

# ENTERTAINMENT

## Beehive examines communism

by kathleen lamay  
staff writer

The spring foreign films fling has once again brought a fine feature to UNLV. Set during the Franco regime, Victor Erice's *Spirit of the Beehive* (Spain, 1974) examines peasant life and the timeless theme of alienation within families.

Subtle, eerie horror encapsulates the spine chilling implications of Eurice's film based on the Frankenstein legend. The film portrayed a child's increasing isolation turned insanity which pitted the viewer's stomach on the dividing line between sanity and fantasy.

Slated for February 18,

Andrzej Wajda's *Man of Marble* (Poland 1971, 1977) prequels last season's *Man of Steel*. Filmed with communist consent, this highly critical political statement examined cracks within the communist system which instigated the solidarity movement. The storyline portray's a young ambitious female filmmaker's

investigation into a has-been celebrity's life.

Heavily censored for implicit messages of propaganda in art, *Man of Marble* was not considered suitable for general distribution in Poland until 1977. Feb. 18, WRI 103. Admission is free and open to the public.

## Jackson packed with thrills

by jodi ruffalo  
guest writer

Producer Joel Silver, noted for *48 HRS.* and *Predator*, may have a hit on his hands. If your looking for a lot of excitement see *Action Jackson* starring

Carl Weathers (*Rocky* and *Predator*), Vanity (better known as a sexy singer), and Craig T. Nelson (*Poltgeist*).

Violence is a big part of this movie, whether it was fighting or using guns and knives. If that is the type

of thing that turns you on, this is the movie for you. The special effects were spectacularly executed. I found the humor a little corny though, and there was a few unbelievable scenes. One such scene is *Action Jackson* (Carl

Weathers) running to catch a speeding taxi and catching it, then he proceeds to do a flip over the top on the taxi when it tries to run him down. I don't know, maybe its just me, but that was rather hard to believe.

Carl Weathers' performance was better than I had expected. He played a tough cop trying to clear his name of murder. Most of the corny humor came from his character though. He is real believable as a rough cop seeing as he has kept up his great build from *Rocky*. It is part made just for him and he plays it well.

It was unusual for Craig T. Nelson to be playing a bad guy who is having people murdered, but I like the change from the sweet father in *Poltgeist*. I wouldn't mind seeing him in more roles like this.

Vanity's performance, as a junkie singer, was less than spectacular. I think she had better stick to singing and leave the acting to someone else. The movie as a whole was pretty good. If your looking for a lot of violence, and of course a sex scene or two, don't miss this one. The action is fabulous.

## The Scene

By chris cox.....Entertainment editor

What's the problem here. Granted, this isn't an editorial, but it is really frustrating that this is the first semester in my college existence that I truly have found no inspiration in school. Oh well, what can one do?

In the ever growing world of 12 inch dance releases, there occassionally arises a virtual work of art, and Dynamix II has come as close as one can get. Their release, on Sun Town records, is called *Give the D.J. a Break*. Much like MARRS and other projects that use edits of a bunch of different songs, this tune has parts of everything from *Give Me Tonight* and *The Soul*, to Don Pardo and Howdy Doody. This record is non-stop cool. What is really great about this record is the fact that the flipside is just as good. *Straight From the Jungle* is a hip hop tune that explores the depths of cartoon hell. It scratches in pieces from cartoon recordings such as *Underdog* and *George of the Jungle*. Surprisingly enough, this record is actually available in the Vegas area - it's a must.

Another record that was just released this week is a brand new effort from Jamariah on Fantasy Records. *I Miss You (And I Want You Back)*, is a tune sung by one of the singers of Paris, a group currently playing nightly at Chaz. This record has a strong melodic vocal track backed by a laid back music score. It has a very nice flow to it, and if you like singers such as Alexander O'Neal and Luther Vandross, this might be something to check out. Speaking of Paris, if you like commercial dance music, this band will definately impress you. With a keyboardist and drummer hailing a tour with Expose, Paris (from Ft. Lauderdale, Florida) is an incredibly tight and clean sounding group.

Since I have been criticized for being too nice in my reviews—READERS BEWARE. Next week in the Scene, I will dedicate my entire column to dance releases that have come out which I don't like.

ERROR, ERROR, ERROR! About two weeks ago I gave a list of some of my favorite dance mixes that should be checked out, and due to a printing error, it did not make any sense. Thus, I am going to try it again.

Artist	Song	Label
Gerry Woo	How Long	Polydor
Picture Perfect	Prove It Boy	Atlantic
Communards	Never Can Say Goodbye	London
Company B	Perfect Lover	Atlantic
Keith Sweat	I Want Her	Elektra
Madhouse	10	Paisley Park
Nitzer Ebb	Let Your Body Learn	Geffen
Promise Circle	Easy to Touch	Atlantic

Whew, I think it worked this time. Have fun!

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