

## Document Citation

Title	<b>Dr. Popoul</b>
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Source	<i>Variety</i>
Date	1972 Oct 04
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Docteur Popaul, Chabrol, Claude, 1972

VARIETY OCT 4 1972  
**Docteur Popoul**  
 (FRENCH-COLOR)

Paris, Oct. 3.

Les Films De La Boetie-CIC release of Films De La Boetie (Andre Genoves) production. Stars Jean-Paul Belmondo, Mia Farrow; features Laura Antonelli, Daniel Ivernel, Daniel Lecourtois, Marlene Appelt. Directed by Claude Chabrol. Screenplay, Paul Gegauff from book by Hubert Monteilhet; camera, Eastman-color, Jean Rabi3er; editor, Jacques Gailard; music, Pierre Jansen; art direction, Guy Littaya. Reviewed at Publicis, Paris, Sept. 22, '72. Running Time 85 MINS.

Paul Simay .....	Jean-Paul Belmondo
Christine .....	Mia Farrow
Martine .....	Laura Anonelli
Berthier .....	Daniel Ivernel
Dupont .....	Daniel Lacourtois
Carole .....	Marlene Appelt
Joseph .....	Michel Peyrelon

Claude Chabrol has always liked earthy black humor and alternated between bourgeois dramas and anarchic picaresque comedies. This is in the latter category as a woman chasing young doctor, with a twist in that he prefers ugly ones, almost getting his comeuppance at the hands of a homely mate with Mia Farrow made up for the occasion with rabbit front teeth, glasses, and a leg brace and limp.

Jean-Paul Belmondo adds his indulgent but good-natured charm as the doctor who believes that ugly women are more exciting, give more and, in fact, are easier and more appreciative. He meets Miss Farrow in North Africa and woos and seduces her.

He ends up marrying her and her father, a well-to-do doctor, gives them a small private hospital as a wedding present. All is well until Miss Farrow's beautiful, loosely-living sister comes home. Laura Antonelli has the physical endowment for the role. Belmondo realizes beauty has something to say for itself.

He soon manages to dope Miss Farrow every night and carry on with sister. He even has a child by her and feels he has a happy home life. But the twists start as an accident while Miss Farrow is driving. But it appears she knew about

his life with sister and had been with a doctor in the establishment.

They have brought off a coup in making Belmondo feel he is crippled, tell him the little girl of the sister is dead and almost drive him to suicide. But there are a few final surprises to end on a ram-bunctious, happy, insouciant note. Chabrol's vulgarism gets laughs and film should do okay at home with some playoff indicated abroad on its broad mixture of smart-alecky comedy, dollops of suspense and the usual good technical and directional qualities. Mosk.