

## Document Citation

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## ICI ET AILLEURS (Here and Elsewhere)

France 1975

*Directors:* Jean-Luc Godard and Anne-Marie Mieville  
(see "The T(h)errorized")

Running time: 60 minutes

## NUMERO DEUX (Number Two)

France 1975

*Directors:* Jean-Luc Godard and Anne-Marie Mieville  
(see "The T(h)errorized")

## COMMENT CA VA (How's it Going)

France 1977

*Directors:* Jean-Luc Godard and Anne-Marie Mieville.

Running time: 78 minutes

"*Comment ca va*: a man (a communist of the FCP) and a woman (an idea of a woman who's got sequence in her ideas) make a little film about the magazine on (for) which they work. This little film is not (will not) be made. Why, how? Because it is harder than you think to make a film. Because if everybody (at the heart of the enterprise committee) is interested, gets involved, if the film goes forward, the Party recoils: it bans the film.

"But the message (the letter) is delivered: *Comment ca va* is a letter that a (militant Communist) father sends to his son. One doesn't know what the son gets out of it, this letter. But the wife receives the message: what makes the woman on the magazine move—reflect—will also make the wife reflect—move. One hears her (voice over) repeating the moral (not the lesson) of the story: (the question is) 'How is it (not) going?'

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"It was *Comment ca va* which opened the encounters at Digne. At no other time did I feel such emotion. Why, how? This emotion comes from melodrama (it is not by chance that the woman is filmed like that character in Sirk's sublimated melodrama *Magnificent Obsession*, a character who represents nothing more nor less than the figure of God.) Melodrama which affects every element of the film: the letter that the father writes to his son, the voice, surly, choking, of this father, the birth of an idea (after the woman has repeated, repeated) in the head of this man, a militant, the green color of a *diabolo menthe*, two photos that correspond, an idea that follows its course: the idea, then the sentence, then the words, then the letters, then the period: a movement upward and back to something, some place, some point, from which one can begin again."

Louis Skorecki, CdC No. 278