



ACADEMY AWARD WINNING MUSIC FROM
"DOCTOR ZHIVAGO"

(Includes "Somewhere, My Love")

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LARA'S THEME FROM "DOCTOR ZHIVAGO"	18
This haunting theme appears several times in the film and Mr. Jarre's various treatments keep it fresh.	
MAIN TITLE FROM "DOCTOR ZHIVAGO"	20
This is music Maurice Jarre especially composed to be heard behind the credits in the beginning of the film.	
AT THE STUDENT CAFE	22
A lovely Maurice Jarre waltz as musical background for this scene in which Komarovskiy, who is in love with the seventeen year old Lara is trying to obstruct her marriage to Pasha her young lover.	
KOMAROVSKY AND LARA'S RENDEZVOUS	25
Lara and Komarovskiy are in a lavish private hotel room where the young girl asserts herself to the scheming Komarovskiy.	
DOCTOR ZHIVAGO MARCH	28
An epic march which builds and swells with the determined movement of men marching toward their destiny.	
VARYKINO MARCH	30
Another stirring march which heralds the spectacle of changing history.	
SVENTYSKI'S WALTZ	32
Tonya and Yuri's betrothal is announced at a gay, luxurious party at the Sventyski home.	
TONYA ARRIVES AT VARYKINO	35
Mr. Jarre's music here is expressive of the joy and freedom Tonya, Yuri, their son and Tonya's father feel on arriving in Varykino after a miserable 13-day journey from Moscow.	
TONYA	38
A sensitive thematic portrait of Tonya mirrors her enduring faith midst the bitter-sweet echoes of her love for Zhivago.	
SOMEWHERE, MY LOVE	40
This beautiful vocal treatment of "Lara's Theme" conveys the pathos and poetry of Zhivago's love for Lara.	

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Edited by JOHN LANE

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ROBBINS MUSIC CORPORATION

New York, N. Y.

METRO-GOLDWYN-MAYER PRESENTS A CARLO PONTI PRODUCTION

DAVID LEAN'S FILM OF BORIS PASTERNAK'S

DOCTOR ZHIVAGO

STARRING

GERALDINE CHAPLIN · JULIE CHRISTIE · TOM COURTENAY
ALEC GUINNESS · SIOBHAN McKENNA · RALPH RICHARDSON
OMAR SHARIF (AS ZHIVAGO) · ROD STEIGER · RITA TUSHINGHAM

SCREEN PLAY BY ROBERT BOLT · DIRECTED BY DAVID LEAN · MUSIC BY MAURICE JARRE
IN PANAVISION® AND METROCOLOR

The Stars:

GERALDINE CHAPLIN
as Tonya

JULIE CHRISTIE as Lara

TOM COURTENAY as Pasha



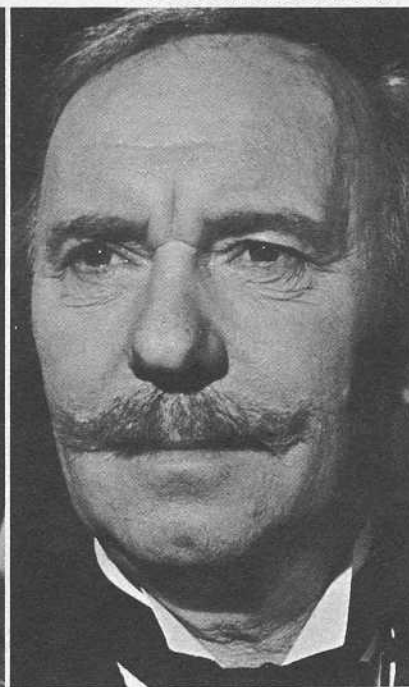
ALEC GUINNESS as *Yevgrav*



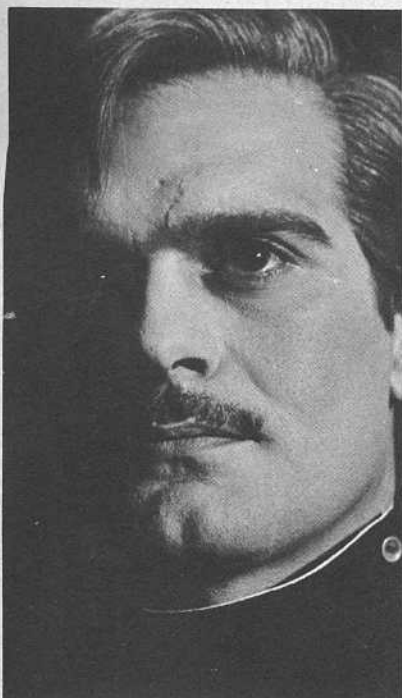
SIOBHAN McKENNA
as *Anna Gromeko*



RALPH RICHARDSON
as *Alexander Gromeko*



OMAR SHARIF as *Zhivago*



ROD STEIGER
as *Komarovsky*



RITA TUSHINGHAM
as *The Girl*

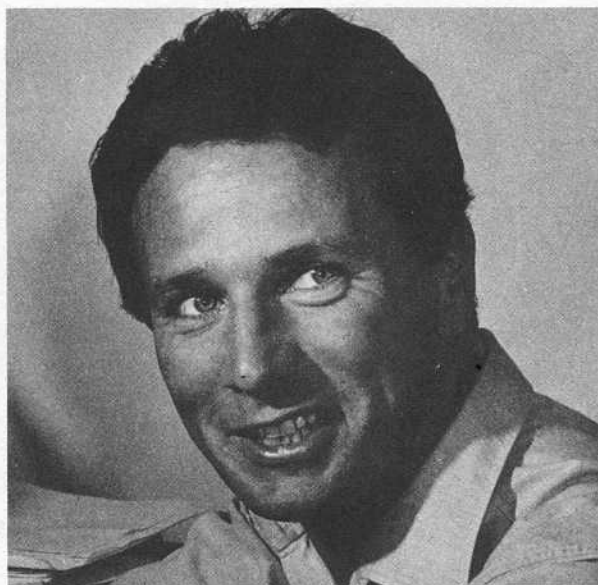


The Music:

"If the audience is conscious of the music it probably is not as interested in the film as it should be. I have always tried to avoid self-indulgence in scoring a film. I would rather be successful in helping a director capture the proper mood in a scene on the screen than to capture the attention of the audience for my music."

These are the words of the brilliant, young French composer Maurice Jarre who has written the beautiful, exciting, and sensual film music for "Doctor Zhivago." As with most men of genuine talent, Maurice Jarre is modest about his work. Among his impressive musical credits are the film scores for "The Longest Day," "The Train," "The Collector," as well as David Lean's film "Lawrence Of Arabia" which won him an Academy Award.

His score for "Doctor Zhivago" is one of his greatest achievements. The music includes Russian folk tunes remembered from his childhood, as well as an extensive collection of Soviet marches, songs, ballads and dance tunes. From the hauntingly lovely Lara theme to the violent themes of war and revolution, Jarre's score brilliantly captures the scope, the intimacy, the passion of "Doctor Zhivago."



The Book:

In 1957, a book was published that roused the hearts and minds of the world . . . “Doctor Zhivago.” Its author, Boris Pasternak, was one of the few survivors of a generation that gave Russia its great twentieth century poets—Blok, Esenin, and Mayakovsky. His poems had given him a considerable reputation in the world of letters and his translations of Shakespeare’s plays are considered the most outstanding and popular in the Russian language.

“Doctor Zhivago” was the first original work published by Pasternak after twenty-five years of silence. When he broke that silence, he was hailed as a literary genius in the West . . . and denounced as a traitor in his own country.

In 1958, Pasternak was awarded the Nobel Prize for Literature, and with this award came the threats and humiliations which were to force Pasternak to reject the prize. The Soviet Writer’s Association expelled him. Authorities warned that his departure from Russia would mean permanent exile. Premier Khrushchev publicly vilified him. Pasternak ironically became as unwanted and banned by the establishment as his fictional hero, the poet Yuri Zhivago.

Why?

Because “Doctor Zhivago” is a vision of man who can find no comforting ideologies, slogans, religion, or government to explain his existence and give his life meaning. Unlike the romantic hero who revolts, and rebels in the name of a cause, Zhivago’s cause is, simply, survival against circumstances that threaten to annihilate him. He wants only a place to write and a woman to love. But even his passive insistence on having these simple needs satisfied makes him an enemy to a progressive, dogmatic society. He wants no great role in a great revolution or a great war. His damning crime is wanting to be *ordinary*, wanting to be *himself*. Like his hero, Boris Pasternak was not a writer of political ideologies or a sponsor of causes. He was a man who believed in man.

The sensational aspects surrounding the publication of “Doctor Zhivago” and the vilification of Pasternak should not obscure the fact that this is a stupendously rich and moving book. With awe and terror, Pasternak re-created one of history’s most violent periods . . . yet with passion and sympathy, he told a simple, unforgettable love story.

