

# OTTAWA FILM SOCIETY

5th Season 1960-1961

Three Series

## SHOWING DAYS AND TIMES

SERIES ONE programs will be shown twice on SUNDAY, an afternoon showing commencing at 3:00 p.m., and an evening showing commencing at 8:30 p.m. SERIES TWO programs will be held on MONDAY EVENINGS commencing at 8:15 p.m. SERIES THREE programs will be shown on THURSDAY evenings, also at 8:15 p.m. Attendants will be present at all showings.

## THEATRES

SERIES ONE showings will again be held in the modern, attractive MAIN ELGIN THEATRE, located on Elgin Street near Lisgar. Comfortable seating, smoking loges, spacious lobby and excellent technical facilities are among the advantages offered by this theatre.

SERIES TWO and SERIES THREE programs will be held at the NATIONAL MUSEUM THEATRE, Metcalfe and Broad Streets, which offers both 16 mm. and 35 mm. projection facilities.

## PROGRAM NOTES

Comprehensive program notes, specially prepared to add to the enjoyment and understanding of the films shown, are made available to members prior to each showing.

## ENGLISH SUBTITLES

Foreign films included for showing have English subtitles.

## SHORT SUBJECTS

In addition to the feature film offered in each series, programs will include the screening of a number of interesting short subjects from the studios of the world.

## MEMBERSHIPS

Admission to the showings of the Society is by Member-

## MEMBERSHIP FEES 1960-1961

### SERIES ONE:

Single Membership.....\$ 5.50  
Double Membership.....\$10.00

### SERIES TWO:

Single Memberships Only.....\$ 3.00

### SERIES THREE:

Single Memberships Only.....\$ 3.00

Applications should be mailed to  
THE OTTAWA FILM SOCIETY  
P.O. BOX 914, OTTAWA, ONTARIO

## SPECIAL NOTE ON MEMBERSHIPS FOR SERIES ONE

Series One memberships are not interchangeable between the afternoon and evening showings. Memberships are valid only for the showing time indicated on the membership card.

Double Memberships must be for the same showing, and may not be split between the afternoon and evening showing.

Membership cards must be shown at all performances.

## YOUR FILM SOCIETY

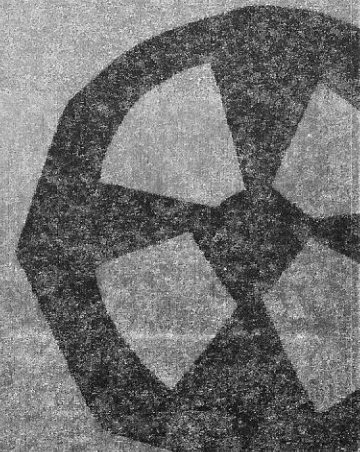
The Ottawa Film Society belongs to its members and is controlled by them. Officers are elected annually. The Society is an Associate of the Canada Foundation, and is an active member of the Canadian Federation of Film Societies (a division of the Canadian Film Institute).

Brochure designed by S. F. Penn

## BOARD OF DIRECTORS

- President.....GORDON STONEHAM
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OTTAWA FILM SOCIETY 1960-1961



# SERIES ONE

Premiere Showings of Contemporary  
International Films

WEDNESDAYS, 3.00 p.m. and 8.30 p.m.

MAIN ELGIN THEATRE

October 16th France  
THE 400 BLOWS (Le Quatre-Cents Coups)—One of the most acclaimed films of the "new wave"—a poignant study of a young boy's conflict with a hostile adult world. Directed by Francois Truffaut.

November 6th Germany  
THE CAPTAIN FROM KOEPENICK (Der Hauptmann von Köpenick)—A Chaplinesque satire on Prussian militarism and bureaucracy, directed by Helmut Kautner.

November 27th Czechoslovakia  
THE BLUE TRAP (Vlci Jama)—This eloquent and expressive psychological drama of domestic life in a small provincial town brought Jiri Weiss to the forefront of European directors. International Critics Award, Venice. On the same program: the delightful French short feature "THE RED BALLOON".

December 11th Poland  
A MAN WHO WANTS TO SLEEP (Ewa chce spac)—A wonderfully varied mixture of satire, slapstick, fantasy and surrealism, directed by Tadeusz Chmielewski.

January 8th U.S.S.R.  
THE DON QUIXOTE (Tikhii Don)—A flamboyant and impressive screen version of the first part of Mikhail Gorkov's epic novel about the Cossacks in pre-revolutionary Russia. In color.

January 29th Mexico  
THE FOUR STRAITS (Raices)—A quartet of dramatic vignettes depicting the life and habits of the Mexican Indians, directed by Benito Ruiz.

February 26th Japan  
THE MISTRESS (Gan)—A poignant and sensitive drama of a turn-of-the-century Japan, directed by Shiro Toyoda.

March 19th Poland  
THE GEMS AND DIAMONDS (Popiol i Diament)—The latest work of the young director Alexander Wajda is a strong and passionate story of personal conflicts, and one of the most powerful films yet made in Eastern Europe.

April 23 Sweden  
THE SUMMER WITH MONIKA (Sommaren Med Monika)—A tender tale of youthful romance in the Swedish summertime, directed with great skill and sympathy by the famed Ingmar Bergman.

# SERIES TWO

... in the interests of exploring the art of film

FILM—"a persuasive instrument whose stock in trade is to present human attitudes of mind and standards of human behaviour. It is the living art form of the twentieth century, crude perhaps, but closely in touch with the widest audience." Janet Hillis

● THE CRUCIBLE (Les Sorcières de Salem) 1956  
Set in the time of the witch trials in New England, this dynamic interpretation of the Arthur Miller play by screenwriter Jean Paul Sartre stars Simone Signoret and Yves Montand.  
Also—Glas (Bert Haanstra) The most honored short film of 1958  
Every Day Except Christmas by Lindsay Anderson and Walter Lassally of The British Free Cinema movement. Winner of the 1957 Grand Prix at Venice.  
8:15 A zany production of the Toronto Film Society—with a moral.

● THE MEDIUM 1951  
No other opera has been so successfully wed with film to present an uncanny dramatic experience as created by Gian Carlo Menotti and Alexander Hammid.  
Also—Pull My Daisy Kerouack's comment on "beat". Way out!  
Momma Don't Allow A candid camera excursion to a north London pub jazz club by Karel Reisz and Tony Richardson.

● THE HUNTERS 1957  
This anthropological film about four !Kung Bushmen of the Kalahari Desert and the giraffe they hunt is remarkable for its humanity and because it takes the viewer as close as he can ever get to the life of the Stone Age. Winner of the '58 Flaherty Award.  
Also—Highway A restless, poetic visualization of the American "road" set to rock'n'roll. Bronze Medal, Brussels 1958.  
Quebeco Christopher Chapman's beautiful essay on the frontier as maintained in the Canadian national park. Canadian Film Award winner and Edinburgh Festival Award of Merit.  
We Are The Lambeth Boys A 1959 example of growth in the Free Cinema movement as Karel Reisz looks at British teenagers.

● OLYMPIAD, FEST DER VOLKER 1936-38  
Leni Riefenstahl's brilliant and monumental film on the Berlin Olympic Games provides strange glimpses of the Nazi ideal which are curiously disturbing today. A gigantic ode to physical prowess and youth.

● TERESA 1951  
The work of director Fred Zinneman is explored in this neglected humanist drama of a young G.I. played by John Ericson and his Italian war-bride Pier Angeli.  
Also—Benjy Made to raise money for a children's orthopedic hospital, in this film Zinneman demonstrates that the camera treatment of human experience, especially human suffering, can build such emotional involvement and sympathy that direct propagandist appeal becomes unnecessary.  
Excerpts from other Zinneman films

● RIDEAU CRAMOISIE (The Crimson Curtain) 1952  
A sensitive and persuasive retelling of a young soldier's first experience of passionate love. The audience participates in almost active recall through skillful treatment of subject.  
Also—A Moment in Love A film dance by experimentalist Shirley Clarke describing a lovers' meeting and their moment of passion.  
Other shorts and excerpts to explore Approaches to Love.

- program subject to change
- November 14, December 5, January 16, February 13, March 13, April 10
- all performances on Monday evenings at 8:15 sharp
- at the National Museum Theatre
- program notes for all performances
- 16 mm and 35 mm projection

# SERIES THREE

The American Film 1920-1930

THURSDAYS, 8.15 p.m.

NATIONAL MUSEUM THEATRE

November 3rd  
THE GENERAL (1927) Buster Keaton brought his brand of zany humour to perfection in this famous silent comedy on the American Civil War. On the same program Harry Langdon, another off-beat comedian, in LONG PAINTED BOYS.  
● Keaton worked strictly for laughs, but his work came far inside a curious and original spirit that he achieved deal else besides. (Agee on Film)

December 1st  
PERMANENT WIDOW  
MANTRAP (1926) Clara Bow, the "It" girl, epitome of tazz, everybody's dreamboat in the mid-nineteen twenties in this delightful light comedy. The film will be introduced by  
MR. JAMES CARD, Curator of Motion Pictures at George Eastman House, Rochester, N.Y.

● It is inexplicable magic that so much energy and so charged personality can emanate from a simple optical image. (James Card — Image)

December 15th  
TOL'ABLE DAVID (1921) Henry King directed Barthelmess in this film, now rightly regarded as an American screen classic. Like everyone else at this period, King was the basis of his technique from D. W. Griffith, but he added depth of feeling, and showed a gift for penetration of character in this brilliant early film of a young man's coming-of-age in rural America.

● ... at its date, the finest film America had produced. (Rotha—The Film Till Now)

January 12th  
STELLA DALLAS (1925) Ronald Colman, Belle Bennett, Hersholt and Lois Moran appeared in this well-known silent of innocence and self-sacrifice. Henry King's direction is a story far above the level of maudlin sentiment, and elicited from Belle Bennett one of the silent screen's truly great performances.

● The film paid off in terms of conviction and sincerity of acting and direction were extremely rare for that type of film at that time. . . . a near miracle. (Wm. K. Everson—Critical Studies of the Silent Screen)

February 16th  
THE MARRIAGE CIRCLE (1924) Ernst Lubitsch Florence Vidor and Adolphe Menjou in this early continental sophistication. The film was universally praised for its speed, its subtlety, and its wit, and what has since been regarded as "the Lubitsch touch".

● Lubitsch directed a series of films of such cinematic quality that he soon became one of the dominating figures in the film industry. He was emulated by everyone, equalled by few, and acclaimed as a film wizard. (Lewis Jacobs—Rise of the American Film)

March 9th  
MOROCCO (1930) Marlene Dietrich made her American debut in this exotic film directed by Josef von Sternberg. It was remarkable in 1930 for its use of action like that of contemporary films and, in comparison with contemporary 'talkies', its use of dialogue.

● Dietrich—one of the great romantic images of our time. (Richard Griffith—Dietrich, Image and Legend)