

## Document Citation

Title	<b>Karlovy Fest: Romans o vlyublennykh (Romance of lovers)</b>
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Source	<i>Variety</i>
Date	
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Romans o vlyublyonnykh (A lover's romance), Konchalovsky, Andrei, 1974

July 31 (Cont.)

# KarlovyFest

## Drvo Bez Koren (A Tree Without Roots) (BULGARIAN-COLOR)

Karlovy Vary, July 30.

Bulgaria Film release and production. Features entire cast. Directed by Christo Christov. Screenplay, Christov, Panatel Panteleyev from book by Nikolai Haitov; camera (Sovcolor), Atanas Tassev; music, Krassimir Kyurkchiyski. Reviewed at Karlovy Vary Film Fest, July 13, '74. Running time, 90 MINS.

Tagyu ..... Nikola Dadov  
Daughter ..... Nevena Kokanova  
Son ..... Marin Yanev  
Grandson ..... Nikolai Kedev  
Botyu ..... Alexander Simov

A tale of a resistance hero who cannot fit into city life and goes back to the land, the film misses the needed poetic link between nature and city life and forces its tale, becoming lagging in dramatic emphasis. He might have stayed on the land, grafting trees, instead of moving in with his city-bred engineer son.

The man sometimes thinks back to other days in his rambles about the city. The city noise, lack of contact and communication are somewhat obvious and symbolic to also lose this needed dramatic punch.

The old man meets a man who once knifed him during the days of the changeover to Communism but they both seem lost in the new life. Perhaps a pungent theme in its homeland but without the more earthy tone and revealing characterization that marked director Christo Christov's earlier pic on the same theme, "The Last Summer."  
—Mosk.

## Romans O Vljublennych (Romance of Lovers) (RUSSIAN-70M-COLOR)

Karlovy Vary, July 30.

Mosfilm release and production. Features entire cast. Directed by Andrei Mikhalkov-Konchalovsky. Screenplay, Yevgeny Grigoryev; camera (Sovcolor), Levon Paalashvili; music, Alexander Gradsky. Reviewed at Karlovy Vary Film Fest, July 13, '74. Running time, 129 MINS.

Sergey ..... Yevgeny Kindinov  
Tanya ..... Yalena Koreneva  
Trumpet Man ..... Innokenti Smoktunovsky  
Lyuda ..... Irina Kupchenko  
Mother ..... Yesesaveta Solodva  
Other Mother ..... Iya Saavina

A rarity in Russo pix of actually showing a half-nude young woman but justified rather than erotically motivated. Otherwise this overblown love story is fairly conventional with some unassimilated influences of Federico Fellini.

Andrei Mikhalkov-Konchalovsky

drawn from classics where he managed to show the past sans overdone recriminations and with deeper moral tone. But in his first modern tale, with apparently a fairly free hand, he mixes song, a travelog look at Russia, bows to the heroics of military service and then falls into a drama of a woman marrying another man when she thinks the man she loves is dead.

First scene is full of nature, necking and song as the lovers cavort and swim. The first nude shot, from waist up, is her dressing after the swim. Then he has to go off to the Navy. Here he serves well and maneuvers are shown to underline Soviet might, including missiles. But the attempt to save people on a flooded island leads to the hero's disappearance.

Presumed dead, the girl, at first hysterical, is brought to heel by her mother and finally marries. But the boy is found and comes back to find she loves him but cannot leave her husband. He cracks up in a well-done scene and finally marries, though not for love.

There is a sort of Greek chorus character who plays a trumpet every morning and comments on the action (enacted by Russia's top actor, Innokenti Smoktunovsky). The actual camera and lights are shown a few times but do not work as Brechtian asides for this is a love tale and not a distanced look at mores or politics.

No counting Konchalovsky out yet, but pic is surprisingly conventional from this promising filmmaker. Made as a more intimate film, sans big screen florid excesses and stylistic mistakes, it might have worked. Chances abroad look mainly as a curio piece.

Color is better than usual. It ends with the hero a father and still perhaps thinking of his lost love at his party for his firstborn. —Mosk.

## Help! De Doktor Verzuipt (Help! The Doctor is Drowning) (DUTCH-COLOR)

Karlovy Vary, July 30.

Organda Films release of Fuga Maggan-Films Holland production. Features entire cast. Directed by Nikolai Van Der Heyde. Screenplay, Felix Thijssen; camera (Eastmancolor), Jorgen Persson; editor, Ine De Rooy. Reviewed at Karlovy Vary Film Fest, July 15, '74. Running time, 93 MINS.

Doctor ..... Jules Croiset  
Irene ..... Martine Bijl  
Bram ..... Piet Bambergen  
Priest ..... Ward De Ravet  
Van Bree ..... Leen Jongewaard  
Katja ..... Willeke Van Ammelrooy

A small-town period piece that has charm and avoids stereotype by inventiveness and rightness in playing and direction. It could find audiences with proper handling but

in these days of more flamboyant themes.

A quirky doctor falls for the village schoolteacher and finally gets her with advice from the village priest. Alongside this is a gypsy group which evokes both racism and understanding from the townspeople.

The humor is rooted in fine observation and pic makes its comments about human faults and niceties sans any undue fingerpointing. It might have done with a bit more irony, but, as is, shows a talented director in Nikolai Van Der Heyde. It rarely flags and even pollution is a comic gambit as the town builder falling for a gypsy beauty.

A most enjoyable film, rare these days, whose period envelope is finely wrought and with acting good right down the line plus good color and technical qualities. —Mosk.

## Takiji Kobayashi (JAPANESE-COLOR)

Karlovy Vary, July 30.

Takiji release and production. Features entire cast. Directed by Tadashi Imai. Screenplay, Hidetaka Tezuka, Shunsuke Katuyama; camera (Eastmancolor), Shunitiro Nakao; music, Taku Izumi. Reviewed at Karlovy Vary Film Fest, July 10, '74. Running time, 119 MINS.

Takiji ..... Kei Yamamoto  
Taki ..... Ryoko Nakano  
Seki ..... Tanie Kitabayashi  
Narrator ..... Tadashi Yokuchi

An extremely workmanlike and intelligent bio pic based on the life of the great proletariat writer Takiji Kobayashi, tortured to death by the Imperial Police in 1933, at the age of 30. It expertly pieces together his life from his writings which were in either autobiographical or thinly fictionalized.

There is a narrator who sets scenes or sings a song. It is another in Japan's treatment of the times of repression in the 20s and 30s when any dissension was punishable by death. Film shows Kobayashi's life as a youth of an overworked farmer, his schooling by an uncle and then his writing and joining the leftist party of Japan.

His love for a prostitute who would not marry him, his marriage, his hiding out, his campaigning in elections and his eventual brutal torture to death, passed off as heart attack by officials, is pictured as well as his final rehabilitation after the last war.

Perhaps some of the allusions may not be always clear, but the tale of a committed writer and his tribulations under oppression are universal. Film is solidly directed and acted but looms, due to its sketchy but robust handling, more

than for the firstrun situations abroad.

But this dense, harrowing film manages to make the author a viable being. —Mosk.

## Lila Akac (The Girl Who Liked Purple Flowers) (HUNGARIAN-COLOR)

Karlovy Vary, July 23.

Hungarofilm release of Budapest Studio production. Features entire cast. Directed by Istvan (Steve) Szekely. Screenplay, Peter Muller, Szekely from book by Erno Szep. camera (Eastmancolor), Istvan Hildebrand, music, Szabolcs Fenyves, Pal Abraham. Reviewed at Karlovy Vary Film Fest, July 10, '74. Running time, 89 MINS.

Manci ..... Judit Halasz  
Poli ..... Andras Balint  
Leszi ..... Imre Raday  
Lola ..... Mariann Moor  
hedy ..... Zsuzsa Balogh  
Olly ..... Ildiko Piros

Istvan (Steve) Szekely, Yank filmmaker of Hungarian origin, went back to Hungary to do this remake of his hit thirties Magyar film. It has a passe charm and wry romantic tang that could find outlet abroad with careful handling and labeling.

A young poet whose work does not sell and who has to work in a bank for a living, pines for worldly women in the days before the First World War One. While waiting for 2 married woman he meets a young working girl whom he impulsively kisses.

They meet again later when she is a dancer. The boy's affair with the married woman turns out to be sleazy to him and he turns to the girl, now a dancer in a night club. After a night together she leaves on tour and the boy understands she wanted one night of love and happiness.

Skeley keeps this in period flounce and romanticism and does not try to get any social depths though they remain in the background of this gently passetale. Pic still entices, due to an avoidance of vulgarity and a nod to earlier comedic patterns with melancholy underpinnings. Nicely textured period aspects also enhance this charming old workhorse. Played with verve and charm, it has the nostalgia bit going for it too. —Mosk.

## Hoszakadas (Snowfall) (HUNGARIAN-COLOR)

Karlovy Vary, July 23.

Hungarofilm release of Hunnia Studio production. Features entire cast. Directed by Ferenc Kosa. Screenplay, Sandor Csorot, Kosa; camera (Eastmancolor), Sandor Sara, music, Zsolt Durko. Reviewed at Karlovy Vary Film Fest, July 11, '74. Running time, 100 MINS.

Marton ..... Imre Szabo