

SKIERS! Alpine & Nordic

The U of O Ski Team & Club is preparing for the winter season. For all interested in participating with the team, an informational meeting will be held:

* THURS., Oct. 8 at 7:00 pm
* EMU - main level RM 167



For more info. regarding the ski program contact Club Sports:
* EMU RM 5
* TEL: 686-3733



At The Movies

Teen films fail to entertain

'Like Father, Like Son' is worst of the pack

By Nathan Deer
Emerald Contributor

"The Pick-Up Artist" has an interesting premise, but as with the case with so many movies, it doesn't develop it. Jack Jericho (Robert Downey) is the youthful lothario who woos and wins women with his irresistible charm. The only problem is that we don't believe it.

The girls in the film do, that is, all but Randy (Molly Ringwald). You might think we'd appreciate Randy's good sense and taste to be wary of Jericho. But after initially resisting his advances, Randy, of course, becomes more compliant.

"The Pick-Up Artist" is an unsatisfying film. Downey and Ringwald are competent young actors, but they possess no special appeal. The film is further hampered by a tendency to lose its focus.

Instead of concentrating on the attractive young couple, the film, directed by James Toback, shifts to secondary characters, including Randy's feckless father (played by the omnipresent Dennis Hopper), and becomes increasingly dreary.

"The Pick-Up Artist" once again illustrates the maxim that Hollywood is better at thinking up interesting ideas than bringing them to life.

★★

"Like Father, Like Son" is a dismal comedy of brain-transference. That's right. Kirk Cameron and Dudley Moore switch brains. Not literally, of course (although that would have been much more in-



Courtesy Photo

Robert Downey and Molly Ringwald give competent performances in "The Pick-Up Artist," but the movie often gets sidetracked and isn't very satisfying.

teresting), but via some magic potion. Soon after consuming the supernatural elixir, dad (Moore) becomes burdened with son's (Cameron's) brain, and vice versa. Laughs soon follow. At least that is intended. But for anyone in the audience with a brain, laughs do not follow. Instead, groans do.

Moore, who once made a moderately amusing movie ("Arthur") a decade ago, is still trying to find that right role in that right movie. His search continues. Cameron, the heart-throb (is that possible) of some television show (don't ask me which one; they all look the same to me), is trying to parlay the popularity from his hit TV show into cinematic fame. He's destined for after-school reruns.

"Like Father, Like Son" is simply a witless comedy.

★

"Big Shots" may entertain children. But it's unlikely to divert people out of puberty, unless their mind has yet to catch up with their hormones. Just the same "Big Shots" is an innocuous movie marred by needless car chases and im-

probable adventures, but at least it doesn't pander to its targeted audience too much.

Obie (Ricky Busker) is a suburban white kid who has just lost his father. Distraught and confused, he runs away from home and encounters a street-smart black kid (Darius McCray). The two tykes team up to retrieve Obie's swiped wristwatch, a keepsake given to him by his deceased father.

In the process, they encounter a series of unsavory characters, engage in several ridiculous adventures, and, of course, discover a sense of responsibility and mutual respect for themselves, their families, their ethnic origins, their world, and, no doubt, their cosmos.

"Big Shots" isn't a bad kid's movie. It just isn't good. It's the kind of movie that makes you yearn, just a little bit, for those Disney movies of the 1960s. They were corny, but they were more inventive, funny, and, surprisingly, were not as earnest and sober about teaching youngsters social and filial responsibilities.

★★



Courtesy Photo

Ricky Busker (left) and Darius McCray star in "Big Shots," an adventure film that should entertain at least kids.

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