

DUDLEY

"A Taste of Honey". Screenplay by Shelagh Delaney and Tony Richardson, from the play by Miss Delaney. Produced and directed by Tony Richardson. Cast:

Jo Rita Tushingham
Helen Dora Bryan
Geoffrey Murray Melvin
Peter Robert Stephens
Jimmy Paul Danquah
Bert David Bollivar
Doris Maira Kaye

A Woodfall Production presented by Continental Distributing, Inc. Running time: 100 minutes.

There is a certain depression experienced by the audience at the conclusion of "A Taste of Honey" stemming from the seemingly hopeless dark cloud that settles over the main characters during the last two or three minutes of the picture; yet those who think a bit will realize that there is no other possible ending in keeping with the rest of the film, that the producers of the feature had fully intended to leave some sting in this last portion of their film.

Let us take the movie from its beginning. We are introduced to a seventeen-year-old girl named Jo as the camera picks her out during and after a physical education class at a British women's high school. As we follow her home after classes, we find that she lives with her brassy mother in a lower-class apartment for which several weeks of back rent are due. From this unhappy home background issue the four crises of the plot.

The first of the four starts with a sailor on leave. Walking the long way home from school one afternoon, Jo trips and abrades a knee, and is treated by the sympathetic young cook on a ship docked nearby. Jo sees his attention, which ultimately becomes tenderness, as the love that she has waited for all her life but never received from her mother; and when she is left on her own for a few days invites him to stay with her. Some time later she discovers that she is pregnant (eventually this is to dissolve into the fourth conflict) and, heartbroken, expects a scandal--for her lover was a Negro.

Simultaneously, crisis number two arises: Jo and her mother are forced to leave their apartment at night to flee to an even shabbier one in another section of town. Shortly after, Jo's mother becomes engaged to an arrogant loudmouth with a glass eye, and he wastes no time in becoming the third conflict.

As a result of the engagement, Jo thinks it best to find a job (she has just graduated

from school) and leave home. She finds work as a shoe store clerk, and moves into a second-floor slum apartment. At her job she meets a somewhat effeminate young man named Geoffrey; the two become good friends in a sort of brother-sister relationship.

After Geoff comes to live with Jo, the two maintain a totally platonic association in which the word "love" is almost never mentioned. The final quarter of the film concerns itself with Geoff's dogged devotion to Jo when he learns that she is to be a mother, and with the way in which Jo's own mother, having been deserted by her new husband, drives him off.

Apparently Shelagh Delaney had intended when she conceived the story to depict life, through several months of one girl's life, as something which can be made sweet by love, but which for the unloved can be a great swirl of vinegar in which one must seek a taste of honey. And she is not wrong.

It is because of this theme that the ending used is the only one that fits the film's flow. Were Geoff to have stayed with Jo, the idea of one fleeting taste of honey would have been lost; for it is not too difficult to understand from the movie that, by the time he left, Jo finally knew she loved him.

The way in which the picture expresses itself is the most charming thing about the whole show: it is unassuming, its wit is usually subtle though hilarious in a sagely eloquent sort of way, there is nothing said or done to shock or stun the audience, and everyone who appears seems just to be an average individual who happened to walk in front of the camera. The same undecorated reality, human warmth, and basic earthiness that so enriched "Loves of a Blonde" are the assets here.

Tony Richardson made a wise choice when he selected the then-unknown actress Rita Tushingham to portray Jo--her work as an undearing plain-Jane is most deserving of the Best Performance award she captured when the film was shown in the Cannes Festival. She is supported by Dora Bryan as the crass mother, Robert Stephens as the derisive stepfather, Paul Danquah as the sailor, and Murray Melvin in the role of Geoffrey, the part he created on the West End stage.

All in all, there is magic and wisdom in "A Taste of Honey". It is a most unforgettable cinematic event, combining the poignant with the comic in a very touching and very beautiful way. Further superlatives cannot do the film justice; it must be seen.

Disobedience

(Continued from page 1)

Joyner went to the 18th century for civil disobedience's historical precedent in America. John Woolman, a Quaker, boycotted slave produced materials as he believed that "conduct was more important than language." Along with his objection to slavery was his refusal to pay taxes to support the French and Indian War, Joyner stated. Another protessor of the same period was William L. Garrison. Not only was he an abolitionist, but he called for an abstention from war, even all preparation of war.

The lecturer continued his examination of civil disobedience's history with the case of Henry Thoreau, who wrote a significant essay entitled "Civil Disobedience" which proposed new interpretations on non-violent resistance. Thoreau also refused to pay taxes supporting the Mexican War, which he considered immoral and bent on spreading slavery. With his refusal he meant "citizenry instead of anarchy", that is, "man's duty was not to support wrongs even if one didn't try to change them." Many others dedicated their lives toward personal objectives in civil liberties, including the Wobblies, the anarchists and the Suffragettes.

Dr. Joyner then turned to more contemporary concepts, such as the draft and civil rights. The first draft in World War II initiated the concept of the conscientious objector. Conscription on an organized basis had to make allowances for traditional institutions opposed to all wars. The vivid example of the results were provided by Joyner. He said that 4000 men received C. O. classification, but out of the 4000, 500 men were tried, 142 given life sentences and 17, the death penalty.

Turning to the area of civil rights, Dr. Joyner emphasized the importance of the late Dr. Martin Luther King's interpretation of his strive for freedom. Joyner said that it stressed "non-violent resistance, not from hate, but with love for the opposition. The end was redemption and reconciliation".

Next week, members of the SOC will speak on their interpretations of civil disobedience.

Group Named To Develop Code of Responsibility

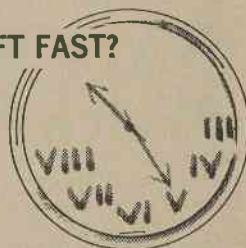
A 13-member committee named by the Board of Trustees to recommend a Code of Responsibility for the St. Andrews community held an organizational meeting here Tuesday. The committee, representing students, faculty and administration, alumni, and the Laurinburg community, is headed by Carl Geffert, associate professor of German.

Trustees named the committee as result of a decision at a special meeting in late August called to consider Student Senate Bill 19. The bill, passed earlier this year, proposed amendments in the college's regulations on possession or use of alcoholic beverages on campus. At the August meeting trustees expressed sentiment for a comprehensive code -- a Code of Responsibility-- for the campus community in preference to regulations for a single issue. Trustees appropriated \$1,500 for the Code committee for travel, consultants and other expenses.

Serving on the committee as student representatives are Bob Brewbaker, chairman of the Judicial Committee; Susan Cotton, secretary of the Student-Faculty Appellate Board; and Mike Ferrell, president of the Senate.

Named by the Board of Trustees as faculty representatives, in addition to Mr. Geffert, are Associate Professor Douglas Hix and Jerry Williamson, Administration members are College Pastor Bob Davenport, Dean of Students Rodger Decker and Director of Development J. Bruce Frye.

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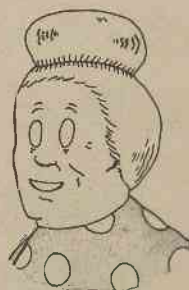
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