

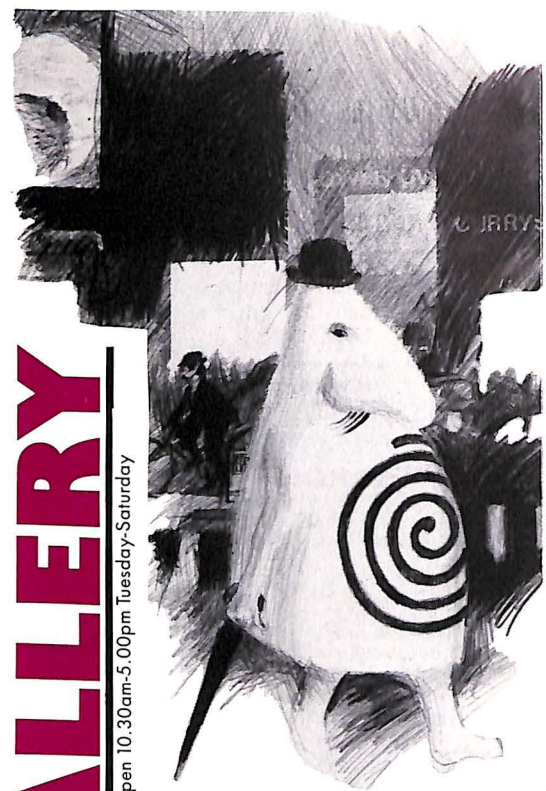
BLUECOAT

Gallery Music Dance
Mime Film Crafts
Coffee Shop
Restaurant



GALLERY

Closed Mondays. Open 10.30am-5.00pm Tuesday-Saturday

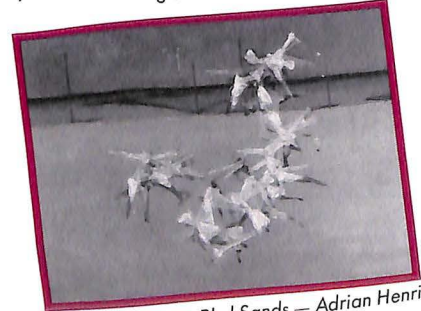


The Art of Adrian Henri 1955-1985

10 January-14 February

sponsored by
DAVID · M · ROBINSON JEWELLERY

Even in Liverpool, the city with which he has had such a long association, there are many who recognise Adrian Henri only as a poet and performer. In fact Adrian has always thought of himself first and foremost as a painter and this retrospective exhibition is a wide-ranging survey of his painting over thirty years. Beginning with work from the late 1950's the exhibition takes in that extraordinary period in the 1960's when Liverpool was indeed 'the centre of human consciousness' and Liverpool 8 its febrile bohemia. In the seventies and eighties Adrian's painting developed and matured, its progression enriched by a creative spirit that also encompasses theatre, television, performance art and writing about art. Paintings and drawings from three decades are complemented by a rich collection of handbills, photographs and note book jottings that document the life and times of this remarkable figure. During the exhibition there will be a schools workshop with the artist. The sponsorship of this exhibition by David M Robinson has been recognised by an award under the government's Business Sponsorship Incentive Scheme, which is administered by the Association of Business Sponsorship of the Arts. With this additional award, the Bluecoat is promoting a special concert of settings of Adrian Henri's poetry. See music listings.



Rhyd Sands — Adrian Henri

Ray Walker

Murals, Paintings & Drawings

21 February-28 March
Ray Walker was a leading figure in the public and community mural movement which developed in Britain in the 1970's. He died suddenly in 1984 at the premature age of 39 as he was about to commence the painting work on a mural commissioned by the Greater London Council on the theme of Peace. Born in Liverpool where he studied at the Art College, he lived in London from the mid sixties and it was there, in the East End, that his work found its fullest expression in the form of powerful, monumental exterior murals and interior commissions on themes encompassing labour history, community struggles and army recruitment. This exhibition, which the Bluecoat is touring to Oldham and Darlington after its initial showing, brings together works from various stages of Walker's career, tracing the development from an essentially personal art, incorporating both surrealistic compositions and objective paintings of his friends and their surroundings, to a socially committed, publicly accessible art that clearly expressed the artist's radical attitude to the historical and contemporary themes chosen. The later mural works are represented by photographs taken on site, text panels and working drawings.



Ray Walker

Education Programme

A full programme of events for the public relating to the exhibition including:

- Lecture Series**
Illustrated talks and discussions on aspects of murals, poster works and other public art, given by Desmond Rochfort (25 Feb), Artangel Trust (4 March), Greenwich Mural Workshop (11 March), Loraine Leeson/Peter Dunn (18 March), Mike Jones (25 March).
Wednesdays 7.00pm.
- Guided Tours**
Informal guided tours throughout the exhibition given by local artists. Saturdays 2.00pm.
- Life Drawing Project**
As part of the Bluecoat's regular evening classes, a four week project in the gallery using Ray Walker's drawings as a starting point. Thursdays 6.00pm.
- Mural Workshops**
Liverpool muralist David Jacques will be working with community groups and, at the Labour History Museum, a local school group, on making their own mural panels on the theme of Merseyside history.

Full details of these events given in a brochure, available from the gallery. We are grateful to the Liverpool District Branches of the NGA (1982), GMBATU for their contribution to this project.

Barbara Kruger



Barbara Kruger — Billboard Project

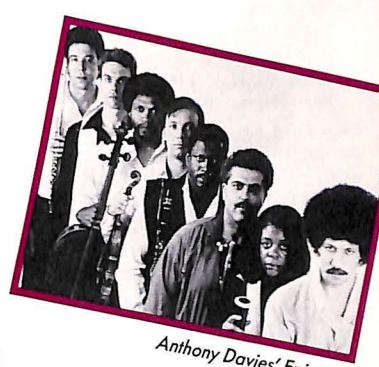
Billboard Project

throughout January on sites round Merseyside
In January and February, Channel 4 are broadcasting a series of 6 programmes, *State of the Art*, focussing on art and artists from the forefront of current critical debate. To coincide with the TV series, Artangel Trust is organising a billboard project involving the nationwide presentation of a specially commissioned billboard work by American artist Barbara Kruger. By presenting this work at sites throughout Britain during the screening of the TV series, Artangel hopes to set up an intriguing reciprocity which extends some of the themes of the series further into the public area, with the programmes providing an informative and critical contextual backdrop. Barbara Kruger is an artist of considerable international reputation. Utilising a skilled understanding of graphic conventions, from her years of magazine experience, her juxtapositions of image and text confront and challenge the viewer, demanding interpretation on levels beyond any initial apparent meaning — the work analyses power relations on one level between male and female and on another level between political systems of control and the individual. *Bluecoat Gallery is grateful to Maurice Stam Ltd for generously donating billboard space in Liverpool and Birkenhead, for this project, and to Tate Gallery, Liverpool for the use of their billboard at the Albert Dock. Artangel Trust, has received assistance for this project from the Arts Council.*

Gallery Events

- Art Classes**
 - LIFE DRAWING*** Mondays 10.30am-1.30pm
19 January-23 March
Tutor: Dr. Gordon Lawrence (10 meetings)
 - LIFE DRAWING** Thursdays 6.00-9.00pm
15 January-26 March
Tutor: Anthony Gribben (10 meetings)
 - ETCHING (beginners)*** Tuesdays 6.00-9.00pm
20 January-24 March
Tutor: Graham Williams (10 meetings)
 - ETCHING** Wednesdays 6.00-9.00pm
21 January-25 March
Tutor: George Drought (10 meetings)
- Further details and enrolment for above classes from Bluecoat Gallery, School Lane, Liverpool L1 3BX (709 5689). Those courses marked with an asterisk are organised in conjunction with the Workers Educational Association. For further details including enrolment, please contact Kate Fisher, W.E.A., Bluecoat Chambers, School Lane, Liverpool L1 3BX (709 8023).

MUSIC



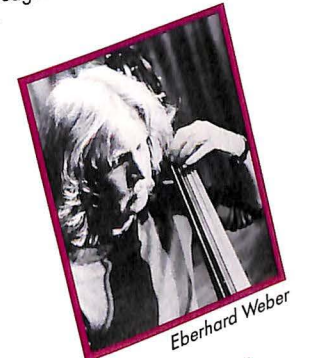
Anthony Davis' Episteme

Anthony Davis' Episteme

Friday 9 January at 8.00pm
Originally a virtuoso piano improviser, Anthony Davis is now recognised as a young black American composer of exceptional ability. Determined not to be pigeon-holed his compositions reveal a number of styles including minimalist and symphonic as well as influences from South East Asian and Afro-American music. Anthony Davis' latest project has been his first opera, *X*, based on the life and times of Malcolm X, which was performed by the New York City Opera in September 1986. *Episteme* (knowledge) was formed to perform Davis' works giving its first performance in February 1980 and issuing its first album, *Variation in Dreamtime* in April 1980. Between 1981 and 1984 Gramavision recorded *Episteme*, *Hemispheres* and *Middle Passage* which have been acclaimed by both jazz and classical critics. This will be the first British tour of *Episteme*.
Contemporary Music Network Spring 1987

Thursday 22 January 1987 at 7.30pm. An Evening of Music and Poetry

Coinciding with the artist's retrospective exhibition in the gallery is a concert of contemporary music settings of Adrian Henri's poetry. The first half consists of settings by Adrian Henri's poetry. The first half consists of settings by three young composers, *Harbour* by Stephen Pratt (a Liverpool based composer), *Notes for an Autumn Painting* by Harry Dinsdale and *Love is* by Ron McAlister. It will involve performances by an ensemble from the R.L.P.O., Metropolitan Cathedral Orchestra, and will be conducted by Stephen Pratt and James Wishart. The second half reunites the talents of the poet with his long-term colleague and accompanist, the guitarist Andy Roberts.



Eberhard Weber

Jan Garbarek Quartet

Thursday 12 February at 8.00pm.
Norwegian Jan Garbarek is known to British audiences through his many recordings with ECM. His haunting tenor and soprano sound can be heard against the equally individual bassist, Eberhard Weber. David Torn's guitar synthesizer has attracted great attention and been described as sounding like a reed instrument, and completing the quartet are the drums and percussion. Don't miss this first British tour.
"The least that can be said on behalf of Jan Garbarek... is that he reaches into emotional areas more conventional forms of jazz."
THE TIMES

Spring '87



Support the Bluecoat Development Appeal in its 60th year as an Arts Centre in Liverpool

Alison Crum

Wednesday 11 March at 7.30pm. Alison Crum and Elizabeth Liddle (bass viols) with Nicolas Parle (harpsichord) present an evening of baroque chamber music. The programme will include variations on *La Folia* by Diego Ortiz and Marin Marais, and music by F. Couperin and J. S. Bach. As a soloist, and as a member of the Consort of Musicke, Music Antiqua of London, Musica Reservata, and the Landini Consort, Alison Crum has performed throughout Europe, the USA and South America, and has recorded for BBC radio and television. She has also made a number of records including many in Decca's Florilegium series. "Some of the best consort playing I've heard . . . their viol playing in particular is stunning."

BBC EARLY MUSIC FORUM



Akemi Kuhn Trio Alison Crum

Akemi Kuniyoshi-Kuhn Trio

Thursday 12 March at 8.00pm Akemi Kuniyoshi-Kuhn (piano) Marcio Mattos (bass) Eddie Prevost (drums). The Trio was founded in August 1983. David Ilic writing about the group in the magazine CITY LIMITS said: "In today's contemporary improvised music scene where the traffic between jazz and non-jazz related improvisation is anything but a one-way flow, the Akemi Kuniyoshi-Kuhn Trio is readily identifiable on the crossroads. It combines the classically trained piano of Akemi Kuniyoshi-Kuhn with the spontaneous swing of the long-standing bass/drums partnership of Marcio Mattos and Eddie Prevost in contexts sometimes near to contemporary classics." "Ms Kuhn's playing is a delicate rippling stream of sound and crescendos, she is in particularly sensitive company with bassist Mattos and drummer Prevost." The varying cultural backgrounds of the trio fuse to create a truly powerful and international combination of collective improvised music making.



Siva

Siva

Friday 10 April at 7.30pm. Siva is a northern based contemporary music ensemble consisting of James Wishart, pianist and director, Ronald Woodley, clarinets and Graham Johns, principal percussionist RLPO with Eric Lund (sound diffusion). The concert contains a Bluecoat 60th anniversary commission from the Newcastle based composer Steve Ingham, with other music by Michael Smetanin — *Undertones*, Steve Reich — *New York Counterpoint* (the second performance in Liverpool with a new realised top by Ronald Woodley) and *Siva Dances* by the ensemble's director James Wishart, who is currently lecturer in new music at Liverpool University.

Parley of Instruments

Friday 3 April at 7.30pm. The Lyre of Orpheus Recently the Parley of Instruments has recreated the first ever Renaissance Violin Consort, using instruments that are constructed, strung and set up very differently from the familiar baroque strings, and which in consequence give rise to a strikingly more gutsy and raw sound. The programme offers a survey of the violin family's repertory during the first century of its existence. It ends with Farina's amusing programmatic *Capriccio Stravagante*, a work by a colleague of Monteverdi that is appropriately posed between the Renaissance violin consort tradition and the new style of Baroque virtuoso solo music. The Parley of Instruments takes its name from some of the earliest public concerts in the world, given in London in 1676 by the violinist John Bannister. The Parley has toured all over Britain and appeared in France, Holland and West Germany, recording for Radio France, Radio Hilversum and WDR Cologne. They have also made over thirty broadcasts for the BBC.

DANCE



Occasional Dance Co

Occasional Dance Co.

Monday 26-Friday 30 January Residency Performances Thursday 29 and Friday 30 January at 7.30pm. New Dance, New Music, New Physics Sue MacLennan's Occasional Dance Co. present the world premier of *Hup*, a collaboration with Jane Wells, composer and musician and David Ward, visual artist, (last in Liverpool in *The Song of the North* performance at the Albert Dock, with Bruce Maclean and Gavin Bryars). The company combines three musicians with four dancers to create a fascinating and stimulating combination of sound and movement, taking its inspiration from new developments in the world of science. The supporting work *Les Incroyables*, is inspired by and performed to Haydn Trios, with passages of intricate dancing juxtaposed with everyday gestures and costumes based on the 'punks' of Haydn's day. The week's residency will include music and dance workshops, both in schools and at the Bluecoat and are open to all. As well as two evening performances, there will be a matinee on Friday 30 January at 2.00pm.

Wissel Theatre

Wednesday 11 February at 8.00pm. **The Containers: (Ou Est La Bete?)** THE CONTAINERS is a bizarre, frightening comedy about power and manipulation. A B-movie detective and his sidekick are hunting down the hotel killer across a bleak metallic landscape. Wissel have turned the Greek myth of Procrustes (the inn-keeper who tortured travellers) into an edgy, stylish thriller. Wissel Theatre trained in Paris at Ecole Jacques Lecoq and with the French clown Philippe Gaulier. The company are now based at the Nieuwpoort Theatre in Gent — the leading venue for experimental theatre in Belgium. "THE CONTAINER is a surreal, macabre, nail-biting black comedy that successfully marries performance techniques with text . . . surely this IS theatre like it was to be expected and foreseen." CITY LIMITS



Wissel Theatre

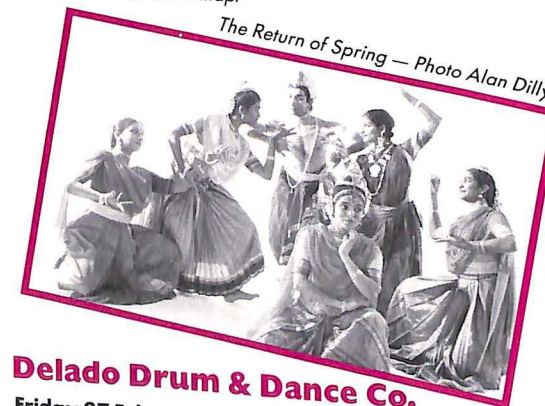
Photo Mark Tynan

David Glass

Thursday 5 Friday 6 February at 7.30pm. **Dinosaurs of Weltsmertz** Devised by Rex Doyle, Tony Haase and David Glass. In contrast with his two previous shows, *The Shrinking Man* and *The White Woman*, David Glass performs a gentle whimsical tale of loss, longing and love. Inspired by the films of Frank Capra and Claude Chabrol and the Be-Bop Jazz of the 50's, *Dinosaurs* is a humorous modern fairy tale. Set in the fast disappearing jungle of the Amazon, on board a 747 full of terrorists and in a post-punk nightclub in Soho — Club Weltsmertz — *Dinosaurs* delightfully explores one man's 'journey to the end of the night'. "David Glass is a distinctive talent, puzzling and pleasing us with contortions of the mind as well as the body." THE GUARDIAN

The Return of Spring

Wednesday 25 February at 7.30pm. *The Return of Spring* uses south Indian folk and classical styles to explore the universal myth of how the demon Taraka is terrorising the world. The company of nine dancers and one actor have been trained by Unni Krishan (whose leaps can surpass those at Covent Garden) and Pushkala Gopal (co. director of the Academy of Indian Dance). A co-promotion with Milap.



The Return of Spring — Photo Alan Dilly

Delado Drum & Dance Co.

Friday 27 February at 7.30pm. Delado is a traditional African drum and dance company based in Liverpool. The company aim to take traditional African art into areas where it would not normally be performed and to present a positive and exciting image of black people and their cultural arts. The performance will be based on five traditional African dances from Ghana on Thursdays during February open to all. Please ring for details.



Gregory Nash

Momentum Rush

Gregory Nash Residency Monday 16-Friday 20 March Performances Thursday 19 Friday 20 at 7.30pm *Momentum Rush* — an evening of breath-taking, exhilarating and moving and visual theatre. Choreographed and performed by Gregory Nash it includes film of 100 young dancers shot on four locations in the UK: new music by James Beirne, sets by visual artist John-Paul Philippe and lighting by Keith Adams. Directed by Ian Brown. Gregory Nash, a former dancer with Cycles, Mantis, Dancework and Michael Clark is noted for his highly individual and innovative movement vocabulary; his open, attractive and direct performance style, and his ability to make work that is at once amusing and entertaining, moving and thought provoking. The residency will include workshops and teaching sessions, throughout the whole week available to individuals, schools, community groups and colleges and can take place, upon request, outside the Bluecoat. "Marvellously free, controlled movements full of sharp gesture and whirling quickness."

GLASGOW HERALD
"Forthcoming and direct, a breathtaking and dynamic dancer." LOOK ALIVE

Workshops

Dance

Occasional Dance Co. 26-30 January. Delado African Dance and Music workshops throughout February. Gregory Nash Residency 16-20 March please ring for details. Indian Dance workshops 24 February.

Jazz

A series of workshops for people with disabilities is being organised in conjunction with Arts Integration Merseyside. The workshops start in February and it is hoped will last throughout the year. Please ring for details.

Bluecoat 60th Anniversary Ball

Saturday 31 January at 8.00pm. A fundraising 20's type ball to celebrate the Bluecoat's 60th year as an Arts Centre in Liverpool. Twenties music with big band, food and entertainment are all included in the ticket price of £5.00. Don't miss it!

Ticket Information

Available from Coffee Shop, Monday-Saturday 10.00-5.00pm or at the door. By post: make cheques payable to Bluecoat Society of Arts. **Tickets** £3.00/£1.50 (concs.) Alison Crum, Akemi Kuniyoshi Kuhn Trio, Delado, Siva. £4.00/£2.00 (concs.) Episteme, Adrian Henri Music and Poetry. Occasional Dance Co., Wissel Theatre, Jan Garbarek Quartet, David Glass, The Return of Spring, Momentum Rush, Parley of Instruments. £2.00/£1.00 (concs.) — All Workshops. Please ring to confirm details as some workshops will take place elsewhere. For enquiries please ring 051-709 5297. Disabled access is poor but possible, please ring for details.

Barbara Foran — Administrative Director
Bryan Biggs — Gallery Director
James Beirne — Music and Dance Director

The Bluecoat gratefully acknowledges financial support from Liverpool City Council, Sefton Borough Council, Knowsley Borough Council, Wirral Borough Council, Jazz North West, Arts Council of Great Britain and Merseyside Arts.

Bluecoat Chambers,
School Lane,
Liverpool L1 3BX
051-709 5297





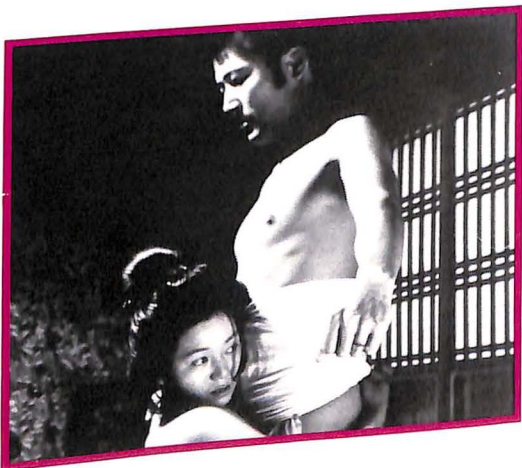
Membership (expires 30.6.87): £3.00
 Tickets: £1.50 available Mon-Fri.
 11am-8.15pm. Sat. 30 mins. prior to start
 of first showing. All enquiries: 051-709
 4260 or 051-708 8703 for 24hr
 recording of programme & ticket
 availability.
 FILMS ARE SHOWN AT 6.00PM &
 8.15PM UNLESS OTHERWISE STATED.

January 5/6 (Mon/Tues)
THE EMERALD FOREST
 DIRECTOR: JOHN BOORMAN
 Powers Boothe Charlie Boorman

One man's search for his son, abducted by Amazonian
 Indians serves the brilliant John Boorman with a basis
 from which to expound his disturbing speculations on 20th
 Century man's intrusion on the Amazon jungle. A
 wonderfully visual fable.

January 7 (Wed)
AI NO CORRIDA
 DIRECTOR: NAGISA OSHIMA
 Eiko Matsuda Tatsuya Fuji

Oshima's astonishing study of two lovers and their all-
 consuming passion for each other. MEMBERS ONLY.



Ai No Corrida

January 8 (Thurs)
YEAR OF THE QUIET SUN
 DIRECTOR: KRZYSZTOF ZANUSSI
 Maja Komorowska Scott Wilson

A brave and unforgettable love story set in the first post-
 WW2 winter. Zanussi uses the period setting as a cloak to
 disguise a harsh commentary on Poland today. A brave
 and unforgettable film.

January 9 (Fri)
MARIE
 DIRECTOR: ROGER DONALDSON
 Sissy Spacek Jeff Daniels

The excellent Ms. Spacek is the real-life heroine, Marie
 Paghianti, a battered mother of three who left her
 husband, went back to university and entered Tennessee
 politics to expose its sham and corruption.



Marie

January 12/13 (Mon/Tues)
AGNES OF GOD
 DIRECTOR: NORMAN JEWISON
 Jane Fonda Anne Bancroft Meg Tilly

In a Montreal convent a novice has mysteriously given
 birth and allegedly strangled the child. A psychiatrist is
 brought in to establish whether she is sane or not. The
 scene is set for a fascinating duel between the secular
 world and a world of innocence and miracles.

January 14 (Wed)
THE EVIL DEAD
 DIRECTOR: SAM RAIMI
 Bruce Campbell Ellen Sandweiss

If you have never experienced throwing-up and laughing
 at the same time, then Sam Raimi's notorious film will
 suffice until that day dawns.

January 15 (Thurs)
FIRE FESTIVAL (HIMATSURI)
 DIRECTOR: MITSU YANAGIMACHI
 Kinya Kitaouji Kiwako Taichi

A man who works in the forest has a special rapport with
 the gods he feels inhabit the trees, rocks and water.
 However, the collapse of his traditional way of life is
 imminent. The finest Japanese film of recent years.

January 16 (Fri)
DUNE
 DIRECTOR: DAVID LYNCH
 Francesca Annis Kyle MacLachlan
 Max Von Sydow Sting

The literary legend has finally been brought to the screen
 in as valid an attempt to film the unfilmable as we could
 hope for.



Dune

January 17 (Sat) 4.45 & 7.45pm
AMADEUS
 DIRECTOR: MILOS FORMAN
 F. Murray Abraham Tom Hulce

Peter Shaffer's play is unforgettably brought to the screen
 by Milos Forman. Critical acclaim, sell-out box office
 appeal and eight Oscars say it all.

January 19/20 (Mon/Tues)
COCOON
 DIRECTOR: RON HOWARD
 Don Ameche Hume Cronyn
 Wilford Brimley Jessica Tandy

A very funny tale of an old folk's home on the Florida
 coast where three of the residents unwittingly discover the
 secret of youth.

January 21 (Wed)
LAST TANGO IN PARIS
 DIRECTOR: BERNADO BERTOLUCCI
 Marlon Brando Maria Schneider

One of the most controversial films of the Seventies, **LAST
 TANGO IN PARIS**, will also be remembered for one of
 Marlon Brando's finest performances.

January 22 (Thurs)
THE BATTLE OF ALGIERS
 DIRECTOR: GILLO PONTECORVO
 Yacef Saadi Jean Martin

This film is remarkable. Shot entirely on location with only
 a partly professional cast, it looks and feels like
 unforgettable documentary. In fact, it is a masterpiece of
 editing, scripting, acting, directing and unashamed
 propagandists.

January 23 (Fri)
MRS. SOFFEL
 DIRECTOR: GILLIAN ARMSTRONG
 Diane Keaton Mel Gibson
 Matthew Modine

Gillian "My Brilliant Career" Armstrong gets her first
 Hollywood outing with this true story that scandalised
 turn-of-the-century Pittsburgh society.

January 26/27 (Mon/Tues)
POLICE
 DIRECTOR: MAURICE PIALAT
 Gerard Depardieu Sophie Marceau
 Sandrine Bonnaire Richard Anconina

An atmospheric thriller from Pialat, who is probably the
 most important French film-maker to have emerged in the
 last twenty years. **POLICE** also boasts another fine
 performance from Depardieu who just gets better and
 better.



Police

January 28 (Wed)
SOME LIKE IT HOT
 DIRECTOR: BILLY WILDER
 Marilyn Monroe Tony Curtis
 Jack Lemmon

Absolutely one of the funniest and most inventive films to
 ever come out of Hollywood. A rare chance to actually
 enjoy it as part of an audience.

January 29 (Thurs)
ANNIE'S COMING OUT
 DIRECTOR: GIL BREALEY
 Angela Punch-McGregor Tina Arhondis

Exceptionally fine performances distinguish this true and
 moving story of the determination of one therapist/teacher
 to liberate a talented but physically abnormal child from
 an institutional hell.

January 30 (Fri)
MEAN STREETS
 DIRECTOR: MARTIN SCORSESE
 Harvey Keitel Robert De Niro

Scorsese's partly autobiographical story of the brutality,
 stupidity, fear and family involvements of adolescent life
 on the streets of New York's Little Italy. Truly original,
 highly energised, personal film making — his first
 masterpiece.



Mean Streets

February 2/3 (Mon/Tues)
LOST IN AMERICA
 DIRECTOR: ALBERT BROOKS
 Albert Brooks Julie Hagerty

An unmissable little gem of a film which never made it to
 Merseyside's commercial screens. An advertising exec and
 his wife decide to "drop out" despite the fact that they are
 at least fifteen years too late. With **Easy Rider** as
 inspiration they set off in a mobile home in lieu of Harley
 Davidsons. The incongruity is lost on them if not the
 audience. **Born to be wild** will never sound the same
 again.

February 4 (Wed)
YOJIMBO
 DIRECTOR: AKIRA KUROSAWA
 Toshiro Mifune Kamatari Fujiwara

Kurosawa's **Seven Samurai** became **The
 Magnificent Seven**. **YOJIMBO** became **A Fistful
 of Dollars**. Toshiro Mifune could beat McQueen,
 Bronson and Eastwood with one arm tied behind his back.

February 5 (Thurs)
REPO MAN
 DIRECTOR: ALEX COX
 Harry Dean Stanton Emilio Estevez

This bizarre tale of car repossession and beyond has
 acquired cult status. Alex Cox, from the Wirral, is
 obviously no one-shot maverick either, as his next film **Sid
 and Nancy** proved (we'll get round to that in April).

February 6 (Fri)
CATHOLIC BOYS
 DIRECTOR: MICHAEL DINNER
 Donald Sutherland John Heard
 Kevin Dillon

A superior example of the college comedy with
 headmaster Donald Sutherland leading the authoritarian
 regime. Excellent acting from the "brat pack" and John
 Heard as their horrified trainee teacher.

February 9/10 (Mon/Tues)
MASK
 DIRECTOR: PETER BOGDANOVICH
 Cher Sam Elliot Eric Stoltz

The sad but true story of a remarkable, deformed sixteen
 year old Californian boy and his equally remarkable
 mother. A welcome return to form by Bogdanovich.

February 11 (Wed)
THE SEARCHERS
DIRECTOR: JOHN FORD
 John Wayne Jeffrey Hunter Ward Bond
 Vera Miles Natalie Wood

The greatest director of Westerns is John Ford. His greatest film is **THE SEARCHERS**

February 12 (Thurs)
THE LACEMAKER
DIRECTOR: CLAUDE GORETTA
 Isabelle Huppert Yves Beneyton

A perceptive study of the blossoming relationship between a young hairdresser's assistant and a well-to-do student whilst on holiday. On their return to Paris the more destructive elements begin to surface. A welcome return for a very popular and much admired film.



The Lacemaker

February 13 (Fri)
PLAY IT AGAIN SAM
DIRECTOR: HERBERT ROSS
 Woody Allen Diane Keaton
 Susan Anspach

We couldn't include this in the upcoming "Woody Allen Directs" season, but we couldn't resist showing it either. So, let's have a look at the movie that an Allen biographer, quite perceptively, claims "will remain the definitive image of Woody Allen's public persona".

February 16/17 (Mon/Tues)
CLOCKWISE
DIRECTOR: CHRISTOPHER MORAHAN
 John Cleese Alison Steadman

If you love the comedy of John Cleese you will love **CLOCKWISE**. The script is actually by Michael Frayn though Cleese obviously found it easy enough to fit the character of Brian Stimpson who, just once in his life, is terribly, catastrophically late.

February 18 (Wed)
ANNE DEVLIN
DIRECTOR: PAT MURPHY
 Brid Brennan Bosco Hogan

Based on the contemporary journals of Anne Devlin, remembered historically as the housekeeper of Republican leader Robert Emmet, this is the first feature to be entirely financed, cast, crewed and shot in Ireland. It is a penetrating insight into the position of women in the history of Ireland.

February 19 (Thurs)
THE RUNAWAY TRAIN
DIRECTOR: ANDREI KONCHALOVSKY
 Jon Voight Eric Roberts

This thoroughly entertaining film, by the Russian director of **Maria's Lovers**, was shot from a script by Kurosawa. It concerns an escape by two dangerous prisoners on a train which takes on an unstoppable life of its own across the bleak Alaskan tundra.

February 20 (Fri)
LE COP
DIRECTOR: CLAUDE ZIDI
 Philippe Noiret Thierry Lhermitte Regine

A gloriously amoral comedy which introduces us to Rene, probably the most unusual and resourceful bent policeman even the cinema has offered us. Incredibly popular across the channel, **LE COP** netted three French Oscars including Best Film and Best Direction.



Osessione

February 21 (Sat) 5.15 & 8.00pm
OSSESSIONE
DIRECTOR: LUCHINO VISCONTI
 Clara Calamai Massimo Girotti

Now thankfully restored to its full length **OSSESSIONE** was Visconti's first feature. It is based on James M. Cain's novel *The Postman Always Rings Twice* and can now also be considered Visconti's first masterpiece.

February 23/24 (Mon/Tues)
THE TRIP TO BOUNTIFUL
DIRECTOR: PETER MASTERSON
 Geraldine Page John Heard

A well-deserved Oscar was won by Geraldine Page for her portrayal of a widow who, after a family row, decides to take the train to Bountiful — the small country outpost where she grew up.

February 25 (Wed)
REEFER MADNESS
DIRECTOR: LOUIS GASNIER
 Dorothy Short Kenneth Craig

A true classic of Thirties propaganda which, along with its companion piece *Sex Madness*, proves America also deals in *News of the World* morality. Our "No Smoking" rule will be strictly enforced.

February 26 (Thurs)
TAKE THE MONEY AND RUN
DIRECTOR: WOODY ALLEN
 Woody Allen

Our season of Woody Allen films opens with his directional debut made back in 1969. Little has changed (thankfully). Virgil Starkwell is unemployed, a social misfit and a born failure who turns his mind to crime. The first problem is to compose a legible hold-up note.

February 27 (Fri)
HE DIED WITH HIS EYES OPEN
DIRECTOR: JACQUES DERAY
 Michel Serrault Charlotte Rampling

A cynical thriller with a brilliant central performance by Michel Serrault as a cop vicariously tasting the lifestyle of the murder victim.

March 2/3 (Mon/Tues)
AFTER HOURS
DIRECTOR: MARTIN SCORSESE
 Griffin Dunne Rosanna Arquette

As one might expect, a screwball comedy by Scorsese has a tough edge to it. Certainly, our hero, a quiet computer programmer caught alone and penniless on the streets of downtown Manhattan, doesn't think it's funny.

March 4 (Wed)
SLEEPER
DIRECTOR: WOODY ALLEN
 Woody Allen Diane Keaton

Miles Monroe, jazz musician and health food hypochondriac, wakes from a minor operation to find himself two centuries into the future. **SLEEPER** is *Metropolis* on a banana skin.

March 5 (Thurs)
SWEET DREAMS
DIRECTOR: KAREL REISZ
 Jessica Lange Ed Harris

An unpatronising portrait of country singer Patsy Cline with Ms. Lange exceptional in the lead role.

March 6 (Fri)
VAGABONDE
DIRECTOR: AGNNA VARDÁ
 Sandrine Bonnaire Macha Meril

A young girl's frozen death from exposure is the film's starting point. It then proceeds in flashback to cover her life over the previous weeks spent wandering round a wintry South of France. The illusory nature of happiness has been a constant theme of Vardá's. **VAGABONDE** took the top prize at the Venice Film Festival.

March 9/10 (Mon/Tues)
DESERT HEARTS
DIRECTOR: DONNA DEITCH
 Helen Shaver Patrician Charbonneau

A 35 year old professional woman waits out her divorce on a dude ranch in Reno in 1959. The breakdown in her marriage leaves her open to potential fulfilment in a lesbian relationship with a 25 year-old casino worker. One of the most acclaimed films of last year... "funny, warm, tender, exciting. Seek out and enjoy." (The Face). "This is one from the heart, not the bank." (The Observer).

March 11 (Wed)
EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX BUT WERE AFRAID TO ASK
DIRECTOR: WOODY ALLEN
 Woody Allen Lynn Redgrave
 Burt Reynolds

"This picture contains every funny idea I've had about sex, including several that led to my own divorce." So begins Woody Allen's treatise on Dr. David Reuben's pop sexology best seller.

March 12 (Thurs)
DEATH IN A FRENCH GARDEN
DIRECTOR: MICHAEL DEVILLE
 Michel Piccoli Nicole Garcia

A welcome return from one of this season's biggest successes. A semi-surreal thriller, high on black humour and sophisticated eroticism... très chic.

March 13/14 (Fri/Sat) Fri 6.00pm Sat 4.45 & 7.45pm
THE COLOUR PURPLE
DIRECTOR: STEVEN SPIELBERG
 Whoopi Goldberg Danny Glover

Alice Walker's Pulitzer Prize-winning novel stands as a searing indictment of some men's inhumanity to woman, against a background of racial injustice. Spielberg's film is a moving and memorable adaptation.

March 16/17 (Mon/Tues)
LAMB
DIRECTOR: COLIN GREGG
 Liam Neeson Hugh O'Connor Ian Bannen

Michael Lamb, known as Brother Sebastian, teachers in a harsh Catholic reform school on the bleak Antrim coast. His revulsion against the headmaster's hard discipline leads him to "save" a 10 year old delinquent. A powerful film with three outstanding performances from the principal actors.

March 18 (Wed)
LOVE AND DEATH
DIRECTOR: WOODY ALLEN
 Woody Allen Diane Keaton

"To love is to suffer" says a soulful Sonia in this comedy of 1812 Russia. Boris agrees but plans to drown his sorrows by assassinating Napoleon. The humour gets a touch of class by travesties of Tolstoy and parodies of Eisenstein, but the laughter cannot hide a philosophical pessimism nor a growing visual mastery.

March 19 (Thurs)
ONE DEADLY SUMMER
DIRECTOR: JEAN BECKER
 Isabelle Adjani Alain Souchon

Murder, sexual revenge and the countryside of Provence are the main ingredients of one of the best French films of the Eighties.

March 20 (Fri)
FLETCH
DIRECTOR: MICHAEL RITCHIE
 Chevy Chase Joe Don Baker

I M Fletcher is an investigative reporter for a Los Angeles paper. He gets into a whole heap of trouble in this very funny film which can even bear comparison with **Beverly Hills Cop**.

March 23/24 (Mon/Tues)
REVOLUTION
DIRECTOR: HUGH HUDSON
 Al Pacino Donald Sutherland
 Natassja Kinski Annie Lennox

Forget the critics, forget the budget, forget the recriminations. **REVOLUTION** is a great film, a poetic evocation of the American War of Independence and its effect on an illiterate fur trapper and his headstrong son. An audacious and moving film which plunges us into the bloody fray and into embryonic America.

March 25/26 (Wed/Thurs)
ANNIE HALL
DIRECTOR: WOODY ALLEN
 Woody Allen Diane Keaton

Woody Allen's Oscar-winning breakthrough to huge popular success testifies to his dexterity in transforming anxiety into public hilarity. Who can resist this love affair between a neurotic romance and a nervous wreck?

March 27 (Fri)
YELLOW EARTH
DIRECTOR: CHEN KAIGE
 Xue Bai Wang Xuegi

Set in 1939, the film tells the story of a young Communist soldier who arrives at a remote village to collect local folk songs with the purpose of using them as an inspiration for Mao's Red Army in their fight against the Japanese. As a Chinese film, **YELLOW EARTH** is a rarity simply by virtue of being seen in the West. Few films have been welcomed so warmly.



Yellow Earth

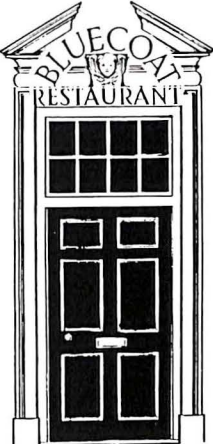
March 30/31 (Mon/Tues)
MISHIMA: A LIFE IN FOUR CHAPTERS
DIRECTOR: PAUL SCHRADER
 Ken Ogata

Three of Mishima's novels are dramatised on sets of incandescent colour: flashbacks to his early life are in serene black and white; the whole is bracketed by a recreation of the last day of his life. Confusing as it sounds, Schrader's grip never falters. A remarkable film.

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