



ALGOMA COLLEGE FILM SOCIETY

FALL '71 PRESENTATION

October 8	CLOSELY WATCHED TRAINS
October 22	THE GENERAL
November 5	LA STRADA
November 19	MON ONCLE
December 3	VIRIDIANA
December 10	MY LITTLE CHICKADEE

THE ABOVE FILMS WILL BE ACCOMPANIED BY AN ENTERTAINING SHORT.

MEMBERSHIP FEES

\$6:00 per person
10:00 per couple

STUDENT RATES

\$4:00 per person
7:00 per couple

CLOSELY WATCHED TRAINS

The hero of Closely Watched Trains is Milos, and he stands at the beginning of his first day of work as an apprentice train dispatcher at an obscure Czech way station on a line between nowhere exciting and no place special.

Nothing can prepare you for the special pleasures of this gentle masterpiece, and nothing should. It moves along with the gravely comic deliberation of a cuckoo clock, and the only way to approach the surprises that keep popping from its placid facade is with the same surprise prone ignorance that Milos has.

Any improvement in Vaclav Nechar's preformance as Milos would be unimaginable, and any flaws in Jiri Menzil's direction are unimportant.

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A TRIP DOWN MEMORY LANE

From Arthur Lipsett, whose camera has an edge to it, another incisive look at man's might and mayhem, compiled from some peculiar newsreel items of the last fifty years. The filmmaker calls this a time capsule but his arrangement of pictures make it almost explosive. There are hundreds of items, once front page stuff, but all wryly grotesque when seen in this reshuffle of the past.

AWARDS: Venice; San Francisco

THE GENERAL

Keaton worked strictly for laughs, but his work came from so far inside a curious and original spirit that he achieved a great deal besides. He was the only major comedian who kept sentiment almost entirely out of his work, and he brought pure physical comedy to its greatest heights. Beneath his lack of emotion he was also uninsistently sardonic; deep below that, giving a disturbing tension and grandeur to the foolishness, for those who sensed it, there was a freezing whisper not of pathos but of melancholia. With the humor, the craftsmanship and the action there was often, besides, a fine, still and sometimes dreamlike beauty. Much of his Civil War picture, The General is within hailing distance of Mathew Brady.

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MORNING ON THE LIEVRE

Poet Archibald Lampman described in verse the dazzling beauty of the Lievre River in Quebec as it winds past maple-wooded hills in late September. Then every tree is ablaze with colour, and the riot of reds, golds, and greens is caught and held in the mirror surfaces of the water. In Morning on the Lievre you see the river through the poet's eyes. Sole accompaniment is the reading of the poem, and music specially composed.

8 AWARDS including: Edinburgh; Boston; Brussels

LA STRADA

The worldwide release of La Strada not only lifted Fellini above most of his contemporaries, but also marked a poetic point of departure for Italian neo-realism which has been slowly suffocated from unimaginative literalism.

La Strada is one of four films (I Vitelloni, Il Bidone and Cabiria, being the other three) which comprise a tetralogy of tender nostalgia for lost innocence and lost idealism. These four films are based on a tragic-comic lyricism that is intensely personal and reflects Fellini's compassion for the rejects of the modern world.

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THE RISE AND FALL OF THE GREAT LAKES

A lesson on Canadian geography, which concludes that although the Great Lakes have had their ups and downs nothing has been harder to take than what man has done to them lately. In the film a lone canoeist lives through the changes of recent geological history, through Ice Age and flood, only to find himself in the end trapped in a sea of scum.

MON ONCLE

Jacques Tati, austere comedian, is an autocrat of the screen who ignores, for whatever purposes, all the accepted rules of timing and emphasis. Tati's comic paraphernalia - the stick and the raincoat and the stiff loping, oddly top heavy walk - encase a fundamentally serious man, who seems to have chosen silence to emphasize his own isolation. Tati can throw a factory into chaos (as in Mon Oncle) and remain uninvolved: he is off somewhere studying the mathematical formula of a joke. Genial but remote, his monsieur Hulot is always trying to bridge the gap between himself and other people, sending out messages which remain unanswered, grappling with problems which, he gloomily recognizes, would have been the better left untried. The comic tension is in the conflict between what Hulot wants and what he has: Tati, unlike Chaplin, does not take sides with his alter ego.

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CARROUSEL

A visual poem, vivid, lyrical, as intriguing in its color phantasy as in the beauty of its images. This is an escape from a merry-go-round of painted horses suddenly turned to flesh and blood, making a wild plunge for freedom. But these are horses of extraordinary color-lime, mauve, bronze and gold - as if caught in some mysterious kaleidoscope of the dawn. A triumph of technical virtuosity, these unusual effects were achieved in the printing process.

AWARD: Teheran, Iran

VIRIDIANA

Bunuel directed Nazarin in Mexico - an exposition of the impossibility of an attempt to live as a modern Christ. When officially invited to return to Spain he took the same theme a step further in Viridiana, in which the Young novice from the nunnery, with her beggar's settlement and her faith in good works, unleashes only that hypocrisy and violence which for Bunuel go hand in hand with the profession of piety.

Viridiana caused an uproar, with the Spanish Government invoking international agreements in a hurried bid to keep the film off foreign screens, as it had most effectively kept it off its own.

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THESE ARE MY PEOPLE

This is the first film by an Indian film crew, training under the National Film Board's Challenge for Change programme. It was shot at Akwesane (St. Regis Reserve). Two spokesmen explain historical and other aspects of Longhouse religion, culture and government, which are interwoven. They reflect on the impact of the white man's arrival on the Indian way of life, and on what the future may bring.

MY LITTLE CHICKADEE

The talkies brought one great comedian, the late majestically lethargic W.C. Fields, to the screen. He was the toughest and the most warmly human of all screen comedians.

Fields is supported by Mae West in the burlesque Western, My Little Chickadee, in which a Big City siren in trying to 'take' the Wild and wooly west, just about meets her match.

Field's comedies are considered to rank high among the best movies ever made.

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SELECTIONS FROM THE CHRISTMAS ORATORIO by J.S. BACH

The Montreal Bach Choir, under the direction of George Little, has sung in many countries. This film brings you the choir in one of its most distinguished performances, with guest soloists Elizabeth Benson Guy, soprano; Maureen Forrester, contralto; Glenn Schnittke, tenor; Jan Simons, bass; James Ranti, trumpet; and Calven Sieb, concertmaster.

CRAP OF THE CONDOR

The sociology and political science departments are pleased to announce that special arrangements have been made to show CRAP OF THE CONDOR (an exciting sequel to Blood of the Condor) on Sunday, February 18th, at 3:00 pm in the Auditorium. This powerful epic details a classic struggle between North American imperialist aggressors and a tribe of simple jungle folk in the rain forests of South America.

The imperialists attempt to eliminate "jungle mouth" by distributing Scope and Listerine to the unsuspecting natives. Threatened at the loss of "swamp breath" (one of the basic manifestations of their primitive culture) these simple people rebel by refusing to pick jungle peas for the local Jolly Green Giant packing plant. A classic confrontation occurs between the pea pickers and the pea planters. This pithy drama illustrates in a microcosm the classic struggle between the war mongering industrialists and the oppressed workers.

This film, first for local producer R. De Matteo, stars Jack Ujanen as Zungar - fierce chieftan of the soci tribe, Ruthy Galinis as Xunibah - jungle princess and local rep. of women's lib, and Ron Bird as Kobason - Hudson's Bay Company representative and special agent for the C.I.A. E. Hamilton Smith is marvellous as Mr. Nice, a former capitalist who has become alienated with culture and has fled to the rain forest to write poetry.

The final scene in this epic film is sure to become a classic as thousands of naked sociology and political science students, screaming, waving spears, and swigging mouthwash, storm the Hudson's Bay stockade, subdue the evil Kobason, release hundreds of Mexican wetbacks manacled in the wine cellar, and then go on a wild rampage smashing mouthwash bottles and chanting, "Fungula da mouthwasha", and, "Uppa Yours, Capitalist Oppressors!"

This shocking film, with sexual scenes so explicit it was banned in Copenhagen, recently won the fabled "jury award" in Butte, Montana (the producer was directed to appear before a grand jury). Film critic Claude Leadbelly of the Butte Mountain News wrote, "This is the horniest film we've had in Butte since the one where the Bowery Boys underwent sex transplants". Don't miss it!