



UNLV Jazz Ensemble to perform with drummer Louis Bellson

by Stephanie Penner

The UNLV Jazz Ensemble, under the direction of Frank Gagliardi, director of Jazz Studies, will perform at 2 p.m. Sunday in the Judy Bayley Theatre. The ensemble will feature one of the nation's foremost jazz drummers, Louie Bellson, as guest soloist.

"It's the first performance of the new season and it's a new band and that is always exciting. We are especially excited to play with Louie Bellson," Gagliardi said.

Bellson is the former drummer of Benny Goodman and a member of Norman Granz' Jazz at the Philharmonic Troupe. The troupe included such greats as Ella Fitzgerald, Roy Eldridge, Dizzy Gillespie, Bill Harris and Oscar Peterson. He was married to the late Pearl Bailey.

"Louie is one of the world's greatest drummers," Gagliardi said. "He is a real leader in the world of drumming and a great influence to thousands of young drummers."

The 17-piece jazz group will perform "Wolf Road Riff," composed and arranged by Gagliardi this past summer while staying in a



The UNLV Jazz Ensemble are set to light up the Judy Bayley Theatre.

Colorado cabin on Wolf Road. They will also play "Sonrisas" and "Pensamientos" composed by Raoul Romero of Las Vegas.

Other pieces to be played in the program include "Willis" and "In the Samba Mood" composed and arranged by Bob Florence, "Serengeti," arranged by Paul Lopez and a new rendition of "Take the A Train" titled "Take the A Stuff," arranged by Tom Kubis.

The Jazz Ensemble re-

cently released a new compact disc titled "Caliente, Muy Caliente". The CD will be available in all Las Vegas record stores and will be distributed nationwide.

The ensemble is the first place winner of the 1990 National Finals in collegiate jazz competition sponsored by *Downbeat Magazine*. The group has received other numerous first-place trophies including: the 1989 Pacific Coast

Jazz Festival, the 1987 Orange Coast Jazz Festival, the 1984 Pacific Coast Jazz Festival, the Chaffey College Jazz Festival and the Fullerton Jazz Festival in April 1990.

Admission to the performance is \$5; \$4 for students, faculty, staff, handicapped and military. Tickets are available at the Performing Arts Center Box Office. For additional information call 739-3801.

UNLV Alumni authors book with a comic twist

Every year with greater frequency, Hollywood turns to the world of comic books and comic strips for fresh source material. *The Rocketeer* is the most recent success story. *Hollywood and the Comics*, a new book by former Las Vegas film critic David Hofstede compiles and assesses every film adaptation of comic books and strips, from the silent era to the present.

Hofstede graduated from UNLV in 1988 with a B.A. degree in both journalism and film studies and has

worked as a film critic for two Las Vegas radio stations. He worked for *The Yellin' Rebel* from 1986-1988 and was the entertainment editor in his final year.

A comic book collector since age 9, Hofstede has written articles on both film and comics that have appeared in the Nevada Business Journal and the *Las Vegas Review-Journal*.

Hofstede said that he originally set out to write a freelance article on the top ten film adaptations of comic books and strips and the

project just grew into a full fledged book after two years of research. He said that some of the hardest programs to research are adaptations that only ran on television once back before the days of video.

With over 50 entries and over 120 photographs, *Hollywood and the Comics* is both a reference work and an entertaining look at such comic-based movies as *Prince Valiant* (1954) *L'il Abner* (1959), *Teenage Mutant Ninja Turtles* and all the screen incarnations of Su-

perman, Batman and Dick Tracy. Cast lists, credits, plot, synopses, ratings, reviews and videocassette availability are listed for each film. The book is available at most local comic stores and the Little Professor bookstore.

'The Quickening' fails to live up to its predecessor

by Daniel W. Duffy

returns as the highlander Ramirez, and puts in a

A question that needs to be asked is why was *Highlander 2: The Quickening* swashbuckling performance for not. Why would a seasoned veteran like Connery

MOVIE REVIEW

Highlander 2: The Quickening (* 1/2)

Starring Christopher Lambert, Virginia Madsen, and Sean Connery. Directed by Russell Mulcahy.

ing ever made? The original installment achieved cult status on video, but was it worthy of a sequel? At an estimated cost of \$34 million, no less?

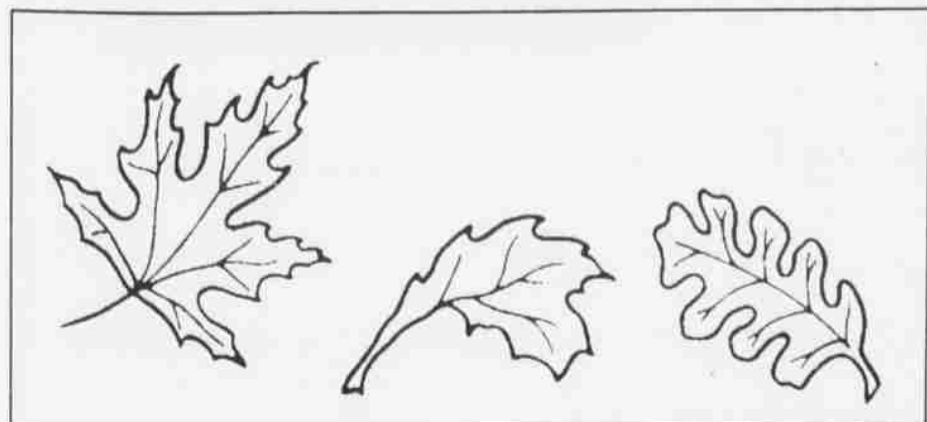
Christopher Lambert stars once again as the refugee swordsman MacLeod from the planet Zeist. He's out to save the Earth from money-hungry ozone protection salesman and do battle with the evil general (Michael Ironside) from Zeist. If you are feeling lost by this point, you're not alone. This film is one big muddled mess.

This film is almost unbearable to watch. I've seen better acting in a Christmas pageant. Virginia Madsen (*The Hot Spot*) is at her worst in this film as MacLeod's love interest. They start going at it in an alley after knowing each other for about five minutes. Yeah, sure. Michael Ironside (*Total Recall*) puts in a psychotic, but pointless performance as the evil general. Lambert is tolerable only because his dialogue is limited and he generally has a cool, distinguished look. Sean Connery

even sign on to do a flatus-ridden picture like this? Didn't Ramirez' head get lopped off in the first installment anyway? If it's true that a highlander can never die, then what's the point? There is no drama then and the whole premise stinks.

Highlander used an interesting mixture of a current story interwoven with flashbacks that made for a stylish flick. Why *The Quickening* didn't follow along these same lines is unknown. The flashbacks in this film are weak. Also, the idea of "The Quickening" is mentioned only once throughout the entire film, why is it in the subtitle? In a sequel the audience expects a little more, not a lot less.

Many of the scenes from part two are poorly lit and strain the eyeballs except for a sword fight scene between MacLeod and Ramirez which is probably the highlight of the entire movie. It utilizes some interesting shadow lighting techniques and a cobalt tint that makes the scene memorable and breathtaking.



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