Oldies influence

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The Quackadero is really a carnival of the mind, with a tunnel of youth, a hall of time and a booth where Quasi discovers his former lives. At one point he and Anita enter an exhibit that reveals secret thoughts. Anita's desire to be a belly dancer is divulged, and a somewhat frightening image of Quasi devouring Anita turns out to be what he had on his mind. These are glimpses into our psyches, into the secret desires and fears that lurk behind our enjoyment of these coloful cartoons with their violence and sometimes fiendish characters.

"I work mainly with the subconscious," Cruikshank has said. "In that sense, I'm a primitive artist. Imagination has always

been my strong point.

It is interesting to watch the old cartoons with this idea of primitiveness in mind. Betty Boop will never be the same after the Freudian undertones of her character have bave been revealed. In one of the oldies included in the retrospective, "Bimbo's Initiation," made in 1931 by

Max Fleischer, a tyke is sucked into a world of knives and fire and dancing meanies trying to get him to join their club. This darker side of childhood's imagination comes through in their chants of "Wanna be a member?" and in Cruikshank's uncomfortably amusing cartoons.

The last film in the retrospective is a short preview of "Quasi's Cabaret." Cruikshank hopes to collect enough money to complete the full-length feature someday.

Cabaret describes Cruikshank's cartoon world well. Like Anita says in her sly voice, in the preview, this land of strange and colorful characters leaping about is "so exciting it will make you dizzy."

It is this dizziness which delights Sally Cruikshank and which she brings to us from the strange, silly, serious conscious-

ness that we inhabited as children. And somewhere in that same region of the mind that is attracted to the tragi-comic quality of "Rocky Horror Picture Show," we can relate.

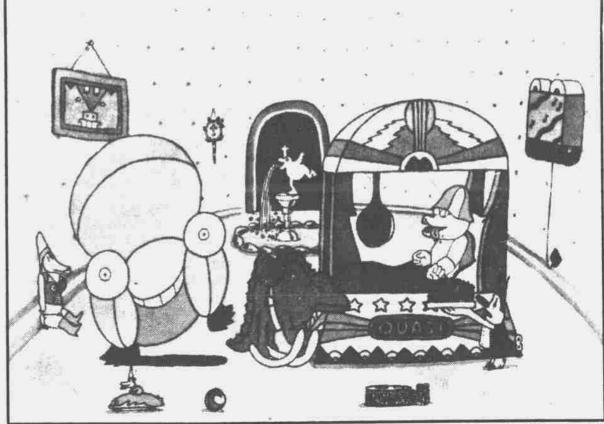


Photo courtesy of Sheldon Theatre

Quasi in his technicolor bedroom.

Gere movie avoids triteness despite boy-meets-girl plot

By C. Scott Thompson

Boy meets girl. Boy gets girl. Conflict, resolution. This, perhaps the oldest scenario, is the basis of thousands of films, including "An Officer and a Gentleman." The film, which stars Richard Gere and Debra Winger, is never trite, however. It is a fresh, poignant film, both thorough and entertaining.

In the opening scene, young Zack Mayo (Richard Gere) contemplates his derelict father, who lies in a drunken

stupor with the fat whore he brought

of his childhood, spent in the Philippines as a military dependent, fade in and out.

His mother kills herself after his father

deserts her, and little Zack grows up

very much a loner. The technique works well to establish Zack's character, which

Zack's father stumbles out of bed to

throw up. Zack calmly announces his

plans to join the Navy, much to Dad's

disbelief and amusement. When Dad

asks why, Zack says, "I want to fly jets" -

not to serve his country or to improve

Port Townsend, Wash., he meets Paula

(Debra Winger) and her best friend

Linnette at a debutante dance. The young

women are what Sgr. Foley (Louis Gosset,

Jr.) refers to as "Puget debs." They want

only one thing from life: "to marry a

Needless to say, Zack and Paula become heavily infatuated with each other. Gere

and Winger make an excellent couple.

His melted chocolate eyes and her tawny

complexion and sexy, raspy voice conjure

an electric presence on film.

Once at officers' training camp at

much of the film focuses on later.

As he lights a cigarette, flashbacks

home the night before.

himself, but to fly jets.

naval a-vi-ator.'

Movie

Review

in "officer" is not gratuitous and is well done: an honest integral part of the story. The film has some intriguing subplots that make it especially interesting. For

predictable part of most films, the sex

that make it especially interesting. For instance, Zack's sidekick Sid (David Keith) gets paired up with Paula's friend Linnette. Sid is in training camp following in the footsteps of his dear older brother, who later dies in Vietnam. Sid is a good of Okie from Muskogiee and Linnette, in Sid's words, "has a beaudacious set of ta-tas."

As the story moves through the 13 weeks of camp, Paula falls in love with Zack, while Zack is reluctant to admit he has fallen in love with Paula. He has the freedom lover/loner complex common to many macho men.

Gere does a wonderful job of acting and the casting in general is pinpoint perfect. As Zack, he is a little less suave than his character in "American Gigolo" and a little more sensitive and real than he was in "Looking for Mr. Goodbar," but basically, he plays the same character again, even though he does it well.

In the end, just when it looks like Zack is going to get his way, there is a believable change in his character that changes his mind, and girl gets boy — or boy gets girl, however you want to look at it.

As the promotion indicates, the film is uplifting. It risks being trite and maudlin, but if it doesn't make you want to laugh and cry at the same time, you are either asleep or have ice in your veins.

Directed by Taylor Hackford and produced by Martin Elfance, "Officer" is a film that goes beyond a good love story to become a fine character study. The supporting subplots are superb, and the cinematography by Donald Thorin is consistent with the film.

The soundtrack also is well tailored. Ironically, it sounds like the music from "American Gigolo" in places, even though the title song is sung by Joe Cocker.

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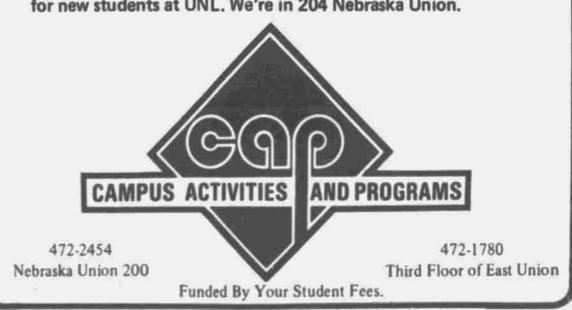
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