

## Document Citation

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Film Subjects	Baryshnia i khuligan (The young lady and the hooligan), Slavinskii, E., 1918

Leyler

The memory of Victor Shklovsky, scenarist and critic, provides a few more details. Rejected by his beloved, the poet 'wants to end it all, plays with a revolver, balances on the edge of a balcony. Finally he leaves his top-hat on a skeleton that happens to be standing in his room—and goes out on the road, homeless and free, like Chaplin. . . .'<sup>82</sup> At the first screening of *Creation Can't be Bought*, it was introduced by Lunacharsky.

→ *Young Lady and Hooligan*, the second of Mayakovsky's films for 'Neptune' in 1918, was written in April and filmed in less than two weeks. It was directed and photographed by Yevgeni Slavinsky, with A. V. Rebikova playing the heroine opposite Mayakovsky. Considered at the time 'a very revolutionary film', it was widely circulated in the period of War Communism. It was one of the films programmed for the mass open-air screenings on May Day, 1919, in Moscow—and it may be to this circumstance that we can be grateful for its preservation. Two French critics who have seen it recently—Georges Sadoul and Henri Langlois—report it rather as a curious relic than as a film of any importance.

The first scenario that Mayakovsky was really proud of was written early in May 1918, but Nikandr Turkin, in charge of its 'mutilation', shot it without one rehearsal. *Shackled by Film* had an original idea (not surprising coming from the poet who was to write *Mysteria Bouffe* three months later): the life of a film-character—the ballerina in an imagined film entitled *Heart of the Screen*—and her encounters in the real world. Lily Brik, who played this rôle, has said that Mayakovsky proposed a sequel, in which this ballerina was to live in a fantastic film-world 'behind the screen'. Indeed, the idea was so good that Mayakovsky tried it again in his next period of intense film enthusiasm, eight years later.

Another poet, Alexander Blok, willing to take an active interest in film-making, was more discouraged than Mayakovsky by the conditions of 1918. When Alexander Sanin, a director at the Moscow Art Theatre who had just completed his first film, *Maids of the Mountain*, wrote to Blok proposing their collaboration, Blok replied with thanks and good sense:

'I have nothing now ready for the screen, but I have more than once thought of writing for it; I always feel, however, that this will have to find a new technique for itself. In my opinion cinema has nothing in common with theatre, is not attached to it, does not compete with it, nor can they destroy each other; those once fashionable discussions "on cinema and theatre" seem quite unreal to me. I have long loved the cinema just as it was—then I lost interest when it fell into the hands of the Philistines and into the vulgarity of "high society" subjects.

'But it moves—it all moves, and the strip of film remains a strip of film. Nothing can stop it. An actor trained in Spazhinsky cannot play Shakespeare, but a mechanism can be trusted with anything, so long as you can use its services and not trouble the wheels and levers with things that they themselves would fling away squeamishly. . . .

'That's the sort of ideas that are fermenting, but I don't know how to put them to work. Time is needed, and concentration. Most immediately, though,

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will you tell me, (1) what would you expect from me? To adapt a known literary work, or provide something of my own—history, fantasy, psychology? Or something already in my mind?—(2) what material conditions? What sum of money could be counted on, and how would it be paid—at once, or in instalments?<sup>8b</sup>

The first May Day celebration in Red Square was a memorable occasion. A young newsreel-cameraman was assigned to cover the event—a tall Swede named Edward Tisse, who has written his memory of that day:

'Workers came to Red Square from the factories. Over their shoulders were rifles and ammunition pouches, and they were girdled with ribbons of machine-gun bullets and cartridges. Red Square itself wore an unhappy appearance—shattered pavements, bombarded houses, glassless windows, pock-marked walls. Around the ends of the square stood trucks—the speaking-platforms. I came to the square early in the morning without knowing exactly what was to happen or which members of the Government were to participate in the demonstration. I had a large movie-camera and 120 metres of film, the maximum provided in those times. With these 120 metres I had to record that exciting day. I began by filming the workers—I had been told that they were leaving directly for the front after leaving the square. . . . Suddenly I sensed a new movement of the crowd. Without realizing yet what was happening, I rushed along with the rest towards one of the trucks. Around me I heard only one word—both children and adults, looking towards one point, repeated: "Lenin, Lenin, Lenin! Here he comes!" With a great effort I managed to squeeze my camera and myself to the side of the truck. And then I saw Lenin for the first time. . . . Vladimir Ilyich walked at an unhurrying, quiet gait. He had a thoughtful and concentrated air, but when he looked up at the people, his face lighted up with an affable smile.

'Ilyich was in his never-altered thin black top-coat and grey cap. Before reaching the truck he stopped, took out a little note-book, wrote something in it with the stub of a pencil, and put it back in his pocket. He came up to the truck and, seeing me with the camera, said quietly and seriously: "Film less of me, comrade, and more of those who are going to listen to me, the comrades on their way to the front". . . .'<sup>9</sup>

Spurred on by the tremendous need for appealing to the minds of the public through the film as well as through the press, the Cinema Committee began to solve its manifold problems in a more direct way. On June 27th the Moscow Cinema Committee began production on its first film—the first Soviet film: *Signal*, based on a story by Vsevolod Garshin (directed by Alexander Arkatov, photographed by Tisse and Novitsky). In October, Alexander Serafimovich, one of the two Russian novelists to risk offering his services to the Bolsheviks at this time,\* submitted a script to the Committee. His finished film, *Underground* (directed by Vladimir Kasyanov and photographed by Alexander Levitsky),

\* It was Serafimovich who, before the revolution, had dreamed of the day 'when men with hearts and consciences would come to cinematography'.

- The Young Lady and the Hooligan** (Barishnya i khuligan). 885 m., Neptune May  
*Scen.* (from *Cuore*, by Edmond d'Amicis): Vladimir Mayakovsky; *dir. & phot.:* Yevgeni Slavinsky; *des.:* Vladimir Yegorov.  
*Cast:* Mayakovsky, A. Rebikova.
- Father Sergius** (Otets Sergii). 1,920 m., Yermoliev 14 May  
*Scen.* (from Tolstoy's story): Alexander Volkov; *dir.:* Yakov Protazanov; *phot.:* Fyodor Burgasov, N. Rudakov; *des.:* Vladimir Balliuzek, A. Loshakov, N. Vorobyov; *mus.* (for performance): Y. Bukke.  
*Cast:* Ivan Mozhukhin, V. Dzhenevaya, Vladimir Gaidarov (Nikolai I), Natalia Lisenko, Vera Orlova, Pyotr Baksheyev, Nikolai Panov.
- Aziade**. Khabsayev May  
*Scen. & dir.:* Josef Soifer; *phot.:* A. Stanke.  
*Cast:* Mikhail Mordkin, Margerita Froman.
- Shackled by Film** (Zakovannaya filmoi). 5 reels, Neptune June  
*Scen.:* Vladimir Mayakovsky; *dir.:* Nikandr Turkin.  
*Cast:* Mayakovsky, Lily Brik, Margerita Kibalchich, A. Rebikova.
- Engineer Prite's Project** (Proyekt inzhenera Prait). 4 reels, Khanzhonkov  
*Scen.:* B. Kuleshov; *dir. & des.:* Lev Kuleshov; *phot.:* N. Naletni.  
*Cast:* L. Polevoy, Boris Kuleshov, E. Komarova, Ernest Kulganin.
- The Woman Who Invented Love** (Zhenshchina, kotoraya izobrela liubov). 10 reels in two series, Kharitonov.  
*Dir.:* Vyacheslav Viskovsky; *phot.:* V. Siverson; *des.:* Alexander Utkin.  
*Cast:* Vera Kholodnaya, V. Maximov, Osip Runich, I. Khudoleyev.
- The Power of Darkness** (Vlast tmy). 1,200 m., Yermoliev.  
*Scen.:* (from Tolstoy's play) & *dir.:* Cheslav Sabinsky; *phot.:* Mikhail Vladimirsky.  
*Cast:* Pyotr Baksheyev, Vera Orlova, Nikolai Panov.
- Eva**. 5 reels, Biofilm.  
*Dir.:* Ivan Perestiani.  
*Cast:* Zoya Karabanova, Amo Bek-Nazarov, Perestiani.
- Maids of the Mountain** (Devi gori). Russ.  
*Scen.:* Yevgeni Chirikov (from his 'Volga Legend'); *dir.:* Alexander Sanin; *phot.:* Wladyslaw Starewicz, Yuri Zheliabuzhsky; *des.:* Victor Simov; *mus.:* Arkhangelsky.  
*Cast:* Alexandrovsky (Judas), V. Podgorni (Satan), Sergei Aidarov.
- A Living Corpse** (Zhivoi trup). 6 reels, Kharitonov  
*Scen.* (from Tolstoy's play) & *dir.:* Cheslav Sabinsky; *phot.:* V. Siverson, Alexander Rillo; *des.:* Alexander Utkin.  
*Cast:* V. Maximov, Vera Kholodnaya, Osip Runich.
- Bruised by the Storms of Life** (Burei zhizni smyatiye). 5 reels, Merkazor  
*Dir.:* Josef Soifer.  
*Cast:* M. Zhdanova, Grigori Khmara, A. Gromov.
- When Will We Dead Awaken?** (Kogda my, myortviye, voskresnyom?) 6 reels, Literfilm  
 From Ibsen's play; *dir.:* Yakov Poselsky; *phot.:* Grigori Giber; *des.:* K. Kostin, N. Mendelevich.  
*Cast:* Mikhail Doronin, S. Volkhovskaya, L. Zhukov.
- Love—Hate—Death** (Liubov—nenavist—smert). 7 reels, Biofilm  
*Scen.:* A. Smoldovsky; *dir.:* Ivan Perestiani; *phot.:* Grigori Giber; *des.:* V. Rakovsky.