

Document Citation

Title	World cinema repertory
Author(s)	
Source	<i>Telegraph Repertory Cinema</i>
Date	19-- Nov 05
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Stachka (Strike), Eisenstein, Sergei, 1924

CINEMA III

WORLD CINEMA REPERTORY
A Brandon Films Presentation

We are honored to be able to present for the first time in theatrical repertory in Berkeley a two-month series of many of the greatest classics of the French, German, and Soviet Cinemas, selected from the library of this country's oldest and most distinguished distributor of foreign films, Brandon Films. Included are enduring masterworks of such directors as Sergei Eisenstein, Carl Dreyer, Jean Renoir, Max Ophuls, V.I. Pudovkin, Marcel Carne, G.W. Pabst, and many others from the Pantheon of World Cinema: some are relatively unknown in this country, having been out of circulation for years, but all have passed the test of time and remain today living legends of cinema history. Moreover, we have chosen films that we hope will undermine certain pre-conceptions about pre-New Wave and pre-sound classics: for example, the exuberant humour and wild experimentation of Dziga Vertov's *The Man with the Movie Camera* will come as a shock to those who think that the Soviet Silent Cinema dealt exclusively with sober -- if technically dazzling -- reconstructions of the October revolution; even more shocking will be its companion feature, *Bed and Sofa*, a Soviet comedy that deals seriously and frankly with sex and abortion.

For this special series, general admission will be \$1.50 except for the Soviet Double-Bills and the November 25-27 run of *Tartuffe* and *Love of Jeanne Ney*, where admission will be \$1.25.

Monday only, November 4

CINEVOLUTION -- Program 6

Last program in our Fall Series. See separate brochure.

Tuesday thru Thursday, November 5 - 7

Sergei Eisenstein
STRIKE
1924

6:30, 8:50

Eisenstein's first film was criticized by Pravda for succumbing to "the infantile malady of leftism" in caricaturing the class enemy, but the rest of the world was too startled by the genius displayed in its graphic compositions and dynamic montage to notice such regressive political tendencies. Some critics maintain *Strike* is as great a film as *Potemkin*: it's really a matter of taste. In any case, no filmmaker ever made such an astonishing debut.

V.I. Pudovkin
MOTHER
1926

7:40, 10:00

Pudovkin's adaptation of Gorki's novel of the 1905 Revolution is a much more human and three-dimensional experience than any of Eisenstein's abstracted exercises: moreover, Pudovkin's use of montage effects and advanced principles of composition is no less impressive than the pyrotechnics of his more famous colleague. Paul Rotha is not exaggerating when he claims "it is impossible to describe the emotional effect of this film. Without hesitation I place it among the finest works in the history of the cinema." (*The Film Till Now*). With Vera Baranovskaya, Nikolai Batalov.

Friday thru Sunday, November 8 - 10

Jean Vigo
ZERO FOR CONDUCT
1933

7:00, 9:10

The death of Jean Vigo at 29 robbed the cinema of one of its greatest poets. This film, his first long work, remains as exuberantly joyful and anarchistic today as it must have appeared thirty-five years ago. Its absolutely

unique blend of surrealism and social criticism defies description; its vision of life in a boys' boarding school run by a dwarf with a black beard; its sympathy for the rebellious students who resist bourgeois captivity with inspired cunning; its humour and caricature -- these qualities contribute to the enormous liberating force of what James Agee describes as "One of the few great movie poems... as satisfying a revolutionary expression as I know."

Jean Vigo
L'ATALANTE
1934

7:45, 9:55

Vigo's last film survives the mutilations performed on it by the producers after Vigo's death: as it stands -- with a few scenes trimmed and altered music -- it remains one of the most beautiful films ever made. Writing in the *Nation*, James Agee hailed it as "Only the best French movie since the best of Rene Clair... sensuously much richer and more beautiful than *Zero for Conduct*... once in a while the picture breaks into Vigo's half-mad, strangely majestic kind of poetry. The bridal procession, from church to barge, which opens the film, is a great passage, forlorn, pitiful, cruelly funny, and freezingly sinister. Dita Parlo (the bride) is the fullest embodiment of sub-articulate sex that I have seen: the trinket salesman with whom she flirts is an astonished crossbreed of slapstick with a kind of jailbird Ariel; and Michel Simon, as a premental old man, is even more wonderfully realized, a twentieth-century Caliban."

Monday thru Wednesday, November 11 - 13

V.I. Pudovkin
THE END OF ST. PETERSBERG
1927

6:30, 8:55

The peak of Pudovkin's achievement, this epic poem of the October Revolution seen through the eyes of a young peasant who lives through the 1917 upheavals in St. Petersburg is perhaps -- with *Potemkin* -- the greatest Soviet film. Pudovkin's command of actors, and his mastery of the visual dynamics of a large canvas ranging from the trenches of World War I to the steps of the Petersburg stock exchange, must be seen to be believed -- and then seen again and again.

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