

Document Citation

| | |
|---------------|--------------------------------------|
| Title | Tout va bien |
| Author(s) | Gene Moskowitz |
| Source | <i>Variety</i> |
| Date | 1972 May 17 |
| Type | article |
| Language | English |
| Pagination | |
| No. of Pages | 1 |
| Subjects | |
| Film Subjects | Tout va bien, Godard, Jean Luc, 1972 |

Tout Va Bien

(All Is Well)
(FRENCH-COLOR)

Paris, May 10.

Anouchka Film-Vicco Film (J. P. Rasan)-Empire Film-Belstar release and production. Stars Jane Fonda, Yves Montand; features Vittorio Caprioli. Written and directed by Jean-Luc Godard, Jean-Pierre Gorin. Camera (Eastmancolor), Armand Marco; editor, Kenout Peltier; at Antegor, Paris (private showing), May art director, Jacques Dugied. Reviewed 7, '72. Running Time: 95 MINS.

Journalist Jane Fonda
Coneaste Yves Montand
Boss Vittorio Caprioli

Director Jean-Luc Godard, after four years in "blackboard lecture," political filmmaking, and a bad motorcycle accident that hospitalized him for months, is back with a new film this time with a new wrinkle in a partner, director Jean-Pierre Gorin who was with him during the agit-prop period.

Marks of Godard are visible in irreverent treatment of social values, the dissolution of a couple through incompatible outlooks. There's direct reading or personal confession to the camera, plus a newer, almost Brechtian, insistence on distancing the players by having them comment on themselves and the roles.

The sound is intentionally loud and there are police brutalities. Both sides, bosses and workers, present their outlooks, needs and demands. Yves Montand is a filmmaker, "reduced" to making advertising pix for a livelihood, and his wife, played by Jane Fonda, a journalist and radio commentator for a big American network who finally rebels against the things she is given to say.

Pair's breaking up is not due to personal contempt but a differing attitude about the class structures. Both seem to improvise around their own personality as Montand gives a long talk about his early leftist leanings, and his disillusionments after the Hungarian revolt and the invasion of Czechoslovakia. Miss Fonda talks about her growing interest in radical causes.

As often true of Godard, there are some first-rate scenes, a brash bite, an insistence on creating its own over-all concept of history.

The Godard, Fonda and Montand names, the film's approach to the worker-boss struggle, may create some payoff in selective spots, plus schools and cinema-theques.

Mosk.