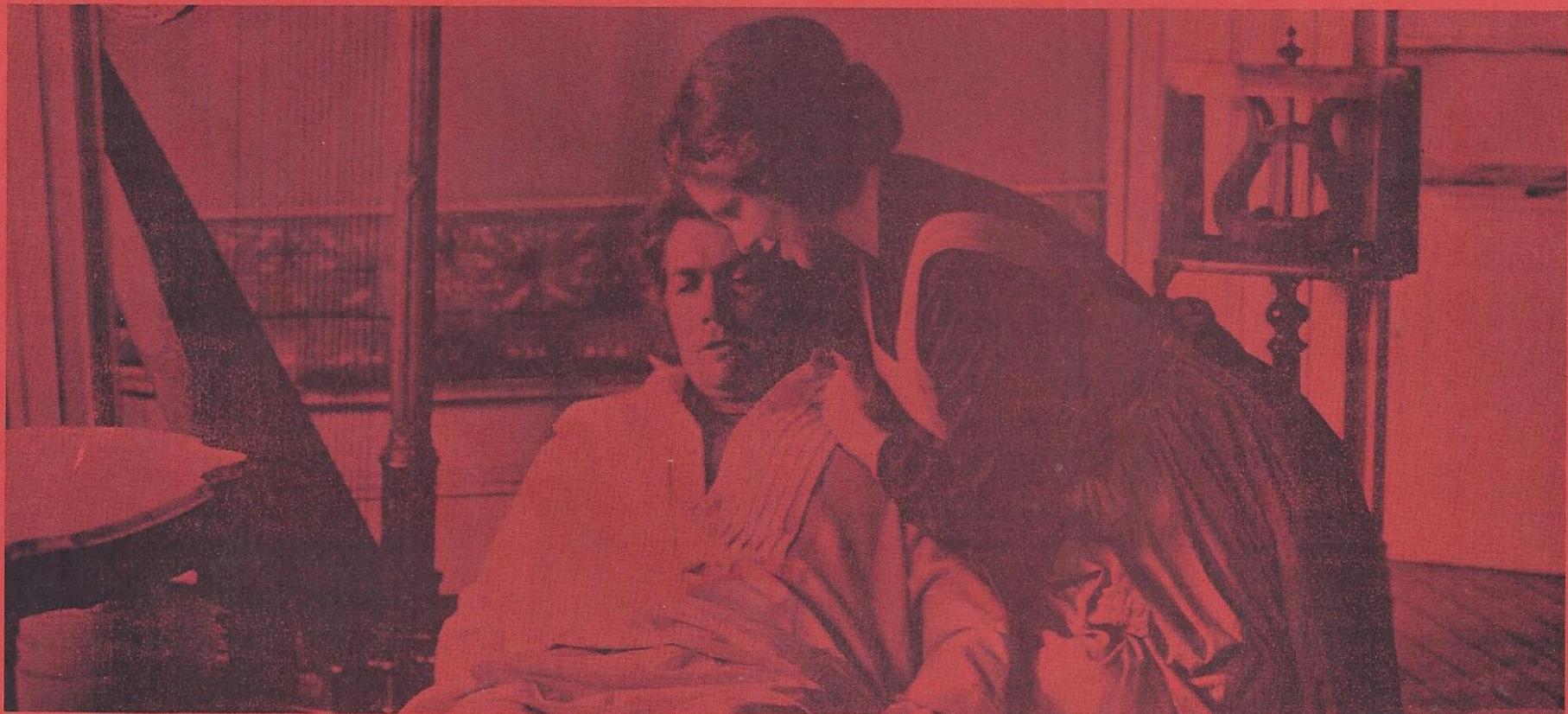


OTTAWA FILM SOCIETY



SPRING 1972 SERIES

AMERICAN GOTHIC

OTTAWA FILM SOCIETY

Spring 1972 Series

AMERICAN GOTHIC

TIME: FRIDAYS, 7:30 p.m., beginning January 28, 1972.

PLACE: Auditorium of the National Library of Canada
395 Wellington Street.

COST: \$7.00 for series membership. No single admissions.
Current members of the National Film Theatre of Canada
pay only \$6.00.

Persons under 18 are not admitted.

Programs subject to change.

Memberships may be obtained either:

By writing to the Ottawa Film Society, Box 914, Ottawa K1P 5P9
or

At the door from 7:00 p.m. on January 28 before the showing.

PROGRAMMING & NOTES: Alex Grant.

OTTAWA FILM SOCIETY

7:30 p.m. **NIGHT OF THE LIVING DEAD**

Directed by George A. Romero.
1969. 96 minutes. Black and White.

9:15 p.m. **THE HONEYMOON KILLERS**

Directed by Leonard Kastle.
1969. 106 minutes. Black and White.

**FRI
28
JAN**

Two films from new directors which succeed as gruelling tributes to the lost art of the Hollywood 'B' movie, with its lack of sentiment, shoestring budget and casual exposé of Uncle Sam's underbelly. Romero's film is a strong contender for the status already conferred upon Don Siegel's classic *INVASION OF THE BODY SNATCHERS* as the most convincing paranoid fantasy on film outside Fritz Lang's German period. Romero unflinchingly develops his macabre theme without submitting a jot to conventional melodramatics and thus renders his story all the more nightmarish. Independently shot in Pittsburgh with a minimum of flourish, the film is already a staunch favorite of connoisseurs of the gothic.

Kastle's first film, in competition with that of Truman Capote's *IN COLD BLOOD*, takes a true gutter-press crime story, the Beck-Fernandez murders of 1951, and fashions a downbeat opera of America's lower depths. The film is blunt, relentlessly sordid and entirely credible in its depiction of evil's banality. It brings vividly to mind the psychosexual machinations of the desperate lovers in Billy Wilder's *DOUBLE INDEMNITY*, but here the milieu is bedraggled proletarian. With Shirley Stoler and Tony Lo Bianco.

7:30 p.m. **PERFORMANCE**

Directed by Nicholas Roeg and Donald Cammel. 1968. 105 minutes. Color.

9:30 p.m. **REPULSION**

Directed by Roman Polanski. 1964. 104 minutes. Black and White.

**FRI
4
FEB**

PERFORMANCE, Roeg's first directorial venture (he has since made *WALKABOUT*), turns the classic American gangster genre inside out and discovers a wealth of humor and surreal imagery. One of the few key films engendered by the hallucinogen-eration. Recluse Mick Jagger, a faded underground musician, harbors playboy cum thug James Fox, a strongarm bully for one of London's underworld luminaries, on the run due to a personal vendetta. The witty and elegant clash of these two coexistent cultures of deviance affords an inspired philosophical melodrama akin to Ingmar Bergman's *PERSONA* but far richer in its bold themes of character-vampirism and bisexuality.

With **REPULSION** Polanski set out to create a feminine counterpart to Alfred Hitchcock's Norman Bates (Anthony Perkins) of *PSYCHO* fame. The director accomplished a severe and chilling account of a young girl's psychic collapse, against a background of seedy urban malaise. With tremendous economy and ghoulish verve, Polanski brought equally to life the minutest mundanity of the heroine's daily existence and the most alarming distortions of her imagination. Catherine Deneuve's cool and detached presence adds a disturbing veneer to this almost documentary case-history. Polanski's characteristic brilliance with his actresses ensures a tour-de-force of subtle acting. With John Fraser and Ian Hendry.

7:30 p.m. **TARGETS**

Directed by Peter Bogdanovich.
1967. 92 minutes. Color.

9:15 p.m. **THE NIGHT OF THE FOLLOWING DAY**

Directed by Hubert Cornfield.
1968. 93 minutes. Color.

**FRI
25
FEB**

Roger Corman, the Z-movie mogul, lent critic Bogdanovich (whose second film is the acclaimed *THE LAST PICTURE SHOW*) the services of Boris Karloff to make his first film; both a tribute to arch-heavy Karloff and an unsettling examination of the ultramodern 'monster' à la Texas 1966 - the crazed urban sharpshooter. Laszlo Kovacs' excellent photography of California's anomie suburbia captures the blandness of the plastic society. And Bogdanovich successfully portrays the all-American roots of the tragic protagonist. Karloff eagerly grasped this golden opportunity to reassert the finesse of his erstwhile screen persona. With Tim O'Kelly and Nancy Hsueh.

Cornfield's **THE NIGHT OF THE FOLLOWING DAY** celebrates the return of a rejuvenated Brando, equal to the brooding sensuality of his Stanley Kowalski in the Kazan-Williams' *A STREETCAR NAMED DESIRE* of 1951. This elaborate Hitchcockian thriller, set in northern France, pits Brando against an equally characteristic Richard Boone in a bizarre and elliptical kidnapping plot. Willy Kurant's atmospheric and graceful color photography lends a genuine mystery to the familiar ingredients of the story, and serves as an expressionistic back-cloth to the mythic duel of Brando and Boone, the preoccupied master minds, plagued by domestic details. With Pamela Franklin and Rita Moreno.

7:30 p.m. **THE BEGUILED**

Directed by Don Siegel.
1970. 105 minutes. Color.

9:30 p.m. **CURSE OF THE DEMON**

Directed by Jacques Tourneur.
1957. 82 minutes. Black and White.

**FRI
3
MAR**

Set during the American Civil War and directly in the tradition of Ambrose Bierce's demonic fables, which earned him the status of a Deep-South Poe, **THE BEGUILED** vigorously embellishes the grande dame guignol trilogy of Robert Aldrich which began with *WHAT EVER HAPPENED TO BABY JANE?* ten years ago. Clint Eastwood atypically falls prey to a coven of gloriously repressed termagants, embattled within a Louisiana seminary, and the fiendish tale becomes an unnerving cats-and-mouse melodrama. Siegel brings to this unusual and fetching film a relish for the period and makes a highly successful foray into Tennessee Williams' country. With Geraldine Page and Elizabeth Hartman.

Jacques Tourneur, a notable Franco-American specialist in the gothic genre (he excelled in the 1940s with *CAT PEOPLE* and *THE LEOPARD MAN*), went to England to make **CURSE**. Taking his cue from the career of the infamous British necromancer, Aleister Crowley, he made a superb minor film which brilliantly evokes the primeval menace of stone age superstition. The film develops a remarkable impetus, driving the viewer ever more deeply into the fearsome irrationality of the past, and the director makes the most of the ancient landscapes and their intimations of centuries-old evil. With Dana Andrews and Peggy Cummins.

FRI
31
MAR

7:30 p.m.

THE HOUSE OF USHER

Directed by Roger Corman.
1960. 78 minutes. Color.

9:00 p.m.

THE TOMB OF LIGEIA

Directed by Roger Corman.
1964. 80 minutes. Color.

The two best movies in the Corman-Poe-Price septet. Director-producer Roger Corman began the series with USHER when he had to prove the validity of the Poe cycle. He ended the cycle with LIGEIA after having attained a finesse and mastery of the series' elements which shine through this devilish and lyrical film. Both Corman and Vincent Price had by then benefitted from their crash-course in Poedom and the actor, playing in LIGEIA a melancholic and hypochondriacal romantic close to his Sir Roderick Usher, brought his irresistible amalgam of menace and excess to its highest point. Corman also fully exploited the greater naturalism in the English locations which he chose for LIGEIA so that the film radiates a subtle, unstressed terror rooted in the everyday more so than before. USHER had already been filmed several times prior to 1960 but Corman and Price greatly elaborated Poe's original story and created in the house itself a genuine participant in the vigorous and expressionist narrative. The film drives straight ahead from its opening moments and displays a huge enjoyment of the genre and the medium, whilst boldly experimenting both with color and the conventions of the genre. Price is both engagingly hyperbolic and touchingly tragic, lending his knowing and mocking authority to the role which he plays to the hilt.