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Andrzej Zarnecki, Jan Mislowski in Krzysztof Zanussi's *Structure of Crystals* (1969)

except for the odd nervous twitch. The villain, who, ironically, is the most revolutionary character in the film, is portrayed by the ubiquitous Daniel Olbrychski, since the death of Cybulski the leading Polish actor. Although the human relationships are ludicrously oversimplified, there is some compensation in the splendid battle sequences at the end of the film.

In the field of comedy at the end of the sixties, there was *The Red and Gold*, a charming feature by Stanislaw Lenartowicz who made *An Italian in Warsaw*. A middle-aged woman believes herself to be a widow but a man turns up claiming to be her long-lost husband. *The Red and Gold* is extremely funny and tender without ever becoming over-sentimental. For the most part it is stylistically straightforward but it contains two surprising sequences—an amusing dream scene, where the middle-aged heroine imagines herself courted by a dandy, and a flashback to naked soldiers, which introduces a sudden, disrupting element of brutality.

As for contemporary drama, two first features should be mentioned: *Structure of Crystals* (1969) and *Shifting Sands* (1969). *Structure of Crystals* directed by Krzysztof Zanussi, deals with the reunion of two people who were students together.

Marek, who has become an extremely successful physicist, has come to visit Jan, who has chosen to work at a remote weather-station. The film deals with their attempt to re-establish a relationship, showing how each questions the ideals, motives and integrity of the other. The plot is treated in a very sober manner. There are no arguments yet the two men can no longer understand each other and there is a hint that the wife is becoming interested in the newcomer. All this is subtly handled, the scientific references are well documented, and the film does touch on problems of professional integrity and the moral obligations of the scientist, yet it all lacks a certain dynamism.

Shifting Sands by Wladyslaw Slesicki, an established documentary film-maker, is set on the Baltic sea coast which is lovingly filmed and exploited to the full. A father takes his son on holiday and the two become very close until the arrival of a young girl who arouses the father's interest and makes the boy bitterly jealous. Thus the atmosphere of friendship between father and son is completely shattered.

These two films are beautifully made and are far removed from the socialist realist films of the early fifties, but neither of the directors has placed a truly distinctive stamp of originality on his first feature. Beside Wajda's *Landscape after a Battle*, which reworks certain of his and Poland's central obsessions, these new features, and the other films of the end of the sixties, appear very lightweight.

In 1968 film production groups in Poland were reorganized and censorship appeared to become stricter. Certain films became unavailable—for example, *Samson*, in which Wajda had portrayed persecution of the Jews. And *Landscape after a Battle* is reputed to have had censorship troubles. In August 1970 Jerzy Andrzejewski, author of *Ashes and Diamonds*, at the grave of a dead friend, spoke of art in Poland in terms of 'spiritual starvation amid a wilderness of silence'. Whether the Gdansk incidents of December 1970 will lead to liberalization remains to be seen.