

# Soviet Festival Arouses Interest in Film History

(Editor's note: An international film festival in Moscow offers the Russians a rare chance to see some western stars and ideas and the west a look at the Soviet film industry. Here is a preview of what the Russians are doing.)

By NICHOLAS DANILOFF  
United Press International

Moscow—There won't be any bikinis or starlet hinks but Danny Kaye will be here. So will Stanley Kramer, the producer.

They will be among actors and technicians from 50 nations who have accepted invitations to the third international film festival to continue through July 21.

Host is the Soviet Union, acclaimed producer of some of the greatest films of all times.

This gathering is likely to inspire Russian film makers with dozens of fresh ideas at a time when movie-making in the U.S.S.R. is under fire on both political and economic grounds.

But in keeping with the biennial tradition of the last four years, Moscow has invited all countries of the world to compete for honors under the slogan "for humanism in film art."

In the past the Soviet Union has gained rare praise

for some of its productions. The international jury for the bureau of the history of cinematography voted three Soviet films among the greatest of them all at the 1958 Brussels World Fair. These were Sergei Eisenstein's "Battleship Potemkin" (1925), "Mother" produced by Pu-

dovkin (1926) and Dzovhenko's "Earth" (1930). Few Films Seen

But American moviegoers have only had a limited chance to see the contemporary output, because Russian films are sparsely circulated in the United States. This is partly due to lim-

itations of subject matter. Only recently Premier Nikita Khrushchev and his ideological expert Leonid Ilyich sharply criticized some of the industry's more daring efforts, and a plenary meeting of the Communist party central committee has brought its ideas to bear on the matter.

Soviet authorities, and Communist officials before them, have tried to keep close control of the skill mushrooming cinemas in this country because they recognize them as one of the broadest and most popular media.

Lenin considered films the most important of the arts. Russians are avid moviegoers. Tickets cost 50 kopecks (53 cents) or less and attendance this year is expected to break the 4 billion mark.

Five hundred movie theaters are built in towns every year, with town dwellers attending an average of 21 times a year and country dwellers 14 times a year in the remote regions.

Moscow, with a population of seven million, has 114 movie theaters and several dozen cinema clubs attached to various institutions. Theaters Small

The closest thing to a western-type "movie palace" is the "Rossiya" theater,

built at the time of the 1961 film festival, which accommodates 1,500 persons and has special snack bar and foyers. Most other theaters are small, holding only several hundred spectators.

Khrushchev's critical words on film art raised fears the Communist party would make a crackdown on the industry. "We cannot be impassive to the ideological trend of cinematography or the artistic merits of pictures released on the screen," he said in March. "In this respect affairs in the movie world are far from being as rosy as many cinematographers imagine."

In the 1950's, the party's control brought film-making practically to a halt. In Stalin's last years, production was down to six pictures a year. Now it is planned at 155, but a number—in particular the avant-garde "The Gatepost of Ilyich"—are being held up while revision goes on.

Russian filming dates back to the nation's first newreel, May 14, 1896, of the coronation of Nicholas II—last of the Romanov Czars.

Regular production began in 1907 and by 1917 more than 2,000 films had been turned out. Then, as now, it was a wide source of entertainment and the early films borrowed heavily from Rus-

sian classics such as "The Brothers Karamazov," "Anna Karenina" and others. "War and Peace"

Oddly, the Russians never attempted to capture one of their greatest masterpieces—"War and Peace"—until recently. It is now being filmed as a three-part extravaganza to top the American version. The production has become something of a "Cleopatra" and jokes are sometimes cracked about the thousands of Arabian horses imported for some of the scenes.

One of the great early directors was Sergei Eisenstein, a pupil of the noted theater director Vsevolod Meyerhold. Eisenstein later worked in Hollywood with Paramount. But his renown rested with "Battleship Potemkin" which, incidentally was banned in Philadelphia as a sailors' "Blueprint to Mutiny."

Among his other great works were "Ten Days That Shook the World," "Alexander Nevsky" and "Ivan the Terrible."

The 1930's ushered in an era of suppression and even Russia's first sound film "Behin Meadow" (1937) was banned for its twin themes of "permanent and mystical forces of good and evil" and "the destructive aspects of revolution."

During the second world war, there was a respite. The war effort and easing of church-state relations made it permissible to show a character crossing himself or praying to God.

But for the most part, wartime films were tirades against Fascism, although during the Hitler-Stalin non-aggression pact no films critical of Germany were allowed.

At war's end, vast film talent and energy went into vilifying the United States. Military commanders, senators, industrialists and Wall Street tycoons were mocked. American soldiers were depicted as drunken, lascivious savages who ravished girls and beat Negroes.

Despite the strong revival in production after Stalin—output jumped from 28 in 1953 to 138 in 1962—the threat remains of the censor's scissors.

"The Gatepost of Ilyich" is an example. This movie, based on a script by director-writer team Marlen Khusiyev and Henadri Shpalikov, was praised by knowledgeable critics but blasted by Khrushchev.

Premier Objects The premier claimed it was not representative of Soviet youth and admitted a father-son problem.

One of the most controversial scenes concerns a dream by a young man in which his dead father suddenly appears. "How old are you?" asks the father.

"I am 23," the youth replies. "And I am 21," the father answers, vanishing.

The suggestion was that the father, younger than his son, could not offer him advice. This struck the premier's cherished idea that the older generation can and should lead the youth.

It is still uncertain whether this film will now be released. In postwar years, Soviet films have been largely concerned with war tales, revolutionary and war epics, and something akin to the American musical film. Children's films are many. But there are no real detective movies and many second rate productions dubbed "tractor epics" by westerners living here. One such was actually called "The Queen of the Gasoline Pump."

One of the best known contemporary Soviet films is "When The Cranes Are Flying," the story of a doomed wartime love affair between two youngsters. It won first prize at the Cannes Film Festival.

State Controls Unlike the American movie industry, Soviet productions are under the control of state bodies and financed by the government.

They come under the direction of the state committee for cinema and "Gorky Studios" in Leningrad, "Lenfilm" and various others in different cities.

Actors pay can vary from \$200 to \$400 a month, which is considered rather high here. There is no Russian "Hollywood"—although movie production chief Boris Shumyat-sky wanted to create one on

the almost semi-tropical Black Sea shore in the 1930s. The movie magazines are a state publication and avoid family topics or private life.

When a western correspondent asked actress Irina Skobtseva about her measurements, published in a western magazine, she answered: "I have no idea where they could have learned mine. Such statistics are not the custom here."

There is considerable interest here in foreign techniques, and in recent years the French "new wave" and

Italian "neo-realism"—especially of the Federico Fellini type—have been influential, more so than American methods.

Soviet intellectuals have wider access to many western films through private clubs which have shown such daring films as "La Dolce Vita"—never exhibited publicly.

American films which have been very popular here are "Inherit the Wind," "The Magnificent Seven," "Roman Holiday." But on the other hand both "Oklahoma" and "Marty" were flops.

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By CLAY R. FOLLAN  
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### Pilot Butte Inn Sale To Proceed

Portland—The Federal Judge William G. East has ordered the U.S. marshal to proceed with a public sale of the Pilot Butte Inn at Bend Thursday.

East ruled after a hearing here that the U.S. District Court has jurisdiction in the case and denied an attempt by the owners of the Bend hotel to remand the case back to state courts.

The sale is scheduled to be held at the Deschutes county courthouse at 10 a.m. Thursday. Deschutes County Circuit Court had issued an injunction preventing the sale, but Acting U.S. Attorney Sidney Lezak petitioned to have the case moved into federal court.

The sale will be held to satisfy a California judgment against the owners, Dickinson, Inc., secured by Maetin Byrne, Sacramento, Calif.

### Court Records

MEDFORD MUNICIPAL COURT

George Lee Vaner-Yacht, disheveled traffic stop, \$10

James Lee Thomas, violation of basic rule, \$10

Thomas Alva Patrick, disheveled traffic stop, \$10

Ralph Earl Chiswick, violation of basic rule, \$10

Wallace Charles Stevens, operation vehicle at night without lights, \$7.50

Lenore Helen Jackson, violation of basic rule, \$25

Iris Mabel Ritchey, violation of basic rule, \$25

Richard Perry Holt, disheveled traffic stop, \$10

Vernon Lewis Carter, violation of basic rule, \$25

Dennis Fred Tread, no operator license, \$10

Gerardine Stella Cox, violation of basic rule, \$10

Bernard Raula Schultz, violation of basic rule, \$10

Reese Markham Alexander, disheveled traffic stop, \$10

Louise Richard Gauthier, improper right turn, \$10

Larry Dale Bradley, disobeyed stop sign, \$10