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Czar Ivan, the Terrible(Or "Wings of a Serf")
(RUSSIAN MADE)

Sovins of Moscow production, released by Amkina. Directed by Yuri Yavitch. Period programmed as second half of the sixteenth century. Billing refers to no data on adaptation and makes no claims of authenticity, historical or otherwise. May have been contained on opening slides, not seen. At Cameo, New York, seating 30 on 2nd street, near Broadway. Theatre's complete capacity at scale and policy, \$11,000 (record) weekly. Running time, about 80 minutes.

Czar Ivan.....L. M. Leonidoff
Kurliator.....M. Arkapoff
Lupatov.....Y. Makaroff
Fim.....G. Garrel
Nikita.....L. Elukvin
Maliuta.....M. Katchaloff
Folks Basmanov.....N. Proscorevsky
Destrkoy.....N. Vitovtov
Tsarina.....Safnat Askardva

As a heathenish pictorial exposition of a barbarous, tortuous and unreasonably cruel Czar of the Russians, "Czar Ivan" as a film is solely suited for the neighborhoods over here where there may be a Russian colony or in a city containing a large number of Russian immigrants, such as New York. The only other picture exhibition places this film will be endured are the Art theatres. It's perfect for them. Although if a picture theatre has proven its clientele likes the slobber of gruesome, 1,000 per cent. more than the worst of the Lon Chaney's in that respect, then "Ivan" can take its try there.

Plenty of whiskers, of course, and they fit in. Not many women and no girls to attract. Men in profusion, all kinds and most of them nightmares. But one or two stand out for looks, notably Klukvin as Nikita and (chancing it) Makaroff as Lupatov. Both of these have strong faces, with Lupatov light on the brush and Nikita using a moustache only. Yet some of a is worked in when the Czarina makes a bold play for Nikita, before and while she was keeping him from losing his head through expert amputation at the behest of her disorderly husband, Ivan. At one time Nikita almost fights to save his Czarina from a charge of assault.

Ivan picked up a grouch against Nikita because the youth thought he could fly, and did. Through the air, fastened in between a pair of wings that never wavered or flickered as Nikita flew before the grand stand, the Czar and his retinue, besides some English merchants, the display had been arranged for. Ivan said Nikita must be in league with Satan. It's about the only thing in the picture Ivan said or did that he could not be blamed for.

And, of course, Ivan couldn't foresee that centuries afterward there would be a Soviet Government or that he would be used so

hardily and brazenly for a propaganda picture by it.

That was a point calling for some information on authenticity, since Nikita 300 years ago was trying to do a Lindbergh without having then heard of Lindy. Another bit was a spinning wheel that Nikita made work after the wheel stopped, following its inventor going blind. That is what set Nikita in right with the Czarina, but it cost them both their lives before the finish.

As the Czar became finally wise that the Czarina was a double-crosser, he killed her himself, by choking his wife, the only good deed of the picture and the single time the Czar in person committed murder or torture—if you except the moment he threw a bowl of scalding soup into the face of his Clown. But as the Jester up to that minute had done nothing to make either the audience or the Czar believe he was funny, that may have been justified in 1650.

When Ivan bumped off Mrs. Ivan he sent for a priest and told the prelate to pray for her, thus bringing out that Ivan wasn't really sore for catching his wife going wrong; he seemed only a little peeved.

While the Czarina was no slouch either as a vamp. When flashing Nikita and deciding she would grab him, the queenly one said to a hanging-on admirer: "Upetarti! I'm through with you!" And he was through, so much so he duly took a ride by the Czarina's knife in his back, possibly known as the quick way over there. While a ranking Prince whom the Czar took a dislike to went through a trap into the sewer, the same route Nikita finished up on, making the finale of the picture somewhat disappointing.

What should have happened could have been Nikita tearing off the Czar's whiskers and beneath you could see Nikita, by double exposure. Maybe they don't know about double exposure yet in Russia, or perhaps that would not have been historically correct. But it might have given the picture its only giggle.

Still, there may be laughs and applause for this "Ivan" film when before Russian immigrants. They will relish any of the royal family given the worst of it, particularly Ivan getting the works from Mrs. Ivan.

In the torture chamber is a variety of ways and means to make

them squeal. You see some in operation. They look guaranteed to make the victims come across.

Rather a well-made and produced picture. It goes shy on extras often. Crowds or guards aren't as heavy in numbers as the scenes call for, but they were nicely manipulated by the director. Acting is evenly balanced, with Safnat Askardva as the Czarina no mean pantomimist, and also the Czar, Leonidoff. The Czar had a habit of screwing up one eye and glaring with the other. Whenever he did it, that meant Campbell's in the morning.

Photography does not run evenly. At times the contrast is so marked as to suggest inserts from other Russian, perhaps Ivan, pictures. But the continuity is held to quite well without time lapses denoted.

In Russia, and likely on the Continent, this picture should have been welcomed by those of the republics as a picture and as a recital of what their forebears had to endure if not go through. That makes it no less a good picture over here for those who may want or who can sit through it. Its seamy side of a day forgotten calls for no bringing that back to the picture houses of America, which prefer that their people return home to sleep peacefully after seeing a picture show.

And whiskers are almost extinct over here.