

Document Citation

| | |
|---------------|--|
| Title | Alice ou la deniere fugue |
| Author(s) | Gene Moskowitz |
| Source | <i>Variety</i> |
| Date | 1977 Jan 12 |
| Type | review |
| Language | English |
| Pagination | 45 |
| No. of Pages | 1 |
| Subjects | |
| Film Subjects | Alice ou la dernière fugue (Alice or the last escapade), Chabrol, Claude, 1976 |

Alice Ou La Derniere Fugue

(Alice or the Last Escapade)
(FRENCH-COLOR)

Paris, Jan. 11.

Filmel-PHPG release and production. Stars Sylvia Kristel. Written and directed by Claude Chabrol. Camera (Eastman-color), Jean Rabier; editor, Monique Fardoulis; music, Pierre Jansen. Reviewed at Salle Lincoln, Paris, Jan. 5, '77. Running time, 93 MINS.

| | |
|-----------------|-------------------|
| Alice | Sylvia Kristel |
| Vergennes | Charles Vanel |
| Colas | Jean Carmet |
| Man | Andre Dussollier |
| Doctor | Fernand Ledoux |
| Boy | Thomas Chabrol |
| Husband | Bernard Rousselet |

A metaphysical tale about the dream state between life and death. A surprising pic from Claude Chabrol who is usually flailing away at the upper middle class with love, venom and crime bringing on awareness. Here a woman falls into a mysterious, nightmare-like experience that is orchestrated with fine observation, atmospheric tension and interest for most of the way.

Chabrol, the most prolific of the ex-New Wavers, has a following and this one could find its audiences with good placement and capitalizing on its occult aspect. Though there is an old dark house there is no horror here but a rather intriguing series of unexplained events.

Those who want to accept this psychological paraphrase of the eternal "Alice in the Wonderland" (the heroine is named Alice Carrol) will tune in but others might find it a trifle portentous. But no denying a certain skill and absorption though finally it falls into repetitiveness.

Sylvia Kristel, who scored in the softcore exotic-erotic "Emmanuelle," is a child-like wife who suddenly finds she has enough of her husband, cannot stand him, and gets into her car and leaves. She is effective with her gritty courage in facing up to her experiences. Her windshield suddenly cracks and she stops by an old house.

Inside is an old man who receives her and his valet. He seems to expect her. Then at night she hears eerie sounds, stopped watches go on. Next day her car is fixed, everybody is gone and she goes off to find she cannot get back to a road. Back, she finds a big wall she cannot scale and a young man who seems to know her and tells her to accept things.

Then she finally gets out, to be subjected to a rather bawdy peasant wake, a sudden shaking of the earth and a return to the house when her windshield breaks. Here the old man explains she had created these appearances around her. She finally goes down to a dark cellar and then is seen hanging out of her automobile which had hit a tree.

Apparently, she has to accept her own passing. Pic is something that calls for reading into it but has enough suppleness to stave off preciousness and make this a curio needing the right placement for best results. Louis Malle was also inspired by the Lewis Carroll "Alice" for his "Black Moon" as locals lay bare their own attitudes towards life and death in this guise.

As usual, Chabrol displays fine craftsmanship and good handling of thespians in this tale of a girl's way out. Kristel is nude in only one scene but spied on by someone whose voice is heard commenting on her loveliness. Perhaps a reflection of her object status with her husband.

—Mosk.