THE FORGIVENESS OF BLOOD

A FILM BY JOSHUA MARSTON

AVAILABLE ON BLU-RAY AND DVD!
American director JOSHUA MARSTON broke out in 2004 with his jolting, Oscar-nominated Maria Full of Grace, about a young Colombian woman working as a drug mule. In his remarkable follow-up, The Forgiveness of Blood, he turns his camera on another corner of the world: contemporary northern Albania, a place still troubled by the ancient custom of interfamilial blood feuds. From this reality, Marston sculptures a fictional narrative about a teenage brother and sister physically and emotionally trapped in a cycle of violence, a result of their father’s entanglement with a rival clan over a piece of land. The Forgiveness of Blood is a tense and perceptive depiction of a place where tradition and progress have an uneasy coexistence, as well as a dynamic coming-of-age drama.
NOW AVAILABLE IN A BLU-RAY SPECIAL EDITION!
THE BELOVED, VISUALLY RAVISHING ROMANCE BY WONG KAR-WAI
ON BLU-RAY FOR THE FIRST TIME!

Hong Kong, 1962: Chow Mo-wan (Her’s TONY LEUNG CHIU-WAI) and Su Li-zhen (Irma Vep’s MAGGIE CHEUNG MAN-YUK) move into neighboring apartments on the same day. Their encounters are formal and polite—until a discovery about their spouses sparks an intimate bond between them. At once delicately mannered and visually extravagant, In the Mood for Love, directed by WONG KAR-WAI (Chungking Express), is a masterful evocation of romantic longing and fleeting moments. With its aching musical soundtrack and its exquisitely abstract cinematography by CHRISTOPHER DOYLE (2046) and MARK LEE PING-BIN (Flight of the Red Balloon), this film has been a major stylistic influence on the past decade of cinema, as well as a milestone in Wong’s redoubtable career.

“Breathtakingly gorgeous . . . Dizzy with a nose-against-the-glass romantic spirit that has been missing from the cinema forever.”

“An ecstatic vision . . . An evanescent masterwork.”
—Manohla Dargis, L.A. Weekly

BLU-RAY SPECIAL EDITION FEATURES

- High-definition digital restoration, approved by cinematographer Mark Lee Ping-bin, with 5.1 surround DTS-HD Master Audio soundtrack
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- Deleted scenes, with commentary by Wong
- Hua yang de nian hua (2000), a short film by Wong
- Archival interview with Wong and a “cinema lesson” given by the director at the 2001 Cannes Film Festival
- Toronto International Film Festival press conference from 2000, with stars Maggie Cheung Man-yuk and Tony Leung Chiu-wai
- Two new interviews with critic Tony Rayns, one about the film and the other about the soundtrack
- Trailers and TV spots
- PLUS: A booklet featuring an essay by novelist and film critic Steve Erickson and the Liu Yi-chang story that provided thematic inspiration for the film

2000 · 98 MINUTES · COLOR · 5.1 SURROUND · IN CANTONESE AND SHANGHAI NESE WITH ENGLISH SUBTITLES · 1.66:1 ASPECT RATIO
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Terrifying and darkly comic, *Rosemary’s Baby* marked the Hollywood debut of Roman Polanski (*Repulsion*). This wildly entertaining nightmare, faithfully adapted from Ira Levin’s best seller, stars a revelatory Mia Farrow (*Hannah and Her Sisters*) as a young mother-to-be who grows increasingly suspicious that her overfriendly elderly neighbors, played by Sidney Blackmer (*High Society*) and an Oscar-winning Ruth Gordon (*Harold and Maude*), and self-involved husband (actor and filmmaker John Cassavetes) are hatching a satanic plot against her and her baby. In the decades of occult cinema Polanski’s ungodly masterpiece has spawned, it’s never been outdone for sheer psychological terror.

**DIRECTOR-APPROVED SPECIAL EDITION FEATURES**

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- *Komeda, Komeda*, a feature-length documentary on the life and work of jazz musician and composer Krzysztof Komeda, who wrote the score for *Rosemary’s Baby*
- 1997 radio interview with author Ira Levin from Leonard Lopate’s WNYC program *New York and Company* on the 1967 novel, the sequel, and the film
- PLUS: A booklet featuring an essay by critic Ed Park and Levin’s afterword for the 2003 New American Library edition of his novel, in which he discusses its and the film’s origins

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A FILM BY JOHN SCHLESINGER

SUNDAY BLOODY SUNDAY

1971
OSCAR WINNER JOHN SCHLESINGER’S GROUNDBREAKING LOVE TRIANGLE TALE

JOHN SCHLESINGER followed his Academy Award–winning Midnight Cowboy with this sophisticated and highly personal take on love and sex. Sunday Bloody Sunday depicts the romantic lives of two Londoners, a middle-aged doctor and a prickly thirtysomething divorcée—played by Oscar winners PETER FINCH (Network) and GLENDIA JACKSON (Women in Love)—who are sleeping with the same handsome young artist (MURRAY HEAD). A revelation in its day, this may be the 1970s’ most intelligent, multitextured film about the complexities of romantic relationships; it is keenly acted and sensitively directed, from a penetrating screenplay by novelist and critic PENEOPE GILLIATT.

“Schlesinger’s wisest, least sentimental film . . . Almost perfect.”
—Vincent Canby, The New York Times

“I think Sunday Bloody Sunday is a masterpiece . . . The acting is flawless.”
—Roger Ebert

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• New interview with writer William J. Mann (Edge of Midnight: The Life of John Schlesinger) about the making of Sunday Bloody Sunday
• New interview with photographer Michael Childers, Schlesinger’s longtime partner
• Trailer
• PLUS: A booklet featuring essays by film critic Terrence Rafferty and cultural historian Ian Buruma, as well as screenwriter Penelope Gilliatt’s 1971 introduction to the film’s screenplay

1971 · 110 MINUTES · COLOR · MONOAURAL · 1.66:1 ASPECT RATIO

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ECLIPSE SERIES 36

THREE WICKED MELODRAMAS FROM GAINSBOROUGH PICTURES

THREE-DVD BOX SET INCLUDES:
THE MAN IN GREY
MADONNA OF THE SEVEN MOONS
THE WICKED LADY

During the 1940s, realism reigned in British cinema—but not at Gainsborough Pictures. The studio, which had been around since the ‘20s, found new success with a series of pleasurably preposterous costume melodramas. Audiences ate up these overheated films, which featured a stable of charismatic stars, including JAMES MASON (Lolita), MARGARET LOCKWOOD (The Lady Vanishes), STEWART GRANGER (King Solomon’s Mines), and PHYLLIS CALVERT (Indiscreet). Though its films were immensely profitable in wartime and immediately after, Gainsborough did not outlive the decade. This set brings together a trio of Gainsborough’s most popular films—florid, visceral tales of secret identities, multiple personalities, and romantic betrayals.

Eclipse is a selection of lost, forgotten, or overshadowed classics in simple, affordable editions. Each series is a brief cinematheque retrospective for the adventurous home viewer.

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ECLIPSE SERIES 36

THREE WICKED MELODRAMAS FROM GAINSBOROUGH PICTURES
THREE-DVD BOX SET

THE MAN IN GREY

This tale of treachery put both the Gainsborough melodrama and actor James Mason on the map. The star-to-be plays Lord Rohan, a cruel nobleman who marries the naive and sweet-natured Clarissa (Phyllis Calvert) for the sole purpose of producing an heir; meanwhile, Clarissa’s conniving best friend, Hester (Margaret Lockwood), secretly plots against her for her own nefarious ends. The Man in Grey, directed by LESLIE ARLISS (The Wicked Lady), was such a box-office success that Gainsborough used it as a template, launching a cycle of increasingly rococo films.

MADONNA OF THE SEVEN MOONS

A lurid tale of sex and psychosis, Madonna of the Seven Moons, directed by ARTHUR CRABTREE (Fiend Without a Face), is among the wildest of the Gainsborough melodramas. Set in Italy, it begins as a relatively composed tale about a respectable, convent-raised woman (Phyllis Calvert) who is haunted by the memory of being raped as a teenager. When her grown daughter returns from school, her life begins to crack up in monumentally surprising ways. Stewart Granger also plays a prominent role in this sensational tale.

THE WICKED LADY

Margaret Lockwood devours the screen as a tightly wound seventeenth-century beauty with loose morals, who steals her best friend’s wealthy fiancé on the eve of their wedding. And that’s only the beginning of this piece of pulp from director LESLIE ARLISS (The Man in Grey): there are no depths to which this sinful woman won’t sink. James Mason costars, and nearly steals the movie, as a highwayman with whom our antiheroine becomes entangled. This nasty, subversive treat was the most commercially successful of all the Gainsborough melodramas.