The French New wave was able to succeed out of its desperation to compete with the Hollywood system by allowing directors to demonstrate their own artistic vision. This resulted in new chances in storytelling that were seen as more provocative to their American contemporaries with some being seen by mainstream audiences and starring some Hollywood celebrities. *Tout Va Bien* is a quintessential film from this era at its peak, not only presented in a unique style but commenting on social class through the lens of the time. A main component of the social class struggle was the discussion of gender, something that is tackled in a later French film, Vagabond. While being separated by a little over a decade they each have unique yet familiar outlooks on class while being presented in a very New Wave fashion.

A main theme of these films is identity, whether at the expense of society or even yourself, in both these movies the female led is sexualy and finicaly independent. In *Tout Va Bien*, this independence comes from the female lead’s job while in Vagabond it comes from a lack thereof. Both comment on class, in Vagabond her gender is more of a misdirect, she is more discriminated against due to her status rather than her sex. However, the subject of their sex put them under threat, in Tout Va Bien, our protagonist is very sexualised by bystanders with at times their being the threat of rape as in second scene where the group of theives are discussing her in a gas station. In Tout Va bien one of the female strikers in her monologue states how she has tried to avoid advances from superiors.

Excluding thematic similarities, stylistically the two films share a lot, most jarring of which are the fourth wall monologues. Tout Va Bien is most guilty of this egregious practice, almost every act having at least one long direct to audience economics lesson on Unions, gender, or relationships. Thankfully in Vagabond these are limited to a woman who seems to follow our protagonist, commenting on her outlook, standing, and feelings on the situation. Another similarity, ironically is the silence, how both directors allow us to live in the scene, Vagabond does this much more tastefully than Tout Va bien allowing the main focus to be on characters and the setting. Tout Va bien uses these moments mostly to focus on the setting or at times the story. For instance, the scene during the filming of the commercial, while egregious, allows the audience to feel the minotinance of the male protagonist's situation. When used in Vagabond its used to show the protagonist's relationship to other characters as well as her feelings about her situation as demonstrated in the gas station scene. In this she is scene working and sharing glances with the boy who works their, the boy to shy to talk with her, then in the next we see the garage owner leaving her tent after intercourse letting us know our protagonist is more interested in quick fun then long term investment thus why she is a vagabond.