



VideoHound's

WORLD CINEMA

The
Adventurer's
Guide to
Movie
Watching

ELLIOT WILHELM

Stolen Kisses) is now Antoine's wife and still adores him, though he does his best to test her with his continual, self-centered whining. Hiroko Berghauer is the object of Antoine's stab at manly freedom, and she's both lovely enough to attract Antoine and smart enough to keep it simple. *Bed and Board* is often cited as the weakest of the major Antoine Doinel films (*Love on the Run* being a kind of *Reader's Digest* condensed Antoine Doinel). It may be that art house audiences find Antoine's dilemmas here less "exotic" than they'd prefer; his travails may also strike a bit too close to home for many of the ego-maniacal male critics who tend to dismiss the film even while they squirm uncomfortably. *Bed and Board* was photographed with characteristic aplomb by Nestor Almendros.

NEXT STOP . . . *The 400 Blows, Love at Twenty, Stolen Kisses, Love on the Run*

1970 100m/C Jean-Pierre Leaud, Claude Jade, Barbara Laage, Daniel Ceccaldi, Daniel Boulanger, Pierre Maguelon, Jacques Jouanneau, Jacques Rispal, Jacques Robiolles, Pierre Fabre, Billy Kearns, Hiroko Berghauer, Daniele Girard, Claire Duhamel, Sylvana Blasi, Claude Vega, Christian de Tiliere, Annick Asty, Marianne Pickett, Guy Pierauld, Marie Dedieu, Marie Irakane, Yvon Lec, Ernest Menzer, Christophe Vesque; **D:** Francois Truffaut; **W:** Francois Truffaut, Bernard Revon, Claude de Givray; **C:** Nestor Almendros; **M:** Antoine Duhamel. NYR

BEFORE THE RAIN

*Po Dezju
Pred dozhdot*

The failure of this extraordinary picture to reach a wide American art house audience—despite nearly unanimous rave reviews—is part of a sad, consistent chain of evidence that most Americans will do anything to avoid the subject of the Bosnian/Serbian/Croatian conflicts, perhaps out of fear that they won't understand the complexities and ancient animosities that seem to thrive in any nation referred to as "the former" anything. In the case of *Before the Rain*, the focus of which is the Republic of Macedonia (which was, yes, part of the former Yugoslavia, as was Bosnia), those animosities are laid out in the form of a trilogy of inter-

linked stories. The film begins and ends in Macedonia, detouring for an electrifying centerpiece in London. The tales are told simply but grippingly, and take on considerable additional power when the movie's ingeniously conceived but non-gimmicky circular structure becomes clear at the fade-out. The director, Milcho Manchevski, a Macedonian native who has chosen to live and work in America, has a command of the wide screen and a cinema sense that is immediately striking, and ultimately overwhelming. His portrait of a violent conflict that seems to involuntarily perpetuate itself would be an important statement about the human condition even if it weren't so specific in its time and place. Its authenticity, however, makes it all the more valuable, and all the more heart-breaking.

NEXT STOP . . . *All Quiet on the Western Front (1930), Prisoner of the Mountains, Underground*

1994 120m/C GB FR MA Rade Serbedzija, Katrin Cartlidge, Gregoire Colin, Labina Mitevska, Phyllida Law; **D:** Milcho Manchevski; **W:** Milcho Manchevski; **C:** Manuel Teran; **M:** Anastasia. Independent Spirit Awards '96: Best Foreign Film; Venice Film Festival '94: Golden Lion; Nominations: Academy Awards '94: Best Foreign-Language Film. **VHS PGV**

BEFORE THE REVOLUTION

Prima della Rivoluzione

Those of us who either toyed with or obsessed on the idea of revolution in the 1960s, only to retreat home each evening to the safety of spouse, bed, and television, will respond as powerfully as ever to the second film by Bernardo Bertolucci, made when he was only 24. Based loosely on Stendahl's *The Charterhouse of Parma*, *Before the Revolution* is the story of a young man (Francisco Barilli) who takes up Marxism as if it were a hobby, but finds himself thinking ahead too quickly; imagining the privileges and bourgeois pleasures (including, perhaps, his newly kindled affair with his lovely young aunt) that will be lost to him should his newfound "idealism" actually succeed. An early example of the grand, operatic style that Bertolucci

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