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“Rare Camera Work in new Russian Film” New York Telegram
“A Chapter in One of the great flowering periods of the Cinema” N.Y. Herald-Tribune



Gorki's

masterpiece - startling drama
of the bloody days of the czar
... a document of human op-
pression and struggle.

Greater than
D. W. Griffith
at his best.

—LONDON
HERALD.

MOTHER

THE STORY OF 1905

V. I. Pudovkin...

Creator of “The End of St. Petersburg”
and “Storm Over Asia”, film master-
pieces, directed it

N. Batalov...

Star of “The Road to Life” gives the
finest performance of his
career in “MOTHER”

Produced by MEJRABPOM FILM, Moscow, U.S.S.R.

Distributed in the U.S.A. by

GARRISON FILM DISTRIBUTORS, INC.

729 7th Avenue, N. Y.

BRyant 9-2963

A
mas-
terpiece.
Powerful,
deeply moving
drama.

—PARIS MATIN

Echoes from the World-Wide Applause that Greeted MOTHER

(N. Y. Times, May 30)

GORKI'S "MOTHER"

MOTHER, 1905, a silent Soviet film, with Vera Baranovskaya, Nikolai Batalov and A. Tchistiakov; directed by V. I. Pudovkin; a Mejrabpomfilm production. At the Acme Theater.

Perhaps New York motion picture enthusiasts ought to be thankful that "Mother, 1905," the Soviet production now at the little Acme Theater in Union Square, had to wait so long before being approved by the board of censors. Because, after having seen a multitude of good, and indifferent, Russian dialogue films during the last few years, the spectators again have a chance to enjoy a work of the type that made S. M. Eisenstein and V. I. Pudovkin famous the world over as masters of direction.

BASED ON MAXIM GORKY'S NOVEL, "MOTHER," THE GRIPPING STORY OF A RUSSIAN WORKING WOMAN TURNED INTO A REVOLUTIONARY STRIKE LEADER THROUGH OPPRESSION, THIS SCREEN EFFORT BRINGS BACK MEMORIES OF "POTEMKIN," "THE END OF ST. PETERSBURG," AND SIMILAR EXAMPLES OF RUSSIAN FILM TECHNIQUE.

From the moment the drunken husband and father (A. Tchistiakov) is seen reeling home until the mother (Vera Baranovskaya) and the son (Nikolai Batalov) fall victims to the Czar's troops, there is no let-up in interest. While many of the scenes of violence growing out of the struggle between capital and labor are far from being peculiarly Russian or outdated, the director naturally has given them a special Czarist flavor, emphasized by the spoken comment in English that takes the place of titles.

The production is brought up to date by a series of scenes showing revolutionary incidents of 1917, the building of the great Dnieprostroy Dam and the May Day parade in Moscow in 1933. The acting of the principals is first rate and the support is excellent.

—H. T. S.

Herald-Tribune, May 30

By HOWARD BARNES

"1905"—ACME

"1905," a screen drama adapted from Maxim Gorky's novel "Mother," directed by V. I. Pudovkin, produced in the U. S. S. R. by Mejrabpom Film and presented at the Acme Theater with the following leading players:

Mother Vera Baranovskaya
 Father A. Tchistiakov
 Son Nikolai Batalov

After several years Pudovkin's adaptation of the Maxim Gorky novel "Mother" is finally on view at the Acme. Out of the turbulent Russian disorders of 1905 that foreshadowed the 1917 revolution, the great director has created a compelling and fiercely moving screen work. It must be set down as one of THE FEW REALLY GREAT MOTION PICTURES.

Although all of the Russian dialogue is omitted in the current showing, Pudovkin has so completely shaped his material to the medium of the cinema that the desultory explanations in English are quite unnecessary. Above all "Mother," or "1905" as the production is called here, demonstrates that the esthetic of the silent film was entirely valid and should remain the chief consideration in fashioning talking motion pictures. Aided by magnificent acting, Pudovkin has built up a striking pattern of images that have dramatic unity of their own.

AS A DOCUMENT OF HUMAN OPPRESSION AND STRUGGLE, "1905" IS LIKELY TO SHAKE YOU CONSIDERABLY, NO MATTER WHAT YOUR POLITICAL SYMPATHIES MAY BE. Tracing an abortive strike in a Russian industrial center at the beginning of the century, the enormous injustice of the Czarist tyranny and the eventual stamping out of a workers' uprising, the screen drama has far more cogency than its Soviet forerunners that celebrated victories of the proletariat. While much of the action has been caught in mass movements, an individual martyrdom is the core of the narrative, giving it poignancy and a certain exaltation.

NIKOLAI BATALOV, WHO WAS SO EXCELLENT IN "THE ROAD TO LIFE," IS THE CENTRAL CHARACTER OF "1905." HE GIVES A MAGNIFICENT PERFORMANCE AS A YOUNG STRIKE LEADER, BREAKING WITH THE TRADITIONS OF SERFDOM. VERA BARANOVSKAYA IS SPLENDID AS THE MOTHER WHO UNWITTINGLY BETRAYS HER SON TO THE AUTHORITIES, AND A. TCHISTIAKOV DOES A BRILLIANT JOB WITH THE ROLE OF THE FATHER WHO TURNS STRIKE-BREAKER AND IS KILLED IN RETURN FOR A GLASS OF VODKA. As was the case with "The End of St. Petersburg," however, Pudovkin has assembled an entire company of assured screen actors, as proficient in mob scenes as in individual dramatic situations.

THE PHOTOGRAPHY IS EXQUISITE. THE DIRECTOR HAS MANIPULATED HIS CAMERA TO CAPTURE UTTERLY CONVINCING AND FREQUENTLY BEAUTIFUL BACKGROUNDS AND HE HAS CAUGHT THE VERY ESSENCE IN EACH GESTURE OF HIS CHARACTERS. It is possible that the revolutionary Russian films have had their day, and it would appear from recent importations that the Soviet studios are having an awkward time with less exciting themes, but PUDOVKIN REMAINS A GREAT ARTIST OF THE CINEMA. HIS "1905" SHOULD NOT BE MISSED BY THOSE WHO SEEK MORE THAN CASUAL DIVERSION IN A MOTION PICTURE PLAYHOUSE.



The Story of MOTHER Has been Read by Millions

THIS is the powerful, dramatic story of a mother's ordeal and sacrifice.

Maxim Gorki, famous for his understanding of humanity, has never written a more piercing tale of human lives caught in the stress of elemental emotions.

No wonder the novel has been read by millions all over the world from Japan to America and is translated into scores of languages.

No wonder that the film based on it, "MOTHER, the Story of 1905," rouses wild enthusiasm and critical praise wherever it is shown.

London, Paris, New York have seen it and greeted it with thunderous applause.

Your audiences will thrill to it, rise to its powerful portrayal of human hearts in conflict.

Pudovkin, the great director, with the collaboration of some of Russia's greatest film actors, has turned Gorki's masterpiece of literature into a masterpiece of the Cinema.

Your audience will be grateful to you for bringing this screen classic to them. They will send their friends to see it in throngs.

Accessories: ONE SHEETS STILLS - TRAILERS - MATS

Produced in the U.S.S.R. by Mejrabpomfilm, MOSCOW

Distributed by

GARRISON FILM DISTRIBUTORS, INC.

729 7th Avenue, N. Y.



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"—One of the Few Really Great Motion Pictures."

(New York World-Telegram, June 2)

By WILLIAM BOEHNEL

FROM RUSSIA, WHERE WHEN THEY WANT TO, THEY CAN MAKE THE FINEST FILMS IN THE WORLD, COMES ANOTHER SOBERLY POWERFUL, VIVID CAMERA ACHIEVEMENT — PUDOVKIN'S "1905," OR "MOTHER," AS IT IS CALLED HERE, at that most interesting of cinema theaters, the Acme, in Union Square.

Adapted from a novel by Maxim Gorky, it is a drama of individuals seeking escape from the oppression of the Czarists, of that first, futile abortive attempt at revolt in 1905, which, though it ended disastrously, paved the way for the 1917 revolution — and it happens to be the most vital Russian film since those grand old days of "The End of St. Petersburg" and "Potemkin."

The direction and camera work are superb, and as a purely cinematic achievement, it is one of the finest things to have been sent from overseas.

The story concerns a peasant family — a mother, a father and a son — who become involved in a factory strike. The father — cruel, ratty, oppressive — turns strikebreaker, and is killed. To save her son from arrest the mother reveals the hiding place of some arms and ammunition, only to discover that the officials intend to arrest the boy, anyway.

The tragedy ends when the boy, who has escaped from prison, and his mother are shot down by Czarist troops as they parade in a May Day celebration.

A rough, invigorating canvas, developed by cautious use of minute detail, it leaves nothing unsaid, scarcely anything implied. It moves, particularly in its savagely realistic scenes where the prisoners revolt and the troops attack the workers, with a thump of passion and moisture of pity that our own home-made products seldom achieve.

(Literary Digest, June 16)

AAAA — OUTSTANDING FILM

V. I. Pudovkin's adaptation of the famous Maxim Gorky's novel, "Mother" (AAAA), banned in this country for several years, is definitely in the tradition of the greatest Russian films. The director has created a screen work of great power.

With utter simplicity and an almost savage conviction, "Mother" describes a workers' uprising in the turbulent period of 1905 and 1906 in Russia. Through it runs the story of a young strikebreaker, struggling against oppression, betrayed unwittingly by his mother and finally shot down with her, as the insurrection finally is quelled. NIKOLAI BATALOV IS MAGNIFICENT IN THE CENTRAL ROLE, VERA BARANOVSKAYA GIVES A MOVING PERFORMANCE AS THE MOTHER, AND A. TCHISTIAKOV CREATES AN ARRESTING FIGURE OF THE FATHER, WHO TURNS STRIKEBREAKER FOR A GLASS OF VODKA.

(N. Y. Post, June 4)

THE NEW FILM

By THORNTON DELEHANTY

For some reason difficult to explain, Pudovkin's production of Maxim Gorky's "Mother" had to sit on the doorstep of the American censors before it was finally permitted to make a bow.

It is true that the picture, which is now showing at the Acme Theater on Union Square, is hardly of the Czarist persuasion. It is equally true that the United States no longer carries on diplomatic relations with the emissary of the Czar. There is a propagandist bias in "Mother" and a strong sympathy for the Russian workers who, in 1905, fomented the rebellion which later led to the overthrow of the imperialist regime.

"Mother," take our word for it, is less likely to bruise the patriotism of American moviegoers than "Potemkin," "Storm Over Asia," or even a new Janet Gaynor vehicle.

Its value does not lie so much in its call to sedition as in the extraordinarily vital picture of the stress and courage which prevailed among the exploited working class in Russia during the early part of the twentieth century. PUDOVKIN HAS TAKEN A HEROIC STORY AND TRANSLATED IT INTO TERMS OF VISUAL EXCITEMENT.

The direction and cutting are masterful, and whether the director is dealing with a simple scene of a few peasants in the home, or at a cafe, or showing the fierce and brutal agony of revolt, he manages to evoke at all times in the spectator a sense of vivid reality.

The early portion of the picture dwells on the hapless plight of the workers and the sordid conditions under which they live. The revolutionary spirit is in ferment, and it finds expression in a youth who organizes his fellow workers. They attempt to lead the other workers on strike, are put down by the strikebreakers, and the youth is subsequently arrested on suspicion.

His mother, in order to save him from jail, admits his guilt, whereupon the authorities betray their promise and sentence the boy to twenty years in prison. The mother then takes up the torch and leads in a general revolt, during which the prisoners are massacred as they attempt to escape, and the mob of workers outside is mercilessly shot down by the Cossacks.

It is a cruel and terrible picture, but there is in it a quality of enduring sacrifice which verges on nobility. ONE CANNOT SEE IT WITHOUT BEING DEEPLY STIRRED.

THE PLAYING OF VERA BARANOVSKAYA AS THE MOTHER AND OF NIKOLAI BATALOV AS THE SON ARE SUPERB EXAMPLES OF WHAT SCREEN ACTING SHOULD BE.

MOTHER Wins Storm of Applause From American and European Critics

3p #37993

You'll hang out the S. R. O. sign for

MOTHER

The Story of 1905

Produced in the U.S.S.R. by
MEJRABPOM FILM, MOSCOW

Based on the Novel by
MAXIM GORKI

Directed by V. I. PUDOVKIN

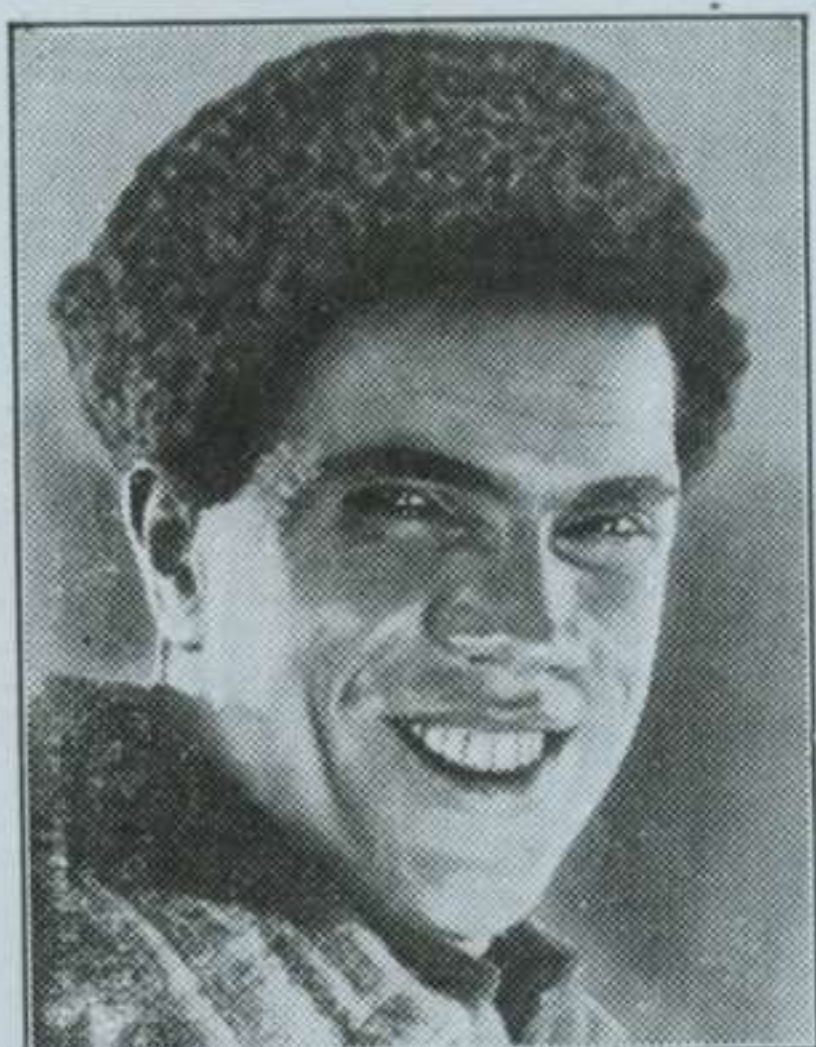
Scenario by N. A. ZARKHI

Photography by A. N. GOLOVANIA

Cast

MotherVERA BARANOVSKAYA
FatherA. TCHISTIakov
SonNICOLAI BATALOV
OfficerV. I. PUDOVKIN

Distributed in the U. S. A. by
GARRISON FILM DISTRIBUTORS, INC.
729 Seventh Avenue, N. Y. C.



"V. I. Pudovkin's greatest picture."
—*Nation*.

"No let-up in interest."
—*N. Y. Times*.

"Compelling and fiercely moving
screen work."
—*N. Y. Herald Tribune*.



"'Mother' is a stirring and expert
story."—*New Yorker*.

"One of the finest things from
overseas."—*N. Y. Telegram*.

"Masterful direction."
—*N. Y. Evening Post*.

CATCHLINES: At last in America — the film that made movie History

... THE RUSSIAN "BIRTH OF A NATION." A PASSIONATE, AMAZING FILM, REVEALING THE BLOOD HORROR OF CZARISM—ETERNAL MOTHERHOOD GLORIFIED BY MARTYRDOM. FATHER AGAINST SON, A MOTHER'S MARYTRDOM! ! SUPPRESSED IN FASCIST LANDS — A TRUMPET CALL OF FREEDOM. A WORLD FAMOUS NOVEL BY MAXIM GORKI, A WORLD FAMOUS DIRECTOR, PUDOVKIN, UNITED TO PRODUCE A WORLD MASTER-PIECE OF THE FILMS.