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# a tout prendre

A TOUT PRENDRE (To Take All) is a mystifying film. One must constantly be "on" to comprehend the significance of it.

It attempts to grapple with the emotions of two people, Claude and JoHanne, who appear too easily to get caught up with each other. They establish a "liaison" of some intensity but this same relationship is difficult to explain.

JoHanne, a negress, takes Claude as her lover and in the natural growth of events she becomes pregnant.

The idea of his having to act in this regard is almost repulsive to him--but this same idea--when charged with feeling, transcends or transfigures itself into a concrete moral theme. Claude is faced with "a forcible type of moral solitude" which places him in the unique situation, not peculiar in our times, of deciding what to do with his friend.

Claude takes himself to task

in determining exactly what he is to do. Marry or tarry?

What the film does deal with is the intensely personal relationship between two people. The question of color is incidental to the conflict. This is a man and woman live, not the boy and girl variety and it seems odd that the picture should end as it does. It leaves the viewer to anticipate subsequent action.

Claude chooses the lesser of two evils and flies off courtesy of Air-Canada. This fellow is obviously a rat for doing this but the moral question remains---would you have done the/same?

Though filmed locally in Montreal the viewer gets only brief glimpses of the city. What he and she do get are some singular shots of rooms, imported no doubt from a Franz Kafka novel. In a way this focuses attention on the foreground action of the characters but the drabness and dreariness are

sometimes oppressive.

The music is hauntingly beautiful. It sets the proper background tone for screen conflict.

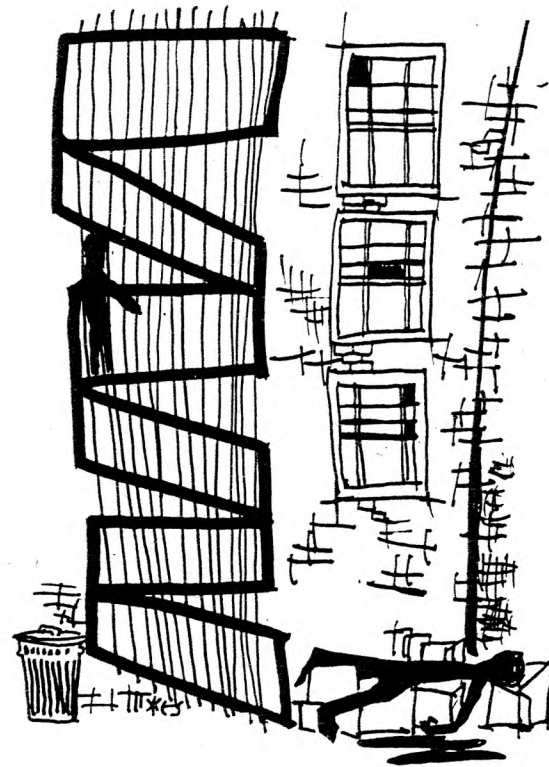
Very effective use was made of sound effects and lightning flash shots to intensify emotion. In one particular sequence, where a house was being demolished, the stages of falling out of love coincided and indeed were heightened by the occasional shot of falling ruins.

As a whole one could classify the film in the "nouvell vague" genre of cinema.

But the upshot of the story is yet to come. Mr. Claude Jutra in an informal lecture Tuesday evening said that the film was a re-enactment of an actual story.

Mr. Jutra, a new-comer to the Canadian film industry wrote, directed and starred in this his first feature length film.

Mr. Jutra, speaking about films generally said that, "Utopia would be to make great films without money." But when asked as to what kind of public he caters, replied that he was never concerned with a specific audience.



He said further that a director stoops down to vulgarity to push his film or impress the audience beyond their intellectual level. But to him both imply scorn which is unethical. Mr. Jutra has his own sincere approach which satisfies him.

The mystifying digressions in the movie were shrugged off by him as mere flights of fantasy. If this is art, it succeeds.

JOSEPH  
PERECKI

Silhouette Review

nov 13, 1964

Silhouette  
Review

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