The fourth question: "Was The Eleventh Year made without a script?" Yes, like all kino-eye films, The Eleventh Year was made without a script. You know, in exploiting this rejection of the script our numerous opponents have attempted to present things as though we are against planned work altogether. Whereas, contrary to prevailing notions, the kinoks devote far more labor and attention to a preliminary plan than do workers in dramatic cinema. Before setting to work, a given theme is studied with great care in all of its aspects; literature on the issue is studied; in order to gain the clearest possible understanding of the matter every source is used. Before shooting, thematic, itinerary, and calendar plans are drawn up. How do these plans differ from a script? They differ in that all of this is the plan of action for the movie camera once the given theme appears in life, but not a plan for staging the same theme. How does the filming plan of an actual battle differ from a plan for staging a series of separate battle scenes? The difference between kino-eye's plan and the script in artistic cinematography amounts roughly to this.

The final question concerns titles and has been put by many comrades in this form: "How do you explain the abundance of titles in One Sixth of the World and the lack of them in The Eleventh Year?" In One Sixth of the World we were experimenting by putting titles in parentheses through the creation of a specific series of "word-themes." The word-theme has been abolished in The Eleventh Year and the significance of the titles reduced nearly to zero. The picture is constructed through the interweaving of film-phrases, without using titles. Titles have almost no significance in The Eleventh Year. Which is better, then? The first experiment or the second? I feel that both experiments—the creation of word-themes and their abolition—are equally important and of very great significance, for kino-eye and for all of Soviet cinema.

1928

The Man with a Movie Camera

Work on The Man with a Movie Camera required greater effort than previous works of kino-eye. This can be explained by the greater number of locations under observation as well as by com-
plex organizational and technical operations while filming. The
montage experiments demanded exceptional effort. These experi-
ments went on constantly.

_The Man with a Movie Camera_ is straightforward, inventive, and
sharply contradicts that distributor's slogan: "The more clichés, the
better." That slogan prevents us, the workers on this film, from
thinking of rest despite great fatigue. We must make the distributors
put aside their slogan with respect to the film. _The Man with a Movie
Camera_ needs maximal, inventive presentation.

In Kharkov I was asked: "How is it that you're in favor of stirring
titles, and suddenly we have _The Man with a Movie Camera_—a film
without words or titles?" My response was, "No, I'm not in favor of
stirring titles, not in favor of titles at all—that's the invention of certain
critical!"

Indeed, the kino-eye group, following its renunciation of the film
studio, of actors, sets, and the script, fought for a decisive cleaning
up of film-language, for its complete separation from the language of
theater and literature. Thus, in _One Sixth of the World_ the titles are, as
it were, factored out of the picture and isolated into a contrapuntally
constructed word-radio-theme.

"Very little room is devoted to titles in _The Eleventh Year_ (their
modest role is further expressed by the graphic execution of the
titles), so that a title can be cut out without in any way disturbing the

And further: "In its specific weight and practical significance the
intertitle in a genuine film-object (and _The Eleventh Year_ is such) is
just like the quotation about gold from _Timon of Athens_ in Marx's
analysis of money in _Capital_. Incidentally, for the most part these
titles are precise quotations, which might stand for the text during

Thus the complete absence of titles in _The Man with a Movie
Camera_ does not come as something unexpected, but has been
prepared for by all the previous kino-eye experiments.

_The Man with a Movie Camera_ represents not only a practical
result; it is, as well, a theoretical manifestation on the screen. That is
apparently why public debates on it in Kharkov and Kiev assumed
the aspect of a fierce battle between representatives of various
trends in so-called art. Moreover, the dispute took place on several
levels at once. Some said _The Man with a Movie Camera_ was an
experiment in visual music, a visual concert. Others saw the film in
terms of a higher mathematics of montage. Still others declared that it was not "life as it is," but life the way they do not see it, etc.

In fact, the film is only the sum of the facts recorded on film, or, if you like, not merely the sum, but the product, a "higher mathematics" of facts. Each item or each factor is a separate little document. The documents have been joined with one another so that, on the one hand, the film would consist only of those linkages between signifying pieces that coincide with the visual linkages and so that, on the other hand, these linkages would not require intertities; the final sum of all these linkages represents, therefore, an organic whole.

This complex experiment, whose success is admitted by the majority of those comrades who have expressed any opinion, frees us, in the first place, from the tutelage of literature and the theater and brings us face to face with 100 percent cinematography. Secondly, it sharply opposes "life as it is," seen by the aided eye of the
From Kino-Eye to Radio-Eye

(FROM THE KINOKS’ PRIMER)

The village of Pavlovskoe near Moscow. A screening. The small place is filled with peasant men and women and workers from a nearby factory. Kinopraeda is being shown, without musical accompaniment. The noise of the projector can be heard. On the screen a train speeds past. A young girl appears, walking straight toward the camera. Suddenly a scream is heard in the hall. A woman runs toward the girl on the screen. She’s weeping, with her arms stretched out before her. She calls the girl by name. But the girl disappears. On the screen the train rushes by once more. The lights are turned on in the hall. The woman is carried out, unconscious. “What’s going on?” a worker-correspondent asks. One of the viewers answers: “It’s kino-eye. They filmed the girl while she was still alive. Not long ago she fell ill and died. The woman running toward the screen was her mother.”

A park bench. The assistant director of a trust and a woman typist. He asks permission to embrace her. She looks around and says, “All right.” A kiss. They get up from the bench, look into one another’s eyes and walk along the path. Disappear. The bench is empty. Behind it there’s a lilac bush. The lilac bush parts. A man comes out from the bush, lugging some sort of equipment on a tripod. A gardener, who’s witnessed the whole scene, asks his assistant: “What’s that all about?” The assistant answers: “That’s kino-eye.”

A fire. Tenants are hurling their possessions from the burning building. Any second now they expect the fire department to arrive. Police. An anxious crowd. At the end of the street fire engines appear and rapidly approach. At the same time a car rushes from a side street into the square. A man is cranking the handle of a camera. Another man stands next to him and says: “We made it in
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