"And Now It's 'The COCTEAU Touch'! . . .
The French producer and author puts his cachet on
movies that dramatically mix facts and dreams."

—NEW YORK TIMES

Jean MARAIS
as TRISTAN
Madeline SOLOGNE
as ISOLDE

The Eternal Return

JEAN COCTEAU'S
modern version of the world's
greatest love story . . .

TRISTAN and ISOLDE
A DISCINA RELEASE

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INTERNATIONAL PRESS AND PUBLIC ACCLAIM HERALDS ‘THE ETERNAL RETURN’ AS ONE OF THE GREAT CINEMATIC ACHIEVEMENTS OF OUR TIME!

A remarkable film. —THE NEW YORKER
Poetic movie-making, not likely to be encountered elsewhere. —NEW YORK WORLD-TELEGRAM

A handsome, modern resetting of the Tristan and Isolde legend.

A TIME MAGAZINE

An arresting film by the extraordinarily clever Cocteau . . . filled with beauties, fascinations and pictorial cajoleries.

—PM

The film has interest and distinction. —BROOKLYN EAGLE

Hauntingly beautiful.

—NEWSWEEK

Extraordinarily effective film drama . . . perfect example of Cocteau's genius for translating poetry into celluloid . . . engrossing, remarkably dramatic photography.

—CUE MAGAZINE

An unusual and poignant film, has rare beauty, the benefit of Jean Cocteau's master touch.

—BILL LEONARD, WCBS

Rattling flivvers and gleaming bathrooms are woven into the fine fabric of the ancient Tristan and Isolde legend like bright new threads into a shadowy old tapestry.

—TIME MAGAZINE

RECOMMENDED!

—PM

Beautifully conceived, directed and acted.

—FILM SURVEY, LONDON

Filled with compassion and feeling . . . poignant drama . . . excellent portrayals by the entire cast.

—THE EXHIBITOR

Acted with sincerity, skill . . . Mlle. Sologne has rare beauty; camera work of high quality.

—FILM DAILY

VOTED ONE OF THE TEN BEST . . .


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(Le Coeur dans la Main) Jean-Louis Barrault (star of “Children of Paradise”) Edwige Feuillere (star of “La Lucrècia Borgia”) SOON TO BE RELEASED

THE DAMNED

(Le Dernier Testament) Dalio (star of “Grand Illusion”) Paul Bernard Honor Vidal

Awards first prize at Cannes Film Festival, 1947

ON STAGE

(Theatre Guild)
The story of a great, internationally-renowned actor. Produced, written and directed by his equally famous son, SACHA GUITRY

RUY BLAS

A brilliant picturization of the Victor Hugo classic.
Scenario and dialogue by JEAN COCTEAU
Starring DANIELLE DARIBELIX and JEAN MARAIS (star of “Carmen”, “Beauty and the Beast” and “The Eternal Return”)
New Films on View

ENGROSSING DRAMA BY POET COCTEAU

LONE FIRST-RUN SCREEN ARRIVAL

TRISTAN AND ISEULT

in "The Eternal Return"

by JEAN COCTEAU

'An extraordinary film drama of brilliant genius for trans- world poetry and literature, characters are carved in classic form, yet almost completely by their unexpected settings, our experience, and the film's dreamlike, other-world quality make modern romance his story. Cocteau pictures a middle-aged widower living in an isolated, lonely French seacoast and his affairs are an affectionate and loving, often humorous, novel and a coterie of spiritual relatives--an elderly couple with interests similar to his. Their lives are constricted and money, the mainstay of their life. "The Eternal Return," is that certain human experience can recur, although they may even go unrecorded by the principal characters. Tristan and Iseult, in the story of their tragic-elegenec;"--is as such a one, a tert--

There exist very few great love stories, triumphs of a pair of lovers. Tristan is the archetype. I wanted to set the legend, one illustra--tion among all, to the rhythm of our experience and to prove that Tristan's "eternal return" could be translated by the eternal return down through the centuries of coincidences, surprises, obstacles, and dreams, proving an in- trigue which other peoples relive without being aware of it. I insist on saying it and saying it again: the Marvellous and the Poetic do not concern us. We must attack us from ambush. My itinerary must not foresight. If I consider that one shady spot is more favourable than another to shelter them, I am cheating. Because they are a clean place on a bright colored street, and a little hidden from the wind, the "eternal return" seems the best. As far as the cinematographer is concerned, I consider that the progress of his soul does not de- velop from the purchase of his apparatus. On the contrary, it seems the wealth and ease of work draws him away from the purchase of the ma- chines. Let human pride tell itself so, and let it no longer fear to express itself in images under the pretext that these images are less durable than the written word. Nothing maisons between a truly beautiful film.

LEGENDARY ROMANCE IN GRAPHIC SPLENDOR

The Tristan and Iseult legend, one of the most enduring of the great romances of the world, has been given a modern setting in Jean Cocteau's new film "The Eternal Return," which will open at the Astor Theatre early next week. The picture is in French with English subtitles and is produced and directed by Georges Auric.

Cocteau's story, based on the old Anglo-Saxon tale, recreates the King Mark triangle of the middle ages, where the wife and the nephew fall fatally in love. In this up-to-date version, which takes place in a country chateau and a neighboring island off the Atlantic coast of France, the eternal lovers' tragedy is precipitated by the machinations of the uncle's sinister wife and her evil dwarf friend—the latter a typical Cocteau invention.

Jean Marais, leading French movie idol, plays the role of the modern Tristan, and Madeleine Sologne is his wife, Iseult. The picture also marks the film debut of the famous French ma- chine, Yonne de Bray, Jean De- lannoy directed.

In "The Eternal Return"

fill the body of the picture with suspense. The thwarted romance of Patrick and Mathilde is inextricably bound up with extreme delicacy and emo- tional poignancy. Patrick's white crane, Mathilde's white swan, and their "eternal return"‘s price is the amorous attention of the terrible dwarf, Achilles.

NOTED FRENCH CAST HEADS UNUSUAL FILM

"The Eternal Return," which Dioccupia is presenting exclusively at-- may be described first of all as a work of exceptional quality. The scenario and dialogue of Jean Cocteau, the music of Georges Auric, the art direction of the picture, and the costumes of Amnonov give "The Eternal Return" a solid foundation of dramatic power. In the director, Jean DeLannoy, the task of erecting a picture of actors whose talents require further praise. Madeleine Sologne and Jean Mar- ais, Jean's story of the picture, Junie Astor, Yonne de Bray, Janet De- lannoy, and the costumes by Amnonov, have imbued this exciting love story with their highest artis- tic feelings. They have succeeded in evoking, beneath the modern exterior of the story, the eternal character of a tale which is steeped in legend and with which the sentiments to which it is expressive so much poignant grandeur.

This film must be seen. It is characterized not only by those great qualities of emotion and noble beauty by which a distin- guished work may be recognized. This one will not be disappointing.

W. H. AUDEN

"I'm not sure that so concrete a medium as the films is ideal for myth but I am quite certain there could not be a better screen version of the Tristan story than "The Eternal Return." It can be enjoyed for its own sake as a tragic and beautiful love story and it sends one back to reading the original with fresh understanding."
"A REMARKABLE FILM!"

"BRILLIANT! A fascinating blend of the real and the unreal... moves with triumphant pace... Cocteau has not been afraid to juxtapose moods violently. The result, in terms of drama and imagery, is superb!"

—HERALD TRIBUNE

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—PM

"A REMARKABLE FILM!"—The New Yorker

"As always, perfect plot... a gem of Cocteau's genius!"

—NYT

"Partly reminiscent of J. Ford, partly Henry"—CLIPPER

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"The world's most beautiful love story..."

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