

Document Citation

| | |
|---------------|-----------------------------------|
| Title | Belle de jour |
| Author(s) | Gene Moskowitz |
| Source | <i>Variety</i> |
| Date | |
| Type | review |
| Language | English |
| Pagination | |
| No. of Pages | 1 |
| Subjects | |
| Film Subjects | Belle de jour, Buñuel, Luis, 1967 |

Belle De Jour

(Beauty of the Day)

(FRENCH-COLOR)-1967.

Paris, April 18.

Valoria release of Paris Film Production-Robert and Raymond Hakim-Rive Films production. Stars Catherine Deneuve; features Jean Sorel, Michel Piccoli, Genevieve Page, Pierre Clementi. Directed by Luis Bunuel. Screenplay, Bunuel, Jean-Claude Carriere from book by Joseph Kessel; camera (Eastman-color), Sacha Vierny; editor, Louise Hautecoeur. Previewed in Paris. Running Time, 102 MINS.

| | | |
|---------------|-------|-------------------|
| Belle De Jour | ..... | Catherine Deneuve |
| Pierre | ..... | Jean Sorel |
| Husson | ..... | Michel Piccoli |
| Renee | ..... | Macha Meril |
| Michel | ..... | Pierre Clementi |
| Hippolye | ..... | Francisco Rabal |
| Amals | ..... | Genevieve Page |
| Client | ..... | Francis Blanche |
| Catherine | ..... | Francoise Fabian |
| Girl | ..... | Marie Latour |

Luis Bunuel, Mexican filmmaker of Hispano origin, who has made several pix here, now does his latest under local aegis. He comes up with a crackling look at a supposedly well-married, comely girl who begins to give way to masochistic leanings working by day in a sporting house, if a good wife by night. Yet there's no moralizing or explaining here. Sharp insights, wit and a solidity slant this for arty or even specialized chances abroad.

The correct sell is indicated. Playoff would need extra cautious handling. But despite its theme, this is never scabrous. It suggests rather than shows. This gives it an even more powerful impact. And it keeps this look at a woman and a marriage intriguing and finally disturbing. But no clinical study this. Rather it transcends its isolated case to make a statement on senses and emotions, human comportment and perversions, without ever for their own sake.

Bunuel eschews any false moralism. Dreams, or elements of obsession, mix with life and are finally replaced at the end by an intimation regarding her future life since she is now taking care of a now crippled and almost blind husband. And the dreams are not exactly dreams. They sometimes clarify or underline a sentiment or hint at an early happening in her life that is also involved in her present actions.

Catherine Deneuve has the fine, luminous features to help make her heroine always coherent, rigorous and forthright enough to clarify the dual life. Jean Sorel is

properly attractive and weak as her husband. Michel Piccoli is an outspoken friend who sees through the heroine as effectively as the many perverted clients in her bagnio life.

The color photography is also an asset as is the production dress and the well-done editing. Miss Deneuve has been married for a year and feels deeply for her husband but yet not completely in a sensual way. Pic starts in a jolting manner as she is riding with him in a carriage in the woods. He gets angry with her when she is lethargic in responding to him. He has his coachmen stop, string her up, strip her, whip her and then begin to make advances. This was all in her mind.

It is later, when the dandyish friend talks of clandestine houses and even drops an address of one he used, that she finds herself looking up the place, and finally beginning to work there.

Then she goes every day but at night lives with her hard working husband. She becomes almost happy and even seemingly balanced though leading this double life. A Japanese with intimated strange desires, a man, who likes to be whipped, a petty gangster who falls for her and others in her house of ill fame life are as real as her husband.

As censor barriers are pushed

back, this pic should be another to cater to the adult audiences. Censor problems do not appear excessive.

Emotional and sensual love are dissected with canny clarity but without any double entendre or cheapness. It is an estimable work. Bunuel is one of the noted buff names in the arty film field. This should be another Bunuel pic for more selective audiences. "Belle De Jour" is the name the married woman uses while working at the joy house during the day.

Bunuel holds this taut, always engrossing and expressive by his seemingly simple but revealing direction which even imbues objects with meaning.

Here is an unfettered look into human comportment with neither insistence on sordid details nor trying to justify the happenings. Word-of-mouth should be good.

Weekly VARIETY Mosk.