

**A STRANGER
KNOCKS**

...point toward the future. And we let you city.

"One of the best Danish films made in recent years. It abruptly becomes the sex shocker of the cinema season."

Time Magazine

"The erotic climax of the movie, A STRANGER KNOCKS, a shriek you will remember in your nightmares."

Walter Winchell

*Winner of 3 Danish Film Festival Awards
Best Danish Film of the Year
Best Female Performer • Best Male Performer*



A STRANGER KNOCKS

A
TRANS-LUX
RELEASE



I was principally responsible for the production of "A Stranger Knocks." I was frankly shocked to learn that the censors had concluded that this film which I intended as a serious treatment of questions of vital contemporary importance was nothing more than an exercise in "obscenity." Let me make it very plain that it was not intended, nor was any part of it intended to appeal to the sensation seeker or to the prurient interest.

In producing and directing the picture, I tried to create, and I believe that I have succeeded in creating, a work of art. The two scenes to which objection has been taken are of crucial significance to the work. They are not in the slightest respect obscene. Their elimination would virtually destroy the film as a serious motion picture.

Johan Jacobsen

STRANGER KNOCKS

A TRANS-LUX RELEASE

starring:

BIRGITTE FEDERSPIEL

and

PREBEN LERDORFF RYE

Produced and Directed by:

JOHAN JACOBSEN

Screenplay:

FINN METHLING

Music:

ERIK FIEHN

Camera:

AKE BORGLUND

JOHAN JACOBSEN

Sound:

ERIK RASMUSSEN

A FLAMINGO FILM STUDIO PRODUCTION

RUNNING TIME: 81 MINUTES

SYNOPSIS

A stranger (Preben Lerdorff Rye) — a fugitive wanders along a lonely stretch of beach late one rainy day.

As it is getting dark, he seeks shelter in a secluded cottage on the beach. A woman (Birgitte Federspiel) opens the door. He explains that he had intended to look over a house he wanted for a late summer holiday; but has lost his way. He is afraid he has missed the last bus. She lets him in. He joins her for a meal; as it continues to rain he is allowed to stay the night. She lives alone, but her name seems familiar to him. The next day he says good-bye and leaves, but returns and tells her he missed the bus. He asks if may stay one day more. She is pleased to see him again. She tells him her husband died during the war. She has not forgotten him, and is devoting herself to his memory.

They are happy together . . . but the past turns up . . . she finds out that he has participated in the killing of her husband — one of the war crimes for which he is wanted.

The same night — while they are making love — she discovers who her lover is. As the sun rises, tragedy comes. The woman's revenge for her husband's death results in another murder.

TO THE EXHIBITOR

The long road of censorship we have followed on "A STRANGER KNOCKS" has taken two years and the end is still not in sight. Your playing "A STRANGER KNOCKS" is an encouragement for all of us who fight censorship.

It is impossible to conceive how a film winning three awards in its own country can be termed "obscene." "A STRANGER KNOCKS" has two scenes the New York Board of Regents want deleted. The two scenes are not extraneous to the film, they have not been put in for shock value. They are completely related to the theme and are integrally related to the dramatic action of the picture. I am quoting a letter typical of the many received from distinguished people who work in the arts and who feel the censor charge of obscenity is completely unjustified and the elimination of the two scenes specified by the censor would seriously damage the motion picture.

This letter is from one of Broadway's leading theatrical designers:

"Dear Mr. Brandt:

I should consider it most unfortunate if this worthwhile movie could not be shown as a result of Government censorship. To bar exhibition of this film would be completely unjustified and would deprive those, like myself, interested in the art of cinema of an opportunity to view a serious and interesting work of art.

Very truly yours,
Edith Lutyens BelGeddes"

Our fight for "A STRANGER KNOCKS" has been aided by important factors: firstly, we have had fine critic reviews and secondly, excellent boxoffice at the few places we have played. Both Washington and San Francisco house records were broken.

Distinguished notices and excellent business means people of discrimination have read, seen and approved "A STRANGER KNOCKS."

The end of the road has still to be reached; but fight we will. Trans-Lux is not presenting a murky, pornographic film . . . we are presenting a film of distinction.





WASHINGTON IS WILD ABOUT 'STRANGER'

(and so is everyone else!)

"One of the best Danish films made in recent years. It abruptly becomes the shocker of the cinema season." *Time Magazine*

"This brooding explosive & superbly fabricated Danish film has only one flaw; it is simply too explicit." *Variety*

"The erotic climax of the movie, A STRANGER KNOCKS, a shriek you will remember in your nightmares." *Walter Winchell*

"Compelling performance in a film that is adult in the adult sense of the word. The most audacious of the Festival entries." *San Francisco Chronicle*

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Best Danish Film of the Year

Best Female Performer • Best Male Performer

A STRANGER KNOCKS

A TRANS-LUX RELEASE

603 115 LINES X 6 COL

"One of the best films made in Denmark in recent years, it abruptly becomes the sex shocker of the season. In a scene that's bizarre, to say the least, the heroine's scream is a scream of horror — but also a scream of ecstasy." — TIME MAGAZINE



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A TRANS-LUX RELEASE

302A 90 LINES X 3 COL

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302 90 LINES X 3 COL



*"Come live with me
and be my love
and we will all
the pleasures prove."*

Christopher Marlowe

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501 172 LINES x 5 COL

Trans-Lux Distributing Corp., 625 Madison Ave., New York 22, N.Y. — Contact Ed Svigals, PLaza 1-3110 or your nearest Trans-Lux representative.

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A scene from the Trans-Lux release, "A STRANGER KNOCKS" now playing at the theatre. This film directed and produced by Johan Jacobsen is the winner of three Danish Film Festival awards—Best Danish Film of the Year; Best Female Performer; Best Male Performer. MAT 3A



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22 x 28 TWO COLORS



11 x 14 (4) TWO COLORS



Johan Jacobsen's Danish film, "A STRANGER KNOCKS," is now playing at the theatre. It is a Trans-Lux Release.

Jacobsen owns one of the most prosperous theatres in Copenhagen. He is also the proprietor of a small successful studio which operates according to his personal wishes; and his chief assistant, writer, director, and film writer is his strikingly beautiful wife, Annelise Hovmand.

"I employ four top men to help me make my films, but every once in a while we take time off to think and to write. We are not hurried. We know what kind of films we want to make. Danish films do very well in Denmark. Unfortunately, this encourages a lot of junk which for the moment is profitable. I suppose this is true of films all over the world. But we wish to make our own kind of picture."

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Raves for A STRANGER KNOCKS

Saturday Review

A Danish film, exceedingly strange, called "A Stranger Knocks," has to do with a former collaborator coming upon a lonely woman living in a house by the sea. He happens to bear on his arm a scar, like a brand of evil, which identifies him as a torturer and murderer during the time of the German occupation. The woman, as extraordinary circumstance would have it, is the widow of a man put to death by this very stranger, and she learns this fact at the height of a moment of sexual ecstasy with him. The film is on view here, so far, only in a Washington, D.C., theatre, and it will be interesting to see how it fares with censorship boards elsewhere. I'll make my own position clear: I think the film should be shown; patrons of art cinemas are, in the main, perceptive adults.

—HOLLIS ALPERT.

A special trailer is now available created especially for "A STRANGER KNOCKS" by Tony Silver.

Enclosed in this press-book is a special review ad tailor-made for your city. We suggest its use despite its size.

Recommended for mature adults.

"One of the best films made in Denmark in recent years, it abruptly becomes the sex shocker of the cinema season. In a scene that is bizarre, to say the least, the heroine discovers the criminal identity of her lover at the erotic climax of their affair. Her scream is a scream of horror—but also a scream of ecstasy."
—TIME MAGAZINE



TIME

TIME, FEBRUARY 15, 1963

Danish Shocker

A Stranger Knocks. A woman opens the door. It is raining and she asks him in. He says he wants to rent a cottage like hers, a solitary house by the sea. She offers him supper and a bed for the night. He accepts with apparent gratitude, but when she closes her bedroom door he goes gliding silently from room to room like a weasel on the lurk. The next morning, with many thanks for her hospitality, he leaves to catch a bus, but several hours later he is back. "Missed it," he says with an ingenuous smile. He stays another night, and on the third day, when they go swimming, he makes love to her in a meadow beside the sea.

All that day the lovers (Birgitte Federspiel and Preben Lerdorff Rye) dart about



RYE & FEDERSPIEL
She screams.

the house and through the fields like a pair of amorous butterflies. But the next day, when she takes off for town to buy some groceries, he stops her by main force. And a little while later, when the

Up to this point the film comports itself like an artful if sometimes arty thriller, one of the best films made in Denmark in recent years. But at this point it abruptly becomes the sex shocker of the cinema season. In a scene that is bizarre, to say the least, the heroine discovers the criminal identity of her lover at the erotic climax of their affair. Her scream is a scream of horror—but also a scream of ecstasy.

"Sex shocker of the season."

— TIME MAGAZINE



101A 50 LINES X 1 COL



102 55 LINES X 1 COL

YOUR REVIEW AD

"Come live with me
and be my love
and we will all
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Christopher Marlowe



103 60 LINES X 1 COL

A STRANGER KNOCKS
A TRANS-LUX RELEASE

115 10 LINES X 1 COL

A STRANGER KNOCKS
A TRANS-LUX RELEASE

205 10 LINES X 2 COL

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310 105 LINES X 3 COL



301 102 LINES X 3 COL

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202A 78 LINES X 2 COL

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201 69 LINES X 2 COL

THE MOST MOVING LOVE STORY EVER FILMED.

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ALPERT, Saturday Review

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211 57 LINES X 2 COL

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212 82 LINES X 2 COL

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401 126 LINES x 4 COL



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