

## Document Citation

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# **The Age of Earth**

(A idade de terra)

Brazil, 1980

*The Age of Earth* 1980 film 8

## **Director:**

Glauber Rocha

## **Screenplay:**

Glauber Rocha

## **Photography (colour):**

John Howard Sherman

## **Editors:**

Carlos Cox,

Raul Soares

Ricardo Miranda

## **Music:**

Rogério Duarte; with the special participation of Nana, Villa Lobos, Jorge Ben, Jamelão, Edinho, Anunciação and 'Orquestra Mística de Bahia'

## **Assistant Directors:**

Tizuka Yamasaki

Carlos Alberto Caetano

## **Cast:**

Tarcisio Meira

Jece Valadão

Norma Bengell

Antônio Pitanga

Ana Maria Magalhães

Geraldo D'El Rey

Danuzia Leão

Mauricio do Valle

Mario Gusmão,

Clyde Morgan

Carlos Petrovitch

Rogério Duarte

Produced by Glauber Rocha.

158 minutes.

Portuguese dialogue/  
English subtitles.

## **The Film**

*The Age of Earth* represents a new approach to Brazilian history, comprising fantasies, deliriums and, at the same time, a plunge into Brazilian myth and symbolism. It is a search through the country's inter-relationships, taking as its starting point the Indians, the first natives, and reaching through to the present-day Republic. Fiction and documentary elements are intermingled. Characters from some of Glauber Rocha's earlier films reappear. The film's ideological and philosophical discourses reach towards a refinement of image and sound, a new film language, unfettered by traditional structures and film aesthetics. The India, the coloniser, the African, the Brazilian of the North-East, the worker, capital and power, all are bound up in the film's profusion of themes and central thematic — the age of earth in Brazil.

— from a production company note

## **The Aesthetic of Violence**

The most authentic cultural manifestation of hunger is *violence*. Begging, a tradition which arose from the pity of redeemers and colonialists, has been the cause of social stagnation, political mystification and blustering cultural deception. Violence is the normal behaviour of a hungry man, but the violence of the hungry is not primitivism; the aesthetic of violence, before it is primitive, is revolutionary. It is the moment when the coloniser first notices the existence of the colonised.

— from a manifesto by Glauber Rocha, published in *Positif* #73

## **Glauber ROCHA**

was born in Vitoria da Conquista (in the North Brazilian state of Bahia), 1938. He lived first in the state capital Salvador, then moved to Rio de Janeiro in the mid-1950s. He served as production manager on Roberto Pires' *A grande feira*, and made his first short film in 1958. He spent 1959-61 studying law, and working as a film critic and journalist. He rapidly moved to the forefront of the burgeoning *cinema novo* movement, working on Nelson Pereira dos Santos' *Barren Lives*, publishing a volume of essays on Brazilian cinema, and directing his own first feature in 1961, at the age of 23. His subsequent features were largely responsible for the international attention to *cinema novo*, and were widely distributed. In addition to his own films, he has produced Walter Lima Jr's *Menino de engenho* (1965) and Carlos Diegues' *A grande cidade* (1966). He spent the early 1970s in Europe, and two of his features were filmed there; he also appeared as an actor in the Jean-Luc Godard/Dziga Vertov Group film *Vent d'Est* (*Wind From the East*, 1969). *The Age of Earth* is his first Brazilian film since 1969; it was three years in production.

Films: *O Patio* (short, 1958), *A Cruz na praça* (short, 1959), *Barravento* (1961), *Deus e Diabolo na Terra del Sol* (*Black God, White Devil*, 1964), *Amazonas* (short, 1965), *Maranhao '66* (short, 1966), *Terra em Transe* (1967), *O Santo Guerreiro contra o Dragao de Maldade* (*Antonio das Mortes*, 1969), *Cabezas Cortadas* (1970), *Der Leone Have Sept Cabecas* (*The Lion has Seven Heads*, 1970), *A idade de terra* (*The Age of Earth*, 1980).