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Sergei Eisenstein's

"IVAN THE TERRIBLE"

Music by Prokofieff

RELEASED BY ARTKINO PICTURES, 723 7th AVENUE, Circle 5-6570

Top Soviet Star Plays Role Of Top Russian Czar

Nikolai Cherkassov, today Russia's leading dramatic actor, first gained the attention of the public by stealing a scene from Chaliapin. A 16 year old extra in the Marinsky Opera, he insisted on running through his repertoire of funny pantomimes during one of Chaliapin's most dramatic scenes, and was fired on the spot, but not without a laugh from the audience. Deciding that comedy was his forte, he stuck to it and became one of the top-ranking Russian comedians.

However, on the advice of Vladimir Maximov he decided to perfect himself in the more serious aspects of the profession, and enrolled at the Institute of Stage Art. He took part in many of the new experiments being tried on the Soviet stage at that time and established a reputation as an up and coming young dramatic actor. As is the case with so many Russian stage actors, he soon started dividing his time between the stage and the movies, and today is equally famous in both mediums.

The first picture to win him real acclaim as a dramatic star was "Baltic Deputy." This was followed by a leading part in "Peter I" and shortly afterwards by the title role in Eisenstein's "Alexander Nevsky." When choosing him to play Nevsky, Eisenstein said it was "not only because Cherkassov possesses all the physical attributes, but mainly because of his inspired acting and his adaptability to dramatic roles."

Undoubtedly the same considerations influenced Mr. Eisenstein when it came to choosing an actor for the role of Ivan in "Ivan The Terrible." Tall, slim and regal looking, physically Cherkassov is admirably suited to the role of Ivan. Dramatically exacting as any role in the history of the theatre, "Ivan" demanded the fullest use of every facet of his fine talent. Starting with the coronation of the dynamic young Czar, fired by the determination to unite Russia in spite of the opposition of the scheming Boyars, the film takes Ivan through the famous Battle of Kazan, his almost fatal illness on his return to Moscow, the death of his wife, betrayal by his best friends, and his final triumph when as a broken, disillusioned man he leaves Moscow and is called back by his faithful followers.



ITT 1

2 Column Scene Mat

Czar Ivan (Nikolai Cherkassov) embraces his bride, Anastasia (Ludmilla Tselikovskaya) at their wedding feast. A scene from Sergei Eisenstein's "Ivan The Terrible," new Soviet film coming to the theatre soon.

EISENSTEIN'S UNUSUAL APPROACH PRODUCES EXTRAORDINARY SCREEN BIOGRAPHY OF "IVAN THE TERRIBLE"

Most screen biographies of historical figures try to present their heroes as ordinary people sharing the ordinary human traits of all other people, to give the audience an intimate glimpse into their private lives, but when Sergei Eisenstein decided to make a film about Ivan IV of Russia, he deliberately avoided approaching his subject from that angle. He wanted in his portrait of Ivan to convey a sense of the Czar's majesty, to show the titanic achievements of the man who completed the unification of Russia around Moscow.

Unquestionably one of the most difficult figures in Russian and world history to portray, Ivan IV reigned in a period when the political situation in the country was exceedingly tangled. In 16th Century Russia, just as in many countries in Western Europe, a struggle was being waged against the reactionary forces of feudalism. The basic story of "Ivan The Terrible" is the struggle of Ivan against the Boyars, a handful of titled barons who split up Russia into numerous warring principalities and feudal holdings.

Eisenstein's treatment of this large historical theme is deliberately larger than life, like that of Greek and Shakespearean tragedy. The characters speak a language which is archaic and stylized, and they act with a technique which combines simplicity with grandeur, in the very opposite tradition to the detailed naturalism of most contemporary cinema. His main concern was with theme rather than narrative, human symbolism rather than individual characterization. Each episode is conceived like a book from an epic poem or a section from a Greek tragedy; the effect is both larger and simpler than actuality.

As the director himself says, "In Ivan we wished chiefly to convey a sense of majesty, and this led us to adopt majestic forms. The actors speak in measured tones. Frequently the dialogue is accompanied by music, and choral singing intermingles with it. The chambers are enormous, the ceilings are exceedingly high, the brocades, furs and jewels glow and sparkle, and the mighty choruses of the ancient church songs ring out solemnly...."

Audiences will have a chance to see the results of Eisenstein's extraordinary approach to his material when "Ivan The Terrible" opens at the theatre soon.

Nothing But The Truth

"We have no intention, in our film of 'Ivan The Terrible,' to whitewash him in the people's memory or to make of Ivan The Terrible, an Ivan The Gentle. It is our wish to give Ivan that to which every hero of the past is entitled; to show objectively the full scope and range of his activities.

"For it is only in this way that we can explain all those traits, unexpected, at times harsh, and often terrible, which were indispensable in a statesman of an epoch so fraught with passion and blood as was the Renaissance of the 16th Century.

"To portray Ivan in the full sweep of his vast activities, and the sanguinary struggle for the Muscovite State is the aim underlying the film. It has been our wish to render comprehensible the titanic labors of this man who completed the unification around Moscow of the Russian state.

"Concealing nothing, smoothing over nothing in the history of the actions of Ivan The Terrible, detracting nothing from the formidably impressive romanticism of that splendid image of the past, it has been our wish to present it in all its integrity to the audiences of the whole world.

"This image, fearful and entrancing, attractive and terrible, utterly tragic in the inward struggle against the enemies of his country, will become comprehensible to the man of our own day."

SERGEI EISENSTEIN



ITT 2

1 Column Scene Mat

Nikolai Cherkassov as the young Czar Ivan in Sergei Eisenstein's "Ivan The Terrible."

A SUPER MOVIE! LIFE

Eisenstein's 'Ivan The Terrible' Enlists Talents Of World-Famous Soviet Actors, Artists, Director

When word got around in Soviet film circles that Sergei Eisenstein was planning to make a picture based on the life of "Ivan The Terrible," everybody who was anybody in the motion picture field was anxious to participate in the venture. For the privilege of working with the world-famous director whose "Ten Days That Shook The World," "Potemkin" and "Alexander Nevsky" are still considered the greatest film classics of all time, top-ranking stars, directors, musicians and technicians were willing to play any part, however small, in the production.

By the time Eisenstein was ready to start production on the film, he literally had his choice of the most famous artists in the Soviet Union, and a listing of the names finally selected to work with him on "Ivan The Terrible" reads like an honor roll of Soviet art. Eisenstein himself wrote, designed, directed and produced the film. Sergei Prokofieff, world-renowned composer, who had written the music for "Alexander Nevsky," wrote the original symphonic score. The famous cameraman, Edouard Tisse, who had worked with Eisenstein since "Potemkin," again photographed the outdoor scenes and Andre Moskvina, who ranks next to Tisse as top cameraman in the Soviet Union, did the interiors.

For the role of Ivan there was one obvious choice . . . the man who had played "Alexander Nevsky" and "Baltic Deputy," and highest ranking actor in the Soviet Union, Nikolai Cherkassov. But it is in the names of the people who play lesser roles in "Ivan The Terrible" now at the theatre that the

real significance of Eisenstein's fame in the film world emerges.

Vsevolod Pudovkin, great director of "End of St. Petersburg," "Mother" and "General Suvorov," who just finished production on "Admiral Nakhimov," plays a bit role; Mikhail Zharov, famous director and star of "Road To Life," and "We Will Come Back," plays a minor role; Alexei Buchma, leading actor of the Kiev Theatre, Ludmilla Tselikovskaya, lovely young star of "Spring Song" and "Taxi To Heaven," the great opera singer, Mikhailov, and many others whose names have been linked with the best films to come out of the Soviet Union, all gratefully accepted their assignments in Eisenstein's "Ivan The Terrible."

MUSIC BY PROKOFIEFF

Sergei Prokofieff, top-ranking Soviet composer whose symphonies, suites and ballet and theatre music are hailed throughout the world as outstanding examples of the best in modern music, makes his second great contribution to cinema music with his symphonic score for "Ivan The Terrible," new Soviet film at the Theatre. His first movie score, which he wrote for Eisenstein's "Alexander Nevsky," received wide critical acclaim and was later re-arranged as a symphonic suite. The score of "Ivan" which, like the score of "Nevsky," was written in close daily collaboration with Eisenstein and forms an integral part of the film, has already been hailed here as a magnificent and brilliant contribution to the field of film music.



ITT 3

2 Column Scene Mat

The Coronation—Ivan (Nikolai Cherkassov) is crowned Czar of all the Russias in an impressive scene from Sergei Eisenstein's "Ivan The Terrible."

"IVAN THE TERRIBLE," NEW FILM BIOGRAPHY PORTRAYS IVAN AS NOT SO TERRIBLE

The terrible name of "Ivan The Terrible," whose screen biography is now on view at the Theatre, has an interesting origin, both historically and philologically. Known in Russian as "Ivan Grozny," Ivan first suffered from the inevitable inexactitudes of translation, since "grozny" can be taken to mean either dread or redoubtable, but hardly terrible as we use it. Still one of the early translators probably preferred the sound of Ivan The Terrible to Ivan The Redoubtable or Ivan The Dread, and so Ivan IV of Russia was destined to go down in history, outside of Russia, as Ivan The Terrible.

Historically, the reputation which might have justified the appellation of terrible has been discovered through years of patient research to be even a greater deviation from the facts of history than "terrible" from the meaning of "grozny." Apparently up to the time of Peter the Great, Ivan was a highly esteemed czar, and the most brilliant minds of the 19th century had a high opinion of the role he played in history. But descendants of the feudal lords whom Ivan fought in his effort to create a unified Russia, were so vociferous and insistent about the cruelty and bloodthirstiness of Ivan that their version of his life was the most generally accepted one.

However, when Sergei Eisenstein, intrigued by the mystery and misinformation surrounding the 16th century Czar, decided to produce a film on Ivan, he was not satisfied to accept completely any of the existing versions of his life, but personally investigated every possible source of information on the subject. He spent years at research and writing the script, and his epic film biography of the controversial Czar, "Ivan The Terrible," which he himself produced, directed and designed, offers many new and interesting sidelights on the man who is without doubt one of the most colorful figures in history.

DOUBLE CHECK

To insure the complete accuracy of the 16th Century church ceremonies and rituals for the coronation scene in "Ivan The Terrible," new Soviet film biography of Czar Ivan IV now at the Theatre, Sergei Eisenstein, who wrote, produced and directed the film, decided to enlist the services of the best authority on the subject, the church itself.

Father Pavel Tsvetkov, one of the Moscow Deans, patiently and persistently taught the actor who played the role of the Metropolitan of Moscow how to perform the ritual of blessing the Czar properly. And at the same time he instructed Nikolai Cherkassov, who plays the part of Czar Ivan, how to conduct himself at this solemn moment in accordance with the ancient canons of the church.

Only when Father Tsvetkov had thoroughly approved the scene in rehearsal did Eisenstein start shooting, and when it was finished he checked again with the Dean to be sure that the elaborate ceremony conformed in every detail to the ancient traditional forms.



ITT 4

2 Column Scene Mat

Nikolai Cherkassov as Czar Ivan and Ludmilla Tselikovskaya as his Czarina in Sergei Eisenstein's "Ivan The Terrible," new Soviet film coming to the theatre soon.

✓✓A MASTERPIECE! P M



ITT 5 2 Column Scene Mat
Czar Ivan (Nikolai Cherkassov) welcomes his faithful followers as they come to seek him out at Alexandrov in a stirring scene from Sergei Eisenstein's "Ivan The Terrible."

CAST and CREDITS

Artkino Presents

"Ivan The Terrible"

Screenplay and Direction.....Sergei Eisenstein
Music.....Sergei Prokofieff
Photography.....Edouard Tisse (exteriors)
Andrei Moskvin (interiors)
Set and Costumes.....Isaac Shpinel
English Titles.....Charles Clement

CAST

Ivan IV.....Nikolai Cherkassov
Anastasia, His Bride.....Ludmilla Tselikovskaya
The Boyarina Staritzkaya.....Seraphima Birman
Vladimir Andreyevich, Her Son.....Piotr Kadochnikov
Prince Andrei Kurbsky.....Nikolai Nazvanov
Prince Fyodor Kolychov.....Alexander Abrikosov
Nikola, the Fanatic.....Vsevolod Pudovkin
Malyuta Skuratov.....Mikhail Zharov
Alexei Basmanov.....Alexei Buchma
Fyodor, his son.....Mikhail Kuznetsov

Produced by the Central Cinema Studio
Alma-Ata, U.S.S.R.

Running Time: 96 Minutes

SYNOPSIS

(NOT FOR PUBLICATION)

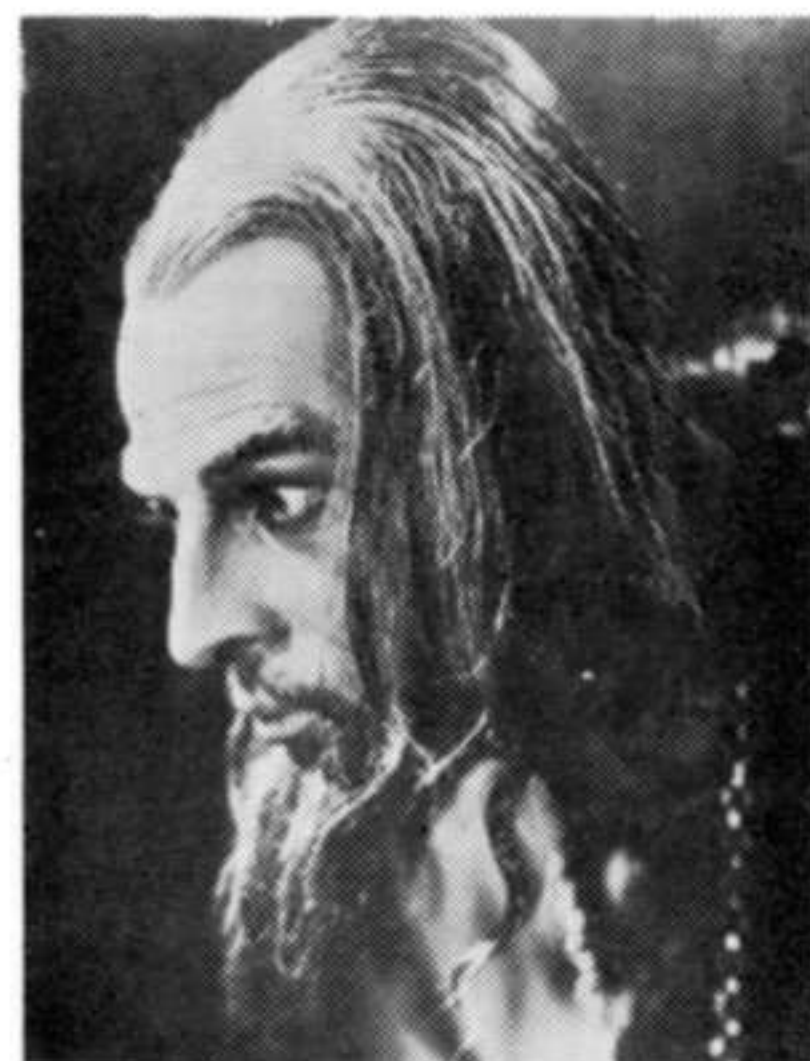
At his coronation Ivan IV (Nikolai Cherkassov) announces his intention to unify Russia. The Boyars resent this threat to their feudal privileges and Boyarina Staritzkaya (Seraphima Birman) plans a campaign to make her son Vladimir (Piotr Kadochnikov) Czar.

At the celebration of Ivan's marriage to Anastasia (Ludmilla Tselikovskaya), Staritzkaya provokes a riot. Ivan gains the sympathy of the rioters, led by Skuratov (Mikhail Zharov) and when emissaries from Kazan arrive to demand tribute, Ivan declares war on Kazan and enlists these new supporters into his army.

Kazan is taken, but shortly after his return Ivan falls seriously ill. He summons the Boyars to swear allegiance to his baby son Dmitri, but they choose Vladimir. Prince Kurbsky (Nikolai Nazvanov) is promised the power behind the throne of Vladimir by Staritzkaya but when he learns that Ivan has recovered, he quickly transfers his allegiance to Dmitri.

Ivan appoints Kurbsky commander of the Russian armies marching on Livonia. At the Palace, the Boyars decide to use force against Ivan, and Staritzkaya schemes to poison Anastasia. With the Germans holding the Baltic ports of Revel, Riga and Narva, Ivan sends an ambassador to Elizabeth of England to ask her help in breaking the blockade.

Anastasia dies and Ivan, discovering new Boyar treachery, leaves Moscow for Alexandrovo. Ivan's faithful followers ask him to return. He learns that English ships have arrived at a White Sea port, and with this new support he returns to Moscow to take up anew the struggle for a unified Russia.



ITT 6 1 Column Scene Mat
Nikolai Cherkassov as Ivan in Sergei Eisenstein's "Ivan The Terrible," new Soviet film coming to the theatre soon.

ADVANCE

Sergei Eisenstein's "Ivan the Terrible," widely discussed Soviet film biography of the 16th Century Czar who unified Russia, will open at the theatre

"Ivan the Terrible" was directed, written and produced by Eisenstein, world-famous director of "Alexander Nevsky," "Potemkin" and "Ten Days That Shook the World," and features Nikolai Cherkassov, star of "Alexander Nevsky," "Baltic Deputy" and "Peter I" in the title role.

The film has an original symphonic score by Sergei Prokofieff and was photographed by Edouard Tisse and Andrei Moskvin. It was produced at the Alma Ata Studios.



ITT 7 2 Column Scene Mat
Ivan (Nikolai Cherkassov) plans his next move in the strategy against the enemies who surround him. A scene from Sergei Eisenstein's "Ivan The Terrible."

ADVERTISING

ACCESSORIES

TRAILER—Regulation length trailer emphasizing action and stirring human qualities of the story. Order direct from Artkino Pictures, 723 Seventh Ave., New York City.

ONE-SHEET—A stirring 5-color poster designed to sell your show.

SCENE MATS—1 and 2 column scene mats. Every mat an impressive scene from the picture.

STILLS—Set of 19 8 x 10 black & whites.

AD MATS—An effective newspaper campaign styled to fit your needs.

SAMPLE HERALD—Write to Artkino for sample herald.

WINDOW CARDS—14 x 22 three-color window cards.

QUOTES FROM THE PRESS

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—LIFE

"One of the most imposing films ever made . . . a film of monumental impressiveness . . . a work of art not to be missed."
—N. Y. TIMES

"A fascinating screen tapestry . . . brilliant and engrossing . . . colorful and impressive . . . tremendous cinematic impact . . . memorable."
—HERALD TRIBUNE

"A magnificent artistic achievement . . . a masterpiece . . . opulent and dramatic . . . a real treasure trove . . . the influence of this film on cinema will be felt in all future generations of filmmaking."
—PM

"Magnificent . . . breathtaking . . . impressive pageantry . . . set like a jewel in a circlet of Prokofieff's brilliant music . . . well worth seeing. . ."
—CUE

"Magnificent . . . fascinating . . . unforgettable beauty."
—N. Y. SUN



ITT 10

2 Column Ad Mat

AD LINES

A DARING, TRADITION BREAKING SPECTACLE BY SERGEI EISENSTEIN!

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SEE THE TUMULTUOUS DRAMA OF THE INDOMITABLE PRINCE WHO BECAME THE FIRST RULER OF A UNITED RUSSIA!

A CAST OF THOUSANDS!

ORIGINAL SYMPHONIC SCORE BY SERGEI PROKOFIEFF!



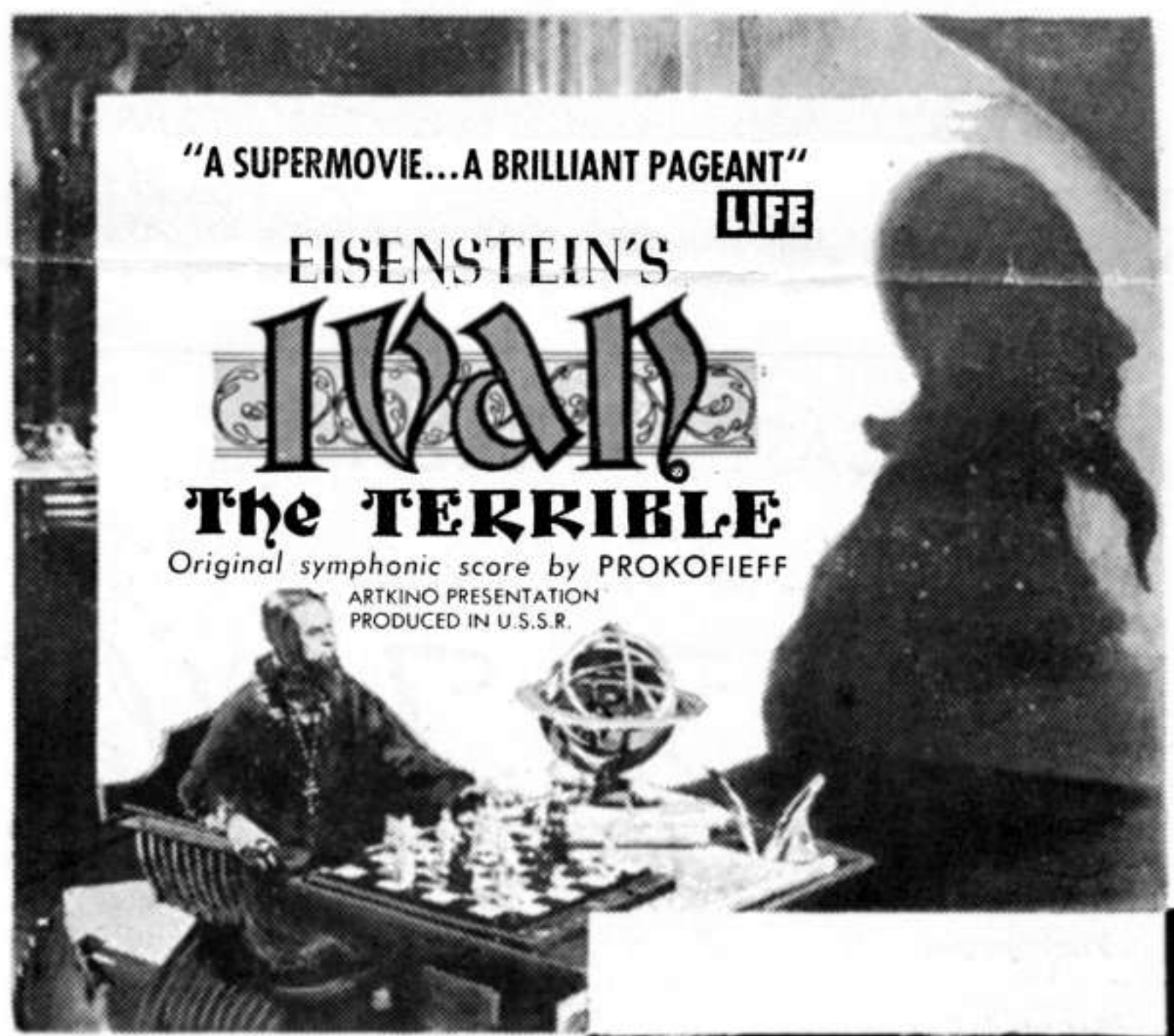
ITT 8

1 Column Ad Mat



ITT 9

1 Column Ad Mat



ITT 11

2 Column Ad Mat



ITT 12

2 Column Ad Mat