

## Soviet Cinema: *Film Periodicals, 1918-1942*



"SOVIET CINEMA: *Film Periodicals, 1918-1942*" continues the new IDC series *Mass Culture and Entertainment in Russia*. This series comprises

collections of unique material about various forms of popular culture and entertainment industry in Tsarist and Soviet Russia.

### The IDC series *Mass Culture & Entertainment in Russia*

The IDC series *Mass Culture & Entertainment in Russia* comprises collections of extremely rare, and often unique, materials that offer a stunning insight into the dynamics of cultural and daily life in Imperial and Soviet Russia. The series is organized along six thematic lines that together cover the full spectrum of nineteenth- and twentieth century Russian culture, ranging from the penny press and high-brow art journals in pre-Revolutionary Russia, to children's magazines and publications on constructivist design in the early Soviet Union.

The first sub-series – "Film" – comprises periodicals and archival material dating from the first decades of Russian cinema (1907-1940). The second – "Theater" – is devoted to Russian and Russian-Jewish theater history. The third – "Entertainment and Leisure Activities" – contains journals that reflect the changing lifestyles of the emerging middle class of pre-Revolutionary Russia. The fourth – "Mass Media" – has a more outspoken

diachronic dimension. It includes the highly successful collection *Gazety-Kopeiki*, as well as lifestyle magazines and children's journals from various periods. The fifth sub-series – "Everyday Life" – focuses on the hardship of life under Stalin and his somewhat more liberal successors. Finally, the sixth – "High Culture/Art" – provides an exhaustive overview of the historic avant-garde in Russia, Ukraine, and Central Europe, which despite its elitist nature pretended to cater to a mass audience. The materials brought together in this IDC series are essential to Slavists and historians, but should be equally appealing to political scientists, art historians, and sociologists who no longer view mass culture as the arrièregarde of cultural evolution, but as a highly complex phenomenon that deserves to be studied in its own right. The entire series will also become available online in IDC's Digital Library.

Otto Boele, *Leiden University*

### Where to Order

BRILL  
P.O. Box 9000  
2300 PA Leiden  
The Netherlands  
T +31 (0)71-53 53 500  
F +31 (0)71-53 17 532

BRILL  
153 Milk Street, Sixth Floor  
Boston, MA 02109  
USA  
T 1-617-263-2323  
F 1-617-263-2324

For pricing information,  
please contact [sales@idc.nl](mailto:sales@idc.nl)

[www.brill.nl](http://www.brill.nl)

[www.idc.nl](http://www.idc.nl)

MASS CULTURE AND ENTERTAINMENT IN RUSSIA



## Soviet Cinema *Film Periodicals, 1918-1942*

Part 1: *Journals*

Part 2: *Newspapers*

Material from the National Library of Russia,  
St. Petersburg

Advisor: Rashit Yangirov, Moscow



BRILL



BRILL

**IDC**  
PUBLISHERS

# Soviet Cinema: *Film Periodicals, 1918-1942*

## Part 1: *Journals* / Part 2: *Newspapers*

Material from the National Library of Russia, St. Petersburg  
Advisor: Rashit Yangirov, Moscow



### Prewar Soviet Cinema

This new collection includes Soviet film magazines and newspapers from the 1920s and 1930s, reflecting the most interesting and fertile period in the history of Russian film. Film publications were revived in the early 1920s after being interrupted in 1918 by Bolshevik censorship. In the beginning, the film press offered detailed coverage of the industry, both in the USSR and abroad, in addition to advertising western films playing on Soviet screens. Films from the west were a source of great interest and made up a significant part of the Soviet film repertoire for many years. Both film and general publications of the period presented ongoing discussions of the prudence of showing western films in the Soviet Union. This discussion was concluded by the end of the 1920s with the introduction of a partial and eventually complete ban on imported films, marking the beginning of a campaign to “proletarianize” Soviet art. The newspaper *Kino* began exposing class enemies, formalists and anyone guilty of introducing bourgeois influences into cinematography. The mass-distributed *Sovetskii Ekran* was turned into a didactic weekly paper. By the mid-1930s, ideological consensus and Socialist Realism as the dominant mode in art came to the fore in film, as in all other areas of Soviet art.



photo above: Walt Disney and Sergei Eisenstein in Hollywood, with his collaborators G. Alexandrov and E. Tisse.

photo below: E. Tisse, S.Eisenstein, D.Fairbanks and M. Pickford mime a card game.

### MAIN TOPICS

- History of cinematography
- Renowned directors (Lev Kuleshov, Sergei Eisenstein, Dziga Vertov, Aleksandr Dovzhenko, Abram Room)
- Organization of film production in the USSR
- Contacts with Film Studios in Europe and Hollywood
- Film life in the capital and in the provinces
- Prewar repertoire (Soviet and foreign films)
- Censorship of Soviet films
- Cultural life in the USSR



### Film Periodicals from the 1920s and 1930s

Film periodicals from the 1920s and 1930s are a unique source for a variety of information on the history of Soviet cinematography, and the material has yet to be fully studied and appreciated by scholars. These publications are largely absent from book collections in the West, and are now presented for the first time as a large, complete set.

Film publications shed light on the production side of Soviet cinematography, as well as on the theoretical and practical concepts developed by the period's leading directors and critics. They also highlight the role of film in Soviet cultural life. Film magazines and newspapers featured articles by leading Soviet directors (Lev Kuleshov, Sergei Eisenstein, Dziga Vertov, Aleksandr Dovzhenko, Abram Room), as well as members of the avant-garde LEF, leading authors and philologists.

In addition to the immense academic value of the publications, several magazines in particular, such as *Kino-Fot*, were known for their graphic art, including Aleksandr Rodchenko's first creative experiments in graphic design.

Official in-house publications are of particular interest, especially *Repertuarnyi Biulletin'* (1926-1930) and *Repertuarnye Sborniki* (1932-1942), which offer an inside view of film censorship. Each month these two periodicals printed annotated lists of films that were prohibited or allowed for screening, as well as instructions and other regulations governing Soviet cinematography. This set also includes a number of newspapers that covered day-to-day production at the studios and not well known by Russian and foreign scholars: Lenfilm's *Kadr* (1930-1941), Mosfilm's *Bolshevistskii Fil'm* (1932-1941), Mezhrabpom's *Rot-Fil'm* (1933-1936) and *Kinofront* (1935-1936), published by the Kazan film stock factory.

Rashit Yangirov, Moscow

### PRODUCT INFORMATION

SOVIET CINEMA: *Film Periodicals, 1918-1942*

#### Part 1: *Journals*

- Medium: online and on microform
- Scope: 27 titles
- Number of fiches: 521
- Including Marc21 Records



#### Part 2: *Newspapers*

- Medium: online and on microform
- Scope: 12 titles
- Number of fiches: 66
- Number of reels: 8
- Including Marc21 Records



• Part of the IDC series *Mass Culture and Entertainment in Russia*  
• Both parts of the collection are available in IDC's Digital Library at [www.idc-digilib.nl](http://www.idc-digilib.nl)

### SUBJECT AREAS

- Slavic and Eurasian Studies
- Cultural Studies
- Social Sciences
- Film Studies
- Art History

### RELATED TITLES

- Early Russian Cinema. *Part 1 and 2*
- Screen and Stage
- Jewish Theater Under Stalinism: Moscow State Jewish Theater (GOSETH)
- Mass Media in Russia, 1908-1918. *Part 1 and 2*
- Chinese Film- and Newsreel Scripts from the Cultural Revolution