

MGM Leads In Golden Globes Nominations With 20; 'Zhvigo' Has 6

MGM, with 20 nominations in 17 categories, including six for "Dr. Zhivago," leads the field in the 1966 Golden Globe awards nominations of the Hollywood Foreign Press Assn., according to Bertil Unger, prexy of the organization.

Added this year is a best screenplay category and for the first time an actor is nominated in two categories — Oskar Werner named among best actor contenders for "Ship Of Fools" (Columbia) and best supporting actor for "The Spy Who Came In From The Cold" (Paramount). The nominations:

Best Dramatic Picture

"Zhvigo," Metro; "Patch Of Blue," Metro; "Flight Of The Phoenix," 20th-Fox; "Ship Of Fools," Columbia; "The Collector," Columbia.

Best Musical Or Comedy

"Sound Of Music," 20th-Fox; "Magnificent Men In Their Flying Machines," 20th-Fox; "Cat Ballou," Columbia; "The Great Race," Warner Bros.; "A Thousand Clowns," United Artists.

Best Dramatic Actor

Rex Harrison, "Agony & The Ecstasy" (20th); Sidney Poitier, "Patch Of Blue" (MGM); Omar Sharif, "Dr. Zhivago" (MGM); Rod Steiger, "The Pawnbroker" (Allied Artists); Oskar Werner, "Ship Of Fools" (Columbia).

Best Dramatic Actress

Julie Christie, "Darling" (Embassy); Samantha Eggar, "Collector" (Columbia); Elizabeth Hartman, "Patch Of Blue" (MGM); Simone Signoret, "Ship Of Fools" (Columbia); Maggie Smith, "Othello" (Warners).

Actor In A Musical Or Comedy

Jack Lemmon, "The Great Race" (Warners); Jerry Lewis, "Boeing, Boeing" (Paramount); Lee Marvin, "Cat Ballou" (Columbia); Jason Robards, "A Thousand Clowns" (United Artists); Albert Sordi, "Those Magnificent Men," (20th-Fox).

Best Actress In Musical Or Comedy

Julie Andrews, "Sound Of Music" (20th-Fox); Jane Fonda, "Cat Ballou" (Col); Barbara Harris, "A Thousand Clowns" (UA); Rita Tushingham, "The Knack" (UA); Natalie Wood, "Great Race" (Warners).

Best Supporting Actor

Red Buttons, "Harlow" (Embassy-Paramount); Frank Finlay, "Othello" (Warners); Hardy Kruger, "Flight Of Phoenix" (20th); Telly Savalas, "Battle Of The Bulge" (Warners); Oskar Werner, "The Spy Who Came In From The Cold" (Par).

Best Supporting Actress

Joan Blondell, "Cincinnati Kid" (MGM); Ruth Gordon, "Inside Daisy Clover" (Warners); Joyce Redman, "Othello" (Warners); Thelma Ritter, "Boeing, Boeing" (Par); Peggy Wood, "Sound Of Music" (20th).

Best Director

Guy Green, "Patch Of Blue" (MGM); David Lean, "Zhvigo"

(MGM); John Schlesinger, "Darling" (Embassy); Robert Wise, "Sound Of Music" (20th); William Wyler, "Collector" (Col).

Best Screenplay From Any Medium

Robert Bolt, "Dr. Zhivago" (MGM); Philip Yordan, Milton Sperling, John Nielson, "Battle Of The Bulge" (Warners); Stanley Mann, John Kohn, "The Collector" (Col); Stirling Silliphant, "The Slender Thread" (Par); Guy Green, "Patch Of Blue" (MGM).

Best Score For A Picture

"Battle Of The Bulge" (Warners); "Great Race" (Warners); "The Sandpiper" (MGM); "Yellow Rolls Royce" (MGM); "Dr. Zhivago" (MGM).

Best Original Song From A Picture

"Cat Ballou" from the Col picture of that title; "Shadow Of Your Smile," "The Sandpiper" (MGM); "Sweetheart Tree," "Great Race" (Warners); "That Funny Feeling" from the Universal picture of that title; "Yellow Rolls Royce" from the MGM picture of that title.

Most Promising Female Newcomer

Donna Butterworth, "The Family Jewels" (Paramount); Geraldine Chaplin, "Dr. Zhivago" (MGM); Elizabeth Hartman, "Patch Of Blue" (MGM); Maura McGivney ("Do Not Disturb"), 20th; Rosemary Forsyth, "Shenandoah" (U).

Most Promising Male Newcomer

Ian Bannen, "Flight Of The Phoenix" (20th); James Caan, "Lady In A Cage" (Par); James Fox, "Those Magnificent Men" (20th); Robert Redford, "Daisy Clover" (Warners).

Three television awards will be given for 1966 by the Hollywood Foreign Press, each category based on "worldwide popularity of the individual or show."

Male TV Personality

Don Adams ("Get Smart"); Ben Gazzara ("Run For Your Life"); David Janssen ("The Fugitive"); David McCallum, "Man From U.N.C.L.E."; Robert Vaughn, ("Man From U.N.C.L.E.").

Female TV Personality

Patty Duke ("Patty Duke Show"); Mia Farrow ("Peyton Place"); Anne Francis ("Honey West"); Dorothy Malone ("Peyton Place"); Barbara Stanwyck ("The Big Valley").

Best TV Show

"Get Smart," "I Spy," "The Man And His Music" (Frank Sinatra special); "Man From U.N.C.L.E."; "My Name Is Barbra" (Streisand special).

Candidates for the annual Cecil B. DeMille Award, given to the individual who "has contributed the most distinguished service to the motion picture industry during the preceding 12 months," are selected by the Hollywood Foreign Press Association's board. The World Favorite Actor and Actress Awards nominees are voted by the readers of newspapers and magazines around the world. The winners are announced at Golden Globes banquet in Coconut Grove Jan. 31. Event again will be telecast on NBC's Andy Williams Show, Bob Finkel producing.

THE HOLLYWOOD REPORTER

Vol. CLXXXVIII, No. 47

Hollywood, California, Thursday, January 6, 1966

Price 10 Cents

MGM LEADS GOLDEN GLOBES RACE

16 Nominations Grabbed By Metro; Warners, 12; Columbia, 11; Para., 5

MGM with 16 nominations in 12 categories led the field in the Golden Globes Awards nominations of the Hollywood Foreign Press Assn., with Warners following with 12, Columbia with 11, and Paramount with five. Pictures receiving the most nominations, with five each, were MGM's "Doctor Zhivago" and "A Patch of Blue" and Warners' "The Great Race," Columbia's "The Collector" and "Cat Ballou," and 20th-Fox's "Sound of Music" each received four nominations.

Nominations were announced last night at a champagne reception at the Ambassador Hotel's Embassy Ballroom by association president Bertil Unger, who said that this year was the first time that "best screenplay" nominations were made, and also the first time that an actor was nominated in two categories—Oskar Werner as best actor for Columbia's "Ship of Fools" and best supporting actor in Paramount's "The Spy Who Came in From the Cold."

Nominations for three TV categories and most promising newcomers, male and female, were also made. Also to be announced at the annual Golden Globes awards banquet, to be held Jan. 31 at the Cocoanut Grove, will be winners of the annual Cecil B. DeMille Award, to be given to the individual who has contributed the most distinguished service to the film industry during the preceding 12 months, and the World Favorite Actor and Actress Awards. The event will be telecast in color for the second year by NBC on the Andy Williams Show. List of nominations follows:

Drama

"Doctor Zhivago," MGM.
"A Patch of Blue," MGM.
"Flight of the Phoenix," 20th-Fox.
"Ship of Fools," Columbia.
"The Collector," Columbia.

Comedy

"Sound of Music," 20th-Fox.
"Magnificent Men in Their Flying Machines," 20th-Fox.
"Cat Ballou," Columbia.
"Great Race," Warners.
"A Thousand Clowns," United Artists.

Dramatic Actor

Tex Harrison, "Agony and the Ecstasy," 20th-Fox.
Sidney Poitier, "A Patch of Blue," MGM.
Omar Sharif, "Doctor Zhivago," MGM.
Rod Steiger, "The Pawnbroker," Allied Artists.
Oskar Werner, "Ship of Fools," Columbia.

Dramatic Actress

Julie Christie, "Darling," Embassy.
Samantha Eggar, "The Collector," Columbia.
Elizabeth Hartman, "A Patch of Blue," MGM.
Simone Signoret, "Ship of Fools," Columbia.
Maggie Smith, "Othello," Warners.

Actor in Musical or Comedy Film
Jack Lemmon, "Great Race," Warners.
Jerry Lewis, "Boeing, Boeing," Paramount.

Lee Marvin, "Cat Ballou," Columbia.
Jason Robards, "A Thousand Clowns," United Artists.
Albert Sordi, "Those Magnificent Men in Their Flying Machines," 20th-Fox.

Actress in Musical or Comedy Film
Julie Andrews, "Sound of Music," 20th-Fox.

Jane Fonda, "Cat Ballou," Columbia.
Barbara Harris, "A Thousand Clowns," United Artists.
Rita Tushingham, "The Knack," MGM.
Natalie Wood, "Great Race," Warners.

Supporting Actor

Red Buttons, "Harlow," Embassy-Paramount.
Frank Finlay, "Othello," Warners.
Hardy Kruger, "Flight of the Phoenix," 20th-Fox.
Telly Savalas, "Battle of the Bulge," Warners.
Oskar Werner, "Spy Who Came in From the Cold," Paramount.

Supporting Actress

Joan Blondell, "Cincinnati Kid," MGM.
Ruth Gordon, "Inside Daisy Clover," Warners.
Joyce Redman, "Othello," Warners.
Thelma Ritter, "Boeing, Boeing," Paramount.
Peggy Wood, "Sound of Music," 20th-Fox.

Director

Guy Green, "A Patch of Blue," MGM.
David Lean, "Doctor Zhivago," MGM.
John Schlesinger, "Darling," Embassy.
Robert Wise, "Sound of Music," 20th-Fox.
William Wyler, "The Collector," Columbia.

Screenplay from Any Medium

"Doctor Zhivago," MGM, Robert Bolt.
"Battle of the Bulge," Warner Bros., Philip Yordan, Milton Sperling, John Melson.
"The Collector," Columbia, Stanley Mann, John Kohn.
"Slender Thread," Paramount, Sterling Silliphant.
"A Patch of Blue," MGM, Guy Green.

Musical Score

"Battle of the Bulge," Warners.
"Great Race," Warners.
"The Sandpiper," MGM.
"Yellow Rolls Royce," MGM.
"Doctor Zhivago," MGM.

Original Song

"Cat Ballou," from "Cat Ballou," Columbia.
"Shadow of Your Smile," from "The Sandpiper," MGM.
"Sweetheart Tree," from "Great Race," Warners.
"That Funny Feeling," from "That Funny Feeling," Universal.
"Yellow Rolls Royce," from "Yellow Rolls Royce," MGM.

Male TV Personality

Don Adams, "Get Smart."
Ben Gazzara, "Run for Your Life."
David Janssen, "The Fugitive."
David McCallum, "Man from UNCLE."
Robert Vaughn, "Man from UNCLE."

Female TV Personality

Patty Duke, "Patty Duke Show."
Mia Farrow, "Peyton Place."
Anne Francis, "Honey West."
Dorothy Malone, "Peyton Place."
Barbara Stanwyck, "Big Valley."

TV Show

"Get Smart."
"I Spy."
"The Man and His Music" (Frank Sinatra special).
"The Man from UNCLE."
"My Name Is Barbra," (Barbra Streisand special).

Most Promising Newcomers for 1966 (Female)

Donna Butterworth, "The Family Jewels," Paramount.
Ceraldine Chaplin, "Doctor Zhivago," MGM.
Elizabeth Hartman, "A Patch of Blue," MGM.
Maura McGiveney, "Do Not Disturb," 20th-Fox.
Rosemary Forsyth, "Shenandoah," Universal.

Most Promising Newcomers for 1966 (Male)

Ian Bannen, "Flight of the Phoenix," 20th-Fox.
James Caan, "Lady in a Cage," Paramount.
James Fox, "Those Magnificent Men in Their Flying Machines," 20th-Fox.
Robert Redford, "Inside Daisy Clover," Warners.

Great Russian Novel Made Into Fine Film



Omar Sharif and Julie Christie

By KATE CAMERON



Boris Pasternak's fine expansive novel of life in Russia under the Czarist regime, the first World War, the two revolutionary movements that followed the war and the disquiet of life under the Soviet Union's autocracy, has been brought to the screen by MGM in as faithful a fashion as possible within the limits of the three hours, 17 minutes running time of the film.

"Doctor Zhivago," had its premiere at Loew's Capitol Theatre last night, where it was presented at a gala benefit for the Will Rogers Memorial Hospital and the O'Donnell Research Laboratories.

THE NOVEL WAS the first non-political or non-propagandistic picture of life in Russia by a Soviet writer to appear in print or on the screen since the revolution. The film bears an authenticity that other documentation from Russia has lacked.

Therefore, the screenplay which Robert Bolt adapted from the novel and which David Lean has so sensitively directed for the screen has an atmosphere of reality that might have been distorted if the book had been allowed to be published in the Soviet Union.

Bolt's job of telescoping the novel into a reasonable film length was a monumental job, which he handled with great skill, keeping as close to the essence of the novel and its action as possible.

Lean, too, has handled the material of the play magnificently, weaving the various episodes and the highly emotional scenes as though they were part of an im-

"Doctor Zhivago" a Metro-Goldwyn-Mayer release in Panavision and Metrocolor. Produced by Carlo Ponti and directed by David Lean from a screenplay by Robert Bolt based on a novel by Boris Pasternak. Presented at Loew's Capitol Theatre. Running time: 3 hours, 17 minutes, plus intermission time.

THE CAST:

Tonya	Geraldine Chaplin
Lara	Julie Christie
Yuri	Omar Sharif
Pasha	Tom Courtenay
Yevgraf	Alec Guinness
Anna	Slobhan McKenna
Alexander	Ralph Richardson
Komarovsky	Rod Steiker
The Girl	Rita Tushingham
Amelia	Adrienne Corri

mense tapestry presenting the history of Russia from the beginning of the 20th Century. He has managed to get the feeling of intense cold that permeated the atmosphere of the drama, just as he did the heat of the desert sun in "Lawrence of Arabia."

UNDER CARLO PONTI'S careful eye and John Box's designs for the many sets necessary to tell the absorbing story of a young doctor in World War I Russia and the Soviet regime, Lean's excellent direction and the skillful playing of a handpicked cast, the picture has come forth as one of the finest of our time.

Each member of the cast plays his role as though he or she were living the part. Omar Sharif

DOCTOR ZHIVAGO

New York Journal-American ★ Thurs., Dec. 23, 1965-



JULIE CHRISTIE and OMAR SHARIF
Superbly Cast

Filmmaking At Its Best

By ROSE PELSICK

AS DIRECTED by David Lean, scripted by Robert Bolt and produced by Carlo Ponti, "Doctor Zhivago" is one of the great motion pictures of our times. A chronicle of both subtle emotions and spectacular events, it is an extraordinarily fascinating blend of the poetic and the realistic.

Like the Boris Pasternak novel on which it's based, the film is at one and the same time a sweeping panorama of history and a study of the human spirit. It tells of love and despair, of war and of revolution, and it unfolds with a superbly chosen cast against magnificent scenic backgrounds.

TRUE, THE PICTURE is not without its faults. Granting its wealth of detail, it is allowed to run much too long. The episodic manner of its telling, inevitable perhaps in view of the numerous story threads, detracts occasionally from a smooth narrative flow. And there's a vagueness about some of the characters and incidents. But these are, after all, relatively minor objections, the first of which could easily be taken care of with some judicious cutting.

Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Tom Courtenay, Alec Guinness and Ralph

"DOCTOR ZHIVAGO," at Loew's Capitol Theatre. A Metro-Goldwyn-Mayer presentation, in color, directed by David Lean and produced by Carlo Ponti; screenplay by Robert Bolt from the novel by Boris Pasternak; music by Maurice Jarre. Running time: 3 hours, 17 minutes and intermission.

THE CAST

Tonya	Geraldine Chaplin
Lara	Julie Christie
Pasha	Tom Courtenay
Yevgraf	Alec Guinness
Anna	Sibban McKenna
Alexander	Ralph Richardson
Yuri	Omar Sharif
Komarovsky	Rod Steiger
The Girl	Rita Tushingham
Ameria	Adrienne Cori
Prof. Kurt	Geoffrey Keen
Sasha	Jeffrey Rockland
Katya	Lucy Westmore

Richardson are the central figures. Sharif is the Zhivago of the story, giving an engrossing, perceptive performance as the poet and observer of the events that happen around him.

YOUNG MISS CHAPLIN, making her screen debut, handles her role of Zhivago's wife, Tonya, with both charm and skill. Miss Christie is immensely effective as the beautiful Lara, the other woman in the poet's life, and Steiger's portrayal of the opportunistic Komarovsky is a powerful one.

Richardson brings warmth to his role of Tonya's father, Guinness enacts the comparatively brief part of Zhivago's half-brother, Yevgraf, and Courtenay who is one of the least explained characters in the script, appears as the dedicated revolutionary, Pasha, who becomes the feared General Strelnikov.

Director Lean has developed his material both in the tradition of the Russian novel—complex interplay of character and incident, brooding and frequently dreamlike mood—and in terms of exciting cinema when he deals with Moscow uprisings, World War I, the Bolshevik revolution, flights across vast stretches of ice and snow and other brilliantly staged action scenes.

WRITER BOLT'S LITERATE SCRIPT follows Zhivago's life from the time he was a little boy to the day of his death; through his marriage, his work as a doctor, his love affair with Lara, his involvement with the revolution and the necessity for flight because his poetry is considered subversive by the party.

Then there are the stories of Lara and Komarovsky, of Lara and Pasha and, among many, many other incidents the recital of the tale of Yevgraf to a young girl (Rita Tushingham) whom he believes to be his niece.

And there are the marvelous sets; the ones of Moscow were recreated in Spain, the ones of Siberia in Finland. Noteworthy too, are the musical score of Maurice Jarre and the beautiful lensing in color.

"Doctor Zhivago" has definitely enriched the screen.



Reviewing Stand

By ARCHER WINSTEN

'Doctor Zhivago' at Capitol

"Doctor Zhivago," now at the Capitol after many a year of preparation (late 1962, screen rights to the Pasternak book were bought by Carlo Ponti. David Lean would direct. Robert Bolt would write the screenplay. They started shooting Dec. 28, 1964) is a wonderfully real, huge, effective view of Russian life, a particular story of certain people, spanning the years from 1905 to a time perhaps as late as 1950.

Playwright Robert Bolt has disclaimed any intention of making the picture a substitute for the novel. That would be impossible on account of size, and differences in novel and film technique. Instead he tried to make it correspond to what he considered the novel to be, "a disguised poem." In this effort it seems to me he has failed, but in the course of his failure an uncommonly beautiful film has been delivered. It is worthy to be placed by the side of the great David Lean pictures, "Lawrence of Arabia," "The Bridge on the River Kwai," "Great Expectations," "The Sound Barrier," "Oliver Twist" and "In Which We Serve."

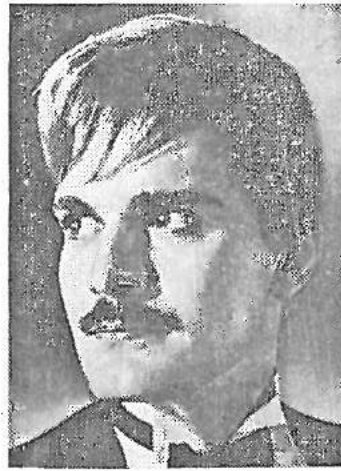
The beauty of Russian countryside, whether in birch wood, or vast snowy panorama, or deep woods has never been

more brilliantly shown. The fact that the scenes were found in Spain or Finland only makes the eye of the discoverer more perceptive.

The fact that most of the performers speak a distinguished British accent, and some have other accents, does not destroy the illusion of Russia. This is indeed a tribute to the surroundings, to sets of a Moscow street, to interiors, to costumes and to performances. What a master of detail this David Lean is.

An Epic Narrative

The story of the Pasternak cast, key characters, is told in a way that holds you. Yuri Zhivago (Omar Sharif) passes through two wars and a revolution, two loves, and a life. He marries Tonya (Geraldine Chaplin) and loves Lara (Julie Christie). His father-in-law is Alexander (Ralph Richardson), his rival in love, Pasha, later known as Strelnikov (Tom Courtenay). Rod Steiger plays Komarovsky, a man with a genius for survival



OMAR SHARIF

and evil. Alex Guinness as Yevgraf, Yuri's half-brother, and Rita Tushingham as a grown-up "lost child" of the Revolution are somewhat apart from the main story. What is remarkable about these so English performers is that they do not destroy, as all such other films have, the illusion of a Russian picture. This one, if you are willing to make the mildest of concessions, a language barrier, establishes itself on seemingly Russian soil, and inside people who behave not unlike Russian human beings.

This, I believe, is as remarkable as the astonishingly convincing appearance of Russia in the picture. As our belief stands firm we follow the long, absorbing, and varied narrative. We sympathize, and we are touched. These people undergo great hardships in the midst of historical events and they remain individuals determined to find their own des-

tinies in the midst of a major revolution.

There is enough to stir thought, memory and feeling on the part of the spectator. There is sufficient art to impress the beholder with the scope and magnificence of the film creation. But I am not sure that, in the last analysis there is something there that makes one feel he has experienced "a disguised poem." I am not even sure that the picture convinced me that Yuri the Doctor Zhivago was poet. I know he was a doctor and a real person. Sharif's great performance accomplishes that. But the rest of it must be taken on faith. That leaves

'Doctor Zhivago'

An MGM release. Produced by Carlo Ponti. Directed by David Lean. Screenplay by Robert Bolt. Novel by Boris Pasternak.

The cast: Omar Sharif, Tom Courtenay, Julie Christie, Ralph Richardson, Rod Steiger, Alex Guinness, Geraldine Chaplin, Rita Tushingham, Sibban M. Kenna, Adrienne Corri and Geoffri Keen. 197 minutes.

"Doctor Zhivago" an epic narrative lacking the fully drawn hero whose personal meaning might have made it a great picture in every sense of the word. The foreground is marvelous, the meaning perhaps little obscure, or lacking point, unless it is simply story of people passing through and getting lost in a revolution.

'Zhivago'---a Poetic Picture

BY PHILIP K. SCHEUER
Times Motion Picture Editor

You don't necessarily have to be superstitious: It almost stands to reason that David Lean, director of "The Bridge on the River Kwai" and "Lawrence of Arabia," will have done it a third time in "Doctor Zhivago."

He has.

The Hollywood Paramount, where it premiered Thursday night; the town itself, and a large portion of the world outside the Iron Curtain (and maybe even behind it) are bound to be rocked by discussions, pro and con, about the merits of this 3½-hour motion picture. It is that kind of picture: so big it can't be ignored. But also, esthetically, because Lean is one of the legendary great moviemakers, perhaps the best around.

(Parenthetical thought: If only he possessed a sense of humor, too. But we can't have everything.)

Poet Picture

It is interesting that Zhivago, the doctor, was also a poet. Interesting for two reasons. First: Boris Pasternak, the Russian novelist who created him semi-biographically, was presumably a poet too. Happily, his work has been placed in the hands of other poets—Lean; Robert Bolt, his adapter and screenwriter; Freddy Young, his Panavision-and-Metrocolor cinematographer; John Box, his production designer; Norman Savage, film editor; Maurice Jarre, composer of the score; nameless others of his staff, and the performers themselves.

What comes out is, I think, above all—poetry.

Second: the triumph becomes that much more unusual because Zhivago WAS a poet. For I can't imagine anything much more static and uncinematic than a view of a poet writing a poem—and in Russian yet—unless it's a view of a Michelangelo lying on a scaffold and painting the ceiling above him.

Common Complaint

Well, Zhivago writing a poem in Russian is still, per se, static, but Jarre in his soaring music all but makes the "words" sound.

In those discussions I expect to follow, the most frequent complaint you are likely to hear is that Lean's latest, like the two before, is too long. And—of course and again—it is. Especially in the second half, in the period of the poet's prolificacy mentioned above—his idyllic hideaway in the cottage at Varykino with Lara, his illicit love.

Also questionable is the wisdom of setting the



WOUNDED—Julie Christie is shocked by gashed cheek of Tom Courtenay who has been injured in street demonstration in "Doctor Zhivago," motion picture current on screen of Paramount Theater.

whole interior narrative within the flashback framework. When we return to the narrator (Gen. Yevgraf) and his listener (the Girl) we have been through so much that our feeling is almost one of frustration—although these scenes do give the story a kind of philosophical wrap-up.

Personal Histories

What have we been through? Just about the whole Russian Revolution from 1905 to 1935, from the Czar to Stalin. Not in the spectacular, in the super-super, sense (though that, in its proper place, is here too) but in the more personal, interlocking histories of perhaps a dozen human beings who stand out in a cast of 40. The canvas reminds of "War and Peace."

As color-painted by Lean and cameraman

Young, this one is as throat-catchingly magnificent as the screen could be, the apotheosis of the cinema as an art. With Spain and Finland doubling, absolutely incredibly, for Moscow and the Urals in all seasons, we are transplanted to another land and time.

I could rave on and on about certain shots—the dash of the little refugee train and its bumping boxcars through the snowy countryside.

Zhivago's nightmare trek across the winter wasteland, horsemen shimmering in the haze like the camel rider in "Lawrence." But the peak of imaginative beauty is attained in a dissolve between sub-zero weather and spring breezes, revealed through ice crystals on a windowpane which turn into a close-up garden of yellow daffodils.

It Hurries, Too

If the picture seems to linger betimes in its later portions it may also be charged conversely with hurrying us along too quickly in the opening reels, while we are still trying to establish an acquaintance with the characters. This may not apply to the book's readers, but most of us haven't read it.

The people we meet and eventually come to know are, principally, Omar Sharif as Zhivago (Sharif's son Tarek as a boy), Julie

Christie as Lara, his great love, and Geraldine Chaplin as his sweetheart-since-childhood and wife; Alec Guinness as his half-brother Yevgraf, Communist official, and Rita Tushingham as the Girl he quizzes; Tom Courtenay as the youth Pasha, admirer of Lara, who later becomes the terrible Gen. Strelnikov; Rod Steiger as Komarovsky, seducer of Lara and political opportunist; and Siobhan McKenna and Ralph Richardson as Zhivago's foster parents.

Complicated Group

These relationships may sound complicated, and they are—but after you get them pinned down you should certainly know them well enough. In fact, some of them turned up so often, sometimes, unexpectedly, that there were snickers in the audience.

The snickers were hardly for the performers. I found them all varied, remarkable and, most miraculous of all, quite consistently "Russian," though none more electric and even electrifying than Miss Christie, Courtenay and Steiger. And, on a more gentle level, Sharif.

The almost countless bit and extra parts are excellently filled.

MGM— which has \$11 million going on "Doctor Zhivago"—and I—who have only your artistic uplift at heart—expect you to let us hear it for this movie... or else. Seriously, if you will brace yourself for an inordinately lengthy session—intermission notwithstanding—in a theater seat, I can promise you some fine film-making.

And by "you" I am not excluding the fair sex—which in itself is newsworthy these days.

'Doctor Zhivago' a Monumental Picture

By GEORGE H. JACKSON

Boris Pasternak's massive, deeply probing novel of life in Russia during one of the world's most turbulent periods, "Doctor Zhivago," finally has been transferred handsomely and eloquently to the screen.

The book is a monumental work. The same can be said for the motion picture, which was presented to a distinguished audience last night at a gala benefit premiere at the Paramount Hollywood Theater.

The filmed version of "Doctor Zhivago" was in preparation for three years. The time was well spent, for what emerges is an intensely absorbing effort when viewed and considered in its tremendous totality.

Attesting to this conclusion are the animated discussions which have been under way since "Zhivago's" pre-showings. These

indicate an interest on the part of veteran audiences usually too blasé to explore the deeper meanings of any motion picture.

I am sure that many will term this film a masterpiece comparable, say, to "Gone With the Wind." There are a number of arguments to support this point of view. "Zhivago" has a highly moving quality, and weaves a very special spell uniquely its own.

Spell is Broken

Especially is this true of the first half. It is to be regretted that an intermission was considered necessary. The interruption disturbs the continuity and breaks the spell, and interest is never quite restored to the peak achieved earlier.

In part, this can be charged to the story and the impact of initial scenes which contain tremendous sweep and power. After the intermission, emphasis is

Turbulent Era Recreated In Vital, Meaningful Films

turned deliberately to personalities and away from generalized situations.

In doing so, the filmed version of "Doctor Zhivago" is faithful to the novel in its basic premise; to tell a story of people and of their lives.

Excitement is increased by the fact that this story of people is told against the huge canvas of the Russian Revolution. Basically, "Zhivago" is concerned intimately and profoundly with individuals, their needs and their tragedies.

Director David Lean assembled a superb cast and directed it with such deftness it is possible he will be in contention at Academy Award time, as he has been in the last two years for "Lawrence of Arabia" and "Bridge on the River Kwai."

Omar Sharif was an admirable choice for the title role. He invests it with depth of perception and understanding. His is not an easy assignment. He must project a man of diverse qualities, a man caught up in powerfully emotional situations.

He is involved with two women: Geraldine Chaplin, who (for one so new to motion pictures) makes a

ardson is her husband. Rita Tushingham delicately delineates a wife who provides a key to the action when attempts are made to uncover her true identity.

Alec Guinness was given a difficult role, that of a narrator who sets the wheels in motion and then, in what actually is an epilogue, binds together the loose ends.

Unfortunately, not all loose ends are tied. As might be expected, there are clouded moments in "Doctor Zhivago." I suspect that this is deliberate, for Robert Bolt, who deserves great praise for his discerning screenplay, has retained Pasternak's idea that emotional peaks are to be averted.

There are scenes which inevitably will confuse moviegoers. Some events de-

icted suffer from lack of adequate motivation. But, taken overall (which is how a motion picture should be weighed) "Doctor Zhivago" is a masterful film.

All connected with it can take pride in their contribution to a massive and important production which is certain to be discussed for many years to come.

Fine Performances

And this is only the beginning of the list of fine performances. There also is Tom Courtenay, who fulfills the promise indicated in earlier films as the revolutionary who has the strength and vision to become a leader of the people.

Another is Siobhan McKenna, cast as Zhivago's foster mother. Ralph Rich-

'DOCTOR ZHIVAGO'**Film Is Pageantry
Of Poetry, Drama**

By NADINE M. EDWARDS

Ten years ago from the pen of Russian writer, Boris Pasternak, came the provocative, exceptionally distinguished novel, "Doctor Zhivago." Banned in the Soviet Union because of its controversial theme, but later released through an Italian publisher, it went on to become the winner of the Nobel Prize for Literature and now, today, is one of the year's most beautiful films—emotionally and physically.

On exclusive display at the Paramount Theater, Hollywood, after a gala benefit premiere last night, "Doctor Zhivago," is without a doubt, the most handsomely mounted picture of 1965. Shot in Metrocolor and Panavision, many of the scenes are sheer enchantment, exquisitely detailed and poetic in depth. It is a film for which Metro-Goldwyn Mayer can well be proud, and all the many associated with it

That the screenplay will cause controversy, is a foregone conclusion, since the book itself sparked much discussion, both pro and con. For there will be those who will argue the fact that Robert Bolt, who adapted the lengthy novel, has miscarried in some instances and has defaulted in properly interpreting all the political overtones, upon which much of Pasternak's work was predicated. Also that the film seems more British than Russian — due to the casting — and that its more than three hours running time is a bit ponderous.

And yet, in spite of these seeming flaws, "Doctor Zhivago" remains an extraordinary and strikingly beautiful picture. Beautiful because of David Lean's direction; Maurice Jarre's musical score; Fred A. Young's photography; Phyllis Dalton's costuming; and, of course, beautiful because of the exemplary acting by all the principals.

Primarily, the theme of "Doctor Zhivago" is the evolution of man, approached from a political as well as moral angle. And, as in most instances of evolution, there is anguish and defeat mingled with joy and victory. The setting is Russia, circa 1900 and the period before the time of and embracing the Revolution, when man's dignity and freedom was being trampled under by the relentless forces of the government.

Into this maelstrom of human conflict was born one Yuri Zhivago, poet, dreamer and doctor, who shaped his

life for the edification of all. Primarily the story picks up from the time he graduates as a doctor, and when the country was bleeding from Civil War. We then witness his marriage, his involvement in the Revolution and his subsequent love affair with another woman.

It is the latter which provides Zhivago with both his agony and his ecstasy, for he is torn between devotion to his wife and son, and to the other woman, whom he loves beyond life itself. It also provides the film with its most poignant and beautiful moments.

Although the picture ends on a note of heartbreak, it is, nonetheless, underscored by a feeling that perhaps man's dignity has remained intact and unflinching despite the assault upon it.

It would be difficult to properly chronicle all those who deserve accolades for this pageantry of poetry and drama, for countless numbers went into the making of it. In the acting department alone, only the principals can be listed, all of whom, in varying degrees, did a masterful job.

Portraying the pivotal roles are Omar Sharif and Julie Christie as Zhivago and Lara, his beautiful mistress; Rod Steiger as Komarovskiy, the wealthy opportunist who seduces Lara when a teenager; Geraldine Chaplin as Zhivago's loyal wife; Tom Courtenay as Lara's militant husband; Siobhan McKenna and Ralph Richardson as Zhivago's foster parents; Alec Guinness as Zhivago's half brother Rita Tushingham who is believed to be Zhivago's and Lara's daughter; and Adrienne Cora who plays Lara's mother.



GOVERNMENT TROOPS CHARGE on hunger marchers in scene from "Dr. Zhivago," MGM's epic of Boris Pasternak's book. Film is showing at Paramount Theater, Hollywood. Film is sure to be contender for numerous Academy Awards.



Raoul G ripenwaldt

MGM's Dr Zhivago Great Film Epic

MGM's epic "Dr. Zhivago" does the impossible. It portrays the lives of its characters against the background of the Russian revolution and keeps the film devoid of propaganda.

Even history can be made to serve propaganda if presented in a certain manner. "Zhivago" covers the lives of its characters over a 30 year period from World War II to the emergence of Russia as a country with a stable government and a power in the world.

Based on Boris Pasternak's controversial book, the film was shot in Spain and Finland. Spain because of its economical man power and Finland, because the terrain and weather on the border of Russia is identical to that called for in the book.

Camera Work

The poetic camera work by Fred A. Young is superb. Vast panoramic shots create the desired, spaciousness. In Spain, portions of Moscow were built for the street scenes.

Because the film is presented in a series of flashbacks, it appears to be a little disjointed at first, but not for long. All the various facets of the jigsaw fit together.

To those who have read the book, no such confusion will result. The film starts at the end and backs into the story of the lives and loves of the main characters.

These included Dr. Zhivago, excellently played by Omar Sharif, and Geraldine Chaplin as his wife. She is the daughter of Charles Chaplin. She is not called upon for any in depth acting, but handles her role convincingly.

Julie Christie, who becomes

Dr. Zhivago's lover does a superb job as does Rod Steiger, who plays a villainous character you can't hate.

Alex Guinness is effective in his role as the General, but he doesn't have much of an opportunity to develop his role. Rita Tushingham, a fine actress, also has a short time on the screen in which to establish herself.

The film, which is a major epic, undoubtedly will garner some Academy Award nominations. We might guess the following: Best Screen Play based on a novel to go to Robert Bolt; Best color photography to go to Young; Best Direction to go to David Lean; Best Musical Score to go to Maurice Jarre; Best Supporting Actor to go to Rod Steiger and possibly Miss Christie's performance might warrant a Best Actress nomination, and Sharif might well get a nod for best actor.

Hundreds In Cast

There are actually hundreds in the cast and the characters that count all stand out with great individuality, a neat trick in itself with so many people and so much going on.

The film makes no prognosis for the future. It is obvious that the revolution has leveled classes and made fantastic strides of progress while subverting the individual to the state.

There is some symbolism in reference to a musical gift attributed to Miss Tushingham, suspected of being the long lost half-niece of the General. One can read into this remark that regardless of political regimentation, the individual character will endure and all the creative energies which Russians have given to mankind will eventually result in the people creating a free society.

The film is a picture of despair, hope and fulfillment.

The history and the politics are kept in proper perspective and do not dominate the story line. The lives of the people it portrays are forever in the foreground and it is these people one remembers, not the political background against which their lives are portrayed.



CHRISTIE & SHARIF IN "ZHIVAGO"
Red star-crossed in war.

To Russia with Love

Doctor Zhivago. Behind the opaque, frosted window pane of a room in Moscow, a candle's flame slowly melts a circle through which the camera peers at a young man reading a letter. As he absorbs terrible revelations about the girl he loves, the circle becomes a poetic, crystalline metaphor for his swollen anguish and the inevitable burning away of youth's illusions. Such fully visualized moments are the key to Director David Lean's triumph over the challenge of filming Boris Pasternak's monumental bestseller. With monastic zeal (*TIME*, Dec. 24), he has translated the book into a movie that is literate, old-fashioned, soul-filling and thoroughly romantic.

In Pasternak's novel, the love story of Yuri Zhivago (Omar Sharif) and his Lara (Julie Christie) was part of a vast canvas of war, revolution and social upheaval. Scenarist Robert Bolt has condensed much of this story through a narrator, Yuri's Bolshevik brother (Alec Guinness). The device seems awkward at times, but the flashbacks spring vividly to life on their own. The couple's first wordless encounter takes place aboard a tramcar in Moscow, and the headlong rush of their interwoven destinies is a subtle, unifying symbol of *Zhivago*. Trains wail along outside the house where Lara and her mother's self-seeking lover (Rod Steiger) generate the first sparks of scandal. After the revolution, a train carries Yuri, his wife Tonya (Geraldine Chaplin) and his family away to the relative safety of the Urals; and Lean bears down on every detail of their flight across an endless white snowscape in which ordinary human values seem suddenly locked in deep freeze.

Summarized, *Zhivago's* plot sounds like any conventional saga of Red Star-crossed lovers who meet, part, and meet

again at all the crossroads of history. But if this be soap opera—and in some measure it is—the suds are set into motion by an impressive cast. As the poet-physician Zhivago, Sharif embodies both wounded sensibility and the simple, stubborn faith that a man need not sell heart and soul to prove his love of country. Julie Christie, frankly passionate and vulnerable as Lara, proves again that she is a vital presence on the screen. Steiger, who makes his beauty-and-the-beast role a seething study of precariously balanced lusts, Ralph Richardson, Siobhan McKenna, Tom Courtenay and Rita Tushingham, all meet the film's exacting standard. In a vivacious debut, Actress Chaplin indicates that a striking resemblance to her father may be somewhat more than skin-deep.

The star of *Doctor Zhivago* is Director Lean himself, who has effectively captured on film the essence of Pasternak's belief that men are priceless as individuals, not as cogs in a superstate. Lean speaks for humanity in a language of unspeakably beautiful images: the desolate ritual of a funeral on a wind-swept Russian heath; a band of running, white-shirted schoolboys suddenly massacred in a field of golden wheat; or simply the timeless, kaleidoscopic, never-ceasing cycle of the seasons. His sentimental *Zhivago* is perhaps warm and rewarding entertainment rather than great art; yet it reaches that level of taste, perception and emotional fullness where a movie becomes a motion-picture event.

'Doctor Zhivago' Captures Poetry of Pasternak

The creative team that fashioned *Lawrence of Arabia*, led by director David Lean and writer Robert Bolt, have wrought a considerable cinematic achievement by reducing the cumbersome and complicated novel that was *Doctor Zhivago* to a motion picture of manageable proportions. It captures author Boris Pasternak's poetry while avoiding the anarchy of plot and characterization in which the poetry was often expressed.

To be sure, the filmed *Zhivago* (MGM) has some shortcomings—principally its length. Although adapting *Doctor Zhivago* to 3 1/4 hours is some sort of technical marvel, the picture still might have benefited from some judicious cuts, particularly during an extended train ride from Moscow to the Ural Mountains. But on most other counts, *Doctor Zhivago* is a warm and moving narrative of revolutionary Russia, as seen through the eyes of some very real and believable people.

The story is told in flashbacks, starting in modern times with the search by Zhivago's half brother for his niece, accidentally abandoned during the final days of the revolution. When he finds the girl he tells her the story of her father, whom she never knew. His life is traced from his boyhood in Czarist Russia through his training as a doctor (and his avocation as a poet), his service with the army in World War I, his inability to reach a rapprochement with the revolution with which he sympathized, his move with his family to the Urals, his conscription into a Red guerrilla unit,

and finally his escape and return to Moscow. Through this narrative flow two parallel love stories—Zhivago's continuing affair with his wartime nurse (Julie Christie) and his tender relationship with his gentle wife (Geraldine Chaplin).

The performances are generally superb, particularly those of Miss Christie, Omar Sharif as Zhivago, Rod Steiger as an opportunistic Moscow lawyer, and Tom Courtenay as a young revolutionary. The other principals—Miss Chaplin, Alec Guinness as Zhivago's brother, and Rita Tushingham as the niece—have relatively little to do, but they do it well. Ralph Richardson also merits special mention for his work as Zhivago's father-in-law, although his British accent sometimes gets in the way of his credibility as a Russian. (So, in fact, do several others.

Some impressive talents have been assembled here. The music by Maurice Jarre is haunting and immensely effective, as is Fred Young's photography. And too much cannot be said about Miss Christie, whose magnetism is so compelling that the theater seems to crackle when she is on the screen. Julie Christie is something very special. So is *Doctor Zhivago*—if for no other reason than because it offers an epochal story while managing to avoid most of the pitfalls of the big, big picture.



Omar Sharif as the young Zhivago, a student in Moscow.

FILM REVIEW

Doctor Zhivago

(Historical Melodrama - Panavision - Metrocolor)

Metro-Goldwyn-Mayer release of a Carlo Ponti production. Features (in alphabetical order) Geraldine Chaplin, Julie Christie, Tom Courtenay, Alec Guinness, Siobhan McKenna, Ralph Richardson, Omar Sharif, Rod Steiger, Rita Tushingham; with Jeffrey Rockland, Tarek Sharif, Bernard Kay, Klaus Kinski, Gerard Tichy, Noel Willman, Geoffrey Keen, Adrienne Corri, Jack MacGowan, Mark Edon, Erik Chitty, Roger Maxwell, Wolf Frees, Gwen Nelson, Lucy Westmore, Lili Murati, Peter Madden. Directed by David Lean. Screenplay, Robert Bolt, based on the novel by Boris Pasternak; camera, Freddie Young; editor, Norman Savage; music, Maurice Jarre; production design, John Box; art direction, Terence Marsh; sound, Paddy Cunningham, Franklin Milton, William Steinkamp; asst. directors, Roy Stevens, Pedro Vidal. Reviewed at Hollywood Paramount Theatre, Dec. 21, 1965. Running time (without intermission): 197 mins.

The sweep and scope of the Russian revolution, as reflected in the personalities of those who either adapted or were crushed, has been captured by David Lean in "Doctor Zhivago," frequently with soaring dramatic intensity. With a nicely balanced interlarding of the minutiae of individual lines, the director has accomplished one of the most meticulously designed and executed films—superior in several visual respects to his "Lawrence Of Arabia"—since the advent of sound and color. Some finely etched performances by an international cast illuminate the diverse characters in the Nobel Prize-winning Boris Pasternak novel. The Carlo Ponti production is an excellent achievement in filmmaking, and is destined for very good hardticket action. Word of mouth, the burgeoning b.o. appeal of the younger featured players, and the Lean reputation spell even brighter prospects for later Metro release.

Robert Bolt, whose screenplay is itself a 224-page book just published by Random House, faced a major challenge in adaptation. The Pasternak novel, which became a cultural-political issue after its publication outside of Russia, turns on an introspective medic-poet who essentially reacts to the people and events of before, during and after the Bolshevik takeover. The capacity, indeed the insistence, of the human spirit to survive and retain some measure of individuality is a potent dramatic factor which must be cleverly balanced with, and related to, impersonal events. Bolt's adaptation is an effective blend.

At the center of a universe of nine basic characters is Omar Sharif as Zhivago, the sensitive man who strikes different people in different ways. To childhood sweetheart Geraldine Chaplin he is a devoted husband; to Julie Christie, with whom he is thrown together by war, he is a passionate lover; to Tom Courtenay, once an intellectual but later a heartless Red general, he's a symbol of the personal life which revolution has supposedly killed; to lecherous, political log-roller Rod Steiger he's the epitome of "rarefied selfishness"; and to half-brother Alec Guinness, the cold secret police official, he's a man who must be saved from himself.

Sharif, largely through expressions of indignation, compassion and tenderness, makes the character very believable. Miss Chaplin, in her English-language pix debut, is excellent in projecting the grace of a Czarist era maiden who finds inner strength to adapt to the scorns, abuse and change of upheaval.

Miss Christie is outstanding in a sensitive, yet earthy and full-blooded portrayal of a girl who, not yet a woman, is abused and discarded by Steiger, then marries Courtenay only to lose him to his cause, and whose happiness with

Zhivago (under the cloud of his marriage) also ends by his refusal to leave Russia. She is a beautiful woman, and an actress.

Steiger, whose early lechery for Miss Christie later becomes a distant love and respect (a factor which precipitates the downbeat ending), capably handles a role which requires him to be callous and expedient without losing all warmth, and thereby, sympathy. Ralph Richardson and Siobhan McKenna are effective reps of the older generation which views the crumbling world of mannered society with quiet regret.

Courtenay is an excellent example of the idealistic liberal who, under physical attack, will not compromise his principles. He becomes cruel and vicious, totally dedicated to a philosophy which in time will no longer condone his excesses. His dress and manner in early scenes is immediately reminiscent of the student in Serge Eisenstein's "Potemkin," from which Lean drew a partial inspiration for a street massacre which is the first of many effective shock sequences. Lean also turns some familiar time transitions (swirling leaves, etc.) into artful, pictorial passages of high quality.

Guinness functions as occasional narrator for the bulk of the film, although the story is told in flashback as he gently grills Rita Tushingham, believed to be the daughter of Sharif and Miss Christie whom he is seeking. Miss Tushingham gives appropriate childlike simplicity to her role, and plays well opposite Guinness who neatly portrays a sometimes benevolent, always Party-line policeman. Effect of his underplaying is chilling.

On this, his third film in a decade, Lean has devoted as much care to physical values as he has to his players. With John Box's terrific production design and Freddie Young's outstanding Panavision-Metrocolor camera, he has succeeded admirably in drawing the audience into the action. The bitter cold of winter, the grime of Moscow, the lush countryside, the drabness of life in a dictatorship, the brutality of war, and the fool's paradise of the declining Czarist era are forcefully conveyed in full use of camera, color, sound and silence.

Lean's sure directorial hand appears to have slipped in the re-entry of Steiger into the final action. Pace needs quickening at

'Zhivago' Premiere Here Tonight Gets 100G For Charity

Tonight's sold-out west coast preem of David Lean's "Doctor Zhivago" will net about \$100,000 for the Cedars-Sinai Medical Center, according to the Center's Women's Guild, sponsoring the benefit. Tickets range from \$50 to \$100.

Four of Carlo Ponti-MGM pic's stars, Geraldine Chaplin, Julie Christie, Omar Sharif, Tom Courtenay, along with Lean and Ponti, fly in today from last night's N.Y. world preem to attend event here at the refurbished Hollywood Paramount Theatre. Preem will be telecast live from 7:30-8 p.m. by KHJ-TV, Army Archerd emceeing.

A supper party, also sponsored by the Guild, will follow at the BevHilton Hotel.

Panavision and Metrocolor pic was scripted by Robert Bolt from the Boris Pasternak novel. Pic also stars Alec Guinness, Siobhan McKenna, Ralph Richardson, Rod Steiger and Rita Tushingham.

that point, but the mysterious stranger gambit, running about two minutes, is a trifle on the meller side.

Effective symbolism—the gigantic hydroelectric plant, a supreme achievement of a materialistic society, and the ant-like laborers who toil thereon, also the baying wolves who precede the arrival of politico-military wolves at the door of Sharif and Miss Christie—complement the stark visual and aural contrasts. When the Moscow refugees, packed into freight cars like cattle, sweep the filthy straw from a moving train towards the camera, there is an instinctive drawing back by the viewer who is revolted at the thought of being contaminated with the refuse.

Maurice Jarre has composed and conducted a score which ranges from the brassy clash of men and ideas, to the intimate balalaika love theme, overall a first-rate achievement. His four-minute overture is stirring. Norman Savage supervised the sharp editing, and film runs (without intermission and overture) 197 minutes. Pic breaks at the 115-minute mark. Second part has less action, and could be tightened up here and there to accelerate the climax, since characterizations have already been well established.

Stereo sound recording and editing is crisp, but ran too loud at trade show; exhibs should watch the volume—its dramatic effect will not be lessened by lower decibels. Second unit director Roy Rossotti and his lenser Manuel Berenguer contributed solid support. All other technical work is perfect. *Murf.*

'DR. ZHIVAGO' A MASTERFUL MOTION PICTURE HAS ELEMENTS OF A LONG-RUN BOXOFFICE HIT

Ponti-Lean Film Big Human Epic

"Doctor Zhivago" is the first comprehensive attempt by the west to tell fully and with the perspective of time, the story of the most convulsive event of the century, one of the most important in man's history, with its still unfolding results and residue — the Russian Revolution. David Lean's film does it in human terms and in the broad and flashing pageantry of historical inevitability. Carlo Ponti's production for MGM is a majestic, magnificent picture of war and peace, on a national scale and scaled down to the personal. It has every element that makes a smash, long-run boxoffice hit.

Essentially, "Zhivago" is a story about the clash between man and the state, the imperishable, resilient individual refusing to be patterned or flattened. "The individual means nothing, comrade," says one of the new commissars to Zhivago, in a moment of the Revolution's violent birth. The picture records the Soviet attempt to obliterate the individual, to make him part of the machinery of the state.

The picture covers about 30 years of Russian history, from just before the Revolution into the 30's. It tampers somewhat with history to make its point. The film's last line is "It's a gift," and the gift is the instinct or talent for individuality. The thaw has begun in Russia. It is possible again for human beings to be themselves, different, distinctive, not self-effacing for the state. This anticipates history, but it is a most important point and universal in application.

The hero of the story is both a doctor and a poet. These are fields of individual decision and creation. A doctor may not choose his patients for their political beliefs. A poet may versify for the state but it will not be poetry, the clarion song of indomitable man. Zhivago's story, from Czarist Russia through the debacle of Russia's part in World War I, and the murderous terror of the early Soviet state to the period beyond, when a secure government could afford to be more human, or, at any rate, less inhuman. That, at least, is the premise.

Zhivago is not one of the earthshakers. His is the kind who preserves and observes. He is the eye of the camera for the spectator, his is the heart of the spectator responding to events: the cruelties of the Czar's regime in the name of the divine right of kings; the idealistic hopes of those who overthrew the despot; the conversion of the idealists into new oppressors of the people, this time in the peoples' name.

Zhivago, played by Omar Sharif, is neither imperialist nor socialist. Although orphaned, he is raised in a happy, prosperous household. His foster parents are Ralph Richardson and Siobhan McKenna. Their daughter, Geraldine Chaplin, grows up with him. They grow to love one another and are married.

Their lives have been touched only tangentially by the subterranean rumblings and muffled explosions that have begun to shatter the flawed facade of

DOCTOR ZHIVAGO (Ponti-MGM)

Producer Carlo Ponti
 Director David Lean
 Executive producer Arvid L. Griffen
 Screenplay Robert Bolt
 Based on the novel by Boris Pasternak
 Photography Fred A. Young
 Production design John Box
 Art direction Terence Marsh
 Set decoration Dario Simoni
 Music Maurice Jarre
 Sound Paddy Cunningham
 Re-recording Franklin Milton, William Steinkamp
 Film editor Norman Savage
 Second unit director Roy Rossotti
 Second unit photography Manuel Berenguer

Panavision; Metrocolor

Cast: Geraldine Chaplin, Julie Christie, Tom Courtenay, Alec Guinness, Siobhan McKenna, Ralph Richardson, Omar Sharif, Rod Steiger, Rita Tushingham, Adrienne Corri, Geoffrey Keen, Jeffrey Rockland, Lucy Westmore, Noel Willman, Gerard Tichy, Klaus Kinski, Jack McGowran, Maria Martin, Tarek Sharif, Mercedes Ruiz, Roger Maxwell, Inigo Jackson, Virgilio Teixeira, Bernard Kay, Erik Chitty, Jose Nieto, Mark Eden, Emilio Carrer, Gerhard Jersch, Wolf Frees, Gwen Nelson, Jose Caffarel, Brigitte Trace, Luana Alcaniz, Lili Murati, Catherine Ellison, Maria Vico, Dodo Assad Bahador, Peter Madden.

(Running time—197 minutes)

Romanov Russia. Others have been more intimately involved. Julie Christie is seduced by her mother's lover, the cynical and opportunistic Rod Steiger. She recoils from that experience to marry the idealistic young revolutionary, Tom Courtenay. At first all these lives are separately seen, and only come together as the struggle gains in intensity. The whole story is told in retrospect, in flashback. Alec Guinness, who has survived all the tergiversations of Czarist-Soviet Russia, seeks out the daughter of Sharif and Miss Christie, to make her aware of her heritage. She is played by Rita Tushingham.

Through genuine ignorance or an instinct for survival in the Soviet state, Miss Tushingham at first denies knowledge of her mother and father. Guinness finally establishes it when he discovers that Miss Tushingham is a gifted musician as was her father. It is then he makes the enigmatic final statement of the film, "It's a gift," he says, referring to her musical talent, or possibly the gift for individuality and personality, the human elements stronger in some than in others, that the Soviet state has tried to repress and delete. It has sprung up again in the new generation. The state must back off and accommodate to it.

"Zhivago" is not a film that attempts to evaluate the communist theory and practice in Russia. It records the Czarist oppression that produced the revolution. It points out some of the situations that occasioned the Soviet tyrannies. In its treatment of modern Russia it does not seem, in the Soviet lexicon, "provocative." Robert Bolt's screenplay of Boris Pasternak's novel, and David Lean's direction of it, have made the political tides as inexorable as the vast Russian landscape, and its climatic weathers as important as the ideological temperatures.

Lean, filming in Spain and Finland, creates the immensity of Russia, the

loneliness such vastness imparts to its people. There is a deep melancholy underlying much of the spirit, the sadness of people not only oppressed but chronically isolated. This explains and excuses. Sharif, happily married to Miss Chaplin, is irresistibly drawn to Miss Christie, unhappily married to Courtenay. The chaos of the post-revolution separates Sharif and Miss Chaplin. In the end he dies only a few yards away from Miss Christie, a fact unknown to her. Yet their lives have meaning in his poems and in their child.

Lean finds something of the same physical values in "Zhivago" as he did in "Lawrence of Arabia." He and his cameraman, Fred A. Young, go for some of the same effects. Particularly striking are the tremendous long shots, of snow-covered Urals; the trackless, icy marshes and lakes; the beauty of the forests and steppes in spring and summer. Production designer John Box has faithfully created a corner of Moscow for the city action, for the feeling of life before the Revolution, with its upper class gaiety and its lower class despair.

Sharif must create a man who is outside the great upheaval but not insensitive to its causes and results. His special quality of projecting mysticism has never served him better. He has the doctor's compassion and the poet's sympathy, and a handsome man's irresistible appeal to women. Miss Chaplin makes an appealing debut as his sweet and innocent wife. She bears a startling resemblance to her father, especially in her smile. She is not called on for strong displays of emotion. Within the limits of her role, she is winsome.

Julie Christie, as the child of turbulence, who must meet some of life's cruellest situations and retain her intrinsic freshness and beauty, is superb. Miss Christie has already indicated she is one of the most important young film stars, and she reinforces that position with this portrayal. She gives an indelible performance as the young

Panavision, Color Add Strong Value

woman who is inspiration for Zhivago poetry and for life. She must resist both inspirations unalterably coming, and she does.

Alec Guinness, who ties the film together with the opening and closing scenes, and occasionally with bits of narration, is able to suggest far tenderness as Zhivago's half-brother and implacable officialdom as the viet general he becomes. Siobhan McKenna is effective as Zhivago's foster mother, and Ralph Richardson delightful as his foster-father. He makes role humanistic, amiable and endearing.

Tom Courtenay moulds a mod Machiavelli of his young idealist, idealized by his oppressors, the Czars and the heedless ruling class into a cold killer in the name of man freedom. Courtenay has an abrupt character transition to make, and achieves it with finesse and complete credibility. Rod Steiger gives his firm movie performance as the opportunistic lawyer who cheerfully robs Zhivago his inheritance, Miss Christie of virtue, and always seems to remain top, a success with royalists and communists. He is a heartless blackguard but possessed of an infestious life force that is engaging if not commendable. Miss Tushingham, with very few lines of dialogue, imparts the importance her role that it demands, with her little face, expressive as an unspoiled child, and her great, deep eyes.

There is a huge cast supporting, and Lean creates dozens of vignettes from among its members: There is Miss Christie's mother, played by Adrienne Corri; there are others less easily identified. The grim house commissars who take over the Richardson mansion, a general who dies leading his troops the front as other Russian soldiers volt and desert, Miss Tushingham young man. And many others. Sharif son, Tarek, is wonderfully appealing the child who is father to the man.

To create history as it was, to show the people involved as they might have been, through a medium both realistic and impressionistic, requires a continuous flow of imagination. Lean uses the medium both ways. He quite often employs wordless passages for transition or to highlight an emotional experience. It is a splendid way to capture the spirit of Russia, this strange moody and elusive country.

"Zhivago" has been recorded in film in Panavision and Metrocolor, a never has the Panavision depth focus been more ably exploited. The long shots, particularly, black figures against white mountains, etch themselves in the mind as background to the more intimate, colorful scenes that follow; double-imaging, it is, in subtle corrosive process.

Maurice Jarre's score is melodic interpretation of the Zhivago spirit, with restatement of a lyric theme, as if poet-doctor slogs through despondency and tragedy. Despite the grim and brooding background, "Zhivago" has a surging buoyant spirit that is unquenchable. "Doctor Zhivago" is more than a masterful motion picture it is a life experience.—James Power



OMAR SHARIF



JULIE CHRISTIE



TOM COURTENAY



ROD STEIGER



GERALDINE CHAPLIN



ALEC GUINNESS

David Lean's Film of DOCTOR ZHIVAGO

(MGM)

Metrocolor-Panavision

197 Min

Cast: Gerald Chaplin, Julie Christie, Tom Courtenay, Alec Guinness, Siobhan McKenna, Ralph Richardson, Omar Sharif, Rod Steiger, Rita Tushingham, Jeffrey Rockler, Tarek Sharif, Bernard Kay, Klaus Kinski, Gerard Tichy, Noel William, Geoffrey Keen, Adrienne Corri, Jack MacGowran, Mark Eden, Eric Chitty, Robert Maxwell, Wolf Frey, Gwen Nelson, Lucy Westmore, Lili Murati, Peter Madden.

Credits: A Carlo Ponti Production; Produced by Carlo Ponti; Directed by David Lean; Screenplay by Robert Bolt; From the novel by Boris Leonidovich Pasternak; Music by Maurice Jarre.

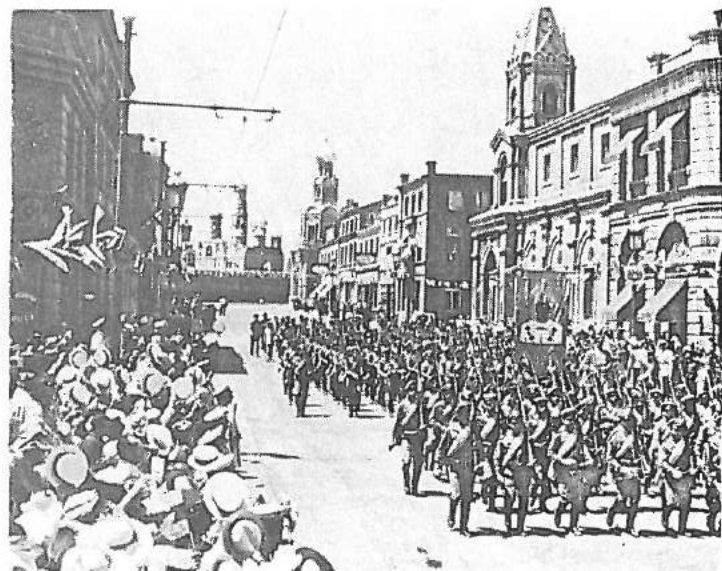
One of the most eagerly awaited motion pictures of the decade has arrived! MGM's presentation of David Lean's film version of Boris Pasternak's Nobel prize-winning novel *Doctor Zhivago* is a cinematic occurrence of great importance on many levels. Firstly, because Lean is universally considered one of the foremost directors in the world today. Not only did his last two films, *The Bridge On The River Kwai* and *Lawrence-Of Arabia*, sweep all the Oscars in the year of their release, but both films wound up among the all-time record movie grossers. The care and talent lavished on those two films has been lovingly applied to visually recreating the characterizations and the drama of Pasternak's epic book about the Russian Revolution. Image after image presses itself indelibly on the spectator's consciousness: the revolt of the peasants, Zhivago wandering in the snow, daffodils growing in ruined fields, sunlit forests, on and on, in an almost intoxicating procession of stunning visual compositions.

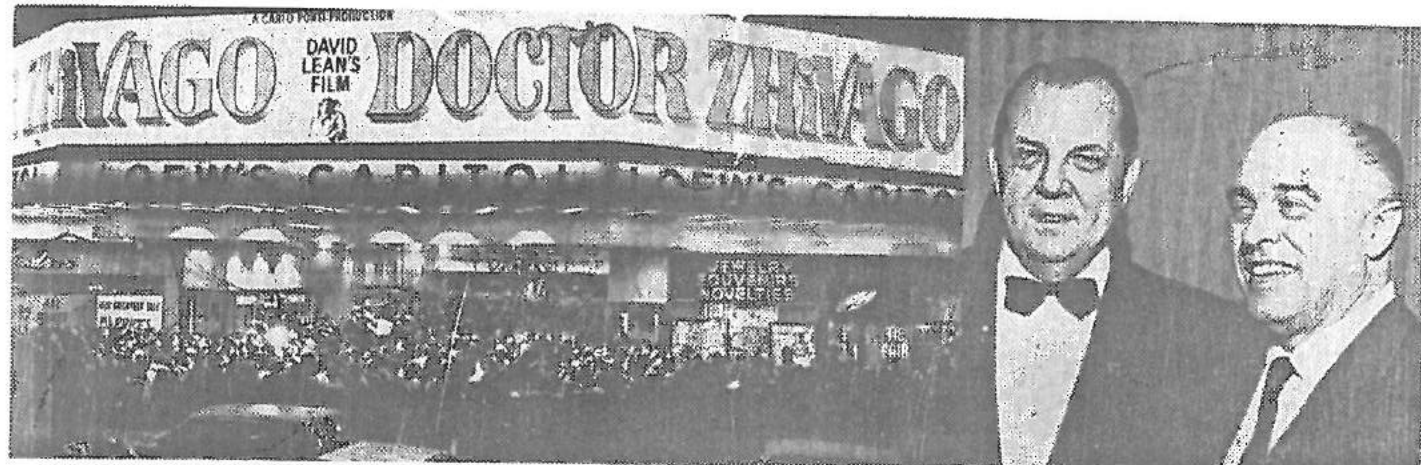
Too, *Zhivago* is an event because of its cast. Egyptian actor Omar Sharif (*Genghis Khan*, *Lawrence Of Arabia*) in his most impressive screen role to date essays the title role. As captured by cinematographer Freddie Young (*Lawrence*), Sharif's striking eyes convey emotions he undergoes, and the changes he effects in his physical carriage to suggest the tragedies confronting him will prove eloquent to most viewers. Portraying his wife, the highly publicized daughter of Charles Chaplin, Geraldine, brings a Dresden-like loveliness to her role as Sharif's wife. In the role of the beautiful and tempestuous Lara, mistress to Sharif, the extraordinary young British actress Julie Christie makes her second bid of the year for an (*Darling*) Oscar. Possessed with radiant glamour and with the ability to project warmth and femininity at all times, Christie is undoubtedly THE star of the year in one of THE performances of the year. The rest of the cast is also brilliant. Tom Courtenay (*Operation Crossbow*) as the idealistic and doomed husband of Christie; Rod Steiger (*The Pawnbroker*) as the merciless opportunist who seeks to profit from the Revolution; Rita Tushingham (*The Knack . . . And How To Get It*) as Christie and Sharif's love child; Alec Guinness (*River Kwai*) as Sharif's partially envious, partially devoted half brother, and of course, the great Ralph Richardson (*Long Day's*

Journey In To Night) and Siobhan McKenna (*King Of Kings*) as Chaplin's parents, who adopt Sharif early in the film.

Carlo Ponti has given *Zhivago* superb production values a lavish and as loving as the respect and reverence Lean and his cast have fostered on the whole of the film. Composer Maurice Jarre (*The Collector*, *The Train*) has written a lovely, haunting score which is at times both romantic and violent as befits the action. Universal in appeal, *Zhivago* has something for everyone. Sophisticates will be drawn by the novel's reputation, Lean's fame and the class cast. For the general market, there is the spectacle of the Revolution, but primarily, the film's appeal will be to women. Femmes particularly will be enthralled by the exquisite costumes and decor, and by the film's two love stories. Impeccably made in every detail, *Doctor Zhivago* is a tribute to MGM and the entire industry and proves, once again, to the entire world, how magically, almost miraculously, the movies can recreate the past.

Guinness recounts the life of Sharif to Tushingham. Sharif was orphaned at a young age and taken in by McKenna and Richardson. He grows up to study medicine and achieves a reputation as a poet. In love with Chaplin, he marries her. One night he goes on an emergency call to save the life of suicidal Adrienne Corri. Steiger's mistress. Corri's daughter, Christie, takes her mother's place in Steiger's affection. At a dance on Christmas eve, Christie shoots Steiger in the presence of Chaplin and Sharif. Time passes and the revolution comes to Russia. Courtenay, who loves Christie, becomes a major Bolshevik figure after their marriage. Sharif meets Christie working with the wounded. When Sharif comes home, his family's property has been confiscated. Guinness helps them move to the country. Sharif returns to his poetry and meets Christie again in the village library. She becomes his mistress. He is kidnapped and forced to help the partisans. Chaplin, with child, flees to Paris. Sharif escapes and comes back to Christie. Steiger, in the good graces of the revolutionists offers to help them escape. They decline. Sharif realizes Christie now with child, must leave. Years later Sharif dies running after Christie on a Russian street. Guinness tells Tushingham that she is probably their child and should be proud of her parents.





The gala world premiere of MGM's "Doctor Zhivago" dazzled Broadway last night as one of the largest crowds in recent years turned out to see the scores of international celebrities arriving at Loew's Capitol Theatre. (Right, Producer Carlo Ponti and MGM President Robert H. O'Brien as they entered the theatre.)

MOTION PICTURE DAILY

National Newspaper of the
Entertainment Industry

THURSDAY
DECEMBER 23, 1965



'Zhivago' Has World Premiere on Broadway

NEW YORK — MGM's "Doctor Zhivago" had its world premiere on Broadway last night, with scores of stars and international celebrities to receive it, he refused the honor, and he died, dishonored in the Russia he loved, in 1960.

(Continued on page 3)

Silliphant Comments On Role of Writer

NEW YORK—Writer Stirling Silliphant, signed by Paramount to write the original screenplay for, and produce, a forthcoming picture called

(Continued on page 3)

REVIEW:

Doctor Zhivago

Metro-Goldwyn-Mayer—Ponti

WHEN Boris Leonidovic Pasternak wrote "Doctor Zhivago" it was suppressed by the Soviet Government. Despite that ban, it was published by Feltrinelli in Milan, Italy, late in 1957, thus bringing it to world attention, and to critical acclaim. It was first published in the United States in 1958, and in that year, Pasternak was awarded the Nobel Prize for Literature. The Soviet Government forbade him to go to Stockholm to receive it, he refused the honor, and he died, dishonored in the Russia he loved, in 1960.

That is the background of the film which now comes to the screens of the world, a story of Russia and its Revolution, which actually, in the words of David Lean, who directed, "simply provides the canvas against which is told a moving and highly personal love story." It is a fitting and accurate description, but tells nothing of the brilliance of the telling, in the cinematic medium, the sweep and majesty of the background, both physically and socially, the beauty of the performances, one and all, or the tremendous holding power of the screen story.

In a word: gripping and compelling, albeit lengthy and vast, motion picture has been made of this novel, the greatness of which has taken it in translation, around the world, in almost every language. It is fitting and accurate to predict, at this writing, that the motion picture which has been made from that novel, will also go around the world, to a chorus of acclamation, and be reckoned one of the fine achievements of the screen.

It took three years, we are told, to bring "Doctor Zhivago" to the point of exhibition, but not a moment of that time was wasted by those responsible. The list is a veritable who's who of film talent. Inevitably it starts with Carlo Ponti, the lawyer-turned-producer, who has many successes to his screen credit, but none better than this. Then comes David Lean, the enormously talented English director, who in the past 10 years has made but three films, "The Bridge on the River Kwai" and "Lawrence of Arabia," before this. Each of them was named Best Picture by the Academy, and for each he was named Best Director. There can be little question he will be in contention again, for "Doctor Zhivago." More need not be said. The screenplay was the work of Lean's collaborator, before, Robert Bolt, a brilliant playwright in his own right ("A Man for All Seasons") and a skillful and resourceful writer of screenplays. His reduction of the somewhat ponderous novel of Pasternak to the workable and practicable motion picture terms with which Lean worked was indeed an example of screenplay-writing as has been seen.

The filming was done in Spain, for the re-creation of a Moscow setting, covering in authentic attention to detail a period from the early years of the 20th Century, into 1935 or thereabouts. And for the vast steppes of



Siberia the crew went to Finland and there filmed magnificently vast, sweeping snow-covered plains and mountain areas against which much of the action takes place. Immense credit must go to those responsible, in the construction of sets and in the photography, in Panavision and color.

The brilliance of the cast is uniform. Omar Sharif is a deeply human and concerned Dr. Zhivago. Julie Christie and Geraldine Chaplin (who looks much like her father, Charlie Chaplin) are the women Sharif loves. Rod Steiger is the unscrupulous "friend" of the family. Alec Guinness is the Russian revolutionary who becomes the modern-day general. Tom Courtenay is the hot-headed advocate of violence who becomes a Red leader. Ralph Richardson the old-school father of Miss Chaplin; Siobhan McKenna her mother, and Rita Tushingham the modern girl worker who begins and ends the film, as Guinness searches her out, and the story is told in flashback. If one were compelled to choose, perhaps Miss Christie and Courtenay would take the honors.

Condensation of the story here serves no purpose. Let it suffice to say that this human and personal story recounts, in moving and eloquent terms of action and reaction, the manner in which vast movements of social change, of political turmoil and upheaval, affect the lives and loves of human beings, for good or evil, for better or worse. And this story is told with attention-gripping detail, with innate power and substance, with broad significance and at the same time in simple human terms. And this with all the inherent power of the motion picture screen, with the full utilization of the techniques and skills which make possible such an achievement as this.

It is interesting and important to note, factually, that at the preview in New York's enormous Capitol Theatre in New York, despite the film's lengthy span, with a single intermission in its plus three hours of running time, there was no stirring of restlessness whatever throughout the showing. A word too for the brilliantly appropriate music score of Maurice Jarre. Other names of note: John Box, production designer; Fred A. Young, director of photography; Norman Savage, film editor; Phyllis Dalton, costume designer.

Here, then, is a notable achievement of the screen, made so by reason of superlative performance by cast and all the talent involved. It is a film which the exhibitor may take pride in showing and which seems destined indeed to reap the accolades, and financial reward, around the world which it so richly deserves.

Release date, Special, 1965. Running time, 197 minutes, plus intermission.

—CHARLES S. AARONSON

REVIEW OF NEW FILM

'DOCTOR ZHIVAGO'

with Omar Sharif, Geraldine Chaplin, Julie Christie, Alec Guinness
MGM—Carlo Ponti (Panavision-Metrocolor) 197 Mins.

Emotions sweep with fire and passion against a vast canvas of the Russian Revolution. A film work in the great tradition. Should reach commercial heights.

The promise of the long-awaited "Doctor Zhivago" is magnificently fulfilled in the Carlo Ponti production. Overpowering in scope and devastating in force, the tale evokes a sweep of life against the background of the Russian Revolution. It is a picture that stirs the heart and excites the mind.

The late Boris Pasternak's novel is regarded among the towering literary works of the century. It won him a Nobel Prize for literature and a bundle of trouble on the political front in his native Russia. Director David Lean worked three years to bring its passionate panorama to screen fruition.

The cast is a large and brilliant one that includes Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Alec Guinness, Tom Courtenay, Siobhan McKenna, Ralph Richardson and Rita Tushingham. As the story rolls along, a variety of characters whose fates are intertwined come in for dramatic attention. The film thus becomes a personal drama against an epic background. It was shot in Europe and largely in Spain in Panavision and Metrocolor.

Sharif plays Yuri Zhivago, a poet and a physician. The bulk of the story revolves around him, calling up an entire diapason of emotions which he handles with dexterity. In time he marries his childhood sweetheart, Miss Chaplin and they have a child. Then comes the upheaval of the revolution which vomits out irrational killings, starvation, party inquisition and savage separations.

Away from his wife he reunites with another childhood friend, Julie Christie and has a long affair with her. She too has been caught up in the convulsions of the revolution. She had married Tom Courtenay, an intense young student who subsequently leaves her in his dedicated intent upon overthrowing the Czar.

Human passions pour with power through a chaos of events. Robert



A somber moment is contemplated over a drink by Alec Guinness, Geraldine Chaplin, Ralph Richardson and Omar Sharif.

Gala Premiere at Capito

(Continued from Page 1)

the following Pink Champagne Ball in the Imperial Ballroom of the Hotel Americana.

Among those present at the opening were: MGM president Robert H. O'Brien; Senator and Mrs. Jacob K. Javits; Mr. and Mrs. Tom Ewell; Keir Dullea; Robert Morse; Chet Huntley; Mr. and Mrs. Bennett Cerf; Henri Verneuil; Robert M. Weitman, V.P. and studio head; Benjamin Melniker, V.-P. and general counsel; Maurice Silverstein, president of MGM International; Morris E. Lefko, V.-P. and general sales manager; V.-P. John B. Burns; Laurence Tisch; Mr. and Mrs. Charles Allen; Mr. and Mrs. Charles W. Englehard; Mr. and Mrs. Robert D. L. Gardner; Mr. and Mrs. Bernard S. Gimbel; Mrs. Elizabeth M. Graham; Princess Diane Eristavi; Miss Ann Fogarty; Mr. and Mrs. Charles Revson; Mr. and Mrs. Jules C. Stein; Mr. and Mrs. S. Joseph Tankoos; and, Mr. and Mrs. George Zauderer.

Also present were Seymour Poe, Salvador Dali, Abe Schneider, George Weltner, David and Eugene Picker, Renata Tebaldi, Bernard Myerson, Si Fabian, Salah Hassanein, Ned Depinet, Spyros Skouras, Sol Schwartz, Walter Wanger, Dan S. Terrell,

Emery Austin, Mort Segal, Ir Ludwig, Lawrence A. Tisch, ton Rachmil, and Leo Jaffe.

Also attending was Tilly S who bought the first ticket to "Doctor Zhivago" last summer and given an evening ensemble especially for the premiere.

Extensive radio and TV coverage on the street and in the lobby was highlighted by interview Phyllis Kirk and John Tilly whose taping will be on W Sunday night.

Following the opening, "Doctor Zhivago" personal flew to Los Angeles for the coast premiere tonight at the Hollywood Paramount. Among those attending will be three Nobel Prize winners, Dr. Carl Anderson, Dr. Richard P. Feynman and Emilio Serge.

The premiere is being sponsored by the Women's Guild of Cedars Sinai Medical Center. Previous chairmen are Mrs. Freddie (Rosalind Russell) Brisson, Mrs. Ray Stark, Mrs. Freddie (Polly Bergen) Fields is chair of the supper party which follows the premiere.

The Women's Guild expects to raise \$100,000 from the proceeds for free bed care, research and medical education at Cedars Sinai Medical Center.

Bolt mastered the screenplay with inspired command of writing. Occasionally the story trifles with historical perspective. Often it demands correction, which however it rewards.

The picture is one to heap many honors, at the boxoffice and at awards time. It is a picture to do sturdy business this year, next year and rereleases in years to come.

Lean's direction is one of extraordinary discipline and organization. He has elicited performances of art from his entire cast. Steiger weaves and out of the plot with spidery cunning as the lover of Miss Christie her mother, Adrienne Corri. Ralph Richardson gives a beautifully subtle performance as the father of Miss Chaplin as does Miss McKenna as mother. Putting quiet credibility into the role of a party underground worker and half-brother of Sharif is Guinness. And finally there is touching performance by Miss Tushingham, orphaned and uprooted, the presumed daughter of Sharif.

Unforgettable scenes haunt the memory: an epic journey by train from Moscow to the Ural Mountains, the savagery of the Reds and the Whites, ice and snow, army camps, burned villages, chaos. And shining through it all, mystical and poetic is the Russian soul. The revolution's agony and the masses is recounted with awesome splendor. Above the struggle the grief is the idea of man's higher aspiration and dignity.

Freddie Young achieves fascinating results with his photography, eloquent and poetic. The original music composed and conducted by Maurice Jarre gives the film internal pattern and exalted melody. An album it can be a thing of beauty and an effective selling force for film.

CAST: Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Guinness, Tom Courtenay, Siobhan McKenna, Ralph Richardson, Tushingham, Jeffrey Rockland, Tarek Sharif, Bernard Kay, Klaus Kinski, Gerard Tichy, Noel Willman, Geoffrey Keen.

CREDITS: Directed by David Lean; Produced by Carlo Ponti; Screenplay by Robert Bolt from the novel by Boris Pasternak; Director of photography Freddie Young; Production designer, John Box; Original music composed and conducted by Maurice Jarre.

—MANDEL HERBST