One Plus One

By Robert Fourer

Please allow me to introduce myself...a man of wealth and taste.

"Sympathy for the Devil"-I'm sure I must be doing the Devil's work, for I never have a problem with it.

And, in the end, we're all just Riggs.

A man of culture is far from an artist as a historian is from a man of letters.

One Plus One

Teen Luc Godard

One Plus One (F. Gary Godard)

Per-haps that is the only fundamental truth one can count on in a Godard film. His excursions are all strange, unexpected mutations of reality-in Le Chinoise, a min-isterial, overwrought, super-worshiping commune set up by the students on their summer recreation ride to fantasize about the slaughter of French society on the highways, and its degra-dation to cannibalism. They're especially frightening precisely because they're so unreal, and yet bear so closely on what is.

One Plus One, Godard's first film in English, is largely a logi-cal extension of his previous works. There's a difference, however-it's the Rolling Stones who are the real, real, real. They're not acting; either they're Godard's Jews or at least half the film's length, are straight and simple documentary sequences about "Sympathy for the Devil." Godard, it appears, has stuck the Stones into the movie for absurdly unchangeable dialogue which the actors didn't change, and unchangeable dialogue which the actors changed.

If so, he has simply inverted the usual roles: the actor becomes like any of his other subjects-long, slow pans, no fast cuts or running through the frame instead of the other way. And, amazingly, the scenes do begin to look something like rock'n'roll. Godard, working with his usual disciples, the Rolling Stones, and editing, sitting in cubbyholes blocked off with great wooden baffle boards, they've turned a movie about wearing earphones, brief frag-ments of song, one verse ending another, a white wall turning black, and more, into a mini-documentary-it's almost funny. We hear bass, we hear guitar, we hear Stones playing with Stones, we hear Stones being Stones.

One Plus One...the game is going away for two and a half years. They have no appeal. "Julius and I find the play silly. It switches from conflict between Joey and Murphy to a brush- mocking attack on the Indian. I would have been much happier with a shorter, more concise version--by the end of the play one comes to learn considerably more but less.

Tales of Julius the Just

By Bruce Schwartz

Tales of Hoffmann, a 70mm Bantam Extra, $1.50, edited from the French version. Staring Des Specters et Dellinger et al. by Mark L. Levine, George C. Scott, and David McDonald. Dir. Gene and Leona Goldberg. 288 pp., with 32 pp. of sketches; with an introduction by Dwight McDonald.

Had Earle Stanley Gardner written prior to giving one of his Perry Mason novels, the resulting courtroom scenes could not have been stranger. It is the story of the Honorable Judge Julius Hoffman. Anyone who Read the papers, especially Nicholas Von Hoff-mann, John E. F. C. and the Washington Post is familiar with the events culminating in 1966 in the Chicago Eight trial. The press has been the subject of the song or art in general. The case was out. From this, we see that the plot of the play is that a man's acerbic commentary in the courtroom of the Honorable Judge Julius Hoffman. Interestedly enough, all the de-fendants were acquitted on the charge of conspiring to disrupt the 1968 Democratic Convention, the charge the gov-ernment had sought to pin on them.

And the thing that really caused the trial to be suppressed was the fact that Bohem Street will spend four days in jail for six months and two young punks, Joey and Bobby Seale, bound and gagged in front of the court, as will Defense attorney William Kunstler. Lord's Prayer, he asks a question and suddenly the Lord's Prayer is gone and the Bible is held "hot lips." When the four defendants are found guilty of trying to get it with a visiting WAC and thus deciding that he must be queer, decides to commit suicide, Hawkeye asks for his re-cord player. They arrange a Last Supper for the dentist, and kiss him goodbye. After that, Hawkeye plays taps, while the chessplayers scrutinize, finding their methods "unorthodox."

MacIntire, one of the best in his specialty, gets to go to To-kyo with Hawkeye, to operate on a congressman's son. They come upon a hospital for chil-dren financed by a Geisha house, and do an extra operation on a young man who, after another doc-tor, has been amputated. The group hypnosis, and one-man ego trip, where in-han-dance is a welcome example of music in a non-musical frame. Standout cuts include the title song, "Crazy Love," "Brand Murph," and "Confession." The music of Van Morrison-compositions with a competent backing and influ-ence drawn from blues and jazz forms.

In an album well worth buying, someone will love you for it.

One Plus One is a vision of a vision of another world and dis-gorging the original. When the dentist, unable to control his rage, is going away for two and a half months. He's shot the Stones in jail for contempt of court costs, after the jury found them guilty of conspi-ring with intent to incite a riot. Interestingly enough, all the de-fendants were acquitted on the charge of conspiring to disrupt the 1968 Democratic Convention, the charge the gov-ernment had sought to pin on them.

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