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KAMERADSCHAFT

SYNOPSIS

THAT political boundaries are purely artificial, fictitious barriers, walls of glass, unreal and contrary to nature - this is the theme of the film "Comradeship", which has been directed by G. W. Pabst. The tale revolves round the workfields and deals with the different nationalities of the workmen symbolized by the miner, who, south of the boundary posts, speaks one language and north of them - another. As the story proceeds, it is shown that this difference of nationality is purely a superficial difference, for fundamentally is not coal always the same coal - is not man always the same flesh and blood? This film develops the idea of comradeship in work, which, when the real need arises, is stronger than nations, mightier than individual nationality, and has the strength to combine each and every little political sector into one vast community. The plot, which is based on the Courrieres mine-tragedy of 1906, in which the lives of fourteen hundred French miners were lost, emphasizes the symbolic. On the Franco-German border, French miners work the coal from one side and Germans from the other; an accident occurs in the French mine and the Germans have but one thought - the French miners suffering in the burning galleries, their wives and children who are lost, orphaned and widowed, if assistance is not immediately rendered. Every minute is of value, and it is not now the time to wait for political formalities to be settled, before the Germans can cross to rescue the French miners. As the posts on the upper surface of the soil mark the boundary between the two countries - so a trellis, 800 metres under the earth's surface, divides the galleries; and while the rescuing party breaks through the post above, so the miners in the drift tear down the trellis in order to help their unfortunate comrades. Pabst heightens the symbolic to a still greater extent when he shows a Frenchman, almost unconscious, overcome by the gas, lying in the gallery. He is found by a German miner who, protected by a gas mask, is fighting his way through the poisoned atmosphere. The Frenchman sees the gas mask - hears the German language and imagines himself once more to be taking part in the Great War. He attempts to fight his would-be rescuer, who eventually, however, manages to drag him to safety. This film shows a way, the sole way of reason, when it later lets the French ask, whilst accompanying their German comrades: "Why can we only hold together in times of great stress, and dire need? Why not always?" "Ethical, not aesthetical, values make up the significance of this film" says Pabst himself. The film tackles the fundamental essential problems devoted to daily life, and therefore combines intense human interest with a vital underlying theme of vast psychological breadth and conception.

THE FACULTY
OF ARTS
(LONDON)

KAMERADSCHAFT



The best picture of the year.

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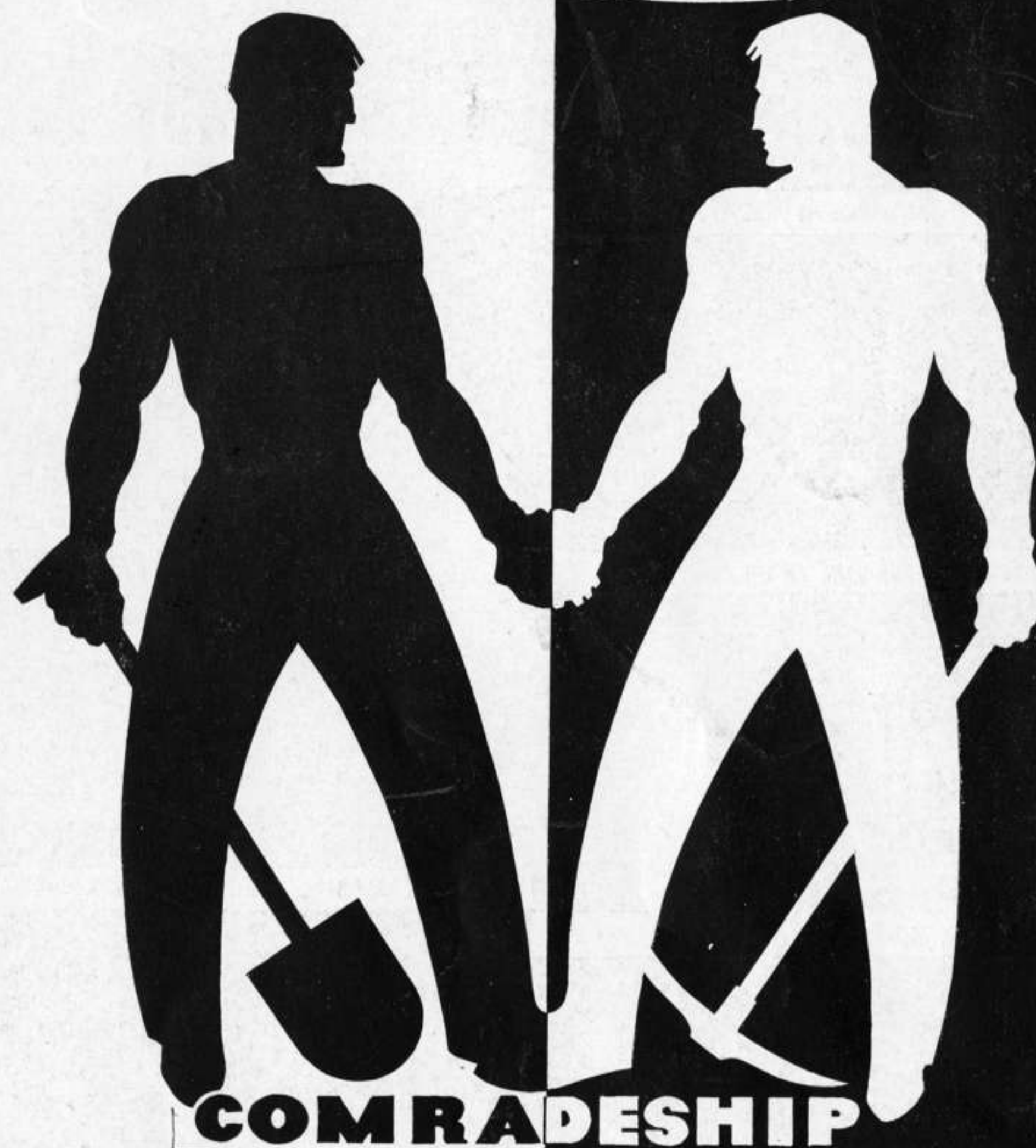
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UNTIL

NOON

G.W. Pabst's
Powerful Epic of the Mines
KAMERADSCHAFT

*It's the most
important film of the year*



COMRADESHIP

NOTE: By special arrangement with the German producers, the presentation of "KAMERADSCHAFT" at this theatre will be the only and exclusive one in this city.

"WE'RE ON A SPREE CASPAR, AREN'T WE?" —
LET'S GO IN — EVEN IF IT IS A FRENCH CAFE!"



"MAY I HAVE THIS DANCE, MADEMOISELLE?"



"A GERMAN CAN DANCE AS WELL AS A FRENCHMAN!"



"EXPLOSION! FIRE IN THE MINE!"



"MON DIEU! THE GAS!"



"WHERE ARE OUR HUSBANDS, OUR BROTHERS?
THE GAS IS RISING!"



"FRENCH OR NO FRENCH, WE OUGHT TO GO AND
HELP THEM. DON'T YOU THINK?"



"CAN IT BE POSSIBLE THAT GERMANS ACTUALLY
CAME OVER TO HELP US?"



"THE GERMAN RESCUE PARTY, COMRADE!"



"I'M NOT YOUR ENEMY! I CAME TO SAVE YOU
AND YOUR COMRADES!"

THE LEADING CHARACTERS

| | |
|---------------------------|-------------------|
| Wittkopp, a German miner | Ernst Busch |
| His Wife | Elisabeth Wendt |
| Kasper (German miners) | Alexander Granach |
| Wilderer (of the) | Fritz Kampers |
| Kaplan (night shift) | Gustav Puettjer |
| Jean, a French miner | Daniel Mendaille |
| Emile, his friend | George Chalia |
| Francoise, Emile's sister | Andree Ducret |
| An old French miner | Alex Bernard |
| His grandson | Pierre Louis |

Directed by G. W. PABST

Photography: F. A. WAGNER

Story: KARL OTTEN

Scenario: ERNST VAJDA

A NERO PRODUCTION

American Distributor:

ASSOCIATED CINEMAS OF
AMERICA, INC.

154 WEST 55th ST. NEW YORK CITY



G. W. PABST

"WHY DOESN'T SOMEONE COME? WE'RE TRAPPED
PRETTY DOWN HERE!"



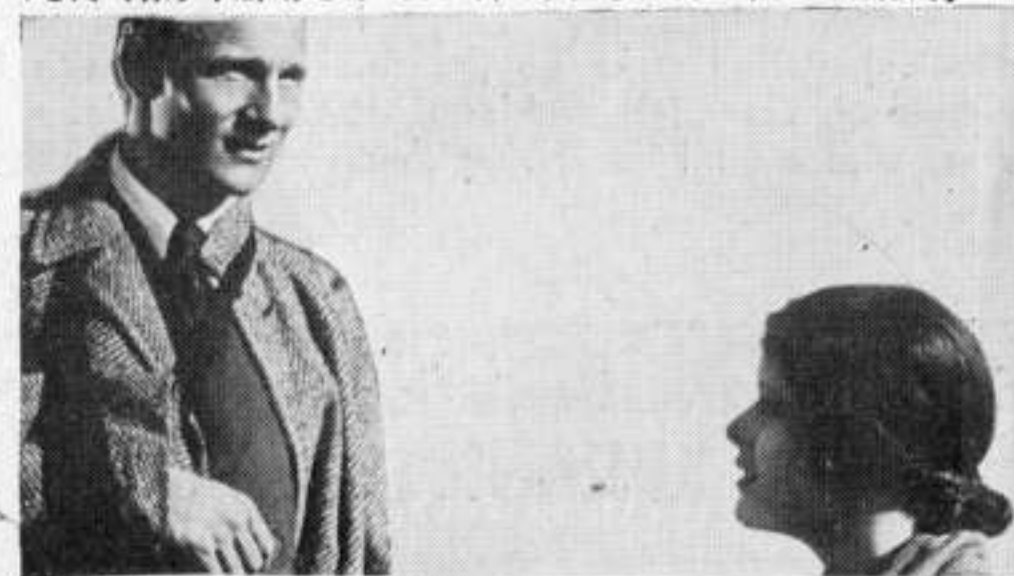
"THEY'VE COME — THE GERMAN RESCUE PARTY!
WE'RE SAVED — DO YOU HEAR!"



"COMRADE! BROTHER! ISN'T IT GREAT TO BE ALIVE AGAIN?"



"WE HAVE TWO COMMON ENEMIES — WAR, AND THE GAS!
FOR THIS REASON WE MUST STICK TOGETHER!"



"LONG LIVE THE FRENCH! LONG LIVE THE GERMANS!"

