March 1988

Scala CLUB CINEMA

275-277 PENTONVILLE ROAD, LONDON N1.
Telephone: 01-278 0051/8052

KINGS CROSS

Fri 4th to Thurs 10th for 1 Week only! We are excited to present the Exclusive first run engagement of Frank Henenlotter's long-awaited new horror shocker, BRAIN DAMAGE, his first film since 'Basket Case'. BRAIN DAMAGE will play with a different supporting feature each day.

"Hello pretty, pretty. Do you want to come and play with me?" Anita Pallenberg in BARBARELLA —Sat 19th

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SATURDAY ALL NIGHT

1 — Richard Roundtree — Mr. Too Cool. SHAFT —Tues 1st. SHAFT 4.00 9.30; CAR WASH 2.15 7.50; SATURDAY NIGHT FEVER 9.45

2 — Bette Davis double: THE VALLEY (OBSCURED BY CLOUDS) 1.00 5.00 9.00; MAITRESSE 3.00 7.00

3 — Jane Fonda double: THE MORNING AFTER 1.15 5.10 9.05; THEY SHOOT HORSES DON'T THEY? 3.05 7.00

4 — Henenlotter double: BRAIN DAMAGE 2.45 6.00 9.15; BASKET CASE 1.00 4.55 7.40

5 — BRAIN DAMAGE 2.50 6.00 9.15; THE TRIP 4.35 7.40

5 — All night '70's shockers: THE EXORCIST; A BOY AND HIS DOG; ENTER THE DRAGON; DIRTY HARRY

6 — Matinee: Marcel Carné's LES ENFANTS DU PARADIS (Children of Paradise) 2.15. Separate evening show: BRAIN DAMAGE 5.55 9.15; BLUE SUNSHINE 7.35

8 — BRAIN DAMAGE 1.55 5.35 9.15; BRAIN DAMAGE 2.45 6.00 9.15; Cronenberg's SHIVERS 4.25 7.40

9 — LIQUID SKY 2.35 7.15; DRILLER KILLER 4.25 7.40

10 — Henenlotter double: BRAIN DAMAGE 2.45 6.00 9.15; BASKET CASE 4.25 7.40

11 — Leone/Morricone double: FISTFUL OF DYNAMITE (aka Duck you Sucker!) 1.00 6.15; ONCE UPON A TIME IN THE WEST 3.20 8.40

Sean Connery 007 night: GOLDFINGER 12.45 7.00; THUNDERBALL 2.40 8.35; DR. NO 5.00

12 — All night Bike films: EASY RIDER/ PEE WEE'S BIG ADVENTURE; THE LOVELESS/ PSYCHOMANIA/ THE WILD ONE

13 — Tarkovsky double: STALKER 2.35 6.30; SOLARIS 5.30

14 — Pasolini triple: MEDEA 1.40 7.30; THEOREM 3.40 9.30; OEDIPUS REX 5.35

15 — 70's Chic Pt. 3: SUPERFLY 4.15 9.30; THE HARDER THEY COME 6.05; CLEOPATRA JONES 2.40 7.50

16 — Truffaut double: STOLEN KISSES 1.55 7.40; DAY FOR NIGHT 3.30 9.15; MISSISSIPPI MERMAID 5.35

17 — Robert Benton writes & directs: BONNIE & CLYDE 2.50 7.20; NADINE 2.15 6.45 9.15

18 — ERASERHEAD 2.20 5.50 9.20; THE ELEMENT OF CRIME 4.00 7.30

19 — BARBARELLA 1.40 5.25 9.05; BATMAN 3.35 7.15

19 — All night Peckinpah Horror: CRIMES OF THE BLACK CAT/ FIVE DOLLS FOR AN AUGUST MOON/ BLACK SABBATH/ DANGER DIABOLIK/ SHOCK

20 — Matinee 2.15 6pm: A LAUREL & HARDY FESTIVAL featuring three rarely seen films: FLYING DEUCES + BLOTTO + THEY GO BOOM + L&H shorts (see back for details). Separate evening show: Nasty New Yorker double: ROSEMARY'S BABY 6.45; THE HUNGER 9.05

21 — Polanski's THE TENANT 2.15 6.45; Bertolucci's LAST TANGO IN PARIS 4.25 9.00

22 — Cocteau's GARDENS OF STONE 1.30 5.05 8.35; A SOLDIER'S STORY 3.45 7.15

23 — Joan Crawford Birthday double: WHATEVER HAPPENED TO BABY JANE 2.20 6.45; MILDRED PIERCE 4.40 9.05

24 — ANDY WARHOL & HIS CLAN 2.20 6.45; Warhol's COUCH/ KITCHEN 3.20 7.45; CIAO MANHATTAN 5.00 8.20

25 — Early Polanski triple: CUL-de-SAC 2.00 7.35; REPULSION 4.00 9.30; KNIFE IN THE WATER 5.55

26 — WISH YOU WERE HERE 4.50 9.15; LOLITA 2.10 6.35

26 — All night Space: 2001: A SPACE ODYSSEY/ SILENT RUNNING/ DUNE/ DARK STAR

27 — CRIMES OF THE HEART 4.35 9.00; Woody's THREE WOMEN 2.45 6.50

28 — TAXI ZUM KLO 2.15 6.50; THUNDER CRACK! (plus short: ALFALFA) 3.35 8.30

29 — Best boy double: WHAT HAPPENED TO KEROUAC 2.25 5.45 9.05; THE SUBTERRANEANS 4.10 7.30

30 — Alain Resnais double: LAST YEAR AT MARIENBAD 2.25 5.45 8.05; HIROSHIMA, MON AMOUR 4.10 7.30

31 — Sublime Circus shorts: FREAKS 1.30 5.30 9.30; Bergman's SAWDUST & TINSEL 2.45 6.45; THE CABINET OF DR. CALIGARI 4.35 8.25

British premiere of BRAIN DAMAGE —One week from Fri 4th to Thurs 3rd

Jane Fonda requests a tribute to herself —Thurs 3rd

The first and best BOND. Sean Connery triple —Sat 12th

Best Boy double —Tues 29

LISTEN TO THE SOUND OF LOVE
FEEL PURPLE
TASTE GREEN
TOUCH THE SCREAM THAT CRAWLS UP THE WALLS
PETER FONDA
SUSAN STRASBERG
"THE TRIP"
PSYCHEDELIC COLOR
BRUCE DERN · DENNIS HOPPER · SALLY SACHSE

The Subterraneans
TODAY'S YOUNG REBELS
LESLIE CARON
GEORGE PEPPARD

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Bassinger & Bridges in Benton's NADINE —Thurs 17th

SCREEN ADVERTISING
This month sees the start of screen advertising at The Scala. While we know that some of you will be surprised by this decision, the revenue that we will receive for showing four minutes of ads daily will enable us to spend more money on improving facilities and maintain our ticket prices at their present low level. In addition our contract with Pearl and Dean allows us to reject any ad that we consider to be offensive to any of our patrons. The decision hasn't been easy but the increased rental charges asked by certain film distributors has meant that we needed to make a choice between increasing ticket prices or finding alternative forms of income. We hope that you will understand our decision and appreciate our reasons for taking it.

INFORMATION
THE SCALA is a NO SMOKING cinema. Membership is required: 50p yearly, with immediate entry at the box office; a member may buy one additional ticket for a non-member guest. For special events tickets may be bought in advance by post or from the box office, this is usually indicated on the back of the programme in the appropriate box. Monthly programmes can be mailed to you for £2.50p.a. payable at the box office or by post. Programmes may be subject to alteration if circumstances are beyond our control. Programme times refer to the actual start of the films; please try to come in time — long queues at the last minute can delay the start of the film. Seats: £2.90, £3.90 all-nighters, £1.90 children and OAPs (not all-nighters) £1.90 unemployed and Students (on Production of LN40 or Student card) Monday to Friday before 4.30pm only (excluding bank holidays) — for special events see appropriate boxes. We have a licensed bar/cafe selling beers/wines tea, coffee, soft drinks, sandwiches, hot snacks, cakes, soup, confectionery, Lovelay ice-creams etc. We also have a Scala Selection Box in the foyer, for film suggestions.

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

SATURDAY ALL NIGHT

By popular request — THE ELEMENT OF CRIME —Fri 18th

Matinee 6
LES ENFANTS DU PARADIS
Michael Carne France 1945 (U)
With Jean-Louis Barcault, Arletty, Pierre Brasseur.
Set in the 1840's and filmed under the Occupation in Paris, Marcel Carne's master piece about the windying love of Garance (Arletty) and the mime Deburau (Jean-Louis Barrault) is a breathtaking study of the series of relationships between life and theater, mime and tragedy, the real and the imaginary sound and silence.
'Of haunting and unforgettable pathos – and told with a quality of lyrical romanticism that invests it with beauty.' THE TIMES

Evening
BRAIN DAMAGE
Frank Henenlotter US 1988 (18)
BLUE SUNSHINE
Jeff Lieberman US 1978 (18)
Zalman King, Robert Walden, Alice Ghostley
Liebermans script concerns a group of ordinary middle-class citizens who turn into psychotic murderers as a result of bad LSD ingested ten years earlier, as students at Stanford University. First they lose their hair, then they lose their cool, as they erupt into violence which can only end with their deaths.

BRAIN DAMAGE 7
Frank Henenlotter US 1988 (18)
Rick Herbst, Jennifer, Theo Barnes.
Made under the working title 'The Tingler Takes a Trip', BRAIN DAMAGE concerns Morris and Martha's weird pet Elmer. A parasitic, all-singing, all-dancing turd-like creature, Elmer occupies his humdrum existence by teaming up with Brian. In return for a fluid that creates instant euphoria and wild hallucinations all Brian has to do is supply Elmer with his favourite food – human brains!!

SHIVERS
David Cronenberg Canada 1974 (18)
With Paul Hampton, Joe Silver, Barbara Steele, Lyn Lowry.
'A heady combination of globs of horror and social criticism as slug-like venereal parasites rampage through a luxury tower block, turning the inhabitants into sex-craving zombies.'
Geoff Brown
'Superior Cronenberg horror movie, with a disturbing sexual slant. One of the many ingredients that went into the melting pot called 'Alien'.'

So while Brian roams around junkyards and punk clubs stoned out of his mind on parasitic juice, Elmer constant leaps off his body to burrow into the heads of his unwilling victims on a brain sucking spree. At first Brians so completely out of his tree that he thinks all this is a hallucination, but when he finally comes down for a while he realises he is addicted to Elmers fluid; the whole things for real and he now has to provide Elmer with a plentiful supply of fresh brains.

LIQUID SKY
Slava Tsukerman US 1983 (18)
with Anna Carlisle, Paula E. Shepherd, Susan Doukas
Tsukerman unleashes a parasitic alien being on the New York smack 'n' sex demi-monde. Junkies and sex fiends start dropping like flies, and nothing can stop the voracious bug. Tsukerman stops short of his original intention of offing the whole cast, allowing for an extraordinary fairytale ascension at the end, but his aim of highlighting social malaise gets happily mislaid in a bizarre, often hilarious, melee of weird sex and drugs and off-the-wall-camp SF. T.O.

Director Frank 'Basket Case' Henenlotter calls this movie a 'horror comedy on the edge' in which 'I wanted to blur what was funny and what wasn't. The sense of danger you will get by by not knowing if what you see next is a gag or a bloody special effect is the unease level I want to film to work on. I find it boring setting up a situation to give an audience exactly what they expect.'
So dear patrons, drop your expectations, suspend those pre-conceptions and check this one out.

DRILLER KILLER
Abel Ferrara US 1979 (18)
With Carolyn Merz, Jimmy Laine (Abel Ferrara) with music by Tony Coca Cola and The Roosters
There's 'lardy trouble' for Manhattan's Lower East Side when an artist turned psycho by the punk band living upstairs, takes his Black & Decker and an 8 inch bit and turns the Big Apple's bums & wings population into a slaughterhouse. Abel Ferrara (MS.45 – ANGEL OF VENGEANCE) makes his debut here as both star and director. Probably the best film on the video nasties list.

BRAIN DAMAGE
Frank Henenlotter US 1988 (18)
Rick Herbst, Jennifer, Theo Barnes.
BASKET CASE
Frank Henenlotter US 1982 (18)
With Kevin Vanhentenryck, Terri Susan Smith
What's in the padlocked wicker basket Duane Bradley carries with him everywhere? Why does he feed it hamburgers? One of the funniest black comedy horror films to comes out of Hollywood for years. Featuring what is possibly the most blasphemously realised monster yet to splatter your screens! 'A rare picnic for horror fans.'

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THE TRIP
Roger Corman US 1967 (18)
With Peter Fonda, Bruce Dern, Susan Strasberg, Dick Miller. Script: Jack Nicholson, Banned by the Censor, when first released. A psychedelic '60s'. Confused TV director Peter Fonda asks bearded friend Bruce Dern to guide him on his first trip which is complete with visions of sex, death, strobe lights, flowers, dancing girls, witches, hooded riders, a torture chamber and a dwarf, not for the weak of brain!

Sat 5th
ALL-NIGHT SEVENTIES SHOCKERS (18)
THE EXORCIST
William Friedkin US 1973
Ellen Burstyn, Max Von Sydow, Linda Blair.
A BOY AND HIS DOG
L Q JONES US 1975
Suanne Johnson, Don Johnson, A Dog
ENTER THE DRAGON
Robert Clouse US 1973
Bruce Lee, John Saxon
DIRTY HARRY
Clint Eastwood, Harry Guardino.

Sat 13th
ALL-NIGHT BIKE BINGE (18)

EASY RIDER
Dennis Hopper
US 1969
Dennis Hopper, Peter Fonda, Jack Nicholson.
PEE WEE BIG ADVENTURE
Tim Burton US 1985
Paul Reubens, Elizabeth Daily
THE LOVELESS
Kathryn Bigelow/Monte Monte Montgomery US 1982
William DaFoe, John Lurie
PSYCHOMANIA
Don Sharp GB 1972
Nigley Henson, Beryl Reid
THE WILD ONE
Laslo Benedek US 1954
Marlon Brando, Mary Murphy, Lee Marvin.

STALKER 13
Andrei Tarkovsky (PG)
Alexander Kaidanovsky, Anatoly Solonitsyna
A master piece of poetic intensity which for nearly three hours absorbs the viewer utterly. . . a sequence of dazzling cinema. . . I have seen STALKER twice now and each time discovered levels of understanding which reveal themselves with subtle power. I shall see it again. . . It has the unity of an absolute. There is no other contemporary film like it. It has to be seen it is unique. NOW. 'Full of Powerful, unforgettable images, particularly simple, ordinary sights given in close-up strange, surreal impact. SUNDAY TIMES
SOLARIS
Tarkovsky USSR 1972 (PG)
SOLARIS is often cited as the Russian answer to Kubrick's 2001: both are visually stunning, ambitious in scope and achievement and both are ultimately mysterious, open and to several interpretations. But whereas 2001 seemed to see the future as soulless and mechanised, and its elaborate special effects a reflection/anticipation of futuristic technology, SOLARIS presents another planet which transmutes the sophisticated earthman astronauts by its ability to conjure up the reality of their subconscious thoughts, fears, memories – which recalls not so much 2001 as the US 50's sci-fi classic 'Forbidden Planet' – remember the mystring id?

MEDEA 14
Pasolini It 1971 (18)
With Maria Callas
In her only film, Maria Callas radiates a regal presence as the Euripides heroine who murders her own children, poisons her husband and steals the Golden Fleece. Brilliantly filmed in colour in Syria, Turkey and Italy amidst Pasolini's own brand of pagan pomp and circumstance.
THEOREM Pasolini It 1968 (18)
With Terence Stamp, Silvana Mangano
Dir Pasolini do it bigger and better before Porter, Sting and Brimstone? The handsome, but vulgar, Visitor, Terence Stamp is the bi-sexual catalyst who throws this particular nuclear family into hyper drive. Seducing mother, daughter, son and father he opens a Pandora's Box of latent repressions which provided the audience with a cataloguing of Freudian and pseudo religious paradoxes/images. One of Pasolini's most 'entertaining' and coherent movies, which is far superior in almost every way to 'Brimstone'.
OEDIPUS REX Pasolini It 1967 (18)
With Franco Citti, Silvano Mangano, Alida Valli.
Pasolini's intensely visual adaptation of Sophocles' 'Oedipus the King' and 'Oedipus at Colonus' starring Franco Citti as the ancient prince who murders his father and marries his own mother.

SUPERFLY
Gordon Parks Jr. US 1972 Ron O'Neal, Carl Lee (18)
An extremely rare showing of this exciting tale of Harlem drug dealer out for a last killing before he quits the business. Features an excellent score by Curtis Mayfield.
CLEOPATRA JONES
Jack Starrett US 1973 (18)
Tamara Dobson, Bernie, Shelly Winters.
The truly tremendous, Tamara Dobson, plays a karate-chopping government agent tracking down these big, bad drug dealers in this classic 70's slice of celluloid.
THE HARDER THEY COME
Perry Henzell Jam 1972 (15)
With Jimmy Cliff
'The one great shanty town thriller, which takes reggae and the ganja trades in its stride. The tone is alternatively illuminatory and righteously angry, but Henzell never goes for easy targets.' T.O.

STOLEN KISSES 16
Francois Truffaut Fr 1968 (15)
With Jean-Pierre Leaud, Delphine Seyrig, Michel Lonsdale.
This absolutely touching and hilarious film about an inept jack-of-all-trades is possibly Truffaut's best movie and one of the best treatments of young love ever put on the screen.
DAY FOR NIGHT
Truffaut Fr 1970 (15)
One of Truffaut's most entertaining films. He plays a director having problems with his cast, notably his immature and self-obsessed lead actor (Leaud) who decides he's in love with the American actress (Bisset). There are some relatively moments as in the scene where the cast won't drink the milk it's supposed to, and an ageing actress supposedly making a comeback can't remember her lines despite the idiot cards lavishly scattered around the set.
MISSISSIPPI MERMAID
Francois Truffaut Fr 1969 (15)
With Jean-Paul Belmondo, Catherine Deneuve
This romantic thriller benefits greatly from the powerful performances of Belmondo as a tobacco planter and Deneuve as his mail-order bride. It's a stylish imitation of Hitchcock, and while it doesn't quite deliver Hitchcock's masterly suspense it remains an intriguing and enjoyable mystery.

BRAZERHEAD 18
David Lynch US 1976 (18) With John Nance
Lynch comes alarmingly close to the logic of dreams and nightmares, in which successive layers of malitia seem to dissolve, sucking you into a terrifying vortex. Sweetly catatonic Henry lives alone in spartan squalor till he's joined by his equally traumatised girl and their 'baby', and inhuman, squealing monster like a horrific parody of the baseball kid in 2001. Newsweek. 'If Antonioni had locked himself in an attic with a years supply of peyote buttons, he might have emerged with something like this cinematic fantasia about poetics, but for intellectuals. Whatever ERASERHEAD is about in its mix of darking urban malaise, catatonic courtships and moment effects, there's no denying the fascination of its judiciously scrupulent pacing and visterial imagery.
THE ELEMENT OF CRIME
Lars von Trier Denmark 1984 (18)
With Michael Elphick, Meme Lai, Esmond Knight
'The Element of Crime' is a cinephile's film stuffed with influences and allusions which, together with the precocious brilliance of every single image becomes stunning. The absolute assurance and ingenuity with which von Trier creates and extraordinary, nightmarish vision from minimal resources makes this film debut as startling as 'Eraserhead' and every bit as spectacular. 'Mad Max' directed by Tarkovsky. WHAT'S ON.

BARBARELLA
Roger Vadim Fr/It 1967 (15)
With Jane Fonda, Anita Pallenberg, David Hemmings.
Beautiful young 40th century astronaut prevents the psychotic ray from getting in the wrong hands. Campy and slightly sick adventures with angels and other space people, from a highly transportable comic strip; some ingenious gadgetry and design.
BATMAN
Leslie H. Martinson 1966 (U)
Holy economics, it's BATMAN – the Movie! With Cesar Romero as the Riddler, Burgess Meredith as the Penguin, Frank Gorshin as the Joker, and Lee Meriwether (Miss America '56) as Kitka the Catwoman. Plus your old favourites Adam West, Burt Ward, Neil Hamilton etc. . . So jump in your Batmobile and zoom over for this rare screening.

Sat 19th
ALL-NIGHT PANINARO HORROR (18)
CRIME OF THE BLACK CAT
Sergio Pastone It 1972
Silvia Koscina.
5 DOLLS FOR AN AUGUST MOON
Mario Bava It 1970
Edwige French
BLACK SABBATH
Mario Bava It 1963
Boris Karloff, Michele Mercier
DANGER: DIABOLIK
Mario Bava It 1968
John Philip Law, Marisa Mell
SHOCK
Mario Bava It 1977

LAUREL AND HARDY FESTIVAL Matinee 20
4 Hours of pure unadulterated Laurel and Hardy with a rare chance to see complete prints of. . .
FLYING DEUCES
Eddie Sutherland 1939
Their best feature film away from Hal Roach – Laurel and Hardy join the foreign legion to forget an unhappy love affair. Their adventures in Morocco culminate in being sentenced to death and escaping in a plane without a pilot. Highlights include two of their best musical numbers and the notorious shark scene usually cut in Britain now restored.
BLOTTO
James Parrott 1930
Laurel and Hardy play truant from their wives again and quite chaos in (and out) of a nightclub. The first complete cinema screening in this country!!
THEY GO BOOM
1929 The rarest of Laurel and Hardy's talkies, never shown on T.V.
. . . and more of their funniest shorts. . .
ME AND MY PAL 1933: **LAUGHING GRAVY** 1931: **ONE GOOD TURN** 1931: . . . plus clips from their best silents **DOUBLE WHOOPEE**. . . **TWO TARS**. . **PUTTING PANTS ON PHILIP**. . **THE SECOND HUNDRED YEARS**. . **THEIR PURPLE MOMENT**. . plus memorabilia stills, free prize draw. . and lots, lots more!!

THE TENANT 21
Polanski US/Fr 1976 (18)
With Polanski, Isabelle Adjani, Shelley Winters.
As in his classic REPULSION, Polanski's theme is obsessive paranoia; but this time the director presents his paranoid 'victim' with a style wicked sense of humour. Polanski himself plays Trelkovsky, a nebbish clerk with a loose grip on himself and in need of an apartment. He becomes the 'tenant' of a decrepit set of rooms whose previous occupant committed suicide. Gradually suspecting his fellow tenants of conspiracy against him — another potential suicide? — his affair with the best friend of the dead girl leads him into assuming her personality (of transvestite theme in CUL DE SAC). . . Paranoia strikes deep and Polanski twists the knife with an accommodating smile.
LAST TANGO IN PARIS
Bernardo Bertolucci It/Fr 1972 (18)
With Marlon Brando, Maria Schneider
A film about sex. Brando plays a middle-aged American who meets Schneider, a young French girl, while he's apartment hunting. Quickly and silently they make love, there are no questions and many revealing moments throughout this extremely erotic film. Renowned for its infamous anal intercourse scene, Brando gives one of his most moving performances.

GARDENS OF STONE 22
Francis Coppola US 1987 (15)
James Caan, Anjelica Huston, James Earl Jones
Caan plays a seasoned vet frustrated by his duties guarding Arlington military cemetery (the garden of stones) while the Vietnam war rages in S.E. Asia. He is against the war but so pro-military he is desperate for a posting where he can train young recruits to get out there and kill and die with honour. A strange, but meticulously directed dialogue, on the rights and wrongs of militarism.
A SOLDIER'S STORY
Norman Jewison 1984 US (15)
With Howard Rollins Jr., Adolph Ceasar
Louisiana 1944, when Captain Richard Davenport, one of the first negro officers in the US Army arrives at a segregated training camp to investigate the murder of a black sergeant, his Commanding Officer tells him 'the worst thing you can do in this part of the country is pay too much attention to the death of a negro under mysterious circumstances.' Norman Jewison's last good film, 'In the Heat of the Night', was also a Southern-set mix of racial drama and murder mystery. In 'Soldie's Story', he does well by the discussions of the changing role of black people in society while eliciting some strong performances by his excellent cast.

WHATEVER HAPPENED TO BABY JANE? 23
Robert Aldrich US 1962 (PG)
Outrageously camp black comedy of two former movie stars; Joan's a cripple at the mercy of her demented sister Baby Jane Hudson (Bette Davis). Both actresses had a field day with their loatable characterisations. 'Don't forget to eat your din-dins', 'Oh Blanche, you wouldn't treat me this way if I wasn't in a wheelchair', 'But ya are, Blanche, ya are!'
MILDRED PIERCE
Michael Curtiz US 1945 (U)
Joan Crawford, Jack Carson, Zachary Scott, Eve Arden
Crawford won an Oscar as a housewife-turned-waitress who finds success in business but loses control of her ungrateful daughter Ann Blyth — especially when she finds they're competing for the love of the same man. Solid adaptation of James M. Cain's novel with top supporting cast.

ANDY WARHOL AND HIS CLAN Det. 1970 (18) 24
With Warhol and his Superstars
Interviews with Paul Morrissey, Gerhard Malanga, Viva, Ultra Violet, Joe D'Alessandro, Taylor Mead, Brigid Porter, Candy Darling along with excerpts from many of Warhol's films including 'The Shoplifter', 'Lonesome Cowboys', 'I A Man', 'Chelsea Girls.
COUCH Andy Warhol US 1964 (18)
With Gerhard Malanga, Baby Jane Holzer, Ondine, Kerouac
Sex is always on the verge of any Warhol film, one can feel it. His central metaphor is voyeurism and COUCH is watching people coming in and having sex in all different ways on the COUCH.
KITCHEN
Andy Warhol US 1965 (18) Edie Sedgwick
Underground soap opera with Edie and some of the factory boys sitting around a kitchen discussing sex, make-up and other important issues.
CHAO! MANHATTAN
David Palmer/David Weisman US 1972 (18)
With Edie Sedgwick, Baby Jane Holzer, Andy Warhol, Paul America
The film covers two historic periods EDIE past and EDIE present. In the earlier black-and-white footage, she is Queen of the Underground. In the California colour sections, she is living in a huge pastel tent at the bottom of a swimming pool, surrounded by dazzling photos of the EDIE that was. Spinning out tales of her brutal father, horny brothers, her drug addiction. She can only put on a pathetic display of the corpse she is about to become.' TIME

CUL DE SAC 25
Polanski GB 1966 (18)
Francoise Dorleac, Donald Pleasence, Lionel Stander, Jackie Bissett
A brilliant menacing and often hilarious black comedy — though it stirred controversy on first release — one critic attacked it for 'necrophilia, homosexuality and sadism'! Two wounded gangsters on the run take refuge in an isolated castle at Lindisfarne. Here they disrupt the strange menage of the owner (Pleasance) a bald, sometime transvestite who flits around like some demonic Roman emperor.' Their arrival further complicates his already bizarre marital relationship with his young, bored French wife.
REPULSION
Roman Polanski GB 1965 (18)
With Catherine Deneuve, Ian Hendry, John Fraser, Patrick Wymark
A classic psychological horror thriller, which grows more disturbing on each viewing. Catherine Deneuve plays a young girl alone in a London flat, where she becomes prey to a series of terrifying sexual threats . . . cracks appear in the walls, hands reach out in what appears to be a grotesque sexual conspiracy.
KNIFE IN THE WATER
Roman Polanski 1962 (18)
Polanski's first feature film, and it put the world on notice that a major new talent had arrived. The film is a taut, tight character study of two men competing for a woman's attention and approval which creates an atmosphere of suspense, tension and potential violence. A literal tour de force.

WISH YOU WERE HERE 26
David Leland 1987 GB (15)
Emily Lloyd, Clare Clifford, Tom Bell
With Mother dead and Father emotionally ditto, 16 year-old Linda (Lloyd) hungers for love with a foul mouthed exhibitionism that horrifies the strait-laced elders of her 50s south coast hometown. For his directorial debut, Leland filches a few incidents from the early life of Cynthia Payne to create a teenage rebel whose frustrations lead her to kick against the pricks of repressively status-conscious, middle-class Britain, double-standards and all. (T.O.)
LOLITA
Stanley Kubrick GB 1962 (18)
With Peter Sellers, James Mason, Shelley Winters, Sue Lyon
A surreal/sex tragi-comedy about a middle-aged man's infatuation with a pre-pubescent girl. Endlessly eluded by nymphet Lolita, relentlessly pursued by her screechingly vulgar mother (Shelley Winters). Mason as the luckless Humbert, Humbert is finally destroyed, mind and body, by one of Peter Sellers' greatest performances as Quilty, an almost poltergeist figure of retribution, nemesis and unmotivated evil.

Sat 26th
ALL-NIGHT SPACED IN SPACE (18)
2001: A SPACE ODYSSEY
Stanley Kubrick US/GB 1968
Keir Dullea, Gary Lockwood, Hal.
SILENT RUNNING
Douglas Trumbell US 1972
Bruce Dern, Cliff Potts
DUNE
David Lynch US 1984
Kyle MacLachlan, Francesca Annis, Sting
DARK STAR
John Carpenter US 1974
Brian Narelle, Cal Kuniholm, Dre Pahich, Dan O'Bannon.

THUNDERCRACK! 28
George Kuchar/Curt McDowell US 1977 (18)
THUNDERCRACK starts out in 'Old Dark House' fashion with a dark and stormy night an assorte group of strangers (4 men, 2 women and a gorilla) strained in a remote Victorian mansion, and a crazed hostess with her husband pickled in a jar and her monstrous son locked in the spare room. From thereon it is a series of lost situations which manages to get everyone together, sexually and socially, with everyone else before down brings everything to a conclusion. Sight and Sound. Be warned this film is of the very explicit nature.
ALFALFA
Richard Kwietniowski GB 1987 (10mins)
A Gay Guide to the Alphabet!!!!!!!
TAXI ZUM KLO
Frank Ripploh W. Ger. 1980 (18)
Within weeks of release straight audiences were queuing to watch this semi-autobiographical account of your average, normal, tired, neurotic, polymorphous-perverse schoolteacher cruising the conveniences of Berlin. Franks' dilemma is much like any comic hero's; he wants his erotic adventures and his lover wants him home for dinner. It could be Dudley Moore really, give or take the glory holes and the golden shower. Like NIGHTHAWKS, 'TAXI' is based on a teacher who came out and is equally into the attractions of sexual promiscuity.

27
CRIMES OF THE HEART
Bruce Beresford 1986 US (15)
Diane Keaton, Jessica Lange, Sissy Spacek, Sam Shepard
Meg (Lange) stops at the Greyhound trailing behind her a blowout singing career and a series of failed relationships. Babe (Spacek) has just emptied a gun into her husband and neurotic Lenny (Keaton) is singing 'happy birthday' to herself alone in the kitchen. Thus, the stage is set for an escalating black farce on the theme of broken dreams in this (maybe) 'feminist' mood piece as the three sisters trade reminiscence and recrimination.
THREE WOMEN
Robert Altman US 1977 (15)
Sissy Spacek, Shelley Duvall, Janice Rule
Written, produced and directed by Altman this is a fascinating and completely unconventional movie. Spacek plays a strange young woman who gets a job at an old peoples home and is befriended by a therapist (Duvall) who models her life on 1gs she gets from 'Good Housekeeping'. Their inter-relationship, and involvement with a silent, spaced-out painter (Rule) form the basis of the 'plot'. Audacious, disturbing and thought-provoking.

29
WHATEVER HAPPENED TO KEROUAC
Richard Lerman US 1986 (18)
William Burroughs, Carolyn Cassady, Ann Charters, Gregory Corso
And the beat goes on. Kerouac may have drunk himself to a middle aged death but the rest of the gangs still here. An irresistible insight into Jacks life and times by those that knew and loved him. Shot in 'drug-ravaged tooth close-up' to a Thelonious Monk sound track this is it; the real story, a celebration of the spirit of the original Lonesome Traveller.
THE SUBTERRANEANS
Ranald MacDougall US 1960 (18)
With Leslie Caron, George Peppard, Janice Rule, Roddy McDowall
Based on what the late called 'the Jack Kerouac book that shocked conventional America!' Free-loving French girl Leslie Caron falls in love with the poet-saint of the Beatniks in San Francisco, drains a lot of jazz and gets pregnant. Sax and new Gerry Mulligan, Shelly Manne, Art Farmer, Art Pepper, Red Mitchell and Carmen McRae.

30
LAST YEAR IN MARIENBAD
Alain Resnais Fr. 1961 (18)
With Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Set in an enormous chateau-hotel the film has three principal characters — the heroine A, her would-be lover X and M who may be her husband. A film which dips into some of the deepest wells and feelings we have — dreams, sexual tension, the painful air-pocket when something happens that seems already familiar. The result is a revolutionary, sometimes disconcerting, always fascinating work of art.
HIROSHIMA MON AMOUR
Alain Resnais 1959 Fr/Japan (18)
With Sacha Vierny, Michio Takahashi
Together with Truffaut's FOUR HUNDRED BLOWS this film was the first of the New Wave Productions. The film opens with shots of two entwining bodies drenched with shes or rain, and then, over a documentary section about Hiroshima, there is an incantory dialogue between the two lovers. She is an actress who came to Hiroshima to make a peace film, he a Japanese architect.

FREAKS 31
Tod Browning US 1932 (18)
This was the movie that was banned for thirty years in this country because its depiction of circus freaks was deemed too shocking for audiences — or was it the grisly fate handed out to the poty 'normal' character in the film that upset the censors. 'An allegory on the antagonism between the beautiful and the damned, and an inexplicably harrowing insight from the studio of so much glamour, MGM' Thomson the Lonely. Lithosphere.
SWADUST AND TINSEL
Ingmar Bergman Sweden 1953 (PG)
Revived by Swedish critics on its release, SAWDUST AND TINSEL has survived as a masterpiece of Bergman angusish, and starts with one of Bergman's most dazzlingly-assembled flashbacks. The circus owner and his mistress who try desperately to escape their lot during a stopover in a provincial town become archetypal Bergman characters, trapped in a tightening spiral of violence, betrayal and sexual humiliation.
THE CABINET OF DR CALAGARI
Robert Weine Ger 1919 (sound version) (PG)
Reviled on it's initial release with a mixture of awe and confusion, the pictures style being totalled anything from 'impressionistic' to 'Cubistic' and justified by the fact that it represented 'A Madman's vision of the world'. What the film undoubtedly accomplished was a break in the naturalistic progress of the cinema being a bizarre, visually effective excursion into psychotic horror.

Sunday 20th
Separate Evening Show
ROSEMARY'S BABY
Roman Polanski US 1968 (18)
With Mia Farrow, John Cassavetes, Ruth Gordon, Maurice Evans, Sidney Blackmer, Ralph Bellamy.
The first great Devil movie is also one of the great paranoia films of our time, with depressed expectant mother Mia Farrow suspecting that her husband and her neighbours are part of a conspiracy to force her to bear the anti-christ. It's quiet, delicate and pretty as a lullaby, but still one of the scariest horrors around. Ruth Gordon won an Oscar as a creepy old witch.
THE HUNGER
Tony Scott US 1983 (18)
With Catherine Deneuve, Susan Sarandon, David Bowie
THE HUNGER is a kind of modern tale of vampirism as practiced by the beautiful people of Manhattan. Catherine Deneuve is the 4,000 year old vampiress, forever preserved in a sophisticated middle age, whose current 300 year old lover Bowie, starts to age rapidly. . . Deneuve's roving eye then turns to young Susan Sarandon. Visual Sensualities will have a feast from a bloody sun sinking over a gothic hi-tech Manhattan skyline to living quarters which are sumptuous. Definitely the chicest film of '83.

New York neighbors, Vampires & Witches. —Sun 20th

The rarely screened CRIMES OF THE HEART —Sun27th