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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

p. 17

" Sutters Gold "

Scene synopsis with drawings

24 leaves, put in sequence and numbered 8/12/54

Photographs made of entire
manuscript 4/77 (for J. Leyla)
Photographs in this archive
Also microfilm #23 (see page 17
in original notebook)

10/81 JG

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sutters Blvd
(P17)

removed
for Exhibit
by M. Corliss

~~2 pages out ((3) and (E))
for R+R photog. / Pace Exh.
1/26/93~~

~~returned~~
pages 3, 11, 12, 18 + Pace Exh.
3/93

~~pages 10, 24 to MOMA Exh (M Corliss)
3/19/93 returned 5/95 JC~~

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	Eisenstein	A.17

N.B. Numbers encircled - ① -
indicate sequence as
of 8-12-54 CME
for purposes of
microfilming

①

5 7 1/2 days

(2 1/2 days in reserve)

60 days

Sustina Gill

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17



He puts hands on
to sword

Altrach - "war-war" gesture

at last the very very massive
"Mering" 3 or 4 of ladies

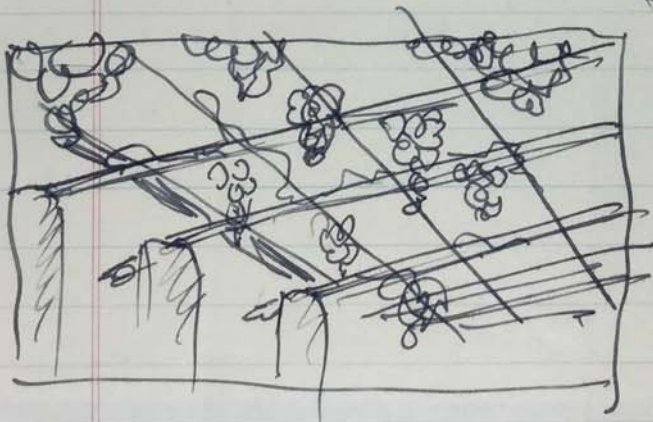
Suffer with the the
"eyes" : who? as another -



3 ladies with squawls
and 3 hands in wings.

Altrach

Hall 9/11/1918



The trillage
(where he missed
act 3)
is breaking
under its own
weight (in act 4)



melons exploding
in the field.

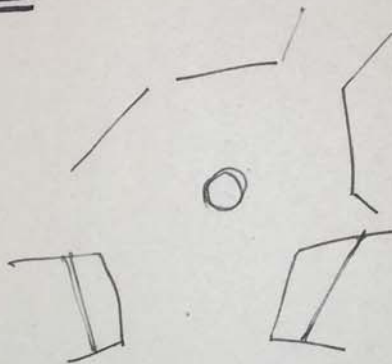
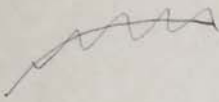
Peach 4 falling
on stones and
splashing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

③
Page 1 x 2.

Scene:

Rüchenberg. Swiss village.



cheap setting
~~used~~ using old
settings in join-
ing to them
details, ~~etc~~
(fountain etc)

and two foreground house
details.

Fountain:



- 8-10 old men
- 6 old women
- 4 girls
- 4 youngsters
- 5-6 children

Sutter.

1 1/2

Sound. "Swiss" chorus. "Yodling"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

page 3.

Dialogue in the police station.

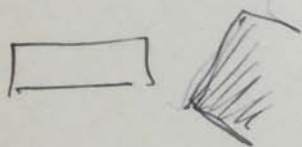
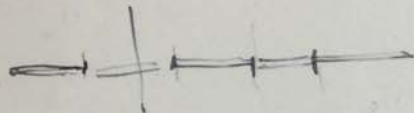
2 men.

Wall back-ground

④
1/2 | Spoken

Mrs. Sutters home.

Small setting. (on Larky ranch
NB. Hill background).



Mrs. Sutter

3 boys

1 girl.

3-4 papers by.

NB. Whole scene in this one setting and
outside the door.

~~the~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

page 4x5 Mountain landscape

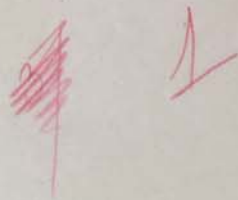
(5)

Lasky ranch.

herd of cows. (8-10)

Sutter.

4 artisans



Street corner

Mrs Sutter

3 boys

1 girl

10 farmers leg.

Lasky ranch.

Some corner and mountain view in the distance.

1 poster with picture of Sutter.

1/2

A Haystack

4 artisans

Sutter

L.R. view in the distance.



1/2

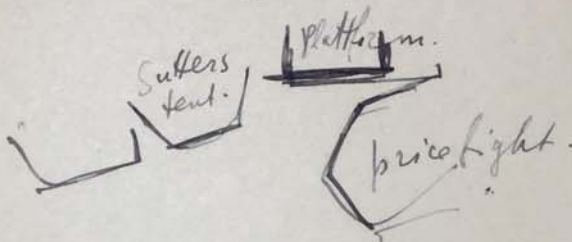
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

page 6 & 7 N.Y. Fair

(6)

75
50 men & women.
old woman
Italian woman
Dog -

tents and flags



N.B. In changing the angles & fosters etc we change the setting for all the short scenes.

All the scenes are in 2-3 shots in "corners".

Fair 2

Circus 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

~~88~~ Pages 8 & 9

(7)

Price-fight

30 men & women

3 police men

Sutter

Negro giant

Negro slave

Small dark tent
inside.

Small looking ring.

1

Cross road

1 wagon

Sutter

Italian girl.

Back ground of tents
Dark

1/2

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Eisenstein	A.17

page 49

⑧

Sutters ride II

Sutter
horse 1/2

Lasky ranch.

(with artificial light
- illuminating his ride).

page 50

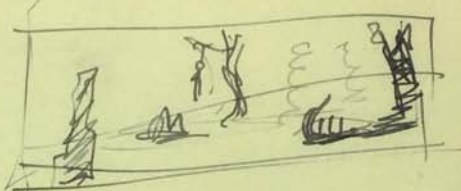
The ruins.

Sutter

1/2

Lasky ranch.

earth blackened by fire

hanging man
2-3 dead cows or horses
ravens.Streets

Sutter

20 passers by. 1

Among the Streets of
main setting of S.-F.
with changed posters
and details.

page 50 & 51 palace of justice

Sutter

1 small boy

2 other small boys.

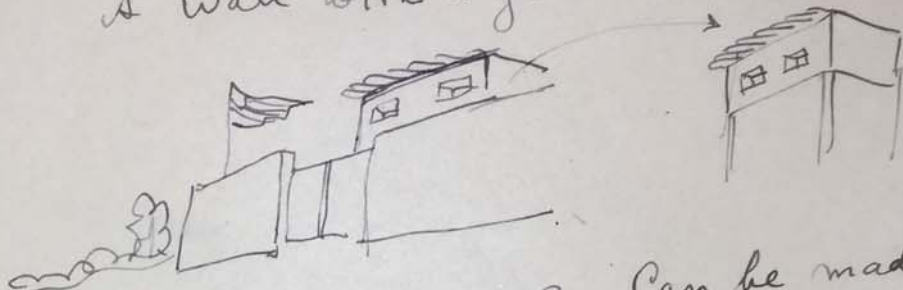
Big white staircase and upper
part on glass(sketch of setting
see on a \$50
bank note!)Model of a big empty room.

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page 10 & 11.

Fort.

A wall with a gate:



⑨
Laskey Ranch

5 men
2 women
12 soldiers
1 commander

Sutter
Italian woman
dog

Boat with furs.

10 men
2 women
Sutter
Italian woman
dog

Shore
military post

NB. Can be made
by changing
of "Sutter's fort"

1/4

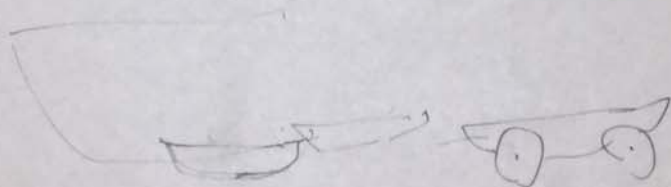
River. big boat.
with packages.

2 small boats, afterwards
put on wheels.

Little military post
on shore.

NB. All scenes in the
same place.

1



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Collection:

Eisenstein

Series.Folder:

A.17

page 13 (continued) & 14, 15.

(10)

Suttler
Forest

Dog

Italian woman

4 trappers.

3 mastiffs (dogs)

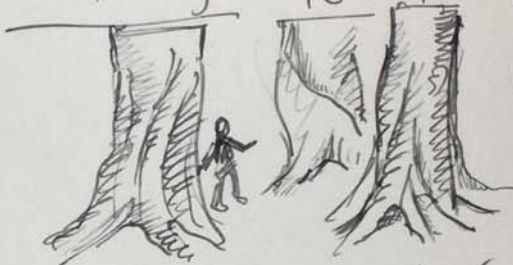
1 horse

Lasky Ranch

ws. If enough water.
If not: 3 shots (swimming together with scene on page 11 (Boat), but "shore" and following on "Ranch."

2
(transparency)

Setting: 10-15 "big trees"
(about 15-20 feet high)



For double exposure. Some shots (without actors) in Yosemite [can be done during week end, or during cutting period.]

page 16-18 ~~18~~ Desert

2 1/2

several shots with

Suttler


Italian woman

Horse

Dog

in desert

3-4 "gigantic" artificial cactuses.
3 artificial bushes.



all the evening material in ranch.

6-7 small dogs ("acting" Coyotes)

8 models of Coyotes with glittering eyes [in the dark]

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(11)

page 19

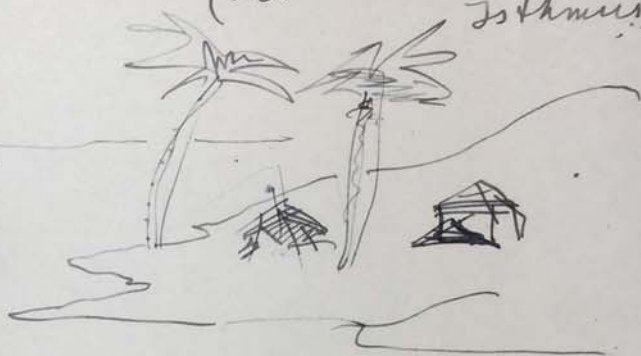
Shore of San Francisco

- Sutter
- Dog
- 3 Mexican Soldiers
- Spanish friar
- 2 figs
- Seagulls & pelicans.
- Small boat.

1/2

Some where on the shore, where there are lots of birds.

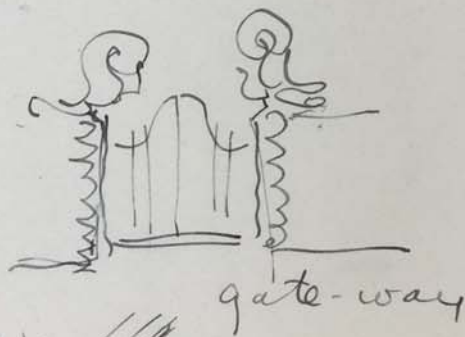
(NB. ? Catalina Isthmus?)



page 20 & 21.

Monterey

- Governor Alvarado
- 4-5 ladies
- 4 Mexican Soldiers
- Sutter
- Dog.



gate-way

stands
#

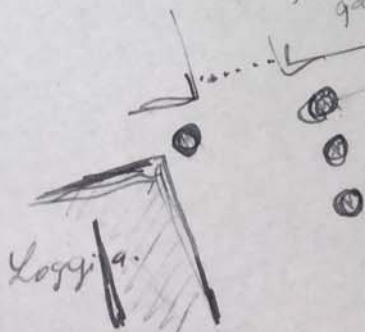


Loggia

1 1/2

gate way

palms



Loggia

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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page 21 (continued) - 24. (12)

Sutter fort ("New Helvetia")

Laskey Ranch

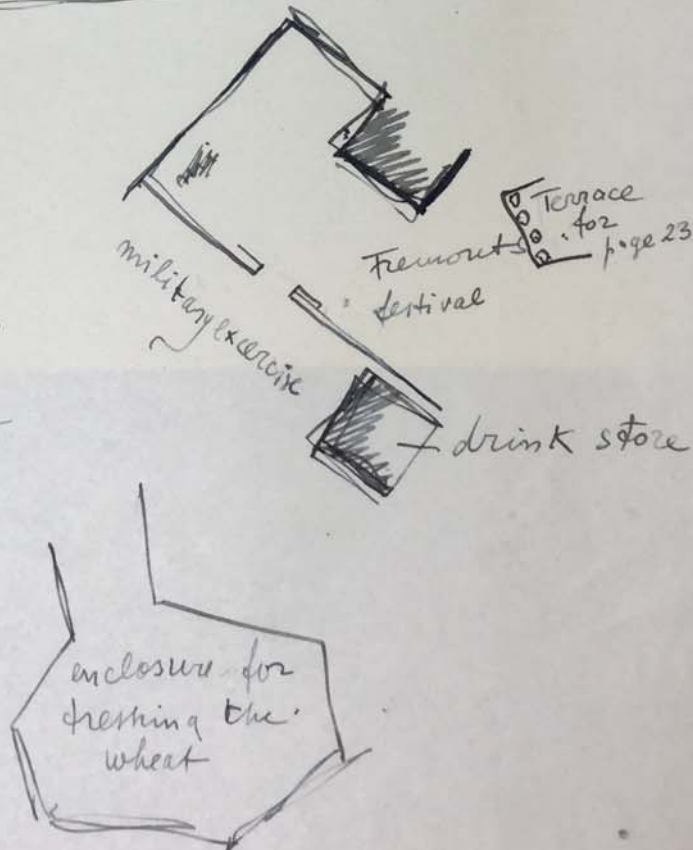


This setting is used for all connected with the fort.:

the construction of the fort. (~~this act~~) and all the scenes in this act.

The destruction of the fort (next act).

The same setting by slight changes is converted in the "Hermitage" (act dix) - by night time.



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(13)

page 21-24 (continued)

All the indian scenes on Lesky Ranch around the setting of the fort.

35 Indians [used for all agricultural and other scenes]
 Herd of horses } shot where ever you like.
 Herd of cattle }

25 horses for threshing the wheat (wild with 4-5 riding indians)

10 Mexican (indian) girls.

General Fremont

Sutter

Dog

8 men with Fremont.

6-8 wagons upper parts of which covered with wheat.

"120 oxen" — 12 white oxen dragging machine through differently arranged landscapes on Lesky ranch. [especially "swamp" and "hill"]

— Pigeons

Lots of fruit

"wheat for threshing" — real wheat for close up
 hay etc to fill the enclosure.

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Reel four

(14)

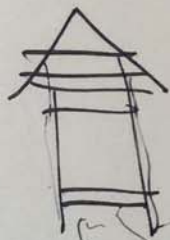
page 25-26.

~~sett~~ Sutters room.

simple setting.
Rain effects.

Sutter
Marshall
Clerk
Mexican girl.

1



Laskey Ranch.

page 27

Sutters mill in Coloma
where the gold was found

In the back ground outlines
of a mill.

Sutter
Marshall
6-8 indians
6 men.

2

page 27-28-29-30

All on ^(different parts of) Laskey Ranch and in the setting
of "Sutters fort."

Details as mentioned in the Scorey.

30 men & women for different small episodes.

Fruit-trees - rough models.

~~#~~ Cow stable - part of fort.

"A breaking dam! - model. Or made with
some small river where ever you like.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Eisenstein	A.17

(15)

page 27-30 (continued).

"The advance of stone hills on fertile countries" taken in Sacramento. (without actor and sound equipment) in using small elevator [there are a lot of them near the actual gold digging spots].

B. The main part of the act — sound effects with landscapes without actors.

page 31.

page 31-36

whole travel of Mrs Sutter 5 days

Mrs. Sutter room. the same as on page 3

Mrs Sutter

3 Sons [20-23 years old)

1 Young woman

Pastor

School master

Corner of Street the same as on page 4 & 5

Mrs Sutter

3 Sons

1 Young woman

Pastor

School master

10 passers by.

Possibly a phaeton or coach (~~at~~ out of the park in Las Fey Ranch).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

page 31 (continued).

(16)

Deck of a Ship. (Corner)



Mrs Sutter
3 Sons
1 girl.
1 woman.
6-8 passengers.

Setting as such
unimportant
only as hint to show
where action is going on.

(Daylight, evening,
night etc
— changing of
light.)

page 32 & 33 On neutral back ground

Young girl
Old man.
2 Young men.

Woman cradling child
Negro dying in swamp

[the same
swamp
as in the
Jken scene]

2 Chinese
2 Indians
8-10 characteristic heads

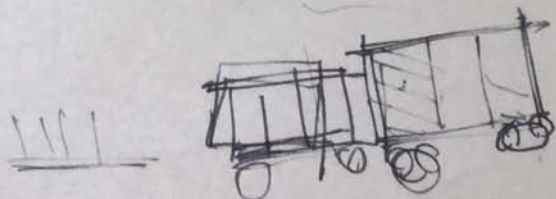
} in ~~the~~ close-ups
and different languages

page 33 (continued)

Train. [one car and model
rattling wheels]

25-30 men
Mrs Sutter
3 Sons
1 girl

Landscape panorama
made as usual.



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page 34

(17)

2nd deck of a ship

Also corner but needs the crashing
of waves. Made as usual in tempest
night scenes. On a bascule.

Small setting of hold with rolling barrels
also on bascule:

Mrs. Sutter
Children
5-6 sailors.



Vision

Sutter and glass painting. Horse
Trick photography.

Death of Anna. page 35 & 36

Mrs. Sutter

3 sons

1 girl

Sutter

2 Indians

Dog

2 mules

A horse

All in different corner
of Lasty ranch
and in the ruins
of "Sutters fort"

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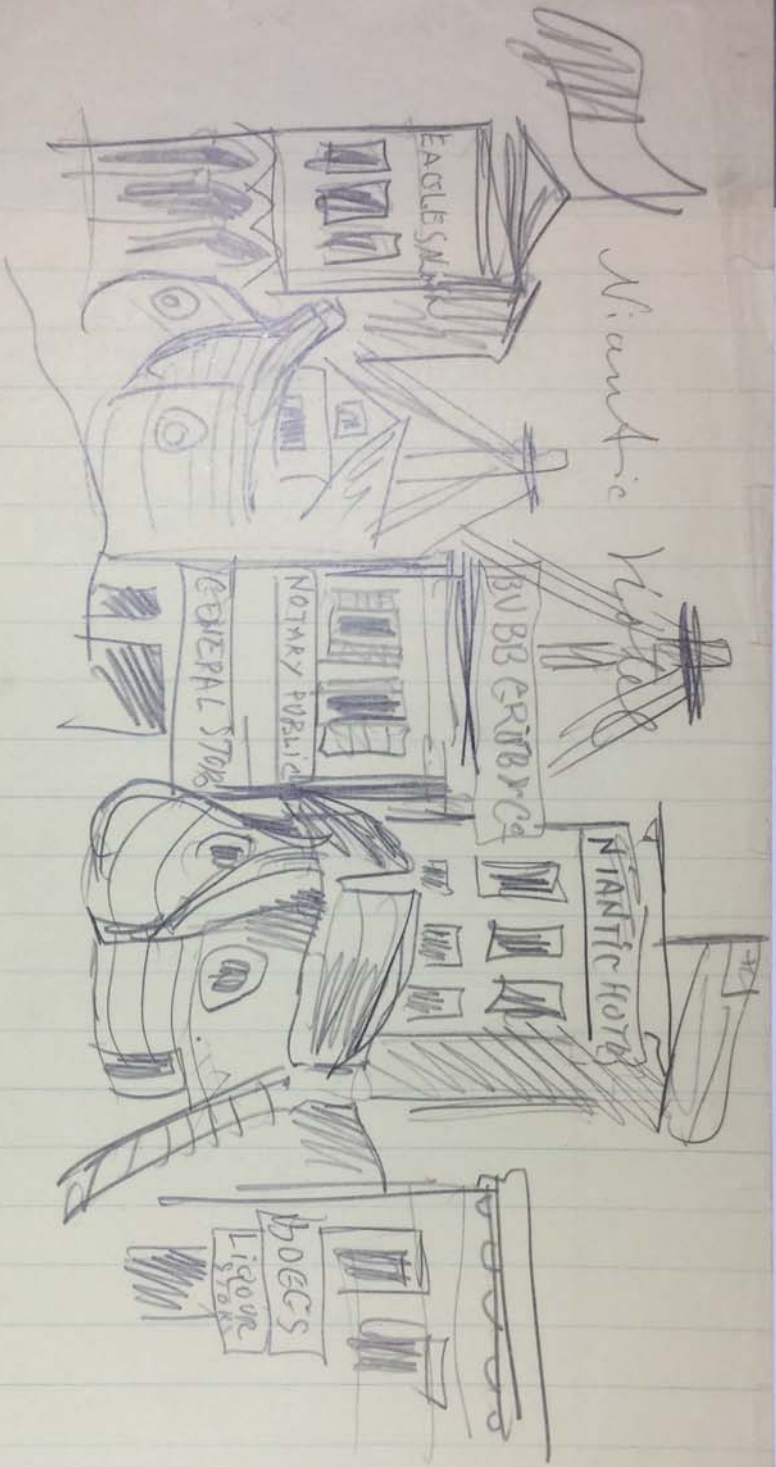
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(19)

page 37 (continued) & 38

"Hermitage":
 details of padlocks etc.

Sutter
 2 guards
 Indian
 Indian girl
 Gold digger.

10-15 persons in the street.

All on Lasky Ranch.

In changin details
 on Sutter foot
 (night scenes)

1/2

page 39

Office (of Sutter's son the lawyer)

8-10 people. heaps of paper

(Simple setting of a room
 and shot through windows
 of the house that has to
 burn afterwards with
 all this paper.)

Arrival of lawyers & lawyers in the street.

All in San-Francisco setting!

Artificial ~~fog~~

Boats (3-4) arrive out of the fog
 in the water-bassin.

1 1/2

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(28)

page 39 (continued) & 40, 41

Lawyers for "street scenes"

8-10

Lawyers for "crowd before court of justice" and

50

the scene of the Suit [taken on
same day]

Crowd

100 people.

President

Sutter

3 Sons.

1

3-4 windows with
small parts of walls
for interior scenes with
lawyers - projected on
same back ground of
the "down of San Francisco"



page 42 & 43

The burning house indicated on general map.

Fire & trial 3 days

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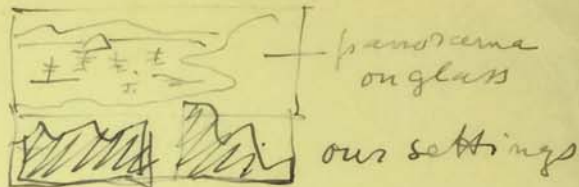
(21)

Reel Seven

page 43 & 44, 45, 46

Child

View of S. Francisco.

panorama
on glass

our settings

San Francisco

About 20-25 persons in different corners
of main setting decorating town. |

Sutter's room

Simple setting of room | ~~perhaps~~ possible
Lasky ranch
for view in
the background

Sutter

delegation of 10 years old children.

delegation of 5 men. |

2 Sons of Sutter.

Road

Sutter in phanton

10 children

Sons

Delegates.

Lasky ranchThe Jubilee

2
~~set~~ Main setting of San Francisco!
400 people [soldiers, men, women etc]
for all the Jubilee scenes.

Fire works.

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(22)

page 46 (continued) 47, 48.

Morning after festival. [Main S. Francisco
Setting]

Sutter
house

1 man

60 persons ^{for} ~~of~~ mob scenes [in different parts
of ~~the~~ main setting]

All scenes outside ~~All outside scenes~~
(in front of saloon etc)

Sutters ride I

Sutter & horse [probably Lasky ranch]

Spanish mission

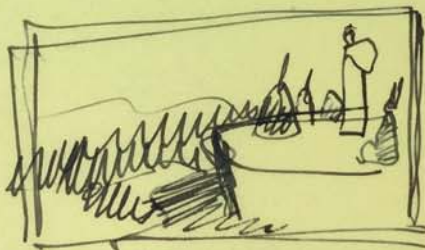
~~at the mission~~

[~~at~~ somewhere in the
hills]

Sutter
horse

1 friar

4 Indians.



Cobalobos

NB. No "mission".
Possibly one cross.

The reflection
of fire (in one or two shots of the scene)
by tric photography & double exposure,

* [4-5 close ups with words (talk) taken
in Sudio].

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Okouka & uope

June 1839. (23)

Uydam-pais
led myn chunapumen
to eye ne mykaroni.

Ysla Buena

Yslu

1. Arrival to ~~Montes~~ ^{Yslu} ~~juana~~
(12 men + 2 women)
white and caucasians

2. Turned out because without riza
without riza (licence)

3. Goes to Monterey. Talk with Alvarado. Oath of allegiance to Washington's pictures Mexico.
Shorads had a feud with Vallejo an opponent to Receives permit.

4. Goes to "Sacramento" plain valley. Nothing on it.

arrival of Kanakas

5. Finds fort (Indians) ^{prenta} ^{in Japanese} ^{in 1842}
300-400 Indians adding works with Indians
Arrival of Caakaa community. (fade out)
Threshing the ^{repeckon the Vallejo} ^{necesso} ^{penya} ^{cony-} ^{penya} ^{agru}
Drilling of 50 Indians for war purpose.

Agriculture vine

6. Sutter rides himself heat 300-400 horses
rivalry with Vallejo.

Trade

Authority (Keyburg)

(uncle of Alvarob) 1842

the Olex with the machinry

7. Michael Torona with 350 (250-convicts of Mexico City)

Sutter joins him ^{betrays} ^{demands who Sutter} ^{him} ^{and together} ^{Alvarado who opposed} ^{revolutionary to him} ^{3 canons} ^{against} ^{2.} ^{the others}
a letter asking ^{him} ^{Michael} ^{consent} ^{to buy} ^{the} ^{land}
Mexico contra Spain

8. Fremont ~~and~~ map-maker and his "scientists" with the aid of Sutter fight against Mexican government. Fremont sends Vallejo prisoner to Sutter.
9. Killing of flap "en pipe" to Vallejo

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(24)

Reel six

page 37

Saloon ordinary saloon decoration.

about 25-30 persons. |men & girls|

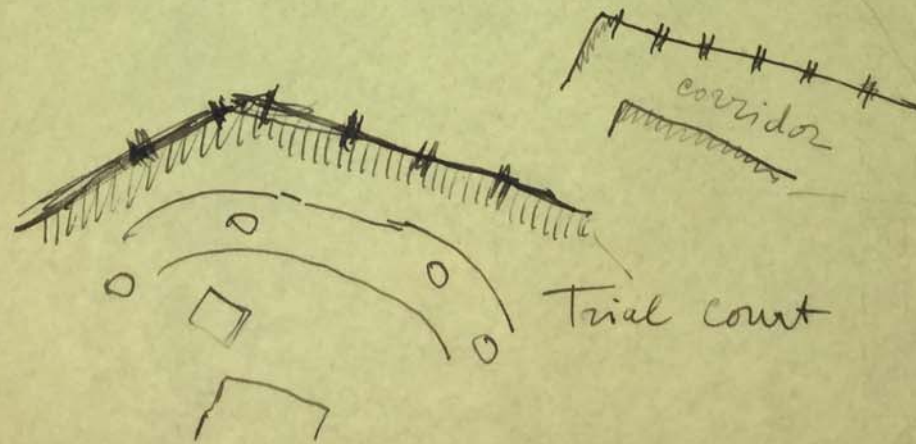
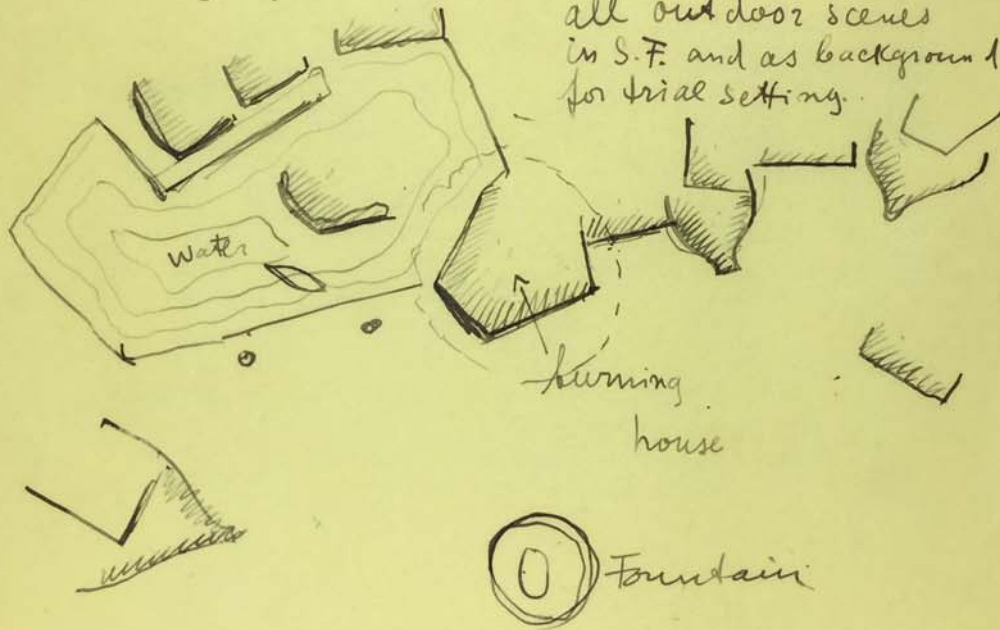
L

Frogs for frog-races.

San Francisco Street, square etc

Setting for Reel Six x Reel seven.

all outdoor scenes
in S.F. and as background
for trial setting.



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SUPPER'S GOLD IS PUBLISHED IN THIS PAPERBACK

Book itself in Library - 81.5 E184

and copy in Eisenstein Archive - Spec. Coll.

Ivor Montagu With Eisenstein
in Hollywood



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NOTES WITH
SUPPER'S GOLD

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Briefly,
ABOUT THE BOOK

This is a fascinating chapter of autobiography in which Ivor Montagu collaborated with Sergei Eisenstein and Grigory Alexandrov on two original film scenarios written in Hollywood in the days when the world's film capital was at its most fantastic peak. *Eisenstein was the nearest thing to a universal genius... that the cinema has yet produced*, Montagu writes in these highly personal memoirs of that time. They are told with humour and a wealth of anecdote. The Hollywood of the thirties drew people from all over the world interested in the new technique of sound film and within the pages of this book the reader will meet many of the famous of the day, working and playing together. Included in this volume is the first publication of the two film scripts, *Sutter's Gold* and *An American Tragedy*, which grew out of this collaboration. Why they were never produced is part of the story. However, the scripts alone are fascinating. They will be appreciated by the specialist as examples of Eisenstein's genius and will be enjoyed by the layman for the exciting story they tell...

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Ivor in Grass.
Sketch by Eisenstein of the author working on the scenario of
King Solomon's Mines, Moscow, July, 1936
(Coll. Eisenstein Archive).

With Eisenstein in Hollywood

A Chapter of Autobiography by
Ivor Montagu

including the scenarios of
SUTTER'S GOLD and
AN AMERICAN TRAGEDY



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81.5
E184 W

69. 4. 17

This Edition
is published simultaneously by
International Publishers, New York,
and Seven Seas Books, Berlin, 1969.

For Pera, Lyuba, Bianca
and Eleonora

Cover photograph:
Before Hollywood — the Schoolchildren of
La Sarraz. Front cover: front row (l. to r.)
Sergei Eisenstein, Janine Bouissounousse,
Hans Richter, Béla Balász. and row left:
Ivor Montagu, Jack Isaacs.
Spine of cover: standing, Grigory Alexandrov,
seated Eduard Tisse.
Back cover: seated l. to r.: Walther Ruttmann,
Raymond Aron, Leon Moussinac.

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Cover Design by Lothar Reher
Printed in Germany (East)

BY THE AUTHOR

Books: The Traitor Class
Plot against Peace
Land of Blue Sky
Film World
Germany's New Nazis

Translations: (*from French*)
Le Cocu Magnifique
(Fernand Crommelynck)
(*from German*)
Heil!
The Yellow Spot
(*from Russian*)
Pudovkin on Film Technique
The Fiery Angel (Valery Bryusov)
A Subaltern in Old Russia (A.A. Ignatyev)
Tuatamur (Leonid Leonov)
Sot (Leonid Leonov)
Benia Krik (Isaac Babel)

Films: Bluebottles
Daydreams
The Tonic
Wings over Everest
Defence of Madrid
Man One Family

Film Script: Scott of the Antarctic

1969: Publ. Co. New

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

NOTE ON SCRIPTS

The scripts were written in the following manner:

1. We all read the novels.
Eisenstein marked his copies with notes.
I made a précis of *Sutter's Gold*, singling out and listing the principal characters and incidents for Eisenstein's convenience.
2. We discussed them. Of *Sutter's Gold*, we made a first broad division of the material and incidents into reels. This, written out by me, was at first in 9 reels, not 7.
3. We visited San Francisco, and the Sacramento Valley with the deserted gold rush cabins. Eisenstein made sketches, Alexandrov took photos, I analysed and noted details of character and incident from the reminiscences of those we met, and listed names and addresses of those with useful recollections.
A similar visit was planned for Upper New York State after *An American Tragedy* was written, but the contract ended before this could be carried out as planned.
4. *Sutter's Gold* and *An American Tragedy* were both written straight off in a single operation lasting many hours, without sleep or rest.
 - (a) Eisenstein outlined the action to Alexandrov who wrote it down in Russian.
 - (b) Paramount translators, standing by, immediately made a literal translation.

- (c) I took this translation to Eisenstein. We discussed it, changed it, I made notes on it.
- (d) I wrote out in longhand an exact copy of the corrected and noted translation which then became the final script.
- (e) Hell, who alone could read my writing, typed this MS.
- (f) More copies were made by Paramount typists, standing by. These were distributed to senior Paramount executives and some retained by us. (The Museum of Modern Art, New York, made copies of copies of this last stage presented to it by Eisenstein).

All phases of this work proceeded simultaneously, a cross between multiple chess and a conveyor belt system. Thus Alexandrov would be writing down reel 6 (details of which he had just received from Eisenstein), while the Paramount translators were working on reel 5, and while Eisenstein and I were discussing reel 4 (just received from the translators) and the Paramount typists were following Hell's pages of reel 3 (just received from me).

5. After the scripts had been got down in this way, Eisenstein made his production sketches and costings of *Sutter's Gold* and sketches, notes and caricatures of *An American Tragedy*.

The material referred to in the above is at present preserved in the following collections:

The Museum of Modern Art, New York

1. Eisenstein's marked copy of *An American Tragedy*, Vol. II
3. Eisenstein's sketches of *Sutter's Gold*
4. (f) Copies of scripts as completed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Eisenstein	A.17

5. Eisenstein's production sketches and costings of *Sutter's Gold* and sketches, notes and caricatures of *An American Tragedy*

Private Library, Ivor Montagu

1. Précis of *Sutter's Gold*, typed copy
2. 9 reel division, *Sutter's Gold*, typed copy
3. One Eisenstein sketch for *Sutter's Gold*
3. I.M.'s location visit notes for *Sutter's Gold*, typed copy
4. (c) Microfilm of noted translation, *Sutter's Gold*
4. (d) Longhand MSS of *Sutter's Gold*
4. (e) Typed MSS of *Sutter's Gold* and of *An American Tragedy*

Eisenstein Archive (now maintained by Gosfilmfond, Moscow)

4. (a) Eisenstein's first outline of both scenarios written in longhand by Alexandrov
4. (b) Copies of scripts as completed
4. (c) Noted translation of *Sutter's Gold*

NOTE TO PAGES 101 AND 105

In the otherwise admirable booklet on Eisenstein's theatre productions, films, drawings, projects and books issued recently by the Soviet National Film Archive "Gosfilmfond" (see Bibliography, item No. 14), not two but four subjects are listed as having been turned down by Paramount.

This is quite a false impression.

Of "The Glass House" it is said: "Eisenstein wished to create a satirical film of the isolation of people in capitalist society based on Eugene Zamyatin's novel *We* and worked out an outline sketch of script, direction and set solutions of the idea. Libretto refused by Paramount."

This is not so. I have read elsewhere, also, that S.M. derived the idea from Zamyatin's novel. If so, he never told anyone of this at the time. If he worked out any sketches he kept them to himself, which would have been unlike him. (If any exist, I should guess either that they were made later, as an exercise, or earlier, and that before coming to Hollywood he had for some reason dropped the line they represented.) A satirical approach was never considered or spoken of. No "libretto" or any other treatment was either written or proposed to Paramount, nor was any turned down. The idea was abandoned on our side, by S.M. himself, and the circumstances were exactly as described in the text.

Of *Black Majesty* (the novel by John W. Vandercook, Harper & Brothers, 1928), referred to in the text as the Christophe-Dessalines story, again a misleading impres-