

son is caught between mentor and father in classic conflict of middle class values

Father-son-mentor triangle

review by Gilbert Bouchard

The *Flamingo Kid* succeeds for one reason, and one reason only: namely the film recognizes that of all the problems associated with growing up, losing one's virginity is quite low on the scale of a teenagers' dilemmas.

A teenager's family cannot be lost with a half-hour romp in the sack as a teenager's virginity can. Your family follows you around for life and makes ominous noises.

The *Flamingo Kid*, one Jeffrey Willis (played with an amazing amount of comic skill by Matt Dillon), is exasperated with his family. He has a poor, but honest, father (Hector Elizondo), a wholesome mother (Molly McCarthy), and a really dopey sister with a whiny nasal voice who plays (or rather tortures) a clarinet.

You know, the kind of family that makes you want to tell all your friends that you're

just a visiting cousin.

Well Jeff's family seems set on dragging him down with them to their middle class hell. That's when Jeff breaks away and gets a job as a cabana boy in this posh exclusive beach club — the Flamingo Club.

Jeff is attracted to the antics of a high-rolling car salesman by the name of Phil Brody (Richard Crenna). This natural attraction leads also to a natural rivalry between Jeff's father and the slick Phil Brody, as Jeff is torn between the hard-work-and-get-your-kids-educated philosophy of his father and the new-money, get-rich schemes of Brody.

In that way *Flamingo Kid* is a very brave movie: it takes one of the most difficult relationships to portray on screen (the father-son-mentor triangle) and shows the most difficult aspect of that relationship, the natural alienation of father and son, and their eventual reconciliation.

The return of the Cat

Footsteps in the Dark
Cat Stevens
A&M Records

review by Sheila Barry

As the title suggests, *Footsteps in the Dark* is a documentation of Cat Stevens' celebrated search-for-self. Typically, such searches are self-indulgent and hard to understand. *Footsteps in the Dark* is none of these. This particular search for self is intuitive without celebrating its own discoveries.

Stevens' documentation comes under the guise of a greatest hits album, and it moves from past to present to future with ease.

The past's trouble, which "ate his heart away," is simply that—the past. No brooding here.

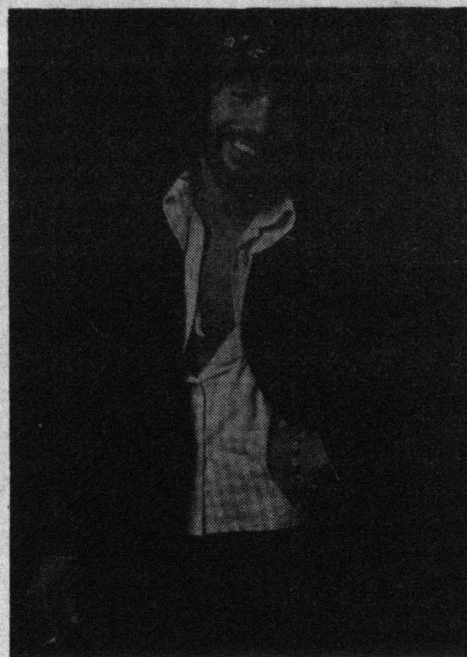
For the present—no heavy moralizing—just whole hearted advice: don't be shy.

For the record, Stevens gives a complete documentary on his movement out of darkness into light in an honest and insightful tune, "On the Road to Find Out."

For the future—"the answer lies within . . . pick up, pick up a good book now, ooh."

Indeed, Stevens is wiser; he has risen from the darkness. The sound of *Footsteps in the Dark* is still very Cat Stevens. Unobtrusive percussion, ivory keys, and campfire light guitar work to preserve this sound of old.

Stevens' commitment to Islam is reflected in the open mindedness of his message. He never points an accusing finger or evangelizes his faith. He "think(s) it's fine building



jumbo planes," as long as the children have a place to play, and, he adds, "if you want to be free, be free... 'cause there's a million things to be."

Cat Stevens' *Footsteps in the Dark* is a guide for all who search to follow. For those who are found, it is a melodic, open minded documentation on which one can reflect. And, for those who just want to listen, it is a happy celebration of Cat Stevens' finding of his true self, Yusef Islam.

Schnapping

Après Schnapping

After you've gone down the slopes for the last time in the day, remember the sensation of the snow-filled wind in your face with Hiram Walker Schnapps. Its cool, minty flavour is as refreshing as a spray of snow.

HIRAM WALKER SCHNAPPS.
WHAT A DIFFERENCE A NAME MAKES.



The Album Playlist is based on Airplay - a combination of programmer preference and listeners' requests. Tune in every Sunday at 12:00 for the **Alternative Countdown** - the favorite albums, EP's singles and tapes.

TOP 10 ALBUMS

1. The Nails — Moon Swing (RCA)
3. Jean-Michel Jarry — Zoolook (Dreyfus/Polygram)
4. D.L. Menard — Cajun Saturday Night (Rounder (US))
5. Eurythmics — 1984: For the Love of Big Brother (Virgin/Polygram)
6. Roomful of Blues — Dressed Up To Get Messed Up (Varick (US))
7. Laurie Anderson — Selections From United States (Warner Bros/WEA)
8. Buckwheat Zydeco — Turning Point (Rounder (US))
9. David Johansen — Sweet Revenge (Passport/A&M)
10. Ohms — I Fear What I Might Hear (Omaha (Canada))
11. Gregory Isaacs — Live at the Academy Brixton (Sire/WEA)
12. Various Artists — Better An Old Demon Than a New God (Giorno Poetry Systems)

13. Richard White — Sun Over Darkness Prevail (Tonic (Canada))
13. Manhattan Transfer — Bop-Doo-Wopp (Atlantic/WEA)
14. Various Artists — Reggae Greats; The D.J.'s (Mango/MCA)
15. Vangelis — Soil Festivities (Polydor/Polygram)

SINGLES, EP's & TAPES

1. The Waterboys — The Waterboys (Ensign/MCA)
2. Down Syndrome — Down Syndrome (Black Sun)
3. Monty Cantolin — Mass Media (Disques Yul (Canada))
4. Junior Gone Wild — Why I Hate the Sixties (Tape)
5. Lynne Woods — Damn You and Your Guns (Tape)
6. Glen Dixon — Cardboard Heros (C to C (Canada))
7. Polkaholics — A.M. Mayham (Tape)
8. Moev — Alibis (Nettwerk (Canada))
9. Skinny Puppy — Remission (Nettwerk (Canada))
10. Grapes of Wrath — The Grapes of Wrath (Nettwerk (Canada))

THE STUDENTS' UNION



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