

SUSTAINED SUSPENSE IN FILM SET IN AFRICA

A film that spends much of its time in the realms of fantasy, but one in which the two real attributes are excellent photography and a fine balance of sustained suspense. Those are the salient features of "Voice of the Hurricane", a picture set amid the turbulent scene of emergent Africa. It will be shown at the Alhambra from tomorrow to Saturday.

Like several others, this film deals with the frightening and very realistic problem of the lot of the White man in the face of politically awakening Africa. But the theme is a new one in the film world. Based on moral rearmament, the producers — Ram Productions — only really touch on reality in the basic theme of the story.

Opening quietly on a beautiful White farm in sub-tropical Africa with the home-coming of a son who objects violently to his father's autocratic political views, the conflict between White and Black is immediately apparent.

FIERY PASSION

Muriel Smith, of "Carmen Jones" and "South Pacific" fame, gives a brilliant portrayal of an exploited servant who turns on her employers with bitterness and fury.

The arrogance of the District Officer (Reginald Owen), the superiority of the veteran settler (William Pawley Jr.) and his courageous wife (Phyllis Konstam) are contrasted with the fiery passion of Mbali, mysterious undercover leader of the African revolutionaries.

Soon after the son's homecoming, two servants in the home-stead break open the gun cabinet and steal the rifles ammunition and the emergency flares. The family is defenceless, and with a raid imminent, all the servants including Mary vanish. From that point the tension is sustained until the end, when in true modern plot tradition, everything is left hanging.

MAU MAU

By and large the film offers excellent entertainment — which is all that it really has to do — and it is definitely worth seeing. It is probably not important, since it does not depend for its success on its showing in Africa, that it so grossly inaccurate and overdramatised at times.

Mary, who is supposed to play the part of an African servant, is undoubtedly an excellent actress, but while she may resemble a light skinned American negress, her colouring, features and behaviour are way out of character in the setting. Pre-

sumably the scene is Kenya and the upsurgers Mau Mau, but the terrorists, although one does not see a great deal of them, look well dressed and definitely urban.

Still it's novel treatment of a fairly well worked theme and if you are prepared to burn a blind eye to some of it, your 90 minutes will be well worth while. (M.A.P.D.)

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