



“A landmark!”

—Dennis Lim,
The New York Times

“A great movie!”

—J. Hoberman,
The Village Voice

Jeanne Dielman
23, quai du Commerce
1080 Bruxelles
A film by **Chantal Akerman**

1975

THE CRITERION COLLECTION

**A MASTERPIECE OF FRENCH CINEMA—
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“Extraordinary!”

—Richard Brody, *The New Yorker*

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JEANNE DIELMAN, 23, QUAI DU COMMERCE, 1080 BRUXELLES

A singular work in film history, Chantal Akerman’s *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* brilliantly evokes, with meticulous detail and a sense of impending doom, the daily domestic routine of a middle-aged widow—whose chores include making the beds, cooking dinner for her grown son, and turning the occasional trick—just as it begins to break down. In its enormous spareness, Akerman’s film seems simple, but it encompasses an entire world. Whether seen as an exacting character portrait or one of cinema’s most hypnotic and complete depictions of space and time, *Jeanne Dielman* is an astonishing, compelling movie experiment, one that has been analyzed and argued over for decades, and is finally making its long-awaited DVD debut.



DIRECTOR-APPROVED SPECIAL EDITION DOUBLE-DISC SET FEATURES

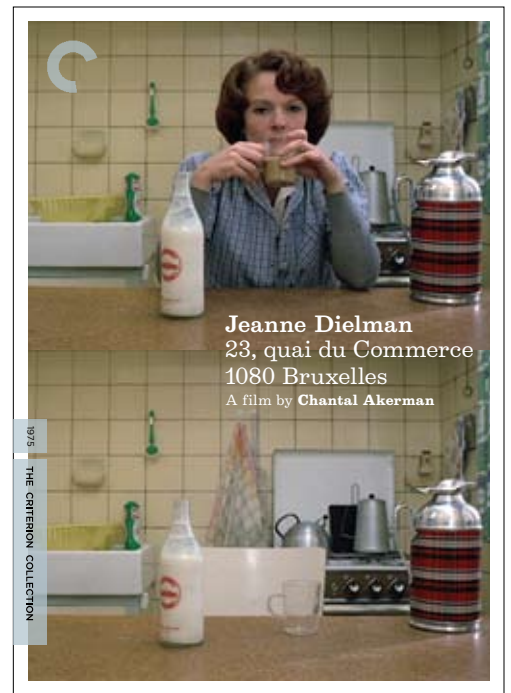
- Restored digital transfer, approved by director Chantal Akerman
- *Autour de “Jeanne Dielman,”* a 70-minute documentary, shot by actor Sami Frey and edited by Agnes Ravez, made during the filming of *Jeanne Dielman*
- New interviews with Akerman and cinematographer Babette Mangolte
- Excerpt from “Chantal Akerman par Chantal Akerman,” a 1997 episode of the French television program *Cinéma de notre temps*
- An interview with Akerman’s mother, Natalia
- Archival television interview excerpt featuring Akerman and star Delphine Seyrig
- *Saute ma ville* (1968), Akerman’s first film, with an introduction by the director
- New and improved English subtitle translation
- **PLUS:** A booklet featuring essays by film scholars Ivone Margulies and Janet Bergstrom



FILM INFO

- Directed by **Chantal Akerman** (*News from Home, A Couch in New York, The Captive*)
- Starring **Delphine Seyrig** (*Last Year at Marienbad, Mr. Freedom, The Discreet Charm of the Bourgeoisie*)

1975 • 201 minutes • Color • Monaural • In French with English subtitles • 1.66:1 aspect ratio



Jeanne Dielman
23, quai du Commerce
1080 Bruxelles
A film by Chantal Akerman

1975 THE CRITERION COLLECTION

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Paradise films

AVAILABLE FROM
image
ENTERTAINMENT



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"A supremely beautiful juggernaut."

—Donald Richie, *A Hundred Years of Japanese Film*

KAGEMUSHA

a film by Akira Kurosawa

1980

THE CRITERION COLLECTION

BLU-RAY: SRP \$39.95 PREBOOK 7/21/09 STREET 8/18/09 CAT. NO. CC1827BD ISBN 978-1-60465-181-2 UPC 7-15515-04841-5

KUROSAWA'S LATE MASTERPIECE
NOW AVAILABLE IN A BLU-RAY SPECIAL EDITION!



KUROSAWA'S LATE MASTERPIECE NOW AVAILABLE IN A BLU-RAY SPECIAL EDITION!



"Majestic . . . and magnificent."
—*The New York Times*

KAGEMUSHA

When a warlord dies, a peasant thief is called upon to impersonate him, and then finds himself haunted by his spirit as well as his own ambitions. With his late color masterpiece *Kagemusha*, Akira Kurosawa returned to the samurai film and to a primary theme of his career—the play between illusion and reality. Sumptuously reconstructing the splendor of feudal Japan and the pageantry of war, Kurosawa creates a historical epic that is also a meditation on the nature of power.

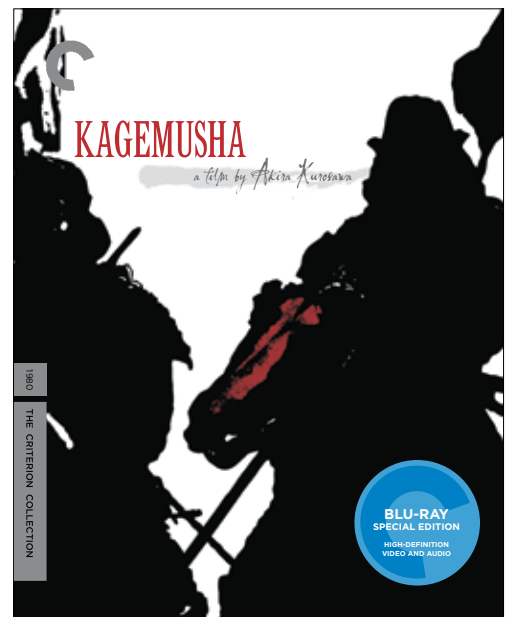
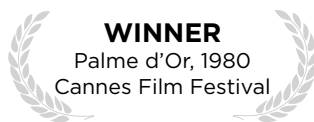
BLU-RAY SPECIAL EDITION FEATURES

- Restored high-definition digital transfer with DTS-HD Master Audio soundtrack
- Audio commentary featuring Kurosawa scholar Stephen Prince (*The Warrior's Camera: The Cinema of Akira Kurosawa*)
- *Lucas, Coppola, and Kurosawa* (19 minutes, 2005), in which directors George Lucas and Francis Ford Coppola discuss Kurosawa and their roles as executive producers of *Kagemusha*
- A 41-minute documentary on the making of *Kagemusha*, part of the *Toho Masterworks* series *Akira Kurosawa: It Is Wonderful to Create*
- *Image: Kurosawa's Continuity*, a new video piece that reconstructs *Kagemusha* through Kurosawa's paintings and sketches
- A series of Suntory Whiskey commercials made on the set of *Kagemusha*
- A gallery of storyboards painted by Kurosawa and images of their realization on-screen
- Theatrical trailers and teasers
- Optional English subtitle translation
- PLUS: A booklet featuring an essay by scholar Peter Grilli and an interview with Kurosawa by renowned critic Tony Rayns

FILM INFO

- Directed by **Akira Kurosawa** (*Rashomon*, *Seven Samurai*, *High and Low*, *Ran*)
- Starring **Tatsuya Nakadai** (*Yojimbo*, *The Human Condition*, *Ran*)

1980 • 180 minutes • Color • Stereo • In Japanese with English subtitles • 1.85:1 aspect ratio



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The Last Days of Disco

a film by Whit Stillman

**"Nuanced and evocative . . .
a serious comedy."**

—Armond White



1998

THE CRITERION COLLECTION

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“Kate Beckinsale is a revelation.”

—Geoff Andrew, *Time Out*

“An exceptional acting ensemble.”

—Kenneth Turan, *Los Angeles Times*

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THE LAST DAYS OF DISCO

The Last Days of Disco is a clever, comic return to the nighttime party scene in early eighties Manhattan from director Whit Stillman (*Metropolitan*). At the center of the film’s roundelay of revelers are the icy Charlotte (Kate Beckinsale) and the demure Alice (Chloë Sevigny), by day toiling as publishing house assistants and by night looking for romance and entertainment at a premier, Studio 54-like club. *The Last Days of Disco* is an affectionate yet unsentimental look at the end of an era, brimming with Stillman’s trademark dry humor.

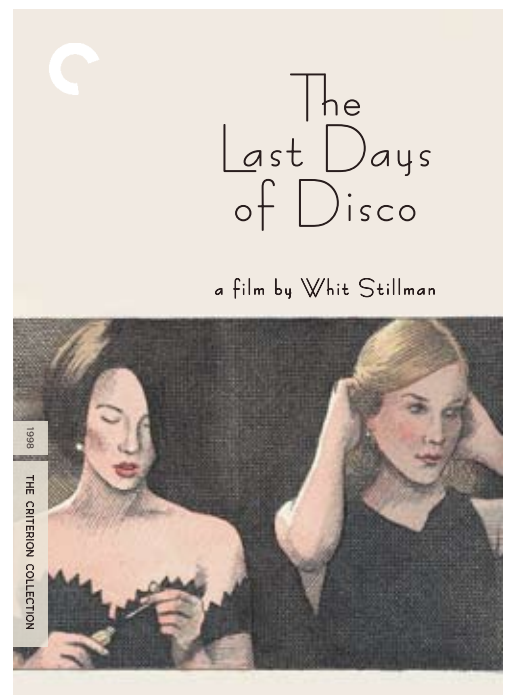
DIRECTOR-APPROVED SPECIAL EDITION FEATURES

- New, restored high-definition digital transfer, supervised and approved by director Whit Stillman
- Audio commentary featuring Stillman and actors Chloë Sevigny and Chris Eigeman
- Four deleted scenes with commentary by Stillman, Eigeman, and Sevigny
- Stills gallery with production notes by Stillman
- Stillman reading a chapter from *The Last Days of Disco*, with *Cocktails at Petrossian Afterwards*, his novelization of the movie
- Behind-the-scenes featurette
- Original theatrical trailer
- **PLUS:** An essay by novelist David Schickler

FILM INFO

- Directed by **Whit Stillman** (*Metropolitan*, *Barcelona*)
- Starring **Chloë Sevigny** (*Kids*, *Boys Don't Cry*, *Zodiac*, *The Brown Bunny*)
- Starring **Kate Beckinsale** (*Cold Comfort Farm*, *Pearl Harbor*, *Underworld*)
- Starring **Chris Eigeman** (*Kicking and Screaming*, *Mr. Jealousy*, *Barcelona*)

1998 • 114 minutes • Color • Stereo • 1.78:1 aspect ratio



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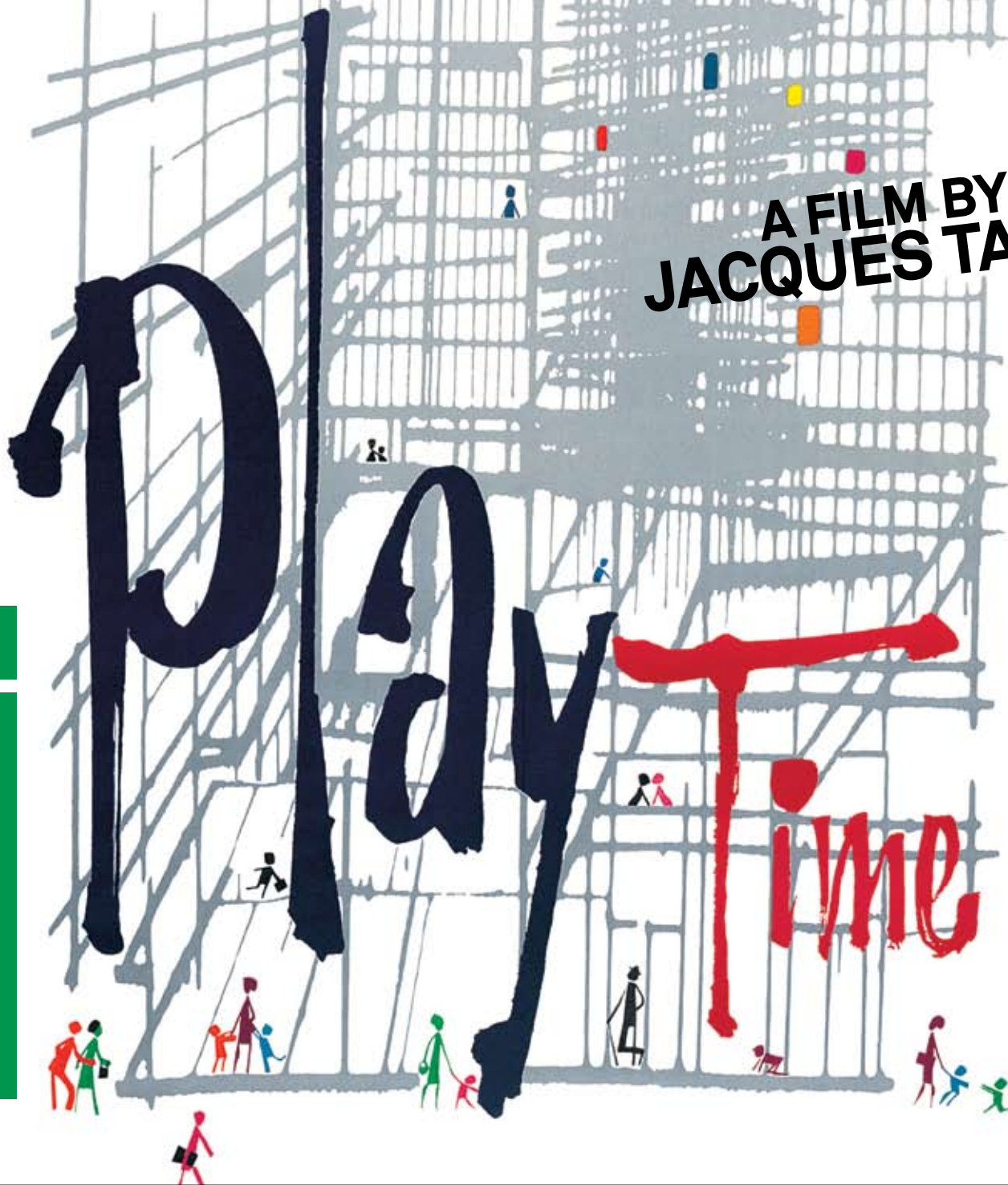


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JACQUES TATI'S COMEDY CLASSIC
NOW AVAILABLE IN A BLU-RAY SPECIAL EDITION



A FILM BY
JACQUES TATI



1967

THE CRITERION COLLECTION

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NOW AVAILABLE IN A BLU-RAY SPECIAL EDITION



“My all-time favorite movie.”
—Jonathan Rosenbaum

“The jewel of Tati’s career.”
—Time Out

BLU-RAY: SRP \$39.95 PREBOOK 7/21/09 STREET 8/18/09 CAT. NO. CC1830BD ISBN 978-1-60465-105-8 UPC 7-15515-04761-6

PLAYTIME

Jacques Tati’s gloriously choreographed, nearly wordless comedies about confusion in the age of technology reached their creative apex with *Playtime*. For this monumental achievement, a nearly three-year-long, bank-breaking production, Tati again thrust the endearingly clumsy, resolutely old-fashioned Monsieur Hulot, along with a host of other lost souls, into a bafflingly modernist Paris. With every inch of its superwide frame crammed with hilarity and inventiveness, *Playtime* is a lasting testament to a modern age tiptoeing on the edge of oblivion.

BLU-RAY SPECIAL EDITION FEATURES

- Restored high-definition digital transfer with uncompressed stereo soundtrack
- Video introduction by writer, director, and performer Terry Jones
- Selected scene audio commentary by film historian Philip Kemp
- *Au-delà de “Playtime,”* a short documentary featuring archival behind-the-scenes footage from the set
- *Tati Story*, a short biographical film about Tati
- “Jacques Tati in Monsieur Hulot’s Work,” a 1976 BBC *Omnibus* program featuring Tati
- Rare audio interview with Tati from the U.S. debut of *Playtime* at the 1972 San Francisco International Film Festival
- Video interview with script supervisor Sylvette Baudrot
- *Cours du soir*, a 1967 short film written by and starring Tati
- Alternate international soundtrack
- Optional English subtitle translation
- PLUS: An essay by Jonathan Rosenbaum

FILM INFO

- Written and directed by **Jacques Tati** (*M. Hulot’s Holiday*, *Mon oncle*)

1967 • 124 minutes • Color • Stereo • In French with English subtitles • 1.85:1 aspect ratio



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JANUS FILMS



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ECLIPSE SERIES 17

NIKKATSU NOIR

FIVE-DISC BOX SET INCLUDES:

I AM WAITING

RUSTY KNIFE

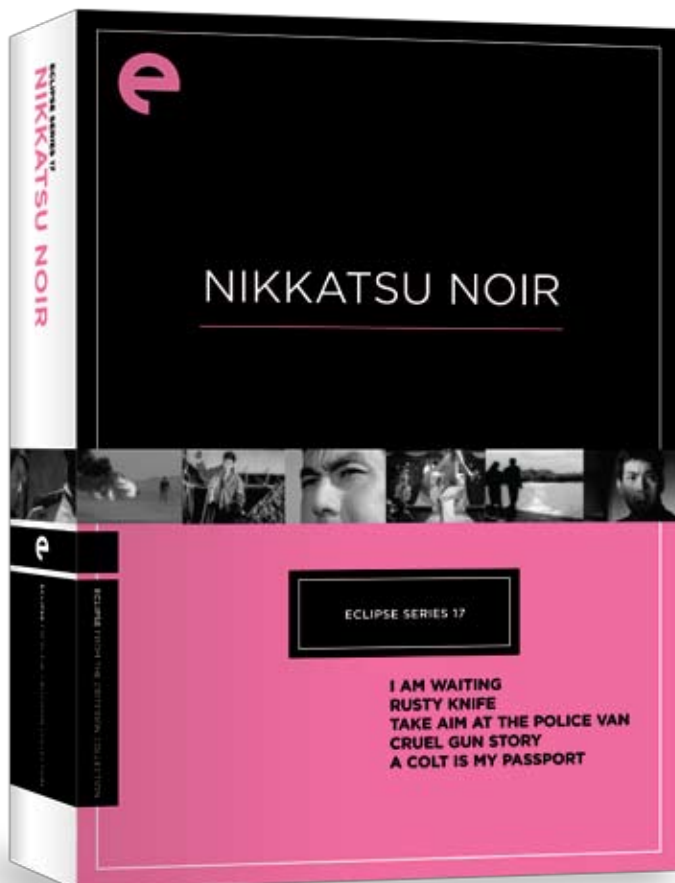
TAKE AIM AT THE POLICE VAN

CRUEL GUN STORY

A COLT IS MY PASSPORT

From the mid-1950s to the early 1970s, wild, idiosyncratic crime movies were the brutal and boisterous business of Nikkatsu, the oldest film studio in Japan. In an effort to attract youthful audiences growing increasingly accustomed to American and French big-screen imports, Nikkatsu began producing action potboilers (*mukokuseki akushun*, or “borderless action”) modeled on the western, comedy, gangster, and teen-rebel genres. This bruised and bloody collection represents a standout cross section of the nimble nasties Nikkatsu had to offer, from such prominent, stylistically daring directors as Seijun Suzuki, Toshio Masuda, and Takashi Nomura.

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.



“Nikkatsu Action films mixed French New Wave and Hollywood influences into a blend that was something different from either . . . stylish, vibrant, inventive, or mind-bendingly absurd.”

—Mark Schilling, author of *The Encyclopedia of Japanese Pop Culture*

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ECLIPSE SERIES 17

NIKKATSU NOIR

FIVE-DISC BOX SET INCLUDES:



I AM WAITING (*ORE WA MATTEIRU ZE*)

In Koreyoshi Kurahara's directorial debut, rebel matinee idol Yujiro Ishihara (fresh off the sensational *Crazed Fruit*) stars as a restaurant manager and former boxer who saves a beautiful, suicidal club hostess (Mie Kitahara) trying to escape the clutches of her gangster employer. Featuring expressionist lighting and bold camera work, this was one of Nikkatsu's early successes.

1957 • 91 MINUTES • BLACK & WHITE • MONAURAL • IN JAPANESE WITH ENGLISH SUBTITLES • 1.33:1 ASPECT RATIO



RUSTY KNIFE (*SABITA KNIFE*)

Rusty Knife was the first smash for director Toshio Masuda, who would go on to become one of Japanese cinema's major hit makers. In the film, Yujiro Ishihara and fellow top Nikkatsu star Akira Kobayashi play former hoodlums trying to leave behind a life of crime, but their past comes back to haunt them when the authorities seek them out as murder witnesses.

1958 • 90 MINUTES • BLACK & WHITE • MONAURAL • IN JAPANESE WITH ENGLISH SUBTITLES • 2.35:1 ASPECT RATIO



TAKE AIM AT THE POLICE VAN (*SONO GOSOSHA O NERAE*)

At the beginning of Seijun Suzuki's taut and twisty whodunit, a prison truck is attacked and a convict inside is murdered. The penitentiary warden on duty, Daijiro (Michitaro Mizushima), is accused of negligence and suspended, only to take it upon himself to track down the killers.

1960 • 79 MINUTES • BLACK & WHITE • MONAURAL • IN JAPANESE WITH ENGLISH SUBTITLES • 2.45:1 ASPECT RATIO



CRUEL GUN STORY (*KENJU ZANKOKU MONOGATARI*)

Fresh out of the slammer, Togawa (*Branded to Kill's* Joe Shishido) has no chance to go straight because he is immediately coerced by a wealthy mob boss into organizing the heist of an armored car carrying racetrack receipts. After gathering together a ragtag bunch to carry out the robbery, Togawa learns that all is not what it seems in Takumi Furukawa's thriller. Cue the double (and triple) crosses!

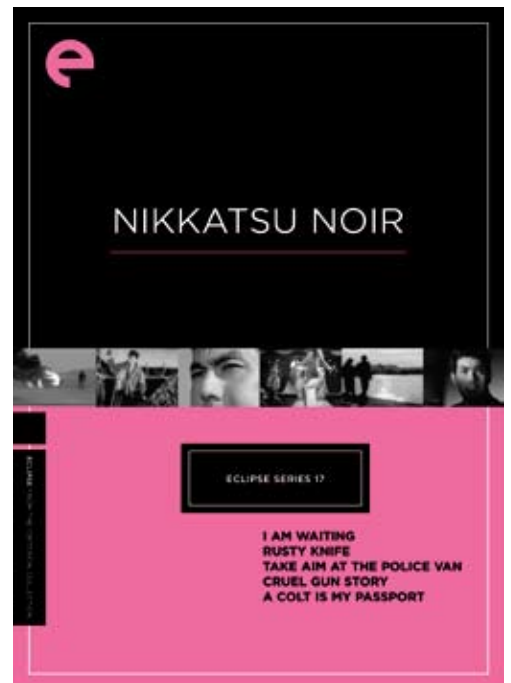
1964 • 91 MINUTES • BLACK & WHITE • MONAURAL • IN JAPANESE WITH ENGLISH SUBTITLES • 2.45:1 ASPECT RATIO



A COLT IS MY PASSPORT (*COLT WA ORE NO PASSPORT*)

One of Japanese cinema's supreme emulations of American noir, Takashi Nomura's *A Colt Is My Passport* is a down-and-dirty but gorgeously photographed *yakuza* film starring Joe Shishido as a hard-boiled hit man caught between rival gangs. Featuring an incredible, spaghetti-western-style soundtrack and brimming with formal experimentation, this is Nikkatsu at its finest.

1967 • 84 MINUTES • BLACK & WHITE • MONAURAL • IN JAPANESE WITH ENGLISH SUBTITLES • 2.45:1 ASPECT RATIO



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