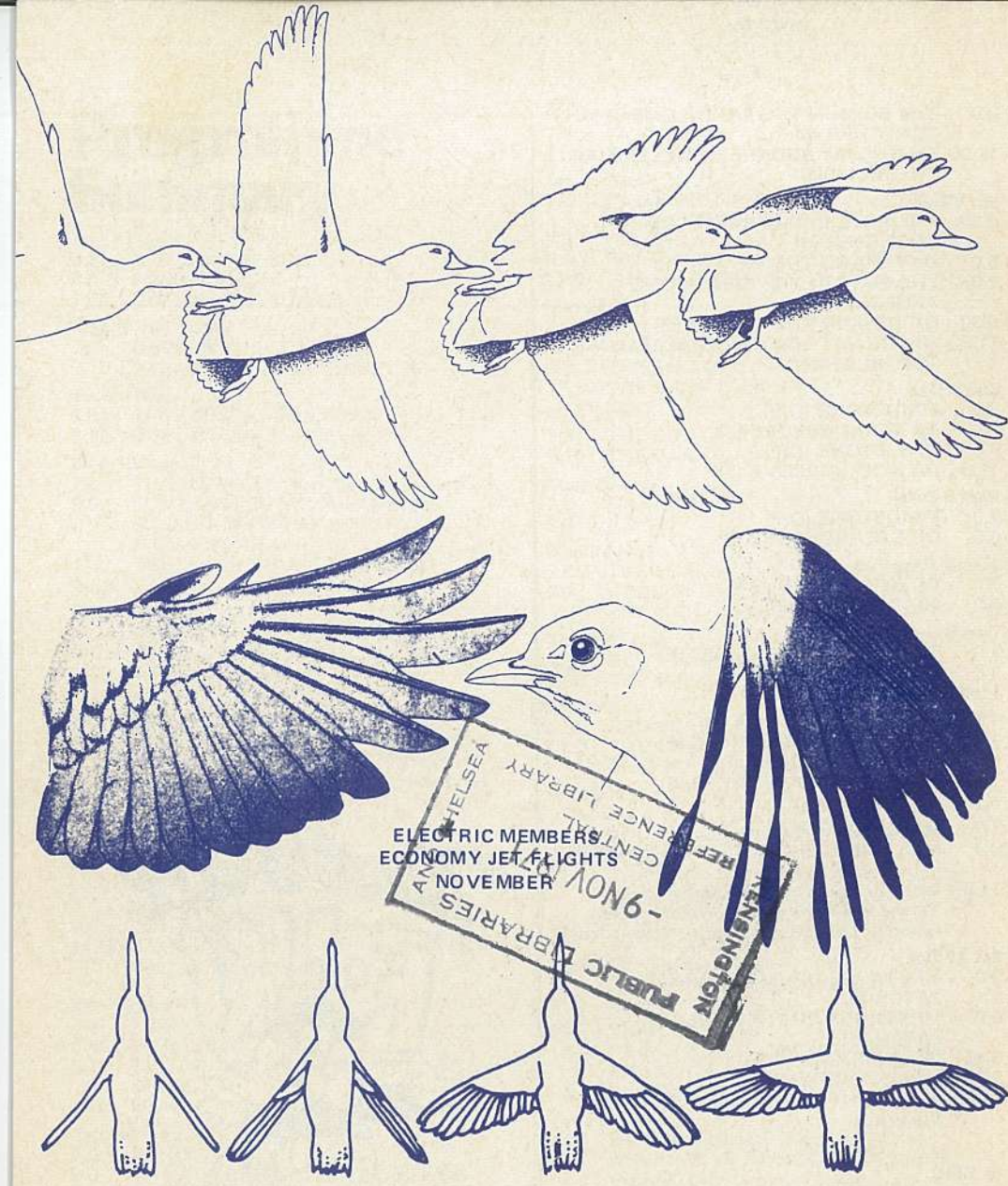


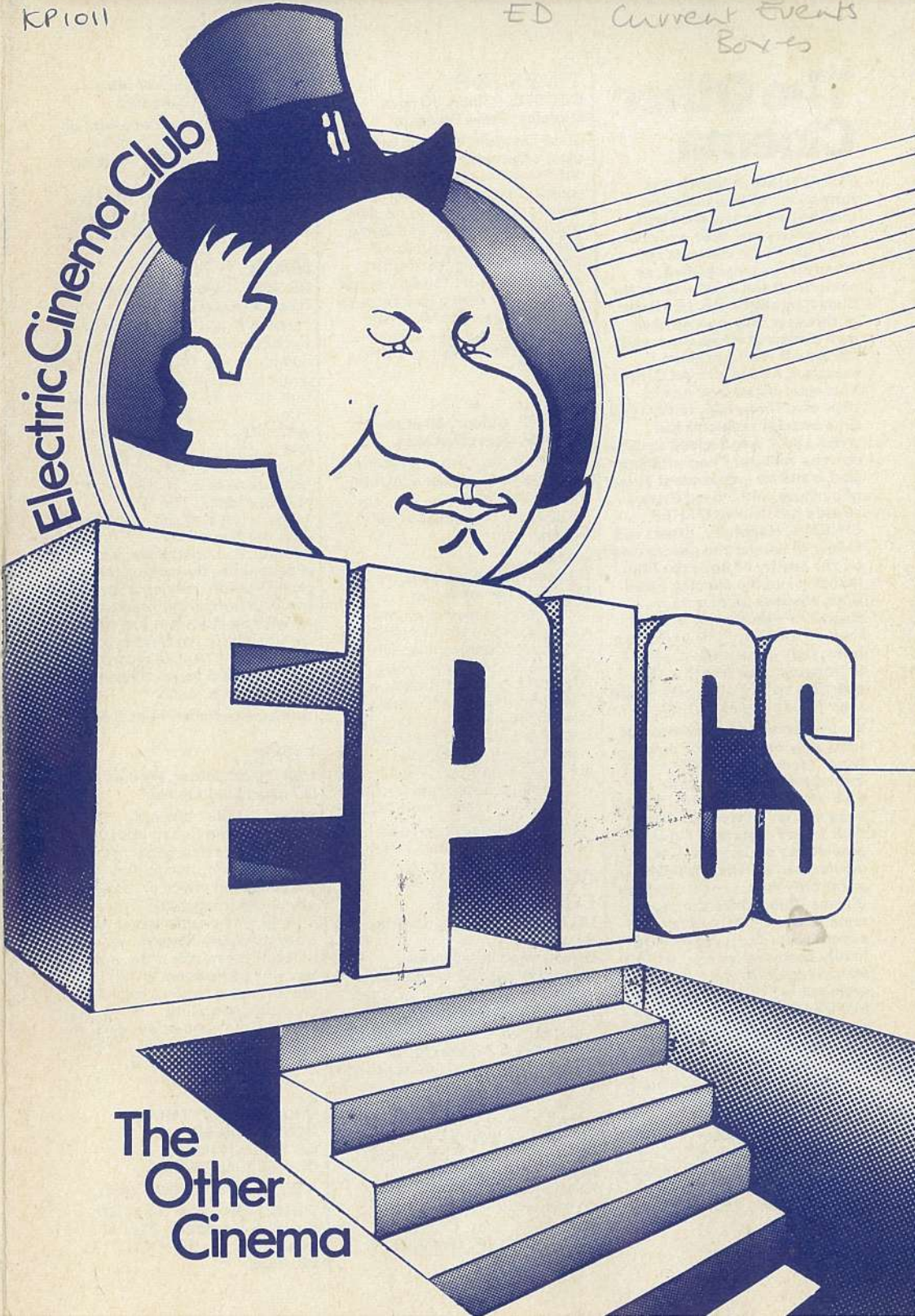
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ED Current Events  
Box 45



USA EAST COAST	£35
WEST COAST	£65
TORONTO	£45
INDIA	£75/80
FAR EAST	from £55
AUSTRALIA	from £160
NORTH AFRICA	from £35 return
GREEK ISLANDS	from £40 return
WEST INDIES	from £106 return
+ MANY MANY MORE	
WORLD WIDE AND EUROPEAN	

This is only a sketch guide of what is available through the Electric. For other destinations, departure dates and to confirm prices, ring 229 3549, Mon-Fri 10-6; Sat 10-2, or call at 225 Westbourne Park Road, W.11.



Electric Cinema Club

# EPICS

The Other Cinema

# The Other Cinema

THE OTHER CINEMA was formed in 1970 to build the missing link between creative film-makers and their audience. Their aim is for methods and structures as independent, as committed and as original as the films they distribute. In March of this year they opened their own cinema at Kings Cross and started off with a brilliant success, **BATTLE OF ALGIERS**. This was followed by one of their own films, **ICE**, but by this time internal problems had arisen and it was decided to abandon the venture. Their ultimate goal is still an independent circuit of cinemas, and indeed Bristol already has its own OTHER CINEMA. Hopefully, others will follow to answer the need created by the apathy of both the film industry and the existing exhibitors, whether independent cinema or film society, towards the new cinema. They know the films, they know their audience; in bringing them together they give film-makers a fair return and their films a fair exhibition.

We have mounted this season of films they distribute for a number of reasons. In the first instance it is both a tribute to their achievements so far, and we hope also an encouragement to their future progress. It also provides an opportunity for our members to see films which have so far only been seen at the New Cinema Club, where the programmes have been selective and expensive, or films which have hardly been seen at all. The season ends with the British premiere run of Norman Mailer's **MAIDSTONE**.

Thanks are particularly due to Nick Hart-Williams for his help in organising the season. The offices of THE OTHER CINEMA are at 12/13 Little Newport Street, WC2 (Tel: 734 8508/9). If you have films or just ideas, they would be pleased to hear from you. All the films we are showing are available for hire, and they now have a new catalogue available.

## TIMES FOR

GB 1970. Colour. 80 mins.  
Director: Steve Dwoskin

Steve Dwoskin has long been the most accomplished of independent film makers working in this country. He is a 'personal' film maker, one working to his own conventions of style and in the interests of his own vision.

TIMES FOR, his first feature was banned from the Edinburgh Festival, but won a jury prize at Mannheim. Jonas Mekas has called it, "A genuine and serious contribution to erotic cinema."

and  
**TRIXIE**  
GB 1971. Colour. 30 mins.  
Director: Steve Dwoskin

The latest short from Dwoskin probes a nude dancer's relationship to the camera

Wednesday November 10 at 7.0 and 11.0

**KELEK**  
Germany 1968. 58 mins.  
Director: Werner Nekes

Werner Nekes seemed to me the most important of the Hamburg group. Very preoccupied with form, with movement, with structure... KELEK deals with shape, movement. The camera is steady, focussed on a detail, a bridge, a street: the progression is slow, careful, calculated, abstract. A very pure visual music was coming to me from his film.

—Jonas Mekas, VILLAGE VOICE  
Wednesday November 10 at 11.0 (with TIMES FOR and TRIXIE)

## COMPANEROS Y COMPANEROS

USA 1969. Colour. Sub-titles. 90 mins.

Directors: Adolfo Mekas, Barbara Stone and David Stone

Three further showings of this film on the youngest revolution and its youngest element, which was included in a recent NFT season organised by David Stone. The American crew spent five months in Cuba, and concentrated on five different groups of young people, each contributing to the creation of a new society, in fields, factories, hospitals and schools. There is no commentary.

and  
**SUSAN AFTER THE SUGAR HARVEST**

USA 1970. Colour. 27 mins.

Director: Peter Robinson

A young girl talks about her two month stay in Cuba together with 700 other young Americans, to cut sugar cane

Wednesday November 10 at 9.0  
Thursday November 11 at 11.0  
Saturday November 13 at 6.0

## MARE'S TALE

GB 1969. Colour. 150 mins.  
Director: David Larcher

"MARE'S TALE is a vital film for it has in its existence the quality of life. It has not a precise and logical excuse for being a film. It has derived, through the film, as an expression of the very core of life. It cannot be said in another way. It follows Paul Klee's idea that a visually expressive piece 'makes secret visions visible.' The film... keeps on seeking and seeing, as does the film maker... It cannot be watched impatiently, with expectations, by looking for generalisation, condensation, complication or implication. As with most films it just needs the unconditional time to experience what is happening and what you see. Then you will receive."

—STEVE DWOSKIN

Sunday November 14 at 6.45

## FIDEL

USA 1968. Colour. 96 mins.  
Director: Saul Landau

This is the first, and only, film portrait of the Cuban leader, and it presents a remarkably personal view of Castro. In addition, both the cause and effect of his kind of politics is suggested by a series of intercut newsreel sequences from the Sierra Maestra, the Revolution, the missile crisis, and the Bay of Pigs invasion, giving the film a unique coherence and enlightening quality. "It is a real film about a genuine struggle. At last we are beginning to use film rather than be used by it."

TIME OUT  
and  
**CHILDREN OF THE REVOLUTION**  
GB 1970. 31 mins.  
Director: Jane Sellars

A portrait of the New Cuba  
Tuesday November 16 at 9.0  
Saturday November 20 at 3.0 (with Godard's BRITISH SOUNDS)

## ICE

USA 1970. 132 mins.  
Director: Robert Kramer

"We want to make films that unnerve, that shake assumptions, that threaten, that do not soft-sell, but hopefully (an impossible ideal) explode in people's faces like grenades or open minds like a good can opener."—ROBERT KRAMER.

ICE springs from this intent. It depicts a perhaps present, perhaps future world, in which urban guerrilla warfare has broken out in the United States. Pitted against a vicious secret police, with their weapons of arbitrary murder and sexual torture, young insurgents plan and carry out an armed offensive against economic, military and cultural targets. Their greater struggle is to maintain a humane ethic in spite of their absolute, violent posture.  
Wednesday November 17 at 9.0  
Saturday November 20 at 5.30  
Tuesday November 23 at 9.0

## BRITISH SOUNDS

GB 1969. Colour. 52 mins.  
Director: Jean-Luc Godard

Starting with the declaration that "The bourgeoisie creates a world in its own image" and the response "Comrades, let us destroy that image", Godard reveals the radicalism of British Workers, the rationale of women's liberation, the student's struggle and the imperialism belying liberal rhetoric in the most uncompromising terms. The film was banned by its sponsor, London Weekend Television

Saturday November 20 at 3.0 (with FIDEL and CHILDREN OF THE REVOLUTION)  
Saturday November 27 at 5.0 (with STEREO)

## MAKIN' IT

GB 1970. Colour. 105 mins.  
Director: Simon Hartog

Nine girls—Nike, Verity, Sue, Penny, Dinah, Tania, Katie, Linda—nine screen tests, nine rolls of film. The first English structuralist film? The first film with a ratio of less than one to one? Described by Simon as "The Son of Peeping Tom" and "A political film made in South Kensington." Women's Lib should use it, not fight it.

Selected for the 1971 QUINZAINU DES REALISATEURS, Cannes Film Festival

Tuesday November 23 at 7.0  
Saturday November 27 at 3.0

## GUNS OF THE TREES

USA 1961. 75 mins.  
Director: Jonas Mekas. With Ben Carruthers. Poetry by Allen Ginsberg

One of the first films of the New American Cinema, available for the first time in the UK. "My film is a series of disconnected images, bits of characterisations, both documentary and fictional, tied up not in a plot, but by an attitude, a mood, an emotion... they make direct emotional statements, instead of developing characters. In that sense, my film resembles a poem... My theme is the world today: the wars we wage, the fears we fear, the suicides we commit—you, me, everybody."—JONAS MEKAS

and  
**PRAVDA**  
France 1969. Colour. 58 mins.  
Director: Jean-Luc Godard

Godard's innate political curiosity took him to Prague where he shot this film as an inquiry into the contradictions of revisionism just as previous films inquire into those of capitalism. The film is also an essay into the epistemology of radical cinema, being based firmly in the beliefs and theories of Dziga Vertov, founder of the early Soviet peoptical and agitational newsreels

Wednesday November 24 at 9.0

## THE GREAT CHICAGO CONSPIRACY CIRCUS

USA 1971. Colour. 93 mins.  
Director: Kerry Feltham

The welcome return of a film we premiered in September. Newsweek called it "a brilliant whirly-gig of burlesque, vaudeville and straight documentary... a cuttingly hilarious parallel between the events of the Chicago trial and the marvellous courtroom scenes in 'Alice in Wonderland.'" This "comic book look at American Justice" is taken directly from the words of Abbie Hoffman, Arlo Guthrie, Bobby Seale, Allen Ginsberg, Mayor Daley, and, of course, the omnipresent Judge Julius Hoffman

and  
**CRIMES OF THE FUTURE**  
Canada 1970. Colour. 60 mins.  
Director: David Cronenberg

This film has as its premise a world of the future in which genetics has collapsed, all women dying before puberty of 'Rouge's malady' caused by cosmetics. Bad 'B' science fiction material perhaps, but David Cronenberg has created a strange, cool, unsettling film with excellent colour photography and a philosophical underpinning expressed in both sound and image. It has the silent quality of a colour dream in a world of amoral, disorienting characters

Friday November 27 at 11.0  
Saturday November 28 at 11.0

## STEREO

Canada 1969. Colour. 65 mins.  
Director: David Cronenberg

A fiction study of an experimental community of telepathists. The time: in one of today's currents of the future; the place: a remote sanatorium of the Canadian academy for erotic enquiry; the players: four men, two women, and the ominous presence of a super-scientist

Saturday November 27 at 5.0 (with Godard's BRITISH SOUNDS)

## LE GAI SAVOIR

France 1968. Colour. Sub-titles. 96 mins.

Director: Jean-Luc Godard.  
With: Jean-Pierre Leaud and Juliette Berto

Invited by French television (but never shown by them), to make a film on education, Godard put his two pupils into a darkened TV studio and led them through a condensed university education using the two cinematic elements, sound and image, as a means of exploring the society round them and the way in which it brings up its children. The film was edited by Godard during the events of May 1968 in Paris and its insights are correspondingly more incisive and militant than in any of his previous work..LE GAI SAVOIR is at the same time the most innovative, subtle and powerful of all Godard's films

Sunday November 28 at 7.0 and 11.0

## British Premiere

**MAIDSTONE**  
USA 1970. Colour. 117 mins.  
Director: Norman Mailer

In MAIDSTONE, Norman Mailer uses the Warhol idea of assembling crazy people and then exploiting their poetry and delusions of themselves (which is really their poetry). He assembled them on an estate on Long Island, together with a large camera crew, which included Ricky Leacock and D.A.Pennebaker. The general lines of action were drawn by Mailer himself, but the specifics were supplied by his funny, imaginative and sometimes painfully vulnerable guests. He provided three main plots as themes on which to hang events. There is "the assassination plot", with all the guests assigned to pro or anti-assassination camps. Then there is also the fake movie being made within the real film. This

concerns an all-male brothel visited by women. The director of this film is Mailer. The third plot has Mailer running for the Presidency of the United States. The film is divided into 12 episodes, although the most remarkable incident occurred after filming had officially finished, when actor Rip Torn attempts the 'assassination' of Mailer with a hammer, with Pennebaker, forewarned by Torn, filming the very shocked Mailer.

Mailer considers MAIDSTONE as "my first contribution to the advancement of aesthetics". With his third film, he has certainly mastered the art, for MAIDSTONE is a brilliant, complex and often stunningly beautiful film to watch

**Sunday December 5 at 5.0 and 9.0**  
**Monday December 6 at 7.0**  
**Tuesday December 7 at 9.0**  
**Wednesday December 8 at 11.0**  
**Thursday December 9 at 9.0**  
**Friday December 10 at 7.0**  
**Saturday December 11 at 9.15**



## British Premiere

**DAVID AND THE ICE AGE**  
West Germany 1971. Colour.  
Sub-titles. 90 mins.

Director: Ulf von Mechow. With  
David Heineman and Gary Straub

An impressive first feature film from a young German director which was shown to considerable acclaim at the Edinburgh Festival earlier this year, and comes to us direct from the London Film Festival.

David thinks the winters are getting even colder. Is a new ice-age coming? David wants to find out. He buys himself a sextant and a map of the Antarctic and sets out south on the German autobahn. He has some very strange adventures and meets some very funny people and an industrial Goliath called Germany and

**SOME OF MY BEST FRIENDS ARE  
BOTTOMLESS DANCERS**  
USA 1970. Colour. 25 mins.  
Director: Barry Pollack

A fascinating study of a Californian

strip-tease teacher and his pupils, none of whom look as if they are any match for him

**Sunday November 28 at 5.0 and 9.0**  
**Monday November 29 at 9.0**  
**Tuesday November 30 at 7.0**  
**Wednesday December 1 at 9.0**  
**Thursday December 2 at 9.0**  
**Friday December 3 at 7.0**  
**Saturday December 4 at 5.0 and 9.0**



## Epics

"Epic" applied to films has come to mean "with a cast of thousands" but this season is an attempt to broaden that concept. There are several examples of the traditional epic, everything in fact from early D.W.Griffith to the Polish PHARAOH, taking in of course, Cecil B. de Mille. However, there are also quieter epics, although no less visually splendid: SARAGOSSA MANUSCRIPT, Kurosawa's RED BEARD and Visconti's THE LEOPARD. There is also the only film in recent years which has tried to re-define the epic, Scaffner's PATTON.



### DUEL IN THE SUN

USA 1946. Colour. 130 mins.

Director: King Vidor. With Gregory Peck, Jennifer Jones, Joseph Cotten, Lionel Barrymore, Lillian Gish, Herbert Marshall, Walter Huston

DUEL IN THE SUN was producer David O. Selznick's idea for the epic western, on the same magnificent scale as his earlier GONE WITH THE WIND. Production of the two films were remarkably similar. Disagreements on every level and production difficulties galore made it an epic production in every sense of the word. The three major characters are a half breed Indian girl, a tough, murderous Texan, and his more civilised brother. The film revolves around the two brothers' fight for the girl, and also their father's battle against the routing of a railway across his huge Texas ranch. Its violent content and the decidedly off-beat ending brought the film much criticism at the time of its first release  
Sunday November 7 at 5.0 and 11.0  
Monday November 8 at 7.0  
Tuesday November 9 at 9.15

### PHARAOH

Poland 1965. Scope. Colour. 142 mins.

Directed by Jerzy Kawalerowicz. With George Zelnik, Barbara Bryl

Poland's costliest-ever production has been, over the years, at the centre of a good deal of controversy. In the first instance it was dubbed by its German distributors (and no sub-titled print exists today) and secondly, it was shortened by some 30 minutes (we will be showing the longest available version). Set during the closing years of the twentieth Egyptian dynasty when the country was showing

signs of decline and decay, PHARAOH is the story of Pharaoh Ramses XII and the clash with his hot-headed heir Prince Ramses. Visually, the film is everything an epic should be

Sunday November 7 at 8.0

### THE SARAGOSSA MANUSCRIPT

Poland 1965. Scope. 124 mins.

Director: Wojciech J. Has. With Zbigniew Cybulski

In relation to the forty volumes of the original novel by Count Jan Potocki, the film is hardly an epic at all. However, what it loses in length it certainly makes up for in complexity. Tales within tales within tales: tales of ghosts, duels, magic, demons and devils, in fact almost a Polish Arabian Nights

Monday November 8 at 9.15

Tuesday November 9 at 7.0

### THE LEOPARD

Italy/France 1961. Scope. Colour. 162 mins.

Director: Luchino Visconti. With Burt Lancaster, Alain Delon and Claudia Cardinale

Visconti set out to make a beautiful and fascinating spectacle, and he succeeded. Each scene is staged with the rhythm of a choreographer and the composition of a painter. The strange casting works magnificently, and the film portrays the political and social revolution which engulfed the emergent Italian nation of the 1850s equally as well as Lampedusa's epic novel

Thursday November 11 at 8.0

Friday November 12 at 8.0

Saturday November 13 at 8.0



### PATTON

USA 1970. Colour. Scope. 173 mins.

Director: Franklin J. Schaffner. With George C. Scott and Karl Malden

PATTON is that rare screen epic which has one character at its heart, and above all a character who refuses to be submerged beneath the special effects and the cast of thousands. Patton was a controversial figure, a genius who won more respect from the Germans than the Allies, the man who once said: "No poor bastard ever won a war by dying for his country. He won it by making some other poor bastard die for his country." Schaffner probes the enigma of the man, the devout Christian standing on a bloody battlefield saying "I love this, I love it all. God help me." Unlike any other epic ever made PATTON depends on one performance and George C. Scott gives it  
Thursday November 18 at 7.30  
Friday November 19 at 7.30  
Saturday November 20 at 8.0

### END OF ST. PETERSBURG

USSR 1927. 122 mins.

Director: V. I. Pudovkin

The story of a peasant boy who comes to St. Petersburg in search of work is told against the background a the historical events which culminated in the

attack on the Winter Palace. Pudovkin's camera is wider than that of Eisenstein's in OCTOBER. His treatment of the boy's experiences in battle, for example, is one of the most savagely anti-war statements in the history of the cinema

Sunday November 21 at 5.0

and 9.0

Monday November 22 at 7.0

### RED BEARD

Japan 1965. Scope. Sub-titles. 185 mins.

Director: Akira Kurosawa. With Toshiro Mifune

The story of a doctor who educates a young medical student teaching him that life is more than text books, and that being a doctor is far more than just a career. Through his work, he discovers the true meaning of responsibility. The time is 1822, but Kurosawa intends his message for today and everyone. Parallels have been drawn with Dickens and Dostoevsky, while Toshiro Mifune, hero of so many of Kurosawa's samurai epics gives one of his most impressive performances in a very different role

Thursday November 25 at 7.30

Friday November 26 at 7.30

Saturday November 27 at 7.30

### SIGN OF THE CROSS

USA 1944. 120 mins.

Director: Cecil B. de Mille

### With Fredric March, Charles Laughton and Claudette Colbert

No season of epics would be complete without a contribution from that master showman Cecil B. de Mille. Here he has Christians and Pagans slogging it out in Ancient Rome, with Laughton as an extravagant Nero and Claudette Colbert barely submerged in a bath of asses milk. Fredric March is one of the first of a long line of centurions turned lion-bait, not so much for religious principles as for the lure of a Christian maid. De Mille really hit his epic stride with this film and merely varied the formula in the years that followed

Wednesday December 8 at 7.0

Thursday December 9 at 7.0

and 11.0

### INTOLERANCE

USA 1916

Director: D.W.Griffith. With Lillian Gish, Mae Marsh, Robert Harron

The theme of INTOLERANCE is the age-old struggle of men against intolerance: or as Griffith saw it, the struggle between intolerance and love. In order to emphasise that the conflict was never-ending one, Griffith decided to present it in four separate stories, taken from four periods in history, told concurrently and intermingled as the film proceeds. INTOLERANCE was an expensive production even by 1916 standards, costing two million dollars to make. No expense was spared. The Babylonian sets, for example are life-size, not models. The film itself had a profound effect on the Soviet directors of the 'twenties, Eisenstein and Pudovkin in particular.

Saturday December 11 at 6.45





W.C. Fields died on Christmas day 25 years ago this year, a piece of timing of which he would have undoubtedly approved. Off-screen and on he became a legend, the vaudeville star who embarked on a Hollywood career at the age of fifty, and ad-libbed his way through some of the most outrageous comedies ever made. He was full of obsessions, fears, suspicions and prejudices which were reflected in his films. It is this working out of his own personality into crazy comedy which explains his increasing popularity over the years. His uncertain, anti-social, non-conformist behaviour reflects modern times even more than the period in which he lived. Anyway, let's remember Fields the great entertainer, rather than the mentally tormented man who found his only consolation in drink. After all, as he said of himself, "Any man who hates small dogs and children can't be all bad."

**POPPY**  
USA 1936. 70 mins.  
Director: Edward Sutherland. With W.C. Fields and Lynne Overman

This was one of W.C. Fields' most successful stage productions and it enables him to monopolise the dialogue and pull out some of his most famous routines in the role of Eustace McGargle, charlatan extraordinary

Sunday November 14 at 5.0 and 11.0  
Monday November 15 at 7.0

**THE OLD FASHIONED WAY**

USA 1934. 74 mins.  
Director: William Beaudine. With: W.C. Fields and Baby LeRoy

Just as POPPY is Fields' tribute to his legitimate stage success, this film packs in his variety/stage routines, and as a special treat, a full length, unedited sequence which displays his juggling skill. Other fine moments include his continuing feud with Baby LeRoy

Wednesday November 17 at 7.0 and 11.15

Thursday November 18 at 11.0



**THE BANK DICK**  
USA 1940. 73 mins.

Director: Edward Cline. With: W.C. Fields and Una Merkel

The screenplay, by one Mahatma Kane Jeeves, introduces us to the legendary setting of Lompoc, the essence of all his taunts at small towns and nagging families. As the fearless bank detective, he has his day when the acciden-

tal capture of a bandit makes him a hero

Sunday November 21 at 7.10 and 11.10

Monday November 22 at 9.10

**THE MAN ON THE FLYING TRAPEZE**

USA 1935. 66 mins.

Director: Clyde Bruckman  
With: W.C. Fields and Walter Brennan

Another Fields full-length exercise in marital purgatory. Ambrose Wolfinger is a worm that turns on his own ground, and the Wolfingers are Fields' apotheosis of the American family: shrewish wife, harpy mother-in-law and doltish son-in-law

Wednesday November 24 at 7.0 and 11.15

Thursday November 25 at 11.0



**NEVER GIVE A SUCKER AN EVEN BREAK**

USA 1941. 63 mins.

Director: Edward Cline. With: W.C. Fields and Margaret Dumont

Fields' last starring film and his zaniest. The plot defies description, as you might well expect from the hand of Otis Criblecoblis, but a chase is still a chase and the film's rousing finale is as much a farewell to slapstick comedy as a farewell to Fields

Monday November 29 at 7.0

Tuesday November 30 at 9.0

Wednesday December 1 at 7.0 and 11.0



**MRS WIGGS OF THE CABBAGE PATCH**

USA 1934. 80 mins.

Director: Norman Taurog. With: W.C. Fields, Pauline Lord and Zasu Pitts

The film enshrines a melodramatic favourite and the outlook of a simpler society on poverty. The Great One makes his entry late in a tangle of laundry ropes and a storm of monosyllables, as a suiter to Zasu Pitts. The rest of the film belongs to him

Friday December 10 at 9.0

Saturday December 11 at 3.0 and 5.0

The season ends with IT'S A GIFT on December 12 and 13. Full details in our next programme booklet.

The supporting programme for each of the W.C. Fields films will be a vintage Laurel and Hardy short.



# All Night Show: Japan, Ancient and Modern

For most people, a Japanese film means a samurai epic, but the range of film making is as broad as that of any other country. On this occasion, we present four very different aspects from four very contrasting film-makers.



## AN ACTOR'S REVENGE Director: Kon Ichikawa (1963)

A bizarre tale of murder and revenge with a female impersonator as its hero. Set in the Japan of the late 1830s, it is the story of Yukinojo, an actor in the Kabuki theatre who is determined to have his revenge on the three men who drove his parents to suicide. Ichikawa is a master of visual composition, and his use of colour and the scope screen is often breathtaking

## YOJIMBO Director: Akira Kurosawa (1961)

On of the very best Kurosawa/Mifune epics. From the first shots of a deserted village to the final showdown, the scope screen is filled with a wealth of action and period detail, and a good deal of black humour on top. A great Eastern Western. Its moral: Humanity drop dead

## UGETSU MONOGATARI Director: Kenji Mizoguchi (1953)

A tale of ghosts, spirits and the supernatural. Mizoguchi was, until his death in 1956, the great veteran of the Japanese cinema, with some 87 feature films to his credit. His great style was the creation of atmosphere: the place, the period, the environment which conditioned the lives of his characters. UGETSU MONOGATARI was his masterpiece

## HIROSHIMA MON AMOUR (1959)

Director: Alain Resnais

Not really a Japanese film, of course, but one which has a great relevance to modern Japan. Resnais' preoccupation with time and memory has never been better expressed than in this story of a French woman and a Japanese architect, and the past which haunts them both

## and FLYING DISC MAN FROM MARS, Episode 4

Friday November 12 at 11.30  
Saturday November 13 at 11.30  
All seats: 50p  
Programme ends approx. 6.30 am



# All Night Show. Film Fantasy

As Jean-Luc Godard once said, film is truth 24 times a second. If he was right, film makers have certainly created some fantastic ways of telling the truth. Film is certainly the ideal medium for fantasy, but not all directors need technical tricks to express their ideas, as you will see ..... What they do need is imagination and for it finally to work, they need you.



## VALERIE AND HER WEEK OF WONDERS Czechoslovakia 1970. Sub-titles. Colour.

Director: Jaromil Jires

Set during the early 18th century in a 'Transylvanian' town somewhere in Eastern Europe, the film reaches back into the folklore and mythology of pre-Christian Europe. Beyond the imagery lies a Freudian 'Alice in Wonderland' in which Valerie's innocence and awakening sexual desires are transcribed into a tale wherein reality and fantasy, dreams and awakening, harmonise into an extraordinary haunting exploration of the human psyche

## THE EXTERMINATING ANGEL Mexico 1962. Sub-titles.

Director: Luis Bunuel

Bunuel has been a master of the fantastic going back to his early collaborations with Salvador Dali. Indeed several of the images in this film are reminiscent of UN CHIEN ANDALOU. A wealthy group of people inexplicably unable to leave a large house where they have gathered for a party is the basis for a shocking parable



## JUDEX France 1963. Sub-titles. Director: Georges Franju

A re-creation of the fantastic world of Louis Feuillade, who made incredible adventure serials over fifty years ago. Judex is the masked avenger, the righter of wrongs, determined to make the wicked Banker Favraux see the error of his ways. Franju has never done anything more magical than the masked ball where all the guests wear bird masks, and of course, everything ends happily

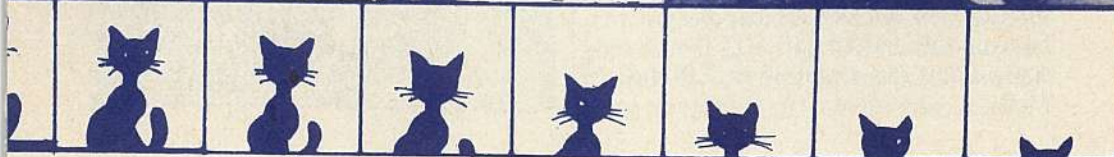
## GOTO, ISLAND OF LOVE France 1968. Part-colour. Sub-titles.

Director: Walerian Borowczyk

Borowczyk brings to his first live action feature the same savage imagination which distinguished his animation work. The island of Goto has been cut off from civilisation and progress since an earthquake in 1887. It is a strange world indeed, often cruel, but it is love which finally overcomes the darker side of human nature

## and FLYING DISC MAN FROM MARS, Episode 8

Friday December 10 at 11.30  
Saturday December 11 at 11.30  
All seats: 50p  
Programme ends approx. 6.30 am



## Something for Everybody...

### THE ADVENTURES OF ROBINSON CRUSOE

Mexico 1952. Colour.  
Director: Luis Bunuel. With Dan O'Herlihy

A rare chance to see the best-ever version of the Defoe novel given a characteristic Bunuel treatment  
Sunday November 14 at 9.15  
Monday November 15 at 9.0  
Tuesday November 16 at 7.0



### THE HUSTLER

USA 1961. Scope. 135 mins.  
Director: Robert Rossen  
With Paul Newman, George C.Scott, Jackie Gleason

A classic example of Hollywood professionalism directed by one of the cinema's most underrated talents. The dialogue is hard and glittering, with its sinewy pool-room philosophy. Jackie Gleason plays Fats, the gross dandy with a rich depth of observation. George C.Scott chillingly humanises the elemental evil of the

manager, and in the title role, Paul Newman has never been better. There is an overall impression of intense violence and the air of spiritual decadence has rarely been conveyed so vividly

### and FLYING DISC MAN FROM MARS Episode 5

Friday November 19 at 11.0  
Saturday November 20 at 11.0

### THE BOYS IN THE BAND

USA 1970. Colour. 120 mins.  
Director: William Friedkin. With: Leonard Frey and Cliff Gorman

Mart Crowley's play, on which the film is firmly based, is of course about the guests at a gay birthday party. The dialogue is bawdy and very funny, more so as the evening progresses into a brawling, bitchy match with the characters moving towards the play's central message: "Show me a happy homosexual, and I'll show you a gay corpse," a controversial premise indeed in these days of Gay Lib.

### and COME TOGETHER GB 1971. Colour. 25 mins.

Director: John Shane

The first film to be made on the Gay Liberation Front in England. Already an "historical" document as GLF has evolved so rapidly, the film chronicles the movement's initial hopes and attitudes. "Gay people must go out and admit to other gay people and to other straight people that they are gay."

Thursday December 2 at 6.45 and 11.15  
Friday December 3 at 9.0  
Saturday December 4 at 2.30 and 7.0



### ME AND MY BROTHER

USA 1968. Colour/black and white. 95 mins.

Director: Robert Frank  
With Allen Ginsberg, Peter Orlovsky, Julius Orlovsky

Slightly zany, distinctly poetic, ME AND MY BROTHER is a film within a film about an attempt to plumb the mystery of Julius Orlovsky, a schizophrenic who lives with his brother Peter and Allen Ginsberg in a New York apartment. Amid a flurry of conversation, poetry-reading and Zen chanting, Ginsberg insists that Julius is a saint; Peter raves incessantly about having to look after a zombie who won't even talk to him; and the actor hired by Frank to play the role strives manfully to make a meaningful protest out of Julius' retreat into madness. Meanwhile, the real Julius stares indifferently from the screen, speaking only occasionally, and recalling Ginsberg's "He's a saint, full of poetry." Robert Frank is a great underground filmmaker and ME AND MY BROTHER is a powerful evocation of the everyday madness around us

### HALLELUJAH THE HILLS

USA 1962. 86 mins.  
Director: Adolfas Mekas

One of the classic and most entertaining of underground films, it's the story of two suitors and the girl they pursue. Mekas constructs it as a continuous parody of world cinema: everything in fact from D.W.Griffith to Antonioni

### FLYING DISC MAN FROM MARS Episode 7

Friday December 3 at 11.30  
Saturday December 4 at 11.30

### DR STRANGELOVE

(or: How I Learned to Stop Worrying and Love the Bomb).

GB 1963. 94 mins.  
Director: Stanley Kubrick. With Peter Sellers, George C.Scott, Sterling Hayden

Kubrick accurately described his film as a "nightmare comedy". Between two musical gags forming an overture and a coda, Kubrick orchestrates a whole series of hilarious variations on the "Balance of Terror"—swiping at a number of secondary, yet apt, targets as well

Sunday December 5 at 7.0 and 11.0  
Monday December 6 at 9.0  
Tuesday December 7 at 7.0  
Wednesday December 8 at 9.0



# Programme Summary

## Sun 7 Nov

- 5.0 DUEL IN THE SUN (E)  
8.0 PHARAOH (E)  
11.0 DUEL IN THE SUN (E)

## Mon 8 Nov

- 7.0 DUEL IN THE SUN (E)  
9.15 SARAGOSSA MANUSCRIPT (E)

## Tues 9 Nov

- 7.0 SARAGOSSA MANUSCRIPT (E)  
9.15 DUEL IN THE SUN (E)

## Wed 10 Nov

- 7.0 TIMES FOR/TRIXIE (O)  
9.0 COMPANEROS Y COMPANEROS/  
SUSAN AFTER THE SUGAR  
HARVEST (O)  
11.0 TIMES FOR/TRIXIE/KELEK (O)

## Thurs 11 Nov

- 8.0 THE LEOPARD (E)  
11.0 COMPANEROS Y COMPANEROS/  
SUSAN AFTER THE SUGAR  
HARVEST (O)

## Fri 12 Nov

- 8.0 THE LEOPARD (E)  
11.30 ALL NIGHT SHOW: JAPAN ANCIENT  
AND MODERN. An Actor's Revenge;  
Yojimbo; Ugetsu Monogatari; Hiroshima  
Mon Amour

## Sat 13 Nov

- 3.0 THE LEOPARD (E)  
6.0 COMPANEROS Y COMPANEROS/  
SUSAN AFTER THE SUGAR  
HARVEST (O)  
8.0 THE LEOPARD (E)  
11.30 ALL NIGHT SHOW: JAPAN ANCIENT  
AND MODERN. See Friday

## Sun 14 Nov

- 5.0 POPPY  
6.45 MARES TAIL  
9.15 THE ADVENTURES OF ROBINSON  
CRUSOE  
11.0 POPPY

## Mon 15 Nov

- 7.0 POPPY  
9.0 THE ADVENTURES OF ROBINSON  
CRUSOE

## Tues 16 Nov

- 7.0 THE ADVENTURES OF ROBINSON  
CRUSOE  
9.0 FIDEL/CHILDREN OF THE REVOL-  
UTION (O)

## Wed 17 Nov

- 7.0 THE OLD FASHIONED WAY (F)  
9.0 ICE (O)  
11.15 THE OLD FASHIONED WAY (F)

## Thurs 18 Nov

- 7.30 PATTON (E)  
11.0 THE OLD FASHIONED WAY (F)

## Fri 19 Nov

- 7.30 PATTON (E)  
11.0 THE HUSTLER (S)

## Sat 20 Nov

- 3.0 FIDEL/BRITISH SOUNDS/CHILDREN  
OF THE REVOLUTION (O)  
5.30 ICE (O)  
8.0 PATTON (E)  
11.0 THE HUSTLER (S)

## Sun 21 Nov

- 5.0 THE END OF ST PETERSBURG (E)  
7.10 THE BANK DICK (F)  
9.0 THE END OF ST PETERSBURG (E)  
11.10 THE BANK DICK (F)

## Mon 22 Nov

- 7.0 THE END OF ST PETERSBURG (E)  
9.10 THE BANK DICK (F)

## Tues 23 Nov

- 7.0 MAKIN' IT (O)  
9.0 ICE (O)

## Wed 24 Nov

- 7.0 THE MAN ON THE FLYING TRAPEZE (F)  
9.0 GUNS OF THE TREES/PRAVDA (O)  
11.15 THE MAN ON THE FLYING TRAPEZE (F)

## Thurs 25 Nov

- 7.30 RED BEARD (E)  
11.0 THE MAN ON THE FLYING TRAPEZE (F)

## Fri 26 Nov

- 7.30 RED BEARD (E)  
11.0 THE GREAT CHICAGO CONSPIRACY  
CIRCUS/CRIMES OF THE FUTURE (O)

## Sat 27 Nov

- 3.0 MAKIN' IT (O)  
5.0 BRITISH SOUNDS/STEREO (O)  
7.30 RED BEARD (E)  
11.0 THE GREAT CHICAGO CONSPIRACY  
CIRCUS/CRIMES OF THE FUTURE (O)

## Sun 28 Nov

- 5.0 DAVID AND THE ICE AGE (P)  
7.0 LE GAI SAVOIR (O)  
9.0 DAVID AND THE ICE AGE (P)  
11.0 LE GAI SAVOIR (O)

## Mon 29 Nov

- 7.0 NEVER GIVE A SUCKER AN EVEN  
BREAK (F)  
9.0 DAVID AND THE ICE AGE (P)

## Tues 30 Nov

- 7.0 DAVID AND THE ICE AGE (P)  
9.0 NEVER GIVE A SUCKER AN EVEN  
BREAK (F)

## Wed 1 Dec

- 7.0 NEVER GIVE A SUCKER AN EVEN  
BREAK (F)  
9.0 DAVID AND THE ICE AGE (P)  
11.0 NEVER GIVE A SUCKER AN EVEN  
BREAK (F)

## Thurs 2 Dec

- 6.45 THE BOYS IN THE BAND/COME  
TOGETHER (S)  
9.15 DAVID AND THE ICE AGE (P)  
11.15 THE BOYS IN THE BAND/COME  
TOGETHER (S)

## Fri 3 Dec

- 7.0 DAVID AND THE ICE AGE (P)

- 9.0 THE BOYS IN THE BAND/COME  
TOGETHER (S)

- 11.30 ME AND MY BROTHER/HALLELUJAH  
THE HILLS (S)

## Sat 4 Dec

- 2.30 THE BOYS IN THE BAND/COME  
TOGETHER (S)  
5.0 DAVID AND THE ICE AGE (P)  
7.0 THE BOYS IN THE BAND/COME  
TOGETHER (S)

- 9.30 DAVID AND THE ICE AGE (P)

- 11.30 ME AND MY BROTHER/HALLELUJAH  
THE HILLS (S)

## Sun 5 Dec

- 5.0 MAIDSTONE (O/P)  
7.0 DR STRANGELOVE (S)  
9.0 MAIDSTONE (O/P)  
11.0 DR STRANGELOVE (S)

## Mon 6 Dec

- 7.0 MAIDSTONE (O/P)  
9.0 DR STRANGELOVE (S)

## Tues 7 Dec

- 7.0 DR STRANGELOVE (S)  
9.0 MAIDSTONE (O/P)

## Wed 8 Dec

- 7.0 THE SIGN OF THE CROSS (E)  
9.0 DR STRANGELOVE (S)  
11.0 MAIDSTONE (O/P)

## Thurs 9 Dec

- 7.0 THE SIGN OF THE CROSS (E)  
9.0 MAIDSTONE (O/P)  
11.0 THE SIGN OF THE CROSS (E)

## Fri 10 Dec

- 7.0 MAIDSTONE (O/P)  
9.0 MRS WIGGS OF THE CABBAGE PATCH  
(F)  
11.30 ALL NIGHT SHOW: FILM FANTASY.  
Valerie and Her Week of Wonders; Goto,  
Island of Love; Exterminating Angel; Judex

## Sat 11 Dec

- 3.0 MRS WIGGS OF THE CABBAGE  
PATCH (F)  
5.0 MRS WIGGS OF THE CABBAGE  
PATCH (F)  
6.45 INTOLERANCE (E)  
9.15 MAIDSTONE (O/P)  
11.30 ALL NIGHT SHOW: FILM FANTASY.  
See Friday

E: EPIC

O: THE OTHER CINEMA

F: W. C. FIELDS

S: SOMETHING FOR EVERYONE ...

P: BRITISH PREMIERE

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