

(Rank-Archers)

Powell and Pressburger, may often appear to draw a bow at a venture, but if they sometimes fail to hit the gold they usually manage to land somewhere on the target. This adventurous quality in their films can be both exhilarating and exasperating—exhilarating in the way it provides intimate glimpses of two artistic minds at work, exasperating sometimes when some rich promise fails to reach complete fulfilment. After seeing *The End of the River* and the recent *Black Narcissus* I am inclined to believe that it is a preoccupation with the pictorial art of the film which most often leads them astray, or at least distracts their attention (and the filmgoer's) from the story they have set out to tell.

For *The End of the River* is in many respects a beautiful production. It has some shots and scenes in which one might swear that each frame of film had been thought out in advance in terms of artistic composition—the dip and thrust of paddles in the river, the grouping of figures in a Brazilian law-court, the intricate and graceful patterns made by giant lily-pads in a sequestered backwater. The river is, of course, the Amazon, and I would not be surprised if most of the outdoor photography had been shot in the authentic surroundings and some of the sound recorded there as well—though I suspect that the lily-pads were grown at Kew. Nor is the photography just superficially good. The camera has been used with much care and forethought to link the various episodes of the story together, and the sound

The main ground on which I would criticise *The End of the River* is that there are too many episodes, that the story (based on a novel by Desmond Holdridge) has not been as well edited for screen purposes as it might have been, and that in consequence the final dramatic crisis takes us unawares. But even giving due weight to these objections I would recommend it as well worth seeing.

If it is a virtue in a film to show us a new thing, then *The End of the River* is to be commended—at least, I can't recall having seen any picture set in that part of the world before. As the young Arekuna native from the upper Amazon, whose bewildering contacts with civilisation make up the theme of the story, Sabu has a very exacting role—and, it must be conceded, makes a fair job of it, though no one could possibly mistake him for a South American Indian after the splendid shots of these native people seen in the earlier parts of the film. Bibi Ferreira is an engaging discovery (with a head which I'm sure Epstein would love to sculpt) and the minor characters are for the most part satisfyingly played. But I was left with the feeling that the real star of the picture was the River. I was sorry when we got to the end of it.

(Solution to No. 399)

L	I	N	C	A	R	N	A	D	I	N	E
A	N	R	E	W	M						
M	A	D	E	I	R	A	R	A	P	I	D
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I	A	G	O	F	E	A	S	I	B	L	E
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	L	R	N	I	L	S					
P	R	E	V	A	R	I	C	A	T	E	T

1. The stupid animal seems to have fallen into the wine; perhaps this will help him out?
8. Found back to front in the cape Elsa Lanchester wore.
9. Notched like a saw.
10. "Throw — to the dogs; I'll none of it" as Macbeth said to the Doctor."
11. Unfamiliar form of garnets.
12. Or in this hat gives a wide prospect.
15. Learnt rapture (anag.)
18. In a ferment.
19. Of the south side of the choir.
20. "For fools —, but men of sense approve." (Pope).
21. How the Cockney might refer to the last horse in the line?
22. Encroachment.
23. Do they smoke them?

2. Hole found in a cheaper tureen than that which held the "Soup of the Evening, beautiful soup."
3. Are civil ones always civil?
4. A certain class of grey coat.
5. Lapse of property to the Crown in the absence of a will.
6. Famous Russian actor? (2 words)
7. P.S. Celia is upset.
12. Fatherly.
13. Put up a gun over a story with no beginning. This is futile.
14. To cope with the effects of this oil, what acres and acres of crochet our grandmothers and great-grandmothers executed.
15. Geometric monument.
16. Made by a tight earring, perhaps.
17. City, or triangle or punishment?

No. 400 (Constructed by R.W.C.)

A 25x25 grid with a black and white checkerboard pattern. The grid is numbered 1 through 25 in a row-by-row sequence, starting from the top-left corner (1) and ending at the bottom-right corner (25). The numbers are placed in the white squares of the grid.

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