

Document Citation

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CINEMA WORKSHOP presents:

WIND FROM THE EAST- screenplay by Jean-Luc Godard and Daniel Cohn-Bendit
photography by Mario Vulpiani
produced by Gianni Barcelloni (Polifilm, Italy)
distributed by New Line Cinema

THANK YOU MASKED MAN- animation by Jeffrey Hale
produced by John Magnuson, Imagination, Inc.
narrated by Lenny Bruce

October 7
155 Dwinelle Hall
U.C. Berkeley

October 8, 9
100 Lewis Hall
U.C. Berkeley

October 9, 10, 11
Palace Theatre
North Beach, S.F.

All nights 6:00, 8:00, 10:00 pm. Admission \$ 2.00

The west coast premiere of WIND FROM THE EAST has been obtained by CINEMA WORKSHOP. Subtitled "an Italian Western", it is the newest full-length color film by Godard. In it he tears apart the traditional American Western and uses its images to create "politically made" cinema. The intent and structure of the film are a clear transition from Godard's previous work to his forthcoming documentary about Al Fatah. WIND FROM THE EAST has already been enthusiastically received by audiences at the 1970 Cannes Film Festival and the 1970 New York Film Festival.

Producer Barcelloni has worked with Godard on FIGHTS IN ITALY (made for Italian television), as well as with such internationally famous directors as Rochas (Brazil) and Pasolini (Italy).

THANK YOU MASKED MAN is an animated film created around Lenny Bruce's classic routine about the Lone Ranger. Imagination, Inc. presented the film to the San Francisco Film Festival last year, where it was cheered by thousands.

This extraordinary showing is another major effort by the members of CINEMA WORKSHOP to raise funds for a non-profit post-production film studio available to the people. Since the showing of ONE PLUS ONE continued.....

(by Godard) last March, CINEMA WORKSHOP has created a studio in ONE (located at 10th and Howard str., S.F.) which currently houses weekly filmmaking classes and open screenings for local filmmakers.

CINEMA WORKSHOP has also created a communications network for people interested in film art and filmmaking through a regular newsletter and a telephone index at the studio. When funds become available for equipment, there will be facilities for editing of 8mm and 16mm film, sound recording and transfer, and a 750 square foot shooting studio.

The WORKSHOP can provide a needed service at a minimal cost for the community only through continued support.

"The CINEMA WORKSHOP is a groovy idea." -Mick Jagger, March 1970.

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At the Cannes International Film Festival, 1970 :

"The only truly militant film in Cannes... a charade in Western garb in which some ingenious guerrilla theatre skits are overlaid by Marxist-Leninist maxims..." -Clarens, SIGHT AND SOUND

"In the epicenter of the revolution... bombs, ruses and timers."
-TIME MAGAZINE

"The major event of the Festival... never has Godard gone so far in his expression as a filmmaker." -L'ESPOIR, Paris

"WIND FROM THE EAST - A colored wind, sharpened like the blade of a guillotine, a wind which dusts the myths of the old and new frontier, and reduces them to dust. A cold wind, with black glasses and red hair, a wind of antipathy. A red wind. A black wind. A wind." -CINE-ROMA

continued.....

"What is Godard talking about in WIND FROM THE EAST? He is talking about, or rather making, protest talk. Here, strangely, however, the utterances of this very lengthy Marxist-Baroque oration are found closed within the quotation marks of a furious didacticism. Jean-Luc Godard, like all teachers, knows how to say things that are already known, already obvious. And so he keeps the material he is teaching at a distance, with the angry detachment of an impatient and demagogic professor. Thus the curious impression is brought forth of a kind of petrification of political discourse, of a glassed-in exhibition of ideological arguments, as if they were specimens containing fossils of prehistoric animals. The narration of WIND FROM THE EAST is in reality the oral museum of protest; and Godard, ruler in hand, points out one by one, through the glass display cases of an imaginary scientific study, to his amazed students, the petrified and well-preserved phrases of revolution....."

-Alberto Moravia

At the New York International Film Festival, 1970 :

"This latest of Godard's political films is a lot sharper, witty even. The first part is a Marxist mini-Western; the second gaily begins with an announcement that it is to be an auto-critique of Part One. The last third is a call to arms. Scripted by Godard and Cohn-Bendit, the film moves with new assurance and humor." -THE NEW YORK FILM FESTIVAL

"Full of outrageous statements... there is a rhythm and a logic to the film itself that has nothing to do with the truth and that recalls the rhythm and logic of such great films as VIVRE SA VIE and LA CHINOISE... Whatever his motives Godard is the only man today making such manic attempts to create a didactic film form, and the form is often fascinating..."

-Canby, NEW YORK TIMES

"I'd be glad to make a bad film for MGM, but MGM won't accept me. To make a bad film for them, I'd be glad, gosh..... We can use this money, that is part of the contradiction..... I'll accept money from the Greek government to make a picture....."

-Godard, Berkeley, April 1970

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