The NEW STRAND



And



Coryell St. Lambertville,N.J. (609) 397-0486



30 ARMAT ST. (PHILA. 19144)

TELEPHONE VI.4-3511

Films 1 SEPT - OCT 15 Extra! Bergman's at the Bourdbox! Meanwhile, back at the how strand...

Of the 20 films in the current New Strand program, 17 have never played here before, and of the three that have, two of them were so long ago (and so poorly attended) that they are virtually new to our vastly increased audience. ASHES AND DIAMONDS, a Polish film directed by Ardrej Wajda, was one of the first films from Eastern Europe to be released here since the War. Although Polish in locale, its theme is universal, dealing with that strange period in human existence when the carnival of war comes to an end; the license to kill, pillage, rape and fornicate freely suddenly expires, and men and women are expected to conform to normal social standards. A & D is the story of one man who failed to make the adjustment, a Polish Charles Whitman, so to speak. Sensitive photography of the sleazy interiors and the dark, ruined streets, plus deft characterization of patriots and double-agents, whores and commissars make this a minor masterpiece. THE BRIDGE, by a strange co-incidence, also deals with a war's-end period - as it happens, the same war, but on a different front. Hitler's mighty Wehrmacht, consisting of 7 boys, all under 16 years old, are assigned to defend a bridge from the advancing American armies. They are equipped with grenades, machine guns, anti-tank weapons and other appropriate toys, and although the bridge has no military value, boys will be boys. Daddy, is this a real gun? And can I play with it? THE PAWNBROKER is THE PAWNBROKER, a film universally admired except by a few churls who considered it phony and pretentious.

Among the new films, our bank holiday offering is BORN FREE, a nature film made with Disney skill but without the Disney treacle. Filmed in color and on location, it is the story of Elsa the lioness, raised as a pet from cubhood by a game-warden couple (a game warden-couple?) and finally set free because she was "born free". Would that all of us who were born free could be set free! THAT MAN FROM ISTANBUL is Horst Bucholz, who teams up with Sylvia Koscina to collect a million-dollar reward from the U S for the return of a kid-napped atomic scientist. They have an adventure or two which might tittillate the kiddies. In THE FLIGHT OF THE PHOENIX, a beat-up cargo plane crash-lands in the Sahara, stranding its 13 (get it?) male passengers. As the press-book puts it, "inadequate" relations cause the men's morale to deteriorate. Makes you wonder, now, did they mean inadequate rations, or did they mean relations less gratifying than they might have been? There are no females in this film. Some survivors escape, we are led to believe, and we hope that upon their return to civilization their relations become adequater. If you would like to see Max von Sydow in a non-Bergman film without seeing The Greatest Story Ever Told, come see THE REWARD, a saga of Greed and Lust. Directed by Serge Bourguignon (Sundays and Cybele) and filmed in color in Death Valley, it is, according to the pressbook, the first production shot in that locale since Nanook of the North. HARPER is Paul Newman, a private eye with a keen nose. STRANGERS ON A TRAIN, the only Hitchcock film I ever really liked, were Farley Granger and Robert Walker. assisted by Ruth Roman and Leo G Carroll. In addition to a good story by

Patricia Highsmith, this film features the only blatantly homosexual relationship I have ever seen in a Hollywood film, plus another rarity of rarities, a plain-jane, bespectacled nymphomaniac. Although IVAN THE TERRIBLE PART I has often flickered on the New Strand's silver screen, this will be the first time for PART II. Directed by Joseph Stalin from a screen play by Josip Dzugashvili, much of the technical work was performed by Sergei Eisenstein. TO DIE IN MADRID is one of the high spots in this, or any, program; a documentary of the Spanish Civil War, the Viet Nam of an earlier generation, and one of the decisive moments in history. The footage itself, and its composition, selected and edited by Frederic Rossif; the textual commentary by Madeleine Chapsal and its narration by John Geilgud and Irene Worth; and the musical score by Maurice Jarre were unanimously and ecstatically praised by the critics, all of whom were careful to stress the ice Jarre were unanimously and ecstatically praised by the critics, all of whom were careful to stress the film's impartiality. I wish I could be that objective. Even after 30 years, the memory of the Fascist armies film's impartiality. I wish I could be that objective. and the support of the radius of modern warfare against a defnseless civilian population while Roosevelt sat in his Warm Springs bathtub prating about neutrality still makes my blood boil. End of editorial. ROSES FOR THE PROSECUTOR, to the best of my recollection, is only the third German film ever to play here, THE BRIDGE being one of the others. Toward the end of World War II (againt), Rudi, a poor schnook in the German army (now it comes out that the Wehrmacht also had schnooks, just like the American army) buys two bars of chocolate on the black market. A trivial offense, but the military prosecutor recommends the death schtenge for purposes of military margle. A surprise air attack superviews the carrying out of the the death sentence for purposes of military morale. A surprise air attack supervenes the carrying out of the sentence, and Rudi escapes. Years later, Rudi is still a schnook peddling novelties on a street corner. Once again he is placed at the mercy of his old prosecutor, and once again divine justice intervenes. Rudi has a chance to settle down and become respectable with an old girl friend who has managed to salt away a few Reichsmarks, but he decides to hit the road again. If God is so willing to take care of schnooks, why should they bother to take care of themselves? SHAKESPEARE WALLAH is the story of a shabby British Shakespeare repertory company in India taking engagements wherever it can - in colleges, in seedy theaters, and even in the palace of a Maharajah. Father, mother, teen-age daughter and a broken down characteractor are the only British members of the troupe - the rest are Indian. Stranded one night on a lonely road, actor are the only British members of the troupe - the rest are Indian. Stranded one hight on a lonely road, they are rescued by a handsome Indian playboy named Sanju, with whom young Lizzie immediately falls in love. Lizzie's parents want her to return to England, but she is too infatuated to worry about her future. As her ardor deepens, Sanju's cools; she is too "unrespectable" for him to marry, and besides, he can't shake off his Indian film-star mistress. Finally aware that India has nothing for her, Lizzie goes off to Old Blighty's shore. Poignant? It's a good word, but not in the press-book. Incidentally, we are booking this film on a "first run" basis (whatever that means) and was offered to us - bestowed upon us, you might say - by the dis tributor as an experiment to see whether the New Strand will support (whatever THAT means) first-run film ms Grateful as we are for their generosity, the fact remains that we are assuming most of the financial risk, and Grateful as we are for their generosity, the fact remains that we are assuming most of the financial risk, and Grahem as we are for their generosity, the fact remains that we are assuming most of the financial risk, and we need a big score with it just to break even. I would hardly feel justified in soliciting your attendance on that account alone, but my nose tells me that this film is well worth your time and attention, although I haven't seen it. If you suspect that THE LEATHER BOYS is an older film hastily imported to capitalize on Rita Tushingham's popularity in The Knack, you're right. Nevertheless, it smells good. I'm playing almost all of them by nose this month, and it may turn out to be the best month, quality-wise, that we ever had. Bren dan Gill says: "The name of this picture caused my heart to sink, but it proved a pleasant surprise; one of the best pictures I've seen this year." Reggie, a lonely motorcycle enthusiast, marries a branless fluff. Coming home every night to baked beans, unwashed dishes, and an unmade bed full of half-che wed potato chins, he soon turns back to his motorcycle for companionship. He falls in with another cycle enthusiast. chips, he soon turns back to his motorcycle for companionship. He falls in with another cycle enthusiast, who not only can cook better than his wife, but also knows how to make a bed. In fact, so well does he make a bed that, along about the sixth reel, quick-witted Reggie begins to suspect that he is expected to get into it. He recoils with horror. Dot may not have known how to make a bed, but she sure knew --. Oh, well, Reggie You still have your motorcycle. KING AND COUNTRY is the latest opus of Joseph Losey, director of The Servant, and, candor compels me to admit, the ill-fated Eva. The lesser said about the latter, the better. In this film, Private Tom Courtenay is awaiting court martial for desertion. He is defended by Dirk Bogarde who lesses the asset. According to sure poor cheet learners intention and the private remains the rest that the set with the rest with intense deemed it. In this film, Private Tom Courtenay is awaiting court martial for desertion. He is defended by Dirk Bogarde who loses the case. According to our poop-sheet, "entertainment it's not, but intense drama it is. Not everyone's cup of tea, but awaiting it in the arty spots could be the intellectuals, the war decriers, critics who hunger for the unusual and films with messages, etc." As an etc., I await it in this arty spot. According to our press-book (how do you people out there live without press-books), when Jean Moreau learned that Luis Bunuel was casting for DIARY OF A CHAMBERMAID, she presented herself incognito, took a screen test, and got the title role. When she discovered herself (that's an archaic use of the word, but what should I say? Uncovered?) he was furious, but he learned to live with her (as the saying goes). The result is a grim, somber film about the evils of provincial bourgeois life, by Les Abysses out of Viridiana, as they say in race course circles. "Entertainment it's not, but intense drama it is, etc." I await it, too, in this arty spot If I had to pick, sight unseen, the best picture in the entire program, I would pick RAPTURE, not only on the strength of the cast - Melvyn Douglas (Hud), Patricia Gozzi (Sundays and Cybele), Dean Stockwell (Long Day's Journey into Night), and Gunnel Lindblom (The Silence) - but because the atmosphere and story are so evocative of Sundays and Cybele. In a lonely spot in the Brittany coast live an embittered old man, his stircrazy young daughter, and a sex-starved maid. Throw into this plot-pot a handsome young merchant seaman in trouble with the law, and you have the backbone of the story. Suggested ad line in pressbock: "Was she lonely or mad, or just in need of love?" MORGAN is the man who dares to be different, Britain's answer to A Thousand Clowns. But where Murray Burns, as drawn (and quartered) by Jason Robards, had to work A Thousand Clowns. But where Murray Burns, as drawn (and quartered) by Jason Robards, had to work harder than a ditch-digger to be mildly unconventional, it just comes natural to Morgan Delt, who fancies himself a gorilla. His untrammeled jungle mind refuses to accept a divorce granted to his enchanting wife (Vanessa Redgrave), and his efforts to re-capture her violate some of the stuffy codes of behavior society compels us to absence. Compels us to observe. Morgan is the ape in all of us, and MORGAN is what happens when he gets loose. In Shirley Clarke's THE COOL WORLD, Duke Curtis, a young Harlem Negro, is taken on a school excursion to the Stock Exchange, where he is handed a pamphlet on "How to Own a Share of America". But he is a wicked child and will not listen to this sound advice. Instead we see him associating with low companions, whoked child and will not listen to this sound advice. Instead we see him associating will now companious, gangsters, prostitutes, drug addicts and the like, and indulging in all kinds of anti-social behavior from murder to truancy. No matter how much you do for these kids, it's not enough. The only language they understand is the back of your hand or the end of a stick. They have to be stepped on, squashed, kicked. Crush them Kill them! Kill KILL KILLIIII K I L LIIIIIII Sorry, I seem to have lost control them for a memoral. Now when this parable! How to the stepped on America. If THE SHOP ON trol there for a moment. Now, about this pamphlet, How to Own a Share of America. If THE SHOP ON MAIN STREET is 1/3 as good as everybody says it is, it should be The Greatest of Them All. The Slop on Bane Street.

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DEATH OF A SALESMAN

Sept 30, Cut 1, 7, &

WOMAN IN THE DUNES is a delicate allegory about Niki, a young entomologist, spending a week-end in a remote sea-coast village, tracking down insect specimens. He is tricked by the villagers into serving as a companion-helper to a woman who, for reasons never made quite clear, lives in a house below the level of the sand. Niki soon discovers that he not only cannot escape, but that he is compelled to spend almost his entire day shovelling sand to avoid being engulfed by the shifting dunes. After numerous futile attempts to escape, he becomes resigned to his fate and begins to apply his intelligence to the confines of remaining voluntarily when he finally has an opportunity to get away. You don't need to nis prison-home, remaining voluntarily when he finally has an opportunity to get away. You don't need to be an Einstein to figure out that Niki is Everyman, whose youthful dreams and ambitions are too soon sand-blasted by social and domestic responsibilities. We all have to shovel all day just to stay alive; we curse blasted by social and domestic responsibilities. We all have to shovel all day just to stay alive; we curse our miserable fate, but most of us become resigned to our mediocrity and few of us escape when we have the chance. Although not a particularly original idea, it is presented here in completely visual terms, with the images and symbols manipulated with poetic lyricism and subtlety... LOS TARANTOS is the family name of a gypsy clan in Barcelona to whom the dance is a sacred art. They have a blood feud with a rival clan who has betrayed the gypsy faith by acquiring property and wealth. When the handsome young son of the good gypsies falls in love with the beautiful young daughter of the bad gypsies, there is hell to pay. As a close and conscious adaptation of Romeo and Juliet, it has all the dramatic impact of the original and compensates with some spectacular dancing for what it lacks in quotable lines. "Oh, Romeo, Romeo, wherefore art thou, Romeo?" "Right here under the bed. Wherefore art THOU?"... L'AVVENTURA was the first Antonioni film to be released in the United States, and the film we opened the New Strand with on 1 Feb 62. I have seen it about 10 times, which must be some sort of an endurance record. I keep coming 1 Feb 62. I have seen it about 10 times, which must be some sort of an endurance record. I keep coming back to it because it puzzles me. How can anything be so boring and so fascinating at the same time? C explanation might be that Antonioni has captured the spirit of our time, which is boring, but captured it with uncompromising fidelity, which is fascinating. His mood and characters make me think of Chekhov, with uncompromising idelity, which is fascinating. His mood and characters make me think of chekhov, except that Chekhov was a superlative dramatist, and if there is anything that Antonioni lacks, it's a sense of drama. On the other hand, as a camera artist and technician, he is about the best in the world. If you ignore the meandering story line and just think of it as a guided tour of Italy by Monica Vitti, you might not find it too hard to take... To celebrate the opening of the schools, we take a brief excursion into the literary world with film adaptations of three famous authors. Nicolai Gogol's THE OVERCOAT had an opening run of three months in New York, thus ought to be good for a week in Philadelphia. Since everybody knows the story, there's no point in telling you that it's about a poor, timorous minor civil servant whose patched, threadbare coat can no longer be repaired. He skimps and saves to buy a new coat, and when the happy day comes, his life is transformed. His fellow workers, formerly so contemptuous, gather around him to adcomes, his life is transformed. His fellow workers, formerly so contemptuous, gather around him to admire his garment and pay homage to his new personality. Even on the street, a passing woman, menaced by a policeman, comes to him for protection. Can such happiness, such ecstasy last? One night, as he is - but, no, you all know the story. In Russian, with English titles... In THE IDIOT, in French with English titles, from the novel by Dostoievsky, Gerard Philipe portrays Prince Myshkin, a noble nobleman, whose purity of mind and passion for truth get him into all kinds of trouble, especially with women. "Darling, is my hair a mess?" "Yes, dear, it is." Idiot... TWO DAUGHTERS is an adaptation by Satyajit Ray of two stories by Rabindrinath Tagore. Satyajit Ray is the creator of the Apu Trilogy - Pather Panchali, Aparajito, and The World of Apu - coming soon to the Bandbox... From the world of literature we step off into the world of the way-out, a term often used to cover a multitude of sins, not the least of which is flagrant unprofessionalism. Unprofessionalism is not always unforgivable, except when used in Conis flagrant unprofessionalism. Unprofessionalism is not always unforgivable, except when used in conjunction with the word "refreshing". The two main causes of unprofessionalism in the art of the cinema are (1) lack of talent, and (2) lack of money. The crew that made THE TROUBLEMAKFR is obviously loaded with talent, but the lack of funds is painfully apparent in scenes that are mildly amusing when they should have been howlingly funny. The folks that made the film are from a cabaret theater act called The Premise, a sparkling group of improvisatores who kept several generations of Greenwich Village tourists choking on their watered whiskey. Their skits were, according to legend, totally unrehearsed; somebody in the audience would suggest a subject, usually from current events, and the Prems would take off on it. A high-level war strategy meeting, for example, would come out as President Stickifingers, Secretary Pumpkintop, and the IBM Kid deliberating the next escalation. Honest, you could die laughing. This off hand manner as appealing in a night-plub with a live audience, does not translate well to the screen off-hand manner, so appealing in a night-club with a live audience, does not translate well to the screen, where 55 minutes of preparation are required for every five minutes of action. Perhaps Richard Lester, where 55 minutes of preparation are required for every five minutes of action. Perhaps Richard Lester, he of The Knack and A Hard Day's Night, could have made a comic masterpiece of it; the ingredients are fine, but the cake, as it stands, is only half-baked... HALLEUJAH THE HLLS is a tot more polished, and one has the feeling here that its creators did exactly what they set out to do, although the audience is always exactly aware what that is. Directed by Adolfas Mekas, brother of Jonas Mekas, the Rhadamanthus of the Underground, HALLELUJAH makes it against the current on the River Styx; by virtue of its refreshing professionalism (hal) it proves an effective link between the Underground and the real world. The story, which couldn't matter less, is about Vera, a lovely girl of South Londonderry, Vermont (pop. 203), who for seven years has been courted by two different men. Leo, quiet and awkward, courts her in the summer, and Jack, wild, handsome and unpredictable, wooes her during the long snow winters. In the autumn of the eighth year, the two suitors arrive simultaneously, each intending to make the ultimate proposal, only to discover that Vera has tired of their procrastination and married Gideon. To bury their sorrow, the boys on off into the woods on a camping trip, and the bulk of the film is given over to their misadventures and go off into the woods on a camping trip, and the bulk of the film is given over to their misadventures and their memories. Almost anyone under 25 will understand it immediately and be captivated by it, because their memories. Almost anyone under 25 Will understand it immediately and be captivated by it, because it bespeaks a gentle irreverence for a world they never made. Nor is it entirely beyond the comprehension of the older folks, who may find in it some glimmer of insight into the behavior of their wicked children...

There is nothing the slightest bit unprofessional about THE GUEST. An exact film transcription of Harold Pinter's play, The Caretaker, it has the original stage cast of Robert Shaw, Alan Bates and Donald Pleasance. My opinion of a filmed play is about the same as my opinion of a prose description of a Picasso painting; it can be done, but only by an almost superhuman effort to overcome the limitations of the medium. Prior to THE GUEST, the only time I can recollect having seen it done successfully was when the Lunts prior to THE GUEST, the only time I can reconect having seen It only a tone successfully was what he based made the Guardsman back in 1932, and at that I am relying on the judgment of a perceptive but pre-pubescent youth. To judge THE GUEST, one must judge it as a play, and I will not attempt to tell you what this existentialist parable is all about even though I don't have the slightest idea. It belongs to the Theater of the Absurd, and is clutched to the bosom of this generation, to whom the absurd is a diurnal commonplace. To a generation growing up in a world where death and destruction are rained from the skies and the victims are denounced as aggressors, the harmless absurdities of Pinter will present no problems of comprehension. Those of us weaned on the simple mind and straightforward prose of Calvin Coolidge have to grapple for meanings the best way we can.

Scripsit H. Carduner.

tew strand

Coryell St.

LTRAVERS

.ambertville,N.J.

THURS - SUN, SEPT 1 - 4

Thurs. 8:30, Born Free 1st Fri, Sat & Sun: Born Free at 7 & 10:40, Man 8:40

MON - WED, SEPT 5 - 7

Mon. Reward at 7 & 10:50,

Flight...at 8:30 only

Tues & Wed 8:30 only,

BORN FREE 94 min THAT MAN... 117 min

The gay adventures of Elsa the lioness...

with SYLVA KOSCINA . and MARIO ADORF

HORST BUCHOLZ

THAT MAN IN ISTANBUL

Directed by SERGE BOURGUIGNON

Screenplay by SERGE BOURGUIGNON

MAX von SYDOW • YVFTTF MIMIFLIX FFREM 7IMBALIST IR · GILBERT ROLAND

PART II**

SERGE, EISENSTEIN

Flight...1st FLIGHT 141 min REWARD 82 min

LIGHT

JAMES STEWART-RICHARD ATTENBOROUGH

FRNEST BORGNINE . IAN BANNEN-RONALD FRASER

PETER FINCH-HARDY KRUGER

Paul

PHOENIX

Newman

-ALFRED HITCHCOCK

AND

STRANGERS ON A TRAIN

Farley Robert Granger Walker

THURS - SAT, SEPT 8 - 10 Thurs 8:30, Harper 1st

Fri & Sat Strangers at 6:45 & 10:40, Harper at 8:35 only

HARPER 121 min STRANGERS...101 min LEIGH TIFFIN WAGNER

is 'Harper'

SUN - TUES, SEPT 11-13

Sun 8:00, Mon & Tues 8:30 Ashes...1st ea nite

ASHES & D 99 min TV AN TI 84 min Andrzej Wajda's

frederic

AND DIAMONDS

The The TERRIBIE

N. Y. HERALD TRIBUNE -"A massive, great example of movie-making, a

wild, savage unmistakably Russian barbaric splendor, in its power of accumulated detail reminiscent of Dostoievsky."

AND

a very serious comedy

Berlin Film Festival Award Winner: BEST PICTURE • BEST ACTOR • BEST SCREEN PLAY

8:40 only

WED - SAT, SEPT 14-17

ROSES... 91 min ...MADRID 85 min

Wed & Thurs 8:30, Madrid

1st. Fri & Sat. Roses
at 7 & 10:15, Madrid at sir john gielgud irene worth

"EXCELLENT, POETIC!
A graphic, exciting historic document
...stunning!" - Bosley Crowther, Times

SUN-SAT, SEPT 18-24

SHAKESPEARE

WALLAH

Directed by JAMES IVORY

FIRST AREA SHOWING

Sun 8:00 only.

Mon - Sat. at 7 & 9:10 each night! Please note-early shows

Mon thru Sat nights! ... WALLAH 115 min

starring SHASHI KAPOOR · FELICITY KENDAL MADHUR JAFFREY Produced by ISMAIL MERCHANT

"A GEM OF DELICATE. **EXQUISITE** RADIATION!"



DW STRAND

Coryell St.

Lambertville, N.J.

SUN-TUES, Sept 25-27

Sun 8:00, Mon & Tues at 8:30; Leather Boys 1st each night

LEATHER... 105 min BRIDGE 102 min

RITA TUSHINGHAM

also starring Dudley Sutton •

Directed by Sidney J. Furie.

ACADEMY AWARD THE Y WORLD FILM AWARD

"INTENSE... COMPELLING... NERVE-SHATTERING!"

WED-SAT, SEPT 28 - 1 OCT

Wed & Thurs 8:30, King & Country 1st.

Fri & Sat King & C. at 7 & 10:30 Pawnbroker 8:35

KING... 86 min PAWN... 114 min The Pawnbroker is "A shockingly good film... superbly directed... flawlessly acted.'' - LIFE MAGAZINE

ROD STEIGER

DIRK BOGARDE and KING AND

COUNTRY



TOM COURTENAY &

Directed by JOSEPH LOSEY

SUN-TUES, OCT 2 - 4

Sun 8:00, Mon & Tues at 8:30, Rapture 1st each night

RAPTURE 104 min DIARY... 97 min

JEANNE MOREAU LUIS BUÑUEL'S

of a Chambermáid

Rapture

melvyn douglas patricia gozzi dean stockwell gunnel lindblom

produced by christian ferry directed by john guillermin screenplay by stanley mann

WED-SAT, OCT 5-8

Wed & Thurs 8:30, Morgan 1st

Fri & Sat World at 7 & 10:15; Morgan at 8:45 only

COOL WORLD 105 min MORGAN 97 min "BRILLIANT"

FUNNY

"HILARIOUS" CANNES FESTIVAL AWARD BEST ACTRESS VANESSA REDGRAVE

Robert Salmassi. New Yor

AND ENJOY."



DIRECTED BY SHIRLEY CLARKE

"A Work Of Art!"

- Newsweek Magazine

SUN-SAT, OCT 9-15

Sun 8:00 only Mon - Sat 7 & 9:15 each night

Please note!! Early shows Mon thru Sat

SHOP... 128 min

"A MASTERPIECE! THE PERFORMANCES BUILD TO AN OVERWHELMING BURST OF STUNNING FORCE -A TRIUMPH!"

-ALTON COOK, N.Y. WORLD TELEGRAM

STARRING IDA KAMINSKA and JOSEF KRONER DIRECTED BY JAN KADAR and ELMAR KLOS

"MARVELOUS TO **BEHOLD! ONE** OF THE MOST POWERFUL FILM **STATEMENTS EVER MADE! A** RARE MIXTURE OF COMEDY AND TRAGEDY! ONE OF THE IMPORTANT FILMS THIS YEAR!"

- Archer Winsten, N.Y. Post

Germanton is

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THURS-TUES, SEPT 1-6 Los Tarantos at 7 & 10:35, Woman...8:30 only each night

Tarantos 81 min Woman... 123 min

Cast

Niki Jumper EIJI OKADA The Woman .. KYOKO KISHIDA



Woman in the Nunes

NEW YORK FILM FESTIVAL SELLOUT, 1964 · MONTREAL FILM FESTIVAL ACCLAMATION, 1964 CANNES FILM FESTIVAL AWARD WINNER, 1964

EASTMANCOLOR

FILMED IN BARCELONA

GADES

AMAYA

WED-SAT, SEPT 7-10

Wed & Thurs 8:30 only Fri & Sat 7 & 9:30

L'Avventura 145 min

MICHELANGELO ANTONIONI'S

with MONICA VITTI . GABRIELE FERZETTI . LEA MASSARI

NEW STATESMAN, London-"Incorruptible! Nothing has been sacrificed, and we

must rejoice in the triumph."

SUN-SAT, SEPT 11-17

Overcoat at 7:15 and 10:15. Idiot 8:35 only

OVERCOAT 73 min IDIOT 95 min





starring Gerard Phillipe

OFF-BEAT COMEDY!"

" SIDE-SPLITTING

CINEMATIC PRANK!"

SUN-TUES, SEPT 18-20

Troublemaker at 7 & 10:25. Two Daughters at 8:30 only

Troublemaker 82 min ...Daughters 114 min

SATYAJIT RAY'S AND

A BLEND OF POETIC CREATION THAT IS ALMOST MAJESTIC!"

-Bosley Crowther, New York Times



Hallelujah at 7 & 10:15, Guest at 8:30 only



wooziest, wackiest comedy of 1963." LLS Time Magazine



ADOLFAS MEKAS

THIS IS ONE OF THE VERY BEST...A **WORK OF ADVANCED** HAROLD PINTER'S

ALAN BATES • ROBERT SHAW • DIRECTED BY CLIVE DONNER • PRODUCED BY MICHAEL BIRKETT

Germantouris

REPERTORY FILM CENTER 30 ARMAT ST. (PHILA. 19144)

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INGRID THULIN GUNNEL LINDBLOM

WED-SAT, SEPT 28-OCT 1

SUN-TUES, SEPT 25-27

Women at 7 & 10, Spring 8:30 only

WOMEN 80 min ...SPRING 88 min

Seal 8:40 only SILENCE 95 min ...SEAL 96 min

Silence at 7 & 10:20,

SUN-TUES, OCT 2-4

...Eye at 7:15 & 10:20

Torment 8:45 only

...EYE 82 min TORMENT 90 min

WED-SAT, OCT 5-8 Strawberries at 7

and 10:25

Magician 8:40 only

JORGEN LINDSTROM HAKAN JAHNBERG BIRGER MALMSTEN

"BERGMAN AT HIS MOST POWERFUL! A sexual frankness that blazes a new trail. Wonderful, marvelous, shuddering

performances." ₹ devil-may-CARE ROMP." -Saturday Review

"One of the Best." -TIME MAGAZINE THE ORIGINAL BERGMAN

-Archer Winsten, N. Y. Post

ingman.



EERIE, RABELAISIAN, EXCITING! "A jeweled horror tale!" - N.Y. T

Max Von Sydow Gunnar Björnstrand Bibi Andersson



HARRIET ANDERSSON BIBI ANDERSSON
BIBI ANDERSSON
MONA MALM
EVA DAHLBECK
KARIN KAVLI
GERTRUD FRIDH

SUN-TUES, OCT 9-11

STRAWBERRIES 90 min

MAGICIAN 102 min

Interlude at 7 & 10:30, Smiles...8:40 only

INTERLUDE 95min SMILES 108min

INGMAR BERGMAN'S

brilliant comedy

Starring Sweden's Four Most Beautiful Women Ulla Jacobsson • Eva Dahlbeck • Harriet Andersson Margit Carlquist

Mai. Britt Nilsson Birger Malmsten

INGMAR BERGMAN'S

WED-SAT, OCT 12-15

... Light at 7:15 & 10:15. Glass... at 8:40 only

LIGHT 80 min GLASS 91 min

Ingrid Thulin Gunnar Bjornstrand Max von Sydow Gunnel Lindblom

1 And when He had opened the seventh seal, there was silence in heaven about the space of half an hou

2 And I saw the seven angels which stood before God; and to them were given seven trumpets.

3 And another angel came and stood at the altar he should offer prayers of all saints upon the go altar which was before the throne.

clothed with a cloud: and a his head, and his face was as it very feet as pillars of fire:

2 And he had in his hand a liti. 4 set his right foot upon the sea, and 1 earth,

3 And cried with a loud voice.

4 Seal up those things which the s tered, and write them not.

5 And the angel lifted up his I from 6 And swere by Him that li and

Ineaven, and ear 5 A and L Pair of 7 And 8 1 loc that sat upon the sea ar

nim. An And I we: me the little art of th cat it up; a: be in the acceptable to the bone in the bo with death.

and and took the mule

and alc to the and to had as \$000 as \$ f had a

before many

be in this and I footh sweet as honey.

and it was poken of the angel's honey.

In mouth sweet as honey.

The mouth sweet as honey. And when He had opened the fifth seal the altar the souls of them that we ok the stall have the belly bine Take is at earthquare as blood, and the fill unto the earth of the stall are fell unto the earth of the stall are fell unto the earth of the stall are fell unto the earth of the ea

y belly bitter, but it should be fell unto the e And prophes again

And there appeared a steat wonder in heaven; a moon under her Monan clothed appeared a service start the moon under her Monan Clothed Will la State of the Che States in the Chest of the Ches en angre given seven
gel came and stood at ...
rayers of all saints upon the gel came and stood at ...
rayers of all saints upon the gel came and stood at ...
It took the fire of the altar, and stood of the saint the stood of the stood o

Night for the a man child Who was to The heaven is the day of the and his and

Niagon; and the dragon fought. that sat thereon to take per hey should kill one another him a great sword. ned the third seal I beheld he that sat on him had

I the fourth seal, pale horse: and his name and Hell followed with to them over the fourth

an with sword, and with hunger,

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