

ARTS

MOVIE REVIEW

THE COLOUR OF MONEY

This movie doesn't know where it's going.

First, it promises to be a Jedi training film. Young Vince (Tom Cruise) is going to be initiated into the secrets of big-time pool by the old master Fast Eddie Felson (Paul Newman).

But once Eddie has conned Vince into trying to go pro, the movie turns into a joyride. Eddie has brought along Vince's tough girlfriend Carla and the three of them pile into Eddie's car and

have adventures in every pool hall and motel in New Jersey.

As Carla, Mary Elizabeth Mastrantonio does a believable job of making an ambitious, pushy girl into a sympathetic character. She just happens to want money as much as she likes Vince. This is fortunate for Vince. He met Carla in the police station after she and her old boyfriend robbed Vince's home. Carla still wears a gold necklace of his mother's. Gee, says Vince, my mother has one

just like that.

Cruise as Vince is too cute. Not only can't he stop himself from playing to win, he dances around the table with his cue as he's winning, looking something like Gretzky after scoring a goal.

Finally, Carla and Eddie manage to make Vince play smart and throw a game. Everybody celebrates, Eddie goes out to test his own game after twenty years, and the movie moves into phase three: Eddie's Odyssey. We have to fol-

low Eddie as he slowly makes his way back to the top. The journey takes so long that by the time he meets Vince at the pool championships the tension is gone. The shots of the players and the trick photography with the pool balls are great. In fact, by the end, watching the pool balls is more interesting than watching Eddie and Vince.

The Color of Money is playing at Paramount 1.



PAUL SIMON

By CHRIS ELSON

Soweto, New York City, Johannesburg, London, Lafayette, Los Angeles. With his new album *Graceland*, Paul Simon offers us a worldly (and wordy) collection of songs resulting from collaborations with gifted African and American musicians. It is a highly successful effort, and one which anyone interested in serious songwriting ought to enjoy.

While incorporating everything from Soweto township music and Zulu choirs to Cajun stomp and the Tex-Mex sound of Los Lobos, *Graceland* remains a remarkably seamless piece of work.

Guttural accordion and squealing saxophones counterpoint the unrelenting groove of the "Soweto Rhythm Section" featured on most songs. The simplicity of the backing tracks contrast and support the rather less direct melodic approach taken by Simon. It may take an agile ear to follow the trail left by his characteristically frail voice.

Lyrical too, Paul Simon prefers the angular to the straightforward. Sometimes one wishes that he would use fewer words (and notes) per phrase.

Thematically, these songs may be said to address questions of identity (both personal and cultural) in the modern world.

Perhaps the best clue to the over-all viewpoint of the album comes in the song *All Around the World or the Myth of Fingerprints* Simon has a "former talk-show host" tell us that... *there's no doubt about it/It was the myth of fingerprints/I've seen them all and man/They're all the same.*

This affirmation of the fragility of personal identity and the similarity of human experience is borne out by the musical consistency of the record. Whether recorded in Africa, London or the U.S.A. these songs share a common spirit and a common home.

Though there really aren't weak songs on the album, there are a few highlights: *You can call me Al*, currently receiving airplay on commercial radio, combines one of the best hooks this side of Huey Lewis with an African feel and delightfully quirky lyrics that are vintage Simon...

Homeless is a bilingual (Zulu/English) acapella tune in which Simon's little voice is engulfed by the powerful sound of the South African choir *Ladysmith Black Mambazo*.

Crazy Love: Vol 2 has a beautiful melody and some first-rate guitar playing by Ray Phiri.

These are only a few special moments selected from a consistently challenging and satisfying body of songs.

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