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"MOVIE OF THE WEEK"
TERRIFYING DRAMATIC IMPACT
-LIFE



"A PULSE QUICKENER"

—WALTER WINCHELL

**"DARINGLY DISPLAYED . . .
TO BE SEEN AND SEEN AGAIN!"**

—N. Y. TIMES

PAISAN

"TERRIFIC!"

—N. Y. JOURNAL AMERICAN

"A CINEMATIC SHOCK!"

—CUE MAGAZINE



"THE DIRECTOR OF 'OPEN CITY' HAS DONE IT AGAIN" —NEW YORK POST

RAVE REVIEWS—BOX-OFFICE REVIEWS

"Let there be no mistake about this: 'PAISAN' is a brilliant job of film-making. A work of stunning power and raw magnificence."
—BROOKLYN DAILY EAGLE

"'PAISAN' is superb. Here is searching intensity that makes every detail, every person come alive. Vigor and eloquence. Rossellini, a really brilliant director, has enriched the screen with 'PAISAN'."
—N. Y. JOURNAL-AMERICAN

"Contains a very bold seduction scene and shows the immoral conditions that prevailed generally in the Capital city during the occupation."
—N. Y. DAILY NEWS

"Extraordinary film . . . Daringly displayed . . . This is a film to be seen again and again. 'PAISAN' marks a milestone in the expressiveness of the screen. It cannot fail to rattle the window panes of your eyes and leave the emotions limp."
—NEW YORK TIMES

"Rossellini, director of 'Open City', has done it again with 'PAISAN'. Excellent. The six stories pack an adventure and novelty wallop. Cinema art approaching its greatest expression."
—N. Y. POST

"Tender . . . Compassionate . . . Humorous . . . Thrilling. Surging with life force so real and urgent. Don't miss it."
—PM

"Altogether remarkable film. Rossellini who directed 'Open City' has made another superb film. I recommend it heartily."
—NEW YORKER

"By itself, 'Open City' might have been a superlatively lucky accident; 'Open City' and 'PAISAN' together are conclusive proof that Roberto Rossellini is among the greatest living practitioners of the motion picture. Rossellini's films have turned out magnificently."
—NEW REPUBLIC

"At its best it beats any other Italians have made. Passionately well acted and wonderfully directed, it is a stunningly successful scene. In Roman scene with corny bit of breast peeping Hollywood would blush at."
—TIME MAGAZINE

"A PULSE QUICKENER."
—WINCHELL

"A wave of patronage should wash up to ticket-selling booth."
—FILM DAILY

"Brilliant . . . the picture has a pace. The players are splendid and have collaborated with Rossellini in making an unforgettable film."
—N. Y. HERALD TRIBUNE

"An impressive and memorable film. Produced with same astonishing realism and cinematic shock as 'Open City'."
—CUE MAGAZINE

"Rossellini has again turned out a film that must rank with the great foreign pictures of all time."
—VARIETY

"'PAISAN' at the World Theatre is the first offering of Rossellini since his 'Open City' set an endurance record and topped foreign film praises and prizes. The new feature is eloquent and realistic. Its simplicity is powerful. It is a worthwhile successor to 'Open City' and should stay long."
—N. Y. DAILY MIRROR

"A superb film. As the story rolls on it gathers a hard, rhythmic power seldom achieved on the screen. It is a memorable drama, decidedly adult in theme."
—MOTION PICTURE DAILY

"This in my opinion is one of the truly great pictures of all time."
—WOMAN'S DAY

"A great movie. It surpasses 'Open City' and marks Rossellini as one of the most important creative forces in day."
—HOLIDAY MAGAZINE

"'PAISAN' is a masterpiece. It will be seen, understood and loved by movie-goers wherever human emotions hold sway. It is difficult to select the best among the episodes so rich and rewarding is each one. The screen overflows with realism and excitement."
—HOLLYWOOD REPORTER

RECORD-BREAKING BUSINESS



THE AMAZING CHARACTERS FROM AN AMAZING MOVIE

Attention Mr. Exhibitor

This movie was made for the average American movie-goer to understand. A cast of American actors was taken to Rome for the production. The dialogue is spoken predominantly in English. "PAISAN" should not be considered a foreign movie with English titles. "PAISAN" can play in any theatre for any audience.

A Film by ROBERTO ROSSELLINI
Produced in Collaboration with O.F.I. and F.F.P.

"PAISAN"

Copyrighted MCMXLVII by Mayer-Burstyn, Inc.

Passed by National Board of Review

Scenario and Dialogue by

SERGIO AMIDEL in Collaboration with KLAUS MANN

ALFRED HAYES

FEDERICO FELLINI

MARCELLO PAGLIERO

ROBERTO ROSSELLINI

Cast of Characters;

SICILY	Carmela	CARMELA SAZIO
	Joe from Jersey	ROBERT VAN LOON
	<i>American Soldiers;</i>	Ravomnd Campbell
	Harold Wagner	Merlin Berth
	Mats Carlson	Leonard Penish
NAPLES	American M.P.	DOTS M. JOHNSON
	A boy in Naples	ALFONSINO
ROME	Francesca	MARIA MICHI
	Fred, An American Soldier	GAR MOORE
FLORENCE	Harriet, a nurse	HARRIET WHITE
	Renzo	RENZO AVANZO
GOTHIC LINE	Bill Martin, Catholic Chaplain	BILL TUBBS
PO VALLEY	Dale, an O.S.S. man	DALE EDMONDS
	Cigolani Dan Allan Van Loel	
Photography		OTELLO MARTELLI
Assistant Directors		E. HANDIMIR, A. LIMENTANI
Directors of Production		A. MANNI, A. DOLFI
Sound		OVIDIO DEL GRANDE

Music by RENZO ROSSELLINI

Running Time 115 Minutes

Released by MAYER-BURSTYN, Inc.

113 West 42nd Street, New York 18, N. Y.

NOTE: The entire film, which was produced at the end of 1946, was photographed on "location." With the exception of four professional actors the cast is composed of American, British and German soldiers and men, women and children from all parts of Italy.

"PAISAN" HAS BEEN AWARDED THE FOLLOWING PRIZES:

"THE GRAND PRIX" at The World Film Festival

"THE SPECIAL MERIT AWARD" at The World Film Festival in Brussels in 1947

Voted by Italian Film Critics and Film Technicians:

BEST ITALIAN FILM OF 1947 • BEST FILM DIRECTION OF 1947 • BEST FILM SCORE OF 1947

SYNOPSIS

The film "PAISAN" follows the American and British armies during the invasion and the months after liberation, beginning with the landing in Sicily and ending in the dank marshes of the Po Valley during the winter of 1944.

Its theme is the relationship between the military, American, British and German, and Italian civilians.

I—SICILY

July 10, 1943. Crossing the Mediterranean Sea from Africa:—

An American patrol finds itself in a little village on the seacoast of Sicily. A young peasant girl agrees to guide the patrol through the mine-fields. On the way the girl Carmela, is left in the custody of Joe, an infantryman from Jersey while the patrol cautiously reconnoiters farther. Haltingly, Carmela and Joe communicate with each other despite language barriers. Joe snaps on his cigarette lighter to show her pictures of his family and a German sniper's bullet gets him. Carmela too is killed by the Germans.

But the Americans finding their comrade dead believe that it was Carmela who had betrayed him.

II—NAPLES

With Sicily conquered the Allies advance through Calabria, northwards to Naples:—

Some Italian street urchins are "auctioning" off an intoxicated American Negro soldier in a crowded street in newly liberated Naples. His value:—a pair of American G.I. shoes. A small, Neapolitan boy, Alfonsino, leads the drunken soldier off and when he falls asleep steals his shoes. Three days later the Negro M.P. spots the little thief and demands his shoes. The boy leads him to his "home," a crowded cave where hordes of bombed out men, women and children live. Alfonsino returns the soldier's shoes.

But the M. P. drops them and leaves hurriedly. He has seen the "home" of this little orphaned "thief."

III—ROME

The Allies advance through a wilderness of ruined cities to Rome:—

A drunken American soldier, Fred, is picked up by an Italian "girl" on a Roman street. He fails to recognize her as the same, once lovely young girl who had given him a drink of water when the army arrived. That had been six months ago, when Rome was first liberated.

Unknowningly the American has at last found the girl for whom he has longed,—on a street in Rome. Reunited now they are yet lost to each other, forever. So much had happened in six months.

IV—FLORENCE

Farther to the North the Germans took up new defensive positions:—

Florence was divided into two halves, one side held by the Germans, the other by Italian partisans awaiting the arrival of British aid. And street fighting raged between Partisans and Fascists in a sidewalk, sunlit, civil war.

Harriet, an American nurse is searching for her Italian lover of pre-war days, Guido, an artist who has now become a fabled partisan leader known as "Lupo." Together with an Italian friend who is trying to reach his family in the Partisan held section of the city she makes the dangerous run through the bullet swept "front line" streets of Florence. On a street corner near a Partisan outpost she stops to aid a fatally wounded fighter who dies in her arms. But not before she learns that her "Lupo" has been killed by the fascists that same morning.

V—THE FRANCISCAN MONASTERY

The Gothic Line: Here each village had to be cleaned out in a series of desperate battles:—

Three American chaplains, a Catholic, a Protestant and a Jew ask for shelter at the gates of a remote Franciscan monastery and are invited in by the monks. When the monks learn that of the three chaplains one is Jewish and another Protestant, they impose a fast on themselves to save the two lost souls. And in this distant retreat the monks, withdrawn equally from the world and the war, and their American colleagues, fresh from the holocaust, are united by a common humility and faith.

VI—THE PO MARSHES

Deep in the desolate marshes of the Po Valley, behind enemy lines:—

A small band of Special Service troops of the O.S.S. and the British intelligence are fighting an isolated action besides Italian partisans. It is a war of skirmishes against an invisible enemy and of hand to hand fighting,—a grim, hopeless fight against the Germans.

This lonely band is tracked down and captured by a German gunboat crew. At dawn the partisans are bound hand and foot and thrown into the river, one by one as their American and British comrades are forced humbly to look on this last act of unspeakable cruelty.

This was in the winter of 1944. A few weeks later Spring came to Italy and the war was declared over.



CARMELA SAZIO



HARRIET WHITE



BILL TUBBS



MARIA MICHI



GAR MOORE



ROBERT VAN LOON

READ IT! SELL IT!

"PAISAN" is not a war film. It is the frank and real story of the G.I.'s in Italy. Their private lives—their loves—their intimate personal experiences for the first time are revealed in unforgettably dramatic and daring sequences. There were 2,000,000 American soldiers in Italy which means in every community in the country there's a group of ex-G. I.'s along with their families who have a great curiosity about this film. Contact these people early in your campaign and invite them to your first screening. They will prove enthusiastic press agents for the picture and will be helpful in a number of publicity and promotion tie-ups later in the campaign.

★ ★ ★ ★ ★ ★ ★

"PAISAN" is a prize film package for showmen for it combines the outstanding elements for a smash success at the box-office. Here is a picture that has been praised to the skies by the press and the public. Critics have gone overboard in hailing this film "as a new kind of screen entertainment", and audiences have given it the kind of word of mouth advertising that assures sensational business in its showings around the country. "Paisan" is the kind of picture that will be enjoyed by all kinds of audiences. It offers no language barrier for the dialogue is spoken predominantly in English. Although it has been lauded as one of the great films of all time—its appeal is not limited to the arty and adult film-goers. The audience for "Paisan" is anyone and everyone who goes to the movies to experience the impact of exciting and unforgettable drama. The story unfolds a real life drama full of stirring suspense, tender humor, unadorned sex and unforgettable characters. "Paisan" is unexcelled film entertainment and should be sold in your local community to the widest possible audience. The picture has received an unprecedented national publicity campaign. Leading film critics, syndicate writers, columnists, magazine writers and radio commentators have plugged it again and again in their columns and over the air. Picture layouts and feature reviews have acclaimed it in such widely-read magazines as This Week, Sunday newspaper supplement, Life, Newsweek, New Yorker, Holiday, Liberty, and scores of other magazines. Your local film-goers have read and heard about this great film hit and are eager to see "Paisan". Launch your local showing with an outstanding campaign that includes every publicity and promotion medium available to you.



THEATRE FRONT AND SPECIAL BALLYHOO

Exciting scene stills and outstanding quotes from leading film critics and box-office copy lines on your theatre front will attract the street trade and sell this audience for you. There are a number of unusual stills of Marie Michi and Gar Moore who play the girl and boy in the Rome sequence which should be blown up along with other dramatic scenes to make an effective front. Use this same material well in advance in your theatre lobby to herald the opening of the picture. Post your town with window cards, stickers and one sheets during the run of the picture and distribute special heralds as part of your advance campaign.

ADVANCE SCREENING

Arrange an advance screening to which you can invite the key people in town who can be helpful in developing your publicity and promotion plans on the picture. Among those invited should be important newspaper writers along with film critics such as: editorial writers and columnists; Radio commentators and other radio personalities who might make mention of the film on the air; Leading churchmen of all faiths; University heads; Leading cultural figures in town such as writers and artists; Heads of Better Films Councils, foreign language groups, and important Italian personalities.



Scene Cut No. 22

CONTEST

Arrange a newspaper or radio contest offering prizes and passes for the best definition of the word "Paisan". You might also arrange a contest directed at local ex-G. I.'s who served in Italy offering prizes for best letters recounting a personal experience in Italy.

EDUCATIONAL TIE-UPS

Direct a special mailing and publicity campaign to every educational and cultural group in town including colleges, book shops and libraries, Better Films Council, teachers, etc. For college students you might be able to arrange an essay contest offering special prizes for best letters interpreting the underlying theme of "Paisan".

Scene Cut No. 24

PUBLICITY COVERAGE

Plant your publicity on the film well in advance of your opening. There are excellent feature stories available in this press book along with mats and scene stills which should be placed with daily papers, weeklies, foreign language press and any other publicity outlets. Try to develop a local city desk story around some G.I. in town who went through the Italian campaign and may have had an experience similar to any of those portrayed in the film.

Scene Cut No. 21



IT WILL PAY OFF!

Scene Cut No. 23

Scene Cut No. 25

EDITORIALS

There are a number of angles around this film which might suggest editorial comment. Invite your editorial writers and newspaper publishers to your advance screening. Editorials might be written on the subject of topics which are a natural corollary of this film.



RADIO

Set out to get maximum radio coverage on this film. Look over the list of your local programs and invite those radio personalities, who might make mention of the film over their programs, to your screening. Supplement this radio publicity campaign with full coverage of spot announcements on "Paisan".

SPECIAL AD CAMPAIGN FOR THE MASS AUDIENCE!

"MOVIE OF THE WEEK'
TERRIFYING DRAMATIC IMPACT"
—LIFE

"...SHOWS THE IMMORAL
CONDITIONS THAT PREVAILED..."
—DAILY NEWS

PAISAN

WORLD, 49th ST.
E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 1

"MOVIE OF THE WEEK"—LIFE

PAISAN

English Dialogue • Produced in Rome

"SHOWS IMMORAL
CONDITIONS THAT
PREVAILED"—Daily News

"TERRIFIC"—Jour.-Amer.

"A CINEMATIC
SHOCK"—Cue

WORLD, 49th ST.
E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 2

"HOLLYWOOD WOULD BLUSH AT!"
—TIME MAGAZINE

"DARINGLY DISPLAYED
... TO BE SEEN AND
SEEN AGAIN!"
—N. Y. Times

PAISAN

"A CINEMATIC
SHOCK!"
—Cue

"TERRIFIC!"
—Journal-American

3rd Month!

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 3

"HOLLYWOOD WOULD
BLUSH AT"—Time Mag

PAISAN

"TERRIFIC"—Journal-American

"A CINEMATIC
SHOCK"—Cue

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 4

"HOLLYWOOD WOULD BLUSH AT"—Time

"A CINEMATIC
SHOCK"—Cue

PAISAN

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 5

"HOLLYWOOD WOULD BLUSH AT!"
—Time Magazine

PAISAN

"TERRIFIC"—Jour.-Amer.

"A CINEMATIC
SHOCK"—Cue

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 6

"HOLLYWOOD WOULD
BLUSH AT"—Time Magazine

PAISAN

"TERRIFIC"—J.-Amer.

"A CINEMATIC
SHOCK"—Cue

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad No. 7



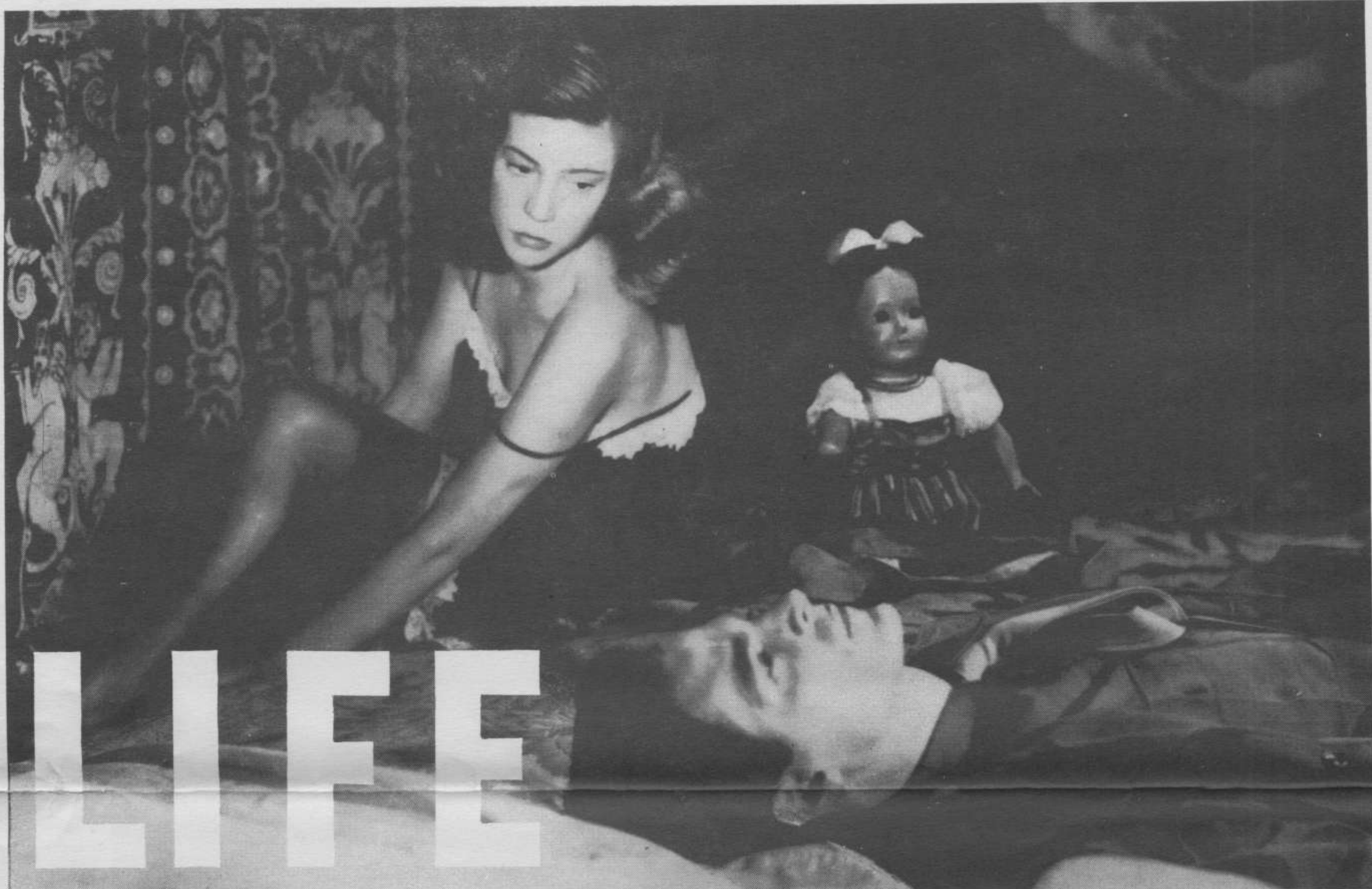
MAT No. 18



MAT No. 17



MAT No. 19



A BORED, BATTLE-WEARY GI and a prostitute are the principals of the third episode of *Paisan*. She drags him to a rented room where he begins to talk about the

beautiful girl who gave him water six months before during the liberation of Rome. As he talks the prostitute realizes she is the girl but that he does not recognize her.

JULY 19, 1948 ISSUE OF "LIFE"

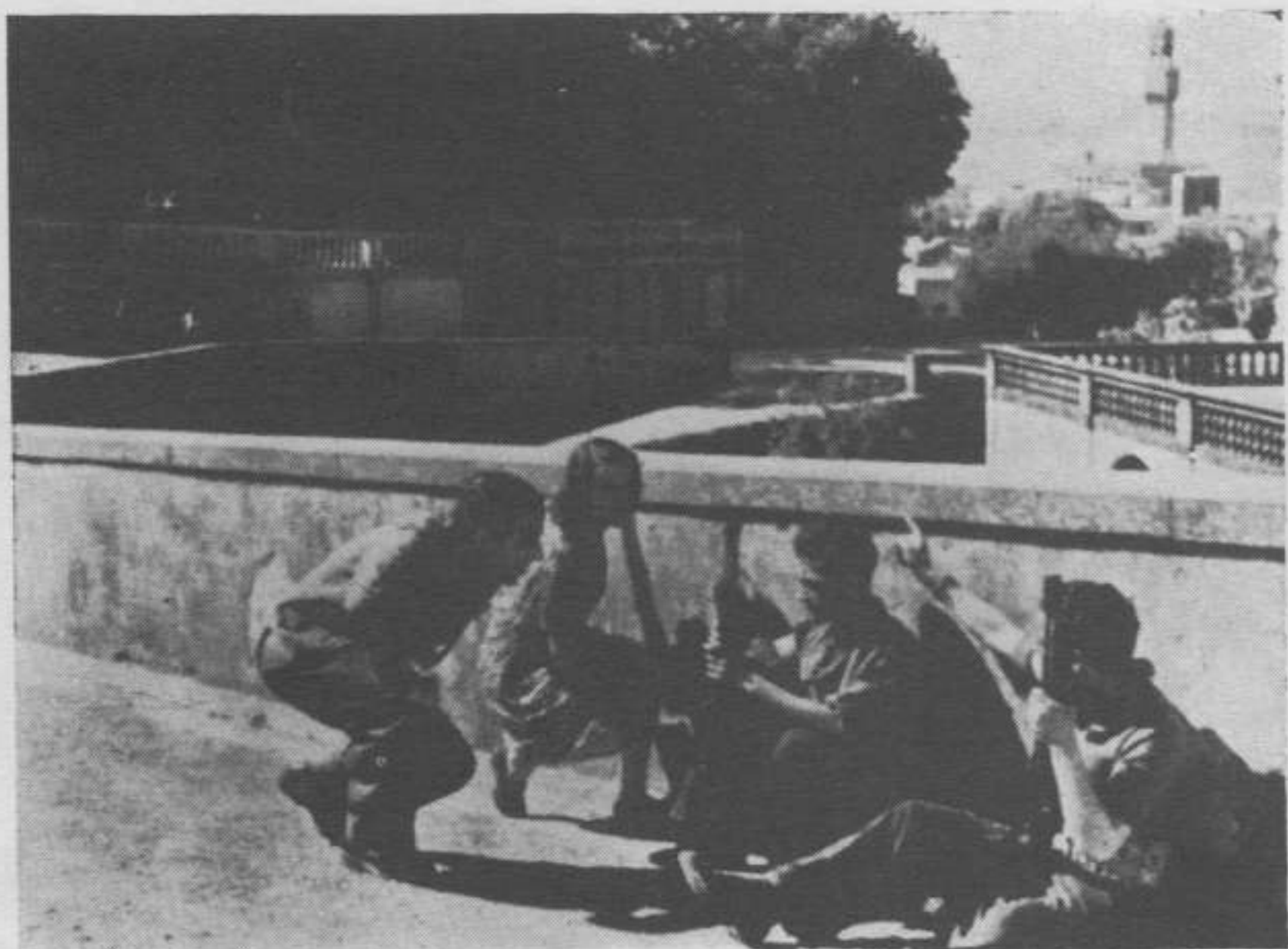
MOVIE OF THE WEEK:

Paisan

Italian film deals realistically
with the American soldier at war

The best picture made since V-E Day about American soldiers in World War II is the work of an Italian, Roberto Rossellini. *Paisan*, like his *Open City* (LIFE, March 4, 1946), was made with little money and most of the actors are amateurs. It consists of six self-contained episodes with no connection except that each deals with the impact of Americans and Italians on each other as the war crawls bloodily up the length of Italy. The episodes are short and sharp, with abrupt and usually bitter endings. They all see war from the un-

derside, from the mud and the rubble, where high strategy is unintelligible and men only blunder forward as best they can. The cheapening of human values, the hopelessness and irritation and boredom of war underlie every episode and give a terrifying dramatic impact to the whole picture. American audiences can follow the dialog easily (each character speaks his native tongue and most are Americans) and will get a chance to see themselves in an Italian mirror, where they appear as efficient, sentimentally cynical and wholly innocent.



VIOLENCE AND DEATH IN FLORENCE

An American girl who lived in Florence before the war comes back as an Army nurse at a time when half the city is still in German hands. She goes looking for her lover, now a legendary Italian partisan leader, a search (left) that takes her through

the empty palaces and squares and gardens of the terror-stricken city. Crossing the enemy lines through the deserted galleries of the Uffizi museum, she helps drag a dying partisan (right) off the street and learns from him that her lover has been killed.



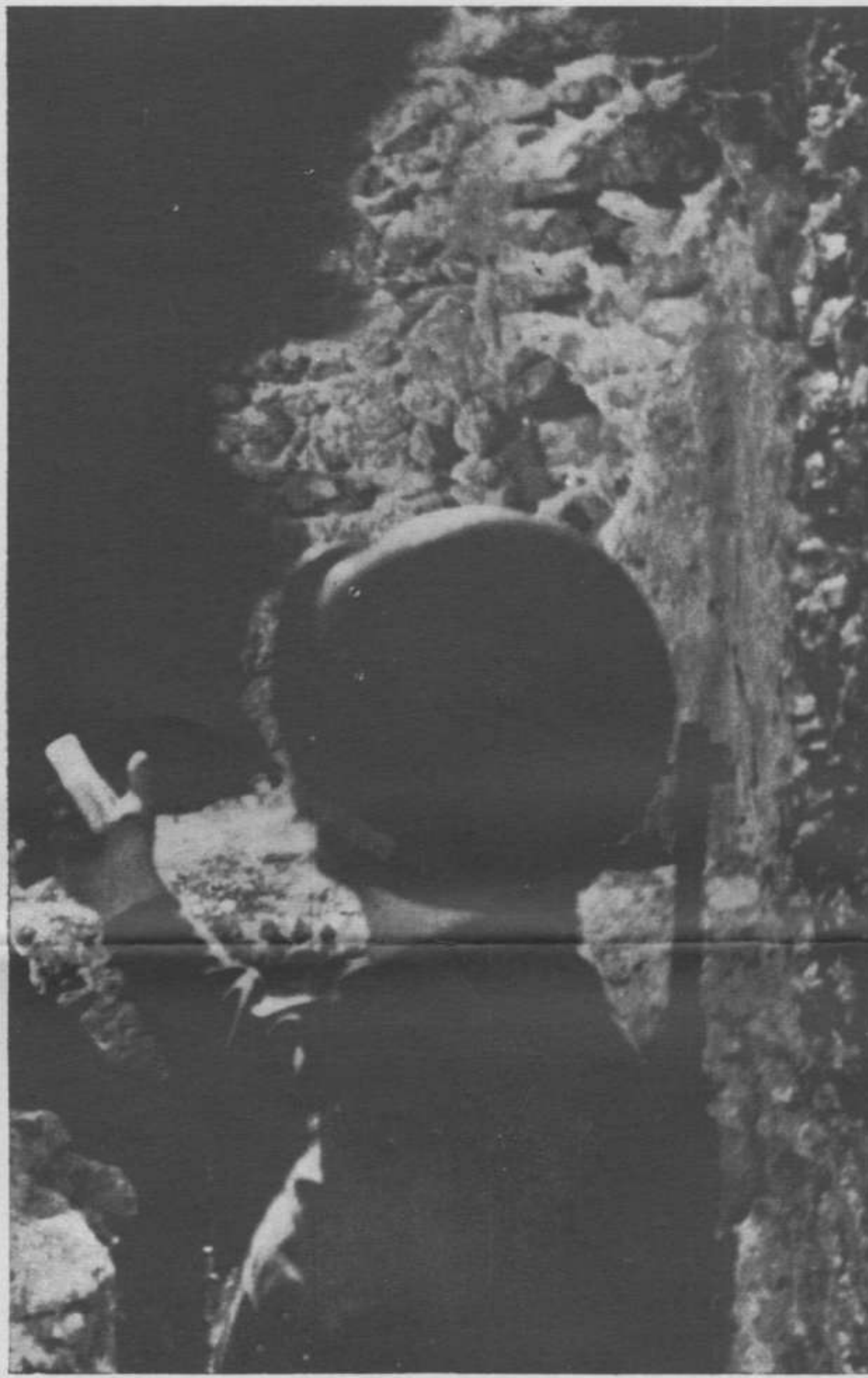
NEW JERSEY MEETS SICILY

"Have a cigaret," says Joe, a New Jersey boy, to the peasant girl, Carmela, who has guided his patrol through a minefield on the first day of the invasion of Sicily. Frightened and shy, they exchange their few awkward words of Italian



ON A RUBBLE HEAP IN NAPLES

"I own Broadway!" cries a Negro GI, drunkenly improvising an account of his prospective return to New York with a speech by the mayor and free caviar at the Waldorf. A ragged Italian urchin waits for him to pass out so that he can steal the shoes off his feet. A few days later the soldier catches the boy but leaves him the shoes when he sees the crowded, squalid cave that is his home.



IN THE RUINS OF A CASTLE

and English in the darkness and make an attempt at becoming friends. In the confusion of battle they are both killed by German soldiers, and the patrol sergeant, thinking Carmela led Joe into a trap, says bitterly, "That dirty little Eyetie."



IN A MOUNTAIN MONASTERY

"Thanks, I never touch the stuff," says a brash American Army chaplain to Franciscan monks offering their guests a taste of their homemade liqueur. When they learn that one of the chaplains spending the night in their monastery is a Protestant and another a Jew, the holy, unworldly monks announce at dinnertime that they will begin a fast for the conversion of these heretic souls



A TAG END OF THE WAR IN THE PO MARSHES

The last and most dramatic of the episodes tells the grim story of the destruction of a detachment of OSS and British intelligence men fighting with Italian partisans behind the German lines. They are encircled, short of supplies, waging a hopeless and apparently useless battle in bleak, wintry marsh country in the valley of the River Po. In only a few weeks the German army will be destroyed and peace will come at last to Italy, but this lost detachment is attacked and easily overwhelmed by a German gunboat crew, its men killed or captured and the Italian prisoners tied and dropped coldbloodedly into the river to drown. The top picture shows the burial of one of these Italian partisans whose body had been brought ashore by two of his comrades at the risk of their lives. The Germans had sent the corpse floating down the river on a life ring with the grim warning sign "PARTICIANO" attached. Center: partisan boats set out from their hiding places among the reeds to go to the rescue of an English pilot who has been shot down in flames into the river. In the bottom picture a family suspected of sheltering and feeding Allied soldiers has been massacred by the Germans, leaving behind only a dog and a wailing child.

SPECIAL AD CAMPAIGN FOR THE CLASS AUDIENCE!

A New KIND OF MOVIE!
from the director of "OPEN CITY"

TWO YEARS AGO, we were privileged to present a film which has since taken its place among the great works of the screen. The picture was "OPEN CITY", directed by Roberto Rossellini.

We are now proud to present Rossellini's latest film which has been acclaimed throughout Europe as, "A New Kind of Movie!"

PAISAN

WINNER OF THE FIRST PRIZE AWARDS at Cannes, Brussels and Venice Film Festivals
English Dialogue • Produced in Rome

AYER-BURSTYN RELEASE

Today
WORLD. 49th ST.
E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad Mat No. 8

THE LIVES AND LOVES OF GI'S IN ITALY!

PAISAN

WORLD. 49th ST.
E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad Mat No. 13

"A FILM TO BE SEEN—AND SEEN AGAIN!" —N.Y. Times

PAISAN

WORLD. 49th ST.
E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad Mat No. 14

"A FILM TO BE SEEN—AND SEEN AGAIN..."
Not an ordinary film . . . marks a milestone in the expressiveness of the screen."
— BOSLEY CROWTHER, N. Y. Times

"GREAT . . . BRILLIANT . . . SUPERB . . . an unforgettable film!"
— HOWARD BARNES, Herald Tribune

"SUPERB . . . a really brilliant director has enriched the screen!"
— ROSE PELSWICK, Journal-American

"✓✓ TENDER, COMPASSIONATE, HUMOROUS, THRILLING!"
— Sunday P. M.

"ELOQUENT, REALISTIC, ARRESTING . . . should stay long!"
— FRANK QUINN, Daily Mirror

PAISAN

A MAYER-BURSTYN RELEASE

"EXCELLENT! . . . ROSSELLINI, DIRECTOR OF 'OPEN CITY,' HAS DONE IT AGAIN!"
— ARCHER WINSTEN, N. Y. Post

"SUPERB. I can recommend it to you heartily."
— JOHN McCARTEN, New Yorker

"BRILLIANT. A must for all thoughtful moviegoers."
— LEW SHEAFFER, Brooklyn Eagle

English Dialogue Produced in Rome

WORLD, 49th ST. E. of 7th Ave. CI. 7-5747
Doors Open 10:30 A. M.

Ad Mat No. 15

PAISAN

English Dialogue • Produced in Rome

WORLD, 49th ST.
E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

AYER-BURSTYN RELEASE

Ad Mat No. 9

MORE DARING THAN "OPEN CITY!"

THE LIVES AND LOVES OF GI'S IN ITALY!

PAISAN

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad Mat No. 10

"EXTRAORDINARY FILM . . . DARINGLY DISPLAYED . . . TO BE SEEN AND SEEN AGAIN!" —N. Y. Times

PAISAN

"AN UNFORGETTABLE FILM!" —Herald Tribune

"SUPERB!" —New Yorker

WORLD. 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

TO-NITE MIDNITE SHOW

Ad Mat No. 11

PAISAN

English Dialogue • Produced in Rome

WINNER OF THE FIRST PRIZE AWARDS at Cannes, Brussels, and Venice Film Festivals

MAYER-BURSTYN RELEASE

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

Ad Mat No. 12

• ACCESSORIES •

Trailer
Exciting scene trailer featuring outstanding quotes from leading critics and sure-fire selling copy.

Stills
Set of 24 scene and star stills available for publicity, theatre display and exploitation purposes.

Window Card
Striking two color window card 14x22 featuring attractive art work and selling copy.

Ad and Scene Mats
Order All Accessories Direct From
ARTHUR MAYER and JOSEPH BURSTYN, INC.
113 West 42nd Street, New York 18, N. Y.

"A FILM TO BE SEEN—AND SEEN AGAIN!" —Crowther, N.Y. Times

PAISAN

WORLD, 49th ST. E. of 7th Ave. CI 7-5747
Doors Open 10:30 A.M.

"Superb" —NEW YORKER

Ad Mat No. 16