

Color of Money and the Goose

Movie Review by Blue Mother Goose

The ol' Goose has got a mean case of those B-movie blues - I just can't get enough of 'em. The Color of Money has got two things going for it: first, its got a neat title; second, its got two guys in it that are sure to draw the teenie-bopper dollars, Paul Newman (Down and Out in Beverly Hills) and Tom Cruise (Top Gun).

Newman plays Fast Eddie, a prosperous liquor salesman with a yearning for his younger days (as a pool hustler) and an eye for "excellence". His eye catches a young, "flakey" but excellent nine-ball hustler (nine ball - pool game) by the name of Vincent (Tom Cruise). Eddie recruits Vince and Carmen, Vince's girlfriend, for a road trip to a big nine-ball tournament. They stop at a few pool halls along the way, picking up a bit of money and getting into a bit of trouble. Suffice it to say that the plot isn't too imaginative.

Newman, gives a respectable performance even with the lousy script he's been given to work with. Newman, at times, outshines Tom Cruise's

performance completely. Cruise has a good face and lots of charisma and does, in some scenes, give the energy his role needs to succeed. Unfortunately, he just doesn't find a real personality in his character and for this reason seems slightly out of place in the movie. On the other hand, the girl who plays Vince's girlfriend (I didn't catch her name) is just right for her role,

(she's good looking too)

Despite its lack of depth, I liked the show (for you English Lit. fellows, don't bother). It definately isn't a brain strainer, however, it took me away for a couple of hours from the unpleasant reality of oncoming mid-terms. You won't learn anything from it and it probably won't improve your life to any great extent -who gives a damn - we all

need a break once in a while! Until next week, watch this spot. See y'all later.

Appeal: I dunno - you might like it.

Rated: Adult (But they let students in too.)

On the Fish Scale: Mackerel (B-)

Classification: Adventure I suppose.

P.S. To the girl with the cheap perfume who sat in front of me - YUCK!

O. M. D. going funky!

JON ROBERTSON

ORCHESTRAL
MANOEUVRES IN THE DARK
- The Pacific Age - Virgin
Label

When the occasion arises that one finds oneself contemplating the works of the English group O.M.D., it can be said that one may easily confuse oneself in the myriad complexities of their unique music style, (make sense?) What I mean is, O.M.D. can be down right hard to analyze! The last release by the

group, "Crush" easily nabbed top 40 spots aided by the popularity gained with the soundtrack of "Pretty in Pink." However, some true fans were sorely disappointed by the lack of "O.M.Dness" in the work. It seemed to some that O.M.D. had abandoned a lot of their previous "avant garde" style for commercial success, (can you blame them?)

If you were one of those groupies, have no fear, the real O.M.D. is back with a few interesting changes. The style of music on the album is indeed uncanny and mysterious as their older works, but also they've managed to induce some top 40ish stuff at the same time. A comfortable medium between "new wave" and "pop" has successfully been reached. "(Forever) Live and Die" (the second cut from side one) is now hitting AM and is sure to do well with its

beautiful harmonies and romantic innuendos. It is complemented by "Stay" and "the Poufage" (title song) which are both upbeat and ... I hesitate ... (strategic pause) ... FUNKY dammit! FUNKY!!! (Sorry Amandal)

The album is in a word ... GREAT!! The lyrics are actually decipherable this time, and definately well written! Side two contains a tribute to Martin Luther King in "Southern" and several other synthesiser accentuated pieces. The only disappointing aspect is the occasionally repetitive tendencies of the rhythm, (you can actually change the words between songs and carry the same tempo and syntax!) However, these few mundane examples are easily remedied with the other contents present in this collection. Neil Weir did trumpet and bass; Malcolm Holmes, drums; Andy Mc-

Cluskey, vocals, keyboard and bass; Martin Cooper sax; Graham Weir, trombone, guitar and finally superb vocals by Paul Humphreys.

Evidently the group will yet rise to higher aspirations and new heights. Pick up the album, you won't be disappointed.

Now listen, I realize that for the last few weeks, I've been procrastinating the review of Idol's "Whiplash Smile", I'm sorry (really) and I guarantee it will appear in next issue. (Scout's Honour!) So prepare yourself for it! One more item, if anybody has contrasting views, or would like to see certain albums reviewed let me know. Write to: Jon Robertson, c/o Entertainment box in the Brunswick office. I'd appreciate criticisms and new ideas. Thanks! Until next time ... "Viceatrower" B. Idol.

At the Woodshed

By MARGARET TONER-GASTON

The advertisements for Anarchy Café suggested something wild and subversive. In fact, the only thing totally unexpected about last weekend's Woodshed entertainment was their combination of instruments: acoustic, electric and base guitars, a mandolin, a violin, and (rather unfortunately) a drum synthesizer.

Jeff Weaver, who does about three quarters of the lead vocals for the group, calls their music "new age", or "new wave". In actuality, it is a surprisingly appealing combination of new wave, folk, classical and traditional folk music.

The group's first set proved to be disappointing, due to a sound mixing problem. In the

second set, however, when John Lawrence (mandolin, acoustic guitar) joined Weaver (acoustic and electric guitar) and Graham Young (base and violin), things really came together, with such pieces as "Green Grow the Rushes," and "Days." The highlight of the set was a traditional folk song called "Our Wassail", which included a magnificent three part harmony, achapella, in the refrain.

The third set, although sadly lacking the magic of the mandolin, was enough to bring the listener down from his or her musical high and set them down gently. The best pieces of the set were "Kids in Camouflage" and a comic number called "Lies."

The crowd seemed to appreciate the work of Anarchy Café, but, unfortunately, mid-term blight has struck, and most of us missed the magic.

Film Society: Philadelphia Story

By JOHN ADAM

If you are a vintage film enthusiast, then last Friday's UNB Film Society presentation was for you. The Philadelphia Story, starring Cary Grant, James Stewart and Katherine Hepburn, was a comical look at the notion of relationships.

It is also a comical look at what happens when two reporters from a gossip newspaper worm their way into an upperclass home. The reporters are there secretly to get an exclusive story of a rich socialite's second marriage. What a story it is too. By the

end of the film you are amazed by what has just taken place. Some of you may be more familiar with another film entitled, "High Society". If you are aware of this film, then you are aware of The Philadelphia Story. "High Society" is the later remake starring Bing Cosby, which is just as interesting, but not as amusing as the original film. Nobody can top the performance of James Stewart while he is intoxicated. Or the hatred in Cary Grant's voice while he is talking to his former wife (Katherine Hepburn). There is even a comical look at librarians, "What does thy wish."

Anybody who does not take advantage of the UNB Film Society is wasting an excellent opportunity. They are as cheap as renting a video tape, only you get a big screen and big sound, something I feel is important in presenting a film.

This Friday, they are presenting Night of the Living Dead and Nosferatu, two films that are sure to make the demons come out for Hallowe'en. Check it out; they start at 8:00 p.m. and are usually over before, or by, 10:00; still time to go and do something else afterwards. A definite way to use some time constructively and be entertained at the same time.