

# OTTAWA FILM SOCIETY

29th Season 1963-1964

The programme of the Ottawa Film Society this season consists of two series. Both series will be screened in the National Museum Theatre which has 16mm and 35mm facilities that permit the sort of diversified approach to programming which the OFS membership has come to expect.

Series I consists of nine programmes. These include mainly contemporary features, documentaries and shorts which may be classified as international cinema. In most cases, they will be première showings of films which Ottawa audiences would almost certainly not have the opportunity of seeing in local cinemas. The same programme will be screened on successive Sunday and Monday evenings. Membership for these showings are not interchangeable. The subscription fee for this series is \$6.00.

The second series, consisting of seven programmes, will focus on the theme of Peace and War. *The pièce de résistance* of this series will be the Japanese trilogy on THE HUMAN CONDITION directed by Kobayashi. The subscription fee: \$5.00.

Admission to all OFS screenings is by membership only and membership cards must be shown before each showing. Membership cards are not transferable and may be held only by persons who are 18 years of age or over.

Those who were not members of the Society last year must pay an entrance fee of \$1.00 in addition to the regular membership fees. This entrance fee is payable only once even if a person subscribes to both series.

Applications should be mailed to  
**THE OTTAWA FILM SOCIETY INC.**  
P.O. Box 914, OTTAWA, ONTARIO

The Ottawa Film Society is incorporated under the laws of Ontario as a non-profit organization and is operated by a voluntary Board of Directors elected by the membership. 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).

## BOARD OF DIRECTORS — 1963-1964

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Brochure designed by S. F. Penn  
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## MAIN SERIES

SUNDAY EVENINGS, 8-15 P.M.

MONDAY EVENINGS, 8-15 P.M.

OCTOBER 27TH & 28TH

CLEO DE 5 A 7 Agnes Varda—France/Italy 1962

Directed, written and photographed by Agnes Varda, CLEO DE 5 A 7 is the delicate and beautiful story of a young variety star who learns that she may have cancer. The film follows her progress for the two hours after her medical examination during which she adapts herself to her new situation. In the words of one critic, it is "the record of a woman's pilgrimage in search of her soul."

NOVEMBER 24TH & 25TH

THE INHERITANCE (Karami-Ai)  
Masaki Kobayashi—Japan 1962

Masaki Kobayashi is the most important of Japan's younger film directors. His impressive trilogy THE HUMAN CONDITION (to be shown in the Second Series) is an indictment of man's inhumanity to man; THE INHERITANCE is a searing examination of man's cupidity. It is "a modern miracle play" in which a dying man tries to find someone amongst his relatives and friends worthy enough to inherit his fortune, but finds only plotting, counter-plotting and bitterness as they seek to influence his decision.

DECEMBER 15TH & 16TH

SPECIAL COMEDY PROGRAMME

This programme will include a showing of MILLION DOLLAR LEGS with W.C. Fields and Jack Oakie, Ben Turpin and Hugh Herbert. In this film the robust, if disordered, spirit of W.C. Fields is united in irrationality with the classical cinematic tradition of Mack Sennett against a background of Olympic sports. Also in the programme will be an excerpt from HELLZAPOPPIN (Olsen and Johnson) and a number of short films.

JANUARY 12TH & 13TH

IL POSTO (The Job) Ermanno Olmi—Italy 1961

The theme and story of IL POSTO is a simple one: a young, bewildered boy goes to his first job in the glass and concrete jungle of Milan. But the boy and his story, the pangs of despised and lonely adolescence are observed by Olmi with compassion, sensitivity and a gentle humour. There is no doubt the film deserves the plaudits it received at both the Venice and London Film Festivals.

FEBRUARY 9TH & 10TH

A POST-1942 CHAPLIN FEATURE FILM

FEBRUARY 23RD & 24TH

ZAZIE DANS LE METRO Louis Malle—France 1960

Based on Raymond Queneau's famous novel of the same title, ZAZIE DANS LE METRO deals with the fanciful adventures of a

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METCALFE & MCLEOD STREETS

young girl who wants her first ride on the Paris subway, and who creates chaos around her without it apparently ever affecting her. The director, Louis Malle, often follows the traditions of silent comedy, but also makes full use of modern film techniques sometimes to parody the "New Wave" films. The result is a hilariously funny farce that is also a social commentary.

MARCH 22ND & 23RD

BED AND SOFA Abram Room—USSR 1927

One of the great classics of the Soviet cinema, BED AND SOFA is the story of the effect of the new Soviet society on the ordinary person and the ordinary family. The film has been rarely seen outside the Soviet Union since it deals with adultery and abortion.

APRIL 12TH & 13TH

KNIFE IN THE WATER  
Roman Polanski—Poland 1962

Roman Polanski's first feature film (he co-directed the short film, TWO MEN AND A WARDROBE) drew high praise at the 1962 Venice and London Film Festivals. It is an original, deft, partly humorous and partly frightening, observation of three people involved in a situation full of double-dares and hidden antagonisms, when a bored married couple take a young hitch-hiker with them on a sailing weekend.

OR

GOHA Jacques Baratier—Tunisia/France 1957

GOHA is the first important film to come out of the Arab world, and is based on the collection of Arab legends known as "The Book of Goha the Simple". This film version of Goha's adventures, scripted by a Lebanese poet, Georges Schegade and directed by a Frenchman, Jacques Baratier, told in an idiom far removed from ours, is extremely beautiful and moving.

APRIL 26TH & 27TH

WIR WUNDERKINDER (Aren't We Wonderful?)  
Kurt Hoffman—Germany 1960

WIR WUNDERKINDER is a satire by the Germans on themselves. It traces the history of a group of people from a small town between 1913 and the present day, whose lives reflect the "Vicar of Bray" attitude in moving whichever way the political tide turns. This theme is held together by the story of a non-conforming student and his family and a series of very witty songs in the "Threepenny Opera" manner. The result is a piercing and brilliant satire of the German Way of Life.

## SECOND SERIES

"FILMS OF PEACE AND WAR"

THURSDAY EVENINGS, 8-15 P.M.

NOVEMBER 1ST

THOU SHALT NOT KILL (Non Uccidere)  
Claude Autant-Lara  
Italy/Yugoslavia/Liechtenstein 1961

THOU SHALT NOT KILL depicts the contrasting lives of a young Frenchman, who is a conscientious objector and believes war is intolerable, and a German priest who, acting under orders during wartime, was forced to execute a French resistance fighter. It is a bitter attack on the futility of war and our attitude towards it and on the laws relating to conscientious objectors. It was for its attacks on the law that the film was banned in France and Italy.

DECEMBER 12TH

JEUX INTERDITS (Forbidden Games)  
René Clément—France 1952

The film is about a world—a world at war—seen through the innocent eyes of a five-year-old girl and a little boy. Together, these two escape from the brutal realities of adult life into the immemorial games of children. "The real enemy is the war," wrote Dilys Powell, "but the film is more durable than a simple attack on war; it is a deeply humane story about people, some of whom outlast all wars."

JANUARY 16TH

A WAR POET: HUMPHREY JENNINGS  
Humphrey Jennings was a rare film-maker, with qualities of style and observation all his own, with a sensitivity to people, places and things more distinctive even than Flaherty's. His greatest artistic period was during the years of World War II, when he was using his incredible vision to record the sights, sounds and impressions of a people at war. This programme, a sample of the powerful body of his work, will include A DIARY FOR TIMOTHY, which was a record of the war years for his son; THE SILENT VILLAGE, which re-creates in a Welsh village the terrible crime of Lidice; and FIRES WERE STARTED, a most beautiful and poetic account of the life of London firemen during the war.

FEBRUARY 13TH

ROME, OPEN CITY Roberto Rossellini—Italy 1945  
In ROME, OPEN CITY—one of the great films of Italian neo-realism—Roberto Rossellini combines a sense of objective reality with a warm feeling for people as he seeks to re-create the suffering, courage and innate dignity of Romans during the Nazi occupation period. Rarely has a film blended image and sound so skillfully to create out of hopelessness not despair, but a profound admiration for the human spirit in the face of the horrors of war.

APRIL 2ND, APRIL 7TH, & APRIL 16TH

THE HUMAN CONDITION trilogy  
Masaki Kobayashi—Japan 1958-61  
THE HUMAN CONDITION trilogy is one of the most moving, profound and significant expressions of anti-war feeling and man's inhumanity to man ever achieved on the screen. The complete trilogy runs for a total of 8½ hours, the longest film story in motion picture annals. Based on the novel of the same name by Jumpei Gomikawa, it is a monumental work which hammers home its theme of humanism and its appeal to the conscience of the world with devastating effect. The Ottawa Film Society is pleased to be able to present all three parts of this important film to its members on three successive weeks:

APRIL 2ND—PART I: NO GREATER LOVE  
APRIL 7TH (TUESDAY)—PART II: ROAD TO ETERNITY  
APRIL 16TH—PART III: A SOLDIER'S PRAYER