

Art Exhibit

Bryan-College Station residents will have the rare opportunity to view a special showing of original artwork this weekend.

The artist featured in the show, Margit Ilika, will be honored at a reception Dec. 15 from 3-6 p.m. at Thomas Johnson and Associates at 100 North Main in Bryan. Ilika's work will be on display from Dec. 15-21.

Chances are Ilika's name isn't familiar to you, but the poster she did for the MSC Opera and Performing Arts Society probably is. The OPAS poster/painting is a stylized rendition of a dancer in six different positions. There are two rows of piano keys, the larger keys serving as a base for one dancer and the smaller keys as background for the other dancers.

Although the poster has won Ilika fame locally, she hopes it will bring recognition to Texas A&M, too.

"Every time I go to Dallas and mention to people that I'm from College Station they look at me like I'm some kind of hazing incident," Ilika says.

Her hope is that with statewide distribution of the OPAS poster, people outside of the local area will realize there is something at Texas A&M beside football and the Corps of Cadets.

Ilika's exhibit downtown will feature a series of landscapes focused on "newly discovered pyramids" she saw in Mexico.

"The show downtown is impor-

tant because I usually show new work in Dallas or Houston," she says.

She adds that she's wanted to have a showing of new work in the Bryan-College Station area so the people in the community, especially students, would have a chance to see more of her work.

Joe Arredondo, coordinator of University Art Exhibits, says that in recent years Ilika's work has become "glitzier." He describes her art as high-tech, colorful, action-packed and very appealing.

"If you had to call it (Ilika's art) anything, and she doesn't like me to call it anything, it would be neopop," he says.

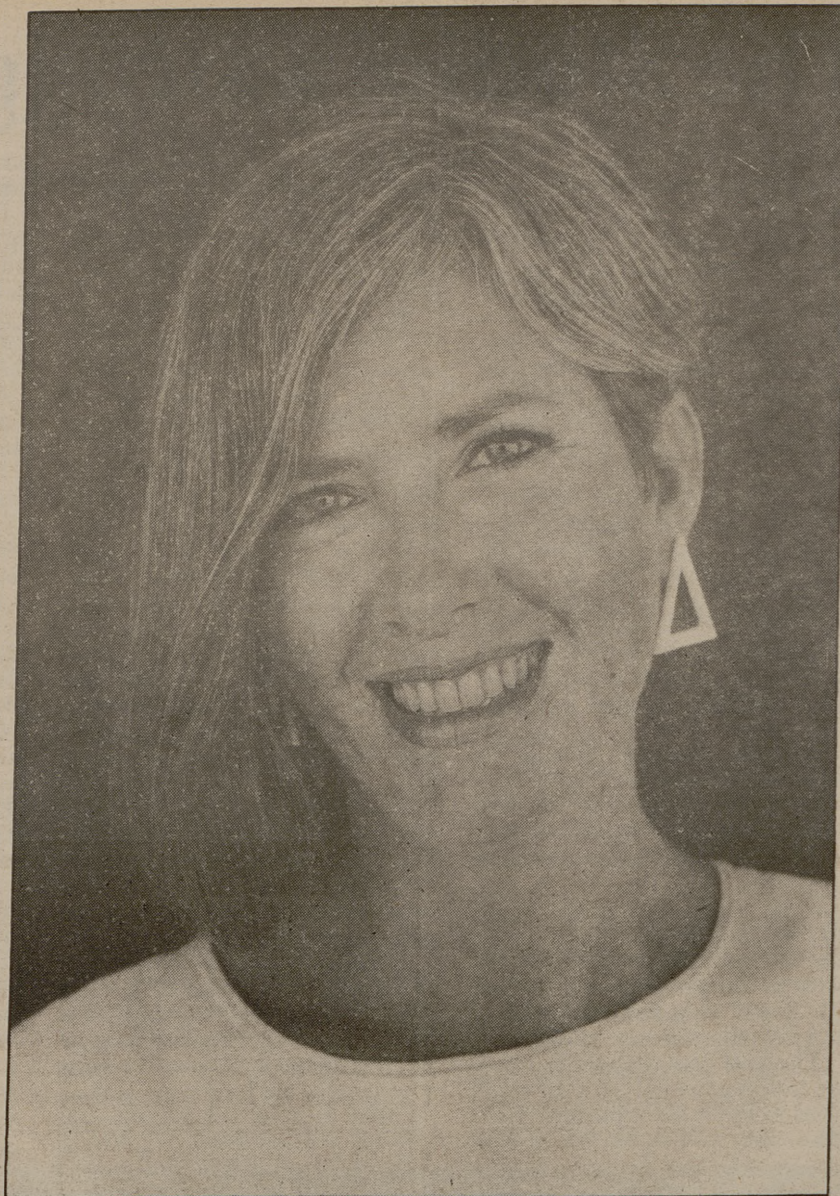
Ilika takes pictures from magazines or photographs, makes a collage and then paints over it. She's a mover and a doer, Arredondo says, although her art is rarely found in galleries.

Ilika says she's not into the gallery scene, but prefers to show her work in restaurants, calling them "cafe society shows."

Theresa Chiang, an advisor for OPAS, agrees with Arredondo about Ilika being a mover.

"Margit is energetic, enthusiastic, but not pushy like a sales promoter," Chiang says. "She's in it (art) for the financial reward, but she doesn't come across as a commercialized person."

Art fans who can't make it to the Bryan show will have a chance to view Ilika's work in February, when she'll have a piece on display in the medical school gallery.



Margit Ilika, artist

Movie Review

"WHITE NIGHTS"

When his plane crash-lands in the Soviet Union, ballet dancer, Nikolai "Kolya" Rodchenko finds himself back in the country he had defected from 10 years earlier and in the hands of a government that considers him a criminal. The dancer is played by Mikhail Baryshnikov, a role which reflects his own emigration to the West.

Because Rodchenko was injured in the plane landing he was separated from his manager (Geraldine Page). His X-rays are switched with some more severe ones and taken to the U.S. Embassy. The American authorities are convinced by the Soviets that Rodchenko is suffering serious head injuries and cannot be moved from the hospital in the high-security military base where the plane landed.

So the stage is set with a Soviet defector, accidentally dropped back into the Soviet Union and about to be forced to stay there by the big

Union. The irony of the situation is that the American defector says he wants to stay in the Soviet Union and speaks of the persecution he received in the U.S., while the Soviet defector is doing everything he can to let the U.S. Embassy know that he's alive and being held.

While the movie contains some impressive dance scenes it's not your average dance movie—there's still a hearty plot. There's no superfluous dancing because each number emphasizes an idea in the plot.

Greenwood tap dances as he explains his life and why he defected to Rodchenko. He taps out being a black child in Harlem, being an unemployed teenager, joining the army and going to Vietnam. He dances until he breaks down and cries and his Soviet wife Darya (Isabella Rossellini) comes to his aid.

Greenwood defected from the United States in protest of U.S. involvement in the Vietnam War and has fallen out of favor with the So-

ner, Galina Ivanova (Helen Mirren), to show her the freedom of style he's been able to develop since his defection.

The Soviet government assigns Greenwood and his wife to be Rodchenko's guardians. The Soviet government wants them to convince Rodchenko to stay in the Soviet Union and dance so the Soviet government can show the world their defector who came back in to the cold.

Rodchenko is restored to his former way of life by the authorities. His luxurious apartment had been left exactly as it was when he left except for the hidden microphones, the guards and Greenwood and his wife who have to live there with him.

Greenwood is promised a better life from the Soviet authorities if he can convince Rodchenko to remain in Russia. Because of a personality conflict, pressure from the authorities and ideological arguments,

Greenwood's newly-pregnant wife out of the country.

Rodchenko gets some help from Ivanova whom he had abandoned when he defected. In order to help him, she has to risk her position in the theater by telling the American consulate Rodchenko is alive and well, and arranging for him to be picked up.

The title "White Nights" is drawn from the beginning of the movie which is set in Siberia, as well as from the climactic escape. In the Arctic Circle, during the summer, the sun shines 24 hours a day and since Siberia is so close by, it also has an extensive period of 24 hour sunlight.

The movie is over two hours long but never gets bogged down in details. The dancing isn't overdone and the numbers themselves are short and impressive. As far as the portrayal of the Soviets goes, they might as well have worn black coats and hats because they were, without

the listener become a part of the musical landscape. Unfortunately most listeners don't like an album if it makes them think or feel.

Christ). If there is a hell, it's fires wait into a nation of check-mating nin-

scathing attack on Broadway, yup-

"Tears You Can't Hide" show that when they want to, Madness can play reggae.