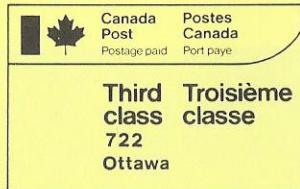


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THIRD CLASS MAIL

Admission

Series tickets are available for \$8.00 – in advance by writing to Ottawa Film Society, P.O. Box 914, Ottawa, or they may be purchased at the door.

Single admission is \$1.50 regular and \$1.00 for students and senior citizens.

FOR INFORMATION CALL 238-7865

Entrée

Les billets de série de \$8.00 s'obtiennent en écrivant à: Ciné-Club d'Ottawa C.P. 914, Ottawa ou peuvent être achetés à la réception.

Billet simple: \$1.50 et \$1.00 pour les étudiants et les personnes agées.

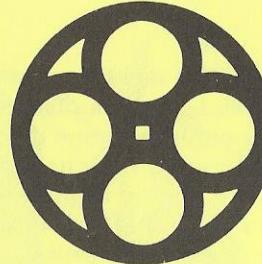
Pour plus d'information: 238-7865

Special thanks to / Nous remercions:

Ron Anger, Louise Beaudet, Wayne Clarkson, Lloyd Phillip Cohn, Bob Deltredici, William K. Everson, Teddy Ford, Micheline Ferron, Chuck Jones, Mark Kausler, Sophie Kohn Kaminsky, Eric Kulberg, Mark Langer, Mel Lefko, Doug Lemza, Cathy Richards, Mary Roscoe, Martin Rubin, Adam Sargis, Joe Schowler, Lyle Stern, Frank Taylor, Richard Thompson, April Vollmer, Liz Weis.

Design: Arthur II & Peter Lamb

NATIONAL FILM THEATRE
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OTTAWA FILM SOCIETY/
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THE GOLDEN AGE OF HOLLYWOOD CARTOONS L'AGE D'OR DES DESSINS ANIMÉS D'HOLLYWOOD (1924-1964)

At the National Library & Public Archives Building, 395 Wellington Street,
A l'édifice de la Bibliothèque nationale et Archives publiques,
395 rue Wellington

February, March, April 1976 Février, mars, avril

THE GOLDEN AGE OF HOLLYWOOD CARTOONS 1924-1964

L'AGE D'OR DES DESSINS ANIMÉS D'HOLLYWOOD

The National Film Theatre of Canada and The Ottawa Film Society are very pleased to bring to the National Capital Region an opportunity to view, in a concentrated programme, the cartoon characters whose zany antics charmed and delighted all of us when we were children. The "star-studded" cast includes such unforgettable characters as *Mickey Mouse*, *Daffy Duck*, *Caveman Inki* and *the Mynah Bird*, *Popeye*, *Koko the Clown* and many more. But this unique programme is especially noteworthy in that it presents these characters in their very first film appearances.

At the same time as being extraordinarily entertaining, this series enables viewers to appreciate the enormous contribution of Hollywood's major cartoon animators. Apart from the obvious inclusion of Walt Disney, the series will focus on the works of many less familiar but equally important animators whose fame never quite equalled that of the characters they created. We have all heard of *Droopy*, *Bugs Bunny*, *Popeye*, *Betty Boop*. But the names of their creators, Chuck Jones, Tex Avery and the Fleischer Brothers seldom even ring bells with most cartoon fans.

Viewers will also have a chance to see the very early and experimental applications of the many ingenious techniques which have contributed to the magical appeal and the consequent enormous success of the Hollywood cartoon. But the main objective of the programme, of course, is just plain fun. And that, we are confident, will be meted out to the entire audience in generous side-splitting doses.

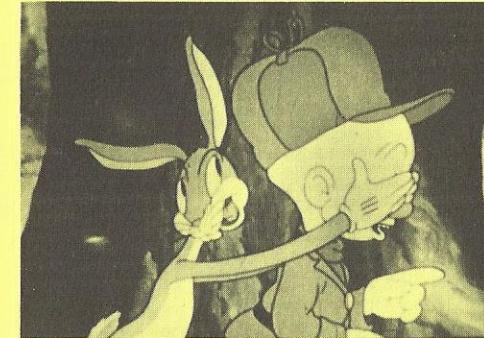
This programme was assembled in New York by Mr. Greg Ford and is being screened in Canada at the Ontario Art Gallery and at the Cinémathèque Québécoise as well as in Ottawa.

Le Répertoire canadien du cinéma et le Ciné-Club d'Ottawa se font un plaisir de vous présenter un programme de dessins animés mettant à l'affiche les inoubliables *Mickey Mouse*, *Daffy Duck*, *Caveman Inki* et *le Minah Bird*, *Popeye*, *Koko le clown* et plusieurs autres.

Nous connaissons tous *Bugs Bunny*, *Popeye*, *Betty Boop*; mais, combien d'entre nous connaissons leurs créateurs, Chuck Jones, Tex Avery et les frères Fleischer? Par conséquent, cette série, en plus de présenter le célèbre Walt Disney, sera consacré plus particulièrement à des artistes moins connus mais qui ont grandement contribué à l'énorme succès des dessins animés d'Hollywood.

Mais, le but de ce programme est avant tout de vous divertir en compagnie des personnages les plus irrésistiblement drôles de l'histoire du dessin animé d'Hollywood.

Ce programme a été préparé à New York par M. Greg Ford et est présenté au Canada à la Galerie d'art de l'Ontario, à la Cinémathèque québécoise ainsi qu'à Ottawa.



Thursday, February 5th 7:30 P.M.
AN INTRODUCTION TO THE HOLLYWOOD CARTOON
An evening of sample works by all of the various animators showcased. This is, to a large extent, a programme of "firsts" — the first *Bugs Bunny*, the first *Roadrunner*, the first *Popeye*, and more.

Boop Boop a Doop (1932, Max and Dave Fleischer) *Koko the Clown* and *Betty Boop* in circus setting; Betty sings: "Please don't take my boop boop a doop away."

Plane Crazy (1929, Walt Disney) The lively, earthy first-drawn *Mickey Mouse* (by Ub Iwerks) kids Lindbergh craze.

Sinking in the Bathtub (1930, Hugh Harman and Rudolph Ising) The first Warner Brothers cartoon starring early *Looney Tune* regulars *Bosko* and *Honey*.

Pigs in a Polka (1942, colour, Friz Freleng) "Three Little Pigs" saga, ballet-style, to Brahms' Hungarian Dances.

Porky in Wackyland (1938, Robert Clampett) Porky tracks the last of the dodo birds, worth trillions, through Clampett's wacky landscape.

Russian Rhapsody (1944, colour, Robert Clampett) Hitler's bomber sabotaged by multi-coloured Russian Kremlin gremlins.

Popeye the Sailor (1933, Max and Dave Fleischer) *Popeye's* screen debut; with *Betty Boop* cameo.

Porky's Romance (1937, Frank Tashlin) Introduces *Petunia Pig*, a Tashlin-invented sow. **A Wild Hare** (1940, colour, Tex Avery) The first fully-blossomed *Bugs Bunny*/*Elmer Fudd* cartoon.

The Shooting of Dan M'Goo (1945, colour, Tex Avery) Avery's MGM mainstay *Droopy* and the wolfish *Duck* ridicule Robert Service's purplest Yukon similes and metaphors.

Fast and Furry-ous (1948, colour, Chuck Jones) First *Roadrunner*/*Coyote* film.

Scarlet Pumpernickel (1949, colour, Chuck Jones) All-out cartoon costume epic starring *Daffy Duck*.

Thursday, February 12th 7:30 P.M.
TEX AVERY SHOW No. 1
A master American animator, Tex (Fred) Avery was primarily responsible for the first recognizable versions of *Bugs Bunny* and *Daffy Duck* during his initial stay at Warner Brothers.

Ham-ateur Night (1938) Hootably bad amateur acts get the hook.

Thugs with Dirty Mugs (1939) Insightful gangster-movie satire.

Red Hot Riding Hood (1943) Characters demand updating of traditionally simpering fairy story.

Blitz Wolf (1942) Wolf character as Hitler; Avery's Great Dictator

Screwy Truant (1945) With the deranged *Screwy Squirrel*.

Northwest Hounded Police (1946) A case study in anxiety; escaped-convict wolf can't shake persistent mounty *Droopy*.

Porky's Duck Hunt (1937, b/w) Premiere appearance of Warner's *Daffy Duck*; *Daffy* goes off on coniption-fit.

Lucky Ducky (1948) Another duck hunt film; in Avery's later, even wilder MGM style.

Symphony in Slang (1951) Popular street-talk taken literally, with surreal results.

The Crazy Mixed-up Pup (1955) Pet/master role reversals terrorize an average American household.

Uncle Tom's Cabana (1947) Uncle Tom's progressively more preposterous run-ins with *Simon Legree*.

Bad Luck Blackie (1949) Black cat jinxes bulldog . . . bad luck guaranteed . . .



Thursday, February 19th 7:30 P.M.
FLEISCHER BROTHERS SHOW No. 1
 Max, the producer, and Dave, the director, the great primitive innovators who gave the world such classic characters as the flirty flapper, Betty Boop and the sock and bam hero, Popeye the Sailor.

Bimbo's Initiation (1931) Bimbo rushed through fraternity rites.
Can Ya Take It (1934) Popeye sent through equally gruelling initiation.
The Dizzy Red Riding Hood (1931) The naively erotic pre-morality code version.
For Better or Worse (1935) The grotesque anti-eroticism of Popeye and Olive Oyl in a film tracing their near marriage.
The Old Man of the Mountain (1933) Betty's classic jazzy confrontation with the "dirty old man" of the mountain.
Popeye the Sailor Meets Sinbad the Sailor (1936, colour) Lavish trappings, great ad-libbing in the first of Popeye's colour adventures.

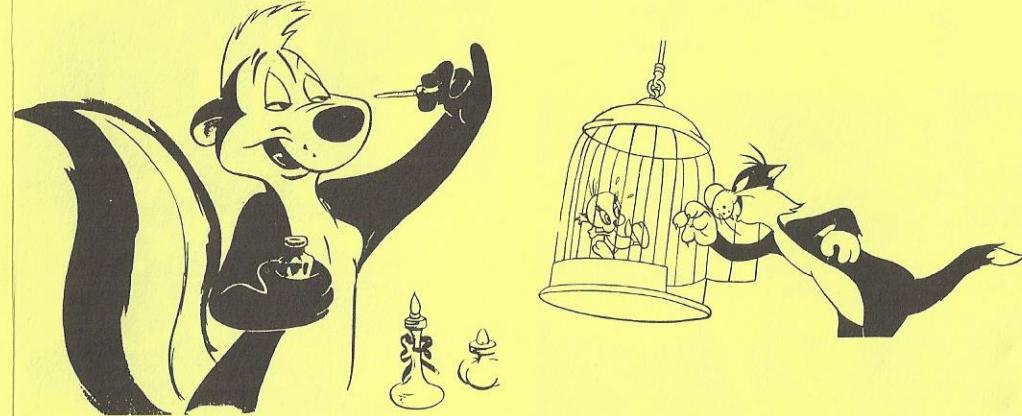
Needling the Boss (1924, silent) Koko, out of the inkwell, and (Uncle) Fleischer duel with needle and thread.
Shine on Harvest Moon (1930) Love on a combine; "Screen Song" complete with lyrics and Bouncing Ball.

Ha! Ha! Ha! (1934) Dentist Betty turns on world with laughing gas.
Fresh Vegetable Mystery (1937, colour) Who or what is the dreaded phantom that kidnaps ripe young vegetables?
Goonland (1938) Popeye fights bizarre island Goons in quest for his wayward Pappy.
Minnie the Moocher (1932) Spooky visions harass eloping Betty Boop and Bimbo.



Thursday, February 26th 7:30 P.M.
ROBERT CLAMMETT SHOW
 Bob Clampett's "anything for a laugh" temperament contributed to his unique handling of the regular Warner crew of Bugs, Daffy, Elmer, Porky, etc. His "sproinging" rubbery character motion produced some of the most stretchable, bendable characters in all cartoon history.

Porky in Egypt (1937, b/w) Porky and his camel hallucinate in sweltering desert.
Coal Black and De Seben Dwarfs (1943) Snow White in blackface.
Corny Concerto (1943) Inspired travesty of Disney's *Fantasia*.
The Old Grey Hare (1944) Senile Elmer and arthritic Bugs still at odds in the year 2200.
Gruesome Twosome (1945) Early Tweety Pie.
The Great Piggy Bank Robbery (1945) Daffy dreams he is detective Duck Twacy.
Daffy Doc (1938, b/w) Is there anything funny about an iron lung?
Bashful Buzzard (1945) With Beaky, Clampett's Mortimer Snerd-bird.
Bacall to Arms (1946) Aroused moviegoer reacts to scorchy love scene in "To Have and Have Not."
Kitty Kornered (1945) "War of the Worlds" between Porky Pig and his half dozen cats.
Book Review (1945) Climax of the Warners' cartoon books-coming-to-life motif.
The Big Snooze (1946) Elmer's rosy slumber splashed with nightmare paint by Bugs.
Tin Pan Alley Cats (1942) Jam session freak-out of "Fats" Waller cat.



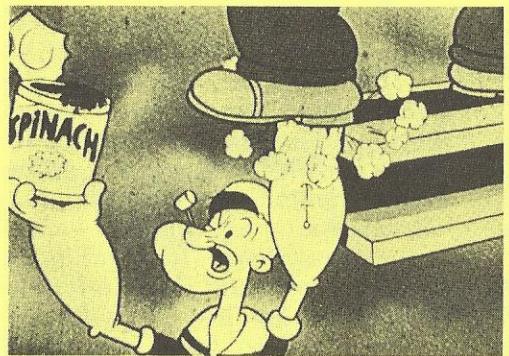
Tuesday, March 4th 9:30 P.M.
CHUCK JONES SHOW No. 1 (all colour)
 Two programmes will trace the excellent and amazingly consistent career of Chuck Jones, one of the greatest (and funniest) living directors of animation.

Stop, Look and Haste! (1954) With the Roadrunner.
Feed the Kitty (1952) Tough bulldog Marc Antony falls hard for tiny black kitten.
Little Orphan Airedale (1947) Aggressive hard-sell dog attempts to ingratiate himself with a master.
Hare Conditioned (1945) Department store taxidermist seeks to stuff sympathetic hero Bugs.
Long Haired Hare (1949) "Of course you realize this means war"; Bugs Bunny revenge plot established in battle with opera singer.
One Froggy Evening (1955) Famous Jones parable; construction worker finds fabulous singing frog encased in cornerstone.
Sheep in the Deep (1962) Friendly wolf and sheepdog become bitter foes during "work hours."

Fair and Worm-er (1946) Madly abstract chase cartoon; worm chased by a cat chased by a dog chased by a dogcatcher, etc.
For Scent-imental Reasons (1949) Oscar-winner with the amorous skunk Pepe Le Pew.
Bear for Punishment (1951) The three-bear family celebrates Father's Day.
Duck Dodgers in the 24th 1/2 Century (1952) Daffy's mission: replenish Earth's supply of aludium phosdex, the shaving cream atom.
What's Opera Doc? (1957) Elmer as Siegfried and Bugs as Brunhilde in rich Wagner adaptation.
Plane Daffy (1944) Rousing wartime propaganda: Daffy Duck against Nazi se-duck-tress Hatta Mari.
Stupid Cupid (1944) Daffy Duck's ménage-à-trois with married hen-coop couple.
Booby-Hatches (1944) Mother-love for an egg-with-legs named Robespierre.
Swooner Crooner (1944) Tashlin's joking looks at bobby-soxers and crooner fandom.
Brother Brat (1944) A salute to the New American Woman and her war baby.

Thursday, March 11th 9:30 P.M.
FRIZ FRELENG AND FRANK TASHLIN SHOW
 The creator of *Merrie Melodies*, Sylvester The Cat and *Yosemite Sam*, Freleng had the longest career of any director at Warner Brothers. Tashlin, though better known for his live-action films starring Jerry Lewis and Jayne Mansfield, was a major animation director in the late 30's and early 40's.

Friz Freleng: **Show Biz Bugs** (1957) Bugs & Daffy as vaudevillian hooper.
How Do I Know It's Sunday? (1934, b/w) Brand names, trademarks, grocery products musically punned.
A Star is Hatched (1938) Hickster hen as Hollywood hopeful. **Clean Pastures** (1937) Freleng's spiritualist extravaganza.
Back Alley Op-roar (1947) Sylvester's raucous song-and-dance on a backyard fence.
Bugs Bunny Rides Again (1947) Bugs Bunny oater with *Yosemite Sam*.
 Frank Tashlin: **Wholly Smoke** (1937, b/w) Porky Pig learns that Smoking May Be Hazardous To Your Health.
The Fox and The Grapes (1941) Introduces Columbia Pictures' leading players the Fox and the Crow.
Plane Daffy (1944) Rousing wartime propaganda: Daffy Duck against Nazi se-duck-tress Hatta Mari.



Thursday, March 18th 9:30 P.M.
FLEISCHER BROTHERS SHOW No. 2
 The Fleischer's style employed a rougher approach to character, greater sexuality, and more willingness to experiment with many innovative techniques.

Hold the Wire (1936) Popeye and Pluto wage fight with fists in aerial phonepole free-for-all.
Betty Boop's Ups and Downs (1933) A cosmic Depression era story; Earth's gravity repossessed.
A Dream Walking (1934) Stereoptic girder fun; Olive Oyl's sleepwalk at construction site.

Red Hot Mama (1933) Betty Boop's sleepwalk in Hell.

Popeye the Sailor Mets Ali Baba's 40 Thieves (1937, colour) The second of Popeye's sumptuous colour two-reelers.

Betty Boop for President (1932) Revue cartoon pokes fun at U. S. politics and campaign promises.

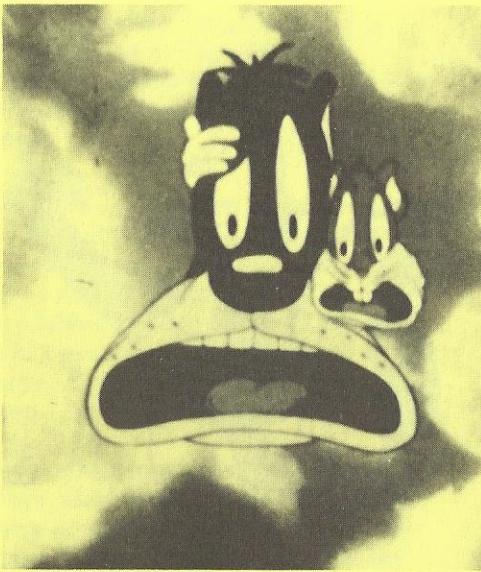
It's the Natural Thing To Do (1939) Etiquette redefined by Popeye, Pluto and Olive Oyl.

Betty Boop M.D. (1932) Medicine show; Betty and Bimbo sell JIPPO to suckers.

Wotta Nitemare (1939) Popeye's traumatic dream: can't find spinach.

Chess-nuts (1932) Live-action chess game turned chess fantasy with Betty Boop.

Snow White (1932) Dazzling visual improvisation; Betty Boop and a jazz back-up.



Thursday, March 25th 9:30 P.M.

TEX AVERY SHOW No. 2

Avery is perhaps more renowned for his subsequent stints at MGM and Universal where some of his newer characters became infinitely inflationary (The King Size Canary), magically multiple (Droopy and Screwy Squirrel) and impossibly overstimulated (the wolfish wolf in Avery's updated fairy tale spoofs).

Cinderella Meets Fella (1938) The Avery rewrite with modernizing variations and the oddball character Egghead.

Of Fox and Hounds (1940) Avery's first take-off on Steinbeck's *Of Mice and Men*.

Heckling Hare (1941) Bugs Bunny cartoon with famous protracted falling finish.

What's Buzzin' Buzzard? (1943) Two famished buzzards struggle to devour one another; Avery's most libidinous film.

Little Tinker (1948) Advice to a lovelorn skunk.

Little Rural Riding Hood (1949) Red Hot Riding Hood's country cousin in the last of Avery's sexily updated fairy tale spoofs.

Porky's Preview (1941, b/w) A cartoon-within-a-cartoon.

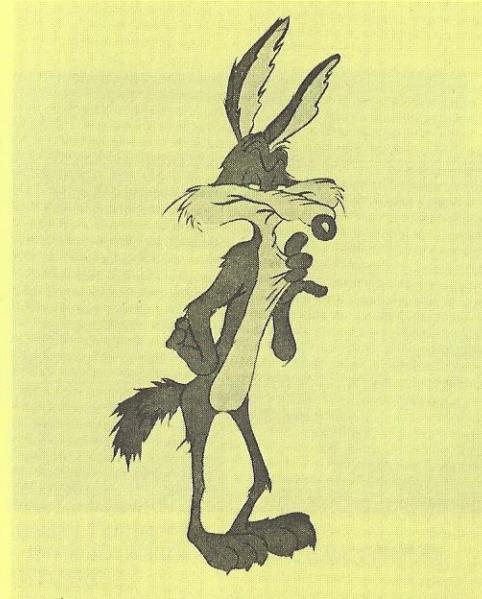
Deputy Droopy (1955, co-directed with Michael Lah) Two bandits go to impossible lengths not to make a noise.

Lonesome Lenny (1946) The death of Screwy Squirrel.

The Cat That Hated People (1948) Misanthropic cat finds lunar creatures even less appealing.

The Half-Pint Pygmy (1948) Explorers George and Junior Bear search for smallest pygmy in the world.

King-Size Canary (1947) Jumbo Gro insanity: an infinitely inflationary cat, canary, dog and mouse.



Thursday, April 8th 9:30 P.M.

CHUCK JONES SHOW No. 2 (all colour)

Jones was responsible for the refinement of the personalities of Bugs Bunny and Daffy Duck into the finalized versions by which they are popularly recognized today. As well, he created his own characters such as Pepe Le Pew and The Roadrunner.

Aristo-Cat (1943) Expressionist red-striped wallpaper reflects the panic of a spoiled patrician cat.

Hair Raising Hare (1945) Cartoon in Monster-Evil Scientist mode with Bugs Bunny.

Wearing of the Grin (1951) Jittery Porky in leprechaun-ridden Ireland.

Fresh Airedale (1945) Innocent cat takes blame for greedy dog; is there no justice?

Mouse Wreckers (1948) Mice Hubie and Bertie drive cat mad with architectural mind-games.

Rabbit of Seville (1950) Rossini cartoonization with Bugs Bunny as barber, Elmer Fudd as victim.

To Beep or Not to Beep (1964) Jones' last Roadrunner cartoon; the Coyote tries to get a reluctant catapult to catapult.

Caveman Inki (1950) Mystic match of Inki and the inscrutable Mynah Bird on the broadest landscape yet.

Rabbit Seasoning (1952) Three definitive characterizations as Elmer stalks both Bugs and Daffy.

Scaredy Cat (1948) Character contrast in haunted house: Sylvester's paranoia vs. Porky Pig's complacency.

Drip-along Daffy (1951) Daffy hopelessly unequal to part of Western-type hero.

Duck Amuck (1953) Jones' great absurdist film with Daffy trapped on animation board.



Thursday, April 15th 9:30 P.M.

WALT DISNEY SHOW

Disney is such a gigantic force in animation that his inclusion in any cartoon series is a must. Our programme emphasizes the prolific first decade of his studio's production.

Alice's Eggplant (1925, silent) Real-life Alice in animated environment; sample from Disney's initial silent "Alice in Cartoonland" shorts.

Steamboat Willie (1929) Mickey speaks!

Skeleton Dance (1929) Non-stop synchronized motion in the Ub Iwerks masterpiece.

Flowers and Trees (1932, colour) Anthropomorphic mushrooms, bushes, flowers, trees, fire and flames in the first colour "Silly Symphony."

Moving Day (1936, colour) Heavy on slapstick as Mickey, Goofy and Donald face eviction by landlord Peg Leg Pete.

The Old Mill (1937, colour) 3D-ish calisthenics of the multi-plane camera in the chronicle of the owl windmill, its animal inhabitants, and the raging storm outside.

Mad Doctor (1933) Mickey Mouse and Pluto scarified in an early Disney offering in the Old Dark House genre.

The Three Little Pigs (1933, colour) The renowned trio, along with their houses of straw, sticks and bricks.

Band Concert (1935, colour) Maestro Mickey conducts the William Tell Overture in his splendid first full Technicolour outing.

Clock Cleaners (1937, colour) Goofy Donald and Mickey Mouse, vertiginous perspective-shots, and man-against-machine premise.

The Three Caballeros (1945, colour) Excerpt: the nutty title-song sequence with Donald, Pancho, and Jose Carioca.

The Sorcerer's Apprentice (1940, colour) Excerpt from *Fantasia* starring Mickey and an all-broom cast of thousands.