

# Costcutters

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LOW COST AIR TRAVEL

Electric Airtours,  
Electric Cinema,  
191, Portobello Road,  
London, W.11.

01-229 3549 01-727 4992  
Afternoons and Evenings  
7 Days A Week



## Ceres

269a Portobello Road MON-SAT 10-6 pm  
London W11 SUNDAY 1-5 pm



## Electric Cinema Club

Bogart · Gay Time · Whatever Happened to  
Dracula Cycle · and much more inside...



**THE ELECTRIC CINEMA CLUB**, 191 Portobello Road, W.11. (Telephone 01-727 4992 and 01-229 3549). The nearest Tube stations are Notting Hill Gate and Ladbroke Grove. Buses 7, 15 and 52 stop close to the cinema. Since the Electric took over the building in December 1970, several major improvements have been made, including re-seating and the installation of central heating.

**MEMBERSHIP** is open to anyone over 18 years of age, and costs 10 pence per year. It can be obtained at the cinema or by post, but it is not valid for admission until thirty minutes have elapsed. A member may take in two guests but these must be signed into the Guest Book in the foyer.

**SEAT PRICES:** All seats cost 35 pence, unless otherwise stated in this booklet. Films are shown on a separate performance basis, and tickets are only valid for one performance, unless a double bill is specified.

**PROGRAMME MAILING LIST:** The membership fee does not automatically include advance mailing of the programme booklet, which is issued approximately every five weeks. This service is available for an additional 40 pence per year.

**ADVANCE BOOKING:** It is possible to make Advance Bookings for any programme either direct at the cinema or by post. In the case of the latter, please state the date, film, performance time and number of tickets required, and enclose your membership card. Tickets will be sent by return. Cheques or postal orders which should accompany all requests for tickets should be made payable to "The Electric Cinema Club Ltd". Please note that Advance Bookings cannot be accepted for performances on the same day as the application.

**PROGRAMME ALTERATIONS:** are often inevitable. Last-minute changes are featured weekly in **TIME OUT** together with our current programmes.

**CHEAP FLIGHTS:** We now operate a Cheap Flight service directly from the cinema. Full details can be found in the advertisement in this booklet.

**RECORDS:** If you like the sounds we play, you can obtain most of them from Terry's Records at Kensington Market, W.8 and Carnaby Market, W.1.

## Bogart Week

When he died in 1957, Humphrey Bogart, the tough guy of the '30s, had become a legend. He was the last of Hollywood's great outsiders, the rugged individualist who will wage war with society and have no part of society's wars, the last positively aggressive hero before the anti-hero took his place. From the early gangster roles, where he usually wound up full of lead, he gradually switched sides, but there was always a touch of pathos about his sardonic cop and his cynical private eye with the derisive look. As Alistair Cooke wrote in his obituary, Bogart was "a touchy man who found the world more corrupt than he had hoped—a gallant man and an idealist."

**KEY LARGO**  
USA 1948 101 mins  
Director: JOHN HUSTON  
With Bogart, Edward G Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor

On an island off the Florida coast, a group of gangsters holds up the hotel proprietor, his daughter and a guest; outside the hurricane howls whilst inside the gunmen threaten and sweat. Edward G Robinson is the head killer, Bogart is the guest. The great Karl Freund's camerawork, with its dramatic close-ups, deepens the sense of oppressive enclosure."

and  
**TO HAVE AND HAVE NOT**  
USA 1944 100 mins  
Director: HOWARD HAWKS  
With Bogart, Walter Brennan and Lauren Bacall

For the fan magazines this was the film that brought Bogart and Lauren Bacall together, and a swiftly ensuing marriage. Film-

wise it still has William Faulkner's screenplay (from a Hemingway story) and Howard Hawks' incisive direction to recommend it.

**Sunday April 23: KEY LARGO** at 16.30 and 20.00. **TO HAVE AND HAVE NOT** at 18.15 and 21.40.

**Monday April 24: KEY LARGO** at 18.15 and 21.45. **TO HAVE AND HAVE NOT** at 20.00.

**TREASURE OF THE SIERRA MADRE**  
USA 1947 125 mins  
Director: JOHN HUSTON  
With Bogart, Walter Huston and Tim Holt

Based on a novel by the mysterious "B Traven", this tale of thieves falling out provided Bogart with an earlier, and nastier version of his "African Queen" character. Although he gave one of his greatest performances, it was Bogart's co-star, Walter Huston (father of director John), who won the year's Academy Award.

and  
**THE PETRIFIED FOREST**  
USA 1936 83 mins  
Director: ARCHIE MAYO  
With Bogart, Bette Davis and Leslie Howard

Very vintage Bogart made at a time when he was very much on the wrong side of the law. In fact, Duke Mantee remains perhaps the most memorable of his gangster roles.

**Tuesday April 25: TREASURE OF SIERRA MADRE** at 18.15 and 21.45. **PETRIFIED FOREST** at 20.20.

**Wednesday April 26: PETRIFIED FOREST** at 19.00  
**TREASURE OF SIERRA MADRE** at 20.30.

**CASABLANCA**  
USA 1942 102 mins  
Director: MICHAEL CURTIZ  
With Bogart, Ingrid Bergman, Claude Rains

Hollywood professionalism at its best on every level: director, script, camerawork and acting—Play it again, Sam.

and  
**THE MALTESE FALCON**  
USA 1941 101 mins  
Director: JOHN HUSTON  
With Bogart, Mary Astor, Sydney Greenstreet and Peter Lorre

Dashiell Hammett's brilliantly written crime thriller had already been filmed twice before Huston came up with this definitive version, the prototype of many a subsequent private eye story for years after. This time, Bogart shared the acting honours with a very unlikely pair, Sydney Greenstreet and Peter Lorre.

**Thursday April 27 and Friday April 28: MALTESE FALCON** at 19.30. **CASABLANCA** at 21.20

**Saturday April 29: MALTESE FALCON** at 12.30, 16.10 and 19.50. **CASABLANCA** at 14.20, 18.00 and 21.40.

**N.B.:** The two films showing each evening comprise one programme. However, we would request members to time their arrival appropriately should they wish to see only one particular film. There will be an approximately ten-minute interval between each film.

## Whatever Happened to...

Throughout last year we ran a series of films which after a West End showing and a few more selected bookings had virtually vanished from the public eye. The number continues to grow, and therefore we are reviving the series. Future titles will include **THE LOVED ONE**, **START THE REVOLUTION WITHOUT ME** and **THE HONEYMOON KILLERS**.

**THE GREAT WHITE HOPE**  
USA 1971 Colour Scope  
103 mins  
Director: MARTIN RITT  
With James Earl Jones, Jane Alexander

Martin Ritt is a director whose achievements in recent years have been uneven but still interesting. **HUD**, **HOMBRE** and **THE SPY WHO CAME IN FROM THE COLD** were all box-office successes, whereas more recently **THE MOLLY**



**MAGUIRES** has hardly surfaced at all since its West End showing. **THE GREAT WHITE HOPE** is in a similar category, although it must rank among Ritt's finest achievements. Based on a multi-prize winning Broadway play, it's the true story of Jack Johnson, the first black heavyweight champion of the world, and his affair with Eleanor Bachman, a white woman, which turned him from a national hero to a hunted animal.

and  
**PRETTY POISON**  
USA 1968 Colour 89 mins  
Director: NOEL BLACK  
With Anthony Perkins, Tuesday Weld

An off-beat thriller which has become rather a cult piece. A young man, on probation for arson, creates a fantasy world in which he is a secret agent and "enlists" a high school girl for some very weird assignments. "Beautifully directed by Noel Black... **PRETTY POISON** is the connoisseurs' **BONNIE AND CLYDE**. Excellent in

every respect."—**THE OBSERVER**. "It is good, very good, in fact the best American film in quite some time... a thriller which is exciting and enjoyable as such but which also has a lot to say about contemporary society."—**THE TIMES**.

**Sunday April 30: GREAT WHITE HOPE** at 18.15 and 20.30. **PRETTY POISON** at 18.30.

**Monday May 1: PRETTY POISON** at 19.30. **GREAT WHITE HOPE** at 21.05.

**Tuesday May 2: PRETTY POISON** at 18.15 and 22.05. **GREAT WHITE HOPE** at 20.15.

**N.B.:** Although these films are showing as a double bill we would request members to arrive at the appropriate times should they wish to see only part of the programme.

**SECRET CEREMONY**  
GB 1968 Colour 109 mins  
Director: JOSEPH LOSEY  
With Mia Farrow, Elizabeth Taylor, Robert Mitchum

Losey's superb, crystalline study of the cannibalistic relationship between two women—a young girl and the ageing prostitute she annexes as the re-incarnation of her dead mother—in the weird, haunting setting of a mansion of memories.

**Sunday May 7 at 16.30, 18.30 and 20.30.**

**Monday May 8 at 19.00 and 21.00**

**Tuesday May 9 at 19.00 and 21.00**

**Wednesday May 10 at 19.00 and 21.00.**





**BOOM!**  
GB 1968 Scope Colour  
113 mins  
**Director: JOSEPH LOSEY**  
With Richard Burton, Elizabeth Taylor, Noel Coward and Joanna Shimkus

Joseph Losey's **BOOM!** and **SECRET CEREMONY** are perhaps the two films most mentioned whenever the non-distribution of what distributors describe as "specialised product" is discussed. Showings of both have been sparse despite successful West End runs. **BOOM!** is based on Tennessee Williams' play "The Milk Train Doesn't Stop Here Any More", the story of a wealthy woman who seemingly has lived life to the full—or has she?

**Sunday May 14 at 16.30, 18.30 and 20.30.**  
**Monday May 15 at 19.00 and 21.00**  
**Tuesday May 16 at 19.00 and 21.00.**  
**Wednesday May 17 at 19.00 and 21.00.**

**QUEIMADA**  
Italy/France 1968 Colour  
112 mins  
**Director: GILLO PONTECORVO**  
With Marlon Brando, Renato Salvatori

From the director of **BATTLE OF ALGIERS** (showing at the Electric in June), a reworking of similar elements in a Caribbean setting. As **TIME OUT** said "The problems of making a political film on a large financial scale with a star name are not really resolved, but the central character remains an impressive symbol of the need to avoid blindly interpreting history from a single political standpoint. The film rises above its compromises."

and  
**L'ENFANT SAUVAGE**  
France 1969 Sub-titles 84 mins  
**Director: FRANCOIS TRUFFAUT**  
With Jean-Pierre Cargol, Francois Truffaut

The year is 1797. Local villages form a hunting party to trap a child who has been seen living wild in the woods near Aveyron. He is captured and comes under the care of the local doctor, who tries to



teach him the ways of civilisation. Truffaut leaves the audience free to pass their own judgement on this process. The result is not just a loving, virtually documentary reconstruction of a true incident, but also an impassioned assertion of man's right to extend his capacities.

**Sunday May 21: QUEIMADA at 16.45 and 20.15.**  
**L'ENFANT SAUVAGE at 18.45.**

**Monday May 22: L'ENFANT SAUVAGE at 19.15.**  
**QUEIMADA at 20.45.**  
**Tuesday May 23: L'ENFANT SAUVAGE at 18.45 and 22.15.**  
**QUEIMADA at 20.15.**

**N.B.:** Although these two films form a double bill, members are requested to arrive at the appropriate time should they wish to see only part of the programme.

**THEY SHOOT HORSES, DON'T THEY?**  
USA 1971 Colour Scope  
120 mins  
**Director: SYDNEY POLLACK**  
With Jane Fonda, Michael Sarrazin, Susannah York and Gig Young

1932. Bread lines; soup kitchens; Depression. In ballrooms large and small people danced to keep alive in Marathons that brought cash to the few survivors and often death to those who did not. The film brilliantly re-creates one such Marathon. Of all the films released during 1971, **THEY SHOOT HORSES, DON'T THEY?** was the one that every critic, from the Daily Express to the Morning Star described as "Brilliant". However, it was only Gig Young's Academy Award as best supporting actor which won the film even its limited release.

**Sunday May 28 at 16.15, 18.20 and 20.25.**  
**Monday May 29 at 15.00, 17.15, 19.30 and 21.35.**  
**Tuesday May 30 at 19.00 and 21.10.**  
**Wednesday May 31 at 19.00 and 21.10.**

## Gay Time

With more and more press coverage being given to the activities of the Gay Liberation Front, this survey of various treatments of homosexuality in the cinema is indeed timely. It cannot hope to be a comprehensive coverage, but it does also provide an opportunity to show some very worthwhile and contrasting pieces of film making.

**THE BOYS IN THE BAND**  
USA 1970 Colour. 120 mins.  
**Director: WILLIAM FRIEDKIN**  
With Leonard Frey, 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."

**Sunday April 16 at 16.00, 18.35, 21.10**  
**Monday April 17 at 18.45 and 21.15.**  
**Tuesday April 18 at 18.45 and 21.15.**

**THE QUEEN**  
USA 1968. Colour. 68 mins.  
**Director: FRANK SIMON**

A sensitive and often moving record of the preparations and finals of the Drag Miss All America Beauty Queen Contest of 1967. As the film's narrator and the contest's M.C., Jack "Flawless Sabrina" Doroshov says, "They're like in a fantasy bag. But then who's not in a fantasy bag?"



and  
**ANDY WARHOL & HIS CLAN**  
Germany 1970 Colour 46 mins.  
**Director: BERT KOETTER**  
With Andy Warhol and his Superstars

A pretentious but nevertheless fascinating and totally suitable study of Warhol from his days as "the best commercial artist in the world" to the Factory films and the Superstars. Extracts include the three-minute kiss from I, A MAN, so far unshown in this country. All the appropriate people say the appropriate things, but it's still worth it.

**Wednesday April 19 at 23.00.**  
**Thursday April 20 at 23.00**

**SOME LIKE IT HOT**  
USA 1959 121 mins  
**Director: BILLY WILDER**  
With Marilyn Monroe, Tony Curtis, Jack Lemmon

Chicago, February 1929. Two musicians witness the St Valentine's Day Massacre and have to run for their lives. Their only means of escape seems to be to join an all-girl orchestra heading for Miami. Complications arise when both fall for Marilyn Monroe, the band's vocalist. An incredible comedy with nice cameos from Joe E. Brown who delivers the now immortal final line, "Nobody's perfect!"

**Sunday April 23 at 23.15**

**REFLECTIONS IN A GOLDEN EYE**  
USA 1967 Colour Scope  
109 mins  
**Director: JOHN HUSTON**  
With Elizabeth Taylor, Marlon

Brando, Brian Keith and Julie Harris

One of the first of Hollywood's cautious excursions into controversial subject matter, **REFLECTIONS IN A GOLDEN EYE** is a mean, moody and magnificent tale, based on Carson McCullers' elusive short story, of strange desires and bizarre fancies on an army post in the Deep South. It is undoubtedly Huston's best film in recent years, and although it was never released as he wished (the prints a subdued gold with virtually every colour removed except a trace of spectral pink), the result is still very striking.

**Wednesday May 3 at 23.00**  
**Thursday May 4 at 23.00**

**LONESOME COWBOYS**  
USA 1968 Colour 105 mins  
**Director: ANDY WARHOL**  
With Viva, Taylor Mead, Joe D'Allesandro

Warhol's send-up of the Hollywood western abounds in Superstars—Viva plays Romana, the local ranch owner, Taylor Mead her nurse, and Francis Francere the transvestite sheriff. Into a ghost town ride a band of brothers whom the three local residents try their damndest to keep from their true purpose—to go west and go surfin'. But "don't forget that what you're seeing isn't real—it's a cowboy fantasy out on the range."

**Thursday May 4 at 19.00**  
**Friday May 5 at 21.00**  
**Saturday May 6 at 13.00-19.00**  
(continuous, complete progs at 13.00, 15.00, 17.00 and 21.00)

**KENNETH ANGER**

A selection of films covering the years 1947-1970 by the most celebrated of underground film makers. This programme of all the films Anger has made which he currently allows to be distributed provides a unique opportunity to judge the validity of his statement that "my films are primarily concerned with sexuality in people. My reason for filming has nothing to do with 'cinema' at all: it's a transparent excuse for capturing people, the equivalent of saying 'Come up and see my etchings...'" It's

working a little thin now... so I consider myself as working Evil in an evil medium."

**FIREWORKS (1947)**  
**PUCE MOMENT (1948)**  
**RABBITS MOON (1950)**  
**EAX D'ARTIFICE (1953 Colour)**  
**INAUGURATION OF THE PLEASURE DOME (1956-1966 Colour)**  
**SCORPIO RISING (1964 Colour)**  
**KUSTOM CAR**  
**KOMMANDOS (1965 Colour)**  
**INVOCATION TO MY DEMON BROTHER (1969 Colour)**  
**LUCIFER RISING, CHAPTER ONE (1970 Colour)**

**Thursday May 11 at 21.00**  
**Friday May 12 at 19.00**  
**Saturday May 13 at 13.00-19.00**  
(continuous) and 21.00

**LE SANG D'UN POETE**  
(Blood of a Poet)  
France 1932 55 mins  
**Director: JEAN COCTEAU**  
With Lee Miller, Enrico Rivera, Jean Desbords

Cocteau's first film was a surrealist representation of "the poet's inner self". As such, it contains many of the themes which he was to pursue over the next thirty years, and includes a dramatised extract from "Les Enfants Terribles" which is almost shot by shot the same as the version directed by Jean-Pierre Melville in 1948. **LE SANG D'UN POETE** is also Cocteau's most overtly homosexual film.



and  
**UN CHANT D'AMOUR**  
France 1950 30 mins  
**Directed by JEAN GENET**

Genet's only film is one of the cinema's most beautiful pieces of eroticism, a homosexual fantasy without equal

**Thursday May 18 at 21.00**  
**Friday May 19 at 19.00**  
**Saturday May 20 at 21.00**



## All Night Show: Italian Hokum!

### REVENGE OF THE BLOOD BEAST

Italy 1965 Colour Scope  
75 mins  
Director: MICHAEL REEVES  
With Barbara Steele and Ian Ogilvy

The first film made by the late Michael Reeves, who subsequently established himself with THE SORCERERS and WITCHFINDER GENERAL, as one of the most outstanding young British directors of the decade. Originally titled SISTERS OF SATAN, this vampire epic achieves the rarely successful task of laughing at itself without altogether losing the sense of horror.

THE EXTERMINATORS  
Italy 1965 Colour 95 mins  
Director: RICCARDO FREDA  
With Richard Wyler, Jany Clair

Riccardo Freda is a cult director amongst French cineastes who delight in his highly developed sense of "decadent" colour, flair for tense visuals and his rather cold-hearted approach to his characters. This is an adventure of his secret agent character, Francis Coplan, and was summed up by Raymond Durnat as "Lemmy Caution Meets That Man From Uncle in Istanbul and TRaps the Egyptian answer to Goldfinger in Dr. No's secret rocket hideout."

CURSE OF THE DEAD  
Italy 1966 Scope Colour  
83 mins

Director: MARIO BAVA  
With Ross Stuart, Erika White

Bava is an even more cultish figure than Freda, and even has a large following in this country. He has mainly concentrated on the horror field (BLACK SABBATH, REVENGE OF THE VAMPIRE, PLANET OF THE VAMPIRES, etc), and this is a typical example.

TODAY IT'S ME, TOMORROW YOU  
Italy 1968 Colour 95 mins  
Director: TONINO CERVI  
With Brett Halsey, Bud Spencer

The greatest moment in the history of Italian hokum came with the success of A FISTFUL OF DOLLARS. Muscle men and gladiators were cast aside and a flood of spaghetti westerns went into mass production. This one is amongst the finest, and never received the release it truly deserved.

THE MYSTERIOUS DR SATAN Episode 13

All seats 50p  
Programme ends approx. 6.30 am.

Friday April 14 at 23.30.  
Saturday April 15 at 23.30.

## All Night Show: Science Fiction

DESTINATION MOON  
USA 1950 95 mins  
Director: IRVING PICHEL  
With John Archer, Warner Anderson

The science fiction film boom of the 'fifties began with DESTINATION MOON, the story of a rocket journey made strictly in terms of 1950 scientific standards. The contents of the story line were re-assembled many times in the following years, but the special effects in this George Pal production have been rarely equalled.

PLAN 9 FROM OUTER SPACE  
USA 1959

Director: EDWARD D WOOD  
With Bela Lugosi, Tom Johnson, Vampira

Visitors from outer space are intent on operating their Plan 9—the resurrection of the dead—on earth, beginning in San Fernando cemetery.....

MIGHTY JOE YOUNG  
USA 1949 93 mins  
Director: ERNEST B SCHOEDSACK

With Terry Moore, Ben Johnson, Robert Armstrong

From the same team from whom sixteen years earlier came another brilliant special effects spectacular, centring round a twelve foot gorilla. In fact, much of the special effects material, created by the great Willis O'Brien, had been made some years earlier for one of his own unfinished projects, GWANGI.

VOYAGE TO THE END OF THE UNIVERSE

Czechoslovakia 1963 92 mins  
Director: JINDRICH POLAK  
With Dennis Stephans, Francis Smolen

"IKARIA XB1 (the original Czech title) is probably the most believable and dignified science fiction film ever made in which passengers of a space ship behave like adult, intelligent and sophisticated beings. Our crew gyre through a fascinating and complicated routine of space gastronomy and space gymnastics, with every few light years a space ball for which they all dress up and go through the motions of a startling atonal twist. The final effect is a sort of Space Marienbad."—SIGHT AND SOUND.

THE LOST PLANET  
USA 1953

A Columbia Serial. Episode 1.  
Director: SPENCER BENNETT  
With Judd Holdren

For a time Judd Holdren in the role of Commander Cody seriously threatened to unhelm Buster "Flash Gordon Crabbe". This last Cody serial abounds in gadgetry and such episode titles as "Trapped by the Axial Propeller", "Snared by the Prismic Catapult" and "In the Grip of the De-Thermo Ray".

All seats 50p  
Programme ends approx. 6.30 am.

Friday May 12 at 23.30  
Saturday May 13 at 23.30



## Sunday Night is Hitchcock Night

With the imminent appearance of Hitchcock's new film, FRENZY, we present a unique opportunity to see in chronological order the last five Hitchcock films, a varied collection which have been received in varying degrees of pleasure and disappointment by even his greatest admirers. Each, however, bears the imprint of a master film-maker.



PSYCHO  
USA 1960

Director: ALFRED HITCHCOCK  
With Anthony Perkins, Janet Leigh, Vera Miles

PSYCHO is, of course, Hitchcock's great shocker, but for the director it was "a film made with quite a sense of amusement on my part. To me it's a fun picture."

Sunday April 30 at 22.30.

THE BIRDS

USA 1963 Colour  
Director: ALFRED HITCHCOCK  
With Tippi Hedren, Rod Taylor

"The birds are a concrete embodiment of the arbitrary and unpredictable, of whatever makes human life and human relationships precarious, a

reminder of fragility and instability that cannot be ignored or evaded. Hitchcock said that his film was about "complacency."—ROBIN WOOD.

Sunday May 7 at 22.30.

MARNIE

USA 1964 Colour  
Directed by ALFRED HITCHCOCK

With Tippi Hedren, Sean Connery, Diane Baker

Hitchcock's most controversial film of the '60s, and not only because of its crude use of back-projection which incensed many critics. The director at his most cynical or at his most fascinating? Hitchcock makes films for audiences, so like it or laugh at it as much as you like.

Sunday May 14 at 22.30.

TORN CURTAIN

USA 1966 Colour 128 mins  
Directed by ALFRED HITCHCOCK

With Paul Newman, Julie Andrews

Hitchcock's fiftieth film was a spy thriller, made at a time when every other film was a spy thriller. The director disregarded the then current trends and pursued his own. Paul Newman is the nuclear physicist involved in hectic goings on in East Berlin; and yes, it really is Julie Andrews at the Electric at last!

Sunday May 21 at 22.30

TOPAZ

USA 1969 Colour  
Directed by ALFRED HITCHCOCK

With Frederick Stafford, John Forsyth, Michel Piccoli

Set during the 1962 Cuban missile crisis, TOPAZ is ostensibly realistic but turns out to be a somewhat abstracted cruise over the waters of espionage as Russia's man in high Gaullist circles is unmasked.

Sunday May 28 at 22.30.

## Something different on Saturday Afternoons

Another programme which will show only on Saturday afternoons, continuously from 13.00 to 19.00. Please note that the Bogart films, the Kenneth Anger Programme, JULIET OF THE SPIRITS, LONESOME COWBOYS, and DANCE OF THE VAMPIRES, will also be shown similarly in addition to the normal separate performances on Saturday evenings.

SUPERSHOW

GB 1970 Colour 93 mins  
Director: JOHN GROVE  
With Duster Bennett, Jack Bruce, Eric Clapton, Colosseum, Buddy Guy, Dick Heckstall-Smith, The Roland Kirk Quartet, Led Zeppelin, Chris Mercer, Buddy Miles, Misunderstood with Glen Campbell, Modern Jazz Quartet, Steve Stills and Dallas Taylor

A unique session with some of the greatest musicians in the world.

and

\* ROPELADDER TO THE MOON

GB 1969 Colour 52 mins  
Director: TONY PALMER  
With Jack Bruce

Jack Bruce's ventures, hopes and music between the breakup of Cream and the formation of Tony Williams Lifetime.

\* On Saturday May 20 only, ROPELADDER TO THE MOON will be replaced by LADIES AND GENTLEMEN, MR LEONARD COHEN, a film portrait of the poet and singer

Saturday April 22

Saturday May 20

Saturday June 3

ROPELADDER TO THE MOON at 12.45, 15.25 and 18.05. SUPERSHOW at 13.45, 16.25.

Saturday May 20 only: LADIES AND GENTLEMEN, MR LEONARD COHEN at 12.45, 15.25 and 18.05.



## Experiments in Animation

Two further programmes in this series looks at the animator as humorist, social critic and experimenter

### THE ANIMATOR AS HUMORIST Part One

K 9000 A SPACE ODDITY (Robert Swarthe, USA, 9½ mins)  
LADIES AND GENTLEMEN (Witold Giersz, Poland, 6 mins)  
THE ARROW (Mel Calman, GB 1970, 2 mins)  
TWO CASTLES (Bruno Bozzetto Italy, 1963, 6 mins)  
I LOVE YOU (Tony Cattaneo, GB 1968, 2 mins)  
CONCERTISSIMO (Marcel Jancovics, Hungary 1969, 4 mins)  
YOU CAN (Rose Neiditch, USA 1967, 2½ mins)  
AIRPORT/NOTE FROM ABOVE (Derek Phillips, GB 1968, 3 mins)  
THE WALLED CITY OF XAN (Hal Barwood, USA 1970, 11½ mins)

and

### THE ANIMATOR AS SOCIAL CRITIC

THE RAVENS (Ernest Ansorge, Switzerland 1967, 4½ mins)  
SERENDIPITY BOMB (Paul Grimault & J F Laguionie, France 1969, 8 mins)  
NO ARKS (Abraham, Kitching and Darke, GB 1969, 8 mins)  
DEVIL IN THE CHURCH (Ivan Vesselinov, Bulgaria 1969, 10 mins)  
FIRST, SECOND, THIRD (Stefan Schabenbeck, Poland 1970, 6 mins)  
METAMORFEUS (Brdecka and Garnier, Czechoslovakia 1968, 16 mins)  
UNIVERS (Manuel Otero, France, 8 mins)

Wednesday May 3 at 19.00 and 21.00

Thursday May 4 at 21.00.

### THE ANIMATOR AS HUMORIST Part Two

INAUGURATION (Marcell Jankovics, Hungary 1970, 4 mins)  
PROMETHEUS XX (Todor Dinov, Bulgaria 1969, 9 mins)

THE THIRTEENTH SHEEP (Zofia Oracziwska, Poland 1969, 7 mins)

THE DUEL (Ronald Bijlsma, Holland 1967, 2 mins)  
SCROOBIOUS PIP (Rankin-Bass Productions, USA/GB 1970, 4 mins)

THE TRENDSETTER (Vera Linnecar, GB 1969, 8 mins)  
FAIRY STORY (Wyatt and Cattaneo, GB 1967, 2 mins)  
QUODLIBET (Vera Linnecar, GB 1968, 2 mins)  
CHILDREN AND CARS (Halas and Whitaker, GB 1970, 10 mins)

and

### THE ANIMATOR AS EXPERIMENTER

IMPRESSION (Suo-Anttila and Roose, Finland 1968, 16 mins)  
THE APPLE THIEVES (Otto Foky, Hungary, 13 mins)  
IN THE VOID (Ronald Bijlsma, Holland 1969, 6½ mins)  
GENESIS II (Patrick O'Neill, USA, 8 mins)

Wednesday May 24 at 19.00, 21.00, 23.00.

Thursday May 25 at 23.00

### A JESTER'S TALE Czechoslovakia 1964 Sub-titles 85 mins

Director: KAREL ZEMAN

Karel Zeman is the master of cinematic trickery, as he adequately demonstrated in the brilliant BARON MUNCHHAUSEN. In this fantasy set during the Thirty Years War, he again uses puppets, animation and live actors to produce an exciting, and often very weird piece of film-making. POSTPONED FROM MARCH 13

Thursday June 1 at 19.00.

Friday June 2 at 21.00.

Saturday June 3 at 19.00.

## Requests

GOIN' DOWN THE ROAD Canada 1970 87 mins

Director: DOUGLAS SHEBIB With Doug McGrath, Paul Bradley, Jayne Eastwood

"Charlie Bubbles climbed into a balloon to escape from success, adulation and wealth. Joey and Pete are running to Vancouver in a fated attempted to escape

a sequence of drab inevitabilities... the whole inescapable spiral is charted without ever putting a foot wrong... the film awakens our anger at a society that invites dreams it cannot fulfil... most of the films of this type engender righteous anger and then appease it. This one can make us feel helpless but not self-satisfied." John Collis, TIME OUT

Sunday April 9 at 16.30 and 20.30

Monday April 10 at 19.00

Tuesday April 11 at 21.00

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 film maker and ME AND MY BROTHER is a powerful evocation of the everyday madness around us.

Sunday April 9 at 18.30

Monday April 10 at 21.00

HOUR OF THE WOLF Sweden 1967 89 mins Sub-titles

Director: INGMAR BERGMAN With Max Von Sydow, Liv Ullman

A brilliant Gothic fantasy in which Bergman turns the premise of PERSONA upside down and continues his exploration of the artist's responsibilities and torments. Sunday April 9 at 22.30

The conclusion of the Gorky trilogy begun in our last programme:

MY UNIVERSITIES USSR 1940 104 mins Sub-titles

Director: MARK DONSKOI

The 'universities' are in fact the wharves of the Volga, where Gorky worked for a time. Like the other two films, it is remarkable for some great acting, and an overwhelming sense of period and atmosphere.

Tuesday April 11 at 19.00

Wednesday April 12 at 19.00 and 21.00

LA ZAPATA!

USA 1952 113 mins

Director: ELIA KAZAN With Marlon Brando, Jean Peters, Anthony Quinn

A slice of Mexican history with Brando as the man who becomes a legend in his own lifetime as he struggles against oppression and tyranny to make a nation. Like Brando himself, he is an influential force long after he has met his inevitable fate.

Wednesday April 12 at 23.00

Thursday April 13 at 23.30

THE ADVENTURES OF GOOPY AND BAGHA India 1969 Part colour Sub-titles 117 mins

Director: SATYAJIT RAY With Tapen Chatterjee, Robi Ghose



advertisement for Bri-Nylon!

Thursday April 13 at 21.00  
Friday April 14 at 18.45  
Saturday April 15 at 13.45, 16.20 and 20.45

VIVA MARIA!

France/Italy 1965 Colour Scope 120 mins Sub-titles Director: LOUIS MALLE With Brigitte Bardot, Jeanne Moreau, George Hamilton

Bratod and Moreau as two revolutionary Marias equally adept at inventing striptease or firing Edwardian machine guns. A brightly plumed carefree extravaganza full of engaging fancy and wayward charm. Sunday April 16 at 23.30

## The Films of Roland Lethem

During the last two years RONALD LETHEM has become perhaps the best known of European underground film makers, with a series of well-structured surrealist short films. In this programme we present the collection of his films which is currently available in this country.

LE BALLADE DES AMANTS MAUDITS 12 mins

Shades of the vampire legend as a jealous girl spies on her former lover and his new girl friend

LES SOUFFRANCE D'UN OEUF MEURTRI Colour 19 mins

A surrealist saga in four parts

LE FEE SANGUINAIRE 27 mins

Two thugs deliver a barrel at a suburban doorstep

LE SEXE ENRAGE Part colour 16 mins

The most overtly political of Lethem's films, in which the bourgeoisie is compared in terms of potency to a mouse

LE VAMPIRE DE LA CINEMATHEQUE Colour 22 mins

An experiment in perception, using a phenatiscope, a fore-runner of moving pictures

Wednesday April 19 at 19.00 and 21.00

Thursday April 20 at 21.00



**DAYS AND NIGHTS IN THE FOREST**

India 1969 Sub-titles  
115 mins

Director: SATYAJIT RAY  
With Soumitra Chatterjee,  
Subhendra Chatterjee

Ray's best film in recent years is the story of four sophisticated young men from Calcutta who leave the city to spend a holiday together in the forests of Palamau. Ray uses the interlocking relationships that grow up in the film, to comment in a quiet Chekhovian way on a multitude of human foibles from sexuality to selfishness, the persistence of tradition, resistance to social change and ultimately the most impassable gulf of real understanding that separates most human beings.

N.B. Ray's "fairytale for adults", THE ADVENTURES OF GOOPY AND BAGHA shows on Thursday April 20, Friday April 21 and Saturday April 22

Thursday April 13 at 19.00  
Friday April 14 at 21.15  
Saturday April 15 at 18.45

**THE WAR GAME**  
GB 1966 47 mins

Director: PETER WATKINS

THE WAR GAME established the semi-documentary style that Peter Watkins has been using ever since. Its reconstruction of Britain after a nuclear attack caused a furore in 1966 particularly after the BBC, who produced it, considered it unsuitable for television transmission. It remains a powerful piece of film making.

Supporting programme:  
**DIARY OF AN UNKNOWN SOLDIER** (GB 1959, 11 mins)  
**THE FORGOTTEN FACES** (GB 1961, 18 mins)

Two films made by Peter Watkins in his amateur days, before joining the BBC

Friday April 21 at 19.00  
Saturday April 22 at 21.00

## The Great Outdoors...

**NED KELLY**  
GB 1970 Colour 103 mins

Director: TONY RICHARDSON  
With Mick Jagger

The story of Ned Kelly, Australia's answer to Jesse James and Robin Hood, from outback upbringing to the greatest manhunt in Australian history, hounded by the authorities from the Stringy-lark Creek Massacre to the final siege at Glenrowan. Filmed where it happened, as they say

and  
**THE SECRET INVASION**  
USA 1964 Colour  
Scope 95 mins  
Director: ROGER CORMAN  
With Stewart Granger, Raf Vallone, Mickey Rooney

Well before THE DIRTY DOZEN Roger Corman has the idea of giving one of World War II's most dangerous missions to a team of criminals recruited from the toughest prisons in allied territory. Great stuff.

and  
**THE MYSTERIOUS DR SATAN**  
Episode 14

Friday April 21 at 23.00  
Saturday April 22 at 23.00



**THE ST VALENTINE'S DAY MASSACRE**  
USA 1967 Colour Scope  
99 mins  
Director: ROGER CORMAN  
With Jason Robards, George

Segal, Ralph Meeker

Corman's only excursion into the realms of large studio film making is a semi-documentary account of the rivalry between the Al Capone and Bugs Moran gangs, which culminated in the infamous massacre on St Valentine's Day, 1929

Wednesday April 26 at 23.00  
Thursday April 27 at 23.30

**THE BED SITTING ROOM**  
GB 1969 Colour 91 mins  
Director: RICHARD LESTER  
With Spike Milligan, Peter Cook, Dudley Moore, Roy Kinnear, Marty Feldman

It is three years after the Er has terminated the shortest war in history—2 minutes and 28 seconds up to and including the signing of the peace treaty. Penelope, 17 months pregnant, is living aboard a tube train (Inner Circle) with her parents. Captain Bules Martin still wears his Defeat of England medal for failing to catch the thing before it hit the Palace. The Inspector and his Sergeant swoop down in a balloon to bulldoze any remaining buildings and remove the threat of another attack. Lord Fortnum has a dreadful premonition that he is going to turn into a bed sitting room...

and  
**HOW I WON THE WAR**  
GB 1967 Colour 110 mins  
Director: RICHARD LESTER  
With John Lennon, Michael Crawford

Lt Goodbody had a trying war. Young and inexperienced, he saw the war as a game, nobler even than his favourite sport of cricket. He loved his men, and the more he cared for them, the more they hated him. It was no coincidence that the regimental number was 131313...

and  
**THE MYSTERIOUS DR SATAN**  
Final Episode

Friday April 28 at 23.30  
Saturday April 29 at 23.30

**THE BURMESE HARP**  
Japan 1956 98 mins  
Sub-titles  
Director: KON ICHIKAWA  
With Shoji Yasui, Rentaro Mikuni

A magnificent, poetic piece

of film making of which the Sunday Times said: "I find its implications more powerful than all the homilies of pacifism." The action takes place during the closing stages of the war in Burma. A young Japanese soldier—a musician and a mystic—hears an inner call to remain behind with his harp to minister to the dead, friend and foe alike.  
Postponed from 10 March

Thursday June 1 at 21.00  
Friday June 2 at 19.00  
Saturday June 3 at 21.00

**JAILHOUSE ROCK**  
USA 1959 97 mins  
Director: RICHARD THORPE  
With Elvis Presley

JAILHOUSE ROCK loosely parallels Elvis' rise to fame and fortune, but as ROLLING STONE once said: "It may be mythology, but the scene in the recording studio where Elvis (after a series of slow ballads) decides to cut an up-tempo jam, is not to be missed."

and  
**WILD IN THE STREETS**  
USA 1968 Colour 85 mins  
Director: BARRY SHEAR  
With Christopher Jones, Shelley Winters, Diane Varsi

The plot is incredible. Max Frost, a young pop star, lends his support to a Kennedy-style Senator in California, wins the election for him and demands as his price the lowering of the voting age to fourteen. They compromise on eighteen, but once their foot is in the door, Frost and his group take over the country. Everyone over 35 is put on a funny farm high on LSD as youth enters a paradise of content and fulfilment. But for how long? For all its fantasy, its a fascinating essay on human motivation.

and  
**THE LOST PLANET**  
Episode 4

Friday June 2 at 23.00  
Saturday June 3 at 23.00

**THE ROUND-UP**  
Hungary 1965 85 mins  
Sub-titles  
Director: MIKLOS JANCZO

A landmark in contemporary

cinema, this Hungarian film is a beautifully composed study of man's inhumanity to man. Set in the 1860s when the Austrians are rounding up suspected terrorists, the film's mood is one of cold, calculating menace. The climax is almost unbearable.

Friday May 5 at 19.00  
Saturday May 6 at 19.00

## Paul Newman Night

**COOL HAND LUKE**  
USA 1967 Colour  
Scope 127 mins  
Director: STUART ROSENBERG  
With Paul Newman, George Kennedy, Jo Van Fleet

A caustically witty look at the American South today, COOL HAND LUKE develops oddly into a tract about myth-making and breaking. Newman is brilliant as the indomitable boss-baiter who becomes a hero to his fellow convicts, and Conrad Hall contributes some glittering camerawork.

and  
**THE MOVING TARGET**  
USA 1966 Colour  
Scope 121 mins  
Director: JACK SMIGHT  
With Paul Newman, Julie Harris, Lauren Bacall, Shelley Winters

Newman as private eye Lew Harper investigates the case of the missing husband in a deliberately nostalgic pastiche of Raymond Chandler and the Golden Age of the Hollywood Thriller.

Friday May 5 at 23.00  
Saturday May 6 at 23.00



**BILLY LIAR!**  
GB 1963 Scope 98 mins  
Director: JOHN SCHLESINGER  
With Julie Christie, Tom Courtenay

This adaptation by Waterhouse and Hall of their own play about Billy Fisher, undertaker's clerk, fantasist and born liar, is still one of the high spots of the "new" British cinema of the early '60s. It's a very funny film, but also a film of changing moods. As Billy's mind shifts from reality to Ambrosia—his imaginary country where he is always successful—the film shifts with him. Like Billy also, the film never takes itself seriously, which is more than can be said for Schlesinger's more recent work.

Wednesday May 10 at 23.00  
Thursday May 11 at 23.15

**ANGELA DAVIS: PORTRAIT OF A REVOLUTIONARY**  
USA 1969/1970  
Director: YOLANDE DULUART

A documentary which concentrates more on Angela Davis personally than on demonstrations of the issues that she is concerned with. Shooting began before she was dismissed from her teaching





post at the University of California, and finishes with her in jail.

**and  
END OF THE DIALOGUE  
S Africa 1969 Colour 47 mins**

This remarkable statement on apartheid in South Africa today was shot secretly by five young black South African members of the Pan Africanist Congress in defiance of the South African authorities. Smuggled out of South Africa, the raw material was brought to London where it was edited into an extraordinary condemnation of South African racial policy

**Thursday May 11 at 19.00  
Friday May 12 at 21.20  
Saturday May 13 at 19.00**

**PRIVILEGE  
GB 1967 Colour  
Director: PETER WATKINS  
With Paul Jones, Jean Shrimpton**

Presented in Peter Watkins' usual semi-documentary style, PRIVILEGE is the story of pop star Steve Shorter whose immense popularity is used by a future British government to subdue and then mould youthful opinion. Shorter suffers manipulation in the name of national expediency, changing his image from that of the tortured rebel confined by unfeeling society to a repentant prodigal begging forgiveness, but goaded by his own conscience he eventually rejects the role and is

destroyed by the society he has helped. The film makes an interesting comparison with the American WILD IN THE STREETS, showing June 2 and June 3. N.B: Peter Watkins' THE WAR GAME shows on April 21 and April 22.

**Wednesday May 17 at 23.00  
Thursday May 18 at 23.00**

**TO DIE IN MADRID  
France 1962 85 mins  
Director: FREDERIC ROSSIF**

TO DIE IN MADRID is the story of the Spanish Civil War. Whilst the Church commanded "There must be war. We must conquer as Catholics always have", and their priests blessed the soldiers, the left-wing poet Lorca wrote, just before his assassination "If I die, leave the window open". With its use



of newsreel, other contemporary footage and more recently filmed sequences, Rossif has produced a uniquely moving and often beautiful documentary on a tragic event.

**Thursday May 18 at 19.00  
Friday May 19 at 21.00  
Saturday May 20 at 19.00**

## The Dracula Cycle

Tod Browning's DRACULA made in 1930 began the first cycle of horror talking pictures. It was closely followed by the original FRANKENSTEIN and its sequels which, together with the Dracula films, produced a steady flow of variations throughout the '30s and '40s. In more recent times, both cycles have been successfully revived, most notably by Hammer, only now the variations appear to be even more extensive. Next month, we trace the development of Frankenstein, and in these two programmes, the progress of the vampire Count.

**DRACULA  
USA 1930 75 mins  
Director: TOD BROWNING  
With Bela Lugosi, Dwight Frye**

The film, in fact, owed very

little to Bram Stoker's novel, and is more a showcase for Bela Lugosi's characterisation of the Count. It is, however, rich in atmosphere, and its greatest achievement is still Tod Browning's success in the creation of a monumental suspension of disbelief.

**and  
SON OF DRACULA  
USA 1942 78 mins  
Director: ROBERT SIODMAK  
With Lon Chaney, Robert Paige**

An inevitable progression with Lon Chaney taking over the fangs, and Robert Siodmak providing some Germanic direction

**DRACULA  
GB 1958 Colour 82 mins  
Director: TERENCE FISHER  
With Peter Cushing, Christopher Lee**

Hammer preferred to revive Frankenstein first, before turning to Dracula in much the same spirit as Browning nearly thirty years earlier, although now

colour added to the atmosphere as did Christopher Lee who, as you could say, gave his horrific activities an added bite.

**and  
DRACULA-PRINCE OF DARKNESS  
GB 1965 Colour  
Scope 85 mins  
Director: TERENCE FISHER  
With Christopher Lee, Barbara Shelley**

Effective, often beautiful settings, technical competence and Christopher Lee's imposing presence continued to keep the cycle going more impressively perhaps than Hollywood had done earlier.

**and  
THE LOST PLANET  
Episode 3**

**Friday May 26 at 23.00  
Saturday May 27 at 23.00**

**DANCE OF THE VAMPIRES  
GB 1967 Colour 107 mins  
Director: ROMAN POLANSKI  
With Jack MacGowran, Roman**



Polanski, Sharon Tate, Ian Quarrier

Long known as THE FEARLESS VAMPIRE KILLERS (and later sub-titled PARDON ME BUT YOUR TEETH ARE IN MY NECK) DANCE OF THE VAMPIRES is a burlesque on an old Transylvanian theme. After the complexities of his two previous British films, REPULSION and CUL DE SAC, Polanski obviously felt he needed a little light relief, and the film certainly works as a black comedy. The fangs are credited to Dr Ludwig von Krankheit.

**and  
A TOM & JERRY CARTOON**

**Thursday May 25 at 19.00  
Friday May 26 at 19.00 and 21.00  
Saturday May 27 at 13.00, 15.00, 17.00, 19.00, 21.00 (N.B: The period 13.00-19.00 runs as a continuous performance. The two evening shows are separate)**

**SCARFACE  
USA 1932 95 mins  
Directed by HOWARD HAWKS  
With Paul Muni, Ann Dvorak, Boris Karloff, George Raft**

SCARFACE is Howard Hawks' greatest film, the bloodiest and most brutal of the gangster films however, it is the greatest when the shooting stops. Much of its greatness lies in the fact that Paul Muni was a great actor and Howard Hawks knew how to direct.

**Wednesday May 31 at 23.15  
Thursday June 1 at 23.00**



## Programme Summary

Times are indicated by the 24 hr. clock system. Page numbers following the titles refer to the booklet text.

### Sunday April 9

- 16.30 Goin' Down the Road (8)
- 18.30 Me and My Brother (8)
- 20.30 Goin' Down the Road (8)
- 22.30 Hour of the Wolf (8)

### Monday April 10

- 19.00 Goin' Down the Road (8)
- 21.00 Me and My Brother (8)

### Tuesday April 11

- 19.00 My Universities (9)
- 21.00 Goin' Down the Road (8)

### Wednesday April 12

- 19.00 My Universities (9)
- 21.00 "

### Thursday April 13

- 23.00 Viva Zapata (9)
- 19.00 Days and Nights in the Forest (10)

- 21.00 Juliet of the Spirits (9)
- 23.30 Viva Zapata (9)

### Friday April 14

- 18.45 Juliet of the Spirits (9)
- 21.15 Days and Nights in the Forest (10)
- 23.30 All Night Show: Italian Hokum: Curse of the Dead; The Exterminators; Revenge of the Blood Beast; Today It's Me, Tomorrow You (6)

### Saturday April 15

- continuous to 18.45
- 13.45 Juliet of the Spirits (9)
- 16.20 "
- 18.45 Days and Nights in the Forest (10)
- 20.45 Juliet of the Spirits (9)
- 23.30 All Night Show: Italian Hokum: see Friday (6)

### Sunday April 16

- 16.00, 18.35 & 21.10 Boys in the Band/Come Together (4)
- 23.30 Viva Maria! (9)

### Monday April 17

- 18.45 & 21.15 Boys in the Band/Come Together (4)

### Tuesday April 18

- 18.45 & 21.15 Boys in the Band /Come Together (4)

### Wednesday April 19

- 19.00 & 21.00 The Films of Roland Lethem (9)
- 23.00 The Queen/Andy Warhol and His Clan (4)

### Thursday April 20

- 19.00 The Adventures of Goopy and Bagha (9)
- 21.00 The Films of Roland Lethem (9)
- 23.00 The Queen/Andy Warhol and His Clan (4)

### Friday April 21

- 19.00 The War Game (10)
- 21.00 The Adventures of Goopy and Bagha (9)
- 23.00 Ned Kelly/The Secret Invasion (10)

### Saturday April 22

- continuous to 19.00
- 12.45 Ropeladder to the Moon (7)
- 13.45 Supershow (7)
- 15.25 Ropeladder to the Moon (7)
- 16.25 Supershow (7)
- 18.05 Ropeladder to the Moon (7)
- 19.00 The Adventures of Goopy and Bagha (9)
- 21.00 The War Game (10)
- 23.00 Ned Kelly/The Secret Invasion (10)

### Sunday April 23

- 16.30 Key Largo (2)
- 18.15 To Have and Have Not (2)
- 20.00 Key Largo (2)
- 21.40 To Have and Have Not (2)
- 23.15 Some Like it Hot (5)

### Monday April 24

- 18.15 Key Largo (2)
- 20.00 To Have and Have Not (2)
- 21.45 Key Largo (2)

### Tuesday April 25

- 18.15 Treasure of the Sierra Madre (2)
- 20.20 The Petrified Forest (2)
- 21.45 Treasure of the Sierra Madre (2)

### Wednesday April 26

- 19.00 The Petrified Forest (2)
- 20.30 Treasure of the Sierra Madre (2)
- 23.00 The St Valentine's Day Massacre (10)

### Thursday April 27

- 19.30 The Maltese Falcon (2)
- 21.20 Casablanca (2)
- 23.15 The Bed Sitting Room /How I Won the War (10)

### Friday April 28

- 19.30 Casablanca (2)
- 21.20 The Maltese Falcon (2)
- 23.15 The Bed Sitting Room /How I Won the War (10)

### Saturday April 29

- continuous to 18.00
- 12.30 The Maltese Falcon (2)
- 14.20 Casablanca (2)
- 16.10 The Maltese Falcon (2)
- 18.00 Casablanca (2)
- 19.50 The Maltese Falcon (2)
- 21.40 Casablanca (2)
- 23.30 The Bed Sitting Room /How I Won the War (10)

### Sunday April 30

- 17.00 Great White Hope (3)
- 18.50 Pretty Poison (3)
- 20.30 Great White Hope (3)
- 22.30 Psycho (7)

### Monday May 1

- 19.30 Pretty Poison (3)
- 21.05 Great White Hope (3)

### Tuesday May 2

- 18.45 Pretty Poison (3)
- 20.15 Great White Hope (3)
- 22.05 Pretty Poison (3)

### Wednesday May 3

- 19.00 Experiments in Animation (8)
- 21.00 "
- 23.00 Reflections in a Golden Eye (5)

### Thursday May 4

- 19.00 Lonesome Cowboys (5)
- 21.00 Experiments in Animation (8)
- 23.00 Reflections in a Golden Eye (5)

### Friday May 5

- 19.00 The Round-up (11)
- 21.00 Lonesome Cowboys (5)
- 23.00 Cool Hand Luke/The Moving Target (11)

### Saturday May 6

- continuous to 19.00
- 13.00, 15.00 & 17.00: Lonesome Cowboys (5)
- 19.00 The Round-up (11)
- 21.00 Lonesome Cowboys (5)
- 23.00 Cool Hand Luke/The Moving Target (11)

### Sunday May 7

- 16.30, 18.30 & 20.30: Secret Ceremony (3)
- 22.30 The Birds (7)

### Monday May 8

- 19.00 & 21.00: Secret Ceremony (3)

### Tuesday May 9

- 19.00 & 21.00: Secret Ceremony (3)

### Wednesday May 10

- 19.00 & 21.00: Secret Ceremony (3)
- 23.00 Billy Liar (11)

### Thursday May 11

- 19.00 Angela Davis/End of Dialogue (11)
- 21.00 Kenneth Anger: Complete Works (5)
- 23.15 Billy Liar (11)

### Friday May 12

- 19.00 Kenneth Anger: Complete Works (5)
- 21.20 Angela Davis/End of Dialogue (11)
- 23.30 All Night Show: Science Fiction: Destination Moon; Mighty Joe Young; Plan 9 From Outer Space; Voyage to the End of the Universe (6)

### Saturday May 13

- continuous to 19.00
- 14.00 & 16.25: Kenneth Anger: Complete Works (5)
- 19.00 Angela Davis/End of Dialogue (11)
- 21.00 Kenneth Anger: Complete Works (5)
- 23.30 All Night Show: Science Fiction: see Friday (6)

### Sunday May 14

- 16.30, 18.30 & 20.30: Boom! (4)
- 22.30 Marnie (7)

### Monday May 15

- 19.00 & 21.00: Boom! (4)

### Tuesday May 16

- 19.00 & 21.00: Boom! (4)

### Wednesday May 17

- 19.00 & 21.00: Boom! (4)
- 23.00 Privilege (12)

### Thursday May 18

- 19.00 To Die in Madrid (12)
- 21.00 Sang D'Un Poete/Chant D'Amour (5)
- 23.00 Privilege (12)

### Friday May 19

- 19.00 Sang D'Un Poete/Chant D'Amour (5)
- 21.00 To Die in Madrid (12)
- 23.00 Dracula/Son of Dracula (12)

### Saturday May 20

- continuous to 19.00
- 12.45 Leonard Cohen (7)
- 13.45 Supershow (7)
- 15.25 Leonard Cohen (7)
- 16.25 Supershow (7)
- 18.05 Leonard Cohen (7)
- 19.00 To Die in Madrid (12)
- 21.00 Sang D'Un Poete/Chant D'Amour (5)

- 23.00 Dracula/Son of Dracula (12)

### Sunday May 21

- 16.45 Queimada! (4)
- 18.45 L'Enfant Sauvage (4)
- 20.15 Queimada! (4)
- 22.30 Torn Curtain (7)

### Monday May 22

- 19.15 L'Enfant Sauvage (4)
- 20.45 Queimada! (4)

### Tuesday May 23

- 18.45 L'Enfant Sauvage (4)
- 20.15 Queimada! (4)
- 22.15 L'Enfant Sauvage (4)

### Wednesday May 24

- 19.00, 21.00 & 23.00: Experiments in Animation (8)

### Thursday May 25

- 19.00 & 21.00: Dance of the Vampires (13)
- 23.00 Experiments in Animation (8)

### Friday May 26

- 19.00 & 21.00: Dance of the Vampires (13)
- 23.00 Dracula/Dracula, Prince of Darkness (13)

### Saturday May 27

- continuous to 19.00
- 13.00, 15.00, 17.00, 19.00 & 21.00: Dance of the Vampires (13)
- 23.00 Dracula/Dracula, Prince of Darkness (13)

### Sunday May 28

- 16.15, 18.20 & 20.25: They Shoot Horses, Don't They? (4)
- 22.30 Topaz (7)

### Monday May 29

- 15.00, 17.15 & 19.30 & 21.35: They Shoot Horses, Don't They? (4)

### Tuesday May 30

- 19.00 & 21.10: They Shoot Horses, Don't They? (4)

### Wednesday May 31

- 19.00 & 21.10: They Shoot Horses, Don't They? (4)
- 23.15 Scarface (13)

### Thursday June 1

- 19.00 Jester's Tale (8)
- 21.00 Burmese Harp (10)
- 23.00 Scarface (13)

### Friday June 2

- 19.00 Burmese Harp (10)
- 21.00 Jester's Tale (8)
- 23.00 Jailhouse Rock/Wild in the Streets (11)

### Saturday June 3

- continuous to 19.00
- 12.45 Ropeladder to the Moon (7)
- 13.45 Supershow (7)
- 15.25 Ropeladder to the Moon (7)
- 16.25 Supershow (7)
- 18.05 Ropeladder to the Moon (7)
- 19.00 Jester's Tale (8)
- 21.00 Burmese Harp (10)
- 23.00 Jailhouse Rock/Wild in the Streets (11)