

The **NEW STRAND**

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



And



Germantown's
BAND BOX
PHILADELPHIA'S REPERTORY FILM CENTER

30 ARMAT ST. (PHILA. 19144)

TELEPHONE VI.4-3511

Films 1 SEPT - OCT 15

Extra! Bergman's at the Bandbox!

Meanwhile, back at the New 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 Andrej 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 kidnapped atomic scientist. They have an adventure or two which might titillate 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 adequate. 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

At The Bandbox.

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 his 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 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 back to it because it puzzles me. How can anything be so boring and so fascinating at the same time? One 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, 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 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 ecstacy 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 Dostoevsky, Gerard Philippe 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 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 TROUBLEMAKER 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 improvisators 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 Premis would take off on it. A high-level war strategy meeting, for example, would come out as President Stickfingers, Secretary Pumpkintop, and the I B M Kid deliberating the next escalation. Honest, you could die laughing. This 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, 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... HALLELUJAH THE HILLS is a lot 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 Adolfo 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 (ha!) 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, woos 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 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 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 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.

Scripted by A. C. C. C.

NEW STRAND

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

THURS - SUN, SEPT 1 - 4

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

BORN FREE 94 min
THAT MAN... 117 min

VIRGINIA MCKENNA · BILL TRAVERS



BORN FREE

The gay adventures
of Elsa the lioness...

HORST BUCHOLZ

with SYLVA KOSCINA ·

AND

and MARIO ADORF

"THAT MAN IN ISTANBUL"

MON - WED, SEPT 5 - 7

Mon. Reward at 7 & 10:50,
Flight... at 8:30 only
Tues & Wed 8:30 only,
Flight... 1st

FLIGHT 141 min
REWARD 82 min

JAMES STEWART · RICHARD ATTENBOROUGH
PETER FINCH · HARDY KRUGER
ERNEST BORGNINE · IAN RANNEN · RONALD FRASER

the FLIGHT of the PHOENIX

AND

Directed by SERGE BOURGUIGNON

Screenplay by SERGE BOURGUIGNON

MAX von SYDOW · YVETTE MIMMELUX
EFREM ZIMBALIST, JR. · GILBERT ROLAND

the reward

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

Paul Newman is 'Harper'

LAUREN JULIE ARTHUR
BACALL · HARRIS · HILL
JANET PAMELA ROBERT
LEIGH · TIFFIN · WAGNER

- ALFRED HITCHCOCK

and

STRANGERS ON A TRAIN

Farley · Robert
Granger · Walker

SUN - TUES, SEPT 11-13

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

ASHES & D 99 min
IVAN II 84 min



Andrzej Wajda's
ASHES

AND

AND DIAMONDS

IVAN the TERRIBLE

PART II **

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
Dostoevsky."

WRITTEN AND DIRECTED BY
SERGEI EISENSTEIN

WED - SAT, SEPT 14-17

Wed & Thurs 8:30, Madrid
1st. Fri & Sat. Roses
at 7 & 10:15, Madrid at
8:40 only

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

frederic rossif's *to die in madrid* with the voices of sir john gielgud · irene worth

"EXCELLENT, POETIC!

A graphic, exciting historic document
...stunning!" — Bosley Crowther, Times

AND

ROSES FOR THE PROSECUTOR

a very
serious comedy

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



SUN-SAT, SEPT 18-24

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

SHAKESPEARE WALLAH

starring

SHASHI KAPOOR · FELICITY KENDAL

MADHUR JAFFREY

Produced by ISMAIL MERCHANT

Directed by JAMES IVORY



"A GEM
OF DELICATE,
EXQUISITE
RADIATION!"

—Bosley Crowther, New York Times

NEW STRAND

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

SUN-TUES, Sept 25-27

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

LEATHER... 105 min
BRIDGE 102 min

STARRING
RITA TUSHINGHAM

THE LEATHER AND BOYS

also starring
Dudley Sutton •

Directed by **Sidney J. Furie**

THE BRIDGE

ACADEMY AWARD
NOMINATION!
7 WORLD FILM AWARD



"INTENSE...
COMPELLING...
NERVE-
SHATTERING!"
- N.Y. Times

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
THE PAWNBROKER

TOM COURTENAY &
DIRK BOGARDE

and
KING AND COUNTRY



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
in
LUIS BUÑUEL'S and **Rapture**

the *Diary*
of a Chambermaid

starring
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

"HOWLINGLY
FUNNY"
-Bosley Crowther, New York Times

"HILARIOUS"
-Time Magazine


CANNES FESTIVAL AWARD
BEST ACTRESS
VANESSA REDGRAVE

MORGAN! **AND** **The Cool World**

"BRILLIANT"
-Brendan Gill, The New Yorker

"SEE MORGAN!
AND ENJOY!"
-Robert Salmaghi, New York Herald Tribune

DIRECTED BY SHIRLEY CLARKE
PRODUCED BY
FREDERICK WISEMAN
MUSIC BY MAL WALDRON
FEATURING DIZZY GILLESPIE



"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**

**the SHOP
on
MAIN
STREET**



"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 Winston, N.Y. Post

Germantown's BAND BOX

REPERTORY FILM CENTER
30 ARMAT ST. (PHILA. 19144)
TELEPHONE VI.4-3511

THURS-TUES, SEPT 1-6

Los Tarantos at 7 & 10:35,
Woman... 8:30 only
each night

Tarantos 81 min
Woman... 123 min



Woman in the Dunes

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

Cast

Niki Jumper EIJI OKADA
The Woman .. KYOKO KISHIDA



EASTMANCOLOR

Los Tarantos

FILMED IN BARCELONA

ANTONIO GADES CARMEN AMAYA

WED-SAT, SEPT 7-10

MICHELANGELO ANTONIONI'S

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

L'Avventura 145 min

L'AVVENTURA

(THE ADVENTURE)

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



and THE IDIOT

from Dostoevsky's
great novel
starring
Gerard Phillipe

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

Two Daughters

AND

the Troublemaker

A BLEND OF POETIC CREATION
THAT IS ALMOST MAJESTIC!"

—Bosley Crowther, New York Times

"SIDE-SPLITTING
CINEMATIC PRANK!"
—Time Mag

"FAST, FUNNY
OFF-BEAT COMEDY!"
—Felix, Jour. Amer

WED-SAT, SEPT 21-24

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

HALLELUJAH 82 min
GUEST 105 min

HALLELUJAH THE HILLS

"The weirdest,
wooziest, wackiest
comedy of 1963."
Time Magazine



starring
Peter H. Beard (Yale '61)

Directed by
ADOLF MEKAS



"THIS IS ONE OF THE
VERY BEST...A
WORK OF ADVANCED
ART!"
—Winsten, N.Y. Post

HAROLD PINTER'S

THE GUEST

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

Germantown's
BAND BOX

REPERTORY FILM CENTER
30 ARMAT ST. (PHILA. 19144)
TELEPHONE VI.4-3511

SUN-TUES, SEPT 25-27

Women at 7 & 10,
Spring 8:30 only

WOMEN 80 min
...SPRING 88 min



Ingmar Bergman's
all these Women
[EASTMANCOLOR]

INGMAR BERGMAN

WED-SAT, SEPT 28-OCT 1

Silence at 7 & 10:20,
Seal 8:40 only

SILENCE 95 min
...SEAL 96 min



INGRID THULIN
GUNNEL LINDBLOM
JORGEN LINDSTROM
HAKAN JAHNBERG
BIRGER MALMSTEN

"BERGMAN AT HIS MOST POWERFUL!
A sexual frankness that blazes a new trail. Wonderful, marvelous, shuddering performances."
—Archer Winsten, N. Y. Post

SUN-TUES, OCT 2-4

...Eye at 7:15 & 10:20
Torment 8:45 only

...EYE 82 min
TORMENT 90 min



"One of the Best." —TIME MAGAZINE
THE ORIGINAL BERGMAN
TORMENT

Film Festival

WED-SAT, OCT 5-8

Strawberries at 7
and 10:25
Magician 8:40 only

STRAWBERRIES 90 min
MAGICIAN 102 min



WITH
HARRIET ANDERSSON
BIBI ANDERSSON
MONA MÅLM
EVA DAHLBECK
KARIN KAVLI
GERTRUD FRIDH
BARBRU HJORT
AND JARI KULLE

Max Von Sydow
Gunnar Björnstrand
Bibi Andersson

AND

SUN-TUES, OCT 9-11

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

INTERLUDE 95min
SMILES 108min



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

AND

Illicit Interlude

Maj. Britt Nilsson
Birger Malmsten

INGMAR BERGMAN

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 Björnstrand
Max von Sydow
Gunnel Lindblom

AND



INGMAR BERGMAN'S

1 And when He had opened the seventh seal, there was silence in heaven about the space of half an hour.
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, and he should offer prayers of all saints upon the golden altar which was before the throne.

4 And he took the fire of the altar, and cast it into the sea: and there were voices, and thunder, and lightening, and an earthquake.

CHAPTER 10
NIGHT

1 I saw a mighty angel clothed with a cloud: and his face was as it varied as pillars of fire:
2 And he had in his hand a lituus, and set his right foot upon the sea, and upon the earth,

3 And cried with a loud voice, Seal up those things which the prophets have written, and write them not.

4 And the angel lifted up his voice, and said, Who hears these things, let him add his voice which says, Amen. And he said, Amen.

5 And I saw another sign in heaven, and great and wonderful: and I saw upon the sea and upon the earth.

6 And I saw a woman which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

7 And I saw a man which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

8 And I saw a woman which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

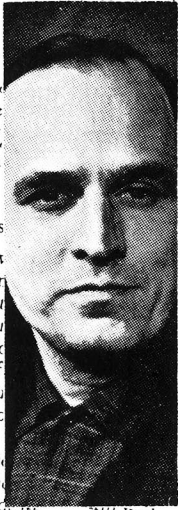
9 And I saw a man which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

10 And I saw a woman which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

11 And I saw a man which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

12 And I saw a woman which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.

13 And I saw a man which stood upon the sea, and upon the earth, and upon the sea, and upon the earth.



Ingmar Bergman



Bulk Rate
U. S. POSTAGE
PAID
Lambertville, N. J.
Permit No. 25

RETURN REQUESTED

NEW STRAND

Coryell St. Lambertville, N.J.