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

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

Best Musical Or Comedy

Best Dramatic Actor
Rex Harrison, "Agony & The Ecstasy" (1965); Sidney Poitier, "In The Heat Of The Night" (MGM); Omar Sharif, "Dr. Zhivago" (MGM); Rod Steiger, "The Front Page" (Allied Artists); Oskar Werner, "Ship Of Fools." (Columbia).

Best Dramatic Actress
Juliet Procter, "Harlow" (Embassy); Samantha Eggar, "The Collector" (Columbia); Elizabeth Hartman, "Patch Of Blue" (MGM); Simone Signoret, "Ship Of Fools." (Columbia); Maggie Smith, "Othello" (Warner).

Actor In A Musical Or Comedy
Jack Lemmon, "The Great Race." (Warner); Jerry Lewis, "Boeing, Boeing" (Paramount); Lee Marvin, "Cat Ballou." (Columbia); Jason Robards, "A Thousand Clowns." (United Artists); Albert Salmi, "Those Magnificent Men." (20th-Fox).

Best Actress In Musical Or Comedy

Best Supporting Actor
Robert Webber, "Harlow" (Embassy-Paramount); Frank Finlay, "Othello." (Warner); Hardy Kruger, "Flight Of Phoenix." (20th); Telly Savalas, "Battle Of The Bulge." (Warner); Oskar Werner, "The Spy Who Came In From The Cold." (Par).

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

Best Director
Guy Green, "Patch Of Blue." (MGM); David Lean, "Zhivago." (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 Nierson, "Battle Of The Bulge." (Warner); 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." (Warner); "Great Race." (Warner); "The Sandpipers." (MGM); "Yellow Rolls Royce." (MGM); "Dr. Zhivago." (MGM).

Best Original Song From A Picture
"Cat Ballou." (Columbia); "It's Not Much." (Warner); "The Sandpipers." (MGM); "The Longest Day." (MGM); "Miss Sadie Thompson." (Warner); "Yellow Rolls Royce." (MGM); "The Glory Of Love." (MGM).

Best Cinematography
"The Sound Of Music." (20th); "A Thousand Clowns." (UA); "The Collector." (Columbia); "The Great Race." (Warner); "Zhivago." (MGM).

Best Editing
"The Collector." (Columbia); "Great Race." (Warner); "The Unsinkable Molly Brown." (MGM); "The Longest Day." (MGM); "Yellow Rolls Royce." (MGM).

Best Art Direction
"The Sound Of Music." (20th); "A Thousand Clowns." (UA); "Great Race." (Warner); "The Unsinkable Molly Brown." (MGM); "Yellow Rolls Royce." (MGM).

Best Sound
"Patch Of Blue." (MGM); "The Collector." (Col); "Great Race." (Warner); "The Sandpipers." (MGM); "Zhivago." (MGM).

Most Promising Female Newcomer
Donna Butterworth, "The Family Jewels." (Paramount); Geraldine Chaplin, "Dr. Zhivago." (MGM); Elizabeth Hartman, "Patch Of Blue." (MGM); Maura McBride, "Do Not Disturb." (20th); Rosemary Forsyth, "Shaman Doud." (UA).

Most Promising Male Newcomer
Ian Bannen, "Flight Of The Phoenix." (20th); James Caan, "The Fall Of The Roman Empire." (20th); James Fox, "Those Magnificent Men." (20th); Robert Reed, "Daisy Clover." (Warner).

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

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

Best TV Show
"Get Smart," "I Spy," "Man From U.N.C.L.E."; "My Name Is Barbara" (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.
MGM LEADS GOLDEN GLOBES RAC

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

MGM wins 16 nominations in 12 categories. 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 Bernt 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 — Oscar 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 Coconut 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:

Actor in Musical or Comedy Film
Jerry Lewis, "Boeing, Boeing," Paramount.
Lee Marvin, "Cat Ballou," Columbia.
Alfred Sommer, "Those Magnificent Men in Their Flying Machines," 20th-Fox.
Actress in Musical or Comedy Film
Jane Fonda, "Cat Ballou," Columbia.
Barbara Harris, "A Thousand Clowns," United Artists.
Katharine Hepburn, "The Knack," MGM.

Supporting Actor
Frank Finlay, "Othello," Warners.
Handy 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.
Joyce Redman, "Inside Daisy Clover," Warners.
Theresa Ritter, "Boeing, Boeing," Paramount.

Directing
Guy Green, "A Patch of Blue," MGM.

Screenplay from Any Medium
"Doctor Zhivago," MGM, Robert Bolt.
"A Patch of Blue," MGM, Guy Green.

Musical Score
"Battle of the Bulge," Warners.
"Great Race," Warners.
"The Sand Pebbles," MGM.
"Yellow Rolls Royce," MGM.
"Doctor Zhivago," MGM.

Original Song
"Cat Ballou" from "Cat Ballou," Columbia.
"Shadows of Your Smile" from "The Sandpiper," MGM.
"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.
Robert Vaughn, "Man from UNCLE.

Female TV Personality
Mila Farrow, "Peyton Place.
Anne Francis, "Honey West.
Dorothy Malone, "Peyton Place.
Barbara Stanwyck, "Big Valley.

TV Show
"Get Smart.
"The Mims and His Music.
"Frank Sinatra Special.
"The Man from UNCLE.
"My Name Is Barzini.

Most Promising Newcomers
for 1965 (Female)
Geraldine Chaplin, "Doctor Zhivago.
Elizabeth Hartman, "A Patch of Blue.
Marge McGowen, "Do Not Disturb.
Rosemary Forsythe, "Shane.
Universal.

Most Promising Newcomers
for 1966 (Males)
Ian Bannen, "Flight of the Phoenix.
James Caan, "Lady in a Cage.
Willard Parker, "Those Magnificent Men in Their Flying Machines.
Robert Redford, "Inside Daisy Clover,
Walters.
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 immense 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
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 vacuousness 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 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, Komarovsky enacts the comparatively brief part of Zhivago's half-brother, Yevgraf. And Guiness, who is one of the least explained characters in the script, appears as the dedicated revolutionary, Pasha, who becomes the feared General Shirikinov.

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 Moscva 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 leading in color. "Doctor Zhivago" has definitely enriched the screen.
'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 Carla 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 perceptible.

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, 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 Steichen (Tom Courtenay). Rod Steiger plays Komarovsky, a man with a genius for survival and evil. Alex Guinness as Yevgeny, 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 is how the English performers are 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, established 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 Russian 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 destinies in the midst of a man 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 magnitude 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 the Doctor Zhivago was a poet, I know he was a doctor and a real person. Sharif's great performance accomplished that. But the rest of it may be taken on faith. That leaves

"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 a little obscure, or lacking point, unless it is simply a story of people passing through and getting lost in a revolution.
'Zhivago' --- a Poetic Picture

BY PHILIP K. SCHUELER
Los Angeles Times Staff Writer

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 rock by discussions, pro and con, about the merits of this 3-hour motion picture. It is that kind of picture; so big it can't be ignored. But mayesthetically, because Lean is one of the legendary great moviemakers, perhaps the heat around it.

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Poetic 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 others: Robert Bolt, his adapter and screenwriter; Profidy Young, his screenwriter; and Norman Jewison, his film director.

Common Complaint

Well, Zhivago writing a poem in Russian is still, perhaps, static, but Jarre in his scoring music all but makes the words sound.

In other 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 again—it is. Especially in the second and third, in the period of the poet's precarity, mentioned above—his idyllic hideaway in the cottage at Varykino with Lara, his idyllic love.

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

Personal History

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 redundant of 'War and Peace.'

As color painted by Lean and cameraman

Christie as Lara, his great love, and Geraldine Chaplin as his sweetheart, since-childhood and wife; Alec Guinness as his half-brother Yevgeny, Communist official, and Rita Tushingham as the girl he quites; Tom Courtenay as the youth Pasha, admirer of Lara, who later becomes the terrible Gen. Streikin; Rod Steiger as Konstantin, leader of Lara and political opportunist; and Sloban Kembrev as Zhivago's foster parent.

Complicated Group

These relationships may sound complicated, and they are—but after you have them pinned down you should certainly know why they are 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, rather remarkable and, most remarkably of all, quite consistently "Russian," though none more electric and even electrifying than Miss Christie, Courtenay and Steiger. And, on a more intellectual level.

The almost countless bits and extra parts are excellently cut.

MOM — which has $11 million going on 'Doctor Zhivago' — and I have only your artistic uplift at heart: I expect you to let us hear it for this movie. Of course. If only, if you will brace yourself for an inordinate length session—intemperate 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 news-worthy these days.

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.

Youth, this one is as threat-catching magnificent as the screen could use the apothecary of the cinema as an art. With Spain and Finland dominating, absolutely incredibly, for Moscow and the Urals in all seasons. Which, as a result, is a thousand dollars. And.

I could rave on and on about certain shots — the dash of the little refugee train and its bouncing journey through the snow-covered countryside. Zhivago's nightmare trek across the winter wasteland, horsemen shimmering in the frame like the camel rider in Lawrence. But the peak of imaginative beauty is attained in a dissolve between snow-covered mountains and spring breeze, revealed through ice-crystals on a windmill turning into a close-up of yellow daffodils.

It Harries, 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's son Terek as a boy, Julie
‘Doctor Zhivago’ a Monumental Picture

By GEORGE H. JACKSON

By Boris Pasternak’s masterful, 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 wise 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.

Spill is Broken

Especially this true of the first half. It is to be regretted that an interruption was 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 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 in powerfully emotional situations.

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

Turbulent Era Recreated In Vital, Meaningful Films

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 sister mother. Ralph Richardson is her husband. Rita Tushingham delicately delineates a waif 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 depict
'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 gain 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 costume; 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 1918, 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 maestrom of human conflict was born one Yuli 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 marriages, 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 unfailing 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 Komarovsky, the wealthy opportunist who seduces Lara when a teenager; Geraldine Chaplin as Zhivago's loyal wife; Tom Courtenay as Lara's militant husband; Sojan McKenna and Ralph Richardson as Zhivago's father; Alec Guinness as Zhivago's half brother; Rita Tushingham who is believed to be Zhivago's and Lara's daughter; and Adrienne Cor who plays Lara's mother.
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.

The poet's 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 lives and loves of the main characters come 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 in Mind Tushingham.

There is some symbolism in reference to a musical gift attached to Miss Tushingham suspected of being the long lost half-sister of the General. One reads into this symbol that doesn't have much of an opportunity regardless of political ramifications, the individual character cannot adequately hold the reins.

Rita Tushingham, a fine actress, also has a short time on the screen in which to establish herself in the role of Tushingham.

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. The lives of the people it Portraits are forever in the fore to go to Young; Best Direction and if it is these people one must look for, the political background against which their lives are portrayed.

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

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

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. Screenwriter 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 worthless encounter takes place aboard a train car in Moscow, and the headlong rush of their interwoven destinies is a subtle, unifying symbol of Zhivago. Trains wall 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 their 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 gods 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 the funeral on a wind-swept Russian plain; a band of running, white-shirted schoolboys suddenly massacred in a field of golden wheat; or simply the timeless turning-over 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.
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 crickle 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)


Variety Box Office (without interpolation): 1,177,500.

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 interweaving of the minutiae of personal relationships and the broader sweep of the, the film has a certain sympathetic superhumanism in several visual respects to its "Lawrence Of Arabia" - the magic of sound and color. Some finely etched performances by an international cast illuminate the diverse characters in the Nebel Prize-winning Boris Pasternak novel. The Courtenay-Chaplin center is an excellent achievement in film-making and is destined for very great popular and critical, for the direction of Tom Courtenay, the burgeoning b.o. appeal of the younger featured players, and the Lean reputation spell even brighter prospects for later Metro releases.

Robert Bolt, whose screenplay is itself a 224-page book just published by Random House, faces a major challenge in adapting the Pasternak novel, which became a critical talker before its publication outside of Russia, turns on an introspective medi-academy who essentially reacts to the people and events of his life, 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 theme which must be cleverly balanced with, and relate to, the events. Robert Bolt's adaptation is an effective blend.

At the center of a universe of nine basic characters in Omar Sharif and Robert Bolt, the sensitive man who strikes different people in different ways is the sensitive heart Geraldine Chaplin who 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 so radically affected. The political log-roller Rod Steiger he's the epitome of "Tarcheg," with his friend, the brother Ace, the cold secret police official, his is 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 premiere debut, is excellent in projecting the grace of a Czarist era maiden who finds inner strength, as well as the scorn, abuse and change of upheaval.

Julie Christie is outstanding in a sensitive, yet carby and full-blooded portrayal of a girl who, not only is unnamed, is admired and discovered by Steiger, then marries Courtenay only to lose him to his cause, and whose happiness with

‘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 Center's Women's Guild, according to the Center's Women's Guild, according to the Center's Women's Guild, according to the Center's Women's Guild. Tickets range from $50 to $100.

Four of Carlo Ponti-MGM pic's stars - Julie Christie, Omar Sharif, Tom Courtenay, along with Lean and Ponti, will preshow telecast live from 7:00-8:00 p.m. by KJH-TV, Arney Asher directing.

A supper party, also sponsored by the Guild, will follow at the Beverly Hilton.

Effective symbol— the gigantic hydroelectric plant, a supreme achievement of a materialistic society, and the anti-like laborers who toil thereon, also the buying wolves who preceded the arrival of political-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 inimitable 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 brassily clash of men and ideas, to the intimate balalaika love scene, overall a fraticrate achievement. His four-minute overture is stirring. Norman Savage supervised the short-cut edition, and lineup, film runs (without interpolation 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 rhythm, since characterizations have already been well established.

Stereo sound recording and editing is crisp, but ran too loud at the premiere show, exhibits should watch the volume—its dramatic effect will not be lessened by lower decibels. Second unit director Roy Bucossi, and his lenser Manuel Berenguer contributed solid support. All other technical work is perfect.
DR. ZHIVAGO, A MASTERSERF, NO HOME PICTURES HAS ELEMENTS OF A LONG-RUN BOX-OFFICE HIT

PONTI-LEAN FILM

Big Human Epic

"Doctor Zhivago" is the first complete panorama of man's life, the story of the most consumptive event of man's history, with its still unfulfilled and in some ways still unfulfilled - the Russian Revolution. David Lean's film does it in human terms and in the broad and flashing pages of future's inevitability. Carlo Ponti's production is a majestic, magnificent picture of war and peace, on a national and world scale. 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 taps 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 whole thing began in Russia. It is possible again for human beings to be themselves, different, self-willed in a nation. 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 worlds of individual decision and creation. A doctor may not make laws, but he can make political beliefs. A poet may write for a living, but he can make himself the idealistic 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 generation of Stanislavski-Soviet Russia, seeks out the daughter of Shura and Miss Chrisfie and her awareness 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 knows nothing of her mother and father. Guilness finally establishes it when he discovers that Miss Tushingham is a gifted musician as well as her father. It is then with the engraved first statement of the film, "It's a gift," 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 Stalinist oppression that produced the revolution. It points out some of the achievements that produced the Soviet tyrranies. In its treatment of modern Russia it does not seem, in the Soviet literature, "prognostic... Rob- ert Bolt's screenplay of Boris Pasternak's novel "Dr. Zhivago" has taken time to develop the human elements in the characters, have made the political tides as invisible as the vast Russian land-scape, and its climatic weathers as impor- tant as the ideological atmosphere.

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

Panavision, Color
Add Strong Valu

woman who is inspiration for Zhiva

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Panavision, Color
Add Strong Valu
David Lean's Film of DOCTOR ZHIVAGO


Credits: A Carlo Ponti Production, Produced by Carlo Ponti, Directed by David Lean. The screenplay is by Robert Bolt, based on the novel by Boris Pasternak.

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 their year of 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 revolts of the peasants, Zhivago wandering in the snow, dalliances in sunlit fields, sunlit forests, and 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 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 extraordinary young British actress Julie Christie makes her second bid for the year for a (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 cast of the cast is also brilliant. Tom Courtenay (Operation Crossbow) as the idealistic and doomed husband of Christi, 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 amiable, partially devoted half brother, and of course, the great Ralph Richardson (Long Day's Journey In To Night) and Siobhan McKenna (King Of Kings) at Chaplin's parents, who adopt Sharif early in the film.

Carlo Ponti has given Zhivago a superb production value 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 Triva) 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. 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 him to his mother's place in Steiger's affections. At a dance on Christina 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 his marriage. Sharif meets Christie working with the wounded. When Sharif comes home, his family's property has been confiscated by the Bolsheviks. Sharif helps them move to the country. Sharif returns to his poetry and meets Christie again in the village, library. She helps him write. 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. Guiness tells Tushingham that she is probably their child and should be proud of her parents.
**‘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 attending. (Continued on page 5)

**Silliphant Comments On Role of Writer**

NEW YORK—Writer Sterling Silliphant, signed by Paramount to write a forthcoming picture called (Continued on page 5)

**REVIEW:**

**Doctor Zhivago**

Metro-Goldwyn-Mayer—Ponti

WHEN Boris Leonidovitch 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 screen 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 set the genuine and highly personal story.” It is a biting and accurate description, but tells nothing of the brilliance of the telling, of the cinematic medium, the sweep and majesty of the background, the simplicity and sociality, 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 gripping 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 appreciation, 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 begins 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 is 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 were indeed at first an example of screenplay-writing as has been seen.

The filming was done in Spain, for the recreation of a Moscow setting, covering with authentic attention detail from the early years of the 20th Century, into 1945 or thereabouts. And for the vast stopping of

Siberia the crew went to Finland and there filmed magnificently vast, sweeping snow-covered plains and mountains seen 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. Red Skelton is the unprepossessing “friend” of the family. Ade Quinnes 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 Dasingham the modern girl worker who begins and ends the film, as Quinnes searches her out, and the story is told in flashbacks. 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 intimate 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 premiere 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 sign 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 instead to reap the accolades, and financial reward, around the world which it so richly deserves.

—Charles S. Addisson
Gala Premiere at Capito

(Continued from Page 1)

"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 results in 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 Bolt mastered the screenplay with inspired command of writing. Occasional story-films with historical role—Maurice Silverstein, president of MGM International; Morris E. Leffson, V.P. and general sales manager; V.P. John B. Burns; Laurence Tisch; Mr. and Mrs. Charles Allen; Mr. and Mrs. Charles W. Englehardt; Mr. and Mrs. Robert D. L. Gardner; Mr. and Mrs. Bernard S. Ginzell; Mrs. Elizabeth M. Graham; Princess Diane Eristavi; Miss Ann Foote; Mr. and Mrs. Charles Revson; Mr. and Mrs. Jules C. Stein; Mr. and Mrs. Joseph Tan-koor; and Mr. and Mrs. George Zauderer.

Also present were Seymour Poe, Salvador Dali, Ake Schneider, George Wein, David and Eugene Picker, Renata Tebaldi, Bernard Myerson, St. Fathi, Rushmore, Helen Thorpe, Spyros Skouras, Sol Schwartz, Walter Wagner, Dan J. Terrell, Emery Austin, Mort Segal, Ir Ludwig, Lawrence A. Tisch, Tom Hirschorn, and Leo Jaffe.

Also attending was Tilly & who bought the first ticket to Zhivago' last summer and give an evening memorable the pictures it was

Extensive radio and TV coverage on the street and in the hotel was highlighted by interviews by Phyllis Kirk and John Till whose taping will be on W Sunday night.

Following the opening, "Doctor Zhivago" personal appearance in person as well as for the coast premiere tonight at the Airdrome Paramount. Among the attending will be three prize winners, Dr. Carl Andre, Dr. Richard P. Feynman and Emilio Serje.

The premiere is being sponsored by the Women's Guild of Ced Sinai Medical Center. Press chairman are Mrs. Fred (Ronald) Russell, Mrs. Ray Stark, Mrs. Foe (Polly Berger) Fields is chair of the supper party which follows the premiere.

The Women's Guild expect raises $100,000 from the proceeds of "Doctor Zhivago" premiere. Proceeds raised to be used for research and medical education at Ced Sinai Medical Center.

Unforgettable scenes haunt the memory: an epic journey by train to the Ural Mountains, the savagery of the Reds and the Whites and snow, army camps, burned villages, chaos. And shining through it all, mystical and poetic is the Russian soul. The revolution's agony is the masses is recounted with awesome splendor. Above the struggle the grief is the ideal 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. A album it can be a thing of beauty and an effective selling force for film.

CAST: Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Alec 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