

# ingrid thulin the damned

**ingrid thulin the damned:** An In-Depth Look at a Scandinavian Icon and Her Notable Role

## Introduction

Ingrid Thulin the Damned is a name that resonates profoundly within the realm of European cinema, especially for aficionados of Scandinavian and arthouse films. Known for her compelling performances, intense screen presence, and collaborations with renowned directors, Thulin has left an indelible mark on the cinematic landscape. This article explores her life, career, and the significance of her role in "The Damned," a film that exemplifies her talent and contributes to her enduring legacy.

## Early Life and Background of Ingrid Thulin

### Birth and Upbringing

Ingrid Thulin was born on January 27, 1927, in Solna, Stockholm County, Sweden. Her early years were marked by a passion for the arts, which eventually led her to pursue acting. Growing up in a culturally rich environment, Thulin was exposed to theater and cinema from a young age.

### Educational Foundations

She studied at the Royal Dramatic Theatre's acting school in Stockholm, honing her craft and developing her distinctive approach to performance. Her rigorous training laid the groundwork for her later success on stage and screen.

## The Cinematic Career of Ingrid Thulin

### Early Works and Breakthrough

Ingrid Thulin began her acting career in Swedish theater before transitioning to film in the 1950s. Her early work showcased her versatility and commitment to authentic performances. She quickly gained recognition for her ability to portray complex characters with emotional depth.

## International Recognition and Collaborations

Thulin's international breakthrough came through her collaborations with renowned directors, most notably Ingmar Bergman. Her performances in films like *Wild Strawberries* and *The Silence* earned her critical acclaim and established her as a prominent figure in European cinema.

## Notable Films and Roles

Some of her most significant works include:

- **Wild Strawberries (1957):** A poignant exploration of memory and regret, where Thulin's subtle performance added depth to the narrative.
- **The Silence (1963):** A haunting film where she plays a woman confronting existential dilemmas amid stark landscapes.
- **The Damned (1969):** Her portrayal of a conflicted character in this intense drama remains one of her most iconic roles.

## Ingrid Thulin and "The Damned": An In-Depth Analysis

### Overview of "The Damned"

"The Damned" (original title: *Degenerate*) is a 1969 film directed by Luchino Visconti. The film delves into themes of decay, corruption, and moral decline within a bourgeois family during the declining years of the German Empire. It's regarded as a powerful critique of aristocratic decadence and societal collapse.

### Thulin's Role in "The Damned"

Ingrid Thulin plays the character of Charlotte, a pivotal figure navigating the tumultuous family dynamics and societal upheaval portrayed in the film. Her performance captures the internal conflicts, despair, and moral ambiguities faced by her character.

### Performance Highlights

- **Expressive Acting:** Thulin's ability to convey complex emotions through subtle facial expressions and body language elevates the film's intensity.
- **Character Depth:** Her portrayal of Charlotte reveals layers of

vulnerability, strength, and moral ambiguity, making her one of the film's most compelling characters.

- **Collaborative Dynamics:** Her interactions with other characters reflect her nuanced understanding of societal decay and personal conscience.

## Significance of Her Role

Ingrid Thulin's portrayal in "The Damned" is often lauded for its depth and realism. Her performance helped bring to life the film's themes of decadence and despair, making it a landmark in European cinema. The character of Charlotte embodies the moral struggles faced by individuals caught in a crumbling social order, and Thulin's depiction adds emotional weight to this narrative.

## The Artistic Style and Themes of "The Damned"

### Visconti's Direction

Luchino Visconti's direction in "The Damned" is characterized by:

- Stark visual aesthetics reflecting societal decay
- Use of symbolism to represent moral corruption
- Intense character studies that explore human flaws

### Thematic Elements

The film explores themes such as:

- The decline of aristocracy and traditional values
- Corruption and moral decay
- The impact of societal upheaval on personal lives
- Family dysfunction and moral ambiguity

### Impact on Cinema

"The Damned" is considered a critical film that challenged viewers with its unflinching portrayal of societal decline. Ingrid Thulin's role is central to

illustrating these themes, providing a human face to the abstract concepts of decay and moral deterioration.

## **Ingrid Thulin's Legacy and Influence**

### **Critical Reception and Awards**

Throughout her career, Thulin received numerous accolades, including awards at international film festivals. Her performances have been praised for their intensity and authenticity, influencing generations of actors.

### **Influence on Scandinavian and World Cinema**

Thulin's work, especially in collaboration with Bergman and Visconti, helped elevate Scandinavian cinema on the world stage. Her ability to portray complex, morally ambiguous characters set a standard for future actresses.

### **Continued Relevance**

Even decades after her most prominent roles, Thulin's films remain studied in film schools and appreciated by cinephiles. Her portrayal in "The Damned" continues to be regarded as a masterclass in acting and character development.

## **Conclusion: The Enduring Significance of Ingrid Thulin and "The Damned"**

Ingrid Thulin in *The Damned* exemplifies the power of authentic acting and the importance of cinema as a mirror to societal issues. Her role in "The Damned" is a testament to her talent and the profound impact she had on film history. As a Scandinavian icon whose performances transcend time and culture, Thulin's legacy endures through her unforgettable contributions to cinema's greatest works.

Whether you're a film student, a cinephile, or simply someone interested in the depths of human emotion portrayed on screen, understanding Ingrid Thulin's career and her role in "The Damned" offers valuable insights into the art of acting and storytelling. Her work remains a benchmark for excellence and a source of inspiration for generations to come.

# Frequently Asked Questions

## Who was Ingrid Thulin and what is her connection to 'The Damned'?

Ingrid Thulin was a Swedish actress known for her work in European cinema, including her role in the film 'The Damned' ('Die Verdamnten') directed by Luchino Visconti.

## What role did Ingrid Thulin play in 'The Damned' (1969)?

Ingrid Thulin played the character of Charlotte von Essen in 'The Damned,' a Swedish-German film exploring a wealthy family's decline.

## How was Ingrid Thulin's performance in 'The Damned' received by critics?

Thulin's performance in 'The Damned' was highly praised for its depth and intensity, contributing significantly to the film's critical acclaim.

## What is the significance of Ingrid Thulin's role in 'The Damned' in her acting career?

Her role in 'The Damned' is considered one of her most notable performances, showcasing her talent in complex, dramatic roles and solidifying her reputation in European cinema.

## Are there any notable behind-the-scenes stories about Ingrid Thulin during the filming of 'The Damned'?

While specific behind-the-scenes stories about Thulin during 'The Damned' are limited, she was known for her professionalism and intense preparation on set.

## How does Ingrid Thulin's portrayal in 'The Damned' compare to her other film roles?

Thulin's role in 'The Damned' demonstrates her ability to embody complex, emotionally charged characters, similar to her performances in other art-house films.

## **Is 'The Damned' available on streaming platforms featuring Ingrid Thulin's performance?**

Yes, 'The Damned' is available on various streaming platforms, and viewing it allows audiences to appreciate Ingrid Thulin's compelling performance.

## **What themes does Ingrid Thulin explore through her character in 'The Damned'?**

Through her character, Thulin explores themes of decay, family conflict, and the decline of aristocratic values within the film.

## **Has Ingrid Thulin received awards or recognition for her role in 'The Damned'?**

While Thulin received critical acclaim for her performance, specific awards for her role in 'The Damned' are not widely documented, but her overall career has been highly honored.

## **How has Ingrid Thulin's work in 'The Damned' influenced contemporary European cinema?**

Thulin's powerful performance in 'The Damned' has inspired actors and filmmakers in European art cinema, emphasizing the importance of intense character portrayals and thematic depth.

## **Additional Resources**

Ingrid Thulin The Damned: A Profound Exploration of Performance and Artistic Depth

Ingrid Thulin's portrayal in The Damned (original title: Die Verdammt), directed by Rainer Werner Fassbinder, marks a significant chapter in cinematic history. As an actress renowned for her intense emotional depth and commanding presence, Thulin's performance in this film exemplifies her capacity to embody complex characters grappling with moral decay, societal upheaval, and personal despair. This review delves into her role in The Damned, examining her acting technique, the film's thematic richness, and Thulin's enduring influence on both cinema and acting artistry.

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## **Overview of Ingrid Thulin and The Damned**

# Who Was Ingrid Thulin?

Ingrid Thulin (1926–2004) was a Swedish actress celebrated for her compelling performances in European cinema. Her career spanned over five decades, during which she became a fixture in films by renowned directors such as Ingmar Bergman and Rainer Werner Fassbinder. Thulin was known for her ability to portray characters with profound emotional complexity, often exploring themes of existential angst, moral ambiguity, and human vulnerability.

## Introduction to The Damned

The Damned (1969) is a provocative film that investigates the decadence and moral corruption of a wealthy German family during the rise of Nazism. Fassbinder's adaptation of the novel by Jean-Paul Sartre's influence, combined with his unique cinematic style, creates an unsettling atmosphere of decay and societal critique. Ingrid Thulin's role in this film is pivotal in conveying the underlying tensions and tragic downfall of her character.

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## Ingrid Thulin's Performance in The Damned: An In-Depth Analysis

### Character Portrayal and Emotional Range

Thulin's character in The Damned is layered with contradictions—her veneer of sophistication masks a profound sense of despair and complicity. She embodies the decay of aristocratic privilege, intertwined with moral rot and existential dread. Thulin's nuanced performance captures this duality effortlessly, oscillating between icy detachment and raw emotional vulnerability.

Her ability to convey subtle internal conflicts through minimalistic expressions and controlled gestures elevates the character beyond superficial archetypes. This depth invites viewers to contemplate the moral deterioration not only of the character but also of the society depicted.

### Acting Technique and Methodology

Thulin's acting in The Damned demonstrates her mastery of subtlety and internalization. She employs a restrained style, emphasizing facial expressions and eye movements to communicate complex emotions. Her use of

silence and pauses often speak louder than dialogue, allowing the audience to feel the weight of unspoken truths.

This method aligns with her training in the Stanislavski system, emphasizing emotional memory and authentic reactions. Her ability to inhabit her character fully results in a performance that feels both authentic and compelling, anchoring the film's thematic exploration of moral corruption.

## **Impact on the Film's Narrative and Themes**

Thulin's portrayal enhances the film's critique of societal decay. Her character's moral decline mirrors the larger historical upheaval, emphasizing how personal and collective histories intertwine. Her performance lends emotional resonance to Fassbinder's visual and narrative style, creating a haunting atmosphere that lingers long after viewing.

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## **Fassbinder's Direction and Thulin's Role**

### **Fassbinder's Vision and Stylistic Choices**

Rainer Werner Fassbinder's direction in *The Damned* is characterized by stark visuals, dramatic lighting, and a focus on societal critique. His collaboration with Thulin was instrumental in achieving the film's intense emotional landscape.

### **How Thulin Complements Fassbinder's Style**

Thulin's disciplined yet emotionally charged acting style complements Fassbinder's meticulous visual storytelling. Her ability to subtly express inner turmoil aligns with his penchant for highlighting societal hypocrisies through visual symbolism. Together, they craft a film that is both a personal and political statement.

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## **Critical Reception and Legacy of Thulin's *The Damned* Performance**

## Contemporary Critiques

At the time of release, critics praised Thulin's performance as a highlight of the film. Her ability to embody the tragic decline of her character added gravitas to Fassbinder's critique of Nazi-era Germany. Many noted her restrained yet intensely emotional acting as a cornerstone of the film's impact.

## Long-Term Influence and Significance

Ingrid Thulin's performance continues to influence actors and filmmakers interested in portraying complex, morally ambiguous characters. Her mastery of internalized acting and emotional nuance remains a benchmark for realism and depth in cinematic performance.

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## Pros and Cons of Ingrid Thulin's Performance in The Damned

Pros:

- Exceptional emotional depth and subtlety
- Masterful use of facial expressions and silence
- Ability to embody complex moral and psychological states
- Enhances the film's thematic richness
- Serves as a model for restrained, authentic acting

Cons:

- Her restrained style may be perceived as distant or cold by some viewers
- The subtlety requires attentive viewing to fully appreciate
- May overshadow other performances, leading to less ensemble prominence

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## Features and Noteworthy Aspects of Thulin's Performance

- Emotional Internalization: Her ability to convey profound feelings internally, making her performance deeply authentic.
- Physical Expressiveness: Controlled gestures and facial cues that communicate complex inner states.
- Presence and Charisma: Despite restraint, her presence dominates scenes, commanding viewer attention.

- Versatility: Her capacity to portray both detachment and vulnerability seamlessly.

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## Conclusion: Ingrid Thulin's Enduring Artistic Legacy

Ingrid Thulin's role in *The Damned* exemplifies her stature as one of cinema's most nuanced actresses. Her performance is a testament to her skill in inhabiting characters with moral complexity, using restraint and internalization as her primary tools. The film itself remains a powerful critique of societal decay, magnified by Thulin's compelling portrayal. Her work continues to inspire actors, filmmakers, and audiences, underscoring the importance of emotional authenticity and subtlety in storytelling.

Through her portrayal in *The Damned*, Ingrid Thulin not only contributed to a significant cinematic work but also cemented her legacy as an artist capable of transforming nuanced performances into timeless art. Her influence endures, reminding us that true acting resides in the quiet power of internal truth and emotional honesty.

### Ingrid Thulin *The Damned*

**ingrid thulin the damned:** *The Encyclopedia of Best Films* Jay Robert Nash, 2019-10-23 This all-inclusive A-Z encyclopedia by one of the world's foremost experts on cinema provides comprehensive annotations of the best films produced from 1914 on. The work offers more than 5,000 three- to five-star entries (three stars=good; four stars=excellent; five stars=masterpiece), and yes, author Jay Robert Nash has viewed every single one of them as well as many more that did not make the cut. In addition to a precis, each film's entry also includes a listing of the cast as well as the key principles involved in production, from the director to the hair stylist. Especially unique to this book is a rating system that helps parents determine whether or not a film is appropriate for their children. Unlike the industry rating system which can be influenced by studio lobbying, Nash objectively evaluates each film and confers upon it one of four recommendations for viewing: recommended, acceptable, cautionary, and unacceptable. Backmatter includes a list of top films by genre (i.e. animated, drama, sports, mystery, adventure etc.) as well as an annotated name index listing all persons mentioned along with their dates of birth and death. Rounding out this essential volume for the film buff are over 500 still photos from the author's private collection.

**ingrid thulin the damned:** Madonna as Postmodern Myth Georges-Claude Guilbert, 2015-10-02 Madonna has long been accepted as a pop culture icon, but this text postulates a greater cultural importance by analyzing her as a postmodern myth. This work examines how Madonna methodically discovered and constructed herself (often rewriting her past), the nature and extent of her ambition and the means she used to reach her goals. It also details the way in which she organized her own cult (borrowing from the gay community), devised her artistic output, and cunningly targeted different audiences. It also studies the fundamental contradiction--virgin or

vamp? saint or prostitute?--that fuels Madonna's career and describes how Madonna reflects today's society, its contradictions and its attitudes toward sexuality and religion.

**ingrid thulin the damned: TLA Video & DVD Guide 2005** David Bleiler, 2025-06-25 The TLA Video and DVD Guide 2005 is the absolutely indispensable guide to worthwhile cinema. It includes over 10,000 entries on the best of film and video that a real film lover might actually want to see. Unlike some of the other mass market guides that tend to be clogged with unenlightening entries on even more unenlightening films, TLA focuses on independent, foreign, and the best of Hollywood to bring the cineaste an opinionated guide that is both fun and useful. The guide includes: -Reviews of more than 10,000 films -Four detailed indexes--by star, directory, country of origin, and theme -More than 300 photos throughout -A listing of all the major film awards of the past quarter-century, as well as TLA Bests and recommended films -A comprehensive selection of cinema from more than 50 countries Now published annually, the TLA Video and DVD Guide is one of the most respected guides from one of the finest names in video retailing, perfect for anyone with an eclectic taste in cinema.

**ingrid thulin the damned: Queer Times** Jamie M. Carr, 2013-10-23 This book maps Christopher Isherwood's intellectual and aesthetic reflections from the late 1930s through the late 1970s. Drawing on the queer theory of Eve Sedgwick and the ethical theory of Michel Foucault, Carr illuminates Isherwood's post-war development of a queer ethos through his focus on the aesthetic, social, and historical politics of the 1930s in his novels *Prater Violet* (1945), *The World in the Evening* (1954), and *Down There on a Visit* (1962), and in his memoir, *Christopher and His Kind: 1929-1939* (1976).

**ingrid thulin the damned: The Aesthetics of Antifascist Film** Jennifer Lynde Barker, 2013 Through a series of detailed film case histories ranging from *The Great Dictator* to *Hiroshima mon amour* to *The Lives of Others*, *The Aesthetics of Antifascist Film: Radical Projection* explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII, Cold War and Post-Wall historical periods. Emerging during a critical moment in film history—1930s/1940s Hollywood—cinematic antifascism was representative of the international nature of antifascist alliances, with the amalgam of film styles generated in émigré Hollywood during the WWII period reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity. Opposed to a fascist aesthetics based on homogeneity, purity and spectacle, these antifascist films project a radical beauty of distortion, heterogeneity, fragmentation and loss. By juxtaposing documentation and the modernist techniques of surrealism and expressionism, the filmmakers were able to manifest a non-totalizing work of art that still had political impact. Drawing on insights from film and cultural studies, aesthetic and ethical philosophy, and socio-political theory, this book argues that the artistic struggles with political commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive, radical aesthetic form that represents an alternate strand of post-modernism.

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**ingrid thulin the damned: Film**, 1970

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oddities, guilty pleasures, and classics (with just a few disasters)--Cover.

**ingrid thulin the damned: Kitty's Salon** Nigel Jones, 2023-04-27 There is no book in English about the wartime Berlin 'salon' run by Kitty Schmidt under the secret control of Reinhard Heydrich, one of the architects of the Final Solution Salon Kitty was the most notorious brothel in the decadent Berlin of the Weimar Republic - the city of Cabaret. But after the Nazis took power, it became something more dangerous: a spying centre with every room wired for sound, staffed by women agents specially selected by the SS to coax secrets from their VIP clients. Masterminded by Reinhard Heydrich, the spymaster whom Hitler himself called 'the man with the iron heart', the exclusive establishment turned listening post was patronised by the Nazi leaders themselves, not knowing that hidden ears were listening. One of the last untold stories of the Second World War, Salon Kitty's sensational true history is now revealed by historians Nigel Jones, Urs Brunner and Dr Julia Schrammel. After years of painstaking research and investigation, the story they tell sheds new light on Nazi methods of control and coercion, and the way that they used and abused sex for their own perverse purposes.

**ingrid thulin the damned: They Died on My Watch** Noel Bailey, 2024-04-26 Who was the actress who died just before Christmas? She was the voice of ..... in ..... Did Hitler commit suicide, or was he shot by Russian troops? Do you remember what year Princess Diana died in that car crash in Paris? How many husbands did Elizabeth Taylor divorce in her lifetime? What was that well known British actor who passed away right after David Bowie died? Questions you might hear at the next table of your favourite eatery. Questions you may or may not know the answer to. They Died on My Watch can answer these and many more. It is a comprehensive reference work that should prove itself indispensable to any household. Most certainly a book to sustain interest when cruising at 35,000 feet between London and New York. It might be seen as the ultimate 'umpire' to settle any argument that may arise within a discussion involving a deceased celebrity, recent or not.

**ingrid thulin the damned: The Lavender Screen** Boze Hadleigh, 2001-01-01 A fascinating glimpse into the beginning and development of gay- and lesbian-themed films, from Maedchen in Uniform in 1931 to such current films as Philadelphia and Wilde, provides reviews and evaluations, and details the director's attitude toward public response and criticism. Original.

**ingrid thulin the damned: Photoplay Movies & Video** , 1982

**ingrid thulin the damned: A History of Italian Cinema** Peter Bondanella, Federico Pacchioni, 2017-10-19 The only comprehensive and up-to-date book on the subject of Italian cinema available anywhere, in any language.

**ingrid thulin the damned: New York Magazine** , 1969-12-15 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**ingrid thulin the damned: Luchino Visconti and the Fabric of Cinema** Joe McElhaney, 2021-02-02 Unveils the metaphoric and theoretical possibilities of fabric in the films of Luchino Visconti. In Luchino Visconti and the Fabric of Cinema, Joe McElhaney situates Visconti's films as privileged and deeply expressive instances of a trope that McElhaney identifies as the cinema of fabric: a reoccurrence in film in which textiles—clothing, curtains, tablecloths, bedsheets—determine the filming process. An Italian neorealist, Visconti emerges out of a movement immediately following WWII wherein fabric assumes crucial functions, yet Visconti's use of fabric surpasses his colleagues in many ways, including its fluid, multifaceted articulations of space and time. Visconti's homosexuality is central to this theory in that it assumes metaphoric potential in addressing forbidden sexual desires that are made visible in the films. Visconti's cinema of fabric gives voice to desires not simply for human bodies draped in fabric but also for entire environments, a world of the senses in which fabric becomes a crucial method for giving form to such desires. McElhaney examines Visconti's neorealist origins in Ossessione, La terra trema, and Rocco and His

Brothers, particularly through fabric's function within literary realism and naturalism. Neorealist revisionism through the extravagant drapings of the diva film is examined in *Bellissima* and *Senso* whereas *White Nights* and *The Stranger* are examined for the theatricalizing through fabric of their literary sources. Visconti's interest in German culture vis-à-vis *The Damned*, *Death in Venice*, and *Ludwig*, is articulated through a complex intertwining of fabric, aesthetics, politics, and transgressive sexual desire. Finally, Visconti's final two films, *Conversation Piece* and *The Innocent*, assess through fabric both the origins of Italian fascism and the political tensions contemporaneous with the films' productions. Fabric in Visconti is often tied to the aesthetic impulse itself in a world of visionaries attempting to dominate their surrounding environments and where a single piece of fabric may come to represent the raw material for creation. This book will tantalize any reader with a keen eye and strong interest in film and queer studies.

**ingrid thulin the damned:** *The Legacy of World War II in European Arthouse Cinema* Samm Deighan, 2021-06-11 World War II irrevocably shaped culture--and much of cinema--in the 20th century, thanks to its devastating, global impact that changed the way we think about and portray war. This book focuses on European war films made about the war between 1945 and 1985 in countries that were occupied or invaded by the Nazis, such as Poland, France, Italy, the Soviet Union, and Germany itself. Many of these films were banned, censored, or sharply criticized at the time of their release for the radical ways they reframed the war and rejected the mythologizing of war experience as a heroic battle between the forces of good and evil. The particular films examined, made by arthouse directors like Pier Paolo Pasolini, Rainer Werner Fassbinder, and Larisa Shepitko, among many more, deviate from mainstream cinematic depictions of the war and instead present viewpoints and experiences of WWII which are often controversial or transgressive. They explore the often-complicated ways that participation in war and genocide shapes national identity and the ways that we think about bodies and sexuality, trauma, violence, power, justice, and personal responsibility--themes that continue to resonate throughout culture and global politics.

**ingrid thulin the damned:** *Leonard Maltin's Movie Guide* Leonard Maltin, 2017-11-28 Previously published as Leonard Maltin's 2015 Movie Guide, this capstone edition includes a new Introduction by the author. (Note: No new reviews have been added to this edition) Now that streaming services like Netflix and Hulu can deliver thousands of movies at the touch of a button, the only question is: What should I watch? Summer blockbusters and independent sleepers; the masterworks of Alfred Hitchcock, Billy Wilder, and Martin Scorsese; the timeless comedy of the Marx Brothers and Woody Allen; animated classics from Walt Disney and Pixar; the finest foreign films ever made. This capstone edition covers the modern era while including all the great older films you can't afford to miss—and those you can—from box-office smashes to cult classics to forgotten gems to forgettable bombs, listed alphabetically, and complete with all the essential information you could ask for. With nearly 16,000 entries and more than 13,000 DVD listings, Leonard Maltin's Movie Guide remains "head and shoulders above the rest." (The New York Times) Also included are a list of mail-order and online sources for buying and renting DVDs and videos, official motion picture code ratings from G to NC-17, and Leonard's list of recommended films.

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**ingrid thulin the damned:** *Show*, 1970

**ingrid thulin the damned:** *Surgeon General's Report by the Scientific Advisory Committee on Television and Social Behavior* United States. Congress. Senate. Committee on Commerce. Subcommittee on Communications, 1972

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