

# Panned pop album deserves a second look

**Altered Images: Bite**  
**Depeche Mode: Construction Time Again**

**Review by Warren Opheim**

Yes, this review is a few months late, but *Bite*, the third album by Altered Images,

## The worst movie ever made

**Going Broke**  
**Zeidler Hall, Feb. 3-11**

**review by Gilbert Bouchard**

Considering that most of director Len Kowalewicz \$750,000 budget for his movie *Going Broke* was provided by government funds this film could become an election issue. I mean any government demented enough to put up funds for this bomb is pretty far gone.

Money could have been better spent on a two hour documentary about cabinet ministers napping.

Kowalewicz set off to make a light, entertaining film. He probably listed all the characteristics of your typical B movie box office smash, and then set off to film them one by one. The problem with that kind of an attitude is that you don't get a good movie out of it any more than you can build a Toyota by tossing all the spare parts outside of an airplane and hoping that a completed car hits the ground.

I mean, this flick has all the assorted box-office-boffo traits: something typical (cocaine smuggling); down and out hero (Winston Rekert, as broke down-and-out west coast fisherman); nasty syndicate hoods (who dress like new wave Bogarts); lots of scenes of sun and surf, and totally irrelevant to the plot shots of half-naked women.

just never got the attention it deserves. The album contains eight very good pop tunes ranging from disco to ballads to the sounds of the mid-sixties. They all clearly indicate that Clare Grogan, the band's vocalist has "grown" from a cute little girl into a

What lacked, what was missing to imitate it's slick and entertaining American cousins was that only the technical side of the film was slick and polished.

The artistic side of the film lacked. The script, for example, was a disaster, no real conflict, no real development of suspense. Things happened on screen and I just did not care.

The dialogue was probably written by a twelve year old with a hangover. I didn't think one single movie could string that many cliches together in only two hours.

And as for the acting, well, I've seen porno films with better performances. The actors (leads included) read out their lines in bored monotones. After the first half hour, the dialogue was really getting on my nerves.

The music was generally overorchestrated, too loud, too trite, and just too much. And the endless shots of sun and surf made the whole film seem like *Travels with Pepe* (*The Movie*).

And the acting was just forgettable. Jackson Davies should stick to playing RCMP officers on the Beachcombers, and the rest of the Canadian cast hopefully will fade back into the obscurity they so richly deserve. As for Britt Ekland, she won the role because of her looks, and Barbra Hamilton was busy that weekend anyway.

glamorous young woman (just look at the record cover).

All the tracks deal with man-woman relationships, as far as I can tell; the titles are the only clues as to the songs' themes. There is "Bring Me Closer" in which Clare sings with all the seductiveness her Tweety Pie voice can muster; "Love to Stay," a soft and bouncy song with indecipherable words; and "Change of Heart" which features an old organ sound and the boys in the band on background vocals.

I highly recommend *Bite*, especially to the K-Lite crowd since the music is right up that alley. But be prepared for a unique voice that requires repeated listening to enjoy.

*Construction Time Again* is Depeche Mode's third album and sounds quite healthy without founder Vince Clarke at the helm. This is their second effort on their own and the guys have managed to cultivate their own style, absent of any obvious Clarke-influence.

The opener "Love in Itself" is decent synth-pop, but is somewhat overshadowed by the line "Love's not enough in itself."

Whether they are being cynical, I don't know, but the word 'love' has definitely taken a lot of abuse when it appears in such a context.

Other songs deal with quite a range of topics: parties (surprise, surprise) on "More Than a Party," corporate management on "Everything Counts," and nuclear war on "Two Minute Warning." All songs are pleasant to the ear, although some might take more time to appreciate; for example, "Pipeline," a dirge-like song about working on (I kid you not) a pipeline.

Don't mistake this for sterile, predictable pop like their first album *Speak and Spell* and *Trans-X*. This is synth-pop (or whatever it's called these days) with heart.

Questions of the week: If Black Sabbath is not really into the occult, would someone please explain the cover of their new *Born Again* album to me? And don't you feel ripped off when you buy *Power, Corruption and Lies* by New Order (eight rehashed songs) for ten bucks when you find out that U2 can do the same thing (*Under a Blood Red Sky*) for six?

### NEW \* PLAY \* FESTIVAL

Here's a schedule of events, all of which take place at Studio Theatre, Corbett Hall. \$3.00 for single admission. Info at Rm. 3-146 Fine Arts, or 471-1586

**Feb 18 pm** *Lecture/Seminar* by leading theatre professionals:

**Feb 28 pm** *The Itinerant* by Frank Bueckert. A man out of his time in a new land realizes that his failures lie within himself and not in the world around him.

**Feb 3 5 pm** *Property of the Road Rattlers* by Joanne Osborne. Summer of this year, Edmonton, in the home of a member of a quiet and harmless motorcycle club.

**8 pm** *Morality Play* by Roy Sallows. Incidents of one evening force a city's morality squad officers to re-examine their own morality.

**Feb 4 10 am** *The Wretch* by Henry van Rijk. A young man battles a peculiar character defect which is triggered by people around him.

**2 pm** *First Snowfall* by Kelly Rebar. On the eve of the 1st snowfall in '68 and '78 an in-depth look at 4 members of a family trying to accept themselves and each other.

**5 pm** *Monologues: Fallaway* by Clem Martini. A gifted kid resolves his conflict in his own unique fashion. *The Artist* by Kelly Rebar. The role of the artist takes on a twist as Mandy is forced to express herself.

**8 pm** *Rat Tails* by Francis Damberger. The Rat Patrol keeps this province the largest rat-free land mass in the world.

**Feb 5 1 pm** *Warehouse* by George Rideout. The promise of an "upstairs" job leads 4 labourers to confront one another and themselves.

**4 pm** The winner of the *Alberta Culture Playwriting Competition* receives its first public reading.

FROM THE PRODUCER OF "CHARIOTS OF FIRE"

## LOCAL HERO

ONE OF THE YEAR'S TEN BEST

Los Angeles Times, New York Times, Newsweek, National Board of Review, People Magazine, US Magazine, Newhouse, Miami Herald, Women's Wear Daily, New York Daily News, Boston Herald, Providence Journal-Bulletin, Vanity Fair, Houston Post, Boston Phoenix, Newsday, Baltimore News American, Winnipeg Sun, Toronto Star, Kansas City Star, Baltimore Evening Sun, Edmonton Journal, Rocky Mountain News, Detroit Free Press.

FULTON MACKAY and BURT LANCASTER

7:00 and 9:20 p.m.

PARENTAL GUIDANCE

John Travolta

## STAYING ALIVE

AND

Flashdance

7:30 mature

"HEAT AND DUST" is a rich tapestry...  
erotic, brimful of colorful detail...  
definitely a class act" —Bruce Williamson, PLAYBOY

"Rich in social texture, and lovely to look at..."  
—David Ansen, NEWSWEEK MAGAZINE

"Exquisite... most exotic and enchanting."  
—Judith Crist, THE SATURDAY REVIEW

MERCHANT IVORY PRODUCTIONS Presents  
JULIE CHRISTIE · SHASHI KAPOOR in

## HEAT AND DUST

HEAT AND DUST Also Starring CHRISTOPHER CAZENOVE · SUSAN FLEETWOOD · BARRY FOSTER · JULIAN GLOVER · PATRICK GODFREY · NICKOLAS GRACE

TOWNE

7:00 and 9:20 p.m.

SUN. MAT. 2:00 p.m.

MATURE