

# OTTAWA FILM SOCIETY

27th Season

1961-1962

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, a spacious lobby and excellent technical facilities are among the advantages offered by this theatre.

SERIES TWO and SERIES THREE programs will be held in the NATIONAL MUSEUM THEATRE, Metcalfe and McLeod 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

All 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 Membership only. Members must be 18 years of age or over.

## MEMBERSHIP FEES 1961-1962

### SERIES ONE:

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

### SERIES TWO:

Single Memberships Only.....\$ 4.00

### 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.

Due to the limited capacities of the theatres, we regret there will be no guest privileges.

## YOUR FILM SOCIETY

The Ottawa Film Society is a non-profit organization incorporated under the laws of the Province of Ontario. It 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 design by S. F. Penn*

## BOARD OF DIRECTORS

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**ottawa  
film  
society  
1961-62**

# SERIES ONE

Premiere Showings of Contemporary  
International Films

SUNDAYS, 3.00 p.m. and 8.30 p.m.  
MAIN ELGIN THEATRE

October 15th France/Italy  
THE HOLE (Le Trou)—A final film masterpiece from the late Jacques Becker—a tense, absorbing and relentlessly masculine drama of prison life and attempted escape, and a ruthless analysis of loyalty and dedication.

November 5th Italy  
THE NIGHTS OF CABIRIA (Le Notti di Cabiria)—The moving story of a streetwalker and her emotional conflict in attempting to change her environment, directed by Federico Fellini, and starring Giulietta Masina. Academy Award Winner, Best Foreign Film. (Date tentative)

November 26th Germany  
THE REST IS SILENCE (Der Rest Ist Schweigen)—A curiously fascinating drama of a young expatriate returning to Germany after World War II to search out the truth about his late father's alleged Nazi activities. Directed by Helmut Kautner, with Hardy Kruger.

December 10th Poland  
A GENERATION (Pokolenie)—Andrzej Wajda (the director of "Ashes and Diamonds") recalls the horrors of the Nazi occupation of Poland and the heroism of the resistance, as seen through the eyes of a band of neglected youths.

January 7th France  
BREATHLESS! (A Bout de Souffle)—Jean-Luc Godard's first film, and the summation of France's original "new wave", is an irrational, heartless tale of a would-be gangster, done with peremptory, fascinating style. Co-starring Jean-Paul Belmondo and Jean Seberg.

January 28th Great Britain  
ANOTHER SKY—Directed by Gavin Lambert, this haunting film, mysterious and lyrical, propels a puritanical young woman on a compulsive quest for love to the desert of North Africa. The exotic landscapes are brilliantly photographed by Walter Lassaly.

February 25th Argentina  
END OF INNOCENCE (La Casa Del Angel)—With this subtle and delicate study of adolescence, told against a background of wealth, ignorance, political turmoil and corruption in Buenos Aires of the 1920's, director Leopoldo Torre Nilsson emerged as the leading film maker of the Argentine. With Elsa Daniel.

March 18th France  
KINDLY SHOOT THE PIANO PLAYER (Tirez Sur le Pianiste)—The famed director of "The 400 Blows", Francois Truffaut, here mixes farce, tragedy and psychology in an inventive and cinematically brilliant study of a timid pianist whose inability to act leads to the destruction of the woman he loves.

April 15th U.S.S.R.  
THE LADY WITH A LITTLE DOG—Based on an Anton Chekhov story, this visually beautiful and exquisitely played turn-of-the-century romantic drama concerns two people who discover love for the first time in their lives. Directed by Josef Khelifts.

# SERIES TWO

A Study in Styles

Presenting provocative, unusual illustrations of the art of film. Contemporary works, classics and experiments in film-making have been programmed in the interests of exploring styles of film-making in Europe and North America.

SEVENTH SEAL Sweden 1956  
Perhaps Ingmar Bergman's finest film, this allegorical morality play moves starkly against a medieval backdrop. Whether viewed as the story of a duel between Death and an idealistic Knight during a journey through a troubled land, or as a compassionate parable for our time, *Seventh Seal* is an engrossing and challenging experience. *Grand Prix Cannes Festival 1956*

COME BACK AFRICA U.S.A. 1959  
A drama of racial conflict filmed in and around Johannesburg by Lionel Rogosin of *On the Bowery* fame. With a raw vitality, the candid camera captures a powerful image of the social desperation of a man and a people. *Canadian Federation of Film Societies Award, 1959*

MIRACLE IN MILAN Italy 1951  
A Vittorio de Sica blend of fantasy, comedy and realism in which Toto the Good helps a nondescript band of squatters defend their miserable huts on oil-rich land in Milan with the aid of an unusual and unexpected ally. This film confounds any expectation that neo-realism must portray sombre, serious "truth". *Grand Prix Cannes Festival 1951*

TRIUMPH OF THE WILL Germany 1934-36  
Ostensibly a film record of the Nazi Party Congress at Nuremberg in 1934, this masterwork of Leni Riefenstahl, creator of *OLYMPIAD*, provides a fascinating, sometimes disturbing, study of propaganda. It remains today an outstanding example of film craftsmanship. Presented at the request of 64% of last season's members.

LAST DAY OF SUMMER Poland 1958  
A personal study of the relationship between two strangers, a man and a woman, both irretrievably lonely people haunted by their war experiences. Against the simplicity of sea, sand and sky, a series of situations and moods emerge—moments of hostility, remorse, tenderness, playfulness and passion. *Grand Prix Documentary Films Venice 1958*

L'AMERIQUE INSOLITE (Unusual America) France 1958  
A strikingly visual essay pinpointing eccentricities in the life of the United States. Not a travelogue nor a documentary, this kaleidoscopic impression of the zany aspects of America ranges through the peculiarities of a carnival in New Orleans, a prison rodeo, ten thousand majorettes, a strip-tease school, frenzied revivalism, the hula hoop craze, the Leatherjackets, a school for fathers, and many more.

Specially selected shorts will accompany each feature film. These include Alain Resnais' *Chant du Styrene*; *The Inspector Returns Home*, a Yugoslav take-off on Sherlock Holmes; Halas and Batchelor's *History of the Cinema*; Denis Mitchell's *A View from the Farm*; *Dom*, a Polish experimental short.

MONDAYS 8.15 p.m.  
NATIONAL MUSEUM THEATRE

November 13, December 4, January 15, February 12,  
March 12, April 9

# SERIES THREE

International Silent Film Classics

THURSDAYS, 8.15 p.m.  
NATIONAL MUSEUM THEATRE

November 2nd U.S.A.  
THE BIRTH OF A NATION (1915)—The sensation this film created was without precedent and has never been equalled. D. W. Griffith drew on all the technical devices he had developed and forced the new medium to essay its unique powers fully for the first time.  
★ *It is like writing history with lightning and my one regret is that it is all so terribly true. (President Wilson)*

November 30th U.S.A.  
THE WIND (1928)—Victor Seastrom directed Lillian Gish in this powerful and intense drama of rural America. The complexity of character, the profound psychology, and the rich pictorial values, brought new prestige to the art of film.  
★ *The spectator had the impression of having trodden the gritty boards of the shack—and listened to the endless wind. (Iris Barry)*

On The Same Program: SWEDISH CINEMA CLASSICS

December 14th U.S.A.  
THE STRONG MAN (1926)—Harry Langdon as a high-souled but feeble-minded hero made an immediate hit in this comedy. There was about him a strong and almost odious blend of infantilism and senility.  
★ *Probably the best film Frank Capra ever made. (Wm. K. Everson)*

On The Same Program: The famed Bea Lillie in the rarely seen EXIT SMILING, and Laurel and Hardy in one of their "classics" BIG BUSINESS.

January 11th Germany  
THE LAST LAUGH (1924)—This world-famous film introduced a new method of pictorial narrative. While it is best known because it uses no sub-titles, its real innovation lay in its use of moving camera, at that time a major extension of film technique. Emil Jannings starred, F. W. Murnau directed.  
★ *Imaginatively conceived, sensitively directed, the film showed a keen understanding of the basic nature of the screen medium. (Lewis Jacobs)*

On The Same Program: UBERFALL

February 15th U.S.S.R.  
ARSENAL (1928)—This first masterpiece of the Ukrainian cinema, inspired by the freedom and force of the pioneer Russian directors, was and remains completely original in its substitution of poetic continuity for the usual story structure.  
★ *Filled with occult mysticism and magic...almost supernatural in its wild vagueness. (Paul Rotha)*

On The Same Program: ODESSA STEPPES SEQUENCE FROM POTEMKIN

March 8th France  
THE PASSION OF JOAN OF ARC (1928)—Carl Dreyer directed Falconetti in this poetic and intensely moving film, celebrated for its use of huge close-ups to create a great gallery of human portraits.  
★ *A culmination of many silent screen techniques or experiments, and a portent of the talking picture. It almost talks. (Iris Barry)*

Special Piano Accompaniment for the Silent Series  
Programmes subject to change