

Lambertville, N.J.

NEW STRAND

(609) 397-0486



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Germantown's

BAND BOX

30 ARMAT ST. (PHILA. 19144)

TELEPHONE VI.4-3511

One of the questions I am most frequently asked is whether I can see the films before I show them. The people who ask it are usually those who are dissatisfied for one reason or another with a film they paid their good money for, and are looking for someone a little less remote than the director or the producer on whom to voice their resentment. The answer to the question is: "Yes, I can see most of them if I want to spend every day at the movies as well as every night. My \$2.50 is just as good at the Plaza or the Little Carnegie as anyone else's, or I could probably get in for nothing if I identify myself to the cashier, who checks with the manager, who has to call the owner, who usually can get a clearance from the distributor after he has obtained permission from the producer. At practically any neighborhood theater or drive-in, I could have seen MODESTY BLAISE, THE GREAT RACE, A FINE MADNESS, THE GROUP, or THE RUSSIANS ARE COMING. If I had wanted to see HAMLET, I might have seen it on television, or if I had preferred to see it in a theater, I might have caught it in Swarthmore some months ago. STOP THE WORLD and THE SLEEPING CAR MURDER played a few selected art theaters, mostly in the vicinity of New York. THE LOVERS OF TERUEL plays in New York occasionally; otherwise I can remember it only at the W-yne Aven-e P-ayhouse, one of the few theaters in the country outside of New York City that has the interest and the courage to play films that aren't square down the middle. ITALIANO BRAVA GENTE, as far as I know, has not played anywhere outside of New York, and that only briefly. LORD LOVE A DUCK, GENERAL DELLA ROVERE, and THIS SPORTING LIFE I could have seen quite recently - at the Bandbox - and I did. A PLACE IN THE SUN and TO CATCH A THIEF seem like suitable television material. If I should want to screen ALL THE WAY HOME, BROTHERS IN LAW, THE WRONG ARM OF THE LAW, or THE PROMOTER, I would not know where to look for them. In 972 motion picture theaters in the New York-New Jersey area I could have seen during the week of Sept 24th only seven of the 23 films on the current New Strand schedule, all of them released within the past 12 months. Of the 22 films at the Bandbox, I could have seen only three, two of them in New York City and one in New Brunswick.

Perhaps the question is intended to mean: "Can I screen them privately?" Of course. Any time I want to screen a picture before showing it, any distributor will either rent the Paramount for me or set up a projection booth in the old Metropolitan Opera House. Especially for old pictures. Why not? It might be worth \$50 to them, or even \$100. The truth is, most distributors don't really care whether we play their pictures or not. I deal with 20 or 25 distributors and they are all very decent to me. They let me play their pictures, sometimes quite early, even though they know that what I can usually pay them will just barely cover their bookkeeping expenses. For some reason, they seem to want to keep me in business, and that's fine, but I can hardly ask them to get a print out of a warehouse, hire a theater, pay a projectionist, and sit around anxiously while I make up my mind about a \$50 picture. I'm lucky to get what I get, and considering the number of films we show (about 200 a year in each

theater) and the variety (covering a period of 50 years from dozens of countries) the general level of quality compares favorably with any theater or film society anywhere in the world, even though we have to take the films sight unseen. If we come up with a dud occasionally, and we have had some lulus, it's because we are willing to take a chance on unpublicized films in the hope that their quality will exceed their box office potential. But we are just a link in a chain that ends with you, the audience. If you are willing to take a chance on unknown films, then we can. We, in turn, encourage the distributors to look for quality, and they support the producers, many of them independents like us, and in the last analysis, like you. It's your money that creates films like *The Ape Woman*, *The Guest*, *Ikiru*, *Ordet*, *Italiano Brava Gente* and *All the Way Home*. Even *Shakespeare Wallah*, which admittedly left much to be desired as a film, had a ring of sincerity and integrity which made it worthier of your support than some piece of expensive clap-trap like *Sound of Music* or *Mary Poppins*. If you are concerned about the quality of films, you have to be prepared to assume some individual responsibility for them, and subsidize them if necessary. If you consider yourself a judge of quality, you have to be prepared to lead rather than follow. Don't leave it to the critics; they don't pay to get in, and they don't know what they are talking about half the time anyway. *Bandits of Orgosolo* died in New York because Bosley Crowther doesn't like sheep. He called *Shakespeare Wallah* "a gem of delicate exquisite radiation" but hated *Dr Strangelove* because it was disrespectful toward the military establishment. *Time Mag* has killed many a good film with their bad jokes. Judith Crist is sharp, but not infallible - she missed the point of *Red Desert* completely. Dwight McDonald, Stanley Kauffman and Brendan Gill are exceptionally reliable, but they have their biases, as we all do. If a picture has to suffer from bias, at least let it suffer from your own. No matter what the picture is, you can't really judge it until you've seen it, and you can't see it unless somebody shows it.

Of the 23 films in the current New Strand program, only six have ever played herebefore. *ALL THE WAY HOME* was adapted from the play of the same name, which in turn was based on James Agee's posthumous novel "A Death in the Family". Although both the novel and the play won Pulitzer Prizes, neither one ever achieved wide public acceptance, and in fact the play itself was spared a premature death only because a number of critics and other prominent people bought space in the newspapers to plead for attendance. It goes without saying that the film, too, was a commercial failure, because your average movie-goer enjoys nothing more than make-believe death, a la *Finger made of Gold*, where girls and spies drop off like flies, but real death leaves him cold. In this film, a very real death is seen through the eyes of an eight-year old boy, who justly adores his father. It takes place in Knoxville in 1915, where we see father and son watching a Charlie Chaplin movie. They go off to a saloon where young Rufus munches a cracker while his daddy has a drink, then to their favorite spot near the railroad where they watch the trains go by and Jay tells his boy about the wonderful world he will inherit. When Jay is killed in an auto

accident, his wife Mary assuages their son's grief, and they comfort each other with the new child she is carrying. It's a lovely picture, and a worthy tribute to James Agee, who as both critic and screen-writer was an uncompromising champion of film quality.

GENERAL DELLA ROVERE is another soul-enriching film which we have been trying to promote, obviously not for our own financial enrichment. It's the film that almost closed the Bandbox -we sat there one night with 5 people in the auditorium with a potential audience of one million. In 1943, when the Germans still occupied all of northern Italy, Emanuele Bardone, posing as a Colonel Grimaldi, peddles influence with the Germans among families of captured Italian partisans. Needing a large sum of money to cover his gambling losses, he tries to steal his girl friend's bangles, tries to sell a worthless jewel to an ex-sweetheart turned prostitute, and finally in desperation takes an extraordinary risk and is captured. He is brought before Colonel Mueller, the German commander, and confronted with his many victims. Too contemptible even for the Germans, they nevertheless find some use for him. General della Rovere is smuggled into the occupied zone by a British submarine in order to contact Fabrizio, the leader of the underground. Colonel Mueller knows this, and hopes to use della Rovere as a decoy to lead him to the unknown Fabrizio, but he is killed by an over-zealous German patrol. Mueller persuades Bardone to impersonate the dead man, and sends him to a camp for political prisoners as the "captured" General della Rovere. In assuming the identity of the dead hero, he gradually assumes his personality and becomes the moral leader of the prisoners. In this capacity, he betrays one of the members of the underground and incurs the suspicion of the other prisoners, but his reputation is restored and reinforced when the Germans torture and beat him. In another part of the city, the Germans capture nine members of the underground. They know Fabrizio is one of them, but they don't know which one. In a last desperate attempt to use Bardone, Mueller puts him in a cell with 20 men, one of whom they know is Fabrizio. Ten of the 20 are to be executed the following morning in reprisal for the killing of a Fascist officer. When the ten names are called, della Rovere is among them. On his way up to the courtyard where the execution is to take place, he is intercepted by Colonel Mueller, who informs him that he was included only as a decoy. "Did he talk?" asks the Colonel. Bardone shakes his head. "On a night like this," the German muses, "even the bravest man will talk." "How do you know?" Bardone replies simply, without sarcasm, without rancor, "DID YOU EVER SPEND SUCH A NIGHT?" Before the startled Colonel can stop him, he runs into the courtyard and is shot by the firing squad. Here is a film that will make you proud to be a human being, a rare enough occasion as the world goes these days.

1/2 a Sonnet on the Prospect of Seeing Hamlet Once Again

I must pause awhile, and draw a breath in admiration
To name the man who will portray the noblest creation
Of the mind, the Bard's immortal Melancholy Dane.
Olivier! Olivier! Walk'st thou amongst us once again?
Come you to mock our troubled age?
Can light and shadow so bemuse us still?
Come then, and ease our puzzled will;
For a brief hour hold again the stage.

* * * * *

ITALIANO BRAVA GENTE is a joint Italian-American-Russian venture directed by Giuseppe de Sanctis (Bitter Rice) from a screen play by Ennio de Concini, who wrote Divorce Italian Style. It chronicles the good life and hard times of a battalion of Italian soldiers at Stalingrad in 1942 whose indifference toward the war is exceeded only by their contempt for the zeal of their German allies. The poor quality of the Italian soldiery is one of the 20th Century's best running gags, and cunningly conceals the truth that it takes more courage to be a lousy soldier than a good one. A good soldier obeys orders, and thus automatically divests himself of all responsibility to his fellow humans; rather than incur the displeasure of his superiors, he will drop a bomb that incinerates an entire city. A lousy soldier will take thought and feel compassion; he will say to himself "Why the hell am I committing this abominable inhuman act?" and perhaps refuse to do it. This requires real courage, and in this sense, the Italians are a brave people indeed. ITALIANO BRAVA GENTE does more than demonstrate the folly of war; it compels us to re-examine our standards of courage and cowardice. Perhaps for this reason it is not a popular picture. We don't like to face the possibility that war is a matter of individual personal responsibility. Statesmen can declare war, and generals can make plans for it, but war is ultimately sustained by the individual private soldier who fights it, and the "home front soldiers" who support it, either actively or tacitly. We are ready enough to pin on "the Germans" the responsibility for the destruction of Warsaw, but few of us are willing to assume personal responsibility for the destruction of Hiroshima, where 80 000 non-combatants were incinerated in a blinding flash. I suppose it takes a certain kind of courage to do THAT, but I'll take the Italian kind.

A PLACE IN THE SUN was a popular and highly regarded adaptation of An American Tragedy. If Dreiser could have seen what Elizabeth Taylor and Montgomery Clift did to his story, he would have called it An American Travesty... THE GREAT RACE, billed as "the greatest comedy of all time" probably isn't. I have never yet seen a picture with Jack Lemmon that was worth a nickel, but I am always ready to be pleasantly surprised.

A comparatively recent, and to my way of thinking, happy trend in American letters might be (and for all I know, is) called the Literature of the Absurd - wild, sprawling novels full of caustic social satire and mordant humor, such as those by John Barth, Thomas Pynchon and Joseph Heller. Well up among the best of these is Elliott Baker's A FINE MADNESS, recently translated into a film by the author himself. Our press book is very enthusiastic about this film - they suggest that it can appeal to BOTH types of audiences, those influenced by what they call 1) The Comic Touch, or 2) The Solid Sell. The Comic Touch is the angle to play up for that segment of the audience that considers The Ritz Brothers the acme of humor, especially with a ribald joke or two. The Solid Sell, stressing the "bevy of beautiful and eager women" is directed toward those who take sex seriously, if somewhat vicariously. The press book people either don't know of, or refuse to acknowledge, the "third

force", the people who can admire and enjoy this film for its total irreverence toward The Establishment. It's the audience for The Loved One, Lord Love a Duck, The Knack, The Beatles, Dr Strangelove and Catch 22. The growth and loyalty of this audience over the dead body of Bosley Crowther and his ilk is the best thing that's happened to the film industry since D W Griffith invented the close-up.

DAVID AND LISA, popular out of all proportion to its quality, seemed to me mawkish and pedestrian. Although partly redeemed by a sterling performance by Kier Dullea, the heavy didactic hand of the creators of Ladybug Ladybug is evident throughout... LORD OF THE FLIES, as a novel second only to A High Wind in Jamaica for its insight into the inner world of childhood, loses all of its wit and perception under Peter Brook's direction without any compensating cinematic qualities... Arthur Schnitzler's Reigen, which shocked the world in the 1920's with its witty and cynical portrayal of lovers going from hand to hand until a full circle is completed, suffers its third incarnation as a film in CIRCLE OF LOVE, directed by Roger Vadim from a screen play by Jean Anouilh. It is certain to be an improvement over its predecessor, also a French film called La Ronde, a work of unspeakable tedium. LONELINESS OF THE LONG DISTANCE RUNNER appeals to me more every time I see it, epitomizing in a single gesture the attitude of the present generation to the world they inherited. Every generation rejects the outmoded values of its predecessor, as it should; that's what brought man up from the ape. Having witnessed at first hand this revolt in three successive generations, I can report that I have never seen it so intense, so all-encompassing, and taking one consideration with another, so thoroughly justified.

In NEVER ON SUNDAY, Jules Dassin demonstrates that you can lead a horticulture, but you can't make her think. HE WHO MUST DIE is Dassin's adaptation of The Greek Passion by Nikos Kazantzakis, Nobel Prize winner and author of Zorba the Greek. In a Cretan village under Turkish domination, the villagers chosen to portray the characters in the annual Passion of Jesus act out their roles in real life in an allegorical representation which parallels the Biblical story line both in plot and in dramatic intensity.

KNIFE IN THE WATER is the first film of Roman Polanski, and vastly superior in every way to the pointless Repulsion. In the earlier film, a smug, successful sportswriter, driving with his cool wife toward a lake where their boat is anchored, is intercepted by an arrogant young hitchhiker. The immediate antagonism between the two men is intensified by the woman's sympathetic attraction toward the young stranger. The older man accepts the challenge and invites the boy to join them on the boat, where he flaunts his possessions, his expertise, and his superior strength. Taunted into violence, the young man draws a knife. They grapple; the knife goes overboard and so does the boy. When the husband rushes off to notify the police, the boy reappears and he and the woman begin to play Wife in the Water. Her moment of passion past, she recovers her aplomb, deflates the boy's ego, and sends him on his way. When her husband returns with his arrogance and self-possession restored, she gives him something to think about also.

In LES ABYSSES, two young sisters, virtual slaves since childhood on a squalid French farm, drift into violence when their slovenly employers threaten to turn them out. Horror succeeds horror as the girls abandon themselves to hysteria, goaded by the stupidity and cruelty of the employers and the fanaticism of their insane lesbian daughter. This may be the champion horror film of all time, all the more harrowing because it seems so natural and inevitable.

We don't know if either of these two films has ever played in Philadelphia before. We do know that Godard's ALPHAVILLE is having its very first Philadelphia showing at the Bandbox. In this science fiction parable, a secret agent from earth is sent to a distant planet on a mission to destroy Alpha 60, the ultimate computer, and its master, Professor von Braun. Any resemblance to Werner von Braun is, I am sure, not a coincidence. Having totally dehumanized his own planet, der Profezzer is preparing to dehumanize the universe. Fortunately, secret agent Lemmy Caution arrives in time to save the world for human fallibility.

On the whole, we can't help being pleased with the Bandbox schedule. - the Godard program, the Jules Dassin program, the Angry Young Man program, the Jacques Tati program, and the Tom Courtenay program, directed in one film by John Schlesinger and in the other by Tony Richardson. One film, GRAND ILLUSION, is by almost universal acclaim, one of the greatest of all time. The four literary classics, GREAT EXPECTATIONS, DAVID COPPERFIELD, HAMLET, and MAJOR BARBARA are all great films in their own right. In the entire program, the scenes I like least are the non-ballet sequences in THE RED SHOES, as turgid a story as the world e'er looked upon. The scenes I like most are those with W C Fields as Micawber in DAVID COPPERFIELD.

This printed program is mailed without charge to all who request it. If you are not on our mailing list, and would like to be - call, write or leave your name either at the Bandbox or at the New Strand. It is important, even imperative, to let us know about planned changes in address well in advance. The New Strand News and Film Report, suspended for the summer, will resume publication this month. The issue now in press, containing a study of the Bergman films, an article about the relation between film and national character, Twenty Questions about the assassination of Kennedy, reviews and comments on the films at the Bandbox and the New Strand during the past six months, and other features, will be sent free to all present subscribers. A new subscription drive for 1967 will start with the next issue. If you are not now a subscriber, you can begin your 1967 subscription with the current issue by sending \$1.00 to New Strand News, Box 91, Lambertville, N J.

This program was designed and laid out by Alda Cortese and written by A. Carduner.

SUN-TUES, OCT 16 - 18

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

A PLACE... 122 min
...HOME 103 min
A PLACE IN THE SUN
Shelley Winters, Keefe Brasselle. Produced and directed by George Stevens. Based on the novel *An American Tragedy* by Theodore Dreiser.

JEAN SIMMONS
ROBERT PRESTON
PAT HINGLE

BASED UPON THE PLAY BY TAD MOSEL AND
THE NOVEL "A DEATH IN THE FAMILY"
BY JAMES AGEE

David Susskind's
all the way home

ROBERTO ROSSELLINI'S
GENERAL DELLA ROVERE

The fantastic wartime adventures and intrigues of the mountebank who held the fate of the fighting underground in his hands!

starring
VITTORIO DE SICA
also starring HANNES MESSEMER
with SANDRA MILO · GIOVANNA RALLI · ANNE VERNON

WED., OCT 19

One Night Only!

at 7 & 9:15

129 min

Modesty Blaise

CARY GRANT GRACE KELLY
in ALFRED HITCHCOCK'S
TO CATCH A THIEF

MONICA VITTI
TERENCE STAMP
DIRK BOGARDE

...the world's deadliest and most dazzlingly female agent!

THURS-SAT, OCT 20-22

Thurs 8:30 Modesty 1st.
Fri & Sat Thief at 6:45 and 10:40. Modesty at 8:40 only

MODESTY...119 min
...THIEF 106 min

Tony Curtis · Jack Lemmon Natalie Wood
BLAKE EDWARDS' **"The Great Race"**

SUN - TUES, OCT 23 - 25

Sun 8:00,

Mon & Tues 8:30

Great Race 153 min



The greatest comedy of all time!

WED-SAT, OCT 26-29

Wed & Thurs 8:30, Madness 1st

Fri & Sat World at 7 & 10:30, Madness at 8:45 only

MADNESS 103 min
WORLD 98 min

Sean Connery
Joanne Woodward
Jean Seberg

"A Fine Madness"

STOP THE WORLD I WANT TO GET OFF

STARRING
MILLICENT MARTIN
INTRODUCING
TONY TANNER

SUN-TUES,

OCT 30-NOV 1

Sun 8:00,
Mon & Tues 8:30

HAMLET 153 min



WED - TUES,
Nov 2 - 8

FIRST RUN!

Wed & Thurs 8:30
Fri & Sat 6:30 and 9:15
Sunday 8:00 only
Mon & Tues 8:30

ITALIANO...156 min

ARTHUR KENNEDY
PETER FALK
TATYANA SAMOILOVA
RAFFAELE PISU
SHANNA PROKHORENKO
ANDREA CHECCHI
RICCARDO CUCCIOLLA
NINO VINGELLI
LEV PRYGUNOV
GRIGORI MIKHAILOV

"THIS IS THE FACE OF WAR THAT HAS BEEN CAPTURED FOR ALL TIME!"
Arthur Knight
Saturday Review

"ELABORATE, BULGING PANORAMA OF WAR!"
Bosley Crowther—N.Y. Times

Italiano Brava Gente

WED., NOV 9

One Night Only!
One Performance
8:30
Wrong Arm...1st

brothers in law
and
wrong arm of the law
Peter Sellers

Ian Carmichael & Richard Attenborough

THURS-SAT,

Nov 10-12

Thurs 8:30, Sleeping Car...1st

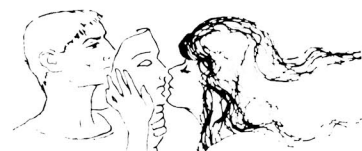
Fri & Sat Indians at 7 & 10:10
Sleeping Car 8:40

Sleeping Car 90 min
Indians 92 min

SIMONE SIGNORET · YVES MONTAND
THE SLEEPING CAR MURDER

AGATHA CHRISTIE'S
CLASSIC MYSTERY

TEN LITTLE INDIANS



CINEMA ART IN ITS MOST MODERN ASPECT!"
—Kate Cameron, Daily News

"A SOPHISTICATED, ROLLICKING COMEDY!"
—Daily News

SUN and MON,
NOV 13 and 14

Sun 8:00, Mon 8:30
Lovers 1st each night

LOVERS 85 min
CUCKOLD 117 min

"The Lovers Of Teruel"

"HIGHLY AMBITIOUS DANCE CINEMA!"
—Crowther, N.Y. Times

AND
Claudia CARDINALE Upo TOGNAZZI
THE magnificent CUCKOLD

TUES and WED,
NOV 15 and 16

8:30 each night,
Sporting Life 1st

...LIFE 126 min
PROMOTER 89 min

RICHARD HARRIS
"THIS SPORTING LIFE"
RACHEL ROBERTS



LOCK UP YOUR DOLLARS AND YOUR DAUGHTERS... here's that man again!

ALEC GUINNESS as
the **PROMOTER**

From Arnold Bennett's novel "THE CARD"
GLYNIS JOHNS · VALERIE HOBSON
PETULA CLARK

"BEST PICTURE" for 1963
"BEST ACTOR" for 1963

INTERNATIONAL FILM CRITICS
CANNES FILM FESTIVAL

THURS-SAT,
NOV 17-19

Thurs 8:30 Loved One 1st
Fri & Sat. Rope at 6:45 and 10:40
Loved One 8:40 only

ARTIE SHAW presents
ENOUGH ROPE

AND

The Loved One

ROPE 107 min
LOVED ONE 116 min

starring
GERT FROBE · MARINA VLADY
ROBERT HOSSEIN · MAURICE RONET
YVONNE FURNEAUX

Based on the novel,
"The Blunderer," byPatricia Highsmith

Cameo Guest Stars
Dana Andrews · Milton Berle
James Coburn · John Gielgud
Tab Hunter · Margaret Leighton · Liberace
Roddy McDowall · Robert Morley
Barbara Nichols · Lionel Stander
; ROD STEIGER as "Mr. Joyboy"

SUN-TUES,

NOV 20-22

Sun 8:00,
Mon & Tues at 8:30

THE GROUP 150 min



THE GIRLS:
CANDICE BERGEN as Lakey
JOAN HACKETT as Dottie
ELIZABETH HARTMAN as Priss
SHIRLEY KNIGHT as Polly
JOANNA PETTET as Kay
MARY-ROBIN REDD as Pokey
JESSICA WALTER as Libby
KATHLEEN WIDDOES as Helena

Directed by SIDNEY LUMET

SKATER DATER (a short)

WED - WED,

NOV 23-30

Wed & Thurs 8:30, Russians 1st. Fri & Sat Duck at 6:45 and 10:50, Russians 8:40 only

Sun 8:00 only, Russians 1st
Mon-Wed 8:30 only, Russians 1st.

RUSSIANS 126 min
DUCK 104 min

LORD LOVE A DUCK

Roddy McDowall
Tuesday Weld
Lola Albright
Martin West
Ruth Gordon

THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING

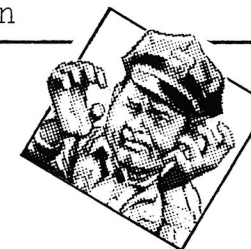
CARL REINER · EVA MARIE SAINT · ALAN ARKIN · BRIAN KEITH

JONATHAN WINTERS · THEODORE BIKEL

"ONE OF THE BEST IN A LONG TIME!"
—Life Magazine

"THE FUNNIEST AMERICAN COMEDY TO COME ALONG!"
—Saturday Review

"A HILARIOUS TROUPE TELLING A HILARIOUS TALE IN A HILARIOUS WAY. GO. ENJOY. A ROUSINGLY FUNNY COMEDY TAKES OFF IN WILD FLIGHT!"
—New York Times



Germantown's
BAND BOX
PHILADELPHIA'S REPERTORY FILM CENTER

30 ARMAT ST. (PHILA. 19144)

TELEPHONE VI.4-3511

SUN - TUES
OCT 16-18

Directed by ROGER VADIM
CIRCLE OF LOVE and The LOVE GODDESSES
starring FRANCINE BERGE ♥ JEAN-CLAUDE BRIALY
♥ ANNA KARINA ♥ BERNARD NOEL ♥ MAURICE RONET
Adapted for the Screen by JANE FONDA ♥ CLAUDE GIRAUD ♥ JEAN ANOUILH ♥
CATHERINE SPAAK ♥ MARIE DUBOIS ♥ JEAN SOREL
"WHAT PARADED PAST THE CENSORS IS WORTH THE ADMISSION PRICE ALONE! A CAVALCADE OF FILM FEMININITY... FASCINATING!"
A. V. TIMES

Love G. 7 & 10:15
Circle 8:35 ea nite

GODDESSES 87 min
CIRCLE 105 min

WED., OCT 19

"A GREAT PICTURE" "DESIGNED TO PLEASE" "DAZZLING" with its "ENTRANCING ADVENTURE and BEWITCHING PRODUCTION!"

ONE NIGHT ONLY

6:30 & 8:45
134 min

Color by TECHNICOLOR
ANTON WALBROOK
MARIUS GORING · MONRA SHEARER

WINNER OF 3 ACADEMY AWARDS!

The Red Shoes

THURS - TUES
OCT 20 - 25

DAVID & LISA



Lord... at 7 & 10:15
D & Lisa 8:40 only

D & Lisa 94 min
Lord... 90 min

KEIR DULLEA
JANET MARGOLIN
HOWARD DA SILVA

AND **LORD OF THE FLIES**

WED - SAT
OCT 26 - 29

"A DEVILISH DISECTION OF MAN THAT HAS HUMOR, SUSPENSE AND A DASH OF EVIL!"
BOSLEY CROWTHER, N.Y. TIMES



KNIFE IN THE WATER

Abysses 7 & 10:15
Knife 8:40 only

ABYSSES 90 min
KNIFE 95 min

Directed by Roman Polanski

NEWSWEEK, New York
"...Classic crime... electrifying study of avarice... despair and violence... staccato-rhythmed paroxysm... almost flawless direction!"

AND **Les ABYSSES**

"A maniacal orgy of emotion and high tension! Overwhelms with brutal vigor!"

SUN - TUES
OCT 30-NOV 1

ALEC GUINNESS

JOHN VALERIE
MILLS · HOBSON

AND **TIGHT LITTLE ISLAND**
Great Expectations

...Island 7 & 10:30
Expectations 8:30 only

ISLAND 82 min
GR. EXP. 118 min

starring BASIL RADFORD
JOAN GREENWOOD

with JAMES ROBERTSON JUSTICE
GORDON JACKSON

"Glorious film entertainment!"
—Jesse Zunser, Cue

Germantown's
BAND BOX
PHILADELPHIA'S REPERTORY FILM CENTER

30 ARMAT ST. (PHILA. 19144)

TELEPHONE VI.4-3511

WEDNESDAY, NOV. 2

ONE NIGHT ONLY

7 & 9
Grand Illusion 111 min

JEAN RENOIR'S MASTERPIECE!
GRAND ILLUSION

ERIC VON STROHEIM / JEAN GABIN / PIERRE FRESNAY



"A super atomic-age spy film! Satiric! Witty! Fast-moving!"
—Bosley Crowther, New York Times

THURS - WED
NOV 3 - 9

Woman at 7 & 10:10
Alphaville 8:30 only

FIRST PHILADELPHIA SHOWING OF Godard's ALPHAVILLE

Alphaville 100 min
A Woman... 80 min

JEAN-LUC GODARD'S

and

ALPHAVILLE!

STARRING EDDIE CONSTANTINE

ANNA KARINA

AKIM TAMIROFF

• SCREENPLAY BY JEAN-LUC GODARD

GODARD'S

a woman is a woman

JEAN-PAUL BELMONDO
ANNA KARINA
JEAN-CLAUDE BRIALY

THURS - SAT
NOV 10-12

Billy at 7 & 10:25,
Loneliness 8:40 only

Billy Liar 98 min
Loneliness 107 min

WITH TOM COURTENAY
AND JULIE CHRISTIE

BILLY LIAR

AND



SUN - TUES
NOV 13 - 15

...Morning at 7 & 10:35
Room... 8:35 only

...Morning 90 min
Room... 116 min

with ALBERT FINNEY
SHIRLEY ANNE FIELD RACHEL ROBERTS

Saturday Night and Sunday Morning

and **Room At The Top**

Starring LAURENCE HARVEY

SIMONE SIGNORET

"THE BEST FOREIGN FILM OF THE YEAR!"
—New York Times

WED - SAT
NOV 16 - 19

Never on Sun at 7 & 10:50
He Who Must Die at 8:40 only

Never... 91 min
He Who... 129 min

THE HAPPY STREET- WALKER OF PIRAEUS...

starring MELINA MERCOURI

Never On Sunday

Written and Directed by JULES DASSIN

"ONE OF THE MOST POWERFUL THE SCREEN HAS MADE IN MANY A YEAR! MAGNIFICENT!"
—Time Magazine

directed by JULES DASSIN
starring MELINA MERCOURI

HE WHO MUST DIE

Germantown's
BAND BOX
PHILADELPHIA'S REPERTORY FILM CENTER

30 ARMAT ST. (PHILA. 19144)

TELEPHONE VI.4-3511

SUN - TUES
NOV 20 - 22

6:30 & 8:50
each night

HAMLET 153 min

WINNER OF 5 ACADEMY AWARDS!
Laurence Olivier
presents
"HAMLET"

WED-SAT,
NOV 23 - 26

Hulot at 7 & 10:15,
My Uncle 8:35 only

HULOT... 86 min
...UNCLE 110 min

2 Films Premeditated 2
To Jolt You To Laughter! 2

JACQUES TATI'S
"Mr. Hulot's HOLIDAY"
"Explodes with Merriment!"
—New York Times



BEST FOREIGN FILM OF THE YEAR!
—New York Film Critics Award

Jacques Tati's **MY UNCLE**

SUN - WED,
NOV 27 - 30

Major B. at 6:45
and 10:25
David C. 8:30 only

MAJOR B... 100 min
DAVID C... 112 min

DAVID COPPERFIELD

With a star cast of 65 players featuring
W C FIELDS
MAUREEN O'SULLIVAN
MADGE EVANS
EDNA MAY O'LIVER
FRANK LAWTON
ELIZABETH ALLEN
LIONEL BARRYMORE
FREDDIE BARTHOLOMEW
LEWIS STONE
ROLAND YOUNG

AND

GEORGE BERNARD SHAW'S
"Major Barbara"

REX HARRISON/WENDY HILLER/DEBORAH KERR
ROBERT MORLEY/ROBERT NEWTON/EMLYN WILLIAMS
DAME SYBIL THORNDIKE
Produced and Directed by GABRIEL PASCAL

TO THE BANDBOX!
From Schuylkill Expressway to Germantown exit. Along Wiss-ahickon Drive to Wiss'n Ave. Right on Wiss'n Ave to Cheltenham. Left on Cheltenham, one block past Germantown Ave. to Kenyon St. Right on Kenyon (around the Acme) to Armat St.

- Roosevelt Blvd. (Route 1) to Schuylkill Expr., then North.
- Huntington Pike (Route 232) to Meetinghouse Rd. Right on Mt'house Rd., cross 611 to Church Rd. Right on Church to Washington Lane. Left on Wash'n Lane to Germantown Ave. Left on Ger'town Ave to Armat St. (one block past Cheltenham)
- Old York Rd. (Route 611) South to Meetinghouse Rd, then see b.
- Bethlehem Pike (Route 309) Into Ogontz, along Ogontz to Washington Lane, then see b.
- Skippack Pike (Route 73) to Washington Lane, then see b.
- Germantown Pike (Route 422) straight down to Armat St.
- Schuylkill Expressway (Route 76) see box.
- Lincoln Highway (Route 30) to City Ave. Left on City Ave. to Schuylkill Expressway, then see box.
- West Chester Pike (Route 3) to Route 1 (Township Line Rd) Left on Route 1 to Schuylkill Expressway, then see box.
- Baltimore Pike (Route 1) to Schuylkill Expressway, see box.
- From Center City & S. Phila: Schuylkill Expressway, East River or West River Drive. Then see box.
- From Camden: Benj. Franklin Bridge, Vine St., Schuylkill Expressway, then see box.