

The Museum of Modern Art

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MUSEUM TO PRESENT PART II SOVIET SILENT FILM RETROSPECTIVE MANY FILMS NEVER BEFORE SHOWN HERE

The Museum of Modern Art will present the second part of its Soviet Film Retrospective starting October 2nd and continuing through November 18th, a seven-week program devoted to forty Russian films that include works of Sergei Eisenstein, Friedrich Ermler, Alexander Dovzhenko, and Vsevolod Pudovkin. Several classics, among them "Potemkin," "Ten Days That Shook the World," "Mother," and "The End of St. Petersburg" will be shown. In addition, there will be many unusual, distinguished works never before seen in this country.

This cycle represents a tripartite collaboration involving the Museum, the Soviet State Film Archive (Gosfilmofond), and the Pacific Film Archive of the University Art Museum of Berkeley. It is the most comprehensive series ever organized outside of the U.S.S.R. of classic revolutionary Russian films. Introduced in 1974, with 29 films covering the years 1918 to 1925, the current retrospective is a continuation, concentrating on 1926 and 1927, while a third and final installment of this series, completing the survey of the silent years of Soviet filmmaking, is planned for a future date.

Soviet Silent Films Part II embraces two peak years considered the richest in Soviet film achievement. Besides presenting acknowledged works of renowned directors from the Museum's own collection, it also contains several lesser-known films that nonetheless contributed to the rise of Soviet films into world prominence. They will be shown in their original Russian versions.

Professor Jay Leyda, author of "Kino," the definitive text in English on the history of Russian and Soviet cinema, selected the program in collaboration with Victor Privato, Director of Gosfilmofond, and Tom Luddy, Program Director of the Pacific Film Archive.

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The entire program was designed to reveal that the domain of Soviet silent films does not belong to only a few giants, even though Eisenstein, Pudovkin, and Dovzhenko influenced generations of filmmakers everywhere. As Tom Luddy of the Pacific Film Archive points out, the Soviet Union did not have a monolithic film industry in its formative years. All the great talents in the cinema, including Dziga Vertov, who has become known only more recently, were products of the revolution in society. All were committed to a responsible exploration of film, the most modern art form, that was declared by Lenin the most important of all arts.

At this time polemics and theories were plentiful. Traditional theatrical films with revolutionary content were dismissed as old romanticized cinema - "leprous." Dziga Vertov even attacked Eisenstein's style in "October," while Eisenstein called Vertov "a camera hooligan."

"An important function of this program," writes Luddy, "is to dispel the prevalent impression that these films are all heavily serious or coldly abstract treatments of sober revolutionary events." The films reflect the life and ideas in a new society during its most crucial and difficult years. The Soviet filmmakers, unlike filmmakers of other countries, were, in fact, free from the economic pressures of the ever-demanding box-office. They did not have to satisfy popular taste. They could concentrate on their own development and become "a rich, mature, varied branch of revolutionary culture."

The divergence of styles and genres within the Soviet silent cinema was evident in Part I of this retrospective, and now in Part II, the later groupings in the years of 1926 and 1927, according to Jay Leyda, were "transferred into some of the most lasting masterpieces of film history." Professor

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Leyda cites Sergei Eisenstein's "Ten Days That Shook the World" ("October"); Vsevolod Pudovkin's "Mechanics of the Brain," from the research of Pavlov; Abram Room's dark comedy "Bed and Sofa"; and Esther Shub's "The Fall of the Romanov Dynasty," one of the earliest compilation films, "a new form of history out of material generally regarded as newsreel nothings."

Among the "surprises" singled out by Professor Leyda indicating the diversity of Soviet silents is "Mary Pickford's Kiss." After Miss Pickford and her husband Douglas Fairbanks visited the Soviet Union in 1926, director Sergei Komarov, as a practical joke, compiled from newsreel footage, a comedy about the celebrated, unsuspecting pair. Other unusual films are "Girl with the Hat Box," a satirical comedy with Anna Sten; "Love's Berries," the first short made by Dovzhenko; and "The Cloak," from two Gogol stories, with Grigori Kozintsev and Leonid Trauberg co-directing. Kozintsev is known here for his 1971 "King Lear," which was shown at the Museum three years ago.

Of further interest is a feminist work of 1929 called "Women of Ryazan," by Olga Preobrazhenskaya; three early realist films of Friedrich Ermler; early comedies by Yakov Protazanov and his "The Man from the Restaurant," with the famous actor Mikhail Chekov.

The Museum will provide synopses and detailed comments to accompany each picture. The sources of this documentation are Gosfilmofond, Professor Leyda, the Pacific Film Archive, Jacques Ledoux of the Cinémathèque Royale de Belgique, Vlada Petric, Andy McKay, and the Film Study Center of the Museum.

The Department of Film acknowledges with special thanks its debt to Sonia Volochova for translating from the original Russian sources and for compiling the film notes that will be available to the audience.

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The schedule, including a great many films never before shown in America, follows:

October

Thursday	2	5:30	THE VILLAGE OF SIN or, (PEASANT) WOMEN OF RYAZAN. Olga Preobrazhenskaya. ca 70 min.
Friday	3	2:00	(BATTLESHIP) POTEMKIN. 1925. Sergei Eisenstein. English intertitles. ca 70 min.
Saturday	4	3:00	KATKA'S REINETTE APPLES. 1926. Eduard Johanson, Friedrich Ermler. THE PARISIAN COBBLER. 1927. Friedrich Ermler. each ca 70 min.
Sunday	5	5:30	MARY PICKFORD'S KISS. 1927. Sergei Komarov. With footage from the Pickford/Fairbanks Moscow trip, 1926. ca 70 min.
Monday	6	2:00	Ermler program. see 3:00, Sat Oct 4.
Tuesday	7	2:00	THE VILLAGE OF SIN. see 5:30 Thurs Oct 2.
Tuesday	7	5:30	HONOR. (NAMUS). 1926. Amo Bek-Nazarov. ca 85 min.
Thursday	9	5:30	LOVE'S BERRIES. 1926. ca 30 min. DIPLOMATIC POUCH. 1927. (incomplete). ca 50 min. both Alexander Dovzhenko.
Friday	10	2:00	MARY PICKFORD'S KISS. see 5:30, Sun. Oct. 5
Saturday	11	3:00	Early Dovzhenko films. see 5:30, Thurs Oct 9.
Saturday	11	5:30	ZVENIGORA. 1927. Alexander Dovzhenko. ca 75 min.
Sunday	12	5:30	fragment of YOUR ACQUAINTANCE. 1927. Lev Kuleshov. ca 10 min. HOUSE IN THE SNOWDRIFTS. 1927. Friedrich Ermler. (incomplete). ca 35 min. MOSCOW IN OCTOBER. 1927. Boris Barnet. (incomplete). ca 40 min.
Monday	13	2:00	MOTHER. 1926. Vsevolod Pudovkin. With Vera Baranovskaya. English intertitles. ca 75 min.
Tuesday	14	2:00	fragment of YOUR ACQUAINTANCE. see 5:30, Sun Oct 12. BY THE LAW. 1926. Lev Kuleshov. English intertitles. ca 65 min.
Thursday	16	5:30	3 animated films from Mezhrabpom-Rus Studios, 1927 - ONE OF MANY, THE SKATING RINK, THE ADVENTURES OF BOLVASHKA ca 40 min. TWO DAYS. 1927. Georgi Stabovoi. Musical track by Boris Lyatoshinsky; 1932. 65 min.
Friday	17	2:00	HONOR. see 5:30, Tues Oct 7.
Saturday	18	3:00	MOTHER. see 2:00, Mon Oct 13.
Saturday	18	5:30	END OF ST PETERSBURG. 1927. Vsevolod Pudovkin. English intertitles. ca 75 min.
Sunday	19	5:30	THE DECEMBRISTS. 1926. Alexander Ivanovsky. ca 80 min.
Monday	20	2:00	Animated films & TWO DAYS. see 5:30, Thurs Oct 16.
Tuesday	21	2:00	THE DECEMBRISTS. see 5:30, Sun Oct 19.
Thursday	23	5:30	THE FORTY-FIRST. 1926. Yakov Protazanov. ca 65 min.
Friday	24	2:00	DON DIEGO AND PELAGEYA. 1927. Yakov Protazanov. ca 65 min.
Saturday	25	3:00	THREE THIEVES. (TRIAL OF THE THREE MILLION). Yakov Protazanov. ca 75 min.
Saturday	25	5:30	THE MAN FROM THE RESTAURANT. 1927. Yakov Protazanov. With Mikhail Chekov. ca 90 min.

Sunday	26	5:30	DON DIEGO AND PELAGEYA. see 2:00, Fri Oct 24.
Monday	27	2:00	THE FORTY-FIRST. see 5:30, Thurs Oct 23.
Tuesday	28	2:00	THE MAN FROM THE RESTAURANT. see 5:30, Sat Oct 25.
Thursday	30	5:30	THREE COMRADES AND ONE INVENTION. 1927. Alexei Popov. ca 70.
Friday	31	2:00	THREE COMRADES AND ONE INVENTION. see 5:30, Thurs Oct 30.

November

Saturday	1	3:00	THE DEVIL'S WHEEL 1926. Grigori Kozintsev & Leonid Trauberg. With Ludmila Semyonova. ca 95 min.
Saturday	1	5:30	S.V.D. (CLUB OF THE BIG DEED). 1927. Kozintsev & Trauberg. ca 80 min.
Sunday	2	5:30	THE CLOAK. 1926. Kozintsev & Trauberg. English inter-titles. ca 75 min.
Monday	3	2:00	DEATH BAY. 1926. Abram Room. ca 95 min.
Monday	3	5:30	BED AND SOFA. 1927. Abram Room. With Ludmila Semyonova, Nikolai Batalov, Vladimir Fogel. English intertitles. ca 70 min
Tuesday	4	2:00	S.V.D. see 5:30, Sat Nov 1.
Thursday	6	5:30	THE DEVIL'S WHEEL. see 3:00, Sat Nov 1.
Friday	7	2:00	KASTUS KALINOVSKY. 1927. Victor Gardin. ca 80 min.
Saturday	8	3:00	POET AND TSAR. 1927. Victor Gardin. ca 90 min.
Saturday	8	5:30	KASTUS KALINOVSKY. see 2:00, Fri Nov 7.
Sunday	9	5:30	DEATH BAY. see 2:00, Mon Nov 3.
Monday	10	2:00	POET AND TSAR. see 3:00, Sat Nov 8.
Monday	10	5:30	TEN DAYS THAT SHOOK THE WORLD. (OCTOBER). 1927. Sergei Eisenstein, Grigori Alexandrov. English intertitles. ca 130 min.
Tuesday	11	2:00	THE EAGLE OF THE CAUCASUS. (ABREK ZAUR). 1926. Alexander Mikhin. ca 100 min.
Thursday	13	5:30	GIRL WITH THE HAT-BOX. 1927. Boris Barnet. With Anna Sten. English intertitles. ca 65 min.
Thursday	13	8:00	STRIDE, SOVIET! & ONE-SIXTH OF THE EARTH. both 1926. Dziga Vertov; latter also made with Mikhail Kaufman. each ca 60 min.
Friday	14	2:00	MECHANICS OF THE BRAIN. 1926. Vsevolod Pudovkin. Documentary on researches of Pavlov. English intertitles. ca 65 min.
Saturday	15	3:00	THE EAGLE OF THE CAUCASUS. see 2:00, Tues Nov 11.
Saturday	15	5:30	FOREST TALE. 1927. Yuri Tarich. ca 70 min.
Sunday	16	5:30	Vertov program. see 8:00, Thurs Nov 13.
Monday	17	2:00	CZAR IVAN THE TERRIBLE. (WINGS OF A SERF). 1926. Yuri Tarich. ca 80 min.
Tuesday	18	2:00	(THE) FALL OF THE ROMANOV DYNASTY. 1927. Esther Shub. Compilation documentary. ca 75 min.

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