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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Eisenstein	A.16

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 PHOTOGRAPHER *Archive - with papers* **PHOTOGRAPH REQUISITION** DATE NEEDED
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NAME Pearl L. Moeller (P.M.) DEPT. Library DATE OF REQUEST Sept. 22, 1977

CHARGE TO: **RESALE AT COST TO: Mr. Jay Leyda, 2 Washington Square Village, N.Y.C. 10012**
SPECIFY ACCOUNT WITHIN DEPT. **Material is for a book on Eisenstein: Pantheon Press, N.Y.**
CHARGE SECOND SET OF PRINTS TO THE LIBRARY - Acc. 7531 - 253 (Spec. Coll. Ref.)

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ALL FROM ORIGINAL PAPERS SPECIAL COLL. - on deposit from Leyda who owns the rights.

MUS. COLL. APPROVAL _____

REGISTRAR'S APPROVAL _____

NAME OF PHOTOGRAPHER _____

ADDRESS _____

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ARTIST AND

Sergei Eisenstein Arch
HANDLE WITH CARE -

1. one letter, single from E. to Jay Leyda to El Cresso and El
2. letter dated Feb. 2, 1937 from E. to Leyda, 2 single leaves, writing on h sides.
3. one letter, from E. to Leyda, blue letterhead marked BUNTON single leaf, writing on both sides.

These documents were all photographed and are back in Library - sep. portfolio to right with E. Mat. kept separate until prints

*PRMB to come 10/4/77
 Then to be arranged with photo service
 all need to go back in here*

BE ARRANGED WITH PHOTO SERVICE

TIME _____

SPECIFY _____

SPECIFY _____

FINISH

GLOSSY, MATTE, SEMI-MATTE

HAND 9/28/77 PLM to CR

.. photograph both sides, one negative of each side and 2 glossy prints of each side (total, 2 and h)

.. h negatives - one of each side - 2 glossies of each of four sides. (total h and 8)

.. 2 negatives one of each side, and 2 prints of each side. (total 2 and h)

careful attention to E. signature in red.

Fine arts negatives make on all - and prints, glossy for repro. to be as near original as possible.

TOTALS: NEGS. 8 PRINTS 16 PHOTOSTATS _____ BLUEPRINTS _____

PLEASE DELIVER ALL PRINT TO PEARL MOELLER - information to be given for negative accessioning, and labels for prints (P.L.M. to do) - N.B. we do not own this material. Thanks, PLM.

S.P.D. Sheet Protector M-198

S.P.D. Sheet Protector B-138

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PLEASE.

NAME Pearl L. Noelle (P.L.N.) DEPT. Library DATE OF REQUEST Sept. 22, 1977

CHARGE TO: RESALE AT COST TO: Mr. Jay Leyda, 2 Washington Square Village, N.Y.C. 10012
SPECIFY ACCOUNT WITHIN DEPT. Material is for a book on Eisenstein: Pantheon Press, N.Y.
CHARGE SECOND SET OF PRINTS TO THE LIBRARY - Acc. 7531 - 253 (Spec. Coll. Ref.)

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BLUE PRINTS _____ REG. _____ B & W _____ COPY NEGATIVES _____
DESCRIBE BELOW LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

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WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

ALL FROM ORIGINAL PAPERS SPECIAL COLL. - on deposit from Leyda who owns
the rights.

MUS. COLL. APPROVAL _____ FINE ARTS NEGATIVES TO BE MADE,
REGISTRAR'S APPROVAL _____ and glossy prints for
reproduction purposes. SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE

NAME OF PHOTOGRAPHER _____ TO BE TAKEN _____ DATE _____ TIME _____

ADDRESS _____ LOCATION IN MUSEUM _____ SPECIFY _____

NO. NEGS. _____ NO. PRINTS _____ OTHER _____ SPECIFY _____

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH
Sergei Eisenstein Archive - ALL ORIGINAL PAPERS IN E'S HAND. HANDLE WITH CARE - all in mylars for protection. DELIVERED BY HAND 9/28/77 P.L.N. to CR		
1. one letter, single leaf, in English from E. to Jay Leyda, no date, refers to El Greco and El Cinema (writing on both sides)		.. photograph both sides, one negative of each side and 2 glossy prints of each side (total, 2 and 4)
2. letter dated Feb. 2, 1937 from E. to Leyda, 2 single leaves, writing on 4 sides.	careful attention to E. signature in red.	.. 4 negatives - one of each side - 2 glossies of each of four sides. (total 4 and 8)
3. one letter, from E. to Leyda, blue letterhead marked BUNTOK single leaf, writing on both sides. 2 negatives one of each side, and 2 prints of each side. (total 2 and 4)
Fine arts negatives matx on all - and prints, glossy for reprod. to be as near original as possible.		
TOTALS: NEGS. <u>8</u>	PRINTS <u>16</u>	PHOTOSTATS _____ BLUEPRINTS _____

PLEASE DELIVER ALL PRINT TO PEARL NOELLE - information to be given for negative accessioning,
and labels for prints (P.L.N. to do) - N.B. we do not own this material. Thanks, P.M.

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p. 16

p. 16

Que Viva Mexico

*P. Duge to accompany manuscript
& leaves*

Hollinger Corp.
pH 8.5

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p.16

"Que Viva Mexico"

Manuscript text with drawings

8 leaves

(Text on both sides of 4 sheets,
numbered 1-8)

(Drawings on one side of 5 sheets)

~~the copy was made in 7 leaves~~

Photographs made of
entire manuscript, 4/77 (for
Jay Leyda) Photographs also
elsewhere in this archive.
Page 16 in original notebook
10/81 JW

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Rough outline of the Mexican
Picture / and "plausum date" for
style, orthography etc.!

~~Last~~. Do You know what a "Sarape"
is? Sarape is the striped blanket
the Mexican indio the Mexican
charro - every Mexican
wears. And the Sarape could
be the symbol of Mexico. So striped
and violently contrasting are
the cultures in Mexico running
close to each other and being
centuries far away. No flat, no
whole story could run through
this Sarape without being false
or artificial. And we took the
contrasting independent close-
ness of its violent colours as
the motif ~~of~~ for constructing
our film: 6 episodes running one
after another - different in character

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-2-

different in people, different in animals, trees and flowers. And still held together ~~not~~ by unity of the weave - the rhythmic and musical construction and the ~~developing~~ ^{unrolling} of the Mexican Spirit and character.

Death. skulls of people. And skulls of stone. The terrific aztec gods and the terrifying Yucatecan deities. Huge ruins. Pyramids. A world that was and is no more. Endless rows of stones and columns. And faces. Faces of Stone. And faces of flesh. The Yucatecan of to-day. The same man as thousands of years ago. Unmovable. Unchanging. Eternal. And the great Wisdom of Mexico about death. The union of death and life. The passing of one and the birth of the next one. The eternal circle. And the still greater wisdom of Mexico. The enjoying of this eternal circle. Death-day in Mexico. Day of

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	Eisenstein	A.16

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the greatest fun and greatest merriment. The day when Mexico provokes death and makes fun of it — death is but a step to a next cycle of life — why then fear it! Next stores expose skulls wearing top and straw hats. Candy takes the shape of skulls in sugar and coffins of marmelade. Parties are going to the Cemetery, taking food to the dead. Parties are playing and singing on the graves. And the food of the dead is eaten by the living. Drinks and songs become ~~more and more~~ louder. And night covers Death day. Death day that is becoming birth day for new lives, for new comers. And underneath the terrific skull mask of the grotesk death mask. Zade and fiesta peep the smiling face of a new baby establishing the unmovable law of death following life and life following death.

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-4-

Life... The moist, muddy, sleepy tropics. Overloaded branches of fruits. The ~~the~~ dreamy waters. And the dreamy eye lids of girls. Of girls. Of the future mothers. Of the fore mother. Like the queen of the bees. The mother rules in Tehuantepec. The female tribe like by miracle conserved from hundred of years ago to our days. Like serpents the branches of unknown trees. And like serpent the waves of black and heavy hair around the big dreamy eyes of the female waiting for the male. Activity is on the side of the woman in Tehuantepec. And from girlhood on the woman starts in building the new cell of a new family. Weaving. Cutting fruits. Selling. Sitting hours and hours on the market. The dull, overflowed with goods, slow by

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of Tehuantepec - 5 -

moving market. Day after day. Coin after coin. Until the neck of the girl bends under the ^{weight} ~~weight~~ of a golden chain. A golden chain with hanging golden coins. Coins of the States. Coins of Guatemala. Coins with the Mexican eagle. Dote and bank. Fortune and liberty. New home and wedding. Wedding called Spanish, "cazamiento" in its highest biological meaning - foundations of a new casa. New home, new family. Through picture fiestas. With survivals of most ancient customs - like marking the face with red coloured iron - in remembrance of marking cattle and Indians by the invading Spaniards - through dances in ancient fashioned robes, gold, silk, and embroidery - follows the love story of the young woman. Through customs and rites goes the ^{story} ~~love~~ ^{from} ~~love~~ ~~story~~ to wedding. And from the wedding ~~to~~ ^{Sandunga (dance)} to the new ~~to~~ lucky palm overshadowed new home. The new

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home overshadowed by the snowy white "weefel"
 the mountain like head dress of the ~~the~~
 triumphant mother and wife.

The snowy serenity.
 Snowy like the gray haired Popocatepete.
 Part 3 But harsh, rough, cruel and stinging is the
 vegetation at his feet. Cruel, rough
 and harsh like the male tribe of
 "charros", farmers, mexican cowboys
 and hacendados who live among
 it. Running through the endless
 field of maguey - the stinging sharp
 leaved cactus. Leaves through which in
 endless effort the indio sucks the sap
 of the earth - the sweet honey like
 "aguamiel" - which wisely handled
 becomes "pulque". Relieve of sorrows
 - the mexican brandy. And sorrows are
 abounded. Cause there is nothing of the
 sweetness of aguamiel in the high
 and bony hacendados, his guards and
 majordomos. And lower bends the back
 of the indio with his little donkeys who

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drags day-long the precious load of his "aguaniles" from the endless fields to the fortresses of like hacienda. The Diaz days (before the Revolution of 1910 - which changed entirely life conditions of the indio, who lived in pure slavery at the dates about 1905-6 a glimpse of what we give to explain why there were always the revolutionary "troubles" in Mexico). XXth century but medieval in ways and habits. Jus prima noctis. The right of the land owner to the wife of he who works ~~out~~ on his fields. And the first conflict in the male tribe. One woman. The bride of a hacienda indio. One woman. And the tribe around her. ^{the right of the land owner, and the} outburst of protest and ^{the} cruelty repression. And the triangular shadows of indios repeating the shape of the eternal triangle of Tetihua can. The big pyramide of the Sun, near Mexico city. Waiting for better days. Days of obrigón ~~and~~ grimly managing their hate, under the smiling

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pagan faces of stone tigers and serpents of their ancestors - the atztec

[13. Quite different from the Yucatecan sculpture, people and edifices in part one. And quite different ~~as~~ in handling and treatment].

Part 4. But the grotesque laughing of the stone ~~had~~ heads becomes still more grotesque in the cardboard "penata" faces - Christmas dolls. And becomes voluptuous ~~is~~ in the suffering smile of the catholic polychrome saints. ~~Saints~~ Statues of saints that arose on the spots of pagan altars. Bleeding and distorted like the human sacrifices made on the top of the pyramids on which like imported and ememic flowers starts to blume imported with iron and fire Cortez, an catholicism. Catholicism and paganism. The Virgin of Guadalupe worshipped by wild dances and bloody bull fights. By towers high indian hair wares and Spanish mantillas. By ~~the~~ ~~dances~~ how long dances in sunshine and dust, by miles ~~one~~ knee creeping penitance, and golden ballets of the bull fighting ~~ing~~ ~~world~~ cuadrillas.

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REF. 10834-10,000 57930



W. E. MC MAHON PRESIDENTE
LUCAS DE PALACIO GERENTE

ESTE PAPEL SE OBTIENE EN LA ADMINISTRACION DEL HOTEL Y ESTA A LA DISPOSICION DEL PUBLICO

RECUERDE USTED QUE EL HOTEL REGIS ES SU CASA

Hotel Regis

2

EN EL CENTRO DE TODO
300 CUARTOS - 300 BAÑOS
SERVICIO PROPIO DE TAXIS
EL PREFERIDO POR EXTRANJEROS

IN THE HEART OF EVERY THING
300 ROOMS - 300 BATHS
OPERATING ITS OWN TAXI SERVICE
THE PLACE FOR FOREIGNERS

México,

Beato

Белые мазки
мазки поворот
повороту Дуаса
| revoleer nad
Duaa |

мазки и перегородки
corridor
Duaa calaver do
мазки сирмавот и
сирмавот
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и мазки.

→ Дина на мазки
→ Дина на мазки
Дина сирмавот сирмавот
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Дуаса и мазки

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мазки мазки. мазки мазки.
Calavera

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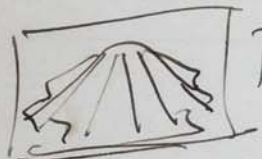
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3

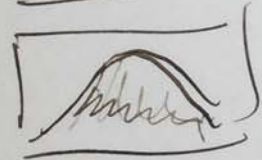


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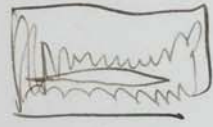
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Tixyanka ^{cradu} I

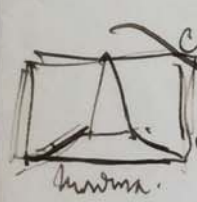


rozo II



duomo

to gromax in mpuane - sleep
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emborin kagge (bismem cruz)



legion repusit meq mymruan



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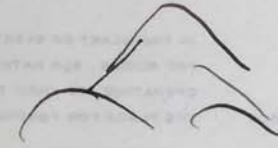
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mypramiga
supda
y. gulfai



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et padronne
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atpustai
(Kopru)
b konmpacin zhepau
lymenne ux b
nurce y zlaganyue

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Узду на 28



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горды

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девушки у края

Хвосты багменки

Хвосты каменник

Седуха

Хвосты и маски

Хвосты и бузги

матрица
 передиконан
 факт Тобела
 мантру

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I modernizatsionnaya Porada 17/14-30.
 Skeleton of reality

Zoe kuznetsov
 v mekhanike
 gend
 mestov.



Текст футуристичен
 възглавие черка-
 илии зодба.
 [Глумически текст не се копира]
 Занавес падаем

Каноничен
 мускул
 репер

Мислам за
 мимикрия -
 дивна работа
 и преизобретение
 на мимика.

Душа
 спомени

Интерим

Северин (лице)
 Северин (лице)
 Криволице
 много репутация
 (век)

Специален
 мимичен
 репер

Каноничен
 репер
 Каноничен
 мимичен репер
 мимичен в репер
 на каноничен
 etc.

Самият репер
 мимичен (интерим)
 в репер
 и репер (теоретичен?)
 Черен

Мимичен
 зодба, репер, кресло
 Стан с мимика
 глумически костюм
 носачи на сгн.

Работен сурвак
 Силва от костюм
 О.П. Всяка сурвак за глумически
 отново.

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IMPERIAL HOTEL
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 MEXICO, CITY

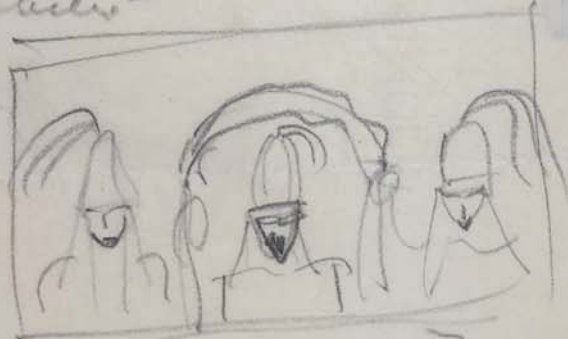
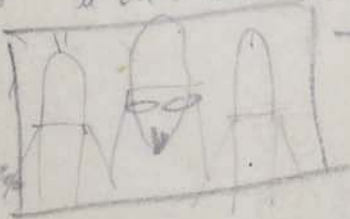
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MEMBER AMERICAN CHAMBER
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 CABLE: "IMPHOT"
 CODE A. B. C. 5TH EDITION

Don Camarero

Don Camarero
 Luciano
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 F. a. m. l. i. e. r.



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(Non le candida m. e. r. e. x)

ux junto
 c. Felix Hernandez
 c. ♥ +



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Handle with Extreme
CARE.

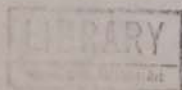
Que Viva Mexico

{ ORIGINAL MANUSCRIPT
and work drawings
and Typescript.

Total = 19 Leaves herein
(in Mylar sleeves)

{ Correspondence - (Partial)
between HARRY DANA
Upton Sinclair

permalife.
pH 8.5



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COPY.

July 30, 1933.

Dear Upton:-

Thank you so much for taking all the pains to write such a long answer to my letter.

I never meant to express any doubt about your being "sick" about Eisenstein's Mexican film. On the contrary that seems to me the kindest explanation of the phobia you seem to be suffering from when you speak of yourself as being "besieged by bandits" and by "threats of stink bombs and riots in which people may be killed". This sounds strangely like the hysteria of the bourgeois feeling fear of the revolutionary workers. Your unwillingness to let Eisenstein have his own film on the ground that you do not believe in "the furnishing to the enemy of any evidence of any character" suggests that you look upon the creator of the film as "the enemy". This you seem to feel justifies you in suppressing "the evidence".

Just as in 1917 you abandoned Socialism to support the World War, so it seems as though you now were abandoning the rights of the creative artist to support the rights of the investors. I can only warn you once more that your reputation among lovers of liberty and art throughout the world is being weighed in the balance and found wanting.

Very sadly,

Harry Dana

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105 BRATTLE STREET
CAMBRIDGE, MASSACHUSETTS

Que Viva Mexico

July 30, 1933.

Dear Joe:-

Here is a copy of a letter I have just received from Upton Sinclair and of a brief answer which I am sending him.

Please let me know what you and the supporters of Eisenstein in New York think about the absurd charges Upton makes. His letter so clearly betrays his hostility, that I do not see how the "New Masses" can any longer remain silent.

Don't forget to let me know what you would like me do about Will Durant's book. I am dying to tackle both Will Durant and Upton Sinclair in the "New Masses", if you will let me.

Yours for the revolution,

Harry Dana

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COPY

UPTON SINCLAIR
Los Angeles, West Branch
California

July 26, 1933

Mr. Harry Dana,
105 Brattle Street,
Cambridge, Mass.

My dear Harry:

I have your letter of July 20th. I appreciate your kindness in writing to me. It is not your fault that you have been told a mass of falsehoods concerning my actions and my intentions.

First, I enclose a copy of the statement you ask for. Calverton writes me that it is to appear in the "Modern Monthly" for August. This represents all that I am willing to say at the present time. I am waiting for Eisenstein to do what you say he contemplates doing, - that is to attack me publicly. When he does that my hands will be free and I will publish a book upon the subject. In the meantime his partisans have been lying vigorously and I am taking it all, and for one reason only-- because I do not care to be put in the position of furnishing ammunition to the capitalist press against Russia. No doubt you saw Seymour Stern's attack in the "Modern Monthly". I wrote a reply to this, which I enclose for your information. My wife has begged me not to publish this letter, because she does not want me to honor Stern with the publicity he craves. I should be very much interested in having your opinion as to the advisability of publishing this letter in the "Modern Monthly".

As to the story of Eisenstein and our dealings with him, that cannot be even outlined short of an essay, and it will take a book to tell it. Suffice it to say that he exploited me shamefully mainly for the purpose of keeping from having to go back to Soviet Russia. After he had been in Mexico well on to a year, Amkino signed an agreement with us to put \$25,000 into the picture. Before we called on them for the money, they cancelled this agreement, upon their stated grounds that Eisenstein was a deserter, and that as a matter of principle, not lack of money, they declined to back his work. They persuaded me to release them from this agreement and to accept instead a pledge by a local Comrade of wealth to put up the money. Just recently I called upon this local Comrade, when I was in great need, and he pleaded hard times, and has not put up a dollar of this pledge money to the present moment.

Shortly after this incident with Amkino, I had a long cablegram from Stalin, telling me that everybody in Soviet Russia considered Eisenstein a deserter and that no one had any further interest in him. But the Soviet officials in New York begged us to help get Eisenstein back into Russia, and we did so; then instead of displaying any gratitude, they turned around and tried to take

N.B. This letter of 26 July 1933 was published in 1970 in Sergei Eisenstein and Upton Sinclair... ed. by H.M. Geduld & R. Gottesman (Indiana U. Pr.) p. 392-396

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COPY.

UPTON SINCLAIR
Los Angeles, West Branch
California

July 26, 1933

Mr. Harry Dana,
105 Brattle Street,
Cambridge, Mass.

My dear Harry:

I have your letter of July 20th. I appreciate your kindness in writing to me. It is not your fault that you have been told a mass of falsehoods concerning my actions and my intentions.

First, I enclose a copy of the statement you ask for. Calverton writes me that it is to appear in the "Modern Monthly" for August. This represents all that I am willing to say at the present time. I am waiting for Eisenstein to do what you say he contemplates doing, - that is to attack me publicly. When he does that my hands will be free and I will publish a book upon the subject. In the meantime his partisans have been lying vigorously and I am taking it all, and for one reason only-- because I do not care to be put in the position of furnishing ammunition to the capitalist press against Russia. No doubt you saw Seymour Stern's attack in the "Modern Monthly". I wrote a reply to this, which I enclose for your information. My wife has begged me not to publish this letter, because she does not want me to honor Stern with the publicity he craves. I should be very much interested in having your opinion as to the advisability of publishing this letter in the "Modern Monthly".

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the picture away from us, and ever since then we have felt that we are being besieged by bandits.

I must explain to you that I really have no control whatever over the matter. I am rather easy to blackmail because I do not care much about money and I would rather give up and dismiss the matter from my mind and write another book; but, unfortunately for Eisenstein, it was with my wife that he signed a contract, and my wife is a person who would die rather than submit to blackmail. At the demand of the investors, there was formed a body called the Mexican Picture Trust. My wife and her brother decided what to do, and it was up to me to help them or quit. I have been helping them, simply because the actions of both Eisenstein and his supporters have been of such a criminal nature as to break down, time and time again, all my efforts to work out a compromise. It looks as if they were going to force me to tell this whole painful story.

The talk about "the great masterpiece" is all plain bunk. Eisenstein was making five separate pictures and he purposely kept them incomplete as a means of making it impossible for us to call him from Mexico. If this stuff were all to be shoveled into one picture it could make such a mess that no one would go to see it except out of curiosity. I look forward with great joy to the time when Eisenstein will at last be able to cut his own version of his "great masterpiece" and we shall then see what happens. It will be a good joke on Seymour Stern and the rest of the young fanatics! Eisenstein wrote Stern he was making 5 pictures.

Now to cover the business side: I have some money in this picture -- solely for the reason that I could not raise any more money anywhere and I had to go to work in a movie studio and earn the money to keep the thing going from day to day; but most of the money belongs to friends and strangers. It was raised on the basis of Eisenstein's promise to complete the work in three or four months. Among the agreements made to the investors was the pledge that the negative was to be kept in a vault in Hollywood as security for the investor's money, and that it would never be allowed to leave this vault until the picture was completed and marketed, and the money returned. This pledge is legally binding upon us and all these persons who are attacking me know about this and how helpless I am under the circumstances, I have absolutely no power to send anything to Eisenstein and no money to pay for its manufacture.

The Russian Government got their great artist back and avoided having him turn into a White, as Rachmaninov and Chaliapin have done. They owe this solely to our efforts, and we thought they would be ready to do the fair thing about the picture. But Smirnov of Amkino came out here, and I said to him in the midst of a long wrangle: "One thing I want to get clear. Does Moscow want this picture?" The answer was, "Moscow does not want this picture." You beg me in your letter to arrange for a Russian cutting as well as a Hollywood cutting. Well, that is exactly what I proposed to Smirnov and his answer was delivered with contempt: "Moscow would scorn to enter into competition with Hollywood."

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Our proposition to Amkino was that they were to buy the negative at the actual cost to us; that they were to do the cutting and the synchronizing at their expense; that they were to have the rights to exhibit inside the Soviet Union; and that we would pay them one-half of whatever the picture earned in the rest of the world. It seems to me that that is a fair offer, and we have stood by it consistently. It was to this offer that Smirnov made his reply that "Moscow does not want the picture."

One detail I might mention: Amkino insisted that they would have to put in \$75,000; this was their estimate of the cost of cutting and synchronizing. Everybody here told us that was preposterous, and we have proved it by doing the cutting and synchronizing for less than \$15,000, and making a very fine job of it. I cite this as one of a hundred details showing how completely lacking in sincerity and fairness the Russian officials were.

But the point on which we broke was the refusal of Moscow to pay the cost of the negative. Again and again I explained both in personal interviews and in long letters and cablegrams to Moscow, that the trustees were absolutely bound by the agreement made with the investors that the negative was not to leave the vaults in Hollywood without the cost being returned. Finally I made a new proposition in a cablegram to Soyuzkino; The investors would take trade acceptances at six months; this would give Moscow time to cut and synchronize the picture and market it before the notes were due. Amkino informed us that this proposition was accepted and our lawyer then outlined an agreement. There were three or four ordinary business provisions, such as that the negative was to be covered by insurance in transit, and there was to be a time limit on the completion of the work. Two weeks after this was submitted we were told that Soyuzkino had changed its mind and the deal was off.

That is only a sample of the way we have been treated. Every little detail in the negotiations took weeks, and nothing could ever be depended upon. Altogether I delayed the Hollywood cutting for eight months, by pleading with the trustees and investors, sometimes with tears in my eyes. Your letter sounds as if you were a bit sarcastic on the subject of my being "sick almost unto death," over this matter. I assure you that it is no joke nor a careless metaphor.

After the Hollywood cutting was ordered, I, of my own impulse, made an offer to the Russians to furnish them at cost with a print of the picture so that Eisenstein could make his own cutting. My proposition was that Russia should have the right to show this Eisenstein version as well as our version, inside of Soviet Russia, and that we should have the right to show it outside. There were more long delays over that. Finally Bogdanov wrote me that he did not consider the proposition a fair one, because if they paid the cost of the print they should have a share of the profits outside Russia. He fails entirely to consider the fact that our investors have paid the cost of the entire negative and were furnishing him the print free of charge, he merely paying the cost of its manufacture. Apparently Bogdanov did not consider the right to show a picture inside the Soviet Union as having any value whatever. This

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is a peculiar fact which I have always noticed in all the negotiations. The Eisenstein fans expect me to set a great value upon his work but his own country apparently sets no value upon it whatever.

I might mention to you that at the very outset we freely promised the Russian rights to Russia. We also promised Eisenstein 10% of the profits of the picture. We did not have to do this at all. We have been generous idealists all the way through, and I will put it very mildly and say that our favors have not been reciprocated.

Louis Fisher was here two or three months ago and we told him the situation. Also I personally told him what I have said to Bogdanov and Seymour Stern, and to numerous other persons, that it is my intention to see that ultimately Soyuzkino gets a print of the entire film so that they can let Eisenstein cut his own version if they want to. I stated that I want to do this even if I have to pay the cost of the print myself. I intend to do it not so much to clear my good name, for I am not worrying about that -- I believe the truth will prevail in the end. I intend to do it because my artistic conscience insists that the world should have a chance to see what Eisenstein meant to do.

Fischer is now in Moscow and I have had several cablegrams from him. He has repeated my statements to Eisenstein, and first came the usual imbecile demand that we should suppress "Thunder Over Mexico" and send a print to Eisenstein at once. Our investors, who have waited nearly three years for the money which they were promised in three or four months, are now asked to wait another year. I replied that this was impossible. Fischer said Eisenstein wanted to know if he was going to get his 10% on both versions. I answered that the trustees considered the contract broken and all obligations cancelled, but that I personally would see that Eisenstein was paid his 10% when earned, and that ultimately I would see that he got a print to cut, but that of course all this depended upon Eisenstein - these offers would be cancelled if he brought his threatened suit. In reply to that came a request to send a print at once. This of course, is impossible. The trustees have been formally threatened with a lawsuit by a lawyer in New York who claims to represent Eisenstein. Also Bogdanov has written me that he considers that Eisenstein would be justified in suing. So of course the lawyer for the trustees forbids the furnishing to the enemy of any ~~evidence of any character.~~ Nobody in Russia is going to have a sight of the film until "Thunder Over Mexico" has been released and established, and until we have paid back at least a little of the money to the investors, and until we ourselves can get off our shoulders a mass of debt in which Eisenstein and his friends have involved us. Of course if Eisenstein and Amkino care to give us a full and complete renunciation of all claims and agree to a cessation of the attacks upon us, then the situation would be different and we should carry out our promise to furnish "Thunder Over Mexico" for exhibit inside the Soviet Union, and we would be perfectly willing to let Amkino have a complete print of all material for the cost of manufacture.

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One final detail: I refer to your having expressed a willingness to "help along" with the film but your "unwillingness to go into this as a financial investment with hopes of profit." Well, I have been very much interested to notice the unanimity of all of Eisenstein's friends and supporters on this point. They have all been most willing to tell me to incur unlimited expense, to put mortgages on our home, to borrow money from everybody I know, to make myself a slave in the studios to earn money, and finally to be left flat on my back financially with many thousands of dollars due and unpayable; but no one of them has ever been willing to put up a dollar of his own. Seymour Stern took up the idea of buying the film at cost and started out blithely to raise a hundred thousand dollars among all the wealthy and prosperous admirers of the great master throughout the world. Later on he took up the idea of raising five thousand dollars to pay the cost of sending a laventprint to Moscow. I have never heard from him in regard to either of these proposals, and I feel quite safe in assuming that he never raised a dollar -- only money to send out manifestoes telling deliberate lies about me.

And now you come and you say that you are willing to help but not for profit. Well, I assure you that I am entirely willing to absolve you from the matter of making a profit. I have made none and I have no hopes of making any. To name only one item -- I have been paying \$140 per month insurance charges and \$25.00 per month storage charges on Eisenstein's great masterpiece. I have been paying it because it had to be paid and there was no one else to pay. As a result of having to pay it for a couple of years, I have no money to pay my printer's bills and advertising costs for the book I put out last February. Would you like to lend me some money for these purposes? The banks tell me that the film is an intangible asset and that real estate is a frozen asset. You may have any security you prefer, either intangible or frozen. Or you may have the security of my word if that is sufficient.

Or would you care to pay the cost of sending Soyuzkino his print for Eisenstein to complete? Any arrangement whatever you care to make for your own security will be cheerfully complied with. You will understand, of course, that I am here making one more test of the attitude of Eisenstein's friends and admirers. Are you willing to do it yourself, or are you one more of those who tell me to do it? Of course I have to make plain that in making these offers I can do nothing without the consent of the trustees and their lawyer, and all this will be conditioned upon binding guarantees as to all our rights in the matter of "Thunder Over Mexico".

You see I have written a long letter. I could tell the story to the capitalist press and prove every statement by documents and make quite a sensation, and also help to advertise "Thunder Over Mexico". Only one thing holds me back, and that is my interest in Soviet Russia. I am sure that you will appreciate this.

P.S. In my proposition regarding investment I cite the items of insurance as that has to do with the entire negative, which I assume you desire to preserve. I mention none of the "Thunder Over Mexico" items because I understand you would not care to assist in this part of the project.

Sincerely
(SIGNED) Upton Sinclair

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Sunday 17 - Sept. 24, 1933 -- The Rialto Theatre

Mr. Sinclair: First of all, I want it understood that the picture is the property of other people and is controlled by trustees and the interests of the investors have to be considered, so there is some information that cannot be given out. Also, I will be the only one to make speeches. You can ask questions and I will try to answer them, but anybody who wants to make speeches will have to make them elsewhere.

Question: You have time and again made the statement that Sergei Eisenstein contracted to go down to Mexico and turn out what you call a non-political film--a travelogue. The question I want to ask is this: Did Eisenstein at any time agree to go down to Mexico and turn out a film of an unquestionably reactionary nature?

Upton Sinclair (interrupting): My friend, you are not asking a question; you are making a speech. Sergei Eisenstein said "I propose to go to Mexico and make a picture of primitive life in that country. It will be absolutely non-political. It is very important to us. I realize that a political picture cannot be made by a soviet citizen in Mexico, nor can it be released in the United States, and I want to make a picture and have it released." So he went down to Mexico.

Interruptions from questioner and people around him: "Mr. Sinclair, you are not answering the question. You said the same thing Friday night. I want to know if he ever said he was going to Mexico and make a reactionary film."

Mr. Sinclair: I am answering the question, and I shall go right on, so don't think your interruptions are going to stop me. I never made any suggestions to Eisenstein, and I didn't know what he was doing. He sent up here at the beginning some 75,000 feet of film before I even saw his scenario. Working with his friends in Mexico he compiled a scenario of what he wished to make in Mexico and that scenario included an epilogue and that epilogue included modern Mexico; it included machinery, generals, governors, members of cabinets, parades, etc., etc., in the light that Eisenstein saw fit to film it. Sergei Eisenstein shot every inch of that film as he chose to shoot it. We carefully excluded thousands of feet of film and had the picture cut according to his exact scenario.

Question: I have read a certain book on Mexico--I don't quite remember the name, and I should like to know if the inspiration for the film was given in that book, regarding primitive life in Mexico, for the film reminded me of that book.

Mr. Sinclair: I put into his hands about a half dozen books about primitive Mexico and he met there about 100 different persons who told him about the culture of Mexico. His work was also influenced by Diego Rivera's paintings--his methods of posing them, etc. You must understand that Eisenstein in Mexico was under the very same compulsion that we are under now. He could not have shot a film in Mexico unless permitted to by the Mexican government...the scenario was published in the New York Sun on Friday. Every word of the epilogue, except part of the long lists of things, is in the picture. I have nothing to do with any political opinion concerning modern Mexico, so far as this film is concerned. The scenario was prepared by Eisenstein and Eisenstein had made public and written pledges to the Mexican govt., and I had too, and 100 times over I made the pledge that this film will be cut according to the scenario. Every foot of it was sent up to the Mexican Consul in Los Angeles, and he & his staff looked over that film, and the govt. office in Mexico had it certified that the film shipped up was according to the scenario. Everything was left out which was of a Fascist nature. (Sinclair at this point quite angry with my interruptions and sarcastic remarks at this statement) It would indeed have been a Fascist film if I had left in some of the shots that Eisenstein took.

Question: Do you mean to say, Mr. Sinclair, that there wasn't a single one of these incidents that Eisenstein meant satirically?

Mr. Sinclair: As to the satirical shots: there is not a single satirical foot of film in the material. everything is of newsreel character. of course, for instance, it

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happens that the Archbishop of Mexico is an extremely stout gentleman, and he wears his great big hat, I don't know just what you call it, on top of his head, he does look ridiculous, and of course he shot the fat Archbishop. As for ex-President Rubio, he had lunch with him and a lot of other officials all in uniform, and they all came out on the balcony, and were saluted and shook lots of hands, etc., and Eisenstein shot it and of course that couldn't be left in. It had to be cut out. I did it, that is, I persuaded Sol Lesser to cut out scenes of Pres. Rubio and put in instead scenes of boy athletes, because I knew that everyone of the extreme radicals would honestly think that if I left in that shot that I intended Ex-President Rubio as a glorious figure. I was not free to say anything that I thought about modern Mexico. I had to cut this picture according to the contract that Eisenstein had signed with the Mexican govt. There was a written contract with my wife that he guarantees that the picture shall be strictly non-political. That contract was shown to the Mexican govt.

(Excited interruptions by a Mexican who had to speak in Spanish. His statements were interpreted as follows: "I was a soldier with Villa, and I have seen all the misery in Mexico up till now and there is still slavery and murder and exploitation and starvation and terror and cruelty--your whole picture is all lies, lies, lies! Sinclair said nothing to this, for some man rushed to the front of the theatre with a large collection of newspaper clippings testifying to the atrocities of the present-day regime in Mexico, asking Mr. Sinclair how he could explain these clippings in the light of his glorified picture of Mexico")

Mr. Sinclair: I know that Mexico is a capitalist country and there are just as many of the same kind of evils in Mexico City as in New York City, and if I wrote a book on modern Mexico today, I would say that. But it so happened that a Russian Director signed a contract to go to Mexico and make a non-political picture. I cannot portray any of the capitalistic aspects of modern Mexico. Go back to Eisenstein and say to him, "Why didn't you make a revolutionary picture?" Eisenstein would say that he did not make a revolutionary scenario because the Mexican Govt. would not have permitted him to do it.

Question: We want to know why you lent your name and strength with the radicals of this country and every other country in the world, to the commercializing of a proposition, whether placed upon a contract or not upon a contract, and permitted the use of your name and prestige to the horror and treason of young and old radicals on such a proposition.

(Mr. Sinclair trying vainly to interrupt speaker and keep him from finishing by crying out "That's enough now. You are not asking a question. I have said there are to be no speeches from the floor.." but to no avail, for the speaker had a lusty voice and kept on raising it and outshouting Sinclair until he had finished, for until that point, whenever Mr. Sinclair wished to, he shouted down questioners at certain points and then took the floor himself)

Mr. Sinclair: You have the right to ask the question and I am here for the purpose of answering it. Eisenstein said: "I desire to make a commercial film. I desire to make a film which can be shown in the motion picture theatres of the world, and return the money to the investors and you can tell the investors that I will make them a picture which will return them their money." My wife and I made an agreement with Eisenstein and we went out among our friends and strangers and we pledged our good name on the basis of Eisenstein's pledge that he was going to make a non-political picture. We got the money on that pledge and from the time that I took that money, it was my duty to cut that film according to the agreement and to market it and to return the money to those persons that trusted me. I desired to help a great Soviet director to get out of trouble and disgrace. And I remain a capitalist (members in the audience at this point had accused him of being, instead of the radical he professed to be for the past 30 yrs., a capitalist in the full sense of the word) until I have repaid that money. When I have done that I am publicly pledged to use the rest of the money to put my books in libraries. Eisenstein will get as much money out of it as I get.

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Eisenstein went to Mexico and he there conceived the idea of making what was really a revolutionary film--the days of Diaz and the peons revolting against tyranny. I had a letter from a Mexican official protesting against that scene in which men are ridden down by horses. When Eisenstein put that scenario before the Mexican censors they said he could show it on one condition, and that is that he must add to the film something which "we direc (we, the censors) which will say to the people of the world that this cruel thing which happened, happened 30 years ago in a regime which is dead, and a new Mexico has arisen in which people live the same kind of lives that they live in other parts of the civilized world."

Question: Why was Eisenstein's film turned into Hollywood channels? (this came from the center section of the theatre, since Mr. Sinclair refused to recognize ~~the~~ questioners any longer from the left-hand side facing him, since the whole radical contingent was gathered there and had hogged the time all along)

Mr. Sinclair (smiling) now that is what is known as a leading question and I shall try to answer it. We didn't turn the film into Hollywood channels at all. Eisenstein was ordered home by his govt. and I as a friend of Russia could not any longer keep him here. We had the film cut in Hollywood because we tried to make arrangements which our contracts would permit us to make. The Russian officials didn't have the money to put up the necessary guarantee which we had to give to our investors, to send the negatives to Russia to be cut by Eisenstein.

Question: Do you mean to tell us that the Mexican revolution was motivated by the rape of a woman?

Mr. Sinclair: That is one of the forms which oppression takes. Ask Sergei Eisenstein why did he select that story to make that film in Mexico.

Question: What are Mr. Eisenstein's reactions to this film after it was edited?

Mr. Sinclair: Mr. Eisenstein has never seen this film. Mr. Eisenstein has had nothing to do with this controversy, He has kept quiet because he knows that I did everything that a human being could do to try to help him. I did nothing but to try to promote his picture. Why every person who knew me said Upton is crazy, the way I ran around trying to help him. I nearly gave my life to have this picture made according to Eisenstein's ideas. ~~from my lips~~ (Sinclair started enumerating his illnesses, time spent in bed at home and in the hospital, whereupon from various parts of the audience came shouts "to skip that part") Eisenstein knows about the film and I have had three communications from Eisenstein indirectly from Louis Fischer, and Eisenstein wanted to know whether he was going to get his share of the profits of the film.