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difficulties; and some of the ardent young cadets can be laughed at if you are not too busy thinking they should get their ears boxed. But what carries the show along as much as the star's acting is the direction of Billy Wilder. This is his first job in that important capacity, and he introduces a few touches—the epidemic of Veronica Lake hair-styles at the girls' school, and the scene where the Major tries to tell the "minor" the facts of life—which suggest that he may be a comedy director well worth watching.

This, if I may coin a phrase, is not a major picture, but neither is it a minor one. A sit-down clap will, in fact, meet the situation nicely.

APPOINTMENT IN BERLIN

(Columbia)



ASSIGNMENT IN BRIT-
TANY, *Reunion in Paris*,
Mission to Moscow—and now
Appointment in Berlin. How

we picturegoers do get around and live dangerously these days, don't we? This new Hollywood saga of embattled democracy shows, among many other curiosities, the effect of Munich on Wing-Commander Keith Wilson (George Sanders), who is so much spoiling for a fight that he goes out and paints swastikas on the Nelson Monument, as a symbol of Britain's shame. Thus, by the fiendishly subtle device of getting himself kicked out of the R.A.F. in disgrace, he inveigles himself into a job as officer to Lord Haw-Haw in Berlin and so contrives to broadcast Vital Information in code to our listening secret service. Finally, with the Gestapo on his heels and a beautiful but rather unpatriotic German heroine by his side, he pinches a plane and wins a posthumous V.C. by blowing himself and a fuel dump up, thereby revealing to the R.A.F. the location of Hitler's invasion fleet. Picturegoers who take the view that the war is rather too serious to be treated as a fairy-tale will have blown up about an hour earlier.

UP IN ARMS

(R.K.O. Radio)



ANOTHER film designed with the apparent object of showing that war is just a picnic. To this end Sam Goldwyn puts technicoloured chorus girls, jazz bands, and "torch" singers galore on board an American transport bound for the Pacific war zone. But he also puts aboard a new comedian (new to the screen anyway) whose name is Danny Kaye and whose specialty is a curious but fascinating form of gibberish technically known as "double talk," which is particularly successful in two satirical sketches, one directed at the average Hollywood film story, the other at life in the army. In brief, Danny Kaye's presence on ship-board excuses most of the other absurdities; and although I am opposed on principle to the movie industry's conception of the war as primarily an excuse for Bigger and Brighter Musical-Comedies and Mightier and More Thrilling Melodramas, if there ever is any excuse for that kind of treatment it is in this kind of show. So if you like musical-comedies, you should like *Up in Arms*.

GOVERNMENT LIFE BONUS DISTRIBUTION

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The Bonus covers the three years ended 31st December, 1943. The Department normally declares Bonuses annually, but owing to conditions arising out of the war no general allotment of surplus was made for the years 1941 and 1942. The interests of policyholders were, however, fully protected by the granting of Interim Bonuses on all participating policies which became claims since the last declaration.

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INSURANCE DEPARTMENT

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