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THE CLASSIC COLLECTION

1984/85



# THE CLASSIC COLLECTION

A joint distribution venture of  
Janus Films and Films Incorporated

THIRD EDITION

# The Classic Collection

A Joint Distribution Venture By  
Janus Films and Films Incorporated

Janus Films and Films Incorporated have brought together into one distribution venture two of the world's most distinguished film libraries in the non-theatrical field.

This volume highlights 100 masterpieces from The Classic Collection and includes the greatest films of directors like: Ford, Fellini, Bergman, Bunuel, Renoir, Eisenstein, Welles, Kurosawa, de Sica, Truffaut, Polanski, Chaplin, Cocteau, Antonioni, Mizoguchi, and many more. A complimentary volume, scheduled for release in 1983, is designed to be used as a program guide. The entire collection of international classics—over 300 titles—will be listed by country and director.

A great film deserves to be exhibited with a fine print. Through research and work with leading archivists, we will continue the restoration of superior printing materials. This is a vital concern of The Classic Collection.

The people of America have been movie-lovers since the beginning of motion pictures, and vast audiences throughout the country who have never seen these "landmarks of the cinema" await their showing.

A. William J. Becker III  
Chairman of the Board, Janus Films

Charles Benton  
Chairman of the Board, Films Inc.

Saul J. Turell  
President, Janus Films

Allen Green  
Executive Vice-President, Films Inc.

"A film which, for everything—  
theme, philosophy, construction,  
staging, performance and mood—  
merits the highest commendations  
and the monumental fame it has  
achieved."

Bosley Crowther, *THE GREAT FILMS*

"If I had to save only one film in the world, it would be *GRAND ILLUSION*."

ORSON WELLES

CAST Jean Gabin, Pierre Fresnay, Erich von Stroheim.  
DIRECTOR Jean Renoir. SCREENPLAY Jean Renoir, Charles  
Spaak. PRODUCER Raymond Blondy for Les Realisations  
d'Art Cinematographic.

*This title has been designated a curriculum classic. Special rates for  
closed classroom showings are available upon request.*

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ILLUSION*. It is copyright protected (#LF329).*

## **GRAND ILLUSION**

111 Minutes. Black and White. France, 1937. Subtitled.

### **JEAN RENOIR'S MASTERPIECE**

# **GRAND ILLUSION**

Near the top of any list of the world's greatest films must come Jean Renoir's anti-war classic, *GRAND ILLUSION*. Set against a prison escape of French aviators from a German Prison Camp in World War I, Erich von Stroheim and Pierre Fresnay enact this drama of the fading glory and honor of war. The total senselessness of war has never been stated as convincingly as in *GRAND ILLUSION*.



**THE ONLY FILM IN THE WORLD TO  
WIN THE INTERNATIONAL JURY  
PRIZE TWO YEARS IN A ROW**  
Cannes Film Festival

"In this half realistic, half legendary tale of the Middle Ages, Bergman has artistically treated the problems that preoccupy him most: problems of faith, of man's destiny, of good and evil . . . and beauty of his images. A classic of the screen."

SWEDISH FILMS

"Bergman's masterpiece is as imposing a milestone in world cinema as Goethe's *Faust* is in literature. Nowhere else is Bergman's work so universal and so eloquent."

SEVENTY YEARS OF CINEMA

CAST Max von Sydow, Bibi Andersson, Gunnar Bjornstrand.  
DIRECTION, SCENARIO Ingmar Bergman. PRODUCER Svensk  
Filmindustri. PHOTOGRAPHY Gunnar Fischer.

*This title has been designated a curriculum classic. Special rates for closed classroom showings are available upon request.*

**The Seventh Seal** 96 Minutes. Black and White. Sweden, 1956. Subtitled.

## INGMAR BERGMAN'S **The Seventh Seal**

THE SEVENTH SEAL is Bergman's stunning allegory of man's search for meaning in life. A knight, after returning home from the Crusades, plays a game of chess with Death while The Plague ravages medieval Europe. An exceptionally powerful film, it is a work of awesome scope and remarkable visual pleasures.



"Memorable, passionate, stunning! As lush an appreciation of illusion as you could ever want to see."  
NEW YORK TIMES

"A critic has said that LES ENFANTS DU PARADIS does to the film medium what Joyce's ULYSSES does to the novel form, and it is true that this magnificent creation by Marcel Carne and Jacques Prevert seems to burst the bounds of the medium. It does what few films have ever done: it unfolds new meanings with each viewing."  
PAULINE KAEI

"CHILDREN OF PARADISE has been called, quite aptly, the GONE WITH THE WIND of art films. Anyone who can resist its flamboyant charm deserves never to see Paris."

*Andrew Sarris, VILLAGE VOICE*

CAST Jean-Louis Barrault, Arletty, Pierre Brasseur. DIRECTOR Marcel Carne. SCREENPLAY Jacques Prevert.

**CHILDREN  
OF PARADISE** 188 Minutes. Black and White. France, 1943-45. Subtitled.

MARCEL CARNE'S

# CHILDREN OF PARADISE

(Les Enfants du Paradis)



Set in the theater district of Paris, this romantic epic holds a particularly revered place in the French cinema. Directed by Marcel Carne, the project was begun in 1943 but was not completed until the end of the Occupation. Conceiving the film in the spirit of French novelists Hugo and Balzac, Carne centers on the loves and ambitions of a group of actors who eventually achieve fame, but never the happiness they so desperately seek. In the process of developing the story, Carne explores in depth the relationship between life and art. Often shown in edited form, this complete print reveals an unqualified masterpiece in its full glory.

**OVER 50 INTERNATIONAL AWARDS**

**ACADEMY AWARD**

**BEST FOREIGN FILM**

International Film Critics

**GRAND PRIZE**

Venice Film Festival

**GOLDEN GATE AWARD**

San Francisco Film Festival

"LA STRADA is the complete catalog of my entire mythical world, a dangerous representation of my identity undertaken without precautions."

FEDERICO FELLINI

"Gelsomina's stricken, clown-like face is the face of innocence, which so angers men that they must crush and humiliate it, until they realize that they have in fact destroyed their inner selves . . ."

PETER COWIE

CAST Anthony Quinn, Giulietta Masina, Richard Basehart.  
DIRECTOR Federico Fellini. SCREENPLAY Federico Fellini,  
Ennio Flaiano, Tullio Pinelli. PHOTOGRAPHY Otello Martelli.  
MUSIC Nino Rota. PRODUCER Ponti/De Laurentiis.

*This title has been designated a curriculum classic. Special rates for closed classroom showings are available upon request.*

**LA STRADA** 107 Minutes. Black and White. Italy, 1954. Subtitled.



FEDERICO  
FELLINI'S

# LA STRADA

LA STRADA marks Fellini's break with the neo-realist tradition in filmmaking and as such is one of the most powerfully conceived and poetically realized of his many outstanding films. The deeply moving performance of Giulietta Masina as the tragic Gelsomina has been universally lauded as a tour-de-force of superlative acting. With uncommonly fine performances by Anthony Quinn and Richard Basehart, LA STRADA is justifiably considered one of the landmark films of all time.

**ACADEMY AWARD**

**BEST PICTURE**

New York Film Critics

**BEST PICTURE**

**BEST ACTOR**

National Board of Review

**VOTED THE WORLD'S MOST  
POPULAR FILM BY THE  
INTERNATIONAL CRITICS POLL**

"CITIZEN KANE influenced the cinema more profoundly than any American film since BIRTH OF A NATION."

ANDREW SARRIS

"It's exhilarating to see the mechanics of moviemaking exploited for theatrical effect. CITIZEN KANE, the most controversial one-man show in film history, is more fun than any great movie I can think of, and a rare example of a movie that seems better today than when it first came out."

PAULINE Kael

CAST Orson Welles, Joseph Cotten, Dorothy Comingore, Everett Sloane, Agnes Moorehead. DIRECTOR/PRODUCER Orson Welles (A Mercury Theatre Production). SCRIPT Herman J. Mankiewicz, Orson Welles. PHOTOGRAPHY Gregg Toland. MUSIC Bernard Herrmann.

**CITIZEN  
KANE**

119 Minutes. Black and White. U.S.A., 1941.

ORSON WELLES'  
**CITIZEN  
KANE**

CITIZEN KANE, Welles' first film, is a landmark of modern movie-making for its technical virtuosity. The emotion-packed story of Charles Foster Kane, goliath of the publishing world, is told with dynamic editing, backward and forward in time. Camera angle and perspective were shifted imaginatively in all directions to swallow the viewer into Kane's life. Directing his own vital performance, Welles created a truly cinematic masterpiece in CITIZEN KANE.



"High comic insight, warm human perception."

NEW YORK MAGAZINE

"DODES'KA-DEN is unique in its refusal to stop at sympathy for the outcast and to find in the monotonous details of everyday life a *joie de vivre*."

JOAN MELLEN

"Akira Kurosawa's DODES'KA-DEN is the work of a master. His color has texture not unlike that of Renaissance paintings . . . a film that is so rich in its full use of the possibilities of the medium, that it has a density and impact of a novel by Dickens or Tolstoy or Balzac."

NEW YORK DAILY NEWS

CAST Yoshitaka Zushi. DIRECTOR Akira Kurosawa. PRODUCER Toho Company, Ltd. SCREENPLAY Kurosawa, Hideo Oguni, Shinobu Hashimoto.

“Dodes’ka-den” 140 Minutes. Color. Japan, 1970. Subtitled.

AKIRA KUROSAWA'S

IN COLOR “Dodes’ka-den”



This film, the title of which seeks to reproduce the sound of a trolley car in motion, is the great master Kurosawa's first motion picture in color. Weaving together the lives of a group of Tokyo slum dwellers with a mixture of reality and fantasy, Kurosawa gives an impassioned affirmation to life and to man's overcoming his adversities through hope and dreams. The color and editing are stunning: the actors, awesome.



"One of the loveliest, subtlest, most elegant and haunting movie eye-fuls ever devised."

NEW YORK TIMES

"Visually stunning . . . exuberantly baroque."

Georges Sadoul, *DICTIONARY OF CINEMA*

"The greatest film of all time . . . (and) one of the most profoundly personal statements on art and life ever projected on a screen."

ANDREW SARRIS

CAST Peter Ustinov, Martine Carol, Anton Walbrook, Oskar Werner. DIRECTOR Max Ophuls. SCREENPLAY Max Ophuls, Annette Wademant, and Franz Geiger. BASED ON THE NOVEL "LA VIE EXTRAORDINAIRE DE LOLA MONTES" BY Cecil Saint-Laurent. MUSIC Georges Auric.

*Lola Montes* 110 Minutes. Color. France, 1955. Subtitled.

MAX OPHULS'  
LEGENDARY MASTERPIECE

# Lola Montes



Nineteenth Century Vienna. Fleeing scandal and violence, Lola Montes finds refuge as a performer in an American circus, reliving for the vulgar audience her notorious past as a courtesan. Driven on by a sadistic ringmaster, Lola's life spills outward in a dazzling succession of flashbacks, each beautifully choreographed by a camera that glides through carriages, palaces, theatres, and boudoirs in search of the real woman behind the circus mask.

Shot as an international super-production, LOLA MONTES was a dismal failure upon release. Re-cut, then shelved, the film went unseen until its triumphant re-emergence in restored prints at the 1969 New York Film Festival.

**SAN SEBASTIAN**

Golden Shell

**CHICAGO**

Silver Bear

**PARIS**

Prix L'Age D'Or

**LONDON**

Best First Feature

Best Photography

"The best Spanish film ever made. One of the two or three most haunting films about children ever made. Perhaps one of the two dozen best pictures made anywhere in the past half-dozen years"

N.Y. TIMES

"Not since René Clément's FORBIDDEN GAMES has any movie entered so deeply into the perilous country of children's nightmares and fantasies."

VINCENT CANBY

CAST Fernando Fernan Gomez, Teresa Gimpera, Ana Torrent.  
DIRECTOR Victor Erice. PRODUCER Elias Querejeta. SCREEN-PLAY Victor Erice, Angel Fernandez Santos. PHOTOGRAPHY Luis Cuadrado.

the  
**SPIRIT**  
of the  
**Beehive**

95 Minutes. Color. Spain, 1974. Subtitled.

VICTOR ERICE'S the  
**SPIRIT**  
of the  
**Beehive**



This beautifully filmed award-winner is the first feature by Victor Erice, and stars tiny Ana Torrent, quite possibly the most striking child ever on film. A portrait of the isolation of the individual within the family, a mood piece — on whatever levels one perceives it, is a memorable success.

IN COLOR

ACADEMY AWARD

GRAND PRIX

Cannes Film Festival

"A riotously colorful tapestry of carnival tumult and excitement."

CUE

"Fills the eyes and ears . . . it is the music, the movement, the storm of color that goes into the two-day festival."

NEW YORK TIMES

"A giant Technicolor extravaganza, well laced with exoticism . . . a pervasive feeling for color and grace in its portrayal of life in the Rio 'slums'. The sequence in which Eurydice is accidentally electrocuted by Orpheus in the streetcar barn is abstract, surrealistic."

FILM QUARTERLY

CAST Breno Melo, Marpessa Dawn. DIRECTOR Marcel Camus. PRODUCER Sacha Gordine. SCREENPLAY Jacques Viot. PHOTOGRAPHY Jean Bourgoïn. MUSIC Antonio Carlos Jobim.

**BLACK ORPHEUS**

103 Minutes. Color. Brazil, 1960. Subtitled.



MARCEL  
CAMUS'  
**BLACK  
ORPHEUS**  
IN COLOR

Considered one of the most beautiful films ever made, BLACK ORPHEUS retells the legend of Orpheus and Eurydice in a modern setting. In the black section of Rio de Janeiro, Orpheus becomes a street-car conductor and Eurydice is a country girl fleeing from a man sworn to kill her. BLACK ORPHEUS is enhanced by some of the most magnificent music and color photography ever put on film.

**ACADEMY AWARD**

Best Actor—Humphrey Bogart

“A whopping tale of off-beat love . . . never have the incongruities of social station been so pointedly and humorously portrayed.”  
*NEW YORK TIMES*

“Great fun! A blaze of Technicolor, fine wild scenery and action. THE AFRICAN QUEEN . . . is one long exciting, old-fashioned movie chase.”

*TIME MAGAZINE*

CAST Humphrey Bogart, Katharine Hepburn, Robert Morley. DIRECTOR John Huston. PRODUCER Sam Spiegel. SCREENPLAY John Huston and James Agee. BASED ON THE NOVEL BY C.S. Forester. PHOTOGRAPHY Jack Cardiff.

**THE  
AFRICAN  
QUEEN**

103 Minutes. Color. Britain, 1951. Subtitled.

JOHN HUSTON'S

**THE  
AFRICAN  
QUEEN**

**KATHARINE HEPBURN  
HUMPHREY BOGART**



The time is World War I, the place is German East Africa, and the adventure is pure Hollywood, as prim missionary Katharine Hepburn browbeats rummy skipper Humphrey Bogart into attacking a German gunboat with his river steamer “The African Queen.” Shooting on dangerous locations in the Congo, John Huston created a unique kind of adventure romance—one that delighted and thrilled audiences simultaneously. As the feisty spinster Hepburn is perfect; but as the dissolute captain Bogart gives a great performance: a tough, tender, funny, exasperated bachelor who discovers courage and love in the heart of darkness.

"Handsome and shocking to look at, it is a violent fable, much of it about silence."

PAULINE KAEI

"The sights are rare, and so is the film."

Hollis Alpert, SATURDAY REVIEW

Nicolas Roeg's breathtakingly visual tale of survival and cultural conflict.

CAST Jenny Agutter, Lucien John, David Gumpilil. DIRECTOR Nicolas Roeg. PRODUCER Si Litvinoff. BASED ON THE NOVEL BY James Vance Marshall. SCREENPLAY Edward Bond. CINEMATOGRAPHY Nicolas Roeg. TWENTIETH CENTURY-FOX.

**Walkabout** 95 Minutes. Color. Australia, 1971.

NICOLAS ROEG'S

# Walkabout

The savage in this story of survival in the Australian desert is modern man. When a teenage girl and her little brother are abandoned in the outback by their suicidal father, a young aborigine comes to their aid. Director Nicolas Roeg finds order and compassion in the desert, waste and insensitivity in the city. Roeg uses stylized editing and camera techniques to juxtapose their sojourn with random scenes from urban life. The director's consummate visual style perfectly conveys this poignant parable of the nature of civilization.

IN COLOR



"Into a detective story of little significance I introduced all that I wanted to say about glory, success, failure, frustration, women and love."  
FRANCOIS TRUFFAUT

"Truffaut has a slum kid's energy and ability to thumb his nose and laugh and suffer simultaneously."  
FILM QUARTERLY

"Truffaut is a free and inventive director—and he fills the piano player's encounters with the world with clowns and thugs, tough kids, songs and fantasy and snow scenes, and homage to the American gangster films . . ."

*Pauline Kael, I LOST IT AT THE MOVIES*

CAST Charles Aznavour, Marie Dubois, Nicole Berg. DIRECTOR, SCRIPT & DIALOGUE Francois Truffaut. BASED ON A NOVEL BY David Goodis. ADAPTATION Marcel Moussy & Francois Truffaut. PHOTOGRAPHY Raoul Coutard. MUSIC George Delerue. PRODUCER Pierre Braunberger for Films de la Pleiade.

## SHOOT THE PIANO PLAYER

84 Minutes. Black and White. France, 1960. Subtitled.

FRANCOIS TRUFFAUT'S

# SHOOT THE PIANO PLAYER



SHOOT THE PIANO PLAYER represents Truffaut's skillful mastery of the medium and his wild and fanciful fascination for cinematic devices. In a half-thriller, half-parody style, we see how Edward Saroyan, the pianist, becomes Charlie Koller, the piano player, with a suicide and a murder along the way. Flipping back and forth from tragic to comic, Truffaut's experimental escapade is an existential essay on life.

**BEST ACTOR**  
**BEST SUPPORTING ACTRESS**  
National Board of Review

**BEST DIRECTION**  
**BEST SUPPORTING ACTRESS**  
**BEST PHOTOGRAPHY**  
Film Daily

"A magnificent movie. Artistically, it is a textbook of advanced cinema technique. The novel use of side-lighting and perspective that made *KANE* seem unlike any other movie floods *AMBERSONS* with the same revealing eloquence."  
*TIME*

"If Flaubert re-read *Don Quixote* each year, why can't we re-see *THE AMBERSONS* whenever possible? Orson Welles is without a doubt one of the ten greatest filmmakers in the world."

*FRANCOIS TRUFFAUT*

NARRATOR Orson Welles. CAST Joseph Cotten, Tim Holt, Anne Baxter, Agnes Moorehead, Dolores Costello, Richard Bennett, Ray Collins. DIRECTOR Orson Welles. PRODUCER Orson Welles. BASED ON THE NOVEL BY Booth Tarkington. SCREENPLAY Orson Welles. RKO.

*The  
Magnificent  
Ambersons* 88 Minutes. Black and White. U.S.A., 1942.



ORSON WELLES'

# *The Magnificent Ambersons*

RKO tampered with Orson Welles' original version of this film by editing it without his knowledge while he was in Brazil. Although Welles was (justifiably) disgusted by the studio's changes in the film, his work was not successfully undermined, and *THE MAGNIFICENT AMBERSONS* remains Welles' second film masterpiece in as many tries. Loosely adapted by Welles from Booth Tarkington's novel, it is both a haunting romance of unrealized love and an incisive commentary on the fall of aristocracy and the rise of middle-class in *fin de siècle* America. Superbly acted by Welles' incomparable Mercury Players (Joseph Cotten, Agnes Moorehead, Tim Holt), this brilliant drama has achieved an enduring stature in American film.

**GRAND PRIZE**

Berlin Film Festival

**DANISH ACADEMY AWARD**

**CRITICS PRIZE**

Venice Film Festival

"WILD STRAWBERRIES has been widely acclaimed as Bergman's masterpiece."

*TIME*

"Brilliant scenes and beautifully touching. . . Bergman is a poet with the camera."

*NEW YORK TIMES*

"Bergman directing Sjöström—this was a combination that could not fail, and WILD STRAWBERRIES emerged as one of the finest examples of Swedish film making. Bergman's technique in telling this story is masterly."

*Einar Lauritzen, SWEDISH FILMS*

CAST Victor Sjöström, Bibi Andersson, Ingrid Thulin, Gunnar Björnstrand. DIRECTION/SCENARIO Ingmar Bergman. PHOTOGRAPHY Gunnar Fischer. PRODUCER Allan Ekelund. PRODUCTION AB Svensk Filmindustri.

**Wild Strawberries** 90 Minutes. Black and White. Sweden, 1957. Subtitled.

INGMAR  
BERGMAN'S

**Wild  
Strawberries**

This is the widely acclaimed account of a doctor's journey through a compelling landscape of dream and memory. Traveling to receive an honorary degree, he is confronted with a series of haunting flashbacks and events that in a day's time reveals his very depths. Richly visual and startlingly dramatic, WILD STRAWBERRIES is a cinematic landmark.





**ACADEMY AWARD**

Best Foreign Film

**BEST FOREIGN FILM**

New York Film Critics

**BEST FILM**

National Board of Review

“One of the 10 best films in 40 years.”

*NEW YORK TIMES*

“A lyrical masterpiece . . . it is as though the soul of a man had been filmed.”

*ARTHUR MILLER*

CAST Lamberto Maggiorani, Lianella Carell, Enzo Staiola.  
DIRECTOR Vittorio De Sica. PRODUCER De Sica Production Co.  
SCREENPLAY Cesare Zavattini. FROM A STORY BY Luigi Batolini.  
MUSIC Alessandro Cicognini. PHOTOGRAPHY Carlo Montuori.

THE  
**BICYCLE  
THIEF**

87 Minutes. Black and White. Italy, 1949. Subtitled.

**VITTORIO DE SICA'S  
NEO-REALIST MASTERPIECE**



THE  
**BICYCLE  
THIEF**

A father and his son search the teeming streets of postwar Rome for the stolen bicycle on which the father's job depends. With this simple thread to guide the film, de Sica and Zavattini constructed a masterpiece in which an ordinary individual's plight was allowed to reveal layers of universally recognized emotion: hope, despair, anger, joy, disappointment, and acceptance. Using non-professionals and shooting for authenticity in every frame **THE BICYCLE THIEF** is the purest product of neo-realism, a populist fable raised to the level of art.

**ACADEMY AWARD**  
Best Picture  
Best Cinematography

**ACADEMY AWARD NOMINEE**  
Best Actor  
Best Actress  
Best Supporting Actress

"A rich, ripe film."  
*THE NEW YORKER*

"An altogether brilliant film, haunting, suspenseful, handsome and handsomely played . . ."

*NEW YORK TIMES*

CAST Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson. PRODUCER David O. Selznick. DIRECTOR Alfred Hitchcock. SCREENPLAY Robert E. Sherwood and Joan Harrison. BASED ON THE NOVEL BY Daphne du Maurier. PHOTOGRAPHY Georges Barnes. MUSIC Franz Waxman. SELZNIK

REBECCA 104 Minutes. Black and White. U.S.A., 1940.

ALFRED HITCHCOCK'S

# REBECCA



**JOAN FONTAINE  
LAURENCE OLIVIER**

Hitchcock's atmospheric direction and Selznick's lavish production catapulted a popular best-seller into one of the most successful films of all time. A moody, Gothic melodrama, REBECCA details the psychological effect on a shy new bride of her deceased predecessor, a strong and stylish woman who even from the grave wields

power over the lives of those who knew her. Never seen but constantly sensed, Rebecca becomes the agent of destruction which must be purged from every relationship. In Joan Fontaine's impeccable performance the young wife grows in strength and true to the Gothic mode exorcizes her trauma in a fiery climax—a smashing finale to a brilliantly entertaining film.

**2 ACADEMY AWARDS**

**"TEN BEST"**

New York Times  
National Board of Review

**BEST DIRECTION**

New York Film Critics Circle

"In one superbly expansive gesture, John Ford has swept aside ten years of artifice and talkie compromise and has made a motion picture that sings a song of camera."

*Frank S. Nugent, NEW YORK TIMES*

"There is no doubt that as narrative it is one of the finest films ever made."

*LINDSAY ANDERSON*

"Just about every good Western made since 1939 has imitated STAGECOACH or has learned something from it. It had a mixture of reverie and reverence about the American past that made the picture seem almost folk art."

*Pauline Kael, KISS KISS BANG BANG*

CAST John Wayne, Claire Trevor, Thomas Mitchell, George Bancroft, Andy Devine, John Carradine, Louise Platt, Donald Meek, Tim Holt. DIRECTOR John Ford. PRODUCER Walter Wanger. BASED ON the story STAGE TO LORDSBURG by Ernest Haycox. SCREENPLAY Dudley Nichols.

# STAGECOACH

96 Minutes. Black and White. U.S.A., 1939

JOHN WAYNE  
CLAIRE TREVOR  
THOMAS MITCHELL



JOHN FORD'S CLASSIC WESTERN

# STAGECOACH

THE classic among Westerns, this film relates the saga of a westbound stagecoach with eight passengers as it travels through dangerous Indian territory. The interaction among the eight diverse personalities is delineated with great depth and compassion aboard a stagecoach which serves as a metaphor for life's journey.

The first Western to introduce moral dilemmas and character studies into an action-oriented plot reveals director John Ford's unfailing sense of human conflict and dignity in one of the director's most compelling, memorable works. John Wayne is the featured hero in his first major starring role and the second of his fifteen films with Ford.

PRIX LOUIS DELLUC

"A sensuously fascinating film . . .  
priceless, gorgeous, exquisite."  
N.Y. TIMES

"A brilliant example of what cameras  
can do with a poet in charge . . ."  
NEWSWEEK

BEAUTY AND THE BEAST is an intense expression of love.

"Love can make a man become a beast. Love can also make an  
ugly man handsome."

JEAN COCTEAU

CAST Jean Marais, Josette Day. STORY/DIALOGUE/  
DIRECTION Jean Cocteau. ADAPTED FROM the fairy tale  
by Mme. Leprince de Beaumont. PRODUCER Andre Paulve.



JEAN COCTEAU'S  
CLASSIC FANTASY

# Beauty and the Beast

Cocteau's BEAUTY AND THE BEAST is an authentic, personal statement by the great French poet. It is also a faithful adaptation of the classic legend. What emerges is a magnificent work of art, enjoyable on the level of a fairy tale and meaningful on the level of great poetry.

*Beauty and the Beast* 90 Minutes. Black and White. France, 1946. Subtitled.

VOTED THE SECOND GREATEST  
FILM OF ALL TIME IN A POLL OF  
INTERNATIONAL FILM CRITICS BY  
SIGHT AND SOUND MAGAZINE.  
TWICE.

"Masterpiece is the only word to  
describe this motion picture."  
*LONDON TIMES*

"... an austere, demanding, relent-  
less film, unprepossessing in its  
characters, yet strangely gripping."  
*FILM QUARTERLY*

A turning point of contemporary cinema.

"Antonioni's meaning, clearly but complexly, is the loss of self  
in a society preoccupied with self. And one can only marvel at  
the utter rightness of the action, the sustained metaphor, he  
has invented to embody and contain this meaning."

*William S. Pechter, THE KENYON REVIEW*

CAST Monica Vitti, Gabriele Ferzetti, Lea Massari. DIRECTION/  
SCENARIO Michelangelo Antonioni. PHOTOGRAPHY Aldo  
Scavarda. MUSIC Giovanni Fusco. PRODUCTION Cino del Duca.

*This title has been designated a curriculum classic. Special rates for  
closed classroom showings are available upon request.*

**L'AVVENTURA** 145 Minutes. Black and White. Italy, 1960. Subtitled.



MICHELANGELO ANTONIONI'S

## L'AVVENTURA

This story of Italy's idle rich established  
Antonioni as one of the leading directors in the  
world and is a provocative statement about  
modern society. A girl mysteriously disappears  
on a yachting trip, and her lover and her best  
friend begin an affair in the resulting vacuum.  
International film critics in a poll for *Sight  
and Sound* recently voted L'AVVENTURA num-  
ber two in a list of the greatest films of all time.

"Powerful pathological study"  
N.Y. TIMES

"Fascinating"  
N.Y. AMERICAN

"Classic of the cinema"  
HERALD TRIBUNE

Peter Lorre's screen debut. The terrifying story of a psychopath, sown with disquieting symbols of the state of Germany on the eve of Nazi power.

CAST Peter Lorre, George John. DIRECTOR Fritz Lang. SCREENPLAY Fritz Lang, Thea Von Harbou. PHOTOGRAPHY Fritz Wagner. SETS Karl Wolbracht, Emil Hasler.

**M** 99 Minutes. Black and White. Germany, 1930. Subtitled.

FRITZ  
LANG'S

**M**

WITH PETER LORRE IN  
THE ORIGINAL UNCUT VERSION

*M* displays the consummate skill of Fritz Lang, who molded the desperate and negative qualities of early sound film into a tremendously evocative cinematic unity. Peter Lorre in a flawless performance re-creates the claustrophobic, psychotic universe of a child-rapist who is hunted by the police as well as the criminal class. Based on the fiendish killings which spread terror among the inhabitants of Dusseldorf in 1929, the film served also as an important social statement.



"It remains the single most overwhelming experience I have ever had in the cinema."

ALAIN RESNAIS

"A work which should be seen again and again."

ANDRE BAZIN

"The most important film-maker in the most important film."

FRANCOIS TRUFFAUT

Considered one of the 10 greatest films of all time.

"RULES OF THE GAME is not only a masterpiece of filmmaking, not only a great work of humanism and social comedy in a perfect rococo frame, but also an act of historical testimony."

PENELOPE GILLIATT

CAST Jean Renoir, Marcel Dalio, Nora Gregor, Mila Parely. DIRECTOR Jean Renoir. SCENARIO Jean Renoir, Carl Koch. PHOTOGRAPHY Jean Bachelet, Alain Renoir, Alphen, Jacques Lemare. MUSIC (adapted from Mozart, Monsigny, Saint-Saens, Johann Strauss) Roger Desormieres. CUSTOMES Chanel. PRODUCER La Nouvelle Edition Francaise.

Janus Films is exclusively licensed to distribute Jean Renoir's RULES OF THE GAME by Les Grands Films Classiques (Paris). It is copyright protected (#LF381).

**Rules  
of the  
Game**

110 Minutes. Black and White. France, 1939. Subtitled.

JEAN RENOIR'S

# Rules of the Game

Long banned in France by a community too soft-skinned for Jean Renoir's stinging appraisal, RULES OF THE GAME frankly delineates the erotic charades of the French leisure class before World War II. Forsaking the humanism of his earlier films, Renoir mordantly satirizes the social and sexual mores of a decadent society near collapse. In this unfeeling world, the game, like that of the hunt, moves inevitably toward death.



"Hitchcock rates THE 39 STEPS as one of his favorite films. The film is rich in details . . . and the tempo is perfect."  
THE FILMS OF ALFRED HITCHCOCK

"A suave, amusing spy melodrama directed with so sure a touch that the suspense is charged with wit; it's one of the three or four best things Hitchcock has ever done."

PAULINE KAEI

CAST Robert Donat, Madeleine Carroll. DIRECTOR Alfred Hitchcock. SCRIPT Charles Bennett, Ian Hay, Alma Reville. BASED ON THE NOVEL BY John Buchan. PHOTOGRAPHY Bernard Knowels. PRODUCTION Michael Balcon, Ivor Montagu.

*Janus Films is exclusively licensed by Rank Film Distributors to distribute THE THIRTY-NINE STEPS in the United States. The film is copyright protected by virtue of validly subsisting copyright on the underlying literary work—the novel of the same name by John Buchan (Copyright #R118996).*

## THE 39 STEPS

81 Minutes. Black and White. Great Britain, 1935.

ALFRED HITCHCOCK'S

# THE 39 STEPS



ROBERT DONAT

MADELEINE CARROLL

THE 39 STEPS is the best remembered of the sextette of thrillers (THE MAN WHO KNEW TOO MUCH, THE SECRET AGENT, SABOTAGE, YOUNG AND INNOCENT, THE LADY VANISHES) that Hitchcock made for Gaumont-British between 1934 and 1938. To-day one is particularly taken by the unpretentious simplicity, the brevity, the vitality and especially for the humor of these films. THE 39 STEPS is the neatest, despite major deviations from its source novel, and in its own way the apotheosis of the civilized espionage thriller of the thirties.



**ACADEMY AWARD**

**GRAND PRIZE**

Venice Film Festival

**BEST DIRECTOR**

National Board of Review

"Among the greatest films of all time"

Parker Tyler,

CLASSICS OF THE FOREIGN FILM

"RASHOMON is a magnanimous film. Kurosawa's characters writhe and bend like puppets manipulated by fate, often unable to distinguish reality from falsehood and love from hate. But they live intensely, and their failings are universal."

Peter Cowie, SEVENTY YEARS OF CINEMA

CAST Toshiro Mifune, Machiko Kyo, Masayuki Mori. DIRECTOR Akira Kurosawa. PRODUCER Jingo Minoura. SCENARIO Akira Kurosawa, Shinobu Hashimoto. PHOTOGRAPHY Kazuo Miyagawa. MUSIC Takashi Matsuyama.

*This title has been designated a curriculum classic. Special rates for closed classroom showings are available upon request.*

**RASHOMON** 83 Minutes. Black and White. Japan, 1950. Subtitled.

AKIRA KUROSAWA'S MASTERPIECE

# RASHOMON



Set in the middle ages, RASHOMON probes the ungraspable quick-silver nature of truth and subjective reality. Kurosawa cleverly uses a flashback within a flashback technique to mold the case history of a man's murder and the rape of his wife by a bandit, played by Toshiro Mifune. The film is an eloquent masterpiece, brimming with action while incisively examining the nature of truth.

**THE MOST FAMOUS  
JAPANESE FILM  
OF ALL TIME**

ACADEMY AWARD

**BEST FILM**  
**BEST DIRECTOR**  
New York Film Critics Circle

"A haunting, funny, beautiful work."  
*NEW YORK TIMES*

"A landmark in the history of film."  
*NEWSWEEK*

"A masterly film in which half-formed jottings and free flights of fancy merge together and are exalted into art. It represents some of the finest work Fellini has ever done—which also means that it stands with the best that anyone in films has ever achieved."

*Jay Cocks, TIME*

CAST Magali Noel, Bruno Zanin, Pupella Maggio. DIRECTOR Federico Fellini. PRODUCER Franco Cristaldi.



127 Minutes. Color. Italy, 1974. Subtitled.

## FEDERICO FELLINI'S



IN COLOR

Based on Fellini's recollections as a youth in a small town of pre-war Italy, this is perhaps the director's best loved film. The story centers around a young man who longs for the freedom of adulthood but can't quite leave the safety of adolescence. With affection and humor Fellini celebrates the sense of kinship that exists among the inhabitants of the town. Yet while he understands what is admirable about the community he's also aware of its serious shortcomings—most specifically, its political naivete and narrowness, weaknesses that pave the way for fascism.



**BEST DIRECTION**  
**BEST ACTING**  
**BEST PRODUCTION**  
British Film Academy

**GOLDEN LAUREL**  
Edinburgh Film Festival

**SILVER BEAR**  
Berlin Film Festival

"Olivier's performance on the stage was brilliant, here it is even more impressive, the irony sharpened, the arrogance made more breathtaking by the camera's intimacy... the most exciting Shakespearian film yet made."

*BRITISH FILM INSTITUTE, MONTHLY FILM BULLETIN*

CAST Sir Laurence Olivier, Sir Cedric Hardwicke, Sir Ralph Richardson, Sir John Gielgud, Claire Bloom. DIRECTOR/PRODUCER Sir Laurence Olivier. PRODUCTION DESIGNER Roger Furse. PHOTOGRAPHY Otto Heller. MUSIC Sir William Walton. ADAPTED FROM the play by William Shakespeare.

*This title has been designated a curriculum classic. Special rates for closed classroom showings are available upon request.*

 **Richard III**

155 Minutes. Color. Great Britain. 1955.

**SIR LAURENCE OLIVIER'S  
FILM OF  
WILLIAM SHAKESPEARE'S**



# **Richard III** IN COLOR

Produced, directed and starring Sir Laurence Olivier, RICHARD III is the most perfect translation of a Shakespeare play to film. With the talents of Sir Cedric Hardwicke, Sir John Gielgud and Sir Ralph Richardson, and the distinguished actress Claire Bloom, Olivier created a Technicolor masterpiece that proved his contention that great Shakespeare can be brought to the screen as great entertainment.

ACADEMY AWARD  
Best Foreign Film

"Kurosawa is one of the few epic poets of the cinema. He can find grandeur in the intimate as well as the infinite."

Jay Cocks, *TIME*

"DERSU UZALA is as clear as spring water, as simple as a lullaby, as deep as loyalty. Kurosawa has never shown more courage than in making a film this simple and open."

Roger Ebert, *CHICAGO SUN-TIMES*

"An awesome portrait of man and nature. The epic simplicity of this film is something only the subtlest genius could achieve. This film must not be missed by anyone who wants to see what film can do that not even Homer or Shakespeare could do."

*NEWSWEEK*

CAST Yuri Solomin, Maxim Munzuk. DIRECTOR Akira Kurosawa. PRODUCERS Mosfilm Studios U.S.S.R., Atelier-41 Japan, Satra Films. BASED ON THE NOVEL BY Vladimir Arsenyev. SCREENPLAY Akira Kurosawa, Yuri Nagibin. NEW WORLD.

AKIRA KUROSAWA'S

# DERSU UZALA

IN COLOR



Akira Kurosawa's career-long investigation into the complexity and indomitability of the human spirit continues in this Academy Award-winning epic. Set in Siberia, amidst thickly forested mountains and endless plains, Kurosawa's tale relates the efforts of a party of Russian explorers to chart the vast wilderness with the aid and guidance of an old, solitary hunter. It is a compassionate view of man's struggle with a sometimes hostile environment as well as a loving testament to the human value of friendship.

**THE HUNTER**

**DERSU UZALA** THE HUNTER 137 Minutes. Color. U.S.S.R./Japan, 1975. Subtitled.

6 INTERNATIONAL FESTIVAL  
AWARDS

LONDON  
SAN FRANCISCO  
MAR DEL PLATA  
NEW YORK  
MONTREAL  
THESSALONIKI

"Extravagantly sumptuous saga . . . a moving and affecting work."

AMOS VOGEL

"Superb color camera work, wildly venturesome direction, rich folk song, dance and ritual, in this indescribable, impressionistic treatment of a Carpathian legend."

NEW YORK FILM FESTIVAL

"One of the most unorthodox, colorful, 'formalistic,' religious-superstitious and sensual-erotic films ever made in the Soviet Union. Has proved a sensation both outside and inside the U.S.S.R."

Steven Hill, *FILM COMMENT*

CAST Ivan Nikolaichuk, Larisa Kadochnikova. DIRECTOR Sergei Parajanov. SCREENPLAY Parajanov, Chendey. FROM A NOVEL BY Kotsiubinsky. PHOTOGRAPHY Victor Ilyenko. PRODUCTION Dovzhenko Studios (Kiev).

**Shadows  
of Forgotten  
Ancestors**  
(Wild Horses of Fire)

99 Minutes. Color. U.S.S.R., 1964. Subtitled.

SERGEI PARAJANOV'S

# Shadows of Forgotten Ancestors

(Wild Horses of Fire) IN COLOR

Unlike almost any other film released by the U.S.S.R., *WILD HORSES OF FIRE* is one of those rare films which is visually so rich that the experience of seeing it has more in common with listening to a fine piece of music than with watching the average movie. The fantastically rich material has been given a cinematic treatment that appears to have been influenced by the experimental film movement, by modern cinema-verite camera techniques, by the new wave, and by the subtle use of composition and color in the Japanese cinema.



"The best screen adaptation of an Oscar Wilde play."  
*THE INTERNATIONAL  
ENCYCLOPEDIA OF FILM*

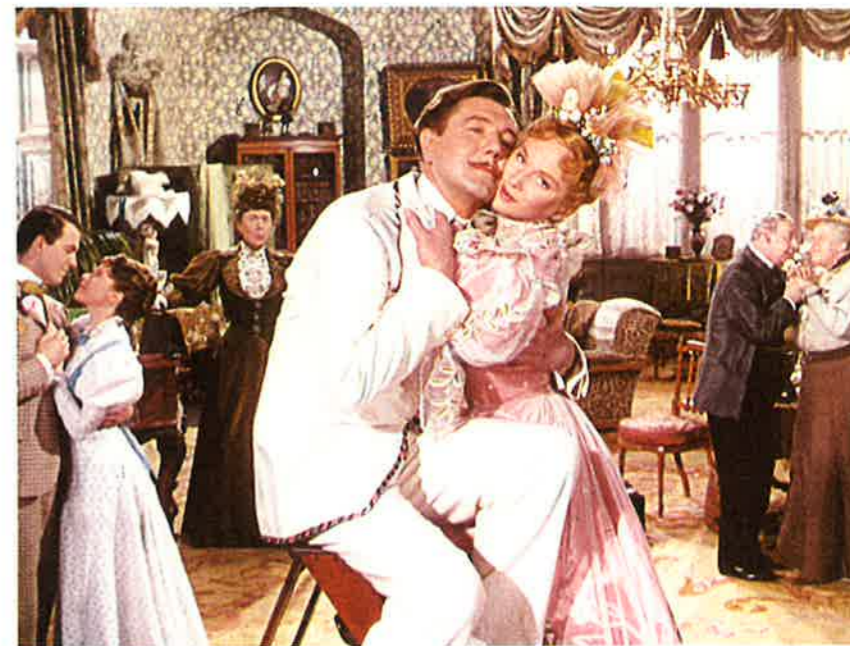
One of the greatest and most delightful plays ever written in a perfect cinematic adaptation.

"Excellent display of subtle, engrossing comedy and romance . . . a fine assortment of players."  
*THE NEW YORK TIMES*

CAST Michael Redgrave, Edith Evans, Joan Greenwood, Margaret Rutherford, Michael Dennison. DIRECTOR Anthony Asquith. PRODUCER Teddy Baird. SCREENPLAY Joan Davis. BASED ON THE PLAY BY Oscar Wilde. PHOTOGRAPHY Desmond Dickenson.

## The Importance of Being Earnest

95 Minutes. Color. Great Britain, 1952.



OSCAR WILDE'S

# The Importance of Being Earnest

DIRECTED BY ANTHONY ASQUITH

IN COLOR

Oscar Wilde's imaginary character looms into life in Asquith's brilliant adaptation of this famous play. The conclusion soars high as two girls think themselves engaged to a nonexistent 'Ernest'. Seldom has a classic stage comedy been so engagingly transferred to the screen.

**BEST FOREIGN FILM**  
**BEST ACTRESS**  
National Board of Review

**BEST ACTRESS**  
National Society of Film Critics  
New York Film Critics Circle

**"TEN BEST"**  
New York Times

"An intense, daring vision."  
*VILLAGE VOICE*

"THE STORY OF ADELE H. is a lovely, sometimes almost ravishing reflection of lost lives. Of all Truffaut's films, it is the most beautiful."  
*Jay Cocks, TIME*

"THE STORY OF ADELE H. is a beautiful, rigorous, very original film. This profoundly beautiful film is Truffaut's most severe, most romantic meditation upon love."

*Vincent Canby, NEW YORK TIMES*

CAST Isabelle Adjani, Bruce Robinson, Sylvia Marriott. DIRECTOR Francois Truffaut. PRODUCERS Les Films du Carrosse, Les Productions Artistes Associes. BASED ON THE DIARY OF ADELE HUGO, edited by Frances V. Guille. SCREENPLAY Francois Truffaut, Jean Gruault, Suzanne Schiffman. NEW WORLD.

THE STORY OF

*Adele H.* (L'HISTOIRE d' ADELE H.) 97 Minutes. Color. France, 1975. Subtitled.

FRANCOIS TRUFFAUT'S

THE STORY OF

*Adele H.*

Isabelle Adjani gives a brilliant performance as Adele Hugo, younger daughter of novelist Victor Hugo, who was virtually destroyed by her unrequited, unrelenting love for a shallow, egocentric British lieutenant. Truffaut's film is a fascinating, complex study of emotional obsession and romantic excess, perfectly communicated through Adjani's portrait of the self-preoccupied, self-destructive woman whose attention is fixed totally and rigidly on one man.



IN COLOR

**GRAND PRIZE**  
Cannes Film Festival

"Bold, clear and uncompromising."  
*SATURDAY REVIEW*

"A triumph! . . . Bunuel blends the real and the surreal, the grotesque and the erotic, the scabrous and the sublime . . . not merely a great film, but indeed, a really good movie."

ANDREW SARRIS

CAST Silvia Pinal, Francisco Rabal, Fernando Rey. DIRECTOR Luis Bunuel. PRODUCER R. Munoz Suay. SCREENPLAY Luis Bunuel and Julio Alejandro. PHOTOGRAPHY Jose F. Aguayo. ART DIRECTION Francesco Canet.

**Viridiana** 90 Minutes. Black and White. Spain, 1961. Subtitled.

LUIS BUNUEL'S

# Viridiana

Bunuel's favorite themes—sexuality, religion, and madness—have rarely been so shocking as in VIRIDIANA which burst from puritanical Spain like a grenade. Banned by Franco and denounced by Rome, the film is a baroque parable in which an innocent novice is reluctantly seduced into the world of her wealthy uncle's estate, a micro-cosmic universe of voyeurism, fetishism and death. In his uncompromising vision of life as a beggar's banquet, Bunuel goes beyond anti-clerical satire; in true Surrealist fashion, his classically cool images endow the most corrupt deeds with the greatest beauty.





**ACADEMY AWARD**  
Best Cinematography

**BEST PICTURE**  
New York Film Critics Award

**BEST PICTURE**  
**BEST DIRECTOR**  
**BEST ACTOR**  
Academy Award Nominee

"A great film, a remarkably skillful  
and bold adaptation."  
*NEW YORK POST*

"Goldwyn at his best . . . a strong and somber film, sinister and  
wild . . . poetically written, brilliantly played."  
*NEW YORK TIMES*

CAST Merle Oberon, Laurence Olivier, David Niven, Donald  
Crisp, Flora Robson, Geraldine Fitzgerald. DIRECTOR William  
Wyler. PRODUCER Samuel Goldwyn. SCREENPLAY Ben Hecht  
and Charles McArthur. BASED ON THE NOVEL BY Emily Brontë.  
PHOTOGRAPHY Gregg Golland. MUSIC Alfred Newman.  
GOLDWYN

**WUTHERING HEIGHTS** 104 Minutes. Black and White. England, 1939.



**LAURENCE OLIVIER**  
**MERLE OBERON**

**EMILY BRONTË'S**

# WUTHERING HEIGHTS

**DIRECTED BY WILLIAM WYLER**

**A GOLDWYN PRODUCTION**

The tragic love of Heathcliff for Cathy on the windswept Yorkshire moors was brought to the screen in a gilt-edged adaptation that captured the novel's raw passions and brooding atmosphere while simplifying its plot. A sexy, young Olivier was acclaimed as the perfect Heathcliff with "his broad lowering brow, his scowl, the wild tenderness of the demon-possessed"; and beautiful Merle Oberon "caught the restless, changeling spirit of the Brontë heroine who knew she was not meant for heaven." Shot on location in California amid imaginatively designed sets, *WUTHERING HEIGHTS* is a triumph of studio production from the "Golden Era" of Hollywood.

**ACADEMY AWARD**

Best Foreign Film—Through a Glass Darkly

**BEST FILM—THE SILENCE**

Swedish Film Academy Award

“Moving and haunting . . . all three films are beautifully made and played.”

NEW YORK TIMES

“The theme of these three films is a ‘reduction,’ in the metaphysical sense of that word. THROUGH A GLASS DARKLY—certainty achieved. WINTER NIGHT—certainty unmasked. THE SILENCE—God’s silence, the negative impression.”

INGMAR BERGMAN, 1963

CASTS Harriet Andersson, Max von Sydow, Gunnar Bjornstrand (Through a Glass Darkly); Ingrid Thulin, Max von Sydow, Gunnar Bjornstrand (Winter Light); Ingrid Thulin, Gunnel Lindblom (The Silence). SCREENPLAYS Ingmar Bergman. PHOTOGRAPHY Sven Nykvist. SVENSKFILMINDUSTRI.

**THROUGH  
A GLASS  
DARKLY**

91 Minutes. Black and White. Sweden, 1961. Subtitled.

**WINTER  
LIGHT**

80 Minutes. Black and White. Sweden, 1962. Subtitled.

**THE  
SILENCE**

95 Minutes. Black and White. Sweden, 1963. Subtitled.

**BERGMAN’S TRILOGY**

**THE  
SILENCE**

Two sisters on a train journey are bound by hate and erotic tension.

“Individuals—irreducible, irreconcilable, and Ingmar Bergman holds them up to the light and to the dark.”  
NEW YORK POST



**WINTER  
LIGHT**

A village pastor loses his ability to comfort his anguished parishioners.

“A nerve tingling film . . . about people whose emotional balance has been jolted.”  
JORN DONNER



**THROUGH  
A GLASS  
DARKLY**

A young woman plunges into schizophrenia on a remote Baltic island.

“A study of insanity that is at once touching, horrifying and inspiring.”  
SATURDAY REVIEW

**ACADEMY AWARD**  
Special Honorary Award

**SILVER LION AWARD**  
Venice Film Festival

“A solid, naturalistic, he-man outdoor  
action film.”  
*NEW YORK TIMES*

“A raging sensuous work of such overwhelming immediacy that  
it leaves you both exhilarated and exhausted . . . Kurosawa is  
perhaps the greatest of all contemporary film craftsmen.”

*PAULINE Kael*

CAST Takashi Shimura, Toshiro Mifune, Yoshio Inaba, Seiji  
Miyaguchi. DIRECTOR Akira Kurosawa. PRODUCTION Toho  
Films. SCREENPLAY Shinou Hashimoto, Hideo Oguni, and Akira  
Kurosawa. PHOTOGRAPHY Asaichi Nakai. TOHO

# THE SEVEN SAMURAI

208 Minutes. Black and White. Japan, 1954. Subtitled.



AKIRA KUROSAWA'S EPIC

# THE SEVEN SAMURAI

STARRING TOSHIRO MIFUNE

Set in 16th Century Japan, Kurosawa's action epic concerns  
the recruitment of seven samurai warriors to defend a peasant  
community from the annual attacks of bandits. When the  
samurais arrive, a spectacular series of battles begin in which a  
splendidly mobile camera seems to be everywhere, shooting  
through foliage, rainstorms, dust, and wind. As in the best  
films of John Ford, the sense of spectacle is combined with  
compassion and the ability to create vivid characters. A year in  
the making, THE SEVEN SAMURAI was Japan's most expensive  
film to date and a triumph worldwide.

"Admirable filming of an extraordinary novel."  
*NEW YORK TIMES*

"Ironic and touching . . . properly bizarre."  
*TIME MAGAZINE*

"First rate . . . an adventure story with Orwellian political overtones . . . horrendously exciting."

*FILM QUARTERLY*

CAST James Aubrey, Tom Chapin, Hugh Edwards, Roger Elwin.  
DIRECTOR Peter Brook. PRODUCER Lewis Allen. SCREENPLAY Peter Brook. BASED ON THE NOVEL BY William Golding. PHOTOGRAPHY Tom Hollyman.

Lord  
of the  
Flies 90 Minutes. Black and White. England, 1963.

PETER BROOK'S

# Lord of the Flies



## BASED ON THE NOVEL BY WILLIAM GOLDING

William Golding's LORD OF THE FLIES was the most talked about novel of the 60's not least for finding Original Sin at the heart of a frightening parable in which English schoolboys revert to savages on a tropical island. In his equally controversial adaptation, Peter Brook, enfant terrible of the theater (MARAT/SADE, A MIDSUMMER NIGHT'S DREAM), shot in the jungles of Puerto Rico with a cast of 35 non-professionals. The result is a gripping film—realistic, hallucinatory, and truly macabre—a fitting response to a schoolboy's confident assertion: "After all, we're British. And the British aren't savages."

2 ACADEMY AWARDS

ONE OF THE YEAR'S 10 BEST FILMS.

New York Times (1938)

"The Pygmalion is, of course, a portrait of Shaw himself; the uncompromising scientist compromised by his own romantic ideals."

Parker Tyler, *CLASSICS OF THE FOREIGN FILM*

"Asquith succeeds in tempering the Shavian wit with a warmth and an understanding . . . The film was reissued four times after the war, a tribute to its zest, its satire and its timeless theme. It still moves faster and more intelligently than *MY FAIR LADY* (1965)."

Peter Cowie, *SEVENTY YEARS OF CINEMA*

CAST Wendy Hiller, Leslie Howard, Wilfred Lawson, Scott Sunderland. PRODUCER Gabriel Pascal. DIRECTORS Anthony Asquith, Leslie Howard. BASED ON the play by George Bernard Shaw. SCREENPLAY & DIALOGUE George Bernard Shaw. ADAPTED BY W.P. Lipscombe, Cecil Lewis, Ian Dalrymple. ORIGINAL MUSIC Arthur Honnagar.

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GEORGE BERNARD SHAW'S

# PYGMALION

PYGMALION, the masterful comedy of manners by the 20th Century's greatest satirist, is the most definitive version of Shaw on film. With an Academy Award-winning screenplay by GBS himself, superb performances by Wendy Hiller and Leslie Howard and sensitive direction by Anthony Asquith, PYGMALION was immediately recognized as a masterpiece. Its perfection was underscored a generation later when, as the basis of *MY FAIR LADY*, all prints were withdrawn from distribution.



**PYGMALION** 90 Minutes. Black and White. Great Britain, 1938.

**INTERNATIONAL CRITICS AWARD**

Venice Film Festival

**GRAND PRIZE**

Vancouver Film Festival

**BEST FOREIGN FILM**

British Film Critics

"Possibly the best film made since the war. Masterpiece."

*NEW STATESMAN*

"Wajda has shaped the story in strong and striking visual images. *ASHES AND DIAMONDS* is a hauntingly fascinating film . . . brilliantly conceived and directed."

*NEW YORK TIMES*

"*ASHES AND DIAMONDS* is set on the last day of the war in Europe: May 7, 1945. It is a sage and brilliant statement by a filmmaker from a land where for hundreds of years politics has been not an exhibition game played by a few but the common name of how to survive."

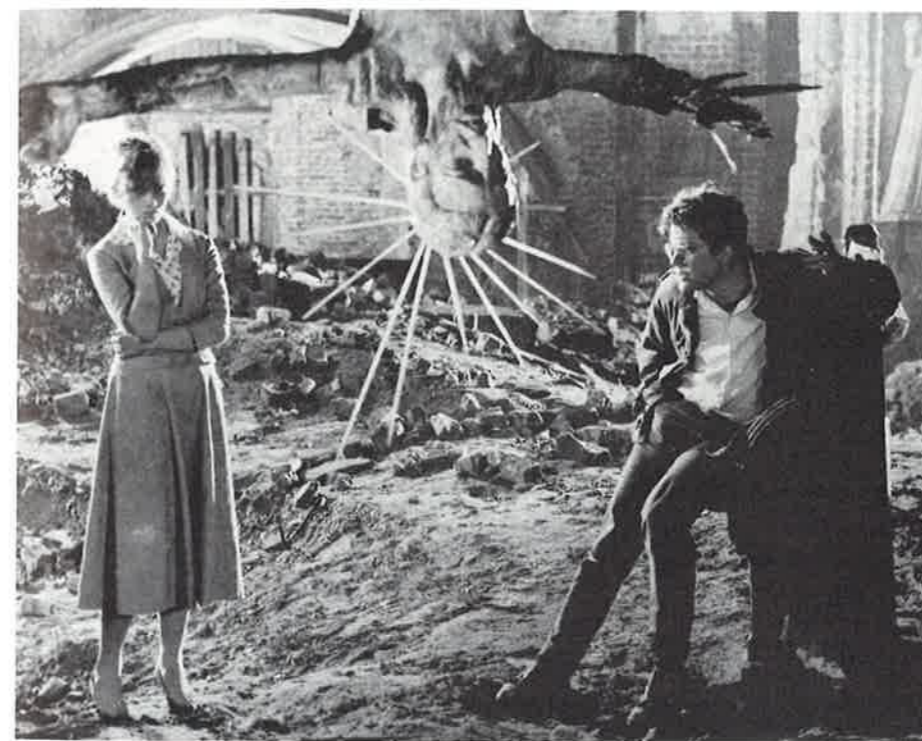
*PENELOPE GILLIATT*

CAST Zbigniew Cybulski, Eva Krzyzewska. DIRECTOR Andrzej Wajda. SCREENPLAY Andrzej Wajda & Jerzy Andrzejewski. PRODUCTION Film Unit Kadr.

**ASHES AND DIAMONDS**

105 Minutes. Black and White. Poland, 1958. Subtitled.

ANDREJ WAJDA'S **ASHES AND DIAMONDS**



*ASHES AND DIAMONDS* is one of the clearest portrayals of a communist society ever made. It bares the conflict of idealism and instinct in a young resistance fighter who assassinates the wrong men at the end of World War II. Wajda's exacting style initiated a Polish film renaissance and testified to the destructiveness of political fanaticism.

**ACADEMY AWARD**

**"TEN BEST"**

N.Y. Times  
Saturday Review  
Newsweek  
Herald Tribune  
N.Y. Post  
Daily News  
Cue  
Time

"THE VIRGIN SPRING is as strictly composed as a sonnet, each image contains, predicts or recalls every other image."

FILM QUARTERLY

"Bergman's pictures are the questions and assertions of a modern man. It is a film one does not easily forget."

Jorn Donner, *THE PERSONAL VISION OF INGMAR BERGMAN*

"A stark excursion into medieval legend that contains some of the most tender and some of the most obscene sequences ever made by Bergman."

SEVENTY YEARS OF CINEMA

CAST Max von Sydow, Birgitta Valberg, Gunnel Lindblom, Birgitta Pettersson. DIRECTOR Ingmar Bergman. SCENARIO Ulla Isaksson. PHOTOGRAPHY Sven Nykvist. SETS P.A. Lundgren. PRODUCTION Svensk Filmindustri.

**THE  
VIRGIN  
SPRING**

88 Minutes. Black and White. Sweden, 1959. Subtitled.

INGMAR BERGMAN'S  
ACADEMY AWARD WINNER

# THE VIRGIN SPRING

THE VIRGIN SPRING grimly depicts a father's ruthless vengeance for the rape and murder of his virgin daughter. Bergman fills our eyes with highly contrasting black and white to evoke an imaginative medieval world, suggesting the battle of Christianity and paganism. For a man of Bergman's sophistication, the austere simplicity of this film is a rare achievement.



**BEST ACTRESS—BETTE DAVIS**  
National Board of Review

**ACADEMY AWARD NOMINEE**  
Best Actress  
Best Picture

“Sensitively directed, artfully photographed . . . the acting excels.”  
*THE HOLLYWOOD REPORTER*

“THE LITTLE FOXES leaps to the front as the most biting sinister picture of the year and one of the most cruelly realistic character studies yet shown on the screen.”

*NEW YORK TIMES*

CAST Bette Davis, Herbert Marshall, Teresa Wright, Dan Duryea.  
DIRECTOR William Wyler. PRODUCER Samuel Goldwyn.  
SCREENPLAY Lillian Hellman. BASED ON HER STAGE PLAY.  
PHOTOGRAPHY Gregg Toland. MUSIC Meredith Wilson.  
GOLDWYN

**THE  
LITTLE  
FOXES**

116 Minutes. Black and White. U.S.A., 1941.

**WILLIAM WYLER'S ADAPTATION OF LILLIAN HELLMAN'S**

**THE  
LITTLE  
FOXES**

**BETTE DAVIS  
HERBERT MARSHALL  
TERESA WRIGHT**

William Wyler's prestige adaptation of Lillian Hellman's Broadway hit of the previous year was instantly acclaimed upon release as a triumph of acting, directing, sets, and photography. Bette Davis gives one of her greatest performances as Regina Gibbons, the relentlessly greedy matriarch of a genteel Southern family, wheeling and dealing a cotton mill scam in the Reconstructionist South.

In the key scene in which Davis torments her husband then coldly watches him die of a heart attack, all the power of Hellman's vision of "the little foxes that spoil the vines" is fully realized.





**GOLDEN PRIZE—PATHER PANCHALI**  
Cannes Film Festival

“Ray has a sense of life far larger than the merely tragic. Moreover, he has humor.”

TIME MAGAZINE

“One of the great naturalistic poets of the cinema.”

NEW YORK HERALD TRIBUNE

“Ray’s films about Bengali life represent one of the peaks in film art . . . one can only submit to the serene spell they exert.”

PETER COWIE

The Classic Collection contains many other great films by Satyajit Ray, including THE MUSIC ROOM, DEVI, and TWO DAUGHTERS. Write or call for a full list.

*Pather Panchali* 112 Minutes. Black and White. India, 1955. Subtitled.

*Aparajito* 108 Minutes. Black and White. India, 1957. Subtitled.

*The World of Apu* 103 Minutes. Black and White. India, 1959. Subtitled.

SATYAJIT RAY’S

## *The Apu Trilogy*

MUSIC COMPOSED AND PLAYED BY RAVI SHANKAR

Ray’s masterpiece follows the life of Apu from childhood to manhood. In PATHER PANCHALI, the child Apu, his sister, parents and aunt struggle to survive in a small Bengali town. In APARAJITO, the adolescent Apu relocates in the holy city of Benares and prepares for school. As a young married man in THE WORLD OF APU he must accept the death of his wife in childbirth and his bitter estrangement from his own son. As critic Arthur Knight wrote: “Each new incident—the births, the deaths, the arrivals and departures—is another step toward maturity and understanding for Apu, another strand in the vast tapestry that becomes a glowing image of Indian life for audiences everywhere.”



**SILVER LION**

Venice Film Festival

“One of the last and possibly greatest of Mizoguchi’s 88 films.”

*SIGHT AND SOUND*

“A flow of insistently haunting images . . . a dreamlike, erotic intensity.”

*NEWSWEEK*

“No filmmaker in my experience—not even Dreyer or Jacques Tourneur—has treated the supernatural with such delicacy and respect, with such subtle force of suggestion.”

*Robin Wood, FILM COMMENT*

“UGETSU presents Mizoguchi’s major theme in its most perfect form: women—their position or lack of it, their difference from men, their relationships with men, the profoundly intricate relations between women and love.”

*Donald Richie, JAPANESE CINEMA*

CAST Machiko Kyo, Masayuki Mori. DIRECTOR Kenji Mizoguchi. PRODUCER Masaichi Nagata. PHOTOGRAPHY Kazuo Miyagawa. FROM THE CLASSIC STORIES BY Akinari Ueda.

*Janus Films is exclusively licensed to distribute Kenji Mizoguchi’s UGETSU by the Daiei Motion Picture Company of Japan. It is copyright protected (#PA8-911).*

**UGETSU**

96 Minutes. Black and White. Japan, 1953. Subtitled.

**MIZOGUCHI’S VENICE FILM FESTIVAL WINNER**

**UGETSU**

Set in war-torn 16th century Japan, two peasant families leave their homes in search of fortune. The husbands abandon their wives and children along the journey, the potter bewitched by the ghost of a beautiful princess and the farmer seeking personal glory as a samurai warrior. Mizoguchi’s exquisitely sense of a time past and the world of the supernatural enables him to successfully portray how war leads to restlessness and greed, how human ambition is illusory. “UGETSU can be read as Mizoguchi’s artistic testament.”

*ROBIN WOOD*



"One of Pabst's finest achievements"  
*Lotte Eisner,*  
*THE HAUNTED SCREEN*

"A masterly touch"  
*THE SILENT CINEMA*

"That I was a dancer and Pabst essentially a choreographer in his direction came as a wonderful surprise to both of us. He realized all his intuitions about me were right. He felt that he had created me. I was his Lulu."

*LOUISE BROOKS*

CAST Louise Brooks, Fritz Kortner. DIRECTOR G.W. Pabst. SCREENPLAY Ladialaus Vajda. ADAPTED FROM THE PLAYS "Erdegeist" and "Die Buechse der Pandora" by Frank Wedekind.



G. W. PABST'S  
**Pandora's  
BOX**

Adaptation of Wedekind's  
"LULU"

Two of Pabst's finest films PANDORA'S BOX and DIARY OF A LOST GIRL have been unavailable since their original release when they were both mutilated by the censors and hostilely received by critics. Pabst brilliantly conceptualizes Wedekind's words to bring out the erotic power of this singular 'earthly being' who, though endowed with animal beauty, lacks all moral sense and, though devoid of guile and malevolence, does evil unconsciously.

**Pandora's  
BOX**

110 Minutes. Black and White. Germany, 1928. Silent; Musical Score Added.

**ACADEMY AWARD**  
Best Cinematography  
**BEST DIRECTOR**  
**BEST CINEMATOGRAPHY**  
National Society of Film Critics

"Hauntingly beautiful in image,  
sound and rhythm . . ."  
NEWSWEEK

"A most eloquent and important film . . . one of the best films  
about America in a long time."

*THE NEW YORKER*

CAST Richard Gere, Brooke Adams, Sam Shepard, Linda Manz.  
PRODUCER Bert Schneider and Harold Schneider. DIRECTOR  
Terrence Malick. SCREENPLAY Terrence Malick. PHOTOGRAPHY  
Nestor Almendros. PARAMOUNT

**DAYS  
OF  
HEAVEN**

94 Minutes. Color. U.S.A., 1978.

**RICHARD GERE**

**BROOKE ADAMS**

**SAM SHEPARD**



**TERENCE MALICK'S**

**DAYS  
OF  
HEAVEN**

The Texas Panhandle, circa 1912. Through the perceptive eyes of a teenage migrant worker, DAYS OF HEAVEN follows the lives of a handsome drifter (Gere) and his lover (Adams) into a romantic triangle with the wealthy, sickly wheat rancher (Shepard) for whom they work. Director Malick (BADLANDS) relies on Oscar-winning cinematographer Nestor Almendros' exquisite images to capture the dynamic roll and churn of industrializing America, the epic sweep of prairie land, and the relentless struggle against the destructive force of nature—both human and insect—that give DAYS OF HEAVEN its elemental power.

**BEST DIRECTOR**  
**BEST CINEMATOGRAPHER**  
National Society of Film Critics

**BEST SCREENPLAY**  
Academy Award Nominee

**TEN BEST LIST**  
Time Magazine  
New York Times

"A sumptuous and emotionally charged experience."

PAULINE Kael

"A bravura filmmaker . . ."

NEWSWEEK

"THE CONFORMIST is the work of an exuberant romantic poet . . . Bertolucci has recreated the looks and the sounds of the 30's better than any movie not actually made in that period."

NEW YORK TIMES

CAST Jean-Louis Trintignant, Stefania Sandrelli, Dominique Sanda. PRODUCER Maurizio Lodi-Fe. DIRECTOR Bernardo Bertolucci. BASED ON THE NOVEL BY Alberto Moravia. PHOTOGRAPHY Vittorio Storaro. MUSIC Georges Delerue. PARAMOUNT

**The Conformist** 108 Minutes. Color. Italy, 1970. Subtitled.

BERNARDO BERTOLUCCI'S

# The Conformist

BASED ON THE NOVEL BY ALBERTO MORAVIA

Jean-Louis Trintignant plays a rising young follower of Mussolini who must assassinate his former professor, now in political exile, to demonstrate his loyalty to the Fascist State. Bertolucci equates the rise of Italian fascism with the psychosexual life of his protagonist for whom conformity becomes an obsession after a traumatic homosexual experience in his youth.

THE CONFORMIST immediately elevated Bertolucci, Trintignant, Sandrelli, and Sanda to the realm of international recognition and acclaim. With its mosaic structure and brilliantly staged sequences—the tango between two women, the assassination in the forest—THE CONFORMIST provides one of the memorable cinematic experiences in modern film.

JEAN-LOUIS TRINTIGNANT  
DOMINIQUE SANDA  
STEFANIA SANDRELLI



**TWO ACADEMY AWARDS**

**GRAND PRIZE**

Cannes Film Festival

**BEST FOREIGN FILM**

New York Film Critics

“Most beautiful color photography  
ever to grace the screen”

*THE JAPANESE FILM*

“GATE OF HELL has a more  
emphatically exotic look than  
RASHOMON or UGETSU.”

*Parker Tyler,*

*CLASSICS OF THE FOREIGN FILM*

“One of the most beautiful of all color films—a feudal story  
unfolded with a formal grace and intensity that escape all but  
the greatest Japanese directors.”

*SEVENTY YEARS OF CINEMA*

CAST Machiko Kyo. DIRECTION/SCREENPLAY Teinosuke  
Kinugasa. PRODUCER Masaichi Nagata. BASED ON THE  
PLAY BY Kan Kikuchi. ART DIRECTION Kisaku Itoh. COLOR  
CONSULTANT Sanzo Wada.



KINUGASA'S **GATE OF HELL**

**IN COLOR**

GATE OF HELL captures the essence of ancient Japanese culture in  
which violent passions seethe in conflict beneath stern formality.  
The bloody moral is realized in outstanding color photography mas-  
terminded by Kinugasa and his gifted painter-adviser, Sanzo Wada.

**GATE OF HELL** 86 Minutes. Color. Japan, 1953. Subtitled.

**"ELEVEN BEST"**

New York Times

"A knockout. Without ever mentioning the subject of innocence and guilt, LACOMBE, LUCIEN, in its calm leisurely way, addresses it on a deeper level than any other movie I know."

*Pauline Kael, NEW YORKER*

"A beautifully considered, complex, disquieting film. You come out of the theatre so disturbed you don't want to believe it."

*Vincent Canby, NEW YORK TIMES*

"In Lucien's story, Malle has found a perfect metaphor, direct without being strident, subtle and urgent at the same time. As with Lucien, the foundation for national tragedy is laid quietly, and is built upon with a terrible ease."

*Jay Cocks, TIME*

CAST Pierre Blaise, Aurore Clement, Holger Lowenadler, Therese Gieshe. DIRECTOR Louis Malle. PRODUCER Louis Malle. SCREENPLAY Louis Malle, Patrick Modiano. TWENTIETH CENTURY-FOX.

Lacombe, Lucien 137 Minutes. Color. France, 1974. Subtitled.

LOUIS MALLE'S

# Lacombe, Lucien

This Louis Malle masterpiece might best be described as an "amorality tale." It concerns a provincial, young Frenchman who wants to join the resistance not out of patriotism but from a desperate need for social acceptance. When the resistance leaders reject him because of his lack of commitment, he turns to the Germans who find his casual amorality useful and attractive. Only after Lacombe becomes involved with a beautiful Jewish girl hiding from the Nazis does he begin to understand loyalty and personal attachments—but by then, it's too late. Exquisitely photographed, this drama of modern moral dilemma ranks among the best French films of recent years.



IN COLOR

**GRAND PRIX**  
Cannes Film Festival  
**BEST PICTURE**  
**BEST ACTOR**  
**BEST DIRECTOR**  
National Board of Review

"A film of enormous enterprise and tension, a subtle psychological thriller."  
*Jay Cocks, TIME*

"Brilliantly original. Shot in a quiet, eerie style, it is Coppola's film."  
*NEWSWEEK*

"Ambitious and provocative, a landmark film of the seventies and a stunning piece of original fiction played with great intensity by Gene Hackman."

*Stephen Farber, NEW YORK TIMES*

CAST Gene Hackman, Allen Garfield, John Cazale, Frederic Forrest, Cindy Williams, Teri Garr, Harrison Ford, Robert Duvall. DIRECTOR Francis Ford Coppola. PRODUCERS Francis Ford Coppola, Fred Roos. SCREENPLAY Francis Ford Coppola. SOUND Walter Murch, Arthur Rochester. AMERICAN ZOETROPE.

GENE HACKMAN IN  
FRANCIS FORD COPPOLA'S

# "The Conversation"

Using the theme of eavesdropping and wiretapping, but focusing on the personal life of an "electronic surveillance technician" rather than on his victims, Francis Ford Coppola offers a sheer thriller, a psychological study, a social analysis and a political comment. A surveillance expert (brilliantly played by Gene Hackman), fanatically protective of his own privacy, loses his professional detachment during a supposed adultery investigation and begins to consider the possible consequences of his actions, exposing his recurrent guilt and paranoia. The film is a ruthless dissection of the wiretapper—his vulnerabilities, culpability, religious beliefs, romantic involvements and fears—in a truly contemporary horror story for adults.

IN COLOR



"The Conversation" 113 Minutes. Color. U.S.A., 1974.



## ACADEMY AWARD

"Magnificent, moving, and very mysterious; nothing that Bergman has done before is likely to prepare you for CRIES AND WHISPERS. It stands alone."

*Vincent Canby, NEW YORK TIMES*

"The most complex, perceptive, and humane of Bergman's works to date."

*Judith Crist, NEW YORK*

"It is style that elevates this masterwork, lends it its extraordinary sense of intimacy."

*NEWSWEEK*

"CRIES AND WHISPERS has oracular power, is intimate and hypnotic; the movie is built out of a series of emotionally charged images that express psychic impulses, and Bergman handles them with the fluidity of a master."

*Pauline Kael, NEW YORKER*

CAST Harriet Andersson, Ingrid Thulin, Liv Ullmann, Karin Sylwan, Erland Josephson. DIRECTOR Ingmar Bergman. PRODUCER Ingmar Bergman, SCREENPLAY Ingmar Bergman. CINEMATOGRAPHY Sven Nykvist.

# CRIES AND WHISPERS

91 Minutes. Color. Sweden, 1972. Subtitled.



IN COLOR

INGMAR BERGMAN'S

# CRIES AND WHISPERS

In this penetrating drama Bergman refines a theme that has dominated his cinema: Man's quest for spiritual peace in a seemingly Godless world that offers only despair and disorder. As in most of his films, the director visualizes this quest through his female characters: three sisters and their servant, each of whom are trying to shield themselves from reality by elaborate self-delusion. With remarkably perceptive insight and sensibility, Bergman dissects the fears and emotions hidden beneath their careful facades.

**TEN BEST LIST**  
National Board of Review

"Time has not changed Chaplin's  
genius."  
*NEW YORK TIMES*

"A brilliant succession of gags and stunts . . . a satiric thrust at the  
machine age (and) the employment of machinery as a field for  
comedy."

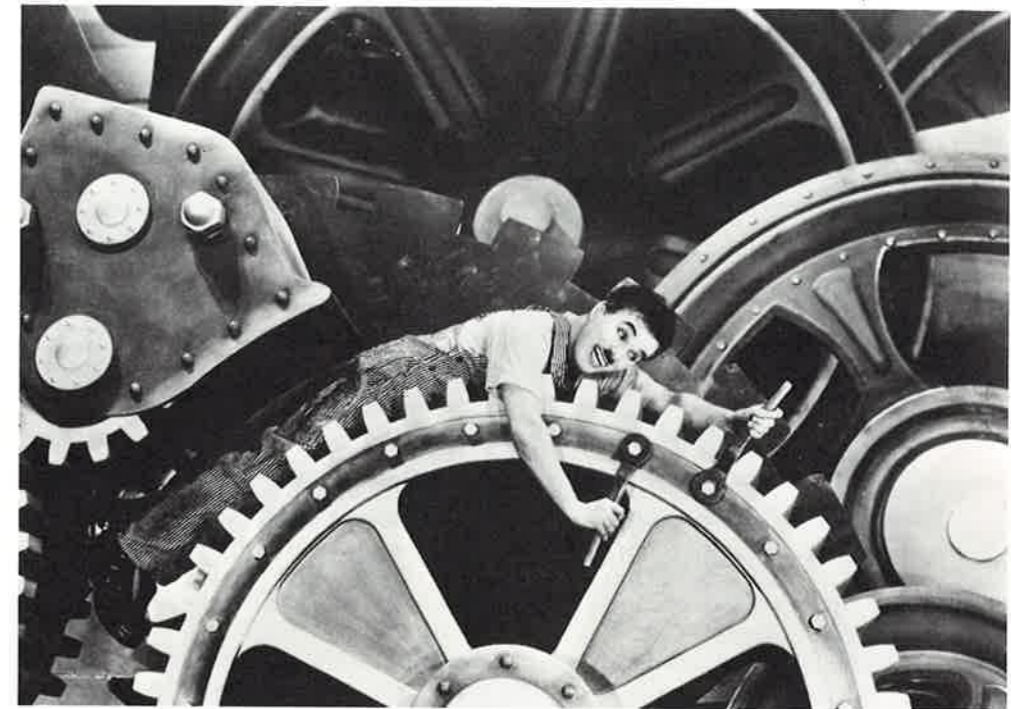
*NEW YORK POST*

CAST Charles Chaplin, Paulette Goddard, Chester Conklin.  
WRITTEN/PRODUCED/DIRECTED Charles Chaplin. PHOTOGRAPHY R.H. Tothoroh and Ira Morgan. MUSIC Charles Chaplin.

**MODERN  
TIMES** 89 Minutes. Black and White. U.S.A., 1936.

CHARLES CHAPLIN'S

# MODERN TIMES



In this absurdist vision of contemporary society Chaplin, a factory worker who tightens bolts on an assembly line is hilariously set upon by bosses, workers, police, bureaucrats, dogs, and machines. The slapstick, gags and stunts are ingeniously blended with moments of pathos and social criticism and the film remains Chaplin's most ambitious and meaningful work. The last scene in which Chaplin and beautiful Hooverville heroine Paulette Goddard head down the road hand in hand was the final appearance of the "Little Tramp"—with Mickey Mouse our century's most famous fictional character.

"Alec Guinness is a whole theatre in himself. More than being a single character . . . he is an all-star cast."  
SATURDAY REVIEW

"Among the funniest comedies on film . . . a classic by virtue of its biting dialogue, its original theme, superbly inventive incidents, and sterling performances."  
SEVENTY YEARS OF CINEMA

"A snob, a general, a photographer, an admiral, a suffragette, a clergyman, a banker, and the Duke—all, by a casting stroke of genius, played by Alec Guinness, in this tart black comedy on the art of murder . . . KIND HEARTS is heartless and that is the secret of its elegance."

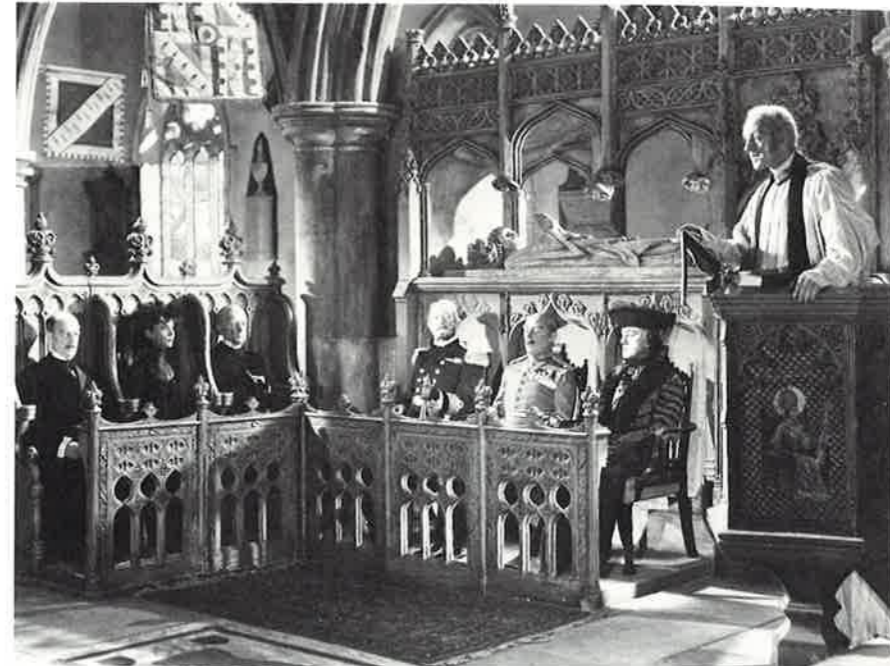
PAULINE KAEI

CAST Alec Guinness, Dennis Price, Valerie Hobson, Joan Greenwood. DIRECTOR Robert Hamer. PRODUCER Sir Michael Balcon. SCENARIO Robert Hamer, John Dighton. PHOTOGRAPHY Douglas Slocombe. BASED ON A NOVEL BY Roy Horniman.

## KIND HEARTS AND CORONETS

106 Minutes. Black and White. Great Britain, 1949.

## SIR MICHAEL BALCON'S KIND HEARTS AND CORONETS



ALEC GUINNESS    JOAN GREENWOOD    VALERIE HOBSON

KIND HEARTS AND CORONETS is the most perfect in execution and performance of any of the comedies produced by Sir Michael Balcon at the Ealing studios. It may, in fact, be the most polished and sophisticated 'black comedy' ever filmed. Alec Guinness' incredible skill at vivid impersonation and his deft handling of an eight role extravaganza is certainly the high point of his film career, as is Dennis Price's urbane and delectable performance as the would-be Lord D'Ascoyne. The elegantly sophisticated dialogue and tongue-in-cheek direction of Robert Hamer couldn't be better.

"Astonishing images . . . gorgeously exotic."

FILMS IN REVIEW

"Brutish and barbaric . . . a film that splatters the screen."

NEW YORK TIMES

"The most brilliant and original attempt ever made to put Shakespeare in pictures . . . Kurosawa must be numbered with Sergei Eisenstein and D.W. Griffith among the supreme creators of cinema."

TIME MAGAZINE

CAST Toshiro Mifune, Isurza Yamada. DIRECTOR/PRODUCER Akira Kurosawa. SCREENPLAY Akira Kurosawa, Shinobu Hashimoto. PHOTOGRAPHY Asaichi Naka. MUSIC Masaru Sato. TOHO

## THRONE of BLOOD

105 Minutes. Black and White. Japan, 1957. Subtitled.

AKIRA KUROSAWA'S

# THRONE of BLOOD

ADAPTED FROM  
WILLIAM SHAKESPEARE'S  
*MACBETH*

STARRING TOSHIRO MIFUNE

In transposing Shakespeare's *MACBETH* to 16th century Japan, Kurosawa combined the stylization of Noh theater with the dynamism of the American western. The result is a brilliantly staged film with an extraordinary climax in which the murderous warlord is pinned to the wall by one hundred arrows from his own army. Utilizing a magnificent castle set constructed on the slopes of Mt Fuji, Kurosawa creates a moody, fog shrouded landscape where greed, madness, and barbaric violence truly "burn and bubble."



ACADEMY AWARD

"The most enchanting of all Astaire-Rogers musicals. I'll take SWING TIME any time."

Andrew Sarris, *VILLAGE VOICE*

"A picture that unquestionably will linger. The 'Bojangles' number is one of the best things Astaire has done."

*NEW YORK TIMES*

CAST Fred Astaire, Ginger Rogers, Betty Furness. DIRECTOR George Stevens. PRODUCER Pandro S. Berman. SONGS Jerome Kern, Dorothy Fields. RKO.

SWING

TIME

103 Minutes. Black and White. U.S.A., 1936.

GEORGE STEVENS' SWING

TIME

FRED ASTAIRE  
GINGER ROGERS



The Fred Astaire-Ginger Rogers partnership is surely one of the most successful romantic duos in the history of film. Dancing with power, flawless grace and consummate style, the two also developed engaging screen personalities and a delightful tone of camaraderie throughout their series of films together. Here, Astaire plays a gambler intent on raising \$25,000 in order to marry his fiancée (Betty Furness); romantic complications arise when he meets a beautiful dancing teacher (Rogers). The memorable Jerome Kern-Dorothy Fields songs include "The Way You Look Tonight," which won an Academy Award as Best Song.

**ACADEMY AWARD**

Best Foreign Film

**BEST FOREIGN FILM**

New York Film Critics

"One of the most arresting and devastating pictures I've seen from Europe or anywhere else."

*NEW YORK TIMES*

"Overwhelming artistry . . . it manages to translate the apocalyptic tragedy of our century into human terms and to do so with laughter and tears, with scorn and compassion."

*JUDITH CRIST*

CAST Ida Kaminska, Josef Kroner. DIRECTORS Jan Kadar and Elmar Klos. PRODUCER Barrandor Film Studios. SCREENPLAY Ladislau Grossman. PHOTOGRAPHY Vladimar Novotsy. MUSIC Zdenck Liska.

The  
Shop  
on  
Main  
Street

128 Minutes. Black and White. Czechoslovakia, 1965. Subtitled.

**JAN KADAR'S  
ACADEMY AWARD WINNING**

The  
Shop  
on  
Main  
Street

The renowned Polish stage actress Ida Kaminska stars as the elderly, hard of hearing proprietor of a shop in a small Slovakian town. It is wartime, and an Aryan controller has been appointed to oversee this Jewish-owned enterprise. He is a simple, good-natured carpenter—a "little man," torn between basic decency and greed. The relationship that develops asks, and tragically answers, the universal question of whether human beings share responsibility for one another.



**ACADEMY AWARD NOMINEE**

Best Picture  
Best Actress

**ACADEMY AWARD WINNER**

Best Original Screenplay  
Best Art Direction  
Best Musical Direction

**TEN BEST LIST**

National Board of Review

"A great motion picture . . . that rare blend of pungent writing, expert acting and masterly direction which holds an audience enthralled to a shattering climax."

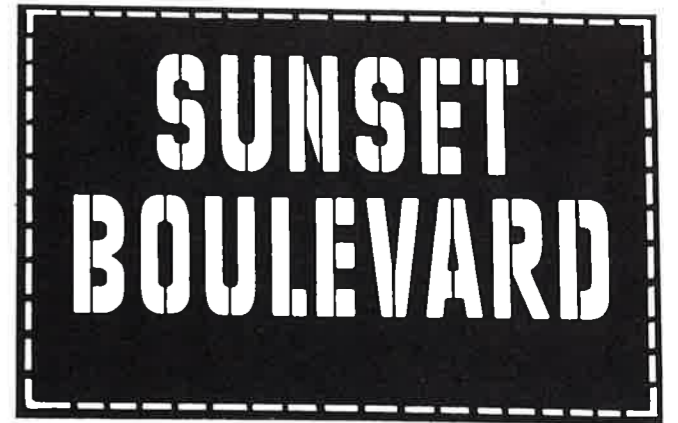
*NEW YORK TIMES*

CAST Gloria Swanson, William Holden, Erich von Stroheim, Nancy Olson, Jack Webb, Buster Keaton. DIRECTOR Billy Wilder. PRODUCER Charles Brackett. SCREENPLAY Charles Brackett, Billy Wilder, D.M. Marshman. ART DIRECTION Hans Dreier, John Meehan. MUSIC Franz Waxman. PHOTOGRAPHY John F. Seitz. PARAMOUNT



110 Minutes. Black and White. U.S.A., 1950.

BILLY WILDER'S



**GLORIA SWANSON  
WILLIAM HOLDEN  
ERICH VON STROHEIM**

Hailed by Peter Bogdanovich as "the most inside and sharp portrait of Movieland ever put on celluloid," *SUNSET BOULEVARD* follows a brash young screenwriter as he blunders into the decaying mansion of silent film star Norma Desmond. Initially eager to play pet and gigolo to a wealthy recluse, the writer soon becomes ensnared in a web of vanity and illusion. As

the divinely, dangerously mad ex-star, Swanson gives a larger than life portrayal that brilliantly evokes Old Hollywood, a state of mind entombed in an overdecorated past where stars had "faces," and the pictures weren't "small."

**INTERNATIONAL CRITICS' AWARD**  
Venice Film Festival

"In the best Hitchcock fashion."  
*NEW YORKER*

"KNIFE IN THE WATER has all the virtues of an intensely psychological, sardonically probing modern novel . . ."  
*JOHN SIMON*

Considered by many critics, Polanski's finest cinematic achievement. Limiting himself to three characters in a confined setting, Polanski attained a degree of subtlety of characterization and a tightness of structure that is rarely found in his later films.

CAST Leon Niemczyk, Jolanta Umecka, Zygmunt Malanowicz.  
DIRECTOR Roman Polanski. PRODUCER Stanislaw Zylewicz.  
SCREENPLAY Jerzy Skolimowski, Jakub Goldberg, Polanski.  
PHOTOGRAPHY Jerzy Lipman.

**KNIFE IN THE WATER** 94 Minutes. Black and White. Poland, 1962. Subtitled.

ROMAN POLANSKI'S  
**KNIFE IN THE WATER**



Roman Polanski, now firmly established as a major directorial talent, (*ROSEMARY'S BABY*, *REPULSION*) achieved international acclaim with his first feature *KNIFE IN THE WATER*.

The plot is superficially simple. A quarish couple on a yachting week-end pick up a hitchhiker. On the water temperamental differences begin to tell and grow into vicious tensions. Competition between the two men mounts but the final ending leaves the victor and the future uncertain.



**SPECIAL 20th ANNIVERSARY JURY  
PRIZE**  
Cannes Film Festival

"Welles is the most striking movie-  
maker of our time."

PETER BOGDANOVICH

"Spectacular cinematographic style."  
NEW YORKER

CHIMES AT MIDNIGHT is Welles' masterpiece, the fullest expression of everything he had been working toward since CITIZEN KANE. . . . The battle sequence is one of the greatest achievements of an action direction in the history of cinema."

FILM QUARTERLY

CAST Orson Welles, John Gielgud, Keith Baxter, Jeanne Moreau, Margaret Rutherford. DIRECTOR Orson Welles. PRODUCER Allesandro Tasca. SCRIPT Orson Welles. ADAPTED FROM THE PLAYS OF William Shakespeare. PHOTOGRAPHY Edmond Richard. EDITOR Fritz Mueller. MUSIC Angelo Francesco Lavagnino.

ORSON WELLES'

# Chimes at Midnight

FALSTAFF



Orson Welles (OTHELLO, MACBETH) has in this film quite literally created a "new" Shakespearean work by interweaving sections from five plays into a coherent screenplay centered on the character Falstaff. Welles' portrayal of the immense buffoon is the definitive Falstaff of our time—a man destroyed by the betrayal of friendship and a symbol of the passing of Merrie England. CHIMES AT MIDNIGHT is a lament for a joyful and more innocent past—an era already on the wane in Shakespeare's time.

**JEANNE MOREAU  
JOHN GIELGUD  
MARGARET RUTHERFORD  
KEITH BAXTER**

Chimes  
at  
Midnight

115 Minutes. Black and White. Spain/Switzerland, 1966.

**ACADEMY AWARD NOMINEE**

**TEN BEST LIST**

New York Times  
Film Daily

"Truly my favorite Hitchcock picture."

FRANCOIS TRUFFAUT

"A romantic melodrama which is just about as thrilling as they come—velvet smooth in the dramatic action, sharp and sure in its characters, and heavily charged with emotional appeal."

NEW YORK TIMES

CAST Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern.  
DIRECTOR/PRODUCER Alfred Hitchcock. SCREENPLAY Ben Hecht. PHOTOGRAPHY Ted Tetzlaff. EDITOR Theron Warth. MUSIC Roy Webb. SELZNIK

**NOTORIOUS** 100 Minutes. Black and White. U.S.A., 1946.

ALFRED HITCHCOCK'S

# NOTORIOUS

A love story in the guise of an espionage tale, NOTORIOUS charts the rehabilitation of glamorous, decadent Ingrid Bergman who agrees to marry elegant Nazi Claude Rains, in order to pass on information to her agent-lover Cary Grant. Within this explosive triangle Hitchcock has constructed scenes of classic suspense, and in so doing has heightened the dramatic conflict between love and duty. As the endangered lovers Grant and Bergman are exquisite; but it is Rains as the villain who creates the most complex character, a corrupt but cultivated man deeply in love with a woman he must murder.

**CARY GRANT  
INGRID BERGMAN  
CLAUDE RAINS**



**ACADEMY AWARD**

**GRAND PRIZE**

Venice Film Festival

**INDEPENDENT GRAND PRIZE**

Cannes Film Festival

**BEST FOREIGN FILM**

New York Film Critics

**BRITISH ACADEMY AWARD**

“One of that small body of film experiences that does not leave you quite the same.”

PAULINE Kael

Clément's masterpiece. A brilliant evocation of childhood innocence and its fragility in face of the cruelties of the adult world.

CAST Brigitte Fossey, George Pujouly. DIRECTOR René Clément. PRODUCER Robert Dorfmann. SCREENPLAY, DIALOGUE Jean Aurenche, Pierre Bost, Rene Clement. BASED ON A STORY BY Francois Boyer.

**FORBIDDEN  
GAMES**

90 Minutes. Black and White. France, 1952. Subtitled.

RENE CLEMENT'S ANTI-WAR MASTERPIECE

# FORBIDDEN GAMES



FORBIDDEN GAMES is perhaps the greatest anti-war film since LA GRANDE ILLUSION, yet it does not deal with actual warfare. Two young French children become playmates during the German occupation in 1940 and they imitate the cruel adult life that surrounds them by collecting dead animals for their private cemetery. Winner of the Venice Grand Prize, few films have matched FORBIDDEN GAMES' poignant outcry against the waste of war.

**BEST ACTOR—TOSHIRO MIFUNE**  
Venice Film Festival

“One of the greatest outdoor action pictures.”  
*VARIETY*

“The screen boils with life. Mifune, a magnificent actor-athlete, dominates.”  
*TIME MAGAZINE*

“Explosively comic and exhilarating.”  
*PAULINE KANEL*

“Kurosawa’s most commanding film: a visually faultless and highly sophisticated satire on violence and human weakness.”  
*SIGHT & SOUND*

CAST Toshiro Mifune, Eijiro Tono, Isuzu Yamada. DIRECTOR Akira Kurosawa. SCREENPLAY Kyuzo Kikushima, Akira Kurosawa. PHOTOGRAPHY Kazuo Miyagawa. MUSIC Masaru Sato. TOHO

**YOJIMBO** 110 Minutes. Black and White. Japan, 1962. Subtitled.



AKIRA KUROSAWA'S

# YOJIMBO

## TOSHIRO MIFUNE

Kurosawa's blackly humorous film parodies a classic western: the two warring clans in a windswept frontier town are equally bad. Into this microcosm of human greed and violence strides Toshiro Mifune, a wandering samurai-for-hire with the cynical integrity of a Bogart hero. By orchestrating the self-destruction of the entire town, Mifune emerges as a one-eyed king, the center of a cut and slash apocalypse that is exhilarating, funny, and horrifying. Behind the samurai's final flip comment "Now we'll have a little quiet in this town" stands (in the words of Time Magazine) "a major talent and a massive moral force: Kurosawa."

**2 ACADEMY AWARDS**

**"TEN BEST"**

New York Times

**BEST PICTURE**

New York Film Critics Circle

National Board of Review

"This famous film, high on almost all lists of the great films of all time, is moving because of its raw power."

*Pauline Kael, KISS KISS BANG BANG*

"The word that comes in most handily for THE GRAPES OF WRATH — the most mature picture story that has ever been made, in feeling, in purpose, and in the use of the medium — is magnificent."

*NEW REPUBLIC*

"A cinema masterwork. THE GRAPES OF WRATH is just about as good as any picture has a right to be; if it were better, we just wouldn't believe our eyes."

*Frank Nugent, NEW YORK TIMES*

CAST Henry Fonda, Jane Darwell, John Carradine, Charley Grape-win, Ward Bond. DIRECTOR John Ford. PRODUCER Darryl F. Zanuck. CINEMATOGRAPHER Gregg Toland. BASED ON THE NOVEL BY John Steinbeck. SCREENPLAY Nunnally Johnson. TWENTIETH CENTURY-FOX.

**THE GRAPES OF WRATH** 115 Minutes. Black and White. U.S.A., 1940.



JOHN FORD'S VERSION  
OF JOHN STEINBECK'S CLASSIC

# THE GRAPES OF WRATH

Based on the revered novel by John Steinbeck, this enduring classic American film maintains an epic majesty that never falters. With genuine artistry and directorial skill, John Ford tells the story of the Joads, tenant farmers evicted from their land after falling victim to Dust Bowl destruction and mechanized agriculture. The Joad's reluctant journey to find work in California and subsequent disillusionment in the "promised land" is conveyed through subtle yet unforgettable cinematic images. The acting is superb as the characters take on the stature of American folk heroes — pioneers who are out of step with a changing country that no longer holds opportunity or an unexplored frontier.

**ACADEMY AWARD**  
Best Original Screenplay

**ACADEMY AWARD NOMINEE**  
Best Actor—Jack Nicholson

“A rich, inventive murder mystery . . .  
wonderfully tart and biting.”  
*NEW YORK DAILY NEWS*

“Clever, cunning, tricky and superbly  
acted.”  
*SATURDAY REVIEW*

“CHINATOWN is a violent, smoky cocktail served with the well-mixed ingredients of mystery, adventure, romance, and theatrical thunder that made *THE BIG SLEEP* and *CASABLANCA* such classics.”

*REX REED*

CAST Jack Nicholson, Faye Dunaway, John Huston, Diane Ladd, Roman Polanski. DIRECTOR Roman Polanski. PRODUCER Robert Evans. SCREENPLAY Robert Towne. PHOTOGRAPHY John A. Alonzo. MUSIC Gerry Goldsmith. PARAMOUNT

**"Chinatown"** 131 Minutes. Color. U.S.A., 1974.

ROMAN POLANSKI'S

# "Chinatown" IN COLOR

**JACK NICHOLSON**  
**FAYE DUNAWAY**

Pre-war Los Angeles—sun-kissed, seedy and easy—is the star of this impeccably crafted ‘film noir’ that consciously evokes the manners and mores of Raymond Chandler, Dashiell Hammet and Ross MacDonald. From the classic opening in which a wealthy woman hires a small-time gumshoe to trace her philandering husband, the plot spirals deep into public and private corruption: murder, incest and political bribery. As the laconic J.J. Gittes, who almost loses his nose snooping around the county reservoir, Nicholson gives one of his most controlled performances, beautifully supported by Dunaway, an intense widow-in-distress. As for Polanski, he “prowls over the landscape of evil like a man discovering a new continent (and) brings to the theme fresh excitement no other director can match.”



**BEST FILM**  
Cannes Film Festival

**TEN BEST LIST**  
New York Times

"Striking . . . fascinating . . . sharply observed."

SATURDAY REVIEW

"Passages of extraordinary beauty—not only visually but in concept, editing, and rhythm."

STANLEY KAUFFMAN

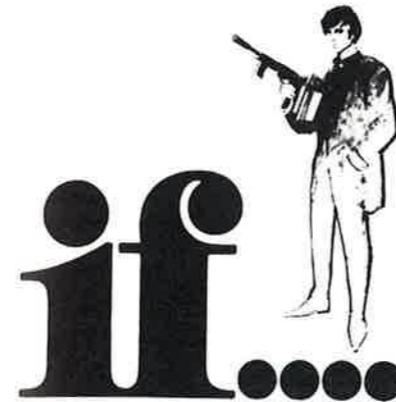
"Angry, tough, and full of sting . . . Anderson alone transforms psychological and sociological data into a passionate, personal statement. He really remembers what it was like growing up absurd."

Richard Schickel, LIFE MAGAZINE

CAST Malcolm McDowell, Christine Noonan, Robert Swan, David Wood. DIRECTOR Lindsay Anderson. PRODUCER Michael Medwin and Lindsay Anderson. PHOTOGRAPHY Miroslav Ondricek. SCREENPLAY David Sherwin. PARAMOUNT

**if...** 111 Minutes. Color. Britain, 1969.

LINDSAY ANDERSON'S



IN COLOR

Consider the archetypal British boarding school complete with rigid social structures, sadistic upper classmen, and fossilized professors. Into this tradition bound scenario bursts 'the spirit of the

60's in the person of Malcolm MacDowell whose schoolboy rebellion escalates to a shattering climax. Hugely influential as a pop political statement, IF . . . has lost none of its cinematic effectiveness. Rooted in a rich documentary background, Anderson's instinct for caustic detail is heightened by a poet's taste for the surreal: the result is, in Anderson's words "a vision," and one of the most devastating portraits of school life on film.



## ACADEMY AWARD NOMINATION

"A work of such perfect control and precision it reminds us of the profound possibilities of film in the hands of someone we now acknowledge to be an authentic master."

Vincent Canby, *NEW YORK TIMES*

"A delight in the watching, this Bunuel film sticks to the ribs of the mind."

Judith Crist, *NEW YORK TIMES*

"Bunuel is in such fluid touch with his medium that he seems incapable of staging an awkward shot. The movie appears to flow directly from his subconscious, just as surrealist art is meant to do."

*TIME*

CAST Fernando Rey, Carole Bouquet, Angela Molina. DIRECTOR Luis Bunuel. PRODUCER Serge Silberman. SCREENPLAY Luis Bunuel, Jean-Claude Carriere.

That  
Obscure  
Object  
Of Desire

100 Minutes. Color. France/Spain, 1977. Subtitled.



## LUIS BUNUEL'S That Obscure Object Of Desire

("Cet Obscur Objet du Désir")

In this darkly humorous satirical film, Bunuel demonstrates his long standing wish; that the last revolutionary act is to be madly in love and not have sex with the object of that love. Fernando Rey is the fiftyish gentleman who falls in love with a much younger woman; in turn, she spurns his affection as strongly as he pursues hers. Using two actresses (Carole Bouquet and Angela Molina) to portray different facets of the woman's character, Bunuel accentuates the unfathomable nature of Rey's obsession.

**IN COLOR**



**NOMINATED FOR SIX ACADEMY AWARDS**

**BEST CINEMATOGRAPHY**  
Academy Award Winner

**BEST DIRECTOR**  
National Board of Review

"Stevens has impressively enlarged the Western legend."  
*SIGHT & SOUND*

"Clearly a milestone film: the photography, attention to detail, the realism, the ritualistic sadism, the astounding impact of the shooting all hold up extremely well. A genuine revelation."

*WILLIAM EVERSON*

CAST Alan Ladd, Jean Arthur, Van Heflin, Jack Palance, Brandon de Wilde, Elisha Cooke, Jr. PRODUCER/DIRECTOR George Stevens. SCREENPLAY A.B. Guthrie, Jr. BASED ON THE NOVEL BY Jack Schaefer. PHOTOGRAPHY Loyal Griggs. MUSIC Victor Young. PARAMOUNT

**SHANE**

117 Minutes. Color, U.S.A., 1953.

GEORGE STEVENS'

# SHANE

IN COLOR

A retired gunfighter aids a family of homesteaders terrorized by a cattle baron, and rides off as mysteriously as he arrived. Shane is a heroic and tragic figure who sees in his own ritual act—the last gunfight—the end of the West he has known. Sensitively acted, and richly atmospheric, the film enjoyed an enormous commercial success.

In the scenes between Shane and the family (where he is openly idolized by the son and quietly loved by the wife) and in the party and burial sequences, Stevens beautifully evokes the richness of civilization, a place where Shane does not and cannot belong.



**ALAN LADD**  
**JACK PALANCE**  
**JEAN ARTHUR**  
**VAN HEFLIN**  
**BANDON DE WILDE**

WINNER OF TWO AWARDS FOR  
BEST PICTURE  
Cannes Film Festival

"One of the truly notable pictures  
of the year."  
*N.Y. POST*

"A compelling film."  
*NEWSWEEK*

"Starting with an accident and ending with its echo, constructed out of a chain of interlocking emotions, **ACCIDENT** is as simple, as bafflingly perfect—and as difficult to take apart—as a circle."

*SIGHT AND SOUND*

CAST Dirk Bogarde, Stanley Baker, Jacqueline Sassard, Vivien Merchant, Delphine Seyrig, Michael York. DIRECTOR Joseph Losey. PRODUCER Joseph Losey, Norman Priggen. SCREEN-PLAY Harold Pinter.

Joseph Losey  
and  
Harold Pinter's

# ACCIDENT

IN COLOR



Losey's exquisitely detailed film explores the tangled relationships of two students and two professors as they develop over the leisurely days of a summer term at Oxford. Painfully honest in its dissection of middle-aged jealousy and competitiveness, **ACCIDENT** is full of the urbane conversations, composed manners, and suggestive silences that give the plays of Harold Pinter their curiously disturbing quality. Jacqueline Sassard is the mysterious Austrian beauty who disrupts the groves of academe, Michael York is her aristocratic, idealistic fiancé, Stanley Baker her cynical seducer, and Dirk Bogarde her concerned teacher whose tranquil domestic life is shattered by "the accident" she provokes — and survives.

**ACCIDENT** 105 Minutes. Color. Great Britain, 1967.

## Bergman In Color



*The Touch*

### The Touch

**113 Minutes. Color. Sweden, 1971. Subtitled.**  
DIRECTOR/PRODUCER/SCREENPLAY Ingmar Bergman. PHOTOGRAPHY Sven Nykvist. CAST Elliott Gould, Bibi Andersson, Max von Sydow. In this realistic drama set in contemporary Stockholm Bergman investigates the consequences when an intense but volatile American archaeologist becomes emotionally and sexually involved with the wife of a Swedish colleague.

"The best film about love Bergman has ever made."  
*Penelope Gilliatt, NEW YORKER*

### Cries And Whispers

**91 Minutes. Color. Sweden, 1972. Subtitled.**  
DIRECTOR/PRODUCER/SCREENPLAY Ingmar Bergman. PHOTOGRAPHY Sven Nykvist. CAST Harriet Andersson, Ingrid Thulin, Liv Ullmann, Erland Josephson.

Three sisters, one dying of cancer, gather to open old wounds amid Bergman's blood-red images.  
"Magnificent, moving and very mysterious."

*NEW YORK TIMES*

### The Magic Flute

**134 Minutes. Color. Sweden, 1975. Subtitled.**  
DIRECTOR Ingmar Bergman. SCREENPLAY Ingmar Bergman. FROM THE OPERA BY W.A. Mozart. CAST Ulrik Cold, Josef Kostlinger. Mozart's masterful opera about a young man enlisted to rescue the Queen of the Night's daughter from evil is effectively brought to screen.

"Bergman has found the heart and soul of THE MAGIC FLUTE and put it on film."

*VILLAGE VOICE*

### The Serpent's Egg

**110 Minutes. Color. Germany, 1977. Subtitled.**  
DIRECTOR/PRODUCER/SCREENPLAY Ingmar Bergman. PHOTOGRAPHY Sven Nykvist. CAST Liv Ullmann, David Carradine, Gert Frobe. Berlin, 1923. A third-rate cabaret singer and an unemployed acrobat are caught in a web of paranoia in Bergman's "thriller" about the rise of Nazism.

"Bears the master's stamp right from the beginning."  
*VARIETY*

### Autumn Sonata

**92 Minutes. Color. Sweden, 1978. Subtitled.**  
DIRECTOR/PRODUCER/SCREENPLAY Ingmar Bergman. PHOTOGRAPHY Sven Nykvist. CAST Ingrid Bergman, Liv Ullmann.

The frail yet indestructible bond between a worldly concert pianist and her self-effacing daughter is tested during a brief and stormy reunion.  
"The best Bergman in years, filled with violence and tenderness. . ."

*NEWSWEEK*



*Autumn Sonata*

## INGMAR BERGMAN'S

# FACE TO FACE



LIV ULLMANN  
ERLAND JOSEPHSON  
GUNNAR BJORNSTRAND

A major work of art by one of the most gifted filmmakers of our time, **FACE TO FACE** probes deep into the psyche of a female psychiatrist who is the helpless witness to the degeneration of her family, her career, her marriage and persona. Liv Ullmann richly deserved her Academy Award Nomination as a woman struggling to face up to her most intimate fears. "Bergman, a supreme filmmaker, is in total control of his medium. Miss Ullmann's portrayal of a breakdown is not just sublime acting, it is a piece of great daring."  
*John Simon, NEW YORK MAGAZINE*

IN COLOR

PARAMOUNT 136 Minutes. Sweden, 1976. Subtitled.

"Simple and profound . . . rewarding in its surge of human drama."  
*NEW YORK TIMES*

"A masterful achievement . . . eminently moving and believable."  
*VARIETY*

"Direct, provocative and eloquent . . . Pasolini has created something more noble and touching than a Marxist Messiah, and more authentic than the customary sun-kissed Hollywood Christ."

*TIME MAGAZINE*

CAST Enrique Irazoqui, Margherita Caruso, Marcello Morante, Susanna Pasolini. DIRECTOR/SCRIPT Pier Paolo Pasolini. PRODUCER Alfredo Bini. PHOTOGRAPHY Tonino Delli Colli. MUSIC Bach, Mozart, Prokofiev, Webern and The Congolese "Missa Luba."

**The  
Gospel According to  
Saint Matthew** 135 Minutes. Black and White. Italy, 1966. Subtitled.

PIER PAOLO PASOLINI'S

## The Gospel According to Saint Matthew

Acclaimed for communicating a profound spirituality, and debated for portraying an activist Christ, *THE GOSPEL ACCORDING TO SAINT MATTHEW* is the most ambitious interpretation of history and religion since Dreyer filmed *THE PASSION OF JOAN OF ARC*. In true neo-realist fashion Pasolini transposed the narrative to the narrow streets and barren hillsides of Southern Italy, populating his Biblical landscape with the faces of local peasants and non-professional actors. By turns formal and naturalistic, at once reverential and dialectical, the film creates a style that is, like its central figure, full of violent contradictions—a film that brilliantly fulfills the Marxist thrust of Pasolini's avowal to investigate "two thousand years of story-telling about the life of Christ."



**GRAND PRIZE**  
Cannes Film Festival

**ACADEMY AWARD**  
Best Cinematography

"A thriller of real distinction."  
*NEWSWEEK*

"Designed to excite and entertain . . .  
extraordinarily fascinating."  
*NEW YORK TIMES*

"The highpoint of the British entertainment film between 1946  
and 1958."

*Peter Cowie, SEVENTY YEARS OF CINEMA*

CAST Orson Welles, Joseph Cotton, Alida Valli, Trevor Howard,  
Wilfrid Hyde-White. DIRECTOR/PRODUCER Carol Reed.  
SCREENPLAY Graham Greene. PHOTOGRAPHY Robert Krasker.  
ART DIRECTION Vincent Korda. MUSIC Anton Karas.

# THE THIRD MAN

93 Minutes. Black and White. Great Britain, 1949.

ORSON WELLES  
IN CAROL REED'S

# THE THIRD MAN

SCREENPLAY BY  
GRAHAM GREENE

An American novelist arrives in post-war Europe to learn that his friend, Harry Lime, has been killed in an accident. As the facts begin to unravel, a classic thriller begins to build, one that ends with a manhunt through the sewers of Vienna. Beautifully photographed and scored to a now-legendary theme for zither, *THE THIRD MAN* is drenched with atmosphere. Orson Welles is brilliantly sinister as Lime, and as the mysterious woman who loves him, Alida Valli is a study in world-weary glamor; but it is Joseph Cotton as the naive American whose confrontation with evil gives the picture its shocking, tragic twist.



"Invigorating . . . sizzling . . .  
hilarious."  
VARIETY

"Slapstick and irrational, rough and  
tumble."  
TIME MAGAZINE

"BRINGING UP BABY may be the American movies' closest  
equivalent to Restoration Comedy . . . This is Hepburn's best  
comedy."

PAULINE KAEL

CAST Katharine Hepburn, Cary Grant, Charles Ruggles, May  
Robson, Barry Fitzgerald. DIRECTOR Howard Hawks. SCREEN-  
PLAY Dudley Nichols, Hagar Wilde. PHOTOGRAPHY Russell  
Metty. RKO.

*Bringing up Baby* 100 Minutes. Black and White. U.S.A., 1938.

HOWARD HAWKS

## *Bringing up Baby* KATHARINE HEPBURN CARY GRANT

Screwball comedy of the Thirties generally started  
with an heiress; BRINGING UP BABY—which Harold  
Lloyd called the best constructed comedy he had  
ever seen—has its heiress (Hepburn) who has a dog  
named George and a pet leopard, Baby. Cary Grant is  
a paleontologist who has just acquired the bone he  
needs to complete his dinosaur skeleton. George  
steals the bone, Grant and Baby chase each other  
around, the dinosaur collapses—  
but Grant winds up with Hep-  
burn and no paleontologist ever  
got hold of a more beautiful set  
of bones. Or a better actress. As  
critic Otis Ferguson pointed out  
at the time: "Hepburn builds the  
part from the ground, breath-  
less, sensitive, headstrong, tri-  
umphant in illogic, and serene  
with a brassy nerve possible only  
to the very, very well bred."



**GOLDEN LION AWARD**  
Venice Film Festival

**ACADEMY AWARD NOMINEE**  
Best Foreign Film  
Best Director

**BRITISH ACADEMY AWARD**

“Dynamic . . . starkly realistic . . .  
extraordinary.”  
*NEW YORK TIMES*

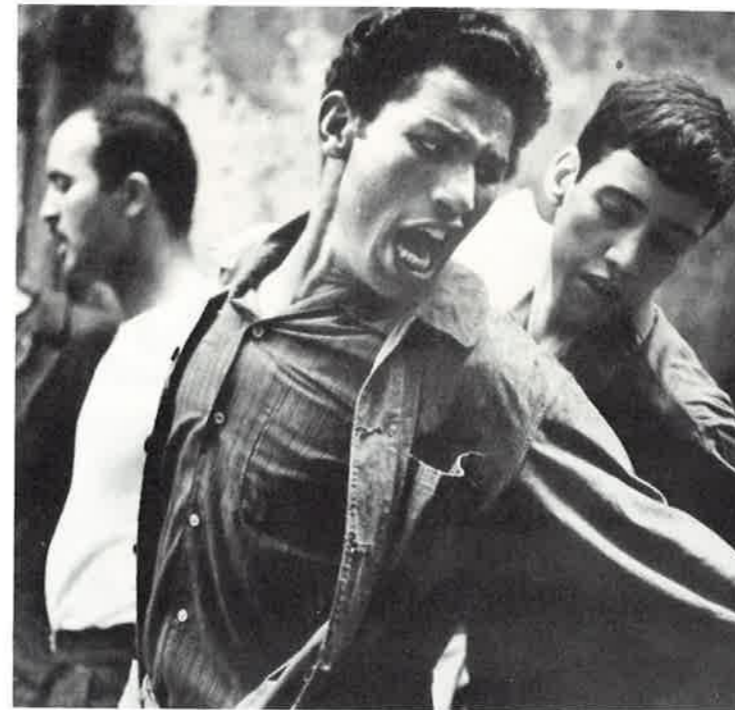
“In Pontecorvo the screen has discovered an exciting new historian—a man who can create the past with all the force and immediacy of the film medium, but with the perspective only time can bring.”

*Arthur Knight, SATURDAY REVIEW*

CAST Jean Martin, Yacef Saadi, Brahim Haggiag, Tomanso Neri.  
DIRECTOR Gillo Pontecorvo. SCREENPLAY Franco Solinas.  
PHOTOGRAPHY Marcello Gatti. MUSIC Ennio Morricone.

**THE BATTLE  
OF ALGIERS** 123 Minutes. Black and White. France. 1966. Subtitled.

GILLO PONTECORVO'S  
**THE BATTLE  
OF ALGIERS**



Initially banned by the French Government, **THE BATTLE OF ALGIERS** depicts the struggle for Algerian independence from French Colonial rule. Focusing on a tiny band of rebels trapped in the Casbah by the

French, Pontecorvo reconstructs in flashback the events of the revolt as they occurred between 1954 & 1957. Terrorist bombings in cafes, torture by the French military, the cries of the Arab women, the surging crowds fiercely intent on liberation all were brilliantly restaged and recreated in the actual locations. Acclaimed on its release for its documentary-like realism, brilliant non-professional acting, and emotionally-charged objectivity, **THE BATTLE OF ALGIERS** remains a stirring and powerful experience.

ACADEMY AWARD

BEST PICTURE  
BEST SUPPORTING ACTOR  
BEST SCREENPLAY  
BEST DIRECTION  
Film Daily

"Possessing much sustained suspense, good acting, and caustically brittle dialogue, LAURA is intriguing."  
NEW YORK TIMES

"An expert, entertaining whodunit."  
Pauline Kael, I LOST IT AT THE MOVIES

"LAURA is Preminger's CITIZEN KANE. Here we cross the thin line between great and near great."

Andrew Sarris, FILM CULTURE

CAST Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson. DIRECTOR Otto Preminger. PRODUCER Otto Preminger. BASED ON THE NOVEL BY Vera Caspary. SCREENPLAY Jay Dratler, Samuel Hoffenstein, Betty Reinhardt. TWENTIETH CENTURY-FOX.

*Laura*

88 Minutes. Black and White. U.S.A., 1944.

OTTO PREMINGER'S

*Laura*



Otto Preminger's first critical and commercial success, LAURA is one of the most enduring of all *films noirs*. Against David Raksin's unforgettable romantic musical score, a methodical detective (Dana Andrews) investigates the murder of a beautiful advertising executive/*femme fatale* (Gene Tierney) only to have the victim turn up alive. Still, the intriguing mystery takes a back seat to the trenchant dialogue and one of the screen's most memorable characterizations: that of Laura's mentor, Waldo Lydecker (Clifton Webb), a cynical commentator who types in the bath and delights in shredding his fellow men with malicious wit. Webb's performance is the indelible center of this corrosive but utterly civilized portrait of jealousy, frailty and greed.



**GOLDEN LAUREL AWARD**  
Berlin Film Festival

**TEN BEST LIST**  
New York Times

"A profound experience ... superlatively acted."  
VARIETY

"IKIRU is a masterwork of burning social conscience and hard-eyed psychological realism: the step-by-step, lash-by-lash, nail-by-nail examination of the Calvary of a common man."

*TIME MAGAZINE*

CAST Takashi Shimura, Nobus Kaneko, Kyoko Seki, Miki Odagiri. DIRECTOR Akira Kurosawa. PRODUCER Shojiro Motoki. SCREENPLAY Ikira Kurosawa, Hodeo Oguni, Shinobu Hashimoto. PHOTOGRAPHY Asaichi Nakai. MUSIC Fumio Hayasaka. TOHO

**IKIRU**

140 Minutes. Black and White. Japan, 1952. Subtitles.

AKIRA KUROSAWA'S

**IKIRU**  
("TO LIVE!") 東宝

IKIRU is a tour-de-force of cinematic style brought to bear on the most intimate subject: one man's despair in the face of his own mortality. An aging civil servant, learning he has six months to live, moves from drunken despair to quiet strength as he vows to spend his final time in an act of civic generosity. Never mawkish, Kurosawa combines poetic imagery, a complex structure of flashbacks, and superlative acting—Takashi Shimura as the doomed man gives one of cinema's great performances—to explore not just one life, but the lives of a vivid gallery of urban types: prostitutes, poets, office workers, friends, and shopgirls. The result is a clear-eyed tribute to the human spirit and, for the audience, one of cinema's enduring emotional experiences.



"Alec Guinness, with rasping speech and mincing mannerisms presents a bizarre Fagin—an astounding early contribution to this fine actor's considerable gallery of unusual characters."

*THE GREAT BRITISH FILMS*

"Here is a mixture of dreams, legends, fairy tales and social criticism . . . Lean has retained more of Dickens's anger and rage over the poverty of the people and their persecution than he did in *GREAT EXPECTATIONS*."

*THE CINEMA OF DAVID LEAN*

As striking as David Lean's earlier *GREAT EXPECTATIONS*. Previously censored segments now restored in this complete version.

CAST Alec Guinness, Robert Newton, John Howard Davies, Anthony Newley. DIRECTOR David Lean. PRODUCER Ronald Neame. SCREENPLAY David Lean and Stanley Haynes FROM THE BOOK BY Charles Dickens.

# OLIVER TWIST

109 Minutes. Black and White. Great Britain, 1947.

DAVID LEAN'S

# OLIVER TWIST

FROM THE CHARLES DICKENS CLASSIC

Under David Lean's lively direction, the story of *OLIVER TWIST* erupts into the rich adventures and misadventures of a bastard boy in London. Born of unknown parentage, Oliver Twist is bandied about from floor-scrubber to undertaker's apprentice and ends up in a lair of thieves. *OLIVER TWIST* is an engrossing story brilliantly brought to the screen, and directed with vitality and thrills.



"Unsurpassed. Mathematically constructed, flawlessly edited, still a marvel of realism in its technical effects, KING KONG is not just an exciting and nostalgic old thriller, but a permanent masterpiece . . ."

WILLIAM K. EVERSON

"An authentic masterpiece . . . KONG's fame has endured, undiminished, through four decades."  
CINEMA OF THE FANTASTIC

"The classic monster film, the prototype of a genre, today celebrated as the first and best example of a truly cinematic approach towards the fantastic. Far from being an unfeeling, hate-crazed beast, Kong is ruled by the passion of his love for Fay Wray and dies for his love in one of the most spectacular and tragic finales ever filmed."

SCHOEDSACK and COOPER

CAST Fay Wray, Robert Armstrong, Bruce Cabot. PRODUCERS-DIRECTORS Merian C. Cooper and Ernest Schoedsack. SCRIPT James Creelman, Ruth Rose. CINEMATOGRAPHERS Eddie Linden, Vernon Walker, J.G. Taylor. MUSIC SCORE Max Steiner. BASED ON THE NOVEL BY Edgar Wallace.

MERIAN C. COOPER'S

# KING KONG

The Original Uncut Version

The granddaddy of all monster movies is Merian C. Cooper's KING KONG. Despite improved technical facilities in the nearly 40 years since its production, its power, skill and its sheer ability to thrill, excite and terrify remain unimpaired. Whether regarded as a horror film, a trick film or a fantasy, KING KONG remains a masterpiece by any and all standards.



# KING KONG

105 Minutes. Black and White. U.S.A., 1933.

**GRAND PRIX**  
Cannes Film Festival

"An elegy to transient love . . . in this vanished setting nothing lasts, there are no winners in the game of love: all victories are ultimately defeats—only the game goes on . . ."

PAULINE KÆL

"Light and intriguing with a fine blend of stylized high comedy and farce."

NEW YORK TIMES

Bergman's style and structure for this midsummer night's gamboling lies somewhere between Shakespeare and the Marx Brothers.

CAST Ulla Jacobsson, Eva Dahlbeck, Harriet Andersson, Gunnar Bjornstrand. DIRECTION AND SCENARIO Ingmar Bergman. PHOTOGRAPHY Gunnar Fischer. PRODUCER Allan Ekelund.

*Smiles of a*  
**SUMMER NIGHT**

108 Minutes. Black and White. Sweden, 1955. Subtitled.

INGMAR BERGMAN'S  
*Smiles of a*  
**SUMMER NIGHT**

CANNES FILM FESTIVAL WINNER

Eight characters become four couples in this exquisite carnal comedy set in turn-of-the-century Sweden. The theatrical ironies and sexual chases have their roots in Mozartian opera and boudoir farce, but the sudden glimpses of dark despair and contempt are strictly Bergman.



**ACADEMY AWARD**

Best Actress

**BEST PICTURE**

**BEST ACTRESS**

Film Daily

"This is an exciting, superior thriller, admirably played by a fine cast and directed by Hitchcock in the manner that makes him dean of cinematic melodramas."

*NEWSWEEK*

"Thanks to Hitchcock's tricks, the film has a texture that can be touched."

*TIME*

"Mr. Hitchcock is probably the most artful sophist working for the films and anyone who doesn't think so should see *SUSPICION*."

*NEW YORK TIMES*

CAST Cary Grant, Joan Fontaine, Cedric Hardwicke, Nigel Bruce, Dame May Whitty. DIRECTOR Alfred Hitchcock. PRODUCER Alfred Hitchcock. BASED ON the novel *BEFORE THE FACT* by Frances Iles. SCREENPLAY Samson Raphaelson, Joan Harrison, Alma Reville. RKO.

# *SUSPICION*

99 Minutes. Black and White. U.S.A., 1941

ALFRED HITCHCOCK'S

# *SUSPICION*



Joan Fontaine won an Oscar for this finely shaded portrayal of a woman who has reason to believe her husband is trying to poison her. Cary Grant co-stars as the handsome, debonair gentleman who marries timid, bookish Fontaine and brings her to life. Unfortunately, Fontaine discovers that her suave, charming spouse is also a spendthrift, a liar and, quite possibly, a murderer. Alfred Hitchcock's tone and pacing are complemented by Grant's smooth performance as a cheerful, casual wastrel. Although the studio refused Hitchcock's original ending (they felt audiences would not accept Grant as a murderer), Hitchcock and Grant still convey the thoughtlessness, amorality and danger which lurk beneath the husband's charming exterior.

"One of the key musicals in cinema history"  
SEVENTY YEARS OF CINEMA

"Film Classic"  
NEWSWEEK

The original version of THREEPENNY OPERA.

CAST Lotte Lenya, Rudolph Forster. DIRECTOR G.W. Pabst. SCREENPLAY Leo Lania, Bela Balazs. MUSIC Kurt Weill. PHOTOGRAPHY Fritz Wagner. BASED ON "The Beggar's Opera" by John Gay. ADAPTED FROM THE PLAY BY Bertolt Brecht.

THE **3** PENNY OPERA 113 Minutes. Black and White. Germany, 1931. Subtitled.

G.W. PABST'S  
FILM OF  
BERTOLT BRECHT  
AND  
KURT WEILL'S

# THE **3** PENNY OPERA

Bertolt Brecht's masterpiece based on John Gay's THE BEGGAR'S OPERA with Weill's haunting score is considered even more vivid on screen than on stage. This curious musical fantasy of crime and sex in the Soho underworld of the 1890's was the third film to be directed by G.W. Pabst who made sure that the notable sets were provided by Andre Andreiev and that the stunning photography was in the hands of the most talented cameraman of the day: Fritz Wagner.



**BEST FILM**

Film Estimate Board of National Organizations

"One of the best of this type of science-fiction movie, intelligent and unhesitating, the film is also strikingly equipped with technical marvels, chief among them the huge robot Gort."

*Philip Strick, SCIENCE FICTION MOVIES*

Accompanied by an indestructible robot, a mysterious visitor from outer space plans a dramatic demonstration of power as a warning for Earth to curtail nuclear aggression.

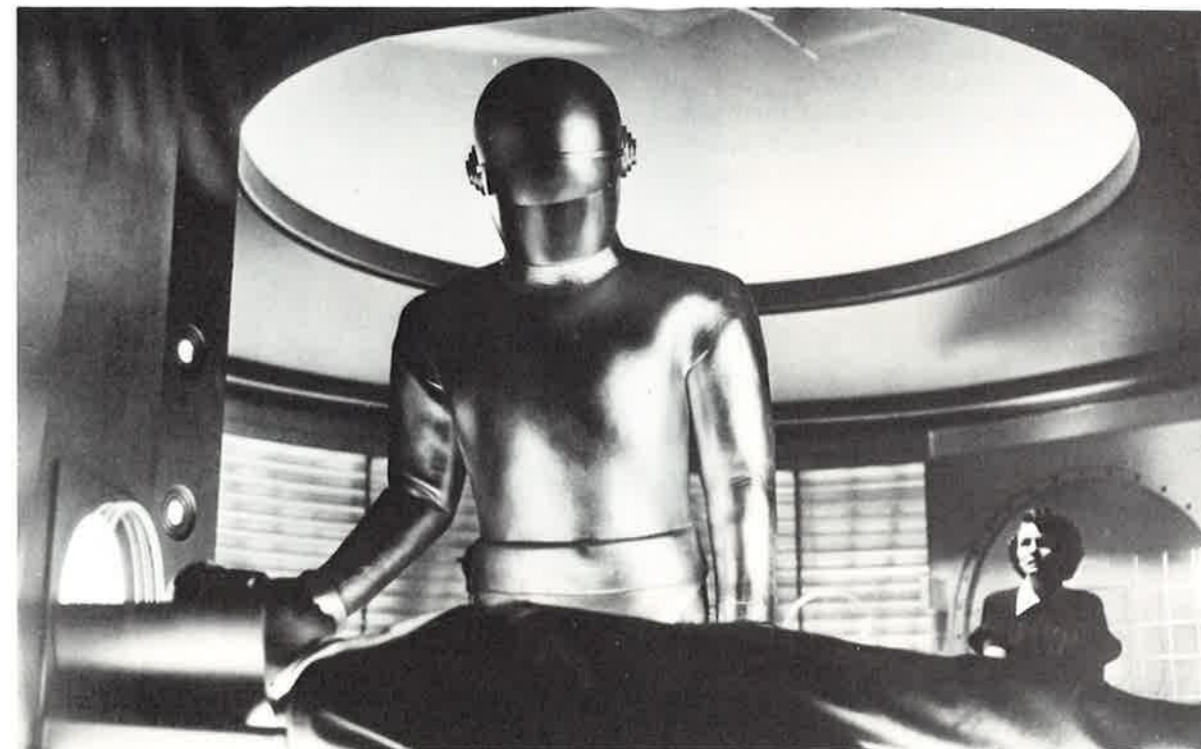
CAST Michael Rennie, Patricia Neal, Hugh Marlowe, Sam Jaffe, Billy Gray. DIRECTOR Robert Wise. PRODUCER Julian Blaustein. BASED ON A STORY BY Harry Bates. SCREENPLAY Edmund H. North. TWENTIETH CENTURY FOX.

**THE DAY  
THE EARTH  
STOOD STILL**

92 Minutes. Black and White. U.S.A., 1951.

At a time when other films in the science fiction genre glorified war and destruction or relied upon grotesque monsters for shock effects, this movie uncharacteristically addressed intelligent and humane ideals. Klaatu, an emissary from another planet, and his robot Gort land via spaceship in Washington, D.C. Their message is a plea, indeed a demand, for universal peace. While reflecting the deep underlying public fear of scientific power and space travel during the fifties, the film also was one of the first to suggest that aliens might have something valuable to tell us.

**ROBERT WISE'S  
THE DAY  
THE EARTH  
STOOD STILL**



"This sinister black comedy accelerates until it becomes a hilarious fantasy of murder; the more grotesque, the funnier it becomes."

PAULINE KAEI

"Superbly bizarre . . . The gang are magnificently exaggerated types and their interminglings . . . are among the highspots of all the Ealing series."

CINEMA IN BRITAIN

"The very best larceny and old lace. The major theft is committed by Katie Johnson, a tiny, apple-cheeked old lady who came out of retirement at the age of 77 to steal a million dollar movie from Guinness, Cecil Parker, Herbert Lom and everybody else on hand."

NEWSWEEK

CAST Alec Guinness, Cecil Parker, Peter Sellers, Herbert Lom, Danny Green, Katie Johnson. DIRECTOR Alexander Mackendrick. PRODUCER Sir Michael Balcon. STORY AND SCREENPLAY William Rose. PHOTOGRAPHY Otto Heller, B.S.C.

**THE**  
**Ladykillers** 95 Minutes. Color. Great Britain, 1955.

ALEXANDER MacKENDRICK'S

# THE Ladykillers

 IN COLOR

A product of the legendary Ealing Studios, THE LADYKILLERS is a sophisticated lampoon of the traditional gangster films of the 1930's. Directed by Alexander MacKendrick and starring Alec Guinness as the leader of the most improbable gang of crooks imaginable, it is a delightful concoction of humour, suspense and satire and ranks as one of the all-time greats of British film comedy.

ALEC GUINNESS    PETER SELLERS    CECIL PARKER



**TEN BEST LIST**

New York Times  
Time Magazine  
Village Voice

“Rich in imagination, brimming over with warmth and affection.”

JUDITH CRIST

“Not only an unabashed exercise in film artifice at its most masterly, but a retrospective in miniature of one of the most perceptive, expansive careers in world cinema.”

NEWSWEEK

CAST Nino Formicola, Milly, Marguerite Cassan, Fernand Sardou, Francoise Arnoul, Jean Carmet. PRODUCER/DIRECTOR/SCREENPLAY Jean Renoir. PHOTOGRAPHY Georges Leclerc. MUSIC Joseph Kosma, Jean Wiener.

**THE LITTLE  
THEATRE OF  
JEAN RENOIR**

100 Minutes. Color. France, 1969. Subtitles.



**JEAN RENOIR'S**

**THE LITTLE  
THEATRE OF  
JEAN RENOIR**

**IN COLOR**

Originally made for French television, Renoir's *LITTLE THEATRE* is comprised of three separate stories each introduced by Renoir himself, each rendered in a style that evokes a period in Renoir's past work. By combining tales about characters as diverse as two tramps on Christmas eve, a housewife obsessed with her floor polisher, and an elderly husband who accepts his young wife's affairs, Renoir infuses his *LITTLE THEATRE* with the warmth and tolerance that is his trademark. It is, as Vincent Canby wrote in the *New York Times*, "a graceful farewell performance by this greatest of French directors."

**BEST ACTOR**

Venice Film Festival

"Guinness transmits a character as roguish and rare and, indeed, as tragic as any he has ever performed. **THE HORSE'S MOUTH** is one of the most incisive pictures of an artist ever made."  
*NEW YORK TIMES*

"A fabulous creation: the modern artist as a scruffy, dirty little bum . . ."

*PAULINE Kael*

CAST Alec Guinness, Kay Walsh. DIRECTOR Ronald Neame. SCREENPLAY Alec Guinness. FROM THE NOVEL BY Joyce Cary. PRODUCER John Bryan.

**THE HORSE'S MOUTH** 96 Minutes. Color. Great Britain, 1958.

RONALD NEAME'S  
FILM OF  
JOYCE CARY'S

# THE HORSE'S MOUTH

ALEC GUINNESS



There are times when circumstances conspire against a man and force him to fight for his soul. Such a man is Gulley Jimson, the down-and-out artist-hero of Joyce Cary's hilarious comic masterpiece, **THE HORSE'S MOUTH**. A classic eccentric and a serious painter, Jimson cajoles, coerces and hoodwinks for the one thing he really believes in: his art. Alec Guinness stars in and fashioned the screenplay for this incisive Portrait of the Artist as a Re-born Man.

**IN COLOR**

**GOLD MEDAL**  
Venice Film Festival

"Genuinely liberating . . . a comedy  
and a very funny one."  
VILLAGE VOICE

"The record of one woman's amazing financial, physical and  
emotional achievements."

NEW YORK TIMES

CAST Bernadette Lafont, Georges Geret, Michel Constantin.  
DIRECTOR Nelly Kaplan. PRODUCER Claude Makovsky.  
SCREENPLAY Nelly Kaplan, Claude Makovsky. PHOTOGRAPHY  
Jean Badal. MUSIC Georges Moustaki.

Long out of distribution in the U.S.A., A VERY CURIOUS GIRL is re-  
released exclusively through The Classic Collection

## *A Very Curious Girl*

105 Minutes. Color. France. 1969. Subtitles.



NELLY KAPLAN'S

## *A Very Curious Girl*

Bernadette Lafont gives a rousing performance as a peasant girl who, following the death of her mother, decides to charge for the sexual favors that were previously extorted. By exposing the bourgeois hypocrisy of the entire village, Kaplan and Lafont have created a lusty feminist parable in which the underdog emerges victorious.

Re-released in Paris in the summer of 1981 where it became a hit for the second time, A VERY CURIOUS GIRL is one of those rare films that moves an audience to cheer: it represents, as Pablo Picasso remarked to Kaplan, "insolence raised to the status of a fine art."

IN COLOR

**EIGHT CANADIAN AWARDS**

including  
**Best Film**  
**Best Screenplay**  
**Best Director**

"Has such beauty, emotional power and restraint that it must be ranked with world masterpieces."

*NEW YORK POST*

"A memorable study in the simple, universal experiences of love and fear, doubt and death. It deserves the many awards that have been lavished upon it."

*KEVIN SANDERS, WABC-TV*

"This is a quiet film in the best sense, an old fashioned one that is saved from the obvious (what's more obvious than a boyhood reminiscence of first awareness) by the intensity of performance, the markings of the locale and the humanism of the filmmaker."

*Judith Crist, NEW YORK MAGAZINE*

CAST Jean Duceppe, Jacques Gagnon, Olivette Thibault, Claude Jutra. DIRECTOR Claude Jutra. PRODUCER Marc Beaudet. SCREENPLAY Clement Perron, Gendon Films of Montreal for the National Film Board of Canada.

**MY  
UNCLE  
ANTOINE**

**110 Minutes. Color. Canada, 1971. Subtitled.**



**CLAUDE JUTRA'S**

**MY  
UNCLE  
ANTOINE**

**IN COLOR**

Unquestionably, this is the most honored Canadian film ever made, winning eight out of ten major Canadian "Oscars," including Best Feature Film, Best Screenplay and Best Director. Most critics and moviegoers have agreed with *Time* magazine that MY UNCLE ANTOINE is "indelible, the best chronicle of a coming of age since Truffaut's THE 400 BLOWS.

"Catches an intensity comparable to that in BRIEF ENCOUNTER. Here Venice reflects as well as elucidates a soul—and vice versa."

FILM CULTURE

"I like a good, strong story. I like a beginning, a middle, and an end. I like good dramatic construction. I like to be excited when I go to the movies. And I like to be touched."

DAVID LEAN

"Katharine Hepburn is probably the greatest actress of the sound era. In SUMMERTIME, as the aging virgin, an innocent abroad in corrupt sensual Venice, she is the female Yankee, the archetype of a Henry James heroine grown old . . . This is one of the romantic movies people love and remember."

PAULINE Kael

CAST Katharine Hepburn, Rossano Brazzi, Isa Miranda, Darren McGavin. DIRECTOR David Lean. PRODUCTION Ilya Lopert. SCREENPLAY David Lean, H.E. Bates. PHOTOGRAPHY Jack Hildyard, B.S.C.

*Summertime*

98 Minutes. Color. 1955. Great Britain/U.S.A.

DAVID LEAN'S

*Summertime*

IN COLOR

STARRING  
KATHARINE  
HEPBURN



This splendid adaptation of Arthur Laurents "The Time of a Cuckoo" combines a sensitive performance by Katharine Hepburn as a lonely American spinster with David Lean's glorious photography of Venice. Filmed on location, the beauty and romance of Venice is brought to life through the eyes of a vacationing middle aged secretary from Akron, Ohio. Her long-dreamed-of romance finally becomes reality when she meets a handsome but married Venetian (Rossano Brazzi). Their ill-fated love affair makes for a freshly endearing film, overwhelming in its visual enchantment.

"One of Hitchcock's most satisfying movies."

SIGHT AND SOUND

"Extraordinarily exciting and powerful . . . the work of a masterful craftsman."

HERALD TRIBUNE

"A delightful comedy-thriller . . . THE LADY VANISHES gives us the characteristic Hitchcock tone, with its interweaving of tension and light humor."

Robin Wood, *HITCHCOCK'S FILMS*

CAST Margaret Lockwood, Michael Redgrave, Paul Lukas, Dame May Whitty, Cecil Parker. DIRECTOR Alfred Hitchcock. SCREENPLAY Sidney Gilliat, Frank Launder. ORIGINAL STORY Ethel Lina White. PRODUCER Gaumont British.

*Janus Films is exclusively licensed by Rank Film Distributors to distribute THE LADY VANISHES in the United States. The film is copyright protected by virtue of validly subsisting copyright on the underlying literary work—the novel The Wheel Spins by Ethel Lina White (Copyright #R320886).*

**THE LADY VANISHES** 96 Minutes. Black and White. Great Britain, 1938.

## ALFRED HITCHCOCK'S **THE LADY VANISHES**

Constantly flashing from melodrama to comedy, *THE LADY VANISHES* thrills the viewer and teases his intelligence to outguess the master of intrigue, Alfred Hitchcock. Awakening from a nap, a young woman discovers that the lady sitting in her train compartment has vanished. Her suspicions unconfirmed by everyone else, the macabre suggestion of a huge conspiracy slips into her mind, and the rest is madness and mayhem in inimitable Hitchcock style.



GRAND PRIX DE LA CRITIQUE  
INTERNATIONAL

VENICE FILM FESTIVAL

BRITISH ACADEMY AWARD

"Ranks among the best efforts of one of the few men who have yet succeeded in writing poetry with a moving-picture camera."  
*NEWSWEEK*

"Orpheus is a work that could exist only on the screen. It is a drama of the visible and the invisible."  
*JEAN COCTEAU*

"ORPHEUS embodies Cocteau's personal mythology and conception of the poet as an exceptional being who has a unique and intimate relationship with death . . . It is a major achievement in the French cinema."

*Roy Armes, FRENCH CINEMA*

CAST Jean Marais, Francois Perier, Maria Casares, Marie Dea.  
DIR/SCENARIO Jean Cocteau. PHOTOGRAPHY Nicolas Hayer.  
MUSIC Georges Auric. PRODUCER Andre Paulve/Les Films du Palais Royal.

*Janus Films is exclusively licensed to distribute Jean Cocteau's ORPHEUS by Celia Films, Paris. It is copyright protected (#PA1-372).*

# ORPHEUS

86 Minutes. Black and White. France, 1949. Subtitled.

JEAN COCTEAU'S

# ORPHEUS

This remarkable film depicts the love of the poet Orpheus for the Princess who travels constantly between this world and the next. Cocteau reveals a poetic fascination with the power and conflict of the real world with the world of imagination and the unknown. As the legend unfolds, Cocteau's photographic mastery pulls the audience into the fantasy of truly being in touch with both of these worlds.



**ACADEMY AWARD**  
Best Foreign Film

**GRAND PRIZE**  
Mannheim Film Festival

"A bubbling, all but irrepressible spirit."  
*SATURDAY REVIEW*

"Menzel mixes the real and the surreal, ribaldry and pathos, comedy and tragedy . . ."  
*TIME MAGAZINE*

"A wonderfully sly, sardonic picture . . . as expert and moving in its way as *THE SHOP ON MAIN STREET* and *LOVES OF A BLONDE*."  
*NEW YORK TIMES*

*NEW YORK TIMES*

CAST Vaclav Neckar, Jitka Bendova, Vladimir Valenta, Libuse Havelkova, Josef Somr. PRODUCER Barrandov Film Studios. DIRECTOR Jiri Menzel. SCREENPLAY Bohumil Hrabel and Jiri Menzel. PHOTOGRAPHY Jaromir Sofr.

## Closely Watched Trains

**89 Minutes. Black and White. Czechoslovakia, 1966. Subtitled.**

## JIRI MENZEL'S **Closely Watched Trains** ACADEMY AWARD WINNING

Filled with uproariously funny incidents, *CLOSELY WATCHED TRAINS* became one of the best loved films of the Czech Renaissance. The coming of age of a bumbling young apprentice in a remote country railway exchange during World War II gives Menzel the opportunity to introduce a series of ribald portraits of the local citizens. Lazy, horny and dim-witted these fellow Czechs are none-the-less waking up to the Nazi presence, with ultimately tragic results. Blending comedy and pathos *CLOSELY WATCHED TRAINS* is a masterpiece of human observation and a liberal high point in state-controlled film production.





**THREE BRITISH ACADEMY AWARDS**

**BEST SCREENPLAY**

British Screenwriters

"It tantalizes with glimpses into the erotic and corrupt, with its portrayal of the heartless domination of one soul by another."

Hollis Alpert, *SATURDAY REVIEW*

"For its style and flair, its shadowy suggestions and subtle ambiguities, *THE SERVANT* remains in a class all its own, challenging the intellect and stimulating the senses. For various of its contributors, it represents their finest work for the motion picture screen."

*THE GREAT BRITISH FILMS*

"*THE SERVANT* is the first work in Joseph Losey's tortured career to bear his personal signature from the first frame to the last. The ensemble acting is extraordinary, Dirk Bogarde gives the performance of his life with a skillful blend of charm, rascality, and uncertainty. Sarah Miles exudes sex. Wendy Craig is uncommonly expert."

ANDREW SARRIS

CAST Dirk Bogarde, Sarah Miles, Wendy Craig, Harold Pinter, Joan Greenwood. DIRECTOR Joseph Losey. PRODUCED BY Joseph Losey, Norman Priggen. SCREENPLAY Harold Pinter.

**THE  
SERVANT**

115 Minutes. Black and White. Great Britain, 1963.



JOSEPH LOSEY'S

**THE SERVANT**

SCREENPLAY WRITTEN BY HAROLD PINTER

Joseph Losey's most skillful and complex film, *THE SERVANT* proves that turn-about is not always fair-play. A sardonic melodrama on the impermanence of power, it exposes the hypocrisies of British upper-class morality with one of the first, and finest, screenplays by Harold Pinter. The very nature of its theme continues to shock audiences today, over ten years after its release.

"Von Sternberg found me in Germany. I was nothing there. He believed in me, worked with me—he gave all his knowledge, experience and energy to make me a success. He made me over"

MARLENE DIETRICH

"To know what to reveal and what to conceal is the secret of art . . . Everything I have to say about Miss Dietrich I have said with the camera"

JOSEF VON STERNBERG

" . . . neither Sternberg nor Miss Dietrich ever again reached, together or separately, the level of this ground-breaking film."

*Bosley Crowther, THE GREAT FILMS*

CAST Marlene Dietrich, Emil Jannings. DIRECTOR Josef Von Sternberg. PRODUCER Erich Pommer. PHOTOGRAPHY Gunther Rittau. FROM THE NOVEL BY Heinrich Mann.

## The Blue Angel

107 Minutes. Black and White. Germany, 1930. Subtitled.

JOSEF VON STERNBERG'S

# The Blue Angel

MARLENE DIETRICH

Josef von Sternberg's *THE BLUE ANGEL* fuses the charming naturalism of Marlene Dietrich and the gutty expressionism of Emil Jannings into a harsh slice of realism. Professor Rath, a dignified university professor, falls in love with Lola Lola, a vulgar nightclub singer. His glum descent from pride and importance to humiliation and insignificance is brutally charted in disconsolate visuals and piercing sound effects.



**ACADEMY AWARD NOMINEE**  
Best Actress—Katharine Hepburn

“Journey is, at last, an American family classic.”  
PAULINE Kael

“Journey provides a raw slice of family life . . . they reveal themselves as few characters in all the history of drama are revealed.”  
TIME MAGAZINE

CAST Katharine Hepburn, Ralph Richardson, Jason Robards, Dean Stockwell. PRODUCER Ely Landau. DIRECTOR Sidney Lumet. PHOTOGRAPHY Boris Kaufman. BASED ON THE PLAY by Eugene O’Neill.

**Long Day’s  
Journey  
Into Night** 136 Minutes. Black and White. U.S.A., 1962.



**KATHARINE HEPBURN  
RALPH RICHARDSON  
JASON ROBARDS**

**EUGENE O’NEILL’S**

## **Long Day’s Journey Into Night**

O’Neill described this late autobiographical masterpiece as a “play of old sorrow, written in tears and blood . . . with deep pity and understanding and forgiveness.” The action centers on the interplay among the Tyron sons, their father, an ex-actor, and their mother, a morphine addict, when the family is briefly re-united at their New England home. As suppressed resentments erupt, Lumet’s deft camera movements within the confines of a single set capture the full power of the play. The ensemble acting is brilliant, especially Hepburn whom one critic hailed as “our greatest tragedienne.”

"An originality, a truth and an intensity of feeling such as one encounters in the cinema perhaps twice in a decade."

*LONDON SUNDAY TIMES*

"A cry of pain and despair at the impersonal cruelty of modern life."

*NEWSWEEK*

"A masterpiece about old age. The hero is based on De Sica's father to whom this film of protest is dedicated. It is related with pathos and meticulous skill and will doubtless outlive all De Sica's other films."

*SEVENTY YEARS OF CINEMA*

CAST Carlo Battisti, Maria Pai Casilio, Ileana Simova. DIRECTOR Vittorio De Sica. PRODUCTION Rizzoli-De Sica-Amato. SCRIPT Cesare Zavattini. PHOTOGRAPHY G.R. Aldo. MUSIC Alessandro Cicognini.



VITTORIO De SICA'S

# UMBERTO D.

Vittorio de Sica's UMBERTO D was the last great film of the post-war film renaissance in Italy. Out of the chaotic economic and social conditions in that defeated nation, there emerged a new spirit of enquiry, a new way of looking at life, which came to be called "neo-realism." Its high-water marks were Roberto Rossellini's OPEN CITY, PAISAN, and de Sica's BICYCLE THIEF, SHOE SHINE, MIRACLE IN MILAN, and the most perfectly realized of all, UMBERTO D.

**UMBERTO D.** 89 Minutes. Black and White. Italy, 1952. Subtitled.

"Ophuls' elegant characters lack nothing and lose everything."  
ANDREW SARRIS

"Ophuls uses objects and images the way Mozart uses music—to define character and feelings and the subtle alteration in each."  
MOLLY HASKELL

Adapted from the play 'Reigen' by Arthur Schnitzler.

"A bitterly comic merry-go-round . . . witty and enjoyable."  
Georges Sadoul, *DICTIONARY OF FILM*

CAST Simone Signoret, Anton Walbrook, Danielle Darrieux,  
DIRECTOR Max Ophuls. PRODUCER Sacha Gordiner. FROM  
THE PLAY by Arthur Schnitzler. CAMERA Christian Matras.

## La Ronde

97 Minutes. Black and White. France, 1950. Subtitled.

## MAX OPHULS' LEGENDARY *La Ronde*



SIMONE SIGNORET  
SIMONE SIMON

ANTON WALBROOK  
JEAN-LOUIS BARRAULT

DANIELLE DARRIEUX  
GERARD PHILIPPE

LA RONDE is an elaborate satire on sexual behavior set in half-lit, turn-of-the-century, Viennese interiors. A panoramic display of illicit love in old Vienna, it comments definitively on the futility of transitory relationships, wherein the deceivers are always deceived. With great subtlety, Ophuls presents his amused view of the rituals of love and lovemaking in ten timeless sketches full of humor and tenderness.

**"10 BEST"**

National Board of Review

"Ford has rarely surpassed his camera work and his invention of action than in this film."

*Paul Rotha, THE FILM TILL NOW*

"Precise observation, the sense of detail, the sobriety of expression, the continuous, massing elliptical force, the obsessive, emotional music, all that characterizes John Ford is there."

*Jean Mitry, JOHN FORD*

CAST Henry Fonda, Linda Darnell, Victor Mature, Walter Brennan, Tim Holt, Cathy Downs, Ward Bond, Jane Darwell. DIRECTOR John Ford. PRODUCER Samuel G. Engel. BASED ON the novel WYATT EARP, FRONTIER MARSHALL by Sam Hellman and Stuart N. Lake. SCREENPLAY Samuel G. Engle, Winston Miller. TWENTIETH CENTURY FOX.

**My Darling Clementine** 97 Minutes. Black and White. U.S.A., 1946.

JOHN FORD'S

## My Darling Clementine

Within the limits of the traditional Western and the well-known story of Wyatt Earp, John Ford fashioned a classic by concentrating on characterization and photography. The film deals with a common theme in Ford's cinema: gallantry and courage in the midst of hardship. Henry Fonda portrays laconic lawman Earp in a dignified and sinuous performance; Walter Brennan is the murderous Old Man Clanton, with a clansman's sense of family unity. Under Ford's direction, this mature Western represents the reworking of a legend in terms of the director's own lyric style.



**5 ACADEMY AWARDS**

including

**BEST PICTURE**

**"TEN BEST"**

New York Times

**BEST ACTRESS**

Cannes Film Festival

"Miss Davis is marvelously sharp-edged and passionate in one of the best performances of her career, a mixture of control and outburst."

*NEW YORK TRIBUNE*

"Art of a very high grade, and one of the most enjoyable movies ever made; Bette Davis is at her most brilliant."

*Pauline Kael, KISS KISS BANG BANG*

"The wittiest, the most devastating, the most adult and literate motion picture ever made that had anything to do with the New York stage. It is crackling, sparkling, brilliantly written and magnificently acted."

*NEW YORK MORNING TELEGRAPH*

CAST Bette Davis, Anne Baxter, George Sanders, Celeste Holm, Gary Merrill, Hugh Marlowe, Thelma Ritter, Marilyn Monroe, Gregory Ratoff. DIRECTOR Joseph L. Mankiewicz. PRODUCER Darryl F. Zanuck. BASED ON the novel THE WISDOM OF EVE by Mary Orr. SCREENPLAY Joseph L. Mankiewicz. TWENTIETH CENTURY-FOX.

JOSEPH L. MANKIEWICZ'S

# All About Eve

STARRING BETTE DAVIS, ANNE BAXTER, GEORGE SANDERS

One of the most entertaining of great American films in its venomous portrayal of New York high theatre, ALL ABOUT EVE is the story of an aging actress nearing the end of her stunning career and her battle with a treacherous, calculating and infinitely ambitious newcomer. The Academy Award-winning screenplay by Joseph L. Mankiewicz (who also won an Oscar for directing) is one of the most admired in Hollywood's history; the dialogue is sharp and sardonic, its wit searing through brilliant performances, including those of Bette Davis and Oscar-winner George Sanders.



*All About Eve*

138 Minutes. Black and White. U.S.A., 1950.

**SPECIAL JURY PRIZE  
CINEMA NUOVO PRIZE**  
Venice Film Festival

"It is darkly, moodily, beautifully photographed; it compels and fascinates; and it is also strongly, unexpectedly charming."  
*SATURDAY REVIEW*

"Rich in comedy and melodrama, as well as deep philosophic thought, and wonderful in its graphic details. It is a thoroughly exciting film."

*NEW YORK TIMES*

CAST Max von Sydow, Ingrid Thulin, Bibi Andersson, Gunnar Bjornstrand, Erland Josephson. DIRECTOR/SCENARIO Ingmar Bergman. PHOTOGRAPHY Gunnar Fischer.

**THE  
MAGICIAN**

101 Minutes. Black and White. Sweden, 1958. Subtitled.

**INGMAR BERGMAN'S  
JEWELED HORROR TALE**

**THE  
MAGICIAN**

This deeply startling work is a thinking man's horror film and a symbolic self-portrait by one of the great film-artists. A wandering magician comes bearing a bag of tricks that turn him from magician into savior, then to con-man, and finally to artist extraordinaire. Max von Sydow, the doubting knight of *THE SEVENTH SEAL*, here leads a brilliant attack on modern rationality and cynicism.





"Compassionate, painfully true, and continually beguiling."  
*TIME MAGAZINE*

"Forman's picture is delightful and unusual—comic and sad and comprehending . . . and it leaves one amused and wistful over the romantic hopes of its little blonde."

*NEW YORK TIMES*

CAST Hana Breichova, Vladimir Pucholt, Josef Sebanek, Milada Jezkova. DIRECTOR Milos Forman. SCREENPLAY Milos Forman, Ivan Passer, Jaroslav Papousek. PHOTOGRAPHY Miroslav Ondricek.

# Loves of a Blonde

88 Minutes. Black and White. Czechoslovakia, 1966. Subtitled.

MILOS FORMAN'S

# Loves of a Blonde



Milos Forman, who achieved superstardom in '70's Hollywood with anti-establishment fantasies like *ONE FLEW OVER THE CUCKOO'S NEST* and *HAIR*, drew attention a decade earlier for the infectious and gentle insights of *LOVES OF A BLONDE*, the surprise hit of the New York Film Festival. In this droll variation on the city mouse/country mouse fable, a traveling piano player seduces a pretty provincial factory worker, only to have the gullible girl arrive on his family's Prague doorstep, full of romantic hope. Amid the ensuing pandemonium she recognizes the boy's innate weakness and her own loneliness. As Judith Crist accurately noted: "Once again we are left to marvel at the peculiar ability of Czech film-

makers to find universal truths in the simplest situations, and to translate them with a sharp, compassionate eye."

"Slapstick, pure and simple . . . hilarious."

VARIETY

"Explodes with merriment."

NEW YORK TIMES

"The funniest man in France . . . Tati is like no one else on the screen. He has invented a curious and irresistible style."

NEW YORK HERALD TRIBUNE

CAST Jacques Tati, Nathalie Pascaud. DIRECTOR Jacques Tati. PRODUCER Fred Orain. SCREENPLAY Jacques Tati and Henri Marquet. PHOTOGRAPHY Jacques Mercanton and Jean Mor-selle. MUSIC Alain Romans.

*In addition to MR. HULOT'S HOLIDAY, The Classic Collection has obtained exclusive rights to three great Tati films—PLAYTIME, MON ONCLE, and JOUR DE FETE. Please enquire regarding release dates and rental rates.*

## MR. HULOT'S HOLIDAY

85 Minutes. Black and White. France. 1953.

JACQUES TATI'S

# MR. HULOT'S HOLIDAY

In this inspired satire of a group of devoted vacationers strenuously enjoying themselves at a seaside resort, Tati honed his unique style into a seamless



string of choreographed sight gags, each growing out of a particular human foible. Middle-class, pipe-smoking Hulot is the centerpiece, an agile stringbean whose benign presence provokes catastrophe. He is particularly unlucky with dogs, boats, knapsacks, firecrackers, tennis and an inner tube that is somehow mistaken for a funeral wreath. Wildly funny at points, always acutely observant, MR. HULOT'S HOLIDAY enjoyed enormous international acclaim, due no doubt to Tati's skill at "including details that recall to the spectator his own impressions of holidays."

**BEST DIRECTOR**

Mar Del Plata

"A sensitive, impassioned and absorbing work."

Georges Sadoul,  
*DICTIONARY OF FILMS*

"Jeanne Moreau, the glorious Galatea of the modern cinema evokes the spirit of our time in the way Garbo, Brooks and Dietrich evoke the spirit of theirs."

Andrew Sarris, *THE VILLAGE VOICE*

"Catherine, the heroine, is a personification of the restless liberated female of the modern age. She is temperamental, tyrannical, impassioned and so in love with the absolute, that she can be forgiven everything."

FRANCOIS TRUFFAUT

CAST Jeanne Moreau, Oskar Werner, Henri Serre. DIRECTOR Francois Truffaut. BASED ON THE NOVEL BY Henri-Pierre Roche. PHOTOGRAPHY Raoul Coutard. MUSIC Georges Delerue. PRODUCTION S.E.D.I.F./Les Films du Carrosse.

FRANCOIS TRUFFAUT'S  
**JULES and JIM**

JEANNE MOREAU  
OSKAR WERNER

Although Truffaut evokes the romantic nostalgia before World War I, *JULES AND JIM* exquisitely illuminates a *modern* woman. Catherine, amoral and classically beautiful, loves two fraternal friends and must have them both—even if she must die to do so. For her, no commitment is forever and only death is final. Joyously realized and vitally acted by Moreau, Werner, and Serre, the film established Truffaut as the leader of French New Wave directors.



**JULES and JIM** 104 Minutes. Black and White. France, 1961. Subtitled.

**BEST DIRECTOR**

Cannes Film Festival

**NEW YORK FILM CRITICS AWARD**

"A child's truth is something I think I feel absolutely . . . the child is always the best thing on the screen."

FRANCOIS TRUFFAUT

"Here is a picture that encourages an exciting refreshment of faith in films."

NEW YORK TIMES

"A child's cry of protest against a world black with adult injustice."

PAULINE KAEI

"This lyrically realistic and totally unsentimental portrait of adolescence has never been matched in the cinema. A warm and personal film, THE 400 BLOWS helped to establish the French New Wave."

Georges Sadoul, *DICTIONARY OF FILMS*

CAST Jean-Pierre Leaud. DIRECTOR Francois Truffaut.  
SCREENPLAY Francois Truffaut, Marcel Moussy.

*This title has been designated a curriculum classic. Special rates for closed classroom showings are available upon request.*

*The 400 Blows*

98 Minutes. Black and White. France, 1959. Subtitled.

FRANCOIS TRUFFAUT'S  
FIRST FEATURE FILM

*The 400  
Blows*

First and foremost of the New Wave masterpieces is this moving story of a young boy turned outcast. Not loved at home or wanted at school, he sinks into a private and fugitive existence that leads to reform school. In his intimate and highly autobiographical chronicle of childhood, Truffaut dramatizes the universal experience of growing up. As in many of his later films, Truffaut's alter-ego is played to perfection by Jean-Pierre Leaud.



**GRAND PRIZE**  
Cannes Film Festival

"Savage imagery."  
*NEW YORK TIMES*

"Relentless passion."  
*OCTAVIO PAZ*

"Fiercely beautiful."  
*CARLOS FUENTES*

"Bunuel's greatest work... perhaps only Goya has created horror so acute."

TONY RICHARDSON, *Sight & Sound*

CAST Estela Inda, Miguel Inclan, Alfonso Mejia. DIRECTOR Luis Bunuel. SCREENPLAY Luis Bunuel, Luis Alcoriza. PHOTOGRAPHY Gabriel Figueroa.

## Los Olvidados

81 Minutes. Black and White. Mexico, 1950. Subtitled.

LUIS BUNUEL'S

# Los Olvidados



Twenty years after Bunuel delighted surrealist Paris with *Un Chien Andalou* and *L'Age d'Or*, he created a film in Mexico that brilliantly combines cruelty with pity, and harsh documentary truth with surrealism. Its subject is the violence and corruption that consume a group of children surviving in a Mexico City shantytown. Peopled with beggars and cripples, laced with dreams and futile death, Bunuel's masterpiece has been described by French critic Andre Bazin as "A love film asking for love... whose basic sentiment is that of man's unfailing dignity."

"One of the greatest visual experiences of the cinema."  
BRITISH FILM INSTITUTE

"Grandiose artistry."  
NEW YORK TIMES

"One of the last examples of the Golden Period of the German Film...brilliant, incredible beauty and power."

PAULINE KAEI

CAST Brigitte Helm, Rudolf Klein-Rogge. DIRECTOR Fritz Lang. SCENARIO Fritz Lang, Thea von Harbou. DESIGN Otto Hunte, Erich Kettlehut, Karl Vollbrecht. PHOTOGRAPHY Karl Freund, Gunther Rittau. SPECIAL EFFECTS Eugen Schufftan.

The Janus version of METROPOLIS is available in new 16mm prints with an electronic sound track especially commissioned by the BBC.

The Electronic  
**METROPOLIS**

93 Minutes. Black and White. Germany, 1926.  
Silent—Musical Score Added.



FRITZ LANG'S

# The Electronic **METROPOLIS**

Fritz Lang's elaborate, futuristic fantasy about a subterranean factory that is ruled by Titans, betrayed by robots, and saved by love, is a masterpiece of science-fiction extravaganza. Scenes of totalitarian force and mob violence are played against a modern electronic score especially commissioned by the BBC. Said to have been inspired by the New York City skyline, the sets of METROPOLIS are among the most imaginative and impressive ever created for a film.

"Brilliant Classic"  
WOMEN AND FILM

"Could not wait to become a classic"  
CLASSICS OF THE FOREIGN FILM

"True and pure beauty . . .  
extraordinary"  
THE NEW YORKER

Unavailable for years, the legendary film adaptation of Christa Winsloe's play, "Yesterday and Today" remains a landmark of women's cinema.

CAST Hertha Thiele, Dorothea Wieck. DIRECTOR Leontine Sagan. PHOTOGRAPHY Reimar Kuntze. BASED ON THE PLAY "Gestern und Heute" by Christa Winsloe. PRESENTED BY John Krimsky and Gifford Cochran.

*MAEDCHEN IN UNIFORM is now available in new 16mm prints,  
with re-recorded and greatly improved soundtracks.*

Maedchen  
in Uniform

89 Minutes. Black and White. Germany, 1931. Subtitled.



LEONTINE SAGAN'S

## Maedchen in Uniform

This legendary film, temporarily obstructed by U.S. censors, was later voted the best film of the year by the New York press. A sensitive young girl in a fashionable school is unhappy under the harsh, Prussian discipline; she flowers when a sympathetic teacher gives her special consideration. This consideration is ambiguous and certainly sensual. As Pauline Kael notes: "the controversy has never completely subsided . . ."

"Remarkable... superbly well done."

FILMS and FILMING

"Tom Courtenay is devastating."

SATURDAY REVIEW

"Radical and uncompromising."

NEW YORK TIMES

"A film of outstanding realism and power... remarkable for its effectiveness in forcing you into the very guts of its central character."

THE WASHINGTON POST

CAST Michael Redgrave, Tom Courtenay. DIRECTOR Tony Richardson. SCREENPLAY Alan Sillitoe. PHOTOGRAPHY Walter Lassally.

*The Loneliness  
of the Long Distance  
Runner*

103 Minutes. Black and White. Great Britain, 1962.

TONY RICHARDSON'S

*The Loneliness  
of the Long Distance  
Runner*

**Tom Courtenay  
Michael Redgrave**

Because of his natural ability as a runner, a delinquent boy in a reform school is favored by the manipulative headmaster. Michael Redgrave is the schoolmaster who represents all that is inflexible about British society, and Tom Courtenay is the Borstal boy who defies authority by deliberately throwing away the race he could have won so easily.

THE LONELINESS OF THE LONG DISTANCE RUNNER followed such acclaimed Tony Richardson films as LOOK BACK IN ANGER and A TASTE OF HONEY but remains the most direct and unrelenting work of the "angry young man" era. As the *London Times* noted: "At its best, the film gives the impression of looking over the boy's shoulder, of sharing his furious vision."





## Soviet Cinema: Modern Masterpieces



*Ballad of a Soldier*

### The Cranes Are Flying

**99 Minutes. Black and White. U.S.S.R., 1957. Subtitled.**  
DIRECTOR Mikhail Kalatozov. CAST Tatiana Samoilova, Alexei Batalov, Vasily Merkurjev.  
A love story set within the shattering and healing experiences of World War II.  
"Extraordinary. Prize Winning!"

NEW YORK TIMES

### Ballad of a Soldier

**89 Minutes. Black and White. U.S.S.R., 1960. Subtitled.**  
DIRECTOR Grigori Chukrai. CAST Vladimir Ivashov, Shanna Prokhorenko, Antonia Maximova, Nikolai Kruchkov.  
The futility and tragedy of war is hauntingly presented through the experiences of a young soldier on leave during World War II.  
"The best Russian movie made since World War II."

TIME

### Shadows of Forgotten Ancestors (Wild Horses of Fire)

**99 Minutes. Color. U.S.S.R., 1964. Subtitled.**  
DIRECTOR Sergei Parajanov. CAST Ivan Nikolaichuk, Larissa Kadochnikova.  
This moving tale of a Romeo and Juliet of the Carpathians is so visually and musically rich that it must be considered a masterpiece.  
"One of the most unorthodox, colorful, 'formalistic', religious-superstitious, and sensual-erotic films ever made in the Soviet Union."  
Steven Hill, *FILM COMMENT*



*Shadows of Our Forgotten Ancestors*

### Pirosmani

**85 Minutes. Color. U.S.S.R., 1970. Subtitled.**  
DIRECTOR Georgi Shengelaya. CAST Avtandil Varazi, David Abashidze, Zurab Kapianidze.  
This film is a portrait of the primitive Georgian artist who died in 1919 of alcoholism and starvation, and in color and in texture beautifully reflects his style as an artist.  
"PIROSMANI respects the mystery of the creative process and sidesteps melodrama. It represents new filmmaking of particularly high and demanding order."

NEW YORK TIMES

### Hamlet

**149 Minutes. Black and White. U.S.S.R., 1964. Subtitled.**  
DIRECTOR Grigori Kozintzev. SCENARIO Boris Pasternak.  
CAST Innokenti Smoktunovskiy, Anastasia Vertinskaya.  
Set on the windswept Baltic coast, Kozintzev's HAMLET is highly atmospheric, charged with visual poetry and accented by a brilliant Shostakovich score.  
"Perhaps the best film based on Shakespeare . . . it brings the ancient Kingdom of Denmark face to face with the real world."

GEORGES SADOUL

## Soviet Cinema: The Films of Eisenstein

### Potemkin

**67 Minutes. Black and White. U.S.S.R., 1925. Silent.**  
DIRECTOR Sergei M. Eisenstein. CAST A. Antonov, Vladimir Barsky, Grigori Alexandrov.  
Depicting the events which surrounded the mutiny aboard a cruiser of the Czar during the 1905 uprising, Eisenstein's POTEMKIN is universally considered one of the most important films in the history of cinema.  
"One of the great films of all time moves with a subtle, savage rhythm and glows with a fierce, consuming fire."

Bosley Crowther, *THE GREAT FILMS*

### October (Ten Days That Shook the World)

**100 Minutes. Black and White. U.S.S.R., 1928. silent and Sound Versions.**  
DIRECTION/SCENARIO Sergei Eisenstein, Grigori Alexandrov. CAST Nikandrov, N. Popov.  
Eisenstein's classic reconstruction of the Russian Revolution is one of the most visually compelling films of all time.  
"Fired with imagination. Masterful work."

NEW YORK TIMES

### Alexander Nevsky

**107 Minutes. Black and White. U.S.S.R., 1938. Subtitled.**  
DIRECTOR Sergei M. Eisenstein. CAST Nikolai Cherkassov, N.P. Okhlopkov, A.L. Abrikossov.  
Eisenstein's great epic tale of 13th century Russia was, in 1938, a prophetic warning of Hitler's assault and a rallying cry for patriotism in support of the Russian cause.  
"One of the truly great directors of the cinema, Sergei Eisenstein, has made another splendid film, undeniably the work of a master."

NEW YORK HERALD TRIBUNE

### Ivan the Terrible

**Part I 96 Minutes. Black and White. U.S.S.R., 1943. Subtitled.**  
**Part II 84 Minutes. Black and White and Color. U.S.S.R., 1946. Subtitled.**  
DIRECTION/SCENARIO Sergei Eisenstein. MUSIC Sergei Prokofiev. CAST Nikolai Cherkasov, Ludmila Tselikovskaya, Serfina Birman, Nikolai Nazvanov, Piotr Kadochnikev.  
PART I follows the volatile Tsar Ivan IV from his coronation in Moscow to his abdication and subsequent popular recall.  
PART II recounts the murderous plot of the Russian landed gentry to dethrone Ivan IV.  
"A massive, great example of movie-making—wild, savage, unmistakably Russian barbaric splendor, in its power of accumulated detail reminiscent of Dostoyevsky."

NEW YORK HERALD TRIBUNE



*Potemkin*

ACADEMY AWARD-WINNER

# PAUL ROBESON

Tribute to an Artist



Produced in cooperation with The Paul Robeson Archives  
Written and directed by Saul J. Turell  
Narrated by Sidney Poitier

There are moments in a great artist's life which should be remembered forever. For Paul Robeson, those moments were nearly obliterated, blotted out by the fears and political anxieties which gripped America in the early 1950's. This is not a film about Paul Robeson's political views, nor is it a biography. It is a tribute to one of the greatest performing artists America has ever produced.

"Strong and moving... a stirring piece of work."

LOS ANGELES TIMES

*An expanded version of the Academy Award-winning short. Comprised of scenes from Robeson's greatest screen roles with narrated comments that sketch in the social background and censorship history of the films.*

**PAUL ROBESON** 72 Minute Feature Version. Black and White. U.S.A., 1979.

## Please Note: Important Information

### A Statement of Policy

In order to present some of the classic films in the Classic Collection in a manner they deserve, Films Incorporated and Janus have searched out the original negatives from the producer, rerecorded early sound tracks, re-inserted long lost footage and made new master fine grains. In fact, often just persuading some producers to let a film be re-introduced into our marketplace has been a tremendous effort.

However, with the growth of the 16mm business, there has been an unfortunate rise in the illegal showing of films, often in bastardized versions. Prints are also stolen, duplicated and then distributed without authorization.

The Classic Collection recognizes the distribution rights to motion pictures by the payment of fees and royalties to filmmakers, producers and studios. This policy guarantees Classic Collection customers prints made from the highest quality negative material available in the world. Janus pays royalties to such filmmakers as: Jean Renoir, King Vidor, Ingmar Bergman, Francois Truffaut and Akira Kurosawa.

### Notice

All titles in the Classic Collection are distributed by contract with the producers or filmmakers who own the films. This policy of recognizing the legitimate rights to a film guarantees Classic Collection customers prints made from the highest quality negative material available.

The Classic Collection has coded its masters and negatives to protect its property rights and to protect against stolen or duplicated prints.

### Advertising Aids

We have specially-designed "Ad-Paks" on many titles to make sure your showing is successfully advertised. After all, if no one knows about your movie, no one can attend.

Ad-Paks consist of three 17 x 22 color posters for display use. They are yours to keep after showing the film. Also included are ten smaller editions of the poster.

We also provide ad slicks. These give you a variety of sizes of advertisements suitable for your internal newspaper—or they can be used to design your own specialized flyers.

Ad-Paks are normally sent to you about three weeks before the scheduled playdate. There is a nominal fee of 50¢ per pak which is added on to your rental bill. There are certain exceptions, so it's always best to check with your sales representative for all the details.

### Lenses

Movies filmed in Cinemascope, Panavision or other special processes require an "anamorphic" lens. These lenses are easily attached to any projector and can be rented at a nominal fee from Films Incorporated. With the anamorphic lens, the picture is the same height as a regular version, but is twice as wide when projected on the screen. If a wide screen is not available, a light wall or scenery flats painted white can be used. Cinemascope-type movies are available from the Classic Collection if "scope only" appears next to the title in the index. All films are flat unless otherwise noted in the index; an asterisk appearing next to a title in the index means that the film is available in both a Cinemascope-type version and a reduced, "flat" version.

### Rental Rates

Film rental rates are listed in the Index. Rental rates are subject to change. The same rates apply to both Scope and Regular (or flat) versions, unless otherwise noted. The rental rate denotes one showing in one location on one date for an audience size under 500. If over 500, apply for rate.

Initial orders must be submitted on our Film Rental Agreement Form. Phone orders can reserve your film titles, but a signed contract to confirm your order must follow by mail. This policy applies to all new accounts not yet established with us. It is understood that terms of sale are C.O.D. until such credit has been established.

### If You Plan to Charge Admission

Applicants using films for recreational programs and charging admission should so indicate and ask for special approval and rates. Rentals shown are minimum guarantees against a percentage of the gross receipts at a rate to be negotiated with your local exchange office—whichever amount is larger. Attendance reports will be required within 24 hours after the playdate. Violations of your agreement will cause cancellation of approval.

### Apply

The word APPLY used in the catalog refers to special films whose rental rate is determined by the specific nature of your exhibition situation. This allows our sales representatives to work closely with you, consider your specific budget problems, and develop the best possible schedule for your group's entertainment. Contact the representatives at your local Films Incorporated office to establish the rental rate that applies to your specific showing.

### Special Classroom Rates

The Classic Collection reaffirms our long-term commitment to the development of the serious study of film. Classroom rates are available on all titles in the Classic Collection.

To qualify for these special rates all Classic Collection films must be shown in a classroom where, of course, no admission charges are made. Contact your local Films Incorporated office for these special rates.

### License

The Classic Collection or its appointed agent will have all access to business records on written notice; Licensee will assume any court or collection costs to enforce all provisions of this rental agreement.

The Film order is an application to exhibit, under copyright, only at the location, place and time designated. Exhibition in any other manner, not authorized by Films Incorporated, violates this agreement and is subject to penalties set forth in the copyright laws. Producer policy requires rigorous enforcement of these provisions. Neither the whole, nor any part, visual or sound portion, of any print may be copied or duplicated, on film or videotape, videodisc or any other delivery technology, nor may a print, or portions thereof, be broadcast or telecast on commercial or educational radio or television, sponsored or unsponsored, open or closed circuit, pay or community television, nor exhibited by any means of electronic transmission not in the immediate presence of viewers, whether now known or hereafter discovered. Infraction of these provisions violates Section 101 of copyright laws, and carries a penalty of up to \$5,000.00.

### Payment

Payment is due upon presentment of invoice. Questions about billing should be directed to Accounts Receivable, Films Incorporated, 1144 Wilmette Avenue, Wilmette, Illinois 60091, 312-256-4730.

Be sure to include your customer number and invoice number on all correspondence.

#### Interbranching Fee:

Most titles are available for shipment from the local Films Incorporated Exchange. Delivery of films not available from the local Films Incorporated exchange, which require a special inter-branch transfer, may be subject to an additional charge.

### Transportation

Transportation (both directions) and handling charges will be paid by applicant. With films where the demand is high, air freight may be required both ways at customer's obligation.

### Advertising

Some of these motion pictures are specifically restricted to nontheatrical screenings and may not be advertised or listed in directories, newspapers, on TV, radio or any other public media. Institutional and school showings may be announced within the institution or school itself for its own students, faculty, organization members, patients, staff, etc. All advertising must make clear that showings are not open to the public.

### Cancellation of Films

Any film may be cancelled without obligation provided that Films Incorporated is notified in writing five (5) days before the film is shipped, or the full rental charge must be paid. All showdate changes must be made in writing. Delivery of films not available from the local Films Incorporated office which require special inter-branch transfer may be subject to a charge.

### No Previews

Our producers prohibit the preview of feature films. If the film has been run through a projector prior to return, the full one day rental is payable.

### Return of Prints

Films must be returned no later than the day following the scheduled showing—SPECIAL DELIVERY, Insured, (UPS where available) unless instructed otherwise. Failure to return film immediately after exhibition is subject to imposition of a late fee of one (1) day's rental for each day late. A full day's rental will be charged for each day of delay. For your protection, and to aid in tracing lost shipments, all shipments must be returned insured for the maximum amount of \$200.00. Failure to do so makes you liable for full replacement costs if the film is lost or stolen in transit. Complete loss of film while in your possession obligates you for the entire print: 45¢ per foot color and 30¢ per foot b/w.

### Damage to Prints

The applicant is responsible to pay cost of replacement footage for damage in excess of normal wear and tear occurring between delivery and return. The cost of this replacement footage is 45¢ per foot for color and 30¢ per foot for b/w. It is the responsibility of applicant to be certain that the projector is in good working order and that the film gate is cleaned prior to each showing.

### The Classic Collection Obligation

The obligation of The Classic Collection to furnish films is subject to the continued location approval of the producer and to the availability of prints. Subject to change without notice.

## Film Rental Agreement THE CLASSIC COLLECTION

I am ordering the following title(s) for the play date(s) indicated.

Movie Title	Play Date	Alternate Play Date
_____	_____	_____
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_____	_____	_____
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Bill to: \_\_\_\_\_

organization name

\_\_\_\_\_

street address

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city state zip

Ship to: \_\_\_\_\_

organization name in care of

\_\_\_\_\_

street address

\_\_\_\_\_

city state zip

The movie print should be:  16mm  35mm  
 regular (flat)  cinemascope

I need a cinemascope (anamorphic) lens.

This movie will be shown \_\_\_\_\_ # of times. An admission  will  will not be charged. The admission charged will be \$ \_\_\_\_\_.

The signee of this Film Rental Agreement understands and will abide by the conditions of this agreement as presented in this catalog.

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**THE CLASSIC COLLECTION**

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Accident	128	\$150
Adrift		\$150
The African Queen	20	\$125
Alexander Nevsky	207	\$100
Alice Adams		\$85
All About Eve	186	\$165
All These Women		\$125
Amarcord	48	\$300
Aparicio	78	\$125
As You Like It		\$100
Ashes & Diamonds	72	\$150
Autumn Sonata*	130	\$325
L'Avventura*	38	\$150
The Bad Sleep Well		\$115
Ballad of a Soldier	206	\$95
Barrier		\$125
The Battle of Algiers	138	\$175
Beauty and the Beast	36	\$150
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The Best Years of Our Lives		\$100
The Bicycle Thief	30	\$150
Blackmail		\$85
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The Blue Angel	176	\$125
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Le Bonheur		\$125
Breakfast at Tiffany's		\$115
Bringing Up Baby	136	\$165
Brink of Life		\$125
The Browning Version		\$115
The Burmese Harp		\$150
The Cabinet of Doctor Caligari (1919)		\$100
Caesar and Cleopatra		\$150
Cat People (1942)		\$125
Children of Paradise	6	\$275
Chimes at Midnight	110	\$125
Chinatown*	120	\$275
Citizen Kane	10	\$225
City Lights		\$100
Closely Watched Trains	172	\$175
The Clowns		\$145
The Conformist*	86	\$250
The Conversation	92	\$250
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Cries and Whispers	94	\$325
Darling		\$75
A Day in the Country		\$65
*Prints available in Cinemascope and regular (flat). 'Classroom rates available.		

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The Day The Earth Stood Still	154	\$165
Days of Heaven*	84	\$350
Dead End		\$85
Dead of Night		\$175
Il Posto		\$150
The Importance of Being Earnest	56	\$200
The Informer		\$100
The Innocents		\$125
Invasion of the Body Snatchers		\$115
The Invitation		\$150
It's a Wonderful Life		\$125
Ivan the Terrible (Part I)	207	\$100
Ivan the Terrible (Part II)	207	\$100
La Jeteé		\$40
Four de Fete	192	\$250
Jules and Jim*	194	\$250
Juilet of the Spirits		\$145
Kagemusha		\$425
Kameradschaft		\$100
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The Kid Brother		\$125
Kind Hearts and Coronets	98	\$150
King Kong (1933)		\$175
King Solomon's Mines		\$95
Knife in the Water	108	\$150
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The Ladykillers	156	\$150
Last Holiday		\$135
The Last Laugh		\$125
Laughter in Paradise		\$100
Laura	140	\$165
The Lavender Hill Mob		\$135
The League of Gentlemen		\$100
A Lesson in Love		\$100
Limelight*		\$135
The Little Foxes	76	\$95
The Little Kidnappers		\$100
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Long Day's Journey into Night	178	\$165
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Lord of the Flies	68	\$165
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The Lower Depths		\$125
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Ikiru	142	\$160
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**Bernardo Bertolucci**  
The Conformist (1970)

**Vittorio De Sica**  
The Bicycle Thief (1949)  
Miracle in Milan (1950)  
Umberto D. (1952)  
Two Women (1960)

**Federico Fellini**  
La Strada (1954)  
La Dolce Vita (1961)  
Juliet of the Spirits (1965)  
The Clowns (1970)  
Amarcord (1974)

**Ermanno Olmi**  
Il Posto (1961)  
The Fiances (1963)

**Pier Paolo Pasolini**  
The Gospel According to St. Matthew (1964)

**Roberto Rossellini**  
Rome: Open City (1945)

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#### JAPAN

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**Kon Ichikawa**  
The Burmese Harp (1956)  
Fires on the Plain (1959)  
Odd Obsession (1960)  
Being Two Isn't Easy (1962)

**Teinosuke Kinugasa**  
Gate of Hell (1953)

**Masaki Kobayashi**  
The Human Condition (1959)  
Harakiri (1962)  
Kwaidan (1964)

**Akira Kurosawa**  
Drunken Angel (1948)  
Stray Dog (1949)  
Rashomon (1950)  
Ikiru (1952)  
The Men Who Tread on the Tiger's Tail (1952)  
Seven Samurai (1954)  
I Live in Fear (1955)  
Throne of Blood (1957)  
The Lower Depths (1959)  
The Bad Sleep Well (1960)  
Yojimbo (1961)  
Sanjuro (1962)  
High and Low (1963)  
Red Beard (1965)  
Dodes 'ka-den (1970)  
Dersu Uzala (1975)  
Kagemusha (1980)

**Kenji Mizoguchi**  
The Forty Seven Ronin (1942)  
Ugetsu (1953)  
Sansho the Bailiff (1954)  
Street of Shame (1956)

**Yasujiro Ozu**  
Floating Weeds (1959)

**Masahiro Shinoda**  
Double Suicide (1969)

**Shiro Toyoda**  
The Mistress (Wild Geese) (1953)

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#### MEXICO

---

**Luis Bunuel**  
Los Olvidados (1950)

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#### POLAND

---

**Roman Polanski**  
Knife in the Water (1962)

**Jerzy Skolimowski**  
Barrier (1960)

**Andrzej Wajda**  
A Generation (1955)  
Kanal (1957)  
Ashes and Diamonds (1958)

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#### SPAIN

---

**Juan Antonio Bardem**  
Death of a Cyclist (1955)

**Luis Bunel**  
Viridiana (1961)

**Victor Erice**  
The Spirit of the Beehive (1974)

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#### SWEDEN

---

**Ingmar Bergman**  
Port of Call (1948)  
Three Strange Loves (1949)  
Summer Interlude (1950)  
Monika (1952)  
Secrets of Women (1952)  
Sawdust and Tinsel (The Naked Night) (1953)  
A Lesson in Love (1954)  
Dreams (1955)  
Smiles of a Summer Night (1955)  
The Seventh Seal (1957)  
Wild Strawberries (1957)  
Brink of Life (1957)  
The Magician (1957)  
The Virgin Spring (1959)  
The Devil's Eye (1960)  
Through a Glass Darkly (1961)  
Winter Light (1962)  
The Silence (1963)  
All These Women (1964)  
The Ritual (1969)  
The Touch (1971)  
Cries and Whispers (1972)  
The Magic Flute (1975)  
Face to Face (1976)  
Autumn Sonata (1978)

**Benjamin Christensen**  
Witchcraft Through the Ages (1922)

**Alf Sjoberg**  
Torment (1944)  
Miss Julie (1950)

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#### SWITZERLAND

---

**Claude Goretta**  
The Invitation (1973)

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#### U.S.A.

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**Clyde Bruckman**  
Feet First (1930)

**Frank Capra**  
It's a Wonderful Life (1946)

**Charles Chaplin**  
The Gold Rush (1925)  
City Lights (1931)  
Modern Times (1936)  
The Great Dictator (1940)  
Monsieur Verdoux (1947)  
Limelight (1952)

**Merian C. Cooper with Ernest B. Schoedsack**  
King Kong (1933)

**Francis Ford Coppola**  
The Conversation (1974)

**William Dieterle**  
The Devil and Daniel Webster (1941)

**Edward Dmytryk**  
Murder, My Sweet (1945)

**Blake Edwards**  
Breakfast at Tiffany's (1961)

**Robert J. Flaherty**  
Nanook of the North (1922)  
Man of Aran (1934)

**John Ford**  
The Informer (1935)  
Stagecoach (1939)  
The Grapes of Wrath (1940)  
The Long Voyage Home (1940)  
My Darling Clementine (1946)  
The Man Who Shot Liberty Valance (1962)

**Howard Hawks**  
Bringing Up Baby (1938)

**Allred Hitchcock**  
Rebecca (1940)  
Suspicion (1941)  
Spellbound (1945)  
Notorious (1946)

**John Huston**  
The African Queen (1952)

**Elia Kazan**  
Wild River (1960)

**Gregory La Cava**  
Stage Door (1937)

**Val Lewton**  
Cat People (1942)

**Ernst Lubitsch**  
To Be or Not To Be (1942)

**Sidney Lumet**

Long Day's Journey into Night (1962)  
The Pawnbroker (1965)

**Terence Malick**  
Days of Heaven (1973)

**Joseph L. Mankiewicz**  
All About Eve (1950)

**Lewis Milestone with Ted Wilde**  
The Kid Brother (1927)

**Dudley Murphy**  
The Emperor Jones (1933)

**Fred Newmeyer**  
Never Weaken (1921) (short subject)

Sailor-Made Man (1921)

A Grandma's Boy (1922)

Doctor Jack (1922)

**Fred Newmeyer with Sam Taylor**  
Safety Last (1923)

Why Worry? (1923)

Girl Shy (1924)

Hot Water (1924)

The Freshman (1925)

**Irving Pichel with Ernest B. Schoedsack**  
The Most Dangerous Game (1932)

**Roman Polanski**  
Chinatown (1974)

**Otto Preminger**  
Laura (1944)

**Nicholas Ray**  
They Live by Night (1948)

**Martin Ritt**  
Hud (1963)

**Robert Rossen**  
The Hustler (1961)

**Ernest B. Schoedsack with Irving Pichel**  
The Most Dangerous Game (1932)

**Don Siegel**  
Invasion of the Body Snatchers (1956)

**George Stevens**  
Alice Adams (1935)  
Swing Time (1936)  
Shane (1953)

**Sam Taylor**  
For Heaven's Sake (1926)

**Saul J. Turell with Graeme Ferguson**  
The Love Goddesses (1963, revised 1974)

**Saul J. Turell**  
Paul Robeson: Tribute to an Artist (1979)

**King Vidor**  
Our Daily Bread (1934)

**Orson Welles**  
Citizen Kane (1941)  
The Magnificent Ambersons (1942)  
Chimes at Midnight (1966)

**William Wellman**  
The Ox-Bow Incident (1943)

**Ted Wilde**  
Speedy (1928)

**Billy Wilder**  
Sunset Boulevard (1950)

**Robert Wise**  
The Day the Earth Stood Still (1951)

**William Wyler**  
The Little Foxes (1941)  
Wuthering Heights (1939)

**Fred Zinneman**  
High Noon (1952)

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#### U.S.S.R.

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**Grigori Chukrai**  
Ballad of a Soldier (1959)

**Sergei M. Eisenstein**  
Potemkin (1925)  
October (1928)

Alexander Nevsky (1938)  
Ivan the Terrible, Part I (1943)  
Ivan the Terrible, Part II (1946)

**Mikhail Kalatozou**  
The Cranes are Flying (1957)

**Grigori Kozintzev**  
Hamlet (1964)

**Sergei Parajanov**  
Shadows of Forgotten Ancestors (1964)

**Georgi Shengelaya**  
Pirosmani (1970)