

The Passenger

A SONY PICTURES CLASSICS RELEASE JACK NICHOLSON MARIA SCHNEIDER
A CARLO PONTI PRODUCTION MICHELANGELO ANTONIONI'S "THE PASSENGER"
ORIGINAL STORY BY MARK PEPLAE SCREENPLAY BY MARK PEPLAE PETER WOLLEN AND MICHELANGELO ANTONIONI
PRODUCED BY CARLO PONTI DIRECTED BY MICHELANGELO ANTONIONI
IN METROCOLOR



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Synopsis

Originally released in 1975, *The Passenger* is, on the simplest level, a suspense story about a man trying to escape his own life. This haunting film is a portrait of a drained journalist, played by Jack Nicholson, whose deliverance is an identity exchange with a dead man. The film was shot on location and takes Nicholson on an incredible journey through Africa, Spain, Germany and England.

As with all of Antonioni's work, however, there is another dimension. From beginning to end we are witnessing a probing study of the human condition. The protagonist's fate reflects each individual's own private thoughts about real and/or imagined destiny. The climax of the film, alone – a final sequence lasting seven minutes and taking eleven days to shoot is truly a synthesis of the movie and a tribute to the director's art.

Antonioni, in talking about his motion picture, says: "I consider *The Passenger* my most stylistically mature film. I also consider it a political film as it is topical and fits with the dramatic rapport of the individual in today's society."

The Passenger brought together two of the screen's most exciting personalities, Jack Nicholson and Maria Schneider, who had become an overnight sensation opposite Marlon Brando in "Last Tango in Paris." *The Passenger* is based on an original story by Mark Peploe and was filmed from a screenplay by Peploe, Peter Wollen and Antonioni.

This preferred director's cut is the version of the film that was originally released in Europe under the title *Professione: reporter*.

On Location

"The Passenger" was filmed on location in Spain, England, Germany and Algeria. In Spain, much use was made of Barcelona, the country's commercial center. Scenes were shot in the Ramblas, one of the oldest and most picturesque streets in Europe. The Palaccio Guell, built by the great Spanish architect Gaudi, was used by Antonioni for an encounter between Nicholson and Schneider. Built originally for a clothing manufacturer, the Palaccio is now a museum of theatrical arts and is a surrealistic construction that defies the imagination. From Barcelona the film traveled for scenes in the streets and orange groves of Almeria, before moving to Malaga, Spain's most chic tourist resort. Further sequences were shot in Seville, an ancient city in the heart of Andalusia, and the unit then crossed the Mediterranean to Algeria for two weeks at Fort Polignanc in the heart of the desert which doubled for the African state of Chad. During this period cast and crew lived under canvas. After the heat and primitive qualities of Spain and Algeria, the company spent five weeks in London, filming in elegant Georgian Square, a television studio and modern housing complex in Bloomsbury.

Cast

Locke.....JACK NICHOLSON
Girl.....MARIA SCHNEIDER
Rachel.....JENNY RUNACRE
Knight.....IAN HENDRY
Stephen.....STEPHEN BERKOFF
Achebe.....AMBROISE BIA
Hotel Keeper.....JOSE MARIA CAFAREL
Witch Doctor.....JAMES CAMPBELL
German Stranger.....MANFRED SPIES
Murderer.....JEAN BAPTISTE TIEMELE
Police Inspector.....ANGEL DEL POZO
Robertson.....CHUCK MULVEHILL

Crew

Director.....MICHELANGELO ANTONIONI
Producer.....CARLO PONTI
Original Story.....MARK PEPLOE
Writer.....MARK PEPLOE
Writer.....PETER WOLLEN
Writer.....MICHELANGELO ANTONIONI
Executive Producer.....ALESSANDRO VON NORMANN
Director of Photography.....LUCIANO TOVOLI A.I.C.
Art Director.....PIERO POLETTI
Editor.....FRANCO ARCALLI
Editor.....MICHELANGELO ANTONIONI
Costume Designer.....LOUISE STJENSWARD
Production Manager.....ENNIO ONORATI
Assistant Director.....ENRICO SANNIA
Assistant Director.....CLAUDIA TADDEI
Assistant Director.....ENRICA FICO
Set Decorator.....OSVALDO DESIDERI
Make-Up.....FRANCO FREDA
Hairdressing.....ADALGISA FAVELLA

The Passenger **By David Sterritt**

THE PASSENGER is Michelangelo Antonioni's most brilliant film and a high point in Jack Nicholson's amazing career. Equally important, it's a movie that speaks as strongly to our time as to the seventies when it was made--perhaps more strongly, given the low political and cinematic ambition of so many films in recent years.

In short, THE PASSENGER is a hugely rewarding work, challenging for the mind and seductive for the eyes and ears. On the surface it's a suspense story, a romance, and an adventure in international intrigue. Deeper down it's a superbly successful assault on traditional notions of motion-picture time, space, and psychology.

Nobody has been more committed to film art than Antonioni, and for him that has never meant accepting the status quo. The entire structure of cinema, he told me in a 1975 interview, "has to change....We need to do something more, to be more violent to the reality, to the limits."

Moviegoers were receptive to such subversive ideas in the sixties and seventies. It was an era when Hollywood studios produced--and audiences took in stride--wildly offbeat productions by the likes of Stanley Kubrick and Robert Altman, and subtitled "art films" could attract large enough American crowds for their directors to acquire superstar status.

Antonioni was one such director. Internationally acclaimed for his early-sixties trilogy about modern emotional isolation (*L'Aventurra*, *La Notte*, *L'Eclisse*) and the 1964 drama *Red Desert*, he parleyed his art-theater success into a three-picture deal with producer Carlo Ponti at Hollywood's prominent MGM studio. The first result was *Blow-up*, starring David Hemmings and Vanessa Redgrave in a metaphysical mystery that became a runaway hit of 1966. The second was *Zabriskie Point*, a story of politically radical youth that flopped with critics and audiences in 1969.

Then came THE PASSENGER in 1975, instantly hailed as one of Antonioni's greatest achievements. Also known by its European title, *Professione: reporter*, it resembles the director's other MGM productions by having English-language dialogue and focusing on a male protagonist rather than the female leads prominent in many of his earlier films.

Yet it outdoes even *Blow-up* in blending visual innovation with an engrossing plot and a sense of physical detail that recalls and transcends Antonioni's roots in Italy's great Neorealist movement. Although it's his first film based on a screenplay originated by others--Mark Peploe and Peter Wollen—every aspect of THE PASSENGER is steeped in the director's longtime fascination with existential angst, and with cinema as a perceptual tool that's as problematic as it is powerful.

In addition to being an Antonioni film par excellence, THE PASSENGER was a true milestone for Nicholson, bringing out a gift for nuance and ambiguity that never flowered

so fully in his previous pictures. Nicholson had become a widely hailed character actor with the road movie *Easy Rider* in 1969 and a full-fledged movie star with *Five Easy Pieces* and *Carnal Knowledge* over the next two years. *THE PASSENGER* reached American screens just after *Chinatown* earned him a fourth Academy Award nomination and just before *One Flew Over the Cuckoo's Nest* brought his first Oscar win.

THE PASSENGER is very different, of course, anchored even more in a director's intuitive vision—and an indifference to high grosses and Hollywood prizes—than Nicholson's other key films of the period. Still, part of its genius is the way it enables Nicholson to build on the artistic success of his meticulously crafted *Chinatown* and *Cuckoo's Nest* characters—a dogged detective on a hopeless case, a sane man trapped in an insane environment—in his subtle portrait of David Locke, a British-American journalist who trades his identity for that of a dead man he scarcely knew, finds himself embroiled in a dangerous gun-running scheme, and seeks solace in romance with a woman whose name he never learns.

Nicholson's presence in *THE PASSENGER* is no accident. It's true that Antonioni doesn't regard actors as his most significant collaborators, considering them less important than “the photographer or the art director” and allowing them to “be creative [only] within the boundaries of what I want, what I need,” as he told me. Yet he acknowledges the emotional power of the faces and bodies he puts on screen, and feels the “best way” to select them is to seek out actors “as close as possible to what [I] have in mind” during preparation of the script. Nicholson fit this mental mold to perfection.

While the luster of *THE PASSENGER* shimmers through every scene, it's most evident when viewers experience the film as Antonioni admirers did in 1975, aware of its historical context and attuned to core elements that crystallize its richly enigmatic meanings.

One of these elements is the film's politically aware depiction of a nameless African country caught in an armed conflict so inscrutable and clandestine that even Locke, a professional journalist with the kind of documentary background Antonioni himself once cultivated, has little idea what's going on. Today this war of liberation might be deemed an eruption of terrorism, and the glimpse *THE PASSENGER* gives of postcolonial travail is among its most timely and provocative contributions.

Embedded even more deeply in the film is Antonioni's perennial concern with anomie and alienation, here embodied in the most alienating phenomenon of all: human death. “I could say that the desire to die has simply become nestled in [Locke's] unconscious,” Antonioni once said, “unknown to him. Or that Locke begins absorbing death from the moment he leans over [the gun runner's] corpse....At the point he's [reached] he longer identifies with anything.” Such is the extreme existential plight of the character Nicholson so deftly portrays.

A third key element of *THE PASSENGER* is its thoughtful perspective on cinema itself. While this is present in many ways during many scenes, it's displayed most stunningly just before the end, in a seven-minute take that stands with the most celebrated sequence shots in all of film. Locke rests on his hotel bed, oblivious to his antagonists as they enter the courtyard outside, invade his room for a silent murder, then slip away into the African heat and dust.

The camera surveys all this with a single unblinking gaze, gradually moving through the bars over Locke's window, gliding into the public area outdoors, and turning back toward the window to discover Locke's corpse. Antonioni's supremely self-confident camera work merges here with the story's discourse on death to create one of the rare motion-picture moments that can be called philosophically profound.

"It would have been very easy to make a thriller," Antonioni said after the film's release. "I had the pursuers and the pursued; nothing was missing, but it would have been banal. That wasn't what interested me."

So he followed his interests to their boundaries and beyond, creating a meditative melodrama that's at once deeply contemplative, politically prescient, and compulsively gripping from start to finish. There hasn't been another movie like it to this day, and we are very fortunate to have it back again.

MICHELANGELO ANTONIONI

Director and Writer

Italian filmmaker Michelangelo Antonioni is one of the most individualistic and innovative film directors of our time. Throughout his years of writing and directing he has redefined the concept of narrative cinema. Driven by his instability, his films reflected and challenged the accepted notions at the heart of storytelling, realism, drama, and the world at large.

Born September 29, 1912 in Ferrara, Italy, Antonioni grew up building architectural models and exploring his love for painting. Upon graduation from high school, he attended the University of Bologna where he focused his studies on the classics. It was during these years that Antonioni's interest in theater and the arts blossomed. He began writing short fiction pieces and film reviews for the local newspaper, *Il Corriere Padano*, which often attacked the mainstream Italian comedies produced in the 1930's. His first attempt at directing was a documentary about a nearby insane asylum. Antonio had to abort the project early due to that fact that every time he turned on the camera lights the inmates would lapse into panic.

Antonioni relocated to Rome in 1939 where he actively pursued a career in filmmaking. He soon accepted a position with *Cinema* magazine but was quickly let go due to a political disagreement and enrolled at the Centre Sperimentale to study film technique. By age 30, Antonioni was working professionally in the film industry. He helped co-write Roberto Rossellini's "*Un Pilota Ritorna*" (*The Pilot Returns*), worked as assistant director to Enrico Fulchignoni on "*I Due Foscari*" and traveled to France to work with Marcel Carne on "*Les Visiteurs du Soir*." Upon his return, Antonioni joined the Italian military and managed to secure funding from the Luce Institute for Gente del Po to produce a documentary of the lives of poor fisherman along the Po River.

The Allied invasion of Italy brought film production to a sudden halt, forcing Antonioni to earn a living as a book translator. He was finally able to return behind the camera in 1948 and over the course of two years directed six documentary shorts including, "*Nettezza Urbana*" and "*Superstizione*" (*Superstition*). The films revealed his unique vision, forgoing strong contrasts on screen in order to focus on the middle range of gray tones. Over the next decade Antonioni wrote and directed an array of films, spending much of the time in seclusion, he further rejected the notions of traditional narrative and literary value and further developed his increasingly unique visual aesthetic.

In 1960, Antonioni premiered his masterpiece, "*L'Avventura*" (*The Adventure*) at the Cannes Film Festival. A controversial film that focused on alienation, it was simply a string of long, beautiful shots telling virtually no story at all. "*L'Avventura*" won the festival's Grand Jury Prize, becoming a phenomenal success worldwide and launched Antonioni into the spotlight as a major figure in international cinema. His greatest commercial success came in 1966, with the release of "*Blow-Up*". The popularity of the film brought Antonioni to America where in 1970 he made his U.S. feature, "*Zabriskie Point*". "*Chung Kuo Cina*," a four-hour television documentary filmed in China followed in 1972 and then "*The Passenger*," a thriller shot in North Africa starring Jack Nicholson

appeared three years later. He released f“*Identificazione di Una Donna*”(The Identification of a Woman) in 1982, and it wasn’t until a decade later that he would return to direct “*Par-Dela Les Nuages*”(Beyond The Clouds) with Wim Winders.

In 2004, at the age of 91, Antonioni became involved with two new film projects: “*Michelangelo, Eye to Eye*,” a 35-minute documentary and “Eros,” a film featuring multiple segments directed by such filmmakers as Antonioni, Steven Soderbergh, and Wong Kar Wai. Antonioni’s life and films have been highly acclaimed, vehemently attacked, widely debated and eagerly anticipated as cinematic events. In 1995, Antonioni was awarded an honorary Lifetime Achievement Academy Award.

André Gide once wrote a sentence which might be applied with great accuracy to Antonioni’s work: “He carries within himself what is needed to disorient and to surprise, that is to say, what is needed to endure.”

Filmography

DIRECTOR

2004 Eros
2004 Lo Sguardo di Michelangelo (Michelangelo, Eye to Eye)
2001 Il Filo pericoloso delle cose
1995 Al di la Delle Nuvole (Beyond the Clouds)
1992 Noto, Mandorli, Vulcano, Stromboli, Carnevale
1990 Roma (Rome)
1989 Kumbha Mela
1984 Fotoromanza
1982 Identificazione di una Donna (Identification of a Woman)
1980 Il Mistero di Oberwald (The Oberwald Mystery)
1978 Ritorno A Lisca Bianca
1975 The Passenger (Professione: reporter)
1972 Chung Kuo Cina (China)
1969 Zabriskie Point
1966 Blow Up
1965 Il Provino - Episode of I Ttre Volti (The Three Faces)
1964 Il Deserto Rosso (The Red Desert)
1962 L'Eclisee (The Eclipse)
1961 La Notte (The Night)
1960 L'Avventura (The Adventure)
1957 Il Grido (The Cry)
1955 Le Amiche (The Girlfriends)
1953 Tentato Suicidio
1953 La Signora Senza Camellie (The Lady Without Camellias)
1952 I Vinti (The Vanquished)
1950 La Funivia del Faloria
1950 La Villa dei Mostri (The Villa of Monsters)
1950 Cronaca di un Amore (Story of a Love Affair)
1949 Superstizione (Superstition)
1949 L'Amorosa Menzogna (Loving Lie)

- 1949 Sette Cann, Un Vestito
- 1948 N.U. - Nettezza Urbana (N.U.)
- 1947 Gento del Po (The People of The Po River)

WRITER

- 2004 Eros
- 2004 Sguardo di Michelangelo (Michelangelo Eye To Eye)
- 2001 Filo pericoloso delle cose II (
- 1995 Al di la Delle Nuvole (Beyond The Clouds)
- 1982 Identicazione di una Donna (Identification of a Woman)
- 1981 Mistero di Oberwald II (The Oberwald Mystery)
- 1975 The Passenger (Professione: reporter)
- 1972 Chung Kuo -Cina (China)
- 1970 Zabriskie Point
- 1966 Blowup
- 1964 Deserto rosso, II (The Red Desert)
- 1962 Eclisse, L' (The Eclipse)
- 1961 Notte, La (The Night)
- 1960 Avventura, L' (The Adventure)
- 1957 Grido, II (The Cry)
- 1955 Amiche, Le (The Girlfriends)
- 1953 Amore in citta, L' (Love in the City)
- 1953 Vinti, I (The Vanquished)
- 1953 Signora senza camellie, La (The Lady Without Camellias)
- 1952 Sceicco bianco, Lo
- 1950 Cronaca di un amore (Story of a Love Affair)
- 1950 Funivia del faloria, La
- 1950 Villa dei mostri, La (The Villa of Monsters)
- 1949 Amorosa menzogna, L' (Loving Lie)
- 1949 Sette canne un vestito
- 1949 Superstizione (Superstition)
- 1947 Caccia tragica (The Tragic Hunt)
- 1943 Gente del Po (The People of The Po River)
- 1942 Due Foscari, I'
- 1942 Pilota ritorna, Un (A Pilot Returns)

CARLO PONTI

Producer

"The Passenger" renewed a relationship between Italian producer, Ponti and MGM, which began eight years before with "Operation Crossbow" starring his wife, Sophia Loren. This was followed in short order by the triumphant "Doctor Zhivago" and Antonioni's first English-language picture, the breakthrough 'Blow-Up.'" Born in Magenta, Italy, on December 11, 1913, he studied law at Milan University and after obtaining his law degree practiced as an attorney for three years. A client with a high-ranking job in a film distribution company was forced to leave Italy and asked Ponti to look after his interests. Ponti joined the company, and films soon became his life. In 1983, he made his debut as a producer with "Little Old World." An immediate success, this was followed by a string of other films, including "To Live In Peace," which brought Ponti recognition when it was praised by the influential New York film critics in 1945. During the next decade the producer went from success to success and launched four names destined to be world-wide stars. In 1946, it was Gina Lollobrigida in "Compagna a Martello;" in 1950, Silvana Mangano in "Anna;" in 1951, Marcel Mastroianni in "Sensualita." Then with "Attila," Ponti introduced Sophia Loren to the waiting world. The following years were equally successful and in 1954 Ponti won his first Academy Award for Best Foreign Language Film with "La Strada." He next produced the epic "War and Peace" starring Audrey Hepburn and Henry Fonda. Ponti's credits firmly established him as one of the most influential producers in the business. "Doctor Zhivago" collected a number of awards and has become a screen classic. Other films include "Marriage Italian Style," "Yesterday, Today and Tomorrow," "Operation Crossbow," "Lady L," "Blow-Up" and "Zabriskie Point" (both directed by Antonioni).

MARK PEPLOE

Original Story and Writer

Mark Peploe is a collaborative scenarist who has worked with Jacques Demy, Rene Clement, Michelangelo Antonioni and Bernardo Bertolucci. Peploe wrote his sister Clare's romantic comedy "High Season" (1987) and made his feature directing debut with "Afraid of the Dark," a psychological thriller about a boy with failing eyesight which he also wrote.

-Sandra Brennan, *All Movie Guide*

PETER WOLLEN

Writer

Peter Wollen was born in London on 29 June 1938 and studied English at Christchurch College, Oxford. Both political journalist and film theorist, Wollen's *Signs and Meaning in the Cinema*, first published in 1969, helped to transform the discipline of film studies by incorporating the methodologies of structuralism and semiotics. Wollen's first film credit was as co-writer of Michelangelo Antonioni's *The Passenger* (Professione: reporter, Italy, 1975) and he made his debut as a director with *Penthesilea: Queen of the Amazons* (1974), the first of six films co-written and co-directed with his wife, Laura Mulvey. The low-budget *Penthesilea* portrayed women's language and mythology as silenced by patriarchal structures. Acknowledging the influence of Godard's *Le Gai Savoir* (France, 1968), Wollen intended the film to fuse avant-garde and radically

political elements. The resultant work is innovative in the context of British cinema history. Wollen has taught film at a number of universities and is currently chair of the Department of Film, Television and New Media at the University of California, Los Angeles.

-taken from the British Film Institute

The Cast

JACK NICHOLSON - "Locke"

2006 The Departed
2003 Something's Gotta Give
2003 Anger Management I
2002 About Schmidt
2001 The Pledge
1997 As Good as It Gets
1996 Mars Attacks!
1996 The Evening Star
1996 Blood and Wine
1995 The Crossing Guard
1994 Wolf
1992 Hoffa
1992 A Few Good Men
1992 Man Trouble
1990 The Two Jakes
1989 Batman
1987 Ironweed
1987 Broadcast News
1987 The Witches of Eastwick
1986 Heartburn
1986 Elephant's Child
1985 Prizzi's Honor
1983 Terms of Endearment
1982 The Border
1981 Reds
1981 The Postman Always Rings Twice
1980 The Shining
1978 Goin' South
1976 The Last Tycoon
1976 The Missouri Breaks
1975 One Flew Over the Cuckoo's Nest
1975 The Fortune
1975 Tommy
1975 The Passenger
1974 Chinatown
1973 The Last Detail
1972 The King of Marvin Gardens
1971 A Safe Place
1971 Carnal Knowledge
1970 Five Easy Pieces
1970 On a Clear Day You Can See Forever
1970 The Rebel Rousers
1969 Easy Rider

1968 Psych-Out
1967 Hells Angels on Wheels
1967 The St. Valentine's Day Massacre
1967 The Shooting
1965 Ride in the Whirlwind
1964 Back Door to Hell
1964 Flight to Fury
1964 Ensign Pulver
1963 The Terror
1963 The Raven
1962 The Broken Land
1960 Studs Lonigan
1960 The Little Shop of Horrors
1960 Too Soon to Love
1960 The Wild Ride
1958 The Cry Baby Killer

MARIA SCHNEIDER - "Girl"

2004 Au large de Bad Ragaz
2004 Maigret en meublé
2002 Repentie, La (The Repentant)
2000 Acteurs, Les (Actors)
1998 Cuore e la spada, Il (Heart and Sword)
1998 Angelo nero (Something to Believe In)
1996 Jane Eyre
1993 Contrôle d'identité (Savage Nights)
1992 Au pays des Juliets (In the Country of Juliets)
1991 Écrans de sable (Sand Screens)
1989 Bunker Palace Hôtel
1998 Silvia è sola
1987 "Or noir de Lornac, L"
1987 Résidence surveillée
1985 A Song for Europe
1984 "Buio nella valle"
1984 Princess and the Photographer
1983 Balles perdues (Stray Bullets)
1983 Cercasi Gesù (Looking for Jesus)
1981 Merry-Go-Round
1981 Sezona mira u Parizu (Peacetime in Paris)
1980 Mamma Dracula
1980 Haine
1980 Weiße Reise (1980)
1979 Dérobade, La (Memoirs of a French Whore)
1979 Vrouw als Eva, Een (A Woman Like Eve)
1978 Io sono mia (I Belong to Me)

1978 Voyage au jardin des morts
1977 Violanta
1975 Jeune fille libre le soir (The Babysitter)
1975 The Passenger
1973 Cari genitori (Dear Parents)
1973 Reigen (Merry-Go-Round)
1972 Ultimo tango a Parigi (Last Tango in Paris)
1972 What a Flash! (1972)
1972 Hellé
1972 Vieille fille, La (The Old Maid)
1971 Jambes en l'air, Les (Week End)
1969 Femmes, Les (1969) (The Vixen)
1969 Arbre de Noël, L' (The Christmas Tree)
1969 Madly (1969)

JENNY RUNACRE - "Rachel Locke"

1995 Restoration
1990 The Witches
1989 That Englishwoman
1985 Shadey
1981 Brideshead Revisited
1980 Hussy
1979 The Lady Vanishes
1977 The Duellists
1977 Spectre
1977 Joseph Andrews
1977 The Black Knight)
1977 Jubilee
1975 The Passenger
1974 Son of Dracula
1974 All Creatures Great and Small
1974 Évasion de Hassan Terro, L'
1973 The MacKintosh Man
1973 The Creeping Flesh
1973 The Final Programme
1972 Racconti di Canterbury, I (The Canterbury Tails)
1972 Dyn Amo
1970 Husbands
1969 Goodbye, Mr. Chips

IAN HENDRY - "Martin Knight"

1982 "Brookside"
1980 McVicar
1980 "For Maddie with Love"

1979 The Bitch
1978 Crest of a Wave
1978 Damien: Omen II
1976 Intimate Games
1975 The Passenger
1975 Killer with Two Faces
1974 The Internecine Project
1974 Captain Kronos - Vampire Hunter
1973 Theatre of Blood
1973 Assassin
1972 "The Lotus Eaters"
1972 Tales from the Crypt
1972 The Jerusalem File
1972 All Coppers Are
1972 Joy
1972 Get Carter
1970 The McKenzie
1970 "The Adventures of Don Quick
1969 Doppelgänger (Journey to the Far Side of the Sun)
1969 The Southern Star
1969 Vendetta for the
1968 Cry Wolf
1967 Traidores de San Ángel, Los (Traitors of San Angel)
1966 "The Informer"
1966 The Sandwich Man
1965 Miss Julie
1965 Are You Ready for the Music
1965 The Hill
1965 Repulsion
1964 The Beauty Jungle
1963 Children of the Damned
1963 Girl in the Headlines
1963 This Is My Street
1962 A Suitable Case for Treatment
1962 Afternoon of a Nymph
1962 Live Now - Pay Later
1961 "The Avengers"
1961 Ben Spray
1960 "Police Surgeon"
1960 Sink the Bismarck
1960 In the Nick
1959 Room at the Top