

The first offering of tickets will be to last year's members. Additional memberships will be available and may be purchased by writing to the Ottawa Film Society, P.O. Box 914, Ottawa. Memberships will also be on sale a few days prior to the first showing at Lindsay's, Sparks Street and Librairie André Dussault, Ltée, Rideau Street (facing Dalhousie).

MEMBERSHIP FEES 1957-1958

SERIES ONE:

Single Membership \$4.00
Double Membership \$7.00

SERIES TWO

Single Memberships Only \$2.50

Please complete and mail enclosed application to:

THE OTTAWA FILM SOCIETY

P. O. BOX 914, OTTAWA, ONTARIO

GUEST TICKETS

This year the Society continues the practice of issuing two guest tickets with each membership in SERIES ONE. We hope these will help members enjoy their Society more fully by encouraging them to bring their friends to an occasional meeting. To avoid overcrowding at certain showings, the Board of Directors will specify in advance notices whether or not Guest Tickets are valid at the showing advertised. Due to the limited seating capacity, there will be no Guest Tickets issued with memberships for Series Two.

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.)

La 23^e saison de la société se compose de deux séries de programmes de films qu'on ne voit pas habituellement sur les écrans d'Ottawa. Ce sont les meilleures oeuvres de grands réalisateurs de réputation internationale.

La première série compte huit représentations en 35 mm de chefs-d'oeuvres de pays différents. C'est un festival international du film. Les séances se tiendront au Main Elgin, cinéma moderne et attrayant qui de plus est situé à un endroit central. Comme l'an dernier, les programmes auront lieu les dimanches à trois heures de l'après-midi. Mentionnons que le nombre d'abonnements est limité à 750. Les sociétaires abonnés à cette série recevront deux billets gratuits pour leurs invités.

La deuxième série comprend six programmes en 16 mm de valeur exceptionnelle. Plusieurs de ces films ont été choisis à la suite de suggestions faites par les sociétaires. Les représentations auront lieu les mardis soir à 8 heures, au Musée national qui possède une installation permanente de premier ordre pour la projection en 16 mm. Seulement 375 abonnements sont disponibles pour cette série.

L'abonnement à la première série est \$4.00 (simple) ou \$7.00 (double). Celui de la deuxième série est \$2.50 (simple seulement). À noter qu'on doit être âgé d'au moins seize ans pour devenir sociétaire.

On peut s'abonner en s'adressant aux endroits suivants:

- Le trésorier,
La Société du Film,
C.P. 914, Ottawa.
- C. W. Lindsay's,
189, rue Sparks.
- Librairie André Dussault Ltée,
170, rue Rideau (face à Dalhousie)

Cover Design by Frank Mayrs

BOARD OF DIRECTORS

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tion and more spiritually exciting demands."

— Dr. ROGER MANVELL.

This season, the Ottawa Film Society commences its 23rd year of continuous operation. Over the years it has strived to present its members with a cavalcade of the world's most worthwhile motion pictures, and an opportunity for a nostalgic backward look at some of the past glories of the silver screen.

This year we are particularly proud of our programs — they represent a wide variety of film-making techniques and cover many periods of style and expression. Some are new films, some old, but they have all been selected on the basis of offering Film Society members the best available motion picture productions from the studios of the world.

TWO SERIES

In response to many requests, the Society this year is reverting to a previous policy of two series of programs. **SERIES ONE** will be a Festival of International Film Hits—eight films chosen to represent movie-making achievements of eight different countries. **SERIES TWO** will be a Treasury of Film Classics — six outstanding films from the past, all of which have been requested by members for inclusion on our programs.

THEATRES

For **SERIES ONE** we have been fortunate in securing the modern, attractive **MAIN ELGIN THEATRE**, located on Elgin Street near Lisgar. This theatre, chosen for its comfortable seating and convenient location, has the advantages of smoking loges, a spacious lobby, and excellent technical facilities.

The **SERIES TWO** programs will again be held in the **NATIONAL MUSEUM THEATRE**, Metcalfe and McLeod Streets.

Owing to the limited capacities of both these theatres, memberships will be limited. Only 750 memberships will be available for Series One, and 375 memberships will be sold for Series Two.

SHOWING DAYS AND TIMES

The **SERIES ONE** programs will continue to be shown on Sunday Afternoons, commencing at 3:00 p.m. The **SERIES TWO** programs will begin at 8:00 p.m., and will all be held on Tuesday Evenings. Ushers will be in attendance at all showings.

BOOKINGS CONFIRMED

Please note that all films scheduled for showing on both series have been confirmed. Barring unforeseen circumstances, there will be no substitutions.

PROGRAM NOTES

Comprehensive program notes are sent out to members prior to each screening, and are also available at the theatre on the day of the performance.

SHORT SUBJECTS

In addition to the feature film offered in each series, programs will include the screening of a number of interesting short subjects, such as **PEOPLE BETWEEN**, **A DROP TOO MUCH**, **BALLET-OOP**, **BALZAC**, **WAVERLEY STEPS**, and comedy shorts featuring **CHARLIE CHAPLIN** and **LAUREL AND HARDY**.

FILM GAUGES

To insure the best possible projection facilities, the films to be shown on **SERIES ONE** will all be 35 mm., while those on **SERIES TWO** will be in 16 mm., since the National Museum Theatre is specially equipped for the best in 16 mm. projection.

MEMBERSHIPS

Admission to the showings of the Society is by Membership only. Members must be 16 years of age or over.

LE PLAINIS (1931) — Ottawa Premiere. Three Guy de Maupassant short stories packaged in a delightful film from a director of immense accomplishment — Max Ophüls. The all star cast includes Danielle Darrieux, Jean Gabin and Simone Simon.

November 10th **Austria**

THE LAST TEN DAYS (1955) — Famed director G. W. Pabst has created a tense and explosive drama in this story of the final days of the Hitler regime.

December 1st **U.S.A.**

THE KILLING (1956) — A shrewd and engrossing melodrama by one of Hollywood's newest producer-directors, Stanley Kubrick, who here shows a touch unequalled by any other young Hollywood director today. With Sterling Hayden and Marie Windsor. On the same program will be shown

MILLION DOLLAR LEGS (1932) — A "must" for W. C. Fields' many fans: the old master in rare form in this early musical-comedy spoof, with Jack Oakie, Hugh Herbert and Lyda Roberti.

January 12th **Sweden**

MISS JULIE (1950) — This brilliant adaptation of Strindberg's psychological drama is the outstanding achievement of post-war Swedish film-making, a film of striking pictorial composition and rare cinematic beauty. With Anita Björk and Ulf Palme.

February 2nd **Russia**

THE FORTY-FIRST (1957) — Ottawa premiere of the film which recently won the Cannes Film Festival prize for the best original screen play. A work saturated with authentic Russian romanticism, slow-moving and passionate, it opens an entirely new chapter in Soviet cinema. Outstandingly photographed in color.

March 2nd **Japan**

UGETSU (1953) — "Tales of the Pale and Silvery Moon After the Rain" is the more poetic title for this beautiful and bewitching film from Japan, which Time magazine called "A jewel of rarer brilliance than 'Rashomon'."

March 23rd **Italy**

UMBERTO D (1952) — In this haunting account of the twilight of a man's life, director Vittorio de Sica has created a film masterpiece, acclaimed by critics the world over. First Ottawa showing of this outstanding attraction.

April 13th **Great Britain**

ANGEL STREET (1940) — One of Britain's ace directors, Thorold Dickinson, has fashioned a vivid and gripping study of psychological terror and torment in this early version of "Gaslight". With Diana Wynyard, Anton Walbrook and Robert Newton.

... behind-the-scenes drama of a prisoner-of-war camp in Germany during the first World War. The outstanding work of Jean Gabin, Pierre Fresnay, Dalio, Dita Parlo and Eric von Stroheim gives us one of the most perfect creative casts of all time.

December 10th

THE TREASURE OF SIERRA MADRE — In this drama of man's greed for gold, director John Huston achieved what many critics consider to be his finest motion picture — a sharp and penetrating study of human emotions, superbly enacted by Walter Huston, Humphrey Bogart and Tim Holt.

January 21st

SIEGFRIED — Directed by Fritz Lang. From the "expressionist" period of the German silent cinema comes this pre-Wagnerian version of the German saga, a pictorially overpowering production filled with nobility and grandeur. To be presented with a synchronized musical score.

February 11th

CARNIVAL IN FLANDERS (La Kermesse Héroïque) — The most famed of all continental screen comedies, and the perfect example of the successful costume film, replete with color, vitality and movement. "The ultimate in urbane sophistication about matters of human nature and sex!" said the New York Times. Directed by Jacques Feyder, settings by Meerson, starring Françoise Rosay, Louis Jouvet and Jean Murrat.

March 11th

MOANA — Plus **OLYMPIAD (Part II)** — These two films represent the most brilliant examples of bringing a cinematic art form to the realm of the documentary feature. **MOANA**, directed and photographed by Robert Flaherty, is a dramatization of the traditional forms of hunting, fishing, feasting and love-making in Samoa, a poetic document of an idyllic existence. **OLYMPIAD** is Leni Riefenstahl's cinematic record of the 1936 Olympic Games — "an early glorification of Nazi Mythology." Besides being a factual diary of a sporting event, it is a gigantic ode to physical prowess and youth, a film whose propaganda fades to give its poetry the greater permanence.

April 1st

GRAND HOTEL — We have been fortunate in securing a print of the first, and probably most famous, of Hollywood's "all-star" hits. Based on Vicki Baum's novel about the emotional entanglements of a group of fascinating transients, it made exciting use of the talents of Garbo, Joan Crawford, Wallace Beery, John and Lionel Barrymore, and Jean Hersholt.