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Provocative, powerful racial film

THE FILM: Voice of the Hurricane (Capri).

THE PLAYERS: Muriel Smith, Reginald Owen, Phyllis Konstam, William Pawley, Jun., and David Cole.

OPINION: Powerful documentary.

PREVIOUSLY BANNED but now showing to adult audiences, this is surely one of the most provocative films ever to be screened in this country. It is something that must not be missed—and then not only by “thinking people.”

It must also not be missed by those who prefer not to think about politics in Africa. For them, it clarifies starkly the feeling between White and Black men the world over, and especially in Africa, where the film is set.

But it does not stop at clarification of racial hatred and fear—it puts forward a challenging theory as to how this can gradually be overcome.

In the path

A family of White farmers—Phyllis Konstam and William Pawley Jr., their son (David Cole), and a British M.P. (William Close), are directly in the path of the hurricane of violence which is sweeping this continent.

They want to defend what they have gained from Africa; their nationality, wealth, and home. Their domestic servants, Mary the cook (Muriel Smith) and Johnathan, one of the general servants, represent the other side of the racial fence. They want to regain the land that they have lost.

In the relationships between these few individuals the racial tension of the whole of Africa is portrayed.

Symbol

To quote Mbali, the figure behind the local uprising of which we are shown a small part, and the international symbol of the Black men's desires: “The storm is coming . . . and it is going to be a hurricane . . .”

The final, inevitable explosion is sharply contrasted by a simple and challenging prayer for the future.

In this outstandingly frank film there is no covering up of unpleasant or challenging facts by an obsession with unnecessary details. Some parts are symbolic, but revealing.

The very good acting asked of the players is complemented by superb photography. The standard of the unusual wild life shots is very high; and the harsh beauty of the African country is shown without any sentimentality.

One's undivided attention is not demanded only sometimes; but all the way through; and after the film is ended, too.

M.L.J.