

Document Citation

Title	Andrei Roublov
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Source	<i>Variety</i>
Date	1969 Jun 04
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Andrei Rublev, Tarkovsky, Andrei, 1969

Andrei Roublov **(RUSSIAN-SOVSCOPE)**

Cannes, May 27.

Mosfilm release and production. Feature A. Colonitzine, N. Sergeev, Irma Raouch, N. Bourliaiev. Directed by Andrei Tarkovski. Screenplay, Andrei Mikhailkov-Kontchalovsky, Tarkovski; camera (some color), Vadim Youssav; music, V. Ovtchinnikov. No other credits. Reviewed at Cannes Film Fest (Non-Competing). Running time: **165 MINS.**

Roublov A. Solonitzine
Kirill N. Sergeev
Girl Irma Raouch
Boriska N. Bourliaiev

Film is a brilliantly-fashioned fresco of 15th-century Russia built around the life of a noted icon painter, Andrei Roublov. It catches the medieval brutality and man's awakening cognizance of a need for change. Film was refused fest showing for two years by the Russians and finally allowed to be shown this year, but in a non-competing slot.

It makes a statement about an artist's need for integration as well as freedom but, above all, has a lyrical quality that keeps it even if some stretches are a bit confusing at times. But it always makes its points via director Andrei Tarkovski's unusual visual flair. It begins with a man flying

in a balloon made by heated air, and his crash. But it gives an inkling of man's desires and needs that are crushed in a time of violence, Tartar domination and a lack of freedom and grinding poverty.

The icon painter, Roublov, is a monk and invited to paint at the house of a lord. But his cognizance of the treatment of peasants who are trying to free themselves and the many noblemen fighting each other by enlisting the help of the occupying Tartars, and one raid in which he is forced to kill a man to save a woman, has him renouncing his work.

But in an extraordinary segment of the pic, when a young man oversees the making of a giant bell by saying he knows the secret of his late great bell-making father, though he does not, Roublov decides he will paint again. Film is told in a series of scenes about the times and Roublov, and, though it could use some shearing, mainly shows a grace and rightness in its re-creation of the times and its personages. In black and white, it suddenly bursts into color to show Roublov's actual icons that extol man's need to act and faith in mankind through the facts of religion.

This beautifully-made film should find a place for itself on world marts on its impeccable craftsmanship, spectacle beauty and nobility. It avoids an academic aspect and displays a director of exceptional talent in Tarkovski whose second film this is. His first, "The Youth of Ivan," about a boy caught up in the last war, copped the grand prize at the Venice Fest a few years ago. Mosk.