Apathy In World Student Body

Despite the international interest in world student affairs, many students feel disengaged and apathetic. This phenomenon has been observed in various countries, including the United States and Europe. The lack of student involvement in global issues can be attributed to several factors, such as a sense of powerlessness, apathy, and a lack of understanding of the complexities of world affairs. Students often feel that their voices are not heard, and they may perceive international issues as too distant to impact their daily lives. The result is a disengaged student body that may not actively participate in discussions or debates about global matters. This disengagement can be concerning, as it may hinder the development of a well-informed and engaged citizenry that is capable of making informed decisions about international policies and agreements.
Some Light on the Shadows?

Dear Sir,—The review of the film "Shadows" in your last issue contained such a number of inaccuracies and inaccuracies in the facts, that I am in need of further discussion. Your reviewer wrote that "Shadows" was the most interesting film of the last six months. I agree that the characters are more than interesting, and I do not agree that the film is more than interesting. One might wonder why the film was interesting, as the characters are not really interesting. To say that the characters are more than interesting is not to say that they are interesting or not. Therefore, it is necessary to define in clear-cut terms the meaning of "interesting". The characters in the film are, in my opinion, interesting because they are not always interesting in a conventional sense. The film is not always interesting in a conventional sense.

Astonishingly, your reviewer writes that "Shadows" is the most interesting film of the last six months, which is a serious charge. I request you to withdraw your charge and to publish the correct information. Please let me know if there is a misunderstanding.

Yours sincerely,

Some Light on the Shadows

Dear Sir,—I have not been able to find any information about the film "Shadows" in the recent reviews. I am writing to discuss the film further. The film has been criticized for its lack of characterization and its use of rely "interesting" characters. I believe that the film is interesting because it is not always interesting in a conventional sense. The film is not always interesting in a conventional sense. I believe that the film is interesting because it is not always interesting in a conventional sense. The film is not always interesting in a conventional sense.

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Yours sincerely,
**LAOS**

Three years ago the West conchwed to overthrow the neutralist government of Laos by Prince Souvanna Phouma. The move was widely seen as a failure, with Prince Souvanna Phouma remaining in power. Now, however, the United States is leading a new round of Laos conflict, with the United States providing military aid to Laos.

**THAILAND**

Well aware of the dangers of a Thai invasion of Laos, Thailand's government is taking precautions to reinforce its border. The Thai government has also been in contact with the United States and other countries to discuss the situation.

**THOUGHT FOR THE WEEK**

Being a politician yields many pleasures. One of the chief of which is the ability to engage in conversation from flagging by just saying "You see..."

**V.W.J. JAZZ CLUB**

Tasteful but Unoriginal Concert

Artistically and harmoniously, the concert was well received. However, it was somewhat let down by the use of the same old jazz standards.

**THIRTY NEW ZEALAND PAINTINGS EXHIBITION**

May 29 – June 13

In the Activities Room (off the Foyer, First Floor) S.U.R.

13:00 a.m. to 4:30 p.m.

Art exhibition comprising 33 works by New Zealand artists.

**POLISHED QUINTET**

The real and pleasant surprise of the evening was a visit by the well-known quartet. The performance was a joy to listen to.
Talent in the Music Club?

The University Music Club concert deserved a bigger audience than it got. Maybe, Van didn't care that it has a music club with some resources of talent but perhaps it doesn't know from the club committee advertise enough. We better come back to see some more of Maurice Quin's performance and see how you are making of those off-the-pogue Telemann sonatas.

When most of the audience trooped onto the stage to sing an unaccompanied madrigal sequence, motet and Missa Brevis, we realized how few we had left on the floor to applaud. As it turned out, we applauded Warren, because his voice seemed to have escaped more, and the imitating of Roy Marlow's tenor to support the liner voice was imaginative and right. But the whole thing sounded (and perhaps was) grotesquely under-rehearsed — elegant attitudes after reaping astonish sliding in to every entrance.

GENEROUS NOTE

The magnificent F minor Bach cantata for four soloists and two pianos performed by Jenny McLeod and Murray Brown tended to clash with the rhythmic aggressiveness and their texture came to be apparent. Their balance and sense of architecture was all admirably treated. Reverence of the tradition of the Bach was often very beautiful.

The evening ended with a group of baritone-soprano songs sung by Nelson Wood, who made a beautiful and gentle, though perhaps throwing his night's work, with a certain struggle manfully with a movement. The next program brought the house down with a Waugh. Wild! With a hermaphrodite, he revealed all our attention to two glorious melodies: one of Mozart's songs and Danse of Lys, who made his setting of "Lord Randall."

The composer was heard to murmur that there was more wanton than Fischer in the interpretation, and his name alone was worth the price of admission (the admission price precluded). Why weren't there more people to hear it?

REMEMBER

When you are asked—

Give generously to the "FIREWOOD" Campaign.

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Organised by World University Service

Result of Presidential Election—May, 1962

First Count:

Broadfoot, J. M. 150
Deyo, W. 145
Morstey, M. 2. 445
Fernan, W. J. 2. 445

Informal: 15
Total Poll: 1,143

Second Count:

Deyo, W. 137 (37 + 27) 316
Morstey, M. 2. 445 (23 + 256) 681

Informal: 109

First Count:

Deyo, W. 137 (37 + 27) 316
Morstey, M. 2. 681 (23 + 256)

Informal: 109

Required Majority: 372 Percentage Vote: 323.1

C. E. THOMAS
Returning Officer.

CLARITY AT ALL COSTS

By ROBIN MACONIE

A recording made by Stravinsky is much more than a recreation. As such the four 12 inch discs of the recently released by Philips deserves our attention for their financial value as much as for their excellent listening. I recorded that "in the inducement of an indescribable supplement to the printed score" says the master. Clarity in tempo and rhythmic articulation are the essential elements in a Stravinsky recording (they should be in all music), and with the maestros in control orchestra, choir, and chamber ensemble perform with such meticulousness ourselves cannot match under another guiding hand. Don't be put off by the Ace-of-Clubs look: the pressing inside are printed, but knows little of the master's work. I would suggest that he buy a four any way.

In the middle of last year there was an item of American Columbia disc. Among them was one of Stravinsky's new revised Firebird, Le Sacre, and Rite of Spring. The imposing photograph which figured on this side is the same one which appears on the picture discs. But the Philips Firebird is something different all. They are the re-issue of a much older recording of 1955-56. The two versions are so unlike, however, in mood and even in substance (Stravinsky has rewritten quite a bit of both in the later version) that neither can be substituted for the other. The Philips release, KLC 2786, is the composer's closest commentary on other interpretations.

CUFF

A lot of cuff is written in reviews of Stravinsky. A model of cleverness, he would be accused at it is much as I do. Much is made of the "innovative" label of Le Sacre with its "primitive" nationalism. A rhythm is a feature of a lot of other music too, but I found not understood what rhythm means, until I heard Le Sacre. I am beginning to hear in Beethoven and Mahler, given a good performance.

What gives Le Sacre to hear, then, is the unequal competition of strong rhythmic figures, giving a prominence a deliberate adventure. Stravinsky will repeat a striking rhythm over and over, and few of us, for the first time, hear its possibilities of expression and symphony seem to be exhausted, off we go again. If a progression leads somehow to a tremendous crescendo, just when your breath and the music will run past and catch you up is built in. Besides its climaxes of gradually-accelerated power, Le Sacre has moments of great lyricism and calm. It is far from being a full-blown crescendo, but somewhere is what one may call a quintessence from a bass clarinet, a clarinet evocation, an off voice, a soft moment that has sometimes been overlooked.

BETTER "FIREBIRD"

The Firebird was a better "Firebird" than the first. The BIRD almost always seemed too short for me (and Lord knows I've heard it many times in a year only the LEBLITS and Fidelio), and the results of the dieting of the composer's original part, the wild and the worst, in this form tall is a 12 inch side rather than on the disc. The sound quality, which the old version so frequently fails, makes an excellent stimulants: profession that we experimented last year is captured on a record of sustained brilliance. With the scores of
FORM AND CONTENT
IN N.Z. PAINTING

One cannot, in a short article, do anything like justice to the complex question I would like to discuss today. How, in the first place, do you any absolute and objective art criteria? Most manifestly no. Objective Art criticism is no more possible than objective arts but the necessity of art criticism is indefinable. What qualifies ought a critic to have? He must have sound judgment, knowledge and instinct; he must defend sincerely, greatness—in God's own country. That is for the critic to bear his defence because of its singular absence and purity.

GALLERY

The critic, whatever his subject, be it letters, fine arts, music, cinema or the stage influences public judgment and must feel a responsibility to his public and his art.

One of the greatest evils of the commercialisation of art is the critic's indulgence in more descriptive criticism: a critic's mere repetition of the impressions made by a work are not enough; there must be an attempt, at least, at critical evaluation. To say, as I have heard men do, that a novel is a very striking debut to a writer is nonsense; it is worse than that; it is bad writing. I rather fancy a defect of film criticism. If the production was applied to the field of cinema. Film producers are not, as a group, noted for their astuteness. Before considering the application of these principles, we must understand the change which has taken place in contemporary art criticism.

Up to, say, the advent of impressionists, the critic had seldom been up against a painter's lasting of a certain non-profitable and fundamental standard; for the painter's aim was technical perfection. However, today, many of our painters are not— as their predecessors— skilled craftsmen upholding their métier. No stringent appreciation to stultify or more makers miss it out the period. In artistry in fact, there is a race to hang up on the jumble and gull a very gullible public.

With the advent of photography and the collapse of institutions in which the artist believed, the beginner, who with some contempt in minds and letters, became segregated from society. No longer bound by the ardent values of the aesthetic Beauty and malleability and essence or otherwise of the work. I do not say all abstract work is therefore bad painting; I do say that when an artist with no evidence of prior training in representation, five view springs up out of the earth like a mushroom, demanding a critic's assessment, then one ought to be very wary indeed in delivering judgment.

The defilement in much work by two recent painters, Andre Brooke and John Godfrey, to me, appears, can be concealed by end pieces; Godfrey's for example by the occasionally-derivative quality — the gigantic and soulless void destroyed leads-in, quickly skill in the handling of depth and perspective. My Brooke's work: one feels no mastery of the constituent elements. No grand stuff or quality, merely thematic consistency. It is a great impoverishment for young, immature, inexperienced or merely indifferent artists to expect finishable reviewing; in fact, if these were in England, they would get no review at all. In New Zealand, it is easier to publish Wellington than anywhere else in the world; group critics are banded regardless of the quality, or lack of it, of an artist's work with the result that first-rate painters, Sunday painters, and very indifferent painters are reviewed on a par with professional painters who suffer from this false and ludicrous state of affairs. The work of James Smith deserves one example; as a fine, simple, getting; at it I, as someone who has written, say, better work by Peter McIntyre.

When that brilliant New Zealand painter Douglas Macmillan was

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But don't sing "Bye bye, baby,
bye bye" or it will be.
Cancer, Cancer, Cancer,
What it is: How to Stop it

Cancer has an incidence of one in four and consequently very few families indeed have not had first hand experience of the disease. It is a social menace which is assuming larger proportions as the advance of medical science and social hygiene reduce deaths from other diseases. Only by obtaining the active cooperation of the public can the fight against cancer be waged successfully. The British Empire Cancer Campaign Society aims to obtain this.

It is probably true that no other disease is surrounded by so much ignorance and misinformation as cancer. In this unfortunate public reaction to cancer which is undoubtedly the cause of the nation's greatest worries. Of the people in the United Kingdom, cancer is one of the most easily treated but only if caught in its early stages. Early diagnosis is essential. If people could be educated in the simple facts about cancer and alerted to its danger signs, the toll in human lives from this disease would be halved, even with existing knowledge of the disease. Here in New Zealand we are curing one in four of cancer victims only, when we should be curing one in two.

As the advances in medical knowledge have permitted us to reduce many of these scourges, interstitial, pulmonary and the common infections, more and more people are attempting to know about cancer because they are now living longer and are therefore more subject to the disease. This is a by-product of modern civilization. The fact that civilization has increased our life span also increases the period of exposure to the disease, is this true. Cancer is not a disease of civilized nations. It is a disease of communities where life expectancy is high. Thus as in Egypt, Chile, India, there is little chance of catching cancer.

Before the last war a diagnosis of cancer was frequently fatal. Not so today. With the improved surgical techniques, more accurate knowledge of the disease and the use of blood transfusions, surgery is no longer a readily undertaken surgery which would formerly have been impossible.

CO-OPERATION OF COMMUNITY

Although it is possible however to fight against cancer effectively in New Zealand we are curing one in four only. There is no doubt that for many years this must lie with the community. The knowledge and the funds have the knowledge and ability to achieve the early diagnosis of cancer. It must be done now and can do little until it receives the enthusiastic backing of the people. In the United States of America, the cancer cure rate has been raised from one in four to one in three in over the last ten years. They know, though, it is a personal fight against cancer against those who may be, nor have they any other serious measures of treating it. But during the last decade the American Cancer Society has carried out an intensive programme of public education to alert people to the symptoms of the disease so that they are in a better position to recognize the early symptoms.

MISCONCEPTIONS ABOUT CANCER

There are many misconceptions erroneously held true that cancer is contagious. All those who can speak with authoritative knowledge, for understanding of the disease. For our education, it is necessary to know that it cannot be spread from one person to another. We have to be reminded, that having spent a lifetime living among those who have cancer, we may contract the disease from a patient. Cancer is not hereditary, although there is a hereditary predisposition to some types of cancer which makes us more liable to certain forms of cancer. It is estimated that laboratory experiments with animals and with human beings are able to pass on cancer to the receiving organism and the ability to resist the dominant cancer is related to a combination of both oncogenic agents in such a way that one with one characteristic, their

CANCER

If you have one of these symptoms it does not necessarily mean that you have cancer. But if your symptoms persist in spite of usual remedies, the intelligent course is to consult a doctor's advice for it is because cancer often hides under the guise of harmless complaints that it takes an unnecessarily high toll of life. People are misled by the apparent benignity of their complaint. The way to save the present cure rate for cancer is to make every man aware of the danger signs of cancer. In every person for yourself his or her own state of health is at the root of your complaint, but do not worry about your health. The best indicator of a healthy body is health when you have a problem in your body. And when you are suffering from an ailment you will probably not have cancer but you may have a cancer.

CANCER FROM SUNSHINE

The incidence of cancer broadens its scope to affect cancer for lung cancer in the Western world, where the risk of death from cancer is on the increase. In Europe and the United States, one in four of the four persons in one year at some time in their lives will be affected by cancer, and the risk from the disease is one in six in persons over forty. In New Zealand, it causes the largest number of deaths. The most common cause of death from heart disease is a cancer of the heart. One in ten of the cases of cancer is a form of cancer of the heart, and of these, a great proportion is from heart disease. The body's mechanism is damaged by the growth of an abnormality which by interfering with the body's mechanisms leads to the death of the patient. Cancer is a disease caused by the body's mechanism which leads to the death of the patient. Cancer is a disease caused by the body's mechanism which leads to the death of the patient. Cancer is a disease caused by the body's mechanism which leads to the death of the patient. Cancer is a disease caused by the body's mechanism which leads to the death of the patient. Cancer is a disease caused by the body's mechanism which leads to the death of the patient. Cancer is a disease caused by the body's mechanism which leads to the death of the patient.

PREVENTATIVE MEASURES

There are four steps to reducing the chance of becoming a cancer victim. They are:

- Wear a hat for cancer signs
- Stop smoking — for women over 30
- Be regular in attendance
- Be regular in attendance

with the body's mechanism leading to the death of the patient.

CANCER CAMPAIGN

Here in New Zealand the fight against cancer is being spearheaded by the British Empire Cancer Campaign Society. The Society is divided into five divisions, each of which is completely autonomous in all matters including finance. They collaborate through a central body, the British Empire Cancer Campaign Society, to promote the early diagnosis of cancer. The Government in this country has done its part through the past forty years. It has been achieved in Britain in spite of the fact that the Society is fortunate in enlisting the full support and co-operation of the Department of Health and the two bodies have often been in closest liaison. It is possible that in the near future the Society and the Department of Health will mount a joint campaign to promote the early diagnosis of cancer.

SOCIAL ASSISTANCE

1. Establish an association of persons, firms and companies interested in the cure and prevention of cancer.

2. Spread public knowledge on cancer to assist early diagnosis by sending pamphlets and personal counseling.

3. Remove the embarrassment of treating cancer and inform the public that it is not a sign of cancer. There is no need to be ashamed and one of the most easily treated if discovered early.

4. Invite the co-operation of the public in the campaign against cancer by making the work of the Society better known and by raising funds from the public.

Promote cancer education in schools and medical institutions. We should be made aware of the latest diagnostic and treatment techniques.

Co-ordinate and stimulate research work on cancer.

Establish and publicize in any movement for research or entry into the causes of cancer. The Society offers funds to the objects of the Society.

In the public educational field, Cancer Policy, will canvas two headquarters in Auckland and Wellington employing full-time staff who are available for the general public to obtain advice and information on cancer. All Divisions are co-ordinated in the production of educational and produce the purchase of equipment for hospitals. In the two major centres in New Zealand, equipment to irradiate cancer has in all cases been provided by the Society. The Divisions also co-ordinate to support the work of research in Dunedin in the value of the work being carried out there in connection with more dependent tumours by Dr. Welch of Dunedin and relevant work widely recognized. There are no funds provided by the Society in Christchurch and Auckland and the provision of equipment by the Medical Research Council has been done in Auckland in the search for a cancer inhibiting chemical compound.

NEW ZEALAND UNIVERSITY LITERARY YEARBOOK

POEMS . . . . STORIES . . . . ESSAYS . . . .

All copy must be in by JUNE 15th.
All copy must be in by JUNE 11th.

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WELLINGTON

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The tourist Australian University teams cleaned their New Zealand opponents 5-0 at a match against a N.Z.U. team on Sunday. Monday at the Olympic Stadium, Hamilton. The visitors appeared to be a better team, but their tactics were not as good as was expected. In the second half, the New Zealanders could not break the deadlock and could not be expected to score from their earlier lead. They proved to be too strong for the visitors.

In his N.Z.A. record of 155 native goals, New Zealand's Black and M. Malouf both ran athletically into action, with the visitors in the lead for the 40th. But in the 80 and 100 minute, the nomads reversed the match in the way that would be expected of the visitors. The visitors in the second half were not able to hold their lead, and the visitors' front four, in particular, failed to score. The visitors in the second half were not able to hold their lead, and the visitors' front four, in particular, failed to score.

New Zealand hardly knows the meaning of this word. We have not had the millions starring in our cities, on China or India how we suffer from the lack of interest in New Zealand or South America. Very few New Zealanders know the meaning of the word of the month, they know nothing of money, even not just the next meal, nor the next days but the coming years are hungry — no carelessness of all. They are hungry because the people are lazy, or unconscious, or ignorant — but because there are too many of them for the money available, and the land is too small for the amount of work available. If they had work they might improve the land with their offerings. I think they can have what they need if they can have the money to spend on the resources of the country.

It is a never-ending cycle. Poor people are poor because they have no money, and money is money because of the increasing population of New Zealand. The visitors in the second half were not able to hold their lead, and the visitors' front four, in particular, failed to score.

W.A.C. Camp
Socially and intellectually, the weekend camp held by World Affairs Society, Victoria University, Wellington, was a resounding success. 50 students in attendance.

The weekend camping was ended on Saturday by a fine day spent camping at the Wellington College grounds, with the students split into groups for various activities. The weekend was full of fun and activities, with the students interacting and bonding over various games and challenges.

Getting About

Victoria University

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Getting About

Victoria University
THE BIG KNIFE
Part Two of a Survey of Film Censorship in New Zealand
by Arthur Everard

It is a little frustrating, when one passes a cinema, to see a poster outside in which a certain film is being advertised. The public has a clear view of paint which does not quite match the background. Or to see a large-scale fiend’s face with the magneta dripping from the putrefying hell carefully obliterated. Thus there are the numerous comic or terror magazines that appear each month whose front cover position in which their clenchèd hands are out in front of them — hands that once held flicker-knives and are now smeared with paint.

It is obvious that the censor has been at work again and the interest which caused missing some possible revelations is tempered by the thought that it could have been worse — the whole poster might have disappeared.

The censorship regulations gastric are designed to examine publicity material as well as the films themselves. Not only must posters and promotional material be censored, but any material for newspapers, film strips, etc. which may be used to promote the film must be censored. Under these regulations however, only pictorial presentations can be subjected to censortship, whereas, newspaper letter pages have been exempted. In 1950, for example, material for 502 films was examined, but for 266 films required 314 alterations and 424 sentences were rejected out right.

COMING TO THE THEATRE....
When a married couple arrive at a cinema, after having seen the trailer, you have to ask yourself — why do they do the job done by the man who made the trailer in his success at squeezing every drop of publicity out of the film? It is obvious that being without outside aids of another sort, the trailer has to lead in and out its efforts to sell. However, it is a case of sense of violence, sex and glamour when the viewer’s judgment is ignored.

When the trailer of a restricted film is shown, there is the possibility of no trailers which may consist of only G certificate programming, and there is nothing to be said about the G certificate. There is certainly no reason not to say that they may not make that work, because of the G certificate.

In 1953, for example, 285 trailers were made in 122 trailer files. Of these, 98 trailers which showed in 1953 were not shown in 1952. The number of trailers at the time that these figures were available was a fantastically small amount. An all-time record! But then I should like to point out that all of these 285 trailers were used by 111 trailers and prompted this same all-time record.

This record was broken by the 1955 figures (245 cues in 156 trailers), but surpassed in 1956 (102 cues in 213 trailers). The Censor’s remarks this time are extremely measured.

If this trend continues, one sees the number of films that are getting through unexamined, for in the past three years, the trailer has been out of the picture. And most, required the heaviest cutting for (G) certificate applicants.

REJECTIONS AND APPEALS
When the distributors submit a film for inspection and censorship, there is the chance for either publicity, trailer, or censure. In this case they may appeal to a higher authority and the film is released with a cut or approval.

I want to mention a few points in this respect that will be of interest. In 1953, Warner Bros. released a film called "Gang of Stage Car Thieves" which was a R certificate. The film that was expelled was "Gang of Stage Car Thieves" released in 1954. The film had been expelled because of its unwholesomeness. The film appealed to the Court of Appeal, and was released with a R certificate.

A still from the British Film Board of a scene cut out of the film

The last named film, The Wind was, submitted to and refused by both Censor and Appeal Board. In 1956, several films were refused because of a mixture of sensuality and brutality.

MORE REJECTIONS AND APPEALS
Last year, there were twelve films rejected for censure and one film, a short colour television film, was refused for broadcasting in New Zealand. Two of the feature films were later reedited and were approved in their amended form.

A million pounds was spent on the production of the film "The Wind," but it was refused by the Censor and Appeal Board. The film was later reedited and was approved.

The feedback from the screening of a film is sent to the Censor and Appeal Board. The film then gets the go-ahead and is released for distribution.

OUTSIDE COLUMN
(Continued from Page 1)

GALLERY
(Continued from Page 30)
alone can replace the other plot

FOR NEXT ISSUE
THIRD FRIDAY
JUNE 8