18c

American Tragedy

Drawings (12 leaves)

Placed in flat portfolio
of this Archive, part 3, portfolio A

10/81 - JC

p.18 c

"American Tragedy"

Drawings, letter + directives - in Russian (handwritten)

12 leaves total..
(Pages numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16

Photographs made of all leaves except 1, 2, 5, 10, 4/77 (for V. Leyda).
- Photographs of these 12 sides are in this Archive.
- Xerox copy also - this Archive
- Microfilm of these 12 leaves on Microfilm #23 (this was p.18 of orig notebook)

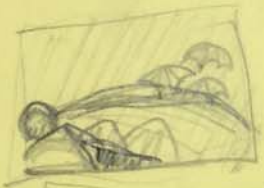
10/21 JS

N.B.
8.12.54 Q
numbers for microfilming - do not indicate sequence necessarily

Preliminaries. 26/IX-30.

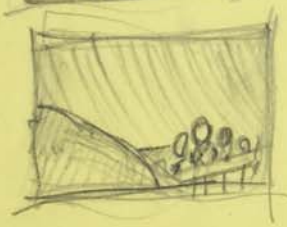
Hamlet

Feet drowned in mud
Dialogue emphatically callyon.



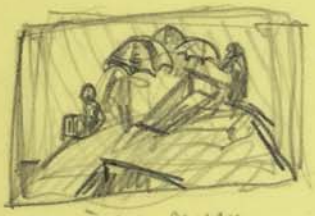
1st appearance of umbrellas

Ms. No trees
2-3 crosses on silhouette.
not more.



genius

Drogu (except gray children, women, Hamlet) quite black on gray sky
Хоклы мочи

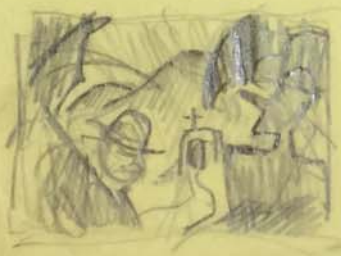


measurements

very important hand

Intercom me mean like me more - e fainting dialogues
Jephson great idea

Jeffer morgans young cinema [illegible]



Discussing on way back.
Drog shows quite [illegible] fashions.
Well! I don't like this damn business. People but in spare should remain here

"Hamlet"
paper reference

American Tragedy - boat with umbrella - 60 - XIII.

N.B. - this whole page - is NOT BY EISENSTEIN

but by Grigori Alexandrov - (Grisha)

per Jay Leyda - as of Feb. 21, 1980

who looked at this carefully.

see letter attached - to Editions Laffont,

to substantiate this. (letter dated 2/25/80)

Further note - Leyda believes tiny sketch to left is by E. but did not say xxxxxx this to Laffont. Leyda had this photographed for his book - PLM.

Дневники с Гозенпудом

Гозенпуд [illegible] (извозчик)

Конференция [illegible] поле отчество

Сентро-Голефонвы

Мозаи с письмом

Вагоны пок — [illegible]

Автомо

Отравление реб.

роз'яд.

поиски аппар / вопрос (?)

кусто м.

Волнов на аппар.

Ожидание,

смерть.

Мозаика обо а. прыжка.

(3)

Мать и сын молятся (хорошо поют) [кладу в electrocution dress]

..."But I want to live!" (кидается)

Мать продолжает петь.

Он у ее ног всхлипывает.

Они молят

"to live!"

В саду слышно пение.

Произносимое: "to live" [и черная мать одна на этом месте]

Единственный сад.

Закрывается дверь (со стуком) faintly to live...

Всхлипывает пейзаж.

Опускается дверь (м.б. стальная сверху на пейзаж ~~сквозь окно~~) как магазинная

следы вешается (окно)

to live ....

Затем слухи (слухи)

Еще пейзаж.

~~Захлопывается дверь.~~ захлопывается стальная (та, что опускалась)

Дикая пауза

Треск рубильника (на секунды люди в свете вспышки)

Из темноты шум.

Темный дым

Дома

Сан-Франциско.

На замедленном это должно.

Street breakers...

I don't think this is the best way to bring my children...

They seemed to be under ~~today~~ today.

Кто В.В.? Мечу его "Матерь" или она говорит что он сочинитель

(4)

(м.б.?) Записка Сондры
и приход матери. Поспать нарушд. (деньги и
будоражит сегодня при ней)
Мэйо ласкает. (качает его на руках „baby boy")

— You did not ... in the depths of your heart ..
" ... you did not intend ... to ... kill ? (like before god ...)
— ... Yes, mother, ... I did .....
" ... in your heart .. (он не слышит)
Мэйо каменеет. (*) Он ее не видит, Играя
около ее колен ..... but I never did do it ...
Мэйо изумленно каменная.
Вбегает Дэффсон и быстро уводит ее.
Clyde: „good luck !"
Кидается к записке Сондры.

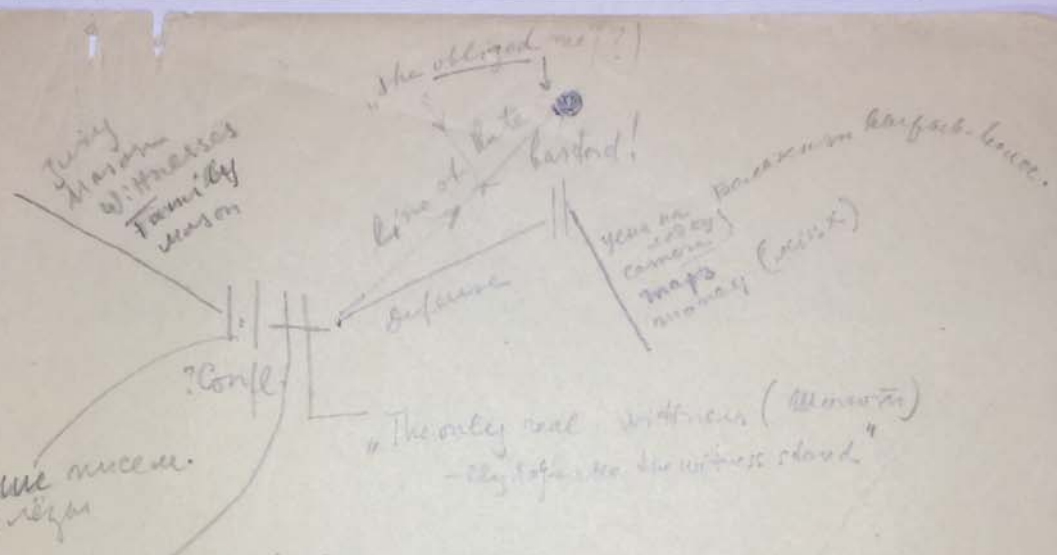
(*) Рука перестала гладить. Он глядит куда-то ку обрыву.

Губернатор сделанней дома губернатора. очень пышных на
" ... See in me but the father ....
I have too ... children .. mother ... совсем просто губернатора.
As mothers ... do you really believe him pure
and innocent ? (like before god ...) Could he have done it ?
Мэйо порвалась сказать да! - но (my son ...) открыв рот
остановилась. („like before god.") Широко открытые глаза.
Голос Клайда Yes, mother, ... I did ...
Она зажмуривает глаза.
Голова опускается. Дослушав мэйра. Седой прокурор.
Резкий звонок. Она открывает испуганно глаза
Губернатор медленно снимает палец со звонка.
Он всматривается в посол времени. Distant. И без фокуса (tableau)
Sorry. There are no arguments to review the
case. God help you
Она делает движение сказать что-то.
Она автоматически поворачивается.
Конвоя ее уводит.
Закрытые двери. Она приходит в себя.
But he's innocent. Innocent !!! Is he ?
Мэйо медленно (кр. Внезапно) выходит внезапно.
Вокруг ножек. ~~открывается коридор~~
В коридоре изгибом подвешен комнаты. Его видно отсюда кресла.

С треском открывается коридор

(5)

(6)



starts with a bearded man. Клейд и защитники.

несмотря на строгую нравственность пуритан

Лидингт и Виллиам

Он находит случай соблазнить

подруга Роберта

подруга Роберта дозера. объявл

~~[illegible]~~

— Аптекарь рядом.
Корнер drug store s'k.

— Галантерейник

Магазин галстуков

— врач

Клейд у дверей врача

— проводник

— они в поезде в разных вагонах

— хвост поезда они отцепляют

теплоозера — Молодой человек и 2 старик

дорога вверх и шоссе
некрасивая девушка
парочка с ними.

— повар
Клейд и Сондра

~~[illegible]~~

~~[illegible]~~

— Труп Рулз и другой
полетки нужно
полицейский арестовывает

(11)

(8)

Снег и загрязнённа
Кинотеа
The Prosecution can take the witness.
Каскок Мэзона о лжи и клятве.
Мать молится
Откровение
журналисты | журн. стоят очень сомнительно
Мать среди них проходит
Ресакуны and do not miss the sentence day!
Мэзон:
волосы
деньги
цена на лодку
bastard.
обед
опять
Yes yes yes
Ankeny в забвение
Из забвения только подходит мать
Mater dolorosa. В отеле

(9)

27/IX-30

Сѣзд на суд ("Ярмарка")
Тисвала Робертыч! etc
(М.Б. Картинки)
обозрение Этэфеста — „стой, кто на меня!"
Провод в суд.
Целкание аппаратов
Суд.
Оуец оуец оуец
Мэзон: People etc
Выбор жюри. Первый о смертной казни слишком поспешно
Клайд и адвокаты
За ними пойдут (найдут меняется в длинной клайд и адвокаты.
Этэ́ ли сизны из оторвы ли прямо
сто́лько дней выбирай вас самые добрые лица
Жюри.
Председатель
и тычками по 3 их.
change И обвинение наше будет подведено
всеми приглашенными нами свидетелями
Клайд смотрит
Крупные планы всех свидетелей
Крупный план
Сценка (каждая с неподвижной точки, или подвижные сценки)
предумыш. заранее подготовленное | Круп. пл.
Сц.
etc
(к концу, сокращая сценки мчась к одним крупным планам.
Потом долго крупно семьи
Клайд крупно
Крупно отец
Крупно мать
Крупно сестры
Клайд Starlee
Каждая сцена показывает
что gafferic
и малосодержит
обвинение
эта бедная семья

(10)

(11)

~~Кажется~~
Вот что писала она
под текст Картинной галереи
дворы
Закаты.
[Чтение: письмо № 1 от ...
с страде, как Тартюф пере-
водит фербоикку Сриндегмоностр.]

перерыв
Скандалом.
дерев. of the jury ... что наши переводят Рыжо
Чтение письма № 13 без страде
Совсем становится просто и трогательно.
кольцо
обворож. матери
объяснение закончено - „The People rest"

Выворачая контура мозгов (Возрастное) оживление.
Схема идет вверх. Мозги. Мозги. Мозги.
Снег
Затворенное окно. [из м.б. замерзающего мужчина]
Замер
Заяц
Снег
Выход
Клайд
Судья.
Белкнап объясняет
(Снег идет)
интересы доверяющий
и Клайд дает показания
[попытка обрить Роб.
Клайд оседает.
Попрыгать мозгопуки!
интенсивный снег. м.б. Лурия (выход)?
obliged.
С звучанием музыки Сонора
под колеса дождевого
корда. Вокруг стоящего
призрачно пряжа.
(bastard голос из толпы
~~Клайд ...~~
~~...~~ стукнем кулака. Мозги вращается
в вихрь-снег
ритм
Ты инфер, как и мы...
А Трюсет
дела на подоку.
Красная дальше Роберт
переход! Выграни ее волосы
Камера
Белкнап называет себе волос (фотографии
и размеры
камеры)
марка
money (mix not mentioned)

(12)

Суд и Конец
27/IX-30.

A

привстают
придвигаются
затаивают дыхание.

"Hang the bastard!"

Судье ~~вскакивает~~ падает в стул

Защитники порываются вперед

Стук судьи

Смущение. (Затем.)

Обер-лейтенант обедает

Защитники — " —

Мазон — " — с 2-мя.

(в одной зале, но в подчеркнуто разных углах и стыками)

Обер-лейтенант интересуется цветами и огородом
в газете есть вегетарианское что-то

Защитники — выиграет ли Гриффиты апелляцию
Энерф. чем-то человечен о судье-кастрата:
м. б. от действ. сопал. что обгонает сопротивл. и drama

Мазон читает газету и ест суп с капустой. уже

Партнеры Мазона: сейчас, по совести, приговор (не
beamen ... Он уже судья! Я не люблю, когда
Мазон гнет. Остановился: играют правосудием ...
Партнеры: o pardon ... Justice Мазон!

Игра слов на тему justice.

Наждренная косматая седобелая.

In this very important ... In the name of
justice ... Один против 11-ти.

— Подробно en detail косматым товарищам.

(13)

— и он мигнул дуре Бэлькнапфа

Постановщик (земной и чувств):

— „...а я всегда показал, мр Ц., что вы не прочь сохранить свою клиентуру ...."

И. заметил карандашиком и ... сел.

Пауза

Наклонил голову

Окаменелые двинулись встали

Грузные громкие шаги председателя

Уступах вон в дверь.

Чуть 3 стула по пустому залу.

Клайд сидит сидя в зале.

Постепенно вентилируется зал

Вниз двери вбегают ноги.

Судьи на месте.

Выход адвокатов.

~~Смотрит в~~

Бэлькнап и Дженнер смотрят на них

Клайд

Все в сторону

Бэлькн. Дженнер. — fini....

Yes yes. ✓ diminuendo и потом crescendo.

Cheers outside

Masons triumph

Clyde dictates telegram

Masons triumph fading out) or fades into the mothers prayer.

Молитва матери Орган, колокола

псалом

вера и отсутствие денег.

Надеждa

prostration.

— „Эта! год xxx advised me.... reportage..

Группа репортеров сделала мажор нее в лицем.

обращение: „boys" (и седые) & „mother".

(14)

Murder:

Inner monologue – ...I'll never have the courage to kill her.... Never... (moaning) No.

Clyde is seen sitting with eyes closed. Hand at forehead.

Roberta approaches him from other end of boat.

Her hand touches his. "What is it Clyde?" Close up: Hand on hand (white hands hand)

He suddenly opens eyes. Sees her. Jumps to his feet. Camera hunts her face.

She shrieks and falls on other end of boat.

He: "O I didn't mind to ...." Steps forward.

She in horror jumps up.

Boat turns over as result of her movement and loss of balance

The lead's voice.

She appears on surface

He

both are seen. He makes movement towards her.

She frightenedly moves away and goes down

He stops in his movement

Hat swims passing away

Hat 2 Hat 3 shore. He comes out.

(15) 20/IX.30

Clyde visited by:

1) Revivalist

2) 3 peasant girls

3) Psychiatrist and clerk taking notes for him (Magnus and young man)

4) Preacher (?) (мужчина из Гешкотли одно лицо скелета)

Иago: Что бы конечно клайдо была задача

Светом, как сцена, а коридор, откуда посетители – в посетителе.

(16)

THIS COPY TO BE KEPT WITH THE ORIGINAL DOCUMENT.

Jan. 25, 1980

note: 4x5 identification polaroids were made for Editions Laffont - who then never came back for copy negs. and prints - never published.

BUT: Jay Leyda had a copy neg. and print made of the ~~xxx~~ small tiny drawing to left which he believed is by E. - he had this photographed for his book - see E. file, Leyda book.

THE LIBRARY

cc Richard L. Tooke - For R&R records
Clive Phillpot
Eisenstein Archive (2) - 1 with document
1 with legal file.

February 25, 1980

Miss Bérénice Reynaud
New York Representative
Éditions Robert Laffont
Abigail Solomon & Associates
53 Crosby Street
New York, New York 10012

Dear Miss Reynaud:

In the course of reexamining the Sergei Eisenstein Archive in the light of critical research, Mr. Jay Leyda, the donor, advised us a few days ago when he was here, that the whole page (both the drawing and the notes) from An American Tragedy (boat with umbrella, and inscription 60-XIII at the top) is not in the hand of the filmmaker, Eisenstein, but instead was executed by his long time associate and collaborator, Grigori Alexandrow (Grisha).

We wish to let you know about this as soon as possible as you may wish to select another page or drawing in the hand of Eisenstein himself, for possible reproduction in the French Encyclopaedia, following my letter of January 28th.

We have, of course, changed our archival records accordingly, and also the literary rights form (item No. 2 on form dated Jan. 28, 1980) which you signed in behalf of Éditions Robert Laffont, on February 1st, at the Museum when you picked up the two polaroid photographs. May we ask you to please correct your copy of the form for future information.

Please let us know what you decide.

With kind regards,

Sincerely yours,

Pearl L. Moeller
Supervisor of Special Collections

PLM/m

copy to:

Mr. Jay Leyda
2 Washington Square Village
New York, New York 10012

TO BE KEPT WITH BOOK: Eisenstein's Treatment of An American Tragedy, the original typescript(Archive 84 SC61)

Xeroxes of pertinent pages -

1 copy of book in Library of paperback publication of this scenario - 81.5 Ei84w.

another copy of book in Eisenstein Archive - to be kept there.

KEEP THESE NOTES WITH TREATMENT AMERICAN TRAGEDY.

NEW WORLD
PAPERBACKS
NW-S-4
$1.95

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 . . .

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

INTERNATIONAL PUBLISHERS
NEW YORK

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. 2nd 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.

Cover Design by Lothar Reher
Printed in Germany (East)

Montagu's address in
Spec Coll Files - Eisenstein

4/69 Pub. Ho

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

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

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-