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Author(s)	Kevin Thomas
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SPECIAL SCREENINGS

By KEVIN THOMAS,
Times Staff Writer

UNCUT TRUFFAUT FILM AT THE NUART

Not long before his untimely death, Francois Truffaut restored the 15 minutes he had been talked into deleting from "Two English Girls" upon its release in 1971. After so much time it's hard to compare the two versions, but it's easy to compare this restoration, which plays at the Nuart through Saturday, with its recently revived companion film "Jules and Jim."

Although "Two English Girls" was a box-office failure and "Jules and Jim" became a New Wave classic, the truth is that today the "Two English Girls" seems the greater film—deeper, more mature and more involving, a major achievement in the Truffaut canon.

Both are based on novels by Henri-Pierre Roche, but in "Two English Girls" there's a tantalizing suggestion that it's the truly autobiographical story and "Jules and Jim" but a reworking of it. In any event, both films deal with the impossibility of love in the context of the eternal triangle; just as Jeanne Moreau flitted back and

forth between her Jules and her Jim, here Jean-Pierre Leaud falls in love with two English sisters (Kika Markham, Stacey Tendeter) whom he visits in Wales. This may just be the adult Leaud's finest performance to date; certainly, he has never seemed so attractive, and his co-stars are superb. (Whatever happened to these two charmers?)

The sisters, however, do not fall in love with him in the same way or same time. For Tendeter, Leaud is a grand passion, as grand as that of Adele H. for her British soldier; for Markham, he is a more casual affair. Yet both sisters prove heroic: Tendeter in her determination to overcome her love for a man she decides is impossible for her, Markham in facing an unexpected and far bleaker fate.

Like "Jules and Jim," "Two English Girls" is period perfect, and its late Belle Epoque milieu is captured in the warm hues of a Renoir painting by cinematographer Nestor Almendros. In both instances we are taken into a world of upper bourgeois privilege in which no one seems to have to work and therefore can endlessly contemplate emotional torment. NOTE: Showtimes printed in Nuart Calendar are incorrect; call theater at 478-6379 or 479-5269.

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So charming was the 1983 "Time

and Tide," a tender, contemplative romance in celebration of love and friendship, that Shochiku was tempted to make a sequel with a new cast and crew. Although made with care, "Time and Tide II" (at the Kokusai through Oct. 30) is so slight as to be tedious. This time handsome Ikko Furuya is the proprietor of an antique shop on Tokyo's outskirts, and the late, lovely Yuko Natori—she succumbed to leukemia two months ago—is the woman who drifted in and out his life but who now would like from him a commitment he finds difficult to give. Pleasant but definitely minor; second feature is a rerun of "Tora's Promise." Phone: 734-1148.