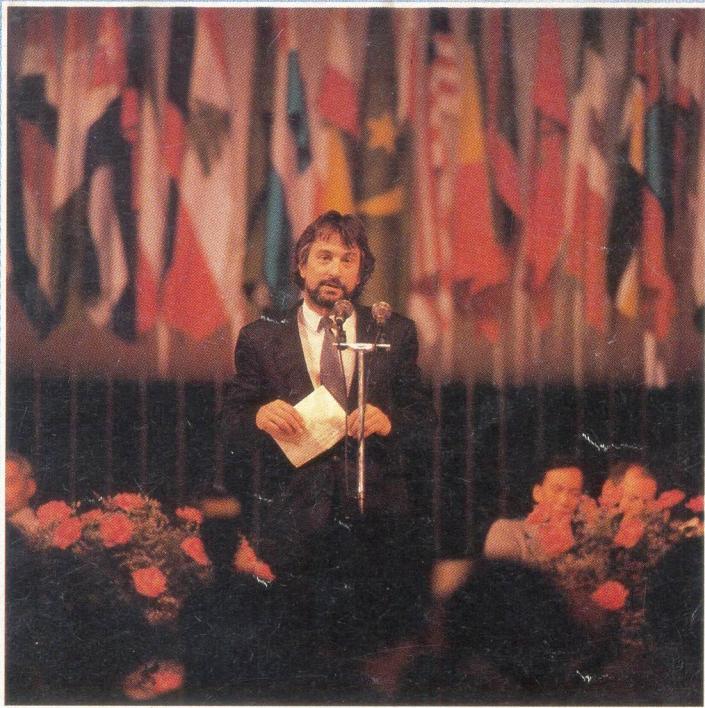
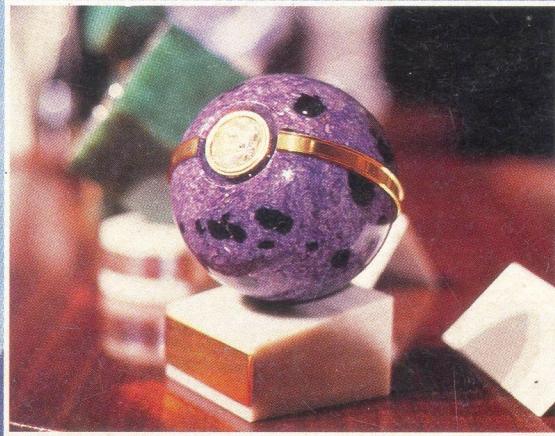


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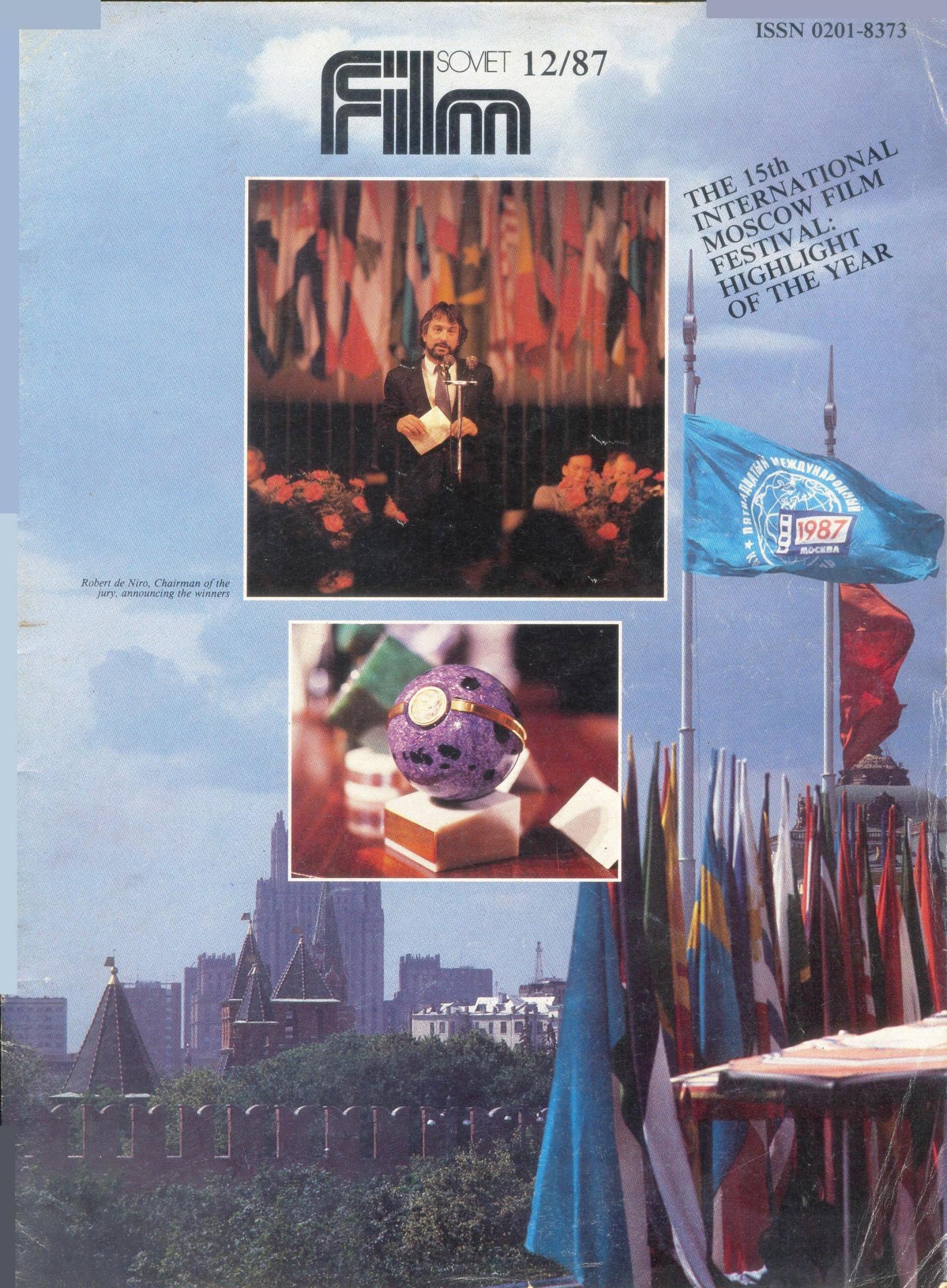
film



Robert de Niro, Chairman of the
jury, announcing the winners



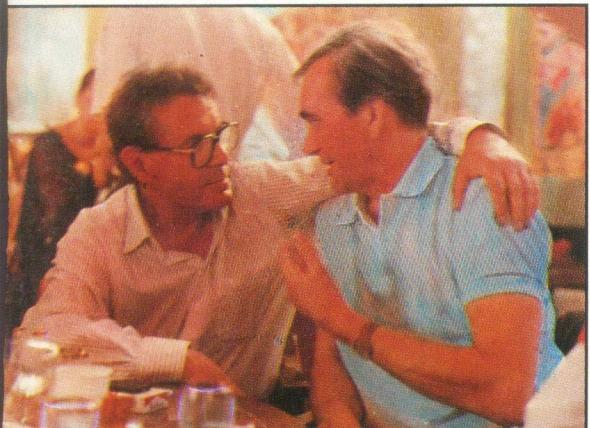
THE 15th
INTERNATIONAL
MOSCOW FILM
FESTIVAL:
HIGHLIGHT
OF THE YEAR



ECHO OF THE 1987 MOSCOW

The 15th International Moscow Film Festival held last summer was in many ways an original and contradictory event. This is in tune with the spirit of the times, when the new is fighting the old, when many things have to be abandoned and what is emerging in their place needs time to become established. The experience of previous Moscow film festivals had come in for severe and well-grounded criticism: they had biased juries, had selected entries with a view to including the largest number of countries at the expense of the quality of films, and had awarded too many prizes so as not to offend anyone. In the spirit of the times, criticism has been heeded. For the first time in the history of the Moscow festivals the jury was headed by a foreigner, the American actor Robert de Niro (he is seen on the cover presiding over the jury). He was assisted by Hanna Schygulla, an actress

Alexander Kamsharov, President of the Soviet Goskino Agency, at the opening of the 15th International Moscow Film Festival



Milos Forman (USA) and Elem Klimov (USSR) in the Professional Club

from the F.R.G., Miklós Jancsó, a director from Hungary, director Tenghiz Abuladze (of *Repentance* fame) and screen-writer Rustam Ibraghimbekov (both of the Soviet Union), Antonio Gades, a choreographer and actor from Spain, Suheil Ben Barka, a director, Cheng Xuelai, an art scholar from China, Gian Luigi Rondi, a film critic from Italy, Alberto Isaak, a director from Mexico and Alexandre Mnouchkine, a producer from France. This powerful international jury ensured impartial judgement. The number of prizes was also reduced to a minimum. All that remained was to select good films. But such films are few and far between, especially today, when



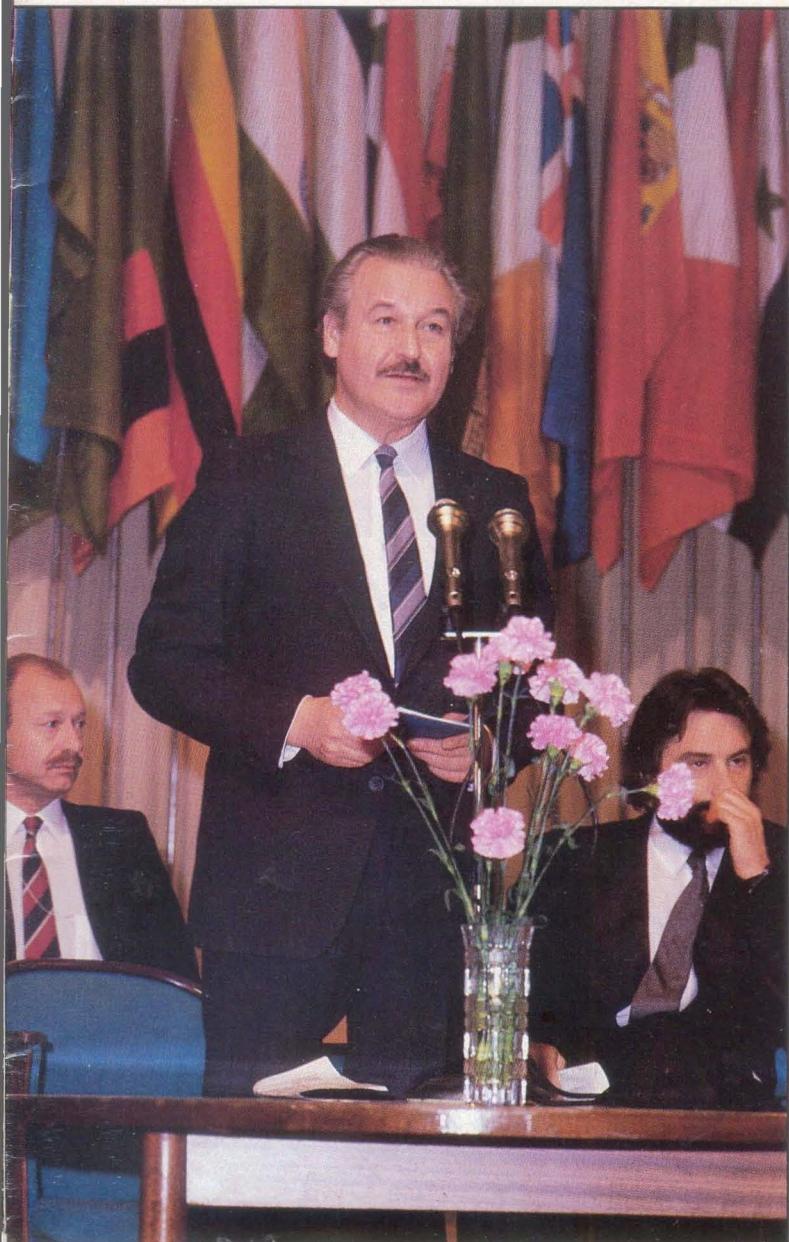
Federico Fellini (Italy) mingling with crowds

FESTIVAL

HIGHLIGHT OF THE YEAR

"CINEMA IS CAPABLE, WITH ITS CAPTIVATING FORCE OF INFLUENCE, OF DOING A LOT FOR UNITING ALL PEOPLE OF GOODWILL IN THE STRUGGLE FOR A NUCLEAR-FREE WORLD, FOR THE SURVIVAL OF HUMANITY."

FROM GREETING TO THE PARTICIPANTS AND GUESTS OF THE 15TH INTERNATIONAL MOSCOW FILM FESTIVAL



there is talk of the cinema being in a state of crisis. Besides, the winners of prizes at other, more prestigious film festivals were not in the running.

So, the day it was announced that Federico Fellini's *Interview* was to be among the entries no one doubted that it would walk off with the top prize. This is indeed what happened. The jury's decision was predictable and fair, although the magic of the famous name may have something to do with it. To be quite honest, I do not believe that the picture is a trailblazer by the standards of the Italian master himself. It harks back to the esthetic of

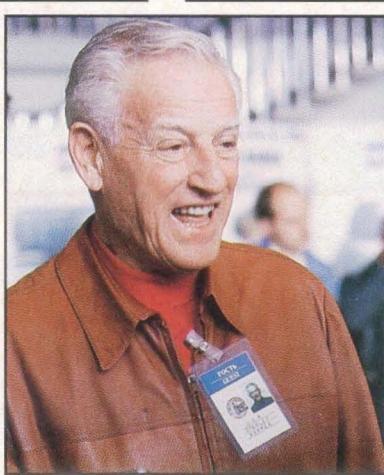
8 1/2. The elegant and refined style lends charm to the recognizably Fellini world interweaving fantasy and reality, a world in which the grotesque and symbol go hand and hand with incisive psychologism. Genre-wise, the film is a personal diary containing thoughts about art translated into the language of cinema which, one suspects, Fellini speaks even in his sleep.

While the top prize caused no controversy, no one could predict the fate of the second most important prize, the Special Prize. There were too many worthy contenders. In the end, it was shared by two

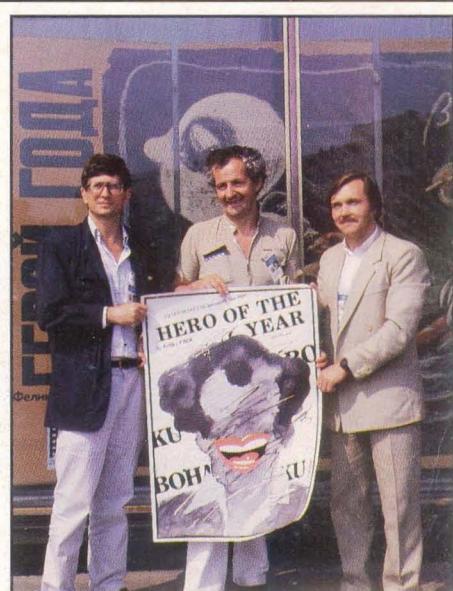
Nastasia Kinski (FRG)



Dorothy Udvaros (Hungary) who won the Best Actress prize



Stanley Kramer (USA)



Makers of the Polish film *Hero of the Year*

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Editor-in-Chief: Nikolai Yamskoi
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films.

One of them, *The Messenger Boy* by Karen Shakhnazarov of the Soviet Union, was a surprise winner. The film tells about a school-leaver at odds with himself and the whole world, who is looking, without success, for his place in life. The film is a piece of cinematic impressionism relying on short sketches. Even so, the high marks the jury gave it were prompted more by sincere sympathy for the current changes in Soviet society than by the merits of the film.

The other film to share the Special Prize was *Hero of the Year*, directed by Felix Falk of Poland. Incidentally, the entire programme of Polish films in Moscow won a special award from the U.S.S.R. Film-Makers' Union. Unlike *The Messenger Boy*, in which sensitive issues are merely hinted at, Falk's film tackles such questions head on. The director would rather overstate than underestimate his concern about the catastrophic deterioration of ethics in art under the influence of careerism.

The main competition somewhat overshadowed the two smaller contests. At the closing ceremony, Ales Adamovich, who chaired the jury of the documentary and short films competition, struck a discordant note in the festive atmosphere by saying that he was appalled at the low standards of the films he had to judge. The jury failed to name the best picture, and decided to award the Honorary Golden Prize to *Chernobyl. Chronicle of Trying Weeks* as a tribute to the heroic feat of the Soviet film crew, headed by Vladimir Shevchenko, who gave his life to let the truth be known about the Chernobyl disaster. The American *Journey of Natty Gunn* won the best children's film award.

Many articles written in the wake of the festival suggested, with good reason, that three major competitions should not be held in the same city simultaneously. The public and the journalists were unable to attend the shows of children's and documentary films, and concentrated their attention on full-length features. Obviously, the competitions should be set apart in time and space. Some of the most interesting things happened outside the official programme. The out-of-competition shows were as usual a veritable feast for cinema fans. During the ten



Gérard Depardieu



Andrei Mikhalkov-Konchalovsky and Nikita Mikhalkov

days of the festival they saw films by Milos Forman, Francis Coppola, Bob Foss, Etoe Scola and Bernardo Bertolucci.

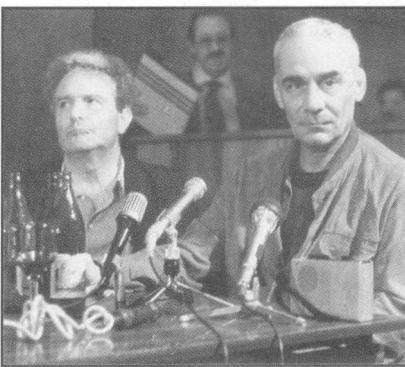
For the first time an alternative jury of film fans from all over the country was working at the forum. Unfortunately, this jury had very little say the final decision. But

Karen Shakhnazarov



at least it could watch the films together with the professionals.

Perhaps the most interesting innovation of this year's Moscow Festival was the so-called PROC, or the Professional Club. The House of Film-Makers where the club was headquartered saw an exciting hodge-podge of activities, with rock groups, Moscow Virtuosi, folk music, modern painting, and church choirs. Here you could see clergymen rubbing shoulders with "rockers", "heavy metal" fans, and leading Soviet and world film stars. Nobody minded the motley nature of the event, on the contrary, it drew journalists and actors like a magnet. Even the harassed Robert de Niro could be spotted in the White Hall of the House of Film-makers. Everyone got a hearing, and there were some very frank and sharp arguments and discussions. During the daily shows foreign guests discovered a whole unexplored continent of Soviet youth cinema. It can be safely said that PROC was one of the most important experiments in democracy which went beyond the festival framework in its



Gian Maria Volonté (right)

implications. Unfortunately, democracy was not always in evidence during these hectic days. During the first days of the festival there was something of an information blackout, much to the consternation of the film-makers who are not used to wasting precious time.

What will the 16th International Moscow Festival be like? Hopefully, it will be better than this year's. Time will show.

Nikolai Troitsky

ECHO OF THE MOSCOW FESTIVAL

During the 15th Moscow Film Festival (7-16 July) a Film Market was held at the International Trade Centre on Krasnaya Presnya.

Even before the Market opened, it was clear that it would be different from previous ones — there would be many more participants and much more business. Before the official opening ceremony Sovexportfilm had signed deals with the Italian television company



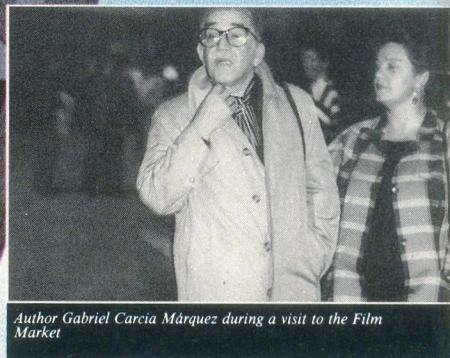
Business conference. Extreme right: Monahem Gollan (USA), President of Cannon Group Ltd



Rajinder Singh Hora, President of Distributors Association (India) and Evgeny Beginin, Vice President of Sovexportfilm



Signing an agreement. Right: Ken Maliphant, Director of Lamancha Productions (UK)



Author Gabriel García Márquez during a visit to the Film Market



The advertising kiosk always draws crowds

*For the first time in the history of the Moscow Film Market, the films were presented by Soviet directors. Photo shows director Eldar Riazanov after the screening of his film *Forgotten Melody for the Flute*.*



PROSPECTS FOR COOPERATION

Vogue-Film and the Greek distributing company, Panorama. Grigoris Voudouris, director of Panorama, said that interest in the Soviet cinema in Greece was well justified by the artistic

merit and the humanity of Soviet films. He said the high level of interest in Soviet films would be highlighted at the Film Market, where practically all European countries were repre-



Negotiations with Donald McConville, Vice President of Columbia Pictures (second from left)

Popular Soviet TV programme Cinerama interviewing the participants in the Film Market



Left: Ralph Alexander, Vice President of De Laurentiis Entertainment Group (USA)



Nei Sroulevich, General Director of Rio de Janeiro International Film Festival (left)

sented. His words proved to be prophetic.

The Film Market began with a press conference for Soviet and foreign journalists.

In his introductory remarks Oleg Rudnev, President of Sovexportfilm, said that with the whole world's attention riveted on the Soviet Union, the cinema cannot be left on the sidelines. This applied especially to film distribution. He reaffirmed that any obstacles to the viewing of Soviet films had been removed, and that Sovexportfilm wanted the broadest possible contacts with foreign partners. The press conference was told that about 400 people from 74 countries would take part in the Film Market, many more than in the previous years. In reply to a question, Oleg Rudnev stressed that the sponsors of the Film Market wanted to bring it up to the highest international standards. Judging by the results, they have succeeded.

Film screenings took place simultaneously in nine cinema and one wide-screen video projection halls, not to speak of video boxes rented by many firms.

In one of the halls the 31-film Soviet programme was shown. In addition, films from the Union republics were shown, and special thematic programmes selected according to genre: war films, directing debuts, screenings of literary fiction, musical films, animated cartoons, etc. Film businessmen saw four Soviet films just-finished: *Forgotten Melody for the Flute*, *The Man from the Boulevard de Capucines*, *No Sunlight*, and *Another Life*.

According to Soviet sources the most popular Soviet films at the Market were *The Messenger Boy*, *My English Granddad*, *Letters from a Dead Man*, and the unchallengeable leader, *Repentance*. Most of the discussions centred around these films.

As regards foreign firms, many of them had an excellent opportunity to make known what they had to offer. Gamount, France, one of the major companies in Europe, came up with a whole series of films.

All told, about 4,500 pictures were shown at the Film Market (on screen and vi-

deo). Foreign businessmen had extensive commercial talks with Sovexportfilm and among themselves. It is impossible to enumerate even a small part of the contacts that have taken place, but the most interesting ones deserve to be mentioned.

Sovexportfilm's negotiations with Monahem Gollan, President of the Cannon Group Ltd. were promising. They dealt with the distribution of *Repentance* in the U.S.A. and other countries, and with joint Soviet-American productions. In an interview with *Soviet Film*, Monahem Gollan said he thought the outlook for relations with the U.S.S.R. was good. He admitted that he was greatly impressed by the film *Repentance* and thought it deserved an Oscar for the best foreign film of the year. Among the projects being discussed with Cannon is a joint film about the great Russian composer Rakhmaninov. Columbia Pictures is considering a joint film about Chernobyl to be written by Ales Adamovich and produced by Stanley Kramer. At a press conference given by the U.S. delegation director Viktor Stoloff said he was going to make a film entitled *Four Faces* in collaboration with Soviet director Rolan Bykov.

Not only North America, but Latin America too was well represented at the Film Market. Pablo Barbachano, one of Mexico's major producers, has chosen video as the main vehicle for acquainting Latin Americas with Soviet films.

There were very many films from the East: the Philippines, Sri Lanka, Thailand and Bangladesh, whose participation in previous Film Markets had been modest. The Turkish company Tugra Film, which formerly had been a distributing agency, represented Turkish television at this year's Film Market. Among the films the company bought for cinema and television were *Come and See* and *Fouetté*.

The films of Andrei Tarkovsky, as ever, commanded a great following. All of them were bought by Iran Film Centre this year.

The biggest deal at the Film Market (the purchase of 40 Soviet films) was made with Japan Sea Films, a long-time

partner of Sovexportfilm. A little bit of history was made when Chander Molram Chada, head of A.R. Chada and India Private Ltd. signed a Memorandum on a plan to set up a Soviet-Indian society for the distribution of films in the two countries, for dubbing and rendering various services in joint filming. In India, Soviet films are being shown at 54 cinemas, which provides a good basis for further exchanges. Negotiations were held between the leadership of Sovexportfilm and Goskino of the U.S.S.R. and Mrs. Malati Tambay Vaidya, General Manager of the Indian Corporation for Cinema Development. As a result, a Festival of Indian Films was held in the U.S.S.R. in August, and in December 1987 a return Festival of Soviet Films was held in India.

The Film Market was well covered by the Soviet and foreign press.

It featured prominently in articles by Nick Roddick of *Screen International*, Harold Mayers, special correspondent for *Variety*, Ron Holloway, chief of *Hollywood Reporter's* East European Bureau. Luis Angel Bellaba, editor of the Argentine magazine *Heraldo del Cine*, and Harbajan Singh, editor of the Indian periodical *Film Mirror* covered the business aspects and problems of film export in special issues devoted to the Moscow Film Festival. Speakers at the final press conference spoke optimistically of the results and prospects for the future. This year 612 Soviet films were sold compared with 209 at the previous festival.

To wind up Sovexportfilm's president suggested that in the interval between the Moscow and Tashkent film festivals a film market could be arranged in the Baltic, in the Caucasus or in Central Asia in order to meet the interests of all participants.

Sergei Ostrovsky

This film is like a ballad. It tells a simple and straightforward story about the people of two great nations — the United States and the Soviet Union.

A Time to Remember is a precise title which reflects an invitation to look at the positive experience in international relations. Rather than give a broad panorama of world politics and historical flashbacks the makers of this film have focussed on the personal life stories of ordinary Americans and Russians. These stories are set in a wider context by inserted footage showing the meetings between Soviet and American leaders, including the Gorbachev-Reagan meeting in Reykjavik. The film's main concern, however, is to trace how global politics affect individuals. Friedrich Engels once said that history consists of the activities of individuals pursuing their own goals. The film tells the story of meetings and contacts between people who are unlikely to go down in history books, but who are nonetheless, making history.

"What are they like? What are we like? What do we have in common?" These are questions all of us are asking. Part of the answer is provided by the sentence uttered during the Leningrad-Boston TV link-up: "They are so much like us, and we are so much like them." It doesn't matter who said that. What is important is that it has been said.

Now that the world is in danger people are seeking every opportunity to melt the ice of mistrust and fear. One such opportunity is offered by Art. The film recalls a brilliant gallery of American artists who visited the Soviet Union: clarinetist Benny Goodman and conductor Leopold Stokowski, the pianist Van Cliburn and the artist Rockwell Kent. And the film includes some fresh material shot during the Kirov Ballet tour

of the U.S.A. last summer. People from different countries are drawn to each other. They find a common language in areas which we have often tended to neglect. There are some startling frames shot during a joint service at the Spaso-Preobrazhensky Cathedral in Leningrad, when a prayer for peace was offered up in English and Russian. The sermon was delivered by Father Boris, a Russian priest, and Michael Roshek, head of the National Council of Christian Churches in the U.S.A. The film tells the story of Susan Massy, who

studied Russian history because her son suffered from hemophilia, the disease that afflicted Russian tsars. As a result she wrote some best-selling books about Russia. The film invites Russians and Americans to freely exchange opinions, sometimes unorthodox opinions, as in the case of the American seaman who says: "It seems to me that you and we are engaged in two global social experiments. America is sacrificing equality for freedom and you are sacrificing freedom for equality." The statement may sound too categorial, but as Susan Ei-

senhower, the grand-daughter of the former American President, who attended a meeting of Soviet and American citizens in Yurmala, U.S.S.R., rightly says in the film: "We have never talked to each other so frankly before the mass media and before a vast audience."

The film is full of dialogues and arguments, as if it were trying to satisfy a hunger for communication. The makers of the film have sensed this hunger and have structured their narrative accordingly. Honest faces, hands stretching towards each other with open palms — all

these symbolic frames remind us that there are no passengers on board the Spaceship "Earth", that all of us are its crew. We would do well to remember this in the face of the threatening nuclear holocaust.

Sergei Ilchenko

Time to Remember

(Vremya Vspomnit)
In colour, 3 parts, 858 m.
Screenplay:
Anatoly Nikiforov
Direction:
Mikhail Litvyakov
Photography:
Yuri Nikolayev
Sound:
Mikhail Podtakui
Production:
Leningrad Documentary
Film Studios

"They are so much like us, and we are so much like them" was the phrase often heard during the Leningrad-Boston TV link-up



NEW FILMS

The film immerses us in the world of amateur rock musicians in Leningrad. It breaks the wall of misunderstanding and mistrust between generations. It is at once gentle and cruel, honest and frank.

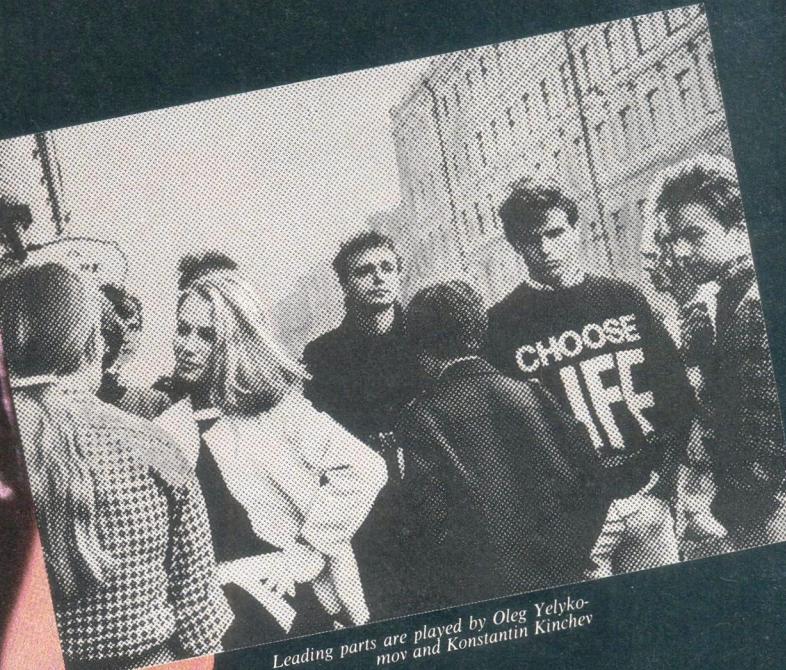


There was a time not so long ago when rock culture was a subterranean movement that developed according to its own laws, inspired by myths and creating its own underground idols. Society became aware of this culture sporadically, when some rock stars appeared in an occasional TV show. The cinema, if it used rock music at all, used it only to create a negative background.

Now the floodgates have been opened and rock has invaded the traditional culture. The air and the TV screens were filled with young vulgarity. The specimens chosen were either inferior (something to mock at) or something too traditional. It took time for gems to be identified in the ore. It took time to acquire genuine taste, flexibility and responsibility. It needed a director who has a real knowledge of rock, who is genuinely committed to the youth theme, and who is equipped culturally and intellectually to be able to separate what is worthwhile from what is worthless. Such a director was Valery Ogorodnikov.

Continued on p. 14

THE BURGLAR



Leading parts are played by Oleg Yelykov and Konstantin Kinchev



First Meeting, Last Meeting

Patrol cars, lights flashing, have sealed off the street leading to the Transfiguration Cathedral in Leningrad. A sergeant with a crackling walkie-talkie on his chest offers a packet of Marlboro cigarettes to a bearded man wearing the uniform of an old Russian policeman. The latter lights up and moves on towards the accumulation of buses, klieg lights, and the milling crowd on the fringe.

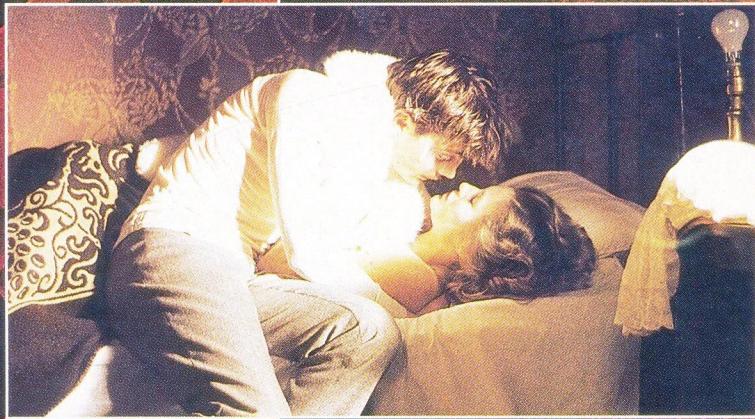
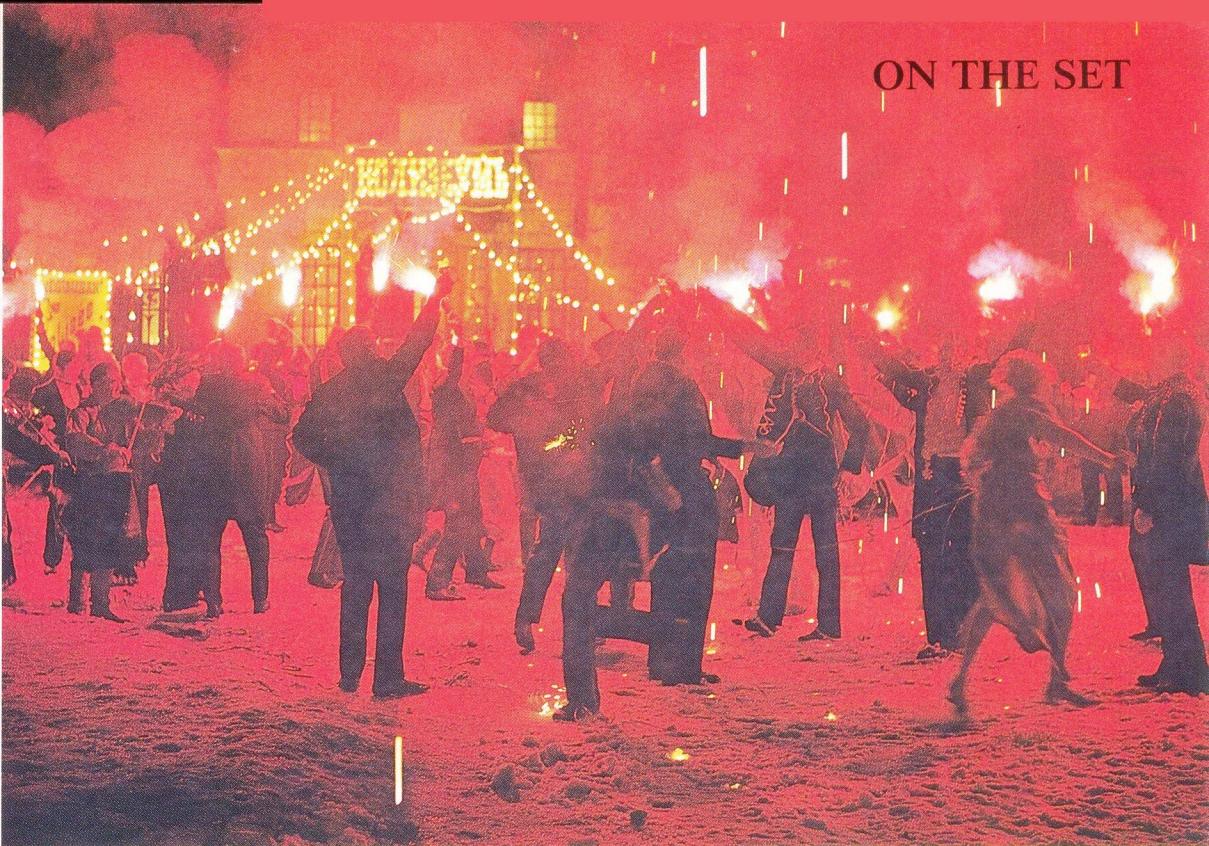
Parked along the curb are vintage Daimlers and Horsch. In one of them, a man in a bowler hat and overcoat with beaver collar is reading a modern magazine. Someone in a fur coat passes by, followed by a street vendor. Officers of the old Russian army are chatting near the wall. Nearby ladies are deep in conversation in a landau, their chilly hands tucked into fur muffs. Pyrotechnicians are setting up their trick nearby. We are on the sets of *First Meeting, Last Meeting* directed by Vitaly Melnikov.

"The title of the film," says Vitaly Melnikov "is a line from a song performed by a cabaret singer, Wanda Lavinska. Among her admirers is Pyotr Chukhontsev, a private detective who exposes a German spy, Ziegfried Gei. An amateur Pinkerton from St. Petersburg and a patriot of his country, Chukhontsev dies in action during the First World War. The film is a thriller laced with elements of farce, burlesque, and drama." Vitaly Melnikov's talent for comedy was evident in his

Continued on p. 18



ON THE SET



THE BURGLAR

Continued from p. 10

In his first full-length feature, *The Burglar*, the young Lenfilm Studio's director looks at rock culture not from the vantage point of superior adult wisdom, but through the eyes of teenagers. A boy in his early teens, a kind and gentle soul (played by Oleg Yelykomov) looks at the world with clear, bright eyes. This is something new in our cinema which until recently looked down on "rockers". The boy has a daredevil of a brother, Kostya Kinchev, a rock vocalist. But that is as much we are going to tell you about the plot. Kostya is the leader of a popular amateur rock group calling itself *Alice*. Kostya is not a fictitious character. He is a real young man who has a younger brother in the film, but an elder brother in real life. The film brings all the brothers together. Kostya got into this film straight out of life — from the streets where he walks, from the rock club where he sings, from the cafe where he meets his friends and foes, from the apartments where he hangs out. He has identified himself with the city of Leningrad, where he has moved from Moscow. He thinks of Leningrad as his very own city. Its pavements and granite embankments, its mists and its rivers provide more than a background for his life. He feels the puls beat of Leningrad with every fibre of his being. The cool exterior is an illusion. Beneath it there is throbbing, fiery life, and this fiery element is conveyed in the film. We feel that it is a pure fire, but because the director has depicted Kostya the way we know him. The device he uses to achieve this is the pure unblinkered view of his younger brother.

The film revolves around an eternal romantic situation: the Poet (Bard) and his Evil Sorcerer. It is not accidental that the musical epigraph to the film is a fragment from Tchaikovsky's *Swan Lake*, being practised by a school brass band among whom is Kostya's younger brother. Who said that rock culture has obliterated everything that went before? It has everything incorporated that was before it, only the presentation is different: furi-

ous, extatic, harsh. But the type of Bard who is in love with freedom and art is eternal. Just like the type of Evil Sorcerer who tries to lure him away from freedom and art. Only the garb is modern and the names are new.

The Evil Sorcerer in the film is called the Buffoon. Pyotr Semak who plays a former rock musician turned rock culture racketeer enters the film like a dark ghost. He is seen wearing punk garb at Kostya's performance raving mad, wailing extatic. In the final scene Kostya confronts Buffoon. The traditional conflict between good and evil unfolds and the tragic tension mounts, but not on the level of the plot.

At first the boy is searching for his brother in apartments and clubs, giving us a chance to see Kostya's "world" through the boy's eyes. Gradually ordinary life turns into a phantasmagoria. Life seems to be hectic but something basic is missing from it. Everything seems to fall into fragments. We see a competition of amateur rock groups. The bored faces of the jury. The boys sing something naive striving desperately to make it sound like "hard rock." Their faces are genuine, but there is no light, no flame in them. Suddenly we see a close-up of Kostya. We have seen him on stage many times, and have known him as a remarkable musician and showman. And here we see him as a film star. Rock culture has given us a new brilliant film star, and the first to discover it was Valery Ogorodnikov. Kostya has an unusual face. He is not fortune's darling like, say, Sergei Kuryokhin, the current rock idol. He was not born with a silver spoon in his mouth. Life has pushed and buffeted him, but it has not broken him. His path is arduous, but straight. He has a goal and a guiding star.

A dazzling sunny day, dazzling clothes. Young people are proclaiming their independence in dress, hair style and manners. But it is a lost day. Only Kostya and his brother know about it. The brother thinks it's the fault of their father who has degraded himself and is illtreating Kostya. Also, he thinks it is the question of the synthesizer which costs a for-

tune and which Kostya must return to Buffoon. Otherwise Kostya would be in serious trouble. Knowing this, the brother steals a synthesizer. This is how he understands and resolves Kostya's conflict with life. Things are not as simple as that, of course. (And anyway stealing a synthesizer is not a way out).

Kostya too is looking for a brother or brothers, only at his own level. He seeks understanding with members of his own generation. This, however, is not the main message of the film. Spiritual emptiness has its own roots, of course, but there must be a way out. Today's young people have a clue. But what about those who grew up in the seventies and eighties? Rhetoric cannot guide this generation. Rhetoric is important against Buffoon and his ilk. There must be something real to challenge them.

The most striking frames in the film are the faces of those who listen to Kostya. Such faces can only be taken out of life. There are no cinematic tricks to portray the degree of sincerity and identification felt by the audience. Kostya has found his brothers. He has elicited a response from his generation. "We are together!" So, the Evil Sorcerer is vanquished.

Sergei Sholokhov

(*Vzломщик*)

In colour, 2388 m

Screenplay:

Valery Priemykhov

Direction:

Valery Ogorodnikov

Art director:

Irakli Kvirikadze

Music: Viktor Kisim

Photography:

Valery Myronov

Design: Viktor Ivanov

Featuring rock groups

Alice, Auction, Coffee, Presence, Avia

Cast: Oleg Yelykomov,

Konstantin Kinchev, Yuri

Tsapnik, Pyotr Semak, Polina Petrenko, Svetlana

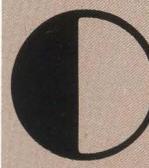
Gaitan

Production:

Lenfilm

OBSERVER'S NOTES

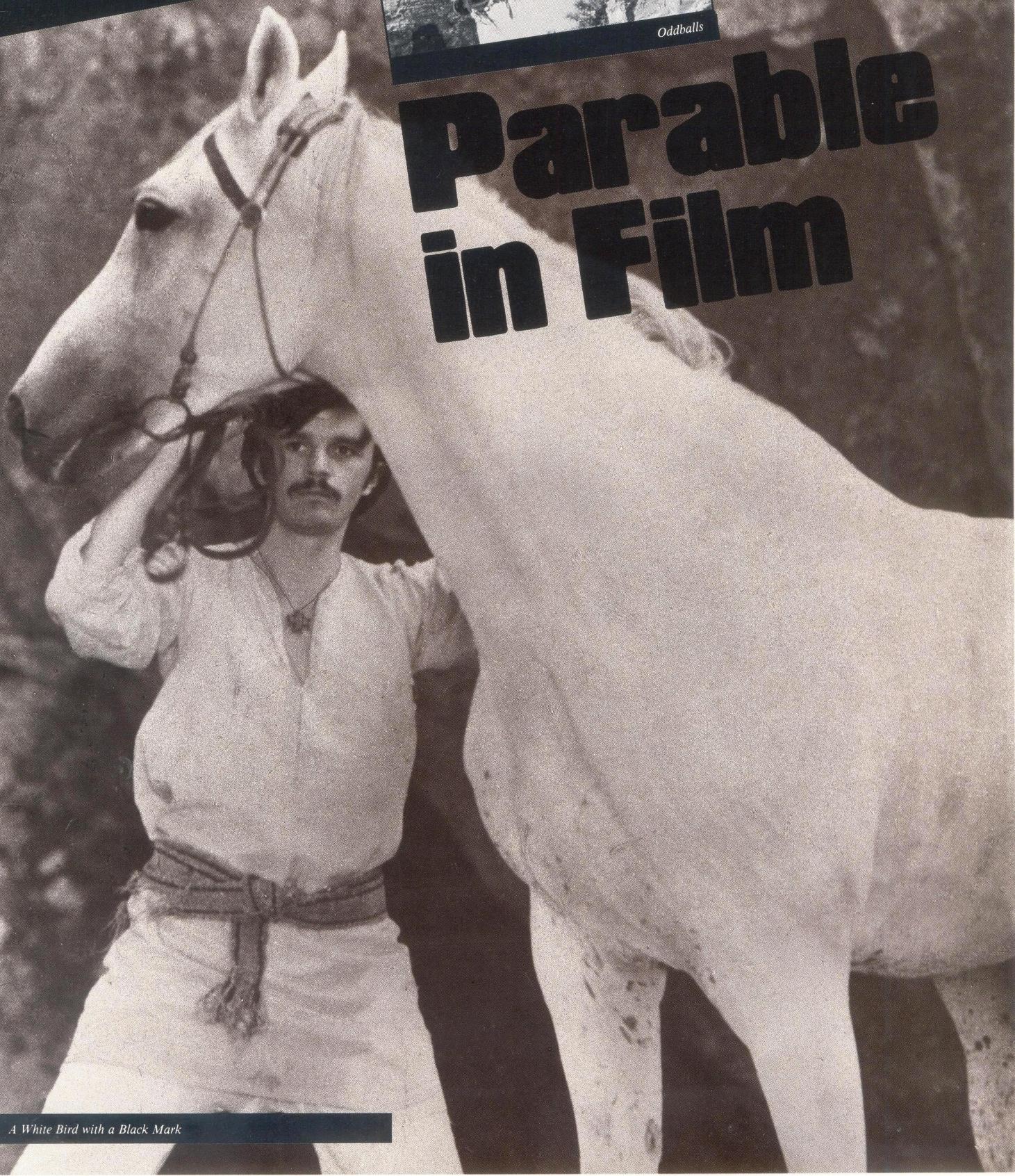
Until recently the ancient word "parable" was seldom heard in the film world. In the minds of film makers it was associated with centuries — old folklore and with similar art genres. All of a sudden this notion was adopted by film makers and is now bandied about by film reviewers. There seems to be a tacit consensus behind the fact that this strange term has been adopted so widely: it indicates that a new genre has entered Soviet cinema.

Of course, the new genre did not become established overnight. Elements of parable-like narrative are to be found in films of the seventies and even the sixties. But it is only today that the attempts to master the new genre have culminated in a powerful and notable new trend.

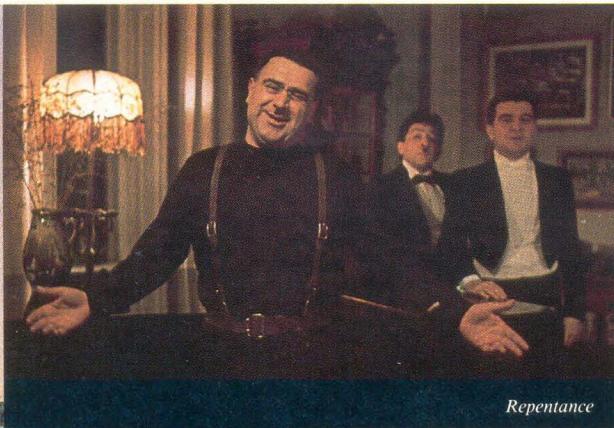
We have come to accept that the cinema in the Soviet Republic of Georgia has been leading the way in the genre of film parable. It was best equipped for this because since times immemorial it has been steeped in folklore and folk traditions. ▶



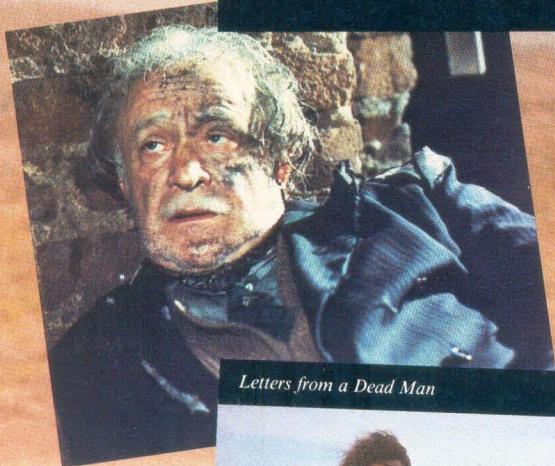
Parable in Film



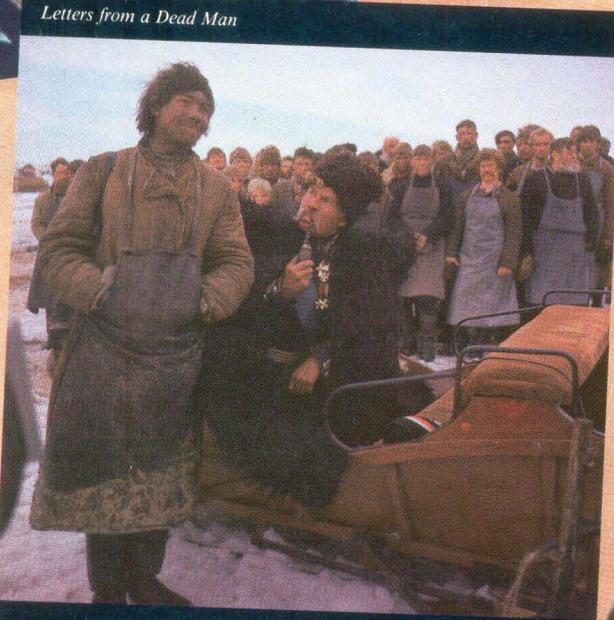
A White Bird with a Black Mark



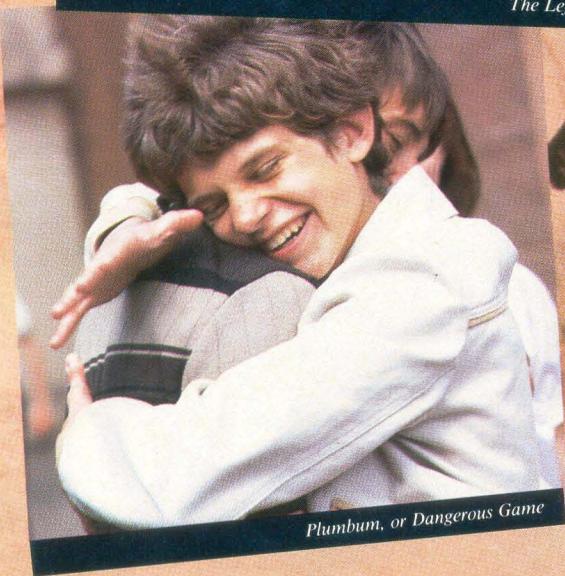
Repentance



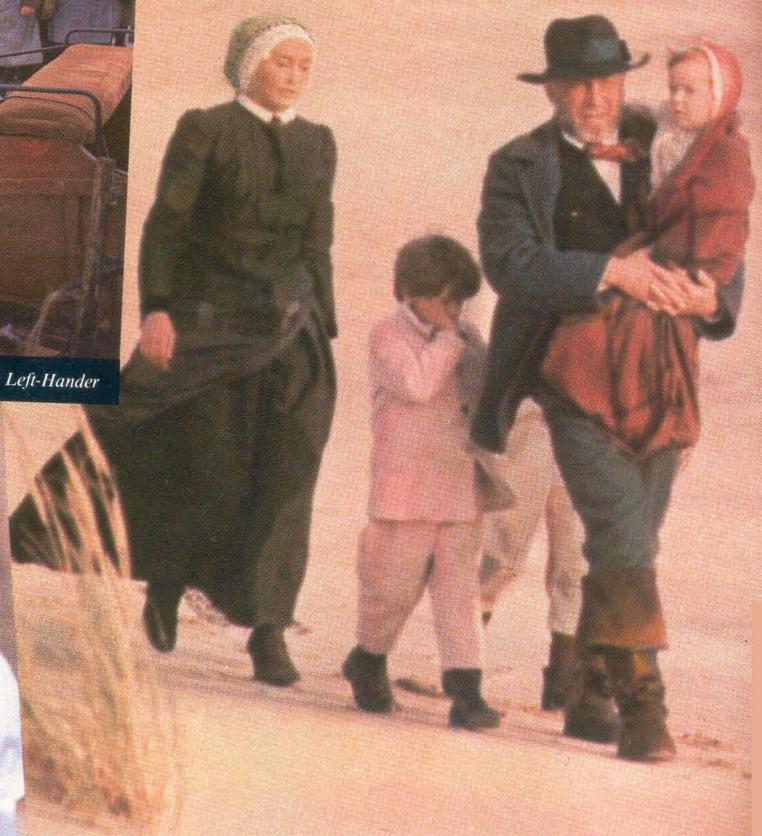
Letters from a Dead Man



The Left-Hander



Plumbum, or Dangerous Game



A Woman and Her Four Men

One recalls such brilliant short films *The Wedding* and *The Umbrella* by Mikhail Kobakhidze, *The Jug* by Irakli Kvirkadze, the feature films *There Lived a Singing Thrush* by Otar Ioseliani, and the famous trilogy of films by Tenghiz Abuladze (*Supplication*, *Wishing Tree* and *Repentance*), Eldar Shengelaya's *An Unusual Exhibition*, and *Oddballs* from screenplay by Rezo Gabriadze, and a multitude of other vivid, witty, ironic and poetic films.

Nonetheless, Georgia was not the only "epicentre" of growing interest in the possibilities of parable for film narrative. The same interest led to some exciting developments in the Soviet Central Asian republics, where the trend was led by that original master, Bulat Mansurov. In his

films *The Contest*, *The Woman Slave*, *The Parable of Love*, and *The Funeral Feast*, Mansurov tries to effect a synthesis between the old didactic poetry of the East and the modern film idiom.

The Ukrainian cinema has also revealed an interest in the parable genre. Generally gravitating towards the folklore tradition, the Ukrainian cinema has often experimented with parables. Witness such films as *A White Bird with a Black Mark* by Yuri Ilienko, *The Rabbit Reserve* by Nikolai Rasheyev, *Babylon XX* by Ivan Mikolaičuk, and more recently *Flying in Life and in Dreams*, and *Talisman* by Roman Balayan.

Film-makers in the Baltic republics have not remained on the sidelines of the movement either. This is not surprising because contemporary art (including literature and theatre) in the Baltic republics features the parable genre very prominently.

This short and far from complete listing of the numerous attempts to experiment with the new genre indicates that the trend is no mere fad, but a movement that is here to stay and that has a big future.

Let us then look at the background to this new trend and the reasons why it has suddenly been promoted.

For one thing, parable is a genre that offers tremendous expressive potential. It draws on mankind's artistic experience over millenia. Born in the bosom of folk culture, this genre has been taken by various religions, has been elaborated in literature and on stage. As a result the possibilities of the genre have become truly universal. One of its most valuable and attractive features is its compactness. The principle of concentration of thought and image is car-

ried to its limit in the parable. The parable can use a single, often microscopic example to provide a formula for a great many different phenomena, to reveal the laws of life.

The parable is a genre that has great popular appeal. It is always based on an incredible story which stirs and keeps the audience in its grip. In Roman Balayan's *Talisman* two contemporary characters challenge each other to a duel, as if it were the 18th or 19th century. In Vadim Abdashitov's *Plumbum or Dangerous Game*, a fragile, sickly teenager is uncannily insensitive to pain. When asked how old he is, he replies, quite seriously, that he is forty. This energetic, strong-willed and dedicated boy is a crusader for morality. His aim is laudible, but the results of his activities are tragic. You find even more amazing and paradoxical twists to the plot in *Repentance*, where a dead man is disinterred and re-buried and disinterred again.

The inherent paradox of the parable genre, which forever verges on the incredible and the fantastic, and has a penchant for talking the language of grotesque and phantasmagoria, are all features that attract modern film-makers. However complicated the parable genre may become, however laden with serious and profound problems it becomes, it remains conscious of the fact that cinema is the art of the masses of ordinary people.

It would be naive to maintain that the adoption of the new genre in the Soviet cinema is going ahead smoothly, without some losses. But what is heartening and promising is that artists are approaching this genre in different ways, and are trying out different variants. The range of

their experiments is growing ever wider. Some films being made today emphasize the tongue-in-cheek simplicity, mischief and irony that are characteristic of the folklore parable. Examples in point are *The Left-Hander* by Sergei Ovcharov, *The Neptune Feast* by the young director Yuri Mamlin, and *A Simple Story* directed by actor Georgi Burkov in collaboration with Gherman Lavrov. Other screen parables are more austere and complicated in structure, such as Alexander Rekhvashvili's *The Step*, and Nodar Managadze's *Hey, Maestro!* Sometimes the parable is used as a vehicle for telling a life-like modern story and sometimes for dealing with events of the distant past (examples are *The Young Composer's Odyssey* by Georgi Shengelaya and *The Gladiator* by Olav Neuland of Estonia). Modern film parables concentrate on moral and ethical problems. But, as the experience of *Repentance* and *Letters from a Dead Man* attests, this genre can be very effective in political and social films.

So, the new genre of the film parable is going from strength to strength. There is, however, a reverse side to the process. The parable is fast becoming a fashion craze which is eagerly snapped up even by those film makers who are ill-equipped for it. Georgian director Eldar Shengelaya, one of the pioneers of the film parable has some wise and sobering words to say on this score: "A parable cannot be put together in the same way as a thriller, a Western, or a soap opera is put together. You can reproduce the trappings of the genre and diligently follow all the methods of treating the plot and yet fail to produce a genuine parable. When all is said and done, it is not

the technique of the genre that engenders profound and wise thoughts, the technique merely helps to put them in greater relief."

The parable is a lofty achievement of the human spirit and thought. To rise to this height one has to be mature enough as a person, not just possess the requisite professional skills. It is naive to think that such a high level can be reached in one big swoop.

Of course there have always been imitators. And it is not by their puny efforts that we should judge the strength of the wave that is sweeping them along. The best and most mature work by our film masters shows that the Soviet cinema today is engaged in intensive search and is trying to extend its artistic range and rise to a new level in the portrayal of life.

Valery Fomin,
Senior Research Workers,
National Film Research
Institute

First Meeting, Last Meeting

Continued from p. 12

very first feature film, *The Boss of Chukotka*, which blends humour and drama, farce and tragedy. His films *Hello and Goodbye*, *Mother Gets Married*, and *Ksenia, Fyodor's Beloved Wife*, explored the intimate life of their characters. Melnikov is also known for his TV adaptations of the prose of Dostoyevsky and Vampilov. One of his pictures, *Holiday in September* (based on Vampilov's play *Duck Hunting*)

shelf and recently shown on television. It features the late Oleg Dal in what is probably his most tragic role.

The director commands a wide range of genres: he has screened Gogol's *Marriage*, made a fantastic comedy *None-such*, a melodrama entitled *Marrying a Captain* and an essay in historical rehabilitation in the shape of a thriller entitled *Two Lines in Small Print*. *First Meeting, Last Meeting* was written by the well-known dramatist Vladimir Valutsky.

This is the third film written by Valutsky and directed by Melnikov. Their first was *The Boss of Chukotka* (co-written by Vladimir Valutsky and Viktor Viktorov) and the second, a comedy *Sergeant Zbruyev's Seven Brides*.

First Meeting, Last Meeting is about a crazy inventor, Kuklin, who discovers a new kind of energy, about a man called Sholtz who owns a chamber of curiosities, and tries to get hold of a Russian secret. We also meet a silent Chinaman, a sinister killer, and a police agent Foka Pogilevich.

The star role is played by Mikhail Morozov, a young actor from the Leningrad Grand Drama Theatre. The role of Chukhontsev is his first major screen part (he made his debut in Alexei Simonov's film *The Unit*).

Gei, the German military attache's assistant, is played by popular actor Yuri Bogatyryov and the sleuth Pogilevich by Mikhail Kononov. The seductive cabaret singer Wanda is played by the popular Polish actress Grażyna Szapolowska. This blue-eyed blonde made her debut in a 1978 Hungarian histor-

ical film *80 Hussars*, directed by Sandor Sára. In 1985 Szapolowska played the lead in Horst Seemann's *A Visit to Van Gogh*. Other roles are played by Soviet film stars Innokenty Smoktunovsky, Leonid Kuravlyov, Oleg Yefremov, Sergei Shakurov and Nikolai Kryuchkov, a veteran of Soviet cinema, who puts in a cameo performance as police officer. "The action," director Melnikov goes on to explain, "takes place during the Christmas holiday in 1913. This has prompted the genre of the film, which is a tongue-in-cheek mystification: anything can happen on New York's Eve. But in the festive atmosphere sad and sarcastic notes can be heard and the rumblings of imminent social upheavals." The interiors of St. Petersburg mansions (photographed by Yuri Veksler) provide a fluid commentary to this thriller set in Russia on the eve of the Revolution. Isaak Kaplan, the art director, faces a different task. He is currently transforming the Oktyabrsky Market Place into a Chinese quarter.

The sentimentality of a romance, decadent charm and an upbeat tone of tragicomedy are all to be found in the musical score by Timur Kogan.

The lights flash on making the golden portico of the Cathedral glitter. The extras near the wall are making a great to-do.

A cracker goes off. The shooting continues. This meeting is not the last.

Alexander Pozdnyakov

COLLABORATION WE ARE WAITING FOR YOU, SISTER!

A school for cinema and television actors has been opened in Kabul, Afghanistan. It is headed by Galina Yatskina, Merited Artist of the R.S.F.S.R., Candidate of Arts, a teacher of the Boris Shchukin Drama School. Asked why she decided to go to Afghanistan, she replied:

"There comes a time in the life of every person, and I am no exception, when one becomes bored with everything. You have your work, family and friends, but some kind of restlessness begins to gnaw at you, and you feel that you are marking time.

"At a festival in Tashkent attended by film-makers from Asia, Africa and Latin America I made the acquaintance of a remarkable man, Abdulla Latif. I was amazed at the energy with which he threw himself into every new undertaking: all his conversations ended with a practical business proposal. He had the idea of training film-makers in Afghanistan. When he learned that I was teaching in a drama school, he was surprised and immediately invited me to take part in his project. In time I forgot about this conversation. I went on trips to Britain, France and West Germany, and taught at a film school in Finland for a while. I was preparing for a trip to Nepal when I learned that they were having some difficulty in finding an actress who would agree to go to Afghanistan. It was a trouble spot. The year was 1980, and everybody knew that fighting was going on there."

Galina falls silent and grows pensive. Her eyes darken. Her coffee on the table grows cold. I make no attempt to break the silence by reminding her that today, like every day, she has a lot to do at the school, on the radio and television, at home where in the evening she will be entertaining some distinguished guests from abroad and she will have to find time for her 14-year-old son Vasya, very independent, and therefore needs an eye to be kept on him.

"When I returned home from Afghanistan," continues Yatskina, "I wrote an article about Kabul. On my first visit, I did not manage to see much of the capital, commuting as I did between my hotel and the film studio. My memories of the city are mostly associated with its sounds. In the morning I was awakened by the singing, wailing, chanting voice of the Mullah. The noisy, hectic noon is associated with the marketplace. I also remember the gun shots, something I could never get used to. One day I had lunch with a girl who wanted to be in films. She knew nothing of films, but she reminded me of Natasha Rostova from Tolstoy's novel. I do not remember her name. The girl was killed by the Dushman rebels the following day." She pauses again.

"The Afghans are like children. They are naive and romantic. They are pliant and musical. I had about 50 students, some of whom were real stars: Adilya, Sabur, Abib, Abdullah, Vali... We played Ostrovsky, Shakespeare, Dostoyevsky and Chekhov."

Why do you speak about them in the past tense?

"Each time I returned to Afghanistan after a period of absence, I found some of them missing. The Dushmans put a price on the heads of those who collaborate with us. Actors are highly priced. This is not fanaticism," says Galina as if pursuing an argument with someone. "This is a deliberate strategy of elimination, hunting of the country's best people."

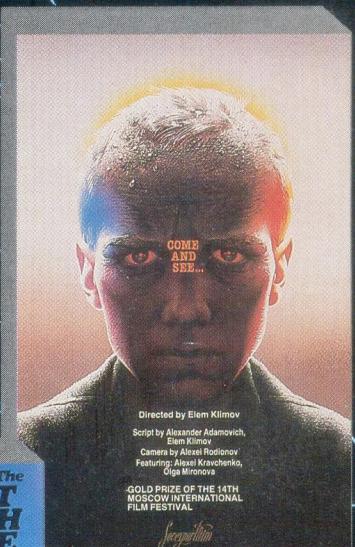
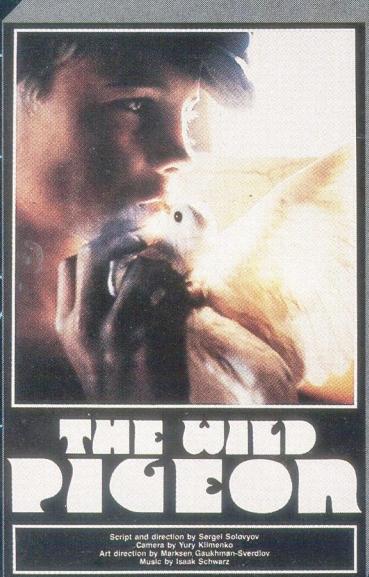
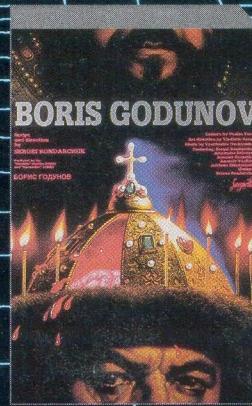
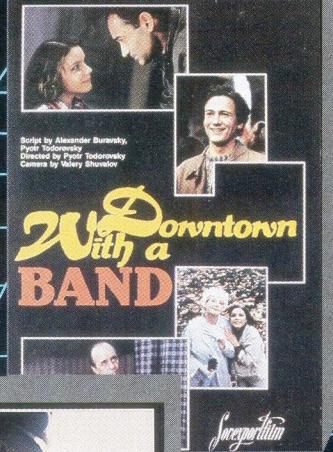
I try to divert her from her sad memories.

"The film *Soldier Sabur* won a citation at the 14th International Film Festival in Moscow," — she continues. "Many people said that Sabur, who plays the lead, is true to life. This is the highest praise for me. Today he is rehearsing the role of Hamlet at our school. We are going to see the rushes of Abdulla Latif's new film *The Birds Return to Their Nest*. Some of my pupils appear in this film. According to an ancient Afghan custom, if a woman becomes a widow she is obliged to marry her dead husband's brother. In the case of the film heroine, the brother is the head of a band based in Pakistan. This topical theme requires a realistic manner of acting. So far my actors have relied on emotion, but they must learn to draw characters. I feel sure they can do it. They are sending me letters saying: 'We are waiting for you, sister!'

Nikolai Ryzhikov

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film

VIDEO



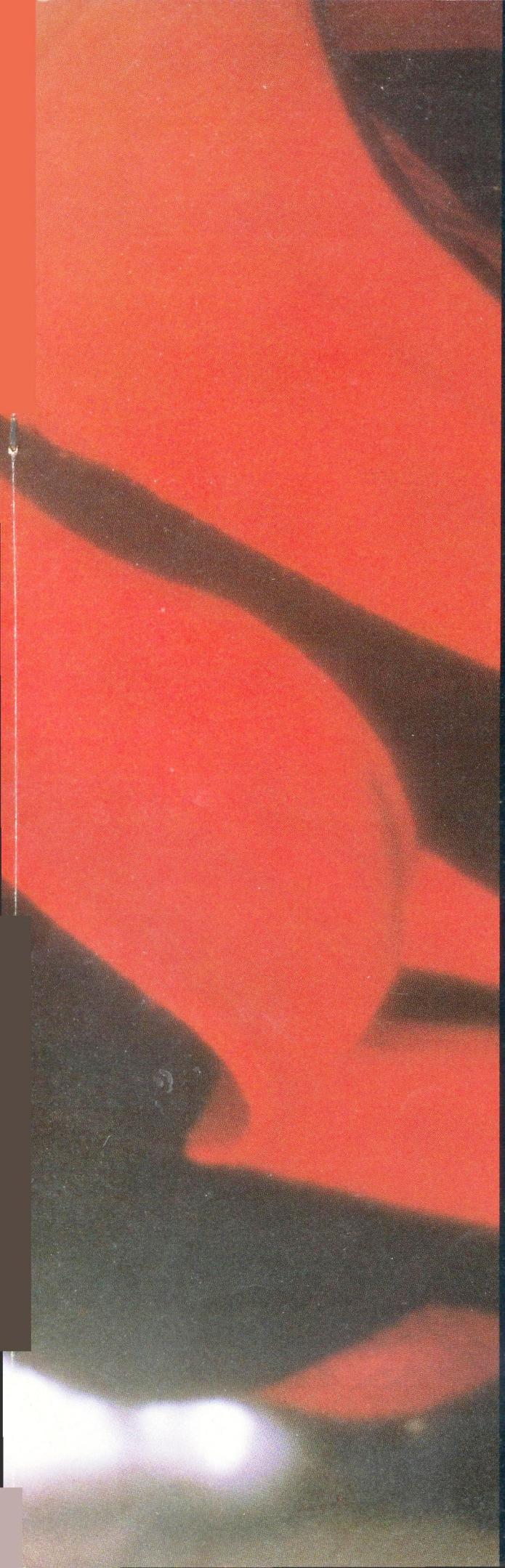
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CALENDAR



Elena Mayorova

It is the popular belief that the screen offers less scope for the actor to display his prowess than the stage. On stage it is daily search, live contact with the audience, constant experimenting. The screen is all about looks, type-casting and acting out disconnected fragments from other people's lives. However, true performing talent is not affected by technology. Proof of this is the career of Elena Mayorova, who is a graduate of perhaps one of the

most interesting acting schools today presided over by Oleg Tabakov. To have worked with Tabakov is recommendation enough for the stage, but Mayorova, in spite of her youth, already has an impressive record in films. She first appeared in the cameo role of Zoya in *You Never Dream*, directed by Ilya Frez. In 1982 Viktor Sokolov invited Mayorova to play the mother in his black-and-white film, a graduation work of the director Alexander Zeldovich, portrays a strong,

ning a risk because in the film the 24 year-old actress lives from twenty to forty with virtually no make-up. Mayorova rose to the challenge. She was convincing not only in her portrayal of ageing, but, more important, in making it clear to the audience why the flighty heroine has all these years been the most lovable and beautiful woman in the world for her son. In the early eighties she played a very different role. It was Malva in an adaptation of Maxim Gorky's story. This black-and-white film, a graduation work of the director Alexander Zeldovich, portrays a strong,

and Vadim Abdrashitov. She makes just a few casual remarks to her partner, but we feel, in spite of the brave face she puts on, that she is a lonely woman, craving for a miracle to happen. Mayorova is a remarkably flexible, photogenic actress of great range. Whatever characters she plays, and to whatever time they belong, Elena Mayorova invests them with depth and sincerity, and the features of the extraordinary woman that she is herself.

Sergei Dobrovolsky

December 1987

Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th
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18	19	20	21	22	23	24	25	26	27	28	29	30	31			

THE STARS OF OBERHAUSEN

Many people were surprised to read in their daily newspaper that the Oberhausen Festival had presented its Grand Prix to a programme of Soviet short films. Gathered together, these pictures (many of them first-time director's efforts) presented a colourful panorama of the Soviet cinema.

Vladimir Tumayev's *Visiting Her Son* tells the story of a 40-year-old dairymaid. Widowed, she falls in love with a middle-aged man in the same village, and is expecting a baby by him. She is very embarrassed at being a bride and expectant mother. In accordance with old Russian custom, in order to marry, she has to ask permission of her mother and her son, who is serving in the army.

The film is meticulously put together: a single deft

touch reveals a great deal about the woman's life. Her motherly concern for her grown-up son and her future baby symbolize, as it were, the dream of a world without wars. The opening frames of *A Trip to Sopot* set a mischievous mood promising slapstick comedy. But sudden-

ly, obedient to director Nana Iorjadze's masterful hand, the film takes an abrupt turn. A hush falls over the audience as it becomes aware of the infinite loneliness of the shiftless and crystal clear souls concealed behind the guise of tramps. *A Trip to Sopot* is a plea for mercy to the fallen. It won the newly instituted Thyl Eulenspiegel Prize for comedy. The picture is a debut by director Nana Iorjadze.

Another film tells the story of an artist. He is poor, as many artists are, and sick, for illness often comes hand in hand with poverty. But he is proud and happy because he has talent and a woman who has shared his long and hard life with him. The artist dies on the eve of his 80th birthday. The light goes out for the woman, who loved him

with youthful passion. Fearful that time would erase from memory his face, the torment and mystery in his eyes, she takes up painting herself. The world of Genvork Grigoryan (Djotno) now gets a new lease of life in her canvases. The woman became an artist and a poet, an heiress to Djotno's world. She was 70 at the time. This summary of the short film *Love*, directed by Leo Bakradze from a script by Leonid Gurevich may seem a little sentimental, but on the screen everything looks harsher, more austere. The fact that the story is being told by the heroine, Diana Ukleba, lends spirituality and sincerity to the film.

I think the runaway success of most of the Soviet films presented at the Louis Albert Hall is due to one major reason. All the entries, including such widely different films as the sad and dramatic *Story of a Run* by

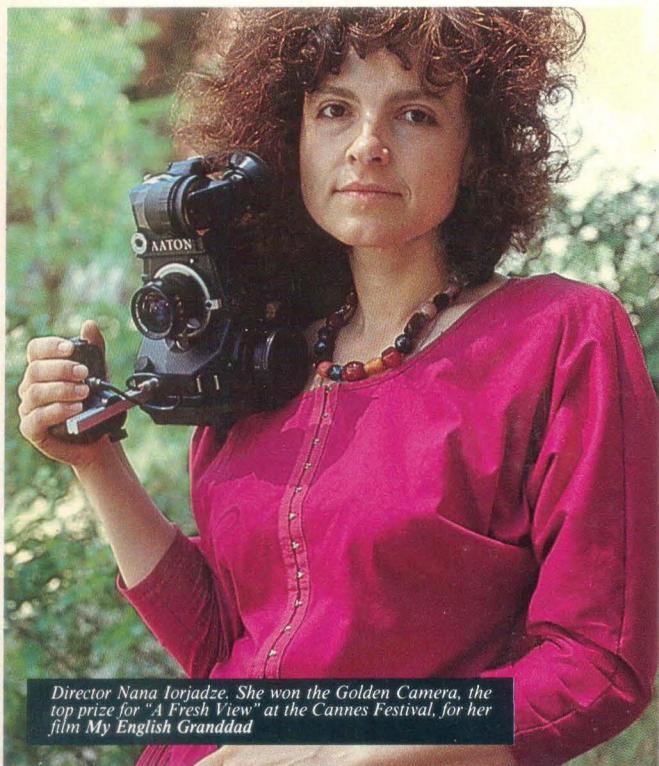
Murad Aliyev of Turkmenia and the gentle and delicate *The Honey-Cape Vendor* by Elena Marchenko (Belarusfilm Studios); the unassuming and poignant story of human fortitude and dignity by Enrikas Šablevičius *The Man Coming Home* (which won a prize from a Catholic organization) and the sharply critical, sometimes exaggerated, *Her Majesty Tundra* by Sergei Miroshnichenko of Sverdlovsk have one quality in common. All the nine films making up the programme which won the festival's Grand Prix and a prize from the International Federation of Film Clubs (to complete the list, there were *A Scratch* by Alioskar Fat-hulin and *The Door* by Nina Shorina) tell something new about human nature and social attitudes. This is why these films, which were not made "for export" moved foreign audiences.

Galina Dolmatovskaya

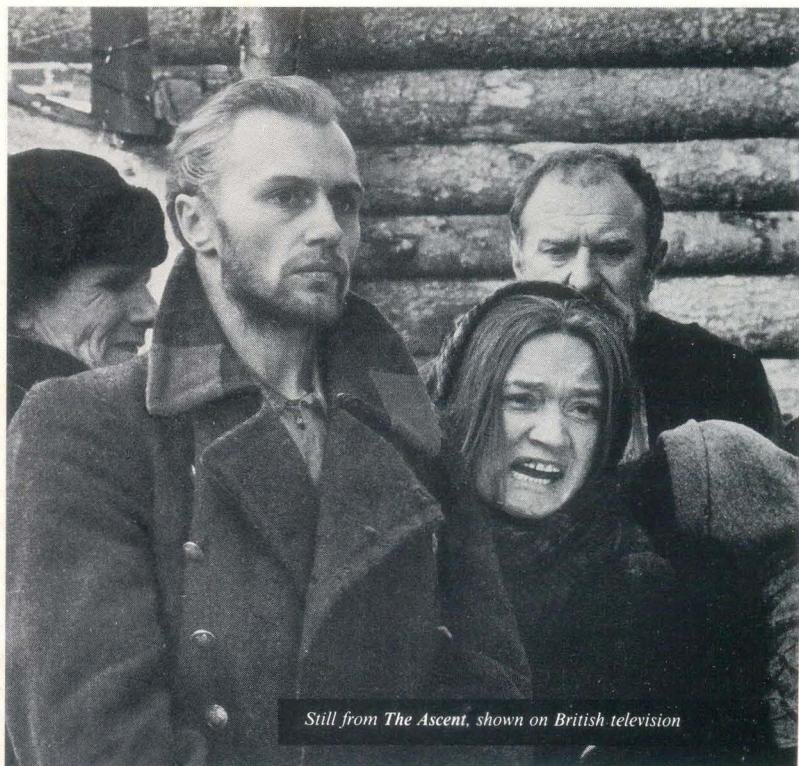
SOVIET FILMS SHOWN ON BRITISH TELEVISION

British television has recently run several feature films from the U.S.S.R. This happened in the wake of a five-day visit by director Elem Klimov, First Secretary of the Board of the

U.S.S.R. Film-Makers' Union. The showing of *The Ascent* by Larissa Shepitko, the documentary film *Larissa*, which Klimov dedicated to the memory of his wife, and *Agony* is a mea-



Director Nana Iorjadze. She won the Golden Camera, the top prize for "A Fresh View" at the Cannes Festival, for her film *My English Granddad*



Still from *The Ascent*, shown on British television

sure of the favourable reaction in Britain to the visit by the Soviet director, and of the interest British people have displayed in his work and in the Soviet Union in general. Other films shown on British television were *Andrei Rublyov*, directed by Andrei Tarkovsky, and *The Colour of Garnet*, directed by Sergei Parajanov, both artistically demanding and sophisticated films. In showing these avant garde and aesthetic-ally complex films by Tar-

kovsky and Parajanov BBC's channels 2 and 4 have exhibited good taste and an intimate knowledge of the Soviet cinema. British TV executives who came to this year's Film Market at the 15th Moscow Film Festival have signed new contracts on the exchange films, thus continuing the traditional commercial ties with Sovexportfilm.

Andrei Usankov

SOVIET FILM FESTIVAL IN AUSTRALIA AND NEW ZEALAND

The Fourteenth Festival of Soviet Films was hosted by Australia. It was devoted to the 70th anniversary of the Great October Socialist Revolution in Russia and made the rounds of five big cities: Sydney, Melbourne, Canberra, Adelaide and Perth. Co-sponsored by Sovexportfilm of the U.S.S.R. and the Quality Films of Australia this festival included *Fouetté*, *Theme*, *Farewell, Green Summer*, *Farewell*, *My Friend Ivan Lapshin*, *Plumbum or Dangerous Game*, *Boris Godunov*, *How Young We Were*, and *Letters from a Dead Man*. The opening of the festival at the Roma Theatre in Sydney was attended by a

Soviet delegation, including the two ballet stars who play the main roles in *Fouetté* Yekaterina Maximova and Vladimir Vasilyev (who also co-directs the film). Vladimir Vasilyev and Edmund Allison, President of Quality Films, told a packed audience that festivals attended by Soviet film-makers are becoming the usual thing which gives Australia a chance to see new films and satisfy their interest in the important changes taking place in Soviet society today. Formal occasions were followed by business meetings during which Quality Films announced that they were ready to buy *Andrei Rublyov*

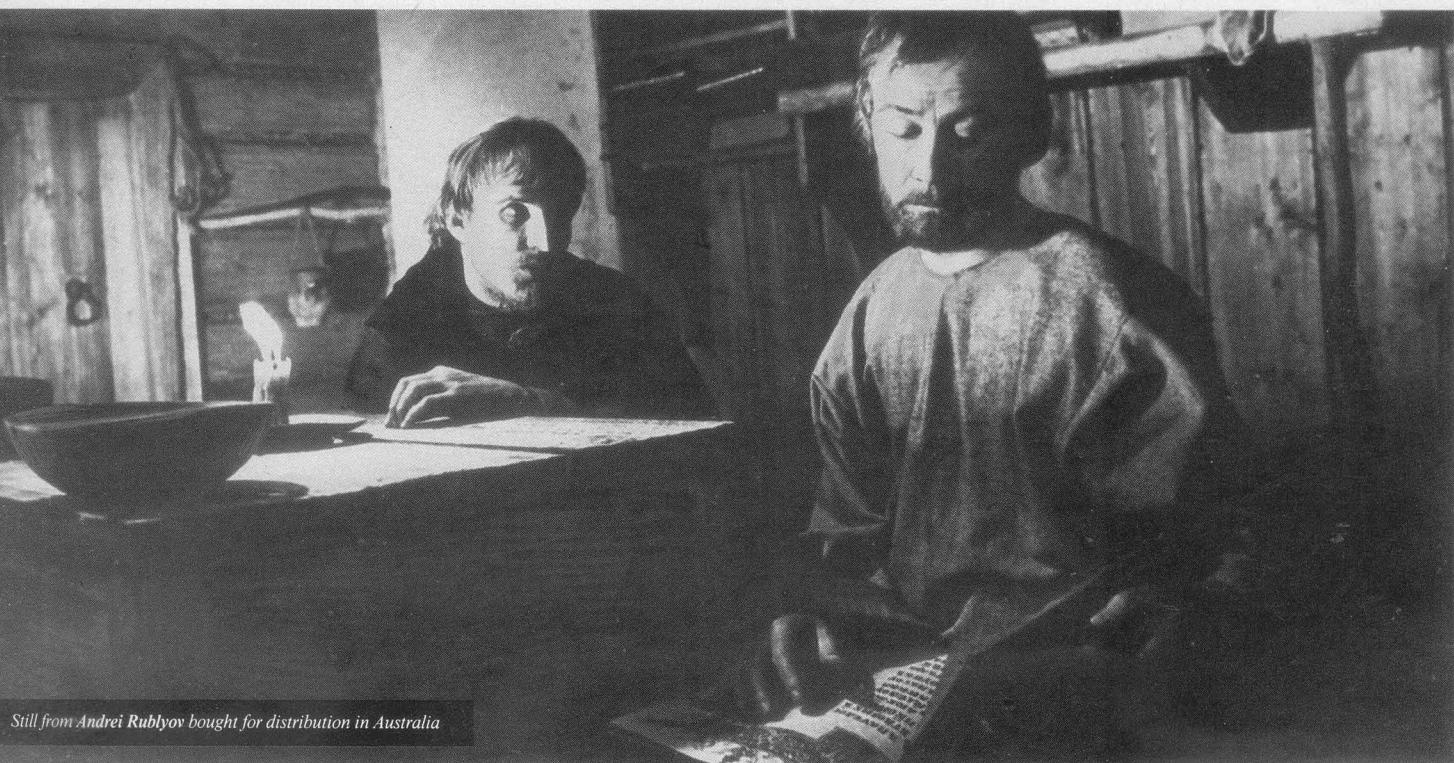
for cinemas in Australia and New Zealand, and *Come and See*, and *Solo Voyage (The Detached Mission)* for video distribution. The possibility of renting a theatre in Sydney for regular screening of Soviet films was discussed. A memorandum was signed on the first festival of Soviet science-fiction films which would include *The Stalker*, *Solaris*, *The Invisible Man*, *The Day of Wrath*, and *Through Hardship to the Stars*. Australia is also buying video rights for 12 Soviet film classics, including *Battleship 'Potemkin'*, *The Earth, October*, *Ivan the Terrible*, *Hamlet*, and *The Strike*. Australian Television (the national ABC channel) is planning to run Soviet films *Hazelnut Bread*, *Other People's Passions* and *A Woman and Her Four Men*. The company mainly buys films from the various republics of the Soviet Union, Soviet entries in international film festivals, as well as films for children. Richard Waldberg, an experienced Australian distributor is of the opinion that *Is It Easy to Be Young?* would do well on commercial television, and has offered to promote the film. During a meeting with Aram Rolandian, head of the Ararat Enterprises, an agreement was reached on

holding a festival of Armenian films in Sydney in the spring or autumn of 1988 with a delegation from Armenia taking part. This will be the first such event among the various ethnic groups in Australia.

From Australia the film delegation flew to Auckland, New Zealand, to attend the Second Festival of Soviet Films, there. The programme features *Fouetté*, *Come and See*, *Letters from a Dead Man*, *Winter Cherry*, *War-time Romance*, and *Orphans*. The New Zealand festival was arranged on a commercial basis by Sovexportfilm jointly with the New Zealand firm Hart Associates, Ltd.

On the opening day, *Fouetté* was shown twice at the 220-seat Academy Cinema to an audience of college students studying the Russian language. Then, to the applause of a capacity audience Catherine Tizard, the mayoress of Auckland welcomed the Soviet delegation. In the opinion of Mr. John Hart, President of Hart Associates, the results of the festival suggest that another festival of Soviet films could be held in New Zealand in the spring of 1988.

Kiril Shirayev



Still from *Andrei Rublyov* bought for distribution in Australia

An Old Primer



I would like to begin a review of this film with its final scene. The last frames show 19th-century peasant children following their teacher across a snowy field in Russia. We see from their faces that they trust this man, have a great affection for him, are utterly devoted to him and are grateful to him for having faith in them, his pupils. Suddenly the flowing panorama of a snowscape in old Russia is invaded by signs of modern times: power transmission lines, a motorway with fast-moving cars and blocks of flats in a newly-built towns.

(*Staraya Azbuka*)

In colour, 2278 m

Screenplay: Alexander Alexandrov,

Alexander Vasilyev

Direction: Viktor Prokhorov

Photography: Oleg Martynov

Design: Valentin Konovalov

Music: Alexander Goldstein

Cast: Vyacheslav Baranov, Valentin

Smirnitsky, Rimma Markova, Svetla-

na Tormakhova, Felix Einis, Alyosha

Bolshakov, Lyonya Porter, Misha Svi-

rin, Inna Zolnikova

Production: Mosfilm

NEW FILMS



An Old Primer, although set in the late 19th century, has much to convey to those living today. It addresses itself to the problems and hopes of today. And no wonder, for the film is based on the educational ideas and children's stories of the great Leo Tolstoy whose profound thoughts transcend his own times and are likely to remain relevant for centuries to come.

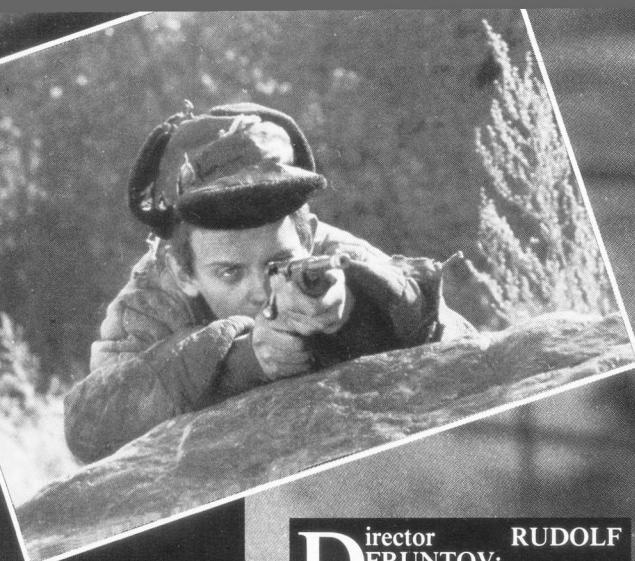
The central character is a village teacher. A nobleman, a former university student, he has given up a comfortable life to devote himself to enlightening the people. "Why are we studying?" he asks his pupils. "In order to know the world. To know our place in this world. In order to know that we are not alone in this world. We should understand that love for the human being and compassion are the most important things. If we learn to love the people in our own home we shall always be able to understand the other person." He is saying this to the children of yesterday's serfs whose life is anything but idyllic. Each of these children already bears part of the burden of running a peasant household.

What can the teacher say to these peasant children who expect him to answer their questions: "Why are there rich people and poor people?" "Why is it good to be able to write and draw?" "Why is there injustice in the world?" The teacher scrutinizes the eager faces of his pupils. But he is not in a hurry to hand out advice to them. Together with them he is trying to solve the eternal questions of good and evil. There is a very modern ring to this image of a dedicated person who believes that education to bring out the spiritual element in people is one of the main ways of improving the human race.

It is not by chance that the film is entitled *An Old Primer*. For it gives the ABC of the ideas of Leo Tolstoy and the best of Russian writers and artists which are particularly important today and will continue to be so for generations to come.

The film's director, Viktor Prokhorov says: "We have tried to recreate the authentic environment of the Russian village in the 1870s, in stage props, in costumes, and in sets. Most of the shooting took place in the town of Ozyory near Moscow. The countryside there provides a wonderful poetic atmosphere and contributes to the mood which, I hope, we have managed to convey in the film.

Igor Sopronenko



Director RUDOLF FRUNTOV: Eduard Volodarsky's screenplay *About Love, Friendship and Destiny* was shelved for a long time. Only now has the chance come to produce it. I have been entrusted with directing it and given a completely free hand in choosing the cast. This is another sign of the changing times. Today I can say that I have not been mistaken in my choice. The most tragic role — a 14-year-old boy, Vitka, who dies at the end of the film — is played by Anton Androsov, a Moscow schoolboy who made a brilliant debut in *Plumbum, or Dangerous Game*.

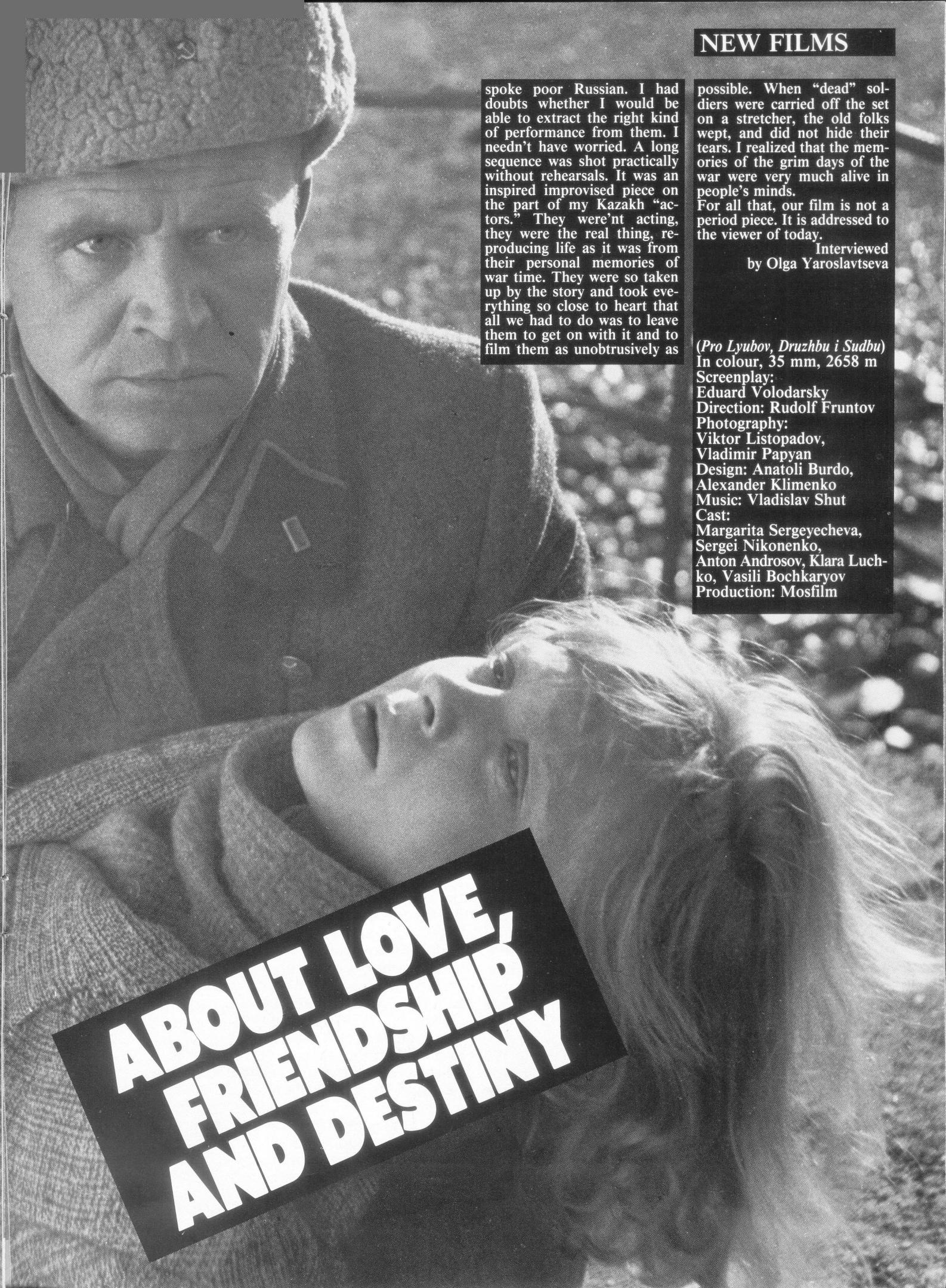
The action in the film spans three years in Kazakhstan where many people were evacuated during the Second World War. Basically it is a romantic quadrangle with teen-age Vitka who is in love with a young married woman Masha (played by Margarita Sergeycheva) in one side. Masha's husband is a soldier at the front. She meets a man by the name of Antipov

(Sergei Nikonenko) who has been evacuated to Kazakhstan. They fall in love with each other. The relations between Masha, Antipov and Vitka are complex. They are influenced by the war. We ask ourselves, Why is it that the same moral rectitude, dedication to ideals and love of country which had been fostered in the Soviet people and which had helped them to win the war lead to tragedy in personal relationships.

The picture deals with such important notions as honesty, faithfulness, loyalty and, most important, the ability to make decisions. The criteria of these notions have changed today. Without forcing its views on them our film invites people, especially young people, to think about this.

From the point of view of direction, the biggest challenge was recreating the period atmosphere. Half a century has passed since the time portrayed in the film when none of the film's makers had yet been born. It was therefore difficult for us to recreate the artifacts of the period. Along with actors the film features many non-professionals, the local Kazakh people. They brought us the objects owned by their relatives, old clothes, and household utensils that have survived since the days of the war. My experience of work on the previous film *Once There Lived a Captain Brave*, which also has a period setting, came in very handy. All the same, it was a tough job. One and the same episode was shot in five or six different places, with all the takes then brought together because it was difficult to find a location that would look 100 per cent

authentic. Our film crew was based in Alma Ata so we sometimes had to travel 150 kilometres outside the city for location shooting. Because Kazakhstan, where the film is set, has a sharply continental climate, we had to work in icy wind and in sweltering heat, and during heavy sand storms. In spite of all this, our actors gave of their best. I am grateful to the crew for enduring all these hardships. Even those who played small parts, like actor Vasili Bochkaryov, put heart and soul into their work. In one episode we filmed several old Kazakhs. They could not remember their lines and



spoke poor Russian. I had doubts whether I would be able to extract the right kind of performance from them. I needn't have worried. A long sequence was shot practically without rehearsals. It was an inspired improvised piece on the part of my Kazakh "actors." They weren't acting, they were the real thing, reproducing life as it was from their personal memories of war time. They were so taken up by the story and took everything so close to heart that all we had to do was to leave them to get on with it and to film them as unobtrusively as

possible. When "dead" soldiers were carried off the set on a stretcher, the old folks wept, and did not hide their tears. I realized that the memories of the grim days of the war were very much alive in people's minds.

For all that, our film is not a period piece. It is addressed to the viewer of today.

Interviewed

by Olga Yaroslavtseva

(*Pro Lyubov, Druzhbu i Sudbu*)

In colour, 35 mm, 2658 m

Screenplay:

Eduard Volodarsky

Direction: Rudolf Frunov

Photography:

Viktor Listopadov,

Vladimir Papyan

Design: Anatoli Burdo,

Alexander Klimenko

Music: Vladislav Shut

Cast:

Margarita Sergeyecheva,

Sergei Nikonenko,

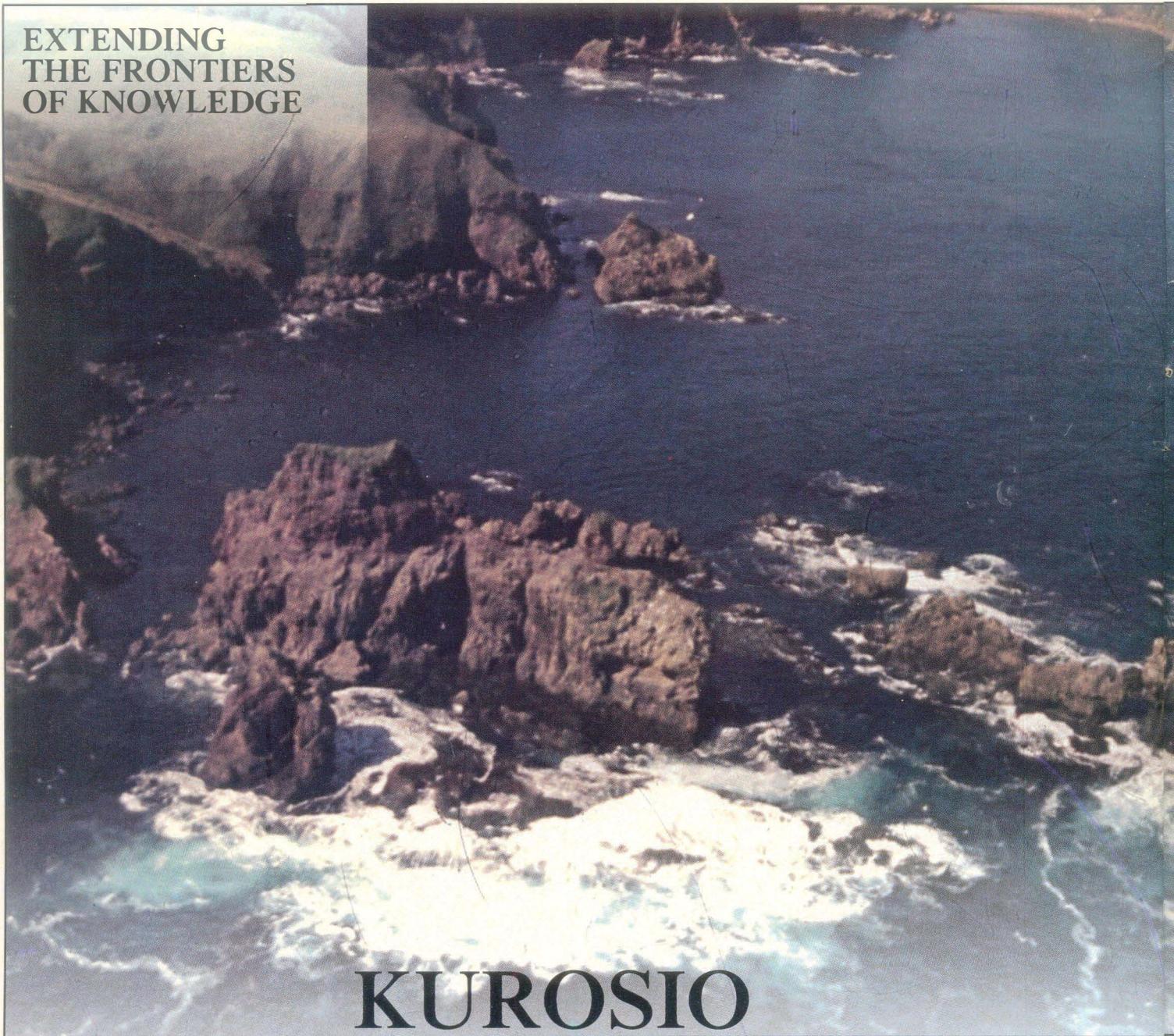
Anton Androsov, Klara Luchko,

Vasili Bochkaryov

Production: Mosfilm

ABOUT LOVE,
FRIENDSHIP
AND DESTINY

EXTENDING
THE FRONTIERS
OF KNOWLEDGE



KUROSIO

The film
is introduced
by its director,
**SVETLANA
KRUPENKO**

All of us have half-forgotten impressions of early childhood lying dormant in the back of our minds. But every now and again, something poignantly familiar awakens our memories.

I remember how as a little girl I waded in the shallows at the seaside looking for shells on the rocky bottom. Again I hear the gurgling stream between banks overgrown with giant bur-docks. Tall willow herbs are like a crimson blanket at the foot of the cone-shaped mountain. Wherever you are, the

roar of the ocean surf is with you.

Kurosio is a film about the Far East, its wonderful nature, and the scientists who are studying and discovering the many wonders of nature created by the closeness to the great Pacific Ocean. It is about the warm current of Kurosio and about the children who have learned to understand its sinister language.

It is a popular science film with a touch of nostalgia. Nostalgia about my childhood and my native Far East. I was born and bred there be-

fore I went to study in Leningrad where I have lived ever since.

One of the challenges of the works was to blend useful scientific information and the emotional tone of childhood reminiscences. I wanted the film to be symbolic of all people's memories of their childhood so that everyone could identify with the film. Everyone can be moved by childhood memories. The film then, is not simply about the Far East, it is about love of one's birthplace.

(*Eto Strannoye Kurosio*)
In colour, 574.8 m.
Written and directed by
Svetlana Krupenko
Photography:
Valery Stepanov
Production:
Lennauchfilm Studios

CO-PRODUCTIONS

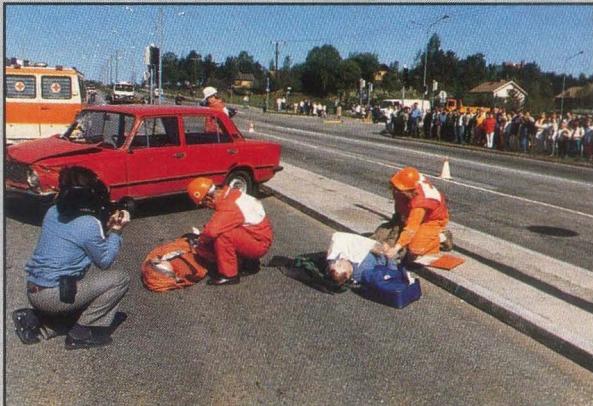
THE THREAD OF LIFE

The Union of Soviet Red Cross and Red Crescent Societies and the Finnish Red Cross Society have put out a documentary about first aid service called *The Thread of Life*. Film director Vasilii Katanyan, Lenin Prize winner, producer and director Kaj Holmberg and cinematographer Valery Nikonov, speak about their film.

Vasilii Katanyan:

The 30-minute film *The Thread of Life* is a co-production of the Central Documentary Studios (U.S.S.R.) and Kaj Holmberg Production (Finland). This is the first time a film has been made jointly from beginning to end. The plot is simple. It covers the vast and multifarious humanitarian activities of the Red Cross. We wanted to bring home to our viewers the importance of timely and competent first aid which often makes all the difference between life and death, the importance of the help the Red Cross is rendering national health establishments in preventing disease and injuries and bringing relief to victims of national disasters and armed conflicts, which is another key objective of the Red Cross societies.

The main message of the film is world-wide solidarity of the Red Cross and Red Crescent Societies and the main aim of the movement is to call on all governments to



seek cooperation and friendship among peoples through honest dialogue.

Kaj Holmberg:

It is up to the audience to judge how successful we have been. And the audience is likely to be quite large: more than 250 million people in the world are members of the Red Cross and Red Crescent Societies. They act in unison and contribute to a more just, happy and healthy world. We hope that our film will contribute to the powerful movement directed towards humane ideals.

We shot our film in Finland, the U.S.S.R. and Ethiopia. In the mountains of Soviet Georgia we filmed volunteer nurses competently administering first aid to injured victims. And in Helsinki we filmed Red Cross volunteers who helped to relieve the loneliness of the inmates of a home for elderly people. In Latvia, U.S.S.R., we filmed children who were gathering and studying medicinal herbs and on a highway near Turku we filmed a Finnish Red Cross team applying reanimation methods to victims of a car crash. In Addis Ababa, Ethiopia, we shot a Soviet Red Cross hospital and a Blood Bank equipped by the Finnish Red Cross.

Some of the highlights of the film were shot in Ethiopia which was recently hit by a devastating drought. We went to remote mountain villages to shoot episodes about famine relief, about Red Cross staff looking after children who have survived the recent disaster, about the efforts of the Red Cross Societies to help the government of the country to restore the forests, to prevent soil erosion and thus preclude another drought.

These are just some of the episodes. After processing the material at a laboratory in Helsinki, we noted with pleasure that we had chosen a competent cinematographer for our film.

Valery Nikonorov:

I think we all derived satisfaction from working together, although, of course, we did not immediately see eye to eye on all questions.

Working on the same theme with two directors so different in their ways of thinking and temperament was both interesting and difficult. The problems that cropped up were quickly solved by Kaj Holmberg Production.

Valery Vladimirov

STORIES, TALES, MYTHS

(Films directed by Vladimir Petkevich)

Hovering over the earth at night is the dark figure of an old woman with a thread in her hands at the end of which human life is suspended, the symbol of Fate. A cow with bells on its strongly straight horns floats in the sky in amid twinkling stars... The Tree of Life providing cover for boundless expanses ploughed fields, hay-stacks, well sweeps and windmills, crosses in village graveyards, and onion-shaped Church domes... All these are poetic myth-like images from films made by Vladimir Petkevich. Today he is a notable figure in Soviet animated cartoons. And yet he has only three films to his credit: *Night, Tale of a Midget, Tree of the Homeland*. He was also the animator of the film *The Honey-Cake Vendor* directed by Elena Marchenko. These films reveal a harmony of style and combine historical narrative, fairy tales and myths.

tive (as the literary basis of the film carrying an element of concreteness) and a fairy tale which brings with it elements of everyday life.

In *Night* myth is framed in a concrete story, in *The Tale of a Midget* a myth is framed within a fairy-tale. *The Honey-Cake Vendor*, based on a story by the Russian writer Antonii Pogorelsky, has the format of reminiscences transitional between a story and a myth. Antonii Pogorelsky's story about a girl who is sent to her grandmother to fetch some honey-cakes with poppy-seeds becomes, in the film, a mythological story about the struggle between the forces of chaos and the cosmos as represented by the images of the Evil Sorceress, (the Stepmother) and a wise old woman (Grandmother). The film contains references to the visual motives of Renaissance masters, to Pieter Breugel and Henri Rousseau.

Vladimir Petkevich gravitates towards basic images and symbols: earth, water, fire, a wise old woman, an evil sorceress, the tree of life that protects the world with its branches, mountains, caves, the cradle. The plot of *Tree of the Homeland* is based entirely on archetypal images which lends it a special character. The struggle between the forces of Life and Darkness is not just a poetic metaphor, it allows for interpretation at different levels.

For example, those who are familiar with Andrei Platonov's story of the same title, can identify the film with Platonov's prose about war and regard it as an anti-fascist work.

Andrei Platonov, a constant source of inspiration for Vladimir Petkevich, considered that the essence of art is to reveal the beauty inherent in all people.

In his films, the director conveys this idea through the image itself, which is at once visually arresting and austere, confessional in tone and exceedingly reticent, revealing fathomless depths of meaning.

The visual imagery of these films cannot be translated into verbal language or adequately described in words. These films have to be seen. The fact of untranslatability is evidence of the special nature of the animated cartoon genre which is uniquely suited to reflect the "other reality" of our consciousness.

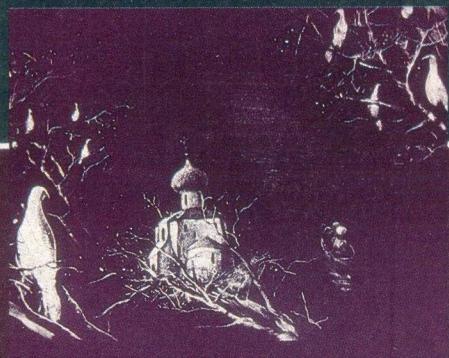
Alexei Orlov



Light becomes the main medium



By overcoming the material nature of the image the animated cartoon can relate directly to the reality of human consciousness



FILMOGRAPHY

THE FOLLOWING FILMS HAVE BEEN REVIEWED IN ISSUES 1-

PRECOCIOUS GIRL

(*Akseleratka*)

Directed by Alexei Korenev

Mosfilm (No. 6)

ALPAMYS-BATYR

(*Alpamysh Batyr*)

Directed by Gani Kistaurov, Zhaken Danenov

Kazakhfilm Studios (No. 3)

ASSA

(*Assa*)

Directed by Sergei Solov'yev

Mosfilm (No. 8)

SIMPLE STORY (YARN)

(*Baika*)

Directed by Georgi Burkov, Gherman Lavrov

Mosfilm (No. 2, 11)

NO SUNLIGHT

(*Bez Solntsa*)

Directed by Yuli Karasik

Mosfilm (No. 8)

MADNESS

(*Besumnyye*)

Directed by Kaljo Kuisk

Tallinnfilm Studios (No. 10)

LIGHT FROM BIRCH TREES

(*Beryozovy Svet*)

Directed by Boris Karpov

Central Documentary Film Studios (No. 10)

GRAND SUBTERRANEAN BALL

(*Bolshoi Podzemny Bal*)

Directed by Stanislav Sokolov

Soyuzmultfilm Studios (No. 2)

BRAVO, ALBER LOLISH!

(*Bravo, Alber Lolish!*)

Directed by Merab Tavadze

Gruziafilm Studios (No. 9)

THERE WILL BE A LOT OF LIGHT

(*Budet Mnogo Svet*)

Directed by Olga Samolevskaya

Kievnauchfilm Studios (No. 11)

IT'S HAPPENED, OR HAS IT

(*Bylo-bylo, Kak Ne Bylo*)

Directed by Zenonas Steinis

Lithuanian Film Studios (No. 9)

A STONE'S THROW FROM THE POLE

(*I' Dvukh Shagakh or Pol'susa*)

Written and directed by Igor Voytenko

Lenauchfilm Studios (No. 10)

VEGA FLIES INTO PAST

(*Vega Letu v Proshlyye*)

Directed by Vladimir Ivanov

Tsentrauchfilm Studios (No. 1)

IT IS EASY TO FALL INTO AN OVER-GROWN ROADSIDE DITCH

(*V Zaroschuyu Kanavu Legko Padat*)

Directed by Yana Streits

Riga Studios (No. 11)

A LOOK INTO THE 21st CENTURY

(*Vzgled v 21 Vek*)

Directed by Vyacheslav Khodyakov

Central Documentary Film Studios (No. 1)

THE BURGLAR

(*Vzlonshchik*)

Directed by Valeri Ogorodnikov

Lenfilm (No. 12)

REMEMBRANCE

(*Vospomnianye*)

Written and directed by Vladimir Savelyev

Dovzhenko Studios, Kiev (No. 2)

TIME TO REMEMBER

(*Vremya Vspomnit*)

Directed by Mikhail Litvakov

Leningrad Documentary Film Studios (No. 12)

TIME OF DECISIONS

(*Vremya Resheni*)

Directed by Boris Bardin, Boris Rychkov

Central Documentary Film Studios (No. 3)

LENIN AND GEORGIA

(*Vsei Dushoi, Lenin i Grusia*)

Directed by Leo Bakradze

Georgian Studios of Popular Science and

Documentary Films (No. 11)

HEIFITS REMEMBERS

(*Vospomni, Tovarisch!*)

Written and directed by Iosif Heifits

Lenfilm (No. 11)

THE CHOICE

(*Vybor*)

Directed by Vladimir Naumov

Mosfilm (No. 6)

THE RANSOM

(*Vyku*)

Directed by Alexander Gordon

Mosfilm (No. 2)

HERACLES VISITS ADMETUS

(*Herakles i Admetos*)

Directed by Anatoly Petrov

Soyuzmultfilm Studios (No. 5, 8)

GLOBAL PRESSING

(*Globalny Pressing*)

Directed by Nikolai Boronin

Leningrad Documentary Film Studios (No. 2)

THE FAR EAST TODAY AND TOMORROW

(*Dalni Vostok Segodnya i Zavtra*)

Directed by Leonid Makhnach, Boris

Sarkhatunov

Central Documentary Film Studios (No. 3)

THE LITTLE INDIANS

(*Desiat Negrivay*)

Written and directed by Stanislav Gorovukhin

Odessa Studios (No. 9)

PLAYGROUND

(*Detskaya Ploschadka*)

Directed by Svetlana Proskurina

Lenfilm (No. 9)

GOODWILL

(*Dobraya Volya*)

Directed by Boris Rychkov

Central Documentary Film Studios (No. 8)

THE ROAD LEADS BEYOND THE HORIZON

(*Doroga Vpadayet Gorizont*)

Directed by Boris Golovnya

Tsentrauchfilm Studios (No. 3)

ANOTHER LIFE

(*Drugaya Zhizn*)

Directed by Rasim Ojagov

Azerbaijanfilm Studios (No. 4, 8)

BREATH

(*Dykhaniye*)

Directed by Albert Mkrtchan

Armenfilm Studios (No. 9)

IF WE ENDURE IT ALL

(*Esti My Vse Eto Perenesyot*)

Directed by Roland Kalnins

Riga Studios (No. 12)

THE IRON FIELD

(*Zhelesnoye Pole*)

Directed by Yaropolk Lapshin

Sverdlovsk Film Studios (No. 2)

THE LIVING VACCINE

(*Zhivaya Vakcina*)

Directed by Alexander Mitta

Mosfilm (No. 9)

LIVING PAGES

(*Zhivye Stranitsy*)

Directed by Tatyan Gutman

Tsentrauchfilm Studios (No. 10)

SERGEI GERASIMOV

(*Zhizn Otdna...)*

Directed by Renita and Yuri Gerasimov

Central Gorky Studios of Children's and

Youth Films (No. 6)

ONCE UPON A TIME THERE LIVED A BOY

(*Zhizn' Matvey*)

Directed by Vladimir Levin

Central Documentary Film Studios (No. 3)

GAME FOR YOUNG

(*Zabavya Molodyykh*)

Directed by Evgeny Gerasimov

Central Gorky Studios of Children's and

Youth Films (No. 8)

A FORGOTTEN MELODY FOR THE FLUTE

(*Zabyvay Melodya Dlya Fleity*)

Directed by Eldar Ryazanov

Mosfilm (No. 2, 7)

MYSTERIOUS HEIR

(*Zagadochny Naslednik*)

Directed by Tamara Litsitsyan

Mosfilm (No. 10)

COUNTRY OUTING

(*Zagorodnaya Progulka*)

Directed by Eldar Kulyev

Azerbaijanfilm Studios (No. 10)

CLOSING OF THE SEASON

(*Zakrytie Sezona*)

Directed and photography by Vladimir

Diakonov

Leningrad Documentary Film Studios (No. 9)

HAPPINESS BAY

(*Zaliv Schastya*)

Directed by Vladimir Laptev

Sverdlovsk Studios (No. 5)

OUT OF BOUNDS

(*Zapretnaya Zona*)

Written and directed by Nikolai Gubenko

Mosfilm (No. 6)

OUTLAWS

(*Zapreschchonye Ludi*)

Directed by Gleb Panfilov

Mosfilm (No. 1)

HARNESSING THE SUN

(*Za Solntsem Vseled*)

Directed by Karine Dilanyan

Tsentrauchfilm Studios (No. 2)

MIRROR FOR THE HERO

(*Zerkalo Dlya Geroya*)

Directed by Vladimir Khotinenko

Sverdlovsk Studios (No. 8)

WINTER PREMIERE

(*Zimnaya Premiera*)

Directed by Alexander Karpov

Belorussianfilm Studios (No. 3)

ZINA-ZINULYA

Directed by Pavel Chukhrai

Mosfilm (No. 2)

GOLDEN GOODNESS

(*Zolotaya Baba*)

Directed by Viktor Kobzeyev

Sverdlovsk Studios (No. 10)

GOLDEN RECORD

(*Zolotaya Plastinka*)

Written and directed by Nikolai Obukhovich

Leningrad Film Documentary Studios (No. 6)

GOLDEN CHAIN

(*Zolotaya Tsep*)

Directed by Alexander Muratov

Dovzhenko Studios (No. 10)

LIFE ON THE NORTH POLE

(*Iz Zhizni na Severnom Poluse*)

Written and directed by Alexander Kochetkov

Central Documentary Film Studios (No. 11)

INTERVIEW WITH ONESELF

(*Interview s Samim Soboi*)

Directed by Vyacheslav Prokopenko

Kievnauchfilm Studios (No. 6)

WHAT IS RAIN?

(*Kakoi On Gribnoi Dozhd?*)

Directed by Vladimir Chukov

Tsentrauchfilm Studios (No. 3)

HOW TO LOSE WEIGHT?

(*Kak Poterjat Vez?*)

Directed by Ekaterina Obraztsova

Soyuzmultfilm Studios (No. 7)

CAPTAIN ON THE PILGRIM

(*Kapitan Piligrima*)

Directed by Andrei Prachenko

Dovzhenko Studios, Kiev (No. 2)

KIN-DZA-DZA

(*Zolotoy Dza*)

Directed by Georgy Danelia

Mosfilm (No. 5)

THE BELL OF CHERNOBYL

(*Kolokol Chernobyla*)

Directed by Nikolai Lukyanov

Belorussianfilm Studios (No. 2)

Directed by Rollan Sergienko

Central Documentary Film Studios (No. 10)

TEAM-33

(*Komanda 33*)

Directed by Nikolai Gusarov

Sverdlovsk Studios (No. 6)

THE ROOTS

(*Kormi*)

Directed by Karaman Mgheladze

Gruziafilm Studios (No. 4)

THE KREUZER SONATA

(*Kreislerova Sonata*)

Directed by Mikhail Shvetsier

Mosfilm (No. 2)

CYCLE OF LIVE

(*Krugovorot*)

Directed by Lana Gogoberidze

Gruziafilm Studios (No. 4)

THE MESSENGER BOY

(*Kurier*)

Directed by Karen Shakhnazarov

LIST OF SCREEN
PERSONALITIES PROFILED IN
ISSUES 1-12 FOR 1987

FELLOW TRAVELLER
(*Poputchik*)
Directed by Ivan Kiasashvili
Mosfilm (No. 10)
THE LAST ROAD
(*Poslednaya Doroga*)
Directed by Leonid Menaker
Lenfilm (No. 4)
THE ADVENTURES OF ELLI AND PARU
(*Priklicheniya Elli i Paru*)
Directed by Guram Petriashvili
Gruziafilm Studios (No. 5)
HARBOURS
(*Prichal*)
Directed by Anatoly Petriashvili
Mosfilm (No. 10)
ABOUT LOVE, FRIENDSHIP AND DESTINY
(*Pro Lyubov. Druzhby i Sudbu*)
Directed by Rudolf Frunov
Mosfilm (No. 5, 12)
A TRIP TO COLOMNA
(*Puteshestviye v Kolomnu*)
Directed by Ludmila Shakht
Lennauchfilm Studios (No. 8)
RUSSIA'S WORKING DAY
(*Rabochi Den' Rossii*)
Directed by Pavel Kogan, Ludmila Stanukinas
Leningrad Documentary Film Studios (No. 1)
THE JOYS OF MIDDLE AGE
(*Radost Srednego Vozrasta*)
Directed by Lembit Ullskar
Tallinnfilm Studios (No. 5)
REPORT FROM THE VENUS
(*Reportazh s Venery*)
Directed by Vladimir Ivanov
Tsentrnauchfilm Studios (No. 1)
MY ENGLISH GRANDDAD
(*Robinsonada ili Moi Angliyskiy Dedushka*)
Directed by Nana Jorjadze
Gruziafilm Studios (No. 2)
ROMAN KARMEN. WE KNOW AND DON'T KNOW
(*Roman Karmen. Kotorogo My Znayem i ne Znayem*)
Written and directed by Konstantin Slavin,
Semiramis Pumpyanskaya, Tengiz Semyonov,
Igor Grigoriev
Central Documentary Film Studios (No. 10)
THE LYNX RETURNS
(*Riv Vozvraschatsya*)
Directed by Agas Babayan
Mosfilm (No. 3)
THE GARDEN
(*Sad*)
Directed by Ali Khamrayev
Mosfilm (No. 12)
THE GARDENER
(*Sadovnik*)
Directed by Viktor Butirlin
Lennauchfilm Studios (No. 8)
A GARDEN OF CHRYSANTHEMUMS
(*Sad Khrizantem*)
Directed by Nikolai Smirnov
Uzbekfilm Studios (No. 6)
FRESH OCEAN WIND
(*Svezh' Vetr Okeana*)
Directed by Mikhail Vedyshov
Central Gorky Studios of Children's and Youth
Films (No. 10)
THE TALE OF FAIR AISULU
(*Skazka O Prekrasnoi Aisulu*)
Directed by Viktor Chugunov, Rустем
Tazhibayev
Kazakhfilm Studios (No. 5, 7)
MOURNFUL UNCONCERN
(*Skorbnaya Besuchivstviye*)
Directed by Alexander Sokurov
Lenfilm (No. 4)
SCORPION, TARANTULA AND OTHERS
(*Skorpion, Tarantul i Drugie*)
Written and directed by Yuri Klimov
Lennauchfilm (No. 8)
THE WEREWOLF'S TRACKS
(*Sledy Ochoronya*)
Directed by Almantas Griveicius
Lithuanian Studios in collaboration with
V/O Sovinfilm and Aries
Cinemografica Argentina S.A. (No. 3)
THE SUN FOR THOSE WHO DON'T SLEEP
(*Solntse Nespyashchikh*)
Written and directed by Teimuraz Babluani
Gruziafilm Studios (No. 7)
TRUMPET SOLO
(*Solo Trubu*)
Directed by Alexander Ivankin
Central Documentary Film Studios (No. 3)
SPARTACUS, ATHLETES AND FANS
(*Spartak. Prisutstvuyushchiye Litsa i Boleslchiki*)
Directed by Ilya Gutman, Josif Pasternak
Central Documentary Film Studios (No. 4)
THE BATTLE
(*Srazhenie*)
Directed by Mikhail Titov
Kievauchfilm Studios (No. 6)
AN OLD PRIMER
(*Staraya izbuka*)
Directed by Viktor Prokhorov
Mosfilm (No. 4, 12)
THE STRATEGY OF ACCELERATION
(*Strategiya Ustoycheniya*)
Directed by Leonid Makhnach, Vladlen Troshin
Central Documentary Film Studios (No. 3)
FEAR
(*Sirakh*)
Directed by Gunars Cilinskis
Riga Studios (No. 8)
SCENES AT THE FOUNTAIN
(*Stseny U Fontana*)
Directed by Igor Gonopolsky
Kazakhfilm Studios (No. 2)
LUCKY GRIGORI
(*Schastlivy Grigorij*)
Directed by Ivan Ufimtsev

Soyuzmultfilm Studios (No. 8)
THE EMIR'S SECRET JOURNEY
(*Taynove Putechestvye Emira*)
Directed by Farid Davletschin
Uzbekfilm Studios (No. 1)
BREAKING OUT
(*Tam, Gde Nas Ne*)
Directed by Leonid Kvinikhidze
Mosfilm (No. 4)
FUNERAL FEAST
(*Trizna*)
Directed by Bulat Mansurov
Kazakhfilm Studios (No. 9)
THE FIRST HUNDRED YEARS ARE THE HARDEST
(*Trudno Pervye Sto Let*)
Directed by Viktor Aristov
Lenfilm (No. 10)
TURKSIB
Directed by Serik Zharmukhamedov, Kadyr Jetibayev
Kazakhfilm Studios (No. 9)
A WEEKEND IN HELL
(*Vik-end v Adu*)
Written and directed by Vitautas Zalakevicius
Lithuanian Film Studios (No. 8)
LEONARDO DA VINCI'S SMILE
(*Ulibka Leonardova da Vinci*)
Directed by Ivan Aksenchuk
Soyuzmultfilm Studios (No. 2)
KHAREBA AND GOGIYA
Directed by Georgi Shengelaya
Gruziafilm Studios (No. 6)
WHEAT FOR THE REPUBLIC
(*Khleb Respubliki*)
Directed by Baras Khalzanov
Sverdlovsk Studios (No. 4)
TALISMAN
(*Khrani Menya, Moi Talisman*)
Directed by Roman Bayan
Dovzhenko Studios, Kiev (No. 1)
THE LAME DERVISH
(*Khromoy Dervish*)
Directed by Valery Akhmadov, Jozef Kiss
Tadzhikfilm Studios (USSR), Mafilm (Hungary) in
collaboration with V/O Sovinfil (No. 7)
THE THREAD OF LIFE
(*Tsennopkha Zhizni*)
Directed by Vasily Katanayn, Kaj Holmberg
Central Documentary Film Studios (USSR) and
Kaj Holmberg
Production (Finland) (No. 12)
ZERO HOUR
(*Chas Nol*)
Directed by Vadim Ramensky
Central Documentary Film Studios (No. 5)
THE MAN WHO TOOK INTERVIEW
(*Chelovek, Kotoryy Bral Intervyu*)
Directed by Yury Marukhin
Belarushfilm Studios (No. 1, 7)
THE MAN FROM THE BOULEVARD DES CAPUCINES
(*Chelovek S Bulvara Kaputinov*)
Directed by Alla Surikova
Mosfilm (No. 10)
A HUNDRED YEARS LATER IN MAY
(*Cherez Sto Let, V. Maye*)
Directed by Kaljo Kiisk
Tallinnfilm Studios (No. 4)
KASCHEI'S BLACK HAT
(*Cnernaya Shilapa Kashcheya*)
Directed by Vitaly Makarov
Central Gorky Studios of Children's and Youth
Films (No. 12)
THE BLACK MONK
(*Chernyy Monakh*)
Directed by Ivan Dykhovichny
Mosfilm (No. 8)
SOMETHING HAPPENED
(*Chto-to Sluchilos*)
Directed by Arturas Pözdnyakovas
Lithuanian Film Studios (No. 12)
WHAT ARE YOU, EARTH?
(*Chto Ty Est. Zemlya*)
Directed by Karine Dalanyan
Tsentrnauchfilm Studios (No. 11)
PLAYING THEIR GAME
(*Tchuchie Igra*)
Directed by Nerves Oganesyan
Armenfilm Studios (No. 9)
BLACKMAILER
(*Shantazhist*)
Directed by Valery Kurykin
Mosfilm (No. 7, 10)
HEY, MAESTRO!
(*Ei, Maestro*)
Directed by Nodar Managadze
Gruziafilm Studios (No. 3, 8)
KUROSIO
(*Eto Strannoye Kurosio*)
Written and directed by Svetlana Krupenka
Lennauchfilm Studios (No. 12)
BAMBI'S YOUTH
(*Yunost' Bambi*)
Directed by Natalya Bondarchuk
Central Gorky Studios of Children's and Youth
Films (No. 4)
THE AMBER LATVIAN-87
(*Yantarny Latvish*)
Directed by Avtar Freimanis
Riga Studios (No. 9)
IT'S ALL IN YOUR EYES
(*Ya Uznavu Iysvo po Glazam*)
Directed by Mikhail Tkachuk
Kievauchfilm Studios (No. 7)
MAKLAGOVA ELEONORA
Artist (No. 10)
MAKSAKOVA LUDMILA,
actress (No. 3, 6)
MARTINSONE MIRDZA,
actress (No. 10)
MAYOROVA ELENA, actress (No. 5, 12)
MENSHIKOV OLEG, actor (No. 7)
METLITSKAYA IRINA, actress (No. 7)
MINDADZE ALEXANDER,
screen-writer (No. 3)
MOROZ GALINA, actress (No. 8)

MURATOVA KIRA, director (No. 3, 10)
NAMGALASHVILI LEVAN,
cinematographer (No. 6)
NINIDZE MERAB, actor (No. 12)
NORSTEIN YURI, director (No. 4)
OKEYEV TOLOMUSH, director (No. 6)
PAATASHVILI LEVAN,
cinematographer (No. 3)
PANFILOV GLEB, director (No. 3)
PARAJANOV SERGEI, director (No. 11)
PENAYEVA SONA, actress (No. 1)
PETKEVICH VLADIMIR,
director (No. 12)
PETROV ANATOLY, director (No. 4)
PETROV VIKTOR, artist (No. 6)
PETROVA GALINA, actress (No. 10)
PODNIKS YURIS, director (No. 4)
RACHVELISHVILI BEDZINA,
director (No. 1)
REKHIASHVILI ALEXANDER,
director (No. 10)
ROGOZHIN ALEXANDER,
director (No. 10)
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actress (No. 11)
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screen-writer (No. 9)
SOKUROV ALEXANDER,
director (No. 7)
STANYUTA STEFANIA, actress (No. 3)
SVETOZAROV DMITRY,
director (No. 4)
SVETOZAROV VLADIMIR,
artist (No. 4)
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VERTSINKAYA ANASTASIA,
actress (No. 6)
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USATOVA NINA, actress (No. 11)
YAKOVLEVA ELENA, actress (No. 8)
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YAKOVLEV YURY, actor (No. 5)
YANKOVSKY FILIPP, actor (No. 7)
YATSKINA GALINA, actress (No. 12)

TO BE TRUE TO HISTORY



An imaginary interview with the heroes of a film tale. "So, you are Kashchei?"

The question is addressed to a shaggy-maned, modern-looking young man.

"I'm not Kashchei. I'm Kashchei's son."

"Wouldn't you make a strange Baba Yaga, the Old Hag? You are so young."

This question is addressed to a charming young girl tastefully dressed.

"No, I'm Baba Yaga's daughter."

"Where are your parents?"

"Ask the Wise Raven. He brought me up," replies the young beauty.

"The parents died when Kashchei lost his magic lamp to Baba Yaga. He died of sorrow, and she died of joy."

"If you give me back the lamp, I won't marry you."

"I don't want to marry Kashchei. I want to marry the pediatrician".

The pediatrician is a student by the name of Alyosha who calls her not Baba Yaga, by the Fairy of the Woods.

"So, give him back the lamp."

"I can't. For one thing, it fulfills your wishes. You can imagine the wishes Kashchei might make. And

KASHCHEI'S BLACK HAT



he Crimea is a land of many wonders, but when you see the dazzling white antique columns against the azure blue of the Black Sea, you don't believe your own eyes. You feel like pinching yourself to make sure it is not a mirage.

Two and a half thousand years ago the enterprising Greeks landed here and founded trade colonies. One was Khersones of Tauris, a city state at the southern tip of the Crimea. It became a new home for thousands of settlers, who invested the land with the committed effort, talent and truly Hellenic sense of beauty.

The film about Khersones produced by Kievnauchfilm Studios has the words of the oath given by all the citizens of the free city upon coming of age. The refrain of the oath "I Shall not Betray Khersones" prove the title for this Ukrainian film (directed by Sergei Losev, written by Vadim Shkoda and photographed by Alexander Tkachenko).

The two themes that run through the entire film are patriotism and love of country and the preservation of historical monuments as part of the cultural heritage of humankind.

In its very first years the Soviet government raised funds to create a historical reserve on the territory of the ancient city. And Soviet soldiers shed their blood fighting for this patch of Crimean land — "We Shall not Betray Khersones."

Natalya Buryakovskaya

second, there is the lamp, but there is no magician in it."

"Where is the magician?"

"He flew away."

"How?"

"Just like that."

"Who let him out?"

"The children did."

Alyosha's brother and his friends."

"What about the Chaffinches? A Chaffinch has advertised that he wanted to buy a magic lamp."

"To hell with the Chaffinches. They have nothing but a fancy name. They're no good at fairy-tales."

"What about Kashchei's hat?"

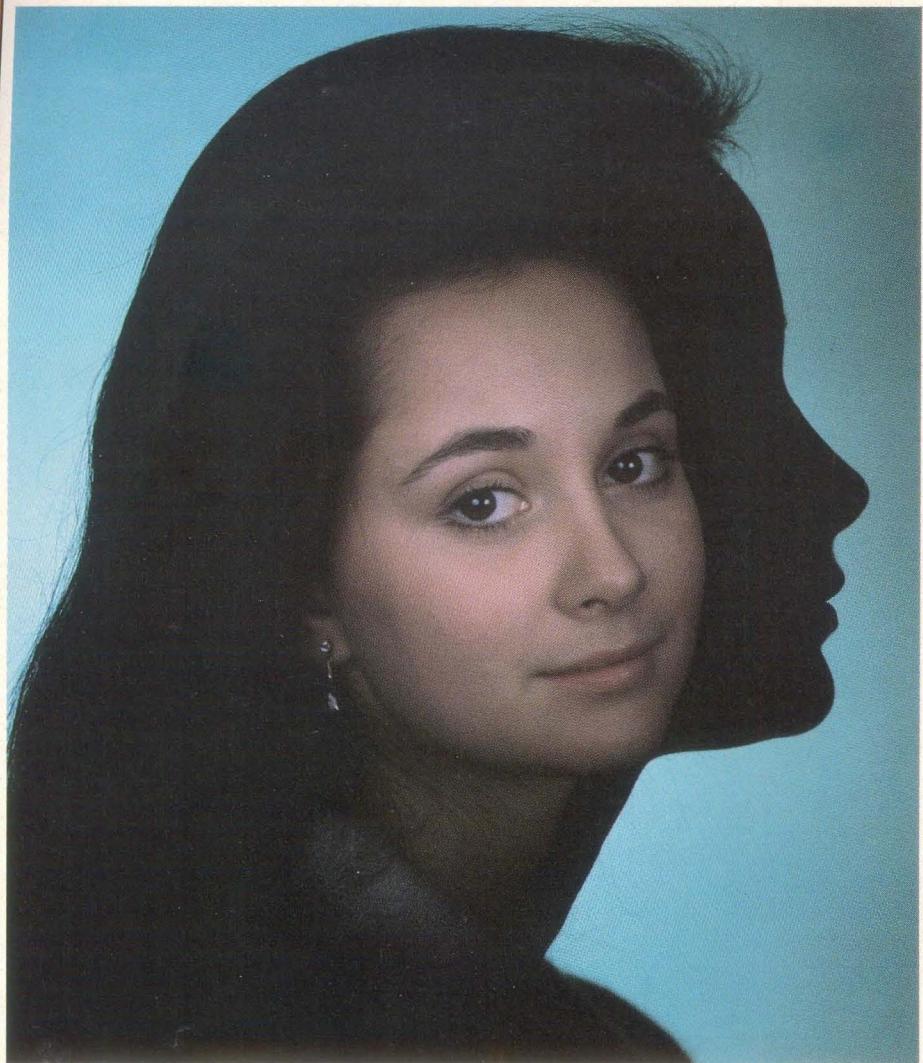
"The hat doesn't come into it at all".

"What does?"

"Love, of course."

This three-dimensional musical comedy tale has been made at the Gorky Studios and features circus actor Alexander Frisch (Kashchei's son), Maria Yevstigneyeva (Baba Yaga's daughter), Andrei Sokolov (the student Alyosha), Mikhail Svetin (Afanasi Chaffinch), Nina Ruslanova (Vasilisa Chaffinch). The screenplay is by Nina Fomina, the director is Vitaly Makarov, the cinematography is by Sergei Zhurbitsky, the music is by Alexander Zatsepin, and the song lyrics are by Ilya Reznik.

Svetlana Petrova



OLGA KABO'S DÉBUT

Introducing Actress Olga Kabo is both pleasant and necessary. In fact, an introduction is long overdue.

She has played seven roles, including some major parts in films: Ferella in the comedy *A Million in a Wedding Basket* (directed by Vsevolod Shilovsky) and the Roe in the musical *Bambi's Childhood*. It is enough to look into Olga's gentle eyes just once to understand that director Natalia Bondarchuk could not have chosen a better actress for the part of the Roe. In the film the Roe has white hair, but changing the colour of the hair is no problem in films. It is far more difficult to play a sunny soul. Before she entered the National Cinema Institute three years ago, she studied at a Moscow Secondary school in which amateur dramatics featured prominently in the curriculum. Her love of good tales must have helped her to play the Roe. I think Olga Kabo's performance is so charming and gracious that it will appeal to grown-ups and children alike.

Olga Kabo dreamed of becoming a stage actress, but when the chance came to appear in films, she changed her mind. Her pastimes acrobatics, riding and dancing enable her to play without a double in films which have plenty of action, horse riding and step dancing. Still, a young girl not yet 20 must have romantic dreams. During our conversation mentioned by the way, in passing: "I have read and learned a great deal about Natalia Goncharova, Pushkin's wife. So much that it seems to me I have much in common with her. I feel sure that if I had lived a hundred-and-sixty years ago, Pushkin and I would inevitably have met. Of course, the cinema, that great deceiver, is all-powerful. Who knows, perhaps Olga Kabo will some day meet the poet on the film set.

Sergei Rostov

THE FIRST LITHUANIAN VIDEO FILM

The Lithuanian video film *Something Happened* features some of the most famous pop groups in Lithuania, Artele, Foye and Antis (which means "Duck").

The film directed by Arturas Pozdnjakovas, consists of three parts, each made in a different key. The first, called *Games*, strikes a nostalgic note. The director of Artele, Vitautas Kjarnagis, pursued by a stuffed alligator finds refuge in cafe Pivonija (Peany) in a provincial town. We hear ironic humorous songs. In this part we see not only the various characters from Kjarnagis's songs, but the hero of Arturas Pozdnjakovas's previous film *All Against One* played by Juozas Budraitis.

The undoubtedly star of the second part of the film called *Feasts*, is the Foye pop group led by Andrius Mamontovas. His tunes, break dancers, rotating mirrors and cheering crowds create an atmosphere of a youth Fest, of unrestrained high spirits.

The third part, *Dreams*, features the pop group Antis. Its members are architects, led by Algirdas Kauspedas. The action takes place in a bleak, fantastic world, a world that might be inhabited by werewolves and zombies.

The film is imaginatively directed and photographed (the cameramen are Algimantas Mikutenas and Viktoras Radzevicius). The setting is deliberately artificial (the designer is Galius Klicius). The makers have experimented with various techniques of film processing and sound effects. This fanciful world, full of curiosities, is created with the sole purpose of "keeping the viewers eyes riveted to the screen" as the director puts it.

Kora Rochkene



LIFE IS A GARDEN

Ali Khamrayev is finishing a feature film from a script by Sergei Lazutkin under the working title *The Garden*, to be produced by Mosfilm Studios. Ali Khamrayev:

"Life is indeed a garden if it is in harmony with Nature, with all living things. Asya, the 16-year-old heroine of the film, lives with her sisters in a garden. Perhaps I should say in paradise, because if ever she cried it was with tears of love for her boyfriend. If she was ever frightened it was of her own dreams. The girl was drinking in life like water from a spring. She basked in happiness. She thought this would last forever. But then airplanes attacked the village at dawn and Asya was killed like the other children, old men and women, birds and animals. The planes killed Asya's love, her unborn children, and her faith in human kindness. There is still hope, however, that people are reasonable creatures. Except that they have to be reminded that is the last chance to survive. This will be the message of the film, dramatic and optimistic at the same time."

The cameraman is Vladimir Klimov, design is by Parviz Teimurov.

Anastasia Tarasich

MERAB NINIDZE



Merab Ninidze finished the acting department at the Shota Rustaveli Theatre Institute in Tbilisi in 1986. But his acting career began much earlier. It really was a career, not just occasional appearances.

He brought professional flourish to his difficult role in *The Diary of Anna Frank* during his student days. It was preceded by several dramatic roles. The one that comes to mind is Tornike, the son in the Aravidze family (*Repentance* by Tenghiz Abuladze) who feels responsible for all the evil done by his elders and atones for their sins before the past and the future. Tornike's youthful soul cannot come to terms with this feeling of guilt. By his death he awakens the conscience of the smug and prosperous clan whose prosperity is based on dishonesty.

The role of Tornike in *Repentance* is intensely dramatic, even tragic. In another film *The Step* directed by Alexander Rekhviashvili Merab Ninidze brings inner drama to his role. His hero, Alexi, is faced with a hard choice on which his whole future depends. He has to choose between a smooth ride towards heights promised to him in advance, or trying to reach unaided. Alexi chooses the latter.

The new film *A Nylon Christmas Tree* directed by Rezo Esadze features Merab Ninidze as a young man who abducts a bride. This lyrical comedy has many vivid characters who find themselves travelling on the same bus. The young actor's performance is perfectly attuned to the spirit of the comedy.

Merab Ninidze is a perceptive character actor. In revealing the souls of his heroes, he enables us to understand them and provokes thoughts about things not immediately connected with the life stories of his characters.

Ekaterina Sfaello

A T RIGA STUDIOS

Roland Kalnīns, a veter-

an Latvian film director, has finished a new wide-screen feature film *If We Endure It All* for the Riga Studios. It is modern both in form and spirit, although the basis for it was provided by the trilogy of novels *Robeznieks* about the heroes of the 1905 revolution written by Andrei Upit, People's Writer of the Latvian S.S.R. The film focuses on Robeznieks's family — father and two sons, Janis and Martinš. They choose their own different roads in the revolution. The central figure is the revolutionary Martinš, a true fighter, a strong personality, whose willpower and firmness are manifested in critical situations.

Roland Kalnīns, who has been working for the Riga Studios for forty years, is known for his films *Ilse*, *The Storm*, and *The Tsieplis Affair*, which have become classic of the Latvian cinema. Now, after a lapse of twenty years, his films *I Remember Everything*, *Richard* and *Breathe Deep* have been released. This may account for the acceptical note in the director's words: "If We Endure It All is going to be a one-part film although it is

based on a trilogy of novels. There is a risk of ending up with a kaleidoscope. If we could devote more attention to Janis Robeznieks the central theme would have been the tragedy of an artist at times of historical upheaval. As it is, our main character is Martinš. His line in the trilogy of novels is a continuous chain of actions. As distinct the novel, the film depicts Martinš as an



Jeva Kundzināja's studies for *If We Endure It All*

intellectual and a personality of extraordinary strength.

The main parts are taken by actors who have previously appeared in supporting roles: Indra Brike, an actress of the Liepaja theatre and Karlis Auskap, an actor from the Janis Rainis Theatre. Janis Robeznieks is played by an actor from the Drama Theatre, Janis Reinis. This is his debut in films. Other members of the cast include: Gunta Virkava, Leonid Grabovskis, Dzidra Ritenbergs and Eduards Pavuls. The screenplay was written by Viktor Lorenc, one of the most experienced screenwriters in Latvia today. Photography is by Gvido Skulte. Costumes are designed by Jeva Kundzināja and the music is by Imants Kalnīns. *If We Endure It All* is a debut for art director Arnolds Plaudis, who previously designed documentary films directed by Juris Podnieks entitled *The Archers* and *Sisyphus Is Rolling a Stone*.

Janis Baltauss

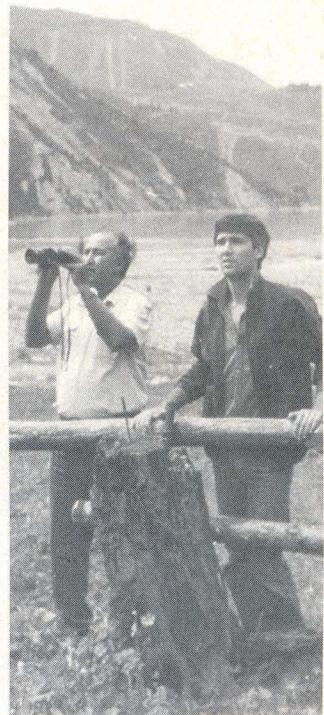
THE LEGEND OF OLD MOUNTAINS

Yasghely Seidov of Turkmenia (known for his film *Manly Upbringing*) is making a picture tentatively entitled *The Legend of Old Mountains*. It is aimed at a wide audience by using a suspense-filled plot as a vehicle for philosophical thoughts about the relationship between Nature and Man, about life and death.

The hunter Nuryagdy has spent all his life catching and killing animals. But nature takes its revenge on him. One day as he is climbing to rob an eagle's nest, the rope snaps. Nuryagdy finds himself hanging from a cliff. Now he realizes how a trapped animal feels. A master of nature, the hunter becomes its helpless captive, a fly on the face of the mountain. Nuryagdy spends many days and nights in the eagle's nest perched over a precipice, quenching his thirst with rain water and his hunger with the food the eagle brings for his nestlings. Then one fine day...

But let us not recount the events in the film based on Hudaiberdy Durdyev's story *Stronger Than Rock* and adapted for the screen by Vladislav Fedoseyev and Yasghely Seidov.

Rano Alieva



Director Roland Kalnīns



Leningrad Stuntmen

CINEMA IN
OUR LIVES

A crowded trolleybus crossing a city street disappears as the ground under it caves in, in broad daylight. We saw those striking frames in *The Burst* by Dmitry Svyatozarov, a dramatic story of flooding in an underground tunnel during construction of the Metro.

A military base goes up in flames. The ground, rocks and people are burning. This is an apocalyptic vision from Konstantin Lopushansky's philosophical anti-utopia entitled *Letters from a Dead Man*.

A speedboat hits a narrow sand bank and soars into the air. The boat is ridden by a young police lieutenant who is pursuing a criminal for the first time in his life. *Aliens Do Not Walk Here* is the intriguing title of an adventure film by Anatoly Vekhotko and Roman Yershov, which abounds in chases, shoot-outs and hand scuffles.

Today few pictures make do without tricks performed by stuntmen. At Lenfilm Studios, the tradition of stunts goes back to the times of the silent film. The members of the Eccentric Actors Factory (where Grigory Kozintsev and Sergei Gerasimov began their careers) often performed dizzy tricks in their films.

The Leningrad Studios team of stuntmen was formed some thirty years ago by Alexander Massarsky, a judo wrestling coach, who

has appeared in dozens of thrillers. The group's current leader is Dmitry Shulkin, who also has various film stunts to his credit.

In the film *Speed*, Shulkin's car skids, somersaults, falls into the water and crashes into other cars. Shulkin uses a device which enables him to perform exceptionally difficult tricks. A trained engineer, Dmitry takes great pains preparing for every stunt. He tries out the equipment and experiments with various devices and makes sure that safety precautions are adequate.

Most people probably think of stuntmen as daredevils who get a thrill out of risking their lives. On the screen, an accident should look real. Moreover, it has to look "spectacular". But the risk has to be minimized.

These sturdy, silent men go through their falls and crashes and other movements with well-practiced precision. Of course, they get bruises and scars and, at times, broken ribs.

Ivan Ganzha got many a bump and bruise falling from a great height in *A Troubled Sunday*. During the shooting of *Sergeant*, the engine of the tank driven by a stuntman caught fire. Sergei Shulga had his job cut out leaping, Tarzan-like, from balcony to balcony, in a crime television serial *Charlotte's Necklace*.

The members of Lenfilm's team of stuntmen are former top notch athletes — wrestlers, horse-riders, fencers, racing drivers and deep-sea divers. Nikolai Laikov, Alexander Filaretov, and Alexander Pestov perform all manner of tricks from horse-riding stunts and falls from great height to car crashes, hand scuffles, and fire-fighting.

They are seen galloping through the Kara-Kum desert, portraying *Basmachi* bandits in an Eastern (a Western set in Central Asia), or assume the guise of old Russian warriors fighting off the nomads in *Ancient Russia*. They fall, pierced by arrows (a thick wooden plate is hidden under their clothes) or by a round of machinegun fire (when they have a special pyrotechnical device on their bodies). They slug away at each other (that calls for an ability to "pull punches" plus the recorded sound of a powerful slap on a piece of raw meat).

They are masters of karate and are expert with all types of fire-arms from the medieval crossbow to laser machinegun in a thriller about an invasion of aliens from outer space.

Cinema is above all a spectacle to which the men practising the dangerous trade of stuntmen contribute a great deal.

Alexander Inzhavin

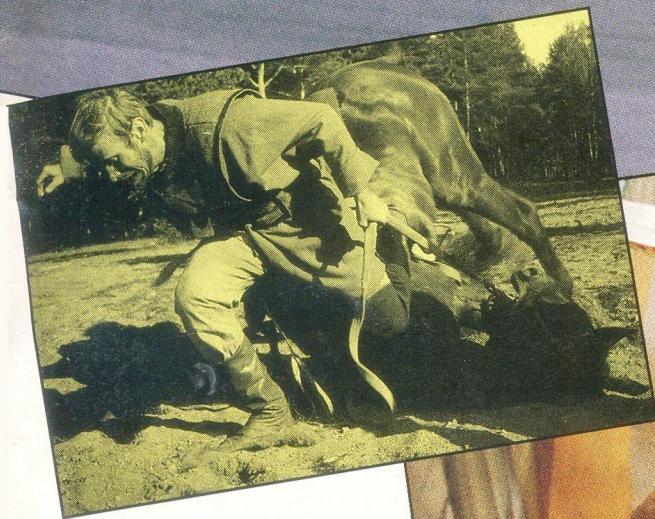


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