

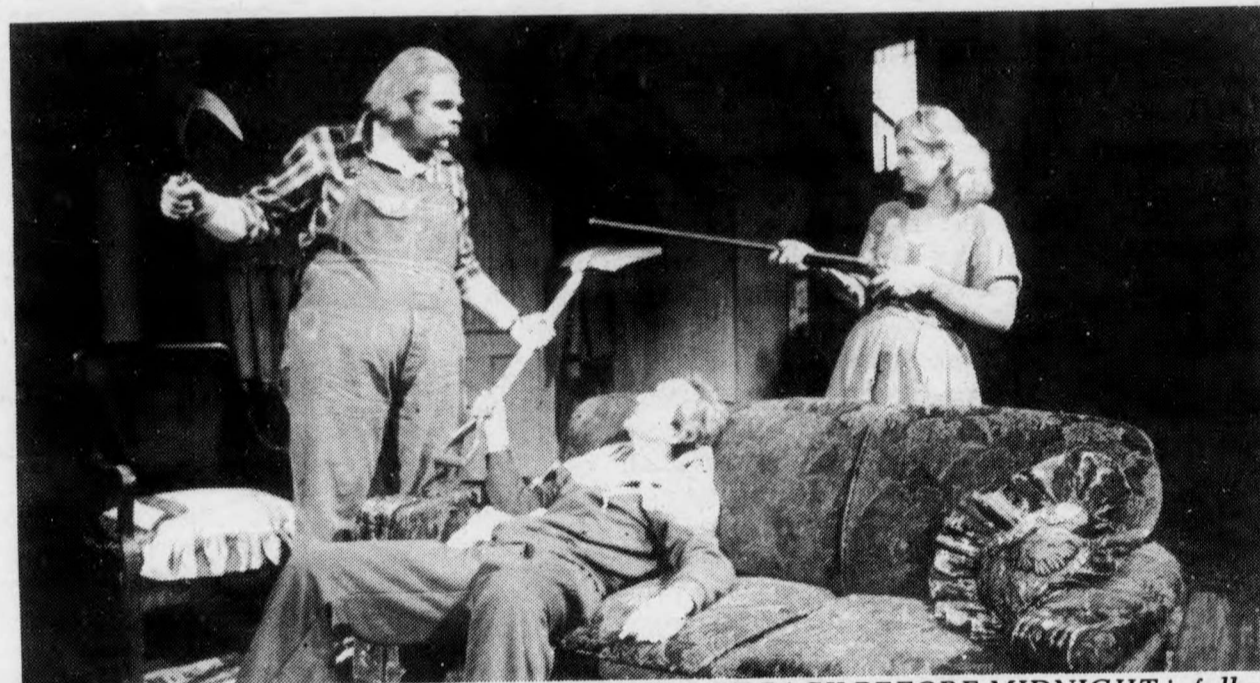
Warning !! Expect the Unexpected

I'LL BE BACK BEFORE
 MIDNIGHT

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 and
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Canadian playwright Peter Colley did a sensational job when he wrote the script for "I'll Be Back Before Midnight." And that's just what this play is - a sensational thriller where past and present truth and illusion entwined to create an atmosphere of chilling suspense and intrigue.

Jan (Janet Land) and her archaeologist husband Greg (Peter Snell) are the young couple reconciling after Jan's recent mental collapse. On release from the hospital, Greg brings Jan to a rustic farmhouse supposedly to ease her transition



Who's killing who? Theatre New Brunswick's I'LL BE BACK BEFORE MIDNIGHT is full of surprises. George Buza, left, Peter Snell, and Janet Land are featured in this TNB comedy/thriller. I'LL BE BACK BEFORE MIDNIGHT runs from January 19-26 in Fredericton and then tours the province for two weeks.

back into society. Unfortunately for Jan, the farmhouse has all the hospitality of a pseudo-prison/hospital cell and the tension builds when she learns from neighbour George (George Buza) that the house

has been haunted for many years.

Veteran set and costume designer, Gwen Keatly, convincingly creates the perfect setting for a ghost story. From

its dingy walls, to its back stairs and gaping basement doorway, the farmhouse is used effectively to emphasize Jan's loneliness and isolation as an ex-mental patient. Depicted as weak and dependent, she is

even more credible in her pink dressing gown and fuzzy slippers. On the other hand, Greg's adopted sister Laura, is decidedly more sophisticated (albeit evil) dressed in her ghostly, white flowing nightclothes.

The conflict between the two women is quickly established, and the suspense continues to climb with Laura's prolonged stay at the farmhouse. Jan is convinced

that Laura and Greg are plotting against her, despite enthusiastic denials from the incestuous lovers. Is their affair

for real or is it just a figment of Jan's imagination? Whatever the case, Jan's forebearance is tried again and again from numerous visits from the

murderous ghost of years gone by, leaving poor Jan (not to mention the poor audience) teetering on the brink of another nervous breakdown.

The plot takes on a surprising twist when Jan's only "friend" takes over the role of antagonist—proving once again that things are not always what they seem to be.

Debut director Janet Amos continually manages to lull the audience to a false sense of security (using comic relief as her guise) only to shock them back onto the edge of their

seats with yet another power outage, rifle shot or torturous scream in the dark. Held together with a unique mixture

of music and sound, the scenes literally jump from one to another via the dramatic lighting effects provided by lighting director, David Gibbons.

Although reality is definitely sacrificed to melodrama, the play is obviously intended to be taken at face value. The tremendous, constant tension created by the talented members of Theatre New Brunswick leaves little time for thinking but plenty of room for reaction. The audience definitely enjoyed the ride.

A dancer not to be missed



The University Community is fortunate in having a chance to see ANJALI (Anne-Marie Gaston) renowned Indian classical dancer, perform on Monday, January 28, 8:00 p.m. at the Playhouse. Her recitals are geared to the Western audience and include

original taped music, a sensitive narration enabling the audience to understand the meaning and complexity of her movements, and slides of temple paintings and sculptures to set the atmosphere.

Classical Indian dance is a mix of dance and drama; like

most oriental dances, it stresses the movements of the upper body. There are, for example, 24 movements of single hands alone. ANJALI's programs include four types of Indian classical temple dance: Bharata Natyam, Odissi, Kuchipudi, and Kathakali.

ANJALI first went to India as a volunteer with CUSO in 1964. For 10 years she studied classical dance with some of the most renowned masters, building on her background in

ballet and modern dance. In 1977, her week's performances at the Edinburgh Festival Fr-

inge were sold out. In 1972, she performed for Prime Ministers Trudeau and Gandhi.

Reviews have been enthusiastic: "...it was mime, theatre, poetry, and philosophy...all created by one dancer. It is easy to see why she is considered outstanding." (Winnipeg, the Tribune) ... Packed houses...recreate

myths and sacred tales with poise and skill...well worth seeing." (Scotsman, Edinburgh Festival Fringe).

Tickets are only \$1.00 for STU/UNB students; ANJALI is being presented by Creative Arts, UNB/STU.