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Electric Cinema Club

Ruggles of Red Gap



ZARATE/72

THE ELECTRIC CINEMA CLUB is situated at 191 Portobello Road, W 11 (Telephone 01-727 4992) in the building formerly known as the Imperial Cinema. 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 and advertised nightly in the West End Cinemas section of the **EVENING STANDARD**, together with our current programme.

CHARTER FLIGHTS: We now operate a Charter Flight service directly from the Cinema. Full details can be found in the advertisement in this booklet.

DISCOUNT RECORDS: Members can now obtain a 10 per cent reduction at the Second Hand Record Stall in Kensington Market on production of their Membership Card

Czechlist

The Czechoslovakian film industry is one of the oldest in the world, but it is only in the last decade that Czech films have really established themselves on the world film scene. The renaissance coincides with the de-Stalinisation period of the early sixties, after which the State Censor could veto a film, but only after it was finished. Since all production costs came out of public funds, censorship became rarer, and it was not until the Russian invasion of Czechoslovakia in 1969 that production was seriously affected.

This season traces the history of modern Czech cinema, from the big-break-through of **SHOP IN THE HIGH STREET** which, although in very traditional vein, did win the Academy Award as the best foreign film of 1966, through to the totally original work of Milos Forman, Jan Nemeč and Jiri Menzel. We also pay tribute to a great Czech artist, the pioneer puppet animator Jiri Trnka, whose work has so often reflected the changing political climate of the country.



CAPRICIOUS SUMMER
Director: Jiri Menzel
Czechoslovakia 1968 Sub-titles
75 mins
With Jiri Menzel, Rudolf Hrusinsky, Vlastimil Brodsky

Like Menzel's previous film, **CLOSELY OBSERVED TRAINS**, **CAPRICIOUS SUMMER** is a bitter-sweet comedy, delicately poised between pain and laughter. Its humour is gentle, ironic and compassionate and the colour photography perfectly captures the pleasant summer days of a sleepy provincial town. The story concerns three old friends whose decline into senility is suddenly halted by the appearance of a travelling eireus, and in particular a pretty young conjuror's assistant.

supporting programme:
KALEIDOSCOPE
(Czechoslovakia 1969)

This fairytale piece of animation was originally titled "A Song in Praise of Glass".

Sunday January 16 at 5.30 and 9.30
Monday January 17 at 7.0

THE PARTY AND THE GUESTS

Director: Jan Nemeč
Czechoslovakia 1966 Sub-titles
70 mins
With Ewald Schorm, Jan Klusak and Karel Mares

One of the most important of modern Czech films, **THE PARTY AND THE GUESTS** was also the film which caused most political controversy, and in fact, it was not released in the West until three years after its completion. It is a parable not only directed at dictatorial regimes anywhere, but at people who allow themselves to be duped into condoning, through their silence, atrocities committed in their name; people who, as Nemeč has said think of nothing but "how pleasant it is to take part in all the parties life offers. To sit down at a well-laid table and leave behind the cares and worries you cannot do anything about anyway, to live, and above all to survive".

supporting programme:
THE HAND
(Czechoslovakia 1965.
Director: Jiri Trnka)

A haunting and eerie fable, a brave protest against crude tyrannies of the bureaucrats' interpretation of social realism.

Friday January 21 at 4.30 and 9.0
Saturday January 22 at 3.0 and 7.0

A BLONDE IN LOVE
Director: Milos Forman
Czechoslovakia 1965 Sub-titles
82 mins
With Vladimir Pucholt and Hana Brejchova

Milos Forman is a director who has won world-wide recognition particularly since his wry observations in **TAKING OFF**. His first Czech films are in much the same style. His skill lies in the exquisite and precise interpretation of the various aspects of the human personality. He combines love and understanding of his adolescent characters with an ability to extract the maximum amount of humour from each situation. **A BLONDE IN LOVE** is often hysterically funny in its description of the dreams and frustrations of youth.

supporting programme:



THE FLAT
(Czechoslovakia 1968.
Director: Jan Swankmayer)

A comic nightmare and comment on the dead-ends of life.

Sunday January 23 at 5.0 and 9.0
Monday January 24 at 7.0

PETER AND PAVLA
Director: Milos Forman
Czechoslovakia 1963 Sub-titles
79 mins
With Vladimir Pucholt and Ladislav Jakim

Peter is a seventeen year-old shop assistant, and a failure at everything. Forman, of course, makes him an extremely funny failure in this affectionately mocking portrait of working teenagers and their relations with uncomprehending elders. **PETER AND PAVLA** was Forman's first film and it established his style which has hardly changed at all over the years.

supporting programme:
THE LAST ACT
(Czechoslovakia 1970.
Director: Jan Spata)

A beautifully observed act of defiance in an Old Ladies' Home

Sunday January 30 at 5.0 and 9.0
Monday January 31 at 7.0



DIAMONDS OF THE NIGHT
 Director: Jan Nemeč
 Czechoslovakia 1964 Sub-titles
 64 mins

DIAMONDS OF THE NIGHT is a nightmarish, surrealistic and technically brilliant study of the workings of the mind under stress of great danger. Flash-backs signify the thoughts that pass through the minds of two boys on the run: memories or possible courses of action, which under the stress of extreme fear become dreams of wish fulfilment

supporting programme:

JOSEPH KILLIAN
 (Czechoslovakia 1964.

Directors: Pavel Juracek and Jan Schmidt)

Czechoslovakia, of course, is the land of Kafka, and the lonely baffled questioner of the status quo is a figure who appears again and again in Czech films. As has been said many times, JOSEPH KILLIAN is everything Welles' THE TRIAL should have been and wasn't

Wednesday February 2 at 4.30 and 9.0

Thursday February 3 at 7.0 and 11.0

THE SHOP ON THE HIGH STREET

Directors: Jan Kadar and Elmar Klos
 Czechoslovakia 1964 Sub-titles
 128 mins
 With Ida Kaminska and Josef Kromer

THE SHOP ON THE HIGH STREET takes place during the war in a sunny Slovak village where a brass band plays in the Square and you almost expect Jacques Tati to come along on a bike. The grand theme can be simply stated: How much of a man belongs to authority and how much to himself? At what point must the individual say "No".
 —Kenneth Tynan

Friday February 11 at 4.30 and 9.0

Saturday February 12 at 3.0 and 7.0

THE CREMATOR

Director: Juraj Herz
 Czechoslovakia 1968 Sub-titles
 102 mins
 With Rudolf Hrusinsky and Jiri Menzel



For twenty years Mr Kopfkringl has worked in the local crematorium. A chance encounter with an old German friend brings him into contact with members of the newly formed Nazi party. They convince him that the way to advancement is through their ideals, so much so that he murders his Jewish wife and children. His obsessive power mania will lead on to bigger and better crematoria. A bitter tour de force which combines horror, tragedy and ironic humour and reveals the latent evil which can turn a man into a monster.

Friday February 4 at 7.0
 Saturday February 5 at 5.0 and 9.0

A MIDSUMMER NIGHT'S DREAM

Director: Jiri Trnka
 Czechoslovakia 1969 Colour
 Scope 80 mins

An ingenious interpretation of the Bard by the world's greatest exponent of puppet animation, Jiri Trnka, who died last year. It cuts down the text to a minimum, and concentrates on the special effects. Forget the complicated plot and just enjoy the beautiful visuals.



supporting programme:
THE LITTLE UMBRELLA
 (Czechoslovakia 1951.

Director: Jiri Trnka)

Another delightful Trnka puppet film about a little old man who flies into a nursery on an umbrella one night.

Wednesday February 16 at 7.0 and 11.0

Thursday February 17 at 4.30 and 9.0

Friday February 18 at 7.0
 Saturday February 19 at 5.0 and 9.0

World Cinema

A collection of films, old and new, from all over the world, many of which are being shown at the Electric for the first time.



FIDEL

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

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
BRITISH SOUNDS

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

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

Sunday January 16 at 3.0 & 7.0

Monday January 17 at 9.0

Tuesday January 18 at 6.45 & 9.15

ICE

Director: Robert Kramer
 USA 1970. 132 mins.

"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 guerilla 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 January 19 at 4.30 & 9.0

Thursday January 20 at 7.0 & 11.0

LES BAS-FONDS

Director: Jean Renoir
 France 1936. Sub-titles. 90 mins.
 With Louis Jouvet, Jean Gabin

Although adapted from Gorki's play "The Lower Depths", LES BAS-FONDS remains very much Renoir's work. Not surprisingly the powerful material has been invested with a concern and humanity that transcends the terrifying portrait of a doss house where "madness and death sleep side by side." It is a moving and even horrifying example of Renoir's powerful and sombre imagination.

supporting programme:

A MAN IN GREY (Italy 1965,
 director: Pino Zac)

An animated satire by an artist whose work is little known in this country

Friday January 21 at 7.0

Saturday first great success, HELL

9.0. GENT FOR ELECTION,

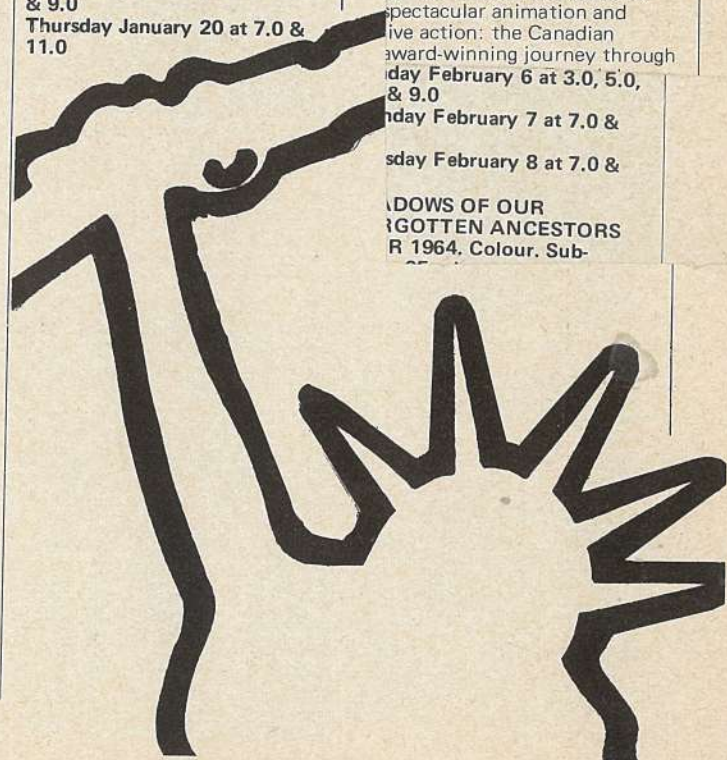
made for the Roosevelt presidential campaign of 1944, was eventually to lead to the creation of UPA's most famous character, Mr Magoo.

The programme is completed by two films which combine spectacular animation and live action: the Canadian award-winning journey through
 Friday February 6 at 3.0, 5.0, & 9.0

Saturday February 7 at 7.0 &

Sunday February 8 at 7.0 &

SHADOWS OF OUR FATHERS
 GOTTEN ANCESTORS
 R 1964. Colour. Sub-



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.

and STEREO
Canada 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

Tuesday January 25 at 9.0
Wednesday January 26 at 4.30 & 9.0

N.B.: The 9.0 pm performance on Wednesday may be replaced by a showing of THE HENRY MILLER ODYSSEY

HAPPY BIRTHDAY, HENRY MILLER

Henry Miller is 80 this month, an event which is being celebrated with festivals in the States and various European capitals, but which seems to have gone unnoticed in this country. To mark the occasion, we are showing a new film biography of this "diabolically truthful man."

THE HENRY MILLER ODYSSEY
USA 1970. Colour. 110 mins.
Director: Robert Snyder

"My book is the man that I am, the confused man, the negligent man, the reckless man, the lusty, obscene, boisterous, thoughtful, scrupulous, lying, diabolically truthful man that I am."

"I found my voice in Paris. And I wrote that book which I guess started all the trouble and the success at the same time, TROPIC OF CANCER."

"It is now the Fall of my second year in Paris. I have no resources, no hopes. I am the happiest man alive."

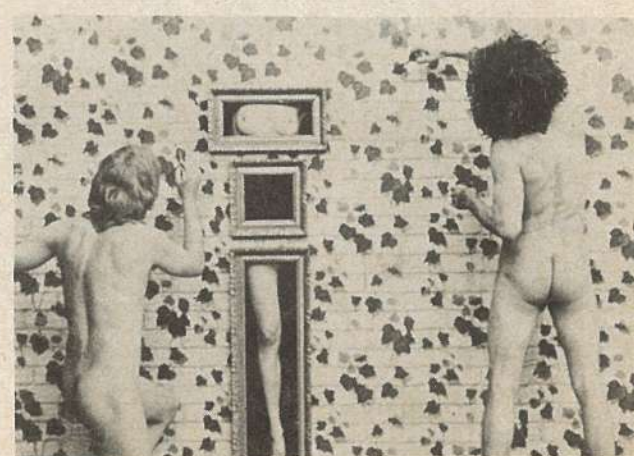
Wednesday January 26 at 9.0

N.B.: At the time this programme went to press, it was uncertain whether it would be possible for a print of THE HENRY MILLER ODYSSEY to be supplied from the States. Please check with cinema or TIME OUT nearer the date for confirmation. If the print cannot be supplied in time, there will be a further showing of CRIMES OF THE FUTURE and STEREO

LIONS LOVE

USA 1968 Colour 105 mins
Director: Agnes Varda
With Viva, Gerome Ragni, James Rado, Shirley Clarke

A collage made up of the making of an underground film, the shooting of Andy Warhol and the assassination of Bobby Kennedy and the reactions of director Shirley Clarke, superstar Viva and the creators of "Hair". LIONS LOVE is a controversial film, but arguably Agnes Varda's finest.



Her reaction to the modern American scene is both critical and affectionate, and she displays a talent both to delight and provoke her audience.

Thursday January 27 at 7.0 and 11.0

Friday January 28 at 4.30 and 9.0

Saturday January 29 at 3.0 and 7.0

LE JOUR SE LEVE

France 1939 Sub-titles 93 mins
Director: Marcel Carne
With Jean Gabin, Arletty, Jules Berry

Complementing Renoir's LES BAS-FONDS, Carne's LE JOUR SE LEVE is perhaps the most famous of that series of pre-war French films set usually down misty streets or on waterfronts at the lowest level of life. On this occasion, a murderer is at bay in a Paris tenement, cornered by the police. He re-lives the events which led to his downfall. Carne gives the story a great visual intensity, which is only to be expected from the man who was later to direct LES ENFANTS DU PARADIS

supporting programme: ALLEGRO MA TROPPO
(France)

A high speed view of Paris

Friday January 28 at 7.0
Saturday January 29 at 5.0 & 9.0

LE VOYAGE IMAGINAIRE

France 1925. 55 mins.
Director: Rene Clair
With Jean Borlin, Dollie Davie

This is the last of Rene Clair's early excursions into the realm of the fantastic. Jean, a timid young bank clerk, dreams that he is taken to the underground retreat of the fairies, whose magic powers can only be revived by a kiss from a young man



and BERLIN

Germany 1927. 78 mins.
Director: Walter Ruttmann

BERLIN is an exercise in pure cinema, an impressionistic view of the German capital. It was written by Carl Mayer, who had earlier been responsible for THE CABINET OF DR CALIGARI, and was photographed by the great Karl Freund

Wednesday February 16 at 4.30 and 9.0

Thursday February 17 at 7.0 & 11.0

supporting programme: BLACK PUDDING (GB 1969, director: Nancy Edell)

A surrealistic flow of images within the human body

Sunday January 30 at 3.0 & 7.0

Monday January 31 at 9.0

Tuesday February 1 at 7.0 & 9.0



THE HOUSE OF THE ANGEL

Argentina 1957. Sub-titles. 75 mins

Director: Leopoldo Torre Nilsson
With Elsa Daniel, Lautaro Murua

As the legend has it, there were thirty people present when HOUSE OF THE ANGEL was shown at the Cannes Film Festival in 1957. However, once the film had finished there was applause for five minutes. Thematically, Torre Nilsson's work has been compared favourably to that of Bunuel. In mood, the film evokes a kind of nostalgic pessimism, a hark back to a world of fixed social and sexual taboos expressed through a baroque style laden with heavily angled shots, looming close-ups and sudden stabs of music

pioneer of abstract animation. He worked in both Germany and Hollywood, although the section he designed for Disney's FANTASIA was eliminated as being "too abstract." Alexandre Alexeieff pioneered the pin board style of animation. This consists of a large board covered with pins that could be raised or lowered. When lit from the side, the different shadows cast by the pins combine to form a picture which resembles a steel engraving. His most famous work is perhaps the prologue to Orson Welles' film of THE TRIAL.

Stephen Bostustow was a Disney animator who broke away from the studio in the early forties to pioneer the style eventually associated with UPA, which he founded. His first great success, HELL BENT FOR ELECTION, made for the Roosevelt presidential campaign of 1944, was eventually to lead to the creation of UPA's most famous character, Mr Magoo.

The programme is completed by two films which combine spectacular animation and live action: the Canadian award-winning journey through

Sunday February 6 at 3.0, 5.0, 7.0 & 9.0

Monday February 7 at 7.0 & 9.0

Tuesday February 8 at 7.0 & 9.0

SHADOWS OF OUR FORGOTTEN ANCESTORS
USSR 1964. Colour. Sub-titles. 95 mins
Director: Sergei Paradzhanov
With Ivan Nikolaichuk, Larissa Kadochnikova



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.

and
STEREO
Canada 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 clinic where he has been undergoing a cure for alcoholism. His past is gradually revealed from the casual remarks of his friends, and the utter emptiness of his present life becomes clear from his lack of vital contact with any of them. The central character is outstandingly played by Maurice Ronet.

Monday February 18 at 4.30 & 9.0

Tuesday February 19 at 4.30 & 7.0

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Origins of the Underground Film

This month we begin a series of programmes which will trace the development of the underground film, highlighting in particular those film makers who in the first half of the century pioneered in various ways the technical and thematic content which appears in more sophisticated or expanded form in modern films.

The first programmes in the series are devoted to the early days of the cinema: the great amgician of the cinema, Georges Melies; the fantasies of the young Rene Clair; and a masterpiece of German expressionism

PARIS QUI DORT (The Crazy Ray)
France 1923
Directed by Rene Clair.

61 mins
ENTR'ACTE
France 1924. Directed by Rene Clair. 22 mins

PARIS QUI DORT. Clair's first film, is the story of a professor, who thanks to his own invention of a diabolical ray, is able to suspend life and movement throughout Paris. Movement, the stopping and starting of people and things, is the essence of the film, and in this Clair was greatly influenced by the work of Georges Melies. **ENTR'ACTE** was created as part of a ballet and involved the talents of such notable figures of the Paris art world as the superstars Vivaldi and Frik Satie. Marcel L'Herminier, one of the creators of "Hair". **LIONS LOVE** a controversial film, but arguably Agnes Varda's finest.



GEORGES MELIES
Director: Georges Franju
France 1953. 30 mins

A Trip to the Moon (France 1902); The Mysterious Box (1903); The Marvellous Wreath (1903); The Melomaniac (1903); The Bewitched Trunk (1904); Voyage Across the Impossible (1904); The Four Hundred Tricks of the Devil (1906); The Knight of the Black Art (1908); Conquest of the Pole (1912).
All directed by **GEORGES MELIES**

Georges Melies (1861-1938) gave the early cinema imagination and technical mastery at a time when it had little of either. In over fifteen hundred films, now mostly lost, he created a world of fantasy which often interpreted pictorially the novels of Jules Verne. At the same time he introduced such technical processes as the dissolve, double exposure and the fade. After World War I, he found that tastes had changed, and he spent the rest of his life in poverty.

In this programme, we are presenting a selection of his short films, plus a biographical film made by Georges Franju. In the latter, some of the secrets of Melies' tricks are demonstrated, and the part of Melies is played by his son

Wednesday February 9 at 7.0 & 11.0
Thursday February 10 at 4.30 & 9.0

LE VOYAGE IMAGINAIRE
France 1925. 55 mins.
Director: Rene Clair
With Jean Borlin, Dollie Davies

This is the last of Rene Clair's early excursions into the realms of the fantastic. Jean, a timid young bank clerk, dreams that he is taken to the underground retreat of the fairies, whose magic powers can only be revived by a kiss from a young man



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BERLIN
Germany 1927. 78 mins.
Director: Walter Ruttmann

BERLIN is an exercise in pure cinema, an impressionistic view of the German capital. It was written by Carl Mayer, who had earlier been responsible for **THE CABINET OF DR CALIGARI**, and was photographed by the great Karl Freund

Wednesday February 16 at 4.30 and 9.0
Thursday February 17 at 7.0 & 11.0

Experiments in Animation

Two further programmes in a series to be presented from time to time throughout the year, illustrating animation work by film makers old and new.

UNIVERSE (Canada 1960).
Directors: Roman Kroitor and Colin Low. 27 mins.
NIGHT ON THE BARE MOUNTAIN (France 1934). Directors: Alexandre Alexeieff and Claire Parker. 8 mins.

ALICE AND THE THREE BEARS (USA 1924). Director: Walt Disney. 11 mins.
COMPOSITION IN BLUE and CIRCLES (Germany 1933). Director: Oscar Fischinger. Colour. 9 mins.

HELL BENT FOR ELECTION (USA 1944). Director: Stephen Bostustow. Colour. 15 mins.

BALLET BALLAD (Denmark 1963). Director: Bent Barfod. 13 mins.

SUBSTITUTE (Yugoslavia 1961). Director: Dusan Vukotic. Colour. 9 mins.

A world wide selection of cartoons which range from an early Disney experiment in combining live action and animation to one of the most famous films from the prolific Zagreb studios of Yugoslavia. Three of the most famous names in the history of animation are also featured. Oscar Fischinger was the great

pioneer of abstract animation. He worked in both Germany and Hollywood, although the section he designed for Disney's **FANTASIA** was eliminated as being "too abstract." Alexandre Alexeieff pioneered the pin board style of animation. This consists of a large board covered with pins that could be raised or lowered. When lit from the side, the different shadows cast by the pins combine to form a picture which resembles a steel engraving. His most famous work is perhaps the prologue to Orson Welles' film of **THE TRIAL**.

Stephen Bostustow was a Disney animator who broke away from the studio in the early forties to pioneer the style eventually associated with UPA, which he founded. His first great success, **HELL BENT FOR ELECTION**, made for the Roosevelt presidential campaign of 1944, was eventually to lead to the creation of UPA's most famous character, Mr Magoo.

The programme is completed by two films which combine spectacular animation and live action: the Canadian award-winning journey through space, **UNIVERSE**, and the Danish **BALLET BALLAD**, a satirical history of mankind

Wednesday January 19 at 7.0 & 11.0
Thursday January 20 at 4.30 & 9.0



MONSIEUR TETE (France 1960). Director: Jan Lenica. 13 mins. Colour.
LABYRINTH (France 1963). Director: Jan Lenica. Colour. 15 mins.
A (France 1965). Director: Jan Lenica. 9 mins.

January 22 at 5.0 & 9.0
Czechoslovakia, of course, is the land of Kafka, and the lonely baffled questioner of the status quo is a figure who appears again and again in Czech films. As has been said many times, **JOSEPH KILLIA** is everything Welles' **THE TRI** should have been and wasn't
Wednesday February 2 at 4.30 and 9.0
Thursday February 3 at 7.0 and 11.0



BEYOND THE VALLEY OF THE DOLLS
USA 1970. Colour. Scope. 106 mins
Director: Russ Meyer
With Dolly Read, Cynthia Myers, John LaZar, Michael Blodgett
Follow the adventures of Kelly McNamara, Casy Anderson, Ronnie Barzell, and Lance Rocke in a film which needs no introduction except to say that it's quite unlike any other you've ever seen
Sunday February 13 at 3.0, 5.0, 7.0 & 9.0

LA FEMME FLEUR (France 1965). Director: Jan Lenica. Colour. 13 mins.
LES ASTRONAUTES (France 1959). Director: Walerian Borowczyk with Chris Marker. Colour. 12 mins.
LA JETEE (France 1964). Director: Chris Marker. 29 mins.

This programme brings together two of the greatest living animators, Jan Lenica and Walerian Borowczyk. Both are Polish, but both now work in France, each with his own very recognisable style (although they did collaborate on three films in their native country). Lenica's sculptor-like subjective style is well represented in the programme, and Borowczyk, principally an orchestrator of movements and phrases, will be featured at greater length in a later programme. His contribution on this occasion, **LES ASTRONAUTES**, serves principally to link up Chris Marker's **LA JETEE**. Marker, of course is principally known as a documentary film maker, but his interest in animation led him first to collaborate with Borowczyk on **LES ASTRONAUTES** and later to make **LA JETEE**. Marker sees animation, which in this case is a montage of still photographs with a single moment of movement, as progress in the use of the language of cinema, and in particular the relation of disparate images to a common whole. Animation, in fact, he sees as one of the few ways in which the traditional elements of film making can be developed

Wednesday January 26 at 7.0 & 11.0

Thursday January 27 at 4.30 & 9.0

See also Jiri Trnka's puppet version of **A MIDSUMMER NIGHT'S DREAM** in our Czech season (February 16-19 inclusive)

The Other Side of the Camera



The second programme in an occasional series which looks at directors and actors at work

ARTHUR PENN, 1922: THEMES AND VARIANTS USA 1970. Colour. 86 mins. Director: Robert Hughes

A brilliantly lucid close-up study of Arthur Penn, the director of **THE LEFT HANDED GUN**, **THE MIRACLE WORKER**, **THE CHASE**, **MICKEY ONE**, **BONNIE AND CLYDE**, **ALICE'S RESTAURANT** and **LITTLE BIG MAN**. The film examines his use of violence, the creation of myths, and his attitude towards the expression and repression of sexuality. Penn is seen on location for **LITTLE BIG MAN**, and working in the cutting rooms. Warren Beatty and some of the cast of **ALICE'S RESTAURANT** provide other viewpoints, and, of course, there are extracts from his films.

supporting programme:
ON THE SET
 Poland 1968. Sub-titles. 17 mins
 Director: J Ziarnik

A short introduction to the work of the great Polish director Andrzej Wajda

Wednesday February 9 at 4.30 & 9.0

Thursday February 10 at 7.0

They don't make them like this any more...

An affectionate look at Hollywood's Golden Years.

ROAD TO MOROCCO USA 1942. 81 mins. Director: David Butler

and
ROAD TO UTOPIA USA 1945. 89 mins. With Bob Hope, Bing Crosby, Dorothy Lamour

The accidental casting of Hope, Crosby and Lamour in **ROAD TO SINGAPORE** was the start of a long and successful series. In this programme we show two of the best, and you must know what that means by now...



and
THE MYSTERIOUS DR SATAN
 A Republic Serial in 15 Episodes
 USA 1940
 Directors: Whitney and English
 Episode One

All the usual ingredients plus an early Hollywood version of a Robot

Friday January 21 at 11.0

Saturday January 22 at 11.0



and
RUGGLES OF RED GAP USA 1934. 90 mins.

Director: Leo McCarey
 With Charles Laughton, Roland Young

The hilarious story of a very English butler who finds himself in the American West after having been won in a poker game. Charles Laughton, in a rare comedy role, excels

and
THE MYSTERIOUS DR SATAN
 Episode Two

Friday January 28 at 11.0

Saturday January 29 at 11.0

I'M NO ANGEL USA 1933. 88 mins.

Director: Wesley Ruggles



and
SHE DONE HIM WRONG USA 1933. 68 mins.

Director: Lowell Sherman
 With Mae West and Cary Grant
 Mae West's first two eruptions into the cinema before the censors had time to catch up with her. Both are a veritable gold mine of classic lines

and
THE MYSTERIOUS DR SATAN
 Episode Three

Friday February 4 at 11.0

Saturday February 5 at 11.0

ROOM SERVICE USA 1938. 78 mins. Director: William A Seiter
 With Harpo, Chico and Groucho Marx, Lucille Ball

An abundance of almost surrealistic moments as the Marx Brothers reduce a hotel management and guests to mental and physical wrecks as they try to find a backer to put on a show



and
WAY OUT WEST USA 1937. 70 mins. Director: James W Horne
 With Laurel and Hardy

"I find them funny because Stan Laurel has a skinny neck and Oliver Hardy a fat stomach. As to why they are really funny, I leave that to the professors and savants. I gave up trying to find out why people are funny a long, long time ago."—Groucho Marx

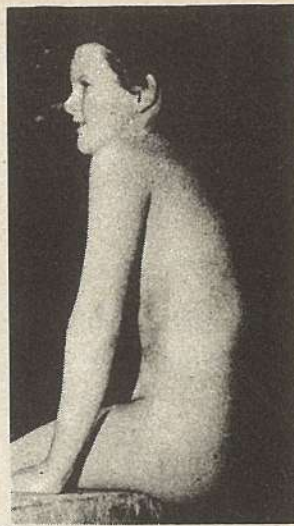
and
THE MYSTERIOUS DR SATAN
 Episode Five

Friday February 18 at 11.0

Saturday February 19 at 11.0

All Night Show

This month's all Night Show continues our look at some of the prime examples from Hollywood's Golden Years.



used the early Technicolor process to remarkable effect



like this any more...

An affectionate look at Hollywood's Golden Years.

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

THE THREE MUSKETEERS
USA 1936. 100 mins.
Director: Roland V Lee
With Paul Lukas, Walter Abel
A perennial Hollywood favourite

THE ADVENTURES OF TOM SAWYER
USA 1938. Colour. 87 mins.
Director: Norman Taurog
With Tommy Kelly
A faultless evocation of rural life in the age of American innocence with some brilliant work by two of Hollywood's greatest technicians, the designer William Cameron Menzies and the cameraman James Wong Howe who both

ROAD TO MOROCCO
USA 1942. 81 mins.
Director: David Butler
and
ROAD TO UTOPIA
USA 1945. 89 mins.
With Bob Hope, Bina Roschv
with Kirk Douglas, Buddy Baer

A strange adventure of pioneering days obsessed with the sensuousness of natural surroundings and the fascination of undiscovered territory, directed by Howard Hawks, who made a string of individual films throughout the studio orientated Golden Years of Hollywood
and
THE MYSTERIOUS DR SATAN
Episode Four

PROGRAMME ENDS AT APPROXIMATELY 7.0 am
ALL SEATS: 50 pence

Friday February 11 at 11.30 pm
Saturday February 12 at 11.30 pm

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Programme Summary

Sun Jan 16

- 3.0 British Sounds/Fidel(W)
- 5.30 Capricious Summer(C)
- 7.0 British Sounds/Fidel(W)
- 9.30 Capricious Summer(C)

Mon Jan 17

- 7.0 Capricious Summer(C)
- 9.0 British Sounds/Fidel(W)

Tue Jan 18

- 6.45 British Sounds/Fidel(W)
- 9.15 British Sounds/Fidel(W)

Wed Jan 19

- 4.30 Ice(W)
- 7.0 Experiments in Animation
- 9.0 Ice(W)
- 11.15 Experiments in Animation

Thurs Jan 20

- 4.30 Experiments in Animation
- 7.0 Ice(W)
- 9.15 Experiments in Animation
- 11.0 Ice(W)

Fri Jan 21

- 4.30 The Party and The Guests(C)
- 7.0 Les Bas-Fonds(W)
- 9.0 The Party and The Guests(C)
- 11.0 Road to Morocco/Road to Utopia(H)

Sat Jan 22

- 3.0 The Party and The Guests(C)
- 5.0 Les Bas-Fonds(W)
- 7.0 The Party and The Guests(C)
- 9.0 Les Pas-Fonds(W)
- 11.0 Road to Morocco/Road to Utopia(H)

Sun Jan 23

- 3.0 Rome—Open City(W)
- 5.0 A Blonde in Love(C)
- 7.0 Rome—Open City(W)
- 9.0 A Blonde in Love(C)

Mon Jan 24

- 7.0 A Blonde in Love(C)
- 9.0 Rome—Open City(W)

Tues Jan 25

- 7.0 Rome—Open City(W)
- 9.0 Stereo/Crimes of the Future(W)

Wed Jan 26

- 4.30 Stereo/Crimes of the Future(W)
- 7.0 Experiments in Animation
- 9.0 Stereo/Crimes of the Future(W) or The Henry Miller Odyssey
- 11.0 Experiments in Animation

Thurs Jan 27

- 4.30 Experiments in Animation
- 7.0 Lions Love(W)
- 9.0 Experiments in Animation
- 11.0 Lions Love(W)

Fri Jan 28

- 4.30 Lions Love(W)
- 7.0 Le Jour se Leve(W)
- 9.0 Lions Love(W)
- 11.0 Destry Rides Again/Ruggles of Red Gap(H)

Sat Jan 29

- 3.0 Lions Love(W)
- 5.0 Le Jour se Leve(W)
- 7.0 Lions Love(W)
- 9.0 Le Jour se Leve(W)
- 11.0 Destry Rides Again/Ruggles of Red Gap(H)

Sun Jan 30

- 3.0 Double Suicide(W)
- 5.0 Peter and Pavla(C)
- 7.0 Double Suicide(W)
- 9.0 Peter and Pavla(C)

Mon Jan 31

- 7.0 Peter and Pavla(C)
- 9.0 Double Suicide(W)

Tues Feb 1

- 7.0 Double Suicide(W)
- 9.0 Double Suicide(W)

Wed Feb 2

- 4.30 Diamonds of the Night/Josef Killian(C)
- 7.0 Origins of the Underground Film
- 9.0 Diamonds of the Night/Josef Killian(C)
- 11.0 Origins of the Underground Film

Thurs Feb 3

- 4.30 Origins of the Underground Film
- 7.0 Diamonds of the Night/Josef Killian(C)
- 9.0 Origins of the Underground Film
- 11.0 Diamonds of the Night/Josef Killian(C)

Angel(W)
C)

Angel(W)
She Done

Angel(W)
C)

Angel(W)
C)

he Done

Sun Feb 4

- 3.0 Je T'Aime, Je T'Aime(W)
- 5.0 Je T'Aime, Je T'Aime(W)
- 7.0 Je T'Aime, Je T'Aime(W)
- 9.0 Je T'Aime, Je T'Aime(W)

Mon Feb 7

- 7.0 Je T'Aime, Je T'Aime(W)
- 9.0 Je T'Aime, Je T'Aime(W)

Tues Feb 8

- 7.0 Je T'Aime, Je T'Aime(W)
- 9.0 Je T'Aime, Je T'Aime(W)

Wed Feb 9

- 4.30 Arthur Penn 1922: Themes and Variants(O)
- 7.0 Origins of the Underground Film:Melies
- 9.0 Arthur Penn 1922: Themes and Variants(O)
- 11.0 Origins of the Underground Film:Melies

Thurs Feb 10

- 4.30 Origins of the Underground Film:Melies
- 7.0 Arthur Penn 1922: Themes and Variants(O)
- 9.0 Origins of the Underground Film:Melies
- 11.0 Shadows of our Forgotten Ancestors(W)

Fri Feb 11

- 4.30 The Shop on the High Street(C)
- 7.0 Shadows of our Forgotten Ancestors(W)
- 9.0 The Shop on the High Street(C)
- 11.30 All Night Show: Duel in the Sun; The Adventures of Tom Sawyer; The Three Musketeers; The Big Sky

Sat Feb 12

- 3.0 The Shop on the High Street(C)
- 5.15 Shadows of our Forgotten Ancestors(W)
- 7.0 The Shop on the High Street(C)
- 9.15 Shadows of our Forgotten Ancestors(W)
- 11.30 All Night Show: Duel in the Sun; The Adventures of Tom Sawyer; The Three Musketeers; The Big Sky

Sun Feb 13

- 3.0 Beyond the Valley of the Dolls(W)
- 5.0 Beyond the Valley of the Dolls(W)
- 7.0 Beyond the Valley of the Dolls(W)
- 9.0 Beyond the Valley of the Dolls(W)

Mon Feb 14

- 7.0 Beyond the Valley of the Dolls(W)
- 9.0 Beyond the Valley of the Dolls(W)

Tues Feb 15

- 7.0 Beyond the Valley of the Dolls(W)
- 9.0 Beyond the Valley of the Dolls(W)

Wed Feb 16

- 4.30 Origins of the Underground Film
- 7.0 A Midsummer Night's Dream(C)
- 9.0 Origins of the Underground Film
- 11.0 A Midsummer Night's Dream(C)

Thurs Feb 17

- 4.30 A Midsummer Night's Dream(C)
- 7.0 Origins of the Underground Film
- 9.0 A Midsummer Night's Dream(C)
- 11.0 Origins of the Underground Film

Fri Feb 18

- 4.30 Le Feu Follet(W)
- 7.0 A Midsummer Night's Dream(C)
- 9.0 Le Feu Follet(W)
- 11.0 Room Service/Way Out West(H)

Sat Feb 19

- 3.0 Le Feu Follet(W)
- 5.0 A Midsummer Night's Dream(C)
- 7.0 Le Feu Follet(W)
- 9.0 A Midsummer Night's Dream(C)
- 11.0 Room Service/Way Out West(H)

key:

C—Czech List

W—World Cinema

H—They Don't Make Them Like This Any More

O—The Other Side of the Camera