

ENTERTAINMENT

ASCIT Movie

by Matt Rowe
And the Ship Sails On
Directed by Federico Fellini
ASCIT Movie

Yes, it's another one of those interminable artsy flicks, and yet again I'm going to try to override your unjustifiable prejudices and convince you to go see it.

And the Ship Sails On (1983) is the latest film by Italy's greatest director, Federico Fellini. (You may have heard of *La Dolce Vita*.) Well, anyway, this is about some funeral voyage for this opera diva (*SEX*), and there's all these weird people on board, and a rhinoceros. And it's 1914, and the ship is in

Serbian waters, and there's an Austrian nobleman aboard (*DEATH*). (Check your history books.)

But none of that matters, because Fellini's films *never* have plot. You watch 'em for the cinematography. *Uh-oh*, you're thinkin', *that means thought*. Yes, *And the Ship Sails On* is one of the funniest (**BIG LAUGHS**) movies ever made, if you watch it intelligently.

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The Inside World

Blacker: Well, I guess we had an OK party, thanks for coming. We'd also like to congratulate those new wild & wooly members of The House of the Month Club: Josh, for not wearing anything; Nancy, for wearing just enough; Dave and Tom, the Blood Brothers; Scott, I think, and finally that great boffer of apples, Terri. No, Jarita. No, Peter. Yes. Let's give them a big rousing huzzah, so commands the Great Pumpkin. Speaking of Great Pumpkins, has anyone seen Nathan's Snoopy sheet? It's lost and he's acting like Linus. Again, thanks to all the Darbs (& bar), Scurves, Rudds, Page "dudes", the few Lloydies (Miss the party, Dave? Shame!), and the one Flem who made a mess of our humble abode. We'd also like to thank those fine upstanding officers of the Pasadena Police Department who didn't throw us in jail, even after Nathan "More guts than brains" Inada screamed a long string of profanities into the larger policeman's face. Finally, does anyone know what to do with week-old Long Island ice tea? We still have three gallons in our refrigerator. (No, we are *not* giving it to Mike P.) Keep those ideas coming.
—*The Crown of Mars*
(and six mere mortals)

Fleming: Well, well, it's been a busy weekend for 8½. First Friday night was 8½ for 1 night in the dining room. Brain Damage now has the record for most floats in one night—47, destroying the old record of 24. Much thanks to lower ganja. Everyone knows the old saying, "While the upperclassmen are away, the frosh will play." Well the upperclassmen were away, and the frosh moved 8½ to the dining room. Good thing, too, because everyone's favorite Page sophomore came and took our door. I'm sure everybody is relieved to know that the room was back and open for business by Sunday afternoon. Beware the wrath of 8½ frosh.

Just where, though, were the upperclassmen? They were at one hell of a party at Deming's place. Way to go social team. This weekend, Laserium!!! Tonight, the grand re-opening of the Savage Toad in Rm. 30. Pay your bar bill, pay your fridge debt, build Interhouse and snake, frosh, finals are coming...

By the way, Matt Himmelstein is a weenie. —*Al Fansome*

Lloyd: Jay slept while Nancy danced the night away. Final count was twenty-four for one song, but it was the extended version.

The alley frisbee craze reached a diabolical frenzy with the discovery of The Suit in the HQ shower. Who owns it? Who wore it to the World's Finest Restaurant? Why won't it go away? Chris and Rob should stay out of redecorating, and stick to simpler stuff.

Dance interhouse, and don't forget the turns.

Finally, the last act (tragedy). We're on the last superball, and then it's back to sticks and stones. Help us find a local habitat for those cute little yellow and orange critters.

(coda) Everybody write to Tiger. And don't forget the girls in Arizona. —*J.P.*

Page: Parky's commie party meeting went well. The Power made it interesting when he tried to dismember Vito. Golly's water wheel can't spin without a frosh push.

SCummings is quite the object since SMurph's letter. Hey, Aram. How's Page? Koonem kezee, big E. The Pearly (not Early) didn't say a word from Sunday to Wednesday.

The ride is way ahead of schedule! It might even be finished in time. No, that can't happen.

Jim, call the hall. They're all closed for the wooden ride support. **SURVIVAL!** All who do survive will kick some big insert color butt.
—*Sam Oht*

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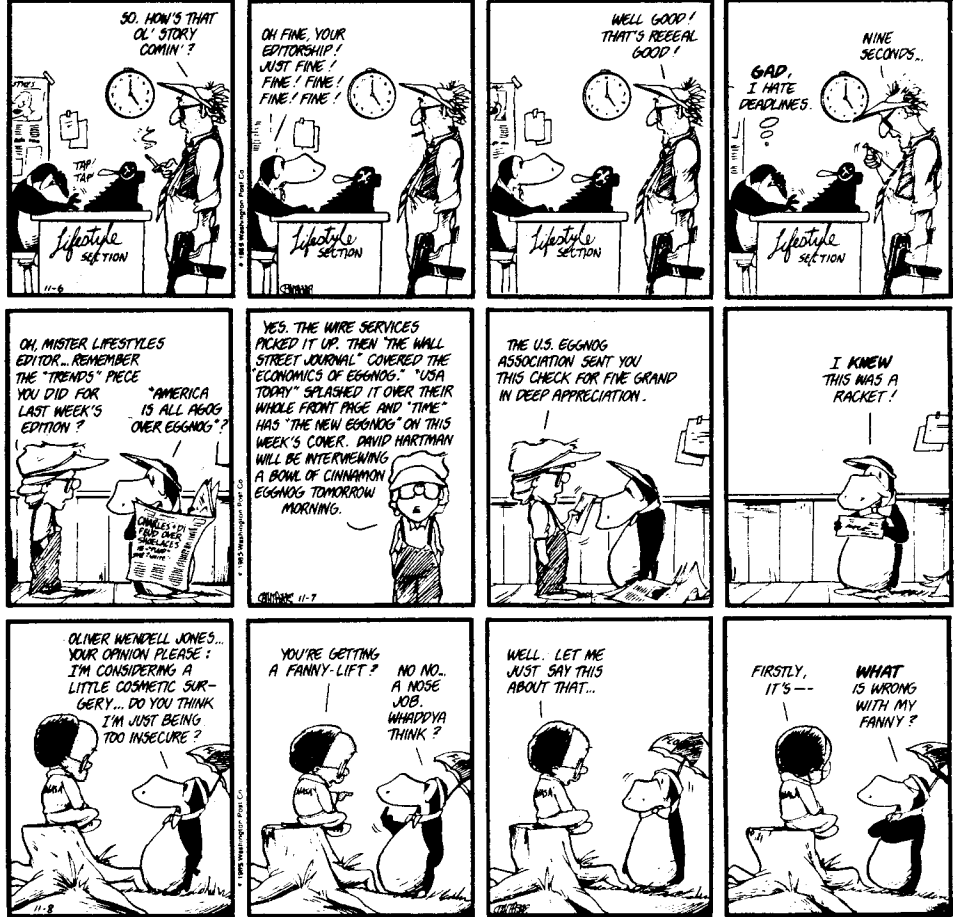
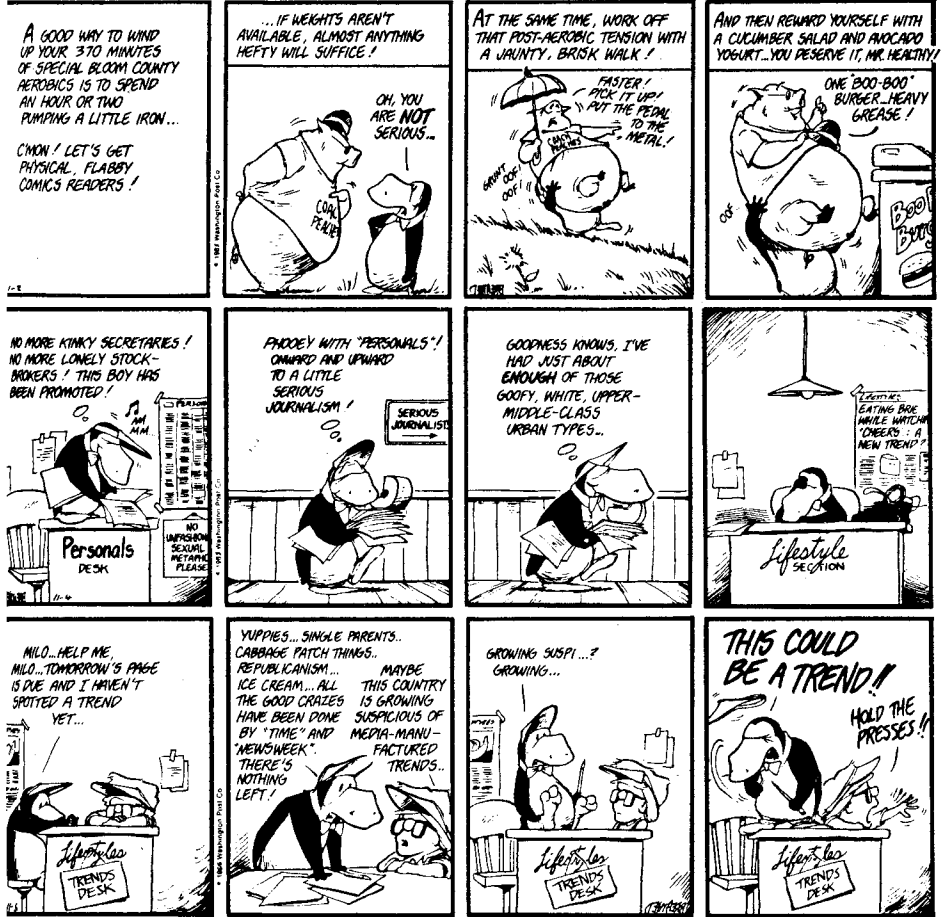
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BLOOM COUNTY

by Berke Breathed

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Movie Review

by John Fourkas

Target
Directed by Arthur Penn
Warner Bros./CBS

It's been a long time since I've seen a really good adventure film. *A View to a Kill* was an utter disappointment. *Gotcha!* was reasonable, but hardly high calibre. Well, let me be the first to say that my thirst has been slaked by the new Warner Bros./CBS release *Target*.

Target sounded intriguing from the start, if only for the seemingly ill-matched cast (including Gene Hackman and Matt Dillon). Richard D. Zanuck and David Brown are not producers to be taken lightly, either (their credits include *Jaws*, *The Sting*, and *Cocoon*). Finally, Arthur Penn (*Bonnie and Clyde*, *Alice's Restaurant*) is no lightweight himself.

Nevertheless, *Target* has a rather inauspicious opening. The audience is treated to a dismal view of a dreary Texas town and a rather banal family. The son (Matt Dillon) has dropped out of college and wants to race cars. He is at odds with his father (Hackman), a lumber salesman who won't even drive the speed limit. When Mom leaves for Paris and tells Dad and son to get along, it begins to look like it's going to be a shoddy version of *On Golden Pond*. In fact, Dad—er, Walter Lloyd—and Chris spend the weekend fishing.

All is forgiven minutes later, however, when Hackman receives a call saying that his wife is missing. The film suddenly catapults into a spy thriller, after which comes the realization that the first ten minutes of the film were purposefully hokey. Not to worry, the action never stops from here on out.

Target is indeed a perfectly calculated film. Dramatic scenes are well punctuated with action, and all of the action scenes go like clockwork. After the first ten minutes of the movie, there is no real dead time. Penn's sense of timing in *Target* is truly magnificent, and not a second of his footage could bear being left out. This fine sense turns a fair script with a few holes into a truly edge-of-the-chair thriller.

It is hard to say who puts in a more surprising performance, Hackman or Dillon. Dillon starts off playing the dopey teenager role I have come to expect from him, but he proceeds to stretch it out for amazing depth. In anyone else's

continued on page 7

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