

From bliss to tears and back again

IN the first ten years of this century the American south was being transformed by industry, and particularly the growth of cotton mills. The new money, the contact with the north and even Europe, dragged the south out of stagnation and provincialism, jostling and awakening every class of society.

'The Reivers', based on a story by William Faulkner, is set in a small town in Mississippi in 1905. In a sweetened way, floating in the rich and tender colours of the southern countryside, it tells of the step a young boy takes from purity and innocence into adulthood.

Lucius is the child of a family of southern aristocrats, landowners rooted in the cotton boom of the 19th century, with their class traditions of chivalry, racial supremacy, gentlemanly uprightness and adoration of white womanhood.

The new riches flowed into their pockets and made some of them enormously wealthy. For a time the effect was to reinforce the old habits and the leisured, 'gracious', living. But all the time 20th century America with its calculation and graft, automobiles and fashions, was filtering into their lives.

Eleven-year-old Lucius, brought up to tell the truth and revere his parents and his class, seeing life as simple and right, is left alone with a newly-acquired bright yellow motor car when his parents depart for a relative's funeral.

Persuaded by the tearaway young white man (Boone) who tends the car, he sets off on a voyage of adventure to Memphis, Tennessee, 80 miles away.

During four whirlwind days he discovers the flesh-pots of the big city and returns sobered and wiser.

Boone installs them in a luxurious whore-house, where he has come to visit Corrie—blonde, beautiful, robustly sentimental and not in any way suited to the life. Lucius falls purely and hopelessly in love with her, and is wounded defending her from a slur on her honour.

Stunned by his devotion she vows to leave the brothel. The film bursts with rough energy and life, tumbling Lucius from bliss to tears and back again. They tangle with a dyspeptic sheriff and are thrown in jail, to be released only by Corrie's final lapse.

Lucius wins a horse-race to retrieve the bartered car. His mount, supremely pragmatic, will exert itself only when stimulated by the prospect of a sardine.

Day of Reckoning

Then comes the day of reckoning. He is forgiven, but his grandfather works the emotional leverage to the full, trying to bring the child back to the old virtues and the standards of a gentleman. In a pool of old-fashioned sentiment he dries his tears and steps into the future.

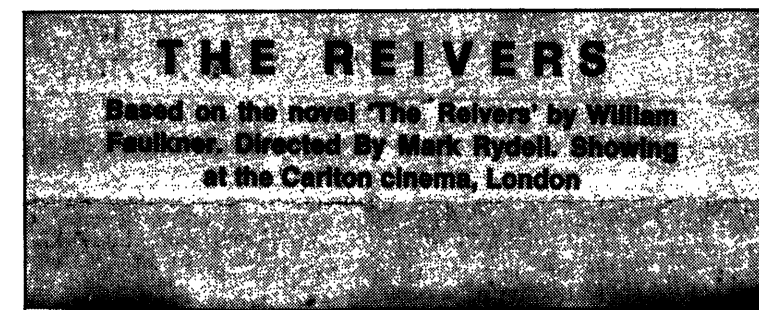
The film excludes light-hearted southern romance and hedonism. What is toned down is the social soil in which it grew: the oppressed negroes and poor whites, the shanty dwellers and the diseased millhands and the perpetual, degrading kow-towing before the employers.

Through the eyes of a child all this can be blurred. The boy's experience is static and immediate, giving only a remote reflection of the 'growing up' around him.

In a film, where it is very difficult to concentrate all attention on the experience of a single person, this gives a slightly artificial and sugary effect. But like many great American movies 'The Reivers' is buoyant and direct, filling the screen with the life of its characters.

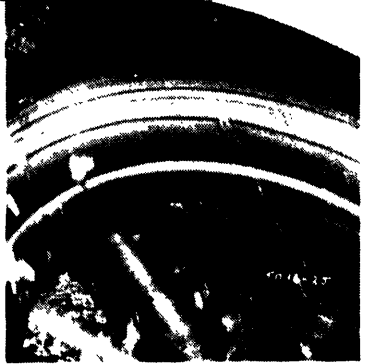


L to R Lucius (MITCH VOGEL), Boone (STEVE McQUEEN) and Corrie (SHARON FARRELL)



Tuesday's FILMS

REVIEWED BY DAVID BARNES



MINERS SCAPEGOATS

MINERS—who yesterday were balloted on strike action over their pay claim—will yet again become the scapegoats for several price increases, including electricity.

This much was clear from last week's report of the Electricity Council, presented by chairman Sir Norman Elliott.

He warned that the next round of coal price rises—invariably blamed on any miners' wage rise—would lead to electricity charges being upped.

He explained, for the benefit of electricity supply workers, that higher wages, job security and reduced electricity charges—promised when they accepted productivity measures—had been swamped by factors entirely outside our control.

He added, 'Needless to say every effort is being made to remedy these problems!'

'We can also take much comfort from the fact that our labour productivity and efficiency record compares favourably with that of any other nationalized or private industry.'

Like the coal industry, for example? Miners, too, have seen a productivity drive kill their job security and hold back their wages while profits rise (though these are whittled down to a deficit by compensation payments to ex-mine-owners).

And who will bear the brunt of dearer electricity?

Commented Sir Norman: '... as many large industrial and commercial consumers are already paying fuel cost increases, it is only fair that the tariff changes should apply to smaller commercial and domestic consumers.'

All this, despite the industry's operating profit for this year of £306.1m—reduced to £64m after deducting interest.

It was claimed, of course, that the figure its down on last year's £323m due to increased fuel costs.

The ever-increasing prices in both industries—where workers take the blame and pay the costs—are an indication of the so-called 'nationalization' that operates for huge profits at the expense of workers' livelihoods.

Under workers' control, state industries would be producing for the needs of the people and not for the balance sheets of unelected boards.

BBC 1

9.15 a.m.-12.25 p.m. Schools. 1.00-1.25 Dyna wall. 1.30 Watch with mother. 1.45-1.53 News and weather. 2.05-2.25 Schools. 4.20 Play school. 4.40 Jackanory. 4.55 Vision on. 5.20 Dastardly and Muttley in their flying machines. 5.44 The magic roundabout. 5.50 News and weather.

6.00 NATIONWIDE. London.

6.45 TRANSWORLD TOP TEAM. International top of the form.

7.05 Z CARS. 'The Senior Partner.' Part two.

7.30 LAUGH PARADE: 'Never Steal Anything Small.' With James Cagney and Shirley Jones. An unscrupulous gangster wants to be boss of New York's waterfront.

9.00 THE NINE O'CLOCK NEWS and weather.

9.20 YOUR WITNESS. 'That in the national interest direct taxation should be urgently reduced'. Debate between the Rt. Hon. Edward du Cann, MP and Dick Tavener QC, MP on the state of Britain's economy.

11.05 NEWS SUMMARY.

11.10 VIEWPOINT.

11.25 MEDICINE TODAY.

11.55 Weather.

REGIONAL BBC

All regions as above except:

Midlands, E Anglia: 6.00-6.45 Nationwide. Midlands today. Look East, weather. 11.57 News and weather.

North, NW, NE, Cumberland and Westmorland: 6.00-6.45 Nationwide. Look North, weather. 11.57 News, weather.

Wales: 5.20-5.50 Telewela. 6.00-6.45 Wales today, weather. Nationwide.

6.45-7.05 Heddiw. 11.57 Weather.

Scotland: 6.00-6.45 Reporting Scotland. Nationwide. 11.57 News, weather.

N Ireland: 6.05-6.45 Scene around six. weather. Nationwide. 11.57 News, weather.

SW, South, West: 6.00-6.45 Nationwide. Points West, South today. Spotlight SW, weather. 11.57 News, weather.

BBC 2

11.00-11.20 a.m. PLAY SCHOOL. 1.15-1.45 p.m. MEDICINE TODAY.

7.05 DESIGN EDUCATION. 'Directions of Change'.

7.30 NEWSROOM and weather.

8.00 FLOODLIT RUGBY LEAGUE. BBC 2 Trophy, round 1. Halifax v Hull.

8.50 WHEELBASE.

9.20 MENACE. 'Crack-Up'. With Lee Montague and Caroline Mortimer.

10.35 NEWS ON 2 and weather.

10.40 LATE NIGHT LINE-UP.

ITV

11.00 a.m.-3.00 p.m. Schools. 3.50 Lone Ranger. 4.17 Hatty town. 4.30 Crossroads. 4.55 Bright's boffins. 5.20 Mappie. 5.50 News.

6.02 TODAY.

6.35 THE GHOST AND MRS MUIR.

7.05 FILM: 'Murder Ahoy.' With Margaret Rutherford and Lionel Jeffries. Agatha Christie comedy thriller.

8.30 CRIBBINS.

9.00 ARMCHAIR THEATRE. 'Poor Mother'. By Fay Weldon. With Amanda Reiss, Colette O'Neil, Nicholas Pennell and Mona Washbourne. Having a baby is not all flowers and champagne.

10.00 NEWS AT TEN.

10.30 'CELLULOID VILLAGE OF DREAMS.' Documentary about London's Soho.

11.15 PEOPLE TO PEOPLE. 'Letter from Terrason'.

11.45 THE GLORY OF LOVE.

REGIONAL ITV

CHANNEL: 11.00-3.00 London. 4.00 Puffin's birthday greetings. 4.10 Enchanted house. 4.25 Nanny and the professor. 4.35 London. 6.00 News, weather. 6.10 Police file. 6.15 Look around. 6.35 Crossroads. 7.00 Curtain raiser. 7.05 Movie: '9th Man'. With John Ireland. 8.30 London. 11.10 Gazette. 11.15 News, weather.

WESTWARD: As Channel except: 3.58 News. 4.00 Gus Honeybun. 6.00 Diary. 11.15 Faith for life. 11.20 Weather.

SOUTHERN: 11.00-3.00 London. 4.00 Houseparty. 4.15 Enchanted house. 4.30 London. 6.00 Day by day. 6.45 Film: 'Crisis'. With Cary Grant, Jose Ferrer, Paula Raymond and Signe Hasso. An American brain surgeon finds his American holiday turns into a terrifying nightmare. 8.30 London. 11.15 News. 11.25 Weather. Action 70.

HARLECH: 11.00-2.58 London. 4.18 Women Today. 4.40 Origami. 4.55 Bright's Boffins. 5.20 London. 6.01

Right role for SADAT

PERHAPS the most notable aspect of Anwar Sadat's long and chequered career is that he survived—along with his predecessor President Gamal Abdel Nasser—18 years of the regime that overthrew King Farouk in 1952.

He did have the advantage of being close to Nasser—34 years ago they were young officers together. Nasser had just graduated from the Egyptian Royal Military Academy.

They had fierce and heated discussions on the future of their country and Sadat, extremely critical of the British administration of Egypt, appeared more revolutionary than Nasser.

As one of the group of Free Officers whose movement deposed Farouk, Sadat is said to have been an activist whose projects had to be restrained by Nasser himself.

His plan to blow up the British Embassy in Cairo in 1945 after the end of the Second World War was stopped by the late President.

In the 1952 coup he was responsible for cutting all communications to prevent a counter-action by other army units.

He later drew up the ultimatum demanding Farouk's abdication.

In the 18 years since then and up to his accession to the presidency last Wednesday, he has held a variety of prominent posts, though he is said not to have held any particular sway in government policies.

He was first a minister of state in the cabinet, then editor-in-chief of the government newspaper 'Gomhouria' ('The Republic'). From 1957-1961 he was president of the National Union—a grouping of



various political trends—and was speaker of the 360-member National Assembly from 1964-1968.

Last December Nasser appointed him vice-president—a post previously held by several Nasser aides and discontinued after the 1967 six-day war with Israel.

After this appointment he toured several provincial centres in which he took an uncompromising stand against Israel and violently attacked the United States.

Mounting working-class and peasant pressure certainly forced the classical bourgeois-nationalist Nasser to taint his stance with left-wing statements.

His Bonapartist balancing act between the army and the Egyptian people was becoming ever-more precarious, and it was certainly not aided by pressure from the Soviet bureaucracy for a Middle-East deal.

Sadat's history is different. In the struggle against imperialism—he leant not so much upon the masses as upon the Axis powers. His apparent hatred of the British was intensified after he was jailed by them in 1945—for collaborating with two German spies operating in Cairo.

And his anti-British activities during the war included his abortive attempt to fly General Aziz el Masi, the

behind THE NEWS

Infallible chariot

A LITTLE Papal blackmail was revealed last week when the Vatican denied a report that the Pope had purchased an infallible chariot—a Mercedes limousine—for his own use.

Answering a report in the French weekly 'Paris Match' that a model of 'the most expensive car in the world' was due for the St Peter's garage, a Vatican statement said the Pope had not bought or ordered a car in recent years.

The Pope's present official black Mercedes was apparently given to him five years ago by the German company to honour his coronation as Pope.

But before accepting this horseless chariot, and allowing himself to become a first-class advert for the car, the wily gentleman laid down a condition.

Going one better than his predecessor, John XXIII, who had received a similar gift, he exploited the Spartan concept of his position, as the Vatican statement has it, to 'point out that others had much greater need of transport than himself...'

A second saloon was 'made available' to the Catholic missions!

