

hurry up please it's time

FILMS SET FOR SUNDAY NIGHT

by rick hancox

Late afternoon. A man stands in a field moaning, "I'm unhappy. I'm unhappy, I'm so unhappy..."

Up walks a second man, beaming, and hands him something so small the eye misses it.

"Here's Happiness," smiles the second man.

The first man grasps it, then runs off into the sunset, shouting. "I'm happy! I'm happy! I'm so happy! I'm..."

That's a film. A short film. It's titled appropriately enough "Happiness" and in its 55 second entirety it's the briefest of the short-films series, "The Kinetic Art," scheduled to open its three program series Sunday night in the Duffy Amphitheatre.

The longest film in the KINETIC ART series is one of the most absorbing: Peter Whitehead's 55-minute "Tonight Let's All Make Love in London", with its dazzling colour camerawork, it revealing portraits of Julie Christie, Michael Caine, Mick Jagger of the Rolling Stones, and novelist Edna O'Brien.

Why "KINETIC"? Why the Kinetic "ART"? First of all film-making is an "art" as much as music, writing, or drama, but what makes it different from painting or still photography, for example, is that it is constantly moving — it is KINETIC.

Each of the 26 films in the KINETIC ART series demonstrates this fascinating element of film, while at the same time providing hilarious comedy, superb drama, and all-round great entertainment in all styles — cartoons, documentaries, dramatic, experimental, and underground.

Take for example "Live in a Tin Can", by Bruno Bazzeto — twenty minutes of alternately hilarious and satirical counterpoint, pitting life in its monotonous and familiar reality against rare moments of escape into fantasy.

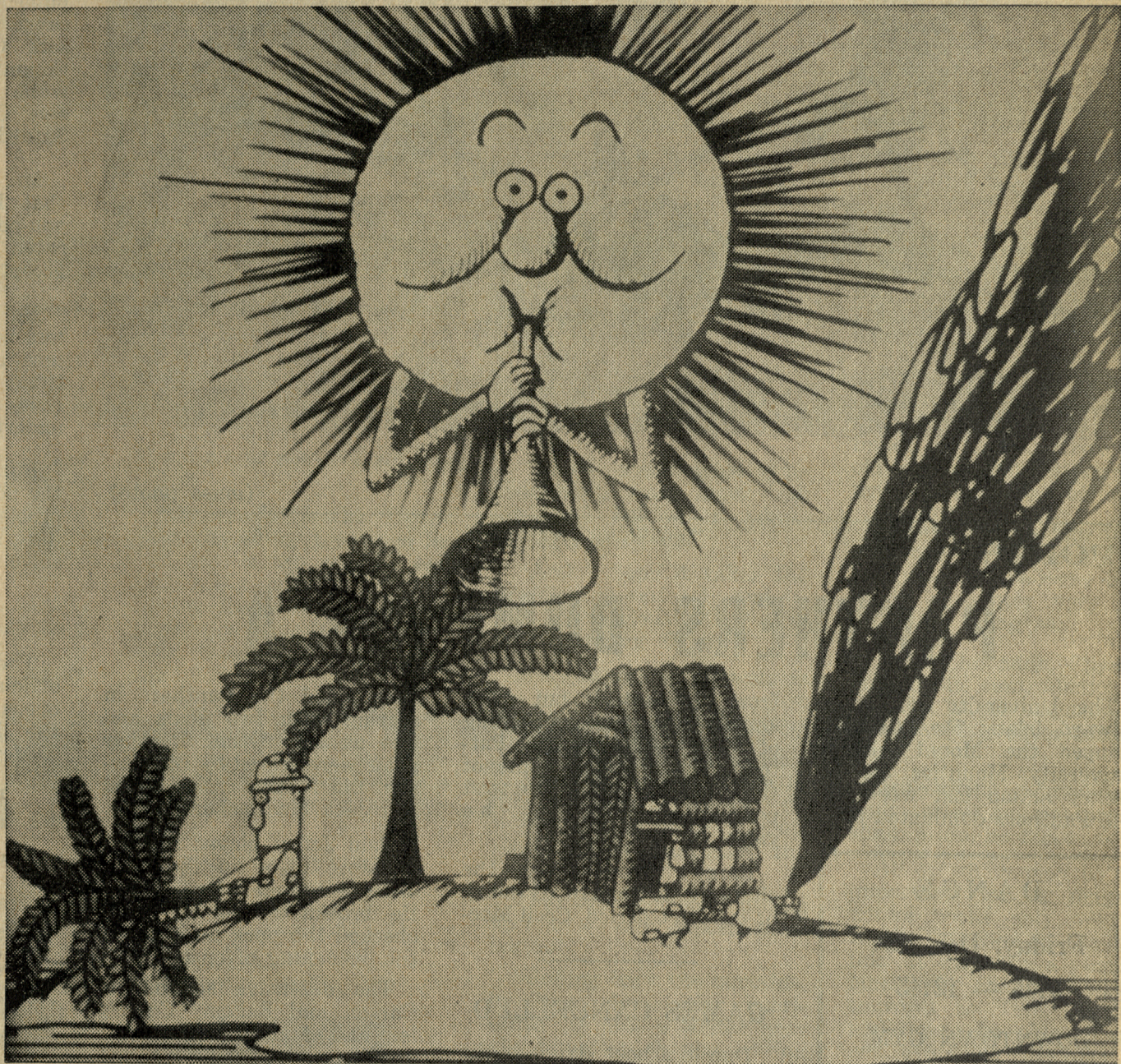
Or the black comedy of bizarre combat in an antique carnival setting in "Rakvickarna", which critics describe as "defying description . . . there has never been a film like this before."

Other challenges to one's sense of sight and sound scheduled for Sunday night's opening include "Phenomena", by famed film-maker Jordan Belson, of San Francisco; "Cruel Diagonals" — a searingly dramatic post war episode; and the hilarious film joke "Why Did You Kiss Me Awake".

Choose the Sunday night performance you wish to attend — 7:30 or 9:30, but come early if you have not already purchased a ticket. The Kinetic Art Committee reports about 60% of the Duffy Amphitheatre has already been sold out. If you are not able to obtain a ticket either today or Saturday, we suggest you try and make the 7:30 performance in order to obtain a better seat. Series and single tickets to the KINETIC ART can still be obtained from myself or any of the following people: Cathy Gallant, Denise Levesque, David Aurandt, Kent Stetson, Carol MacKay, Rowena Hickox, Brian Pollard, Henry Purdy, Anne Putnam, Donna Andrew, or Peter Graham.

Fellow Student: In reply to your repetition in The Cadre issue dated Nov. 7, 1969, I am sending a copy to your column for hopeful publication. As far as the page is concerned, I think it is really something worthwhile . . . being interested mainly in the Artistic aspect of things I find it most informative, and much to my liking . . . we should all say happily: "Thank you."

Sincerely, Paul Inman



Hilarious situations and eccentric characters are the hallmark of "2 Grilled Fish," the latest film by the great Japanese cartoonist, Yoji Kuri. This outlandish, exuberant comedy of the absurd will be one of the 26 films from nine countries included in the KINETIC ART, the three-program film series which will open Sunday night at 7:30 p.m. in the Duffy Amphitheatre.

FOR SHARON:

Writing is an expression . . . expressing the search --- to knowing --- finding ones self, I think. What you hope . . . and may --- what you hope to find is another part, another side of yourself——what you find --- (pause) may be harsh to you. It may be gentle --- or it may be something quite impartial --- to you, for one can not really Know. Thinking --- n' lying down, rolling over, n' over --- feeling, has been a good thing for some of us . . . (pause) yet a damnation to others of us. Jesus on the cross bleeding—— I have this 'thing' 'bout experiences --- long hair n' living: like——having realized oneself --- n' one's position as being in the world . . . he can go on to attain ultimate goals——n' Knowing this, and his goal (a feeling) in death he shall be rewarded. I have this 'thing' 'bout experiences --- long hair n' living: like——me: being . . . having been, one of the chosen (pause) --- I look down --- look over those of you who, have unfortunately, not been chosen as I——sad——with a feeling that is in way damnation. Were everyone, able to be chosen, able to Know ——there would be no need . . . (music softly passes by as heat wave) for the world --- n' there would be no war.

—Paul Inman

FORGET THE COLD

Some rain alone on bone
with life asleep in chairs
of stone with open space.
Some sweater has two holes
and your last head sticks out—
"Forget the cold" I shout.
Can heads reach more than arms
while chairs in dreams decide
to dance their bones away?
A mind is being plain
while wood and stone are rain—
the balls of water dumb!
Remember all the wet sweat,
be dry and do not die.
Forget the cold you caught
Dance alot dance alot dance alot.

—Leon Berrouard