SO YOU LIKE THE MOVIES

Cecil Francis Lloyd knew his stuff when he said "There is nothing better than the home at its best, this side of heaven, while to find anything worse than the home at its worst I trust you know where to go." Having duly considered that observation, I am reminded of the present state of the films.

Pardon me for looking down my nose but as I see it, the film industry offers only large, and for the most part indigestible doses, of sex, crime and belly-laughs. They add plenty of sugar but the effect is usually not good. This situation has not always existed. At one time, not so many years ago, one could be inspired, confused, instructed, corrupted and entertained in the cinema. As one critic puts it: "Deep down, the people want to be fired to tougher ways of thought and feeling." Another has said: "just often enough to keep a man from giving up religion, some small miracle will come along!"

In order to show you the existing trend let me cite some examples of present-day advertising. The blurb for THEIRS IS THE GLORY goes like this:

"The amazing true story of the hell that was Arnheim!

10,000 dropped from the skies —2,000 CAME OUT!

They dared to LIVE it! Do you dare to SEE it?"

In connection with a movie called ICELAND the preamble has a humorous distortion,

"Come and see a gay romance . . . a real sizzler in a frozen paradise!"

The publicity for TRAIN TO ALCATRAZ bombards you ominously—with adjectives!

"DANGEROUS DESPERATE

DEADLY men on their last ride!"

The several others that I have considered are drivel. THE LIFE AND DEATH OF COLONEL BLIMP is described as,

"The lusty lifetime of a gentleman who was sometimes **quite a rogue!**"

And of the hero of a DOUBLE LIFE, it is said that:

"He lived two lives . . . loved two loves . . .

. . . but could not still the torment of his lonely heart!"

All this elaborate publicity, displayed with dramatic pictures of stars in laughter and in fear has the same formula; it is designed for the same purpose; to sell to the public . . . bad films and first-class ones, and to do this with equal hysterical bombast.

It is not hard to understand, therefore, why films are usually hectic rather than relaxing, spectacular rather than sober. Apart from the Director-production policy, the dictates of the box-office and the surveillance of the censor govern the makeup of the films. The resulting product generally fulfills the following conditions:

1. Handsome young men make or are encouraged to make overtures to beautiful (and not necessarily intelligent) women.
2. Beautiful women make advances to handsome men.
3. The marriage triangle is an important issue.
4. Ambiguous sexual issues, such as promiscuity may appear.
5. Various degrees of nakedness in women are prevalent.
6. Excitement is a necessary condition, and it may be brought about by one of the above-mentioned factors or by crime, or by the detection of crime or it may be derived from cruelty or from physical danger.
7. Sentimentality, curiosity and awe are all necessary for the success of the movie.
8. Hearty laughs deriving from slap-stick comedy, or from awkward social situations or from so called humorous drunkenness, are also necessary. Likewise, insanity is treated in a humorous fashion.

A few negative conclusions may also be reached. Controversial, political, economical and social issues are avoided. So are sordid uncomfortable and reactionary situations. Stars are chosen more for their youth and beauty than for their intelligence. Too little use is made of character actors. Undue prominence is given to sex, sexual sensations. Luxurious settings are preferred. Tragic elements must be offset by touches of comedy. All life's difficulties must come to an end when the hero mates with his heroine. Wealth acquired is shown to be the reward of virtue.

The motion picture industry has converted the minds of many realistic individuals into a state of complete unrealism. They have fixed the taste of the movie-going public. They have educated the people in the false sense of values on which our modern world seems pivoted. At the same time, the movie industry has given the population a preview of that private heaven which is usually denied to them individually. They have afforded the masses with a brief holiday from their humdrum existence; a chance to watch on the magic screen the triumphant progress of a story in which the virtuous people get their just rewards in the end.

In this regard there is no doubt that the motion picture industry is doing a good service by affording to the public mental relief from the competitive life struggle beyond the realm of the screen.

There is a great need to improve the taste of the people, it cannot be done hurriedly or by force. It can only be accomplished by exposing the people consistently to that which is good and is noble in the realm of the films.

D. F. Ritchie.

Notice

WOULD THE CARTOONIST WHO RECENTLY SUBMITTED A CARTOON SIGNED "MITCH" PLEASE CONTACT THE EDITOR-IN-CHIEF IMMEDIATELY.

Compliments of

E. M. Young

LIMITED

HARDWARE

81-83 York Street

It's all in the way you do it . . .

A MATTER of TECHNIQUE

(Dalhousie Gazette)

They were going to kill her—that was decided.

They looked like conspirators, these three men and were. They were standing outside the door, and one of them was holding up a small hatchet.

"This oughta do the trick," he said.

But the taller of the three—a gaunt, raw-boned man in overalls and leather jacket — raised his large hands and looking at them strangely, almost lovingly, whispered in a spine-chilling voice;

"There's no need of having blood all over the place—I'll do it, and quick, with these."

For a moment they looked at the big, calloused hands, and the long, steely fingers, and then he turned and walked from them. He opened the door of the room and stepped into the darkness — broken by a wide swath of brilliant moonlight which bathed one part of the interior in white light, and by contrast made the shadows darker.

It was quiet—and peaceful, too —this room in which there was to be a taking of life. Only the quiet breathing of the sleeper and the louder breathing of the tall man broke the silence. For a moment he stood just inside the door, and then stepped forward into the white light — his eyes staring fixedly at the sleeping figure, his hands, his ever-so-effective hands, hanging by his sides.

Almost casually, he stepped to the side of the sleeper, and stood a tall, angular statue—a statue of evil—by her side. Into his eyes there crept—only for a moment—a look of bewilderment, and of tenderness. Then the cold glint returned, and he stood watching the white breast slowly rise and fall, as his fingers flexed and slowly touched the slender neck.

She stirred in her sleep, and he began to press down with his thumbs, almost caressing her. Her eyes opened and she looked up—for a moment beseechingly, and then in terror as he applied a slow twisting, bending increase of strength.

The beautiful body stiffened, and thrashed madly, desperately, but it was too late, much too late. Not a sound was made — he was too cunning for that, too cunning to wake the other sleepers in the room. With a sudden, violent motion he forced her head back, and her neck snapped. A tremor ran through the already lifeless body, and the dainty head flopped to one side. Her eyes were open.

Breathing heavily, he released his grip and the long, cruel fingers slithered free. She was dead, quite dead.

He walked from the room, thru the door, and joined the other two men. One handed him a bottle, and he held it to his lips for what seemed to be minutes. Then he lowered it and spoke to the man with the hatchet;

"Alright, you can put away the hatchet — she's dead, and it was done quiet, too."

Turning to the other man, he said;

"Yes sir, there's only one way to kill a goose."

Trites
Flower Shop

2 Shops now at your service

Flowers by wire anywhere

Corsages to your liking

FLOWERS

Phone 3221 480 Union St.
Phone 5272 417 King St.
Phone evenings 3233

BATEESE AND THE POWER SAW

Las' fall, w'en farmin' was all done,
Me son, Alex, an' me
We go an' sign for cuttin' pulp
Wit' Badurst Compagnie.

De Compagnie dey use us well:
Dey pay four dollar cord
An' w'en we're hurt dey pay de bill —
Don' 'ave to say a word.

We get free ride on special bus,
Dat's sixty mile away;
De road she's good, an' soon we're dere
An' start to work nex' day.

De foreman boss, hees awful teese;
Wan day to me he say:
"I want Alex, and you, Bateese,
Use power saw today.

So come wit' me to where you work,
I'll show you how it's done."
We go right off and bring machine —
Dat saw mus' weigh a ton!

De boss 'e geeve de string a pull
An' saw she geeve a roar,
Wit' pak, pak, poof, an' pak, pak, poof,
More n'ise dan tidal bore.

I'm shure de moose for miles away
'Ee's hear dat hellish roar
An' hoof it off beyond de hills
An' don' come back no more.

I'm yell to boss above de din:
"My God, man, stop dat t'ing!
Dat noise ver' soon goin' mak me deaf."
— De boss don' do a t'ing.

I'm pull me cap down on me ears
An' watch Alex an' he:
Dey grab each en' dat wiggly saw
An' start to fell spruce tree.

De saw she's throb, an' grunt, an' groan,
An' sink beneat' de bark;
Bime'bye de tre eshe's geeve a heave
An' fall right on 'er mark.

An' den dey start to junk 'er up —
De saw works for a w'ile,
Den all at once she stops de ad short —
I guess she mus' be spile.

De boss 'e freeg some tam' wit' her
But cannot mak 'er go.
De boss 'ees face ees turnin' red;
'Ee's gettin' mad, I know.

I s'pose de Compagnie dey try
Any'ting to mak' 'er pay.
Alex hees young, no doubt 'e'll learn
To saw de modern way.

But as fer me, well Sapristi!
I don' lak dat at all;
I'll use bucksaw — won' tak me long
To mak' de spruce tree fall.

Alden J. L. Aube.

POPULAR MEN use this pure, clear hair dressing



NO MUSS NO RESIDUE NO DRY SCALP*



● "Vaseline" Hair Tonic is a *man's* hair groom. Clear and clean, it leaves the hair soft, natural looking; grooms it to stay groomed without smear or smell. *Just a few drops* each morning before brushing or combing will do the trick and help condition your scalp at the same time. That's why "Vaseline" Hair Tonic is the most economical hair dressing you can buy.

* Symptoms: *Itchy feeling; dandruff; dry, brittle hair; loose hairs on comb or brush. Unless checked may cause baldness.*

Vaseline HAIR TONIC
TRADE MARK