

John Hughes' latest film in the *Pink*

Pretty in Pink
 Paramount
 Capitol Square

review by Gilbert Bouchard

Movies aimed at the teenage market tend to be pretty bad. Movie makers, who already have ridiculously low estimates of the general population's brainpower, rank the intellect of their teenage patrons at rock bottom. Following that assumption, Hollywood's producers crank out a lot of trash.

Since trash is virtually the only thing on the nation's theatre screens, is it any surprise it pulls in audiences in the millions? Teenagers aren't often given much cinematic choice. That's why John Hughes is such a gem. He is one of those rare directors who produces quality intelligent fare for his teenage audiences, without sacrificing entertainment value, and while respecting the concerns and individuality of his audience.

Hughes balances the subject matter in his flicks; he contrasts the more universal subject matter in his pictures with the more day to day teenage angst.

In his most recent film, *Pretty in Pink*, Hughes pits his central protagonist Andie (played by Hughes favorite female lead, Molly Ringwald) against not only the class conscious status quo of her suburban Chicago high school, but also against the most insidious effects of self-oppression.

Andie is from the wrong side of the tracks and goes to school in an integrated suburban high school where she's forced to nuzzle up to the upper class rich kids, and come face to face with discrimination and peer oppression in the hallways and classes.

She battles the rich kids who are forever "shitting on" her friends and herself, and she battles the self-defeatist attitude that many of her friends fall prey to.

Andie's struggles to keep a sense of self worth and a sense of personal integrity against the oppression from within and without. We never doubt in the movie that Andie and her friends aren't intrinsically equal to their rich counterparts but we do sometimes doubt the ability of Andie and her friends to



Molly Ringwald and Andrew McCarthy on set of *Pretty in Pink*. (Inset) *Pretty in Pink* Soundtrack.

act upon their potential and fight for their rights. In Hughes' world the rich kids do have all the breaks, but they have a monopoly on those breaks only as long as the poor teens allow them to. A hard, but not pessimistic vision of America, and an accurate assessment of America under Reagan and the new right.

While Hughes explores complex subject matter he does so in a simple straightforward manner. He uses a school prom, and a romance between Andie and a rich peer as metaphors, and beautifully symbolizes Andie's struggle in the elaborate pink dress she designs and wears as she attends her prom. ALONE. Hughes uses teenage language and teenage metaphors to tell his story.

Hughes also deviates from the cinematic norm in that his protagonists aren't just victims of outside forces, but they are victims of

inner oppression as well. Francis Ford Coppola in his brilliant teen movie *The Outsiders* also dealt with class struggle in a teen subculture, but he ignored the theme of self oppression in the novel by S.E. Hinton that his movie was based upon. Hinton's 'greasers' were not only victims of society and the rich 'socs' that terrorized their world, but they were victims of their own self-depreciation. Hinton's 'greasers' revelled in being poor and greasy and in effect kept themselves poor and trod upon, but Coppola was unable to bring this across.

Hughes while not dismissing the outside forces that act upon the poor also recognizes the inner forces that also chain the lower classes. It's nice to see a movie where the protagonists are not absolved of all sin and are shown to have inner flaws and subconscious warts.

Pretty in Pink Soundtrack
 various
 A & M records

review by Hans Beckers
 If you've never heard Orchestral Man-

oeuvres in the Dark (OMD, New Order, The Smiths, or INXS before, buy this album — This is your chance to hear what you've been missing. If you've heard these bands before, you've probably already bought this album.

OMD starts off the album with their soon to be no. 1 (?) hit "If You Leave". This song bears their trademark smooth synthesizer sounds and Humphreys and McCluskey's strong vocal harmonies. Some critics of OMD may find this song to be a bit of a tearjerker but, hey, it makes for great sentimental movie music.

Another strong song on *Pretty in Pink* is New Order's "Shell-shock". This song retains New Order's use of momentary rhythm twists and extensive layers of synthesizers, drum (machine), and guitars. It does so, however, on a more accessible level (to the average listener) than on previous outings. This song, if nothing else, proves that New Order has not forgotten their recipe for powerful, intelligent, and interesting dance music.

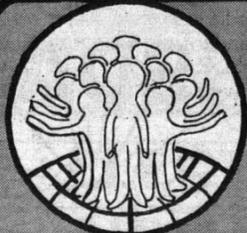
Australia's INXS' contribution to this soundtrack is entitled "Do Wot You do". This song is regular INXS fare; guitars and drums — This song is no "Original Sin" of "Don't Change" but it's still quite listenable.

One of the most pleasant surprises on this album is Suzanne Vega. Her voice is beautiful; controlled, not overbearing, and (if there is such an adjective for a voice) — soft. Her "Left of Center" is a *must* listen.

Among the other notables on this album are Echo & the Bunnymen's, "Bring on the Dancing Horses" and The Smiths, "Please Please Please Let Me Get What I Want". (If you've never heard Morrissey whine before — this album is a *must*).

Psychadelic Furs, Danny Hutton Hitters (who do a fine remake of Nik Kershaw's "Wouldn't It Be Good"), Belouis Some (his song "Round, Round" is well crafted dance fodder) and Jesse Johnson (who sounds like Prince) round up this strong musical lineup.

If the album's too expensive, see the movie, whatever — just hear the music. . . These bands deserve a listen!



INTERNATIONAL WEEK MARCH 10 - 14

MONDAY

- 10-4 pm. **Crafts Fair**
HUB Mall
- 2-3 pm. **People's Republic of China:**
"China Today" & "Micro Carving/
Engraving." Films
HUB Mall
- 2-4 pm. **Caribbean Movie:**
"Country Man."
SUB Rm. 034
- 5-6 pm. **"Nigerian People" Lecture**
Humanities HCL-2
- 7-9 pm. **Chinese Plays**
Neighbours (in english)
Buddia (in Cantonese)
SUB Theatre

TUESDAY

- 9 am-12. **International Games**
Simulation & Role Play.
Cdn Hunger Foundation
SUB Basement
- 10-4 pm. **Crafts Fair**
HUB Mall
- 12-2 pm. **Trinidad & Tobago Video:**
Carnival, Tourism
HUB Mall
- 12-9 pm. **Peace Place**
SUB Basement
- 7-9 pm. **"Africa: Socio-Cultural
Problems & Prospects", Lecture**
Business 2-09

WEDNESDAY

- 10-4 pm. **Non-Governmental
Organizations Fair.**
HUB Mall
- 12-9 pm. **Peace Place**
SUB Basement
- 1-2 pm. **Sri Lanka Slide Show**
HUB Mall
- 5-6 pm. **"Nigerian Literature", Lecture**
Humanities HCL-2
- 6-8 pm. **Play: Latin American.**
Fine Arts Thrust Theatre, Rm. 2-51
- 7-9 pm. **Celebration of People's
Republic of China National
Day.** Video
HUB Mall

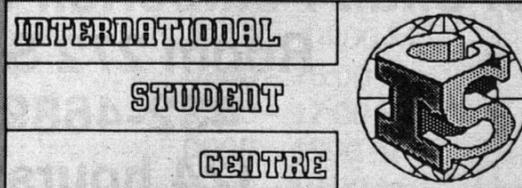
THURSDAY

- 11-4 pm. **Japan Exhibit**
HUB Mall
- 11-2 pm. **Israeli Movie**
HUB Mall
- 12-9 pm. **Peace Place**
SUB Basement
- 12-1:30 **Perspectives:**
Cdn. Foreign policy & its' impact on
Third World Development
International Student Centre
- 5-7:30 pm. **U.N. Model Assembly**
Humanities HCL-1
- 8-9:30 pm. **International Entertainment**
Convocation Hall

FRIDAY

- 11-2 pm. **International Food Fair.**
SUB Main Floor
- 12-3 pm. **Andes Music.**
SUB Main Floor
- 12-9 pm. **Peace Place**
SUB Basement
- 5-6 pm. **"Nigerian Art" Lecture**
Humanities HCL-2
- 6:30-
7:30 pm. **Play: Cambodian Refugees.**
Fine Arts, Rm. 3121.
- 7:45-
9:30 pm. **Popular Theatre: Seminar**
Fine Arts, Rm. 3121

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