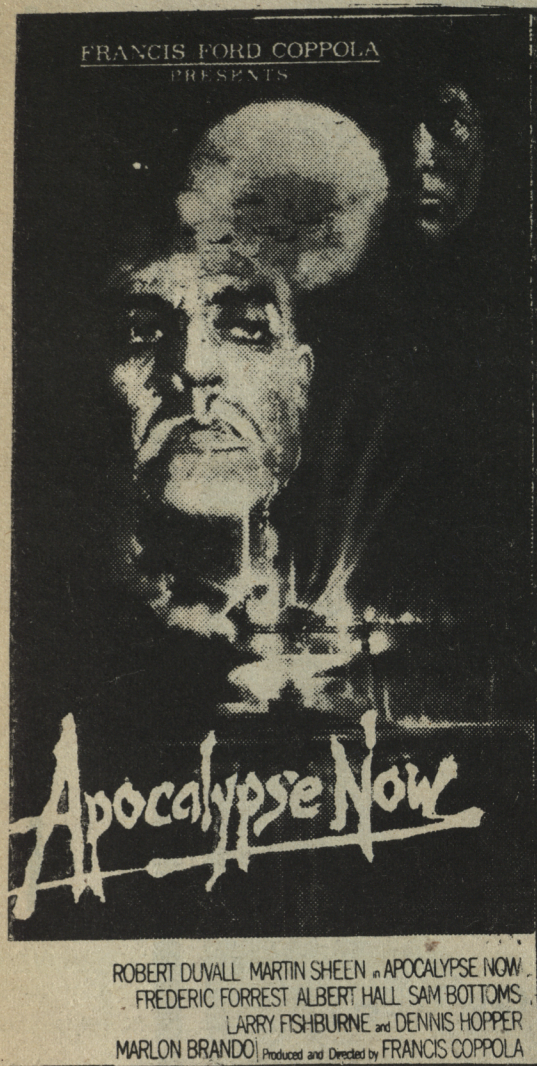


YOUR NIGHT ON THE TOWN - MOVIES

APOCALYPSE NOW



"Apocalypse Now" was produced and directed by Francis Coppola, the creator of "The Godfather I and II", grossing 134 and 48 million respectively. Thus, we assume "Apocalypse" to be in this class. It cost 30 million and won't make money until it makes 60 million or thereabouts. The original budget was 12 million, but the movie went over budget due to typhoons destroying expensive hand made sets, shooting problems, Marlon Brando's one million for five weeks work, etc. It was shown at the Cannes Film Festival while still

unfinished. It shared an award for best motion picture, a first.

The final form was determined by public input, a second first. It was shown in Los Angeles and questionnaires were distributed to viewers on whose opinions the movie was finally shaped.

It is an interesting movie philosophically. It is freely adapted from Joseph Conrad's *Heart of Darkness* and a list of 200 things Coppola wanted to say about the Vietnam war. Sharp criticisms are levied at the manner in which the war was run, "for Charlie (the Viet Kong) it's death or victory, we have four star clowns running our war". The movie points out that of soldiers in Vietnam those in trouble spots were mostly blacks and no goods; that whites were in safe areas, maintaining supplies. The soldiers are taught not to judge orders, horrors, and atrocities. Those surviving the craziness of Vietnam become different people with warped perspectives.

The main character is Captain Willard played by Martin Sheen. Willard is the window through which we see just how disgusting a war can be. He relates the story of Colonel Kurtz (Marlon Brando), a third generation Westpointer with a too perfect military record until he goes to Vietnam, until he becomes a God.

Captain Killgore has to be seen to be believed. He is the contrast to sanity. He's more interested in

surfing, steak, and beer cook outs on the beach than following orders. He acts as if the enemy doesn't exist. When he finds his men are afraid to surf because they are under too much fire, he orders an air strike and napalm bombs land on the insurgents wiping them all out. "Napalm in the morning", he says. "There's nothing I love more than the smell of Napalm in the morning, it smells of victory."

The story of Lance Johnson, private, is dynamic. A baby, someone you couldn't ever imagine shooting a gun, he slowly becomes a savage. He becomes warped and stops relating to his navy buddies. Eventually he becomes the primordial man, an animal.

It is only Colonel Kurtz and Captain Willard who realize the futility of war, and the fate of the soldier. It is only they who see the apocalypse and yet they still hate.



1941

1941: A REAL BOMB! by Vernon Pahl -- Well, it was bound to happen sooner or later. Steven Spielberg, director of the now playing "1941" has tried his hand at comedy and with pun intended - bombed! Spielberg, known more favorably for "Jaws" "Close Encounters" and "Sugarland Express", has developed a reputation as a box office success. But in this age of makin-for-millions movies, someone finally got it where it really hurts - in the pocket-book.

For a comedy, "1941" has a budget price tag of \$26 million. Unfortunately the investment is a faulty indication of the film's content as a comedy. The special effects are up to par with the standard of films produced recently, but are not enough to save the desperately weak line of comedy. Unless, of course, you enjoy the old car crash through the chicken coop routine; which in this case involves a tank and a paint factory.

"1941" is a film oriented around the chaos and pandemonium spreading contagiously throughout Los Angeles after the attack on Pearl Harbour. The concept of the film was bound for disaster from the very beginning and



for one major reason: bad timing. We are in an age where we are still trying to comprehend the absurd horror of Viet Nam as depicted in "Apocalypse Now", "The Deerhunter", "Coming Home" and "The Boys in Company C". Laughing at war went out with "McHales Navy" and "Hogan's Heroes".

The only aspect of the film that keeps it afloat is the presense of the very popular John Belushi and Dan Ackroyd. Their comical characterizations of military figures is good for a few chuckles,

but even these become a little tiring as the film rolls on. Slim Pickens, Warren Oates, Christopher Lee, Robert Stack and Toshiro Mifure, notable as they are in the film industry, portray blasé disjointed characters and never contribute anything to the film other than their names.

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