drinking medal, — not very important to the theme of the movie, I feel.

The Japanese captain is a friendly sort of fellow, too. He has the blood of the Samurai in his veins, but is really too soft-hearted for killing. He has a second-in-command who is very eager for battle and who thinks his commander should love combat more than anything else does.

In both cases the rebellious second-in-command disobeys those which they think too tame and lose a few men, but it doesn't bother them much.

The theme of the movie is of course a protest against war. This is evident as soon as it is shown that the Japanese are human beings. This type of theme is tackled about eight million times a year in motion-pics, books, and everything else. But in this case it is done well. The two commanders, deciding that killing each other off is doing either of the very much good, and considering their present isolated situation, resolve to form a truce. And so it is done. The Americans and Japanese acknowledge their defeat, save each other's lives, trade, and generally get along like old brothers.

Thus of course can not go on forever. Finally the Americans rebuild their wrecked radio and succeed in calling a battlehip to rescue the few, the dead, friendly soldiers must part company, bearing the memory. Can they? Can they find their good friends whom they have grown to love? They must certainly can.

It all happens like a Shakespearean tragedy. The audience knows what must eventually happen. The Americans must eventually contact their main force (they've got a radio, the Japanese have not). The Japanese think too much of their honor as soldiers to surrender. The whole story is very sad.

In spots the movie is a bit overdone. The character of the lieutenant, for example, (Tommy Sands) is a little too much. I am not sure whether this is due to overacting, underdirecting, or the script, but he is a character out of a magazine. The other characters tend toward being slightly one-dimensional, but are fairly well-developed generally. Frank Sinatra and Clint Walker are good in their roles, and the film is not an afterthought.

Exhibition

"None But the Brave" is favorable. In many places it is not the highest intellectual level, such as at the very end, when the words "nobody ever saw a flash on the screen." This gives the audience credit for a lot ofwork, in which the boy said for the past two hours. In some spots the dialogue is a bit hack. But in general the movie is quite exciting, and it is always entertaining. It should be enjoyed by anyone who does not absolutely despise anything resembling a war story. It is definitely not the kind of movie you sit down to watch on a rainy day, and it is certainly more than just a war movie.

The second feature at the Paramount is "Make Mine a Million," an enjoyable British farce. If you want to leave in a joyful mood, stay and see it.

"Surprises. Friday March 12, 8:30 pm."


CAPITOL - "He Ran for His Life." 8:30, 11:00."

New England Company's last production of the company to wage war again. But sek's 'Charlie'. Both of a Negro's army. Day night, March 11, 21, 22, 23.

Brotby, Harvard. March 17, 8 p.m.

The U.S. and U.S.S.R. Boris Net-

Hall. Admission free.

"The Birth and the Death of the Sun."

Dr. Gamow's books include, One, Two, Three . . . Infinity and The Birth and Death of the Sun. His lecture will be entitled "Os-

coming LSC lecturers are Harry Golden on April 14 and John Feiffer on May 13.