

**ELECTRIC CINEMA MEMBERS  
FLIGHT FACILITIES...**

Summary



**USA & CANADA**

	Single	Return		Single	Return
NEW YORK	£45	£75	KUALA LUMPUR	£80	£145
LOS ANGELES	£80	£125	SINGAPORE	£80	£145
SEATTLE	£80	£125	BANGKOK	£80	£145
TORONTO	£55	£80	HONG KONG	£100	£190
VANCOUVER	£80	£125	TOKYO	£160	£300

**THE FAR EAST**

**AUSTRALIA**

DARWIN	£175	£345	ATHENS	£45	£55
MELBOURNE	£195	£375	BERLIN	£20	£26
PERTH	£180	£345	MUNICH	£20	£30
SYDNEY	£195	£375	MILAN	£15	£25
			ROME	£20	£31

**EUROPE & THE MEDITERRANEAN**

**INDIA**

BOMBAY	£85	£165	TEL AVIV	£35	£67
DELHI	£85	£165	ZURICH	£17	£26
CALCUTTA	£100	£180	etc		

THIS IS A SAMPLE LIST OF DESTINATIONS WITH APPROXIMATE PRICES. During the summer Season, there is usually MORE THAN ONE FLIGHT A WEEK. Prices fluctuate and could be slightly higher or lower (this goes to Press early!) but as we do not aim to get too rich they will be at the bottom end of the market.

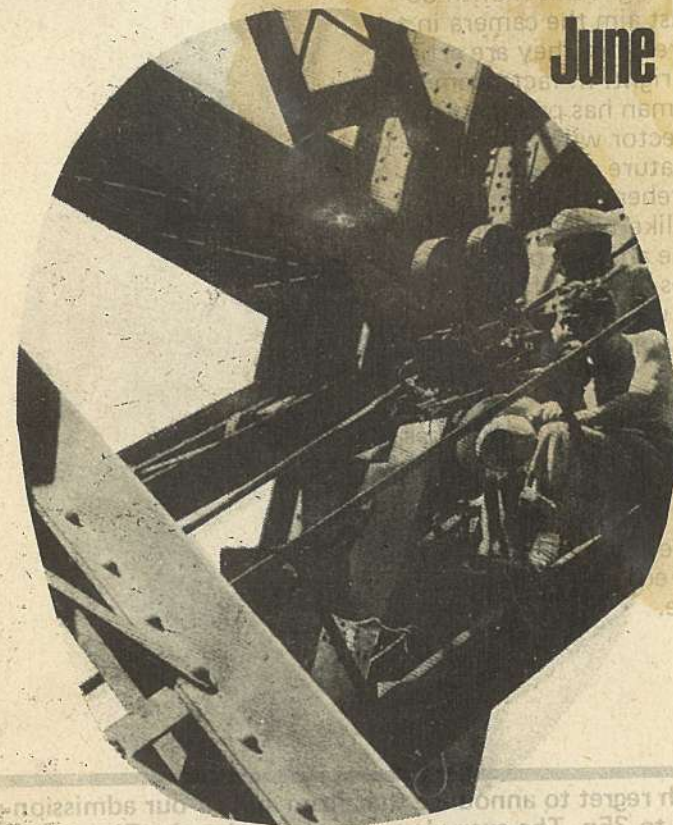
MEMBERS FLIGHTS are handled by PHANTOM AIR SERVICES— RING 229 3549 for CURRENT PRICES, DATES AND DETAILS OF OTHER DESTINATIONS.

TO BOOK:— CALL AT 54a LANCASTER ROAD W11 (10-6 MON-FRI; 10-1 SATS)



199 Portobello Road W11: Tel 01-727 8992

June



**GREAT CAMERAMEN  
LATER BERGMAN**



GREAT CAMERAMEN should of course really be GREAT DIRECTORS OF PHOTOGRAPHY. The men whom we spotlight this month do more than just aim the camera in a particular direction, they are artists in their own right. In fact, many a great cameraman has provided a mundane director with the only redeeming feature of his film. It is not as comprehensive a selection as we would like to have made. In particular the absence of good quality copies of silent films has prevented us unfortunately from showing the work of some early masters

LATER BERGMAN: Bergman has been making films for nearly 25 years. Many are now regarded as film classics. This selection of four films from the period 1964-70 will not doubt be equally honoured in years to come.

We very much regret to announce that from June 1 our admission price will be raised to 35p. The everyday cost of running the Electric Cinema rises weekly, and on top of these, the improvements we have made in the last six months (e.g., a thousand pound central heating system) have added greatly to the financial burden of occupying a very old building. Needless to say, our enforced four day closure in May while the Gas Board was wrestling with some sixty year old gas piping has not helped matters. In the circumstances, we hope that you will not begrudge paying the extra 5p.

Tuesday June 1 at 7 pm  
 Wednesday June 2 at 9.30 pm  
 Thursday June 3 at 7 & 11 pm

**DON QUIXOTE**  
 USSR 1957 Colour Scope  
 107 mins  
 Directed by GRIGORY KOZINTSEV  
 With Nikolai Cherkasov

Cervantes' classic novel of the noble Spaniard who decides to become a knight errant, arms himself with his ancestral sword and lance and sallies forth with his faithful squire Sancho Panza in search of heroic exploits in the name of honour and justice. The great Russian actor Nikolai Cherkasov (who was both Eisenstein's Nevsky and Ivan) gives a superb performance, and Kozintsev's treatment is faithfully poetic



Don Quixote

Tuesday June 1 at 9 pm  
 Wednesday June 2 at 7 & 11.15 pm

**ONE EYED JACKS**  
 USA 1960 Colour 141 mins  
 Directed by MARLON BRANDO  
 With Marlon Brando and Karl Malden

Marlon Brando's first attempt at direction is a unique western about the conflict between two men in Old California, which utilises the rugged Pacific coastline as a background. Brando plays Rio, a bank robber who is deserted by his partner Dad Longworth when one of their horses is killed. Rio is imprisoned by the Mexicans, but escapes. Meanwhile, Longworth has become a respected sheriff . . .

Thursday June 3 at 9 pm  
 Friday June 4 at 9 pm  
 Saturday June 5 at 3 & 7 pm

**SEVEN DAYS IN MAY**  
 USA 1963 118 mins  
 Directed by JOHN FRANKENHEIMER  
 With Kirk Douglas, Fredric March, Burt Lancaster, Ava Gardner

A slightly neglected film about a plot to overthrow the American President, SEVEN DAYS IN MAY

presupposes that the President signs a disarmament pact with Russia and that this meets with disgust among a large proportion of his staff. In gold-fish-bowl surroundings (and as usual, Frankenheimer fills the screen with smaller screens at every chance) a vital political battle is fought in absolute s...

Seven Days in May





Friday June 4 at 7 pm  
 Saturday June 5 at 5 & 9 pm  
 Sunday June 6 at 7 & 11 pm

**Director of Photography ...**  
**EUGEN SCHUFFTAN**

**LA TETE CONTRE LES MURS**  
 [The Keepers]

France 1958 Sub-titles 90 mins  
 Directed by **GEORGES FRANJU**  
 With Jean-Pierre Maudou, Françoise  
 Brasseur, Anouk Aimée

Franju's first feature film is a  
 ruthless study of insanity, the  
 story, in fact, of a sane man  
 committed to a mental hospital.  
 It is full of pointed social crit-  
 icism, but it is as much a film  
 about the struggle for freedom  
 against the institutions that  
 menace and threaten it.

**EUGEN SCHUFFTAN** (Born  
 1893) worked for many great  
 directors in his native Germany,  
 in France, the States and Britain.  
 His monochromatic photography is  
 immediately recognisable by its  
 hard grey, beautifully modulated  
 complexion that is so often used  
 to suggest gloom and despair.  
 Schufftan's other films include  
**QUAI DES BRUMES**, **EYES**  
**WITHOUT A FACE** and **THE**  
**HUSTLER**, for which he won an  
 Academy Award.

**SUPPORTING PROGRAMME:**  
 an extract from **L'ATALANTIDE**  
 (Pabst, 1932) also photographed  
 by Schufftan



La Tete Contre les Murs

Friday June 4 at 11 pm  
 Saturday June 5 at 11 pm

**ITALIAN HOKUM!**

**GOLIATH AND THE VAMPIRES**  
 Italy 1961 Colour Scope

92 mins  
 Directed by **GIACOMO**  
**GENTILOMO** and **SERGIO**  
**CORBUCCHI**

With Gordon Scott, Gianna Maria  
 Canale

and  
**HERCULES AGAINST THE**  
**MOONMEN**

Italy/France 1964 Colour  
 Scope 88 mins  
 Directed by **GIACOMO**  
**GENTILOMO**

With Alan Steel, Jany Clair

For once, words fail us!  
 and **FLASH GORDON'S TRIP TO**  
**MARS** Episode 14



Sunday June 6 at 5 & 9 pm  
 Monday June 7 at 7 pm  
 Tuesday June 8 at 9 pm

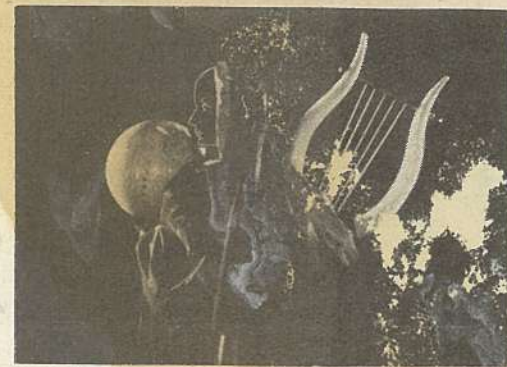
**Director of Photography ...**  
**GIANNI DI VENANZO**

**THE ECLIPSE [L'Eclisse]**  
 Italy/France 1962 Sub-titles  
 124 mins

Directed by **MICHELANGELO**  
**ANTONIONI**  
 With Monica Vitti, Alain Delon,  
 Francisco Rabal

There is no real plot and certainly  
 no real drama in what is probably  
 Antonioni's most severe and rigor-  
 ously disciplined film. However,  
 this is not to suggest that **THE**  
**ECLIPSE** is a gloomy film. In fact,  
 it is a study of a woman vibrantly  
 alive, and the overall impression of  
 the film is of a shimmering visual  
 purity.

**GIANNI DE VENANZO** (1920-  
 1966) was an expert at registering  
 the hard bright light of southern  
 Italy, and also at controlling the  
 tone of a scene so as to suggest  
 melancholy and foreboding, so  
 often an integral part of Anton-  
 ionio's films. His other work included  
**LA NOTTE**; **8½**; **EVE**; and  
**JULIET OF THE SPIRITS**



Le Sang d'un Poete

Monday June 7 at 9 pm  
 Tuesday June 8 at 7 pm  
 Wednesday June 9 at 9 pm

**LE SANG D'UN POETE**  
 [Blood of a Poet]

France 1932 55 mins  
 Directed by **JEAN COCTEAU**  
 With Lee Miller, Enrico Rivera,  
 Jean Desbordes

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

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



Citizen Kane

Tuesday June 9 at 7 & 11 pm

**Director of Photography ...**  
**GREGG TOLAND**

**CITIZEN KANE**  
 USA 1940/41 119 mins  
 Directed by **ORSON WELLES**  
 With Orson Welles, Joseph Cotten,  
 Agnes Moorehead

Welles' monumental life story of a  
 newspaper tycoon combined  
 every cinematic development to  
 create a masterpiece of film-  
 making  
**GREGG TOLAND** (1904-48)  
 appropriately shares the final  
 credit of the film with director-  
 producer Welles, for it was his  
 development of the deep focus  
 technique which enabled Welles to  
 make **KANE** a wholly original  
 piece of work. Toland's other  
 films included **THE LONG**  
**VOYAGE HOME**, **THE LITTLE**  
**FOXES** and **THE OUTLAW**





Seconds

Thursday June 10 at 7 & 11 pm  
Friday June 11 at 9 pm  
Saturday June 12 at 3 & 7 pm

Director of Photography ...  
**JAMES WONG HOWE**

**SECONDS**  
USA 1956 105 mins  
Directed by **JOHN FRANKENHEIMER**

With **Rock Hudson, Salome Jens**

Fantasy and Frankenheimer started going well together with "The Manchurian Candidate", and **SECONDS** neatly captures a similar mood of anti-bureaucratic torment. A middle-aged man is swept up in a scheme of surgical rejuvenation and on returning to society in his personality discovers he has lost everything and gained nothing. **JAMES WONG HOWE** (born 1899), one of the most experienced and sensitive of all cameramen has been adding a distinctive quality to films since 1923. His monochrome work brings out delicate shadings and can add to the emotional impact of a shot repeatedly. Other films include **OKLAHOMA KID, COME BACK LITTLE SHEBA** and **HUD**



The Bride Wore Black  
One Way Pendulum



Thursday June 10 at 7 pm  
Friday June 11 at 7 pm  
Saturday June 12 at 3 & 7 pm

Director of Photography ...  
**RAOUL COUTARD**

**THE BRIDE WORE BLACK**  
[La Mariée était en noir]  
France 1967 Colour 107 mins  
Sub-titles

Directed by **FRANCOIS TRUFFAUT**

With **Jeanne Moreau**

A playful homage to Hitchcock, with Truffaut weaving a fairy tale out of the multiple murders by Jeanne Moreau as she seeks revenge on the five men responsible for her bridegroom's death.



The Golden Coach

Sunday June 13 at 5 & 9 pm  
Monday June 14 at 7 pm

Director of Photography ...  
**CLAUDE RENOIR**

**THE GOLDEN COACH**  
France/Italy 1952 Colour  
100 mins

Directed by **JEAN RENOIR**  
With **Anna Magnani, Duncan Lamont**

An 18th-Century satire with Renoir at both his gayest and blackest. A troupe of Italian actors, the *Commedia dell'Arte*, arrive at a small Spanish settlement at the same time as the Viceroy's new coach. The basic question becomes 'Where does the theatre end and

real life begin?' **CLAUDE RENOIR** (born 1914) began as an assistant to Boris Kaufmann and then worked for his uncle Jean Renoir on several occasions. He has always been pre-occupied with the sensual effects of colour, although his monochrome photography on **THE WITCHES OF SALEM**, for example, added immensely to its effectiveness

Supporting Programme:  
An extract from **IVAN THE TERRIBLE** to illustrate the work of Edouard Tisse, who photographed all Eisenstein's films

**RAOUL COUTARD** (born 1924), has become inextricably associated with the French 'nouvelle vague' school and with Godard's films in particular. His exhilarating style, full of quick panning shots and "bird's-eye" views and his use of the hand-held camera has perfectly suited such films as **SHOOT THE PIANIST, JULES ET JIM** and all Godard's films

Supporting Programme:  
An extract from **I VITELLONI** (Fellini, 1953) to illustrate the intimate and sombre style of Otello Martelli, whose key work has been for Fellini (**LA STRADA, LA DOLCE VITA** etc etc)

Friday June 11 at 11 pm  
Saturday June 12 at 11 pm

"IN DIFFERENT WORLDS . . ."

**MORGAN—A SUITABLE CASE FOR TREATMENT**

GB 1966 97 mins  
Directed by **KAREL REISZ**  
With **David Warner, Vanessa Redgrave**

Morgan Delt, artist and lover of mankind, lives in a world of fantasy, likening himself to his jungle hero, the male gorilla. Divorced by his wife, his efforts to prevent her marriage to a wealthy art dealer land him in some crazy escapades filmed in appropriate zany fashion and

**ONE WAY PENDULUM**  
GB 1964 84 mins

Directed by **PETER YATES**  
With **Eric Sykes, George Cole, Julia Foster, Jonathan Miller**

The Groomkirly family all live in the same house and go through the motions of family togetherness, but they are so wrapped up in their private fantasies that they might as well be living in different worlds. Mr Groomkirly decides to build a replica of the Old Bailey in his living room. His son Kirby is trying to teach his collection of "speak your weight" machines to sing and his daughter is worried that her arms do not reach her knees. From N. F. Simpson's original play, a very original piece of film humour

Plus  
**FLASH GORDON'S TRIP TO MARS** Final Episode



Sunday June 13 at 7 & 11 pm  
Monday June 14 at 9 pm

**Director of Photography . . .**  
**SVEN NYKVIST**

**HOOR OF THE WOLF**  
Sweden 1967 89 mins Sub-titles  
Directed by **INGMAR BERGMAN**  
With **Max von Sydow, Liv Ullmann**

A brilliant Gothic fantasy in which Bergman turns the premise of PERSONA upside down and continues his exploration of the artists responsibilities and torments

SVEN NYKVIST (born 1922) took over from Gunnar Fischer as Bergman's cameraman after some artistic disputes. He has been particularly good as recording the bleak, but beautiful Swedish scenery so vital a part of any Bergman film. He photographed all the films in the "Later Bergman" season

**Supporting programme:**  
The opening fantasy sequence of **WILD STRAWBERRIES** (Bergman 1957) photographed by Gunnar Fischer, Nykvist's predecessor

Tuesday June 15 at 7 pm  
Wednesday June 16 at 9 pm

**WAR HUNT**  
USA 1961 83 mins  
Directed by **TERRY SANDERS**  
With **John Saxon and Robert Redford**

WAR HUNT is about a war lover, a man for whom war is not hell, but home. It is set in the bleak blasted terrain of Korea a few months prior to the cease fire. It is an astringent understated film in which the subtle interplay of surface and substance produces an ambiguity of multiple meanings. John Saxon is excellent as the war-lover, and Robert Redford digs beneath his blonde good looks to mine compellingly into the nature of goodness itself. After a showing in the 1962 London Film Festival, the film predictably disappeared from view

Tuesday June 15 at 9 pm  
Wednesday June 16 at 7 & 11 pm

**MOBY DICK**  
USA 1955 Colour 115 mins  
Directed by **JOHN HUSTON**  
With **Gregory Peck, Richard Basehart, Leo Genn, Orson Welles**

A rare chance to see John Huston's adaptation of Herman Melville's classic story of the ship Pequod and her commander Captain Ahab,



Hour of the Wolf

obsessed with hatred for the great white whale, Moby Dick. Ironically, Orson Welles, who always wanted to film the novel himself, puts in a characteristic cameo appearance

Thursday June 17 at 7 & 11 pm  
Friday June 18 at 9 pm  
Saturday June 19 at 3 & 7 pm

**Director of Photography . . .**  
**HENRI DECAE**

**VIVA MARIA**  
France/Italy 1965 Colour Scope  
Sub-titles 120 mins  
Directed by **LOUIS MALLE**  
With **Brigitte Bardot, Jeanne Moreau, George Hamilton**

Bardot and Moreau as the two revolutionary Marias equally adept at inventing strip tease or firing Edwardian machine guns. A

brightly plumed carefree extravaganza full of engaging fancies and wayward charm  
**HENRI DECAE** (born 1915) is at his best when shooting in colour (e.g.: VIE PRIVÉE, LA RONDE). His style is sensual and rich in languorous movements

Thursday June 17 at 9 pm  
Friday June 18 at 7 pm  
Saturday June 19 at 5 & 9 pm

**PERSONA**  
Sweden 1966 85 mins Sub-titles  
Directed by **INGMAR BERGMAN**  
With **Bibi Andersson, Liv Ullmann**

The key Bergman film of recent years, PERSONA is the story of the relationship between a great stage actress and her nurse companion who bear a strange resemblance to each other



Persona

Friday June 18 at 11.30 pm  
Saturday June 19 at 11.30 pm

**ALL-NIGHT SHOW: THE BEATLES**



Let it Be

**1964: A HARD DAY'S NIGHT**  
Directed by **RICHARD LESTER**

How it all began. Thirty six hectic hours in the lives of an up and coming pop group

**1965: HELP!**  
Directed by **RICHARD LESTER**

A Comic strip fantasy with the Beatles in flight from avenging Indians and a mad scientist



Yellow Submarine

**1968: YELLOW SUBMARINE**  
Directed by **GEORGE DUNNING**

An undisputed animation great with the myth enshrined in sixty years of graphic design

**1970: LET IT BE**  
Directed by **MICHAEL LINDSAY-HOGG**

An informal rehearsal of songs old and new and an equally informal recording session on the Apple roof. Equally fascinating for its revelation of personal discords amidst the harmonics



Yellow Submarine

© KING FEATURES SYNDICATE-SUBMARINE LTD. 1968

**PROGRAMME ENDS**  
approximately 6.30 am

**ALL SEATS: 50p**



Sunday June 20 at 7 & 11 pm  
Monday June 21 at 7 pm  
Tuesday June 22 at 9 pm

**Director of Photography . . .**  
**RUDOLPH MATE**

**TO BE OR NOT TO BE**  
USA 1942 105 mins  
**Directed by ERNST LUBITSCH**  
With Jack Benny, Carole Lombard

The witty satirical story of how a travelling theatrical company triumphs over the Nazis in occupied Warsaw. The whole thing is like an intricate series of Chinese boxes, one within the other. As the narrative becomes more and more complicated, with impersonations increasing by the score, the funnier it becomes. Lubitsch was a master of such things, and on this occasion he extracted performances to match particularly from Carole Lombard, a great comedienne whose last film this was **RUDOLPH MATE** (1898-1964) was Dreyer's cameraman on **THE PASSION OF JOAN OF ARC** and **VAMPYR**. He went to Hollywood in 1933 and later became a director of action films which sadly were nowhere near as good as his camera-work

Monday June 22 at 9 pm  
Tuesday June 23 at 7 pm  
Wednesday June 24 at 11 pm

**Director of Photography . . .**  
**ARMAND THIRARD**

**ET DIEU CREA LA FEMME**  
[And God . . . Created Woman]  
France 1956 Colour Scope  
94 mins

**Directed by ROGER VADIM**  
With Brigitte Bardot, Curt Jurgens,  
Jean-Louis Trintignant

Vadim's first film and the one which enshrined the Bardot myth of the mid 'fifties. Its daring (for the time) love scenes and its sympathetic look at amoral youth made it a great success, but it now survives as more of a period piece than as erotic entertainment

The lush camera-work of **ARMAND THIRARD** (born 1899) is still worth seeing. He worked with Vadim on five other films, and Coutard pays tribute to his treatment of Bardot in Godard's **LE MEPRIS**



Et Dieu Crea la Femme

Wednesday June 23 at 7 pm  
**SALT OF THE EARTH**  
USA 1951 94 mins  
**Directed by HERBERT J. BIBERMAN**

In a New Mexico village a dispute over the lack of safety regulations in the zinc mine brings a head-on clash between the miners and the mine owners. However, the conflict is not long restricted to management and labour for soon disagreement arises between the miners and their wives on how the strike should be organised. Finally, it is the women of the village who are roused by one of their number into active support not only for their husband's demands but also for the more domestic demand for modern sanitation in the company-owned houses

**KILLING THE BILL**  
GB 1971 20 mins  
A Cinema Action film

An examination of the background of the Industrial Relations Bill and the bill itself from various viewpoints: the clear and concise to the out and out militant

and other Cinema Action films

Thursday June 24 at 7 & 11 pm  
Friday June 25 at 9 pm  
Saturday June 26 at 5 & 9 pm

**PARTNER**

Italy 1968 Colour Scope  
Sub-titles 105 mins  
**Directed by BERNARDO BERTOLUCCI**  
With Pierre Clementi, Stefania Sandrelli

Derived from Dostoyevsky, **PARTNER** is a study of a young man's inability to communicate on a common level with society and all its pandering to commercialism, sex and snobbery. He can find solace and friendship only with his alter-ego, that part of him which is all that he would wish to be—and is not. Using light, shadow and colour on his Scope canvas, Bertolucci paints an inner world of fantasies for his protagonist. The performance of Pierre Clementi is a remarkable tour-de-force



Viva Maria

Thursday June 24 at 9 pm  
Friday June 25 at 7 pm  
Saturday June 26 at 3 & 7 pm

**THE SHAME**

Sweden 1968 Sub-titles 105 mins  
**Directed by INGMAR BERGMAN**  
With Liv Ullmann, Max von Sydow,  
Gunnar Bjornstrand

In 1971, on an island off a country where a brutal civil war is raging, a couple have taken refuge. The husband, former first violinist with a symphony orchestra has been exempted military service because of a bad heart. Non-political, the two have no allegiance on either side and merely hope to survive. However, as the war moves closer they become more and more involved . . . . .

Friday June 25 at 11 pm  
Saturday June 26 at 11 pm

**NOBODY'S PERFECT!**

**NO WAY TO TREAT A LADY**  
USA 1967 Colour 108 mins  
**Directed by JACK SMIGHT**  
With Rod Steiger, Lee Remick,  
George Segal

A bitingly funny black comedy with Rod Steiger unrecognisable as a Manhattan strangler in a multiplicity of disguises, ably supported by harassed detective George Segal, and Eileen Heckart as an archetypal Yiddisher Momma. There's been nothing funnier since, well, **SOME LIKE IT HOT**

**SOME LIKE IT HOT**  
USA 1959 121 mins

**Directed by 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 George Raft and Joe E. Brown, who delivers the now immortal final line, "Nobody's perfect!"



Some Like it Hot





**MONSIEUR HAWARDEN**  
Belgium/Holland 1968 Sub-titles  
Directed by HARRY KUMEL  
With Ellen Vogel, Hilde Uitterlinden

A coach arrives at a large country farmhouse somewhere in nineteenth-century Europe; from it steps an elegant, well-bred gentleman and his lady companion who are on a visit after travelling through many countries. But who exactly is "Monsieur Hawarden" and why has he had to move from place to place continuously for fifteen years. MONSIEUR HAWARDEN is a mystery story which reveals its secrets step by step in the best thriller tradition. For those who lose the thread there is adequate compensation in Eddy van der Enden's striking photography. The contrast of palatial interiors with simple country settings is really beautiful, and many of the telling images are worthy of Dreyer and Bergman. MONSIEUR HAWARDEN was shown at the 1968 London Film Festival, and is one of six of that year's selection which have never been seen since

Sunday June 27 at 7 & 11 pm  
Monday June 28 at 9 pm  
Tuesday June 29 at 7 pm

Director of Photography . . .  
**GABRIEL FIGUEROA**

**EL**  
Mexico 1952 91 mins  
Directed by LUIS BUNUEL  
With Arturo de Cordova

Bunuel brings his customary array of fetishes and symbols to the story of a middle-aged man who marries a young girl, becomes pathologically suspicious of her fidelity, and finally attempts to murder her. A return to L'AGE D'OR and a foretaste of BELLE DU JOUR  
GABRIEL FIGUEROA (born 1907) began as an assistant to Gregg Toland. His heavy, elaborate style, at its best in shadowy scenes has served Bunuel well over the years in such films as LOS OLVIDADOS and NAZARIN

Wednesday June 30 at 9 pm  
Thursday July 1 at 7 & 11 pm  
Friday July 2 at 9 pm

**A PASSION**  
Sweden 1970 Colour Sub-titles  
100 mins  
Directed by INGMAR BERGMAN  
With Max von Sydow, Bibi Andersson, Liv Ullmann

Describing freedom as a drug employed by the humiliated in order to endure, the Bergman recluse of A PASSION, like his predecessors, has found no solace in isolation. He dwells in a house on the familiar Bergman island, and for the greater part of the film he keeps his agitation under control. However, even his limited existence soon becomes a microcosm of the world outside. Bergman's brilliant use of colour only makes it all the more regretful that he does not use it more often



A Passion



# Programme

Tuesday June 1	7.0	DON QUIXOTE
	9.0	ONE EYED JACKS
Wednesday June 2	7.0	ONE EYED JACKS
	9.30	DON QUIXOTE
	11.15	ONE EYED JACKS
Thursday June 3	7.0	DON QUIXOTE
	9.0	SEVEN DAYS IN MAY
	11.0	DON QUIXOTE
Friday June 4	7.0	LA TETE CONTRE LES MURS
	9.0	SEVEN DAYS IN MAY
	11.0	GOLIATH AND THE VAMPIRES
		HERCULES AGAINST THE MOONMEN
Saturday June 5	3.0	SEVEN DAYS IN MAY
	5.0	LA TETE CONTRE LES MURS
	7.0	SEVEN DAYS IN MAY
	9.0	LA TETE CONTRE LES MURS
	11.0	GOLIATH AND THE VAMPIRE
		HERCULES AGAINST THE MOONMEN
Sunday June 6	5.0	THE ECLIPSE
	7.0	LA TETE CONTRE LES MURS
	9.0	THE ECLIPSE
	11.0	LA TETE CONTRE LES MURS
Monday June 7	7.0	THE ECLIPSE
	9.0	LE SANG D'UN POETE
		CHANT D'AMOUR
Tuesday June 8	7.0	LE SANG D'UN POETE
		CHANT D'AMOUR
	9.0	THE ECLIPSE
Wednesday June 9	7.0	CITIZEN KANE
	9.0	LE SANG D'UN POETE
		CHANT D'AMOUR
	11.0	CITIZEN KANE
Thursday June 10	7.0	SECONDS
	9.0	THE BRIDE WORE BLACK
	11.0	SECONDS
Friday June 11	7.0	THE BRIDE WORE BLACK
	9.0	SECONDS
	11.0	MORGAN—A SUITABLE CASE FOR TREATMENT
		ONE WAY PENDULUM
Saturday June 12	3.0	SECONDS
	5.0	THE BRIDE WORE BLACK
	7.0	SECONDS
	9.0	THE BRIDE WORE BLACK
	11.0	MORGAN—A SUITABLE CASE FOR TREATMENT
		ONE WAY PENDULUM
Sunday June 13	5.0	THE GOLDEN COACH
	7.0	HOUR OF THE WOLF
	9.0	THE GOLDEN COACH
	11.0	HOUR OF THE WOLF
Monday June 14	7.0	THE GOLDEN COACH
	9.0	HOUR OF THE WOLF

# Summary

Tuesday June 15	7.0	WAR HUNT
	9.0	MOBY DICK
Wednesday June 16	7.0	MOBY DICK
	9.0	WAR HUNT
	11.0	MOBY DICK
Thursday June 17	7.0	VIVA MARIA
	9.0	PERSONA
	11.0	VIVA MARIA
Friday June 18	7.0	PERSONA
	9.0	VIVA MARIA
	11.30	THE BEATLES: ALL-NIGHT SHOW
Saturday June 19	3.0	VIVA MARIA
	5.0	PERSONA
	7.0	VIVA MARIA
	9.0	PERSONA
	11.30	THE BEATLES: ALL-NIGHT SHOW
Sunday June 20	5.0	PERSONA
	7.0	TO BE OR NOT TO BE
	9.0	PERSONA
	11.0	TO BE OR NOT TO BE
Monday June 21	7.0	TO BE OR NOT TO BE
	9.0	AND GOD CREATED WOMAN
Tuesday June 22	7.0	AND GOD CREATED WOMAN
	9.0	TO BE OR NOT TO BE
Wednesday June 23	7.0	SALT OF THE EARTH
		KILL THE BILL
	11.0	AND GOD CREATED WOMAN
Thursday June 24	7.0	PARTNER
	9.0	THE SHAME
	11.0	PARTNER
Friday June 25	7.0	THE SHAME
	9.0	PARTNER
	11.0	NO WAY TO TREAT A LADY
		SOME LIKE IT HOT
Saturday June 26	3.0	THE SHAME
	5.0	PARTNER
	7.0	THE SHAME
	9.0	THE SHAME
	11.0	NO WAY TO TREAT A LADY
		SOME LIKE IT HOT
Sunday June 27	5.0	MONSIEUR HAWARDEN
	7.0	EL
	9.0	MONSIEUR HAWARDEN
	11.0	EL
Monday June 28	7.0	MONSIEUR HAWARDEN
	9.0	EL
Tuesday June 29	7.0	EL
	9.0	MONSIEUR HAWARDEN
Wednesday June 30	7.0	MONSIEUR HAWARDEN
	9.0	A PASSION
	11.0	MONSIEUR HAWARDEN