

# Unctuous film on Africa

By OWEN WILLIAMS

AT THE BROADWAY: Voice of the Hurricane (with Muriel Smith, Reginald Owen, Phyllis Konstam).

**T**HE mere fact that this hodge-podge of sickly unctuousness of spirit, triteness of conception, banality of dialogue and situation, and acting barely up to high-school standard is passed off as entertainment is an insult to the intelligence of the cinema-going public.

I notice from the preliminary publicity that once upon a time it was banned here. For once I find myself totally in agreement with the Publications Control Board. In Colombia films can be banned for lack of artistic merit. Here is a candidate for a Colombian banning, if ever I saw one. What misguided impulse led our board to reconsider their decision I do not know, but whatever the cause, it is to be profoundly regretted.

The entire origins and genesis of the film, though, are wrapped in similar mystery. I can find no record of it anywhere, but during an outburst of unbelievably saccharine religiosity, a possible explanation occurred to me. The credit titles attribute the guilt to RAM Films, of whom I have never heard. Could it be M.R.A., or Moral Rearmament, thinly disguised? I think so.

Be that as it may, however — to return to the film.

## INEPT SERMON

It tells of an uprising in an African state. Liberal son comes home with saintly M.P. to contest the hidebound attitude of his father. There is a cook, whom in a flash of intuition the M.P. fathoms to be an underground leader.

The son nobly goes to his death saving an African child, the unlikely female leader of the terrorists is converted in an instant from a hate-filled life to one of earnestness and love after an embarrassingly inept sermon by the M.P. and the whole thing ends in Technicolor outburst of sweetness and light, compounded of terrorist on hilltop and African dawn.

It is sad to see that fine, veteran old character actor Reginald Owen lost in this farrago of nonsense.