

## Document Citation

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Author(s)	Andrew Sarris Andrew Sarris
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**RIS & TOM ALLEN**

Italian New Wave film, and Godard's penchant for lyrical figures of style and Marxist paradoxes is another major influence, but where Godard is cerebral, Bertolucci is visceral. Here the young director contemplates a life of cowardice and compromise, especially through the prism of Adriana Asti, an actress of luminously liberating eyes and a hyperoperatic, volcanic range of passions worthy of a young Magnani. She brings a molten flow of emotional ecstasy to the climactic marriage of a beloved nephew, tearfully mourning for all the rest of us the glories of life's lost opportunities. Bertolucci was never to be as wildly romantic again. At 22 years of age, he made the unique *Before the Revolution* before he became mature enough to realize he couldn't. (Beginning an extensive retrospective of New Yorker Films) **Public Theatre: through Sunday, 6 p.m.**

**FRIDAY**

Bernardo Bertolucci's **BEFORE THE REVOLUTION** (1964), from his screenplay, with Adriana Asti, Francesco Barilli, and Allen Midgette, brings a serious moral sensibility to an evocation of modern Parmesan passions in the shadow of Stendhal. In his second film and the first widely distributed in America, Bertolucci overflowed with richness and energy, and his direct quotes from Rossellini and Fellini and Resnais and Truffaut are not so much steals as part of his multiplication of expression, as if he were holding back a torrent of emotion by adopting other guises. Bertolucci was directing the closest thing to an