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Subjects	Motion pictures -- Editing
Film Subjects	Zemlia (Earth), Dovzhenko, Alexander Petrovich, 1930

Production Vufku-Kino (Ukraine)
Direction and Scenario . . . Aleksandr Dovzhenko
Art direction. Vasili Krichevsky
Photography. Danylo Demutski

Cast: Semyon Svashenko, Stepan Shkurat, Mikola
Nademski, Yelena Maximova, Pyotr Masokha, Nikolai
Mikhailov

From the very first shots the supreme importance of the individual image in EARTH is established. The theme of eternal rebirth and development which takes its concrete form in the guise of the mechanization and collectivization of a farm is symbolized by the various images of fertility which begin and end the film. Most of the symbols are from the natural world and since it is farmland which is under consideration such symbolism is particularly appropriate.

Dovzhenko's widely acknowledged greatness lies not only in the poetic quality of his film in general but also and most specifically in his technique of editing. The extensive and so-called "dynamic cutting in the haying and milling sequences of EARTH is an example of the montage technique which is so essential to the art of the cinema. An example from one of Dovzhenko's later films, SCHORS (1939), demonstrates the technique which played such an important part in the films of the great Russian directors: Eisenstein, Pudovkin and Dovzhenko. In the opening scene of SCHORS the camera pans in on a field of wheat in which a flower is glimpsed. As the camera moves in the wheat goes out of focus and the flower takes prominence on the screen. It is a scene of harmony and serenity. But then horsemen are seen tearing through the field. Then a mortar shell explodes and the flower and the wheat and the earth are shattered. What has been created in the viewers eye is a synthesis which existed in neither of the component parts. This technique which is so aesthetically appealing parallels the Hegelian dialectic of the thesis, antithesis, synthesis which is one of the fundamentals of Marxism.

Some of the titles appear to be missing in the print which we have received from Brandon (Film Center) but the story is not complex and should be easy to follow.

NOTE The next program will be presented on Feb. 4. 1964:

THE LOVES OF FRANISTAN
THE TENDER GAME
CITIZEN KANE

notes by william b. stern