

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 Baryshnikov 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-

shadowing of the rest of the movie- all the more disappointing when we realize the heights it could have attained. Everything in the movie is handled ineptly. The much lauded film footage shot clandestinely in Russia was so poorly edited that it made you wonder if authenticity was really worth it.

The editing of the film, in general was uninspired; this

seemed to be the case with much of the film. The acting was forced, the plot was predictable and the ending was dull. The dance sequences were not used imaginatively- they just seemed to exist, not adding anything to the film. Granted, the dance sequences were good, but should we have expected anything less?

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 imagination. 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 can- even wearing tights.

Rating (out of five stars)

JIM ★★
DAN ★★

Contact Theatre

By KAREN MAIR
Brunswickan Staff.

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

The White Dogs of Texas, will feature Alan Williams as playwright and sole actor.

Williams first appeared on Canadian stages in 1981 with

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 as 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 women-folk when the early male settlers ran off in search of gold) is a bright, hilarious one man show regaling Houston Buckler's escapades.

TNB's CONTACT 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.

Caribbean Nite

By KAREN MAIR
Brunswickan Staff

If you like flaming bananas, limbo dancing, and other exotic forms of entertainment then 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 tomorrow, Saturday, 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

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 Saturday night.

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