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An updated, semi-documentary reconstruction of the world's second worst mining disaster (caused by gas explosion) which occurred on March 10, 1906, in Courrières, Alsace-Lorraine, near the Franco-German frontier, an explosion that cost the lives of 1060 coal miners.

Based on an original story idea by Karl Otten (a Leftist writer) that was then worked up into a screen play by him, Ernst Vajda, & Peter Martin Lampel. Décor by Ernst Metzner & Karl Vollbrecht. Photography by Fritz Arno Wagner & Robert Baberski (with exteriors shot in Lens, Bethune, & Gelsenkirchen). Sound by A. Jansen. Edited by Hans (Jean) Oser. Directed by Georg Wilhelm Pabst [1935-] (assisted by Herbert Rappaport). Produced by Wilhelm Löwenberg. A Nero-Film A. G. (Berlin-Paris) Production & Vereinigte Starfilm Release.

9 reels; 2520 meters; 78 and 87 mts.

First shown at the Capitol, Berlin, 17 November 1931. The first American presentation (by European Film Corp. & Associated Cinemas) took place at the Europa, New York, on Tuesday, 8 November 1932, at 10:37 a.m.

Privately shown to members of The Film Circle at St. Paul's Episcopal Church Guild Hall, 914 E. Knapp St., Milwaukee, Saturday evening at 8, 4 October 1958.

[C A S T]

Daniel Mendaille--Jean, a French miner
 George Charlia--Émile, Jean's friend
 Ernst Busch--Wittkopp, a German miner
 Alexander Granach--Kasper, a German miner on the night shift
 Fritz Kampers--Wilderer " "
 Gustav Püttjer--Kaplan " "
 Alex Bernard--An old French miner, now retired
 Pierre Louis--Georges, his grandson, a new miner, his first day on the job
 Elisabeth Wendt--Wittkopp's wife
 & Helena Manson, Andrée [Andrew] Ducret, & Oskar Höcker.

[C O M M E N T A R Y]

Yes, whatever its faults may be, the picture certainly accomplished its main object. Its magnificently conceived & executed picturization of a mine disaster caused by gas explosions makes us realize the horrible dangers to which coal miners are continually exposed, makes us understand that tie of common fear which binds them together. And the film is all the more suited to do pioneering work in its field, as it is without the crude communistic edges which make the Soviet pictures ineffective for us. Kameradschaft is one of the few pictures that make us aware that there are other problems than whom Susie is going to marry or why Reggie put poison in the tea. And, if only for the sake of variety, it is a good scheme to occasionally take your entertainment without sugar.--C. Hooper Trask, writing from Berlin, in The New York Times 81:27000 Sunday, 27 December 1931, X:7.

In October the 92 members of the class in "Memorable American and European Films: 1916-1954" (Series V), meeting every Friday evening at 8 in Room 102, Science Hall, on the downtown campus of the University of Wisconsin in Milwaukee (at 623 W. State St.) will see these rare, off-beat, and choice films from Germany, Russia, Belgium, and the States:

OCT. 10: Schnitzler's Fräulein Else (1929) with Elisabeth Bergner, directed by Paul Czinner. "Light, fragile, essentially poetic" in treatment.

OCT. 17: Sholom Aleichem's Laughter Through Tears (1933), a Yiddish film depicting life in a poor Jewish village in Czarist Russia flavored with a bitter-sweet nostalgia for a vanished world.

OCT. 24: Three 1933 comedies with W. C. Fields: The Barber Shop, The Fatal Glass of Beer, and The Pharmacist--produced by Mack Sennett.

OCT. 31: Histoire du Soldat Inconnu (1930), a montage of newsreel clips edited by Henri Storck; & three Nazi documentaries: Blutendes Deutschland (1933), Hans Westmar, Einer von Vielen (1934), and Für Uns (1937). These elaborate pageant films summarize the peculiar Nazi view of life that the millenium was to be achieved only through death or chaos.