

# 'The Cutting Edge' treads on thin ice

by Kidd R. Andrade

*The Cutting Edge* is just another ill-fated attempt by Hollywood to capture the spirit of the *Rocky* genre. The plot revolves around the same typical characters that all film viewers are tired of seeing.

First, there is a star Olympic hockey player (D.B. Sweeney) who suffers a career-ending injury. He is talked into pairing up with a rich, arrogant, daddy's-girl (Maira Kelly) to train for a pairs figure skating competition. Sound creative? It just so happens the two characters are always at

each other's throats and can't seem to work together as a team. If you're familiar with *Rocky*, you can figure out the remaining storyline.

The film is carried by Sweeney (*No Man's Land, Eight Men Out*) as the lead character Doug Dorsey. Sweeney's performance is commendable considering the lackluster project he had to work with. His acting talents were not utilized. Instead, they are wasted on the non-stop liners of the pathetic script. Kelly (*Billy Bathgate*) plays Dorsey's antagonistic partner, Kate Mosley with a rich-witch fervor.

## MOVIE REVIEW

### The Cutting Edge (★ 1/2)

Starring D.B. Sweeney, Maira Kelly. Directed by Paul M. Glaser.

*The Cutting Edge* just doesn't have what it takes to keep the audience interested. The story starts off well, but after the first 10 minutes the predictability begins to slide into boredom.

Figure skating is far more interesting on "ABC Wide World of Sports," so forsake the \$6.75 and watch it on the tube.



The Nevada Dance Theatre will present "A Sulich Celebration."

## Nevada Dance Theatre celebrates 20th year

To commemorate the 20th anniversary of Nevada Dance Theatre and honor Artistic Director Vassili Sulich, the group will present "A Sulich Celebration" beginning at 8 p.m. Thursday through Saturday with two performances on Sunday at 2 p.m. and 7 p.m. at the Judy Bayley Theatre. The program will feature such Sulich works as "Slavonic & Hungarian Dances," "Afternoons of Faun," "Walls in the Horizon," "La Barre," and excerpts from "Greek Songs," "Carmen," "Los Ninos" and "Cinderella."

"The diversity of the program represents the growth of the company over the past 20 years," said Sulich. "Anyone can be a success, but maintaining it is the difficult thing. Over the years, I have tried to give the community of Las Vegas a wide range of styles from classical to contemporary and ethnic. In retrospect, my vision in the desert has become a most rewarding reality."

Sulich's first choreographed success was performed in Spain and France in 1960 and was titled "Suite Lyrique," to music by Grieg.

While in Paris, Sulich performed in many ballet companies; partnering such ballerinas as Ludmilla Tcherina, Zizi Jeanmaire and Colette Marchand. He starred in *Geraldine* with Geraldine Chaplin. He was also the principal dancer with *Lido de Paris* in 1960. In 1964 he came to Broadway with the *Folies Begere*, in order to study with Martha Graham. He then joined *Folies Begere* in Las Vegas as principal dancer.

During this time, the seeds of a local ballet company grew in Sulich's mind. This "vision in the desert" began in 1972 with the support of his friend, Nancy Houssels.

It has grown from a company with a few dancers, a very small state grant and limited programming to a company with a budget of more than \$1 million, a 37-week season and 26 resident dancers.

For more information and reservations for "A Sulich Celebration" call 739-3801. Tickets are priced at \$12, \$20 and \$25. Students and seniors tickets are discounted. Any ticket available one hour prior to curtain will be sold to UNLV students for \$5 each.

## BANDS

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some surprisingly bluesy territory on a cover of James Brown's "It's a Man's World."

The song content on the new LP shows a much more positive side than the band's previous efforts. A song like "Ghost of a Texas Ladies Man" would never have found its way onto *Bloodletting*. Love is once again a primary theme throughout most of the songs, addressing the wrongdoings of all those awful men.

Nevertheless, it's not a man's world, as the song implies. Napolitano clearly runs the show. Indeed, it is because of her powerful vocals that weave the songs' styles, that make much of *Walking in*

London a success.

No Doubt, the popular underground band from Anaheim, Calif., produced an impressive self-titled debut which hit stores on March 20. For a group of newcomers, they have a well-rounded group of tunes, with various musical sounds to pick and choose from. And, most importantly, they have lead singer, Gwen Stefani. Stefani's voice is rich and blends perfectly with the band's full sound.

No Doubt's sound is rather difficult to pinpoint. A mix of what could be described as a dance/ska/funk/rock/soul thing, No Doubt's music combines all of these influences into one cohesive sound. On a song like

"Paulina," No Doubt's ska roots can clearly be seen. But the funk gets out on a song like "Brand New Day," which also has a bit of a metal edge to it.

Stefani's lead vocals show that she can belt it out with the best of them (including Concrete Blonde's Napolitano). Not bad for someone who was a replacement for the original male singer.

Though No Doubt's future as a successful alternative act seems bright, it does seem doubtful that the rest of middle America will catch on to this original and innovative band. And that's a shame.... no doubt.

## FESTIVAL

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All four plays are entered in the American College Theatre Festival.

Performances are at 8 p.m. Wednesday through Sunday, with matinees at 2 p.m. Saturday and Sunday. General admission tickets are \$2 at the Performing Arts Center Box Office.

## POET

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umes of poetry, including her 1990 collection, "In Mad Love and War."

Among the awards she has won are the 1990 William Carlos Williams Award for best book of poetry, the Before Co-

lumbus Foundation Award, the American Book Award and the American Indian Distinguished Achievement in the Arts Award.

Harjo, who is Creek, is a professor of English at the University of New Mexico.

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