

attempt to make people laugh. Well, I finally got to the point where my friends do think I am funny but not in the sense I was trying for. The sense I wanted was funny as in "Boy, did you see the Be-ya-ho Eddie Murphy routine on 'Saturday Night Live'? It sure was _ f _ u _ n _ n _ y." So far the sense of funny I have achieved is more like in "How recently have you cleaned the kitchen drain? There is

THE MT VOID

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a _ f _ u _ n _ n _ y smell coming out." And I have achieved this state for the most innocent of actions. They seem to think I am this kind of funny just because I used a Postit (tm) and put instructions on my jar of peanut butter.

Now I know what you are asking yourself. "Why does a jar of peanut butter need a set of instructions?" Right? Well, that puts you one up on the friends who just laughed. Well, the answer is like this: My father used to put peanut butter in oatmeal. Naturally we all laughed at him. Then my brother and I tried it and we picked up the habit. Eventually we both got married (a nearly unrelated event). Each of our wives laughed at us for putting peanut butter in our oatmeal. Then my sister-in-law tried it. Now she puts peanut butter in her oatmeal. Evelyn still laughed at me for putting peanut butter in oatmeal. Then I got her to try it and Oh, come now! You didn't really think that Evelyn would admit to being wrong over a little matter such as oatmeal, did you?

But at least I and a small circle of cognoscenti know about peanut butter in oatmeal. Then along comes the Surgeon General with his Ahab beard and his uniform that he designed for himself and he claims peanut butter is full of saturated fat. Why didn't he stop with calling cigarettes unhealthy? Okay, so I decide to compromise with His Honor the Surgeon General Twerp: one half teaspoon of peanut butter per bowl of oatmeal. You know how far half a teaspoon of peanut butter goes mixed in with a full bowl of oatmeal. Nope! Not even that far. But you mix it right in and most of the peanut butter never touches your tongue. It goes right past to plaster your arteries without ever contributing to the flavor of the oatmeal. With a little experimentation you can find much more efficient ways to get the full, nutty, rich flavor into the oatmeal. And how do I remember the technique? I put it right on the jar! What's the secret? For that you have to read my jar.

But if you laugh, you'll be out on your ear.

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There must be no barriers for freedom in inquiry.
There is no place for dogma in science. The
scientist is free, and must be free to ask any
question, to doubt any assertion, to seek for
any evidence, to correct any errors.

-- J. Robert Oppenheimer

THE FRESHMAN

A film review by Mark R. Leeper
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Capsule review: College freshman takes a part-time
job working for a well-known organized crime figure, then
finds himself sinking in deeper and deeper. Well-drawn
characters salvage a less-than-original plot. Rating:
low +2.

Marlon Brando does not particularly like T _ h _ e _ F _ r _ e _ s _ h _ m _ a _ n. Or so he
said at the close of the shooting for the film. And I suppose I can see
his point. The basic plot for T _ h _ e _ F _ r _ e _ s _ h _ m _ a _ n is not all that original,
and in less skilled hands this could have been a very forgettable film.
It gets very few points for originality. Still, even a film made with a
very tired motif can be done with some style and can still be a quality
film. This is yet another film of someone in his late teens just trying
to go to school or going to summer camp, but getting embroiled in
screwball circumstances. Deep down this is another teen comedy, but

like RiskyBusines or TheGraduate, there is a little more substance here than in most teen comedies and it should appeal to a larger audience.

Matthew Broderick plays Charles Kellogg, who is starting college at New York University's film school. Or at least he is trying to, but all his bags and money are stolen. His attempts to get them back take a strange turn when the hood who took them offers Kellogg a "great job" in return for the money, which the hood has gambled away. The great job turns out to be running errands for Carmine Sabatini (played by Marlon Brando) who doesn't just look like Vito Corleone from TheGodfather, he apparently is the Godfather. The first job is to pick up something at the airport and deliver it to New Jersey. His payment is to be \$500 for a few hours' work.

Andrew Bergman, who both wrote and directed TheFreshman, has a good feel for bizarre and comic characters. We get to meet some of the most quirky members of the underworld since PocketfulofMiracles, including a bon vivant ex-Nazi hiding behind the obvious alias of "Larry London" (played by Maximilian Schell). Much has been made of how good Brando is in his role, though I am not convinced that it is as difficult a part as other reviewers seem to think. (Also, Brando now has the stature of someone eating himself to death and should take better care of himself.)

Cinema fans should enjoy all the references to classic films to be found in the film school scenes and pretty much everybody will enjoy some of the comedy scenes, such as the pickup at the airport. In general this is a well-made comedy that transcends its formula. I would rate this a low +2 on the -4 to +4 scale.

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STAR TREK: THE NEXT GENERATION
The Third Season
Episodes 17-26
By Dale L. Skran Jr.
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SINS OF THE FATHERS

In this episode, Worf discovers that a visiting Klingon officer is his brother, and that his dead father has been accused of being a traitor. He returns to the Klingon home-world to defend the family honor, with Picard as his second. This gives us a chance to observe Picard's considerable knife-fighting skills, as well as gain insight into Klingon political structures. One of the better episodes.

ALLEGIANCES

Picard is kidnapped by powerful aliens and placed in a bizarre behavioral laboratory setting with a cowardly pacifist, an aggressive anarchist, and a Star Fleet cadet. Basically a re-make of an original Star Trek episode, this is only a so-so story.

CAPTAIN'S HOLIDAY

Picard takes several days off (under great pressure from the crew!), but, as you might expect, gets very little rest. He becomes involved in the search for a treasure from the future, a weapon that can silence suns. The story involves considerable double-dealing as the Ferengi and a beautiful treasure hunter attempt to out-fox the Captain. A so-so episode but funny.

TIN MAN

A powerful Federation telepath is assigned to the Enterprise as they journey to meet a new alien, the "Tin Man," a biologically engineered starship. The Romulans are also interested in meeting - or destroying - the alien ship. At the conclusion, the telepath, who is at the ragged edge due to his inability to keep out the thoughts of others, decides to join with "Tin Man," who turns out to be a ship whose crew was killed in an accident. Not the best script, but the episode is filled with solid SF ideas.

HOLLOW PURSUITS

One of the best holodeck episodes, it concerns an engineering officer who lives more on the holodeck than in reality. He populates the holodeck with twisted versions of the crew (a short Riker, Troi as the goddess of love, etc.) and retreats there to avoid his various problems. All turns out well as he saves the Enterprise from an unusual chemical

problem, and with considerable humor as the crew searches for him in his holodeck fantasy. The by-play between Troi and Riker is excellent.

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MOST TOYS

Most SF/Super-hero series sooner or later feature a character like the "Collector" from the "Avengers" comic - a powerful alien who decides to add our heroes to his/her collection. Here, a wealthy but morally bankrupt trader captures Data and attempts to add him to a collection that includes the Mona Lisa. This episode develops Data's character well, and mainly consists of the struggle between the controlling trader and Data. In the end, Data is about to kill the trader when he is saved by the Enterprise. Riker notices that there was an energy discharge during transport. Asked what he was doing, Data tells Riker that his weapon must have malfunctioned in transport.

SAREK

Sarek (Spock's father) joins the Enterprise crew to finalize some important negotiations with an alien race. Unfortunately, he is suffering from a form of Vulcan senility, making him a projector of the emotions he has spent his life suppressing. Picard and Troi must salvage both his career and the crew before it is too late. We have a scene that illuminates the seamy side of the holodeck as Wesley accuses Geordi of getting all his women from the holodeck. A good episode.

MENAGE A TROIS

Despite the titillating title, this is one of the weaker episodes of the third season. The Ferengi kidnap Troi's mother, Troi, and Riker, and Picard must get them back. Everything is mechanical and obvious; the only saving grace is the final scene where Picard uses quotes from Shakespeare to convince the Ferengi captain that he loves Troi's mother so much he will kill her rather than let anyone else have her.

TRANSFIGURATIONS

The Enterprise rescues an amnesiac alien who has a mysterious healing power. In a plot worthy of Stan Lee or Chris Claremont, it turns out that he hails from an alien race that is rapidly evolving into a new, god-like form. Unfortunately, their government feels threatened by

this, and actively hunts down those who have started to transform. As you might expect, with a little help from the crew of the Enterprise, the alien completes his transformation, and one assumes, returns to his home planet to spread the good news in his new, invulnerable form. One interesting touch is that the aliens have a new weapon that causes the entire Enterprise crew to collapse even with the shields up. Only the powerful, transfigured alien saves the day. A so-so episode.

BEST OF BOTH WORLDS

A top-notch episode. A distant Federation colony is destroyed by the Borg, and the Enterprise takes on a female Federation officer who is a Borg tactical expert and who is also gunning for Riker's job. The episode ends in a tremendous cliff-hanger, with Picard having been captured and transformed into a Borg, and with Riker about to destroy the Borg ship with a new weapon that may or may not work. This episode has much of the dark feel of "Yesterday's Enterprise," with the Captain taking a final walking tour of the Enterprise prior to the battle.