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'Take It All' Mirrors the Genius of Jutra

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"Take It All" is just what French-Canadian film-maker Claude Jutra does. In a dazzling feature debut he takes a love affair he actually lived through himself and puts it on the screen with all its pleasure and pain intact.

In this profoundly personal work (at the Cinema) he has mined all the resources of the medium of film to give objective form to his deepest emotions and thoughts.

The result is a tour de force of technique, an attainment of a bravura style with the éclat of Truffaut and the intellectuality of Godard, from whom he borrows but does not slavishly copy.

There has not been such a burst of youthful spirits on the screen since Bertolucci's "Before the Revolution." To watch "Take It All" is to experience with Jutra the rediscovery of the world, the joy of being young and alive through love.

His most remarkable achievement is to make his movie work on two levels: his exploration of the medium becomes a

metaphor for his confrontation with himself. It is his attempt to find out what kind of man he is as well as what kind of film-maker he is that gives his picture its peculiar energy and tension, which, in turn, produces its piercing

emotional effect.

What Jutra learns is that he is a louse—unequal to adult responsibilities—and this is the least convincing part of the picture. A Montreal Bohemian, he falls in love with a Negro model, Johanne, a woman of bold, sensual beauty with an overwhelming sense of honesty and freedom. Their affair is idyllic—until she becomes pregnant.

What makes "Take It All" so real is that in reenacting their real-life

roles Jutra and Johanne improvise their dialogue as they go along. This sense of reality, furthermore, is heightened by Jutra's use of the methods of *cinema-verite*—mobile equipment, direct sound synchronization and no artificial lighting except when absolutely necessary.

Unfortunately, Jutra did his off screen narration in his halting, stilted English—the rest of the movie is in French with subtitles—that is at odds

with the striking flow of images on the screen. Occasionally, "Take It All" seems photographed as clumsily as a home movie.

But it has been assembled with genius.

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