

NOVELS OF IMPORTANCE

KINGSBLOOD ROYAL, Sinclair Lewis, 12/6 posted. A novel that has set America by the ears, on a theme that transfixes by its dramatic quality and enlightens by its significance for all human beings.

THE AXE OF WANDSBEK, Arnold Zweig, 13/9 posted. Without question one of the most powerful and revealing books on life in Germany under the Third Reich.

SCOTT-KING'S MODERN EUROPE, Evelyn Waugh, 6/3 posted. Mr. Scott-King is a middle-aged schoolmaster and classical scholar whose experiences in Modern Europe form an amusing satire.

MISTER JOHNSON, Joyce Cary, 10/3 posted. The author combines in "Mister Johnson" the laughter-making, masculine fun of Kipling with the clear daylight irony and perceptiveness of E. M. Forster.

WELLINGTON CO-OPERATIVE BOOK SOCIETY LIMITED.

MODERN BOOKS 48A MANNERS STREET.
WELLINGTON, C.1., N.Z.

FILMGOING IN PARIS

(continued from previous page)

movement, to some of the classic frescoes of Italian art. One I saw, in which this technique is applied to an ancient battle fresco by Simone de Martini, is almost as exciting, though it may sound ridiculous to say it, as the Agincourt sequence in *Henry V*.

* * *

BY accident rather than design, the only British films I have seen here so far have been four dealing with United Nations and Unesco subjects—three of them short documentaries, "Hungry Minds," "Children of the

Rhine," "Searchlight on the Nations," and the fourth the documentary feature *The World is Rich*, which is Paul Rotha's companion-piece to his *World of Plenty*. It is to be hoped that New Zealanders will not have to wait as long, or kick up as much fuss, in order to see this new Rotha film as they did to see his other one. Like *World of Plenty*, *The World is Rich* is a brilliant pictorial statement (marred only by curiously unimaginative diagrammatic treatment) of the contrast between poverty and abundance in the world and the need for international planning in the production and distribution of food, with a strong indictment of selfish vested interests. This time, though he appears effectively, Sir John Boyd Orr (head of FAO) is less the "star" of the piece than the late Fiorella La Guardia, who steals the show in a sequence in which he heaps scorn on the men in Stock Exchanges who manipulate food markets. *The World is Rich* is also notable for a clever little piece of satire in the style of a Fitzpatrick Travelogue.

* * *

AS for American films, I have probably been lucky in my choice. The only two I have seen are *Boomerang* (a second visit) and Chaplin's *Monsieur Verdoux*. Since the latter will probably be a subject for controversy up and down New Zealand, if it hasn't become so already, I shall say no more than that I found Chaplin's tragi-comedy of a dapper little Parisian Bluebeard a truly remarkable effort, not wholly successful, but far more stimulating even in its failure than almost any film of the past five years. In passing, some spice was added to the Parisian screening by the fact that it coincided with the lawsuit brought (unsuccessfully) against Chaplin by a Frenchman who claimed thousands of francs on the ground that his life had been made unbearable because he and the wife-murderer in the film both have the name of Henri Verdoux and both are bank clerks.

I have missed screenings of *The Well-Digger's Daughter* and *The Baker's Wife* (with the late great Raimu), *Les Enfants du Paradis*, and the Swiss film *Marie-Louise*; I was not able to have a second look at *Alexander Nevsky* and twice I have been frustrated in an attempt to see the famous Russian production *The Childhood of Maxim Gorki*. But no matter. One has only to wait and the chance will almost certainly come again.

And now, this week, my list of shows in Paris tells me I should certainly not miss the new Italian film version of *Rigoletto*, Britain's *Corridor of Mirrors*, *The Stone Flower* from Russia, *Paris 1900* and *Les Frères Bouquinquant* from France, *Crossfire* from America, not to mention cine-club screenings of *Ivan the Terrible*, *L'Etrange Monsieur Victor* (with Raimu), Carl Dreyer's *Passion of Joan of Arc*, *Carnet de Bal*, *Baron de Munchausen*, *Atalante*, and *Zero de Conduite*. Whew! As I began by saying, there are plenty of ways to spend your spare time in Paris besides going to the movies; but if you would like to see all the films you have up till now only been able to read about, you should start packing your bags.

**The World is Rich* is now being screened in New Zealand.—Ed.

All Profits

BELONG TO POLICYHOLDERS



Away back in 1869, when the Government Life Insurance Office was founded, a wise decision was made. "It will be a purely mutual office, distributing all its profits to policy-holders".

That decision has never been regretted. Down the years, the 'Government Life' has an enviable record of sound, successful, and economical operation, and today, ranks as one of the great Life Assurance Offices of the Empire.

The 'Government Life' is still, today, the only New Zealand-established mutual life insurance office. All funds are invested solely in New Zealand. With assets of £15,500,000, it guarantees complete protection to policy-holders and it offers a choice of contracts designed to meet the individual needs of New Zealanders.

78 YEARS OF DEPENDABLE SERVICE

GOVERNMENT LIFE
INSURANCE OFFICE

