

# Gibson key to film's success

by Gilbert Bouchard

Peter Weir's marriage to Hollywood has produced a healthy bouncing little flick, a bit underweight, but overall worth a few birth announcements.

*The Year of Living Dangerously*, typical of Weir's cinematic endeavors is lyrical, sincere, and fairly conventional without compromising its artistic credibility.

Shot in exotic Indonesia, a young rookie reporter by the name of Guy (Mel Gibson) enters a partnership with a dwarf photographer by the name of Billy (Linda Hunt) who sets him up for a steamy affair with a British embassy official whose name I forget (Sigourney Weaver). Basically the story of Gibson's awakening, loss of innocence and his ultimate corruption. A pretty typical plot.

Weir's biggest problem is his inability to shift between his prose writing and his screenplays (Weir wrote both the original story and the screenplay behind *Year*); he tends to rely too heavily on literary traditions rather than cinematic conventions.

You get the feeling that Weir read Spenser's *Fairy Queen* and was profoundly influenced by the work. He drops references to Sir Guy and the dwarf, and comments to the dwarf/Guy, brain/soul partnerships; Spenser's dwarf was symbolic of man's rationality and logic, and Weir seems to have swallowed the symbol whole in the creation of the character Billy, who spews forth his symbolic/metaphoric/soliloquies/commentaires on truth, justice, and the Australian

way of life at the drop of the symbolic hat.

Billy's conversation reduce's man's essence to puppets, photos, and shadow plays mucking about in a world of right vs. left, light vs. darkness, a universe devoid of any shades of grey.

But what really works in this flick is Mel Gibson, who dominates the whole affair, waltzing about stealing the show. Gibson's journalist is harsh, rough and devoid of the pretensions that seem to develop as an actor's career progresses. Running on pure energy and raw emotion Gibson is bound to be the next Newman or Redford if he chooses his properties with care.

Sigourney Weaver is acceptable as Gibson's love interest, but Linda Hunt, playing the male dwarf Billy, handles the contorted and stratified role with incredible ease.

Overall the film is both stimulating and entertaining. Technically appealing, Weir experiments with camera angles, textures, and composition for a unique flick that doesn't feel like an art film convention reject.

Considering the last Hollywood/Australian collaboration (the yucky *Man from Snowy River*) this film's pretty good. No classic mind you, but give Weir a few more years and a few more films with Gibson and you never know.

Weir slaps normal people in a tiny claustrophobic world and blows the ensuing conflicts skyhigh with just the right blend of wide-eyed wonder and technical savoir-faire.



## ROUNDABOUT

Bow Wow Wow.  
*I Want Candy*  
RCA AFL1-4375

by Nate LaRo

After one album and one EP, isn't it a little early for a greatest hits set? Yeah, but don't forget who Bow Wow Wow are working for — Malcolm McLaren — the same press manipulator/con man who engineered the Sex Pistols' assault on world culture.

Undeniably, however, Malcolm McLaren does have an eye for talent (and some other things). Bow Wow Wow's fusion of white European pop instincts with black African rhythms has influenced everyone from Haircut 100 to Peter Gabriel.

Unfortunately, Bow Wow Wow is very often more beat than anything else. The band's rhythm section is nothing short of great (check out Dave Barbarossa's drumming on 'Go Wild in the Country' or Leroy Gorman's bass part on 'Mile High Club'). But Matthew Ashman's guitar is very often tinny-sounding and unexceptional while Annabella Lwin's singing often amounts to little more than girlish squeals or cheerleader shouts.

More annoying is the band's emphasis on Annabella Lwin's sixteen-year-old sexuality. When Bow Wow Wow stick to straight lust ('I Want Candy', 'Baby Oh No') there's no problem; but when they get into rape fantasies ('Louis Quatorze') or S & M ('Cowboy'), they can be downright offensive.

Trouble is, though, the beat is frequently so appealing that one tends to overlook the lyrics altogether. *I Want Candy* is a totally unnecessary album (two new songs out of ten), but with the band's ability to generate catchy songs and Malcolm McLaren's ability to generate controversy, Bow Wow Wow may be unstoppable. They're a good band and their strategy is not unlike that of another Malcolm McLaren protege who declared, "It's your money that we want/And your money we shall have." They'll probably get it too.

## Up & Coming

Don't forget the next ESO concert is this Friday evening 8 pm. Jubilee. On Sunday March 6, 3 pm. Convocation Hall will see the ESO Youth Orchestra performing, for further info call 432-7038.

# Falco simply fantastic

by Lois Dayes

Louis Falco Dance Company gave an electrifying performance last night and all who were there enjoyed the show immensely. The opening act had some wondering what it would lead to but upon return the dancers showed us what they were made of. Anyone who has seen *FAME* will be glad to know that the same calibre of talent lies within this show. The Falco Dance Company redefines the word dance.

Other attributes for the show are the wonderful costumes and excellent music

that built up the excitement for the audience. Each performer had the ability to hold the show on their own, their years of training proving just so. I can only hope that all dance enthusiasts will turn up for the final performance of the troupe, and show them that Edmonton does appreciate top quality dance. If we are lucky some day they will return for a command performance. For those of you who may be piqued enough to attend tonight's show there should still be good tickets left at the box office. Show time 8 pm.

## CONCERNED ABOUT YOUR EDUCATION?

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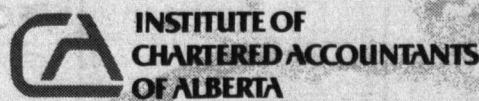
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