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FRIDAY, DECEMBER 5 1975

ETHNOGRAPHIC FILMS OF THE SILENT AND EARLY SOUND PERIOD

THE SILENT ENEMY & LAND OF THE HEAD HUNTERS, 7:30

THE SILENT ENEMY, recently "rediscovered" and preserved by David Shepard at Blackhawk Pictures, is the subject of an essay in Kevin Brownlow's forthcoming book, *The War, the West and the Wilderness*, which begins: "The title refers to hunger. The film is an impeccable reconstruction in story form of Ojibway Indian life as it was before the white man came. Conceived and produced in full awareness that the Indian and the wilderness were both rapidly vanishing, it was made forty-five years ago for the purpose of leaving a visual record for the America that was to come of the America that used to be."

"Douglas Burden, a young explorer, had been painfully impressed by the Merian C. Cooper-Ernest Schoedsack film **CHANG**, and with his partner William Chanler, director H. P. Carver, and a team of Hollywood professionals, independently financed and produced the picture for release by Paramount."

"The story line, which H. P. Carver's son Richard elaborated into a scenario, was based on a study of The Jesuit Relations, a running record in 72 volumes of the travels of Jesuit missionaries in New France (1610-1791). 'Not one episode was invented by us,' declared Burden, 'with the exception of the bear on the cliff.'"

"Chief Yellow Robe, who plays Chief Chetoga, was a hereditary chief of the Sioux and a nephew of Sitting Bull. He also wrote and spoke the moving prologue that opens the sound version of the picture. The hunter Baluk was a highly decorated World War veteran, Chief Buffalo Child Long Lance, a Black Foot and a contemporary of Jim Thorpe at Carlisle. For the remainder of the cast, Burden spent six weeks travelling by canoe along the shore of Abitibi Lake searching for photogenic and cooperative Ojibway Indians."

(1930, 67 mins)

LAND OF THE HEAD HUNTERS is the legendary film by the great photographer of the American Indian, Edward S. Curtis. Filmed with the Kwakiutl Indians of the Pacific Northwest, the film is not a documentary, and not wholly "authentic" in its details of dress, custom, ritual, etc. But it is the first film of its kind ever made, it is staggeringly beautiful to look at, and has been reissued in an excellent sound edition with Kwakiutl chants sung by some of the same Indians who participated in the film's production 60 years ago. Some of the scenes from this film were included in Teri McCluhan's documentary on Curtis, **THE SHADOW CATCHER**. (1914/72, 44 mins)

THE YELLOW CRUISE, 9:30

A document of Third Citroen Automotive Expedition from Beirut to Peking, led by Georges-Marie Haardt. In his review of this extraordinary film, Herman G. Weinberg wrote (in 1936): "Not only did Haardt show us pictures to substantiate the stories once considered incredible by Marco Polo's listeners — he let us hear the sounds of the great Orient, through the magic of the photoelectric cell. He has blown the breath of life into his images by recording the calls and cries, the kaleidoscopic tumult of their daily lives. Murmurs of strange tongues, snatches of even stranger songs and folk melodies, groans and screeches, whistles and clanking, dull rumbling of carts and animal cries, chantings of the Koran, the wail of Chinese infants, the song of a Mongolian princess, the skirl of a Highland pibroch at Khyber Pass, the street noises of the bazaars, the machine-gun fire across the barren wastes of Sinkiang during a rebellion, the shells falling in Shanghai during the Japanese invasion, the scurry in the streets, the grateful blast of trumpets at the French Legation in Hanoi, effusions, smiles, handclaps, congratulations — they merge, swell, and sway like a great wave breaking over the strand, they become a veritable babel, a cacophonous symphony ... they are the very stuff and pattern of life."

Directed by Alexander Sauvage. Continuity and editing by Leon Poirier. (1934, 90 mins, 35mm, English titles)

SATURDAY, DECEMBER 6

UAM TOY FESTIVAL FILMS, 1:00

Admission \$.75

Including **CALDER'S CIRCUS** (19 mins); **Charles and Ray Eames' TOCATA FOR TOY TRAIN** (15 mins); **THE GREAT TOY ROBBERY** (7 mins); **SIX PENGUINS** (5 mins) & **THE MONGREL DOG** (6 mins).

ETHNOGRAPHIC FILMS OF THE SILENT AND EARLY SOUND PERIOD

TWO ROBERT FLAHERTY CLASSICS:

NANOOK OF THE NORTH & MOANA, 2:30, 4:45

Admission \$1.50 (\$.75 Children)

NANOOK OF THE NORTH is one of the first important documentaries in the history of the cinema, and remains an entertaining and dramatically moving work of a great humanist/film-maker/poet. Much has been written about this classic and its production; suffice it to say here that Revillon Freres commissioned the explorer Flaherty to spend years in the Arctic among the Eskimo amassing the material that went into the film. (1922, 55 mins)

truly found its audience. Opening in a small Paris art house in April, **AGUIRRE** is still running, breaking all records. The film is a study of power, of corrupt power, which leads to ultimate self-destruction in a country of impenetrable depths and unknown people. The film has also become a surprise hit in London, where *Time Out* magazine noted: "Herzog has fashioned a film of strange and remote beauty. The setting is 1560, in the Peruvian Sierras, with a conquistador expedition under Pizarro crossing the mountains in search of the legendary Incan city of El Dorado." With Klaus Kinski. Directed by Werner Herzog. (1972, 95 mins, color, Original English dialogue version)

LUDWIG, REQUIEM FOR A VIRGIN KING, 9:15

Featured at the Berlin, Venice and London film festivals, **LUDWIG — REQUIEM FOR A VIRGIN KING** has been seen in this country only at the Los Angeles Filmex, where Joyce Fantin wrote: "Hans-Jurgen Syberberg has created a movie of stunning beauty that may well have the power to expand our concepts of what a film can be. By fusing together elements of Wagnerian opera, underground film and Bavarian kitsch, all filtered through Brecht, the director gives us a surrealist view of the inner world of Ludwig II, the 'mad' king of Bavaria. Ludwig is seen not only as a patron of the arts and creator of phantasmagorical castles, but also as the monarch who was a primary opponent to the industrialization and Prussian-dominated German nationalism then sweeping through central Europe. In a series of tableaux, Ludwig's sensibilities are explored — part baroque, part romantic, always sensual and exotic — and his tortures and follies revealed. Ludwig said, 'I wish to remain a perpetual mystery, to myself and others.' Syberberg shows us how well he succeeded."

Written and directed by Hans-Jurgen Syberberg. With Harry Baer, Ingrid Caven, Hanna Kohler. (1972, 140 mins, 35mm, Color, English titles)

THURSDAY, DECEMBER 11

NEW GERMAN CINEMA

A Series of Ten Features Presented in Association with the S.F. Goethe Center

ALICE IN THE CITIES, 7:30

"**ALICE** is an eccentric tragicomedy. Wender's alienated hero, returning from a photographic assignment in the U.S., finds himself tracking back and forth across Germany in the company of a little girl whose mother has deserted her and whose only surviving contact with her past is a grandmother who may or may not still be alive, and may or may not live in that gloomy, unidentified house depicted in the snapshot in her purse. The film is crammed with typical Wenders touches — fade-outs between inconclusive scenes, cinematic in-jokes, interiors crammed with such mechanised 20th century soporifics as juke-boxes and TVs and its success is in turning a potentially 'cute' and whimsical little tale into an absorbing, complexly funny parable of the problems of communication." —Nigel Andrews, *Financial Times* (1974 London Film Festival program note)

Directed by Wim Wenders. With Rudiger Vogeler, Yella Rottlander. (1974, 110 mins, English titles)

PART TIME WORK OF A DOMESTIC SLAVE, 9:30

"Alexander Kluge follows up a witty, wise and revealing film he made on the female condition in 1966, **YESTERDAY GIRL**, with this fragmented but easygoing, didactic but never preachy tale of a married woman who attempts to integrate herself in society after being taken up by family work. The film uses commentary, sudden inserts of little drawings and tales alongside the trials of the woman to give this a pleasant and simple progression rather than bogging it down with pedantics. Director Kluge has discerning insights and is well served by his sister Alexandra in the title role. She is not a professional actress ... [but] has a strength, determination and charm that make her a most human and yet symbolical character ..." —Gene Moskowitz, *Variety*, May 29, 1974

Directed by Alexander Kluge. With Alexandra Kluge, Franz Bronski. (1974, 88 mins, 35mm, English titles)

FRIDAY, DECEMBER 12

NEW GERMAN CINEMA

A Series of Ten Features Presented in Association with the S.F. Goethe Center

THE BRUTALIZATION OF FRANZ BLUM, 7:30

"Based on the Burkhard Driest book — Driest himself spent a few years in prison — **THE BRUTALIZATION OF FRANZ BLUM** exposes not only prison life but the mechanics of how that life functions. This is not to imply the film suffers at the start from a 'know everything better' attitude; on the contrary the film begins on the status of an 'innocent.' By following, step by step, the inexperienced Franz Blum the audience experiences the workings of prison life. Blum, caught in a bank robbery, comes from a respectable family and is unacquainted with prison life — particularly with its pecking order. He commits — out of ignorance — 'all the mistakes at the same time.' ... Hauff in his precise work, at first works on the spectator's feelings but leads — as Blum himself learns more of prison life — to reason and rational judgment. The film demon-