

Document Citation

Title	Soviet silent cinema : part 2 : 1926-1927
Author(s)	Sonia Volochova
Source	<i>Museum of Modern Art (New York, N.Y.)</i>
Date	1975 Oct 04
Type	program note
Language	English
Pagination	
No. of Pages	2
Subjects	
Film Subjects	Katka -- bumazhnyi ranet (Katka's reinette apples), Ermler, Fridrikh, 1926 Parizhskii sapozhnik (The Parisian cobbler), Ermler, Fridrikh, 1927

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

October 2 - November 18, 1975

SOVIET SILENT CINEMA

KATKA'S REINETTE APPLES
THE PARISIAN COBBLER

Part 2: 1926-1927

By special arrangement with Gosfilmofond, the Soviet State Film Archive, and the Pacific Film Archive of the University Art Museum at Berkeley, the Department of Film will present the second of a three-part retrospective of Soviet cinema in its silent period. This program is the most comprehensive ever mounted outside the U.S.S.R. of the classic and revolutionary films of the Soviet Union.

Part I, comprising 29 titles, covered the years from 1918 through 1925, and was presented in 1974 from March 7th through April 15th. Part 2 limits itself to the two peak years, 1926 and 1927, and will include forty titles to be exhibited from October 2nd through November 18th. Part 3, completing the silent years of Soviet filmmaking, will be announced in the future.

The works in the retrospective were selected from a list of surviving Soviet silents in the Gosfilmofond Archive by Professor Jay Leyda in consultation with Victor Privato, Director of Gosfilmofond, and Tom Luddy, Program Director of the Pacific Film Archive. Professor Leyda is the author of the definitive text in English on the history of Russian and Soviet cinema, Kino.

The majority of the prints in Part 2 will contain only the original Russian intertitles. Some of the films which will complement the program will be from the Museum's own collection, and many of these will have English intertitles. Almost all the films will be in 35mm.

Synopses and detailed information will be distributed at each screening. The documentation for the notes has been supplied through the generosity of Gosfilmofond, Jay Leyda, the Pacific Film Archive, Jacques Ledoux of the Cinémathèque Royale de Belgique (Brussels), Vlada Petric and Andy McKay. Additional information is also drawn from the Museum's own Study Center files. The Department of Film owes a special thanks to Sonia Volochova who is not only translating from original Russian sources but who is assisting in the compiling of these notes as well.

Saturday, October 4 at 3:00

Monday, October 6 at 2:00

KATKA'S REINETTE APPLES (KATKA - BUMAZHNY RANYOT).
THE PARISIAN COBBLER (PARIZHSKY SAPOZHNIK).

KATKA'S REINETTE APPLES (KATKA - BUMAZHNY RANYOT). 1926. Released December 12, 1926. Drama. 6 reels. Sovkino (Leningrad). Russian intertitles. ca. 70 minutes.

Alternate English titles: KITTY, THE PIPPIN; KATKA, QUEEN-APPLE; KATKA'S PAPER APPLES. Direction: Eduard Johanson (Ioganson), Friedrich Ermler. Scenario: M. Borisoglebsky, Boris Leonidov. Photography: Yevgeni Mikhailov, Andrei Moskvina; Design: Yevgeni Eneil. Assistant director: Robert Maiman.

Cast: Veronica Buzhinskaya (Katka); B. Chernova (Verka); Valeri Solovtsov (Syomka Zhgut, bandit); Yakov Gudkin (his accomplice); Fyodor Nikitin (Vadka Zavrzhin, an intellectual gone to seed); T. Okova (woman on the stairs); V. Plotnikov.

The action takes place during the first days of NEP (New Economic Policy), a policy, initiated in 1921, that partially re-established private enterprise and permitted greater importation of foreign products.

Katka, a country girl, comes to Leningrad to find work. Unsuccessful, she is reduced to selling apples in the street. There she encounters the underworld of the city, and is seduced by the thief Syomka Zhgut, who deserts her when she becomes pregnant. Among the hoodlums, vagrants, and riffraff of the street, she later meets Vadka, a timid, gentle young man, too weak and decent to cope with the world. Attracted by his intrinsic purity she gives him a home, and he becomes her friend and protector and her child's faithful nurse. Syomka, in the meantime, has a new partner, Verka, a vendor of smuggled perfume. Their craving for easy money draws them into reckless card gambling. They are unlucky. To mend matters, they attempt to rob a rich cattle dealer. Caught on the scene of the crime, they are arrested. Katka is more fortunate. She breaks with the street, gives up her trade, and gets a job of honest labor in a factory.

Soviet Fiction Films:
An Annotated Catalog, Vol. I
Moscow, 1961, p. 141, No. 356.

Translated and revised by Sonia Volochova

THE PARISIAN COBBLER (PARIZHISKY SAPOZHNIK). 1927. Released on February 7, 1928. Drama. 6 reels. Sovkino (Leningrad). Russian intertitles. ca. 70 minutes.
Alternate titles: THE PARISIAN SHOEMAKER: THE PARIS SHOEMAKER.

Direction: Friedrich Ermler; Scenario: N. Nikitin, B. Leonidov; Photography and design: Yevgeni Mikhailov, G. Bushtuyev; Assistant director: Robert Maiman; Director's assistant: V. Portnov.

Cast: Fyodor Nikitin (Kirik, a deaf-mute); Valery Solovtsov (Andrei); Veronica Buzhinskaya (Katya, a member of the Komsomol); B. Chernova (Vera, Komsomol member and Katya's friend); Yakov Gudkin (Motka Tundel, a hooligan); V. Myasnikova (Olga, an activist); S. Antonov (Grisha Kolobov, secretary of the Komsomol cell); O. Gortseva, V. Plotnikov (Katya's parents); A. Melnikov.

Period: The NEP years. The revolution notwithstanding the small towns retain their old provincial ways. The people spy with avid, prying eyes. Katya, who works in a cotton mill and is a member of the Komsomol (Communist Youth League) lives in one such town. She's in love with Andrei, also a Komsomol member. It does not even occur to them to hide their love. But Katya's joyous dreams and hopes are suddenly shattered. Andrei is indignant at the news of her pregnancy. "Swaddling clothes" are not for him! He's nauseated by such "bourgeoise"! The secretary of his Komsomol cell, to whom he appeals for a way out of his predicament, offers no resolution of his dilemma. But his "pals," rowdies and loafers, do. They counsel him to confuse the tracks by inducing Katya to sleep with them. Katya is outraged. Nevertheless, scandalous gossip about her loose morals quickly spreads all over town. She is ostracized, expelled from the collective, cast out of home. Help comes, eventually, from her Komsomol mates at the mill. They find Kirik, the deaf-mute "Parisian" cobbler, who is in love with her. By means of gestures and miming he establishes her innocence. Exonerated, she is reinstated at the Komsomol. It is Andrei who is permanently expelled.

The film ends with a question: "Who is guilty"?

Soviet Fiction Films:
An Annotated Catalog, Vol. I. Moscow,
1961, pp. 217-18, No. 497.

Translated and revised by Sonia Volochova