

## films

Stagnancy has struck the movie theaters, and the city is in the grips of a Restoration period for the old spectaculars and a wave of new epic-length films. Consequently, until the promised transfusion arrives, there is little left to do but sop through the spilt milk of past eons.

The film version of Margaret Mitchell's eonian novel *Gone With The Wind* has been disinterred (again) and is still capable of raking in a good profit, which its current run at the Paramount is proving.

Movies haven't changed much in the intervening years and it doesn't appear old fashioned. It is said that everything about the technical aspect of film was discovered by the Russians years back, and modern directors are still using techniques which have always been available. At any rate, technique has not changed enough to date the picture, and it would still be judged a first class picture today.

The love story is ordinarily trite, but when placed on the background of some great historical event, it is given sufficient dramatic impact to make it perpetually popular. Note the love triangle in *Camelot* in the historic period of King Arthur's reign, Zhivago's predicament magnified by the Russian revolution, and now Scarlett's love life set against the drama of the American Civil War. Actually, this story is of even superior complexity involving a number of inter-related triangles.

The novel itself will probably never die. It is something which practically everyone has read at some time or other, and no one could be envious of Sidney Howard's task of converting the mammoth novel into a workable screen play. He has done admirably well, and the movie version retains the same mammothity. It also may live forever.

It would not have been difficult to get lost in the vastness of the novel, but the movie asserts its own unity and independence while maintaining the quality of the written word. It carries on for about four hours and invites the same emotional involvement.

Not having seen the film before, I can make no comparative analysis of the splendor of the 70 mm. wide screen and the six track stereophonic sound except to say that the difference sounds so splendid it must be an improvement on the old version.

It is easy to get swept up in the grandeur of the production irrespective of film size. At times the movie is guilty of over-working the audience by continuing at an exhaustively high dramatic pace. It is only occasionally lost in sentimentality, the character of Scarlett being too deceitful to allow much romanticism to prevail.

Vivien Leigh plays this sweet, selfish belle of the Southern aristocracy. She is accustomed to getting what she wants, and the normal mortal melts into meek acquiescence when she turns on him.

She is changed by the ill-fated war from a weak and helpless girl to a strong, hard-headed business woman. She is too dynamic and resilient to be conquered by the carpetbaggers and the Yankees, or by the traditions of the dying rebel society in which she lives.

She abandons mourning too quickly after her husband's death, and consorts too readily with the Yankees for business profit to be considered gentlewomanly; but she survives while the others are defeated.

Clark Gable's popularity is justified by his role as Rhett Butler, a gun-runner and a rogue, a person much like Scarlett, too deceitful and resilient to be conquered. Their relationship has been enshrined by the old song—something about an irresistible force meeting an immovable object.

The two of them must take a large share of the credit for the movie's popularity. Both have captured the complexities and subtleties of the characters they portray and carefully developed them through the whole movie.

The film leaves that poignant question still unanswered—"Did Scarlet get Rhett back?" but people will continue to discuss it as long as the book is read and the movie viewed, which appears to be a considerable time yet.

—Gordon Auck



—Ken Hutchinson photo

**JUST FIDDLING AROUND**—These lads are starting early in their careers as violinists for the Edmonton Symphony Orchestra. Admittedly, they don't look very happy about it—but it's certain that in fifteen years' time they'll be happily putting out fine music for those of us who never got to play when we were young.

## Fine arts calendar

The Music Department of the University will present two concerts next week: On Sunday, February 25 a student string quartet will play Mozart's Quartet in C major, K 465 ("Dissonant"), Shostakovich's Quartet No. 1, Op. 49, and the Brahms Quartet in C minor, Op. 51, No. 1.

On Tuesday, February 27 pianist Judith Malcolm will give a recital of works by Haydn, Scarlatti, Schumann, and La Montaine. All concerts are in Convocation hall at 8:30 p.m. and are free of charge.

"The Owl and the Pussycat" continues at the Citadel until March 9. "West Side Story" is at the Auditorium February 27, March 1 and 2.

"Poetry Now!" will probably be next Thursday at S.C.M. house. Tim Lander and John Thompson will have their poetry subjected to criticism.

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