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All Night Long Feature Films

U.S.A., 1981

Director: Jean-Claude Tramont

*Cert—AA. dist—CIC. p.c—Universal. p—Leonard Goldberg, Jerry Weintraub. assoc. p—Terence A. Donnelly, Fran Roy. unit p. managers—Robert Latham Brown, Hap Weyman. asst. d—Terence A. Donnelly, Armando M. Huerta. sc—W. D. Richter. ph—Philip Lathrop. col—Technicolor. camera op—Bill Johnson. cd—Marion Rothman. p. designer—Peter Jamison. set dec—Linda Spheeris. sp. effects—Fay Konkel. m—Ira Newborn, Richard Hazard. m. ed—Else Blangsted Ltd., Robert Mayer, Michael Tronick. songs—“Carelessly Tossed” by Alan Lindgren, W. D. Richter, “Cheryl’s Theme” by Dave Grusin, “La Violetera” by José Padilla, orchestra conducted by Georges Delerue; “Die Walküre” from *Der Ring des Nibelungen* by Richard Wagner, performed by The London Symphony Orchestra, conducted by Leopold Stokowski; “Stride La Vampa”, “Anvil Chorus” from *H Trovatore* by Giuseppe Verdi, performed by The National Philharmonic Orchestra, conducted by Richard Bonyng; “Honey Hush” by L. Turner, performed by Foghat. cost—(Barbra Streisand) Albert Wolsky. cost. sup—Wayne Reed, Nancy McArdle. make-up—Albert Jeyte, Abe Haberman, (Barbra Streisand) Gary D. Liddiard. title design—Wayne Fitzgerald. titles/opticals—Universal Title. sup. sd. ed—Charles L. Campbell. sd. rec—John K. Kean; Albert Morrone. sd. re-rec—Robert Knudson, Roger Heman. sd. effects ed—Louis L. Edemann, David Pettijohn. p. assistant—Steven Koflanovich. stunt co-ordinator—Dave Cass. stunts—Donna Garrett, Dottie Catching. l.p—Gene Hackman (*George Dupler*), Barbra Streisand (*Cheryl Gibbons*), Diane Ladd (*Helen Dupler*), Dennis Quaid (*Freddie Dupler*), Kevin Dobson (*Bobby Gibbons*), William Daniels (*Richard H. Copleston*), Ann Doran (*Grandmother Gibbons*), Jim Nolan (*Grandfather Gibbons*), Judy Kerr (*Joan Gibbons*), Marlyn Gates (*Jennifer Gibbons*), Raleigh Bond (*Ultra-Sav Doctor*), Mitzi Hoag (*Nurse*), Charles Siebert (*Nevins*), James Ingersoll (*Hutchinson*), Tandy Cronyn (*Shuster’s Secretary*), Len Lawson (*Barney*), Terry Kiser (*Ultra-Sav Day Manager*), Vernée Watson (*Emily*), Chris Mulkey (*Russell Munk*), Steven Peterman (*Leon*), Richard Stahl (*Pharmacist*), Faith Minton (*Hold-up Woman*), Jessie Lawrence Ferguson (*Jacob Horowitz*), Nicholas Mele (*Shoplifter*), Joe Jacobs (*Customer with Violin*), Demetre Phillips (*Carpenter*), Lomax Study (*Old Security Guard*), Annie Girardot (*French Teacher*), Bonnie Bartlett (*Patricia*), Eunice Christopher (*Eunice*), Virginia Kiser (*Virginia*), Irene Tedrow (*Loft Landlady*), Peggy Pope (*Waitress*), Marilyn Tokuda (*Michele Miller*), Hamilton Camp (*Buggoms*), Gary Allen (*Desk Clerk*), Charles White-Eagle (*Gibson Lone Wolf*), Adrienne Leonetti (*Luigi’s Diva*), Dominico Sunzeri, John Dyar, Burc Lander and Robin Reed (*Singing Waiters*), Holly Addy (*Pianist*), Paul Valentine (*Customer*), Timothy O’Hagan, Tom Regan, Kendall McCarthy and Gary Reynolds (*Firemen*), Bob Mitchell (*Boys Choir Leader*). 7,872 ft. 87 mins.*

When frustrated executive George Dupler throws a chair through his boss’ window, he is transferred to the position of night-manager of one of the firm’s twenty-four-hour supermarkets. There he intermittently attempts to keep order among the oddballs who comprise the clientele and staff, while making desultory efforts, mainly at the prompting of his wife Helen, to get his old job back. A family engagement party brings him into contact with the kooky Cheryl, who is married to his cousin Bobby and is currently having an affair with his son Freddie. Cheryl takes a liking to George and visits him at work. He subsequently goes to see her during his night-time meal break and is found there by his son. Back home, in front of his mother, Freddie accuses his father of stealing his girl. George is consequently obliged to leave home. He first sets up in a motel—where Cheryl visits him—and later rents a warehouse loft, in which he plans to lead the life of an ‘inventor’. Summoned to meet Helen’s lawyer, he agrees to all her terms for a divorce. She begins an affair with the lawyer, and George quits his job at the supermarket. Now time hangs heavily on his hands, so he pays a daytime visit to Cheryl—who is appalled at what has happened. Later, at a family wedding party, George makes a scene with Bobby and leaves with Cheryl. She moves in with him, has second thoughts and decides she can’t stand the pace, but later relents, and chooses him over the security represented by Bobby.

All Night Long has little to recommend it apart from Barbra Streisand’s brilliant portrayal of a suburban sexpot bewildered by the havoc she has wreaked. The remainder of the cast, including actors who can rise magnificently to better occasions, are outfoxed by the trite plot and limp direction. One of the problems is that so many of the jokes depend on the violation of sexual codes and work practices which were definitively violated twenty years ago, while in an age of mass unemployment it seems gratuitously beside the point to applaud a middle-aged executive who deliberately drops out. In any case, pair-bonding and generational decorum reassert themselves pretty rapidly. The adolescent Freddie and the morally adolescent Bobby (the diminutives are significant) are finally relegated to the emotional playpen while the grown-up principals get on with reorganising their lives. *All Night Long* must be a comedy because no one really suffers, but beyond a few amusing one-liners and the odd episode of visual humour, it does little to justify an audience’s wakefulness even for eighty-odd minutes.

JILL FORBES