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3 WITTY AND WONDERFUL TALES OF MARRIAGE AND WHAT COMES BEFORE
...AND AFTER!



**"THE MOST REFRESHING MOVIE
GAIETY IN TOWN! A ROMP OF BAWDY
TALES COMPLETELY IN THE GALLIC
TRADITION THAT SEX DALLIANCE
IS THE FUNNIEST TOPIC ON EARTH!"**

— World-Telegram & Sun

LESLIE CARON

ROSSANO BRAZZI

MONICA VITTI SYLVA KOSCINA

CHARLES AZNAVOUR

ANNA KARINA

in

3
**FABLES
OF LOVE**



Distributed by

JANUS FILMS

(The WELLINGTON) 55th ST. at 7th AVE. 15th Floor
NEW YORK 19, NEW YORK • TELEPHONE JUdson 2-8160

Directed by **RENE CLAIR**/**BLASETTI**/**HERVE BROMBERGER** A Janus Films  Release

3 WITTY AND WONDERFUL TALES
OF MARRIAGE AND WHAT COMES BEFORE
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OF LOVE





Directed by RENE CLAIR/BLASETTI/HERVE BROMBERGER A Janus Films Release

96 lines x 2 cols. • AD #201



**“A ROMP OF BAWDY TALES!
THE MOST REFRESHING
MOVIE GAIETY IN TOWN!”**
—World Telegram

**“SOPHISTICATED
... BRISK ...
LIVELY ... FUN!
... SPICE AND
IMAGINATION!”**
—Post

LESLIE CARON
ROSSANO BRAZZI
MONICA VITTI SYLVA KOSCINA
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FABLES
OF LOVE

**“WITTY,
LIGHT-
HEARTED
FUN!”**
—Cue



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66 lines x 2 cols. • AD #202

**“A ROMP OF BAWDY
TALES... THE MOST
REFRESHING MOVIE
GAIETY IN
TOWN!”**
—World Telegram

LESLIE CARON in
3
FABLES
OF LOVE



33 lines x 1 col. • AD #105

**“A ROMP OF BAWDY TALES!
THE MOST REFRESHING
MOVIE GAIETY
IN TOWN!”**
—Alan Cook, World Telegram



3
LESLIE CARON in
FABLES
OF LOVE
ROSSANO BRAZZI · MONICA VITTI · CHARLES AZNAVOUR


56 lines x 2 cols. • AD #203



**“SOPHISTICATED ...
BRISK ...
LIVELY ...
FUN ...
SPICE AND
IMAGINATION!”**
—Post

3
LESLIE CARON
ROSSANO BRAZZI
MONICA VITTI
CHARLES AZNAVOUR
FABLES
OF LOVE

65 lines x 1 col. • AD #104



**“THE MOST
REFRESHING MOVIE
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A ROMP OF BAWDY
TALES COMPLETELY
IN THE GALLIC
TRADITION THAT
SEX DALLIANCE
IS THE FUNNIEST
TOPIC ON EARTH!”**
—World Telegram

3
LESLIE CARON
ROSSANO BRAZZI
MONICA VITTI
CHARLES AZNAVOUR
FABLES
OF LOVE

100 lines x 1 col. • AD #102

3 WITTY AND WONDERFUL TALES OF MARRIAGE AND WHAT COMES BEFORE
...AND AFTER!



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A ROMP OF BAWDY TALES COMPLETELY IN THE
GALLIC TRADITION THAT SEX DALLIANCE
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World-Telegram & Sun

LESLIE CARON
ROSSANO BRAZZI
MONICA VITTI SYLVA KOSCINA
CHARLES AZNAVOUR
ANNA KARINA
in

3

**FABLES
OF LOVE**



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173 lines x 4 cols. • AD #401



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**"THE MOST REFRESHING MOVIE GAIETY IN TOWN!
A ROMP OF BAWDY TALES COMPLETELY IN THE
GALLIC TRADITION THAT SEX DALLIANCE
IS THE FUNNIEST TOPIC ON EARTH!"**

—World Telegram

<p><i>THE TORTOISE AND THE HARE</i> "SOPHISTICATED FARCE!" —Post</p> <p><i>THE FOX AND THE CROW</i> "MOST AMUSING... LEAVES YOU WISHING, THERE COULD BE A BIT MORE!" —Herald Tribune</p> <p><i>TWO PIGEONS</i> "THE BEST IN THE FILM ... A TENSE AND FROSTY CLIMATE INTRUDED ON BY A SLY DENOUEMENT!" —Times</p> <p>"THE PIECE DE RESISTANCE!" —News</p>	<p>LESLIE CARON ROSSANO BRAZZI MONICA VITTI SYLVA KOSCINA CHARLES AZNAVOUR ANNA KARINA in 3 FABLES OF LOVE</p>	<p>"WITTY, LIGHT-HEARTED FUN!" —Cue</p> <p>"SOPHISTICATED... BRISK... LIVELY FUN! FOR IMAGINATION, SPICE AND TRICK CLIMAX, EACH EPISODE IS ON A PAR WITH THE OTHERS!" —Post</p> <p>"THOROUGHLY ENTERTAINING—WITTILY AND ADROITLY HANDLED AND PLAYED!" —Journal American</p> <p>"CONTINUOUS SLY AND HEARTY LAUGHTER!" —World-Telegram</p>
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Directed by **RENE CLAIR/BLASETTI/HERVE BROMBERGER** A Janus Films Release

112 lines x 4 cols. • AD #402



**"THE MOST REFRESHING MOVIE GAIETY IN TOWN!
A ROMP OF BAWDY TALES COMPLETELY IN THE
GALLIC TRADITION THAT SEX DALLIANCE
IS THE FUNNIEST TOPIC ON EARTH!"**

—World Telegram

<p><i>THE TORTOISE AND THE HARE</i> "SOPHISTICATED FARCE!" —Post</p> <p><i>THE FOX AND THE CROW</i> "MOST AMUSING... LEAVES YOU WISHING, THERE COULD BE A BIT MORE!" —Tribune</p> <p><i>TWO PIGEONS</i> "THE BEST IN THE FILM ... A TENSE AND FROSTY CLIMATE INTRUDED ON BY A SLY DENOUEMENT!" —Times</p> <p>"THE PIECE DE RESISTANCE!" —News</p>	<p>LESLIE CARON ROSSANO BRAZZI MONICA VITTI SYLVA KOSCINA CHARLES AZNAVOUR ANNA KARINA in 3 FABLES OF LOVE</p>	<p>"WITTY, LIGHT-HEARTED FUN!" —Cue</p> <p>"SOPHISTICATED... BRISK... LIVELY FUN! FOR IMAGINATION, SPICE AND TRICK CLIMAX, EACH EPISODE IS ON A PAR WITH THE OTHERS!" —Post</p> <p>"THOROUGHLY ENTERTAINING—WITTILY AND ADROITLY HANDLED AND PLAYED!" —Journal American</p> <p>"CONTINUOUS SLY AND HEARTY LAUGHTER!" —Telegram</p>	<p>"A ROMP OF BAWDY TALES. THE MOST REFRESHING MOVIE GAIETY IN TOWN!" —World Telegram</p> <p>3 LESLIE CARON ROSSANO BRAZZI MONICA VITTI CHARLES AZNAVOUR FABLES OF LOVE</p>
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Directed by **RENE CLAIR/BLASETTI/HERVE BROMBERGER** A Janus Films Release

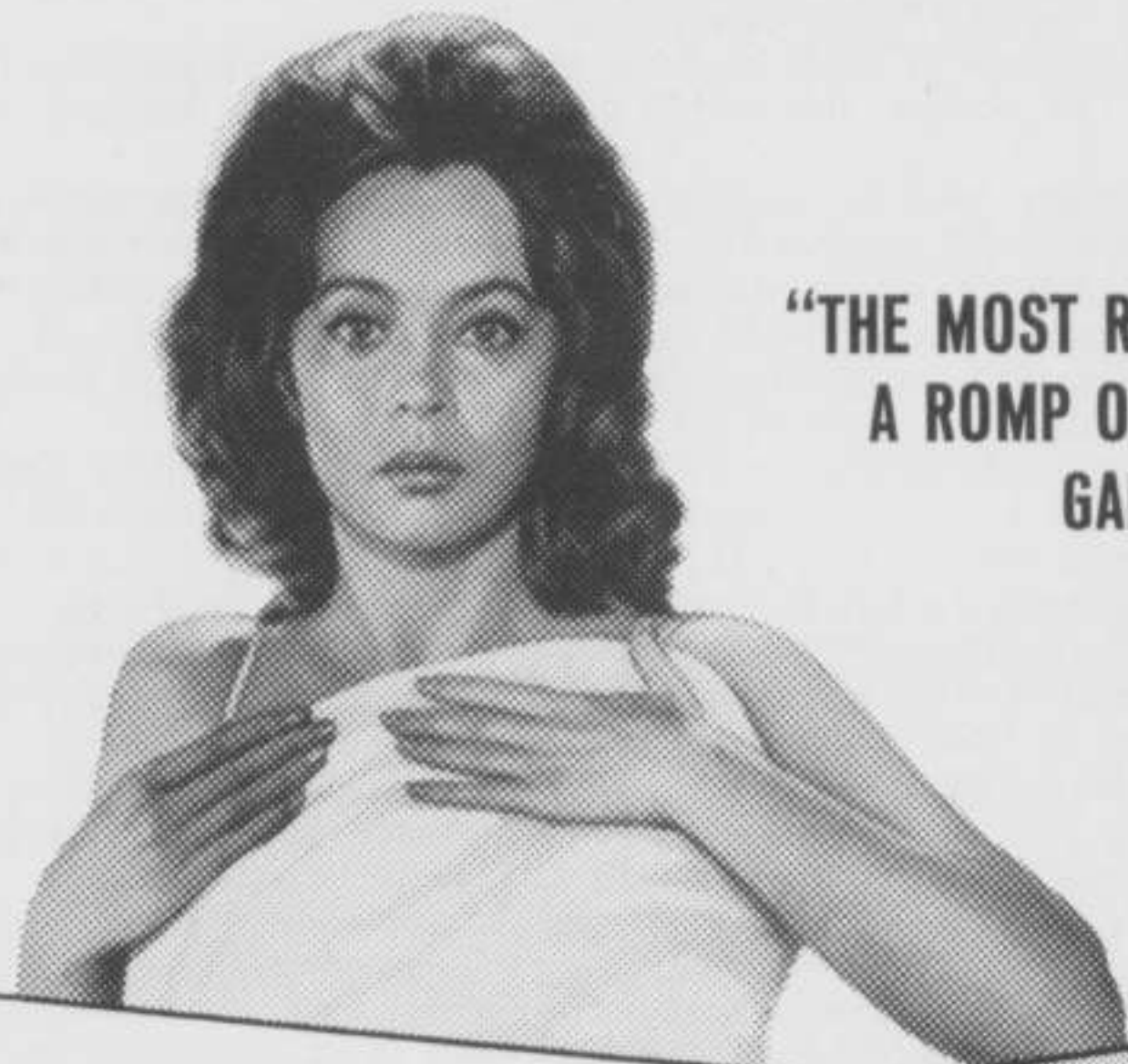
67 lines x 1 col. • AD #103

85 lines x 3 cols. • AD #302



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World-Telegram & Sun

LESLIE CARON
ROSSANO BRAZZI
MONICA VITTI SYLVA KOSCINA
CHARLES AZNAVOUR
ANNA KARINA
in

3

FABLES OF LOVE

Directed by **RENE CLAIR/BLAZETTI/HERVE BROMBERGER** A Janus Films Release

130 lines x 3 cols. • AD #301

3 WITTY AND
WONDERFUL TALES
OF MARRIAGE AND
WHAT COMES BEFORE
...AND AFTER!



LESLIE CARON
ROSSANO BRAZZI
MONICA VITTI SYLVA KOSCINA
CHARLES AZNAVOUR
ANNA KARINA
in

3

FABLES OF LOVE

110 lines x 1 col. • AD #101

"THE MOST REFRESHING MOVIE
GAIETY IN TOWN!
THE LAUGHTER IS
CONTINUOUS, SLY
AND HEARTY!"

—Alton Cook, World Telegram

LESLIE CARON in

3

FABLES OF LOVE
ROSSANO BRAZZI • MONICA VITTI • CHARLES AZNAVOUR

45 lines x 2 cols. • AD #204

"FUN... SPICE AND IMAGINATION!" —*Post*

LESLIE CARON in

3

FABLES OF LOVE

ROSSANO BRAZZI • MONICA VITTI • CHARLES AZNAVOUR

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JANUS FILMS

presents

THREE FABLES OF LOVE

"THE TORTOISE AND THE HARE"

Directed by Alessandro Blasetti

MADELEINE	MONICA VITTI
MIA	SYLVA KOSCINA
LEO	ROSSANO BRAZZI
Adaptation	Suzanne Cecci D'Amico and Alessandro Blasetti

"THE FOX AND THE CROW"

Directed by Herve Bromberger

CROW (Albert)	MICHEL SERRAULT
FOX (Marcel)	JEAN POIRET
COLOMBE	ANNA KARINA
Adaptation	Herve Bromberger and F. Grendel
Dialogue	F. Grendel
Photography	Jacques Mercanton

"TWO PIGEONS"

Directed by Rene Clair

ANNIE	LESLIE CARON
CHARLES	CHARLES AZNAVOUR
Adaptation and Dialogue	Rene Clair
Photography	Armand Thirard
Settings	Leon Barsacq

Running Time—76 minutes

From an idea of Frederic Grendel and Herve Bromberger
Produced by Gilbert de Goldschmidt
Music by George Garvarentz and Charles Aznavour
A co-production of MADELEINE FILMS—FRANCO LONDON FILMS

SCENE MATS



Rossano Brazzi and Monica Vitti are shown in a scene from the film "Three Fables of Love"

MAT-2A



Anna Karina and Jean Poiret are shown in a scene from the film "Three Fables of Love"

MAT-2B



Leslie Caron in a scene from the film "Three Fables of Love"

MAT-1A

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Sp # 36941

THE TORTOISE AND THE HARE

Directed by Alessandro Blasetti

Mia:	Sylva Koscina
Madeleine:	Monica Vitti
Leo:	Rossano Brazzi

In a big filling-station on the outskirts of Rome, MIA, a flashy, breezy-looking girl, is preparing to drive away in her showy American car. At the same moment, MADELEINE, a quiet girl with a sweet, demure air about her, gets out of an unassuming little Fiat and comes over to her.

"You're in love with Baron Serpieri, aren't you?" asks Madeleine in a timid voice. Before Mia can answer, she hastily adds: "I'm Signora Serpieri; very pleased to meet you..."

With the same friendly courtesy, she goes on to say that she is on her way to Positano where she knows that Mia and her husband are to meet. She has no intention of disturbing the two lovers, she says, and would like Mia to take her husband that reassuring message if she should get to Positano ahead of her...

True, Madeleine's arguments are unusual, but her polite ways finally reassure Mia, and the two young women drive off, each in her own car.

Mia, abashed and furious, is nevertheless certain of reaching Positano ahead of Madeleine, since her car is a hundred times more powerful than the Fiat. She turns on the ignition, starts with a jerk, narrowly misses hitting a bus, knocks over a few tables at a sidewalk cafe and is brought up short by the curb-stone.

As a result of all this, Mia's car breaks down half-way to Positano with its engine in flames. Madeleine's car, on the other hand, was given a thorough check-up before her departure, and she reaches her destination long before her rival.

... LEO, Madeleine's husband, is terrified to learn that his wife is in Positano. According to Mia, Madeleine is a modern-minded wife who doesn't give a hang about her husband and asks nothing better than to be rid of him...

Leo is very upset and seeks out his wife to convince her that it is madness, and in fact perfectly shocking that she should want them to lead their own, separate lives! There's nothing at all between Mia and himself!

Madeleine's behavior, however, only confirms Mia's report, for she is going about very ostentatiously with a very beautiful boy, Leo, whose surprise and suspicions are growing by leaps and bounds, is now definitely worried, while at the same time he tries to convince himself that all this makes no difference and that he is still the real man in Madeleine's life.

Still, he cannot keep from trying to find out the truth. And while he misses all his dates with Mia, he can't seem to manage to meet his wife. She always slips through his fingers, causing humorous situations to arise.

Finally he turns to his faithful old friend, Valerio, tells him the situation and begs him to get to the bottom of it.

At first, Valerio thinks that Madeleine is very much in love with her husband and that in her despair she is trying to distract him or perhaps, naively enough, make him jealous. Soon, however, he realizes his mistake. Despite his better judgment, he has to admit that Mia's view of things is not unfounded.

Indeed, Madeleine lies to Valerio. She even manages to get rid of him and they find her again in a night-club with a young magician. There, under the pretext of escaping from her husband, she has the hypnotist put him to sleep.

Madeleine's continual disappearances and sudden reappearances with boys even more beautiful than their predecessors, begin to alarm and obsess both Mia and Leo, who can no longer find a moment's peace together.

... Leo is beginning to have serious suspicions of his wife. He is growing jealous, all the more so as the succession of situations and circumstances seems so natural that no one would think the demure Madeleine could be capable of such skillful manipulations.

In the end, the beautiful breezy Mia loses out. She who was so sure of getting Leo to go off with her, leaving his wife to her crazy affairs, finally sees him go off with Madeleine instead.

THE FOX AND THE CROW

Directed by Herve Bromberger

with

Anna Karina
(Fox) Jean Poiret
(Crow) Michel Serrault

"My dear sir,
Learn that every flatterer
Lives at the flattered listener's cost."
Poiret flatters Serrault.

Michel Serrault is the French equivalent of public prosecutor in the town of Chateau-Thierry and is looked up to by everyone. He is also envied terribly by every male in town, for he is married to the most beautiful, witty woman in the world. He is very proud of the fact and watches over his treasure with ferocious jealousy. While he parades his wife about in public a great deal, his house is closed to men between the ages of 15 and 70.

One day in court, prosecutor Serrault, after a moderate speech, manages to have a two months suspended sentence and a 100,000 franc fine inflicted on an unscrupulous garage-owner named Poiret.

After the trial, in the courthouse corridor, Poiret comes up to the prosecutor and tells him how moved he was by his speech.

"What a noble style! Listening to you, I forgot it was me you were talking about and I gave myself two years!"

Serrault is flustered, thanks the man for his kind words and admits that he does like to think he has a wee bit of talent.

"... but people only care about lawyers!"

Poiret pours it on.

"What an actor you'd have made with that expressive voice and face!"

It isn't easy to part with a man who understands you so well. The two men promise to meet again soon.

Serrault tells his wife how deeply Poiret impressed him. He wonders if he wasn't carried away by his gift for oratory. Perhaps the man wasn't guilty after all?

When he meets him at the tennis-club he offers to help him pay his 100,000 franc fine. Poiret, who has just been beaten 6-0 by that "ace" the prosecutor, righteously refuses. He has higher goals.

Soon he is inside the stronghold.

Luncheon for three. Poiret:

"What a lucky woman you are, Mrs. Serrault, to have such a husband!"

Serrault beams with friendship for Poiret who is becoming more indispensable to him every day. He is just the right mirror for his vanity.

A week later he invites him to come and live in his house.

The next day, Serrault comes home a bit earlier than usual with a handsome tie he just bought for his friend.

Alas! Poiret has won his bet. The prosecutor's wife is in his arms!

Serrault swears he won't be caught again, but it's a little late in the day!

"THE TWO PIGEONS"

Directed by Rene Clair

with

Leslie Caron, Charles Aznavour

"Lovers, happy lovers, would you travel?
Let it be to nearby shores."

"Nearby shores" were not what Annie had in mind for Easter weekend. All a pretty Paris model has to do is take the train to Deauville where she is bound to meet some admirer. But...

On the Saturday before Easter, Paris is all but deserted, so that when Annie starts to leave her little apartment and realizes that the lock on the door is jammed, no one answers her shouts for help. No one, that is, except for that neighbor to whom she has never said a word. And...

This neighbor is a young man named Charles who was just about to go off to some quiet spot for a pleasant spree of camping. At Annie's request, he climbs to the fifth floor where the girl is locked in. From the outside he manages to open the door. But...

Why did Annie insist on checking to see if the lock would work? An impetuous movement and now Charles is locked in with her! Needless to say, Annie hasn't a tool in the house. Models aren't locksmiths! And needless to say, every locksmith they try to phone is on holiday. And finally the telephone gets broken in a quarrel between the two prisoners!

As a result, Annie and Charles find themselves marooned in a deserted city like two victims of a shipwreck on a desert island.

They spend three days and nights in this embarrassing situation. A fine Easter vacation! And if you think the end of their adventure is easy to predict because Charles is such a nice boy and Annie such a pretty girl, you've got another think coming! Charles isn't a wolf at all and Annie doesn't smile at just any boy at all. Then too, shipwrecked people have other things to do besides flirt.

Still, three days and nights are enough to get acquainted, and when the holidays are over and they part, both seem to regret the time they wasted. It wasn't quite wasted, however. For while Charles, back at work now, is sadly thinking that he'll never see Annie again, Annie is thinking that next Sunday the delights of camping might be better than the joys of Deauville.

And the nice thing about Sunday is that there is always one coming next week...