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Author(s)	Tom Luddy Yvette Bíró
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Monday April 28

**Albert Johnson Presents
Images of Minorities in Film**

Cuban American Cinema--

El Super 7:30

El Super is a situation-*irony* (not exactly a comedy) about a community of Cuban exiles in New York. Its protagonist, Roberto (Raymundo Hidalgo-Gato) is a tenement super so demoralized by the urban environment that he rarely leaves his flat. As a portrait of Roberto and his family, the film touches on problems of most immigrant cultures in the U.S.: Roberto longs for his homeland (or at least for Miami, a poor but acceptable substitute); his wife grapples with the new moral standards their street-wise teenage daughter brings into the home. But *El Super*, based on an award-winning play by Ivan Acosta, reflects the particularly Cuban dilemma in this country, taking a socialist-libertarian, anti-Castro stance while it presents a neighborhood full of outspoken people with differing opinions. "*El Super* is not 'surprisingly unpolitical' as several critics have claimed. In fact, the situation in Cuba can be felt in every scene" (*Village Voice*).

• Directed by León Ichaso and Orlando Jiménez-Leal
Written by Manuel Arce and Ichaso. Photographed by Jiménez-Leal. Edited by Gloria Pineyro. Music by Enrique Ubieta. With Raymundo Hidalgo-Gato, Zully Montero, Reynaldo Medina, Efrain Lopez-Neri. (1979, 90 mins, In English and Spanish with English titles, 35mm, Color, Print from New Yorker Films)

The Russian Eccentrics--Protazanov:

The Case of the Three Million

(Protsess o tryokh millyonakh) 9:15

"Although frowned upon by the authorities as nothing more than an 'ordinary drawing room comedy,' *The Case of the Three Million* proved extraordinarily popular with the public when it was released in 1926. The story, set in Italy, has to do with the comic interactions of several types of crooks—a banker-speculator, a gentleman-thief, and a ragamuffin street thief—who accidentally find themselves in the same proximity to 3,000,000 rubles swindled by the banker in a land deal.... *The Case of the Three Million* is slightly amoral in its good-natured satire of high society decadence and inveterate thievery, [and] it remains a good example of Protazanov's skill in the comedy genre. The popular Soviet stage and screen comic, Igor Ilinsky, gave one of his inimitably eccentric performances as the petty thief." --Tom Luddy, Yvette Biro

• Directed by Yakov Protazanov. Written by Oleg Leonidov, Protazanov from the story and play *The Three Thieves* by Umberto Notari. Assistant: Yuli