



— FEATURES —



An Appreciation of the Film . . . "CITIZEN KANE"

The Film Society, Sunday night, gave a showing of *Citizen Kane* which was well attended. For the purposes of illustrating the revolutionary character of the art of film production, this had been a splendid event. But needless to say, some people must have attended the showing for the value of the entertainment. Then Alas, were they disappointed.

Any film pulled out of the Hollywood Hat, would have sufficed equally as well. And that Hat if profuse with the clutter of films, all experiments in their way although this one may be outstanding as an experiment. Undoubtedly the film offered many avenues for the technician to follow, and he may be pardoned if, in pursuing his private career with great gusto and enthusiasm he eclipsed the performers by his inventiveness. Indeed the actors were the targets of so many "shots", so many scenes in an unending line of scenes which when added together, accomplished very little. The lack of coherence is the only elucidating fact about, *Citizen Kane*. One can imagine the film cutters to be charming imps with streams of cellose encompassing their California attire, holding relentlessly to large pairs of scissors.

A few scenes out of this turmoil presented technical skill in harmony with suitable acting. They were good scenes unmolished with the general air of fantasy and hideous constructions found in the plot at most times during the length of the film's run. Isolated the scene where the great yellow newspaper man, Kane, meets the girl with a toothache had some appeal to us; at least it is a pause in the mad race of the story which is annoying more than it is engrossing.

The opera atmosphere was created by the mingling impressions of sound and movement but, by the time it appeared we were almost heedless of it; coming as it does in a succession of similar incongruities.

The Election Hall, where Kane sways amid the cheers, and thrusts his policy (that of austing his opponent, for he claims no other policy) was, we strongly felt, resonant with artificiality. It is difficult to determine whether this artificiality is to be attributed to the principal performer's sincere effort to reveal the immature demeanour of Kanes politics, or whether it was in fact an entire unrealistic effect produced on our already doubled and straightened senses.

But this was not the triumph of artificiality, it had yet to come. The Palace scenes were

undeniably bizarre in contrast to what we had been led to expect of the energetic undergraduate to five universities. By the time we saw this aging man with his youthful wife, adle and with nothing to do but walk a stone floor and make echos when he addressed his ropal domestic wife, our imagination had undergone such strenuous and vigorous exercises that even this ending was welcomed. Indeed, an end we thought probable — even inevitable; when it did come we bore it all complacently.

There was the rose bud. It is not to be overlooked, it offers a feeble apology for the lack of unity. It is an infinitesimal drop of human blood amongst the impersonal masonry of Kane's image. It is the one claim the film makes on human feelings. All the other situations in which Kane revolves, this enormous and acclaimed, approved of an omnipotent person, are extraneous. The film had begun with a newsreel; we felt that it continued throughout the story of Kane. The Interview was an hackneyed method of providing a suitable documentary by odd characters in advanced years about an unreal person. It was a monotonous scheme. The excessive use of new approaches, new sensations soon becomes laborious and we screamed out for relief.

The real Kane seurlly lossed his identity and became embittered after being torn from his parents in obedience to a deceased benefactors will. From then on he was goaded and prodged into cultivating an appetite for reckless and unreasonable campaigns. Campaigns we hazard the remark, which answered the loss, while ungratifying the need. Until the "unbalance" had become the only stable equilibrium in the movement of the man's experiences, Kane should have loved his brother.

Even with a more straight forward approach C. K. would have become aesthetically unpalatable. If Art is to elevate the sordid above the realms of human pettiness and utter the morbid and obscene in a fashion that does not appal the credulity but unleash some deeper heart felt thing then this film fell short of art. We were quite desperate at the end. We plunged into a terrible gloom. Nonetheless, although we were never permitted to forget we were watching a film the collection of masterly executed devices of photography and setting, made the film showing not altogether unwhorthwhile.

Asian Students Essay Contest

The Asian Student, an American magazine for Asian students studying in North America has announced its Sixth Annual Essay Contest on the subject: "AN AMERICAN EDUCATION FOR ASIANS: DOES IT MEET THE NEED?"

Three prizes have been made available of respectively \$100, \$75 and \$50. In addition, certificates of merit will be awarded to the 10 best essays. In the event of a tie for any place, duplicate prizes will be awarded.

This contest is open to all Asian students, registered in U.S. and Canadian colleges or universities at either the undergraduate or graduate level, or at institutions of professional training, or who are receiving practical training in these countries with any corporation. The essays must be written in English and limited to a maximum of 1,500 words. Each entry must be accompanied by a letter giving the student's name, nationality, the institution at which he or she is studying, and the major course of study. The contest will close at midnight, March 15, 1958. All entries postmarked prior to or at that date and time will be accepted. All entries become the property of The Asian Student and cannot be returned. Winning entries will be published by The Asian Student. The decision of the board of judges will be final. Prize winners will be announced in The Asian Student as soon as possible after the contest closes.

Address your entries to:
The Asian Student
The Contest Editor,
P.O. Box 3223,
San Francisco 19, Calif, USA

New Course for Newly Weds

Under the supervision of the Department of Extension Services, the University of New Brunswick will start a series of six two-hour lectures which should be of special interest to young married couples. The lectures will be given by Mr. William J. Reddin of the Department of Business Administration and will begin on Wednesday, January 29, 7:00 P.M. All lectures will take place during the evenings in room 202 in the UNB Arts Building. Registration will be completed at the second lecture. Advance registration is not necessary.

The course is designed to assist young married couples in deciding upon the most useful and efficient financial plan suited to their existing and pending obligations, needs and resources. The course will consist of talks and case discussion. The talks will include a wide variety of financial advice and information including the treatment of: Making and keeping family budgets; spending; personal taxes; life insurance; Health and Accident insurance; Annuities; Pensions and benefits; Using the banks; Bonds; Stocks; Instalment buying; Borrowing and Saving; Buying or building a home; Wills; Trusts; Estate and City Taxes.

The fee, \$8.00 per person or \$12.00 per couple, will be collected on the second evening. Those interested in the course are invited to call Mr. Reddin at GRanite 5-9471, local 5.

"TEN CANADIAN POETS"

On the "must" reading list of students and readers of Canadian literature this year will be the recently-published *Ten Canadian Poets, A Group of Biographical Essays*, by Desmond Pacey, Head of the Department of English at the University of New Brunswick.

As the title implies, the essays are two-fold in their approach and purpose — biographical and critical — and deal with such well-known past and present poetic voices as Sangster, Roberts, Carman, Lampman, D. C. Scott, Pratt, Smith, F. R. Scott, Klein and Birney.

As a biographer Dr. Pacey has brought forward many new sidelights into the characters of such obscure figures as Sangster and such complex personalities as Carman. By a deft interspersing of essential and accurate biographical material with letters of the poets, notations and quotes, Dr. Pacey brings the poetic figures of the past to life and gives to the work of contemporaries a new dimension. Who can help but be led to a better understanding of the man and consequently a closer feeling of kinship after reading such spontaneous little personal notes as the following from Carman to his sister:

"I arise to remark that 'Car-nations in Winter' has just been accepted by The Atlantic. Burpp! Burpp! Not a word."

Beneath this apparent informal and personal approach Dr. Pacey includes biographical data of prime importance derived from a careful study and research into manuscripts, letters and periodicals. His approach is thorough, careful, sympathetic, and manifests a concern for accuracy throughout.

In the critical side of the work Dr. Pacey operates on several levels. He seeks first to fit the poet into the national and international picture of the time, to place the poet in his proper relationship with his predecessors and contemporaries and to give a penetrating analysis of the poet's own work. At all times the author is concerned to present the work of the writer in its proper perspective in the light of Canadian literature as a whole, whether it be the historical interest of Sangster or the significance of the symbolism of Pratt. Each is judged in relation to his time, his potential and his contribution.

The author's conversational and lively style, the deft combination of biography and criticism, the sly touches of humour, make an extremely entertaining and stimulating reading for the student, the scholar or the average reader who appreciates and has an interest in the past and present of Canadian letters.

Perhaps at times the biography and criticism are a little out of balance when the author may assume on the part of the reader more biographical knowledge than he in fact possesses. Then again there is the ever-present problem of seeing our contemporaries in their proper perspective. Only time can answer many of the questions as to these writers and their most lasting contributions. One thing is certain — that on the whole Dr. Pacey has brought many of the major figures sharply into focus and his work represents a distinct contribution to Canadian letters, perhaps the greatest that has been made for Some time. J.D.R.

Mark These Words

The following item was found in the Saint John Daily Telegraph some time ago. It might serve as food for thought for some of the more anxious prohibitionists of this province.

Villagers at Flax Bourton, England, drank the health of a teetotal vicar after they heard he had saved an "Angel" in distress. The Angel is the 12th century tavern in the tiny village in western England. A beer company which owned the tavern wanted to close it for economy reasons but the vicar, Rev. Percy Demuth, wanted it to stay open. "Don't separate two great friends — the inn and the church," he told the brewers. "If you take the inn away, you will drag the heart out of the village." The brewers relented when they heard the vicar's appeal.

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Hours in the SRC Office.
People willing to assist in
the ticket sale are requested
to contact Joe Whiteley at
GRanite 5-7193 or room
and Doug Somerville, at
#213 Engineering Building,
GRanite 5-4263.