

## Document Citation

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**THE 1976 AMERICAN FILM FESTIVAL BLUE RIBBON WINNER FOR THE BEST FILM ON CINEMA RE-INTRODUCES TO AMERICA THE MOST EXCITING, MOST INVENTIVE, MOST OUTRAGEOUS, AND THE MOST NEGLECTED GENIUS IN CINEMA HISTORY: ABEL GANCE, WHO HAS THE CHARM OF DYNAMITE**



# ABEL GANCE: THE CHARM OF DYNAMITE

Directed by Kevin Brownlow  
1968  
Rental rate: \$35

52 minutes  
Sale price: \$350

IMAGES is delighted that the Educational Film Fibrary Association, at their 18th annual American Film Festival, awarded Kevin Brownlow's magnificent film tribute to Abel Gance, their Blue Ribbon for the best film of 1976 on cinema. In doing so, EFLA has confirmed our belief that American audiences are at last ready to cope with the genius of the greatest innovator in cinema history.

Until now Abel Gance has been but a name briefly mentioned in the film history books of this country. He is given credit for introducing the panoramic screen in 1927 (some thirty years before Cinerama) and for being generally inventive, but little else is said. The reason is that few in this country have ever seen a Gance film for they have all been unavailable in the United States for a number of years.

Now IMAGES has undertaken the task of restoring and releasing all of Gance's major works. As a introduction to this creative genius, there is nothing better than ABEL GANCE: THE CHARM OF DYNAMITE. By using footage shot during the making of NAPOLEON (1927), Kevin Brownlow gives us a rare view of an early film masterpiece in production. We discover that Gance in the twenties was already working with the hand-held camera, the wide-angle lense, rapid cutting, and multiple superimposition. Later, in 1934, Gance introduced stereophonic sound to film.

Using sequences from NAPOLEON, LA ROUE, and the original silent production of J'ACCUSE, Brownlow shows us the genius of a man too long denied his rightful place in cinema history. After seeing this film, one realizes that Abel Gance ranks with Eric von Stroheim and Orson Welles as one of the three great genius mavericks of cinema.

"Shining proof of the genius of the forgotten Abel Gance . . . an outstanding presentation of Gance's methods and film style. Will stand the test of time." — EFLA EVALUATIONS.

## ON THE GENIUS OF ABEL GANCE:

"Not D.W. Griffith or anyone else has used the film medium with any truer zest than has Gance." — Parker Tyler, CLASSICS OF THE FOREIGN FILM

"(Abel Gance). . .made fuller use of the medium than anyone before or since." — Kevin Brownlow, THE PARADE'S GONE BY

## ON BONAPARTE ET LA REVOLUTION:

"If the ninth New York Film Festival had shown nothing else of value. . .it still would have justified itself by its presentation of Abel Gance's BONAPARTE AND THE REVOLUTION. The remarkable Gance production is a history of the achievements of not only Napoleon and the French Revolution but also of movies and of Gance himself. . .a gigantic, patriotic spectacle that utilised just about every screen technique then known, plus a few that weren't. . .What one sees when watching BONAPARTE AND THE REVOLUTION is not a jazzed-up modernization of some ancient classic, but a movie that has literally been forty years in the making. It has the headlong pace and the piety of Cecil B. DeMille, the taste and technical mastery of D.W. Griffith, and an audacity that is Gance's alone." — Vincent Canby, THE NEW YORK TIMES



Gance and his Polyvision camera, Brussels 1960



ON J'ACCUSE (1937 sound production)

"For the first time, perhaps, a film shows us war without indulgence. In J'ACCUSE we do not find that secret complacency hidden in so many works of the same genre. Abel Gance excommunicates war with a logic and vigor which are not impaired by ideology. It's the cry of the rebel against the blindness of men who too easily resign themselves to new killings." — E. Vuillermoz, LE TEMPS

"The artistry of Gance's statement about war can only be compared with GRAND ILLUSION; its technical virtuosity and poetic genius are unmatched, except by Gance's other masterpieces." Welsh and Kramer, ABEL GANCE AND THE SEVENTH ART

ON LA ROUE:

"There is the cinema before and after LA ROUE as there is painting before and after Picasso." —, Jean Cocteau

"With LA ROUE, Abel Gance has elevated cinematographic art to the level of the plastic arts." — Fernand Leger

ON NAPOLEON:

"The work of a master." — Georges Sadoul, THE FRENCH FILM

"A masterpiece in the original sense of the word; containing every conceivable technique of cinema, it has served as a masterwork for the motion picture in Europe ever since." Kevin Brownlow, THE PARADE'S GONE BY

"This epic film made French history into a new living organism." Parker Tyler, CLASSICS OF THE FOREIGN FILM

Films by Abel Gance available from IMAGES

BONAPARTE ET LA REVOLUTION (1925-1971) 254 minutes  
Rental rate: \$150 minimum Seven year lease \$2000

J'ACCUSE (1937, sound production) 73 minutes  
Rental rate: \$75 minimum Seven year lease \$695

Further Releases

LA FOLIE DU DOCTEUR TUBE (1914, short) available Fall 1977

J'ACCUSE (1919, Silent production) available Spring 1978

LA ROUE (1922) available Summer 1977

NAPOLEON (1927) available Fall 1978

LUCRECE BORGIA (1935) available Fall 1978

UN GRAND AMOUR DE BEETHOVEN (1936) available Fall 1977



Abel Gance and D.W.Griffith at Mamaroneck, N.Y. 1921

ABOUT IMAGES

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