

# The Museum of Modern Art

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## HUGE SOVIET FILM SHOW AT MUSEUM OF MODERN ART

The most comprehensive showing of Soviet films ever given here will be presented by The Museum of Modern Art over seventy-two days, with daily showings except Wednesday, in the Museum Auditorium, starting September 25 and ending November 11. The Soviet Film Show was made possible through the efforts of Willard Van Dyke, the Director of the Museum's Department of Film in co-operation with Victor Privato, Director of Gosfilmofond, the Soviet State Film Archive. It includes forty-nine motion pictures, covering almost 60 years, from 1909 to 1967. Several of them never have been shown before in this country.

Represented in this retrospective are works of the three most renowned film-makers: Vsevolod Pudovkin's "Storm Over Asia" (1928); Sergei Eisenstein's "Potemkin" (1925) and "Ivan the Terrible" Part I (1944) and Part II (1946); and Alexander Dovzhenko's "Arsenal" (1929). Other major works include "Fragment of an Empire" (1929), "The Road to Life" (1931), "Chapayev" (1934), and "The Childhood of Maxim Gorky" (1938).

The sources of these films are Gosfilmofond, which has made special prints from the original negatives for this occasion, and the archives of the Museum, which according to Mr. Van Dyke has the largest collection of Russian films outside the Soviet Union. Mr. Van Dyke indicated that a comparable retrospective of American films, from their inception to the present time, will take place in Moscow in the near future.

The films in The Soviet Film Show were selected by Mr. Van Dyke, with Mrs. Adrienne Mancía, Assistant Curator in the Department, aiding in the preparations for this series.

The program includes two works never before shown here. "Salt for Svanetia," (1930) directed by Mikhail Kalatozov, was made on location in the Caucasus where the natives lead a harsh life exploited and hopeless, incarcerated by the mountains. The natives later objected to the portrayal of pagan customs in the film, which never received wide attention.

"Snatchers" (1935), another forgotten film, employs exaggeration, farce, vaudeville, burlesque and even surrealism to poke fun at the plight of the collective farmer. A fantasy, made by

(more)

Alexander Medvedkin, "it is one of the most original films in Soviet film history," according to Jay Leyda, author of "Kino,"\* the definitive book on the Soviet cinema.

An unexpurgated version of "Storm Over Asia" (1928) will also be part of this program. Dealing with occupation forces in Mongolia, it was re-issued in 1949 with a sound track and has since become extremely popular in the Far East, playing one month in three Saigon Theatres simultaneously.

An original version of "Earth" (1930), never seen either in the United States or the Soviet Union, includes a nude sequence in the last reel that was previously censored. Other deleted material -- the original color sequences from "Ivan the Terrible," Part II -- will also be shown.

The Soviet Film Show includes both epic films and lighter satiric comedies. Most famous of the films is Eisenstein's "Potemkin" (1925), named after the battleship which had been christened for a famous diplomat in the court of Catherine the Great who in secret later became her husband. Restaging the mutiny which took place on this battleship after the Russo-Japanese War, Eisenstein concentrated the slaughter almost entirely on the great flight of marble steps leading from the center of Odessa to the docks. A hand-camera was strapped to the waist of a running, jumping, falling assistant -- not unlike today's cinéma vérité.

In a lighter vein is "Bed and Sofa," a comedy by Abram Room, one of the most prolific pre- and post-Revolutionary film-makers. In the Lubitsch manner, it satirizes a ménage à trois which results when a couple shares their crowded room with a victim of the housing shortage. At the time of the film's release in 1927 the satire was too close to prevailing conditions to be considered amusing.

Initially, films were introduced to the Russians in 1896 by three Frenchmen: Lumière, Pathé and Gaumont. By 1907 the Russians had opened their first studio, and in 1908 Tolstoy is reported to have written: "You will see that this little clicking contraption with the revolving handle will make a revolution in our life." Prior to Tolstoy's reaction, Maxim Gorky, upon witnessing "Living

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\* "Kino, A History of the Russian and Soviet Film," by Jay Leyda, will be available in the Museum's Bookstore during The Soviet Film Show.

photography" at a huge fair celebrating the coronation of Czar Nikolai II, predicted that wide use would be made of this invention. "We are reacting less to natural sensations of our daily life, and thirst more eagerly for new strong sensations. The cinematograph gives us all these -- cultivating the nerves on the one hand and dulling them on the other! The thirst for such strange, fantastic sensations as it gives will grow even greater ..."

Even before the 1917 Revolution, the Russians had made over 2,000 feature films and had developed an indigenous style. Some of their early films included "Boris Godunov" (1907) from Pushkin's play, Tolstoy's "The Kreutzer Sonata" (1911), and the first version of Dostoevsky's "Crime and Punishment" (1913). By 1918 they were filming on location in real palaces of marbled halls, for "Father Sergius," from Tolstoy's novel, a film -- included in the present retrospective -- exposing such corruption that it was suppressed by the Czarist regime. It tells of a licentious officer who becomes a monk in order to redeem his sins.

From the beginning, the Russians displayed a predilection for the literary, drawing on the works of Turgenev, Chekhov, Sholom Asch, Ibsen, and Strindberg. Among American writers, they favored O. Henry, Poe, and Jack London, whose story "The Unexpected" -- filmed as "By the Law" (1926) -- is also on the program. It was directed by Lev Kuleshov, in whose workshop Pudovkin was trained. Here, too, Eisenstein observed the emerging techniques of the new Russian cinema. Its genesis, while Revolutionary in spirit, was inspired by the American film-maker D.W. Griffith, whose films were minutely analysed. For there was little raw stock and equipment left in the studios when the Soviets in 1919 nationalized the film industry, in line with Lenin's conviction that "of all the arts the cinema is the most important."

Following the Revolution, the Russians evolved a mastery of film techniques for which they became world famous. Dziga Vertov, a poet, developed Kino-Eye, the Soviet newsreel, included in the present program. Pudovkin, meanwhile, personified the masses by choosing a fictional hero, as in "The Deserter," also in this program. Eisenstein, his contemporary, made the masses themselves the hero. Comparing these methods, French film historian Leon Moussinac wrote, "Pudovkin's films resemble a song; Eisenstein's a shout."

The first picture in the retrospective is "The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks" (1924) by Lev Kuleshov. A silent film, it tells of an American YMCA president who, accompanied by his bodyguard, visits the Soviet Union and becomes the target of

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many misadventures until he is rescued by the Soviet police.

An early documentary on the program is "The Fall of the Romanov Dynasty." Made from fragments of films shot by innumerable cameramen without thought of historical content, it shows the inevitable decline of the monarchy and was made to mark the tenth anniversary of the Revolution. The original footage was stored in the damp cellars of Goskino, examined frame by frame by the ingenious film editor Esther Shub, who shaped these film clips into history.

The Soviet Film Show includes several silent films; other films will be shown with sub-titles at the 2:00 showing and without sub-titles at the 5:30 showing for cinema purists and those who understand Russian. There are also 8:00 P.M. showings on Thursdays. Each film will be accompanied by notes, including a synopsis and other pertinent facts.

The program follows:

Sept. 25	THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS.* 1924.
2:00, 5:30, 8:00	Directed by Lev Kuleshov. Production design by V. Pudovkin. 80 min.
Sept. 26	MOSCOW CLAD IN SNOW.* 1909. Produced by Pathé Frères. 6 min.
2:00	THE REVENGE OF THE KINEMATOGRAPH CAMERAMAN.* 1912. A film by Wladyslaw Starewicz. 9 min.
	FATHER SERGIUS.* 1918. Directed by Yakov Protazanov. From the story by Leo Tolstoy.
	English titles. 110 min.
5:30	Program same as above, but without English titles. 110 min.
Sept. 27	FILM-TRUTH.** 1922. Directed by Dziga Vertov. Excerpt only. 20 min.
3:00, 5:30	THE YOUNG LADY AND THE HOOLIGAN.** 1918. Directed and photographed by Yevgeni Slavinsky. 40 min.
Sept. 28	POTEMKIN.* 1925. Written and directed by Sergei Eisenstein. Photographed by Eduard Tisse. English titles. 75 min.
2:00	
5:30	Program same as above, but without English titles. 75 min.
Sept. 29	CZAR IVAN THE TERRIBLE; WINGS OF A SERF.* 1926. Directed by Yuri Tarich. Edited by Esther Shub. 125 min.
2:00, 5:30	
Sept. 30	THE THREE MILLION CASE.* 1926. Directed by Yakov Protazanov.
2:00, 5:30	85 min.
Oct. 2	THE FALL OF THE ROMANOV DYNASTY.** 1927. Written and edited by Esther Shub.
2:00, 5:30, 8:00	75 min.
Oct. 3	BED AND SOFA. * 1927. Directed by Abram Room. Written by Abram Room and Victor Shklovsky. English titles. 90 min.
2:00	
5:30	Program same as above, but without English titles. 90 min.
Oct. 4	STORM OVER ASIA.* 1928. Directed by Vsevolod Pudovkin. Photographed by Anatoli Golovnya. English titles. 100 min.
3:00	
5:30	Program same as above, but without English titles and there is no piano accompaniment. 130 min.
Oct. 5	MOSCOW IN OCTOBER.** 1927. Directed by Boris Barnet. 45 min.
2:00, 5:30	SAIT FOR SVANETIA ** 1930. Directed by Mikhail Kalatozov. Photographed by Kalatozov and M. Gegelashvili. 75 min.
Oct. 6	ARSENAL.* 1929. Written and directed by Alexander Dovzhenko.
2:00, 5:30	90 min.

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Additional information and stills available from Elizabeth Shaw, Director, and Lillian Gerard, Film Coordinator, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. 956-7501, 7296

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- Oct. 7 2:00 BY THE LAW.\*\* 1926. Directed by Lev Kuleshov. Written by V. Shklovsky and Lev Kuleshov from the story "The Unexpected" by Jack London. English titles. 90 min.
- Oct. 10 2:00, 5:30 EARTH.\*\* 1930. Written and directed by Alexander Dovzhenko. No English titles. 80 min.
- Oct. 11 3:00, 5:30 THE BLUE EXPRESS.\*\* 1929. Directed by Ilya Trauberg. 80 min.
- Oct. 12 2:00, 5:30 THE GHOST THAT WILL NOT RETURN; THE GHOST THAT NEVER RETURNS.\*\* 1929-1930. Directed by Abram Room. 100 min.
- Oct. 13 2:00, 5:30 THE MAN WITH THE MOVIE CAMERA.\*\* 1929. Written and directed by Dziga Vertov. 80 min.
- Oct. 14 2:00 THE ROAD TO LIFE. 1931. Directed by Nikolai Ekk. Photography by Vasili Pronin. Music by Y. Stolyar. English sub-titles. 104 min.
- 5:30 Program same as above, but without English sub-titles
- Oct. 16 2, 5:30, 8 ENTHUSIASM; SYMPHONY OF THE DONBAS. 1931. Written and Directed by Dziga Vertov. Music by N. Timofeyev. No English sub-titles. 60 min.
- Oct. 17 2, 5:30 BORDERLAND; THE PATRIOTS. 1933. Directed by Boris Barnet. Written by Boris Barnet and Konstantin Finn, from a story by Finn. Music by Sergei Vasilenko. No English sub-titles. 100 min.
- Oct. 18 3, 5:30 DESERTER. 1933. Directed by Vsevolod Pudovkin. No English sub-titles. 100 min.
- Oct. 19 2, 5:30 JOLLY FELLOWS; JAZZ COMEDY. 1934. Directed by Grigori Alexandrov. No English sub-titles. 95 min.
- Oct. 20 2, 5:30 SNATCHERS. 1935. Written and directed by Alexander Medvedkin. No English sub-titles. 60 min.
- Oct. 21 2:00 OLD AND NEW; THE GENERAL LINE.\*\* 1929. Written and directed by Sergei Eisenstein and Grigori Alexandrov. Photography by Eduard Tisse. English titles. 75 min.
- Oct. 23 2, 5:30, 8 REVOLT OF THE FISHERMEN. 1934. Directed by Erwin Piscator. Written by Georgy Grebner from a novel by Anna Seghers. Danish and English sub-titles. 85 min.
- Oct. 24 2:00 CHAPAYEV. 1934. Written and directed by Sergei and Georgy Vassiliev. English sub-titles. 102 min.
- 5:30 Program same as above, but without English sub-titles.
- Oct. 25 3, 5:30 AEROGRADE (FRONTIER). 1935. Written and directed by Alexander Dovzhenko. Photography by Eduard Tisse and Mikhail Gindin. No English sub-titles. 85 min.
- Oct. 26 2, 5:30 PEASANTS. 1935. Directed by Friedrich Ermler. No English sub-titles. 105 min.
- Oct. 27 2:00 THE LAST NIGHT. 1937. Directed by Yuli Raizman. No English sub-titles. 90 min.
- 5:30 WE FROM KRONSTADT. 1936. Directed by Yefim Dzigan. Co-directed by G. Berezko. No English sub-titles. 100 min.
- Oct. 28 2:00 THE YOUTH OF MAXIM. 1935. Written and directed by Grigori Kozintzev and Leonid Trauberg. Music by Dmitri Shostakovich. English sub-titles. 86 min.
- 5:30 THE VYBORG SIDE; NEW HORIZONS. 1938-1939. Written and directed by Grigori Kozintzev and Leonid Trauberg. Music by Dmitri Shostakovich. No English sub-titles. 120 min.
- Oct. 30 2, 5:30, 8 THE CHILDHOOD OF GORKY. 1938. Directed by Mark Donskoy. Based on Gorky's memoirs. No English sub-titles. 100 min.
- Oct. 31 2, 5:30 THE RAINBOW. 1944. Directed by Mark Donskoy. No English sub-titles. 90 min.
- Nov. 1 3, 5:30 BALLAD OF A SOLDIER. 1959. Directed by Grigori Chukhrai. No English sub-titles. 85 min.
- Nov. 2 2:00 IVAN THE TERRIBLE. PART ONE. 1944. Written and directed by Sergei Eisenstein. Photography by Eduard Tisse (exteriors) and Andrei Moskvin (interiors). Music by Sergei Prokofiev. No English sub-titles. 120 min.
- 5:30 IVAN THE TERRIBLE. PART TWO. 1946. (released in 1958.) (With color sequences.) Written and directed by Sergei Eisenstein. Photography by Andrei Moskvin. Music by Sergei Prokofiev. No English sub-titles. 90 min.

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Nov. 4 NINE DAYS OF ONE YEAR. 1961. Produced and directed by Mikhail Romm.  
 2:00 No English sub-titles. 115 min.

Nov. 6 THE CRANES ARE FLYING. 1957. Directed by Mikhail Kalatozov.  
 2,5:30,8 No English sub-titles. 100 min.

Nov. 7 NOBODY WANTED TO DIE. 1966. Written and directed by Vitas Zhalskyavichyus.  
 2:00 No English sub-titles. 115 min.

5:30 FRAGMENT OF AN EMPIRE.\*\* 1929. Directed by Friedrich  
 Ermler. Written by Friedrich Ermler and Katerina Vinogradskaya. With English sub-  
 titles. 90 min.

Nov. 8 THROUGH FIRE AND WATER. 1967. Directed by Alexander Rau.  
 3:00 English sub-titles. Courtesy of Artkino Pictures, Inc. 88 min. This film is  
 5:30 especially recommended for children.

Nov. 9 A BALLAD OF LOVE; TWO PEOPLE. 1965. Directed by Mikhail Bogin. Written by Bogin and  
 2:00 Yuri Chylyukin. No English sub-titles. 45 min.

5:30 THE LADY WITH THE DOG. 1960. Written and directed by Josef Heifitz from a story by  
 Anton Chekhov. No English sub-titles. 90 min.

Nov. 10 UMBRELLA. 1967. Directed by Mikhail Kobakhidze. Courtesy of Contemporary-McGraw Hill  
 2, 5:30 20 min. THE FIRST TEACHER. 1965. No English sub-titles. 98 min.

Nov. 11 SHADOWS OF OUR FORGOTTEN ANCESTORS. 1964. Directed by Sergei Paradjanov. No  
 2,5:30 English sub-titles. 100 min.

\*Silent film. Piano accompaniment by Charles Hofmann

\*\*Silent film. No piano accompaniment.

Running time approximated