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AMKINO PRESENTS

THE SUCCESSOR TO

CHAPAYEV
"THE RED COMMANDER"

**"ALL THE BRILLIANT QUALITIES
OF THE SOVIET SCREEN AT ITS BEST,"**

Says Andre Sennwald in the **NEW YORK TIMES**,
about Lenfilm's Flaming Film Achievement.

The YOUTH OF MAXIM

MUSIC BY D. SHOSTAKOVITCH

"Stirring, vivid . . . terrific drama . . . a very notable contribution to the cinema."—Howard Barnes, N. Y. HERALD-TRIBUNE.

" . . . has the power and greatness of simplicity . . . As Maxim, Boris Chirkov in nothing short of superb."—Wm. Boehnel, WORLD-TELEGRAM.

"One of U.S.S.R.'s Best." * * *—DAILY NEWS.

"Decidedly interesting, extremely effective . . ."
—Irene Thirer, N. Y. POST.

" . . . nothing yet in our literature has approached this achievement. It is unforgettable."—DAILY WORKER.

" . . . technically it is more interesting than any film seen in New York this season . . . a beautiful and memorable picture."
—THE NATION.

The Story

THE YOUTH OF MAXIM shared first prize in the recent Soviet Cinema Festival in Moscow. It is the first authentic cinema treatment of the dark period in Czarist Russia after 1905, and forms the first part of a trilogy which will continue in the next film, dealing with the years 1912-1914 and the rise of the movement that led to the overthrow of the Czar after the outbreak of the World War. The last film of the trilogy will bring the hero down to our own times. It should be borne in mind that everything shown in the picture had its counterpart in the actual historic facts.

Maxim is a simple young fellow who has absolutely nothing to do with any revolutionary movement. Out of mere pity, he and his friends, Dyoma and Andrei, save from pursuit a young revolutionist, Natasha, who has slipped into the factory in which they are employed, in order to distribute illegal circulars attacking the Czar. Andrei is caught in a machine and later dies of his injuries. Dyoma takes to drink to drown his grief. Another young worker dies in the same manner as Andrei, owing to the neglect and heartless indifference of the factory administrators. The workers hold a demonstration to protest against these cruel conditions. Maxim delivers a speech expressing his indignation. Mounted forces charge the workers. Dyoma, very drunk, finds himself in the midst of the confusion and kills a policeman who attacks him. Dyoma is executed. The prisoners spontaneously join in singing revolutionary songs against the Czar, in spite of all the attempts of the jailers to stop them.

Maxim, too, has been arrested, and thrown into the same cell as Polivanov, a revolutionary leader who begins Maxim's political education and makes him an ardent fighter in the movement to overthrow the Czar. As he leaves the prison, Maxim sees Natasha but is amazed and hurt when she pretends not to know him. Later, she rejoins him and explains that it was merely in order to evade suspicion.

Next we see Maxim lounging idly beside a river and singing as he plays a guitar. This seemingly innocent young man is in reality acting as lookout for a secret meeting of revolutionists in the woods. In spite of every precaution, however, the police raid the meeting. Polivanov is wounded. Maxim escapes in order to send out a circular to the workers. In this message he takes it upon himself to deny that the revolutionary leaders have been arrested, and pledges them to renewed activity.

Polivanov approves of this circular, and Maxim is entrusted with a mission in another city. With his few belongings slung over his back, he sets out. Thus ends the youth of Maxim.

PUBLICITY

Realism Is Keynote of the Soviet Films

(Editor's note: The following article on the ideals of the Soviet film industry was written by Gregory Kozintzev and Leonid Trauberg, directors of "The Youth of Maxim.")

The Russians, under their present form of government, have been in the world movie market for 15 years.)

Probably the most fortunate fact in our creative career is the circumstance that we have completed a film for the 15th anniversary of the Soviet cinema. The best way of celebrating the jubilee is, for us, to enter joyfully into direct relation with the spectator. But we are especially happy because our film, "The Youth of Maxim," is not merely just another picture of ours, whether good or bad. "The Youth of Maxim," with the other films produced in 1934, is an affirmation of that admirable realistic style towards which the Soviet cinema, as well as all Soviet art, has been tending for the past 15 years.

What is it which in our opinion makes "The Youth of Maxim" worthy of a place with the other productions of 1934—with our best realistic films?

The subjects of our films are vast and varied. But the fact that a wide latitude is permitted in selecting a subject (if only it be a Soviet theme), should not lead us to forget for a single moment that what is most important in our art, and always will be, is the film with generalized images of our country.

We are happy that we have shown in our film in spite of much worry and anguish the images which have for so long moved us, the images of the Bolshevik past.

In our opinion, the chief task of the realistic cinema is to move the spectator by showing him these generalized images of our time. And the fact that during the projection of our film, the audience, and especially the young people, follow with emotion the adventures of our hero and accompany certain episodes of the film with laughs, whispers and applause, proves that the image of Maxim, the young Bolshevik proletarian, is near and dear to them.

In the second place, there cannot be any realistic art that is based exclusively on the talent and genius of the artist. It is not the "cavalry charge" nor the immediate "general" impression which should prevail, but the difficult work of research on the material. There will always be those who, rightly or not, will consider a film improbable, if certain minor and

incidental details are not shown as they imagined them. But what is important is the typical resemblance, the essential resemblance. However, one should also know, feel and love the details of life, for they are the things which in general compose the picture.

For three years we pored over books and documents. We spoke to hundreds of persons. We held "conferences" at every hour of the day and night. And yet we have made not a few mistakes. That means we

must work even better in the future. But we cannot conceive any important work without serious preliminary studies and profound knowledge.

In conclusion, we wished once more without losing our identity, to survey our stylistic and creative positions. But that is a very broad and controversial subject, although for us it has almost lost that character. Meanwhile, one thing is evident: anyone who knows the history of the various styles, and the victories and defeats of the Soviet cinema can see in "The Youth of Maxim" how we have dropped the ballast which led down our earlier work.

THE merit of that early work, it seems to us, consists in its extremely polemical character. But if in the past we have defended this polemical character against extreme attacks, solely because they were attacks upon our films, from this time on we shall fight for the creative orientation of our films, and not because they are ours.

We cannot give up the task we have assigned ourselves; to continue the biography of our hero.

There have been in the Soviet cinema many "initial" series which failed to have any later continuation. We have projected a series of films in "episodes" as a matter of principle, and we intend to carry out our plan.

That is why we have already commenced, together with the writer, L. Slavin, and our "collective," to work on the film dealing with the rise of the revolutionary movement, the Duma, the "Pravda" and the outbreak of the war.

Workers, engineers, writers, are undertaking and accomplishing very difficult tasks. On this 15th anniversary of the Soviet cinema, we and our "collective" would like to promise for next year a second instalment of our film on one of the simple, militant, illegal Bolsheviks.

"Youth of Maxim" at Grand Theater

Declared to be the apex of that realistic pictorial style toward which the Soviet film has tended for the

past fifteen years, "The Youth of Maxim" is now showing at the Grand International Theater.

The action of the film deals with the means used by the Social-Democrats in 1905 in propagating their campaign against terrorism. The tragedies which befell many of their leaders, the sacrifices made by their members, and the zeal with which the group fought for its beliefs and aims, are treated in the action of the picture.

Boris Chirkov is the star of the production.



Boris Chirkov

RUSSIAN FILM AT FINE ARTS

"Youth of Maxim" Deals With 1905 Period

The latest film to come out of Russia is "The Youth of Maxim," the new screening at the Fine Arts Theatre, and winner of the first prize in the recent Soviet Cinema Festival in Moscow.

The first authentic pictorial record of the period of unrest under the Czar, about 1905, the film is highlighted by striking character types, effective photography and mass scenes. The dialogue and songs are in Russian, but English titles explain the story. There is plenty of drama with a human interest story running through the historical incidents.

Gregory Kozintzev and Leonid Trauberg are the directors of the film which is the first in a trilogy dealing with the rise of the movement that led to the overthrowing of the Czar after the outbreak of the World war.

TREATS OF RUSSIA

"The Youth of Maxim," a new Soviet film coming to the Cameo on Wednesday, is the first authentic cinema treatment of the dark period in Russia between 1905 and the successful revolution of 1917. The growth of the elements of revolt against the forces of oppression and the conditions out of which they arose are depicted in the figure of Maxim, who is not an invention, but a composite portrait of millions who lived, worked and struggled in those difficult days. The picture shared first prize in the recent Soviet Cinema Festival in Moscow.

All these stories are actual clippings from newspapers

SONOTONE TO SHOW NEW SOVIET MOVIE

A musical score especially written for the production by Dimitri Shostakovich, present day Russia's outstanding composer, and mass choruses of mixed voices singing the "Varshavianka" and lifting folk ballads of the Russian peasantry will be heard throughout "The Youth of Maxim" the latest cinema spectacle to reach this country from the studios of U. S. S. R. and which opens at the Sonotone theater, Michigan at Van Buren, starting tomorrow.

Based on a series of historical incidents during the abortive revolution of 1907 and on events imme-

diately thereafter, "The Youth of Maxim" has been declared by critics to be one of the most startling authentic documents yet to reach the screen.

Produced by Lenifilm under the personal supervision of Gregory Kozintzev and Leonid Trauberg, the picture shared first honors with the epochal "Chapayev" at the fifteenth anniversary film jubilee held recently at Moscow.

Headed by Boris Chirkov, who plays the title role, others in the cast include Stepan Kayukov, M. Tarkhanov and V. Kibardina, considered Russia's most beautiful actress, who plays the role of Natasha.

Slav Players Given Titles

In "The Youth of Maxim," screening at the Grand International, for their outstanding acting, Boris Chirkov, as Maxim, the boy, received the honor of being made an honorary artist of the U. S. S. R., while "the gentle revolutionist," Polivanov, portrayed by M. Tarkhanov, was made the "people's artist of the republic."

Role Is Tragic For Comedian

In "The Youth of Maxim," screening at the Grand International theater, occurs one of the rare cinema instances in which the comedian, lovable, ingratiating, shares a tragic fate. Portrayed poignantly by Stepan Kayukov, the roustabout Dyoma, unwittingly in his cups offends the government of the czar.

Lenin's Activity in 1905 Shown in Film

"The Youth of Maxim," Soviet Russia's latest screen epic to reach this country, is scheduled for an early downtown run in Chicago. "The Youth of Maxim" is a story based upon the abortive revolution of 1905 and its disastrous aftermath when czarist autocracy appeared to be so unshakably enthroned in its seat of power.

Woven about the lives of three young men, one in particular, a youth named Maxim, the picture gives a flash-back into the activities of Lenin and the factory workers during the decade from 1907 to 1917

that turned these government factories into workers' fortresses.

Produced by Lenifilm under the personal direction of Gregory Kozintzev and Leonid Trauberg, after exhaustive research covering a period of more than three years, "The Youth of Maxim" is declared to have an historical background authentic in every detail.

YOUTH OF MAXIM IS HISTORICAL FILM

A musical score especially written for the production by Dmitri Shostakovich, present-day Russia's outstanding composer, and folk ballads of the Russian peasantry will be heard throughout "The Youth of Maxim," which is being shown at Sonotone Theater.

It is based on a series of historical incidents during the abortive revolution of 1905 and subsequent events immediately thereafter.

Headed by Boris Chirkov, who plays the title role, others in the cast include Stepan Kayukov, M. Tarkhanov and V. Kibardina, considered Russia's most beautiful actress, who plays the role of Natasha.

Picture Entails Years of Research

Historical books and documents are thrillers in the processes of movie creation. Directors Gregory Kozintzev and Leonid Trauberg kept themselves keyed up for three years over the research for authenticity in "The Youth of Maxim," now in its second week at the Grand International Theater.

THE PRESS GREET'S A NEW SCREEN EPIC

THE YOUTH OF MAXIM

Produced by Lenfilm, Leningrad, U.S.S.R.
Directed by Gregory Kozintzev and Leonid Trauberg
(Both of the celebrated "Order of Lenin")

CAST

MAXIM BORIS CHIRKOV
(Honorary Artist of the Republic)
Dyoma STEPAN KAYUKOV
Natascha V. KIBARDINA
Polivanov M. TARKHANOV
(People's Artist of the Republic)

Released by Amkino Corp.



A seething epic of Revolution
and Czarist terrorism in the bitter
days of 1907. A film as daring as
it is overpowering! Shot through
with fire and energy, it is at once
an historical document and a bril-
liant cinema achievement.

World Telegram

3 Films Stand Out in Season's Program

"Les Miserables," "The Youth of Maxim" and
"Black Fury" Favored by Critics.

By WILLIAM BOEHNEL.
AMONG the several very different films which recently arrived on Broadway, three stand head and shoulders above all the rest and are well worth considering here and now. These are "Les Miserables," at the Rivoli; "The Youth of Maxim," at the Cameo, and "Black Fury."

Since this column has already expressed itself enthusiastically about "Les Miserables," it might be advisable to skip this film at this time with just a few words. It is one of the screen's superior items and that simply must be said. The question of "The Youth of Maxim" and "Black Fury" is a different matter.

The story of the gradual awakening to class-consciousness of a young Russian worker in the days following the Revolution of 1905, "The Youth of Maxim" is a stirring, vivid, brilliantly acted and produced film, worthy to take its place among the Russian cinema masterpieces.

Terrific in its Drama.
It may not, as the discerning William Troy, of "The Nation," points out, possess, structurally, the vigorous simplicity of "Chapayev," or have its superb, tragic climax, but few films have been as inspiring, as gripping or as terrific in their drama as this offering which shared first honors with "Chapayev" at the recent cinema festival in Moscow.

One of the many complaints lodged against "Black Fury," which dramatizes a boat race between the Left and the Right, that its half-loaf truth—it poses the thesis that the cause of the nation is due to the nation's division—has been the cause of its failure to attract a large audience.

LOS ANGELES, CAL.
POST-RECORD

An Exciting Fragment Comes Out of Russia

AT THE GRAND INTERNATIONAL—"The Youth of Maxim," Produced by Lenfilm, Leningrad, U. S. S. R., with scenario and direction by Gregory Kozintzev and Leonid Trauberg, and music by Dmitri Shostakovich. The cast: Boris Chirkov, Stepan Kayukov, V. Kibardina and M. Tarkhanov.

By VIRGINIA WRIGHT
From the swift opening shots of revelry on a New Year's Eve in Czarist Russia it was evident that "The Youth of Maxim" was beautiful and thrilling stuff for the movies. This Soviet film, which opened Saturday at the Grand International theater, shared first prize with "Chapayev" and "Peasants" at Moscow's Cinema Festival held last month to celebrate the fifteenth anniversary of Soviet cinema.

With great simplicity and clarity the story is told of a carefree young worker who finds himself drawn into the Social Democratic party by a series of tragic circumstances. One of his friends, Andrei, is killed in a factory accident and in subsequent disturbances another friend, Dyoma, kills a policeman. Maxim is rushed off to prison and Dyoma shot.

By the time of his release, Maxim is ready to join Polivanov and their secret meetings to carry on the work of the party. Toward the end of the picture Maxim has become a full-fledged Bolshevik, responsible enough to assume the place of Polivanov when he is wounded by the police.

THIS CLIPPING FROM
VANITY FAIR

SOVIET PRIZE-WINNER.—The latest Soviet film to be released here in America is "The Youth of Maxim," which shared first prize with "Chapayev" in the Moscow Cinema Festival last winter. The first of a trilogy, it shows the early steps in the transition of a typical Russian factory laborer, from a rather dull-witted, irresponsible boy into an alert and conscientious social revolutionary. The photography is, as always in these Soviet films, a magnificent study in realism; and the acting is characterized by that really terrible sincerity—and I mean terrible in the sense of awe-inspiring—which cannot help but be impressive. The film has a unity of form and emotion which distinguishes it from the rather helter-skelter effect of some of the other recent Soviet imports. The prologue is particularly well done, with its swift, flashing shots of a New Year's Eve celebration in the Russia of other days.

CHICAGO, ILL. TRIBUNE

Film 'Maxim' One of Best from Russia

By Mae Tinée.
Good Morning!

Maxim is a young man who works in a steel mill during the upsetting and carefree days following the revolution. A genial, usually in the company of two good friends, enjoys life to the full.

One of these friends is fatally injured through the fault of an unskilled machine. Maxim, trying to get help for his comrade before he dies, is met with refusal by the owner of the plant.

He becomes leader in a workers' strike—after having made the acquaintance of a clever and warmly human Natascha, who is a secret agent of the workers party.

Follow scenes of brutality . . . jail for Maxim and Polivanov, head of the rebels. . . Maxim's other friend is executed. . . And, so on, to a finale which shows Maxim as one of the leaders of the revolutionary body.

This is one of the best pictures from the Soviet propaganda headquarters, which is celebrating its fifteenth anniversary with a series of "jubilee" films. While propaganda, this movie possesses color, satire, some good folk music and some excellent acting.

In "Chapayev," he played the peasant "different" and arresting personality. He brings a lot to the role of Maxim. The same may be said for V. Kibardina as Natascha.

Dialog is entirely in Russian, but superimposed English titles make the piece understandable to all.

BROOKLYN, N. Y. CITIZEN

Bright . . . S Light S

By TOM BOGGS

A CINEMASTERWORK
The Brightlight monthly movie award (a handsome rug glove, the right hand mate to that should not be difficult to find) goes with-out reservation to the latest Russian saga, "The Youth of Maxim."

Now showing at the Cameo Theatre. It's hard to single out anything for special comment, the whole film is such a sincere, solid, spirited piece of work. In fact, there has been a merry and serene self assurance in Chapayev, the last hardly tallies with the horror tales Mr. Hearst so faithfully tells his little readers. The Russian cinema has long been rich in man feeling and honest dealing with life, but this recent gayety, technical excellence and easy "polish" is impressive. The Russians (at least in their films) plainly feel they are living on Mt. Ararat and that the rest of the world is sinking.

"Maxim" is the first film in a trilogy designed to show the rise and growth of the Russian proletarian state since the bloody revolution of 1905. Judging from this first canto, "Maxim" bids fair to be that for the riot scene alone—or for the scene of the factory hands gathered around the body of a fallen worker—completely silent in the satanic clangor of the mill. We never knew sirens could sound quite so forlorn.

"The Youth of Maxim" is the first film in a trilogy designed to show the rise and growth of the Russian proletarian state since the bloody revolution of 1905. Judging from this first canto, "Maxim" bids fair to be that for the riot scene alone—or for the scene of the factory hands gathered around the body of a fallen worker—completely silent in the satanic clangor of the mill. We never knew sirens could sound quite so forlorn.

Impressive and technically outstanding historical drama dealing with czarist terrorism and revolutionary boiling in the days of 1907. Picture is one of the Soviet prize winners and has particular merits in realistic performances, photography and the way of folk songs.

There are three friends—Maxim (Boris Chirkov), Dyoma (Stepan Kayukov) and Andrei (Ivan Tazav).

DAILY NEWS

'THE YOUTH OF MAXIM' ONE OF U.S.S.R.'S BEST



Boris Chirkov and V. Kibardina are featured in "The Youth of Maxim," the Cameo's new film offering.

By WANDA HALE.

"The Youth of Maxim," a Lenfilm production, directed by Gregory Kozintzev and Leonid Trauberg and presented at the Cameo Theatre.

THIS CAST:
Maxim Boris Chirkov
Dyoma Stepan Kayukov
Natascha V. Kibardina
Polivanov M. Tarkhanov

The Soviet Cinema, currently celebrating its 15th anniversary with a series of "jubilee films," has a vehicle of propaganda and becomes a medium of highly acceptable entertainment in the new Lenfilm picture at the Cameo Theatre this week.

Directed by Gregory Kozintzev and Leonid Trauberg, "The Youth of Maxim" boasts some pretty realistic and sympathetic acting-photography which compares favorably with the moving panoramas of "Ten Days That Shook the World" and "Potemkin" and others of their artistic ilk, and finally a story that is replete with humor and satire and many historical facts of importance.

Folk Music Feature.
Moreover, the photoplay is blessed with bright folk music, especially prepared by Dmitri Shostakovich, who, according to program note, is quite the most important individual of all the individuals responsible for this production's superior quality. "Varshavianska," a folk song which appears to be attributed to Comrade Dmitri, is guaranteed to make you want to leave your seat and join the workers in their rebellion against Czarist oppression.

Four players are primarily responsible for the credibility of portrayal and sincerity of feeling which lift this cinematic drama out of the "ho-hum" class into "epics" seem, to me, to fall. They are Boris Chirkov, an honorary artist of the Republic, who, playing the title part, exhibits a versatility which ranges as far as imitating a rooster; Stepan Kayukov, who early in the proceedings lays down his life for his principles of liberty and equality; V. Kibardina, a beauty built along ample lines, and with Boris offering the love interest of the going-on, and M. Tarkhanov, called "the people's artist of the Republic," which to some extent he really is.

Based on 1905 Events.
The action of the film deals with the characteristic subversive means used by the Social-Democrats in 1905 in propagating their campaign against terrorism. The tragedies which befall many of their leaders, the fierce and awful sacrifices made by their members, and the burning zeal with which the puny and paupered group fought for their beliefs and aims—all are treated in the action with

New York Post

Irene Thirer Thinks

It treats of the Czarist regime in Russia, and especially of a group of factory workers in St. Petersburg who are maltreated by vicious bosses and armed guards. The film's technique and dramatic effect are excellent. A musical score by Dmitri Shostakovich.

A symbolic prologue reveals the uprising among the people, with Polivanov (M. Tarkhanov) as leader in strike and rebellion against the reign of terror. Polivanov is seen as the guiding spirit throughout the picture.

There are three friends—Maxim (Boris Chirkov), Dyoma (Stepan Kayukov) and Andrei (Ivan Tazav).

NEW YORK Herald Tribune

ON THE SCREEN

By Howard Barnes
"The Youth of Maxim"—
Cameo

"THE YOUTH OF MAXIM," a screen drama produced by Lenfilm, Leningrad, directed by Gregory Kozintzev and Leonid Trauberg and presented by Amkino Corp. at the Cameo Theatre with the following cast:

MAXIM Boris Chirkov
DYOMA Stepan Kayukov
NATASHA V. Kibardina
POLIVANOV M. Tarkhanov
(People's artist of the Republic)

The Cameo Theatre is extremely fortunate in having "The Youth of Maxim" to exhibit so closely after "Chapayev." Although the action of the new Soviet motion picture transcends a decade earlier, it is distinctly a companion piece to the epic of the Red commander. It is no accident that it shared first prize with "Chapayev" in the Cinema Festival at Moscow this year. A stirring, vivid and beautifully integrated document of the Russian Social-Democratic movement, it ranks high in the annals of the revolutionary Soviet photoplay.

The brilliant Russian director, Gregory Kozintzev, has described the work as "a more than realistic" but it is the case history of a social revolution in a land of violent oppression and uncompromising reaction, it deals with the defiant stirrings of an emergent democracy, shifting back and forth with felicity from the individual struggle for the hopeless cause, to a seemingly isolated chapter in the history of the Russian Revolution.

Although the film is a true course, never witness it, it would be a questionable give him many sleepless nights.

An ideological standpoint, "The Youth of Maxim" represents a considerable change in the attitude of view of the Soviet cinema supervisors. Where, in "Potemkin" or "Mother," which roughly covered the same period, pains were taken to foreground the successful culmination of the revolution, here it is implicit. The work ends in a serene anti-climax, with Maxim struggling off to undertake important work for his party, most of its leaders

having been killed or jailed. Neither waving revolutionary banners nor an idyll of thought-shaking progress is the attainment of manhood.

Technically the film is a vast improvement over earlier Soviet talking motion pictures. Shostakovich has arranged a musical accompaniment, including such brooding melodic effects as "Varshavianska," and supplying the sequences with telling when an abortive uprising in a factory thrusts Maxim into the hands of the Cossacks and inexorably into the revolutionary movement. The utilization of ordinary models in the heightening of ordinary scenes to dramatic situations. The photography is as we have grown to expect with Soviet screen works is superb.

In the hands of Gregory Kozintzev and Leonid Trauberg, the company performs with faultless execution. The title role is played by Boris Chirkov, who was the peasant in "Chapayev." It is a matter of consummate technique that he has been able to modulate his characterization from the uncouth, rather dull-witted factory worker of the early sequences to the sharply alert revolutionary of the conclusion without letting the portrait suffer in validity at any point. He dominates the climaxes of the work, and the scene in which he taunts a Cossack officer by telling him that his own drunken father up is one not easily to be forgotten.

With such fine supporting players as V. Kibardina as Natascha, Maxim's sweetheart, and Stepan Kayukov as Dyoma, the film is a masterpiece of the Soviet cinema. The work is a masterpiece of the Soviet cinema. The work is a masterpiece of the Soviet cinema.

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ADVERTISING=

Something to shout about!

4TH WEEK

New York is acclaiming this New SOVIET hit as it did 'CHAPAYEV' II

The YOUTH of MAXIM

CAMEO 42ND ST. East of B'way



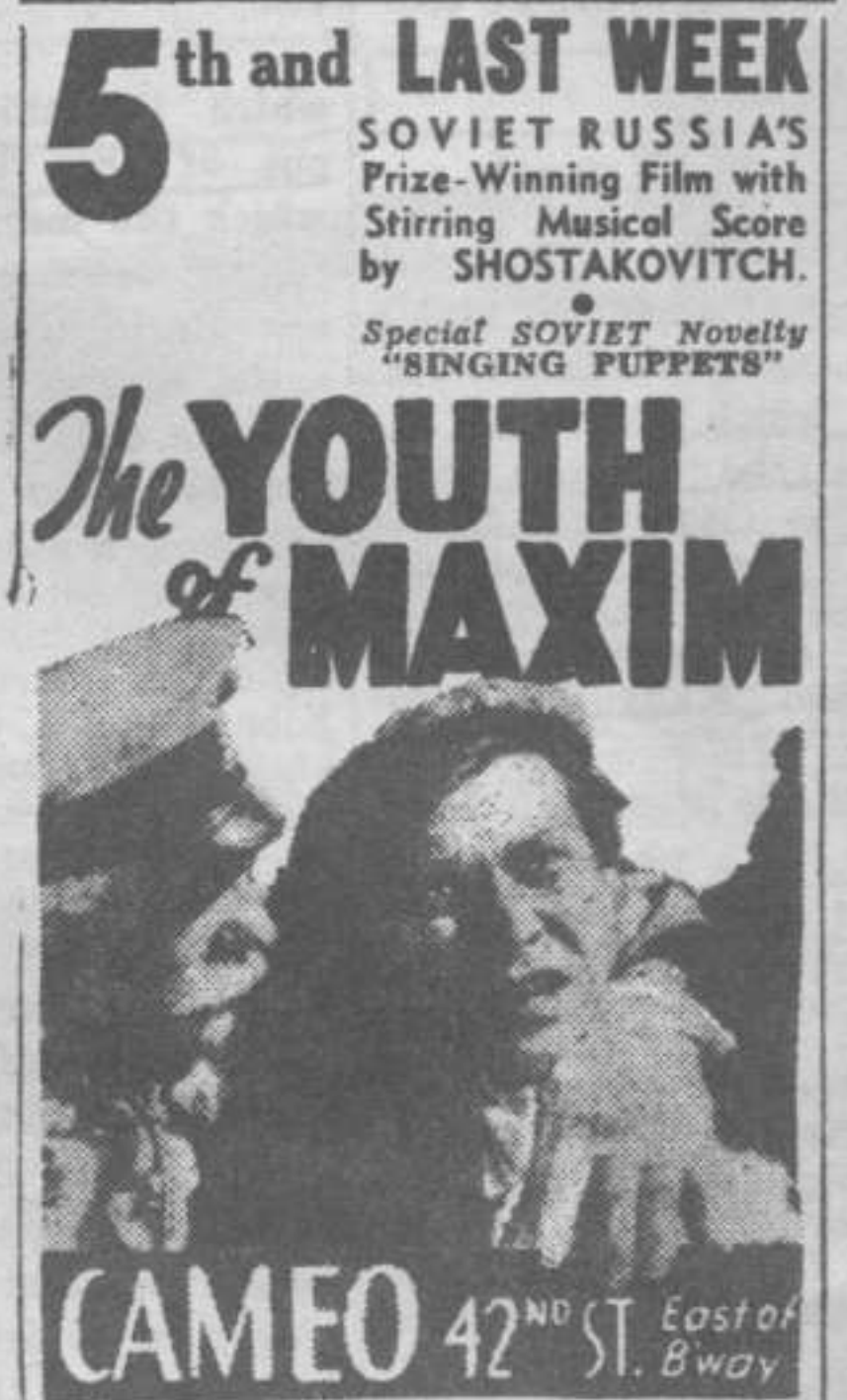
5th and LAST WEEK

SOVIET RUSSIA'S Prize-Winning Film with Stirring Musical Score by SHOSTAKOVITCH.

Special SOVIET Novelty "SINGING PUPPETS"

The YOUTH of MAXIM

CAMEO 42ND ST. East of B'way



5th and LAST WEEK!

SOVIET RUSSIA'S Prize Winning Film

The YOUTH of MAXIM

"All the brilliant qualities of the Russian screen at its BEST."
—N. Y. Times

Special SOVIET Novelty "SINGING PUPPETS"

Musical Score by SHOSTAKOVITCH

CAMEO 42ND ST. East of B'way



5TH AND LAST WEEK!

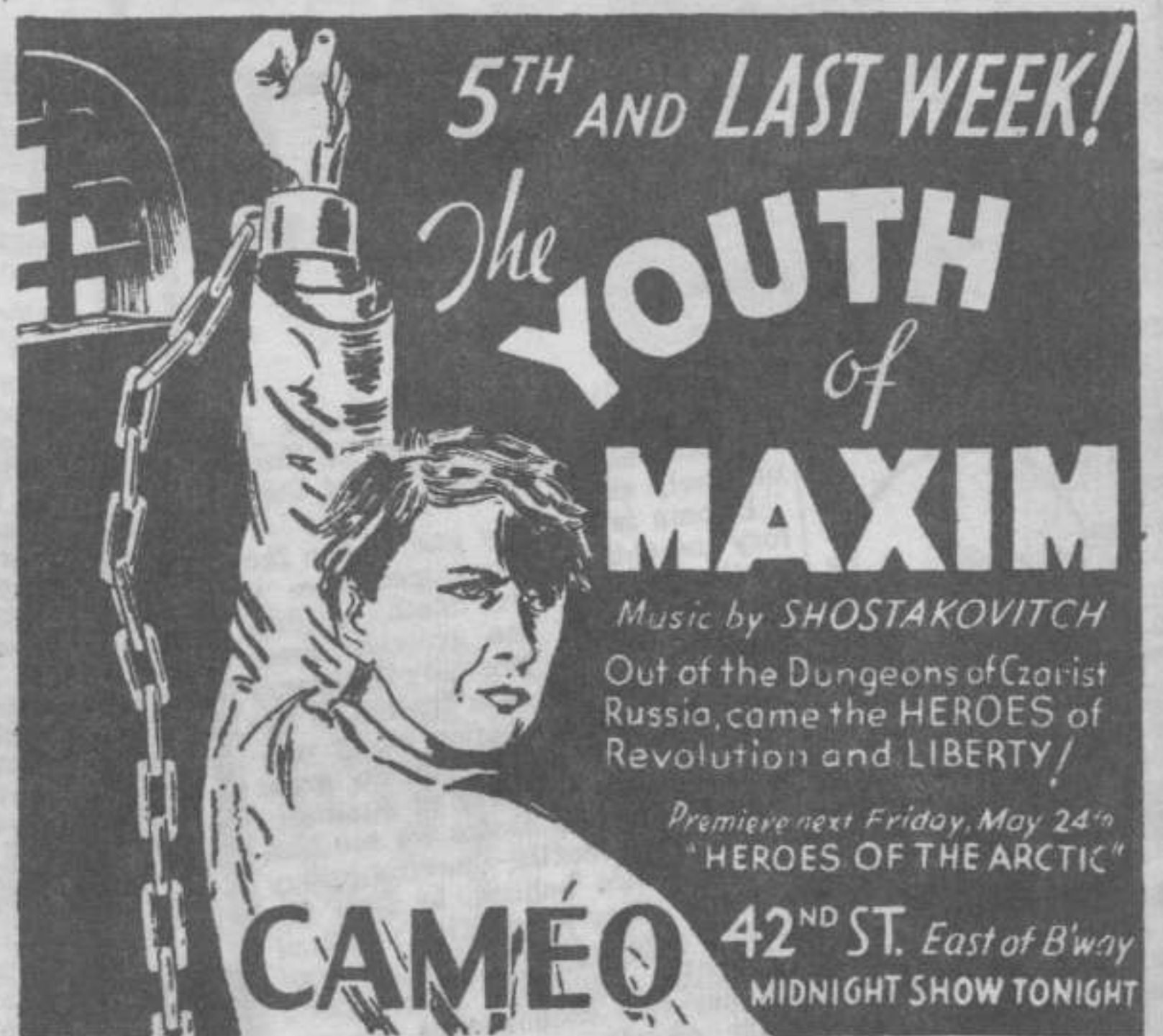
The YOUTH of MAXIM

Music by SHOSTAKOVITCH

Out of the Dungeons of Czarist Russia, came the HEROES of Revolution and LIBERTY!

Premiere next Friday, May 24th
"HEROES OF THE ARCTIC"

CAMEO 42ND ST. East of B'way
MIDNIGHT SHOW TONIGHT



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