Film shows ugly truths

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By Charles Lieurance Senior Reporter

Richard Eyre's film "The Ploughman's Lunch" blurs the line between fact and fiction, journalism and imagination, documentary and narrative film.

Movie Review

1644 "P"

As part of the Foreign Film series, this English release takes place during Britain's attempt to hold on to one of its last territorial possessions, the Falkland Islands. Using the factual detail as an axis, Eyre has spun a film about will certainly be disturbing. There is no the ambiguity inherent in journalistic sense of fantasy in the film. It would be truth. The film constantly pushes emo- easy to see it as the ugly face of truth. tion, passion and evil up against objec-

tivity analysis, and accuracy,

"The Ploughman's Lunch" is the story of a journalist of dubious character, James Penfield, who is vigorously pursuing an upper-class woman named Susan. Penfield, who has not exactly made an honest go of his profession, finds himself locked out of the society circles in which Susan runs.

Gradually Penfield prostitutes himself completely. He prostitutes his credibility, his position, his body and, Eyre is so bold, his soul.

For anyone who takes what he reads in the papers or on TV as the God's honest truth, "The Ploughman's Lunch" See PLOUGH on 12

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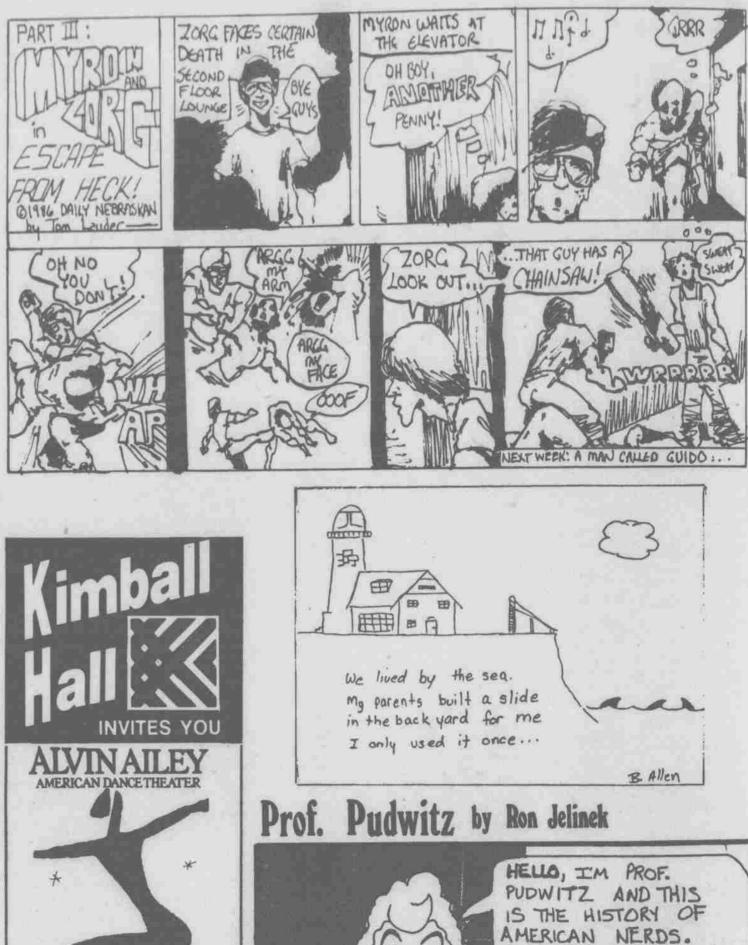
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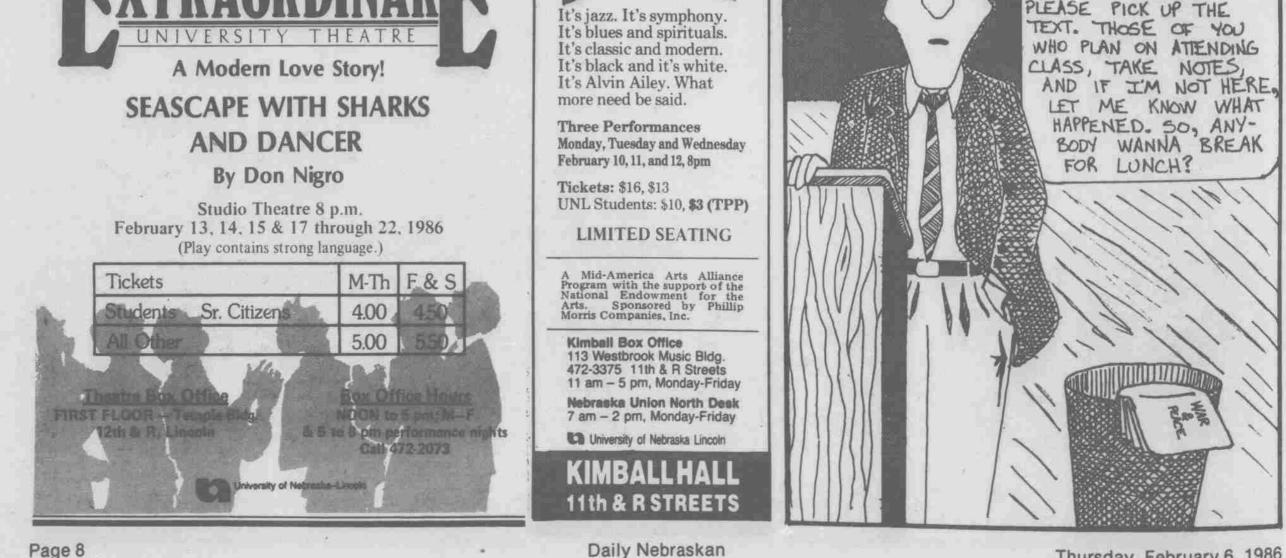
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