

# CONFEDERATION CENTRE FILM SOCIETY

In the world of films some of the finest are often box office hits in the world's capitals but are seldom distributed through commercial circuits elsewhere. Film societies, by distributing films of cultural and artistic quality, do their best to remedy this defect of limited distribution. They operate as non-profit making private clubs; in no way do their interests conflict with local commercial cinemas.

The Confederation Centre Film Society presents monthly programmes from October through April, each feature film being supported by one or two short films selected with the same discernment. As the membership will be closed at approximately 600 persons this season, assuring the comfort and easy viewing of the audience, it would be advisable to purchase your memberships early.

These films are of importance for they are not only of commercial but also of artistic value. One distinction of most artistic films is that it is the

director who is the important element, not the actors or the film (which in a lot of cases is also the creation of the director). Fellini and Bergmann create almost all of their own films, in it's entirety.

This season will witness the presentation of the achievements of some of the greatest artists of our time; Luis Bunuel, Bergman and Fellini. The first selection will be Bunuel's *Viridiana*, showing on Oct. 12. This particular film was the winner of the Golden Palm at the Cannes Film Festival in 1961. A remarkable story, it tells of a novice who comes to visit her uncle before taking her final vows, the events that prevent her return and how she finally comes to face life.

Another film, *Woman in the Dunes* (Nov. 9), was also an award winner at Cannes and one of the 10 best films in 1964. Made in Japan by Hiroshi Teshigahara, it is a deep psychological study of human nature. A race of people, living in holes dug in the ground, capture a wandering man for a widowed woman.

An English film, *This Sporting Life*, will play on November 7. Set in the modern squalor of northern England the film is more emotional than it is physical. It's all about a rugby player caught up in a desperate and hopeless relationship with his widowed landlady. Many consider *This Sporting Life* to be the culmination of a series of English films that began a decade ago with *Room at the Top*.

The *Magician* is a Swedish film, one of Bergman's, and will be shown on January 11. If the response to both *Wild Strawberries* and *The Virgin Spring* are indicative, *The Magician* should be enthusiastically received by most of the Society.

Call Me Genius (Feb. 8), the fifth film, is an English comedy poking fun at modern art. Our hero, played by the irrepressible Tony Hancock, leads a stifling existence as a British clerk till he breaks his chains and flees to Paris to become a painter. He soon finds himself the toast of the Parisian art scene when his crude, artless attempts at painting become the latest avant-garde craze.

A Polish film, *Repulsion* (Feb. 22), was written and directed by Roman Polanski, a brilliant young film-maker (Knife in the Water). Produced in England, it is listed as one of the 10 best films of 1965. "Catherine Deneuve is harrowing and heartbreaking as the girl who goes mad."—Brooklyn Crowther.

Frederico Fellini's memorable 8½ (Mar. 8) will add to the list of such famous films as *La Strada* and *La Dolce Vita*. The plot concerns an eminent middle-aged film director, on the verge of a nervous breakdown, who is dispatched to a crumbling spa for the sake of his health. Amidst an inglorious collection of invalids, he endeavours, without success, to plan his next film. Immured in a closed world, the director's mind flickers fitfully from reality to dreams, to memories of the past, to fantasy and hallucinations.

The final feature for the season has not yet been confirmed but there is great hope that it will be the Indian film, *The World of Apu*. The memberships will be available at the main box office in the Confederation Centre with a reduced price of \$6.00 for students.

## NOTE

Anyone interested in joining the Campus Chess Club being formed, please leave your name with the Red and White office, located in the basement of Memorial Hall.

# Portrait of an Artist

Mr. Blazeje walked easily and confidently up the stairs of the Confederation Centre Art Gallery, as I sat waiting for him. He wore a brown tweed suit, and smiled engagingly as I caught his eye. Introducing ourselves, we walked slowly over to his exhibit. On the wall in orange-red letters was "Audio-Kinetic Environment Exhibit by Zbigniew Blazeje". Entering, we stood amidst strange objects arranged on a four-walled construction between two movable structures on the floor that were opposite to one another—discussing New York, Toronto and what we dig, for a moment unawares of our purpose for being there. Very hip, he said he grooved in his own mind, not needing any "induced highs" to turn him on to the beautiful poetry of his creations. As I spoke with him I discovered a serious, dedicated artist who had progressed from painting landscapes through just about every form. After attempting these various means of expression, he told me he found that the result created by the use of plastic and wooden structures, with electrically sensitive paint, which were moved and illuminated via electrical music seemed to achieve the best effects.

When Eric Milne, our staff photographer arrived we formed a friendly chatting trio before the uniqueness of his art. With his head tilted back, and one foot resting on a kinetic structure he gazed thoughtfully at Eric, smiling a bit self-consciously, for what was a most impressive picture.

Although his mother was born in a small city near Toronto, Zbigniew was born in Siberia. At the moment he is working on a more advanced form of the present audio-kinetic display. He explained this new form to me as colored plastics, formed into boxes placed within one another with lights inside them, so that, when activated by the electrical music, the lights reflected themselves through the panes of the moving boxes created perhaps a hundred different images to the eye.

I told him how frightening his showing had been when viewed in the darkness, the wild colors against what seemed to be a black background which when illuminated became a beautiful iridescent purple, changing the atmosphere to one of pseudo-elation. Two structure diagonally placed at either end of the room, moved in opposite directions from each other around an illuminated center. They seemed to be dying and attacking one another, as a huge painted figure on the wall emitted related encouraging, mocking, taunting and aggressive sounds chorused by many smaller figures on the surrounding walls. Across from this high Power figure was a large silent sentinel, watching. The room was permeated with emotion, it seemed immense and I wanted to reach out and destroy my taunting friends, so elusive was the feeling and so unreal was the experience.



ZBIGNIEW BLAZEJE

Zbigniew said that he was trying to express poetically a completely different feeling from anything people had ever experienced—and he did. Zbigniew himself expressed it best as "...the Village in Toronto, Broadway in New York, or Saint Catherine's Street in

Montreal...What it's like to live in '66.

A man with a promising and fascinating future, Zbigniew Balzeje, proud and serious, youthful and invigorating, left to create and capture new effects with his camera, lights, electric music and unique figures.

This exhibit was created on request of the Toronto Art Gallery and the music was done in CBC's sound effects laboratories. His display will have a permanent room at EXPO '67 for the duration of the fair.

Karen E. Kavana

## View From The Bridge

First of all, a very hearty welcome to all the members of our St. Dunstan's family, both to those who have already made themselves a part of the place in former years, and to those who have just arrived bringing new personalities and new backgrounds to enrich our campus life.

May we say to this latter group (the former don't need it since they've at least started to realize it) you've come to a school which is certainly not the richest in this country nor the very best endowed with leading scholars or facilities. On the other hand, the cold impartial criteria of accrediting bureaux prove that it is easily up with a national average and rapidly advancing. But, if you would grasp most quickly the most distinctive proper character of St. Dunstan's, be informed right now that she is a place with a heart, an institution which since before Confederation has embodied an ideal not only in this province but throughout Canada and many parts of the world.

Quite often in the past her sails have had to be trimmed to weather some of that deep adversity which alone can give any institution true character, regarding the shere pragmatic results of education—legitimate but so exclusively featured in recent years — she has often been forced by the simplicity of the old Island environment or by honest lack of resources not to offer all she would like; even today, though she will confidently match her offerings in most fields with the standard offerings in these fields right across the nation, she is anxious to improve anything in her operation which will yield

greater service to her students, and through them to the world.

Her operation then, down on the practical level has perforce been curtailed BUT her ideal has from the outset been enviable for its purity constant in its reign. For St. Dunstan's has always wanted to talk to men about the wholeness of life—that wholeness with which true holiness finds itself finally identified.

Her motto: Ex Eodem Fonte Fides Et Scientia (From the same ultimate source come divine and human truth.) Today as always calls for a thorough, critical study of the wisdom of the past, an all-out participation in the latest ventures of our race, and always a referring of all these elements to the meaning of life itself—life on the eternal scale.

Any true teacher feels great humility before the task of guiding alert, energetic new minds along the paths of past wisdom, and of launching them on the great adventure of new exploration. Those of us who really know St. Dunstan's feel a deep added humility at trying to fit adequately into her tradition.

It may take a little time but we assure you, you will eventually share that feeling.

Prominent dates for your calendar:

Weekend of September 25—one or more renewal type exercises on campus to kick-off the year spiritually. Watch for schedules.

October 4—Day of prayer requested by Pope Paul VI to obtain cessation of war in Viet Nam.

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