

Bad accent, weak plot leave 'Fortress' pregnable

BY JARED DEAN
STAFF WRITER

Where is it written that tough guys can't talk? Some are plagued with bad accents, others have tongues that are too fat.

Enter our latest tough guy Christopher Lambert and his new film *Fortress*. You may remember him from *Greystoke* and *Highlander*, both better movies,

but neither tried to tackle such a controversial issue as abortion.

The *Fortress* is a 21st century prison built in the desert. It's full of your typical thugs, murders and the sort, but it also contains a futuristic criminal—the procreator. Apparently, in 2013, it is only legal to have one child. Even if the child dies, you can have not another. Abortion is

illegal, so the way to curtail the population is by imprisoning the pregnant.

John Brennick (Lambert) is trying to smuggle his wife Karen (Loryn Locklin) out of the country. They get caught at the border, child in womb, and are shuffled off to the *Fortress*. The *Fortress* is a multi-level structure, the women's prison is on top and they can look down

into the men's prison.

Karen is lusted after by the prison director, who forces her to move into his luxury quarters with him or he will kill her husband. They plan an escape and we now have Alcatraz in the 21st century.

The movie is a bit slow in parts, the special effects are okay. The topic is intriguing but there are a lot of holes in the plot. The

ending seemed tagged on, so you could get your typical "don't turn your back on the villain, he ain't dead yet" effect.

After leaving the theater you feel like they wanted to make a statement, but given the speech impediment of Lambert and the weak plot, you're just glad you went at matinee time and didn't pay full price.

This machine has no kinks

BY VAEDRA ROSEMAN-SOWERBY
STAFF WRITER

London's Kinky Machine is a renegade rock band with an attitude. Their physical style screams metal, but their work is clearly light-rock with an edge. Their latest self-titled release is no exception, dominated by meaningful slow songs with some cooks as well.

The slower selections are brimming with meaning and skill. Case in point: "Glitter

Bullets" deals with suicide as a reality. The beat is slow with calm, smooth vocals that seem to flow like warm milk. The instrumentals move with the vocals as though the artists were hypnotized into the same mindset for the recording.

Other slow songs with this same center-based feeling are "Candy Deceit," dealing with lost love, and "Sister Magpie" which yields an abstract view of women. These slower selections are the most well-

performed of any on the CD.

The harder songs are not to go unmentioned. They deserve all of the attention that they attract, and they do attract attention! In particular is "Shockaholic." Imagine Ozzie Osborne as one of the Beach Boys and you will definitely know what this song is like. Other faster songs such as "Going out with God" prove that Kinky Machine doesn't have to be slow to be strong."

Allman brothers play private party

BY REBECCA BOYLE
CONTRIBUTING WRITER

Last week was certainly for music lovers at UNLV. Urge Overkill, Spin Doctors, Soul Asylum, Urban Dread, the Allman Brothers... What?! That's right, last Tuesday night at Alexis Park the Allman Brothers performed.

Bugle Boy sponsored the event which was actually a private party, invitation only. For the lucky few who crashed this party, food and drink flowed freely to the spectacular sounds of the Allman Brothers.

Possibly the best show to be seen in a long time, the Allmans played for an amazing 3 1/2 hours. Most

of the set consisted of tunes from their new release, but classics such as "One Way Out," "Melissa," and "Whipping Post" added to the already amazing event. By comparison, this free show blew away the mediocre sets performed by the Allman Brothers at the Aladdin the night before.

What's Up

UNLV Choral Ensemble try-outs
Aug. 24-Sept. 10

UNLV Faculty Exhibit (sculptures, paintings, ceramics)-Beam Fine Art Gallery
Sept. 1-26

"Romeo and Juliet" auditions Paul C. Harris Theatre-sign up at Judy Bayley Theatre
Sept. 10, 7-11 p.m.

Opening night- Nevada Symphony Orchestra's Classical Series Russian guest speaker; music of Tchaikovsky & Shostakovich
Tickets start at \$10-Artemis HamHall
Sept. 11, 8 p.m.

"Full Circle" theatre auditions
Alta Ham Fine Arts room 124
Sept. 14-15, 4-6 p.m.

Studebaker Studio's stage production "La Bete"
Judy Bayley Theatre
Sept. 15-18, 8 p.m.

Sept. 19, 2 p.m.
"Like Water for Chocolate"

Spanish with English subtitles; 113 min.
Wright Hall
Sept. 16, 7p.m.

Opening Night-Sound Trek Series chamber music of Virko Baley
Tickets start at \$10-Paul C. Harris Theatre
Sept. 18, 8 p.m.

"Distant Thunder" Bengalian with English subtitles; 102 min.
Wright Hall
Sept. 23, 7 p.m.

Stage Production "Inductions Dangerous"
UNLV Black Box Theater
Sept. 24-25, 8 p.m.

Stage Production "Jesus Christ Superstar"
Judy Bayley Theatre
Sept. 29-Oct. 2, 8 p.m.

Oct. 3, 2 p.m.
"Casablanca"
Humphry Bogart and Ingrid Bergman; 102 min.
Sept. 30, 7p.m.

INNOCENT BYSTANDER.

