern". "Doctors call them women who can't say no."
- A close-up of a woman's face with "Free Party" next to it.
- A swimsuited woman "His gang says hippie virgins are losers" "He wants me to try Marijuana so we can have loose loving"
- "Drama, Suspense, Action"
- A cinema scandal magazine featuring Liz Taylor/Sophia Loren
- A cartoon depiction of a semi-naked woman being subjected to torture by a Nazi figure.

Contrasted with the previous scene the use of close-ups and the dominance of the images immediately grasp the viewer's attention. In the background can be heard a voice and a typewriter. The images of males are representative of macho stereotypes. Sex is often mixed with hobbyist car magazines creating a link between the mechanical and sex. To emphasise this, the narrator reading from Hitler's 'Mein Kampf' accompanies these images by quoting an extract about Hitler's desire for man to become like the machine. Each of the customers in the book store appears to represent a different age-group and gender, critically denoting that neither age or gender is reflective of ideology.

Making a pejorative statement, Godard uses the Grandfather figure who appears in the store with his grandchild to illustrate the right's fear and contempt of the symbolic 'hippies' who are imprisoned in the corner of the store. Although his Grandchild is witness to the pornography, it is not allowed to communicate with the two figures. In fact, the child is left to hold the pornography and witness its Grandfather violently strike them.

Godard's use of 'Mein Kampf' and the ideology of the right by the central character in the scene is a striking visual metaphor. In an attempt to educate the audience of the political techniques of the right against the left he harshly exposes the pornographic image. The two figures who are beaten are an example of left wing ideals and culture whom the right uses as a cultural scape-goat. A parallel is drawn between the new right and Hitler's Nazis, as they both produce and consume the problem they hypocritically blame and victimise the left for. The use of Hitler's sloganeering is countered by the revolutionary hippie figures' "Long live Mao" and anti-Vietnam slogans. Consequently Godard reveals the sloganeering as robotically programmed epithets, revealing the danger of ideological rhetoric. The warning he issues dismisses the uncreativity of regurgitated statements, and directs the viewer to a desire for a creative revolutionary means. A means which could be evidenced by the burgeoning youth culture.

The trial of the Chicago 8<sup>74</sup> whose high profile trial resulted after the 1968 Democratic Convention, revealed the hypocrisy of the American legal system in administering a constitutionally protected justice system.<sup>75</sup> Perhaps what is more important than the trial itself, Revel revealed the extent to which the public of the United States was divided as a consequence. Describing 3 co-existing nations within the United States, Revel revealed "a black nation; a Woodstock nation;<sup>76</sup> and a Wallace nation. The first is self explanatory. The second takes its name from the great political and musical convention held at Woodstock, New York, in 1969.. It includes the hippies and the radicals. The third nation is embodied in Mr George Wallace of Alabama, and is composed of 'lower middle-class whites'. Each of these nations has its own language, its own art forms, and its own customs. And each has a combat arm: the Black Panthers for the blacks; the Weathermen for Woodstock; and the Ku Klux Klan, and various civil organisations, for Wallace."<sup>77</sup>

In contrast to the previous scene of 'All About Eve' the political message we see the Occident figure employing within the scene is the text medium. The Occidental figure dictates his message which is being typed. Godard therefore provides a comparison to the 'Outside Black Novel' scene contrasting and recontextualising sexuality and violence within a white, conservative, male perspective. He provides a reevaluation of the print medium and its power to convey what has been the traditional past means of spreading political and ideological thought. It is possibly through a post-war experience that Godard directs the viewer to Hitler's use and success using other mediums in the second world war. The manipulation of medium and message for propagandised uses was able to be spread faster in an increasingly evolved technologically based world in the late 1960's. "For electric light and power are separate from their uses, yet they eliminate time and space factors in human association exactly as do radio, telegraph, telephone, and TV, creating involvement in depth."<sup>78</sup> Without wanting to open the McLuhan can of worms to an insurmountable extent, Godard illustrates that who owns or controls the medium, controls the message. Media involvement in sex, politics, and corruption within England had become a major determinant of public perception during the sixties with cases such as Christine Keillor. The opening intertitle: 'The Art of CID' may also be related to this form of exposure of state corruption. Several high level police officers were charged with accepting bribes from known pornographers in a time when pornography was under extreme censorship in England. The scene therefore provides an indictment, and, somewhat sardonically, a parallel between the fascist right-wing and the police.

## Conclusion

Offering the viewer an insight and documentation of western counter-culture as Godard perceives it in 1968 challenges the viewer and the conventional mediated sources they have been informed by. In the Rolling Stones quest for a final perfection in sound, Godard contests what needs to be shown or heard in both content and its mediated form. Creating a dialectic of sound and image he is able to contrast and contest political ideology and the means with which it is communicated. Both 'Outside Black Novel' and its antecedent 'Inside Black Syntax' highlights the uses of sound recording, the mechanics and devices of recording, and the problems inherent in voice and language.

Bobby Seale, whose novel 'Seize the Time' is derived entirely from sound recordings dedicates a section of the novel to explaining black syntax, highlighting the cultural barrier and need for translation to be able to sufficiently communicate between all peoples.<sup>79</sup> *One Plus One* raises these questions as a quest for which there is no discernible simple answer or solution, but offers the viewer an articulation of the problems inherent in the mediated forms available to us. The technique of the interview has been fully explored by Godard in previous work. In *Masculin Feminin* characters interview each other and Godard's conclusion that the true purpose is "the observation of behaviour" However the purpose is insidiously corrupted by 'substituting value judgments for research'.

The film has been called a failure for a number of reasons. The obvious reason was its limited release under the auspices of the producers who changed the ending, and the renaming of the film to emphasise and market the film as a 'Rolling Stones Film'. The history of the initial premise not being fulfilled has filled critics with what appears to be a bemused attitude and false logic of 'Since the original premise was abandoned, then it's only a half-hearted Godard film'. Godard's work on *Masculin Feminin* was initially conceived to be based upon Maupassant's 'Paul's Mistress'. However he uses the story to examine contemporary French youth of 1965 bearing little resemblance to the story it is based upon. Instead, Godard likens any premise for his films to be analogous to a "wall". "And in the end things went off course as they always do when I use a "wall" to hoist myself up on. Then I discover something else and I forget the wall I used."<sup>80</sup> Godard humorously extends and recreates this analogy to briefly describe what is needed to persuade producers to fund his films. "I always need a canvas, a trampoline. Then you look and see where you're heading, but you forget, you take off from the trampoline."<sup>81</sup>

*Masculin Feminin* marked a departure for Godard in his discovery and questioning of where precisely he felt he was within cinema. His exploration of youth and politics between 1965 and 1968 was a means of examining a new cultural departure and a new audience. In an interview in 1965 he describes the problems of the new generation finding their means of communication. "It's young people who go to the movies, and they haven't found their films, their television broadcasts. They have found their music, but if they have already found a certain sound, they haven't really found the image that goes with it yet."<sup>82</sup> Godard attempts to guide and politicise the youth by giving them a means to better understand communication in "modern life, in which one is condemned, abandoned, twenty four hours a day to limitless authority..Because the military system co-exists perfectly with the industrial system, the logic of money with that of the establishment."<sup>83</sup>

Godard's central edict for *One Plus One* "There is only one way to be an intellectual revolutionary, and that is to give up being an intellectual" is indicative of his changing stance on both cinema and the appropriate ideology of the revolutionary. By the time he had made *Vent d'Est* (1969) Godard had revised this position, believing the only path was by being both an intellectual and a revolutionary.<sup>84</sup> Wiazemsky's 'Eve' character is one of the only characters who moves within the gaze of the camera. It is by her action, contrasted with the static, intellectualising revolutionaries that she is judged to be a true revolutionary. The vision is representative of the shift Godard made between 1968 and the beginnings of his work with the Dziga-Vertov group. The flying of the two flags at the end of *One Plus One* suggests a split allegiance by Godard, and with the destruction of 'Democracy' between the two, it is not difficult to see that Godard's revolutionary aesthetic was still split both politically, and cinematically. His revealing of the cinematic apparatus in the closing minutes of the film suggests this division. Later work such as *British Sounds* (1969) and *Pravda* (1969) address this division, also flying flags, 'but only one flag: the red one'.<sup>85</sup>

Godard internationalises the focus of revolution in *One Plus One* by his examination of both youth culture and what Revel perceived as the ten issues which illustrate the possibility of a revolution in the United States. A new approach to moral values; the black revolt; women's liberation; rejection of economic and social goals; advocacy of non-coercion in education; poverty; social equality; rejection of authoritarian culture; rejection of American power politics; and concern with the natural environment. It is these issues which Godard most closely identifies with and wishes to address in *One Plus One*. Youth in 1968 held the promise for Godard of successfully causing a revolution. Increasingly the issues of revolution were fought not only in a unified way, but also under the knowledge that 'the personal is political'. Battles were often fought between the individual and the evolving technocratic 'industrial system'. Godard's sympathies obviously lie with the revolutionaries, however his perceived enemy is still the language each uses to employ their ideology.

Technology, its uses, and availability were bringing about new methods of communication. But what is more important, it bought new methods of examining communication. Marshall McLuhan's extremely influential book 'Understanding Media' had been published in 1964. Its popularity was immense amongst U.S. revolutionaries such as Abbie Hoffman and provided not only a key to understanding the media, but, more importantly for Hoffman, lessons in how to influence and get what you want from the media.

Eminently quotable, McLuhan's "The medium is the message" appears almost trite or tired in today's media saturated environment, but now in a decade that may be remembered as a revisionist renaissance, the book still reminds the reader how susceptible a media watching public is. Godard's *One Plus One* reorganises many of McLuhan's principles into visual form, reinterpreting the visual and sound mediums into ill-fitting and incompetent forms of expression that are limited in their effect to communicate on a basic human level. Godard's cautious warning appears to be the medium is insufficient, remain sceptical of its message.

'Cinema is not one image after another, it is one image plus another, out of which is formed a third, the latter being formed in addition by the viewer the moment he or she makes contact with the film . . .'<sup>86</sup>

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<sup>1</sup> Andrew Sarris, Interview, July, 1994, p. 84

<sup>2</sup> Tom Milne, *Godard on Godard*, Secker and Warburg, 1972, p. 16-17

<sup>3</sup> Jim Hillier, *Cahiers Du Cinema*, Vol 1, The 1950's- Neo-Realism, Hollywood, New wave. Routledge, London, 1996, p. 5

<sup>4</sup> pp. 5

<sup>5</sup> pp. 6

<sup>6</sup> Maureen Turim, 'The Aesthetic Becomes Political', *The Velvet Light Trap*, No.9, 1973, p.15

<sup>7</sup> 'Hiroshima notre amour' *Cahiers Du Cinema*, no. 97, July 1959

<sup>8</sup> pp. 6-7

<sup>9</sup> Richard Roud, *Jean-Luc Godard*, Thames and Hudson Limited, 1970. p. 48

<sup>10</sup> David Bordwell *Narration in the Fiction Film*, The University of Wisconsin Press, 1985, p. 311

<sup>11</sup> pp. 317

<sup>12</sup> pp. 320

<sup>13</sup> Jean-Luc Godard *Le Petit Soldat*, Lorrimer Publishing Limited, 1967, Trans. Nicholas Garnham, p. 55

<sup>14</sup> *Godard and the US*, Sight & Sound, B.F.I., No 1-4, Vol 37, 1968, p. 114

<sup>15</sup> Jean-Luc Godard *Le Petit Soldat*, Lorrimer Publishing Limited, 1967, Trans. Nicholas Garnham, p. 12

<sup>16</sup> Regis DeBray *Charles De Gaulle*, Verso 1994, p. 34

<sup>17</sup> Jean-Luc Godard *One or two things*, Sight & Sound, B.F.I., Vol 36, No 1-4, 1967, p. 4

<sup>18</sup> Richard Roud *Jean-Luc Godard*, Thames and Hudson Limited, 1970, p. 31

<sup>19</sup> In *Cahiers* 85, July 1958 Godard's article entitled 'Bergmanorama' depicted Bergman as an 'intuitive artist' romanticising his role as director. Bergman's reply was 'He's writing about himself Bergman on Bergman' Secker and Warburg, 1973, p. 60

<sup>20</sup> Maureen Turim 'The Aesthetic Becomes Political' *The Velvet Light Trap*, No 9, 1973, p. 15

<sup>21</sup> Michael Pearson formed Cupid Productions which financed *One Plus One*. Pearson's only other project was the producing of 'Venom' in 1971.

<sup>22</sup> Ian Quarrier began his career as an actor starring in Polanski's 'Cul-de-sac' in 1966. *One Plus One* is his first and only film as a producer.

<sup>23</sup> Anthony Richmond's work includes interesting and contrasting styles/genres including 'The Man Who Fell To Earth' and 'The Eagle Has Landed' both of which were shot in 1976. *One Plus One* was his first feature film as cinematographer.

<sup>24</sup> Royal S. Brown 'Focus On Godard' Ed. Royal S. Brown, Prentice-Hall Inc, 1972, p. 8

<sup>25</sup> Richard Roud *Jean-Luc Godard*, Thames and Hudson Limited, 1970, p. 151

<sup>26</sup> Godard's return to France was to defend Henri Langlois who had been dismissed from running the Cinematheque Francaise. Often these demonstrations led Godard into bloody confrontation with the police. p. 245 *Henri Langlois-First Citizen of Cinema*, Glen Myrent & George P. Langlois, Twayne Publishers 1995.

<sup>27</sup> Daniel Cohn-Bendit & Gabriel Cohn-Bendit *Obsolete Communism The Left Wing Alternative*, Trans. Arnold Pomerans, Andre Deutsch, 1968, p. 13

<sup>28</sup> Richard Roud, *Jean-Luc Godard*, Thames and Hudson in assoc. with B.F.I, 1970, p. 150

<sup>29</sup> Richard Roud *Jean-Luc Godard*, Second Revised Edition, Thames and Hudson, 1970, p. 134

<sup>30</sup> pp. 134

<sup>31</sup> Jan Dawson 'Raising the Red Flag', Sight and Sound, B.F.I., Vol 39, No 3, 1970, p. 91

<sup>32</sup> Jean-Luc Godard 'One Or Two Things' "You can put anything and everything into a film, you must put in everything." Sight and Sound, B.F.I., Vol 36, no. 1-4, 1967, p. 5

<sup>33</sup> Colin MacCabe 'Images, Sounds, Politics', The MacMillan Press, 1980, p. 18

<sup>34</sup> Richard Roud *Jean-Luc Godard*, Second Revised Edition, Thames and Hudson, 1970, p. 134

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- <sup>35</sup> Godard and the US , Sight & Sound, B.F.I., No 1-4, Vol 37, 1968, p. 114
- <sup>36</sup> David Bordwell Narration in the Fiction Film, The University of Wisconsin Press, 1985, p. 329
- <sup>37</sup> pp. 330
- <sup>38</sup> Nicholas Garnham Samuel Fuller, Secker and Warburg, 1971, p. 160
- <sup>39</sup> pp. 160
- <sup>40</sup> A.E. Hotchner, 'Blown Away' Fireside, 1990, p. 37
- <sup>41</sup> pp. 37-8
- <sup>42</sup> pp. 39-40
- <sup>43</sup> Michael Prowdlock's contribution to A.E. Hotchner, 'Blown Away' Fireside, 1990, p. 48-49
- <sup>44</sup> Colin L. Westerbeck, Jr. 'A Terrible Duty is Born', Sight and Sound, B.F.I., Vol 40 No. 1-4, p. 82
- <sup>45</sup> Jean-Luc Godard Masculine Feminin, Ed. Pierre Billard, Grove Press, 1969, p. 230
- <sup>46</sup> Bobby Seale 'Seize the Time' Arrow Books Limited, 1970, p. 212
- <sup>47</sup> pp. 81
- <sup>48</sup> Richard Roud One Plus One 'In The Picture' Sight and Sound, Vol 37, No. 1-4, 1968, p. 183
- <sup>49</sup> Eldridge Cleaver Soul on Ice Dell Publishing Company Inc., 1968, p. 81-2
- <sup>50</sup> A.E. Hotchner, 'Blown Away' Fireside, 1990, p. 53
- <sup>51</sup> Eldridge Cleaver 'Soul on Ice' Dell Publishing Company Inc., 1968, p. 160
- <sup>52</sup> John Gruen, 'The New Bohemia' Chicago Review Press, 1990, p. 171
- <sup>53</sup> Jan Dawson 'One Plus One' Sight and Sound, B.F.I., Vol. 38, No. 1-4, 1969, p. 32-33
- <sup>54</sup> Bobby Seale 'Seize the Time', Arrow Books Limited, 1970, p. 250
- <sup>55</sup> In June 1964 Malcolm X held the founding rally of the Organisation of Afro-American Unity. "This is our motto. We want Freedom by any means necessary. We want justice by any means necessary. We want equality by any means necessary."
- Malcolm X By Any Means Necessary Ed. George Breitman, Pathfinder Press, 1970, p. 11
- <sup>56</sup> pp. 291
- <sup>57</sup> pp. 298
- <sup>58</sup> Malcolm X By Any Means Necessary Ed. George Breitman, Pathfinder Press, 1970, p. 96
- <sup>59</sup> <http://tvnews.vanderbilt.edu/cgi-bin/test.cgi?YEAR=69&MONTH=7&DAY=15&NET=cbs>
- <sup>60</sup> In Godard's Weekend he uses a young man (Jean-Pierre Leaud) in a telephone box to contrast the use of technology in a naturalised environment.
- <sup>61</sup> Jean-Francois Revel Without Marx Or Jesus Paladin, 1972, p. 126
- <sup>62</sup> Abbie Hoffman Revolution For The Hell Of It The Dial Press, 1968, p. 116
- <sup>63</sup> pp. 23
- <sup>64</sup> pp. 24
- <sup>65</sup> pp. 24
- <sup>66</sup> Mitchell Goodman The Movement Toward A New America The Beginnings Of A Long Revolution, Pilgrim Press, Philadelphia/Alfred A. Knopf 1970, p. 41 Also Daniel Cohn-Bendit & Gabriel Cohn-Bendit Obsolete Communism The Left Wing Alternative, Trans. Arnold Pomerans, Andre Deutsch, 1968, p. 29
- <sup>67</sup> Daniel Cohn-Bendit & Gabriel Cohn-Bendit Obsolete Communism The Left Wing Alternative, Trans. Arnold Pomerans, Andre Deutsch, 1968, p. 27
- <sup>68</sup> pp. 33
- <sup>69</sup> pp. 44
- <sup>70</sup> Jean-Francois Revel Without Marx Or Jesus Paladin, 1972, p. 126
- <sup>71</sup> pp. 9
- <sup>72</sup> Daniel Cohn-Bendit & Gabriel Cohn-Bendit Obsolete Communism The Left Wing Alternative, Trans. Arnold Pomerans, Andre Deutsch, 1968, p. 48
- <sup>73</sup> pp. 53
- <sup>74</sup> Also known as the Chicago 7 after Booby Seale was bound and gagged in the courtroom.
- <sup>75</sup> For a full account of the breaches perpetrated against Bobby Seale see 'Seize The Time' pages 361-402
- <sup>76</sup> Perhaps in recognition of Abbie Hoffman's work about Woodstock. Hoffman published a book entitled 'Woodstock Nation' in 1969
- <sup>77</sup> Jean-Francois Revel Without Marx Or Jesus Paladin, 1972, p. 127
- <sup>78</sup> Marshall McLuhan Understanding The Media-The Extensions Of Man, MIT Press Edition, 1995, p. 9
- <sup>79</sup> Bobby Seale 'Seize the Time' Arrow Books Limited, 1970, p. 447
- <sup>80</sup> Jean-Luc Godard Masculine Feminin, Ed. Pierre Billard, Grove Press, 1969, p. 237
- <sup>81</sup> pp. 238
- <sup>82</sup> pp. 249
- <sup>83</sup> pp. 14
- <sup>84</sup> Richard Roud, 'Godard is Dead-Long Live Godard/Gorin', Sight and Sound, B.F.I, Vol. 41, No. 3, 1972, p. 123
- <sup>85</sup> Richard Roud, 'A Terrible Duty Is Born', Sight and Sound, B.F.I., Vol. 40, No. 1-4, 1971, p. 82
- <sup>86</sup> Jean-Luc Godard, Interview in \_Framework\_, no. 13, 1980, p.10.