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Author(s)	Gene Moskowitz
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Emmanuelle
(FRENCH-COLOR)

7-31-74 *variety*
Paris, July 9.

Parafrance release of Trinacra Films Orphee Productions production. Features entire cast. Directed by Just Jaeckin. Screenplay, Jean-Louis Richard from book by Emmanuelle Arsan; camera (Eastmancolor), Richard Suzuki; editor, Claudine Bouche. Reviewed at Triomphe, Paris, June 30, '74. Running time, 105 MINS.

Emmanuelle Sylvia Kristel
Marco Alain Cuny
Jean Daniel Sarky
Marie Louise Jeanne Colletin
Bee Marika Green

Based on a bestselling book about the sexual liberation of a young woman, and with some production dress and the exotic locale of Bangkok, this is still softcore in its lack of deeper resonance of its characters, simulation, and a sort of coy 1940s type under-the-counter affair in contrast to today's outspoken hardcore pix Stateside.

Also lacking a sense of humor, film is a series of glossy images and appears more a come-on for the civil service than for femme lib. Emmanuelle is a thin, sexy girl who goes to join her husband in Bangkok where he is attached to the French Embassy. But he has a gorgeous house, three lovely servant girls, a valet and a high-priced car.

Emmanuelle, though looking innocent, but enamored of love making, had managed to be seduced by two men on the plane. In Bangkok she meets a sultry teenager given to masturbation who intros her to an older man who is to finally reveal the secrets of her true sexual and femme liberation.

It appears to be a spinoff of that old French "menage a trois." But here the older man serves as a third party with younger men he procurs. But at the same time, Emmanuelle falls for a lesbian anthropologist, masturbates with the young girl and is raped in an opium den.

More a curio piece for countries with free sex pix, but looking for solid biz locally where softcore has found practically its own circuit of theatres and a faithful audience. A smattering of younger women and men seen at first auds, but most were older middleaged men. It is forbidden to under 18's.

Direction is a bit pompous, but lensing is good as technical qualities. It smacks of old-fashioned colonialist days in the conduct of the giggling servants, brash whites and use of the natives in these days of national emergence in Asia. Acting is a bit-self conscious, except for Alain Cuny as the older man who initiates Emmanuelle into the rites of love. Sylvia Kristel is acceptably ingenuous as the part-innocent, part-sex-obsessed heroine. —Mosk.