April 11th 1969 _2_

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"THE KINETIC ART," a new concept in cinema viewing: a concert of cinema. Why?

In the evolution of the cinema, the short film has not found its own audience. Many of the finest short films lie hidden and are never viewed. For the film makers, Universal Education and Visual Arts' "THE KINETIC ART" is bringing the finest of the short films from all over the world to the audiences who enjoy them most, namely the universities and art centers.

The quality film is more than entertainment. It is a form of fine art. "THE KINETIC ART" presentation furnishes the "gallery" for a concert of the finest examples of the art of the cinema. The twenty-six films were selected from over 1,000 by the world's leading film makers. The emphasis of the program is quality and diversity. The range of subject matter and film style is illustrative of the scope of film making. Much is never viewed by even the most ardent cinema student or patron.

"THE KINETIC ART" offers these rarely seen films for everyone interested in finding the best of the current work. The collection includes abstract, pop, documentary, animated, and dramatic films; Mannheim, Cannes, and Venice award winners; Julie Christie, Michael Caine, The Rolling Stones; films by Albert Lamorisse and Peter Whitehead; the Paris Student Revolution; and American films aided by the Ford Foundation and The Guggenheim Fellowship Fund.

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**PROGRAM 1**

PHENOMENA. Jordan Belson, San Francisco. Explosions of light, as exhilarating as they are indescribable: cinema as painting, by a master film-maker. For some years now, Belson has been living in outer space — the real world beyond 2001. Jordan Belson was awarded a Ford Foundation grant after making this film, LA VITA. Bruno Bozzetto, Milan. With superb graphic style, this counterpoints gray reality with the exuberant spirits of joyous life and color. * IL GUARDIANE. Luigi Bazzoni, Rome. An exercise in cinema techniques, from a story by J. K. Buto. HAPPINESS. Lothar Spree. Ulm Film-School, Germany. A non-logical encounter on a bare field, which would have delighted Brecht. SOPHIE. Julien Pappe. Paris. To the tempo of silent comedy, prim little Sophie (half Alice, half Lolita) overcomes the ogress who is her piano teacher. RAKVICKARNA. Jan Svankmajer, Prague. A black comedy of a bizarre combat, set in an antique carnival — there has never been a film like this before. Svankmajer, a director of Laterna Magika, was awarded the Max Ernst Prize this year. CRUEL DIAGONALS. Vlatko Filipovic, Sarajevo. On a bleak morning in a Balkan village in 1943, a small boy survives an encounter with terror. "TWO GRILLED FISH. Yoji Kuri, Tokyo. This, wild animated film, a carefree celebration of the indestructability of life — confirms Kuri's place as the world's leading animated film maker, Animation Prize — Oberhausen Festival. WHY DID YOU KISS ME AWAKE? Hellmuth Costard, Hamburg. The enfant terrible of the New German Cinema offers a dadaist film joke. SPIDERELEPHANT. Piotr Kamler, Paris. A fantastic animated fable, about a gullible spiderelephant, who can only proceed in one direction. Everyone connected with Hollywood should be made to see 'Spiderelephant' 100 times." Cooke, Washington Star. LA POMME. Charles Matton, Paris. "A moving record of the things that catch and hold the eye of an artist in love with life. It is a beautiful movie." Canby, N.Y. Times. Collage, live action and drawing dissolve from one to another in an easy mastery of film language. (Grand Prix, Biennale de Paris).
Program One Tonight

P-10, 8:00 p.m., April 11, 1969