

continued from page eight

neatly underscoring the implicit heart-break of Boy George's wonderfully dreamy vocal, it is easily one of the classier tunes now crossing the airwaves.

Be advised, however, that it's not really representative of the album, which is far more overtly dance oriented. Unfortunately, unless you happen to be one of the trendy lot who listen to CJSR, you may never find out what *Kissing that Clever* genuinely sounds like; the other stations in town haven't gotten too far beyond the single (sincere thanks, by the way, to everyone who voted "yes" on the CJSR-FM referendum).

Culture Club do have quite a number of strengths, but one definite weakness is their lyrics, unless sexual innuendo (or kissing) is your idea of cleverness. I can appreciate the satiric masochism of 'Do You Really Want to Hurt Me?', but if dumb wisecracks against whites are Culture Club's idea of standing up for oppressed peoples, then they're even less clever than I thought.

Of course Culture Club's appeal is aimed more at the feet than at the head and I do find my feet reacting pretty strongly to such dance floor raveups as 'I'm Afraid of Me' and 'You Know I'm Not Crazy.'

Admittedly, Culture Club are not the innovators or the songwriters that ABC are (the chorus of 'I'm the Boy,' in particular, could have used a little work). And the band's willingness to throw in "culture" from any time and place can lend the proceedings a cheapness; an escalating James Bond riff, Latin rhythms, Spanish horns, and an impromptu rap session are sometimes tossed together in a willy-nilly grab-bag sort of way.

But Culture Club's absolutely relentless cheerfulness is always enough to pull them through. When Michael Craig's plucky funk-style bass and John Moss's mix-it-up steel drumming come together with heavy-duty handscaps and a lively horn section as on 'White Boy,' you practically have to tie your shoelaces together to keep from dancing. And even then....

Koren: of lemmings and men

by Pierre Mencke

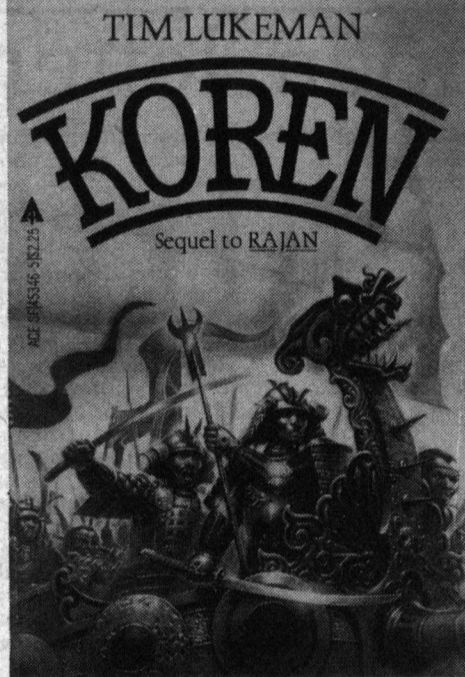
Remember the lemmings. They are that curious race of rodents who occasionally delight in flinging themselves "en masse" over a cliff. Imagine for a moment that humans are lemmings and that the cliff is death's inevitability, and you have a good approximation of the dominant philosophy within Tim Lukeman's book "Koren".

Lukeman asserts that the majority of men live out their lives succumbing to the powers of others (the communal mad stampede for the cliff) and accept their fate too readily.

Koren, the hero of Lukeman's fantasy novel, refuses to submit to any power in his world, whether it be the warriors of Lhas'Kar, the sorcerer known as Harin, or even the Gods called the Kha'men. Throughout his struggles with these powers, Koren is in fact struggling against death which we are told is the same as betrayal." The novel centers around the adventures of Koren as he seeks to display this truth — that men must choose their own course in life or follow the paths chosen by others, the latter course being in essence the way of spiritual death.

The choice is clear, perhaps too clear, but I for one do not delight in flinging myself over a cliff. "Koren", it seems to me is a novel about a rather sensible fellow.

This is quite a simplistic book, and hence has quite a simplistic argument. His argument deserves to be expressed better.



Jump Cuts

by Jack Vermeé

With the advent of Pay-T.V. and the increasing visibility of home-video shops, my thoughts naturally turn to the impact these things will have on film and the film industry....

• Pay-T.V. is a paradoxical phenomenon. On the one hand, people have pointed out that Pay-T.V. will need a constant supply of cheap new films, causing them to cough up cash for independent production. This increase in independent production will provide opportunities for new filmmakers who wouldn't have a chance otherwise. Result: the film industry thrives. On the other hand, Pay-T.V. will be one more reason not to go to a theater, meaning that the commercial film industry will have to strive for "really appealing stuff"; stuff that the average person is really going to want to leave home to see. Stuff like *E.T.*, *Star Wars* and *Raiders of the Lost Ark*. Nice, but not indicative of a creative, growing film industry. I mean, how many times can they re-make the same movie? Result: the industry, devoid of originality, eventually withers up and dies.

• Home-video (video discs, video tapes etc.) is not a threat. The home-video alternatives are either buying or renting equipment, neither of which will cause the downfall of the film industry. If someone buys home-video equipment (an expensive proposition) for the express intent of watching movies, it's probably fair to say that this person loves movies. As a lover of movies this video equipment will supplement, not replace, his/her regular film-going habits (consider the record industry:

the big execs were all hyped-up about the home taping of albums until the surveys showed that home tapers also bought the most records). Renting video equipment is both more expensive and more hassle than going to the movies. The only appeal to renting is that it's good for parties.

• As long as Pay-T.V. and video equipment stores only have second-run movies to offer, the film industry will survive.

• Scanning what I've written, I realize that what is really at stake is not the life or death of the film industry; films will always be made. *Movie going* is what's at stake. As Pay-T.V. and home-video equipment become more common, going out to the movies will become more of a rarity. For us going to the movies is both a social activity (somewhere to go on a date, something to do on a Friday night) and an unique experience (grouping together in a dark room and entering another world by way of a big silver screen). For our children, "going to the movies" may be just a phrase they hear when their parents get nostalgic. *The 1982 Cannes Commercials - Prize-winning commercials from all around the world, some with more finesse than a Hollywood feature. Catch the latest category of film art. Feb. 16 (9:00 pm.) at the NFT.*

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