

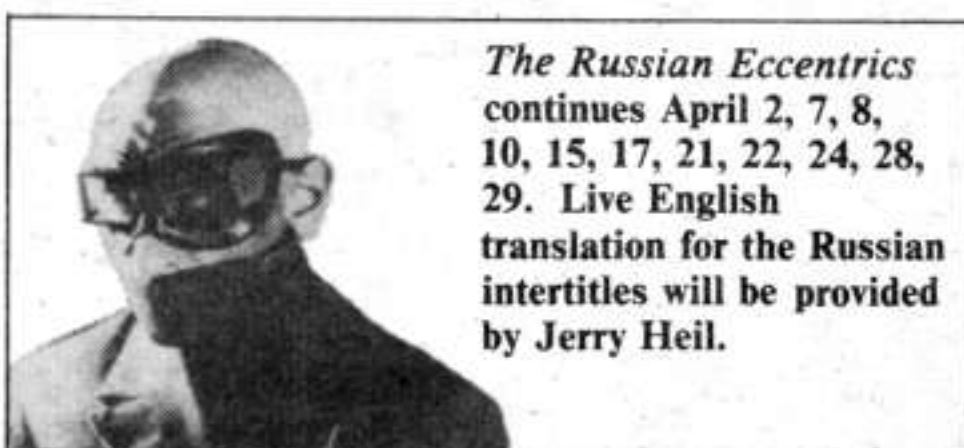
Document Citation

Title	Ian Christie introduces the Russian eccentrics : Kozintzev and Trauberg : The devil's wheel
Author(s)	Ian Christie
Source	<i>Pacific Film Archive Calendar</i>
Date	1986 Apr 1
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	Christie, Ian (1945) Fabrika ekstsentricheskogo aktera, Soviet Union
Film Subjects	Chertovo koleso (The devil's wheel), Kozintsev, Grigorii Mikhailovich, 1926

Tuesday April 1

**Ian Christie Introduces
"The Russian Eccentrics"**

Preceding *The Devil's Wheel*, Ian Christie will present a short lecture on *The Devil's Wheel*, *The Parisian Cobbler* and the development of the Russian Eccentric Cinema. Ian Christie is Head of Distribution at the British Film Institute and Visiting Director, The Film Center of the School of the Art Institute of Chicago. He is the author of *FEKS: Formalism and Futurism*, a BFI publication, and co-editor of the forthcoming book *The Film Factory: Soviet Cinema in Documents, 1911-1939*.



The Russian Eccentrics continues April 2, 7, 8, 10, 15, 17, 21, 22, 24, 28, 29. Live English translation for the Russian intertitles will be provided by Jerry Heil.

Kozintzev and Trauberg:

The Devil's Wheel 7:30

"Shorin is a sailor from the *Aurora* who jumps ship to spend the night with Valya, a girl he has met in the Leningrad amusement park, and their clandestine affair is abetted by a sinister petty criminal who also performs at the park as a magician. If the storyline of Kozintzev and Trauberg's first full feature sounds more like a French New Wave film of forty years later than a venerable Soviet classic, this shouldn't surprise us. That it does—and that the work of the FEKS group and Leningrad filmmakers in general has been consistently undervalued alongside the Muskovites Eisenstein and Pudovkin—is a measure of how little early Soviet filmmaking has been viewed as *cinema*, rather than as propaganda or theory. 'Better to be a young pup than an old bird of paradise' was the original FEKS slogan in 1922 (borrowed from Mark Twain), and they stood above all for a cinema attuned to the interests of young audiences rather than the straight-laced prescriptions of Moscow administrators. Their witty irreverence attracted a strong following, which soon included the leading critics Shklovsky and Tynianov, and provided a dynamic working model for a cinema that would be both contemporary and revolutionary. Shorin and Valya's adventures in the Leningrad underworld lead them to a new sense of responsibility, but the moral never swamps the message of cinematic discovery." -- Ian Christie

• Directed by Grigori Kozintzev and Leonid Trauberg. Based on *The End of the Khaza* by V. Kaverin. Photographed by Andrei Moskvina. With P. Sobolevski, L. Semyenova, Sergei Gerassimov. (1926, 52 mins, Silent with Russian intertitles and live English translation, 35mm, Print from PFA Collection.)