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Ivan the Terrible

Ivan Grosny, U.S.S.R., Part I: 1944; Part II: 1946 (Released 1958)

Director/Screenplay/Editor: Sergei Eisenstein

Production Co.: Part I: Alma-Ata Film Studio/Part II: Mosfilm

Photography: Eduard Tisse (exteriors), Andrei Moskvina (interiors)

Camera: V. Dombrovskiy, F. Soluyanov

Art director: Isaac Spinel

Costumes: Leonid Naumova

Sound: V. Volsky, V. Bogdankevitch

Music: Sergei Prokofiev

Lyrics: Vladimir Lugovskiy

Part I: 99 minutes/B&W/35mm

Part II: 90 minutes/B&W/colour/35mm

Cast

Ivan the Terrible: Nikolai Cherkasov

Anastasia, the Tsarina: Ludmila

Tselikovskaya

Euphrosyne Staritsky: Serafima Birman

Vladimir Staritsky: Pavel Kadochnikov

Malyuta Skuratov: Mikhail Zharov

Feyda Basamanov: Mikhail Kusnetzov

Alexei Basamanov: Amvrosi Buchma

Prince Andrew Kurbsky: Mikhail Nazvanov

Metropolitan Philip: Andrei Abrikosov

Archbishop Pimen: Alexander Mgebrov

Peter Volynets: Vladimir Balachov

The Young Ivan: Eric Pyriev

King Sigismund: Pavel Massalsky

Nikolai: Vsevolod Pudovkin

In lieu of a new opera film... a new print of Eisenstein's magnificent, historical drama. Full of grand tableaux and huge performances, this is a film which imposes its momentous melodramatic style and pictorial richness on the viewer. A dramatic study of the abuses of authority, it demands your submission! The superb score is by Prokofiev. – *B.G.*

Probably the most enjoyable of all Eisenstein's films... Tsar Ivan's struggle to consolidate the Russian empire, freeing it from Eastern domination and (in Part II) the self-serving interest of the Boyars... Cherkasov's contorted performance as Ivan, absurdly stylised though it is, beautifully expresses the conscience of the state torn between absolutism and factionalism, while managing a miraculous integration with a superbly operatic visual style. – *Rod McShane, Time Out Film Guide*

It is a study, on a scale as ambitious anyhow as that of Shakespeare in his political plays – and more politically knowledgeable and incomparably hotter to handle – of an able man in whom two obsessions collide and become all but identical: love for an idea (his country's strength) and however discreetly suggested, love of power for its own sake. It is a study of what such a fanatic becomes, given unprecedented power and opportunity, under the impingement of constant danger, treachery and intrigue. Ivan, as Eisenstein presents him, is a fair parallel to Stalin; but he is still more suggestively a symbol of the whole history of Russian communism. – *James Agee, Agee on Film*

There will be a brief intermission between Parts I & II

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