

# Pratley Opens Awards Tonight

CBC Film Critic and Commentator Gerald Pratley arrived in Charlottetown today to open the second program of the UPEI Film Society. The program will highlight the best films of the 1969 professional Canada Film Awards, and gets underway tonight at 8:00 in the Duffy Amphitheatre. All UPEI students will be admitted free of charge.

Gerald Pratley, internationally known as one of Canada's leading film personalities, will introduce the six films, which include "Best Damn Fiddler From Calabogie to Kaladar", the film which swept seven out of a possible 13 awards. Also featured in tonight's program is the award winning film "And No Birds Sing", produced by the University of Manitoba Students Union.

The weekend will be a busy one for Pratley, highlighted by a special guest lecture and discussion on aspects of the Canadian Cinema Saturday afternoon at 2:00 p.m. in the Montgomery Hall Common Room. Everyone is invited to attend, and in particular, as Mr. Pratley stated in a recent telephone conversation, he would like people to feel free to ask questions.

This weekend's film program will feature an added attraction in the Duffy Amphitheatre Saturday night. Commencing at 7:30 p.m., the UPEI Film Society will feature the Eastern Canadian premiere of "Don't Let The Angels Fall", starring Sharon Acker and Arthur Hill. Gerald Pratley will

be on hand to provide a special introduction for the film, a full-length feature just released by Canada's National Film Board. All students and the general public will be admitted free of charge to this special presentation.

On Sunday a special press screening of THE KINETIC ART will be presented for review on national radio broadcast by Mr. Pratley. Local press critics, members of the Kinetic Art committee and special guests will be in attendance.

UPEI students are reminded to bring identification to Friday night's program if they desire free admittance.

## ONE WEEK AND COUNTING

It's one week and counting for THE KINETIC ART, a showcase for international prize winning FILMS from nine countries, due to wind up its first cross-Canada tour at UPEI next week. The three separate programs which make up the series will be presented Sunday, Dec. 7th; Friday, Dec. 12th; and Sunday, Dec. 14th, in the Duffy Amphitheatre. Tickets are now on sale, and UPEI Film Society president Rick Hancox, reports advance sales indicate another overflow audience. To accommodate the numbers expected the small seating capacity of the Duffy Amphitheatre has been doubled by offering two performances of each Kinetic Art program — one at 7:30 p.m., and the other at 9:30 p.m. It is advisable, however, to arrive early in order to obtain a good seat. Ticket holders will receive priority.

The twenty-six films vary from 55 seconds to 55 minutes in length and are receiving enthusiastic acceptance from theatre and concert goers, art patrons and college students seeking a new and stimulating approach to film entertainment as a film art, according to M.C.A. Inc. of Hollywood, backers of the project.

The series has already keynoted such distinguished film festivals as New York's Lincoln Center, Atlanta's High Museum, the Saratoga New York Summer Festival, as well as special performances at some of the larger Canadian universities.

Critic's praise of THE KINETIC ART is unanimous . . . "Cannot be duplicated in any other art form," comments the Christian Science Monitor . . . "Nothing short of fantastic" is the Utah Chronicle's opinion, while Vincent Canby of The New York Times calls the series: "Beautiful . . . with a lively sense of the visual . . . as exhilarating as it is indescribable." There is what he says in his New

York Times review of July 29:

Because commercial picture distribution is geared entirely to the release of feature-length films, anyone who makes short movies — other than those that promote the virtues of Standard Oil or the social benefits of Listerine — must be either subsidized by a government, committed to the arts or, simply mad.

In an attempt to rectify this situation by creating a paying audience for short films Brant Sloan, an American movie entrepreneur who has the backing of the MCA, Inc., has collected 26 shorts from around the world under the omnibus, Barnumesque title, "The Kinetic Art." (Every movie that gets run through a projector, of course, is no more or less kinetic than another movie.)

The first 11 films of the collection were shown at Philharmonic Hall last night. Another seven will be exhibited tonight beginning at 8:30 and eight more tomorrow night at the same hour.

Later the three-part series — each part of which runs about two hours — will tour college and university campuses and, if it is financially successful, it will be followed by a new collection next year.

An entire program devoted to short films is usually a somewhat difficult proposition because they have a way of blending together like the watery components on a blue-plate special. Mr. Sloan, however, has taken pains to get the most from the juxtaposition of contrasting films.

Of the 11 films in last night's program I particularly like "Phenomena," a short, abstract color film by Jordan Belson, and "La Pomme," a college of live-action film and drawings by Charles Matton.

It may be only coincidental to my appreciation that "Phenomena" opened the program and that "La Pomme" closed it — program-positioning that gave them individuality.

Quite significant, however, is the fact that both are the work of painters. Artists and poets fit into the short-film genre much more easily than would-be novelists, socially conscious activists or anyone who refuses to recognize film as an end itself.

In "Phenomena," San Francisco's Belson has composed a short, dazzling montage of colors that makes the climax of Stanley Kubrick's "2001: A Space Odyssey" look comic-strip representational. Outer space is where Belson (who used to paint in the manner of Kandinsky) now lives and his film is a phantasmagoria of prisms, dots and explosions of light that are as exhilarating as they are indescribable.

"La Pomme" is the work of the French artist who did the drawings and painting attributed to the artist in Francois Truffaut's "The Bride Wore Black." His film is a moving, black-and-white record of the things that catch and hold the eye of an artist in love with life.

Drawings of babies, or perhaps of a couple making love, emerge from still shots, and still shots turn into moving pictures in a random way that is structured simply by the artist's compassion. It is a beautiful movie.

Of the several animated films on the program, the most interesting is "Ravickarna," by Jan Svankmajer of Prague, in which two Punch and Judy puppets fight for possession of a live guinea pig. Svankmajer very adeptly mixes stop-motion and live-action photography to make his moral point.

## Hunting Down Vermin at U.P.E.I.

By Irma Ladouce, CADRE Staff

(CPS) CADRE boy wonder (and who doesn't) Jim Hornby, is in real trouble.

It appears that he lost the only authentic Davy Crockett coonskin cap presently in existence, while at an Evaluation meeting of the Atlantic Student Conference, held last weekend at Beaumont Cottage near Moncton.

The cap, which says quite distinctly "Davy Crockett" on the leather part of the top (next to Davy's picture) was apparently the crest and official symbol of the Bear Party, a nebulous campus organization which has already placed fur-carrying members on a variety of high-echelon bodies, including Senate, Student Council, and even The CADRE itself.

It has already aroused a storm of disinterest over its leftist policies, which include Marxist slogans like "get involved." Students were most indignant over the efforts of some of these pinkos in trying to relate the university to the community.

An obviously annoyed student spokesman expressed the majority opinion when he said: "If those goddamn bleeding-heart liberals on council would take their responsibilities seriously, we'd get rid of these outside agitators once and for all. They think they're underground, but we all know who they are. If something isn't done darn soon to rid the peaceful people of UPEI of these radical scum, we'll have to take matters into our own hands."

Word has reached us that the vigilante arm of SNVC (The Student Non-Coordinating Violent Committee) is keeping a close eye on the offenders, said to number at least 5 or 6.

In the meantime, absentminded editor Hornby is moping around The CADRE office bawling out mournful snatches of song in his famous raspy monotone. The only ones of these clear enough to be understood were "got his first b'ar when he was only three" and "Dav-eeee, Daaa-vy Crockett, King of The Wild Fron-tieeer."

A reward of 10,000 Russian gold pieces is being offered for the return, dead or alive, of the lice-ridden headgear to its righteous owner.

### GIVE A DAMN

A seminar in news-writing and other essential items like layout and advertising will be given this Sunday at The CADRE office.

Also and more important will be an evaluation. Should all, part or none of the present staff continue working on the paper? Is it worth it? In other words, what should we do, what are we trying to do, and is it worth continuing. Some are doubtful. We would appreciate opinions from the entire student body.

Special guest stars include Nancy Rodriguez from the Canadian University Press, and a raft of old CUP how-to papers.

That's Journalism 99, this Sunday at The CADRE office, 285 Kent St. It begins at 8 p.m.

## TONIGHT!

Friday, Nov. 28 — 8:00 P.M.

The Duffy Amphitheatre

BEST FILMS OF THE 1969  
CANADA FILM AWARDS

\* Six Films In All \*

Special Introduction by Gerald Pratley  
Noted Canadian Film Critic and Commentator

Saturday Afternoon, Nov. 29 — 2:00 P.M.

Montgomery Hall Common Room

GUEST LECTURE AND DISCUSSION  
"ASPECTS OF THE CANADIAN CINEMA"

With Film Personality Gerald Pratley

Saturday Night, Nov. 29 — 7:30 P.M.

The Duffy Amphitheatre

EASTERN CANADIAN PREMIERE  
"DON'T LET THE ANGELS FALL"

Starring Sharon Acker and Arthur Hill

Admission: UPEI Students — all events FREE  
Other Students - Friday Night 75c — Sat. FREE  
Faculty & Public - Fri. Night \$1.00 — Sat. FREE  
Presented by THE UPEI FILM SOCIETY