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FOOTAGE
7020 ft.
78 Minutes Running Time.

PRESS SHEET

Producer:
NERO FILMS, A.G.
BERLIN

RAVES FROM THE NEW YORK CRITICS

"Nothing like it, nothing quite so deep and reverberant has ever been achieved on the screen. Here is truth and crushing realism, transmuted and sanctified in terms of cinema art."
Thornton Delehanty—*Evening Post*

"For sheer excitement and suspense nothing appearing on a New York screen in the past year can surpass it."
Creighton Peet—*The Stage*

"One of the finest examples of realism that has come to the screen."
Mordaunt Hall—*N. Y. Times*

"A 3 star hit." —*Daily News*

"It is a brilliant film. It stands with 'The End of St. Petersburg' and 'All Quiet on the Western Front,' among the noble and courageous cinema accounts of the world carnage."
Richard Watts, *Herald Tribune*

"Gripping entertainment, thrilling and memorable."
Regina Crewe, *N. Y. American*

"One of the indispensable entertainments of New York . . . a remarkable document, drama, humor, nerve-racking adventure, leaving a lasting impression."
William Boehnel, *World Telegram*



"Foreign Dialogue No Obstacle to Complete Understanding without Knowledge of Language" — Says Motion Picture Herald

The picture is of course in German, but so intelligently has the dialogue been subordinated to the dramatic action, with pantomime and mass motion expressing in themselves what words could not conceivably accomplish, that the NON-GERMAN SPEAKING AUDIENCE MAY APPRECIATE IT AS READILY AS THOSE WITH A KNOWLEDGE OF THE LANGUAGE. In addition, ample use has been made of the superimposed translation via subtitle of crucial bits of dialogue, so that the foreign dialogue is less an obstacle than in almost any other recent importation from Germany.

ASSOCIATED CINEMAS OF AMERICA, Inc. — Presents
G. W. PABST'S world-acclaimed film epic of the mines

"KAMERADSCHAFT"

(COMRADESHIP)

THE CAST

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

Director: **G. W. Pabst** Scenario: Ernst Vajda

Photography: F. A. Wagner Story: Karl Otten

ENGLISH SYNOPSIS

"Kameradschaft" (Comradeship) is based on the mine disaster of Courrieres in 1906, in which the lives of 1400 French miners were lost, but by setting it in the year 1919, in a Franco-German border mining village in the Ruhr, G. W. Pabst, its director, has given it a modern and international significance.

Pabst shows us the French and German mine alleys, separated by an iron grill, corresponding to the frontier posts above the ground; shows us the subdued hostilities of the miners and their women; shows us the half-forgotten grudges of the war years. Then there is a disaster in the French mine. The cages are broken. The men are buried without any hope of escape.

The news spreads to the German pithead and at first is tossed about casually from man to man. Then the leader begins to talk, fires them little by little with the sense of brotherhood in toil, and forms a rescue party.

The officers at the French frontier have not been notified in time about this German rescue party. They oppose these wagon loads of German miners, but the driver puts his foot on the accelerator and

breaks through to the pithead of the French mine. From both sides of the underground grill the rescuers are working, the men wading waist-deep through flooded galleries, the surly giant of a self-appointed German party bending the grill to putty in his fists.

G. W. Pabst adds a highly symbolic touch 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 taking part in the Great War. He attempts to fight his would-be rescuer, who, eventually, however, manages to drag him to safety.

From the pitheads the telephone operator tests every working telephone desperately for survivors; at last all the living are saved.

Finally, there is a scene of rejoicing and fraternization between the French and German miners in which they emphasize that they have only two common enemies: The Gas and The War.

"Kameradschaft" (Comradeship) Receives Gold Medal by London Faculty of Arts for Being the Finest Picture of the Year

(ENGLISH ADVANCE STORY)

The London Faculty of Arts has awarded its Gold Medal for being the finest picture of the year 1931 to KAMERADSCHAFT (Comradeship), the famous G. W. Pabst epic of the mines, which will open at the . . . Theatre, commencing . . .

The report of the London Faculty of Arts reads as follows:

"Owing to the high standard of outstanding contemporary productions, the choice of the film for the award of the GOLD MEDAL for 1931 was an exceedingly difficult one, but after careful consideration it has been resolved to grant this honour to KAMERADSCHAFT

in recognition of its simple but sincere characterization and aim. Its artistic attainment is so worthy of recognition that the Council have selected this production for international recognition."

National Board of Review Acclaims "Kameradschaft" (Comradeship) as "Exceptional Photoplay"

The Committee for Exceptional Photoplays of the National Board of Review has nominated "KAMERADSCHAFT" (Comradeship), the famous G. W. Pabst epic of the mines, which will open . . . as the outstanding film of the month and one of the best films of the year.

According to the report of the Committee, "KAMERADSCHAFT" (Comradeship) is "an international picture of great power and extraordinary morale effect."

Very few foreign pictures have ever received such exceptionally fine comment by this Board.

'KAMERADSCHAFT'



Germany's Greatest Film Director Turns a Historical Incident of 1906 Into a Picture of Great Artistic Integrity!

Pabst's "Kameradschaft" a Vivid Social Document

(ENGLISH ADVANCE STORY)

In the Spring of 1906 at the Courriers Coal Mines in Alsace Lorraine a catastrophe occurred on the French side which resulted in the trapping of a large group of French miners, doomed to almost certain death by suffocation from the falling debris, fumes of the coal gas and rising water in the mine. A detachment of volunteers from the German side came to the rescue and averted what would have been a wholesale slaughter of the innocents. French and Germans, afterwards, paid tribute to each other and there was general rejoicing from the families of the miners. For a short while, borderlines were forgotten and the comradeship of the men, facing mutual danger, transcended their own nationalistic boundaries.

And now G. W. Pabst, Germany's most distinguished film director, whose recent achievements ("Westfront 1918" and the fabulously wonderful "Beggar's Opera") have placed him in the front rank of living directors, has fashioned a great social document from this incident at Courrieries. "Kameradschaft" (or "Comradeship," as it will be known in America) is a sound-film record of that event. Perhaps, the best tribute one could pay this film is to say that it looks almost like a gigantic newsreel—so unostentatiously is it pictured, so straightforward and true, so free from sentimentality, humbug and bathos.

Pabst is reputed to have said, after completing "Kameradschaft" that he was "through with the social film." His most recent achievement, "L'Atlantide," that fantastic tale of the lost Atlantis, seems to bear this out, yet we hesitate to accept Pabst's decision, because no one in Europe has his grasp of social difficulties, his world-perception, his sardonic humor and unsurpassable craftsmanship—all of which make him more fitted for the film propagandist than anyone outside of Russia. But Pabst's virtue lies in the fact that he is an internationalist. The Russians may strike at the roots of all capitalistic Europe (granting the justification) and still emerge with flags flying for the Soviet and the Soviet alone—but Pabst emerges in "Kameradschaft" with flags flying for France and Germany.

The time of the incident is moved up to several years after the war, giving the film an introspective irony it would otherwise not have had. Pabst's realization of this, his refusal just to produce a sensational dramatic film centering around an isolated incident without stressing the social inference, deserves the highest praise. Because, now, the film has meaning and significance. Now, the film will send its observers away talking—and thinking. We have already had too many motion pictures whose emotional experience ended with the final scenes in the memory of the spectator. But "Kameradschaft" is not easily forgotten.

It is less hysterical than "Westfront 1918," therefore, a work of greater artistic integrity. In its depiction of a state of suppressed terror it is equalled only by that other great "poster" film—"Potemkin." Like "Potemkin," it ends on a note of jubilation.

"Kameradschaft" is a record of nobility and self-sacrifice, which is to say a record of human experience. It is a great peace film.

Prominent Philadelphia Art Society Endorses "KAMERADSCHAFT" (Comradeship)

The Art Alliance of Philadelphia, an institution actively devoted to advancement of American art and artists, and sponsored by both the Federal and City governments, has taken over the active sponsorship of "KAMERADSCHAFT" (Comradeship) for its Philadelphia run.

This is the first foreign film which ever has received this award by Philadelphia's most prominent art society. The previous nominations of endorsements went to Sinclair Lewis' film "ARROWSMITH" and Molnar's "THE GUARDSMAN."

Undoubly it will be possible to get similar endorsements by art societies in your community for such a magnificent film as "KAMERADSCHAFT" (Comradeship).

John Haynes Holmes Writes: "I Shall Never Forget Kameradschaft (Comradeship)"

John Haynes Holmes, minister of the Community Church of New York, and one of the most progressive men of America's political and social life, writes, in a letter addressed to the Europa Theatre of New York, the following lines of praise:

"I saw your picture "KAMERADSCHAFT" on last Friday, and I was shaken to the marrow of my bones. The picture is not only enormously exciting from the mere movie standpoint, but it is positively thrilling in its idea. To see men fighting and dying, not to kill other men as in war, but to save them, constitutes one of the most tremendous pleas for brotherhood and peace that I have ever seen. I shall never forget it."

PABST AND KAMERADSCHAFT

(English Advance Story)

"KAMERADSCHAFT" is a record of nobility and self-sacrifice, which is to say a record of human experience. It will open on

at the

Theatre.

It was inevitable that G. W. Pabst should some day make the great social film that his early psychological studies prepared him for.

Confined in a Belgian prison camp during the War, Pabst already began turning his mind towards the theatre, which is to say, the dramatization of people under great emotional stress. Post-War Vienna provided a deeply moving theme, which by its grief-laden days and the pall of human misery and sorrow in which the once lovely Austrian capital was shrouded, served as Pabst's first bid for recognition in the film world. *Die Freudlose Gasse* (Streets of Sorrow) attacked not only the bourgeois merchants, who, with police protection, were fattening on the once blooming flesh of a rosy city, but attacked the War profiteers and the gaudy and obscene spectacle of their hysterical orgies while Vienna *en masse* starved and died.

This was the first manifestation of Pabst's intense social feeling, his almost Shakesperian regard for the human being as the protagonist, which was later to show itself in the lyrical *Liebe der Jeanne Ney*, the psycho-pathological *Box of Pandora* (both dramas of the individual) through the more complex social-irony of *Die Dreigroschenoper* and the fiercely nationalistic *Westfront 1918*. In all of them, no matter what wizardry he accomplished with the aid of his cameraman, Fritz Arno Wagner, Pabst limned the individuals as protagonists who stalked through his cinematic dramas with overtones

which kept shooting off the gross material. The genial Communist commissar of Wladimir Sokoloff in *Jeanne Ney*, the fabulously endowed nymphomania of *Lulu in Box of Pandora*, the anti-social mockery of Mackie Messer in *Die Dreigroschenoper* and the sullen passion of Karl in *Westfront 1918*—all remain vivid and ineradicable in the memory even to this day.

It is because Pabst has been so successful in delineating the psychology of the individual that he has been able to utilize a few individuals in *KAMERADSCHAFT* to symbolize a mass of people. With its vital underlying theme of psychological breadth and conception, *Kameradschaft* revolves around the workers of different countries symbolized by the miner, who, south of the political frontier, speaks one language and north speaks another.

"Ethical, not aesthetic values make up the significance of this film," says Pabst, and proceeds to show how purely artificial are the fictitious barriers of political boundaries. The story develops the ideal of international comradeship, which, when the need arises, proves stronger than nations, mightier than the individual nationality. Its plot is based on the Courrieries mine tragedy of 1906 on the Franco-German border, when 1400 French miners lost their lives, and the German miners over the frontier went to the rescue of their comrades.

The French miners work the coal from one side and the German miners from the other; an explosion occurs in the French mines, followed by fire and gas, and the Germans, seeing the sky red above the French mines, have but one thought—to go to the rescue! But a frontier barrier divides them. Ignoring political formalities, the rescue party breaks through the post above, while the remainder tear down the frontier bars below, bearing the significant words: "Frontier 1919," and succeed in rescuing their comrades.

"Why do we hold together only when we need each other?" asks the Frenchman, in returning thanks to the German miners, "why not always."

To give the story greater significance and to allow the film's ideology an immediate application to the ominous world-unrest today, Pabst has shifted the action of the events pictured up to the present day.

“KAMERADSCHAFT”



Items About the Director and Cast of “Kameradschaft” (Comradeship)

The Director:

G. W. Pabst has the unique record of having produced some of the outstanding German pictures in the silent and talking picture era.

His first motion picture was *SECRETS OF A SOUL*, a Freudian theme, which starred the eminent German actor Werner Krauss. He later discovered the acting ability of Greta Garbo in *STREETS OF SORROW*, a film of post-war Germany, unemployment and revolution.

The other two silent outstanding pictures directed by Pabst were *LOVES OF JEANNE NEY* and *PANDORA'S BOX*, the screen version of Frank Wedekind's play featuring Louise Brooks and Fritz Kortner.

During the talking picture era, he directed the *WHITE HELL OF PITZ PALU*, *WESTFRONT 1918*, and *THE BEGGAR'S OPERA*. “KAMERADSCHAFT” (Comradeship) is generally considered to be the outstanding film of G. W. Pabst's career.

The Cast:

Alexander Granach, the prominent Jewish actor, is a member of the Max Reinhardt Theatre Companies. He recently visited the United States to play in a repertory of Jewish plays.

Ernst Busch: This young German screen star is gradually working himself up to become one of the most popular German players.

Elisabeth Wendt: Her appearance in “KAMERADSCHAFT” (Comradeship) marks the beginning of a highly successful screen career for this unique actress.

Daniel Mendaille, *George Chalia* and *Andree Ducret* have been repeatedly starred in French films, and on the French stage. This is their first appearance in a film produced by a German director.

Get the Cooperation of Schools and Colleges

Educational Board Approves of KAMERADSCHAFT

The Visual-Aural Institution Committee of the Board of Education has approved of “Kameradschaft” (Comradeship) as being worthy and eligible of being shown to educational institutions.

“KAMERADSCHAFT”

(GERMAN ADVANCE)

Grenzen zwischen den Voelkern, glaeserne Waende, fiktive Mauern, die die Natur nicht kennt, sie aufzuzeigen durch die Einheit der Grundelemente des Lebens, die Identitaet gleicher Arbeit diesseits und jenseits der Grenze; das ist das Thema des neuen deutschen Sprechfilmdramas “Kameradschaft” unter der Regie von G. W. Pabst das am . . . seine Premiere im . . . Theater haben wird. Fiktive Mauern: Denn wenn das Flugzeug ueber die Lande zieht, bleiben Waelder Waelder und Wiesen Wiesen, bleibt das Land und das Wasser sich gleich, diesseits und jenseits der Pfaehle, die Menschenhand sich selbst als Schranke gesetzt hat. Und auch die Sprache bleibt nur aeusserer Unterschied, die primitive Empfindung, die ihr zugrunde liegt, und der gefuehlsmaessige Ausdruck sind die gleichen. Der eine sagt: mere, der andere: Mutter, aber sie meinen das Gleiche. Bewusst stellt Pabst den Arbeiter in den Mittelpunkt seines Films, den Bergarbeiter, der suedlich der Grenzpfahle “la fosse” und noerdlich “Die Grube” sagt, aber beide Male das Gleiche meint: Die Kohlenfloeze hunderte von Metern unter der Erde, die er abbauen hilft, die Grube, den Ort der Arbeit.

Und auch die Kohle kennt keine Grenzen, wenn sie sich klawertief unter der Oberflaeche kilometerweit in der Erdkruste hinzieht. Kohle bleibt Kohle, Arbeitende an ihr bleiben Arbeitende, rechts und links, noerdlich und suedlich, ueberall, wo es Kohle gibt. Hier hinein stellt Pabst den Film, hier heraus entwickelt er die Idee der

Arbeitsverbundenheit, die, politische Grenzen elementar durchbrechend, wenn die Not es erfordert, aus gemeinsamen Erleben eine Gemeinschaft schmiedet.

An das Bergwerksunglueck von Courrieres, dem im Jahre 1906 1,200 franzoesische Bergleute zum Opfer fielen, lehnt sich die Handlung des Films an, steigert sie aber im Symbolischen: In den Bergwerken an der Grenze liegen franzoesische auf der einen, deutsche Bergleute auf der anderen vor der Kohle. In der franzoesischen Grube geschieht ein Unglueck, und in den Deutschen brennt der Gedanke auf, nur an die Bergleute, die in Not im brennenden Stollen sind, nur an Frauen und Kinder von Bergleuten, die verloren sind, wenn nicht die naechsten, die helfen koennen, zur Rettung eilen. Und die Naechsten, das sind die Deutschen. Minuten sind da kostbar, bedeuten da Rettung oder Verdoerben, und die Scharen der Deutschen, die nicht warten wollen, bis politische Formalitaeten an der Grenze erledigt sind, durchbrechen diese Grenze, eilen zur Hilfe. Wie ueber der Erde, so 800 Meter tief unter der Erde, wo ein Gitter die Stollen zerteilt; wie oben die Rettungskolonnen die politische Grenze ueberrennt, so zersaegen im Bergwerk die Kumpeln das Gitter, um helfen zu koennen.

Und das Symbolische steigert der Film noch weiter, wenn der vom grausigen Erleben halb ohnmaechtige Franzone schon fast rettungslos verloren in dem mit Gas gefuellten Stollen liegt. Da naht rufend durch Nebel und Wasser ein mit einer Gasmasken ge-

schuetzter deutscher Bergmann, der den franzoesischen Kameraden findet. Der Franzone, vom Wahn befallen, erblickte die Gasmasken, hoert die deutsche Sprache und glaubt im Kriege zu sein, da er gegen diese Sprache vor wenigen Jahren kaempfen musste. Erst mit Gewalt kann der Retter den fast irren Kameraden, der ihn angreift, baendigen und dem Leben wiedergeben. Und der Film zeigt einen Weg, den einzigen Weg der Vernunft, wenn er spaeter, als die Franzosen ihre deutschen Kameraden, die bei der Rettung verwundeten, zur Grenze zurueckbegleiten und sie fragen laesst:

“Warum koennen wir nur zusammenhalten, wenn es uns dreckig geht, warum nicht auch sonst.”

Die Bedeutung des Films, so formuliert es Pabst, liegt im Ehtischen und nicht Aesthetischen. Dies verlangt, dass der Film sich mit Problemen beschaeftigen muss, mit denen der Alltag sich beschaeftigen wird. Nach diesem Grundsatz ist bereits “Westfront 1918” von G. W. Pabst inszeniert worden. Nach diesem Grundsatz wurde auch der Film “Kameradschaft” geschaffen. So hat also dieses Werk nicht nur die kuenstlerische Mission unterhaltend zu wirken, sondern auch die kulturelle Aufgabe, aufzuklaeren und zu belehren, und der Menschheit in den Krisen unserer Zeit wertvolle Richtlinien zu geben.

SPECIAL ENGLISH ADVANCE STORY

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 and which will open at the . . . Theatre commencing . . .

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.

“KAMERADSCHAFT”



EXPLOITATION HINTS

“KAMERADSCHAFT” (Comradeship) has to be exploited differently in the English papers, the German papers, the French papers, the Jewish papers, and the Socialistic papers.

ENGLISH PAPERS:

Play it up from the entertainment angle and do not give too much space to any propaganda or moral which the picture is supposed to convey. With the addition of the superimposed English titles it will be possible for any non-German or non-French speaking audiences to enjoy the thrill of the scenes of “KAMERADSCHAFT” (Comradeship).

GERMAN PAPERS:

In the German papers you will have to play up the idea of the German director, the German stars, and the German dialogue with the fact that “KAMERADSCHAFT” (Comradeship) has been one of Germany's most successful talking pictures and is a highly entertaining subject for every German motion picture fan.

FRENCH PAPERS:

In the French papers play this film up under the French title “CAMARADERIE” and mention all the French stars of the film and the fact that the picture contains a large amount of French dialogue. Also, mention that the film has been highly praised in Paris, where it ran for many months.

JEWISH PAPERS:

Feature Alexander Granach, who is one of the most beloved Jewish actors. Your copy should stress the angle of the idea of brotherhood between the nations and the international angle of the film.

SOCIALISTIC PAPERS:

Go as strong as possible with your descriptive lines in the Socialistic and Communistic press. There are a number of excellent catch lines for the Socialistic and Communistic papers somewhere else in this press sheet.

IMPORTANT FOR THE JEWISH PRESS

Alexander Granach, who has one of the starring parts in “KAMERADSCHAFT” (Comradeship), is one of the most prominent Jewish actors of our time.

He has recently visited the United States to play in a repertory of the Jewish Art Theatre, and has received acclaim from the Jewish press.

IMPORTANT FOR THE SOCIALISTIC AND COMMUNISTIC PRESS

Ernst Busch, who has an important part in “KAMERADSCHAFT” (Comradeship), is an active member of the Communist party of Germany.

He is the only screen star of Germany who will accept assignments exclusively for pictures with a Socialistic or Communistic theme.

TABLOID

An excellent tabloid newspaper has been made up to help you exploit this film. This tabloid can be distributed anywhere, on the street, in libraries, concerts, theatres, meetings, and newspaper offices.

It is an excellent medium of exploitation which will stir up a great amount of curiosity amongst people who ordinarily would not go to see foreign films.

Order it in large amounts!!

ENGLISH CATCH LINES

International sensation of Berlin, Paris, and London.

A magnificent drama of human nobility and self-sacrifice.

Awarded the Gold Medal by the London Faculty of Arts as the world's finest film of the year.

Has elicited more applause from the press and public of Berlin, Paris and London than any other film ever made.

Characters who actually live with their audiences.

Tense dramatic situations crowd one another.

Heart-breaking scenes which will etch themselves in your memory. You will share the hopes, fears and agony of the entombed miners as they fight desperately to hang on to life.

Terrifying events as though you are watching actual life.

Millions of people will be slaughtered unless you—and you—the thinking people of America—heed the most vital message of your lives—presented in “KAMERADSCHAFT” (Comradeship).

A terrific explosion—hundreds of miners trapped—gas—fire—agony below—sobbing crowds above—panic-stricken women waiting for their men to be brought up—heroic rescues—unrestrained joy—in “KAMERADSCHAFT” (Comradeship). A film of international significance.

A powerful epic of the mines. Never... such realism—such thrills—such excitement.

A motion picture as great as all Humanity.

A story that surpasses all boundaries.

An enthralling film for every man and woman.



AD
MAT
NO. 1



AD
MAT
NO. 2



AD
MAT
NO. 3



AD MAT NO. 4



AD MAT
NO. 5



AD MAT
NO. 6

GERMAN CATCH LINES

Der Film der 1000 Sensationen.

Ein Sensationsfilm, wie ihn die Welt noch niemals sah.

Ein Sensationsfilm, aufgenommen in den tiefsten Bergwerkschächten unter staendigem Lebensgefahr der Mitwirkenden.

Das Hohelied der Arbeiter.

Ein Film der brennendsten Probleme, die gerade Sie angehen.

Eltern, wollt Ihr Euren Kindern einen grossen Dienst leisten, so zeigt ihnen diesen Film.

Eine Fanfare der Menschlichkeit.

Die groesste Bergwerkskatastrophe aller Zeiten, das Grubenunglueck von Courrieres, bei dem ueber 1200 Bergleute verschuettet wurden, ist das Thema dieses spannenden Sensationsfilms.

“Ueberwaltigend, wundervoll, hinreissend, unerhoert, grossartig, wuchtig, brilliant, erstaunlich, ungewoehnlich gut, eindruckstark, ein gewaltiges Werk, eine groese Tat, der beste deutsche Film,” das sind die Worte, mit denen die Presse bei der Urauffuehrung den Film lobte.

ENGLISH CATCH LINES FOR THE LABOR PRESS

Workers of the World unite.

The workers of the world know no boundaries.

Frenchmen, Germans—but national boundaries cannot separate workers.

The first Socialistic talking picture from Germany.

They speak different languages—but the language of Labor is universal.

An epic of Labor.

When workers unite—boundaries vanish.

Politics separated them—danger united them.

An epic of the working men.

The brotherhood of workers is stronger than the barriers created by politicians.

Kindly Cut Out and Mail

ADVERTISING ACCESSORIES

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KAMERADSCHAFT

(Comradeship)

Send to: MANAGER THEATRE

CITY STATE

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STILLS—8x10 (excellent for newspaper reproduction, window-display and other tie-ups). 29 stills in the complete set per still 10c
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MATS—available are: Two one-col. scene mats, six two-col. scene mats, and one three-col. scene mat, three two-col. ad mats, three one-col. ad mats per col. 10c
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