14-THE BRUNSWICKAN

14 February, 1986

Footloose in the Kirov

By DANNY SAMSON JIM ELLIS

As reviewers, we are always given to favourable or unfavourable expectations before we view (or review)a film. The advance hype, other critics' appraisals, a favorite director or actor, any of these can produce hope (or fear) in the heart of a reviewer.

Such was the case with the film White Nights. The prospect of Mikhail Baryshnikov and Gregory Hines sounded very promising. Visions of other films which utilized the expressive, visual force of dance came to mind (All That Jazz, The Cotton Club.). The adaptability of film combined with the energy and emotion of dance produce dazzling effects.

Dancers, however, are not necessarily actors. Nevertheless, the idea of Baryshnikov playing a Russian ballet-star defector seemed potentially interesting; even if he could not act, all he had to do was play himself. Furthermore, Hines had performed fairly well in The Cotton CLub, and just in case there was the consistent talent of Geraldine Page. Alas, expectations are seldom realised. The film begins spectacularly enough with Barshnikov dancing the final scene of La Jeune Homme el La Mort. Unfortunately director Taylor Hackford (Against All Odds, An Officer and a Gentleman) saw fit to superimpose the credits during what turns out to be the highlight of the film.

Having achieved such an impressive take-off, Hackford seems to have abandoned control of the movie, hoping it would fly on its own. Not so. The nicely filmed plane crash

serves as unfortunate fore

Everything in the movie is The handled ineptly. The much quences really worth it. The editing of the film, in pected anything less?

general was uninspired; this

shadowing of the rest of the seemed to be the case with movie- all the more disappoin- much of the film. The acting ting when we realize the was forced, th plot was predicheights if could have attained. table and the ending was dull. dance sewere not used lauded film footage shot imaginatively- they just seemclandestinely in Russia was so ed to exist, not adding poorly edited that it made you anything to the film. Granted, wonder if authenticity was the dance sequences were good, but should we have ex-What was really galling was

the amount of manipulation the director expected us to go along with. Huge leaps in plot and logic that defied all imagmation. Russians we were expected to hate on sight.("Still not convinced? Okay, then we'll make the Russian a racist. Now do you hate him?").

Scattered amongst the leaps in plot were the aforementioned dance sequences, as well as work-outs that reminded us uncomfortably of Flashdance or the Rocky saga. These similarities were unfortunately reinforced by the simple minded patriotism that pervades the lot. Can we outsmart them Commies? You bet we caneven wearing tights.

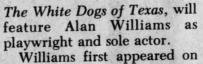
Rating (out of five stars)

JIM ** DAN **

Contact Theat

By KAREN MAIR Brunswickan Staff.

TNB's CONTACT THEATRE, in it's upcoming production of



Canadian stages in 1981 with

Caribbean Nite

By KAREN MAIR Brunswickan Staff

If you like flaming bananas, limbo dancing, and other exotic forms of entertainment them Caribbean Nite '86 is for you.

Caribbean Nite is one of the biggest annual events on Campus and it is being held again this year in the S.U.B. Cafe Saturday, tomorrow, February 15th from 7 p.m. to 1 a.m.

If cafeteria food is beginning to pall and your taste buds are screaming for challenge then you can partake of the exotic foods that will be served from 7-8 p.m. The meal will include seasoned rice, curried beef and chicken, coconut bake and a unique tropical drink called Tropical Sorrel. Flaming bananas - a specialty - will finish the meal.

After your hunger has been Saturday night.

appeased and your tongue treated the Nite entertainment will begin with Calypso singing, folk songs of the Caribbean, a skit "Old Mas", narration, dance and of course, limbo. There is a twist, however, the limbo will take the form of a competition where the audience will be invited to take part. Of course, the best limbo dancer will receive a prize.

Caribbean Nite '86 will also offer dancing to the hottest and best of Caribbean music such as Reggae, Calypso and cadence.

Tickets for Caribbean Nite '86 are on sale from the S.U.B. Information Office, the International Student's Office and any members of the Caribbean Circle.

Caribbean Nite offers unique entertainment so bring you appetite and your dancing shoes to the S.U.B. Cafe on

The Cockroach Trilogy. This three part history of rock and roll was so successful that Williams was subsequently

booked for a six month tour of Canada. In the summer of 1983 he acted at Blyth in Janet Amos' My Wild Irish Rose and in the following season he was playwright-in-residence at Tarragon Theatre.

More recently, Williams taught at the University of Winnipeg, he co-ran the Playwrights Open Door and he also co-founded the Rude Players (for whom he wrote and directed several productions).

In another of his own creations, The White Dogs of Texas, Williams plays a rather lunatic Danish psychologist who, in order to disprove the theory of behaviorism, becomes a country and western singer.

After seeing a vision of Hank Williams, the Danish psychologist becomes Houston Buckler - a one man crusade bent on making country music haters see the true light of "hurtin' music".

The White Dogs of Texas (referring to legendary dogs who watched over the womenfolk when the early male settlers ran off in search of gold) is a bright, hilarious one man show regaling Houston Buckler's escapades.

CONTACT TNB's THEATRE will be presenting The White Dogs of Texas February 15,17,19,21,and 22 at the Edmund Casey Auditorium.

Tickets for this production are available at the Playhouse Box Office and at the SUB Information Desk on the UNB Campus. Student buck night will be Monday, February 17.

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