

The first translation of the Russian ECCENTRIC Manifesto

ECCENTRICISM

1922



SERGEI YOUTKEVICH

LEONID TRAUBERS

GEORGI KRYZHITSKI

GRIGORI KOZINTSEV

ECCENTROPOLIS

FORMERLY PETROGRAD

With thanks to Merlin Glozier

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500

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THE ECCENTRIC MANIFESTO

1922

This was a principal feature of ours as directors, to constantly deny whatever had already been discovered

Leonid Trauberg 1977

The 'Depot of Eccentrics' which on the 9th July 1922 published The Eccentric Manifesto – a pamphlet "the size of an ordinary letter" – proved an ephemeral collaboration. In the words of subsequent orthodox critics, "difference of opinion", "stern criticism" caused its dissolution soon after The Factory of the Eccentric Actor's first productions – a stage version of Gogol's 'THE WEDDING' (1922) and a Cocteau inspired piece in three acts, 'FOREIGN TRADE ON THE EIFFEL TOWER' (1923).

A great rarity, the manifesto itself does not seem to have been any more influential than the 'depot' which published it. Containing four articles – by Leonid Trauberg, Grigorii Kozintsev, Sergei Yutkevich and professional gambler Georgii Kryzhitskii – its post-civil war Petrograd print issue was limited to 1000 copies. Of these "a majority" were entrusted by Yutkevich to Pravda critic Khrisanf Khersonsky to spread around Moscow "using his contacts". Sales went badly however and the whole stock was dumped in Khersonsky's basement where, when the house caught fire, it was "completely destroyed". But, to quote a later source . . .

The destruction of the manifesto hardly mattered. One can say that destiny itself helped to burn those little bits of paper – already they were of no interest.

While Georgii Kryzhitskii disappeared from view and Sergei Yutkevich left Petrograd for Moscow to work with Eisenstein at Nikolai Forreger's idiosyncratic MASTFOR theatre, Kozintsev and Trauberg concentrated their activities in Petrograd.

Seeking inspiration in Circus, Music Hall, the Eccentric Funfair Theatre of Sergei Radlov and with the help of a black market tobacco salesman they produced two 30 minute films in association with Sevzapkino – a newly nationalised Leningrad film company.

Only one of these films was ever completed – **THE ADVENTURES OF OCTIABRINA** (1924) which, now lost, then received wide release. A parody of government propaganda techniques 'Octiabrina' featured wild super-impositions, fast cutting and daredevil acrobatics from an acting troupe recruited by Kozintsev and Trauberg through street posters promising 'Acrobatics, Tango, Mime, Boxing, Autosport, Kino-Geste' and workshops held at expropriated premises plastered with giant American film posters.

From these headquarters the FEKS conducted their unique school of anti-Stanislavsky acting technique. Disrupting the performances of 'academic' theatres with whistles, rattles and catcalls (an Elizabethan tradition that in England is now illegal) they astounded guest speakers rash enough to mention the words 'sentiment' or 'emotion' by smashing every stick of furniture in the place.

Joined in 1925 by the great cameraman Andrei Moskvin, the Factory of the Eccentric Actor continued its career in cinema with **THE DEVIL'S WHEEL** (1926) scripted by Adrian Piotrovskii, leading light in the mass street spectacle movement. Shot almost simultaneously and released only two weeks later was the FEKS' first real masterpiece, **THE CLOAK** (1926) in which the celebrated writer and Formalist theoretician Yuri Tynianov united two short stories by Gogol, 'The Cloak' and 'The Nevsky Prospect' to create a highly stylised and structured evocation of the nightmare life and death of a lowly St Petersburg copy clerk. A beautiful ethereal film, it was hugely successful in Russia and Germany despite domestic claims that classics should be 'nationalised' to prevent bowlderisation. **THE CLOAK** was followed by **BRATISHKA – THE LITTLE BROTHER** (1927), a contemporary comedy of which neither prints nor negative today survive.

Later that same year came what Victor Schklovskii, soviet arbiter of revolutionary taste and style, was to call 'the smartest film in the Soviet Union'. Again scripted by Tynianov, adapted by Kozintsev and Trauberg, masterfully shot by Moskvin, **S.V.D. – THE SOCIETY FOR THE GREAT CAUSE** (1927) dealt with the 1825 Russian Decembrist Uprising and starred Sergei Gerassimov as the adventurer Medox, a double-dealing villain 'his only baggage a deck of cards'. Structurally complex, 'S.V.D.' confirmed Kozintsev and Trauberg's Factory of the Eccentric Actor as the most important independent film collective in Soviet Russia operating firmly in the centre stream of Formalist art production.

Concluding a trip around Europe in the company of director Abram Room (**THE GHOST THAT NEVER RETURNS** 1929) and novelist Ilya Ehrenburg (married to Kozintsev's sister), Kozintsev and Trauberg commenced work on their next film in early 1928.

Subtitled 'Assault on the Heavens – episodes from the Franco Prussian War and the Paris Commune 1870-71', **NEW BABYLON** (1929) was the last Kozintsev and Trauberg film to be released under the FEKS label. Based less on Karl Marx than on the history of the Paris Commune written by P.O. Lissagaray (who for ten years was secretly engaged to Eleanor Marx), **NEW BABYLON** also featured for the first time in Russian cinema a specially commissioned orchestral score.

In 1929, its composer Dimitri Shostakovich, still only 23, shared at least as controversial a reputation as Kozintsev and Trauberg. His 1st Symphony had been received by an ecstatic public in Russia and was now being performed in the United States under the baton of Leopold Stokowski. He had just finished an opera based on Gogol's **THE NOSE** (dismissed by one critic as 'the handbomb of an anarchist') and was now working with Mayakovsky at Vsevolod Meyerhold's State Theatre on **THE BEDBUG**. In his opinion

garbage, the most absolute garbage is solidly established at the cinema within its musical accompaniment. And most regretably this garbage is absolutely legitimate. No one shouts, no one protests.

Shostakovich's score – a manifesto of synchronisation technique – was completed in two months and rehearsed with the film for one. Finally it emerged in two formats, for either large or small ensemble. Professional judgement was unanimous

Not only does this young man know nothing about cinema . . .

Mr Friesch, his conductor, was reported as saying

But he also has an inflated idea of his self-importance. I have proposed to offer him my help, I have offered to arrange his music, and he has refused.

In later years Shostakovich was to claim that

My troubles on the political front began with New Babylon

But whatever the reasons – and there were many – the score was shelved, the film recut and although the team continued working together future films such as 'ALONE' (1931) no longer appeared under the FEKS label. Despite the occasional state accolade the spark was gone. Neither 'THE MAXIM TRILOGY' (1932-39) nor the heavily censored 'SIMPLE PEOPLE' (1945) approach the exuberant excesses of the few FEKS films that still exist today.

Kozintsev continued working in cinema, most notably with Shostakovich on 'HAMLET' (1963) and 'KING LEAR' (1971). Trauberg was not so lucky. In 1949 he was accused by the state of being 'a leader of cosmopolitanism' and sacked as director at Lenfilm. He died aged 89 in November 1990.

In his last years Leonid Trauberg travelled widely in connection with reconstructed performances of 'NEW BABYLON'. Despite being refused entry visas by the British foreign office in 1978 and by American Immigration in 1984, he claimed that seeing his early films had made him feel young again.

This translation of the Eccentric Manifesto was made in 1977 and is based on a typescript of the original text communicated to the present writer by Leonid Trauberg in that year.

Marek Pytel
London 1992

ECCENTRIC MANIFESTO

**With an introduction by
Marek Pytel**

THE ECCENTRIC PRESS NUMBER ONE

**Published by
The
Eccentric Press
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SALVATION IN THE TROUSERS

ECCENTRISM

Patented

**5 December 5
1921**

In the Theatre of Free Comedy Petrograd
From the Manifesto of the Eccentric Theatre:
For the first time! 5 DECEMBER 5 Eccentrism!

Four blasts on the whistle!

1. For the actor – from emotion to the machine. from anguish to the gag. The technique – circus. The psychology – head over heels.
2. For the director – a maximum of devices, a record number of inventions, a turbine of rhythm.
3. For the dramatist – the coupler of gags.
4. For the artist – decoration in jumps.

For the fifth whistle blast – from the public – we are ready.

And remember; The American MARK TWAIN said:
“Better to be a young pup than an old bird of paradise”.

OF THE ECCENTRIC

ABI

PARADE OF THE ECCENTRIC!

**ROSTA without bite, Max Linder without his top hat, Brockhaus
without Efron – What could be more absurd?**

1921 December 5 (a historic date)

Kozintsev, Kryzhitskii, Trauberg found :

The 20th Century Without

A QUESTIONNAIRE

and the trousers of the eccentric, deep as a chasm, from which shall emerge amidst
a thousand lusts and desires the great gaiety of Futurism. **MARINETTI.**

For the theatre as such this is a defeat because its territory has been captured by the
eccentrism of the Music Hall. **LUNACHARSKII**

Oh, oh, oh! The clown, **SERGE**

**WITHOUT
ECCENTRISM
A visiting card**

Music Hall Cinematographovich Pinkertonov one year old

For Information See Below

1 THE KEY TO THE EVENTS

1 **YESTERDAY** – Comfortable offices, Bald foreheads, People pondered, made decisions, thought things over.

TODAY – A Signal. To the Machines! Belts, chains, wheels, hands, feet, electricity, The rhythm of production.

YESTERDAY – Museums, Temples, Libraries.

TODAY – Factories, Workshops, Dockyards.

2 **YESTERDAY** – The Culture of Europe.

TODAY – The technology of America. Industry, Production under the Stars & Stripes. Either Americanisation or the undertakers.

3 **YESTERDAY** – The Salon, deep bows, aristocracy.

TODAY – The shouts of the news vendor, scandal, police truncheons, a noise, screams, footsteps, the chase.

THE PACE TODAY

**THE RHYTHM OF THE MACHINE CONCENTRATED
BY AMERICA REALISED ON THE STREET.**

2 ART WITHOUT A CAPITAL LETTER, A PEDESTAL OR A FIG LEAF

Life Requires Art That Is

**HYPERBOLICALLY CRUDE, STUPENDOUS, NERVE WRACKING,
OPENLY UTILITARIAN, MECHANICALLY-PRECISE,
MOMENTARY, RAPID.**

Otherwise no one will hear, no one will see, no one will stop.

Everything adds up to this: The art of the 20th Century, the art of 1922, the art of this very moment is:

ECCENTRICISM

3 OUR PARENTS

Parade allezi!

In song – The Torch singer, Pinkerton, the cry of the auctioneer, slang.

In painting – The circus poster, the jacket of a cheap pulp thriller.

In music – The jazz band, (black street orchestra), circus marches.

In ballet – American song and dance routines.

In theatre – Music Hall, cinema, circus, cabaret, boxing.

4 WE ARE ECCENTRICISM IN ACTION

1 A spectacle – should beat rhythmically on the nerves.

2 The high spot – the gag

3 The author – an explorer

4 The actor – a mechanised movement, not ballet pumps but roller skates, not a mask but a red nose. Acting is not movement but a wriggle, not mimicry but a grimace, not speech but a scream.

**CHARLIE'S BUM IS MORE PRECIOUS TO US THAN THE HANDS OF
ELEONORA DUSEI**

5 The play is an acclimatisation of gags. The speed of 1,000 horsepower. Chase, pursuit, flight. Form – a divertissement.

6 Hunched backs, Fake stomachs, Clown wigs that pump up and down – these are the beginnings of a new style of stage costume. The basis of this – continuous transformation.

7 Sirens, shots, typewriters – are eccentric music. Tap shoes – the start of a new rhythm.

**WE PREFER THE TAP SHOES OF AN AMERICAN DANCER TO THE 500
INSTRUMENTS OF THE MARINSKII THEATRE.**

- 8 The synthesis of movements: acrobatic, gymnastic, balletic, bio-mechanic.
- 9 A can-can on the tightrope of logic. Towards the Eccentric by way of the 'impossible' and 'insane'.
- 10 From fantasy to sleight of hand. From Hoffman to Fregoli. The infernal American 'Secrets of New York', 'Mystery of the grinning mask'?
- 11 The Alphabet for All! Sport in the theatres. The champion's sash and the boxer's gloves. A victory parade – more theatrical than Harlequin's grimace.
- 12 Use of the principles of American Advertising.
- 13 The cult of the amusement park, the Devil's Wheel and Switchback, teaching the younger generation the BASIC TEMPO of our epoch.

**THE RHYTHM OF THE TAP DANCE. THE RACKET OF THE
CINEMA. PINKERTON. THE ROAR OF THE SWITCHBACK. A LOUD
SLAP IN THE FACE OF PUBLIC TASTE. THE POETRY –**

"TIME IS MONEY"!

OUR RAILS RUSH PAST

Paris, Berlin, London

Romanticism

Stylism

Exotism,

Archaism,

Reconstruction,

Restoration,

The Pulpit,

The Temple,

The Museum,

Only our methods are indispensable!

THE AMERICANISATION OF THE THEATRE

In Russian means

ECC entr ISM

GRIGORII KOZINTSEV

Translated by Marek Pytel

ECCENTRISM

SALUTES

The Publication of the first of the adventures
Of **NAT PINKERTON**, King of the Detectives.

**1st issue of the magazine – VESICH
Moscow – Berlin**

From our friend the clown **BOKLARO** (N.N. Evreinov)

WHAT A GENIAL CHAP.

THE THEATRE OF CHANGE

"The theatrical sense described as an aesthetic demonstration of an obviously tendentious nature"

Four and Four's eight : a metamorphosis and – Voila –
THEATRE
I instead say :

BULLSHIT!

Yes.
No metamorphoses, no transfigurations, no boards, and
no masks.
There is only

CHANCE!

The sense of the theatre is the sense of the rope, the sense of accident. A healthy, joyful elasticated tension of our entire being, of our total life energy.

When your breath fails, when it chokes in your gullet, when little red devils dance in your brain.

Like at the CIRCUS

Right under the big top – as if hung by a thread – hangs the trapeze artist and the entire audience is frozen, with bated breath ...

And . . . And . . . A bit more!

GASP!

Enough! – Enough! – Enough!

Theatre is accident, the public auction, an aeroplane, Bingo, lottery, horse racing, roulette.

Theatre's a totalizator, a game of chance with the brakes off, an obstacle race in which the runners are actors. Like horses. And it's on them that one wants, one needs, to place bets.

"You fancy Davydov? Forget it – he limps on his hind left. Chodotov? Jur'ev? I don't even rate them as likely to finish, let alone win."

And, please, don't think I am just having fun : even in Greek theatre actors and playwrights were crowned like so many race horses. You bet, you gambled, you waited with your heart in your mouth.

– Who'll win then? Who? Who?

All eyes are fixed on the racing horses. People lean over the balconies. Murmurs of anticipation. Tension grows, and grows, and grows...

GO!! GO!! GO!!



And suddenly excitement lets go – applause, cheers; the crowd undulates, advances; faces illuminated by joy and – from a hundred eyes – a look that says...

CHANCE!



I open the first theatrical periodical that comes to hand and take a write-up at random:

"Mrs Micurana gives us a portrait of a tender mother; it moves us. Jur'ev, refined and flexible as ever, has know how to draw out – with a deep sensibility – all the psychological nuances that lie behind a life – giving passion"

Down the lav with all that!

And even there sand paper would be preferable.
Now I'd like to bring to your attention an extract from a forthcoming review of an authentic Theatre of Chance.

"After four false starts, Tamara detaches herself from the group; half a kilometre away is Jureneva, who had broken away from the start, then Koonen. The battle continues along the final stretch. Jureneva gives way and is overtaken by Koonen, who, at the finish, wins by a nose. Of the others, Ge is the closest."

Theatre programmes will give the actors 'form' and history.

The feeling of theatre is the feeling of movement, of convulsive nervous tension and will-power; the activity principle, dynamic and driving. But along comes Ignatov and begins preaching that the sense of the theatre is a poison – curare – which paralyses the nerves that provide the ability to move.

One is happy to advise you, Signor Ignatov, that you don't understand a thing about theatre. And furthermore, you've never gone crazy, you've never let the animal take over and go wild, you've never howled or turned crimson with emotion, never laughed like one deranged.

You've only RE-LIVED action in all your arrogance, simply studying your programme.

And the real theatre – going public aren't those who hold season tickets who are are scared of destroying the illusion; it's the Brazilian peasant who does away with Othello with his revolver.

Here there's no "shared experience" nor "co-creation" nor even the sympathetic exchange of blows with the public that occur in cabaret.

There's only CHANCE!

How backward seems the advice of the 'crazy' Marinetti that one put glue on the theatre seats or throw sneezing powder into the stalls! Just graceful little salon jokes ...

No! We don't want juvenile pranks.

BUT CHANCE!

Oh, dear!

Chance has fled from the theatre and taken refuge on the gaming tables, on the playing fields and the race track. It's gone to ground under the circus tent; gone where there are no "Ostrovsky awards".

Theatre represents nothing and transforms nothing. It's just a crack on the head.

**Right on the crown.
Right on the cranium
Because the sense of
theatre, the only point of
theatre is . . .**

CHANCE!

There's no room here for foppish Spanish manners.

GEORGII KRYZHITSKII

Translated by Giovanni Dadomo

ECCENTRISM

PAINTING

ADVERTISING

"All to the front of Public Transport!"

1909

Superceding the derailed Omnibus of the old art, struggle the colourful red and yellow trams of Futurism.

1921

And there they are! struggling, wheels in the air, discarded in the tram depots of contemporary art.

1922

From the depot of Eccentrism roars the motor bike of the new painting. The revolution in painting happened in the midst of victorious chaos, but what remains of it today for the happy motorcyclists, if not :

The 'Tradition of Ingres' (Picasso). The antiquarian bric-a-brac in the two shops of 'The World of Art' (these before the 'Jack of Diamonds' and other Benois. The works on 'The Woman' by the suprematists, and the innumerable batteries of putrid theories where one finds everything from metaphysics to mathematical formulae but which do not contain one single word concerning OUR CRAFT. How have we found ourselves at the head of such a heritage?

One step into the past

Impressionism
Pointillism
Futurism
Cubism
Expressionism

Separation of Form and Content. A total rupture with life. The theme of the work – The Form. A marked mooring for the vessel of European culture. The castaways seek in vain to rechain themselves to the fetters of mysticism and symbolism. But with a terrific howl the Electric Siren of actuality bursts through the perfumed boudoirs of aesthetic art! Today, more pressing, more insistently resounds the call : overshoot the picture frame, draw nearer

TO THE CONCRETE, TO THE TANGIBLE, TO THE OBJECT

From Cezanne to Picasso – the objectivisation of the subject. Still life, landscapes, imitations of the sign, counterfeit material (forgery?), collage of objects on the canvas. The painting does not exist – in every sense angles, 'decolages', objects, colour flow from the frame.

IT'S THE END OF THE FIGURATIVE!

King of its day Suprematism has become 'utilitarian' without wanting to; whilst passing into the obsessions of barmaids and the upholstered cushions of the salons now reappearing at the homes of the 'well bred'. Constructivism advanced the negation of the flat surface and threw out the slogan :

THROUGH DISCOVERY OF THE MATERIAL TOWARDS THE NEW OBJECT.
YOUNG PAINTERS, TODAY WE HAVE AGAIN TO HOIST UP THE BANNER OF
THE NEW PAINTING!

To affirm the uselessness of the flat surface is just as ineffectual as to deny the utilitarianism of the cinema in the absence of films showing a bust of the new President of France.

Neither the flat surface nor the figurative are dead, but a fundamental revision of attitudes towards art is in order. Not scorn of life in the name of art, but a path towards the new art thanks to a new conception of

LIFE CONCEIVED AS A SKILLFUL GAG

To all, Our appeal

***Out of the maze of the Intellect
towards the full perception of the real!***

Enough of self-satisfaction! From art we demand trends and utilitarianism!

These revolutionaries of yesterday, today's academics. How quickly they have taken to the allure of retired 'Masters'. What is more they can only recognise their own recipes as being the ones valid for the young art. But we are biased, we see on the walls of the bourgeois salons

YAKULOV REPLACES SOMOV

We can affirm that : It is too soon to rest on one's laurels!

THE REVOLUTION CONTINUES!

**WE
CONSIDER ART AS A TIRELESS RAM
SHATTERING THE HIGH WALLS OF HABIT
AND DOGMA**

**But we also have our own ancestors!
and lots of them**

The brilliant creators of cinema posters, circus posters, music hall posters. Unknown designers of pulp thrillers who exalt the exploits of the King of the detectives or adventurers. In using your art, more magnificent than a clown's red nose, we spring up as if from a trampoline to perform our intrepid Eccentric somersault!

Only the poster has escaped the pernicious scalpel of analysis and the intellect. Subject and form are indivisible, but what do they sing of?

Danger, Audacity, Violence, Pursuit, Revolution, Gold, Blood, Laxative pills, Charlie Chaplin, Catastrophes on land, sea and in the air. Fat cigars, Prima donnas of the operettas, Adventures of all sorts, Skating rinks, Tap shoes, Horses, Wrestling, Torch singers, Somersaults on bicycles and all those millions and millions of events which make splendid our Today!

**THE 200 VOLUMES OF GERMAN EXPRESSIONISM
DO NOT OFFER THE EXPRESSIVITY OF ONE
SOLE**

CIRCUS POSTER !!!

We have no desire to cram the new painter with new recipes, but we know THAT :

- 1 The raw material of the work, is its subject, the form.
- 2 In place of the subject we set up the gag, the skillful trick.
- 3 The gag is the point of highest tension in the utilisation of the raw material.
- 4 The 'Texture' is the degree of tension in the treatment of the raw material.
- 5 By 'Texture' we understand not only the degree of tension in the handling of the canvas, but also in the handling of a gag.
- 6 The 'Texture' of the gag gives a 'texture' equivalent to its form.

WE

MAKE AN ADVERTISEMENT OUT OF ACTUALITY

Actuality – a dazzling gag; a unique pictorial form of our Today

THE ECCENTRIC POSTER

The old painting has surpassed itself

THE ECCENTRIC POSTER SUPPRESSES PAINTING IN GENERAL

WE PROPOSE

- 1 The 'boulevardization' of all forms of past painting. Cubism – Futurism! – Expressionism seen through the filter of laconic expressivity – unheard of precision.
 - 2 Maximum use of popular imagery : posters, pulp thriller jackets, advertising, typography, tickets.
 - 3 The Eccentric poster sees all, knows all! The use of pictorial processes in the aim of agit prop. The latest inventions, novelties, fashions.
 - 4 Encouragement for snapshot artists, cartoonists, caricaturists.
 - 5 Study of locomotives, cars, steam, motors, mechanics.
-

LEARN TO LOVE THE MACHINE

The products of 'The House of Art'

**ARE NOT FIT FOR HUMAN CONSUMPTION!
EVERYONE SHOULD BE AWARE :
THE BEST TRADEMARK IN THE WORLD – IS 'LIFE'**

Beware of Forgeries!

LIFE IS NECESSARY FOR US, LET US DO EVERYTHING TO BE NECESSARY FOR LIFE!

Machines, Bridges, Statues are waiting for you Constructivists!

**The Music Halls, Circus, Skyscrapers offer themselves to your giant
paint brushes, Eccentric Painters!**

**ECENTRISM
PAINTING
ADVERTISING
FOR ALL WHO LIVE TODAY!**

P.S. To all those honourable theoreticians, critics and art historians who drivel patronisingly on the errors of our ardent youth. We throw Marinetti's formula: "The old are wrong, even when they are right; and the young are right, even when they are wrong!"

SERGEI YUTKEVICH

Translated by Marek Pytel

CINEMA AS DEMYSTIFICATION

1 Everyone should wear 'Triangle' brand galoshes

The galoshes, as everyone knows, are a sign of being well off and possessing 'bon ton'.

I justify the Indian queue that stretches out in front of the shops.

"Get yourself some 'Triangle' galoshes right away."

Nowadays everyone wears 'well off', 'bon ton' galoshes: men, things, ideas, theatres.

Watchword: Protect yourself from the mud of the streets; hunt out galoshes!

2 ABDUCTION OF CHILDREN IN SAN FRANCISCO

On December 5th 1921, while we were launching **ECCENTRICITY IN THE MIDST OF THE PUBLIC** like a ball, we had no idea at all that suddenly – Hey Presto! Allez – oop! – here was the transformation.

Before our very eyes the 'ball' was cut (by unknown hands all this), moulded, sewn up and, without a brand label, lo and behold a brand new shining galosh.

Nowadays the concept of 'Eccentricity' is worn out and wasted in every theatre, all over Petrograd, all over the USSR, throughout Europe, much like Time who wastes herself from one cheap drama to another.

Communiqués pile up, Information comes in every day : Eccentrism, Eccentrics gang, Eccentro-Chelastakov, Eccentrism in Shaw, Jakulov : Eccentricity, Eccentrism in art, in foreign affairs, in the rubber industry.

**Tomorrow : They're on their way,
ah, they're here!**

- 1 Hotels : The Monday show of the Aleksandrinskii 'Maison Tellier' with the participation of the WORTHY SYSTEM of Eccentricity.
- 2 In-depth articles on eccentricity in "Žizn'Iskusstva".
- 3 Lecture by Cukovskii with drawings by Dobuzinskii.
- 4 Obligatory appearances in the workers' faculties and inclusion on the academic rations list.

...IN CHARLE USA

Inauguration of the Games and the 'Russian Mountains' Petrograd.

3 ANYTHING TO DECLARE?

The theatre isn't the Industrial Ministry (would that it were!). There's no patent office. They don't grant patents and we don't need them.

We don't fear the generalised theft of the name, of the principles, of the plans for the Theatre of Eccentrism; There are lots of white houses but only one, "White House", the one in Washington.

We object only to those who would with eccentricism smear instruments which are inadequate for a specific function : We quote the evidence of Professor Anton Meyer: "Eccentricity is for internal use; external use will prove useless as a treatment for impotence, sciatica, melancholy, premature baldness, etc."

4 THE CONSPIRACY OF THE DEAD

Rehearsals, Dress rehearsals, First nights. Magazines, articles, debates. Monumental, GRANDIOSE, planetary, Galoshes, galoshes, galoshes.

The demand for galoshes has outstripped supply

Latecomers, still hunting, gallop from store to store like cartoon characters. Those who come last can't get their correct size. Not only galoshes but children's coffins also. Note the excited chatter of the salesman: "Latest styles! Now its galoshes instead of coffins for everyone. As you go past, people will raise their hats. How can anyone not show respect for the dead?"

5 HUNTING OUT SPECTATORS, FROM SHAKESPEARE TO THE CAFÉ – CHANTANT

How can anyone disagree with the salesman? I'm in total agreement. I love the dead. Chekhov, who agrees with me on this, has expressed my own opinion:

"The dead are not ashamed, they make a horrible stench"

The second half of this point of view is no less right than the first. Were it just a question of shame, fine, they don't feel any. But when they stink, and they do it there, right under your nose, it's impossible not to object. Protest is obligatory, like Chaplin's moustache. Something inadmissible results: They're taken from their little cells, covered with SACRED IMAGES dragged out onto carts to get them on their way to other convents, where they'll stink in the atmosphere of columns.

6 A FAILED COUP

"I maintain, and V.V. Kamenskij agrees with me, that if the public claim a right to frivolity and triviality, and so much so that they retreat to the cafés, then we must get them out of there and force them to BECOME SERIOUS. If we are incapable of keeping the public in the theatres, we must oblige them (by deception if necessary) to accept AUTHENTIC ART."

From the little article in 'My Review' no. 1, Moscow

Sherlock Holmes, taking the pipe from his mouth, replied ironically, "Scotland Yard, Agit prop and Education Ministeries in general 'You're always making mistakes!' Do you see who hunts an audience, raping their taste?"

Answer : Serious people in Galoshes

The slogan of their day: "The revolution brings bon ton art from the palaces to the streets!" The crusade, take off your hat, understand!

F.E.K.S.




Excuse me my friends. It's no good, let's return to the alphabet. From the streets to the palaces with the revolution in art. Now it's the mud in our streets : Circus, Cinema, Music Hall, Pinkerton.

As modest as American advertising, profoundly moral like Benedictine, direct as a monument by Tatlin. We categorically refuse galoshes.

And if they try to put them on us by force?



A sensation! The Eccentric Galosh : Flies off the left foot and hurtles into the distorted snout of anyone who deserves it.



The Rooster

PATHE



LEONID TRAUBERG

Translated by Giovanni Dadomo

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F.E.K.S. The Factory of the Eccentric Actor

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Teachers

Ju. Annenkov, N.N. Evreinov, A. Kapler, G. Kozintsev, G. Kryzhitskii, A. Lur'e, K.M. Miklasevskii, C. Mitusov, A. Oslov, N. Punin, A. Sezz, Takasima, N.Y. Tamara, V. Tatlin, L. Trauberg, S. Yutkevitch, and others.

██

THE ECCENTRIC THEATRE – WORKS IN PROGRESS

██

- I. The Wedding. A truly extraordinary adventure by the eccentric Serge.
 - II. Pink – Pank
 - III. The Gin Gentleman and the rotting bottle.
- ██

PUBLICATIONS

Georgii Kryzhitskii. 'The Philosophical Mess!'
Eccentrism no. 1.

IN PREPARATION

Grigorii Kozintsev. Prince-Pinkerton-Perun-Peto.
Georgii Kryzhitskii. The Circus.
Leonid Trauberg. Genial Like Gilbert.
Sergei Yutkevitch. The Eccentric Manifesto.
Eccentrism no. 2.

EXHIBITION OF ECCENTRIC POSTERS

Grigorii Kozintsev, Sergei Eisenstein, Sergei Yutkevich.
Museum of American Posters, of pulp-thriller jackets, etc.

INFORMATION – MEMBERSHIP – PROPOSITIONS

THE DEPOT OF ECCENTRICS

1. Bossejnaya, 7. App. 7

1000 copies. 5. State Publishing House.
"Eccentrism", Eccentropolis, i.e. Petrograd 1922.