

MOVIES

HELP OR A SHORT COURSE IN BEATLEMANIA

Help! the second and latest Beatle film, may win a "golden disc" but an oscar — never! And like Beatle L.P.'s its life span may be long. Its been held over in most film capitals and with this in mind, will be staying in town for one whole week (Gaiety theatre — Oct. 11-16.)

Much more professional than *A Hard Day's Night*, this film depends on a Dick and Jane plot with Max Sennet comedy. The whole thing begins when Ringo obtains a mysterious oriental ring for his collection. With the ring comes a group of Oriental highpriests who have pledged to retrieve the holy ring and purify it by sac-

rificing a human life — Ringo's of course. The priests, specially imported from Wilkie's "The Moonstone", chose the quartet with everything from flame-throwers to man-eating tigers and through every conceivable setting including Buckingham Palace. The ending is no surprise but the feature is the way they play the game and not whether they win or lose.

The Beatles may (or may not) be great singers but they are definitely not great actors. Still with short gags they never manage to prove it. The cameraman makes up for the boys' disabilities by speeding up the action with rapid cuts, dancing lights and tilting camera.

In summary the movie makes no pretense of being serious or great. We are only asked to accept it for what it is — a

chance to relax, laugh, and hear the Beatles. Realising this even the hardest of reviewers and critics have softened up and admitted that, after all, it was a good laugh.

BRIDGE ON THE RIVER KWAI

If your taste in movies is a little more serious than the Beatles, then the same week gives you a chance to see Alec Guinness, William Holden and Jack Hawkins in *Bridge On The River Kwai*. Capital theatre, Oct. 11-16. This movie, although several years old, will lose none of its greatness through age. It still stands as a classic film showing human conflicts which arise when war loses its impersonality. For a resumé, see your next door neighbour. He's probably seen it.

— Bryan Butler

BOOKS

STUDENTS GUIDE TO INTELLECTUAL WORK JEAN GUITTON Paperback, \$1.10, 120 pp.

This book is neither a manual for thesis writers nor a of punctuation rules or footnote usage. The author describes clear direct language what its like to do hard intellectual work and how best to use your time and energies to produce best results. The book is packed with lively anecdotes, bits of poetry, and a great deal of sensible advice on studying. There are chapters on reading, notetaking, lectures, and best of a series of chapters on writing.

This book ought to be read by every student who has more than a passing interest in making his academic work easier and more rewarding. If you can make it through the first twenty pages of overblown and poetic language, the remainder of the book will amply repay close study. For its a bargain — and it doesn't once contain the word "creative."

— NJA

The Crucible. Arthur Miller. Bantam Classic. 139 pages, 60¢

My first introduction to the play by Arthur Miller is something like this: "when the play finished I felt like kicking the television in." Mr. Miller focuses the full strength of his artistic abilities on a moral issue that has been discussed since civilization began. The treatment of the problem is both an artistic success and penetrating indictment of contemporary morals.

"A political policy is equal with moral right, and opposition to it with diabolical malevolence". This statement was extracted from the text of the play and more or less represents the theme. The play has an urgent tone and articulates the causes that lead to a frank display of blind righteousness.

The historical setting of the play is Salem, Massachusetts, the late seventeenth century. The infamous "witch trials" and the associated brutality of the noted righteousness form the central background. He carefully develops the feelings and motivations of the antagonists and dramatically isolates the decadence and hatred underlying their hypocritical persecutions.

The bigotry the Mr. Miller attacks so strongly is not thing of the distant past; the problem is still with us unsolved. The play was first performed amidst the blaze of McCarthyism, a modern form of "witch hunts".

1. Rod Mills former editor of the Brunswickan.

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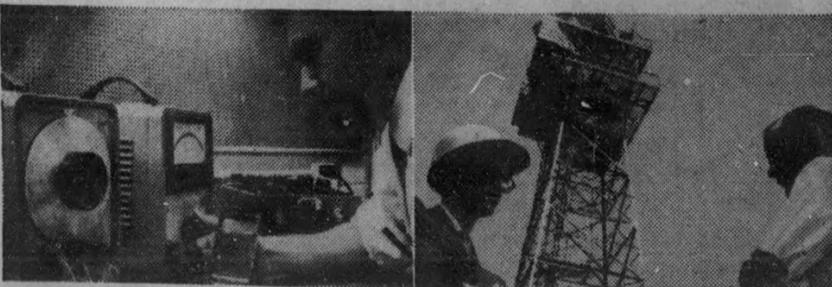
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