

EISENSTEIN: A DOCUMENTARY PORTRAIT

Roman Sadlovskiy

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Eisenstein A Documentary Portrait

John Aberth



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Eisenstein Norman Swallow, 1976 Theaas science project grows unusually tall in this funny twist on the classic Jack fairy tale Thea decides to plant some old bean seeds and watch them grow as her science project And grow they do into a giant beanstalk Savvy young readers will recognize elements from the classic Jack fairy tale such as a harp and golden egg but the haughty grown ups that Thea writes to for help do not Thea receives letters and comical advice from a plethora of dim aexperts a ranging from botanist to symphony conductor to zoologist Theaas Tree playfully combines curriculum areas including science language arts and storytelling into a clever tale kids will love **Andrei Tarkovsky's Poetics of Cinema** Thomas Redwood, 2010-05-11 If you look for a meaning you ll miss everything that happens Almost twenty five years after the death of Andrei Tarkovsky the mystery of his films remains alive and well Recent years have witnessed an ever increasing number of film theorists critics and philosophers taking up the challenge to decipher what these films actually mean But what do these films actually show us In this study Thomas Redwood undertakes a close formal analysis of Tarkovsky s later films Charting the stylistic and narrative innovations in *Mirror* *Stalker* *Nostalghia* and *The Sacrifice* Redwood succeeds in shedding new light on these celebrated but often misunderstood masterpieces of narrative film Tarkovsky is revealed here both as a cinematic thinker and as an artistic practitioner a filmmaker of immense poetic significance for the history of cinema *The Men with the Movie Camera* Philip Cavendish, 2013-12-01 Unlike previous studies of the Soviet avant garde during the silent era which have regarded the works of the period as manifestations of directorial vision this study emphasizes the collaborative principle at the heart of avant garde filmmaking units and draws attention to the crucial role of camera operators in creating the visual style of the films especially on the poetics of composition and lighting In the Soviet Union of the 1920s and early 1930s owing to the fetishization of the camera as an embodiment of modern technology the cameraman was an iconic figure whose creative contribution was encouraged and respected Drawing upon the film literature of the period Philip Cavendish describes the culture of the camera operator charts developments in the art of camera operation and studies the mechanics of key director cameraman partnerships He offers detailed analysis of Soviet avant garde films and draws comparisons between the visual aesthetics of these works and the modernist experiments taking place in the other spheres of the visual arts **The Battleship Potemkin** Richard Taylor, 2001-01-12 The KINO Russian Cinema series has been expanding to provide students and general readers with readable companion handbooks to important and interesting films of Russian cinema from its beginnings to the late 1990s This volume investigates the production context and reception of the film *Battleship Potemkin* the people who made it and the film itself including its place in Russian and World cinema **Why Docudrama?** Alan Rosenthal, 1999 Defining and examining the rationale of docudrama the nine essayists in the first part discuss the history and development of docudrama on TV and in film they also consider the place of truth in docudrama the main critiques of the form and the audience s susceptibilities and expectations In investigating the actual

filmmaking process the eight essays in the second part focus on how docudrama as a commodity is created in the United States and England Part essay part case study and part interview this section also explores how Hollywood and the commercial networks as well as producers and writers work and think The final part presents an in depth critique of a number of controversial docudramas that have helped form and shape public opinion including Battleship Potemkin Roots Reds JFK Mississippi Burning Schindler s List and In the Name of the Father

Mexico Through Russian Eyes, 1806-1940 William Harrison Richardson, 2010-11-23 In this unique book William Richardson analyzes the descriptions given of Mexico by an assortment of Russian visitors from the employees of the Russian American Company who made their first contacts in the early nineteenth century to the artists diplomats and exiles of the twentieth century He explores the biases they brought with them and the interpretations they relayed back to readers at home Richardson finds that Russians had a particular empathy for the Mexicans sharing a perceived similarity in their histories conquest by a foreign power a long period of centralized authoritarian rule an attempt at liberal reform followed by revolution

Sergei Prokofiev: A Biography Harlow Robinson, 2019-07-31 Sergei Prokofiev A Biography traces the career of one of the most significant and most popular composers of the twentieth century Using materials from previously closed archives in the USSR from archives in Paris and London and interviews with family members and musicians who knew and worked with Prokofiev the biography illuminates the life and music of the prolific creator of such classics as Peter and the Wolf Romeo and Juliet Cinderella the Classical Symphony the Alexander Nevsky Cantata and the Lieutenant Kizhe Suite Prokofiev 1891-1953 lived a life complicated and enriched by the momentous political and social transformation of his homeland in the aftermath of the 1917 Bolshevik Revolution Born to a middle class family in rural Ukraine he demonstrated amazing music talent at a very early age In 1904 he began serious musical study at St Petersburg Conservatory For graduation he composed and performed his audacious Piano Concerto No 1 which helped to make his name as the Bad Boy of Russian Music As one of the most accomplished pianists of his time Prokofiev composed many works for the instrument which remain today an important fixture of the concert repertory Prokofiev fled the chaos following the 1917 Bolshevik Revolution for the United States where he lived and worked for several years producing his comic opera The Love for Three Oranges and his very popular Third Piano Concerto But he found American taste too underdeveloped and moved to Paris in 1923 where he collaborated on ballets with Sergei Diaghilev s Ballets Russes including Prodigal Son and wrote several more operas The Gambler The Fiery Angel Prokofiev also toured widely as a concert pianist reaching nearly all major European capitals and returning several times to the United States where his music was promoted by Serge Koussevitsky conductor of the Boston Symphony Orchestra During his Paris years he began returning regularly on tours to the USSR greeted with ecstatic enthusiasm Dissatisfied with his music s reception in Paris and homesick for Russia Prokofiev in 1936 made the controversial decision to move with his wife and two sons to Moscow just as Josef Stalin s purges were intensifying Until 1938 he continued to tour abroad In Moscow and

Leningrad Prokofiev worked with brilliant artists including film director Sergei Eisenstein for whom he wrote the scores to *Alexander Nevsky* and *Ivan the Terrible* pianist Sviatoslav Richter cellist Mstislav Rostropovich and ballerina Galina Ulanova who danced the role of Juliet in *Romeo and Juliet* But life was difficult during World War II Prokofiev and his second wife were evacuated to Central Asia Even so he managed to compose his gigantic opera *War and Peace* his epic *Fifth Symphony* and many other seminal works of Soviet and world music After suffering a stroke in 1945 Prokofiev's health worsened At the same time his music was attacked as formalist by Stalin's cultural officials in 1948 when his first wife was arrested and sent to a labor camp Ironically Prokofiev died on the very same day as Stalin March 5 1953 One is grateful for Harlow Robinson's *Sergei Prokofiev A Biography* which is about as good as a musical biography gets Robinson illuminates the artist's character penetrates the human significance of the music demonstrates an easy command of Russian political and cultural history and writes with clarity and vigor Anyone thinking about Prokofiev is deeply in his debt Algis Valiunas *The Weekly Standard* Harlow Robinson's biography of the composer is the fullest account to date a thoughtful study of a puzzling personality in and out of music and a comprehensive history of the East West cultural curtain as it constrained the life and work of the one major artist who had been active on both of its sides The biographer is fair minded generous to Prokofiev but by no means an apologist the best written biography of a modern composer Robert Craft *The Washington Post* An indefatigably productive composer who achieved considerable success during his lifetime Prokofiev seldom seemed satisfied as he restlessly sought ever greater recognition Mr Robinson explores the darkest corners of this labyrinthine life and brings clarity to some of its more puzzling twists and turns he skillfully relates Prokofiev's life to greater political and cultural currents Carol J Oja *The New York Times* Robinson tells us more than anyone hitherto about the composer's life as well as much about the origins and qualities of the music The first full biography published in English to avoid the pitfalls of cold war politics A book of many virtues Robinson gives us more facts about Prokofiev's life than any previous biographer and he weaves them into a story of politics art and romance that marvelously gathers momentum Robinson writes with the skill of a novelist but the story in this instance is true George Martin *The Opera Quarterly* A splendid life by a Slavic studies specialist who is also a musician of one of our century's most popular composers Mr Robinson's account of the musical development of his monomaniacal hero is first rate *The New Yorker* A well written scholarly and very detailed book April FitzLyon *The Times Literary Supplement* Certainly there is nothing in English to rival Robinson's book in scope and detail Richard Dyer *The Boston Globe* Prokofiev has long been in need of the full impressively researched congenially written study that Robinson gives us Gary Schmidgall *Opera News* A fluent readable and detailed biography of Prokofiev from the perspective of a musically informed cultural historian Robinson has made a complicated and contradictory life accessible to the western reader Robinson has performed the important first step of chronicling for the general reader one of the twentieth century's major musical personalities and his biography will stitch music into the Russian cultural scene for many professional Slavists

as well Caryl Emerson *The Russian Review* The manner in which Stravinsky and Prokofiev pursued their careers in tandem for a while is one of the subjects generously described by Harlow Robinson with his flair for interesting and relevant information in his absorbing new biography of Prokofiev Arthur Berger *The New York Review of Books* More detailed and comprehensive and less politically partisan than previous biographies this readable account deals objectively but compassionately with the life and work of a major Russian composer Publishers Weekly This is the best biography in English to date on Prokofiev Robinson candidly exposes Prokofiev's flaws from his musical capriciousness and opportunism to his unpardonable social tactlessness Throughout the writing is intended for the lay reader crisp fast paced and unencumbered by technical jargon Highly recommended Library Journal

Working Stiffs, Union Maids, Reds, and Riffraff Tom Zaniello, 2018-05-31 The revised and expanded edition of *Working Stiffs Union Maids Reds and Riffraff* offers 350 titles compared to the original edition's 150 The new book is global in scope with examples of labor films from around the world Viewers can turn to this comprehensive annotated guide for films about unions or labor organizations labor history working class life where an economic factor is significant political movements if they are tied closely to organized labor production or the struggle between labor and capital from a top down either entrepreneurial or managerial perspective Each entry includes a critical commentary production data cast list MPAA rating if any suggested related films annotated references to books and websites for further reading and information about availability of films for rental and or purchase This edition addresses both historical and contemporary films and features many more documentaries and hard to find information about agitprop and union financed films *Working Stiffs Union Maids Reds and Riffraff An Expanded Guide to Films about Labor* features fifty eight production stills and frame enlargements It also includes a greatly expanded Thematic Index of Films Two new sections will help the reader discover labor films in chronological order or by nationality or affiliation with certain cinematic movements To read Tom Zaniello's blog on the cinema of labor and globalization featuring even more reviews visit <http://tzaniello.wordpress.com> Praise for the earlier edition Zaniello has created a useful and far reaching guide with abundant information These are the sorts of films that prove what James Agee wrote in these pages nearly fifty years ago The only movies whose temper could possibly be described as heroic or tragic or both have been made by leftists The Nation Zaniello has done a monumental job identifying the films that should be included in this genre *Working Stiffs Union Maids Reds and Riffraff* is sorely needed and long overdue Cineaste An engaging and opinionated book Even though mining trucking Jimmy Hoffa and class warfare are the book's major themes what holds the project together is Zaniello's sense of fun and wit Zaniello is a better writer than most major film critics Village Voice Literary Supplement

[Composing for the Red Screen](#) Kevin Bartig, 2013-04-04 Sound film captivated Sergey Prokofiev during the final two decades of his life he considered composing for nearly two dozen pictures eventually undertaking eight of them all Soviet productions Drawing on newly available sources *Composing for the Red Screen* examines for the first time the full extent of this prodigious cinematic career

A Knight at the Movies John Aberth, 2012-10-02 Imagining the Middle Ages is an unprecedented examination of the historical content of films depicting the medieval period from the 11th to the 15th centuries Historians increasingly feel the need to weigh in on popular depictions of the past since so much of the public's knowledge of history comes from popular mediums Aberth dissects how each film interpreted the period offering estimations of the historical accuracy of the works and demonstrating how they project their own contemporary era's obsessions and fears onto the past

Hypermodern Cinematic Audiovisuality Jarmo Valkola, 2025-06-23 The hypermodern sense of audiovisuality relates to the proliferation of new media technologies in ordering ideas and orchestrating a plurality of media devices particularly for educational purposes We are dealing with the emergence of an increased sensibility towards hypermodern intentions in the sectors of cinema media and arts Offering the concept of media literacy we can approach the educational challenges that are brought within This book calls for a new patterned focus of our intentions in the middle of a wide variety of choices and new calculated devices that are brought in to increase our capability to control the rise of new media Among these discourses and efforts that paved the way to illustrate and control our historical and cultural visions in the poignancy of our hypermodern times we can open historicise and expand our views towards the necessary proliferation of a sense of audiovisuality The approach adopted is broad and extensive covering and ranging from psychology cognitive and phenomenological studies to neuroscience as well as to art film media and cultural studies Hypermodern perspectives constitute and comprise a problematic reiterative field for academic and intellectual forward thinking There is no single definition of hypermodern and its several standpoints may have semantic and other overlaps

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Halcyon, 1979

International Bibliography Of Jewish Affairs, 1976-1977 Elizabeth E. Eppler, 2019-04-03 This bibliography a project of is intended as an aid to research on and cultural aspects of contemporary ship between Jews and the non Jewish material published in 1976 and 1977 the Institute of Jewish Affairs the historical social political Jewish life and on the relationworld The present volume covers The Bibliography includes primarily nonfiction works published outside Israel by both Jewish and non Jewish authors it excludes belles lettres with the exception of documentary novels and memoirs and religious studies Entries are arranged by subject with cross references wherever applicable a cumulative index of names and a list of periodicals are provided at the end of the volume

A Conductor's Guide to Choral-orchestral Works, Twentieth Century, Part II Jonathan D. Green, 1998 This innovative survey of large choral orchestral works is a continuation of the author's previous study of twentieth century works with English texts Green examines nearly one hundred works from Rachmaninov's *Vesna* to Penderecki's *Song of Songs* For each work he provides a biography of the composer complete

instrumentation text sources editions availability of performing materials performance issues discography and bibliography of the composer and the work Based upon direct score study each work has been evaluated in terms of potential performance problems rehearsal issues and level of difficulty for both the choir and orchestra When present solo roles are described The composers represented in this work include Bela Bartok Leonard Bernstein Ernest Bloch Maurice Duruf Hans Werner Henze Paul Hindemith Arthur Honegger Leos Janacek Gy rgy Ligeti Gustav Mahler Carl Orff Krzysztof Penderecki Francis Poulenc Igor Stravinsky Anton Webern and Kurt Weill Written as a field guide for conductors and others involved in programming concerts for choir and orchestra this text will prove a useful source of new repertoire ideas and an invaluable aid to rehearsal preparation

The First True Hitchcock Henry K. Miller, 2022-01-11 Alfred Hitchcock called *The Lodger* the first true Hitchcock movie the one that anticipated all the others And yet the story of how *The Lodger* came to be made is shrouded in myth often repeated and much embellished including by Hitchcock himself *The First True Hitchcock* follows the twelve month period encompassing *The Lodger*'s production in 1926 and release in 1927 presenting a new picture of this pivotal year in Hitchcock's life and in the wider film world Using fresh archival discoveries Henry K Miller situates Hitchcock's formation as a director against the backdrop of a continent shattered by war and confronted with the looming presence of a new superpower the United States and its most visible export film This previously untold story of *The Lodger*'s making in the London fog and attempted remaking in the Los Angeles sun is the story of how Hitchcock became Hitchcock

International Dictionary of Films and Filmmakers: Directors Nicholas Thomas, James Vinson, Samantha Cook, 1990 Each entry contains information lists of cast and crew a select bibliography and an essay by a specialist in the field Many include a still shot

Revolutionary Theatre Robert Leach, 2005-08-10 *Revolutionary Theatre* is the first full length study of the dynamic theatre created in Russia in the aftermath of the Bolshevik Revolution Fired by social and political as well as artistic zeal a group of directors playwrights actors and organisers collected around the charismatic Vsevolod Meyerhold Their aim was to achieve in the theatre what Lenin and his comrades had achieved in politics the complete overthrow of the status quo and the installation of a radically new regime Until now the efforts and influence of this idealistic group of theatrical avant gardists have been largely unacknowledged the oppressive reign of Stalin condemned many of them to death and their work to oblivion In this enlightening work Robert Leach uncovers in fascinating detail their roots their achievements and their legacy

Soviet Cinema in the Silent Era, 1918-1935 Denise J. Youngblood, 2014-09-10 The golden age of Soviet cinema in the years following the Russian Revolution was a time of both achievement and contradiction as reflected in the films of Eisenstein Pudovkin and Kuleshov Tensions ran high between creative freedom and institutional constraint radical and reactionary impulses popular and intellectual cinema and film as social propaganda and as personal artistic expression In less than a decade the creative ferment ended subjugated by the ideological forces that accompanied the rise of Joseph Stalin and the imposition of the doctrine of Socialist Realism on all the arts Soviet Cinema in the Silent Era

1918-1935 records this lost golden age. Denise Youngblood considers the social, economic, and industrial factors that influenced the work of both lesser-known and celebrated directors. She reviews all major and many minor films of the period as well as contemporary film criticism from Soviet film journals and trade magazines. Above all, she captures Soviet film in a role it never regained: that of dynamic artform of the proletarian masses. Devastation and Laughter Annie G rin, 2018-01-01 In *Devastation and Laughter* Annie G rin explores the use of satire in the visual arts, the circus, theatre, and cinema under Lenin and Stalin. G rin traces the rise and decline of the genre and argues that the use of satire in official Soviet art and propaganda was neither marginal nor untheorized. The author sheds light on the theoretical texts written in the 1920s and 1930s by Anatoly Lunacharsky, the Soviet Commissar of Enlightenment, and the impact his writings had on satirists. While the Avant Garde and Socialist Realism were necessarily forward-looking and utopian, satire afforded artists the means to examine critically past and present subjects, themes, and practice. *Devastation and Laughter* is the first work to bring Soviet theoretical writings on the use of satire to the attention of scholars outside of Russia. By introducing important bodies of work that have largely been overlooked in the fields of art history, film, and theatre history, Annie G rin provides a nuanced and alternative reading of early Soviet art.

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