

## Document Citation

Title	<b>Strike</b>
Author(s)	
Source	<i>Alloy Orchestra</i>
Date	
Type	press kit
Language	English
Pagination	
No. of Pages	6
Subjects	Alloy Orchestra
Film Subjects	Steamboat Bill, Jr., Reisner, Charles F., 1928 Stachka (Strike), Eisenstein, Sergei, 1924 Metropolis, Lang, Fritz, 1926

# Strike

Produced by Goskino, Moscow

Premiered March 19, 1925

Released April 28, 1925

Directed by Sergei Eisenstein

Scenario: Valery Pletnyov, Eisenstein, and the Proletkult collective

Photography: Edward Tisse

Settings: Vasily Rakhals

Cast: Alexander Antonov (Organizer), Mikhail Gomarov (Worker), Maxim Straukh (Spy), Grigory Alexandro (Foreman), Judith Glizer, et al.

*"Strike...Awkward. Angular. Surprising. Bold. It contains the seeds of nearly all the elements that, in more mature form, appear in my works of later years. It is a typical 'first work,' bristly and pugnacious, as was I in those years."*

--Sergei Eisenstein in his autobiography, "Immoral Memories"

# Alloy Orchestra

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*"The Alloy Orchestra is fast becoming the country's leading avant garde interpreter of silent films." - Neil Strauss, New York Times 1997*

The Alloy Orchestra is a three man musical ensemble, writing and performing live accompaniment to classic silent films. Coaxing sound from the most unlikely sources, the group creates a style of music that is uniquely powerful and entertaining.

A unusual combination of homemade percussion and state-of-the-art electronics gives the Orchestra the ability to create any sound imaginable. The racks of junk metal, the homemade instruments, and the unusual found objects, give the group the facade of an art installation and a sound unlike anything else. The electronic synthesizer conjure up an entire symphony or a simple German bar band of the 20's. The group can make the audience think it is being contacted by radio signals from Mars or swept up in the Russian Revolution.

Alloy collaborates with archives and collectors such as the George Eastman House, to present extraordinarily beautiful prints of some of century's greatest films. This multimedia experience lends silent films the power and excitement that hasn't been seen since the arrival of talkies.

Members of the group include: Terry Donahue (percussion, accordion, vocals), Ken Winokur (percussion). and Roger C. Miller(synthesizer)

**THE FILMS:** To date, the Orchestra has scored the music for eleven feature length silent films that they perform in repertory at museums, festivals and movie theaters. Last fall they debuted their newest, "*Strike*" by Soviet director Sergei Eisenstein, at the 1997 Telluride Film Festival

The Orchestra has composed scores for:

*Metropolis* (German, 1926), *The Wind* (American, 1927), *Nosferatu* (German, 1929), *A Trip to the Moon* (1904, France), *The Lost World* ( U.S. 1915), *Lonesome* (U.S. 1928-9). *A Man With a Movie Camera*. (USSR 1929), *The Unknown* (US, 1927), *Steamboat Bill Jr.* (US, 1927), *Strike* (USSR, 1924).

In recent years the Alloy Orchestra performed at:

The Louvre, Paris

Lincoln Center, New York

George Eastman House, Rochester

The Pordenone Silent Film Festival

The National Gallery of Art

The Walt Disney Institute

The Wolfsonian Museum

The Slovenian National Cinemateque

The Detroit Institute of Art

The Vancouver Film Festival

The Cleveland Museum of Art

The Portland Oregon Museum of Art

The San Francisco Film Festival

The Philadelphia Film Festival

The Atlanta High Museum

Dartmouth College

New York University

The Olympia WA Film Festival

Williams College

Brown University

The St. Louis Film Festival

Boston Museum of Fine Art

The NuArt Theater, L.A.

The Cinema Village, N.Y.C.

The New Zealand Int. Arts Fest.

# Alloy Orchestra

## Silent films in our current repertoire

### **Strike, 1924, (USSR), directed by Sergei Eisenstein, (92 min.)**

The story of an unsuccessful labor strike in Russia, which helped bring about the Russian Revolution, "Strike" was renown director, Sergei Eisenstein's first feature film - the film that launched his career. A film of unmatched power, surprising humor and phenomenal cinematography, "Strike" has rarely been seen in the US. The George Eastman House, in cooperation with Film Technology Co. have provided an exquisite print, made from the original nitrate camera negative. 35mm only.

### **STEAMBOAT BILL, JR. 1927 (US), produced by Buster Keaton, (67 min.)**

One of the funniest and most amazing films of the silent era, Steamboat Bill has amused audiences for generations. Buster Keaton plays the scrawny son of a bruising steamboat captain. Try as he might, Bill Jr. can do nothing right. The climax is the completely surreal storm sequence where a house falls around Busters shoulders, leaving him unscathed. A perfect vehicle for Alloy's humor and energy. Beautifully restored new prints let you see this film as it was originally intended. 35mm and 16mm available.

### **METROPOLIS - 1926 (Germany), directed by Fritz Lang (90 min.)**

A futuristic vision of the modern city, METROPOLIS launched the Alloy Orchestra's career accompanying silent films in 1992. Consistently winning standing ovations and rave reviews, it is a perfect vehicle for the group's exotic combination of drums, gongs, chimes and passionate melody. As described by the Boston Phoenix, "...the Alloy Orchestra lashed, banged and bonged Lang's masterpiece into a delicious froth." The film features spectacular sets and a wildly imaginative plot. An oppressive underground factory of workers toils around the clock, with grinding gears and exploding pistons, while the ruling class frolics in luxury. Through the machinations of a mad scientist, Rotwang, the rulers attempt to stifle a workers' rebellion by turning their saintly leader, Maria, into a robot. After a cataclysmic ride through decadent discotheques and the exploding city, the workers are united in the end. 35mm only

## Selected Press of 1997 - 8

**\*\*\*\*** "With sensational accompaniment of the three man Alloy Orchestra "Strike" ... and the Alloy Orchestra sweeps the audience along with every heartbeat and wave of emotion." **Jack Mathews New York Newsday, Oct. 1, 1988**

"The ever-inventive Alloy Orchestra has selected yet another silent film classic on which to put its distinctive stamp. Thanks to the alloy's stunning contribution, the production is enhanced as never before. The helps create a feel of palpable menace as factory workers' ire against the fatcat factory owners builds to the breaking point. Whether underscoring the pop of a champagne cork, a foundry's whistle or the graphic gutting of a bull, they imbue every moment with its own unique sound and fury. By the time the final clash of cymbals concludes a devastating finale, the mix of Eisenstein and the Alloy has produced a spellbinding collaboration." **Larry Worth, New York Post, Oct. 1, 1998**

"Favorite 100 Indie discs - Alloy Orchestra, Silents. New, experimental, Stunningly lyrical scores to such silent classics as Nosferatu, Metropolis and the Unknown." **Pulse Magazine, Sept 1998**

"The Alloy Orchestra from Boston, fast becoming the country's leading avant-garde interpreter of silent films, is a half-quirky, half serious outfit more than capable of adding extra menace to the long bony hands and slow, malevolent gait of Murnau's vampire "(in Nosferatu). **Neil Strauss, New York Times, Aug. 8, 1997**

"Those who have heard Alloy Orchestra's accompaniments are consistently left in awe." **Larry Worth, New York Post, August 8, 1997**

"For the past seven years this ensemble's members have made it their mission to reintroduce the silent era to the surround-sound generation. The trio combines a percussive barrage (drums, hubcaps, truck springs, and other found metal) with rich synthesized melodies." **Nathaniel Moss, Vanity Fair, April 1997**

"The Alloy Orchestra's new score (for The Unknown) skillfully counterpoints the pulse of a warped psychology with the wistful strains of stunted romance." **M.S., The New Yorker, Jan. 27, 1997**

"Alloy Orchestra is an extraordinary aesthetic salvage act... Seeing The Man With the Movie Camera at the Castro with the Alloy Orchestra is a genuine eureka experience." **Michael Sragow, SF Weekly, Feb. 5, 1997**

"They must be the smallest, strangest "orchestra" around, but the neatest thing about the Alloy Orchestra is how their spirit of invention helps them score the most contemporary sounds to accompany decades old silent films." **Rene Levesque, Edmonton Journal, March 11, 1997**

*"The new score (for Man with a Movie Camera) - written, oddly, with clues from notes Vertov himself left - is unbelievable."* **Susan Gerhard, San Francisco Bay Guardian, Feb. 5, 1997**

*"Such music is not for the faint-hearted. Its physicality in tandem with the dynamic films being presented on April 5 will make it difficult for the audience not to get physical too and jump to their feet in a standing ovation. That is, if they can collectively catch their breath."* **John Morrison, The Valley Advocate, April 3, 1997**