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# electric cinema club

191 PORTOBELLO ROAD  
LONDON W.11  
Telephone 01-727 4992

Membership 10p (2s) per year  
Seat Price 30p (6s)

**COVER:** The Cabinet Of Dr Caligari/  
Ivan The Terrible/Sunset Boulevard

During the second month of the full time Electric Cinema Club we are doing two things. One of them involves showing films, and the other the cinema itself.

During the last few weeks we have been working during the day to try and improve the facilities of the building. At the time of writing, two major schemes are under way in order that, in the very near future, we will have a central heating system, and some comfortable seats. Efforts are also being made to obtain a bigger screen.

Meanwhile, we continue to show films. February has the usual varied repertoire—everything, in fact, from *Hellzapoppin* to *Masculin Feminin*. The theme for the month is the German Expressionist

Cinema of 1919-31. Unfortunately, some of the films which would normally be included in a season such as this (*The Cabinet Of Dr Caligari* and *Metro-polis*, for example) are currently out of circulation. We do, however, have a varied selection of titles

including such rarities as *Crime and Punishment* and *Warning Shadows*. As an adjunct to this we are also showing a series of films which are in some way related in style to expressionism: *L'Atalante*, *Zero de Conduite*, *Kanal*, *White Nights*, *Ivan the Terrible*, *Strangers on a Train*, *Sunset Boulevard*, *Wild Strawberries*, *The Mummy*, *Frenzy* and *The Hunchback of Notre Dame*. This is an outstanding collection in itself but also a reminder, as Alain Resnais once wrote "that Expressionism which first flowered in Germany in the early 20's, is far from being outmoded. We can still use it if we take it in its deepest sense and not just as a way of painting sets or exaggerating make-up".



PRAISE MARX AND PASS THE AMMUNITION



THE LIVING CORPSE



M

Monday February 1 at 7.0 pm\*  
Tuesday February 2 at 7.0 pm

**PRAISE MARX AND PASS  
THE AMMUNITION**  
GB 1970 90 mins Colour  
Directed by MAURICE HATTON  
With John Thaw and Edina  
Ronay

Dom is preparing for revolution in England. He believes, like Marx, that society can be transformed into a more humane and just one; and like Lenin, that the task of the revolutionary is to prepare society for this transformation. While he continues his revolutionary work with workers and shop stewards, the class war continues on another front too. With his charm, his passion and his rhetoric, women can't resist him and Dom uses this advantage in seducing a succession of bourgeois girls in the hope of bringing them around to revolution. As Trotsky said: "The sexual front of the class war is not to be underestimated . . ."

Monday February 1 at 9.0 pm

**THE LIVING CORPSE**  
Germany 1928 163 mins  
Written and directed by FEDOR  
OZEP  
From the novel by Leo Tolstoy  
With V I Pudovkin and  
Maria Jacobini

Certainly the longest German film of the period, and also one of the most curious. An indictment of the contemporary attitude of society and religion to divorce, the film, based on a novel by Leo Tolstoy, is particularly interesting for the performance of the great Russian director V I Pudovkin in the leading role. His influence is also discernible in the production.

Tuesday February 2 at 9.0 pm  
Wednesday February 3 at 7.0 pm  
Thursday February 4 at 9.0 pm

**M**  
Germany 1931 95 mins  
Sub-titles  
Directed by FRITZ LANG  
With Peter Lorre

Lang's first sound film, bridging the gulf between the silent and sound film with masterly ease

and retaining the best features of the silent film with an original and powerful use of sound. The film is an almost clinical study of a pathological case, the notorious child-murderer of Dusseldorf. Lang received various threatening letters from up and coming Nazis who felt that the title "Murder" must refer to themselves. It survives as a classic tragedy, with an unforgettable performance by Peter Lorre.

Wednesday February 3 at 9.0 pm  
Thursday February 4 at 11.0 pm

**SIEGFRIED**

Germany 1923 129 mins  
Directed by **FRITZ LANG**  
With Paul Richter, Margarete Schoen

The most fascinating legend of them all, the tale of Siegfried, Prince of the Netherlands, with his giant sword, his picturesque despatch of a gory dragon and his ultimate betrayal at the hands of Alberich the Niebelung. One of the most important films in the development of the German cinema, it is the supreme example of German studio craftsmanship, with its spell-binding architecture and man-made forests.



**SIEGFRIED**

**THE THREEPENNY OPERA**

Thursday February 4 at 7.0 pm  
Friday February 5 at 9.0 pm

**THE THREEPENNY OPERA**

Germany 1931 109 mins  
Sub-titles  
Directed by **G W PABST**  
With Rudolf Forster and Lotte Lenya

Although Kurt Weill's adaptation of John Gay's original "Beggars Opera" is a fascinating piece of work in itself, the fascination of Pabst's film is that of an imaginary Soho underworld created by sets and lighting. It has been described as a semi-ironical, semi-lovable fantasy and of course, there's always the young Lotte Lenya.



Friday February 5 at 7.0 pm  
Saturday February 6 at 5.0 and 9.0 pm  
Sunday February 7 at 7.0 and 11.0 pm



**THE SERVANT**

**Maria Guermanov**

Robert Wiene's version of the Dostoyevsky novel was his first film after "The Cabinet Of Dr Caligari". Many of the same devices are used strikingly, and the sets, with their sharp, splinter-like painted shadows, are particularly bizarre. The most memorable image is that of the Coroner surrounded by a huge spider's web, and the most striking, the sequences of Raskolnikov's dream, where the distortions produce moments of genuine macabre terror.

Wednesday February 10 at 7.0 pm  
Thursday February 11 at 9.0 pm  
Friday February 12 at 7.0 pm

Directed by **ALF SJOBERG**  
With Stig Jarrel, Alf Kjellin, Mai Zetterling

A boy in his last year at school, is tormented by a sadistic master. Taking refuge in an affair, half-idealistic on his side, with a shop girl, he finds her terrorised by a man she will not name. As the story unfolds, in violence and nightmare, the figure of the schoolmaster emerges as the sexual tormentor also. Although directed by Sjöberg, it was Ingmar Bergman's screenplay, with its bad dreams, dark worlds and final affirmation of life, which really brought Swedish films to prominence for the first time since the silent era.

Wednesday February 10 at 9.0 pm  
Thursday February 11 at 7.0 pm

**SUNSET BOULEVARD**

USA 1950 111 mins  
Directed by **BILLY WILDER**  
With Gloria Swanson, William Holden and Erich von Stroheim

Billy Wilder, Austrian by birth was involved (with Robert Siodmak and Fred Zinnemann) with a classic German production of 1929 "People On Sunday". Of all his American films, **Sunset Boulevard** is the one which best betrays his origins. As C.A. Lejeune described it: "The hero is a young gigolo; his mistress a faded film queen of the silent days, who exhibits in an almost equal degree the symptoms of narcissism and nymphomania. Their morbid association is carried on in a decayed Hollywood palace, where



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Thursday February 4 at 7.0 pm  
Friday February 5 at 9.0 pm

**THE THREEPENNY OPERA**  
Germany 1931 109 mins



THE HUNCHBACK OF NOTRE DAME

the lady can study her lover's rippling muscles in a floodlit swimming pool, or entertain him in a bed shaped like a gondola . . ."

Thursday February 11 at 11.0 pm  
Friday February 12 at 9.0 pm

**WILD STRAWBERRIES**  
Sweden 1957 93 mins  
Sub-titles  
Directed by **INGMAR BERGMAN**  
With Victor Sjöström, Ingrid Thulin, Gunnar Björnstrand, Bibi Andersson

*Wild Strawberries* is a dream, or a reconstruction of the past with a dream-like quality. An old professor on his way to receive an honorary degree relives his past. Every word and gesture has its meaning and design. Expressionism and realism are beautifully intertwined on one of the rare occasions when Bergman has combined the dark and sinister with a tenderness not far removed from sentimentality.

Friday February 12 at 11.0 pm  
Saturday February 13 at 11.0 pm

**THE MUMMY**  
USA 1932 72 mins  
Directed by **KARL FREUND**  
With Boris Karloff

Karl Freund was the great German lighting cameraman of "The Last Laugh", "Metropolis" and "Variety". His directorial career in Hollywood was brief, but he produced at least one masterpiece in *The Mummy*. Opening with the discovery by an expedition of a tomb, it moves with dark intensity through some of the most Gothic of all horror scenes. The mummy's awakening is among the most terrifying scenes in any horror film. The photography, although not officially credited to Freund is magnificent, and a superb performance from Karloff makes this a fantasy almost without equal.

**THE HUNCHBACK OF NOTRE DAME**  
USA 1939 116 mins  
Directed by **WILLIAM DIETERLE**  
With Charles Laughton and Edmund O'Brien

Dieterle was an ex-actor (he played the lead in Leni's "Waxworks")



FRENZY



KILLER!

who brought a Gothic thoroughness and control to many a thirties Hollywood film. His masterpiece, *The Hunchback Of Notre Dame* has seldom been bettered as an evocation of medieval life, while Charles Laughton's portrayal of the grotesque Quasimodo makes even that of Lon Chaney look feeble. The atmosphere of ignorance, superstition and terror becomes on occasions, one of almost supernatural horror.

Saturday February 13 at 3.0 and 7.0 pm  
Sunday February 14 at 5.0 and 9.0 pm

**FRENZY**  
Sweden 1944 101 mins  
Sub-titles  
Directed by **ALF SJÖBERG**  
With Stig Jarrel, Alf Kjellin, Mai Zetterling

A boy in his last year at school, is tormented by a sadistic master. Taking refuge in an affair, half-idealistic on his side, with a shop girl, he finds her terrorised by a man she will not name. As the story unfolds, in violence and nightmare, the figure of the schoolmaster emerges as the sexual tormentor also. Although directed by Sjöberg, it was Ingmar Bergman's screenplay, with its bad dreams, dark worlds and final affirmation of life, which really brought Swedish films to prominence for the first time since the silent era.

Saturday February 13 at 5.0 and 9.0 pm  
Sunday February 14 at 7.0 and 11.0 pm  
Monday February 15 at 9.0 pm

**KILLER!**  
France/Italy 1969 110 mins  
Colour Sub-titles  
Directed by **CLAUDE CHABROL**  
With Michel Duchaussoy, Jean Yanne, Caroline Cellier

The director of "Les Biches" once again interweaves threads of classical tragedy, Hitchcock thriller and social satire to achieve another perfect film—this time about a father's determination to track | down the motorist who ran over his son—a fascinating interplay between limpid surfaces and darker, more ambiguous meanings.

Monday February 15 at 7.0 pm  
Tuesday February 16 at 9.0 pm

**WARNING SHADOWS**

Germany 1922 95 mins  
Directed by **ARTHUR ROBISON**  
With **Fritz Kortner, Ruth Weyher, Alexander Grenach**

A film of psychological conflict that relies heavily on the visual power of Fritz Arno Wagner's photography. The effects he achieves are perhaps unrivalled in the silent cinema for subtlety and dramatic power. The story involves a strolling juggler who presents a shadow play at the home of a jealous Count who is exasperated by his wife's flirting. Sensing conflict, the juggler hypnotises the Count and his party and by means of a collective dream, warns them of impending tragedy.

Tuesday February 16 at 7.0 pm  
Wednesday February 17 at 11.0 pm

**WAXWORKS**

Germany 1924 93 mins  
Directed by **PAUL LENI**  
With **Wilhelm Dieterle, Emil Jannings, Conrad Veidt, Werner Krauss**

Like "Caligari", Leni's film is set in a fair, at a booth in which wax figures are exhibited. A young poet writes three stories about the waxworks: 'Harum-al-Raschid', 'Ivan the Terrible' and 'Jack the Ripper'. Leni was one of the outstanding directors of the twenties. His special gift for designing sets in an attempt to create a fantastic atmosphere, borrowed much from expressionism. Wilhelm Dieterle, who plays the poet, moved to Hollywood in 1930, became William Dieterle, and a director. His best film, "The Hunchback of Notre Dame", is showing on February 12 and 13.

Wednesday February 17 at 7.0 pm  
Thursday February 18 at 9.0 pm

**HELLZAPOPPIN!**

USA 1941 84 mins  
Directed by **H C POTTER**  
With **Olsen and Johnson, Martha Raye**

This early venture into surrealist comedy is now often cited as the inspiration for many a modern experimental and underground film. It's incredibly funny even by modern standards, and it even



WAXWORKS

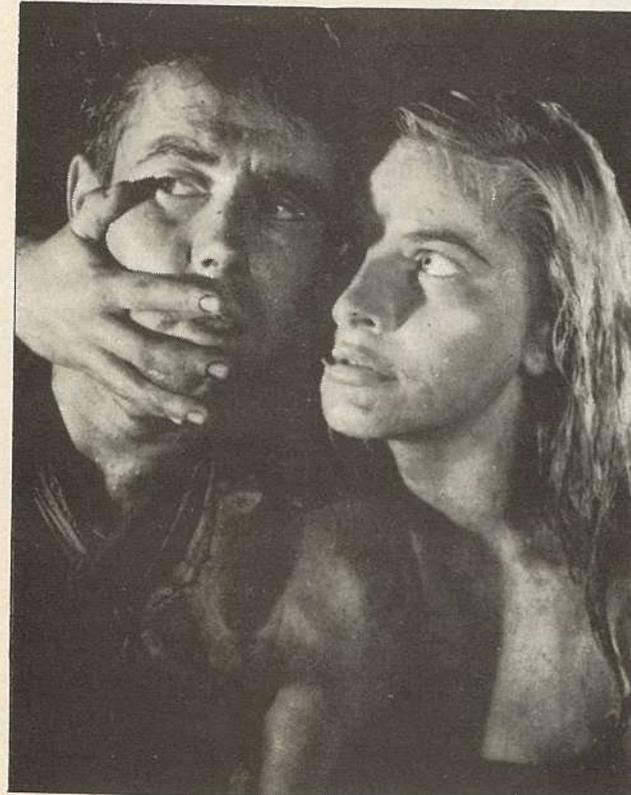


HELLZAPOPPIN



KURONEKO

**KANAL**



has moments of great beauty, as when, for example, a waiter tosses away his tray and leaps, in slow motion, into the pool.

Wednesday February 17 at 9.0 pm  
Thursday February 18 at 7.0 and 11.0 pm

**KURONEKO**

Japan 1968 99 mins  
Sub-titles **Scope**  
Directed by **KANETO SHINDO**  
With **Kichiemon Nakamura, Nobuko Otowa, Kiwako Taichi**

Starving samurai converge on an isolated farmhouse to loot, rape and burn the lonely women occupants. The place becomes an abode of dread, haunted by a beautiful vampire fatal to all samurai. Shindo's sequel to "Onibaba" is equally powerful in its terror, violence and eroticism. Striking visual effects add a new dimension to the supernatural.

Friday February 19 at 9.0 pm  
Saturday February 20 at 3.0 and 7.0 pm

**KANAL**

Poland 1956 95 mins  
Directed by **ANDRZEJ WAJDA**  
With **Teresa Izewska, Tadevz Janczar**

Kanal deals with the last days of the Warsaw Rising and the few survivors of the Resistance who were driven to the refuge of the sewers—most of them to die there. The sewers assume an air of nightmare, with endless labyrinths all looking alike, and nameless figures who rush by screaming hysterical warnings. Barricades are guarded by strained, speechless sentinels who merely gaze in horror at the endless wanderers who pass them. An old bearded colonel lies dying in the water, clutching his braided cap; and his groans are magnified until they sound like the trumpets of an elephant . . . . .

Friday February 19 at 11.0 pm  
Saturday February 20 at 11.0 pm

**A TRIBUTE TO THE SWASHBUCKLERS ERROL FLYNN in AGAINST ALL FLAGS**  
USA 1952 Colour 81 mins  
Directed by **GEORGE SHERMAN**



ERROL FLYNN



TYRONE POWER



KAMERADSCHAFT

Sunday February 21 at 5.0 and 9.0 pm  
 Monday February 22 at 9.0 pm  
 Tuesday February 23 at 7.0 pm  
 Wednesday February 24 at 9.0 pm  
 Thursday February 25 at 7.0 pm  
 Friday February 26 at 9.0 pm  
 Saturday February 27 at 5.0 and 9.0 pm

**BRITISH PREMIERE**

**THE WANDERER**

Directed by **JEAN GABRIEL ALBICOCO**

From the novel "Le Grand Meaulnes" by Alain Fournier

with

**BRIGITTE FOSSEY**

**JULIETTE VILLARD**

With **Maureen O'Hara, Anthony Quinn**

For almost 20 years, Errol Flynn was Hollywood's King of Buckle and Swash. Athletic, quick and graceful, he loved life and cared about nothing, off screen and on. **Against All Flags**, made towards the end of his career, survives, like all the rest of his work, as an elegant romp which filled cinemas throughout the land.

**TYRONE POWER in THE MARK OF ZORRO**  
 USA 1940 97 mins  
 Directed by **ROUBEN MAMOULIAN**

With **Linda Darnell and Basil Rathbone**

Tyrone Power, although fatter and shorter than Flynn, was still a worthy successor, and he did indeed largely displace him during the forties. **The Mark of Zorro** is a rich swashbuckling adventure in which Mamoulian, indulging his passion for shadows, makes good use of the contrasting white Spanish architecture and black of Zorro's cave. Power is dashingly handsome, Linda Darnell is sweetly pretty and Basil Rathbone is really the only villain for this sort of thing.

**FLASH GORDON'S TRIP TO MARS**  
 USA 1938

A Universal serial in 15 episodes  
 Directed by **FORD BEEBE** and **ROBERT HILL**

With **Larry "Buster" Crabbe, Carol Hughes, Charles Middleton**  
 Episode One

**JEAN BLAISE**  
**ALAIN LIBOLT**  
**ALAIN NOURY**

|             |                                  |   |
|-------------|----------------------------------|---|
| Thurs Feb 4 | 7.0<br>9.0<br>11.0               | The Threepenny Opera<br>M<br>Siegfried  |
| Fri Feb 5   | 7.0<br>9.0<br>11.0               | Cul-de-Sac<br>The Threepenny Opera<br>Ivan The Terrible Parts One and Two   |
| Sat Feb 6   | 3.0<br>5.0<br>7.0<br>9.0<br>11.0 | L'Atalante/Zero De Conduite<br>Cul-de-Sac<br>L'Atalante/Zero De Conduite<br>Cul-de-Sac<br>Ivan The Terrible Parts One and Two |
| Sun Feb 7   | 5.0<br>7.0                       | L'Atalante/Zero De Conduite<br>Cul-de-Sac   |

France 1969 Colour Scope Sub-titles 104 mins



WHITE NIGHTS



UGETSU MONOGATARI



THE HAUNTED PALACE

The Ammunition  
 The Ammunition  
 The Ammunition

Monday February 22 at 7.0 pm  
 Tuesday February 23 at 9.0 pm

**KAMERADSCHAFT**  
 Germany 1931 Sub-titles  
 Directed by **G W PABST**  
 With **Fritz Kampers, Alexander Granach**

Pabst's classic plea for international brotherhood was based on an actual mining disaster which occurred at the beginning of the century in Courrières near the German border, and in which German miners went to the aid of their French comrades. Pabst transfers it in time to the period after the Versailles treaty of 1918. It was, not surprisingly, Shunned by the German public at the time of its first release.

Wednesday February 24 at 7.0 pm  
 Thursday February 25 at 9.0 pm

**WHITE NIGHTS**  
 Italy 1957 102 mins  
 Directed by **LUCHINO VISCONTI**  
 With **Marcello Mastroianni and Maria Schell**

A strange film from a master of neo-realism, deliberately artificial and stylised. A young man wandering through the streets at night, sees a girl loitering on a bridge. She tells him an improbable tale, and as she does so the present slides into the past, the past into the present—the stranger for whom she waits fades into the stranger with whom she sits. Everything is undefined yet at the same time, as sharp as a dream. A really strange and beautiful film.

Wednesday February 24 at 11.0 pm  
 Thursday February 25 at 11.0 pm  
 Friday February 26 at 7.0 pm

UGETSU MONOGATARI

Japan 1953 95 mins  
Directed by KENJI MIZOGUCHI

Mizoguchi died in 1956 at the age



the lives of his characters.  
Ugetsu Monogatari is his masterpiece.

Friday February 26 at 11.0 pm  
Saturday February 27 at 11.0 pm

SCIENCE FICTION NIGHT No. 3  
THE HAUNTED PALACE

USA 1963 86 mins Colour  
Scope

Directed by ROGER CORMAN  
With Vincent Price, Debra Paget,  
Lon Chaney Jr

With its roots in Poe, Lovecraft, Matheson and Beaumont, a must for all science fiction addicts. On the surface, a nutty yarn about the green, four-armed sex-hungry Thing in Vincent Price's cellar. Underneath, an allegory dealing with such contemporary diseases as the death-wish, dread of disfigurement, guilt-transference and atonement, and the search for identity.

THE DAY THE EARTH  
STOOD STILL

USA 1951 92 mins  
Directed by ROBERT WISE  
With Michael Rennie, Patricia Neal

One of Arthur C Clarke's favourite films, this is the one in which a flying saucer lands in Washington, and Michael Rennie steps out, in the company of an enormous and impregnable robot. Finding that Earth's political leaders refuse to assemble to hear his message, he disconsolately seeks less formal methods of alerting humans to their interplanetary responsibilities.

FLASH GORDON'S TRIP  
TO MARS

Episode Two

Saturday February 27 at 3.0 and  
7.0 pm  
Sunday February 28 at 5.0 and  
9.0 pm



TYRONE POWER

way in which it deals with taboo subjects as well as its style. It concerns 'the children of Marx and Coca-Cola', and is the first of the trilogy (which includes "Made in USA" and "Deux Ou Trois Choses ...") dealing with the new American-style France.

Sunday February 28 at 7.0 and  
11.0 pm

STRANGERS ON A TRAIN

USA 1951 100 mins  
Directed by ALFRED HITCHCOCK  
With Farley Granger, Robert  
Walker

Hitchcock did his apprenticeship at the UFA studios and has obviously been influenced by German Expressionism. In *Strangers On A Train* it is the final fairground sequences which bear witness to this. The rest of the film is one of Hitchcock's best, rich in detail, tension, distortion and truth.



and Swash. Athletic, quick and graceful, he loved life and cared about nothing, off screen and on. *Against All Flags*, made towards the end of his career, survives, like all the rest of his work, as an elegant romp which filled cinemas throughout the land.

TYRONE POWER in  
THE MARK OF ZORRO



MASCULIN FEMININ

STRANGERS ON A TRAIN

PROGRAMME SUMMARY

|              |                                  |   |
|--------------|----------------------------------|---|
| Mon Feb 1    | 7.0<br>9.0                       | Praise Marx And Pass The Ammunition<br>The Living Corpse  |
| Tues Feb 2   | 7.0<br>9.0                       | Praise Marx And Pass The Ammunition<br>The Living Corpse  |
| Wed Feb 3    | 7.0<br>9.0<br>11.0               | M<br>Siegfried<br>Praise Marx And Pass The Ammunition   |
| Thurs Feb 4  | 7.0<br>9.0<br>11.0               | The Threepenny Opera<br>M<br>Siegfried  |
| Fri Feb 5    | 7.0<br>9.0<br>11.0               | Cul-de-Sac<br>The Threepenny Opera<br>Ivan The Terrible Parts One and Two   |
| Sat Feb 6    | 3.0<br>5.0<br>7.0<br>9.0<br>11.0 | L'Atalante/Zero De Conduite<br>Cul-de-Sac<br>L'Atalante/Zero De Conduite<br>Cul-de-Sac<br>Ivan The Terrible Parts One and Two |
| Sun Feb 7    | 5.0<br>7.0<br>9.0<br>11.0        | L'Atalante/Zero De Conduite<br>Cul-de-Sac<br>L'Atalante/Zero De Conduite<br>Cul-de-Sac  |
| Mon Feb 8    | 7.0<br>9.0                       | My Little Chickadee<br>Crime And Punishment   |
| Tues Feb 9   | 7.0<br>9.0                       | My Little Chickadee<br>Crime And Punishment   |
| Wed Feb 10   | 7.0<br>9.0<br>11.0               | The Servant<br>Sunset Boulevard<br>My Little Chickadee  |
| Thurs Feb 11 | 7.0<br>9.0<br>11.0               | Sunset Boulevard<br>The Servant<br>Wild Strawberries  |
| Fri Feb 12   | 7.0<br>9.0<br>11.0               | The Servant<br>Wild Strawberries<br>The Mummy/The Hunchback Of Notre Dame   |
| Sat Feb 13   | 3.0<br>5.0<br>7.0<br>9.0<br>11.0 | Frenzy<br>Killer!<br>Frenzy<br>Killer!<br>The Mummy/The Hunchback Of Notre Dame   |
| Sun Feb 14   | 5.0<br>7.0<br>9.0<br>11.0        | Frenzy<br>Killer!<br>Frenzy<br>Killer!  |
| Mon Feb 15   | 7.0<br>9.0                       | Warning Shadows<br>Killer!  |
| Tues Feb 16  | 7.0<br>9.0                       | Waxworks<br>Warning Shadows   |
| Wed Feb 17   | 7.0<br>9.0<br>11.0               | Hellzapoppin!<br>Kuroneko<br>Waxworks   |
| Thurs Feb 18 | 7.0<br>9.0<br>11.0               | Kuroneko<br>Hellzapoppin!<br>Kuroneko   |
| Fri Feb 19   | 7.0<br>9.0<br>11.0               | Hellzapoppin!<br>Kanal<br>Against All Flags/Mark Of Zorro   |
| Sat Feb 20   | 3.0<br>5.0<br>7.0<br>9.0<br>11.0 | Kanal<br>The Seventh Seal<br>Kanal<br>The Seventh Seal<br>Against All Flags/Mark Of Zorro                                     |
| Sun Feb 21   | 5.0<br>7.0<br>9.0<br>11.0        | The Wanderer<br>The Seventh Seal<br>The Wanderer<br>The Seventh Seal  |
| Mon Feb 22   | 7.0<br>9.0                       | Kameradschaft<br>The Wanderer   |
| Tues Feb 23  | 7.0<br>9.0                       | The Wanderer<br>Kameradschaft   |
| Wed Feb 24   | 7.0<br>9.0<br>11.0               | White Nights<br>The Wanderer<br>Ugetsu Monogatari   |
| Thurs Feb 25 | 7.0<br>9.0<br>11.0               | The Wanderer<br>White Nights<br>Ugetsu Monogatari   |
| Fri Feb 26   | 7.0<br>9.0<br>11.0               | Ugetsu Monogatari<br>The Wanderer<br>The Haunted Palace/The Day The Earth Stood Still   |
| Sat Feb 27   | 3.0<br>5.0<br>7.0<br>9.0<br>11.0 | Masculin Feminin<br>The Wanderer<br>Masculin Feminin<br>The Wanderer<br>The Haunted Palace/The Day The Earth Stood Still      |
| Sun Feb 28   | 5.0<br>7.0<br>9.0<br>11.0        | Masculin Feminin<br>Strangers On A Train<br>Masculin Feminin<br>Strangers On A Train  |