

«از نفس افتاده» تنها یک فیلم نبود؛ مانیفستی بود برای آزادی در خلق یک اثر هنری. این شاهکار نه تنها در زمان خود موجی جهانی به راه انداخت، بلکه نسل‌های بعدی فیلم‌سازان را به جسارت و نوآوری فراخواند. گذار با این اثر نشان داد که سینما می‌تواند فراتر از داستان‌گویی، آیینه‌ای باشد برای اندیشه، پرسشگری و بازآفرینی جهان از ذهن یک بیننده با تفسیری که از دنیای اطراف به دست آورده.

نیماصافی

**Godard: “I get high staring at posters in the streets. I get high on people.”**

**Interviewer: “Exactly what my mother says.”**



(International Times/LN33) — (Note: Godard, who has just finished shooting his latest film, One Plus One, agreed to meet *Hermine Demerise* for this interview but would not consent to it being recorded. “What you don’t remember, make up,” he said. Excerpts from the interview follow.)

HD: You have said everybody should make movies.

JLG: No, I did not say that, I said more people should. There are not enough films. Look, there is no black cinema at all. Stokely Carmichael should make a film. But he can’t. Even if Mao sent him the money he would not find a distributor. There aren’t any films from the workers either. I’d like to hand over my unit, lock, stock, and barrel and let some of them get on with it. We need films FROM people, not FOR them. In the meantime, we have a lot of professional filmmakers who would be better off doing something else.

HD: What do you think of Claude Genta’s experiment?

JLG: Very good. You should be able to go into a shop and buy the latest Godard, take it home and project it with no more fuss than reading a paperback. In two years time we may be putting cassettes of our own films into TV sets.

HD: You have said England was an American colony. Does this apply to its films?

JLG: There are no English films. There are American films set in London.

HD: What do you think of American cinema then?

JLG: The most conservative in the world. It works on worn-out formulas totally irrelevant today. Its only aim is to fill people out of their environment for a moment and persuade them the world is a beautiful place so they keep quiet and allow the system which begats such films to continue.

HD: You didn’t even like *Bonnie and Clyde*?

JLG: Average. Very average.

HD: And the cinema in France?

JLG: Very conservative too.

HD: What do you reckon is the way to break the monopoly of the big companies?

JLG: Either drop a bomb on them or buy them.

HD: You have just made a film for French TV. Would you like to do more?

JLG: I see no difference between cinema and TV films. I would like to make more, yes, but I doubt if they’d get shown. TV is so governmental, and not only in France. Governments are always clever enough to take it over. Consequently TV would be the same in Cuba as it is in Greece. I think opposition parties should have an equal influence.

HD: Do you believe that hippies could be a force to purge Capitalism, as the Red Guards purged Soviet Communism?

JLG: The hippies will do nothing until they are policed.

HD: They need a Mao?

JLG: Not necessarily. Only to get educated politically.

HD: The demonstration at the first night of the Green Berets proves that something is burning.

JLG: Yes, that was excellent. I wish someone had told me. I would have gone.

HD: Do you think the uprising could come from England eventually?

JLG: Yes. It’s good here because there are plenty of people with money and open minds. But alas, they don’t use their minds, and they are usually corrupted by money. People could do things but won’t. Look at the Beatles for instance. And Peter Brock. He should have put his *Marat-Sade* outside Buckingham Palace.

HD: Are you aware of have prophesied the Sorbonne in La Chinoise?

JLG: No. Prophecy is a mild form of fascism.

HD: What about your next film?

JLG: It is going to be produced and shot in America. That’s all I know about it. Except the title. I’ve got that. An American Movie.

HD: Have you ever taken acid?

JLG: No. Not interested. I get high staring at posters in the streets. I get high on people.

HD: Exactly what my mother says. Thank you.