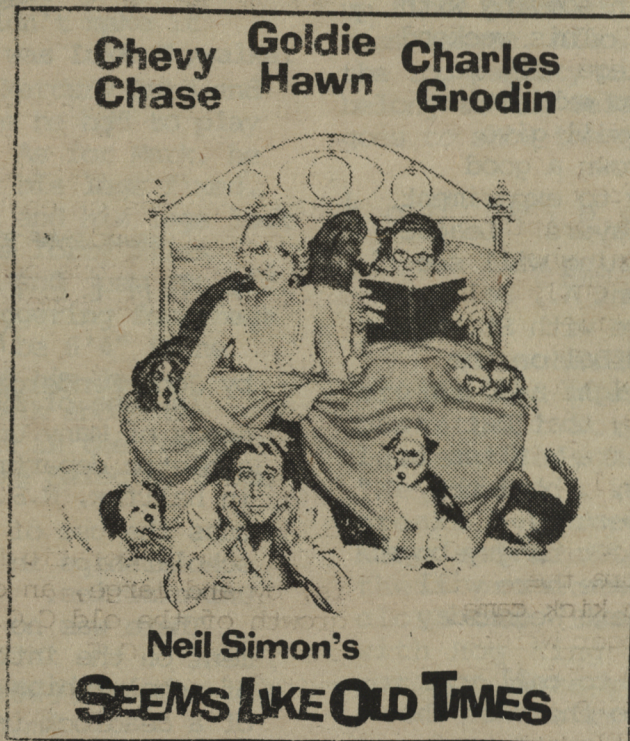


This weeks review looks at Ray Stark's production, "Seems Like Old Times", which is currently playing at the Prince Edward Cinemas. written by Neil Simon, "Seems Like Old Times" overflows with fast-rolling one-liners in typical Neil Simon fashion.

The movie headlines Chevy Chase, Goldie Hawn, and Charles Grodin. Chase, who has met with limited film success since leaving Saturday Night Live, appears in what must be considered his best movie to date. His quick witted lines delivered in a smart assed, sarcastic way keep the laughs flowing throughout the film. And, of course, what piece of work by Chevy Chase would be complete without at least one or two falls.

Goldie Hawn is married to the District Attorney, Charles Grodin, who is to be appointed Attorney-General. Meanwhile, she attempts to hide her ex-husband, Chase, in the house. It's no wonder she is headed for a nervous breakdown. Hawn is well deserving of a vacation both in the movie and in real life, having also recently starred in "Private Benjamin" and "Lovers and Liars".



Neil Simon's script is a romantic comedy. In it, Chase plays a novelist who is kidnapped by robbers who force him to knock over a bank. He hides out from the police in the home of his ex-wife, a lawyer, married to a conservative district attorney.

Chase and Hawn make a fun pair but one wonders why they were divorced in the first place. If the only reason for the divorce is Hawn's accusation that Chase was too crazy, is't a little hard to swallow coming from someone who keeps six dogs, two cats, and staffs her household with the convicts and illegal aliens she defends in court. The excuse that she only wants to defend her ex in court starts us wondering if it is just strictly business between them. The closing shot of the movie offers an answer.

Although the story is quiet unreal, from the opening bank robbery to Chase hiding under the bed while Hawn and Grodin are trying to make love in it, the movie is none the less very entertaining. "Seems Like Old Times" is light and snappy and is worth missing the line ups at Jim's to go see.

Overall rating: Good.

b . h . b . s .

by line

De Do Do Do De Da Da

In my column of last week I went to great lengths to discuss what I felt was fundamentally wrong with using proven musical formulas over and over again. This week however, to a certain extent I must eat my words. The Police's new L.P. "Zenyatta Mondatta", features again their unique sound, but unlike Steely Dan's latest effort, the Police sound fresh and exciting.

Three years ago the trio of Stewart, Summers, and Sting broke into the upper echelon of the pop music world with the release of their first album "Outlandos d'Amour". This brand of Reggae/Ska-inspired new wave again proved extremely popular as their second album "Regatta de Blanc" soared to the top of the charts. Perhaps it is Nigel Gray's production that gives the Police a fresh sound, but whatever it may be, "Zenyatta Mondatta" is a standout album.

The album starts with a song penned with the

cop ten in mind. "Don't Stand so Close to Me" is a very strong and danceable tune. This combination should ensure it number one status before too long. Throughout the entire album it is clear that the group has been listening to other performers quite intently over the last few months. A very strong indication of their respect for other bands is the frequent borrowing of musical ideas (a good band will borrow, a great band will steal). For instance the strong Pink Floydish type introduction of "Don't Stand so Close....", and the electronic pyrotechnics of "Behind my Camel" remind one of the Japanese wizard, Tomita.

"Canary in a Coal-mine" and "Man in a Suitcase" feature one of the bands under-rated talents, strong vocal harmonization.

"Canary" is a funny track reminiscent of "On any other day", which appeared

on the "Regatta De Blanc" L.P. "Man in a suitcase" seems to be almost a travelogue of their world tour. The constant packing and unpacking, the endless hotel rooms, and the agonizing plane trips come to life. Not since Jackson Browne has life nothe road been so well represented, the tour which preceeded this album primarily encompassed third world nations, and one would assume that the immersion into such a desolate area wouls produce a political album. But the Police, unlike their Island counterparts, have given us a work devoid of many political implications. The closest one comes to obtaining a political statement in this album is the song "Bombs Away". This non-political reggae is perhaps the selling point of the not necessary. The band tries on this concept and the results are brilliant. "De Do Do Do, De Da Da Da" is a song which really needs no review. It can't be taken too seriously, but the implications are important.

The Police are a white reggae band which have taken out the important factors of reggae (its lyrics and political statements) and replaced them with a good-time oriented product. I highly reccomend this album, for it could be a turning point in the direction in which music will take. Perhaps this form of new wave will be a surviving contribution passed on to the next form.

