dale geddes



The only problem with Tango and Cash is that it treats the viewer as though he has the intelligence of a very dumb salad; other than that, it's a terrific flick.

Seriously, Tango and Cash falls into a category of movies we're all too familiar with: the action thriller. Not to say it's not a good action, faux-pas. Its camera work, sound and special effects, along with a sensational editing job, made everyone in the theater twitch at the proper time. It made us laugh when it wanted, it made our fists clench during the fight scenes, and we all grimaced when anyone received a blow to the genitalia. It was completely slick production work - sharp as a tack, and that is the exact problem.

Tango (Sylvester Stallone) and Cash (Kurt Russell, who incidentally, looks as though he wants to be mistaken for Patrick Swayze) are too slick and too sharp. Everything is completely blown out of proportion. For example, the story opens by showing us that these two are the best cops in LA. Through independent sources they are sent to bust the same drug bust and are framed on the scene of the crime. In turn they are arrested, convicted and thrown into prison that makes hell look a lot like the set of Romper Room. The entire plot is based on Tango and Cash escaping, and proving their innocence. This, of course, leads to a massive pyrotechnical display that costs millions of dollars. Bombs fly. Shots are fired. People (and their respective parts)fly left and right.

Even more ridiculous, in the middle of all this are Tango and Cash who take an inhuman beating and not only mange to stand back up and fight, but they also manage to spit out flawless one-liners that could only be written by flawless Hollywood writers.

End judgement on my part is: don't bother unless it's a cheap night, and you're real bored. Tango and Cash is barely deep enough to drown a hamster. If you must see it, then wait for the home video so you can watch it in the convenience of your own home, drunk - which I think is the best way to watch a movie like this.

Chalk Circle Overview

AS THE CROW FLIES is *Chalk Circle's* much anticipated new album. This third release on Duke Street Records reflects the continuing growth both musically and personally of this socially conscious band.

Chalk Circle was formed in 1983, by Ontario natives Chris Tait (guitar, vocals) Brad Hopkins (bass, vocals) and Derrick Murphy (drums). Tad Winklarz (keyboards and sax) joined the trio in the fall of 1984, having left Poland prior to the imposition of Martial law.

Chalk Circle first gained national recognition in 1985, by winning the CASBY (Canadian Artist Selected By You) Award for Most Promising Non-Recording Artist. The encouragement of the CASBY and enthusiastic responses from their audiences prompted *Chalk Circle* along with producer Chris Wardman to begin production of their six song debut EP. In March of 1986, just prior to the EP's completion, Chalk Circle was signed by Duke Street Records. The *EP, THE GREAT LAKE,* garnered two successful singles/video *April Fool and Me Myself and I.* The consolidation of radio and video exposure and a second national tour culminated in the band's nomination and award of a second CASBY in 1986, for Most Promising Group of the Year.

In June 1987, *Chalk Circle* released their first full length album *MENDING WALL.* Teaming up once again with producer Chris Wardman, the album spawned three more radio hits: *This Mourning, 20th Century Boy and N.I.M.B.Y. "This amazingly accomplished record should ultimately stand as one of the year's finer efforts ... A winner!"* The Record, 1987.

In support of the album *Chalk Circle* embarked on a series of tours. In the summer of '87, the band toured with the New Zealand band Crowded House to audience acclaim and sold our shows. A solo band tour followed later that fall and in the winter of '87-88, *Chalk Circle* opened for Rush during that band's eastern Canada tour. After a split with their original management in the summer of 1988, *Chalk Circle,* on the advice of good friends, decided to direct their energies to writing songs and letting management find them.

In October 1988, following *MENDING WALL's* release in West Germany, *Chalk Circle* travelled to that country for a three week promotional tour. In February 1989, *Chalk Circle* returned to Europe answering an invitation from the Official Youth Party to perform as part of the East German Music Festival.

In May 1989, after almost 18 months of touring and with a suitcase full of songs *Chalk Circle* decided it was time to return to the studio. Pre-production of *AS THE CROW FLIES* began in June. Total production took place in four different studios. Grant Avenue (Hamilton), Quest Studios (Oshawa) and Reaction Studios (Toronto). Taking time out to perform at the New Music Seminar in July. *Chalk Circle* returned to manta Studios (Toronto) for final recording and mixing.

With the support of a new management team, Intrepid Management, *Chalk Circle* is ready once again to impress and enrich the Canadian music scene.

From the unrelenting rhythm of the title cut *As the Crow Flies,* to the smooth harmonies of *Blue Heaven, Chalk Circle's* music, more than most bands, reflects it's lyrical content. With the social commentary of *The Moralist,* the black humour of *Clothes You Wear,* and the economic implications of *Sons and Daughters, AS THE CROW FLIES* mixes social and personal issues with a diversity of sound and poetic depth.

In summing up the album, lead singer Chris Tait succinctly explains, "It's about everything that everyone talks about at the Dinner table..."

editorial comment;

The editor of the entertainment section would like to congradulate his good friends Neil and Susan Bourver on the arrival of their healthy, happy, bouncing baby boy... MW

CREATIVE ARTS UNB STU PRESENTS

NEW TALENT

Competition and Exhibition

Prizes will be awarded in the following categories:

I	**VISUAL ARTS**	- painting, drawing, prints, sculpture, photography, fabric arts
II	**POETRY**	- a poem or group of poems (maximum 150 lines)
III	**MUSIC COMPOSITION**	- score or recorded on cassette (maximum 5 minutes)

All entries must be by full-time students at UNB(F) or STU. Submit to Art Centre Memorial Hall, by **Friday, 2 February 1989**. Visual entries -- ready for display; poems -- typed.

Selected entries on display in Memorial Hall from February 11 to 18, 1990.

Reception, awarding of prizes, poetry readings and performance of music in Memorial Hall on Sunday, February 11, 1990, from 2:00 to 4:00 p.m.

Enquiries to Prof. Ronald M. Lees, 453-4723.

SPONSORED BY THE UNB/STU CREATIVE ARTS COMMITTEE

Jest in Time



Vendredi 9 février, 20 h
Centre communautaire Sainte-Anne
12 $ (sièges réservés)

Billets en vente au Centre communautaire Sainte-Anne, à la librairie Libart, chez Mazzuca's et à la base d'Oromocto en communiquant avec Marc Friolet, 422-2820 (b) ou 357-6507 (r).

Friday, February 9, 8p.m.
Centre communautaire Sainte-Anne
$12 (reserved seats)

Tickets on sale at Centre communautaire Sainte-Anne, librarie Libart, Mazzuca's and on the Oromocto army base by communicating with Marc Friolet, 422-2820 (w) or 357-6507 (h).