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faults of the film to be pointed out by others, and there was plenty of such pointing then, as there has been ever since. Its scenarist, Pudovkin, later writing of the importance of rhythm, an area in which all his own films were to show unusual sensitivity, said, 'Remember, for instance, how exhausting, and how extinguishing its effect, was the badly created, constantly confusing rhythm of that film, *The Death Ray*.'⁴ In *Art of the Cinema* Kuleshov quotes a conversational critic: '“For goodness sakes! you must be completely mad futurists—you show films made out of tiny pieces that to any normal spectator seem an incredible muddle—the pieces chase each other so fast that no one can possibly find out what's going on”.' The film's technical deftness appears today, of course, more admirable artistically, yet the absence of emotion in this effort to condense all of Pearl White, Harry Piel, and Fantômas within one film also appears today as a danger signal in that youthful period of the Soviet film. Kuleshov himself was to follow *The Death Ray* with one of the most emotionally tense films ever made, but the *Ray* is the ancestor of a technically proficient and emotionally empty tendency that was to emerge too often in the history of Soviet films.

The Death Ray marks a turning-point in Pudovkin's development from the abstract enthusiasm with which he entered the Film Technicum and Kuleshov's workshop to his position as one of the leading creative artists in the film medium. This was his introduction neither to acting nor to direction—Gardin had previously given him a taste of both. *The Death Ray*, however, written by him, designed by him, and brilliantly acted by him, exhibited that full consciousness of the medium that four years with Kuleshov had given him. Now he left the group, to work for Mezhrabpom-Russ, but his last film for Kuleshov already marks Pudovkin's recognized entrance into history, during this 'rising' period. It is usually assumed that pupil and master parted because of basic differences, but Kuleshov himself helped Pudovkin to find and hold his new job, and later even helped with some difficult scenes in *Mother*.

After a few unhappy days as assistant to Eggert on *The Wedding of the Bear* (from an adaptation by Lunacharsky of a Merimée story), Pudovkin was assigned by Mezhrabpom-Russ, whose programme included purely educational films (they distributed Flaherty's *Nanook* in Russia) as well as dramatic films, to make a film popularization of Pavlov's studies in conditioned reflexes. Pudovkin's scientific background made him the perfect choice for the job and he approached the new work eagerly, less as an artist than as a scientist. Clearly as his 'psychological resemblance to Griffith' has been indicated by Harry Alan Potamkin, a parallel with Pabst's development is often inevitable—particularly in comparing *Mechanics of the Brain* (1925-26) with *Secrets of a Soul* (1925-26), both begun as instructional films and both furnishing the director with a foundation for a disciplined realistic aesthetic, Pudovkin on Pavlov, Pabst on Freud.*

During a pause in the filming of *Mechanics of the Brain*, Pudovkin was asked to make a topical comedy on the International Chess Tournament being held during November 1925, at Moscow's Hotel Metropol. The catch was that one could not

* Incidentally, Pavlov himself was as much against the making of *Mechanics of the Brain* as Freud was against the filming of *Secrets of a Soul*.

ask the contestants, least of all José Capablanca, to act in a comedy. Shots of Capablanca, taken by a cameraman pretending to be taking newsreel shots, were brought to the cutting-table with shots of other actors' hands and of objects, and a minor rôle was thus created by the Kuleshov method* that must have surprised Capablanca exceedingly if he ever saw it—which is unlikely as the film was never shown abroad until the Museum of Modern Art Film Library acquired it from Moscow in 1937. The film has a fund of simple satire and movie wit. The hero's extreme preoccupation with chess and the growing exasperation of the heroine (played by Pudovkin's wife, Anna Zemtsova) cannot be imagined apart from Kuleshov's ingenious cutting method. Although it was the first film by Pudovkin (co-directed with Nikolai Shpikovsky) to be released, there is nothing to distinguish *Chess Fever* from the Kuleshov *études* and films; this is Pudovkin's smiling farewell, a salute to his master.

The basic technical contribution of Kuleshov, the artistic legacy that he handed over to Pudovkin and Eisenstein for further investment, was the discovery that there were, inherent in a single piece of unedited film, two strengths: its own, and the strength of its relation to other pieces of film. In his text book⁵ Pudovkin quotes Kuleshov as saying, 'In every art there must firstly be a material, and secondly a method of composing this material specially adapted to this art,' and Pudovkin goes on to explain:

'Kuleshov maintained that the material in film-work consists of pieces of film, and that the method of composing is their joining together in a particular creatively conceived order. He maintained that film-art does not begin when the artists act and the various scenes are shot—this is only the preparation of the material. Film art begins from the moment when the director begins to combine and join together the various pieces of film. By joining them in various combinations, in different orders, he obtains differing results.'

As proof Pudovkin cites the experiments described by Kuleshov. When Pudovkin said: 'The foundation of film art is editing', other Soviet film-makers could be relied upon to heed this maxim in proportion to the needs that had given birth to it. It was the foreign advance-guard, both in criticism and in amateur film-making that took this maxim out of its historic context, and made of it a law that cancelled all other natural laws of cinema. Much later Eisenstein made a more judicious definition:

'Photography is a system of reproduction to fix real events and elements of actuality. These reproductions, or photo-reflections, may be combined in various ways. Both as reflections and in the manner of their combination they permit any degree of distortion—either technically unavoidable or deliberately calculated. The results fluctuate from exact naturalistic combinations of visual, interrelated experiences to complete alterations, arrangements unforeseen by nature, and even to abstract formalism, with remnants of reality.'

* Film-professionals, unacquainted with Kuleshov's methods, could also be caught; when Mary Pickford and Douglas Fairbanks visited Moscow in July 1926 they innocently permitted another Kuleshov graduate, Komarov, to film them in enough random action to achieve a full-length comedy after their departure.

- Strike** (Stachka). 1,969 m., Goskino & Proletkult 28 Apr.
Scen.: Proletkult collective (Valeri Pletnyov, Sergei Eisenstein, I. Kravchunovsky, Gregori Alexandrov); *dir.*: Eisenstein; *asst.*: Alexandrov, Kravchunovsky, A. Levshin; *phot.*: Eduard Tisse, Vasili Khvatov; *des.*: Vasili Rakhals.
Cast: Alexandrov, Maxim Strauch, Mikhail Gomarov, Judith Glizer, Boris Yurtsev, Alexander Antonov.
- The Station Master** (Kollezhski registrator). 2,100 m., Mezhrabpom-Russ 22 Sep.
Scen. (from Pushkin's story): Valentin Turkin; *dir.*: Yuri Zheliabuzhsky; *co-dir.*: Ivan Moskvin; *phot.*: Zheliabuzhsky, Yevgeni Alexeyev; *des.*: Victor Simov, I. Stepanov.
Cast: Moskvin, Vera Malinovskaya, Boris Tamarin.
- Jewish Luck** (Yevreiskoye schastye). 2,400 m., Goskino 12 Nov.
Scen. (from Sholom Aleichem's story) & *dir.*: Alexei Granovsky; *asst.*: Grigory Gricher-Cherikover; *phot.*: Eduard Tisse, Vasili Khvatov, N. Strukov; *des.*: Nathan Altman; *mus.*: Lev Pulver.
Cast: Solomon Mikhoels, Tamara Adelheim.
- Chess Fever** (Shakhmatnaya goryachka). 400 m., Mezhrabpom-Russ 21 Nov.
Scen.: Nikolai Shpikovsky; *dir.*: Vsevolod Pudovkin, Shpikovsky; *phot.*: Anatoli Golovnya.
Cast: Vladimir Fogel, Anna Zemtsova, Jose Raoul Capablanca, Anatoli Ktorov, Ivan Koval-Samborsky, Yakov Protazanov, Yuri Raizman, Mikhail Zharov.
- Ninth of January** (Devyatoye Yanvary). 2,720 m., Sevzapkino 2 Dec.
Scen.: Pavel Shchegolev; *dir.*: Vyacheslav Viskovsky; *phot.*: Andrei Moskvin, A. Kuhn, A. Dolmatov; *des.*: Alexander Utkin.
Cast: Yevgeni Boronikhin (Gapon), Alexei Bogdanovsky, Nikolai Simonov.
- Battleship Potemkin** (Bronenosets 'Potyomkin'). 1,740 m., Goskino
Scen. ('1905'): Nina Agadzhanova-Shutko; *dir.*: Sergei Eisenstein; *asst.*: Grigori Alexandrov (with Alexander Antonov, Mikhail Gomarov, A. Levshin, Maxim Strauch); *phot.*: Eduard Tisse; *des.*: Vasili Rakhals; *sub-titles*: Nikolai Aseyev; *mus.* (for performance, abroad): Edmund Meisel.
Cast: Antonov, Alexandrov, Vladimir Barsky, Levshin, Gomarov, Strauch.
- 1926**
- The Bear's Wedding** (Medvezhya svadba). 2,296 m., Mezhrabpom-Russ 25 Jan.
Scen. (from Merimée's story, 'Lokis'): Georgi Grebner, Anatoli Lunacharsky; *dir.*: Vladimir Gardin, Konstantin Eggert; *asst.*: Yuli Raizman; *phot.*: Pyotr Yermolov, Eduard Tisse; *des.*: Vladimir Yegorov.
Cast: Eggert, Vera Malinovskaya, Natalya Rosenel, Yuri Zavadsky, A. Geirot.
- Death Bay** (Bukhta smerti). 2,284 m., Goskino 5 Feb.
Scen. (from story by Alexei Novikov-Priboy): Boris Leonidov; *dir.*: Abram Room; *phot.*: Yevgeni Slavinsky; *des.*: Vasili Rakhals, Dmitri Kolupayev; *sub-titles*: Victor Shklovsky.
Cast: V. Yaroslavtsev, N. Saltikov, Kartashova, L. Yurenev, Nikolai Okhlopkov.
- The Devil's Wheel** (Chyortovo koleso). 2,650 m., Leningradkino Mar.
Scen. (from a story by Kaverin): Andrei Piotrovsky; *dir.*: Grigori Kozintsev, Leonid Trauberg; *phot.*: Andrei Moskvin; *des.*: Yevgeni Enei.
Cast: Ludmila Semyonova, N. Foregger, Pyotr Sobolevsky, Sergei Gerasimov, Emil Gal.
- The Cloak** (Shinel). 1,921 m., Leningradkino 10 May
Scen. (from two Gogol stories): Yuri Tinyanov; *dir.*: Grigori Kozintsev, Leonid Trauberg; *phot.*: Andrei Moskvin, Yevgeni Mikhailov; *des.*: Yevgeni Enei.
Cast: Andrei Kostrichkin, Sergei Gerasimov, Anna Zheimo.