

# Tarantino: Make the Movie Good, Then Consider Message

By the time you read this article the Academy Awards will be over. Probably *Pulp Fiction* didn't win any or very few awards due to the fact that Hollywood does not want to glorify violence, too much. Hopefully we're wrong and Quentin Tarantino was able to take some Oscars home and put them next to his "Welcome Back Kotter" board game. The following is a reprint of a former Tarantino interview.

**Movies have the potential to instruct. Do you recoil from that opportunity or**

## embrace it?

Any time you try to get across a big idea you're shooting yourself in the foot. First, you need to make a good movie. And in the process, if there's something in it that comes across, that's great. And it shouldn't be a small idea, from which everyone, can get something different. I mean, if you're making a movie and your big idea is that war is BAD. Wait, wait. That's three words. Two words would be even better: WAR BAD. In some ways, that has even more power.

## Describe the dramatic richness of the Mexican standoff.

In movies, I never saw the Mexican standoff taken to what I consider to be the logical conclusion, which is when everyone f---ing shoots everybody else because there is nowhere else to go. In most movies, they always have their guns on everybody and they go, "The cops are outside," and then it's defused in some way. Or somebody drops their gun or whatever. This doesn't seem to be the case in real life. What's

cool about the Mexican standoff is that it's the end of the line. And what's really exciting to me, for the kind of crime story I like to do, is using that one second before the explosion as the point where there's a little bit of discussion. It has a reality to it. It takes the rubber band and stretches it as far as it can go.

**You once appeared as an Elvis impersonator on "The Golden Girls." Do you consider that a high point or the nadir of your acting career?**

Well it was kind of a high point because it was one of the few times that I actually got hired for a job. I was one of 12 Elvis impersonators, really just a glorified extra. For some reason they had us sing Don Ho's Hawaiian Love Chant. All the other Elvis impersonators wore Vegas-style jumpsuits. But I wore my own clothes, because I was like, the Sun Records Elvis. I was the hillbilly cat Elvis. I was the real Elvis; everyone else was Elvis after he sold out.

**Describe, if you can, the purest example of the tension between men and women.**

Walking down the street, women experience tension all the time. They're walking down the street and some guy is walking behind them and all of a sudden there's this tension. Is this guy going to do something? What's

going on here? They're feeling it. And guys feel it too. I feel it. And I'm like, Hey, I'm just walking down the street. I just happened to be going the same way. I'm walking behind this woman, and she's thinking I'm a rapist. And now I'm feeling guilty for being a rapist when I haven't fucking done anything. So now I'm feeling guilty and feeling a little angry because I'm minding my own business. Like, I'm sorry I'm walking behind you. And she's thinking, why the f--- can't I just walk down the street. All of a sudden there's this tension and anger about nothing.

**Does the government have the right to tell citizens whether they can own guns?**

I don't own a gun. But if gun control were to happen in America, I would have no problem with it whatsoever. Gun control would probably do wonders here. The street violence in America is horrific. When you go to Europe, you actually feel like you take a vacation from the threat of violence. Not that people don't get killed and raped in Europe. But it seems like they don't in comparison with here. But I also feel there's a slight hypocrisy about gun control. America was founded on people grabbing guns and just taking it. We are basically a nation of warriors. We're very easily pumped up. For good reasons, sometimes.

## Gies Sets the Moves for Kristine and the Sting

BY MICHELLE SHENSKY  
STAFF REPORTER

Those who are familiar with the local lounge scene may recognize the name **Kristine and the Sting**. She has been performing in Las Vegas for over five years at the Hilton and around town.

After signing a contract with Atlantic Records, recent success has boosted her drawing power at the Hilton as well as on the top 40 dance charts.

Appearing twice nightly except for Sundays, Kristine jams the house with the latest top 40s along with a groovily-cious 70s influence in the all-new Hilton showroom.

Appearing with Kristine is her live band and funky, female backup dancers who know how to put on a campy, high-energy filled 90 minutes.

What's unique and special, and why I encourage everyone to go to the Hilton is the progressive atmosphere itself.

You won't catch a lounge act like this at any other hotel or night club. Kristine has it all packaged into one deal with no cover charge.



Jayme Gies

Its not like the Metz or the Shark Club where the DJ blasts out the same ol' tired tunes; Kristine packs the dance floor and the balcony bumping and grinding to her own funky beat. This is a night club, a cabaret show, and a live concert all in one.

Backup dancers/singers Brigid Little, Katina Niku, Danielle Sussman, and Jayme Gies, (who is also Kristine's choreographer) contribute versatile, up to date choreography that will have your toes tapping to the rhythm.

Gies, whose credits include the

television shows "Fame," "Showtime at the Apollo", and the cabaret shows in Las Vegas, Abacadabra and Splash, has been the songstresses' choreographer for several contracts at the Hilton and also sets the routines for Kristine's group while on tour.

Upcoming travel dates include a jaunt to Europe where they play Amsterdam, London, and Paris; then back to the States where the circuit includes the Sound Factory in San Francisco, the Palladium and Roxy in New York City and Chicago, Miami and Houston.

Gies's choreography for the act is reminiscent of the 70s era bringing back to the stage several standards of **Donna Summer** and the **Village People**, among others.

The numbers are whimsical, right down to the neon colored tie-dyed flares, plat form shoes and traditional arm gestures of "Y.M.C.A."

This is a fun place to check out a different scene. Show times are 8 and 10 p.m. except Wednesday at 10:30 p.m. and 12:30 a.m. Dark on Sunday.

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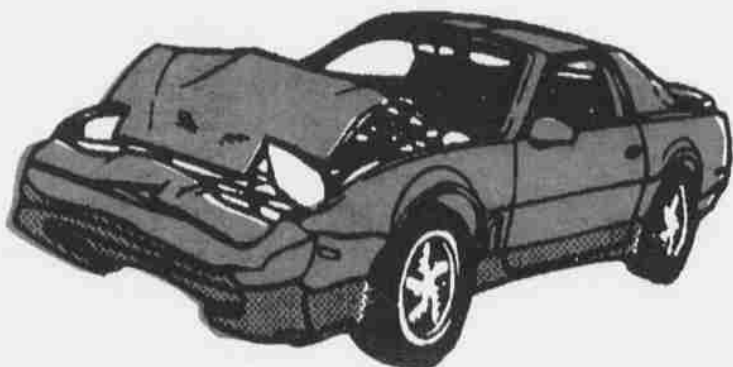
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## Ultrazone

continued from 7

feature was the catwalk/ramp which went up one level.

Placing the vest on, I decided to explore the second level. Fortunately, not too many others had the same idea in mind. Carefully, I clutched the gun with both hands, and took aim at an unsuspecting opposing player. I fired, and missed a few feet to the right. Luckily, the player had not noticed the red beam which was accentuated by the lighting in the arena, so I fired again. This time I hit their back sensor, and their lights flashed. Running across the ramp, I found a couple more targets of the same nature.

When I left the ramp, I was immediately fired upon, and hit several times, before I realized that snipers were firing from the

second level. For the next ten minutes, I darted between the panels (one of which I nearly knocked over), up the ramp, and to the bases. Firing up into the opposing bases, one could earn many points, which would later become of the utmost importance. Near the end of the game, I found an unguarded base, and approached it cautiously. Looking up into the tube, I scanned the area one more time, before I fired upwards. Hitting the lights, a siren and a flash of light went off, and I ran out quickly.

By the time the game was over, I was out of breath, and satisfied.

Although my scorecard was rather poor, I enjoyed my second experience in the brand new arena. If you have a few dollars to spare, come out to Ultrazone, located past the Boulevard Mall on Maryland Parkway, before the Huntridge.

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