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Room 165, Education Building

Wednesday, Sept. 22 at 5 p.m.

Thursday, Sept. 23 at 5 p.m.



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FILMS

The Edmonton Film Society, founded in 1936, is about to undertake its most ambitious season. There are three series of films: *Main Series*, *Classic Series* and *Third Series*. The *Third Series* has two parts. *Part One*, *Third Series* is British Cinema of the '60's and *Part Two*, *Third Series* is Eastern European Cinema.

The *Main Series* meetings begin at 8:00 p.m. in the main theatre of the Northern Alberta Jubilee Auditorium on the following Mondays:

October 18th. A Truffaut Double Bill. *STOLEN KISSES* and *BED AND BOARD*. These two films are further episodes in the life of Antoine Doinel (played in *400 BLOWS*, by Jean Pierre Leaud) presented with all Truffaut's warmth, humour, and only slightly ironical affection all the way from an army prison to a marital quarrel. With Claude Jade and Delphine Seyrig.

November 8th. *UN CERTO GIORNO (ONE FINE DAY)*. A new film from Ermanno Olmi the masterly director of (*IL POSTO*). Olmi's drama is based on quiet, intense observation of ordinary people here, an ambitious company director whose life is disrupted by a totally unexpected accident.

November 22nd. *HARAKIRI'* Director Masaki Kobayashi and star Tatsu Nakadai, whose combined effort in *REBELLION* was one of the Society's most popular offerings last season, come together in their savage *SAMURAI* drama. A father seeks revenge for the death of his son, who is forced to commit harakiri with a bamboo sword. A scene not recommended for the squeamish in stomach.

December 13th. An East European Double Bill. *SWITCHBOARD OPERATOR* (Yugoslavia) and *INTIMATE LIGHTING* (Czechoslovakia). Two contrasting forms of humour: Makaejev's biting experimental film combines a fantastic lecture on emotion with the loves and death of a young girl, while Passer's gentle and affectionate satire reveals great depths of human emotion in the type of simple situation for which recent Czech films have been especially noted. (NOTE: *SWITCHBOARD OPERATOR* has been passed uncut by the Alberta censor, following the Society's troubles with it two seasons ago.)

January 24th. *BEFORE THE REVOLUTION*. Bernardo Bertolucci has been acclaimed as the finest Italian director since the great days when Fellini and Antonioni first broke on the scene. This study of a young man in contemporary Italy was his stunning directional debut, and on its verve, complexity, and exuberant cinematic talent it clearly prefigures such later masterpieces as *THE CONFORMIST*.

February 7th. *JE T'AIME' JE T'AIME*. The films of Alain Resnais (*HIROSHIMA, MARIENBAD* etc.) have always been obsessed with time. In this, his latest work, he presents a science fiction story of a man travelling in time jumping dizzily backwards and forwards as he relives a tragic love affair.

February 21st. *GOTO' ISLAND OF LOVE'* Acclaimed as one of the greatest surrealist films ever made, this weird fable takes on

the lost island of Goto, where all names start with G. The story concerns the passion of Grosso, royal boot polisher, assistant keeper of the royal dog kennels, and assistant fly catcher, for the Empress Glossia.

March 13th. *PASSION OF ANNA'* "This time, his name was Andreas Winkelman". Once again, Ingmar Bergman sets his characters on an isolated island and pushes one step further his relentless examination of the human soul. (Liv Ullman, Bibi Andersson and Max von Sydow play the protagonists.)

The *Classic Series* meetings begin at 7:00 p.m. in Tory TL-II. This series is called *CINEMA IN POPULAR FORMS*.

On October 25 the first offering, *WESTERNS*. Two classics of the genre, John Ford's *STAGECOACH* (1939) and William Wellman's *THE OX-BOW INCIDENT*.

On November 1st. another popular form, *SCIENCE FICTION*. Robert Wise directed *THE DAY THE EARTH STOOD STILL* (1951) with restraint and a sure understanding of a pure science fiction theme. The result is a stark and tense film that builds inexorably to its shattering climax. *THE TIME MACHINE* (1960) effectively transposes H.G. Wells fable to the colour screen. Yvette Mimieux is an **enchantingly lovely Eloi**.



On November 15th. *WAR*. Jean Renoir's *LA GRAND ILLUSION* (1937), considered one of the greatest movies of all time, is a powerful and compassionate study of men-at-war on both sides of the conflict. *THE WAR GAME* (1966), by Peter Watkins, has been called the most horrifyingly real anti-war film ever made.

December 6th. *COMEDY*. Buster Keaton's *THE GENERAL* (1926) is one of the funniest films from comedy's greatest era. The great stone face makes monkeys of the military. Alan Bates and Genevieve Bujold (who almost steals the film) star in de Broca's *KING OF HEARTS* (1966), a warm, human, and funny film, which is also a telling commentary on all those who wage war.

January 17th. brings two more *WESTERNS*. *THE FAR COUNTRY* (1954) is one of Anthony Mann's best Westerns. It stars James Stewart as a loner opposing greed in the Southwest. Nicholas Ray's *JOHNNY GUITAR* (1954), containing a powerful performance by Joan Crawford, has become one of the major auteur films, influencing such directors as Francois Truffaut and Jean Luc Godard.

February 14th. *EROS* is the form and one of the most beautiful films ever made, Josef von Sternberg's *THE DEVIL IS A WOMAN* (1935) is the movie, starring Marlene Dietrich. The film is suffused throughout with



strikingly erotic imagery. Bo Widerberg's *ELVIRA MADIGAN* (1967) brought Romance back to the screen long before Erich Segal called out the hankies, and Widerberg's doomed lovers play out their Romantic scenes to the music of Mozart, as an added fillip.

February 28th. *COMEDY'* The Marx Brothers' *DUCK SOUP* (1934) is considered one of their most biting and sardonic films: inspired mayhem in palaces of the great. Ingmar Bergman's *SMILES OF A SUMMER'S NIGHT* (1955) not only proves that the dour Swede can make comedies, but is perhaps one of his best films; a witty, metaphysical, comedy of manners, all about love, and the Swedes.

March 6th. *THRILLER*. Frit Lang's *M* (1931) demonstrates an integration of sound with visuals that is very advanced for its time. The young Peter Lorre turns in what many consider his finest performance, in this stark, brutal drama. Orson Wells directed and starred in *TOUCH OF EVIL* (1958), adding his own bravura touches to the genre. A master of the sinister, Wells uses his camera with a master's touch to evoke images of evil throughout this film.

The *Third Series, Parts One and Two* meetings begin at 7:00 p.m. in Tory TL 11 on the following Wednesdays:

November 3rd. *BILLY LIAR* (1963). Almost a manifesto of the "Kitchen Sink" school. John Schlesinger provides a working-class milieu for this sympathetic comedy. It makes Julie Christie's debut as a free-living, nomadic girl who cheerfully picks up work, and men, where she wants.

Short: *MOMMA DON'T ALLOW* (1956), a short directed by Karl Reisz and Tony Richardson, a free-cinema excursion to the Wood Green Jazz Club, in a North London Pub.

November 10th. *LORD OF THE FLIES* (1963). Peter Brook's psychological adaptation of William Golding's pessimistic novel. Made almost entirely by improvisation, it contains some of the most dramatic montage sequences in modern film, notably Simon's death.

Shorts: *GERMANY CALLING* (1941), C. A. Ridley's spoof of Hitler, made in the editing room by skillfully matching shots of the Nuremberg Rallies (from *TRIUMPH OF THE WILL*) to "The Lambeth Walk." The second short, *THE LITTLE ISLAND* (1958) is an animated film by Richard Williams, a former Canadian. This is his first British film, a jack-in-the-box style story of how Truth, Beauty, and Goodness come to blows in the middle of their island paradise.

November 17th. *THIS SPORTING LIFE* (1962). A step beyond the "Kitchen Sink" by Lindsay Anderson. A superb study of a Rugby player and his