

films

Act Two: We left off last week about to render conclusive proof that censorship is unnecessary.

Denmark recently lifted all bans on books. The markets were flooded with obscene junk and it sold, but only for a while. Soon readers tired of it and most of the books were being returned to the publishers. The most important outcome was a static one—there was no increase in the crime rate, including sex offences.

Denmark has very permissive film censorship, but its termination is contemplated.

The Great Solution for Alberta is not the dissolution of the Censor Board, but to make it merely a classification board which it primarily is at present. To the present "Adult, not recommended for children" and "Restricted Adult, recommended for mature audiences" categories should be added "Uninhibited, not recommended for anybody."

Into this category, the Board could put all the problem movies like *Blow-Up*, *Night Games*, *Loving Couples*, *Warrendale*, and probably *Ulysses*.

By restricting the age, no child will have his ideal of Motherhood warped because he won't be allowed to see the film. But when he reaches that artificially defined age of "maturity" he will have a free choice. All would be forewarned that a movie in this category is not approved according to the government regulated social morality and those who don't wish to take the chance could stay at home and watch the telescreen.

The present concept of censorship is misguided. When *Virginia Woolfe* came out the Censor Board wanted to insert a comment that the movie contained offensive language, but it was considered by Higher Authority that this would be "advertising" the movie. The function of the Board is to protect those people who might be offended, and an objective comment is going to be more effective than a general classification. Using both classification and candid comment, there is no necessity in censoring movies to avoid offending individuals.

The real advertising is done by the film companies who are masters at the art of slanting the ads to lure in prospective patrons. Take for example the appeal for *The Doctor Speaks Out*. Anyone who goes to see the picture on the basis of the advertisement in the Gateway will be sadly misled. There is nothing sexually suggestive about the film; it is a documentary on birth control.

They also advertise that a Registered Nurse will be in attendance at all performances. The only thing which happens during the scenes of birth is that the mature audience breaks into embarrassed giggles.

There was no Registered Nurse at *The War Game*. A human being can have his guts blown out all over the screen and no remarkable audience reaction is expected; but let a baby be born and suddenly some Registered Nurse is waiting for you to be nauseous. (There was, incidentally, a similar scene of child birth in *Loving Couples* which was one reason it was banned. A shortage of Registered Nurses?)

A new classification system would end the present difficulties facing the Censor Board. One comment would warn all those who object to cigarette smoking in movies—and there are some who complain to the Board—or dislike the thought of babies being born on the screen that this film was not for them.

The system would protect those who might be offended and yet would not infringe on the rights of the rest of the population who might wish to see the occasional good movie which is bound to turn up in this category merely because the film might offend someone else's moral sensibilities. Even film critics might find a new purpose in attempting to distinguish what was put in this category because it was pointless, and that which was just too realistic.

Anyone wishing to submit a comment, anonymous or otherwise, will be lovingly received by Harvey in the Gateway office. That is all, for this year at any rate. Goodnight and Adieu.

—Gordon Auck



ARTISTS-IN-RESIDENCE—This is the Hungarian String Quartet, not to be mistaken for the Juilliard String Quartet who look like these fellows and have appeared twice before on these pages.

Arts calendar

Con/Fusion puts emphasis on local arts

Contrary to rumors, Con/Fusion is coming to the university. Con/Fusion is not to be mistaken for confusion, which already exists in great abundance on campus. It is to be a meeting of the arts and an attempt to show the common meeting point of the fine arts. At first it appeared that outside talent would bear the load of the panel work and discussions, but on reorganization it appears that it will be an attempt to bring together the arts on the local level.

It is set for March 27, 28, and 29 and will take place on various parts of the university. Drama productions, poetry readings, art exhibits, film presentations (hopefully), seminars, and discussions will be presented in the idea that both the artist and the student will become more aware of the arts on campus.

If you have anything to contribute in the way of small guerilla plays you would like produced, poetry you would like to read, art you would like exhibited (and maybe attempt to defend its technique), films you have made or attempted to make, or maybe just a foolish desire to do some work and lend a helping hand, contact Tim Lander, Ron Kawalilak, or John Makowichuk through the student directory.

The Hungarian String Quartet began their month as Artists-in-Residence on the campus this week and on Sunday will give the first of three concerts open to the gen-

eral public without charge in Convocation Hall, at 8:30 p.m. They will play the Haydn Quartet in D Major, Op. 76 No. 5; Bartok's fourth quartet, and the Beethoven Quartet in E Minor, Op. 59, No. 2.

During their month-long residence on the campus The Hungarian String Quartet will give public concerts on each of the remaining Sunday evenings in March and three public lecture-recitals, with no charge for admission. In addition they will be coaching student string quartets and teaching.

Private Lives, one of Noel Coward's best-known comedies, will close out the season at The Citadel.

Executive Producer Joseph H. Shoorer said the three-act play will run from April 17 to May 11.

First presented in London in 1930, the comedy has enjoyed fre-

quent revivals and is currently the "darling" of many U.S. and English repertory companies. On one occasion, it ran 716 performances at London's Apollo Theatre.

"Noel Coward, one of the finest and most prolific playwrights of the century, is very fashionable now in North America," notes Robert Glenn, The Citadel's Artistic Director. "In fact, Private Lives is more in tune with the times today than when it was first produced."

Said one critic: "It is a piece of immensely skilled labor . . . The brilliance of the business lies in Mr. Coward's capacity to persuade us that his lines are witty and that his thin little projections of humanity are the real and triumphant clowns of eternal comedy. He does persuade us. He enormously entertains."

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