

"Grandview, U.S.A." stinks; "Electric Dreams" appeals

By WILLIAM CLAIRE
Brunswickan Staff

Grandview, U.S.A. is a real stinker.

The story is like a jigsaw puzzle. Not that it's complicated, but rather because it's scattered. When the movie's finished, something has happened alright, but a number of pieces are still missing.

The actors (Jamie Lee Curtis, C. Thomas Howell, Patrick Swayze) are predictable and boring thanks mainly to the poor script of Ken Hixon and the pedestrian direction of Randal Kleiser. And when they're not acting like stereotypes, they're busy being totally unmotivated.

Set in a picture postcard of tranquil Americana (in reality Pontiac, Illinois) the opening shots are reminiscent of *Footloose*, complete with wheat fields waving in the wind. The comparison ends there -- not that *Footloose* was great, but it wasn't this bad.

The movie also tries to cash in on the rock video trend, with our hero the high school lad (Howell) fantasizing a relationship with a woman 10

years his senior, Mike Cody (Curtis), the independent, stubborn owner of a demolition derby racetrack.

The demolition derby provides the obligatory violence. Swayze provides the third point of love (sex?) triangle. He is a wild and crazy sort of macho, kingpin demolition derby driver who realizes he really loves (lusts for?) Mike when he discovers that his sexpot of a wife (Jennifer Jason Leigh) is running around with a dishwasher salesman (Troy Donahue).

Donahue's parody of the strong, blonde leading man he used to portray in the late '50s and early '60s is the high point of the movie. (Anybody remember Parrish?)

Don't waste your money. If you want to see a movie that really does something with the rock video concept besides pretending to be *Muchmusic*, catch a delightful little flick when it plays at the drive-in called *Electric Dreams*. It is the first rock video movie.

The reason you hear so little about *Electric Dreams* and so much about *Grandview, U.S.A.*, is due to advertising, casting and the producer's (cracked) crystal ball.

Grandview, U.S.A. has Curtis who, for some reason besides the fact she looks very appealing without her clothes on, has developed a following as a result of her 'work' in *Hallowe'en*, *The Fog*, *Hallowe'en II*, *Prom Night*, and *Terror Train*.

Her character is reminiscent of the one she portrayed in *Trading Places*. She bares her busom and has a goodness that surpasses all understanding hiding beneath a tough, rhino-hide exterior.

Electric Dreams, on the other hand, has a generic sort of appeal with a virtually no-name cast. No expectations, no disappointments.

If sex and violence are your pleasure, try *Tightrope*, starring Clint Eastwood and Genevieve Bujold. But if you're a died-in-the-wool *Dirty Harry* fan, you may still be disappointed. This time out, Clint has a sensitive side, skillfully reflected in his one-emotion delivery.

Tightrope, unlike *Grandview, U.S.A.*, has a conceptual side to it. The only thing to think about in *Grandview*, you know where, is why, oh why, does the movie end the way it does. *Tightrope* explores the

psyche of a cop looking for a murderer who has the same sexual tastes as the cop. Who is who and can the cop tell them apart. Is the cop looking for himself or looking for the killer/rapist to eliminate that other in himself?

If fantasy is your bag, try *The Karate Kid*. Directed by John G. Avildsen, the film about the 98-pound (43.6 kg) weakling who eventually kicks sand in the face of the neighbourhood bully is Rocky for teens and younger. This thrust is not surprising, since Avildsen also directed *Rocky*.

Not only is *The Karate Kid*

superior fantasy, it is a movie with a message and a genuine emotional knee-jerk. The former has a lot to do with striving for quality instead of quantity; the latter is the result of superb interaction between Ralph Macchio (the weakling) and Noryuki 'Pat' Morita (the mentor). Their individual performances are pretty convincing, too.

And the fantasy in *Grandview, U.S.A.*? — Throw two-and-a-half names together (Patrick who?) with the suggestion of small town à la *Footloose* and a hint of sex, and you get a movie.

Exhibit on view

The National Exhibition Centre announces a return to fall and winter hours effective September 4, 1984 through to April 30, 1984.

Gallery hours are:
Monday-Friday 12 noon - 4:30 p.m.
Saturday 10 a.m. - 5:00 p.m.
Sunday 1 p.m. - 5:00 p.m.

Currently on view in the main gallery at the Centre is the exhibit *10 for 200*. Created by a co-operative of 10 artists and crafts people from Hampton, the exhibit celebrates New Brunswick's Bicentennial with a wide variety of sculpture, fine arts, textiles and ceramics.

Going on view in the Explorations Gallery, 2nd floor of the National Exhibition Centre, will be *From the Inside to the Outside* a series of char-

coal drawings by young Moncton artist Murielle McDonald. The nine drawings are all variations on a theme; a surreal, haunting depiction of the human face. Murielle has recently concluded her studies in the Visual Arts program at the University of Moncton. She has previously exhibited at the Gallery Colline, Edmundston and at the CBC mini-gallery in Moncton.

From the Inside to the Outside drawings by Murielle McDonald will be exhibited from September 8 until October 7. A reception to meet the artist will be held Sunday, September 9, at 2:00 p.m. The public is invited to attend.

Admission at the National Exhibition Centre is free. We are located at the corner of Queen and Carleton Streets.

Luba to appear at SUB

By MIKE MACKINNON
Entertainment Editor

This Saturday night students at UNB and STU will be treated to the music of three live bands in the Student Union Building - *Luba*, *Cleveland*, and *Itsa Skitsa*.

Luba, out of Montreal, features Luba as lead singer and providing backing vocals; Mark Lyman on guitars; Pierre Marchand on keyboards and backing vocals; and Michael Bell on base guitar.

In 1982 *Luba* released an EP (Extended Play) with the following four songs: "Scarlet Letter", "Everytime I See Your Picture", "Paramour", and "Raven's Eyes". The album, "Secret in Sins" with the above mentioned songs and several others including "Let It Go" - a calipso style song was released in 1984.

Opening for *Luba* will be the group *Itsa Skitsa*, a four member band that plays all original music that is described as reflecting the influence of the *Talking Heads*. Their music was also described as an "infectiously danceable



highbred of funk, punk, calipso, and pop." Both of these bands will be playing in the cafeteria.

In the ballroom will be *Cleveland*, a theatrical rock act that opened for the *Babies* and covers everything from *Frank Zappa* to *Kiss*. Formed eight years ago, this 15 piece

band is described as real insanity that covers music from the 60's to 70's.

their repertoire includes music by the *Rolling Stones*, *Janis Joplin*, *Lynard Skynard*, *The Doors*, *The Who*, *Ike and Tina Turner*, *Alice Cooper*, *David Bowie*, *Kiss*, and *Blues Brothers*.

"New Talent" competition to be held

To encourage creative artistic endeavours among students, and to stimulate interest in some of the arts, the UNB/STU Creative Arts Committee is sponsoring a student "New Talent" competition and exhibition this fall in poetry, music composition and the

visual arts. Poems or groups of poems are limited to 150 lines, and music composition, which can be entered either as scores or recorded on cassettes, must not exceed

five minutes in length. Entries in the visual arts, which include painting, drawing, prints, sculpture, photography and fabric arts, must be ready to display. All entries must be from full-time students at UNB(F) or STU, and must be submitted to the Art Centre,

Memorial Hall, by Wednesday, 3 October 1984.

Selected entries will be on display in the Art Centre Studio from October 9th to 17th, and everyone is invited to a reception to be held in Memorial Hall from 2:00 to 4:00 p.m. on Sunday, October 14th, at which time prizes will be presented and music entries performed. First, second and third prizes of \$75.00, \$50.00 and \$25.00 respectively, may be awarded in each category. Judging will be by Robert Gibbs (poetry), Arlene Pach (music composition) and Bruno Bobak (visual arts).

General enquiries should be directed to Professor James Woodfield (453-4613) and enquiries regarding music performance or taping to Professor Ronald Macdonald (453-4762).