



Boris Barnet

Filmography by Leonhard H. Gmuer

Leonhard H. Gmuer: Boris Barnet



Leonhard H. Gmuer

Boris Barnet

An annotated filmography



by the same author

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2012 - Ivan A. Pyrjev - Ein Regisseur zwischen Kolchosa-Musical und Dostojewskij-Dämonen, Berlin (in German) (ISBN 978-3-844-2337-8)
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2015 - Filmography 1915, KinoTV Index Series Nr 1, Berlin (ISBN 978-3-7375-4851-9)
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2018 - Filmography 1918, KinoTV Index Series Nr 7, Berlin (ISBN 978-3-746758-98-5)
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2022 - Filmography 1919, KinoTV Index Series Nr 9, Berlin (ISBN 978-3-756502-43-1)

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Boris Barnet Introduction



Actor, Director -
Born June 16, 1902 in Moscow
Born as
Died January 8, 1965 in Riga

Mini-Biography:

Boris Barnet was born on June 16, 1902 in Moskau. He was a Russian Actor, Director, known for **Na vernom sledu** (1924), **Miss Mend** (1926), **Djevushka s korobkoi** (1927), **Moskva v Oktjabre** (1927), **La * guerre aérienne chimique** (1927), Boris Barnet's first movie on record is from 1924. Boris Barnet died on January 8, 1965 in Riga His last motion picture on file dates from 1963.

Debug:Line 215

Filmography

Abbreviations:

Dir: Director - Regisseur - Metteur en scene

Asst Dir: Assistant Director - Regieassistent - Assistant Metteur en scene

Scen: Scenario - Drehbuch . Scenario

Story: Story - Story - Sujet

Based on: Based on - Vorlage - Basé sur

Art Dir: Art Director - Architekt, Ausstatter - Direction artistique

Cam: Director of Photography - Kameramann - Chef operateur

Costumes: Costume Design - Kostümbildner - Costumier

Ed: Editor - Schnitt - Montage

Props: Propman - Requisiteur - Accessoiriste

Set: Set Designer - Innenarchitekt - Assembleur

Cast: Actors - Schauspieler - Acteurs

Producer: Producer - Produzent - Producteur

Prod: Poduction Company - Produktionsfirma - Maison de production

Dist: Distribution Company - Verleih - Maison de distribution

Release: First Screening - Premiere - Première

Other Titles: Other and foreign Distribution Titles - Weitere und fremdsprachige Verleihtitel -
Autres titres de distribution en langues étrangères

Db-Ref: Movie Databases - Film-Datenbanken - Bases de données de films

AFI (American Film Institute); ASFF-dB (American Silent Feature Database); IMDb; KinoTV (kinotv.com); TCM (Turner Classic Movies); bfi (British Film Institute); CSFD (Česko-Slovenská filmová databáze); lost-films (lost-films.eu); Polski Filmweb (filmweb.pl)

Bibliographies - Literaturnachweise:

NNta: Advertising - Anzeige - Annonce

NNtl:: Line - Zeile - Ligne

NNtn:: Note - Notiz - Note

NNtr:: Review - Kritik - Critique

NNts:: Synopsis - Inhaltsangabe - Description

NNph:: Still - Foto - Photographie

Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov



1. - **Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov** - Mr. West s
Extraordinary Adventures in the Bolsheviks Land, Extraordinary adventures of Mr. West in
the land of the Bolsheviks (USSR - Sovjet Union 1924) [Komödie, UdSSR] *Dir:* Lev Kuleshov.
Scen: Nikolai Asejev, Lev Kuleshov, Vsevolod Pudovkin. *Cam:* Aleksandr Levitskij. *Asst Dir:*
Aleksandra Khokhlova, Sergej Komarov, Leo Mur, Leonid Obolenskij, Porfiri Podobed,
Vsevolod Pudovkin.

Cast: **Boris Barnet** (Jeddy), Vladimir Fogel, Pjotr Galadzhev, Aleksandra Khokhlova (Gräfin),
Sergej Komarov, Vjera Lopatina, Leonid Obolenskij, Porfiri Podobed (Mr. West), Vsevolod
Pudovkin (Schban).

Prod: Goskino (Moskau). *Format* 35 mm 1572 meter, 18 fps, - silent

Other Titles: Die sonderbaren Abenteuer des Herrn West im Lande der Bolschewiken [DE];
Die ungewöhnlichen Abenteuer des Herrn West im Lande der Bolschewiken [DE]; Die
seltsamen Abenteuer des Mister West im Land der Bolschewiki [DE]; Comment cela va-t-il se
terminer, Mr. West [FR]; Les aventures extraordinaires de M. West au pays des Bolsheviques
[FR]; Le straordinariae avventure di Mr. West nel Paese dei Bolscevichi [IT]; Необычайные
приключения мистера Веста в стране большевиков [RU]; Чем это кончится?, Мистер
Вест [RU]; Mr. Wests mærkelige oplevelser i bolsjevikkernes land [DK]

Release: April 27, 1924 in UdSSR

Festivals: * 2008 Bologna * 2014 San Francisco Silent Film * 2018 Pordenone

Status: Prints exist in Lobster Films

Db-Ref: KinoTV 2226

Reviews:

«"The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks" is, well, extraordinary. In some ways, this film is like an early Soviet Red Dawn. It's not nearly as negative or scary as Red Dawn. But both movies reveal the total lack of knowledge about the other nation. This 1924 film by Lev Kuleshov is a key work of Soviet silent cinema and beautiful piece of comedic propaganda.

Severe spoilers ahead. If you can't stand knowing what happens next, you shouldn't read my film reviews. This reminds me of Lyrad's story about a woman getting mad at him when he told her that Titanic ended with the boat sinking. He'll have to confirm that though.

Mr. West works for the YMCA in the United States. He seems to be a sort of upper class dandy reformer, but it's not totally clear from the movie because the Soviets don't have a very good idea about what the YMCA did, or for that matter the United States in general. He also has some of the largest glasses I have ever seen. Anyway, Mr. West wants to go check out this new Soviet Union, which he knows nothing about. His friends worry about him and some send him a book with pictures of Bolshevik monsters. They are men with large mustaches and funny things on their face. The movie shows Mr. West imagining the savage commies roasting a live woman over a fire and preparing to eat her. He goes anyway, but takes his servant. According to this Soviet film, every rich American has a servant. And those servants: all cowboys! Mr. West takes his cowboy, replete with six-gun and full gear, to Moscow with him. Some luggage gets lost and then the cowboy, Jed, can't find his way back. Mr. West worries. His handbag is stolen by some punk who works for a count/counterrevolutionary rightist who has lost his property and is now a common crook. When the count gets the bag, he decides to rip West off.

The count goes to Mr. West and says that he is being followed by crazy Bolsheviks. West stupidly follows him. The count gives him a "tour" of Moscow, by which he takes him to a crappy part of town where he lives, shows him some ruins and says these are the Bolshoi Theatre and other landmarks. West and his conspirators then try to rip off West in various ways, which I won't go into in any detail.

Meanwhile Cowboy Jed is going crazy trying to find his master. He is escaping the cops and swings on a rope through a library where he runs across Ellie, who he knows from home. Supposedly he saved Ellie from a violent act once in the United States. In a flashback, Ellie is about to be raped by two guys under a ladder that Jed is working on. After being too oblivious to see this for about 20 seconds he jumps down and kicks the hell out of criminals. Why is Ellie in the USSR? No idea. Totally unexplained. You'd think a propaganda film would play her up as being a communist learning about world revolution to take back to the US or something. But no.

Jed and Ellie go to the police. Those Soviet police sure are nice! Just like in real life!!! They search for Mr. West and rescue him just as the Count is ready to finish stealing his money. While I won't go into all the details, the Count sets up a "Bolshevik" attack where a bunch of scary looking guys are supposedly going to kill West. How are they scary? Not only do they have big mustaches and wear crazy savage clothes, but they also make funny faces. You can do this yourself. Stand in front of a mirror. Contort your face in weird ways, like you would to a 5 year old that you want to make laugh. That is the attack. Intense.

Mr. West is rescued and then shown the real Moscow, including the real Bolshoi Theatre. He is shown parades and other fine aspects of Soviet life. The movie ends with him sending a letter home to his wife saying in a paraphrase, "Burn the New York magazines. Put up a picture of Lenin. Long live the Bolsheviks!"

It's pretty damn funny. Seeing what the Soviets thought American life was like was great, as what they thought happened when Americans came to their country. It's hardly the Cold War yet, but severe tensions already existed between the United States and Soviet Union, in no small part because of U.S. involvement in the Russian Civil War. In a lot of ways, it is like a humorous, 1920s version of Red Dawn. It's much more benign than that piece of US Cold War propaganda, but cultural misunderstandings abound in both films. Unlike Red Dawn however, Mr. West is actually a good movie. The cinematography is cool and there are some great acrobatic fight scenes. There's even a good chase scene. Check it out if you get a chance. You'll be fully entertained while also immersing yourself in a great primary source of US-USSR relations.» (Alterdestiny)

Bibliography:

- La cinémathèque Suisse # 136, pg 28;
- La cinémathèque Suisse Nr. 231, Mars-Avril 2006;
- Il Cinema Ritrovato, Bologna, Katalog 2008, pg 76;

Na vernom sledu

2. - **Na vernom sledu** - On the Right Track (USSR - Sovjet Union 1924) *Dir:* Aleksej Dmitrjev, **Boris Barnet**. *Cam:* Grigorij Giber.

Cast: Pjotr Repnin, **Boris Barnet**, Klavdja Koreneva, Lev Sverdlin, F Britan.

Prod: Lenfilm. *Format* 35 mm - silent

Other Titles: На Верном Следу [RU]; На Новом Фронте [RU]

Db-Ref: KinoTV 28299

Bibliography:

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 198

Shakhmataja Gorjachka



3. - **Shakhmataja Gorjachka** - Chess Fever (USSR - Sovjet Union 1925) [Schach] *Dir:* Vsevolod Pudovkin, Nikolaj Shpikovskij. *Scen:* Nikolaj Shpikovskij. *Cam:* Anatolij Golovnja. *Ed:* Vsevolod Pudovkin.

Cast: Vladimir Fogel (Der Held), Anna Zemtsova (Die Heldin), Anatoli Ktorov (Der Trampassagier), Ivan Koval-Samborskij (Der Polizist), Jakov Protazanov, Julij Rajzman (Der Helfer des Apothekers), Mikhail Ivanovich Zharov (Der Hausmaler), Pjotr Bakshejev, Fjodor Ozep (Der Zuschauer), **Boris Barnet** (Der Dieb), Natalia Glan, Z Darevskij, F Ivanov, K Eggert, José Raúl Capablanca (Der Weltchampion), Sergej Komarov (Der Grossvater).

Prod: Mezhrabpom-Rus. *Format* 35 mm 400 meter, - silent

Other Titles: Schachfieber [DE]; La Fièvre d'échecs [FR]; La febbre degli scacchi [IT]; Шахматная горячка [RU]

Release: December 21, 1925

Festivals: * 2010 Pordenone * 2016 Karlsruhe * 2019 Zurich Stummfilm

Status: Prints exist

Db-Ref: KinoTV 24610

Bibliography:

-Sovjetskije Khudozhestvennyje Filmy, I, N° 305, pg 117

Protsess o trekh millionakh



4. - **Protsess o trekh millionakh** - The Three Millions Trial, Three Thieves, The Trial concerning Three Million (USSR - Sovjet Union 1926) *Dir:* Jakov Protazanov. *Scen:* Jakov Protazanov, Jakov Urinov. *Based on:* Umberto Notari (novel ('I tre Ladri')). *Cam:* Pjotr Jermolov. *ArtDir:* Isaak Rabinovich. *Asst Dir:* Julij Rajzman. *Cast:* Igor Ilinskij (Tapioka, der zerlumpete Dieb), Anatoli Ktorov (Kaskarilja / Cascariglia, der Gentleman Dieb), Mikhail Klimov (Ornano, der Gankier), Olga Zhiznjeva (Noris, Ornanos Frau), Nikolaj Prozorovskij (Count Mirabelli, Noris' Liebhaber), Vladimir Fogel (Mann mit dem Monokel), Daniil Vvedenskij (Der Dieb), **Boris Barnet** (Journalist), Sergej Komarov (Diener), Serafima Birman (Dame mit einer Rose),

Sofja Levitina (Zuschauer im Gerichtssaal), Mark Tsibulskij (Mönch), Aleksandr Glinskij (Barman), Vladimir Mikhajlov (Mönch).

Prod: Mezhrabpom-Rus. *Format* 35 mm, 1:1,33 - silent

Other Titles: Der Drei-Millionen-Prozess [DE]; Il processo di tre milioni [IT]; Процесс о трех миллионах [RU]

Festivals: * 2014 Pordenone

Status: Prints exist in Gosfilmofond (Moscow)

Db-Ref: KinoTV 67839

Bibliography:

-Sovjetskije Khudozhestvennyje Filmy, I, N° 394, pg 163f ;

Miss Mend



5. - **Miss Mend** - Adventures of the three reporters (USSR - Sovjet Union 1926) *Dir:* **Boris Barnet**, Fjodor Ozep. *Scen:* **Boris Barnet**, Fjodor Ozep, V Sakhanovskij. *Story:* Marietta Shaginyan. *Cam:* Jevgenij Alexejev. *ArtDir:* Vladimir Jegorov. *Asst Dir:* L. Tumanov.

Cast: Natalia Glan (Miss Mend, Dactylo), Vladimir Fogel (Photograph), **Boris Barnet** (Reporter), Igor Ilinskij (Tom Hopkins), Sergej Komarov (Tchitché), Ivan Koval-Samborskij (Arthur Storn), Tatjana Mukhina (Kolka, vagabundierendes Kind (as Tanja Mukhina), P Poltoratskij (Redakteur), Pjotr Repnin (Bandit), M Rozene-Sanin (Gordon Stern, Arthurs Vater), Vladimir Uralskij (Polizist), Mikhail Ivanovich Zharov (Knabe), Anel Sudakjevich (uncredited).

Prod: Mezhrabpom-Rus. *Format* 35 mm, 1:1,33 5100 meter, - silent

Episode Titles: ; Ein Brief von einem toten Mann (1) (1); Der teuflische Doppelgänger (2) (2); Tödliche Strahlen (3) (3)

Other Titles: Miss Mend [DE]; Les aventures de trois reporters [FR]; Мисс Менд [RU];

Приключения трех репортеров [RU]; Письмо мертвеца (I) [RU]; Преступление двойника (II) [RU]; Смерть по радио (III) [RU]; Prikljuchenija trekh reporterov [RU]
Release: October 26, 1926 in UdSSR
Festivals: * 2011 Bologna
Status: Prints exist
Db-Ref: KinoTV 24597

Bibliography:

-Sovjetskije Khudozhestvennyje Filmy, I, N° 370, 371, 372, pg 149ff
-Boris Barnet, Ecrits, Documents, études, filmographie, Editions du Festival international du film de Locarno, 1985, pg 199ff

Djevushka s korobkoi



6. - **Djevushka s korobkoi** - Moscow laughs and cries, Moscow That Weeps and Laughs, When Moscow Laughs, The Girl with the Hat-Box (USSR - Sovjet Union 1927) *Dir:* **Boris Barnet**. *Scen:* Valentin Turkin, Vadim Shershenevich. *Cam:* Boris Frantsisson, B Filshin. *ArtDir:* Sergej Kozlovskij. *Cast:* Anna Sten (Natasha Korosteljeva), V Mikhajlov (Natasha's Grossvater), Vladimir Fogel (Telegraphist), Ivan Koval-Samborskij (Ilya Snegirev), Serafima Birman (Madame Irène), Pavel Pol (Nikolaj Matveitch, Irenes Mann), E Miljutina (Marfusha, Irenes Dienerin), V Popov (Billett-Verkäufer). *Prod:* Mezhrabpom-Rus. *Format* 35 mm, 1:1,33 6 reels, 1650 meter, - silent *Other Titles:* Das Mädchen mit der Hutschachtel [DE]; Moskau wie es lacht und weint [DE]; La jeune fille au carton à chapeau [FR]; La ragazza con la cappelliera [IT]; Moskevská modistka

[CZ]; Девушка с коробкой [RU]

Release: April 19, 1927 in UdSSR

Festivals: * 2006 San Francisco Silent Film * 2011 Bologna * 2012 Pordenone

Status: Prints exist in BFI - National Film And Television Archive (London)

Db-Ref: KinoTV 23780

Reviews:

«The independent directorial debut of Boris Barnet (1902-1965) was a promotional film for the state lottery, commissioned by the People's Commissariat of Finance. Mezhrabpom specialized in such "commercials", having made more than a dozen lottery films in the mid-1920s, the most successful of them being Yakov Protazanov's The Tailor from Torzhok (1925).

The Girl with the Hatbox had much in common with Protazanov's comedy, starting from the plot (a dishonest employer gives the protagonist a worthless lottery ticket instead of his/her wages; subsequently it turns out to be the winning number) - which is quite explicable, since both screenplays were written by Valentin Turkin - and finishing with the cast. The comic duo of Serafima Birman and Eva Miliutina were transferred directly from The Tailor, the leading man Ivan Koval-Samborskii was a permanent star of Protazanov's films, Pavel Pol's screen debut had been in Protazanov's Aelita. And it is no coincidence that the female star of The Tailor from Torzhok, Vera Maretskaya, was cast as the lead in Barnet's next comedy, The House on Trubnaya Square (1928; shown at the Giornate in 2009).

Such a succession signified a turning point in Barnet's career. He was a disciple of Lev Kuleshov, and thus in his own films was expected to advocate the omnipotence of montage. Yet, Barnet's assertions in a promotional article on The Girl with the Hatbox (one of the very few pieces of writing he ever produced, so that it could be regarded as a manifesto of a sort) are positively seditious in the face of montage cinema: "We came to a discovery that was pleasantly surprising for us: it was possible to construct scenes that impress not only by means of montage but by the *mise-en-scène* itself. We had the possibility to shoot without the help of close-ups to highlight one necessary detail or another. A long shot was enough - unnecessary things didn't interfere, didn't draw attention away from the necessary. This is my first independent work, and in it I stake all on the actors."

Not only did he prefer acting and *mise-en-scène* to montage, but the acting on which he "staked all" was as far from Kuleshov's calculated physiological dancing as possible. And, as Aleksandr Deriabin points out, both Serafima Birman's gestures and her appearance in the part of the scraggy and supposedly elegant shop-owner resemble (and mock) those of Kuleshov's wife and star Aleksandra Khokhlova: at least, never again did Birman appear in such dresses and with such a coiffure. The only one of Kuleshov's pupils with whom the independent Barnet continued to work was Vladimir Fogel - perhaps the most versatile Soviet film actor of the 1920s. Years after his tragic death (Fogel committed suicide in 1929) Barnet was still including him in the imaginary ideal cast of the picture he was currently making.

Barnet emphasized that the screenplay of The Girl with the Hatbox was intended specifically for those actors who ended up playing in the film. And therefore masks, the basis of a classical silent comedy, made way for full-blooded characters endowed with the actors' personalities - the most appealing of them being that of Anna Sten. She represented an entirely new type on the Soviet screen: a modern girl, live, tangible, and by no means stylized. She was beautiful indeed - though not with a classic beauty: her turned-up nose was no less responsible for her success than her enormous eyes. That alone could have made her the star of a romantic comedy, but Sten was also an intelligent and talented actress. There is not much work for a dramatic actress in The Girl with the Hatbox, but the awareness of her talent has itself resulted in a rare combination of facility and self-respect that most film stars of the 1920s (and their screen images) notably lacked. Only with such a star could Barnet come up with a new genre - a genre that Protazanov had once approached but lacked the courage to develop. Barnet defined The Girl with the Hatbox as an "everyday-life comedy of morals". But decades later this film and its successors (of which there were plenty in Russia) would suit the nebulous definition of a "lyric comedy". "While organizing the comedy material," Barnet said, "it is necessary to find such comic elements as would allow demonstrating the droll as an organic part of ordinary life." He also admitted in an interview: "I like to insert amusing scenes into dramas and dramatic scenes into comedies, but of course it's all a matter of proportion."

Barnet's sense of proportion is bizarre and remarkable at the same time. He was never satisfied with well-developed and skilful screenplays, preferring imperfect ones which allowed him to improvise. And in his best (and favourite) films the plots are indeed tangled. He seems to forget until the last two reels that The Girl with the Hatbox is supposed to promote the state lottery. The same thing happens in The House on Trubnaya Square, which should have

been a comedy of mistaken identity if only the exposition didn't take up two-thirds of the film. But it is exactly these extended expositions that allow Barnet to focus on amusing and seemingly insignificant details - insignificant for the plot, yet vitally important for the unobtrusive portrayal of the characters and the epoch. *The Girl with the Hatbox* still has some elements of slapstick (which would disappear in his later films), but they are criss-crossed with documentary shots, as in the automobile chase, where typical American gags take place on the real streets of 1927 Moscow with "authentic" reactions of the real-life passers-by.

Subsequently Barnet would indeed come up with his semi- documentary comedies - a seemingly absurd genre which may be one of the most original discoveries of the Soviet silent film. It was only to be appreciated decades later. On its release *The Girl with the Hatbox* was treated by Soviet critics as a naïve sketch, an artistically confused mixture of American grotesque and German comedy of manners. And the *New York Times* honoured the film (released in the USA as *When Moscow Laughs*) with but a single phrase: "It is evidently typical of Russian humor and nothing that is likely to stir an American to any great degree of mirth."» - Peter Bagrov, *Giornate del Cinema Muto 2012, Katalog*

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-Sovjetskije Khudozhestvennyje Filmy, I, N° 449, pg 191f

La cinémathèque Suisse # 136, pg 30f

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 207ff

Peter Bagrov, *Giornate del Cinema Muto 2012, Katalog*

La * guerre aérienne chimique

7. - **La * guerre aérienne chimique** - (USSR - Sovjet Union 1927) *Dir:* **Boris Barnet**.

Other Titles: La guerre aérienne chimique [FR]

Db-Ref: KinoTV 39281

Bibliography:

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 206

Moskva v Oktjabre

8. - **Moskva v Oktjabre** - Moscow in October (USSR - Sovjet Union 1927) *Dir:* **Boris Barnet**.

Scen: **Boris Barnet**, Oleg Leonidov. *Cam:* Boris Frantsisson, Konstantin Kuznetsov, Jakov Tolchan. *ArtDir:* Aleksandr Rodtshenko. *Asst Dir:* Tatjana Lukashevich.

Cast: Vasilij Nikandrov (Vladimir Iljitch Lenin), Ivan Bobrov (Bolshevik), Aleksandr Gromov (Rotarmist), Nikolaj Romanov, Anna Sten, **Boris Barnet**.

Prod: Mezhrabpom-Rus. *Format* 35 mm 6 reels, 2100 meter, - silent

Other Titles: Moskau im Oktober [DE]; Kampf und Sieg [DE]; Moscou en octobre [FR]; Mosca in Ottobre [IT]; Москва в октябре [RU]; Borba i pobjeda [RU]

Release: November 8, 1927 in UdSSR

Status: Incomplete prints exist

Db-Ref: KinoTV 39021

Reviews:

«(...) The other two films of the silent period have been given short shrift by many contemporary film critics and film historians. As mentioned earlier, his film for the tenth anniversary of the October Revolution, Moscow in October, has been viewed by many as paling before the two classics of Eisenstein and Pudovkin devoted to this anniversary. The fact that, at least until very recently, most of the film was missing has meant that its reported failure is based heavily on contemporary opinions. Youngblood, who has seen the extant three reels, concurred with this negative opinion, criticizing the bad staging of each scene as well as unconvincing mass scenes and Barnet's work with the "inept non-professional" Nikandrov as Lenin (he also starred in Eisenstein's October). For Youngblood, the main point of interest is Barnet's use of formalist techniques — such as cross-cutting, fast-cutting, and fancy camera angles (Youngblood 134), which would help him in future and better made films like the above mentioned The House on Trubnaya Square. Christie's opinion is more nuanced, arguing that the extant section of the film is not so badly made as many thought. For Christie it still resonates with Barnet's special touch but simply fails to give the revolution a heroic character (which for Christie was the reason for the prevailing contemporary negative view of the film). (...)» [Giuliano Vivaldi, Boris Barnet, The Lyric Voice in Soviet Cinema, 2012, www.brightlightsfilm.com/73/73barnet_vivaldi.php]

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-Sovjetskije Khudozhestvennyje Filmy, I, N° 484, pg 211

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Boris Barnet, Ecrits, Documents, études, filmographie, Editions du Festival international du film de Locarno, 1985, pg 212ff

Giuliano Vivaldi, Boris Barnet, The Lyric Voice in Soviet Cinema, 2012, www.brightlightsfilm.com/73/73barnet_vivaldi.php

Dom na Trubnoi



9. - **Dom na Trubnoi** - The House on Trubnaya Square, Parasha, House on Trubnaya (USSR - Sovjet Union 1928) *Dir:* **Boris Barnet**. *Scen:* Nikolaj Erdman, Anatoli Mariengof, Viktor Shklovskij, B Zorich, Vadim Shershenevich. *Cam:* Jevgenij Alexejev.

Cast: Anel Sudakjevich (Marina, Zofe), Vjera Maretskaja (Parasha Pitunova), Ada Vojtsik (Fenia), P Barkchejev, **Boris Barnet**, Vladimir Batalov (Semjon Bivalov), Vladimir Fogel (Golikob, Coiffeur), Aleksandr Gromov (Onkel Fedja), Jelena Tjapkina (Madame Golikova), Vladimir Uralskij.

Prod: Mezhrabpom-Rus. *Format* 35 mm 1757 meter, - silent

Other Titles: Das Haus in der Trubnaja-Strasse [DE]; La maison de la Place Troubnaia [FR]; La casa sulla Trubnaja [IT]; Činžák v Trubné ulici [CZ]; Дом на Трубной [RU]; Параша [RU]

Release: October 4, 1928

Festivals: * 2009 Pordenone * 2011 Bologna

Db-Ref: IMDb tt0018841, KinoTV 28296

Reviews:

DOM NA TRUBNOI

There exists a sad story used more than once in Russian silent films and in Russia's soulful prose. A young peasant woman comes to a city carrying all she has – a goose or a duck in a basket. Overwhelmed by the crowd and frightened by trams, she spends the night in a park

only to be spotted by a brothel owner or, if in luck, to find a low-wage job as a nurse or maid in a rich man's house. In the next reel, her employer or his son seduces the peasant girl, and, the baby on her hands, she returns to her village where no one is willing to take her back.

Such, more or less, was the story of *Krestianskaia dolia* [A Peasant's lot, 1912] shown here in Pordenone 20 years ago; in 1926 this kind of story resurfaced in *Prostitutka* [A Prostitute], the first feature film made in Bielorussia; in 1927 a similar one was used again in Fedor Otsep's remarkable *Zemlia v plenu* [Land in Captivity]. Needless to add, the two latter films were set in pre-revolutionary Russia.

The story of *Dom na Trubnoi* [House in the Trubnaia Square, 1928] begins in a similar way, but halfway into the film develops an unexpected twist. No sooner had Parasha alighted in Moscow than all that could go wrong does. The duck flies off, the only relative the girl had in Moscow is out of town, and a stingy barber shop owner hires her for food. But this is Soviet Russia, not the imperial one. And the film is a comedy, not a melodrama. There will be people who'll explain Parasha her civil rights, tell her about the trade union all housemaids must join, and about the Moscow Soviet, the municipal body any housemaid can be elected to.

Dom na Trubnoi more than deserves being revisited, of course, but one wonders if this will be revisiting the canon. If being "canonical" implies "often screened" or "known to everyone" this is by no means the case. Unlike some of Boris Barnet's lesser masterpieces, *Dom na Trubnoi* is rather hard to find as a print, and it is not available as a DVD other than in France. Neither is it "canonical" in the sense of being like other Soviet films. *Dom na Trubnoi* stands much by itself. It's really funny, which is not always the case with Soviet silent film comedies (distinct from stage comedies, one must add); it has a political message, but it does not hammer it and does not preach; it does not typecast, and its main antagonist, the barber shop owner, is not a complacent fat petit bourgeois but a loser, an unfortunate little man trying desperately to make ends meet; and, against all odds, *Dom na Trubnoi* is a piece of elegant and skillful storytelling.

On the other hand, looking at Barnet's self-conscious lightness and ease with the film's story one feels how much he was at home with the air of montage experiment the taste for which he must have developed in his years as a student at Kuleshov's workshop. He does not think twice before stopping the film in mid-air (much as Laurence Sterne used to in his novels or Vertov in his films) only to say to you, wait-wait, we forgot to tell what had taken place before. To say it again, *Dom na Trubnoi* as a story is irresistible and inventive, and you will hardly notice or mind that its fifth reel is missing - as we don't miss the hands of Venus de Milo as long as the rest of her is there. - Yuri Tsivian, *Giornate del Cinema Muto*, Pordenone 2009

Bibliography:

- Sovjetskije Khudozhestvennyje Filmy, I, N° 594, pg 259
- Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 215ff
- Katalog Pordenone 2009

Potomok Dzhinghis Khana



10. - **Potomok Dzhinghis Khana** - Chingiz-Khan's Descendant, The Heir of Genghis Khan, Storm over Asia (USSR - Sovjet Union 1928) *Dir:* Vsevolod Pudovkin, W Gontschukow (Tonfassung). *Scen:* Ossip Brik. *Cam:* Anatolij Golovnja. *Mus:* Nikolaj Krjukov. *ArtDir:* Sergej Koslovskij. *Asst Dir:* A Ledastschew.

Cast: Valerian Inkizhinov (Bair, Mongole), A Dedinzew (Führer der Okkupationsarmee), Anel Sudakjevich (Tochter des Führers), Karl Gurnjak (englischer Soldat), Aleksandr Chistjakov (Führer der Partisanenabteilung), L Belinskaja (Frau des Führers), **Boris Barnet** (englischer Soldat), F Ivanov (Lama), V Pro (Missionar), Vladimir Tsoppi (Mister Smith, Engländer), Ivan Inkizhinov, Leonid Obolenskij.

Prod: Mezhrabpomfilm. *Format* 35 mm, 1:1,33 8 reels, 2636 meter, - silent

Other Titles: Der Erbe Dshingin-Khans [DE]; Sturm über Asien [DE]; Tempête sur l'Asie [FR]; Tempeste sull'Asia [IT]; Потомок Чингис-Хана [RU]; Буря над Азией [RU]; Burja nad Aziej [RU]

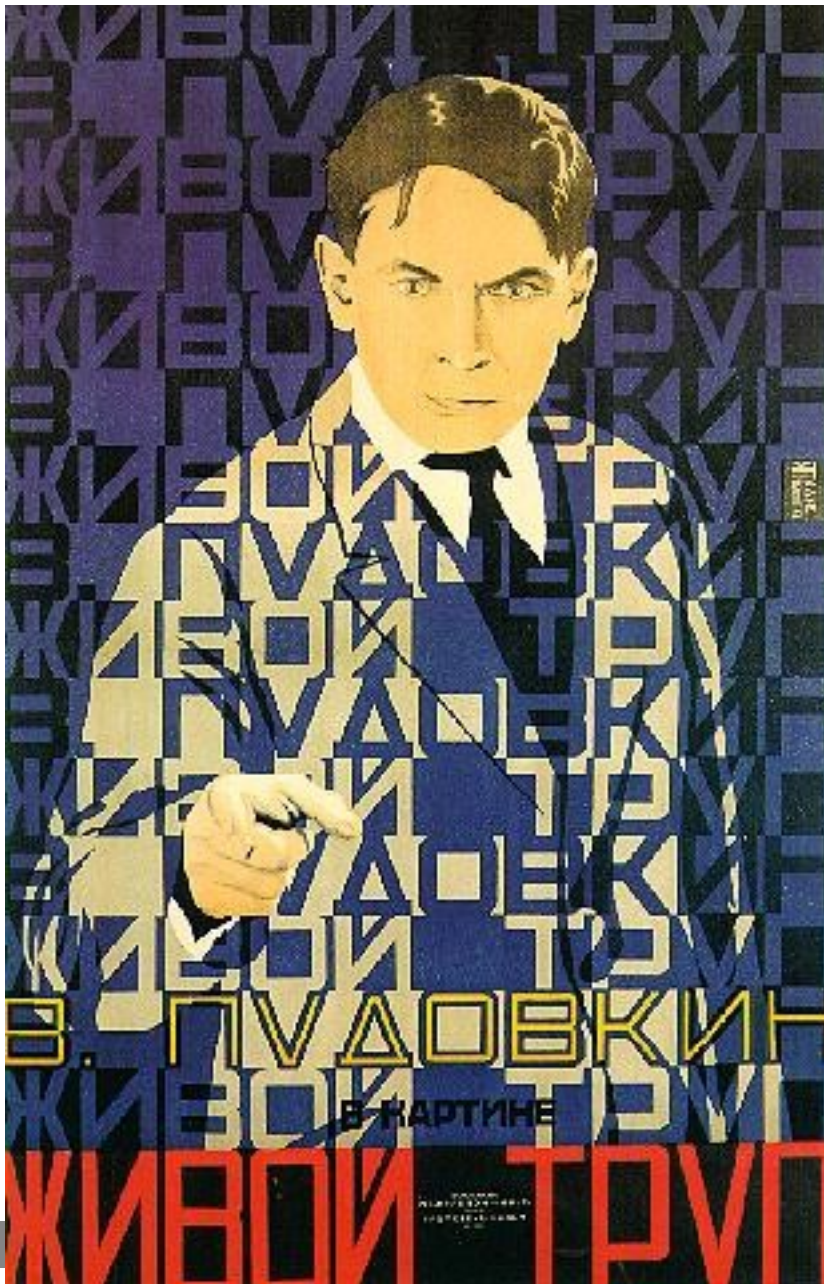
Release: November 10, 1928

Festivals: * 2014 Pordenone

Db-Ref: KinoTV 23781

Bibliography:

* La cinémathèque Suisse # 136, pg 31f; * Der sowjetische Revolutionsfilm / Zwanziger und Dreissiger Jahre, eine Dokumentation, fwb, Henschel Verlag Berlin 1967, * FilmGilde 5/9; * ZDF 63/64, pg 26;



11. - **Zhivoj trup** - The living corpse (USSR - Sovjet Union, Germany 1928) *Dir:* Fjodor Ozep. *Scen:* Boris Gusman, Anatoli Mariengof. *Based on:* Leo Tolstoj (Play). *Cam:* Anatolij Golovnja, Piel Jutzi. *ArtDir:* Sergej Kozlovskij, V Simon.

Cast: Vsevolod Pudovkin, Maria Jacobini, Gustav Diessl, Viola Garden (Sascha), Wera Marezkaja, Julia Serda, Karl Swinburne, Sylvia Torff, Vladimir Uralskij, Natasha Wachanadze, D Wedenski, **Boris Barnet** (Sailor in tavern).

Prod: Mezhrabpomfilm, Prometheus Film, Berlin.

Format 35 mm 3532 meter, - silent

Other Titles: Der lebende Leichnam [DE]; Le cadavre vivant [FR]; Il cadavere vivente [IT]; Živá mrtvola [CZ]; Живой труп [RU]

Release: February 14, 1929 in Berlin, Capitol

Festivals: * 2019 Zurich Stummfilm

Status: Prints exist

Db-Ref: KinoTV 23528

Bibliography:

La cinémathèque Suisse #

Zhivye dela

12. - **Zhivye dela** - Living Things (USSR - Sovjet Union 1930) *Dir: Boris Barnet. Format 35 mm*

Other Titles: Les choses de la vie [FR]

Db-Ref: KinoTV 39282

Bibliography:

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 218

Proizvodstvo muzykalnych instrumentov

13. - **Proizvodstvo muzykalnych instrumentov** - The Manufacture of Musical Instruments (USSR - Sovjet Union 1930) *Dir: Boris Barnet.*

Other Titles: La fabrication des instruments de musique [FR]

Db-Ref: KinoTV 39283

Bibliography:

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 217

Proryv

14. - **Proryv** - The Breakthrough (USSR - Sovjet Union 1930) *Dir:* Lev Kuleshov. *Cam:* Konstantin Kusnezov.

Cast: **Boris Barnet**, Z Cesarskaja, I Chitsjakov, Porfiri Podobed.

Prod: Mezhrabpomfilm. *Format* 35 mm

Other Titles: Der Durchbruch [DE]

Festivals: * 2000 Locarno

Db-Ref: KinoTV 39142

Bibliography:

Katalog 53. Festival internazionale del Film Locarno 2000

Ljedolom

15. - **Ljedolom** - The Thaw, Anka (USSR - Sovjet Union 1931) *Dir: Boris Barnet. Scen: S Jevlakov, O Meleg. Based on: K Grobunov (novel). Cam: M Kotelnikov. Props: Valentina Khmeljova. Asst Dir: Porfiri Podobed.*

Cast: V Marinich (Anka), Andrej Martinov (Semen), S Prianishnikov (Tarkhanov), Aleksandr Zhukov (Skulov).

Prod: Mezhrabpomfilm. Format 35 mm 1792 meter, - silent

Other Titles: La débâcle [FR]; Rompighiaccio [IT]; Il gelo si scioglie [IT]; Ледолом [RU]

Db-Ref: IMDb tt0022065, KinoTV 39284

Synopsis:

based on story Gorbunov about a struggle of poor peasants against the kulaks *

Reviews:

Quote:

Kulaks (Russian: кулак, kulak, "fist", by extension "tight-fisted") were a category of relatively affluent and well-endowed peasants in the later Russian Empire, Soviet Russia, and early Soviet Union. The word kulak originally referred to independent farmers in the Russian Empire who emerged as a result of the Stolypin reform which began in 1906. The Stolypin reform created a new class of landowners who were allowed to acquire for credit a plot of land from the large estate owners, and the credit (a kind of mortgage loan) was to be repaid from farm work. In 1912, 16% of peasants (up from 11% in 1903) had relatively large endowments of over 8 acres (3.2 hectares) per male family member (a threshold used in statistics to distinguish between middle-class and prosperous farmers, i.e., kulaks). At that time an average farmer's family had 6 to 10 children.

According to Marxism-Leninism, the kulaks were a class enemy of the poorer peasants.[1] From this theory's point of view, poor peasants and farm laborers had to be liberated by the revolution alongside the proletariat (the urban workers). In addition, the planned economy required the collectivization of farms and land to allow industrialization of large-scale agricultural production. The "state of workers and farmers" desired to remove the kulaks as a class, which gave them the chance to integrate in the new classless system with equal rights. However, many resisted these changes and terror was organized against the new collectives with the help of former tsarist military.[citation needed] Many farmers and communists were killed, fields were burned and many machine tractor stations were destroyed. This often caused pronounced hunger and created large problems in agriculture and the economy of the Soviet Union.[citation needed] The view of many kulaks was different, as told by Mikhail Gorbachev whose family were "kulaks." The kulaks stated they had suffered from political repressions under the rule of Joseph Stalin in the 1930s.[2]

Bibliography:

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 218f

Okraina



16. - **Okraina** - Outskirts, Patriots (USSR - Soviet Union 1933) *Dir: Boris Barnet. Scen: Boris Barnet, Konstantin Finn. Based on: Konstantin Finn (novel). Cam: Mikhail Kirillov, A Spiridonov. Mus: Sergej Vasilenko. ArtDir: Sergej Koslovskij. Cast: Mikhail Janshin (Soldat), Nikolaj Bogoljubov (Nikolaj), Aleksandr Chistjakov (Kadkin), Andrej Andrejevich Fajt (Zweiter Deutscher Gefangener), Hans Klering (Erster deutscher Gefangener), Sergej Komarov (Greshin), Nikolaj Afanasjevich Krjuchkov (Senka, Kadkins jüngerer Sohn), Jelena Kuzmina (Manka, Greshins Tochter), Daniil Vvedenskij, Mikhail Ivanovich Zharov (Student-Menshevik), Nikolaj Akimov, Aleksandr Zhukov. Prod: Mezhrabpomfilm. Format 35 mm, 1:1,37 2700 meter, - mono Other Titles: Vorstadt [DE]; Provinz [DE]; Le faubourg [FR]; Sobborghi*

[IT]; Окраина [RU]

Release: March 25, 1933

Festivals: * 2011 Bologna

Db-Ref: KinoTV 39285

Bibliography:

Boris Barnet, *Ecrits, Documents, études, filmographie*, Editions du Festival international du film de Locarno, 1985, pg 220f

Ljubov' i nenavist'

17. - **Ljubov' i nenavist'** - Love and hate (USSR - Sovjet Union 1935) *Dir:* Albert Gendelshtejn. *Scen:* Sergej Ermolinskij, Vasilij Pronin. *Cam:* Vasilij Pronin. *Mus:* Dmitrij Shostakovich. *ArtDir:* Sergej Kozlovskij.

Cast: Emma Tsesarskaja (Vasilisa), Aleksandr Chistjakov (Vasilisas Mann), Vjera Maretskaja (Vjera), Nikolaj Krjuchkov (Vjeras Mann), Rina Zeljonaja, Mikhail Zharov (Kukva), Mikhail Kedrov, Vera Popova, Viktor Stanicyn, Andrej Abrikosov, Vladimir Khenkin, Sergej Komarov, Sergej Stoljarov, Jelena Maksimova, Igor Savchenko, E Chesnokova, **Boris Barnet**.

Prod: Mezhrabpomfilm. *Format* 35 mm, 1:1,37 - Mono

Other Titles: Liebe und Hass [DE]; Amour et hain [FR]; Femmes en révolte [FR]; Любовь и ненависть [RU]

Release: March 3, 1935 in UdSSR

Festivals: * 2000 Locarno

Db-Ref: KinoTV 39111

Bibliography:

Katalog 53. Festival internazionale del Film Locarno 2000

U samogo sinego morja



18. - **U samogo sinego morja** - (USSR - Sovjet Union 1936) *Dir:* **Boris Barnet**, Samed Mardanin. *Scen:* Klimenti Mints. *Cam:* Mikhail Kirillov. *Mus:* Sergej Potockij. *ArtDir:* Viktor Aden.

Cast: Lev Sverdlin (Jussuf), Nikolaj Afanasjevich Krjuchkov (Aljosha), Jelena Kuzmina (Mazhenka), Andrej Dolinin (Petka), Sergej Komarov, Ljalja Satejeva, Semjon Svashenko, Aleksandr Zhukov.

Prod: Mezhrabpomfilm, Azerfilm. *Format* 35 mm - mono

Other Titles: By the Deep Blue Sea [FR]; Proprio presso il mare blu [IT]; Vicino al mare più azzurro [IT]; У самого синего моря [RU]

Release: April 20, 1936 in UdSSR

Festivals: * 2011 Bologna

Db-Ref: KinoTV 62404

Noch v sentjabre

19. - **Noch v sentjabre** - A September Night (USSR - Sovjet Union 1939) *Dir:* **Boris Barnet**.

Cast: Emmanuil Abkhaidze, Nikolaj Krjuchkov, Daniil Sagal, Zoja Fjodorova, Aleksandr Antonov, Valentina Karavajeva.

Prod: Mosfilm. *Format* 35 mm 24 fps, - Mono

Other Titles: Une nuit en septembre [FR]; Ночь в сентябре [RU]

Release: October 16, 1939

Db-Ref: KinoTV 67838

Starij Najezdnik

20. - **Starij Najezdnik** - The Old Rider (USSR - Sovjet Union 1940) *Dir:* **Boris Barnet**. *Scen:* Nikolaj Erdman. *Format* 35 mm, 1:1,37 - Mono

Other Titles: Le Vieux jockey [FR]; Il vecchio fantino [IT]; Старый наездник [RU]

Release: December 1959

Festivals: * 2011 Bologna

Db-Ref: KinoTV 67837

Bojevoj kinosbornik 3

21. - **Bojevoj kinosbornik 3** - Fighting Film Album no. 3 (USSR - Sovjet Union 1941) *Dir:* Peter Bayliss, **Boris Barnet** (: Muzhestvo), Konstantin Judin (: Antosha Rybkin). *Scen:* Aleksej Fajko, Ivan Bondin (: Muzhestvo). *Cam:* Konstantin Vents (: Muzhestvo). *Mus:* Nikolaj Krjukov (: Muzhestvo), Jurij Miljutin (: Muzhestvo). *ArtDir:* Aleksej Utkin (: Muzhestvo). *Cast:* Viktor Arkasov (: Muzhestvo), Vladimir Shishkin (: Muzhestvo), V Mironov (: Muzhestvo), Nikolaj Khrjashchikov (: Muzhestvo), Marina Ladynina (: Antosha Rybkin - Larisa Semenovna), Boris Chirkov (: Antosha Rybkin), Vladimir Gribkov (: Antosha Rybkin), Ljudmila Shabalina (: Antosha Rybkin), Konstantin Sorokin (: Antosha Rybkin), Nikolaj Krjuchkov (: Antosha Rybkin), Jelena Anufrijeva (: Muzhestvo), Pjotr Savin (: Muzhestvo). *Prod:* Mosfilm (: Muzhestvo), National Film Board of Canada (: Muzhestvo), Alma Ata Studio (: Antosha Rybkin). *Format* 35 mm, 1:1,37 - Mono
Episode Titles: ; Défense contre avions (1); Muzhestvo (2); Mannhaftigkeit (2); Manhood (2); Courage (2); Antosha Rybkin (3)
Other Titles: Kriegsfilmsammlung Nr. 3 [DE]; Боевой кинесборник №3 [RU]; Английские зенитчики [RU]; Мужество (Дот № 42) [RU]; Антоша Рыбкин [RU]
Release: August 22, 1941 in UdSSR
Db-Ref: KinoTV 62407

Bezhchennaja Golova

22. - **Bezhchennaja Golova** - A Priceless Head, Fighting Film Album no. 10, An invaluable Head, Wartime Newsreel n° 10 (USSR - Sovjet Union 1942) [Widerstand, WW 2] *Dir:* **Boris Barnet**. *Scen:* Boris Petker, G Rubljov. *Cam:* Konstantin Vents. *Mus:* Nikolaj Krjukov. *ArtDir:* V Pantelejev.

Cast: V Shishkin, Nikolaj Cherkasov, Vera Orlova, M Goldblat.

Prod: COKS, Alma-Ata. *Format* 35 mm - mono

Other Titles: Ein Kopf ohne Preis [DE]; Kriegsfilmsammlung Nr. 10 [DE]; Une tête sans prix [FR]; Ciné-recueil de guerre no. 10 [FR]; Una testa inestimabile [IT]; Boevoj Kinosbornik N° 10 [RU]

Festivals: * 2000 Locarno * 2011 Bologna

Db-Ref: KinoTV 39136

Bibliography:

Katalog 53. Festival internazionale del Film Locarno 2000, pg 206

Slavniј Malij (Novgorodcy)

23. - **Slavniј Malij (Novgorodcy)** - A good Lad, Novgorod Citizens (USSR - Sovjet Union 1943) *Dir:* **Boris Barnet**. *Scen:* Aleksej Kapler, Pjotr Pavlenko. *Cam:* Sergeij Ivanov. *Mus:* Nikita Bogolovskij, Nikolaj Krjukov. *ArtDir:* L Milchin, V Kaminskij.
Cast: Jevgenij Grigorjev, O Jakunina, Jelena Sipavina, Nikolaj Bogoljubov, Viktor Dobrovolskij.
Format 35 mm, 1:1,37 - Mono
Other Titles: Ein guter Junge [DE]; Un brave garçon [FR]; Les Hommes de Novgorod [FR]; Славный малый [RU]
Festivals: * 2000 Locarno * 2011 Bologna
Status: Prints exist in RUR
Db-Ref: KinoTV 39137

Bibliography:

Katalog 53. Festival internazionale del Film Locarno 2000, pg 208

Odnazhdij nochju

24. - **Odnazhdij nochju** - Once One Night, Dark Is the Night, One Night (USSR - Sovjet Union 1945) [Drama, War] *Dir:* **Boris Barnet**. *Scen:* Fjodor Knorre. *Cam:* Sarkis Gevorkyan (as S. Gevorkjan). *ArtDir:* S Safarjan, J Erzinkjan, S Arutchjan.

Cast: I Radchenko, Boris Fjodorovich Andrejev, I Kuznetsov, B Leonov, A Judin, V Vjazhenskij, **Boris Barnet** (Col. Belts (German commander)).

Prod: Jerevanskaja Kinostudija. *Format* 35 mm

Other Titles: Einmal, in der Nacht [DE]; Une certaine Nuit [FR]; Une fois, la nuit [FR]

Release: May 1, 1945 in USSR

Festivals: * 2000 Locarno * 2011 Bologna

Db-Ref: IMDb tt0037143, KinoTV 39147

Bibliography:

Katalog 53. Festival internazionale del Film Locarno 2000

Stranitsi Zhisni

25. - **Stranitsi Zhisni** - Pages from a Life (USSR - Sovjet Union 1946) *Dir:* **Boris Barnet**.

Format 35 mm - mon

Other Titles: Pagine di vita [IT]

Db-Ref: KinoTV 62405

Bibliography:

Variety: 11.06.86

Sinegorija

26. - **Sinegorija** - The Blue Mountains (USSR - Sovjet Union 1946) *Dir:* Erast Garin, Khesia Lokshina. *Cam:* Sergej Urusevskij.

Cast: **Boris Barnet**. *Format* 35 mm, 1:1,37 - Mono

Other Titles: Die blauen Berge [DE]; Синегория [RU]

Db-Ref: KinoTV 67840

Podvig Razvedchika



27. - **Podvig Razvedchika** - The Exploits of an Intelligence Agent, Secret Agent (USSR - Sovjet Union 1948) *Dir:* **Boris Barnet**. *Scen:* Konstantin Isajev. *Cam:* Danilo Demutzkij. *Cast:* Pavel Kadochnikov (Fedotov), Viktor Khalatov (Friedrich Pommer), Mikhail Blejman, **Boris Barnet** (General Kuhn), Amvrosij Buchma (Leschuk), P Arzhanov (Stubing), Viktor Dobrovolskij (Vorgesetzter). *Format* 35 mm - mono
Other Titles: Heldentaten eines Kundschafters [DE]; L' impresa di un agente segreto [IT]; Atto eroico di un agente dello spionaggio [IT]; Подвиг разведчика [RU]
Festivals: * 2011 Bologna
Db-Ref: KinoTV 62294

Shchedroje ljeta



28. - **Shchedroje ljeta** - A Bounteous Summer, Bountiful Summer, A Beautiful Summer (USSR - Sovjet Union 1950) [Kolchose, Komödie, Stalinismus] *Dir:* **Boris Barnet**. *Scen:* N Dalekij, Jevgenij Pomeschchikov. *Cam:* Aleksej Mishurin. *Mus:* German Zhukovskij. *ArtDir:* N Jurov, O Stepanenko.

Cast: Tatjana Barysheva (Darja Kirillova), Nina Arkhipova, Marina Debutova, Viktor Dobrovolskij, Nikolaj Afanasjevich Krjuchkov, Mikhail Kuznetsov, Konstantin Sorokin.

Prod: Kievskaja Kinostudija. *Format* 35 mm - Mono

Other Titles: Goldener Sommer [DE]; Ein wunderbarer Sommer [DE]; Un été prodigieux [FR]; Un' estate prodigiosa [IT]; Щедрое лето [RU]; Scedroe Leto [RU]

Festivals: * 2000 Locarno * 2000 Locarno * 2000 Locarno * 2011 Bologna

Db-Ref: KinoTV 39141

Bibliography:

Katalog 53. Festival internazionale del Film Locarno 2000, pg 212

Koncert masterov ukraïnskovo isskustva

29. - **Koncert masterov ukraïnskovo isskustva** - Masters of Ukrainian Art in Concert
(USSR - Sovjet Union 1952) *Dir:* **Boris Barnet**. *Scen:* **Boris Barnet**.

Db-Ref: KinoTV 62408

Ljana

30. - **Ljana** - Lyana (USSR - Sovjet Union 1955) *Dir:* **Boris Barnet**. *Scen:* **Boris Barnet**.
Db-Ref: KinoTV 62409

Poet

31. - **Poet** - (USSR - Sovjet Union 1956) *Dir:* **Boris Barnet**. *Scen:* Valentin Katajev. *Cam:* Vladimir Nikolajev. *Mus:* Vladimir Jurovskij. *ArtDir:* Levan Shengelija.

Cast: Nikolaj Krjuchkov, Sergej Dvoretiskij, Zoja Fjodorova, Iosif Kolin (Gross), Olga Viklandt, Pjotr Alejnikov, Izolda Izvitskaja, Vsevolod Larionov, Georgij Georgiu, Ivan Koval-Samborskij.

Prod: Mosfilm. *Format* 35 mm, 1:1,66 - Mono

Other Titles: Ein Dichter [DE]; Поэт [RU]

Release: February 9, 1957 in UdSSR

Db-Ref: KinoTV 62410

Borets i kloun



32. - **Borets i kloun** - The Wrestler and the Clown (USSR - Sovjet Union 1957) *Dir:* **Boris Barnet**. *Scen:* Nikolai Pogodin.

Cast: Stanislav Chekan (Ivan Maximovich Poddubny), Aleksandr Mikhailov (Anatoli Leonidovich Durov), Jurij Medvedev (Nikita, Ivan's pal), Ija Alexejewna Arepina (Marusya Nikolayevna, aka Mimi), Boris Petker (Giuseppe Truzzi).

Prod: Mosfilm. *Format* 35 mm - mono

Other Titles: König der Manege [DE]; Il lottatore e il clown [IT]; Борец и клоун [RU]

Festivals: * 2011 Bologna

Db-Ref: KinoTV 62406

Anushka



33. - **Anushka** - Annushka (USSR - Sovjet Union 1959) *Dir:* **Boris Barnet**. *Scen:* Efraim Savela. *Cam:* Viktor Masevchich. *Mus:* Jurij Birjukov. *Ed:* P Chechetkina. *ArtDir:* Artur Berger. *Costumes:* T Antonova.

Cast: Irina Skobtseva (Annuška), A Georgjevskaja (Polina Sergejevna), B Bobochkin (Ivan Ivanovich), G Tokareva (Nina), L Barashkov (Sasha), Eduard Martsevich (Vovka), O Oroseva (Vovkas Mutter), E Koroleva (Granata).

Prod: Mosfilm. *Format* 35 mm, 1:1,37 - Mono

Other Titles: Annuschka [DE]

Festivals: * 2012 Viennale

Status: Prints exist

Db-Ref: KinoTV 62411

Aljenka

34. - **Aljenka** - Alyonka (USSR - Sovjet Union 1962) *Dir:* **Boris Barnet**. *Scen:* Sergej Antonov. *Cam:* Igor Chernikh. *Mus:* Kirill Molchanov. *ArtDir:* Aleksandr Mjag.
Cast: Nikolaj Bogoljubov (Gulko), Natasha Ovodova (Alenka), Vasilij Shukshin (Stepan), Jevgenij Shutov (Tolja), Erast Garin (Vitaminich), Nikolaj Afanasjevich Krjuchkov (Roman Semjonovich), Irina Tsarubina (Vasilisa Petrovna).
Prod: Mosfilm. *Format* 35 mm - Mono
Other Titles: Alyonka [IT]; Алєнка [RU]
Release: March 22, 1962 in UdSSR
Festivals: * 2011 Bologna
Db-Ref: KinoTV 62412

Synopsis:

Kazakhstan, the 50s. The main heroine of the film is a nine-year-old girl Alyonka, who was sent to town to study by her parents. The girl meets various companions on her long way. The story is told on her behalf about people cultivating the virgin land, their joys and sorrows, dreams and troubles.

Polustanok



35. - **Polustanok** - A small station, The Whistle-Stop (USSR - Sovjet Union 1963) *Dir:* **Boris Barnet**. *Scen:* **Boris Barnet**. *Cam:* Sergej Polujanov.

Cast: Nadezhda Rumjantseva.

Prod: Mosfilm. *Format* 35 mm - Mono

Other Titles: Der kleine Bahnhof [DE]; La petite gare [FR]; La gare [FR]; Le signal d'alarme [FR]; La piccola stazione [IT]; Полустанок [RU]

Festivals: * 2011 Bologna

Db-Ref: KinoTV 62413

Synopsis:

About an academician, who spent his vacation not at a resort, but in a remote village. However, he did not manage to practice painting as he planned. He got involved in the villagers' life.

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Weitere Quellen:

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Kay Weninger, Das grosse Personenlexikon des Films, A-G, pg 252f

Alternate and Foreign Language Titles

Аленка = *Aljenka*
Английские зенитчики = *Bojevoj kinosbornik 3*
Антоша Рыбкин = *Bojevoj kinosbornik 3*
Боевой киноборник №3 = *Bojevoj kinosbornik 3*
Борец и клоун = *Borets i kloun*
Буря над Азией = *Potomok Dzhinghis Khana*
Девушка с коробкой = *Djevushka s korobkoi*
Дом на Трубной = *Dom na Trubnoi*
Живой труп = *Zhivoj trup*
Ледолом = *Ljedolom*
Любовь и ненависть = *Ljubov' i nenvist'*
Мисс Менд = *Miss Mend*
Москва в октябре = *Moskva v Oktjabre*
Мужество (Дот № 42) = *Bojevoj kinosbornik 3*
На Верном Следу = *Na vernom sledu*
На Новом Фронте = *Na vernom sledu*
Необычайные приключения мистера Веста в стране большевиков = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
Ночь в сентябре = *Noch v sentjabre*
Окраина = *Okraina*
Параша = *Dom na Trubnoi*
Письмо мертвеца (I) = *Miss Mend*
Подвиг разведчика = *Podvig Razvedchika*
Полустанок = *Polustanok*
Потомок Чингис-Хана = *Potomok Dzhinghis Khana*
Поэт = *Poet*
Преступление двойника (II) = *Miss Mend*
Приключения трех репортеров = *Miss Mend*
Процесс о трех миллионах = *Protsess o trekh millionakh*
Синегория = *Sinegorija*
Славный малый = *Slavnij Malij (Novgorodcy)*
Смерть по радио (III) = *Miss Mend*
Старый наездник = *Starij Najezdnik*
У самого синего моря = *U samogo sinego morja*
Чем это кончится?, Мистер Вест = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
Шахматная горячка = *Shakhmataja Gorjachka*
Щедрое лето = *Shchedroje ljeto*
Činžák v Trubné ulici = *Dom na Trubnoi*
The Adventures of Mr. West in the Land of the Bolsheviks = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
Adventures of the three reporters = *Miss Mend*
Alyonka = *Aljenka*
Amour et hain = *Ljubov' i nenvist'*
Anka = *Ljedolom*
Annuschka = *Anushka*
Annushka = *Anushka*
Annuška = *Anushka*
Antosha Rybkin = *Bojevoj kinosbornik 3*
Atto eroico di un agente dello spionaggio = *Podvig Razvedchika*

Les aventures de trois reporters = *Miss Mend*
Les aventures extraordinaires de M. West au pays des Bolsheviques = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
A Beautiful Summer = *Shchedroje ljeto*
Bescennaja golova = *Bezhchennaja Golova*
Bestsennaya golova = *Bezhchennaja Golova*
Die blauen Berge = *Sinegorija*
The Blue Mountains = *Sinegorija*
Boevoj Kinosbornik N° 10 = *Bezhchennaja Golova*
Borba i pobjeda = *Moskva v Oktjabre*
A Bounteous Summer = *Shchedroje ljeto*
Bountiful Summer = *Shchedroje ljeto*
Boyevoj kinosbornik no. 10 = *Bezhchennaja Golova*
Un brave garçon = *Slavniy Malij (Novgorodcy)*
The Breakthrough = *Proryv*
Ein Brief von einem toten Mann (1) = *Miss Mend*
Burja nad Aziej = *Potomok Dzhinghis Khana*
By the Deep Blue Sea = *U samogo sinego morja*
Il cadavere vivente = *Zhivoj trup*
Le cadavre vivant = *Zhivoj trup*
La casa sulla Trubnaja = *Dom na Trubnoi*
Une certaine Nuit = *Odnazhdij nochju*
Chess Fever = *Shakhmataja Gorjachka*
Chingiz-Khan's Descendant = *Potomok Dzhinghis Khana*
Les choses de la vie = *Zhivye dela*
Ciné-recueil de guerre no. 10 = *Bezhchennaja Golova*
Comment cela va-t-il se terminer, Mr. West = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
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Dark Is the Night = *Odnazhdij nochju*
La débâcle = *Ljedolom*
Défense contre avions = *Bojevoj kinosbornik 3*
Devushka s korobkoi = *Djevushka s korobkoi*
Dewuschka s korobkoi = *Djevushka s korobkoi*
Ein Dichter = *Poet*
Dom na Trubnoj = *Dom na Trubnoi*
Dom na Trubnoy = *Dom na Trubnoi*
Der Drei-Millionen-Prozess = *Protsess o trekh millionakh*
Der Dreimillionenprozess = *Protsess o trekh millionakh*
Der Durchbruch = *Proryv*
Einmal, in der Nacht = *Odnazhdij nochju*
Der Erbe Dshingin-Khans = *Potomok Dzhinghis Khana*
Un' estate prodigiosa = *Shchedroje ljeto*
Un été prodigieux = *Shchedroje ljeto*
The Exploits of an Intelligence Agent = *Podvig Razvedchika*
Extraordinary adventures of Mr. West in the land of the Bolsheviks = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
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Le faubourg = *Okraina*
La febbre degli scacchi = *Shakhmataja Gorjachka*
Femmes en révolte = *Ljubov' i nenavist'*
La Fièvre d'échecs = *Shakhmataja Gorjachka*
Fighting Film Album no. 10 = *Bezhchennaja Golova*
Fighting Film Album no. 3 = *Bojevoj kinosbornik 3*

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La gare = *Polustanok*
Il gela si scioglie = *Ljedolom*
The Girl with the Hat-Box = *Djevushka s korobkoi*
The Girl with the Hatbox = *Djevushka s korobkoi*
Goldener Sommer = *Shchedroje ljeto*
A good Lad = *Slavnij Malij (Novgorodcy)*
La guerre aérienne chimique = *La * guerre aérienne chimique*
Ein guter Junge = *Slavnij Malij (Novgorodcy)*
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The Heir of Genghis Khan = *Potomok Dzhinghis Khana*
The Heir to Genghis Khan = *Potomok Dzhinghis Khana*
Heldentaten eines Kundschafters = *Podvig Razvedchika*
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The House on Trubnaya Square = *Dom na Trubnoi*
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An invaluable Head = *Bezhchennaja Golova*
La jeune fille au carton à chapeau = *Djevushka s korobkoi*
Kampf und Sieg = *Moskva v Oktjabre*
Der kleine Bahnhof = *Polustanok*
König der Manege = *Borets i kloun*
Kontsert masterov ukrainskogo iskusstva = *Koncert masterov ukrainskovo isskustva*
Konzert masterow ukrainskovo iskusstva = *Koncert masterov ukrainskovo isskustva*
Ein Kopf ohne Preis = *Bezhchennaja Golova*
Kriegsfilmsammlung Nr. 10 = *Bezhchennaja Golova*
Kriegsfilmsammlung Nr. 3 = *Bojevoj kinosbornik 3*
Der lebende Leichnam = *Zhivoj trup*
Ledolom = *Ljedolom*
Liana = *Ljana*
Liebe und Hass = *Ljubov' i nenavist'*
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Living Things = *Zhivye dela*
Il lottatore e il clown = *Borets i kloun*
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Moscow in October = *Moskva v Oktjabre*
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Moscow That Weeps and Laughs = *Djevushka s korobkoi*
Moskau im Oktober = *Moskva v Oktjabre*
Moskau wie es lacht und weint = *Djevushka s korobkoi*
Moskevská modistka = *Djevushka s korobkoi*
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Neobychajnye priključenja Mistera Vesta v Strane Bolshevikov = *Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov*
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Novgorod Citizens = *Slavnij Malij (Novgorodcy)*
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Novgorodtsy = *Slavnij Malij (Novgorodcy)*
Une nuit en septembre = *Noch v sentjabre*
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Odnazhdy nochju = *Odnazhdij nochju*
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Pagine di vita = *Stranitsi Zhisni*
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Patriots = *Okraina*
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La piccola stazione = *Polustanok*
Podvik razvedschika = *Podvig Razvedchika*
Potomak Dzhinghis Khana = *Potomok Dzhinghis Khana*
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Priključenja trekh reporterov = *Miss Mend*
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Slavnyj malyj = *Slavnij Malij (Novgorodcy)*
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Stranitsy zhizni = *Stranitsi Zhisni*
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The Three Millions Trial = *Protsess o trekh millionakh*
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Tödliche Strahlen (3) = *Miss Mend*
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Le Vieux jockey = *Starij Najezdnik*
Vorstadt = *Okraina*
Wartime Newsreel n° 10 = *Bezhchennaja Golova*
When Moscow Laughs = *Djevushka s korobkoi*
The Whistle-Stop = *Polustanok*
The Wrestler and the Clown = *Borets i kloun*
Ein wunderbarer Sommer = *Shchedroje ljeto*
Zhivoi trup = *Zhivoj trup*
Živá mrtvola = *Zhivoj trup*

Existing Films of Boris Barnet

Note: The following does not pretend to be a complete list of films existing in the world's archives. The list reflects those titles and information we have on file at the time of printing this volume. It is intended to be a first guideline to available copies of productions from **Boris Barnet**.

In any case all requests should be addressed to the respective archives.
The Editor declines any responsibility for missing or incorrect entries.

Status of the Motion Pictures:

[1] Complete or almost complete

[2] Incomplete, Reels missing

[3] Fragments only

- **1924 - Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov** Lobster Films [1]
- **1925 - Shakhmataja Gorjachka** [1]
- **1926 - Protsess o trekh millionakh** Gosfilmofond (Moscow) [1]
- **1926 - Miss Mend** [1]
- **1927 - Djevushka s korobkoi** BFI - National Film And Television Archive (London) [1]
- **1927 - Moskva v Oktjabre** [2]
- **1928 - Zhivoj trup** [1]
- **1943 - Slavnij Malij (Novgorodcy)** RUR [1]
- **1959 - Anushka** [1]

9 existing movies **Boris Barnet** recorded in our database.

Directors Index

Boris Barnet (1902-1965): Na vernom sledu (1924); Miss Mend (1926); Djevushka s korobkoi (1927); La * guerre aérienne chimique (1927); Moskva v Oktjabre (1927); Dom na Trubnoi (1928); Proizvodstvo muzykalnych instrumentov (1930); Zhivye dela (1930); Ljedolom (1931); Okraina (1933); U samogo siniego morja (1936); Noch v sentjabre (1939); Bojevoj kinosbornik 3 (1941); Bezhchennaja Golova (1942); Slavnij Malij (Novgorodcy) (1943); Odnazhdij nochju (1945); Stranitsi Zhisni (1946); Podvig Razvedchika (1948); Shchedroje ljeto (1950); Koncert masterov ukrainskovo isskustva (1952); Ljana (1955); Poet (1956); Borets i kloun (1957); Anushka (1959); Starij Najezdnik (1940); Aljenka (1962); Polustanok (1963);

Peter Bayliss (b.-): Bojevoj kinosbornik 3 (1941);

Aleksej Dmitrjev (b.-): Na vernom sledu (1924);

Erast Garin (1902-1980): Sinegorija (1946);

Albert Gendelshtejn (b.-): Ljubov' i nenavist' (1935);

W Gontschukow (b.-): Potomok Dzhinghis Khana (1928);

Konstantin Judin (b.-): Bojevoj kinosbornik 3 (1941);

Lev Kuleshov (1899-1970): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924); Proryv (1930);

Khesia Lokshina (b.-): Sinegorija (1946);

Samed Mardanin (1908-1995): U samogo siniego morja (1936);

Fjodor Ozep (1895-1949): Miss Mend (1926); Zhivoj trup (1928);

Jakov Protazanov (1881-1945): Protsess o trekh millionakh (1926);

Vsevolod Pudovkin (1893-1953): Shakhmataja Gorjachka (1925); Potomok Dzhinghis Khana (1928);

Nikolaj Shpikovskij (1897-1977): Shakhmataja Gorjachka (1925);

Note: b. respectively d. - Year of Birth or Death unknown or not on file.

Actors Index

Emmanuil Abkhaidze (b.-): Noch v sentjabre (1939);
Andrej Abrikosov (1906-1973): Ljubov' i nenavist' (1935);
Nikolaj Akimov (1895-1965): Okraina (1933);
Pjotr Alejnikov (1914-1965): Poet (1956);
Boris Andrejev (1915-1982): Odnazhdij nochju (1945);
Aleksandr Antonov (1898-1962): Noch v sentjabre (1939);
Jelena Anufrijeva (b.-): Bojevoj kinosbornik 3 (1941);
Ija Alexejewna Arepina (1930-2003): Borets i kloun (1957);
Viktor Arkasov (b.-): Bojevoj kinosbornik 3 (1941);
Nina Arkhipova (b.-): Shchedroje ljeto (1950);
P Arzhanov (b.-): Podvig Razvedchika (1948);
Pjotr Bakshejev (1896-1929): Shakhmataja Gorjachka (1925);
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P Barkchejev (b.-): Dom na Trubnoi (1928);
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Tatjana Barysheva (1896-1996): Shchedroje ljeto (1950);
Vladimir Batalov (b.-): Dom na Trubnoi (1928);
L Belinskaja (b.-): Potomok Dzhinghis Khana (1928);
Serafima Birman (1890-1976): Protsess o trekh millionakh (1926); Djevushka s korobkoi (1927);
Mikhail Blejman (b.-): Podvig Razvedchika (1948);
B Bobochkin (b.-): Anushka (1959);
Ivan Bobrov (1904-1954): Moskva v Oktjabre (1927);
Nikolaj Bogoljubov (1899-1980): Okraina (1933); Slavnij Malij (Novgorodcy) (1943); Aljenka (1962);
F Britan (b.-): Na vernom sledu (1924);
Amvrosij Buchma (1891-1957): Podvig Razvedchika (1948);
José Raúl Capablanca (b.-): Shakhmataja Gorjachka (1925);
Z Cesarskaja (b.-): Proryv (1930);
Stanislav Chekan (1922-1994): Borets i kloun (1957);
Nikolaj Cherkasov (1903-1966): Bezhchennaja Golova (1942);
E Chesnokova (b.-): Ljubov' i nenavist' (1935);
Boris Chirkov (1901-1982): Bojevoj kinosbornik 3 (1941);
Aleksandr Chistjakov (1880-1942): Potomok Dzhinghis Khana (1928); Okraina (1933); Ljubov' i nenavist' (1935);
I Chitsjakov (b.-): Proryv (1930);
Z Darevskij (b.-): Shakhmataja Gorjachka (1925);
Marina Debutova (b.-): Shchedroje ljeto (1950);
A Dedinzew (b.- d.): Potomok Dzhinghis Khana (1928);
Gustav Diessl (1899-1948): Zhivoj trup (1928);
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Aleksej Dolinin (1910-1942): U samogo siniego morja (1936);
Sergej Dvoretiskij (b.-): Poet (1956);
Konstantin Eggert (1883-1955): Shakhmataja Gorjachka (1925);

Andrej Fajt (1903-1976): Okraina (1933);
Zoja Fjodorova (1907-1981): Noch v sentjabre (1939); Poet (1956);
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Pjotr Galadzhhev (1900-1971): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924);
Viola Garden (b.-): Zhivoj trup (1928);
Erast Garin (1902-1980): Aljenka (1962);
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Natalia Glan (b.-): Shakhmataja Gorjachka (1925); Miss Mend (1926);
Aleksandr Glinskij (b.-): Protsess o trekh millionakh (1926);
M Goldblat (b.-): Bezhchennaja Golova (1942);
Vladimir Gribkov (b.-): Bojevoj kinosbornik 3 (1941);
Jevgenij Grigorjev (b.-): Slavnij Malij (Novgorodcy) (1943);
Aleksandr Gromov (b.-): Moskva v Oktjabre (1927); Dom na Trubnoi (1928);
Karl Gurnjak (1895- d.): Potomok Dzhinghis Khana (1928);
Igor Ilinskij (1901-1987): Protsess o trekh millionakh (1926); Miss Mend (1926);
Ivan Inkizhinov (b.-): Potomok Dzhinghis Khana (1928);
Valerian Inkizhinov (1895-1973): Potomok Dzhinghis Khana (1928);
F Ivanov (b.-): Shakhmataja Gorjachka (1925); Potomok Dzhinghis Khana (1928);
Izolda Izvitskaja (1932-1971): Poet (1956);
Maria Jacobini (1890-1944): Zhivoj trup (1928);
O Jakunina (b.-): Slavnij Malij (Novgorodcy) (1943);
Mikhail Janshin (1902-1976): Okraina (1933);
A Judin (b.-): Odnazhdij nochju (1945);
Pavel Kadochnikov (b.-): Podvig Razvedchika (1948);
Valentina Karavajeva (1921-1997): Noch v sentjabre (1939);
Mikhail Kedrov (1893-1972): Ljubov' i nenavist' (1935);
Viktor Khalatov (b.-): Podvig Razvedchika (1948);
Vladimir Khenkin (1883-1953): Ljubov' i nenavist' (1935);
Aleksandra Khokhlova (1897-1985): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924);
Nikolaj Khrjashchikov (b.-): Bojevoj kinosbornik 3 (1941);
Hans Klering (1906-1988): Okraina (1933);
Mikhail Klimov (b.-): Protsess o trekh millionakh (1926);
Iosif Kolin (b.-): Poet (1956);
Sergej Komarov (1891-1957): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924); Shakhmataja Gorjachka (1925); Protsess o trekh millionakh (1926); Miss Mend (1926); Okraina (1933); Ljubov' i nenavist' (1935); U samogo sinego morja (1936);
Klavdja Koreneva (b.-): Na vernom sledu (1924);
E Koroleva (b.-): Anushka (1959);
Ivan Koval-Samborskij (1893-1962): Shakhmataja Gorjachka (1925); Miss Mend (1926); Djevushka s korobkoi (1927); Poet (1956);
Nikolaj Krjuchkov (1911-1994): Ljubov' i nenavist' (1935); Noch v sentjabre (1939); Bojevoj kinosbornik 3 (1941); Poet (1956); Okraina (1933); U samogo sinego morja (1936); Shchedroje ljeto (1950); Aljenka (1962);
Anatoli Ktorov (b.-): Shakhmataja Gorjachka (1925); Protsess o trekh millionakh (1926);
Jelena Kuzmina (1909-1979): Okraina (1933); U samogo sinego morja (1936);
Ivan Kuznetsov (b.-): Odnazhdij nochju (1945);
Mikhail Kuznetsov (1918-1986): Shchedroje ljeto (1950);
Marina Ladynina (1908-2003): Bojevoj kinosbornik 3 (1941);
Vsevolod Larionov (b.-): Poet (1956);

B Leonov (b.-): Odnazhdij nochju (1945);
Sofja Levitina (b.-): Protsess o trekh millionakh (1926);
Vjera Lopatina (b.-): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924);
Jelena Maksimova (1905-1986): Ljubov' i nenavist' (1935);
Vjera Maretskaja (1906-1978): Dom na Trubnoi (1928); Ljubov' i nenavist' (1935);
Wera Marezkaja (b.-): Zhivoj trup (1928);
V Marinich (b.-): Ljedolom (1931);
Andrej Martinov (b.-): Ljedolom (1931);
Eduard Martsevich (1936-2013): Anushka (1959);
Jurij Medvedev (b.-): Borets i kloun (1957);
Aleksandr Mikhailov (b.-): Borets i kloun (1957);
Vladimir Mikhajlov (1861-1935): Djevushka s korobkoi (1927); Protsess o trekh millionakh (1926);
Jeva Miljutina (1893-1977): Djevushka s korobkoi (1927);
V Mironov (b.-): Bojevoj kinosbornik 3 (1941);
Tatjana Mukhina (b.-): Miss Mend (1926);
Vasilij Nikandrov (1869-): Moskva v Oktjabre (1927);
Leonid Obolenskij (1902-1991): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924); Potomok Dzhinghis Khana (1928);
Vera Orlova (1918-1993): Bezhchennaja Golova (1942);
O Oroseva (b.-): Anushka (1959);
Natasha Ovodova (b.-): Aljenka (1962);
Fjodor Ozep (1895-1949): Shakhmataja Gorjachka (1925);
Boris Petker (b.-): Borets i kloun (1957);
Porfiri Podobed (b.-): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924); Proryv (1930);
Pavel Pol (1887-1955): Djevushka s korobkoi (1927);
P Poltoratskij (b.-): Miss Mend (1926);
Vladimir Popov (1889-1968): Djevushka s korobkoi (1927);
Vera Popova (1889-1982): Ljubov' i nenavist' (1935);
S Prianishnikov (b.-): Ljedolom (1931);
V Pro (b.-): Potomok Dzhinghis Khana (1928);
Jakov Protazanov (1881-1945): Shakhmataja Gorjachka (1925);
Nikolaj Prozorovskij (1905-1935): Protsess o trekh millionakh (1926);
Vsevolod Pudovkin (1893-1953): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924); Zhivoj trup (1928);
I Radchenko (b.-): Odnazhdij nochju (1945);
Julij Rajzman (1903-1994): Shakhmataja Gorjachka (1925);
Pjotr Replin (1894-1970): Na vernom sledu (1924); Miss Mend (1926);
Nikolaj Romanov (1908-1991): Moskva v Oktjabre (1927);
M Rozene-Sanin (b.-): Miss Mend (1926);
Nadezhda Rumjantseva (1930-2008): Polustanok (1963);
Daniil Sagal (1909-2002): Noch v sentjabre (1939);
Ljalja Satejeva (b.-): U samogo sinego morja (1936);
Igor Savchenko (1906-1950): Ljubov' i nenavist' (1935);
Pjotr Savin (1906-1981): Bojevoj kinosbornik 3 (1941);
Julia Serda (1875-1965): Zhivoj trup (1928);
Ljudmila Shabalina (b.-): Bojevoj kinosbornik 3 (1941);
Vladimir Shishkin (b.-): Bezhchennaja Golova (1942); Bojevoj kinosbornik 3 (1941);
Vasilij Shukshin (1929-1974): Aljenka (1962);
Jevgenij Shutov (1926-1995): Aljenka (1962);
Jelena Sipavina (b.-): Slavnij Malij (Novgorodcy) (1943);
Irina Skobtseva (1927-2020): Anushka (1959);
Konstantin Sorokin (b.-): Bojevoj kinosbornik 3 (1941); Shchedroje ljeto (1950);

Viktor Stanicyn (1897-1976): Ljubov' i nenavist' (1935);
Anna Sten (1908-1993): Djevushka s korobkoi (1927); Moskva v Oktjabre (1927);
Sergej Stoljarov (1911-1969): Ljubov' i nenavist' (1935);
Anel Sudakjevich (1906-2002): Miss Mend (1926); Dom na Trubnoi (1928); Potomok Dzhinghis Khana (1928);
Semjon Svashenko (1904-1969): U samogo siniego morja (1936);
Lev Sverdlin (1901-1969): Na vernom sledu (1924); U samogo siniego morja (1936);
Karl Swinburne (b.-): Zhivoj trup (1928);
Jelena Tjapkina (1900-1984): Dom na Trubnoi (1928);
G Tokareva (b.-): Anushka (1959);
Sylvia Torff (1892-): Zhivoj trup (1928);
Irina Tsarubina (b.-): Aljenka (1962);
Emma Tsesarskaja (1909-1990): Ljubov' i nenavist' (1935);
Mark Tsibulskij (b.-): Protsess o trekh millionakh (1926);
Vladimir Tsoppi (1889-1970): Potomok Dzhinghis Khana (1928);
Vladimir Uralskij (1887-1955): Miss Mend (1926); Dom na Trubnoi (1928); Zhivoj trup (1928);
Olga Viklandt (1911-1995): Poet (1956);
V Vjazhenskij (b.-): Odnazhdij nochju (1945);
Ada Vojtsik (1905-1998): Dom na Trubnoi (1928);
Daniil Vvedenskij (b.-): Protsess o trekh millionakh (1926); Okraina (1933);
Natasha Wachanadze (b.-): Zhivoj trup (1928);
D Wedenski (b.-): Zhivoj trup (1928);
Rina Zeljonaja (1902-1991): Ljubov' i nenavist' (1935);
Anna Zemtsova (b.-1966): Shakhmataja Gorjachka (1925);
Mikhail Zharov (1899-1981): Ljubov' i nenavist' (1935); Shakhmataja Gorjachka (1925); Miss Mend (1926); Okraina (1933);
Olga Zhiznjeva (1899-1972): Protsess o trekh millionakh (1926);
Aleksandr Zhukov (1898-1965): Ljedolom (1931); Okraina (1933); U samogo siniego morja (1936);

Note: b. respectively d. - Year of Birth or Death unknown or not on file.

Cameramen Index

Jevgenij Alexejev (b.-): Miss Mend (1926); Dom na Trubnoi (1928);
Igor Chernikh (b.-): Aljenka (1962);
Daniil Demutskij (1893-1954): Podvig Razvedchika (1948);
Boris Filshin (b.-): Djevushka s korobkoi (1927);
Boris Frantsisson (1899-1960): Djevushka s korobkoi (1927); Moskva v Oktjabre (1927);
Sarkis Gevorkyan (1900-1971): Odnazhdij nochju (1945);
Grigorij Giber (1891-1951): Na vernom sledu (1924);
Anatolij Golovnja (1900-1982): Shakhmataja Gorjachka (1925); Potomok Dzginghis Khana (1928); Zhivoj trup (1928);
Sergeij Ivanov (b.-): Slavnij Malij (Novgorodcy) (1943);
Pjotr Jermolov (1887-1953): Protsess o trekh millionakh (1926);
Piel Jutzi (1896-1946): Zhivoj trup (1928);
Mikhail Kirillov (1908-1975): Okraina (1933); U samoga sinego morja (1936);
Mstislav Kotelnikov (b.-): Ljedolom (1931);
Konstantin Kuznetsov (b.-): Proryv (1930); Moskva v Oktjabre (1927);
Aleksandr Levitskij (1885-1965): Njeobichajnie prikljuchenja mistjera Vesta v Stanje Bolshevikov (1924);
Viktor Masevchich (b.-): Anushka (1959);
Aleksej Mishurin (1912-1982): Shchedroje ljeto (1950);
Vladimir Nikolajev (b.-): Poet (1956);
Sergej Polujanov (1924-1983): Polustanok (1963);
Vasilij Pronin (1905-1966): Ljubov' i nenavist' (1935);
A Spiridonov (b.-): Okraina (1933);
Jakov Tolchan (1901-1993): Moskva v Oktjabre (1927);
Sergej Urusevskij (1908-1974): Sinigorija (1946);
Konstantin Vents (b.-): Bojevoj kinosbornik 3 (1941); Bezhchennaja Golova (1942);

Note: b. respectively d. - Year of Birth or Death unknown or not on file.

Production Companies Index

Alma Ata Studio (-): Bojevoj kinosbornik 3 (1941);

Azerfilm (-): U samogo sinego morja (1936);

COKS, Alma-Ata (-): Bezhchennaja Golova (1942);

Goskino (Moskau) (-): Njeobichajnie priključenja mistjera Vesta v Stanje Bolshevikov (1924);

Jerevanskaja Kinostudija (-): Odnazhdij nochju (1945);

Kievskaja Kinostudija (-): Shchedroje ljeto (1950);

Lenfilm (-): Na vernom sledu (1924);

Mezhrabpom-Rus (-): Shakhmataja Gorjachka (1925); Miss Mend (1926); Djevushka s korobkoi (1927); Dom na Trubnoi (1928); Protsess o trekh millionakh (1926); Moskva v Oktjabre (1927);

Mezhrabpomfilm (1928-1936): Potomok Dzhinghis Khana (1928); Zhivoj trup (1928); Proryv (1930); Ljedolom (1931); Okraina (1933); Ljubov' i nenavist' (1935); U samogo sinego morja (1936);

Mosfilm (-): Borets i kloun (1957); Noch v sentjabre (1939); Bojevoj kinosbornik 3 (1941); Poet (1956); Anushka (1959); Aljenka (1962); Polustanok (1963);

National Film Board of Canada (-): Bojevoj kinosbornik 3 (1941);

Prometheus Film, Berlin (-): Zhivoj trup (1928);