

Amusements

'The Reivers' Are Delightful

by SUE SHAUGHNESSY

Steve McQueen is billed as the star of "The Reivers"—but that is just a device to draw the McQueen fans into the audience.

The real star of the film is young, Mitch Vogel, who appears as 11-year-old Lucius. The film, which is based on the story by William Faulkner, is set in the south and tells of an 11-year-old boy's (Faulkner) introduction to the ways of reivers.

FOCAL POINT of the adventures is a yellow, Winton Flyer which the youngster's grandfather (Will Geer) more often known as Boss—has purchased. McQueen appears as Boom, the old-farmhand handyman, while Rupert Crosse has been cast as Ned, the family negro and relation.

When the adults leave Jefferson, Miss. to attend a funeral, Lucius is left in the care of the servant and Boom has to take the Winton in the carriage house for the duration.

Instead, the pair decide to make a flying trip to Memphis so that Lucius can see the sights of the big city.

Halfway down the road Ned pops out of the backseat and the three "reivers" set off.

Once the trio reaches Memphis, Ned disappears with 11-year-old Lucius and is introduced

THE REIVERS

at the

Livonia Cinema

to society in a house of ill-repute.

Ned reappears with a horse in tow and the announcement that he has traded the Winton for the horse. The possibility of returning to Mississippi with both horse and auto exists if the newly acquired horse can win a race.

It's the adventures of the trio before the race that provide most of the excitement.

AT THE END of the race, Lucius' grandfather appears and the three return to Mississippi. When the boy realizes that he must be willing to pay the price for his actions, he begins to mature.

The film generates some honest laughter and Vogel is a perfect foil for both McQueen and Crosse who are supposed to be the superstars.

With today's emphasis on films as social commentary and nudity, "The Reivers" is a refreshing bit of adult entertainment that's funny without trying to shock.

First Bedspring

The first bedspring was made by a hotel man in 1831—from the wires used in women's hoops and bustles



FAYE DUNAWAY and Kirk Douglas are lovers in "The Arrangement."

'The Arrangement' Is Cliche Filled

by SUE SHAUGHNESSY

THE ARRANGEMENT

at

The Torrance

(the executive's wife).

The best part of the movie is the opening scene which pictures the couple getting up in the morning, taking their showers—each has his own, dressing—all the while listening to the radio.

THE COUPLE then moves to the garden where breakfast is served—remember this is a very successful executive—while the couple watch television.

Douglas leaves in his sports car still in time to the radio. It isn't until his suicide attempt and the scene in the hospital that anyone speaks.

It's a pity that the director decided that his actors should start mouthing words.

Is 'Bob & Carol & Ted & Alice' Good Satire Or Is It Off Base?

By DENNIS PAJOT

EDITOR'S NOTE: Some films evoke almost as many reactions as they have viewers, and none is a better case in point than "Bob & Carol & Ted & Alice." Here we offer two widely differing views—one by our regular movie reviewer, feminine and single, the other by a family man who attends the cinema occasionally. We leave final judgment to the reader.

"Bob & Carol & Ted & Alice" wallows in the "best 30" married male moviegoer as a provocative, bold, skillful, enjoyable, realistic, satisfying and very funny flick.

It is frank about sex and the mod aspirations towards male swapping, as befits its "R" rating (children under 16 admitted only with parents).

yet it comes across delightfully devoid of the Madison Avenue fantasia of sexiness.

MALES will be appreciative of Natalie Wood's coquetry and revealing short nightgown sequences as Carol, the game-for-anything wife of Elliott Gould as Ted.

ish his documentary film producer Bob, played by Robert Culp. Natalie is less naughty than nice, however.

Females are more likely to ogle, savor and gossip than males, after being treated to Culp's tennis physique stalk from his son's room to wife's bed in bikini undergarments.

This is the sort of thing males have enjoyed over the years of Marilyn Monroe and Brigitte Bardot, and happily spared in this series comedy.

Oh, there's a couple of strip scenes featuring comely Natalie and portly Dylan Cannon, who plays Alice, the almost square wife of doofus masher Ted. They're too honest to be overly exciting, however.

Elliott Gould, as Ted, is the real hero, not only maintaining contact with his true self like so many other Hollywood dailies but also providing the

story and the audience superb comedy relief when otherwise the scenario would require an "X" rating.

The mixing deftly builds a story of swingers Bob and Carol titillating first Ted and finally Alice to a quiet confrontation less bizarre than pitiful, less shocking than reassuring.

All in all it was an excellent movie and a confirmation of your best movie guide: "The stars are the thing."



NATALIE WOOD is Carol.

By SUE SHAUGHNESSY

"Bob & Carol & Ted & Alice" opens to the majestic music of Handel's "Messiah" and the Hallelujah chorus and closes to the sound of the contemporary "What The World Needs Now Is Love."

It's a fitting choice of music because the theme of the film is love.

Bob (Robert Culp) is a film producer who attends a session at "The Institute" because he might make a film about the sensitivity movement. His wife, Carol (Natalie Wood), goes along for the weekend.

It will also provide a great deal of ammunition to the forces fighting the increase in sensitivity training. The film would convince anyone who didn't know better that sensitivity training is nothing but a license to "do your own thing" in the most socially unacceptable way.

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The film is both funny and serious at the same time. It makes some valid points, but like so many other Hollywood productions, all the talk about

feeling built down to sex. Granted the characters emphasize that there is a distinction between the physical side of sex and the emotion of love. At least, the characters say that there is.

The emphasis on feeling becomes an invitation to promiscuity for all four.

TED is the man who really can't deal with these new rules, while Alice thinks she can. By the end of the film, all four better understand that raw feeling isn't everything.

It's unfortunate that Hollywood missed making a real point with the movie, and decided to play to the box office. The film is bound to be controversial because it explores a new approach to marital relationships.

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