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ALL BOYS ARE NAMED PATRICK France 1957 21 mins b&w 16mm
(TOUS LES GARCONS S'APPELLENT PATRICK) (Alternate title: CHARLOTTE ET VERONIQUE)

Production Company: Les Films de la Pleiade. Producer: Pierre Braunberger.
Director: Jean-Luc Godard. Script: Eric Rohmer. Photography: Michel Latouche.
Editor: Cecile Decugis. Music: Beethoven. Sound: Jacques Maumont.
Cast: Jean-Claude Brialy (Patrick), Nicole Berger (Veronique), Ann Colette
(Charlotte).

So much has been written about Jean-Luc Godard's feature films that perhaps it's not surprising that many people don't know, or have forgotten, that prior to his feature debut with A BOUT DE SOUFFLE (BREATHLESS) he had made several shorts. This one is the third. Shot on location in Paris, it concerns a young man, two girls who are room-mates, and meetings in the Luxembourg Gardens; more, I shan't reveal.

Roy Armes in "French Cinema" calls it a "minor effort, depending for its effect on lightness of touch and simple repetition", but feels that it is in a sense an anticipation of certain aspects of BREATHLESS, and furnishes a preliminary sketch of the Jean Seberg character in that movie.

Richard Roud in his book "Godard" notes that the scenario is by Eric Rohmer and thinks it is very much like one of his Contes Moraux (MY NIGHT AT MAUD'S, CLAIRE'S KNEE, CHLOE IN THE AFTERNOON - ed.), and points out that "for the first time Godard uses newspapers and magazines: in the cafe a man sits next to the girls reading the weekly "Arts": the headline is 'The French cinema is dying under the weight of false legends'."

Luc Moullet in "Jean-Luc Godard" (ed. Toby Mussman) says: "A new departure begins with TOUS LES GARCONS...Godard prefers this film because it goes well beyond his previous short films, it respects the rules of traditional comedy, it attained a huge public success, and it is less like him than any of his others...this little scene deserves much credit because of the precision of its construction, the vivacity and originality of its dialogue, and the humor of its variously repeated effects during the pick-up scenes. Most noteworthy is the authenticity, as yet unseen in the French cinema, of the amazing, amusing, spontaneous behavior of the two girls with

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each other in their apartment. And what grace in the bearing of his heroines! The superb pacing gives a harsh, artificial effect, a harshness that fits in very well with the natural artificial grace of his flirtatious females. As with Cocteau, we find realism and especially poetry through the most exaggerated artifice".

Jean-Luc Godard's Other Shorts:

Operation Beton (Switzerland 1954), about the construction of the Grande-Dixence dam on which Godard had worked as a laborer.

Une Femme Coquette (Switzerland 1955), from a de Maupassant story.

Charlotte et son Jules (France 1958) with Jean-Paul Belmondo, Gerard Blain and Anne Colette.

Une Histoire d'Eau (France 1958); visuals shot by Francois Truffaut, Godard added commentary and chose music.

- Notes compiled by G. G. Patterson