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Accented Ballet Jazz



Andre Gauvin

The popular dance company, Les Ballets Jazz de Montreal, want to reach as many people as possible through entertaining dance. Their performance at The Music Hall last Thursday demonstrated their philosophy.

Few realize that The Ballets Jazz is both a dance company and one of the biggest schools in Montreal. For this reason the troupe always begins a concert

with a choreography titled "Warm-Up", a series of exercises that the troupe does at their school. The dancers both warm up and advertise their school at the same time.

They continued with an old piece entitled "Diary", choreographed by Lynne Taylor-Corbett, with music by Judith Lander; a free romantic pas-de-deux with a lot of audience appeal. The choreography was

simple, but pleasing to the eye. Francine Mercure's execution was precise and very graceful, particularly in her developpees in front and back on demi-point. Her partner, Denis Michaelson, though, had some difficulties feeling the music and keeping his rhythm at the same time. However, this tall dancer has a particular magnetism on stage and he projects the emotions between himself and his partner well.

An interesting piece entitled "Kew Drive" was especially created for the company as a tribute to Jack Cole, an early pioneer of jazz dance. The music was in a rhythmic African style. The impact of this dance was due to the impressive music rather than the choreography. The choice of music was particularly appropriate, as this piece demonstrated importance of music in dance—to involve the spectator in a certain mood so they will project their feelings on the dancer.

The overall choreographic scheme was "The Phenomenon of Being Left Out", expressed in a dance in which one dancer did not have a chair. The chair, symbolically, was a place in society. This theme, though, wasn't projected uniformly throughout and for this reason, it was difficult to correctly interpret. One of the most striking sketches, however, was about a young girl who becomes involved with three athletes and is left outside their circle. In quick movements, they literally threw her around the stage in a scene that resembles a rape.

The evening's wrap-up was a little tedious in presentation, saved only by the humor and lively music of two sketches. The last section was a parody in which one dancer lip-sanced a classic bluesy tune. The music and the lively execution of the male dancers saved the finale and brought the sheepish audience to their feet.

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Photo exhibit at This ain't the Rosedale Library, 115 Queen St. E. till May 3.

Theatre

A Sam Sheppard play is waking in the middle of the night, your face a mess of blood, hair soaked, eyes bloodshot, phlegm-coated cough a signal to the vomiting ahead—Feather, Crow, Vixen, Yucca, Tootsie Roll, Abalone, Cowboy, Strange. Sheppard's Pulitzer-Prize winning play **Burried Child**, premieres tomorrow night, at the Toronto Free Theatre, 26 Berkeley, 368-7601. Hopefully it will be for a good, long run. But if you miss it, don't call me.

The Fat Rat

The Black Cat Cabaret hits the first rank with **Joined at the Hip**, a riotous string of skits written and performed by Chas Lawther and

Suzette (The Edible Woman) Couture. The stars have written for TV's *King of Kensington*, but doubtless only bad days. The material here is mostly excellent, and even when it isn't, the wit, warmth and sheer drive of the performances carry all. 42 Hayden St. (922-3151).

Paul Truster

Film

Vanier presents **The Cine of the Fantastic** Mar. 20-23, Vanier Senior Common Room: including **Rocky Horror-Dark Star-Flesh Gordon-Soylent** "Charly Heston" **Green** and in 3-D, **Forbidden Planet-Barbarella-H.G. War of the Welles-Free-Repeat-Free-667-2244**. Sprick-sprockkick. **The Thin Rat**

"Coal Miner's" Buddy Holly vein

Bruce Gates

Country music always reminds me of wholesomeness. The innocuous melancholia of the songs all sound basically the same, but eventually they grow on you.

So it is with **Coal Miner's Daughter**, the story of a hillbilly Kentucky girl who comes down out of the hills, and with the enthusiastic assistance of her coal-miner-turned-impresario husband, makes it all the way to the Grand Ole Opry in Nashville. The movie's autobiographical—with a few changes for dramatic impact. It's a chronology of how Loretta Who becomes Loretta Lynn, the First Lady of Country.

What this movie reminds me of most is **The Buddy Holly Story**. What Gary Busey did for Holly, Sissy Spacek does for Loretta Lynn in **Coalminer's Daughter**. The movie won't win best picture, but I'm willing to bet it will turn into a cult hit for Loretta Lynn fans the way **The Buddy Holly Story** has for

1950s R'n R aficionados.

The freckle-faced Spacek is the quintessential kid, and she plays teenaged Loretta Lynn effectively. But as the movie moves ahead in time and she changes into a grown-up Loretta, she still looks a bit too much like the 13-year-old Loretta Webb who lost her childhood years by marrying very young to older Mooney Lynn (Tommy Lee Jones) and having four kids before she's 20.

Yet the way Spacek uses the hillbilly twang brings credibility back to her performance. Where she excels is in singing 12 of Loretta Lynn's songs. By using Spacek's own plaintive voice instead of overdubbing Loretta Lynn's onto the soundtrack, the movie's directors have created a more realistic atmosphere for audiences. Spacek does for Lynn's songs what Busey did for Holly's.

And all along I thought I didn't like country & Western. Soundtrack's nice too. Y'all go see it now, y'hear?

...A story of love and revenge -

BLOOD FEUD



A film by Lina Wertmuller

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