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1954

**YOUR CAMPAIGN BOOK**



**SOPHIA LOREN**

**PATHÉ PICTURES**  
presents  
**VERDI'S**

**AIDA**

A  
**Pathe**  
Pictures  
Release  
**IN COLOR**



# SMASH SUCCESS OF "AIDA" FORGES NEW CHAPTER IN ENTERTAINMENT HISTORY...

## Mass and Class Audiences Both Bowled Over By Trail-Blazing "AIDA"

### BOX OFFICE RECORDS CRASH!

All attendance and box office records in history of Little Carnegie Theatre, New York's showcase of outstanding hits, shattered by "Aida" The Money Miracle!

## HAILED BY ALL TYPES OF PUBLICATIONS!

### Major Achievement!

"Entertainment of an extraordinary captivating sort, as vivid and impressive to the eye as it is eloquent and moving to the ear...the film is a major achievement."

NEW YORK TIMES

### A Departure!

"This presentation of Verdi's magnificent opera is a departure in the entertainment field....a thoroughly enjoyable performance."

RED BOOK

### Resplendent!

"The voices are resplendent with vocal glory. Renata Tebaldi... Ebe Stignani...Giuseppe Campora are among Italy's best."

NEWSWEEK

### Excellent!

"Beautifully produced Italian version of Verdi's master work... played by graceful, magnetic actresses...the unsurpassed music is exquisitely sung."

PARENTS MAGAZINE

### Astonishing!

"An astonishing thing happened....the music became the storyteller and the action of the performers responded to the musical demands of the composer....a glowing musical experience."

NEW YORK HERALD TRIBUNE

### Remarkable!

"'Aida' is a remarkable technical achievement...a most ambitious and impressive motion picture."

CHRISTIAN SCIENCE MONITOR

### ✓✓✓✓ Rare Treat!

"Calculated to please movie goers with no special fondness for opera...lovers of grand opera will find a rare treat in this rendition of Verdi's highly melodious classic."

PHOTOPLAY



### ★★★★ Highest Rating!

"The most ambitious and elaborate Italian film production to reach these shores...admirable...Hurok may well be proud of his import."

NEW YORK DAILY NEWS

### Exciting!

"The screen is animated by some attractive people. Outstanding among them is Sophia Loren who could easily be the most exciting new presence to be seen upon our screens...stunning setting...memorable music."

SATURDAY REVIEW

### Great!

"Combining great aural and visual appeal, the well-known Verdi opera will certainly find a large audience among habitual movie goers...S. Hurok, the old magician of show business, has done it again."

MUSICAL COURIER

### Lavish!

"Verdi's famous opera beautifully sung by some of Italy's greatest singers has been given a lavish production. A good commentary keeps you well informed of the action."

AMERICAN MAGAZINE

### Worth Seeing!

"Verdi's opera beautifully sung...handsome Italian film."

WOMAN'S HOME COMPANION

### Overwhelming!

"The impact on the eye and ear is overwhelming...a musical and scenic achievement...a huge and colorful musical spectacle, a joy to the eye and ear."

NEW YORK WORLD TELEGRAM

### Spectacular!

"Spectacular...a treat for both eye and ear."

COMMONWEAL

### Milestone!

"This opulent production may well be considered a milestone...the best and most successful application of motion picture technique yet revealed to the average listener.....unlimited sweep....outstanding voices....some of the greatest opera singers in the world today."

Sigmund Spaeth, FILM MUSIC



# THERE'S ASSURED CLASS-MASS MAGIC IN THE *Pathé* NAME AT ANY BOX OFFICE!

## *Make "Aida" Big City-Wide Event!*

### SCREENING FOR OPINION MOLDERS BASIC KEY TO BANG-UP CAMPAIGN!

The showing of "Aida" can be made a major civic event in your community so as to augment your normal movie audience with practically every music lover in town. Screenings for your key public opinion molders, followed up by an intensive, step-by-step campaign, will start a ticket-selling tidal wave.

#### *Invite Community Leaders*

Start with the Mayor, heads of the Board of Education, the Italian consul and outstanding community leaders. Include carefully selected heads of colleges, private schools, drama and dance schools, college and high school music department heads, leaders of musical groups, music teachers, special women's, cultural and fine arts groups and society leaders.

Especially important are screenings for music critics and movie critics, editors, general columnists, editorial writers, high school and college editors, key radio and TV station executives and personalities as well as disc jockeys.

Have your invitations printed for your large screenings to stress importance of the event. Comment cards at screenings can be utilized for valuable publicity by quoting important personalities.

#### *Cultivate Music Editors*

Cultivate your local music editors and feed them with special music material from the Publicity pages of this press book. The screening will make them jump on your publicity bandwagon. Don't let them put you off with the argument that "Aida" should be handled by the film editors. Tell them that, as one of the most important musical events in town, it certainly belongs in their columns.

#### *Use Mailing Lists*

Get lists of music lovers from concert managers or women's clubs in your town. Circularize these lists with "Aida" announcements. Also get club leaders to announce and plug the film at all meetings, on bulletin boards, stickers on correspondence etc.

#### *Tie In Music Department*

Follow up screening for college, high and grade school music department heads and private music teachers by tying them into your general "Aida" campaign on the stimulating appreciation of music angle. S. Hurok's first presentation of authentic opera in a mass medium will

### Sell All Audience Groups!

"Aida" gives you the greatest audience ever provided in history by any motion picture. Roughly, it falls into four groups, each with its own special sales approach. For maximum revenue from the film, you must sell every one of these groups.

#### *SELL OPERA LOVERS*

To opera lovers, who include practically every Italian in your community, the Pathé trademark plus the chance to see and hear Verdi's most popular opera as envisioned by the composer for the first time in history, are the big draws. Stress the quality of Italy's top singers, orchestra, ballet and the attractive, dramatically talented visual cast.

#### *SELL CLASS AUDIENCE*

This group, comprising cultured members of the general audience who seek superior entertainment, is most likely to be influenced by the reviews. Sell them strong on that angle as well as the cultural slant.

#### *SELL MASS AUDIENCE*

To general movie goers, sell the spectacle, sweep and pageantry; glamorous Sophia Loren in daring costumes of ancient Egypt; a powerful cast in one of the world's most dramatic love stories; the world's greatest music sung by the world's greatest artists — all dominated by the Hurok guarantee of quality.

Keep both musical and spectacular approach dignified or you'll frighten away the music lovers. Make sure that each approach contains elements of the other. Both are basic ingredients of entertainment. Sell the universal entertainment of "Aida" and you'll clean up!

give you a good jumping off point. Get them to talk up the picture in classes, bulletin boards, school publications etc. Perhaps you can arrange special student rates on block purchases of tickets. Schools can run contests for best vocal rendition of "Aida" arias on local radio or television stations with prizes from tied-in merchants.

#### *Use Local Opera "Angels"*

Enlist guarantors of Metropolitan Opera performances in your town or similar group of prominent people interested in popularizing opera to promote "Aida". These socially and financially important local personalities can be used for newspaper and radio-TV interviews, to throw receptions and cocktail parties, to attend opening night premiere, pay for special "raise culture" ads or spot Radio-TV announcements and open doors for you.

#### *Radio and TV Aids*

### *Sell 'Em With Front and Lobby*

Hit your general run of movie goers hard, both in advance during showing of "Aida", with front and lobby displays that the general entertainment appeal of the film as well as its musical aspects.

Blow-ups, rave reviews from Page 2 on a board dominated by an arresting still of Sophia Loren (Still Nos. AI-67, AI-86, AI-80) action and spectacle stills from the film. Also, you might blow Still No. AI-82 showing the glamorous Sophia Loren off screen copy: "Wait'll you see me in 'Aida'!" If permitted, pipe popular "Aida" arias into lobby with card announcing that music is next attraction. Free "Aida" music record may be obtained nearest office.

During showing of film, both front and lobby should reflect color, sweep and spectacle of 'Aida'. Key to the approach, as the source of copy and display material, can be found in striking "Aida" posters and other accessories. Note that the glamour and glory and entertainment qualities of the film are projected out crudely circling it so as to avoid discouraging serious music lovers.



# Pathé





# Pathé Pictures

## PUBLICITY

## Great Singing And Acting Merged In "Aida," First Real Opera Film

(Advance)

An historic new achievement in the performing arts will be unveiled in this city when "Aida", the first great opera film in color, will be presented by Pathé Pictures

A perfect fusion of great operatic singing and distinguished dramatic acting against a limitless background of color, action, splendor and spectacle, "Aida" combines the foremost voices of the famous La Scala with the most brilliant cinematic talents in Italy today.

It is the first time in Hurok's almost half a century career that the distinguished showman, who has introduced to America over four thousand of the world's most famous musicians, dancers, ballet and theatrical groups, has sponsored a motion picture.

"I regard 'Aida' as a milestone in the fields of music, theatre, opera and especially the cinema," Mr. Hurok declared. "For years I have been carefully watching all the attempts of film makers to use opera. Finally, I have discovered the first completely successful blending of the two media.

"Both visually and musically," the impresario stated, "this production of 'Aida' is actually more glamorous and perfect a realization of Verdi's great masterpiece than any production ever staged before. The camera gives us the variety and sweep that Verdi must have dreamed of and that cannot be encompassed within the confines of any theatre. For the first time, too, we are able to appreciate fully the great and moving story of human emotions set against the splendors of ancient Egypt as it is poignantly enacted by an able cast of attractive and accomplished performers.

"As one who has managed opera singers and opera companies and heard the greatest in all the most famous theatres of the world, I can state that the voices in this film represent the finest cast of singers



STILL AI42

MAT 1D

**ETERNAL LOVE**, immortalized by Verdi in his most popular opera, is dramatically portrayed by voluptuous Sophia Loren, Italy's reigning glamour girl, and handsome Luciano Della Marra in "AIDA", the first great opera film in color to be presented by Pathé Pictures

that could be assembled today. They are supported by an equally first rate orchestra and chorus and the sound track is an absolutely faithful record of the tone quality, musicianship and style of these great artists.

"I am particularly delighted," Mr. Hurok concluded, "that my first as-

sociation with operatic film should be a production of 'Aida' which is probably the greatest and certainly the most popular opera ever written. It combines a magnificent score with a truly ageless story."

Verdi's famous opera tells the dramatic love story of Aida, a beautiful Ethiopian princess who is the slave girl of Pharaoh's daughter, Amneris. Both are rivals for the love of Radames, the handsome young Egyptian general who conquers Aida's father, King of Ethiopia. Forced by her father to elicit military information from the man she loves at a secret tryst, the lovers are surprised by Amneris who denounces Radames as a traitor. He is joined in death by Aida for whose love he renounced the favours of Pharaoh's daughter.

Aida is portrayed in the film by glamorous Sophia Loren, runner-up to Gina Lollobrigida as one of the most luscious lovelies of the Italian screen. Others in the cast of thousands, directed by Clemente Fracassi, include such outstanding dramatic artists as Lois Maxwell, Luciano Della Marra, Afro Poli, Antonio Cassinelli and Enrico Formichi.

Produced in striking Ferrania-color in Rome's Cinecetti Studios for Oscar Films by Ferruccio de Martino and Frederico Teti, "Aida" features the world famous voices of Renata Tebaldi, soprano; Ebe Stignani, mezzo soprano; Gino Bechi, baritone; Giuseppe Campora, tenor; Giulio Neri, basso; Enrico Formichi, basso. The Italian State Radio Orchestra of Rome under the direction of Giuseppe Morelli and the Ballet Corps of the Rome Opera with principal dancers Alba Arnova, Victor Ferrari and Ciro De Pardo are also featured in the film.



STILL AI67

MAT 2B

**VOLUPTUOUS** Sophia Loren, Italy's reigning screen beauty, brings glamour, youth and widely acclaimed dramatic talent to the name role in "AIDA", the first real opera film in color, which opens at the Theatre. Singing voices in this spectacular film, presented by Pathé Pictures

**PATHÉ PICTURES** presents  
the first Opera-Film in color

## Verdi's "AIDA" CAST

The Players:	THE ROLE:	The Singers:
SOPHIA LOREN	Aida	RENATA TEBALDI
LOIS MAXWELL	Amneris	EBE STIGNANI
LUCIANO DELLA MARRA	Radames	GIUSEPPE CAMPORA
AFRO POLI	Amonasro	GINO BECHI
ANTONIO CASSINELLI	Ramfis	GIULIO NERI
ENRICO FORMICHI	The Pharaoh	ENRICO FORMICHI

Ballet Corps of the Rome Opera  
with principal dancers

ALBA ARNOVA

VICTOR FERRARI

CIRO DI PARDO

## CREDITS

Director	CLEMENTE FRACASSI
Director of Photography	Piero Portalupi
Costumes	Maria De Matteis
Settings	Flavio Moscherini
Screen Adaptation	C. Castelli, A. Gobbi, G. Salviucci
Sound Technician	Piero Cavazzuti
Choreography	Margherita Wallmann
Musical Supervision	Renzo Rossellini
Musical Conductor	Giuseppe Morelli

Italian State Radio Orchestra of Rome

An Oscar Film in Ferraniacolor produced by Ferruccio De Martino & Frederico Teti

Running time: 96 minutes

## SYNOPSIS

(Not For Publication)

Radames (Luciano Della Marra), a young Egyptian Army officer, is secretly in love with Princess Amneris' (Lois Maxwell) beautiful slave-attendant Aida (Sophia Loren) who — unknown to her captors — is the daughter of Amonasro, King of the Ethiopians (Afro Poli). When the Ethiopians invade Egypt, Radames, with the help of Amneris who is also in love with him, is given command of the Army which destroys the enemy taking many captives including Amonasro, whom he brings back to the capitol. Warned by her father not to reveal his true identity, Aida pleads with the Pharaoh (Enrico Formichi) to free the prisoners and Radames, believing the Ethiopian ruler dead, supports her plea. Despite the urgings of the High Priest (Antonio Cassinelli) that the captors be executed, the Pharaoh releases all the Ethiopians except Aida and her father, then announces the betrothal of his daughter Amneris and Radames, making the young hero his heir.

Radames and Aida contrive a final secret tryst at which Aida — at the insistence of her father — traps her lover into inadvertently betraying the plans of the Army which is about to set out against the Ethiopians once more. As Amonasro discloses his true identity and the use he will make of this information, Amneris and the High Priest, who have overheard, appear. They denounce Radames as a traitor and order his arrest; meanwhile, Aida and Amonasro flee.

Although Amneris offers to win Radames' freedom if he will give her his love, the distraught soldier refuses, preferring death to a life without his beloved. Brought before the Sacerdotal Court in chains, he is declared guilty of treason and condemned by the High Priest to be buried alive. Lowered into the crypt of the temple which is then sealed, the despairing Radames finds Aida has secretly hidden herself there so that she may die with her lover. In vain, he tries to open the tomb so that she may live. Locked in a final embrace, the lovers await their torturous death while the remorseful Amneris weeps in the temple above.





STILL AI41 MAT 1A

**REGAL BEAUTY.** Canadian-born Lois Maxwell plays the role of the Pharaoh's daughter in "AIDA", the first great opera film in color, coming to the Theatre. This trail-blazing picture of music, drama and spectacle is presented by Pathé Pictures

## "Cold Canadian" A Hit As Fiery Verdi Heroine

Canadian-born Lois Maxwell, only non-Italian in the cast of "Aida", proved that geography plays no part in love, whether it be latin love or the passion that flares on the hot sands of the Nile. Miss Maxwell plays the rival of Sophia Loren, Italy's most luscious screen siren, in the first spectacular opera film in color which will be presented by Pathé Pictures

Even Director Clemente Fracassi, who was not too enthusiastic about having a Verdi heroine played by a girl from cold Canada, had to admit she was a revelation in the role. His appraisal was confirmed by critical and popular acclaim throughout all Europe.

Miss Maxwell, who ran away from her Montreal home at 16 to join a Canadian women's troupe to entertain soldiers in Europe, studied at London's Royal Academy of Dramatic Art and appeared in several West End productions. She was spotted by a Warner scout and appeared opposite Ronald Reagan in "That Hagen Girl".

Returning to Italy in 1949, she appeared in "Tomorrow Is Too Late", the first foreign actress to have a major role in a post-war Italian film. Since then, she has made many Italian pictures in Rome.



STILL AI61 MAT 2E

**POIGNANT DRAMA** as the beautiful slave girl, played by voluptuous Sophia Loren, meets her proud father in chains, interpreted by Afro Poli, in "AIDA", the first great opera film in color, coming to the Theatre. The spectacular screen achievement, which features the voices of top Metropolitan and La Scala stars, is presented by Pathé Pictures

# 'Aida', Hurok's First Film, Is Glorious Entertainment Triumph

(Review)

The film debut of S. Hurok, who has introduced more than four thousand of the world's greatest artists and stage presentations to America, marked a triumphant milestone in motion picture history.

"Aida", is now being presented by Pathé Pictures at The

Theatre is the most exciting bombshell of glorious entertainment ever exploded on the screen.

In sheer spectacle strikingly photographed in Ferraniacolor, seductive feminine lure, sensitive acting and gripping story, the first real opera film more than holds its own with even the greatest of non-musical pictures. When, to all this, one adds Verdi's immortal music sung by the finest voices in Italy, the beauty, power and pounding sweep of the film leaves one breathless.

Unlike former screen operas, which were mostly photographed stage productions, "Aida" was made as a picture on the scale of the most grandiose film spectacles. The screen fairly blazes with the color and splendor of ancient Egypt, clanging battles, charioteer charges, capture of screaming women, triumphant marches, palace scenes of music, dance and barbaric rituals.

One can safely say that never, since the character was first born in Verdi's mind, has an audience ever seen an Aida like Sophia Loren. One of Italy's most famous glamour girls, the superabundant charms of



STILL AI86 MAT 1E

**SEDUCTIVE** Sophia Loren, queen of Italy's glamour girls, plays the title role of the Ethiopian slave girl in "AIDA", the first great opera film in color, which is coming to the Theatre. The spectacular motion picture of Verdi's most popular opera is presented by Pathé Pictures

the voluptuous, nineteen year old screen siren are greatly enhanced by the exotic costumes of the Egyptian court. As talented as she is beautiful, Miss Loren projects not only the physical seductiveness of

the slave girl princess who clashes with Pharaoh's daughter for the love of an Egyptian warrior but also the passion, pathos and moving drama of one of the world's most famous love stories.

Among others in the cast of thousands, Canadian-born Lois Maxwell, handsome, muscular Luciano Della Marra and Afro Poli, one of Europe's best dramatic actors, turn in performances with bite and conviction. Apparently Director Clemente Fracassi had demanded top notch, dramatic realism from his cast and they responded magnificently to his inspired direction.

The superb quality of the singing and instrumental music has undoubtedly never been matched in all the many previous performances of Verdi's most popular opera. Since sound track recording does not require the simultaneous presence of all the singers, the voices of such foremost stars of La Scala and Rome operas as Renata Tebaldi, Ebe Stignani, Giuseppe Campora, Gino Bechi, Giulio Neri and Enrico Formichi — impossible to assemble for any stage production — have been perfectly synchronized to the actions of the visual cast.

Supported by the Italian State Radio Orchestra of Rome under the direction of Giuseppe Morelli and the Ballet Corps of the Rome Opera with principal dancers Alba Arnova, Victor Ferrari and Ciro Di Pardo, these illustrious singers and actors have put on a performance, enchanting alike to the eye and ear, which has been unequalled in the annals of opera, stage and screen.



STILL AI85 MAT 1B

**HANDSOME** Luciano Della Marra plays Radames opposite Sophia Loren, Italy's most seductive screen siren, in "AIDA", the first great opera film in color which opens at the Theatre. The spectacular motion picture of Verdi's most popular opera is presented by Pathé Pictures

## Film Radames Found Among Lunch Pails

Husky, handsome, Luciano Della Marra exchanged a lunch pail for a sword and the glittering crown of stardom when, by a quirk of fate, he was chosen to play the romantic lead in "Aida", the first spectacular film opera in color, which opens at the Theatre.

Furthermore, the dark, muscular 23 year old Roman had the good fortune to play opposite Sophia Loren, loveliest and most luscious of Italy's extraordinary crop of glamour gals, who plays the title role in the Ferraniacolor version of Verdi's opera which is presented by Pathé Pictures

Luciano, a student of industrial science, worked as an overseer on building construction. Urged by a ballet dancer he knew to accompany her to the Scalera Studios where the producers were interviewing prospects for the role of Radames, Luciano went along as a lark and got the part.

The young actor was forced to decline many choice roles offered him as a result of his performance in "Aida" so he could take final exams at the University. While waiting for another good part, Luciano has gone back to his blue prints, steam shovels and lunch pails.

## Follows Father's Footsteps Staid Egyptologist Wrote Colorful Story of 'Aida'

The three world-familiar words, "Pathé Pictures Presents" have always been a hallmark of distinguished authenticity in the realm of the performing arts. Therefore, it is hardly surprising that "Aida", the first motion picture sponsored by the famous impresario, should have the inside track on authenticity in the current cycle of spectacle films on ancient Egypt.

The first great opera film in color will be presented

the Ethiopian slave girl's daughter who of a young Egyptian a war between tries was written Finnish novelist, a n writer or an Ital- It is lived history, y tablets and papyrus en painfully unearthed jists. And it was a gen- sing French Egyptolo- t Edouard Mariette, In- neral of Monuments for the Egyptian government, who wrote the original "libretto" of the opera.

When the Suez Canal was opened in 1869, the Khedive of Egypt wanted to build a magnificent opera house to emphasize the newly gained importance of Cairo and asked Verdi to compose a celebration opera for the opening. The famous fifty-eight year old composer refused because he had no ideas for another opera.

The Khedive instructed his Inspector of Monuments to find a suitable story. Mariette rooted about ancient records and, by good fortune, stumbled upon the story of Aida which he wrote up and sent to Verdi. The aging composer immediately became fired with musical ideas and gave birth to his most popular opera.

The film "Aida" merges such foremost voices of La Scala and the Metropolitan operas as Renata Tebaldi, Ele Stignani, Giuseppe Campora and Gino Bechi with the most brilliant and personable cinematic talents in Italy today. Sophia Loren,

one of the most glamorous of the younger Italian screen stars, plays Aida. Others in the cast of thousands include such top flight acting talent as Lois Maxwell, Luciano Della Marra and Afro Poli. Clemente Fracassi directed the Oscar Film produced in Ferraniacolor by Ferruccio De Martino and Fredrico Teti.

The action of "Aida" is freed from the three-wall strait-jacket of stage productions and unfolds against a limitless background of color, splendor and spectacle. In this respect, it projects Verdi's masterpiece for the first time in history as it was envisioned by the great composer.



STILL AI47 MAT 2D

**RIVALS.** An Ethiopian slave girl, played by Sophia Loren, Italy's most luscious screen siren, and the Pharaoh's daughter, interpreted by Canadian-born Lois Maxwell, vie for the love of a handsome Egyptian officer in "AIDA", the first real opera film in color coming to the Theatre. The spectacular screen achievement, presented by Pathé Pictures features the singing voices of top Metropolitan and La Scala opera stars.





# Pathé Pictures

## ADVERTISING



**PATHÉ PICTURES** presents

# VERDI'S AIDA in COLOR

**GRANDEST OF ALL GRAND OPERAS!  
GRANDEST OF ALL ON THE SCREEN!**

Surging brilliantly  
beyond the confines of  
the stage—its glorious  
arias sung by the  
great operatic voices of  
our age . . . its powerful  
drama portrayed by a  
splendid cast . . .



### CAST:

AIDA acted by Sophia Loren  
sung by Renata Tebaldi  
AMNERIS acted by Lois Maxwell  
sung by Ebe Stignani  
RADAMES acted by  
Luciano della Marra  
sung by Giuseppe Campora  
AMONASRO acted by Afro Poli  
sung by Gino Bechi  
The Ballet Corps of the Rome Opera  
Company and a cast of thousands.

Directed by Clemente Fracassi • An Oscar Film



T H E A T R E

4 Col. x 100 Lines (400 Lines)

(4 col. x 7 1/8 inches)

MAT 401

PATHÉ PICTURES presents



It's powerful drama  
surging across  
the screen . . .  
its glorious  
music sung by  
great voices . . .  
AIDA is the film  
event of  
our age!



Directed by Clemente Fracassi • An Oscar Film Production

T H E A T R E

1 Col. x 70 Lines MAT 103  
(70 Lines)  
(1 col. x 5 inches)

## NOW!

PATHÉ  
PICTURES  
presents



VERDI'S

IN COLOR

T H E A T R E

2 Col. x 35 Lines (70 Lines)

(2 col. x 2 3/4 inches)

MAT 204

PATHÉ  
PICTURES  
presents  
VERDI'S



T H E A T R E

2 Col. x 14 Lines (28 Lines)

(2 col. x 1 inch)

MAT 201

PATHÉ  
PICTURES  
presents



T H E A T R E

1 Col. x 42 Lines (42 Lines) MAT 102  
(1 col. x 3 inches)



“★★★★ HIGHEST RATING”

—Kate Cameron, Daily News

“A joy to the eye and ear . . . Sophia Loren is  
a lithe bundle of frenzied passion.”

—Alton Cook, World-Telegram & Sun

“A treat . . . Magnificent music!”

Spectacular sets! —Rose Pelswick, Journal-American

PATHÉ PICTURES presents

VERDI'S



IN  
COLOR

With the “dream cast” voices of Tebaldi, Stignani, Campora and Bechi.

T H E A T R E

2 Col. x 52 Lines (104 Lines)

(2 col. x 3 3/8 inches)

MAT 205



**PATHÉ  
PICTURES**

presents

VERDI'S

TREMENDOUS MOTION PICTURE ENTERTAINMENT!

# AIDA

in GLORIOUS **COLOR!**



EXOTIC SPLENDOR!



GORGEOUS DANCE!



UNFORGETTABLE LOVE!



Now it comes alive on the screen. A drama of passion and power! Superb voices, wonderful performances. The entertainment of your life.

Starring **Sophia Loren · LOIS MAXWELL** and the voices of **Renata Tebaldi · Ebe Stignani · Giuseppe Campora** and **Gino Bechi**  
Directed by **Clemente Fracassi** • An Oscar Film Production •

T H E A T R E

2 Col. x 92 Lines (184 Lines)

MAT 208

(2 col. x 6½ inches)



T H E A T R E



**PATHÉ PICTURES**

Once again makes entertainment history by presenting the first brilliant wedding of *grand opera* and *great film making*.

VERDI'S

# AIDA

1st Spectacular Opera Film in **COLOR!**

With the "dream cast" voices of Tebaldi, Stignani, Campora and Bechi

2 Col. x 98 lines (196 lines)

MAT 202

(2 col. x 7 inches)

"A MAJOR ACHIEVEMENT" —Times

T H E A T R E

**PATHÉ PICTURES** presents  
the first brilliant wedding of *grand opera* and *great film making*.

VERDI'S

# AIDA

IN **COLOR**

With the "dream cast" voices of Tebaldi, Stignani, Campora and Bechi.

2 Col. x 50 Lines (100 Lines)

MAT 203

(1 col. x 3½ inches)

**PATHÉ  
PICTURES**  
presents

VERDI'S

The Grandest of All Grand Operas!

# AIDA

1st Spectacular Opera Film in **COLOR!**



Surging brilliantly beyond the confines of the stage—its glorious arias sung by the great operatic voices of our age—its powerful drama portrayed by a splendid cast...AIDA is the film event of the decade!

Starring **Sophia Loren · LOIS MAXWELL** and the voices of **Renata Tebaldi · Ebe Stignani · Giuseppe Campora** and **Gino Bechi**  
Directed by **Clemente Fracassi** • An Oscar Film Production •

T H E A T R E

2 Col. x 53 Lines (106 Lines)

MAT 209

**HISTORY MAKING**



BREAKING EVERY RECORD AT

**BREATH-TAKING**



"VERDI'S MUSIC HAS A NEW AND EXCITING CLARITY . . . A SENSUOUS EXCITEMENT THAT IS OF UNCOMMON NATURE IN FILMS."

—Bosley Crowther, Times

**OH! CELESTIAL**



"SOPHIA LOREN IS A LITHE BUNDLE OF FRENZIED PASSION!"

—Alton Cook, World-Telegram & Sun

**PATHÉ PICTURES**  
presents

VERDI'S



in **COLOR!**

With the "dream cast" voices of Tebaldi, Stignani, Campora and Bechi.

T H E A T R E

2 Col. x 75 Lines (150 Lines)

MAT 207

(2 col. x 5¼ inches)



BOSLEY CROWTHER — N. Y. Times says:  
"IT'S A MAJOR ACHIEVEMENT"

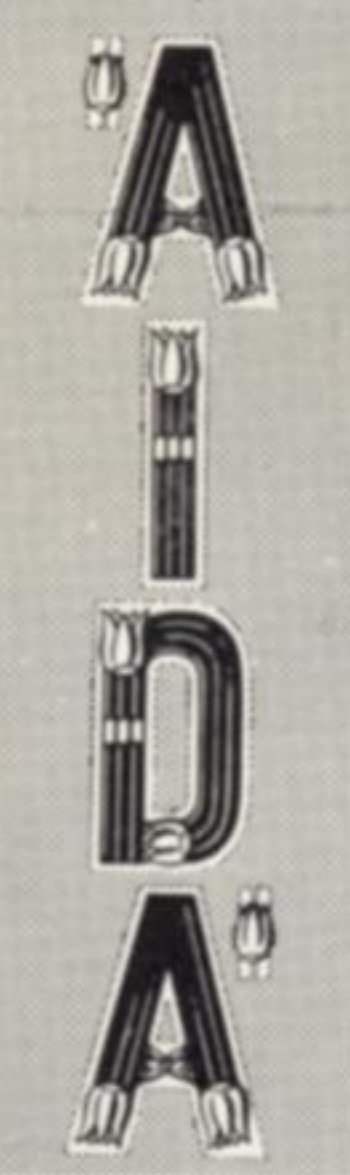


in COLOR

T H E A T R E

1 Col. x 60 lines . MAT 104  
(60 Lines)  
(1 col. x 4 1/4 inches)

★★★★  
HIGHEST RATING  
— Daily News



"A HUGE AND COLORFUL SPECTACLE"  
— World-Telegram & Sun



"This film is a major achievement . . . whips up a sensuous excitement that is of uncommon nature."  
— Bosley Crowther, N.Y. Times

"A PIECE OF MOVIE WIZARDRY"  
— N. Y. Times



PATHE PICTURES  
presents  
VERDI'S



in COLOR

T H E A T R E

2 Col. x 55 Lines (110 Lines)

MAT 210

(2 col. x 3 3/4 inches)

## Posters and Accessories



ONE SHEET "A"



ONE SHEET "B"



14 x 36

## ACCESSORIES

Order all accessories and posters from NATIONAL SCREEN SERVICE. Accessories and posters available are: One-sheet "A" and one-sheet "B"; 40 x 60; 30 x 40; 22 x 28; 14 x 36 insert card; window card (single); 11 x 14's (set of 8, in color); banner (24 x 82); 8 x 10 b/w stills, flat (set "A"); 8 x 10 b/w stills, uprights (set "B"); ad mats, and scene mats.

**Trailer: Order Trailer Directly From Pathé Pictures — See Address Below**



# Pathé Pictures

245 West 55 Street • New York 19, N. Y.