

Murphy's Law of Travelling:

Planes, Trains & Automobiles

by Scott Neily

John Hughes, the man behind such hits as *Sixteen Candles*, *Pretty in Pink*, and *The Breakfast Club*, is back with a new comedy. This time, as producer, writer, and director, he focuses on the trials and tribulations of adult life instead of his trademark teen-gene evolutions.

Planes, Trains and Automobiles, starring Steve Martin (*The Jerk*, *Roxanne*) as Neal Page and John Candy (*SCTV*, *Spaceballs*) as Del Griffith, is a humorous look at Murphy's Law of Travelling. In the film, Martin, playing

the conservative New York business type, is on his way home to Chicago for Thanksgiving. No problems so far. However, the troubles start when he leaves a business meeting a bit late and makes a brave attempt at catching his 6:00 flight out of the city. The you-know-what begins to edge closer to the fan when he tries to hail a cab in the middle of afternoon traffic. Remember, this is New York's infamous rush hour. The first indication of headaches yet to come appears in the form of Candy, playing a boisterous salesman who just



Del Griffith (John Candy) and Neal Page (Steve Martin) enjoy a cold ride in the back of a freezer truck.

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"Where the price of Fashion is suited to you..."

happens to steal the cab Martin hailed. As fate would have it, Martin and Candy continue to meet under other "coinciden-

"Unlikely to become a classic"

tal" circumstances. Finally, they end up travelling together and the shit really goes flying.

The plot is quite simple, the jokes are a bit stereotypical, and the situations are somewhat cliché. The dialogue is good and occasionally witty. The action

sequences move along at a good clip and are believable (no flying cars, thank God!). However, the redeeming quality of this movie is the chemistry Martin and Candy generate. The two provide excellent foils for each other and both actors give fine performances, resulting in lots of laughs.

The real clincher of this movie is the wacky kind of friendship that develops between the two oddballs. They are totally different in character and background, yet the experiences they go through are similar to a forging process: a lot of heat and steam is created.

The movie is unlikely to become a modern-day classic. It is, though, a worthwhile stab at the rigours of commuter life and a refreshing change from the usual cheap sex comedies.

Music for the masses

by Andrew M. Duke

Depeche Mode ("fast fashion") has been around since 1981 and their *Speak and Spell* debut, but it has not been until recently that they have gained widespread popularity.

The first two releases from their *Music for the Masses* LP, the sadomasochistic "Strange-love" and "Never Let Me Down Again" (the hypnotic tale of a drug trip) have much to do with this, both topping dance charts. The album is not a "hit collection," though, but their second sweeping, yet never overdramatic, concept piece on a par with their incredible *Black Celebration*. Lust/love/pleasure is the crux of *Music for the Masses* (Sire/WEA).

Lyricist Martin Gore writes of teenage girls ("Little 15"), aggression (the asthmatic "I Want You Now"), and submission (the puppet's cry of "pull my strings" in "Behind the Wheel").

Though "Sacred" is "trying to sell the story/of love's eternal glory" and "To Have and to Hold" is filled with the hope that "there's someone who cares/with a heart of gold", Depeche Mode manage to avoid sentimentality.

"Nothing", the lone uptempo track other than the singles, tries to make up for the lack of definite statements with "life is full of surprises/it advertises nothing", culminating in the haunting piano and choir of "Pimpf" that closes the album.

The cassette offers four bonus cuts, including the danceable "Pleasure, Little Treasure".

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