

e' Lollipop

(aka: "Lollipop"; US = "Forever Young, Forever Free")

South Africa : 1975 : dir. Ashley Lazarus

: 93 min

prod: : scr: : dir.ph.:

Norman Knox; Muntu Ben Louis N'debele

José Ferrer; Karen Valentine; Bess Finney; Simon Sabela

Ref:	Pages	Sources	Stills	Words	Ω □ ♀ Z ♀	Copy on VHS	Last Viewed
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Knox and N'debele, symbolising a South African kinship of the races which never was, and perhaps never will be, but makes for a heartwarming picture
Source: *The Moving Picture Boy*

Leonard Maltin's Movie and Video Guide
1996 review:

"The adventures of a white orphan (Knox) and his black friend (N'debele) who leave their South African village for New York City when young Knox becomes ill. Entertaining, if a bit too sugar-coated. Also known as "E LOLLIPOP" and "LOLLIPOP". **½ "

Speelfilm Encyclopedie review:

"The adventures of a white orphan (Knox) and his little black friend (N'debele) in their South African village. They wind up in New York when the former becomes ill and the latter gets lost in Harlem. Entertaining, if a bit too sugar-coated. Also known as "E LOLLIPOP" and "LOLLIPOP". **½ "

Movies on TV (1987) review:

"Filmed on location in Africa; the photography is the chief inducement to watch this sentimental story about a white orphan boy and his African herdboy pal. Valentine plays a meddling, well-meaning Peace Corps worker.
** "

The Time Out Film Guide review:

"An all-stops-out tale of the undying friendship of two boys - one white, the other coloured - raised by a Catholic mission in a small South African village. The main message of the film is a liberal one about the need for tolerance and harmonious co-existence. More difficult to understand is the unquestioning attitude towards the American presence in South America¹. When the chips are down, it's US knowhow and technology that saves the day."

The Movie and TV Spanking Page comment:

"Two incorrigible pranksters live in an orphanage in Africa. Eventually they go too far and are punished by the priest who is in charge. After the first boy is caned, his friend asks to borrow his pants, as he usually doesn't wear any. Following this scene, they go to a river to cool off their burning bottoms in a river. As it is still painful to sit down, they visit a local witch doctor who rubs a soothing ointment on their injuries, warning them if they are not good that the pain will come back."

The Moving Picture Boy entry on Knox:

"**"e' LOLLIPOP"** was a slightly worrying film directed by Ashley Lazarus and set in the "black homeland" of Lesotho (formerly Basutoland), west of Durban. It was released in the US under the deeply boring title of **"FOREVER YOUNG, FOREVER FREE"**. A white orphan, Jannie (Norman Knox), is brought up in a black mission run by an Italian priest (José Ferrer). Jannie forms a devoted friendship with a boy of his own age called Tsepo (Muntu Ben Louis N'debele), who at the climax of the film sacrifices his life to save his white friend's.

Basically, this is a sentimental essay in togetherness, designed to make middle-of-the-road

South African whites feel warmer about their black brothers. No harm in that. But some patronising attitudes unwittingly emerge, and Tsepo's noble act is uncomfortably reminiscent of the faithful black servant of colonial novels having the privilege of dying for his white master. Perhaps Jannie might have been allowed to die for Tsepo, just this once? The delightful Muntu seems to have had no further screen roles, but Norman had two minor ones the following year."

[no listing in "Halliwell's Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

¹ *wrong continent, guys*



The boys find that the "missionary position" isn't all it's cracked up to be... Source: The Movie & TV Spanking Page

No further information currently available. One of a number of white buddy/black buddy movies focused on children which seem to equate liberal-mindedness with simple-mindedness. See for example "**VISIT TO A CHIEF'S SON**" (74), "**ROBBY**" or "**BIG SHOTS**" (88). They rest upon the shaky thesis of the child as a *tabula rasa* – devoid of prejudice or petty hatred until they "learn" it from the squalid adult world about them. Childhood "innocence" of all human weakness is not only a fatuous proposition, but an inherently patronising one. Children carry the seeds in them of all our social defects.

But such a rose-tinted view of racial harmony is no more irritating than the obsessional inclusivism which permeates children's television today (in any group of four children shown on screen, whatever the context, one must be black or Asian; in a classroom with 3 black pupils out of 30, the camera will find the black pupils first). In the final analysis, "politically correct" racial tokenism is just as offensive as the "commonwealth" variety which preceded it. Children do not socialise like mini-satellites of the United Nations. And in my view, such "positive" discrimination practices, which over-represent ethnic minorities in the media, are themselves simply an inverse variety of racism. "White face good, black face bad" has become "white face good, black face better".

South African cinema in the twenty years which culminated in Nelson Mandela's presidency seems to have done little to dispel Western misgivings, even about liberal white South Africans. From "**LOST IN DE DESERT**" (70) to "**THE GODS MUST BE CRAZY**" (81, both from director Jamie Uys), an air of colonial condescension seems never far away. Hollywood's belated tackling of the apartheid question, in films such as "**A DRY WHITE SEASON**" (89) and "**THE POWER OF ONE**" (92), also contrived to place egalitarian whites centre stage to flatter the intended American audience.

Holmstrom judges Norman Knox to be 11. He appeared the following year in "**TERRORIST**" and "**TIGERS DON'T CRY**".

See subject index under **AFRICA, THE CHILD AS POLITICAL SYMBOL, DEATH / DYING CHILDREN, HOSPITALS / SICK CHILDREN** and **ORPHANS / ADOPTION**.