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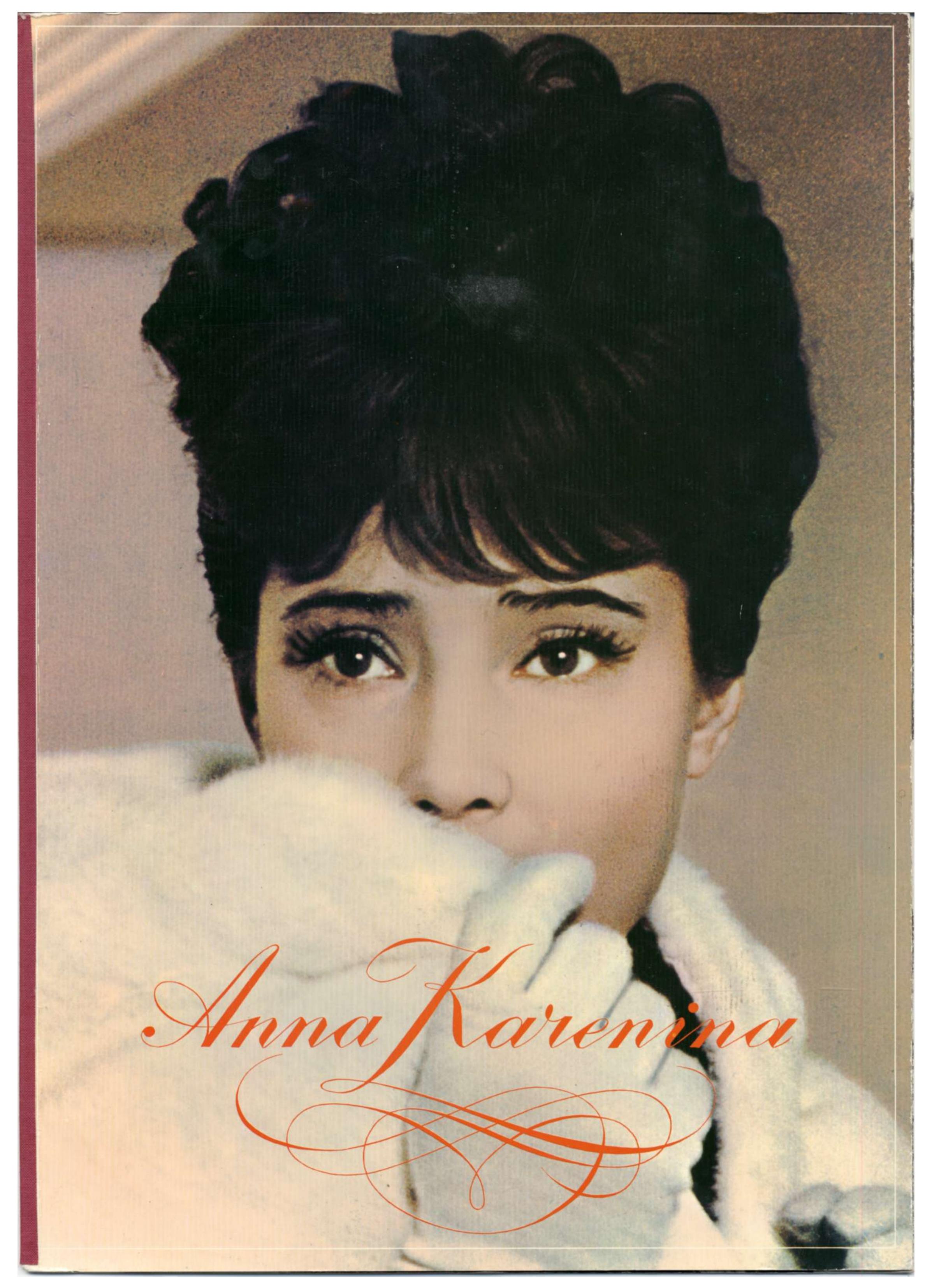
Subjects Samojlova, Tatyana (1934), Leningard, Russia (Federation)

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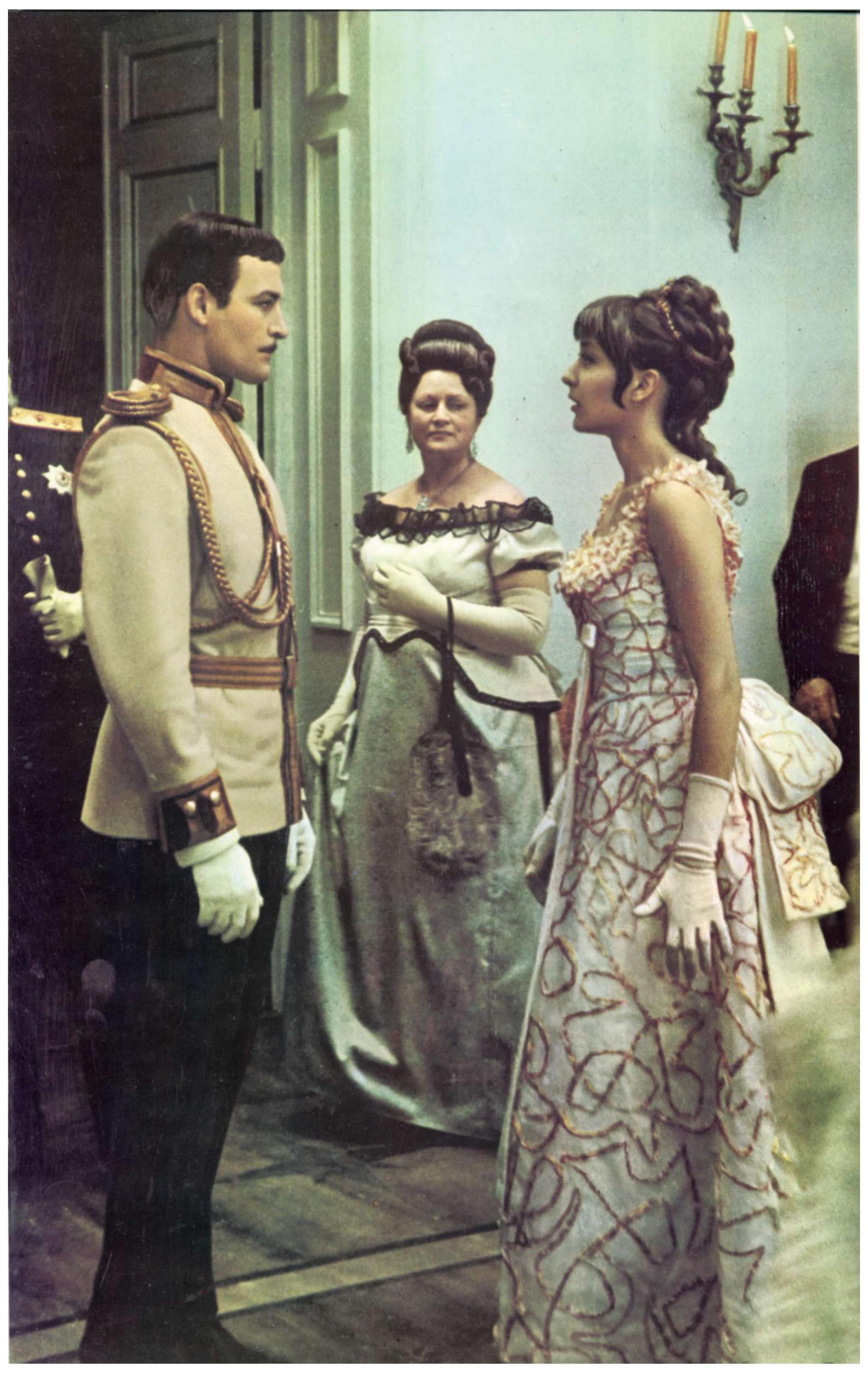
Gritsenko, Nikolai (1912-1979), Yasinovataya, Ukraine Zarkhi, Aleksandr (1908-1997), St. Petersburg, Russia

(Federation)

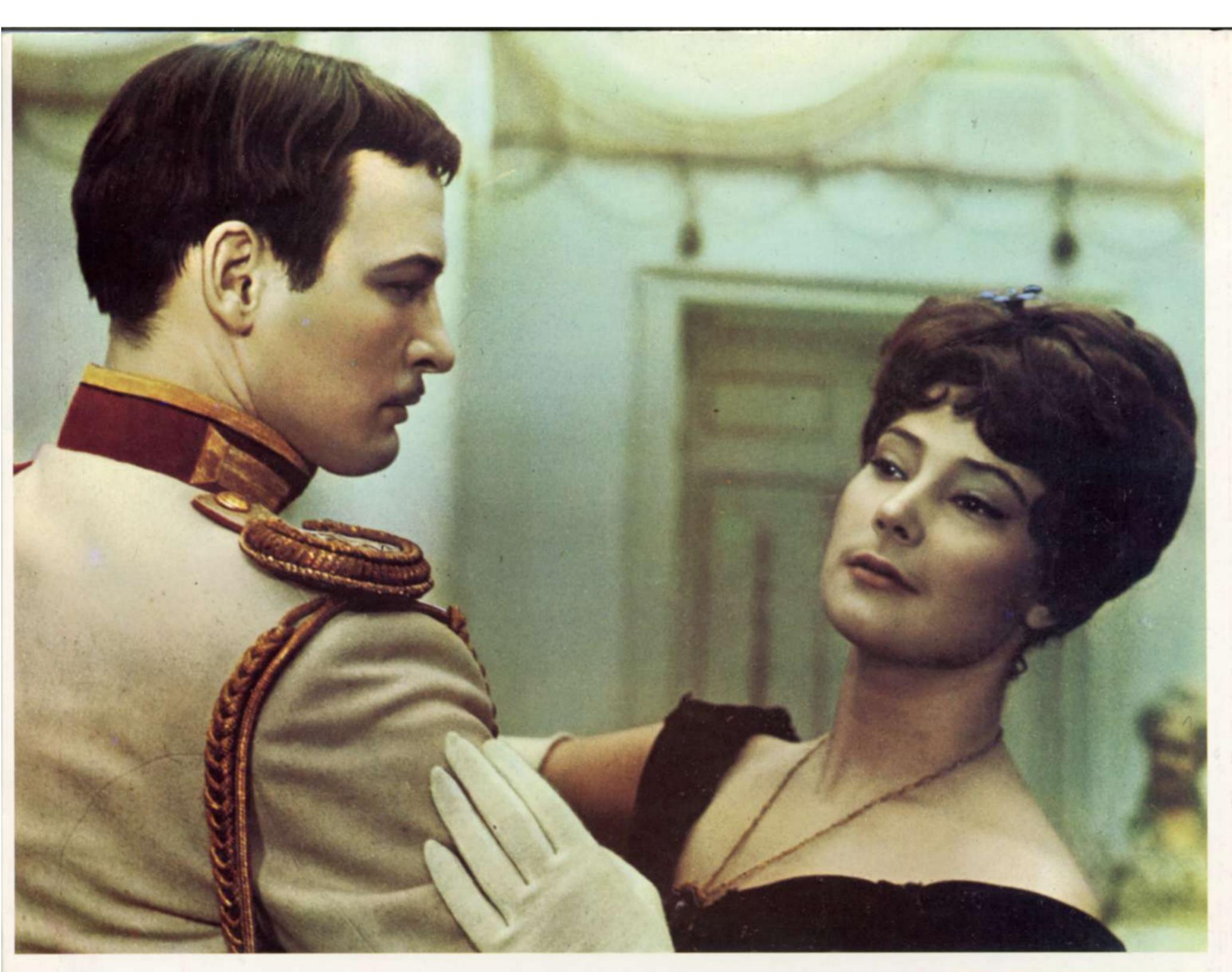
Film Subjects Anna Karenina, Zarkhi, Aleksandr, 1967







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A 70-mm. film in colour

Produced by the Mosfilm Studio

Script by Alexander Zarkhi and Vasili Katanyan

Director: Alexander Zarkhi

Cameraman: Leonid Kalashnikov

Composer: Rodion Shchedrin

Starring Tatyana Samoilova as Anna Karenina

"All happy families resemble one another, as all unhappy families are unfortunate in their own way," begins the film-version of Leo Tolstoy's novel "Anna Karenina."

There was much confusion in the home of the Oblonskys: Oblonsky's wife had learned that her husband was having an affair with the French governess, so she declared that she could not live with him under one roof. Stepan Arkadyevich Oblonsky was a thoughtless, kind man, who lived for his own pleasures. He had invited his sister Anna from St. Petersburg, because Anna was kind, charming and clever, and she would be able to bring about a reconciliation with his wife.

Oblonsky went to the station to meet his sister. Het met his friend Vronsky there, who had come to meet his mother. When Vronsky entered the carriage he stepped aside to let a lady pass, and then looked back at her involuntarily. Anna also glanced back at Vronsky. This was their first meeting.

Suddenly there was a great noise, shouts and whistles: the train had run over a watchman. Anna regarded this as a bad omen.

At the Oblonskys Anna persuaded darling Dolly, who was a fading beauty, to forgive her unfaithful husband. She became acquainted with Kitty Shcherbatskaya, Dolly's sister, and learned that Kitty was about to be engaged to Vronsky. Kitty had every reason to expect Vronsky to ask her hand in marriage at the coming ball.

Kitty went to the skating-rink, where she met Konstantin Levin, a young landowner, who had come to Moscow. He loved her fondly and hoped to marry her, but Kitty rejected him. Konstantin returned home to the countryside, where he was occupied in the management of the farm and in reading books. He gave himself up to solitude. Kitty went to the ball in joyous expectation but at the ball Vronsky attached himself to Anna and would not leave her. Kitty sensed something terrible, bitter and inevitable in the dance as Vronsky and Anna waltzed together.

The "inevitable" happened when Anna was returning home to St. Petersburg. At station Bologoye Vronsky suddenly confronted Anna.

From that day Anna could not avoid meeting Vronsky. He pursued her everywhere. Anna attempted to fight the surge of fond emotion she had for Vronsky, her soul was tormented. Anna had never known real all-devouring love, and she realised that she could no longer control her feelings. She became Vronsky's mistress and very soon their affair became the talk of society. Meantime, Levin learned from Oblonsky, who had come as his hunting guest to the countryside, that Kitty did not marry Vronsky as she had expected.





This was, of course, impossible, because only one woman existed for Vronsky. When he learned from Anna that she was about to have a child, he begged her to leave her husband, but Anna was reluctant to do this, fearing that Karenin would not give her Seryozha, their son. At the horse-races, which were attended by all the court and nobility, Vronsky suffered an accident when his horse fell. He participated in the race, but was very nervous, because he was very troubled by Anna's message and the irritable letter he had received from his mother. When Vronsky fell Anna started to cry and everybody noticed this.

On the way home, Anna told Karenin that she loved Vronsky. She told him the truth so that he could censure her for this. She no longer wished to lie. However, the opinion of society meant more than anything else to Karenin. This hard-hearted and callous man feared that a scandal might interfere with his career. In order to avoid it, Karenin was ready to ignore Anna's affair as long as everything was outwardly respectable. There was no reason for Vronsky not to visit their home.

Levin liked to mow grass with his farm labourers. He wanted to work together with them, and to feel the joy and rhythm of labour. Levin wished to find ways to make people happier, and he was writing a book on these topics. When his brother Nikolai came to visit him they had a heated discussion. Nikolai thought that all the ideas and efforts of Konstantin in managing his farm by new methods, making life for the peasants easier and happier, were not sincere and did not originally belong to him. Levin lived in solitude. Once, quite by accident, he met Kitty travelling in a carriage on her way abroad. She rode by and disappeared.

In St. Petersburg Vronsky received a message from Anna. She was ill and could not leave her house, but yearned to see him, because she was troubled by unhappy dreams. Vronsky came to visit Anna and ran into Karenin. In the evening Karenin purposely insulted his wife in an attempt to find Vronsky's letters in her writingtable. He was looking for evidence. Later he departed for Moscow to see his lawyer about divorce proceedings.

Levin also arrived in Moscow for the purpose of having another talk with Kitty, who had returned home from abroad. Vronsky had lost all attraction for her and Levin was very happy that she consented to become his wife.

Anna was dying. She was having a difficult birth delivery. Karenin was urgently summoned to her bedside. The doctors said that her condition was very critical, practically hopeless. Anna asked Karenin to forgive her, and to make peace with Vronsky, who was also at her bedside. Karenin forgave her and promised that if she would not die he would never leave her nor reproach her with anything. He felt enlightened by his suffering and the joy of forgiving.

On returning home, Vronsky attempted to shoot himself.

Kitty and Levin were married. Anna gave birth to a daughter and was getting better. Vronsky recovered from his wound and made plans for a transfer to Tashkent. Betsy Tverskaya came to Karenin and appealed to him to permit Vronsky to say a parting farewell to Anna, but Karenin felt that this was impossible and unnecessary.

Nevertheless, Vronsky came to Anna. "We belong to each other, while we live," he told Anna, and she surrendered to his will. They travelled to Italy and spent many months in happiness.

Anna's happiness, however, was not complete. She kept thinking about her son. On returning to St. Petersburg, she went to see him secretly, so that Karenin would not find out. Her life in St. Petersburg was very dull and unhappy, because she could not see her son and was not accepted any longer in society. She begged Karenin for a divorce, but he was adamant. Despite the fact that Vronsky did not like her appearing at the theatre, Anna went because she did not want to conceal her love. However, all her former friends and acquaintances ignored her. Even Betsy had no wish to meet her.

Anna was bitter. It seemed to her that Vronsky was getting tired of their love. They left St. Petersburg for Vronsky's estate in the countryside.

Kitty and Levin also lived in their country home. Kitty was awaiting a child. Everything was very peaceful and calm in the countryside, but Levin nonetheless had a feeling that his happiness was incomplete. He was not sure whether or not he was living as he should in regard to the people surrounding him. This thought disturbed him.

Oblonsky brought Levin to visit Anna. Levin was charmed by her beauty, her wisdom, her broad outlook and her ability to bear herself with dignity in the difficult situation that she was. He revealed his secret thoughts about life to Anna. When he returned home Kitty noticed that Anna had made a great impression on him.

Anna was tortured by doubt, jealousy and a loss of confidence. Karenin refused her a divorce once and for all. Anna and Vronsky began to quarrel.

Anna's nerves were very taut. She began to doubt that Vronsky loved her. She could in no way change the humiliating situation the laws of hypocritical society had foisted on her. Feeling that she no longer had any moral support in life, Anna committed suicide by throwing herself under a train.



ANNA



KARENINA



5 Col. 23,5 x 34,4 cm.

ANNA KARENINA





3 Col. 15,8 x 23,9 cm.



ANNA KARENINA



ANNA KARENINA

2 Col. 11 x 8,8 cm.

2 Col. 10,8 x 9,8 cm.

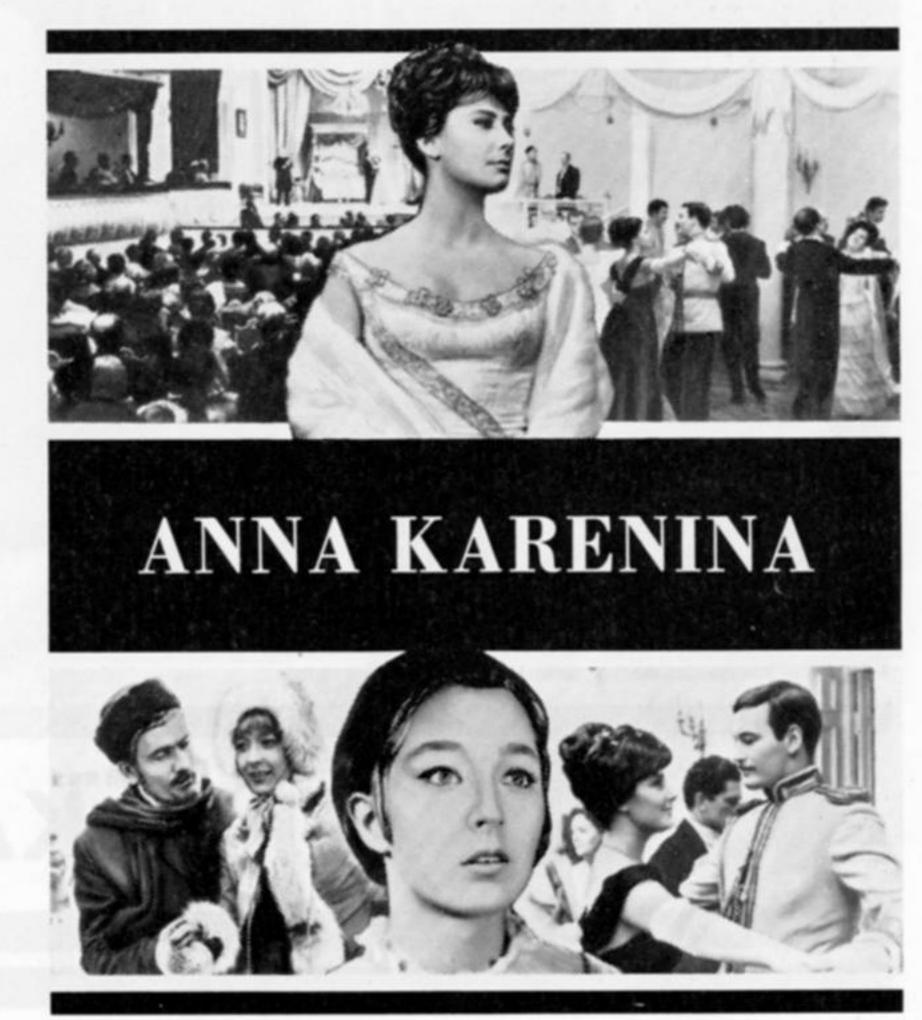


5 Col. 23,2 x 20,7 cm.

Anna Karenina

ANNA KARENINA

ANNA KARENINA



2 Col. 10,8 x 12,5 cm.







Anna Karenina

ANNA KARENINA

ANNA KARENINA

3 Col. 17 x 20,8 cm.



ANNA KARENINA

5 Col. 22,8 x 14,4 cm.







ANNA KARENINA

3 Col. 15,3 x 17,4 cm.



2 Col. 11,4 x 10 cm.



2 Col. 10,8 x 16 cm.

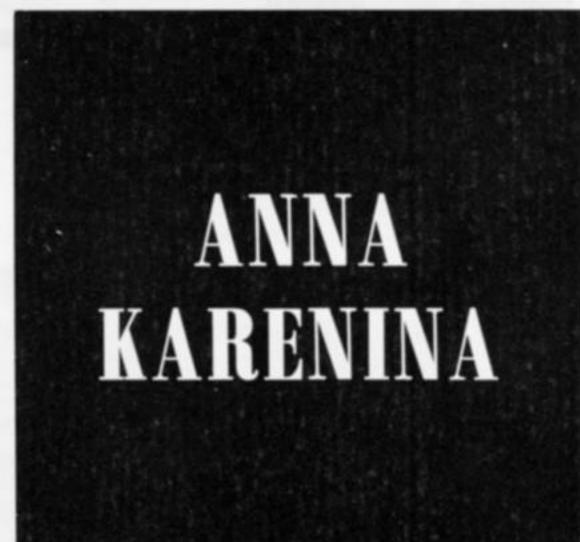






3 Col. 17,3 x 17,2 cm.





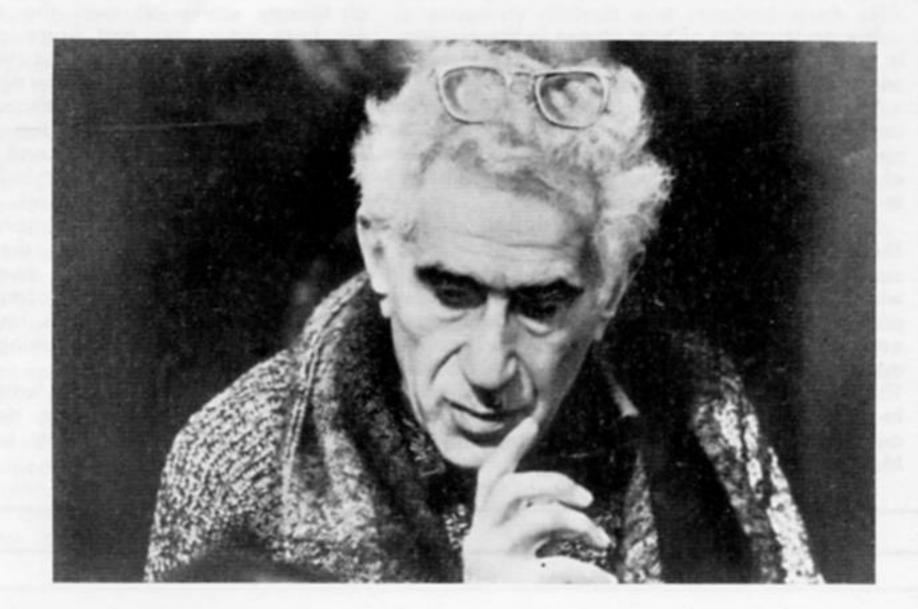
5 Col. 26 x 8 cm.

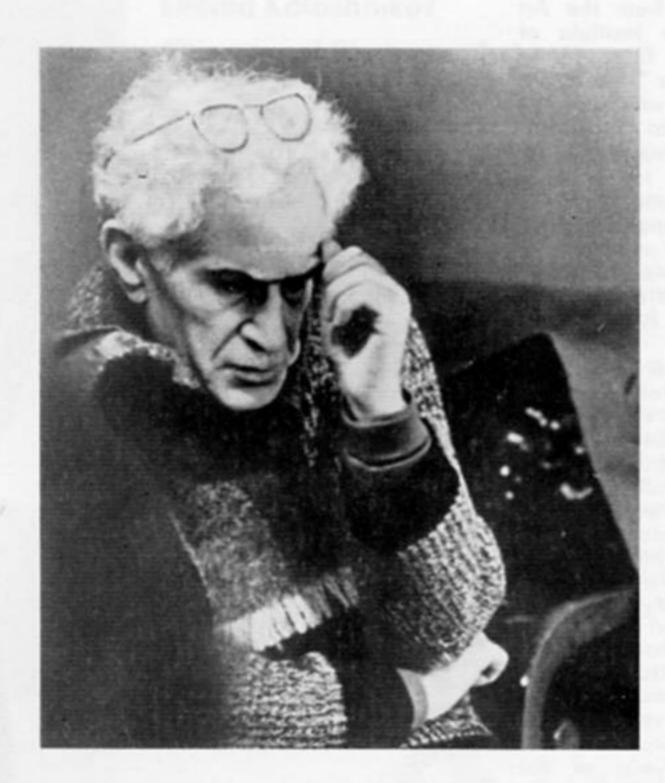


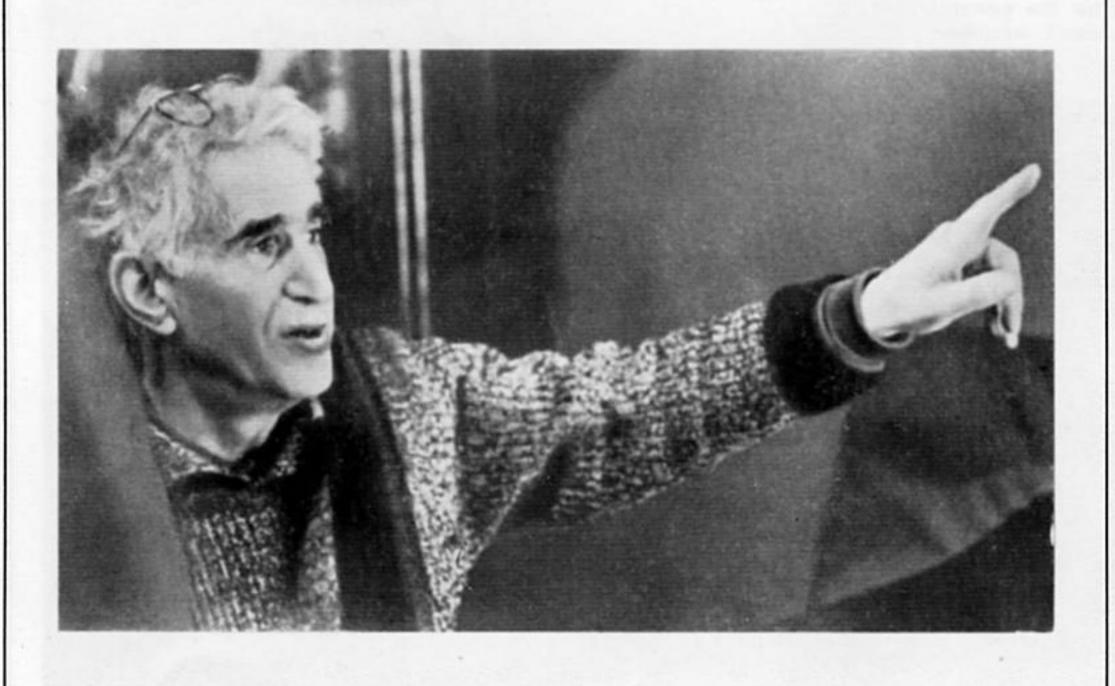
3 Col. 15,6 x 10,8 cm.

ANNA KARENINA

Alexander Zarkhi People's Artist of the R.S.F.S.R.







Alexander Zarkhi was born, went to school and lived for many long years in Leningrad. In those times film-directors Ermler, Kozintsev, Trauberg, the Vasilyev brothers, Gerasimov, Yutkevich, Petrov and others worked at the Lenfilm Studio in Leningrad (it was then called the Leningrad Film Factory Sovkino.) The Studio lived through years of unquenchable search, the blossoming and establishment of the social and aesthetic significance of the cinema as of a genuine art.

Zarkhi came to the Leningrad Studio together with his comrades who also dreamed of finding their way to the screen from the bowels of the cinema. Among his comrades was losif Heifits, with whom he wrote scripts for films and made films together for many years; they enthusiastically submerged themselves in the artistic and production process of film-making and finished a splendid school of cinematographic skill at Lenfilm. Zarkhi became an apprentice to film-director A. Ivanov, who was making the film "The Moon to the Left," written by four young authors, one of whom was he. Zarkhi was so in love with the cinema that although he was already a young script-writer, he was ready to sweep the floor of the pavilion, if necessary, to run and get cigarettes for some actor, to help in pyrotechnics, to assist in employing extras for mass scenes, and he spent all day on location or fussed around in preparatory work. In the evenings, together with Heifits, who was doing the same things for another film-director, they would sit down to rewrite scenes from ready screenplays or to write a new one. It is very possible that they felt that he who has served as a soldier and knows all his chores makes a better general.

They learned cutting in their own way, too. They collected cuts of positive film from the cutting basket, set themselves problems to solve and found the necessary solutions. Thus they cut several small film "posters" which even found their way to the screen. Zarkhi and Heifits made their first real film in 1928. Zarkhi was then 20 years old. The film was about members of the Leninist Young Communist League, the struggle for a new life, for a new man, and contained sincere passion and temperament. The film was widely recognised and discussed and after it, film-directing as a profession became the vocation of Zarkhi and determined his biography for the rest of his life. He and Heifits worked together for many years as co-authors and co-filmdirectors. Among the best of their films of those years were "Baltic Deputy," about which so much has been written that hardly anything can be added; "Member of Government" with Vera Maretskaya in the starring role, who shot into the front ranks of actors just as Nikolai Cherkasov in the film "Baltic Deputy"; and finally the film "His Name Was Sukhe-Bator." These three films showed heroes of very different characters, on very different backgrounds, but they were internally joined by one idea of their authors, namely, to show how such a talented world-famous scientist as Professor Polezhayev sided with the Revolution, as well as how a simple collective farmer, Alexandra Sokolova, and the Mongolian shepherd Sukhe-Bator joined the Revolution. All these pictures were highly assessed in the Soviet Union; "Baltic Deputy" won the Grand Prix at the International Exhibition in Paris in 1937. There are always certain works that leave deep traces in the artistic biography of any artist even at a cursory glance. Besides the above-mentioned pictures, the lyrical comedy "Hot Days" proved to be very interesting, "Malakhov Kurgan," a film with a clear and bright disposition, devoted to the heroic exploits of the defenders of Sevastopol during World War Two.

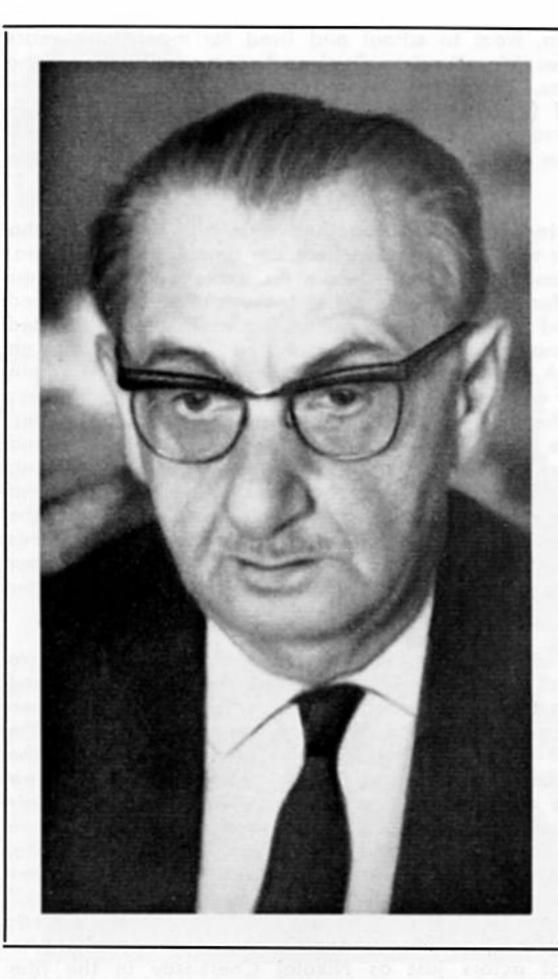
Beginning with 1949, Zarkhi and Heifits began working separately. Heifits remained in Leningrad, whereas Zarkhi made three films at the Byelorusfilm Studio in Minsk and then began working at the Moscow Mosfilm Studio. In Minsk, after a sketch about a famous partisan hero, a well-known collectivefarm chairman, a man of complex character and unusual biography, Zarkhi made the film "Nesterka," which resurrected folklore buffoonery images on the screen. "Nesterka" was an unusual zigzag of this film-director to old times and at the Mosfilm Studio he immediately and eagerly took up modern topics. "The Height" is a story about young blast-furnace workers and the film received the Grand Prix at the Festival in Karlovy Vary in 1957 and a gold medal at the Moscow International Youth Festival as the best film for young people. It attracted film-goers by the characters of the personalities, the harmony of the actors' ensemble and its dynamics. "The People on the Bridge" is a film which was made in the taiga and at Siberian construction sites. Just as "The Height," it praised reasonable human labour and on this background the film showed a complex everyday collision of people, reflecting the contradictory and difficult character of its hero.

The images of the young people of the post-war period have attracted the attention of many artists in the world. Their characters, relations, desires, their search for a place in life; the desire to find a way to an adult life, to assume responsible independence, the problems which troubled them and caused anxiety to people around, all this found a response in books and magazines and inevitably found the way to the screen. In 1962 Zarkhi made the film "My Younger Brother" (Greetings Life!) after the novel "Starry Card" by writer V. Aksenov. It is very possible that after the impact with the young heroes of his film and their unsteady love, Zarkhi decided to turn to the image of a woman which is shown in a great love. Possibly it is due to this circumstance that Zarkhi decided to make the screen version of "Anna Karenina."

From the point of view of the inclinations of Alexander Zarkhi as an artist, the scrupulous attention paid to people is very characteristic. He strives to make all his films "In the Name of Man," in the name of his prosperity and in the name of his spiritual requirements. This explains the choice of topic and content of the films he made mainly about modern life, and if this is some diversion from the topic of today just as "Baltic Deputy" and "His Name Is Sukhe-Bator," devoted to the first years of the Revolution, or "Nesterka," an old vaudeville, or "Anna Karenina," it is explained because of the need to treat actual problems which agitate society precisely in our time. Indisputable and active humanism, a liking for Man as such explain the artistic approach of the film-director to the heroes of his films and to the requirements for their interpretation by the actor. Zarkhi is always a co-author of the screenplays his films are based on. Zarkhi searches for the truth in the very idea of their characters, depths of soul, the organicism of the human motives, and strives to express himself through the medium of the actor, to "dissolve himself in the actor" (to use the expression of Nemirovich-Danchenko). He usually plays through the whole role with the actor, striving to spur him on, to spark off his fantasy, trying not to violate his individuality, to achieve his own film-director's solution of the image. This mysterious, complex and skilful process in the film-director's work is a guarantee of high professionalism and the understanding of the artistic nature of the actor.

There is no need to enumerate all the films made by Zarkhi in this article. The importance of the film-director and of his contribution to the development of cinema is not determined by the number of pictures he has made.

The future film has only been barely outlined. Even a most progressive person free of superstition would not name his future work without fearing to hamper its implementation.



Vasili Katanyan

The appearance of new names in the cinema is a common occurrence, mainly because of young people.

Vasili Katanyan was born in 1902 and came to work in the cinema when his literary career had long been shaped on the pages of books and magazines which had nothing to do with cinematography.

He had some experience with the stage. The Pushkin Academic Theatre in Leningrad staged his play "I Knew Mayakovsky," in which actor Nikolai Cherkasov played the part of the great poet with much intelligence and inspiration. The libretto to Shchedrin's opera "Not Only Love," staged by the Bolshoi Theatre in Moscow, was written by Katanyan. In general, however, he was a publicist and critic, very well known for his research of Mayakovsky's poetry, to which he devoted

many years of his life. He liked films and criticised them enthusiastically, but never thought of ever becoming a film-maker. The ways of film-making, however, are just as surprising and unexpected as human biographies.

When Zarkhi invited Katanyan to write the screenplay based on Leo Tolstoy's novel "Anna Karenina," he was probably somewhat taken aback by the unexpectedness of the proposal, but his interest in cinema, and the opportunity which had been given him to reveal his fantasy, literary taste and enter a new sphere of activity, did not leave much time for meditation.

Much has been said about screen versions of literary works all over the world. There are both advocates and fierce opponents of this form of cinema art, but this is of no concern to the cinema-goer, who does not wish to be deprived of the chance of seeing a literary work brought to the screen. Very few people, however, know and realise how difficult and complex it is to build a screenplay on the basis of a novel. The authors of the screen version were confronted with this inevitable hardship at the very start. When the screenplay was completed and approved, and the usual, complex and at times tortuous process of its implementation began, Katanyan began working on a new theme.

At present, the screenplay written by Vasili Katanyan about the Russian democrat and philosopher N. Chernyshevsky is already in production.

ALEXANDER BORISOV (production artist)

Alexander Borisov graduated from the Art Faculty of the All-Union State Institute of Cinematography, which trains artists in making film sets, costumes and all the decorations involved in production, according to all the specific requirements of cinematography. A. Borisov studied painting under the famous Soviet artist Pimenov and he has the same deft romantic touch and smoothness in drawing.

Borisov worked as an artist in Alexander Dovzhenko's films. This talented film-maker had a great influence on the artistry of Borisov. He is very exact and authentic in regard to the action of the film, and at the same time Borisov is very poetical in his interpretation. The most significant film in which he worked as an artist was "The Tale of the Flaming Years."

"Anna Karenina" is Borisov's first encounter with classic. He is very thorough in his work, and he spent very much time in the scrupulous study of that age, making a tremendous number of sketches. He worked painstakingly in selecting the necessary furniture for the sets to furnish the apartment of the Karenins, Vronsky's mansion, Levin's country-house and the apartment of Oblonsky.

At present, Alexander Borisov is getting ready for his next work in the American-Soviet co-production of the film "Composer Tchaikovsky."

YURI KLADYENKO (production artist)

On graduating from the Art Faculty of the All-Union State Institute of Cinematography, Yuri Kladyenko worked as an artist on the sets of two films, when he was suddenly invited to help in some of the decorations and sets in the film "Anna Karenina." The invitation came from artist A. Borisov, because he realised that it was impossible to cope alone with the enormous volume of work involved in this 2-series wide-range film in colour. They got together on the job very easily, because they had graduated from the same school and were both pupils of artist Pimenov, so Kladyenko soon caught up with the rhythm of work. At the time when Zarkhi was still rehearsing with the actors, when extras were being chosen for episodes and mass scenes, and old props were being sought and bought, Kladyenko spent most of his time at Pushkino, where the sets were being built on location for shooting the scenes at the horse-races. It was no easy task to prepare a site with no give-away characteristic signs of our times on a territory filled with modern machines, wires, tall houses, and so on. Later Kladyenko built railway stations of the seventies of the last century, the streets of St. Petersburg and Moscow. All the sets on location were made according to his sketches. In spare moments he liked to take a camera and make photographs of the interesting process of film-making.

LUDMILA KUSAKOVA (costumier-artist)

Ludmila Kusakova began working at the Mosfilm Studio on graduating from the Art Faculty of the All-Union State Institute of Cinematography. Before the film "Anna Karenina," she worked in the films "The Garnet Bracelet" and "Aibolit-66," for which all the costumes were made according to her sketches and under her direct supervision at the sewing-workshops of Mosfilm.

Although her experience is not very great and Ludmila herself is very young, her work on costumes in two films very different in character, which were both made in colour, provided her with an opportunity to reveal her specific talent and her love for the cinema. The action of the film "The Garnet Bracelet" (a screen version of a well-known story by Kuprin) takes place at the start of the century and Kusakova's costumes bear the elegant stamp of that time; the film "Aibolit-66" is permeated by the indomitable fantasy of the film-director and much inventiveness, ease and taste were required of the costumier-artist.

A great number of men's, women's and children's costumes were needed for the film "Anna Karenina." Anna Karenina did not like pretentious clothes or foppery, but was always very elegant. Tolstoy wrote that she was always more striking than her clothes, which were obscured by her. Anna Karenina, Kitty, Dolly and Princess Betsy were very different characters and correspondingly wore different styles of clothes within the limits of the vogue of the time. The artist had to find this difference and to present it tactfully on the screen. Ludmila Kusakova regards the main starting-point in her work to be the general style of the film and its general aesthetic resolution.





One has to be born a musician. One has to be born with this wonderful gift to hear the world as if it were music. Then one has to study so that the world would become music for others. Rodion Shchedrin is a born musician and he began to study music at an early age. His father was a music critic. His childhood was in constant nearness to the melody of sound. He sang in a boys' choir. There is such a famous moving choir in Moscow. This was probably the starting-point for learning all about music, folk-music which later was given such an interesting, acute and modern transformation in some of his compositions. Shchedrin studied composition under the famous Soviet composer Professor Shaporin. A free original orchestration, the ability to make inventive use of every instrument and assured polyphony determine the high professionalism of the composer and his maturity as a musician. Shchedrin's composition for an orchestra entitled "Mischievous Little Songs" is widely known. It is reckless, dynamic, festive music. One can hear the famous Russian harmonica-accordion in it, the whistles, the lilting merry little song, and the smooth melody of the ancient Russian folk-song. Every composition of Shchedrin, be it a piano sonata, a symphony or a quartet, shows an enthusiastic search, generous fantasy, humour and the depth of dramatism. The composer works with the same artistic intensity and with the same success in the theatre, the cinema and in the field of symphony music.

Rodion Shchedrin began working in the cinema in 1956. He wrote the music for Zarkhi's film "The Height" and this first work in the cinema brought him immense popu-

larity. The song from this film was caught up, it swept the country and was sung at variety shows for many years. He met Zarkhi again when they worked on the film "People on the Bridge." Shchedrin also wrote the music to Yuli Raizman's films "What if This Is Love" and "The Communist." He wrote very acute and grotesque musical accompaniment to the cartoon film "The Bath" after Mayakovsky, which helped to characterise the images in it.

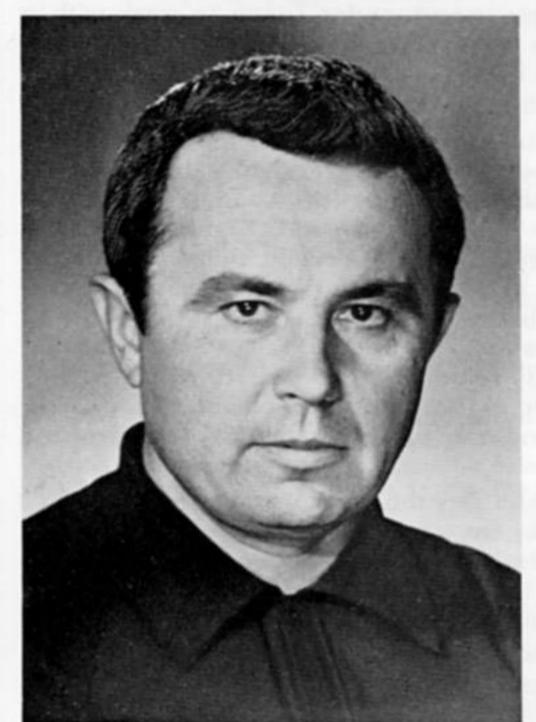
Recently Rodion Shchedrin aroused the admiration of music lovers playing as a soloist at a symphony concert, where his composition for piano and orchestra was performed. The part he wrote for the piano is extremely difficult and required much skill and genuine performer's talent from the pianist. Shchedrin showed himself to be a virtuoso. At one time, he had graduated from the conservatoire in the class of piano under Professor Flier.

He is a young man, always merry with many plans. He goes to his dacha near Moscow, where nothing disturbs him and nobody distracts his attention from all-absorbing labour. Nearly every one of these periods of solitude results in a new musical composition.

Shchedrin readily consented to Zarkhi's offer to write music for the film "Anna Karenina." True, some wagging tongues say that the reason for this is not only the charm of "Anna Karenina" but the enchantment of Shchedrin's wife, the famous ballerina Maya Plisetskaya, who plays the role of Princess Betsy Tverskaya in this film.

Rodion Shchedrin (Composer)





Leonid Kalashnikov (Director of Photography)

The number of films made by cameraman Leonid Kalashnikov is not very great, since he only made four films before "Anna Karenina," but even his very first film, made as a diploma work on graduation—"The Tale of the Heart of Ice"—attracted filmmakers because it showed fine taste, passion for work and the obvious desire to attain perfection.

Maybe the extreme seriousness of Leonid Kalashnikov cannot only be explained by the healthy desire to become a good cameraman, because his life made no allowances for unconcern or irresponsibility, which is sometimes characteristic of young beginners. He belongs to that generation which was mercilessly deformed by the war. Kalashnikov was born in Krasnodar in 1926 and was already at the front at sixteen years of age. He assumed the responsibilities of a grown-up soldier at

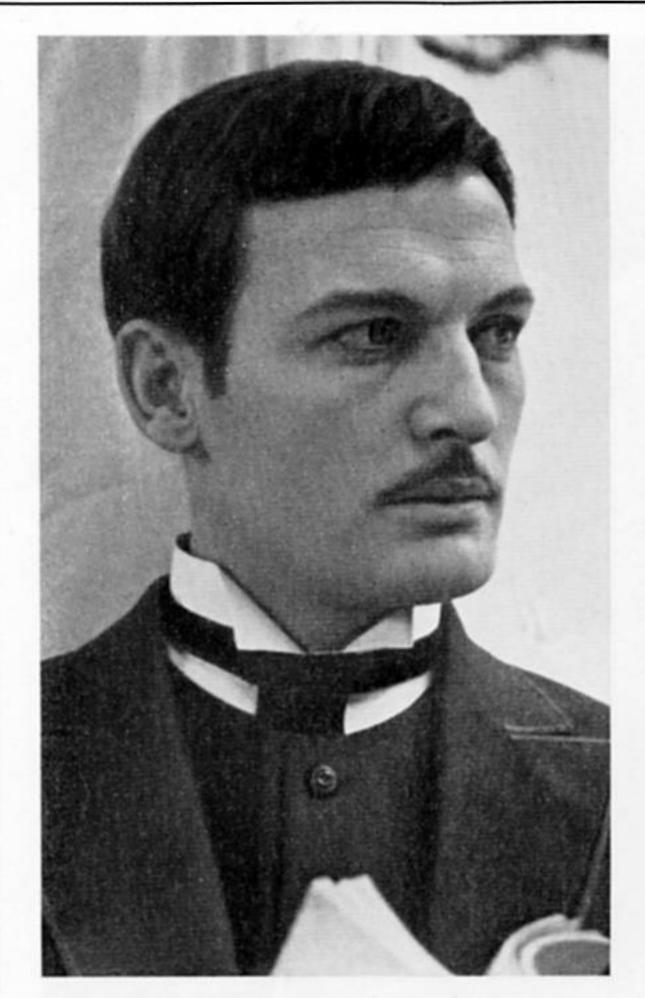
an early age in the severe conditions of the front. After the war, he served a few more years in the army. Leonid came to the Cameramen's Faculty of the All-Union State Institute of Cinematography not as the schoolboy of yesterday, but as a man of much experience in life with a firm desire to be trained in all the skills of the cameraman's art without wasting time. He was trained under the famous cameraman Edward Tisse, who had worked constantly with film-director Sergei Eisenstein.

After graduation, Kalashnikov did not seek fast and easy ways of making a career. He wished to work in a film which would have an interesting topic for him, so that he could work hard in finding a photographic interpretation of it. It was naturally very important, too, who the director of the film would be, because it is not always easy to find a common language with the director and establish the relations necessary for such work.

Kalashnikov made "The Tale of the Heart of Ice" together with film-director graduates of the same higher school Sakharov and Shengelaya. Then he left for Kirghizia to work on the film "Mountain Pass." Later he made a film with Shengelaya in Georgia called "The White Caravan," and then "Chistie Prudy" (The Clear Ponds), based on the script of poetess Bella Akhmadullina. The film was made with film-director Sakharov in Moscow. All these were black-and-white films of very different content, action, place of action and characters. In one film the story was elaborated on the background of distant mountain pastures, in another the events took place in Moscow, but in both films Kalashnikov conveyed his distinctive mood and lyricism. He managed to do this delicately and skilfully, in accordance with the special peculiarities of each film.

When Alexander Zarkhi invited Kalashnikov to work in the film "Anna Karenina," the latter first reread Tolstoy's novel very thoughtfully, then scrupulously studied the screenplay and only consented after this. The contact with the film-director was established very quickly and naturally. In a very short time, they learned to understand each other at a glance.

The problem of colour was heatedly discussed during preliminary talks. At first Zarkhi himself had thought of making "Anna Karenina" in the black-and-white variant, but by the time he had invited Kalashnikov, he was altogether taken by colour. Kalashnikov felt that the character of the doomed love of Anna Karenina determined the necessity to shoot the film in one tone of colour. They argued the point endlessly. Kalashnikov read the novel again, visited museums innumerable times and studied paintings for days on end . . . Finally he made several photography tests in colour and became so enthusiastic about the possibilities of colour he had not previously explored, that the question of the black-and-white variant was never raised again.

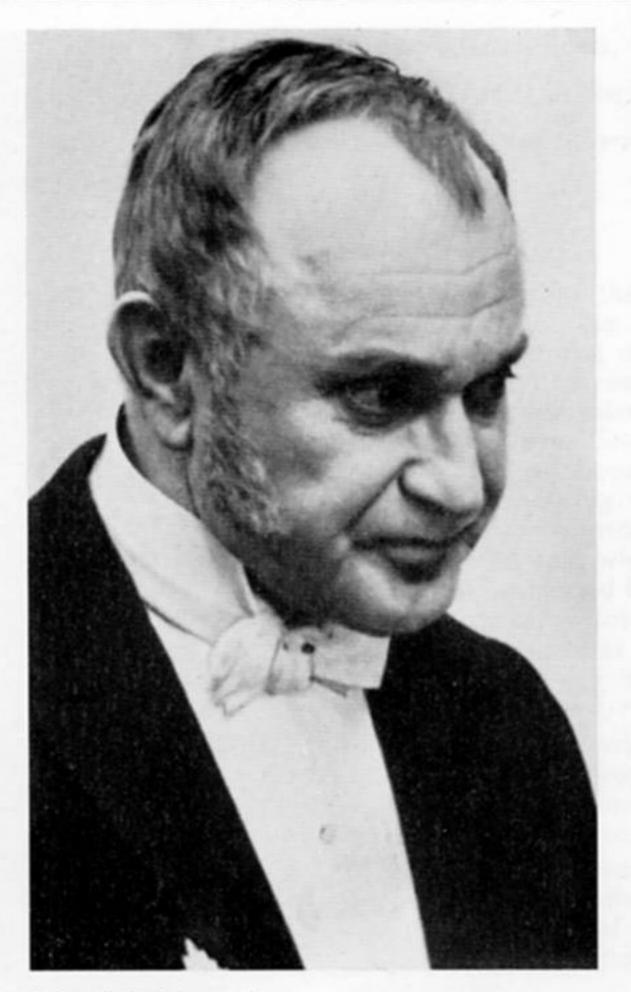


Vasili Lanovoi (who plays the role of Alexei Vronsky)

Before him was a vast green clearing surrounded by woods, stands for spectators, the box of the tsar, and foamy horses. This was the location for shooting the film "Anna Karenina" and the episode "The Horse-Races" was being shot. It was a difficult day. It was necessary to lull a fine steed to sleep and create the impression that it had been killed. According to the story, the horse had fallen and was doomed to torturous death. The dose of the sleeping-mixture which the veterinarian had administered to the horse had proved to be insufficient. As soon as Vronsky-Lanovoi worked himself up in agitation and wearily ran up to the horse with his whip, it would open its bloodshot eyes, ready to jump. This happened several times. The veterinarian increased the dose so that the work could go on, but as soon as Lanovoi slashed the sleeping horse, it jumped up trembling and he barely had time to escape its terrible hoof.

"Yes, there was a moment when all my life flashed before me in a single second, as the saying goes," joked Lanovoi. This careless joke gave the correspondents who interviewed him a chance to hook him with the question: "And what did you remember, Vasili? Tell us in greater detail!"

Vasili Lanovoi told the reporters about the worker's family in which he had been born and bred. He recalled how he had been acting in the amateur art company of the Palace of Culture of the Moscow Likhachev Plant. When he finished school, he entered the Moscow University and studied at the Journalist Faculty, thinking that his childish enthusiasm for the theatre would pass. But obviously this was his real vocation and it swept him away once and for all. Having left the university, he began studying at the Shchukin Theatrical Studio attached to the Vakhtangov Theatre. In 1957 Lanovoi graduated from the studio and was accepted by the theatre. It is impossible to enumerate in a short article all the roles Lanovoi played in the theatre and cinema during ten years. There were favourite roles which will always be remembered as milestones in his artistic life. Such are Don Juan in Pushkin's small tragedies. This is a classical image known throughout the world and was given to the actor in the finely chiselled poetry of Pushkin; the role of Victor in Arbuzov's play "The Irkutsk Story"; the graceful Prince Kalav from the play "Princess Turandot," which requires virtuoso skill in performance; and the aging Marquis Pas-de-Trois from the play "Cinderella" by Eugene Shvarts . . . In the cinema, the first significant role played by Lanovoi was that of Pavel Korchagin in the film "How the Steel Was Tempered" by filmdirectors Alov and Naumov. Recently he played the role of Anatole in the film "War and Peace." Vasili Lanovoi is now 33. He dreamed of becoming an actor as a child and first appeared on the stage at 13. Having established himself as an actor, Lanovoi remains loyal to his art and thirsts for a variety of roles and the happiness of inspiration.



Nikolai Gritsenko, People's Artist of the U.S.S.R. (who plays the role of Karenin)

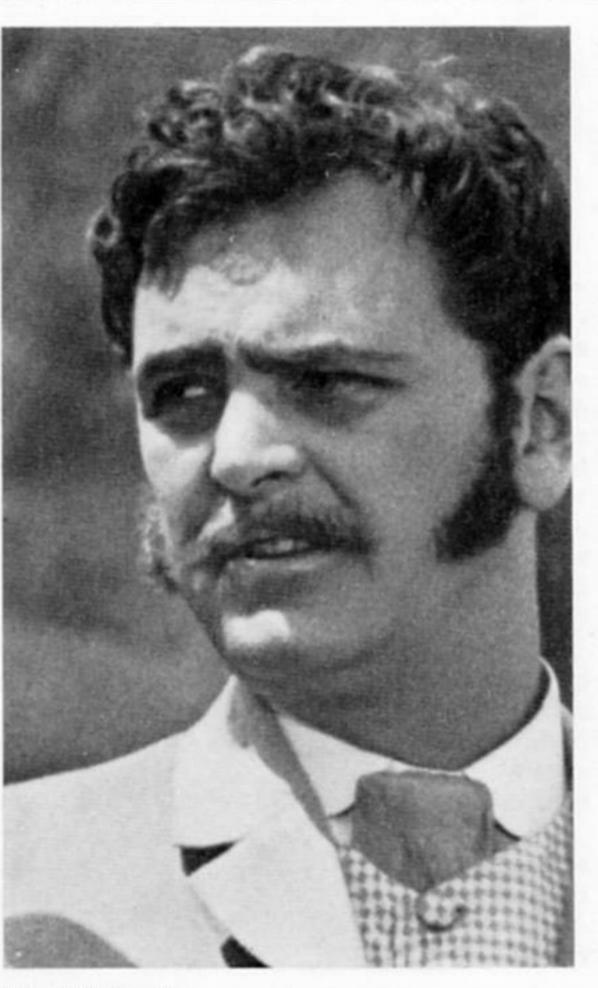
Nikolai Gritsenko is 54 years old. In real life, he is always very smart and elegant, and on the stage, he wears any kind of clothes in good taste, whether simple or refined, modern or ancient. His make-up, costume, gait and gestures comprising the outward appearance characterising the role he is playing, always have a fine finish. He is a born actor and one who has finished a serious school in acting, having graduated from the Shchukin Theatrical Studio attached to the Vakhtangov Theatre in 1940. There he was trained in the skills of convincing and variable reincarnation. Gritsenko first appeared on the screen in 1942 in an episode where he played the part of Kolya, a driver, in Yuli Raizman's film "Mashenka." Ever since it seems to have become customary to invite Nikolai Gritsenko to play bad characters in the cinema: Schroeder in "The Hostile Whirlwinds," Georg Stak in "The Free Wind," Gratsianski in "The Russian Forest," Colonel Muller in "Two Years over a Chasm," Izmailov in "The Man Without a Passport" and many others.

A special place in the artistic biography of Nikolai Gritsenko is allotted to his performance in the role of Vadim Roschin in the screen version of "Wandering Through Torments," a novel by Alexei Tolstoy (film-director-Grigory Roshal). By incarnating the difficult contradictory character of Roschin, Gritsenko seems to have at last broken loose from the narrow limits of depicting negative types.

As far as the theatre goes, Gritsenko as a rule plays the positive heroes. His performance is always moving, vivid and convincing. Such are his Cyrano de Bergerac, Prince Myshkin ("The Idiot"), Oleko Dundich, the legendary hero of the Serbian people and many others.

It remains to be said that the great variety of these roles testifies to the wide actor's range of Gritsenko. Gritsenko builds up his image by gradually accumulating the properties of the character in question, persistently developing its psychological depth and the outward manner of behaviour.

It so happened that A. Zarkhi offered Gritsenko the role of Karenin when half the film had already been made and when all the rehearsals with the other actors were over. Having given his consent at once, Gritsenko was worried for a long time after that; the seriousness of the task did not permit a flippant and speedy solution, Karenin's character is extremely contradictory and complex for interpretation. Gritsenko realised that Leo Tolstoy's heroes demand all the strength of an actor's talent and a deep understanding of the psychological essence of the personality. There was not very much time because he had to combine his work at the theatre with the work on the film. He was worried and so was Zarkhi; there was barely enough time for rehearsals and location shots. The theatre was preparing a première in which he played the main role. Finally the film was made and now Gritsenko feels it is a pity to part with Karenin and he dreams of playing the role on the stage.

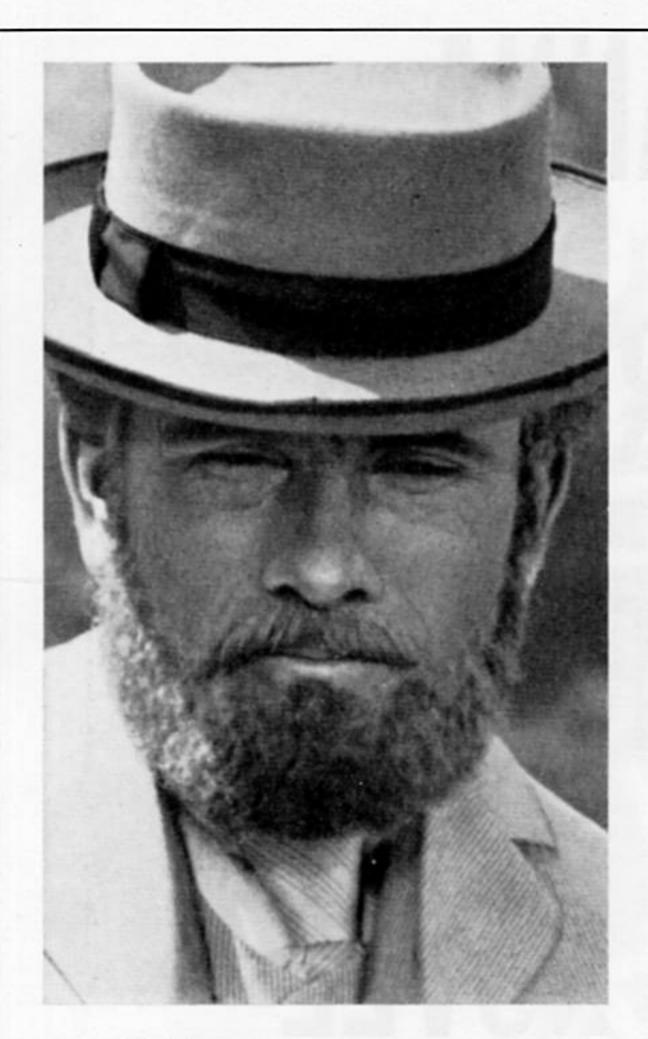


Yuri Yakovlev (who plays the role of Stepan Arkadyevich Oblonsky)

Documentary drama is currently the vogue. When the Vakhtangov Theatre staged a play about Chekhov called "My Mocking Fortune," it naturally aroused a great amount of interest among theatre-goers. Everybody and everywhere loves this wonderful Russian writer. The more responsibility rested on the actor who is to play the role, the more agitated was the spectator to imagine an actor playing Chekhov. This role was performed by Yuri Yakovlev. During his 15 years on the stage, Moscow audiences have seen Yakovlev in many totally different roles. He is remembered as the working lad in Arbuzov's play "The Irkutsk Story," he was both authentic and sincere; he is remembered as Prince Myshkin in Dostoyevsky's "The Idiot" with his suffering, longing and naive eyes... He also played many comedy roles and the audiences love his mild humour in which the actor is so skilled; and here he was as Chekhov, a fine intellectual, very clever and intelligent, with just a hint as to resemblance...

Yakovlev graduated from the Shchukin Theatrical Studio; according to the system of Stanislavsky, he does not recognise any narrow limits in acting. He is a versatile actor; it is not in the least surprising that one day he plays a tragic role and on another in a comedy. The screen, however, requires a special organicism of performance and genuine authenticity as true as life. Very often, the "truth" on the stage is no longer convincing on the screen. An actor in the cinema who does not limit himself to performing similar characters, must really possess the miraculous gift of reincarnation. When we applauded Yuri Yakovlev as he played Chekhov dying from consumption, it was difficult to believe that the next day at the Mosfilm Studio he would become a plumpish gentleman, a gourmand and glutton, flippant, careless, one who values his own pleasure above all else and picks the pollen of enjoyment from everything that he touches, moreover, who is both charming and not mean... This is precisely the Stepan Arkadyevich Oblonsky whom Yakovlev had to play in the film "Anna Karenina."

Usually Yakovlev grasps the principal grain of an image very quickly and accurately. He easily changes over. He has a valuable gift of improvisation, which helps him to go on living in a way which requires so many change-overs for an actor. He works in the theatre, the cinema, television, radio and at concerts. The individual peculiarity of Yuri Yakovlev's actor's nature is the ability to work on absolutely opposite characters and to achieve the truth of an artistic image. They often say about such people that they are greedy for work. Well, this is a splendid greediness if it brings the spectator joy and aesthetic satisfaction.



Boris Goldayev (who plays the role of Konstantin Levin)

Boris Goldayev is a young man of sturdy build, leisurely in movements, quiet, and only the bright sparkle of his eyes reveals the hidden temperament of the actor. Maybe the traits of his behaviour have their roots in his life before he became an actor. Goldayev was born in 1937 in Kuzbass. He comes from a miner's family, and, following the example of his father and grandfather, worked as a miner himself. Later he served in the navy, and after that, he fulfilled his calling and came to Moscow to enter the Shchukin Theatrical School, where he was trained by excellent and skilful teachers.

The production of Brecht's play "A Kind Man from Szechwan," staged by Yuri Lyubimov with the graduates of the drama school, in which Boris Goldayev participated, made a great impression on theatrical Moscow. A new theatre was founded in Moscow, the Theatre on Taganka, where Goldayev works, acting in many plays such as "Ten Days That Shook the World," "Galilei" and several others.

All of Boris Goldayev's artistic life was on the stage and, of course, the invitation to participate in the film "Anna Karenina" excited him very much. He had to compete with several other actors selected for the role of Konstantin Levin. The crux of the matter was that film-director Zarkhi was guided by a certain inner resemblance existing between Levin and Tolstoy, the similarity of the ideas and actions of the author and his character in the novel. This made Zarkhi seek somebody who would resemble young Tolstoy in appearance as well as in playing the part of Levin. After a few preliminary rehearsals and tests, the role was given to Goldayev.

While he was participating in the making of the film "Anna Karenina" when the main scenes were being shot, Goldayev rehearsed the role of Yemelyan Pugachov, based on the poem "Yemelyan Pugachov" by Sergei Yesenin. At the same time Goldayev tested his abilities as a stage director working on G. B. Shaw's play "The Apple-Cart." As for the cinema, the road to it has been opened

and Goldayev hopes for an interesting role.

"Although I am very busy working at the theatre,"
he admits, "cinema is like a magnet for me."

On the Figurative Solution of the Film "Anna Karenina"

The film "Anna Karenina" was first intended to be in black-and-white.

Cameraman L. Kalashnikov was reluctant to give up his dream of a black-and-white variant of the film, too. After the first tests in colour, however, he became an enthusiast of the colour variant and now that the film is ready one can see how fruitful his enthusiasm proved to be.

Only the artists who were to make the decorations and costumes, who made their sketches in colour, hoped in secret from the very start that colour would triumph and the film would be made in colour. A 70-mm. film in colour was what they hoped for. The colour and size would serve only the single purpose of helping to express the image of the hero on the screen.

The figurative expressiveness of the film is not only created by the form and colourfulness of the screen, but by the environment surrounding the heroes. In this respect, the film-makers were also careful of not being swept away by accessories, by articles of everyday use in the film, they were careful of not playing on them too much, because the audience of the sixties of the 20th century is naturally attracted by old things, clothes, furniture and most of the attributes of the remote past as something that is curious, unusual "to be played with." It was necessary to re-create the times, but not to overload the spectator with the importunate admiration of various objects and trifles, to make the surrounding atmosphere sound like a commentary to the action of the film.

The artists made a close study of the "external appearance" of the seventies of the past century and reproduced it in their decorations and costumes; incidentally, the furniture used in the film was authentic, and was lent from museums. Everything has its own fate, so do things. The furniture which had been made by Russian serfs handicraftsmen served many generations of people and finally became the object of admiration of connoisseurs and lovers of curiosities. Now it was called upon to "play its part" in a film. Many objects such as table-lamps, porcelain, lacework, umbrellas, etc. which were well preserved, were specially purchased by the Mosfilm Studio for this film and others; it was particularly difficult to find old carriages and coaches, and they were looked for in many towns and cities of the country and carefully restored. Incidentally, these coaches gave the prop-men much trouble. When the film was in the making and the episode "the horse-races" was being shot in one of the suburbs of Moscow, the coaches and carriages stood in the open and attracted the attention of all the local inhabitants, particularly the youngsters. It was only natural that most of them strove to see how comfortable this means of transportation was, and only the carriage of Princess Betsy Tverskaya, which was outfitted in white silk, managed to escape damage for some strange reason.

The action of the film takes place in St. Petersburg and in Moscow, in the residences of Vronsky and Levin. All of these aristocrats lived in wealth and spacious interiors were needed. The interior decorations were none the less clearly different in every case. The stamp of the individuality of every host was carefully preserved. The apartment of the Oblonskys in Moscow has much furniture, many children's toys, and had to show that a large family lived there with some trace of disorder. Moscow lived more cosily and simply. Karenin's apartment in St. Petersburg is totally different—like an office, bureaucratic, pedantic, with few objects in it, to emphasise the cold and stand-offishness of the host. This was always so very much like Karenin and so hated by Anna. Vronsky's residence is very different from the residence of Levin. It had luxurious furnishings in the vogue of the times. Vronsky was rich and was used to spending his money lavishly. Levin's house is typical for its rural simplicity and cosiness. It would have been difficult to imagine a special tea-room in Levin's house, but it very naturally complements the interior of Vronsky's home. Different people live differently...

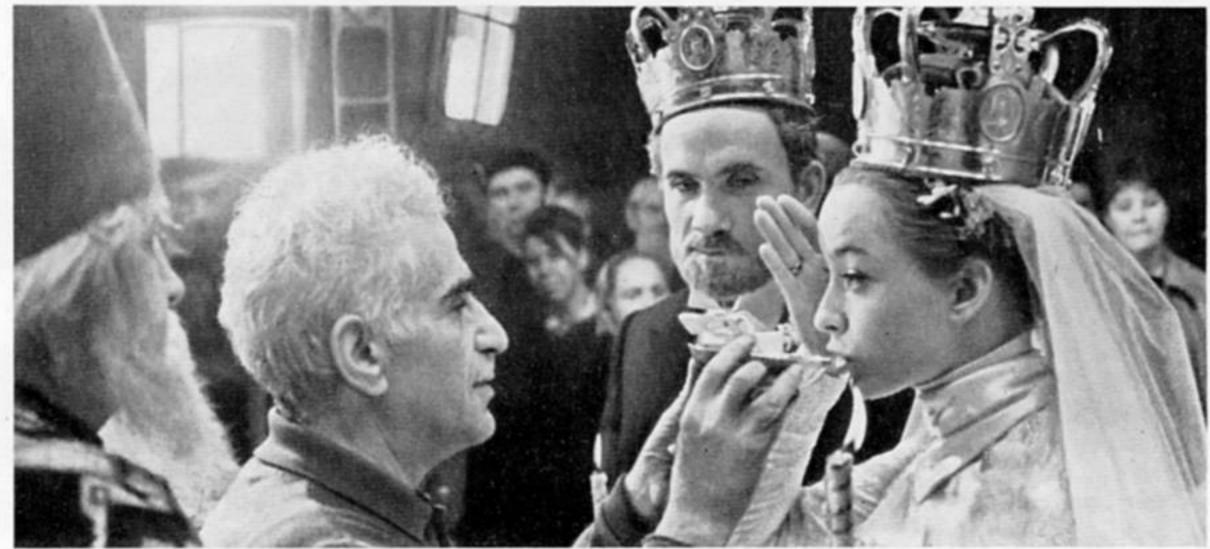
The costumes conform strictly to the epoch, the tone of the time and the character of the individual wearing them. Anna's dresses (she had many of them) are rather reserved and in the same quiet elegant tone. Tolstoy wrote that "Anna was always more attractive than her clothes and her dresses were never seen actually." The dress did not exist as of itself and had no special significance. Anna is shown at the theatre twice, the first time before she meets Vronsky (as a model mother and wife) in black, and the second time, when everybody turns away from her as from a fallen woman, she is in chaste-white, spurned by the hypocritical society...

Princess Betsy Tverskaya was also complemented by her costume, which was purposely extravagant. Dolly, who has so many family troubles, is dressed modestly, she wears remade dresses of soft colours which emphasise that she is prematurely withering away.

The decorations, sets, costumes and household articles live in the film only to promote the revelation of human characters and the understanding of their environment. The task was set to follow the manner stressed by Tolstoy in Anna's dressing and wearing clothes. Just as she was always "above her clothes," the film had to be "above the sets." The objects shown in it were in no way to obscure the people and distract the attention of the audience from the psychological movement of an episode. Objects photographed from different angles to the surprise of the audience in some so-called "costume" films, only serve to distract attention and violate the built-up proportions of the stage.

The general colour solution of "Anna Karenina" both in interiors and on location is characterised by a softness of tones, a gracefulness of colour combinations und the absence of jarring accents in landscapes and rooms. The tense and excited rhythm of the film is saturated by the dramatism of its figurative expression.





esterday Lyevochka suddenly began writing a novel based on contemporary life. The story is about an unfaithful wife and the drama which ensued," wrote Sophia Andreyevna, Tolstoy's wife, in her diary in 1873.

It is very true that the novel was begun all of a sudden. After writing "War and Peace," Leo Tolstoy continued to show a great interest in the development of Russian society. In connection with this, he began to study historical materials and intended to write a novel relating to the times of Peter the First. He accumulated materials, thought over many topics and made notes for future reference. Once he picked up a volume of Pushkin by chance and was not able "to tear himself away" from Pushkin's "divine prose," as Tolstoy himself called Pushkin's works. He used to read and reread his poems and stories. "There was a sentence in one of the stories which began, 'the guests were about to depart for the dacha," "wrote Tolstoy in one letter, "and I involuntarily, quite by chance, not knowing why and what for, thought up persons and events to write about. I continued, and later, of course, I changed everything, but it turned out to be so attractive and interesting that I wrote a novel which I recently completed in the rough. The novel is very lively, warm and complete. I am very pleased with it and with God's help I shall finish it in two weeks."

These two weeks lasted five years. Tolstoy's characteristic tendency for uncovering everything "to the very root" gave rise to new ideas. There were many changes, numerous variants which became more complex and which lost their primary original features. The characters of the personages in the novel were changed many times, the story was rebuilt time and again, and even the names of the heroes were changed frequently. Tolstoy began writing "Anna Karenina" in 1873, but the novel was finally published in 1878, and has since been published and republished in all the countries of the world for nearly 90 years. The novel has been translated into many languages; it has been staged,

screened and scrupulously studied by critics.

In the second variant, which was called "A Lusty Wench," Anna was described as a fat, uncomely woman with a low brow and a short upturned nose. Only her eyelashes and hair were nice. She was flippant and thoughtless in her unfaithfulness to her husband, making this good man miserable, just because of her unconcealed lust for her lover (Vronsky); she abandoned her children and destroyed her family. In elaborating the character of the heroine, however, Tolstoy penetrated keenly and with great insight into the psychology of the woman's image he had thought up, he meditated at length about contemporary reality, from which he never separated his heroes, and he gradually departed from his wrathful condemnation of Anna's sinfulness. The family novel became subject to deep and radical changes in the author's "laboratory" and was given quite a different interpretation. As a result, Tolstoy exposed and condemned the lies, hypocrisy, the obvious and concealed vices of society in which Anna had been destined to live. Tolstoy changed over from a judge to a defender of this woman, who had violated the moral principles of family life because of her fatal overmastering love. Anna's image became inimitably charming, and her love selfless and chaste. "I am not to blame, for God having made me as I am; I must love and live," confesses Anna.

In justifying Anna, and in defending her right before all the world to her love, in his sympathy and admiration for her, Tolstoy seemed to be captivated by his heroine himself, and even just a little jealous of Vronsky. This is probably why he was unable to restrain a certain ironic shade in some of his descriptions of

Vronsky.

Tolstoy created Anna with a "kind" pen, because he was full of admiration for her, and her image was not formed at once, but as a result of a long and thoughtful creative process. It was not Anna that was condemned, but the unjust world in which she lived, a world of evil, which had banished her.

The image of Konstantin Levin undoubtedly has autobiographical traits in it. It expresses the ideas, feelings and doubts of Tolstoy himself. This is probably why Levin's name is derived from Tolstoy's first name Lev. In view of this, film-director Alexander Zarkhi chose an actor to play the part of Levin in the film, who resembled Tolstoy in his younger years.

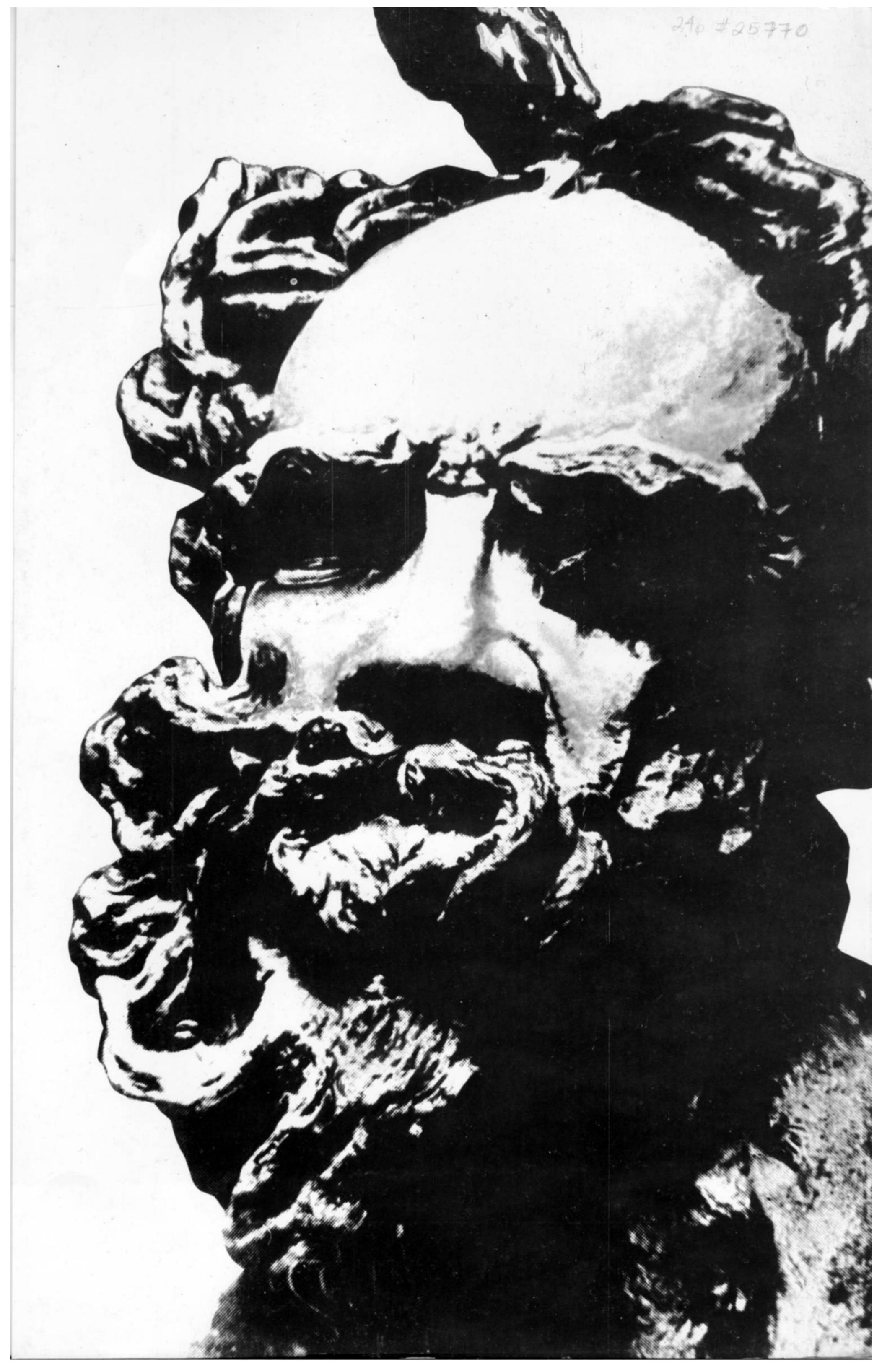
Incidentally, Levin's declaration of love for Kitty is described in just the way it occurred when Tolstoy once wrote to his betrothed, using only the first letters of the moving words with

which he spoke of his love.

This scene found a reflection in the film.

Levin did not exist in the first variants of the novel, probably because a large number of personages was not necessary in the narrower genre of a family drama. The "family novel" did not work out, because the literary work of Tolstoy went far beyond the framework of just this problem, it became more voluminous and broad, and all the aspects of the social life of those times found a reflection in the novel.

ANNA KARFNINA AFTER THE SAME IFO TOLSTOY



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Film director Alexander Zarkhi Starring Tatiana Samoilova Featuring Maya Plisetskaya Anastasiya Vertinskaya Nikolai Gritsenko Vasily Lanovoi Yuri Yakovlev Boris Goldaiev

