

## Document Citation

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Directed by Lev Kuleshov. Assistant direction by Vsevolod Pudovkin, Alexandra Khokhlova, Leonid Obolensky, Sergei Komarov, Porfiri Podobed. Photography by Alexander Levitzky. Art direction by Vsevolod Pudovkin.

**Cast:**

<i>Senator West</i> ...	...	...	...	...	...	Porfiri Podobed
<i>The "Count"</i> ...	...	...	...	...	...	Vsevolod Pudovkin
<i>The "Countess"</i> ...	...	...	...	...	...	Alexandra Khokhlova
<i>The Cowboy</i> ...	...	...	...	...	...	Boris Barnet

and Piotr Galadzhiev, Sergei Komarov, Leonid Obolensky, Vladimir Fogel, Valya Lopatina, S. Sletov.

Senator West is sent on a mission to the Soviet Union. Scared by the press stories of that distant, wild land, he takes along a cowboy for protection. In Moscow West becomes the enthusiastic victim of a bandit-gang who pose as disfranchised aristocrats. Before they strip West of all his possessions and money the militia rescues him and captures the gang.

**THE DEATH RAY (1924-25)**

Produced by the First Studio of Goskino, Moscow. Released March 16, 1925; 8 reels, 2,898 meters. Scenario by Vsevolod Pudovkin. Directed by Lev Kuleshov assisted by B. Sveshnikov. Photography by Alexander Levitzky assisted by Anatoli Golovnya. Art direction by Vsevolod Pudovkin. Cast: Sergei Komarov, Piotr Galadzhiev, Alexandra Khokhlova, Vsevolod Pudovkin, Vladimir Fogel, Leonid Obolensky, Porfiri Podobed, Andrei Gorchilin, A. Chekulayeva.

The plot of this film was hardly more than an arrangement of foreign serial and adventure episodes, deliberately devised by Kuleshov and Pudovkin as a framework on which to display all the best elements and methods of the Workshop. The plot revolves breathlessly around a new deadly weapon in an unidentified country, and efforts to keep it out of the hands of a powerful fascist gang—this sight of Hitler's stormtroopers and techniques of violence is rather startling to see in a film made in 1924. Pudovkin, playing the central villain, a Jesuit, demonstrated a Workshop trick, a fall from a fourth-storey, without total success—for he spent two weeks in a hospital bed recuperating.

A previous invitation to leave the Kuleshov group had been offered Pudovkin by Sovkino, but had been rejected, but now the group was at such a low ebb of morale after the poor reception given *The Death Ray* that Kuleshov encouraged Pudovkin to accept a new offer from Mezhrabpom-Russ. The first film proposed to him was *The Bear's Wedding* which he turned down, but made a counter-proposal to work as assistant to the director finally assigned to it, Konstantin Eggert, who was also to star in it. The fact that friends of Pudovkin—Gardin and Tisse—were at work on a prologue for the film may have influenced his wish to be attached to the film in this capacity. But after a few days work with Eggert, the two parted company. The old, casual attitude of Eggert had too little in common with the new, hard-working precision of Pudovkin.

A student from Ivan Pavlov's Institute had proposed that Mezhrabpom-Russ make a popular scientific demonstration of Pavlov's theories and work on conditioned reflexes. This idea was first suggested to another member of Kuleshov's group, Sergei Komarov, but Pudovkin's availability resulted in the film being placed in his hands:

**MECHANICS OF THE BRAIN (1925-26)**

Produced by Mezhrabpom-Russ, Moscow. Released November 20, 1926; 6 reels, 2,100 meters. Directed by Vsevolod Pudovkin, under the scientific supervision of Professors L. Voskresensky and D. Fursikov. Physiological experiments and operations supervised by Professor Fursikov. Supervision of animal sequences: L. Danilov and S. Averintzev. Supervision of children's sequences: Professors N. Krasnogorsky and A. Durnovo. Photography by Anatoli Golovnya. Animation and diagrams by I. Vano, D. Cherkess, Yuri Merkulov.

Though production was begun in May, 1925, the wide range of experiments, the shuttling between Moscow and the Pavlov laboratory in Leningrad, consumed more than normal production time, particularly as there was never a formal scenario to work from. The film's actual release followed not only the short comedy, *Chess Fever*, but also *Mother*.

Pudovkin's enthusiasm for the subject, and the care and attention given by him to