

## Truffaut film lacks vitality of previous efforts

*Two English Girls* is another François Truffaut adaptation of one of Henri-Pierre Roche's novels, the first being *Jules and Jim*. And while *Jules and Jim* was a charming and intense film, this latest release is not—but not for lack of trying.

Truffaut's latest films have been marked by a reserve, a gentleness and melancholy entirely apart from the exuberant flow that brought Truffaut to the fore as a filmmaker. In fact, much disappointment has been found in Truffaut's more recent films, with the outstanding

exception of *The Wild Child*.

*Two English Girls* is reminiscent of *Jules and Jim* in that each involves a love triangle, the latter with a female in the center and the former with a male in the center. But the similarities stop there.

Jean-Pierre Léaud, a long-time favorite of Truffaut, is badly miscast in the role of Claude.

The females in this film are sisters. They are both exhaustingly messed up sexually and terribly emotional in their martyr-like sacrifices for one another.

The story is set at the turn of the century in Paris and the Welsh countryside. Visiting in Paris, Anne Browne, played adequately by Kika Markham, meets Claude Roc, an aspiring writer and friend of the family. The two begin a stimulating, Platonic relationship but always under the shadow of Anne's absent sister Muriel.

Claude visits the Browne's in Wales and there falls for Muriel. She rejects him, so he returns to Paris and takes up a life of women and art.

Anne later returns to Paris, this time with Muriel, who has finally decided to give herself to Claude. He is amazed and backs off.

Anne and Muriel return to Wales, where Anne dies of tuberculosis. Muriel decides to teach in Brussels but stops off in Calais for a rendezvous with Claude, and their love for one another finally is consummated.

The movie is uncomfortable; the viewer is run through the very dregs of boredom in order to reach a few touching scenes of tenderness.



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