

## 'Twenty-One' and 'Delusion' provide alternatives from the mainstream

by Daniel W. Duffy

Two films currently playing in Las Vegas, *Twenty-One* and *Delusion* possess a certain art-house appeal, while maintaining mainstream accessibility. They both share strong female lead characters and a slightly jilted look at life in general.

*Twenty-One* is an English film about a young woman Katey (Patsy Kensit), who meanders about, and wonders where her life and various relationships are taking her. Katey goes out with three different men to satisfy different needs in her life. Neither Bobby the suave and humorous junkie, nor Jack the arrogant adulterer, nor

Baldy the reggae man, encompass all the qualities she's after, so she settles for all three. The film follows her misadventures and pitfalls, told in a flashback form.

The story itself is rather choppy and slow at times, but the characters (especially Kensit's) and the subject matter make it worth watching. It presents an authentic female point-of-view that pulls no punches. Kensit's character survived the sexual revolution and honestly speaks her peace on every issue from human nature to sex.

This is definitely the year the fourth wall came down with films like *Kuffs* and *Wayne's World*, and *Twenty-One* is no

exception. Kensit pulls it off in head-on fashion and is a joy to listen to, and watch, as she talks directly to the camera.

The philosophy of the film seems to be that everything in the world is messed up, so just roll with it and try to survive, because "at 21, we've only just begun." — *Twenty-one* ★★★

"It's original, the opposite of being obvious," is a line from Patty (Jennifer Rubin), one of the main characters of *Delusion* describing the leaning tower of Pisa. The same could be said about the film.

*Delusion* is a beautifully photographed road story of a nervous yuppie (Jim Metzler)

who encounters an unusual couple (Rubin and Kyle Secor) during a drive in the desert. The film tracks their tour which includes hit-men, stolen money and everything but the kitchen sink while traveling through the sands of Nevada and California.

Unlike many films these days, the story takes its time to unfold and gives the viewer a chance to digest all the quirky happenings of the film. The characters in *Delusion* are all scammers, but they all have certain likeable characteristics, unlike the sham-flick, *The Grifters*, where the characters were so insipid, they were nearly intolerable.

The acting in the film is

suspect at times and the story should have been more focused on Rubin's character, but the film is still a numbing diamond in the rough. Rubin is sultry, yet dangerous to know, and far excels her previous performances in horror dogs like *Nightmare on Elm Street 3*, *The Dream Warriors* and *Bad Dreams*.

*Delusion* gives the viewer a rather hollow feeling and shows that in the game of dirty money and deceit, there's a long and lonely highway to endure.

—*Delusion* ★★★

These films will be playing at the Mountain View Cinema through Thursday. Tickets are \$3.50 for UNLV students with I.D.

## ORCHESTRA

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British Decca albums of works by Stravinsky, Bizet and Gounod.

Hogwood is also the artistic director of Boston's Handel and Haydn Society, the oldest performing artist association in the United States.

The St. Paul Chamber Orchestra was formed in 1958 under the name Saint Paul Philharmonic. By 1966, the ensemble had a 10-concert season.

When Dennis Russell Davies, a proponent and con-

ductor of contemporary music, became music director in 1972, the orchestra took on dramatic life. An album of Aaron Copland's "Appalachian Spring" in 1979 won a Grammy Award. When Davies left to become music director of the Stuttgart Opera, Pinchas Zukerman helped bring a new level of prominence to the orchestra. Today, the orchestra presents more than 150 concerts in a 40-week season, entertaining hundreds of thousands in person in the Minneapolis/St. Paul

based city and millions more through nationally distributed radio broadcasts, national and international tours and numerous recordings.

Tickets are available at the Performing Arts Center Box Office. Discounts are available for faculty and staff, students, children, handicapped, military and senior citizens. The Box Office is open 10 a.m. to 6 p.m. Monday through Friday and 10 a.m. to 4 p.m. Saturday. For ticket information call (702) 739-3801.

## Post-modern artists dance to jazz

Two post-modern artists, Walter Nicks and Rudy Perez, will join UNLV's dance faculty for three concerts at 8 p.m. Friday and Saturday and a 2 p.m. matinee on Sunday, featuring jazz and post-modern choreography to be performed at the Black Box Theatre.

Nicks began his dance training with the Karamu Dancers in Cleveland, and received a fellowship to complete a teacher's certificate at the Katherine Dunham School of Dance and Theatre. His international career as a performer, choreographer and teacher encompasses work on Broadway, television, film and the concert stage. Since 1982, Nicks has been an artistic director of the Centre Formation Professionnelle Dance in Poitiers, France, and is currently a professor at the Folkwang University in Germany. He continues his artistic directorship of the Walter Nicks Dance Theatre in New York and participates in numerous conferences, workshops and lectures. During his six week residency at UNLV's dance art department, Nicks will create

two original works to be performed in concert by dance art students.

Perez, a native of New York City, began his dance career in his early twenties. His first classes were at the New Dance Group where he was introduced to modern dance, studying the Hanya Holm and Humphrey-Weidman techniques. He later studied modern dance with Martha Graham, Erick Hawkins, Merce Cunningham and ballet at the Judson Dance Theatre. Perez choreographed "Countdown" in 1965, a work which he will perform at UNLV. In addition, "Losing the Light," a work that Perez choreographed in memory of people who have lost their lives to AIDS, will be performed by Jeffrey Grimaldo of the Rudy Perez Performance Ensemble.

General admission tickets are \$8, discounted to \$5 for students, faculty, senior citizens and handicapped. Tickets are on sale at the Performing Arts Center Box Office. For more information call 739-3801.

## CATHOUSE

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Rachtman was a "regular skateboard punk-rocker" as a child. Combining his desire "to be a rock n' roll star", with entrepreneurial skills, Rachtman became the founder of another Hollywood club, Bordello, as well as the Cathouse. He also has his own Saturday night "Radio

Cathouse," on KNAC in Los Angeles.

Although he's a proclaimed "workaholic" who "doesn't get much sleep," Rachtman concedes that "creating something from nothing is what gets me off."

Tickets for the show are \$10 and available at the door.

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