

OFF

SPRING



1964

1965

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OTTAWA FILM SOCIETY

MAIN SERIES

SUNDAY EVENINGS, 8:15 P.M.

MONDAY EVENINGS, 8:15 P.M.

NATIONAL MUSEUM THEATRE

METCALFE and MCLEOD STREETS

October 25th and 26th **LA PEAU DOUCE** (*François Truffaut, France 1964*)

LA PEAU DOUCE is a story reminiscent of Truffaut's last film, JULES ET JIM, except that his new film is the story of the love triangle of two women and one man. Though more conventional than the earlier film, LA PEAU DOUCE is recognisably Truffaut's through its sensitive direction, excellent acting and fine touches of humour. LA PEAU DOUCE was shown at the Cannes and Montreal Film Festivals in 1964.

November 8th and 9th **MR. PEARSON** (*Richard Ballantine, Canada 1964*)

Made in the style of "cinéma vérité", this film aroused considerable controversy as to its merits as a film. So that the style of MR. PEARSON can be seen and judged in its rightful context, it will be presented as part of a programme on "cinéma vérité" in which some of the recognised achievements of other film makers in the movement will be seen.

November 22nd and 23rd **VIRIDIANA** (*Luis Bunuel, Spain/Mexico 1961*)

VIRIDIANA is a passionate moral fable of the corruption of innocence, depicting the experiences of a novitiate who ventures into the world before taking her final vows. It is a masterfully directed and disturbing but deeply moral work which has been described as "almost certainly Bunuel's masterpiece". Grand Prix Winner, Cannes Festival and Canadian Federation of Film Societies Award at the Vancouver Festival.

December 13th and 14th **OLD TIME CINEMA**

A faithful, but not too serious, reconstruction of the kind of programme that might have been seen at a commercial movie theatre around 1920. The programme will feature one of the most superb film entertainers of all time, Douglas Fairbanks (Senior) in THE MARK OF ZORRO, in which the star is at his most exhilarating. Also on the programme will be a Bronco Billy western, two comedies and, possibly, an episode from a serial.

January 17th and 18th **SUMMERSKIN** (*Leopold Torre Nilsson, Argentina 1961*)

SUMMERSKIN is about a bright, spoilt girl whose exhibitionist grandmother suggests that she have an affair with a cousin who is supposed to be dying. In the hands of Torre Nilsson and his wife and script-writer, Beatriz Guido, this story has been developed with strong overtones of a denunciation of society's degeneracy and with a deeply introspective study of human relationships. The film was shown at the Venice, San Francisco and other Festivals.

February 7th and 8th **LES ENFANTS DU PARADIS** (*Marcel Carné, France 1944*)

One of the great classics of French cinema, LES ENFANTS DU PARADIS was conceived by Marcel Carné and the poet Jacques Prévert during the war-time occupation of Paris. It is a richly romantic film which tells the story of the lives and loves of two actors set against a picturesque background of Parisian theatres, streets and taverns a century ago.

February 28th, March 1st **HALLELUJAH, THE HILLS** (*Adolfas Mekas, U.S.A. 1963*)

A film which pokes fun at the box-office conventions of Hollywood, depicting the wild campaign of two clean-cut, All-American boys as they vie for the hand of a beautiful girl. Full of sophisticated film parodies, the film succeeds in combining anarchist wackiness with a nostalgic sense of the lost frontier and the eternal magic of youth. Shown at the Cannes, London, New York and Montreal Festivals.

March 21st and 22nd **I FIDANZATI** (The FIANCEES) (*Ermanno Olmi, Italy 1962*)

As with Olmi's earlier IL POSTO, the story of I FIDANZATI is simple and unspectacular. And, as with IL POSTO, it is not the story which impresses, but the sensitive handling of characters and situations. I FIDANZATI is a series of visual impressions of the life and feelings of a factory worker who moves from Lombardy to Sicily, leaving behind a girl to whom he has long been engaged. The film is beautifully handled, conveying with sympathy and economy the man's feelings and his lonely circumstances. Shown at the Cannes, London and New York Festivals.

April 11th and 12th

THE BREAD OF OUR EARLY YEARS (Herbert Veseley, West Germany 1962)

Described by Richard Roud as "the best German film I have seen in many years", THE BREAD OF OUR EARLY YEARS is the story of modern West Germany — prosperous, secure, dominated by materialism. With a strong sense of style, which has affinities to Resnais and Antonioni, the film depicts youth's spirit of revolt against the contemporary terms of human life. Shown at the Cannes, London, Vancouver and other Festivals.

May 2nd and 3rd TO BE ANNOUNCED

This date has been reserved because of the possibility that major films will become available to the Society during the next few months. An announcement of the title chosen will be made during the Season.

SECOND SERIES

"THE WESTERN"

An exploration of some of the styles, myths and attitudes expressed in and through the "Western" film, with feature films chosen from such diverse countries as Japan, Brazil and the U.S.A.

THURSDAY EVENINGS, 8:15 P.M.

December 10th YOJIMBO (Akira Kurosawa, Japan 1961)

YOJIMBO is a Japanese psychological "Western" in which the sword of the samurai takes the place of the American revolver. Kurosawa's penchant for the Western format, seen earlier in SEVEN SAMURAI and THE HIDDEN FORTRESS, is seen again in this story of an unemployed samurai (played by Toshiro Mifune) who comes to a mid-19th century Japanese town and offers his sword to the highest bidder.

January 14th MY DARLING CLEMENTINE (John Ford, U.S.A. 1946)

John Ford's MY DARLING CLEMENTINE is one of the great classic Westerns. Lindsay Anderson wrote of the film: "As always, when Ford feels himself involved with a subject, it is the human ideal which is invoked rather than psychological or material realities. It has the ever-freshness and the mysterious power of significance of the work of a true poet." Henry Fonda, Linda Darnell and Victor Mature are featured.

February 25th 3:10 TO YUMA (Delmer Daves, U.S.A. 1957)

This is a psychological Western describing the efforts of a courageous man who, having taken charge of a dangerous bandit, feels he must complete his mission against all odds. The strength of this film lies in its documentary approach and its good story superlatively brought to the screen by a talented director. Glenn Ford and Van Heflin are featured.

March 25th O CANGACEIRO (THE BANDIT) (Lima Barreto, Brazil 1935)

This true adventure story of a band of outlaws that terrorised the Brazilian countryside as recently as 1935 is characterised as a South American "Western" not only because of its subject but also because of its style and the tendency to glorify the characters. The New York Times reviewer described the director, Barreto, as, "a poet with the camera, a master of an almost forgotten virtuosity." O CANGACEIRO received the Prix du Film d'Aventure at the Cannes Festival.

April 8th WAGONMASTER (John Ford, U.S.A. 1950)

Though one of the most neglected of John Ford's films, WAGONMASTER is certainly one of his best. In the film, Ford expresses his love of the West using incredibly lovely images and a moving score of revivalist hymns and folksongs to pay tribute to the old Western pioneers as individuals. Of the film, Lindsay Anderson wrote: "Ford has composed, with the simplicity of greatness, another of his poems to the pioneering spirit." Ward Bond, Ben Johnson and Joanne Dru are featured.

April 29th RIDE THE HIGH COUNTRY (Sam Peckinpah, U.S.A. 1962)

Almost completely ignored on its initial commercial release, RIDE THE HIGH COUNTRY has risen rapidly in stature and critical esteem. It is a leisurely and beautiful film, full of intelligence, quiet charm and a thorough understanding of the Western format in setting forth the moral dilemma which is at the centre of the film.

The Ottawa Film Society reserves the right to make changes in the programme without notice.

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30th SEASON

This season, its thirtieth anniversary, the Ottawa Film Society will present two series of films in the National Museum Theatre. The main series (10 programmes) will be screened on Sunday and Monday evenings.

In this series we are once again taking a diversified approach, presenting you premiere showings of contemporary international films together with documentaries and classics and works of experimentation and controversy.

The second series (6 programmes) will deal with the Western. In this important genre of cinema we will show four films by Americans including one by a contemporary director, and two showing the influence of the Western on foreign films. The series will be presented on Thursday evenings.

Membership Fee:

Main Series (10 showings)	\$7.50
Students	\$5.50
Second Series (6 showings)	\$5.00

NOTE: Memberships are *not* interchangeable between the Sunday and Monday evening showings, and are not transferable. Membership cards must be shown at all performances. Due to the limited seating capacity, we regret there can be no guest privileges.

Applications should be mailed to

THE OTTAWA FILM SOCIETY
P.O. Box 914, Ottawa, Ont.

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).

Brochure designed by Claude Bonnière

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