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# TIME OF A JOURNEY

(TEMPO DI VIAGGIO)

(ITALIAN — DOCU)

*Variety 6/5/95, p41*

A RAI TV production. Directed, written by Andrei Tarkovsky, Tonino Guerra. Camera (color, Cinecitta), Luciano Tovoli; editor, Franco Letti; sound, Eugenio Rondani. Reviewed at Cannes Film Festival (Un Certain Regard), May 28, 1995. Running time: 62 MIN.  
(Italian and Russian dialogue)

**S**hot in 1983, when the late Russian director Andrei Tarkovsky was location scouting in Italy for his penultimate film, "Nostalghia," "Time of a Journey" is a sketchbook filmed by Tarkovsky and the famous Italo scriptwriter Tonino Guerra. This hour-long docu was saved from the limbo of TV studio libraries by being programmed, a little eccentrically, in this year's Certain Regard at Cannes. Though of principal interest to Tarkovsky buffs and film students, it would make an interesting addition to retrospectives of either man's work.

The pair begin their trip in southern Italy, where Guerra displays the beauties of Sorrento and Lecce before Tarkovsky like the devil offering him temptations. The Russian politely but firmly rejects them all as potential locations, complaining that he is being shown only tourist sights. Italy, he sighs, lacks the depth and great space of his native Russia. Never mind that his main character is an architect; he needs something uglier.

After visiting a grand estate whose famous rose-petal floor they are barred from viewing because the owner is absent, director and scripter end up in Bagno Vigoni, a bleak little medieval town near Siena famous for its ancient Roman baths, which occupy an entire square like a misplaced swimming pool. This is where key scenes of "Nostalghia" will eventually be shot.

Guerra reads Tarkovsky probing questions in Italian off a sheet of paper, which he thoughtfully answers in Russian. Who are the directors he can't live without? Tarkovsky cites the classics: Dovzhenko for his poetry, Bresson for his asceticism, Antonioni for "L'Avventura" (which Guerra wrote), Fellini for his love of people, Mizoguchi for his elegance, as well as Vigo, Parajanov and Bergman.

Pic seems almost casually shot and structured, like a notebook stuffed with thoughts and ideas. A few lovely, long-held shots of the Tuscan countryside illustrate "the beauty and spirituality of the earth" of which Tarkovsky is contemptuous.

Guerra comes across as an intellectually alive man full of ideas and enthusiasm. More down to earth than Tarkovsky, he also holds strong convictions about art, as when he insists, "I don't believe in the reproduction of paintings, any more than the translation of poems."

—Deborah Young